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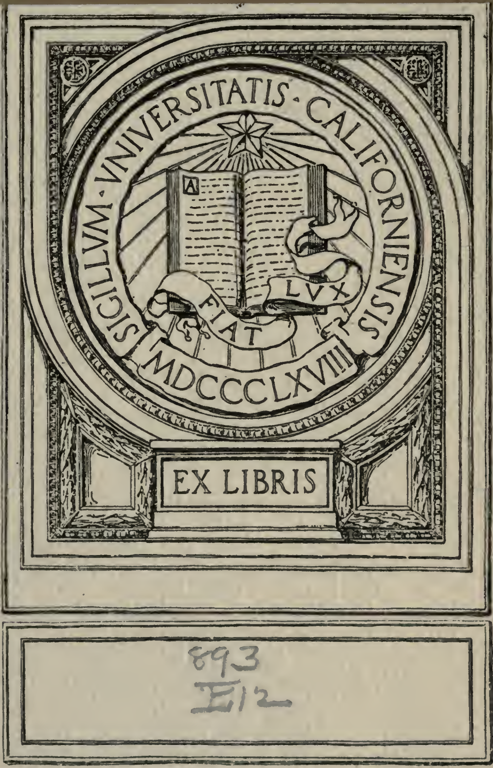
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SENTENCES AND THEIR ELEMENTS

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SENTENCES

AND

THEIR ELEMENTS

BY

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TUFTS COLLEGE

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PREFACE

In the main this book aims to give, as briefly as possible, the facts which the student in college needs as a foundation for his study of language. Many enter without this elementary knowledge and are, as a result, seriously crippled in their classes in foreign languages as well as in their use of English. The text-books used in preparatory schools give dogmatically "rules of good use," but the student in college, who should think as well as remember and obey, needs a somewhat different treatment. The grammars and rhetorics used in college generally assume more effective knowledge of the elementary facts of language than the great majority in the classes actually possess. For this reason the following chapters deal with things which should have been learned in the grammar grades or in the first years in the high school, but according to a method which seems better adapted to the student who is more mature and who is studying other languages as well as his native tongue.*

Some suggestions as to "good use" are also given, but since that subject is well treated in many standard text-books, it will be considered here only when it throws important light on the fundamental facts of language.

The method of sentence study which has been adopted here may be seen from the following outline: —

A. Preliminary considerations: Language.

  I. General uses of language.
  II. The implements of written and spoken expression.
  III. Limitations in the use of these implements which should be recognized. (CHAPTER I.)

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* References are made in this book chiefly to French and German; now and then also to Anglo-Saxon, Greek, Latin, Spanish, and Italian.

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B. Analysis of sentences.
  - I. Sentences as wholes.
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      - (*b*) Pronunciation.
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C. Synthesis of sentences.
  - I. Length.
  - II. Emphasis.
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The materials given here may be used in different ways to answer different purposes. Any one who wishes to study the subject systematically would do well to take the book up chapter by chapter as presented. If all that is desired is to review the subject, that may be done by using the "topical synopses," which indicate definitely section by section what is treated in each chapter. In each section, where there is occasion, the gist of the matter is suggested by bold-faced type; the essential explanatory matter is printed in ordinary type; and, in some cases, further materials are given in fine print. If it is desired to use the book merely for reference, the alphabetical index at the back will be found serviceable for that purpose.

To make the study of the book effective, it should be accompanied by much sentence analysis, and that should be based largely on the written work of the students. In fact the book should be used as far as possible as *a means of removing difficulties which have been actually found in the use of language*, rather than as a special and independent study. For this reason, only enough illustrations have been given to make the explanations clear; but if the student will make note of all the important cases which offer him difficulty and write in examples taken from his own reading and writing, he will gather the materials for the most valuable language study. A real understanding of the fundamental facts of language can be gained only through serious study. It is the purpose here, not to open a short cut to knowledge, but to assist the teacher and guide the student in making a thorough study of sentences and their elements.

A treatment such as this must inevitably be at every step the result of compromises between historical and linguistic accuracy and breadth of view on the one hand, and brevity and simplicity of statement on the other. Whether or not such compromises have been wisely made must be determined by the practical use of the book, and the authors will be glad to receive further suggestions.

Note to the Second Edition. — In revising, it has been possible to adopt valuable suggestions made by various teachers of English and of modern languages who have used the first edition. Experience has shown that the subject as here presented may be taken up in many ways, and may be abbreviated or expanded according to the needs of different classes and the resources of individual teachers. Attention is again called to the advantage of having each student note in the appropriate sections illustrations from his writing or reading of all points which offer him special difficulty.

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SENTENCES

CHAPTER I

LANGUAGE

(For Topical Synopsis, see page vii)

1. Language is (a) the means of communicating ideas. In the narrow sense of the word, as its origin (Latin *lingua*, the tongue) suggests, it means the sounds uttered for the purpose of communicating; but in common use it includes equally the recorded signs used to represent spoken sounds, and sometimes any other means of conveying ideas. As the term is used here it will include both spoken sounds and recorded signs.

There are two broad classes of " ideas " which language expresses, emotions and logical thought. Animals communicate emotional ideas by signs; for example, a deer by raising his tail expresses to the rest of the herd the idea " danger! " Similar ideas man expresses by gestures, tones, and exclamations. The faculty of logical thought is possessed by man alone. It differs from emotional ideas, in as far as the form of expression is concerned, chiefly in that it is *articulated*, that is to say, it is cut up into elements which are articulated, or jointed, together. For example, a man might say, " We | are | in | danger! " Such logical thought is expressed in two ways: first, by spoken sounds (which are also articulate) combined with gestures, pauses, and tones; second, by recorded signs. These recorded signs are of two sorts: " pictures " and symbols for spoken sounds. Pictures are the means used by primitive men for recording ideas, and they have been developed into instruments of precision in such forms as the photograph and the mechanical drawing. These there will be no reason for considering especially in this book.

The written symbols include groups of letters forming words, figures, marks of punctuation, and other signs. These and the sounds for which they stand are the implements of expression the use of which we are to study.

2. Language is also (b) a means of exact thought. In order to think logically, we must articulate our experience; and though this may be done by means of visual images or symbols, it is mainly through the use of words, which stand for the "elements" and the "joints," that man has developed his power of exact thinking. Anyone who does not attempt to express his ideas escapes the necessity of making himself clear to others, but that is all. To experience the deepest and the most powerful emotions, we do not need words; but in order to master the processes of logical thought fully, we generally have to resort to the instrumentality of language. When one who says he "knows but cannot express himself," studies over his problem till he can give his ideas adequate expression in words, he generally finds that through the act of choosing and combining these words he has arrived at a more complete and more exact understanding of his thought — which previously he did not realize that he lacked. Even more for one who realizes he has not yet mastered his ideas, the attempt at careful expression is a means of exact thought.

3. As a means of expression, **language is always more or less imperfect.** (*a*) Even in the processes of **thought,** the imperfection is serious. As we reflect, we seek definiteness and order; but these qualities we can bring out only at the price of sacrificing much of the richness of the material of thought, experience. (*b*) In **speech** the imperfection is more marked. Thought, even in the process of logical analysis, may play backward and forward and all about an experience with extreme rapidity, but spoken language must move slowly and from point to point along a single line. (*c*) In **writing** there are, in addition to the imperfections of thought and spoken language, serious difficulties peculiar to the written form. Written or printed words may at any time be misunderstood because of the absence of those subtle suggestions as to the way they should be interpreted which are continually given by the living personality of the speaker. Even a simple business letter may convey to the one who receives it a meaning seriously different from what the same words would have meant had they been spoken by the writer. There are exceptions in favor of the recorded forms: written mathematical demonstrations, mechanical drawings, and musical notation, for example, express the ideas they attempt to convey more perfectly than is possible in any other way. But all the imperfections are upon the head of that form of recorded expression with which we are here concerned.

4. Language, in the form of thought, speech, or writing, must, then, fall short of perfect expression; **it can hope to attain only relative completeness and accuracy by more or less conventional methods which the use of language has shown to be serviceable.**

5. From the fact of this limitation we should not conclude, as the inexperienced writer often does, that the first word or expression to come to mind will do well enough. To express, not perfectly but with such effectiveness as is possible, any idea which is worth communicating and which has been duly considered, calls for nice discrimination in both the choice and the combination of words. Such discrimination is usually developed only slowly and as the result of much practice. **The lack of skill in the use of words should not keep us from expressing our thoughts, but no one can hope to become a master of expression till he has learned to realize the value of the careful fitting of word to idea.**

6. Thought is the most living of all things; therefore language, in order to give adequate expression to real thought, must be living. To live means to grow continually: new experience necessitates new words, new ways of thinking demand new forms of expression. When a language ceases to communicate new thought, it can no longer grow — it is dead. From such a language, Latin for example, other living languages may have grown; but it is itself different from all living languages in an important way: from it final, complete vocabularies may be compiled and dogmatic rules formulated, because every possible case may in time be studied and tabulated. Of a living language the vocabulary is never a completed volume, and there is no rule to which time may not add new exceptions. Even in the most living language, however, some parts grow very slowly, some for long periods do not grow at all. As has been said, **language is like a tree, in that it has its heart-wood which has ceased to grow, its slow-growing, and its rapid-growing parts.**

7. The language of any people is, in part, **logical,** that is, its forms are determined directly according to fundamental habits of the human mind; in part, it is **idiomatic,** that is, its forms are peculiar to itself as a separate language, or *idiom.* Some expressions which are peculiar to this language or that, and are therefore idiomatic, are nevertheless logical; others are distinctly illogical. Whether the expression is idiomatic or not is relatively unimportant as long as one is confined to one's native tongue; but the moment one begins to translate ideas into another language one should realize that change of words without change of idiom, when necessary, always means that the ideas have been falsely rendered.

8. As long as we are considering the "heart-wood" of a living language, we may lay down rules as dogmatic as those of a dead language. Forms thus fixed by **correct use** may be logical, illogical-idiomatic, or even contrary to the general idiom; in any case we may say that they must be used. *You were,* when addressed to one person, may be taken as an example. Originally the pronoun *you* was always plural, and was a form which could not be used as subject of a verb; similarly the verb *were* was always plural. But illogical and unidiomatic confusion of construction led to the interpretation of *you* as subject, and peculiar notions of formality and politeness brought about the occasional use of this plural form when addressing one person. In time *you were* became fixed in the language for the singular as well as the plural form; and now if we use *ye*, *thou*, or *was* to express this idea, we can in no way defend ourselves against the charge of ignorance or carelessness. In some instances use has fixed two forms to express the same idea, both of which are considered correct, as in the case of words spelled or pronounced in two different ways; but in general, many things in relation to the exact meaning of words, the pronunciation, the spelling, the use of capital letters, the use of punctuation marks, the order, form, and agreement of words, and the structure of sentences (the things with which this book is mainly concerned), are definitely determined for us by correct use.

9. The teacher of language generally considers the attainment of correctness of diction as of the first importance; but the pupil often grows impatient over the task, which he finds difficult and uncongenial. "What difference does it make how a man writes," he may ask, " if by signing his name he can give to a worthless bit of paper the value of thousands of dollars? The credit behind the name is the essential, not the style of handwriting." Or he may ask, "Why do I need to spend so much time trying to learn to spell correctly, to use capitals in the right place, to punctuate properly? If I could write a treatise like 'The Origin of Species,' a novel like 'Vanity Fair,' or a poem like 'In Memoriam,' the printer would take care of the minor details. That is his business. It is enough for me as writer to get some ideas worth communicating." Many in our language classes, though they may not formulate these questions, have a strong practical feeling that the attainment of correctness is not worth the effort it costs. And it is true that the placing of the primary emphasis on correctness is one of the serious defects in the instruction of many of our schools. The first and most important thing for the young writer is to learn to understand and to appreciate his own experience, that he may have something to write. This is a difficult task, for his immaturity and his lack of broad experience give him little that he feels is really worth communicating; from this main task, nothing should be allowed to distract him or his teacher. **" Printers' details " are in comparison certainly of secondary importance.**

10. Illegibility or inaccuracy of diction, however, may entail so much extra trouble and expense upon a publisher that he will reject a manuscript he would otherwise consider more seriously. And if what we write does not go through the hands of a printer who will correct for us, any errors we make, even though they do not obscure our meaning, are almost sure to produce two disastrous results. First, **they will attract the reader's attention.** Since almost every one finds the slips of others more noticeable and less excusable than his own, we as writers must expect that our errors will call attention sharply to the very things we do not wish our reader to know anything about, our ignorance and carelessness. Second, **they will distract the reader's attention from what we have to communicate.** If there were little to read, anything, no matter how poorly written, would find readers; but, in reality, whatever we write, we are sending goods to a glutted market, and it is a difficult problem to attract and to hold the reader's attention. The burden is, therefore, always on the writer. In view of the difficulty of holding the reader's attention, it is poor economy for the writer to squander the very thing which it is so important for him to gain, through discreditable or humorous errors.

11. We may say, then, that **the form is always secondary to the substance and should never distract the attention of the writer in the act of composition; but since it should likewise never attract or distract the attention of the reader, the writer should see to it that, in the final writing, the form is correct.**

12. Besides the restrictions of correct use which apply to all speakers and writers under all circumstances, there are certain **special restrictions** which hold differently under different circumstances. Three classes of these restrictions are worth consideration here.

First, **Local Restrictions**

(*a*) **Within special geographical limits,** words may be in common use which are not used or even known elsewhere. This is especially true of the English language on account of the diffusion of the English-speaking peoples and their geographical and political separation. The contrivance which in America is called an *elevator* in England is called a *lift.* In such cases as this there is no term common to all English-speaking lands. The contrivance which in some parts of the United States is called a *stone-drag* in other parts is called a *stone-boat.* Such words are said to be in **local,** not in general or national, use.

(*b*) **Special fields of thought permit and necessitate special usage.** Each art, science, profession, trade, sport, or special interest of any sort has its peculiar vocabulary and forms of expression, its *technical terms,* which are permissible and usually the only correct forms within the *technique,* but which may not be even known outside. *Esquisse* in fine arts, *trepan* in surgery, and *foul* in baseball, are examples of words used in this special way. Such words are said to be in **technical,** not in general, use.

(*c*) **Common or familiar conversation permits the use of many words and expressions** not used in more serious speech or writing. The Biblical *"Be not afraid,"* or its modern equivalent, *Do not be afraid,* in the language of familiar conversation becomes *Don't be scared.* Words used in this limited way are said to be in **colloquial,** not in general, use.

Second, **Temporal Restrictions**

(*a*) A word or expression which was regularly employed **in the past** may not be used now, or, if used, may be retained only in special cases. *Thou art* and *ye are* were the accepted forms in the time of the writing of the King James version of the Bible, but they are not used now except in the so-called exalted style. Such words were in general use, but have now become **archaic.**

(*b*) **New terms** and expressions are daily coming into use. If they are strictly necessary (if like *monoplane,* for example, they name a new thing in which everyone is interested), they are adopted at once into general use. If they are not necessary, they may be rejected entirely later on, or in time they may be accepted. In the mean time they may all be classed together, to avoid multiplication of terms, under the name given to the most commonly recognized cases: **slang.**

Third, Restrictions of Fitness

Each word *denotes* a definite idea and at the same time *connotes*, or suggests, the attitude of the user or the ideas which in his mind associate themselves with the denotation. *Faithful student* and *grind* may *denote* one and the same individual, but they suggest different attitudes toward him and call up quite different sets of associated ideas. Questions as to the connotation of words are questions of **fitness.**

(*a*) There are some words which are under no circumstances fit to use because they connote ideas no one should entertain. Such are **indecent.**

(*b*) Others are necessary on certain occasions, but are inherently unfit under other circumstances. The language our family physician uses in consultation is manifestly not suited to conversation in the drawing-room. Such language, when used under wrong circumstances, is **unfit.**

(*c*) Still other words (for example *bloke* or *guy* for fellow, or *gent* for man) come into the language from disreputable sources, or acquire disreputable connotation because of associations which have grown up around them more or less accidentally. Such chance associations have led to the rejection of *phiz* as disreputable, though *mob*, which once seemed to have no better future, has been adopted into general use. When a word or expression is accepted generally by writers of good taste it is said to be *standardized.* Words and expressions of doubtful origin which do not become standardized are called **vulgarisms.**

13. Language which escapes the above restrictions, that is to say, which is in general (or at least national), present use by writers of recognized good taste, is said to be in good use. In regard to correct use, the only question that can be asked is the one we have already considered (**9-11**): Is correctness worth the effort necessary to attain it? In regard to good use, the question arises: Should we always limit ourselves to language which we can prove is "in general, present use by writers of recognized good taste"? Teachers and text-books are often very dogmatic in condemning language "not in good use," but the thoughtful student knows that some of the very things condemned by these authorities are used by authors whose judgment he with good reason is more ready to respect. There is great difference in the value of the interpretations of good use by different persons who pose as authority, but in the ultimate analysis even the best of these standards is largely personal. Each writer has the privilege and the necessity of choosing for himself within rather broad limits, provided he knows exactly what he wishes to denote and to connote. Indeed **good use** (not *correct use* be it observed), **as a general criterion, is more harmful than helpful, for the canons of good use apply very differently under different circumstances, and to attempt to force any writer to obey them undiscriminatingly is to discourage original thought.**

14. To appreciate the special ways in which the "canons of good use" should be applied, we need to give them further consideration.

Local restrictions. In order to convey ideas, a writer must use language which is intelligible to his reader; therefore, if he is addressing general readers, he needs to avoid as far as he can words which are merely local. But life and interests are largely local, and to express them adequately a writer must use special terms. Some object to the liberal use of local terms which Kipling in his "Plain Tales from the Hills" permits himself; but without them the desired *local color* would not be given. Whenever local terms are skillfully used, they add to the value. As to the use of technical terms, we should recognize that not only what we label "technical" writings, but anything which is addressed to readers of some degree of special knowledge and anything which deals with any special interest, must make use of terms more or less special; and in reality, almost everything written deals with a special interest or is addressed to a limited body of readers. The important thing is to see that the special terms used are such, or are so used or defined, that they convey to the reader exactly the idea intended, and that no special words are used but those called for by the peculiar interest of the readers addressed. As for colloquial expressions, whether it is effective to use them or not depends altogether on the subject-matter, the personality of the writer, and the character of the reader. If a colloquial expression conveys the exact meaning (including the desired connotation) it is much less objectionable than a bookish expression. **In each of these cases there is a problem for the writer to solve for himself in each special instance: how to avoid, on the one hand, the distress and confusion of his reader; on the other, the loss of naturalness, definiteness, originality, force, and life.**

Temporal restrictions. Archaic expressions offer few difficulties. They may be effectively used to add local color to stories of the past and to give the right connotation to anything written in the exalted style. If they are used elsewhere, it is generally through ignorance or carelessness, so that it is enough for the writer to have his attention called to his error. In connection with the use of "slang" serious questions arise, some of which will be discussed in section **116***c*. As we have used this term here it includes the coinage of invention, the striking and picturesque expressions of the frontiersman, the metaphors of the great poet, as well as the degenerate language of the city "tough" and his imitators. Whether or not "slang" in this inclusive sense should be used will be treated for the present simply as a matter of good taste, which will be considered next.

Restriction of fitness. In regard to questions of good taste, the dogmatic style of text-book often ignores in a most fatal way the special circumstances. Here again, **the subject-matter, the personality of the writer, and the character of the reader are the important determining factors.** One subject, if adequately expressed, demands a free-and-easy style, another demands conservative treatment; one writer's strong quality is his elegance, another's is his force; the congregation of a wealthy city church would have to be addressed in different language from what would be necessary to produce similar results in a Salvation Army meeting. Who would condemn a short story because it uses a different vocabulary from that of a serious historical study, or Mark Twain because he chooses expressions which Ruskin would avoid? Good taste is of the highest importance, but emphasizing the importance of a single canon of "fitness" to be applied rigorously and undiscriminatingly means sacrificing thought to form, originality and effectiveness to conventionality.

15. The questions of good taste are the most serious which arise under these special restrictions. The writer himself may not be refined: the problem then is one of character primarily, not of expression. Offenses against good taste which are more distinctly matters of expression may be due to the fact that the writer has associated with people who are ignorant, unthinking, or vulgar; they may arise because the writer himself is not thinking carefully enough of exactly what he wishes to suggest and of what impression his words will make on others. The cure is not the building up of a list of "approved" or "disapproved" expressions: that may serve only to make one hypocritical, finical, or timid. **Good taste should be developed by reading the works of good writers; by striving to appreciate nice distinctions in thought and word; by throwing the primary emphasis in writing on the thought, striving to choose in every case a word which gives exactly the denotation and the connotation the thought demands; and by studying the effects produced by the writing upon others.**

16. The teacher finds it as easy to dwell upon correctness and to be finical in regard to such cases of good use as seem to him important, as he finds it difficult to inspire the ordinary boy or girl to write anything of real value. Young students are apt to be careless and anarchistic in expression, and training in "good use" ought to be excellent mental setting-up drill for them.

But the result of pedantry often is that the student forms the habit of using two languages: one for general purposes in which he expresses his own ideas freely but in wretched form; and the other *for the English instructor* which, though it may possibly be commendably correct, communicates little except the thoughts and words of others. Individuality and originality are to be encouraged no less in the English class than elsewhere, for the main task of the teacher is to help the writer to find in his personal experience something others will gladly share. **Attention should be centered upon the thought, and liberty granted for expression without fear of rules; then correctness and good taste should be developed as rapidly as it is possible to lead the student to appreciate nice distinctions in thought and in the impressions made upon others.**

On the other hand, the writer has to consider not only himself and his experience, but also his readers and their needs and desires. From a study of the best minds of the present and of the past he may learn much as to the true nature of the limitations under which he should express himself. **A conservative regard for the usage of writers of established reputation is needed to check growth without assimilation, the addition of unnecessary words and expressions, the flaunting of bad taste, and even pernicious originality which, like the habit of punning, soon becomes wearisome instead of refreshing.**

17. Without correct use, individuality of expression would tend to make general communication difficult or impossible. In the time of King Alfred, West-Saxon literature set up a standard in language for all England; this passed away under the Normans, whereupon English split into dialects which soon became so different that a man from the North and one from the South could not converse. At the very foundation of any attempt to master the art of expression, therefore, must lie knowledge of the essential spirit and structure of the language. **It is with the fundamental and generally fixed facts of language, especially of English, that the following chapters deal.**

18. Language is not only the most serviceable implement we have to use, it is one of the most valuable possessions we inherit from the past. It binds a people together and preserves for them the individuality and the worth of their ancestry. Our native tongue is as worthy of our devotion as our native land. **We can well afford to make the effort needed to learn to use it effectively; we should resist every change in it not for the better, and we should do whatever is in our power to add to its wealth.**

CHAPTER II

SENTENCE STRUCTURE

(For Topical Synopsis, see page viii)

DEFINITION OF A SENTENCE

19. A sentence is usually defined by grammarians in some such way as follows: **"A related group of words containing a subject and a predicate and expressing a complete thought,"** or as **" a combination of words which is complete as expressing a thought, and in writing is marked at the close by a period, or full point."**

A more complete understanding may be gained by a careful consideration of a few fundamental facts. As our attention passes from object to object, its pulsations form ideas in our consciousness which dissolve one into another rapidly and continuously. Even the simplest pulsation gives, upon analysis, at least two conceptions bound together, and it is such a primal group of elements which the sentence, in its origin, attempts to reproduce. " The sentence is the symbol whereby the speaker denotes that two or more conceptions have combined in his mind; and is, at the same time, the means of calling up the same combination in the mind of the hearer." * Since the limitations of expression (**3**) compel simplification, the sentence may fall far short of giving all the wealth of the original experience upon which attention was momentarily centered; on the other hand, the development of language, especially in the written form, has brought about an elaboration of the sentence as a unit of expression which may contain more and other elements than were grouped together spontaneously in consciousness.

Nevertheless the sentence remains **the unit of verbal expression** and gets its true character from the pulsation in consciousness. It should express a thought which is felt to be a whole, yet which the attention can take in at a single pulsation rather than by a series of pulsations such as the paragraph represents.

20. A pulsation in consciousness must contain at least two conceptions, a primary and a secondary. The primary represents that on which attention is directly centered; the secondary represents that which, combined with the first, attracts the attention. For example, I may notice (1) a tree (2) waving. I center my attention upon the tree, but it is the blowing of the tree which attracts my attention. Correspondingly **a sentence must contain (at least when its meaning is fully brought out) two elements. The primary is called the subject** (Latin *subjectum*, that which is brought under — attention.).* **The secondary is called the predicate** (Latin *praedicatum*, the thing proclaimed) because it expresses what is stated, proclaimed, about the subject. In communicating ideas, the subject aims to call up a conception in the hearer's or reader's mind; the predicate expresses the conception it is desired that he should add. A complete thought may be expressed by a word or group of words which in itself stands for only one conception. If, for example, a man at a theater shouts, "Fire!" he expresses only a predicate; but he conveys a complete thought (The theater is on fire!) because the subject is given his hearers unmistakably by the general situation which all are in. The answer to a question often gives a complete idea in a single word. If a boy is asked, "What have you been doing?" his answer, "Running," conveys a complete idea though it states only the predicate, because the subject is clearly indicated in the question. Such expressions are, then, sentences, though not complete in structure.

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* " The History of Language," Strong, Logeman, and Wheeler (New York, 1891), page 92.

Ways of Combining Subject and Predicate

21. *The primitive way of forming a sentence* is to express, one immediately after the other, a subject and a predicate. Such a sentence we hear when a child learning to talk says, "Baby tired." The subject does not need to be stated first; in such a baby sentence as *Pretty flower*, *flower* may be the subject and *pretty* the predicate. In reality it is the stronger accent which marks the predicate. For example, *Window′ open* would mean *The-thing-which-is-open is the window;* while *Window open′*, would mean *The window is open.*

22. As a more highly developed sentence form we have, in place of "Baby tired," *Baby is tired.* Here we have the same subject and the same predicate, but **the idea of connection between subject and predicate is definitely indicated by** ***is***. **The verb** ***to be***, which expresses this idea of connection, is therefore called the **copula** (Latin, *copula*, a bond).

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* Terms first used by the Latin grammarians have in many instances become what may be called universal terms of grammar. The most important of these are explained in this book, but where they do not apply strictly to English grammar they have been replaced by terms which aim to be more exact and more readily intelligible to those who have not studied Latin. Where the same thing is called by different names in different grammars, the intention has been to select that one which best suggests the meaning which the student should keep in mind.

Such a sentence is called in logic a *proposition* (Latin *propositio(n)*, a setting forth), and into such a form all logical statements may be reduced. All simple propositions contain three elements: (1) the first term, (2) the copula, and (3) the second term. For example:

1 2 3
Ice | is | a solid.

23. Some sentences have the form of propositions, others may easily be expressed in that form; but sentences are generally constructed without regard to their relation to propositions, and even when the thought may easily be put into strict propositional form, the actual structure may disguise any one or all of the three elements of the proposition. It will be advantageous, however, in analyzing sentence structure, to begin with sentences having the propositional form and to proceed to others of more complicated form.

In the first place, it is to be noted that, **grammatically, sentences are divided into two parts, the subject and the predicate.** The subject generally corresponds to the first term of the proposition, the predicate to the copula and the second term.

ANALYSIS OF SENTENCES

Fundamental Elements

24. The subject is a substantive (Latin *substantivus*, that which has substance, reality, self-existence) and may name or stand for any person or thing, existent or conceivable. It may be *omitted* in the following cases in which it is clearly implied in the context:—

(*a*) Sometimes in the second part of a compound sentence (**37**) when the subject of the second verb is logically the same as that of the first.

Ice is a solid but — will melt easily.

(*b*) Generally, in modern English, in the imperative (**36, 59, 84**).

Go (thou) and do likewise.

(*c*) In optative sentences (**36, 84**).

Would that I had known!

(*d*) Generally in such languages as Greek, Latin, Italian, and Spanish (which unlike English, indicate the person of the subject by the termination of the verb), when in English we would have an unemphatic pronoun.

Spanish: **Es joven.**
English: **He is young.**

Sometimes a single subject is expressed by two substantives.

He is not to be trusted, that man.

But this is not common in English except in poetry or in prose where it is desired to add some special emphasis. Expressions such as, *Mrs. Baker, she stayed at home*, are used colloquially by some, but are not correct. Similar expressions are, in standard French, required in certain interrogative sentences, and are common in declarative sentences.

Mme. Boulanger était-elle chez elle?
Elle approche, cette mort inexorable.

25. The predicate consists either (1) of a verb, or (2) of a verb and a complement.

Subject	Predicate	
	Verb	Complement
(1) **Ice**	**melts.**	
(2) **Ice**	**is**	**a solid**

A verb (Latin *verbum*, a word) is so called because it is often the main word expressing the conception added to the subject. The complement (Latin *complementum*, that which completes) is so called because it is the word used with the verb to complete the added conception.

26. The verb. There is but one copula, the verb *to be*. There are many other verbs, however, any one of which may be used to form the whole or a part of the predicate; each expresses the idea of connection, like the copula, but in addition each expresses a further idea which makes up the whole or a part of the logical predicate. For example, in the sentence *Ice becomes dirty*, *dirty* is predicated of *ice* and the verb *becomes* connects the two ideas; but the verb does more than this, for, if we substitute *is*, we find we have lost a part of the idea.

Just what the verb *becomes* adds, we may see by expanding the two sentences into formal propositions:

1	2	3
Ice	**is**	**a thing having the property of *being* dirty.**
Ice	**is**	**a thing having the property of *becoming* dirty.**

There are three classes of verbs which express more of the idea predicated of the subject than that of connection; they are: —

(*a*) *Verbs which express existence* (mainly the verb *to be* in a second use) (**27**).

I am. (" I think, therefore I am.") **They no longer exist.**

(*b*) *Verbs which express state of being or change of state* (**28**).

You look tired.

Ice becomes dirty.

(*c*) *Verbs which express action* (**29**).

Ice chills the hand.

27. In sentences containing a verb expressing **existence,** the verb by itself or aided by an adverb modifier (**35**) expresses the whole logical predicate, that is, it is itself *complete.*

Subject	Predicate
I	**am.**
The house	**is in sight.**

The logical relationship of these sentences to our type proposition (**22**) may be indicated as follows:

1	2	3
I	**am**	**(an existent being).**
The house	**is**	**(a thing within the field of vision).**

Such adverb modifiers may also be interpreted as the equivalent of a predicate adjective after the copula (**32**).

The house | is | in sight (visible).

28. Verbs expressing **state of being or change of state** are grammatically no different from the copula.

The logical difference has already been considered (**26**).

Verbs expressing state of being include such as: *appear, seem, look, smell, taste, feel, sound.* Verbs expressing change of state include such as: *become, grow, turn* (*into*). Like the copula, these verbs generally require a complement; but they may, like verbs expressing existence, be complete (**27**).

That rose smells sweet.
No, it is the peony that smells.
The child grows tall.
How he grows!

29. In sentences containing verbs expressing **action,** the verb or the verb completed by a complement expresses the logical predicate.

Ice floats.
Ice chills the hand.

The logical relationship of these two sentences to our type proposition (**22**) may be expressed as follows:

1	2	3
Ice	**is**	**(a thing having the property of *floating*).**
Ice	**is**	**(a thing having the property of *chilling the hand*).**

It will be noticed that in each of these cases the verb expresses, in addition to the idea of connection, the idea of action which is the whole or an important part of the predicate. Verbs like *chills* are called **transitive** (Latin *transitivus*, passing over) because the action is conceived as passing over from the actor so as to affect some other person or thing. Verbs like *floats* which express action not conceived as passing over to anything are called **intransitive** (Latin *in-* in this case = *not*). The distinction is more a question of the way of conceiving the action than of difference in the verb itself, consequently verbs may change character in this regard.

The ice floated the wharf last winter.
Ice chills.

The verb *floated* has, by being used *causatively* (that is, so as to express the action which the subject *causes* to be performed), here become transitive. The verb *chills* we may call here intransitive, or, better, we may say it is a transitive verb used **absolutely,** that is, *absolved* from limiting the action to any particular person or thing.

Transitive verbs express two different sorts of ideas according to the relation in which the subject stands to the verb.

Heat melts ice.
Ice is melted by heat.

A transitive verb may, as in *Heat melts ice,* express the action which the subject performs, in which case it is said to be in the **active voice** (**58**); or it may, as in *Ice is melted by heat,* express the action which the subject passively receives, in which case it is said to be in the **passive voice** (**58**). The object of the verb in the active voice becomes the subject of the corresponding verb in the passive voice. The subject of the active voice (the actor) becomes the agent of the action in the passive voice, and is expressed as the object of the preposition (**47**) *by*, as in the sentence above.

30. The copula, verbs expressing existence, and verbs expressing state of being or change of state are often classed together as intransitive verbs, but, since they are not " intransitive " in the accurate sense of that term (**29**), it is better to call them **neuter** verbs, that is, *neither* active nor passive. The classification of verbs may be expressed as follows: —

<table>
<tr><th colspan="2"></th><th>Active</th><th>Passive</th><th colspan="2">Neuter</th></tr>
<tr><td rowspan="5">VERBS EXPRESSING ACTION</td><td>Transitive</td><td>Heat melts ice.
Called:
Transitive verb in active voice.</td><td>Ice is melted by heat.
Called:
Transitive verb in passive voice.</td><td colspan="2"></td></tr>
<tr><td rowspan="4">Intransitive</td><td rowspan="4">Ice floats.
Called:
Intransitive verb.
(Active voice)
Ice chills.
Called:
Transitive verb used absolutely.</td><td rowspan="4"></td><td rowspan="4">VERBS EXPRESSING</td><td>Connection only:
Ice is a solid. Copula.</td></tr>
<tr><td>Existence:
Ice is on the pond.</td></tr>
<tr><td>State or change of state:
You look tired.
Ice becomes dirty.</td></tr>
<tr><td>The above are called neuter (or intransitive) verbs.</td></tr>
</table>

31. Verb-expressions. Adverbs (**45**) and prepositions (**47**) often become so intimately associated in idea with the verb that they may be conceived as making up with the verb a **verb-expression** which acts in important ways like a transitive verb.

I | go up the hill.

Grammarians generally explain *up the hill* as a prepositional phrase (**38**) modifying the verb *go*. But we may conceive the sentence differently:

I | go-up | the hill.

In other words, we interpret *go up* as a verb-expression which governs *hill* as its object (**32**). In this case it corresponds to the Latin and the English habit of prefixing an adverb or a preposition to the verb.

I | ascend | the hill. (Latin *ascendere; ad + scandere*).
He | upheld | the principle.

In the following sentence:

He | ate | up the apple,

up is not a preposition governing the word *apple;* it is an adverb modifying the verb, that is to say, it adds the idea *completely*. So it is generally interpreted; but it may also be interpreted as forming a part of a verb-expression:

He | ate-up | the apple.
Compare: **He | finished | the apple.**

Where the preposition or adverb is actually compounded with the verb, as in *upheld*, it is similar to the German inseparable prefixes; where it is not compounded, it is something like the German separable prefixes, except that English recognizes greater freedom of position for the separable adverb.

Heute Morgen begann ich früh zu studieren.
(beginnen, to begin, with inseparable prefix.)
Heute Morgen fing ich früh zu studieren an.
(anfangen, to begin, with separable prefix.)
Er ist ihm nachgelaufen (separable).
He ran after him.
Er ass den Apfel auf (separable).
He ate the apple up. He ate up the apple.

Another possibility in the use of verb-expressions the following sentences will illustrate:

You | may refer | to this book.
or **You | may refer-to | this book.**

Compare: **You | may consult | this book.**
and **Sie durfen dieses Buch nachschlagen.**

If we insist that *to* is a preposition governing *book,* we get into difficulties when we attempt to explain it (that is, to find its object), in the following:

> **This is a book which may be referred to.**

If we call *refer-to* a verb-expression, we may say that it has its passive form *to be referred-to.* Even verbal nouns (**42***c*) and verbal adjectives (**44***c*) may be used with a preposition, making a verb-expression.

> **Looking after all these things takes time.**
> **Looking at me, he replied.**

Some verbs govern one object directly and another by means of a preposition which forms a part of a verb expression.

> **He accused the man of theft.**
> **They provided themselves with pencils.**

Whether we consider a preposition or an adverb as a part of a verb-expression or as the whole or a part of an adverb modifier of the verb is unimportant as long as we are concerned with one language only; but when we undertake to translate or to express our thoughts in a foreign tongue, we find that idioms frequently differ at this point: a simple verb in one language may correspond to a verb plus a preposition or plus an adverb in another language.

He obeys his captain.	**Il obéit à son capitaine.**
He is asking for a book.	**Il demande un livre.**
I am thinking of my brother.	**Je pense à mon frère.**
I remember him.	**Ich erinnere mich seiner.**

In learning a foreign tongue we need always be on the lookout for the verb-expression and not simply for the verb.

32. The complement. The complement of the copula may be a substantive, in which case it is called a **predicate nominative** (Latin *nominativus,* serving to name); **or it may be an adjective (35, 44),** in which case it is called a **predicate adjective.**

Ice	**is**	**a solid.**
Ice	**is**	**solid.**

The logical relationship of these two kinds of predication may be expressed as follows:

Ice | is | (one of the class of things each of which *is called*) a solid.
Ice | is | (one of the class of things each of which *has the property of being*) solid.

In the same way **the complement of a verb expressing state of being or change of state may be a predicate nominative or a predicate adjective.**

2 1 2 3
So shall | the day | seem | night.
It | seems | true.

Water | becomes | ice.
Water | becomes | dirty.

The complement of a transitive verb in the active voice or of a verb-expression is a substantive representing the object affected by the act of the subject, and therefore called **the predicate object.**

Heat | melts | ice.
The coroner's jury | sat on | the case.

The object of verbs such as *say*, *reply*, *answer*, may be a long quotation.

Replying to the tribute paid him by all the speakers, Cardinal Gibbons | said: |

"I consider the Republic of the United States one of the most precious heirlooms ever bestowed on mankind down the ages, and that it is the duty and should be the delight of every citizen to strengthen and perpetuate our government by the observance of its laws and by the integrity of his private life." Etc.

No complement is required with a verb expressing existence, with an intransitive verb, or with a transitive verb in the passive voice.

I | am.
Ice | floats.
Ice | is melted.

The idea of existence which may be expressed but indefinitely by the verb may be made definite by an adverb modifier (**27**, **38**).

He is upstairs.

33. FORMS OF SUBJECT AND PREDICATE

SUBJECT	PREDICATE		ILLUSTRATIONS
	VERB	COMPLEMENT	
Any substantive	*A.* Idea of connection only: copula, *to be*	Predicate nominative or predicate adjective	Ice | is | a solid. Ice | is | solid.
	B. Idea of connection + some other idea: I. Idea of existence	(none)	I | am. Ice | is on the pond.
	II. Idea of state of being or change of state	Predicate nominative or predicate adjective	You | seem | tired. Water | becomes | ice. Water | becomes | dirty.
The actor	III. Idea of action 1. Transitive: *a*) active voice	Predicate object	Ice | chills | the hand.
	a^1) same used absolutely	(none)	Ice | chills.
The receiver of the action	*b*) passive voice	(none) (The agent, when expressed, is a substantive joined to the verb by the preposition *by*.)	Ice | is melted (by heat).
The actor	2. Intransitive *a*) active voice	(none)	Ice | floats.
	a^1) same used transitively	Predicate object	The ice | floated | the wharf.

34. Indirect object, resultant object, and resultant adjective. The three elements, (1) subject, (2) verb, and (3) complement, form the framework of the sentence. Along with them may be classed three other elements found in some sentences.

Indirect Object

He gave the book *to her*.
or **He gave *her* the book.**

In this sentence we have the substantive *book*, which represents the thing directly affected by the action, and therefore called the **direct object**, and also the substantive *her*, which represents the person indirectly affected by the action, and therefore called the **indirect object**. It is to be noticed that the indirect object may be expressed with the preposition *to* after the direct object, or without *to* if it is placed before the direct object. German has the form without the preposition only.

Er gab es ihr. Er gab ihr das Buch.

The Romance languages* have both forms when the indirect object is a pronoun, but use the one with the preposition mainly to emphasize the indirect object. In French, for example:

Je lui ai donné le livre.
J'ai donné le livre à elle.

In English, the form with *to* should be distinguished from other phrases with *to* which are not indirect objects. For example:

He carried it to New York.

In this sentence *to New York* is a modifier of the verb telling how far the object was carried; it is not an indirect object, for we do not conceive of *New York* as affected by the action in the same way that we conceive of *her* as affected by the gift of the book. Adverb modifiers of this sort cannot be used without the *to*.

It is also to be noticed that the indirect object as well as the direct object may become the *subject of the verb in the passive voice* (**29**), though the object of *to* when it forms an adverb modifier never can.

She was given the book by him.
The book was given to her by him.
It was carried to New York by him.

In French and German the indirect object of the active is not thus used as subject of the passive.

If we examine the sentence, *He gave the book to her*, we find we have what we may consider as another verb-expression (**31**), *to-give-the-book-to*, which on becoming passive with the indirect object as subject (*She was given the book*) retains the direct object *book* as object of the past participle (**44 end, 42 end**) *given*, just as the *to* was retained in *This is a book which may be referred to*. Otherwise it would be difficult to explain how the passive can govern an object (**29**).

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* French, Spanish, Italian, etc., all derived from Latin.

One form of the indirect object needs a word further.

I built *me* an ice-boat.

Me here is an **indirect object of personal interest.**

In Latin grammar forms similar to this are called *dative of reference, ethical dative,* or *dative of advantage or disadvantage.* Compare the form of expression common in the time of Shakspere:

Whip me that man.

Compare also:

Es blitzt aus den Augen ihm kühn.
Sieh mir ob sie kommen.
Il m'a pris la main.
Regardez-moi cette dame-là.

Resultant Object

They made him *leader.*

In this sentence there is a direct object *him* and another object *leader* which represents the result of the action upon the direct object, and may be called the **resultant object.** In the passive this becomes, *He was made leader.*

It is possible for the active verb to have two objects because *make* is the equivalent of two verbs: (1) cause; (2) to become. *They caused him to become leader.* In this form *him to become leader* is an infinitive clause (**38**) the object of *caused,* in which clause *him* is the subject (in the object case, **68**) and *leader* is the object of *to become.* In the same way verbs of **naming, choosing, appointing, esteeming, finding, showing, asking, and teaching may govern both a direct and a resultant object.**

They elected him leader.
(They caused him — by process of election — to become leader.)
They asked us our opinion.
(They asked us — to give — our opinion.)

Resultant Adjective

I filled it full.
The doctor calls him well.
Send the ball rolling.
We shall keep you occupied.

A verb may also govern a direct object and a **resultant predicate adjective.** In the passive the predicate adjective is retained after the past participle.

He is called well.

MODIFIERS

35. Any one of the fundamental elements may be modified,* that is to say, its meaning may be limited or given an added quality by the use of words called **primary modifiers.**

Pure ice may become dirty.
Ice is a _transparent_ solid.
Ice chills the _bare_ hand.
Ice is _quickly_ melted by the sun.
This ice is _very_ solid.

Furthermore, **secondary modifiers** may be used to limit or qualify the meaning of the primary and even of other secondary modifiers.

Ice is EVEN _more_ quickly melted by greater heat.

Modifiers of substantives (as in the first three illustrative sentences above) are called **adjectives** (Latin *adjectivus*, that which is added); modifiers of verbs, adjectives, or adverbs are called **adverbs** (Latin, *ad* + *verbum*, something added *to the verb* or predicate).

A substantive may also have as a modifier another substantive.

(*a*) **The _President's_ journey.**
(*b*) **Mr. Lincoln, the _President_ of the United States.**

President's in (*a*) is said to be in the **possessive case** (**42, 53**).

President in (*b*) is said to be **in apposition** (Latin *ad* + *positio*(*n*), a placing by or near) to *Mr. Lincoln* (**42, 73**).

A noun is sometimes apparently modified by an adverb, or an adverb phrase (**38**).

The man higher _up_.
The man _at the wheel_.

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* Grammarians usually consider the single word, without any modifiers, as the subject, verb, object, etc. Logically, it is the word with its modifiers, if any, that expresses the element of the sentence. For example, in the sentence, *The men who have finished may go*, the logical subject, that is to say, those who *may go*, is *The-men-who-have-finished*, not the *men*; but grammatically *men* is said to be the subject, and *who have finished* is called a restrictive relative (**43***g*) clause (**38**) modifying *men*. To avoid confusion, when the modified subject is meant it will be called in this book the "logical subject;" when the unmodified subject, it will be called "subject." And so with the other terms.

In these cases the adverb or adverb phrase is strictly an elliptical expression; the real modifier is a relative clause (**38**, **43***g*).

The man (who is) higher up (27, 32).

A *verb* may also be modified by a noun used adverbially (**42**) to express (1) the time at which or (2) during which the action takes place, to express (3) measure, or (4) certain other idiomatic modifications.

(1) (4) (2)
Yesterday he went home. He had been away a week and the vacation
(3)
cost him twenty-five dollars.

In a similar way an *adjective* or an *adverb* may be modified by a substantive used adverbially.

He is a foot taller.
He went three days sooner.

A *whole sentence* may be modified by an adverb, such as, *indeed*, *not*, or *probably*, to indicate that the idea is expressed positively, negatively, or doubtfully.

Indeed I mean it.
I do not think so.

Different Kinds of Sentences According to the Idea Expressed

36. A sentence may express (1) **a statement,** (2) **a question,** (3) **an exclamation,** (4) **a command,** or (5) **a wish.**

(1) **I am going home.**
(2) **Am I going home?**
(3) **How glad I am!**
(4) **Go home!**
(5) **Would that I might go home!**

A sentence which makes a statement is called a **declarative** sentence.

A sentence which asks a question is called an **interrogative** sentence.

A sentence to be uttered as an exclamation is called an **exclamative** sentence.

A sentence expressing a command or exhortation is called an **imperative** sentence.

A sentence which expresses a wish with the forms *would that*, *oh* (*that*), or *may* is called an **optative** sentence.

The structure of these sentences is alike in all cases except that imperative sentences and optative sentences have no subject expressed, as has been mentioned (**24**), and that the order may be different in the different forms (**84, 85**).

Compound and Complex Sentences and Elements

37. The sentences so far considered have all been **simple,** that is to say, they contain only one of each of the fundamental elements; but many sentences have more complicated structure.

A sentence may consist of two or more groups of words, each including a subject and a predicate, but joined together so as to form a single unit.

> **It should be spring | but | the weather is still cold.**

Such a sentence is said to be **compound,** and the separate parts have all the possibilities of simple sentences. The word which connects the two parts of a compound sentence, if the connection is expressed, is called a **conjunction** (Latin *conjunctio*(*n*), a joining together).

Any one of the fundamental elements, and any one of the primary or secondary modifiers, may be compound, that is, may be made up of two or more parts joined, usually by means of a conjunction.

> **Iron and lead are both metals.**
> **Water cools and moistens the throat.**
> **The sun has tanned his face and hands.**
> **Ice is dirty and unwholesome.**
> **His hands are frequently and inexcusably dirty.**

38. The subject, the complement, and any modifier may consist of a group of words making up what is called a **phrase,** or of a group of words making up what is called a **clause.**

A **phrase** is a group of words consisting of a substantive, called **the object,** and its modifiers, if any, with its relationship to the rest of the sentence expressed by (*a*) a preposition (**47**), (*b*) an infinitive (**42*c***), (*c*) a verbal noun ending in *-ing* (**42*c***), or (*d*) a participle, or verbal adjective, ending in *-ing* (**42*c*, 44*c***).

(*a*) **The President** *of the United States* **is in the West.**
(*b*) *To read such literature* **is worth while.**
(*c*) *Reading such literature* **is worth while.**
(*d*) **The bird flew into the air** *singing the familiar notes.*

A **prepositional phrase** may be an adjective or an adverb modifier. In the predicate a prepositional phrase may be used (1) in the place of a predicate adjective, or (2) as an adverb to give definiteness to a verb expressing existence (**27, 32**).

(1) **They are of good service (serviceable).**
(2) **They are in the yard.**

An **infinitive phrase** may be used (*a*) as a substantive, (*b*) as an adverb modifier to express purpose:

(*a*) *To do that* **is no easy task.**
It is easy *to do that.*
(*b*) **He went to college** *to study engineering.*

It is to be noted that when the infinitive (without an object, or with an object and therefore making up an infinitive phrase) is used as grammatical or as logical subject, the *to* has no function except as the " sign " of the infinitive. In the phrase expressing purpose, the *to* (which here may be replaced by *in order to*) is strictly a preposition governing the infinitive (a substantive) as its object (**42*c***). A **verbal-noun phrase** is used as a substantive. A **participle phrase** is used as an adjective.

An adjective phrase may be the equivalent (*a*) of an adjective, (*b*) of the first part of a compound substantive, or (*c*) of a substantive in the possessive case.

(*a*) **An hour** *for study.* **A** *study* **hour.**
The frame is of wood (wooden).
(*b*) **A point** *of view.* **A** *view*-**point.**
(*c*) **The roof** *of the house.* **(The house's roof.)**

An adjective phrase is regularly used in English instead of the possessive case when the substantive stands for a *thing*. English uses substantives freely as adjectives (**44***b*); the Romance languages prefer adjective phrases; and German prefers compound substantives generally written without hyphens.

Fire insurance company.
Compagnie d'assurance contre l'incendie.
Feuerversicherungsgesellschaft.

A **clause** is a group of words consisting of a subject and a predicate with their modifiers, if any, joined to the rest of the sentence by a relative pronoun (**43***g*), by a conjunction (**48**), or (in case the verb in the clause is an infinitive) without any connecting word. A clause may be used as a substantive, as an adjective, or as an adverb; and its verb may be a finite part of a verb or an infinitive (**46**).

Substantive: *What he said* **is of little importance.** (Subject.)
I do not admit the fact *that I said it.* (Appositive.)
I do not know *what he said.* (Object.)
That is different from *what he said.* (Object of a preposition.)
You will permit *him to do it.* (Infinitive clause.)
Let *him do it.* (Infinitive clause.)
Adjective: **The President,** *who has returned from the West,* **will speak.**
Adverb: **He was speaking** *when I entered.*

An adjective clause may restrict the substantive it modifies and so become logically a part of it (**35** *note*), or it may explain the substantive (**102***d*).

Restrictive: **Lincoln was the man** *that was chosen.*
Explanatory: **Lincoln,** *who was the candidate of the Republican party,* **was elected.**

A sentence which contains one or more clauses is called a **complex sentence.**

39. What has been said about the grammatical elements of sentences may be summed up in the tabular form which follows. The scheme covers both simple and complex sentences; compound sentences need not be treated specially here, for in structure they

GRAMMATICAL ELEMENTS OF SENTENCES

	1	2	3			
	SUBJECT	PREDICATE				
Fundamental elements	Substantive*	VERB	COMPLEMENT (if any)		Indirect object or resultant object	Resultant predicate adjective
			Predicate nominative* or predicate object*	Predicate adjective		
Primary modifiers	Adjective*	Adverb*	Adjective*	Adverb*	Adjective*	Adverb*
Secondary modifiers	Adverb					

* Single word, phrase, or clause.

are merely simple or complex sentences joined together. Similarly, compound elements are but simple elements joined. Often sentences are shortened by the omission of parts which are grammatically necessary; but, unless the sentence is faulty, the ellipsis may easily be supplied.

> (It is) **No matter if it does rain.**
> **You speak as** (you would speak) **if** (you were) **uncertain.**

Parts of Sentences which have no Structural Relationship

40. Within a sentence there may be words, phrases, or clauses which have no structural relationship to the rest of the sentence. These are of five classes: —

1. **Interjections** (Latin *interjectio(n)*, a throwing between), expressions of feeling interjected into sentences and consisting of single words representing sounds naturally expressive of emotions, or single words or combinations of words into which much emotion is crowded.

> *Oh!* **that hurt.**
> *Alas!* **can that be true?**
> **He said** (*only to think of it!*) **that I might go.**

2. So-called **absolute constructions** (i.e., constructions *absolved* from the restrictions of sentence structure), which consist (*a*) of a substantive and an infinitive, or (*b*) of a substantive and a participle (to be compared with the "ablative (**53**) absolute" in Latin).

> (*a*) **I invited Henry and Charles,** *John, to come later.*
> (*b*) *The House having adjourned,* **Speaker Cannon went home.**

Such expressions may be replaced by subordinate clauses which express more definitely the relationship of the ideas expressed.

> *Now that the House had adjourned,*
> *As long as the House had adjourned,*
> or
> *When the House had adjourned,* **Speaker Cannon went home.**

Absolute constructions offer means of varying the structure of sentences, and express the ideas more concisely than subordinate clauses, but in general the subordinate clause is more exact and more idiomatic in English. Sometimes absolute phrases are used when what is intended is a phrase modifying a word in the writer's mind and perhaps suggested by some word actually appearing in the sentence.

> *Having reached the age of seven,* **my father died.**

Here we may say that the phrase which stands at the beginning of the sentence attempts to modify the pronoun *I* suggested by *my*. Such expressions should never be used; the idea should be expressed by means of subordinate clauses or in some way the sentence should be reconstructed.

> *When I was seven years of age,* **my father died.**
> *Having reached the age of seven,* **I lost my father.**

3. **Vocatives** (Latin *vocativus*, of or pertaining to calling), substantatives used in calling to or addressing persons or things. They may or may not be closely connected in sense with some other substantive in the sentence.

> **To you,** *fellow citizens,* **I make special appeal.**
> **Ten years ago,** *Mr. President,* **I entered the House.**

4. Words of affirmation or of denial, such as *yes* and *no,* which express the idea of a whole sentence.

> **May I count on you?** *Yes.*

5. Certain parenthetical expressions (**102**).

> *By the way,* **how did you know that?**

CHAPTER III

THE PARTS OF SPEECH

(For Topical Synopsis, see page x)

41. Words are divided, according to their uses in the sentences, into eight classes, called parts of speech:

Nouns, Adjectives, Verbs, Prepositions, Interjections,
Pronouns, Adverbs, Conjunctions.

Such a grouping is of great practical value, but no single system of classification of words can be exact. Not only have words changed their uses freely in the development of language, but they are still changing to-day; words which would certainly be put in different classes are spelled and pronounced alike and have one and the same origin; and finally, no precise definition can be given to any one of the above terms which would not exclude words which should undoubtedly be classed under that term. Logically, words may be divided according as they express (*a*) substance, (*b*) quality, (*c*) action or occurrence, (*d*) connection (aside from the fundamental connection of subject and predicate), or (*e*) emotion. In general, words expressing substance (substantives) are nouns and pronouns; those expressing quality are adjectives and adverbs; those expressing action or occurrence are verbs; those expressing connection are prepositions and conjunctions; and those expressing emotion are interjections.

NOUNS

42. Nouns (French *nom,* Latin *nomen,* a name) are words used as names of persons or things, existent or conceivable.

A noun may be used as:—

Subject, **Our *party* was victorious.**
Predicate nominative, **That man is the *secretary.***
Predicate object, direct, **We have built a *fire.***
indirect, **We will send the *man* two copies.**
resultant, **They call him *colonel.***
Object of a preposition, **The canals of *Mars.***
Modifier (adjective), possessive, ***Lee's* army.**
appositive, **George V, *King* of England.**
Modifier (adverbial), **He walked two *miles.***
You are a *foot* taller.
They went *a mile* farther.

An independent element, vocative, **You, *sir*, were there.**
absolute with participle, **The *play* being ended, we went home.**
Interjection, *Fire!*

Nouns are of different kinds and may be grouped in various ways. The largest number express substance (**24**); but some, like adjectives and adverbs, express quality; and some, like verbs, express action or occurrence.

(*a*) Nouns which express substance are called **concrete.** They are of three sorts: —

Common nouns, names which may be given to each member of a class of persons or things.

boy, sailor, table

Proper (Latin *proprius*, one's own) nouns, names which are given to a single member of a class of persons or things for the purpose of distinguishing the individuals (**125**).

James, Columbus, the Round Table

Collective nouns, names given to a collection of individuals to indicate the collection as a whole.

fleet, herd, people

Some collective nouns are *quantitative*, that is, they express a number of units considered as forming a whole.

couple, score, dozen, hundred

It should be noted that we say, *a couple of strollers*, *a score of people*, and yet we may say, *three score years*, *a dozen eggs*, *a hundred years*, using the noun as an adjective modifier.

(*b*) Nouns which express quality are of two sorts:

Adjective nouns, which name qualities as if they were concrete things.

That *red* is a pleasing shade.
The *cold* was intense yesterday.

These nouns are different from adjective pronouns (**43*i***), in that they name a quality as if it were concrete, while the adjective pronouns stand for a noun which they logically modify.

Abstract nouns, which name qualities conceived as separate (abstracted) from all concrete things.

redness, coldness, purity

(*c*) Nouns which express action or occurrence are derived from verbs or formed in connection with verbs. They are called **verbal nouns,** and in English are of two kinds: —

Infinitives. As parts of the verb, infinitives (Latin *infinitivus,* unlimited — to person, number, etc.), are explained in sections **59, 60, 64.** As nouns they simply name the action or state expressed by the verb. They are used with *to* as the so-called "sign" of the infinitive (**38**) as (1) subject, (2) predicate nominative, (3) predicate object, (4) resultant predicate object, (5) object of the prepositions *about, but, except, save,* and (6) as an elliptical expression for a subordinate clause.

(1) *To work* **is better than** *to starve.*
(2) **That remains** *to be seen.*
(3) **They prefer** *to go.*
(4) **He taught her** *to sing.*
(5) **I am about** *to go.*
(6) (If I may be permitted) *To speak* **frankly, I despise them.**

They are also used as prepositional phrases (the *to* having full prepositional force) as modifiers of (1) verbs, (2) adjectives, (3) adverbs, and (4) nouns, and (5) as predicate adjectives (**38**).

(1) **We went** *to* (in order to) *inquire.*
(2) **Ready** *to wear* (for wearing, *or* to be worn).
(3) **Old enough** *to die.*
(4) **Boilers** *to mend* (for mending, *or* to be mended).
(5) **That road is** *to be avoided.*

The *to* is omitted when the infinitive is object of *dare not, need not, had as lief, had rather,* or *had better.*

You need not explain.
I had rather be a dog.

Verbal nouns in -ing. These were originally nouns naming the action or state expressed by the corresponding verb, and formed by suffixing the syllable *-ing* to the stem of any verb;

but when the present participle (which in Anglo-Saxon ended in *-ende*) came to end in *-ing*, the two became confused and it was supposed that the participle (an adjective) could also be used as a noun. The two are indistinguishable in form in modern English, but it is well to call these verbal words: —

(1) When used as nouns, " verbal nouns in *-ing*,"

(2) When used with auxiliaries (**46**) " present participles,"

(3) When used as modifiers of substantives, " verbal adjectives " (**44***c*).

(1) Under such a leader, *singing* is a delight.
***Singing* the old songs brings back college days.**
(2) He was *singing* in the choir at that time.
(3) Taillefer rode forth *singing* songs of Roland.
A *singing* bird.

It is to be noted that infinitives, verbal nouns in *-ing*, and verbal adjectives all retain enough of their verb character to govern complements and to be modified by adverbs; but nouns in *ing* may lose their verbal character and take adjective modifiers.

Rapid *flying* is exhilarating.

PRONOUNS

43. Pronouns (French *pronom*, Latin *pro*+*nomen*, for+noun) are words which stand for nouns.

In the earliest forms of language these words probably pointed out things without naming them, as *this* does still. Later they were used to point out or to refer to something which had just been named, to avoid the repetition of the name. Where a child learning to talk might say, " Charles has eaten Charles's," one more mature would say, " Charles has eaten *his*." In order that such a pronoun may have meaning, a noun called the **antecedent** (Latin *anteceden(t)s*, going before), giving the name for which the pronoun stands, must generally be previously expressed. Pronouns of another class ask for, rather than refer to, the name of some person or thing. For example, "*Who* is at the door?" "The grocer." Other pronouns, connected in origin with those just mentioned, are used in dependent clauses, and not only refer to an antecedent in the independent part of the sentence, but mark the relationship of the dependent clause to the rest of the sentence. "The man *who* is at the door is the grocer." Still another class of pronouns refer collectively or partitively to a group of persons or things. They themselves have no antecedent, but they require that the *group* be made definite by some word or words or by some suggestion in the context. For example: "*All* of the people in the house." "*Some* of the people in the house." In the last place, adjectives may, in addition to expressing a quality, stand for nouns and thus become pronouns, when the noun which the adjective logically modifies is clearly implied by the context and therefore is omitted. For example, "The *good* die young." "The red white and blue." Adjectives do not become pronouns so freely in English as they may in German and the Romance languages.

Pronouns may be used as:—

Subject, **_Who_ is there?**
Predicate nominative, **It is _I_.**
Predicate object, direct, **The report reached _me_.**
indirect, **They sent _me_ the report.**
resultant, **He called me _that_.**
Object of a preposition, **Get it from _any one_.**
Modifier (adjective), appositive. **That is Mrs. Lincoln, _she_ who was Miss Brown.**
Modifier (adverbial), **a _little_ taller.**
Much faster.

Independent, vocative, **Yes, _you_ of the sad face, I am addressing you.**
absolute with participle, **_That_ being solved, the rest was easy.**
interjection, **_I!_ Did you say I?**

Pronouns may be classified as follows:—

(*a*) **Demonstrative** pronouns. These pronouns serve mainly to point out, *demonstrate*, which of two persons or things is meant. In speaking, the distinction is reinforced by gesture or tone.

This (nearer the speaker) **is older than that** (farther from the speaker).

With the demonstrative *celui*, French makes the distinction between two persons or things pointed out by the use of the adverbs *ici* (*-ci*) here, and *là*, there.

Je ne connais pas celui-ci, mais celui-là est mon ami.

In English, adverbs are used in a similar way, but only in the language of the uneducated.

This here (this 'ere) and that there (that 'air).

(*b*) **Personal** pronouns. These pronouns, taking the place of nouns, serve mainly to distinguish individuals in relation to the speaker. The speaker is called the *first person*, the person spoken to is called the *second person*, and any person or thing spoken of is called the *third person*.

I (1) wrote to you (2) about him (3).

For the first and second persons no antecedent is required (except in rare cases) because the pronoun has little more than the force of a demonstrative (**42**a). For the third-person pronoun forms (*he*, *she*, *it*, and *they*), an antecedent is always required. Where more than one person of the same sex is spoken of, it is often difficult to keep the pronouns from becoming ambiguous. In speaking, the reference to the right antecedent is kept clear by gesture or inflection of the voice; in writing, ambiguity should be avoided by careful construction of sentences (**72**). In many cases *it* has no antecedent such as *he* and *she* require: (1) it may stand in the place of the logical subject which then comes after the verb, or (2) it may stand for an idea which was lost in the early forms of language.

(1) ***It* is difficult to do that.** (To do that is difficult.)
***It* is I.** ***It* is said that he did it.**
(2) ***It* rains.** (Perhaps, originally, The god rains.
Compare: **Jupiter pluvius.**)

In Romance languages, the personal pronouns generally used as subject, direct object, or indirect object are so intimately joined to the verb that they are pronounced (and sometimes written) as a part of the verb.

***Je les* ai cherchés.**
***Los* he buscado.**
Donnez-*le-moi*.
Viéndo*les*.

These are called conjunctive personal pronouns. Pronouns separated from the verb or used emphatically must in Romance languages be expressed by different pronoun forms, which are called disjunctive personal pronouns.

Qui vient? *Lui.*
¿ Quién viene? *Él.*

In English there are some personal pronouns which *in pronunciation* distinguish between emphatic and unemphatic forms, but they are used to indicate, not difference in use in the sentence, but difference in meaning. *You*, *we*, and *they* have, besides their definite emphatic use, an unemphatic use as pronouns of very general and indefinite reference.

***They* say it is hard to find *your* way even when *you* are a native.**

French has a special pronoun, *on*, which is used (like German, *man*) as a third person singular number in just this indefinite sense, and English uses the numeral *one* in a similar way; but though *one* has been used in this sense for centuries it has hardly got into the colloquial language yet (**72**).

In a few cases a personal pronoun is used as a demonstrative:

> ***He* who runs may read.**

(*c*) **Possessive** pronouns. These pronouns are derived from the personal pronouns and have a doubly pronominal character: they stand for the name of a person who *possesses*, and also for the name of a thing *possessed*. For example, the answer to the question, "Which is 'George Eliot's' novel?" might be, "This is *hers*"; and in that case *hers* would stand for (1) '*George Eliot's*,' (2) *novel*.

The forms *mine*, *thine*, etc., like German *mein*, *dein*, etc., were originally the genitive case (**53**) of the corresponding personal pronouns. Later they came to be used as pronouns and adjectives expressing possession, and in both Anglo-Saxon and early German they took on adjective endings. In later forms of English the *n* in *mine* and *thine* was dropped before words beginning with a consonant (as it was in *a*(*n*), the indefinite article (**44**)); but since the pronomial use never brought the possessives into close enough connection with a following word to occasion the dropping of the *n*, *my* and *thy* came to be considered as adjectives, and *mine* and *thine* as pronouns. *His* was used as both adjective and pronoun. *Her*, *our*, and *your*, the genitive forms of the corresponding personal pronouns, and *their*, the genitive of the demonstrative which gave modern English *the* and *that*, were used as adjectives, and from them *hers*, *ours*, *yours*, and *theirs* were made up (evidently under the influence of the *s* in *his*) and used as pronouns. Finally *its* was similarly formed (about 1598) as adjective and pronoun from *it*, to distinguish the neuter possessive (which had previously been expressed by *his*) from the masculine possessive.

(*d*) **Reflexive** pronouns. These pronouns are used (1) as predicate object or (2) as object of a preposition to indicate that the action *reflects* directly or indirectly on the same individual as expressed by the subject of the verb, (3) as object of a preposition in certain idiomatic expressions to indicate the individual expressed by the substantive modified by the phrase of which the reflexive is object, or (4) in apposition to any substantive to express emphasis. The forms are made by adding the word *self* (*selves* in the plural) to the first and second person possessive adjectives and to the third person personal pronouns in the objective case (**53**): *myself, thyself, ourselves, yourselves; himself, herself, itself, themselves.*

(1) **She cut** *herself.*
(2) **I cut the cane for** *myself.*
(3) **He left John by** *himself.*
(4) **You** *yourselves* **did it.**

The fourth case is strictly an *intensive*, though it has the same form in English as the reflexives. In German and the Romance languages, personal pronoun forms are used as reflexive (except in the case of the third person special reflexives, German *sich*, French *se*,) and the intensives are formed by the addition of a word (German *selbst* or *selber*, French *-même*). In English the reflexives are used, colloquially and carelessly in other cases than the three explained above. For example, *my friend and myself.* But the *-self* forms should be restricted to reflexive and intensive uses; in all other cases the use of personal pronouns is more accurate.

(*e*) **Reciprocal** pronouns. These pronouns are used, like the reflexives, as the predicate object or as the object of a preposition, but indicate that the different individuals to which they refer act *reciprocally*. When two persons are referred to, the reciprocal pronoun is *each other*, when more than two, it is *one another*.

They (two) **greeted** *each other.*
They (more than two) **wrote letters to** *one another.*

In the Romance languages and in German, the single reflexive forms may be used for both reflexives and reciprocals.

We have seen *ourselves.*	**We have seen** *each other.*
Nous *nous* **sommes vus** (nous-mêmes)	**Nous** *nous* **sommes vus** (l'un l'autre).
Wir haben *uns* (selbst) **gesehen.**	**Wir haben** *uns* (*or* einander) **gesehen.**

(*f*) **Interrogative** pronouns. These pronouns are used in asking questions and therefore always seek definite meaning in the answer.

who? whose? whom? which? what?

(*g*) **Relative** pronouns. These pronouns, by *relating* definitely to some antecedent in the independent part of a sentence and by entering into the structure of a "relative" clause, express the relation of that clause to the independent part of the sentence.

who, whose, whom, which, what, that

These forms are not found in Anglo-Saxon, but were derived (except *that*, which was originally a demonstrative) from the interrogative pronouns, from which even now it is in certain cases difficult to distinguish them.

Who **was here?** (Interrogative.)
He asked me *who* **was here.** (Interrogative, indirect.)
This is the man *who* **was here.** (Relative.)
He told me *who* **was here.** (Interrogative indirect or relative with the antecedent omitted.)
Compare:
Who **was here? He told me.**
He told me *the one who* **was here.**

Who (whose, whom) is used for persons, *which* for anything except persons, and *that* for persons and things combined. *That* is also used for persons, (1) after the interrogative, *who*, (2) after *same* or *all*, (3) after a superlative, (4) often (always in the usage of some) to introduce a restrictive relative clause (**38, 102**).

(1) **Who is there** *that* **can tell?**
(2) **The same man** *that* **came yesterday.**
(3) **The youngest man** *that* **had competed.**
(4) **They are the colonies** *that* **had revolted.**

The relative is often omitted when it is predicate object.

He told a man I know.

What when used as a relative, is the equivalent of *that which*, that is to say, it serves at the same time as demonstrative (antecedent of the relative) and as relative.

He told *what* **was said. (He told** *that which* **was said.)**

For *what* the Romance languages use two words: French, *ce qui*, *ce que*, or *ce . . . quoi;* Spanish, *lo que*,

Compound relatives are formed by adding *-ever* or *-soever* to *who*, *whose*, *whom*, *what*, and *which*, and are equivalent to a partitive pronoun ((*h*) below), which is the antecedent, and a relative.

> **He will do** *whatever* (anything or everything which) **you ask.**

Whatever, with the rest of the relative clause omitted, often follows a partitive pronoun or a noun modified by a partitive adjective, to emphasize the general application of the partitive.

> **Any physical discovery** *whatever* (it may be).

Adverbs alone or combined with prepositions may in certain cases take the place of relatives.

> **The house where** (in which) **I was born.**
>
> **Edward's seven sons,** *whereof* (of whom) **thyself art one.**

(*h*) **Collective and partitive** pronouns (often called "indefinites"). These pronouns refer, each in a special way, (1) to a group of persons or things taken collectively, (2) to a group taken distributively, or (3) to a part of such a group.

> (1) *All* **of the planets constitute a system.**
> (2) *All* **of the planets revolve around the sun.**
> (3) *Some* **of the planets are nearer the sun than the earth is.**

These pronouns never require an antecedent, but the *group* must be made definite by the following words or by implication of the context. Some of these pronouns are simply collective and partitive adjectives (**44***b*) used as pronouns; others are formed from those adjectives by the addition of the word *one*, *body*, or *thing*.

> *Each* **of them made the same report.**
> *Everyone* (*everybody*) **knows** *everything* **about it now.**

For the distinctions in meaning of these words see *Collective and Partitive Adjectives*, section **44***b*. For the reciprocal use of these pronouns see **43***e*.

(*i*) **Adjective** pronouns. These pronouns are in origin adjectives but are used without any noun to modify, and therefore, since they *stand for a noun*, should be classed as pronouns.

> **The *few* are here opposing the *many*.**
> **The *good* die young.**

German capitalizes adjectives thus used, that is to say, classifies them as nouns, but the distinction between these pronouns and adjective nouns has already been pointed out (**42***b*). Adjectives, aside from the numeral adjectives, are not used as pronouns so freely in English as in German and in the Romance languages. They have no antecedents and should be used as pronouns only when the word which they logically modify is definitely implied by the context.

The demonstrative, some of the possessive, and some of the collective and partitive pronouns are exactly the same in form as the corresponding adjectives, and so may be considered, when used without any noun to modify, as adjective pronouns.

ADJECTIVES

44. Adjectives (see also section **35**) are words used (1) in the predicate after the copula and after verbs expressing state of being or change of state, and (2) as primary modifiers to qualify, limit, or define a substantive.

There are **three positions** in which adjectives may stand: —

(1) **Attributive** position, that is, before the noun they modify.

> **From here there is a *magnificent* view.**

(2) **Appositive** position, that is, after the word they modify.

> **He is looking for a house *larger* than any of these.**
> **A ruler *wise and strong*.**

In English prose, an adjective seldom stands in the appositive position except when it has itself a modifier following it, as in the first example above. The attributive is the regular position for the adjective modifier of a substantive in English and German; the appositive position is much more common in Romance languages, especially for the longer and less common adjectives.

(3) **Predicate** position, that is, after the copula or a verb expressing change of state of being, and forming the main part of the idea predicated of the subject.

The contests were *close.*

According to the nature of the idea they add, **adjectives may be classed** as follows:

(*a*) **Qualifying** adjectives. These adjectives add to the meaning of the substantive which they modify (1) a quality, (2) the material of which the thing for which the substantive stands is made, or (3) the class to which the person or thing belongs.

(1) **A** *ripe* **blackberry is** *sweet.*
(2) **A** *copper* **coin.**
(3) **Is he the** *Republican* **or the** *Democratic* **candidate?**

Adjectives which are derived from or closely associated in meaning with proper nouns are called **proper** adjectives. Correct use in English, unlike that of other languages, requires that they should always be capitalized.

Christian, French, Indian, Bostonian, Chinese.

(*b*) **Limiting** adjectives. These adjectives set some limit to the meaning of the substantive modified, and are of the following kinds: —

Numeral adjectives. These adjectives express (1) the number of persons or things the noun modified stands for (in which case they are called **cardinal** numerals), or (2) the position of the person or thing in a numbered order or series (in which case they are called **ordinal** numerals).

(1) *Seven* **books.**
(2) **The** *seventh* **book.**

The cardinals and ordinals below a *million* are all of Anglo-Saxon origin except *second*, which came from the French and replaced the Anglo-Saxon *other*. In a similar way, apparently, *two* is being replaced by *couple* in all but strictly mathematical uses. This seems unfortunate, because *two* means simply *one and one*, while *couple* means *two joined*, and it would be a loss to obliterate the distinction.

The numeral *one*, in a weakened form which has lost its accent and all its meaning but that of single indefiniteness, is called the **indefinite article.** In modern English the form is *a* before a word beginning with a consonant sound, and *an* before a word beginning with a vowel sound. For determining which form of the indefinite article to use, present usage recognizes initial *h* when pronounced, and initial *u* (*eu*) when pronounced like *you*, as consonants.

The indefinite article is used more frequently in English than in the other languages.

> **Sans chapeau. Without *a* hat.**
> **È repubblicano. He is *a* Republican.**
> **Calderón, poeta dramático. Calderon, *a* dramatic poet.**
> **Des Abends. Of *an* evening.**

Quantitative adjectives. These adjectives express in an indefinite or comparative way the quantity of persons or things for which the noun they modify stands. Most of them may also be used as nouns.

> **I have *enough* paper. *Enough* of that!**
> **There is *less* time now. The *less* the better.**

Pronominal adjectives. These adjectives are in most cases identical with pronouns in form and in origin and have in part pronominal uses, but they are adjectives in that they modify substantives instead of replacing them. They are of the following kinds: —

Demonstrative adjectives. (See demonstrative pronouns, section **43***a*).

> **This** (pronoun) **is the book that** (adjective) **man wants.**

One form of the Anglo-Saxon demonstrative adjectives has become closely associated with nouns, losing its accent and all its meaning except that of definiteness. It is the so-called **definite article,** *the*. *The* is used (1) before a noun to specify or particularize, (2) before a noun to indicate genius or species, (3) before a title, (4) before a noun to indicate special prominence, (5) before an adjective noun, (6) in the place of a possessive adjective in certain cases where the meaning is clear.

(1) ***The* book he mentioned.**
(2) ***The* elephant.**
(3) ***The* Duke of Wellington.**
(4) **He is *the* man of the town.** *The* (well-known) **prodigal son.**
(5) ***The* good, *the* true, *the* beautiful.**
(6) **The ball struck him on *the* thumb.**

For adverbial use of *the* see section **45.**

German and the Romance languages use the definite article (1) in cases which English does not recognize as definite, and also, unlike English, (2) to indicate the general application of the noun. For example:

(1) ***Le* Massachusetts. Massachusetts.**
Auf *der* Friedrichsstrasse. In Frederick Street.
(2) ***Das* Leben ist kurz, *die* Kunst ist lang. Life is short, art is long.**
Estudia *el* espanol. He was studying Spanish.
On ne travaille pas *le* dimanche. We don't work on Sunday.

Possessive adjectives. (For possessive pronouns see **43*c***). These adjectives are in part different in form from the possessive pronouns (which are used without any noun to modify).

Pronouns	Adjectives
mine, ours	my, our
thine, yours	thy, your
his, theirs	(his) their
hers	her
its	(its)

Interrogative adjectives. (For interrogative pronouns, see **43*f*.**) Of the interrogative pronouns, three only, *which*, *what*, and *whose*, are used as adjectives.

***What* book are you reading?**

Relative adjectives. (For relative pronouns, see section **43*g***). Of the relative pronouns, one only, *which*, is used as an adjective.

I found out *which* book it was.

Collective and partitive adjectives. (For collective and partitive pronouns, see section **43*h***). The commonest of these adjectives are given below, with a suggestion of their separate meanings. They are the same in origin and in meaning as the collective and partitive pronouns, and each of the following, except *every* and *no*, may also be used as a pronoun.

All = the whole, taken as a whole (collectively). Used as pronoun only.

He read *all* (the whole) of the assignment.

= the total number, more than two, taken as individuals (distributively) with the emphasis on the totality.

***All* men are mortal.**

Every = the whole, more than two, taken as individuals (distributively) with the emphasis on the absence of exceptions.

England expects *every* man to do his duty.

Each = the whole, two or more, taken as individuals (distributively) with the emphasis on the separate individuals.

Each child was in his seat.

Either = one of two, taken indifferently. *Either* is used even by careful writers in the sense of *each* or *both*, but the accurate distinction between the words is worth maintaining.

The steam may enter on *either* side (it makes no difference which, but only one at a time) **of the piston.**
Houses had been built on *each* side (the one and the other) **of the street.**

Both = two taken together.

When the car stopped, *both* got off.

Some = an indefinite part.

Will you have *some* more paper?

= an indefinite number.

***Some* men are born fortunate.**

Any = one, taken indifferently from more than two.

As *any* man can see.

= an indefinite part, in a negative sentence (where *some* would be used in an affirmative sentence) and in an affirmative sentence where it equals *the least bit of.*

I haven't *any* paper.
Have you had *any* paper?
Compare: **Will you have *some* paper?**

No = not one.

Where he went, *no* man knows.

= not any.

I have *no* information.

Such = a correlative (48), the meaning of which is defined by a clause beginning with *as*, expressed or implied.

***Such* people as they (are).**
I know *such* people (as they are).

The partitive *some* or *any* is occasionally omitted, the idea being expressed by a phrase consisting of *of* and the substantive representing the whole of which the phrase expresses a part.

Make no more coil, but buy *of* this oil.
He always gives *of* his best.

French regularly expresses the partitive adjective in this way, by the use of the preposition *de*, generally combined with the definite article; and the partitive pronoun by *en*, which is the equivalent of *of it* or *of them.*

***De* l'huile.**
Je lui *en* ai donné.
Il n'*en* a pas.
Il *en* a deux.

French is particular to mark the partitive in nearly all cases, but English frequently expresses the partitive idea by the use of the substantive without a modifier.

Ils ont *du* courage. They have courage.
Men have died and worms have eaten them.

Nominal adjectives. Many nouns may be used as adjectives to limit a common noun to a single individual, or to a less inclusive class.

> **The** *Washington* **correspondent.**
> **A** *telegraph* **pole.**

Often such an adjective and the noun it modifies together make up a compound proper noun (**125**).

> **The Charles River. Washington Street.**

Instead of a nominal adjective a qualifying adjective derived from a noun is frequently used.

> **A gold** (or golden) **apple.**

Adjectives are made up from proper nouns more freely in the other languages than in English.

> **Die Cotta'sche Bibliothek. The Cotta Library.**
> **Havrais. Native of Havre.**

(*c*) **Verbal** adjectives. These are the adjective forms of verbs, called **participles**. (Latin, *participium*, partaking — that is, sharing the nature of two things.) There are two kinds of participles, the so-called **present** and **past** participles (**64**). Present participles need to be distinguished from verbal nouns in *-ing* (**42***c*).

> **The bird,** *singing* (participle) **the familiar notes, flew up into the air.**
> **Its** *singing* (verbal noun) **was delightful.**

The *present participle* has three uses: (1) the qualifying adjective use, where verbal characteristics are largely lost, (2) the strictly verbal adjective use, where characteristics of both adjective and verb are clearly shown, and (3) the verbal use, in the formation of progressive tenses, (**60***e*), where the adjective characteristics are largely lost.

> (1) *Whistling* **girls and** *crowing* **hens.**
> (2) *Speaking* **for the first time without notes, he was visibly embarrassed.**
> (3) **I am** *standing*.

In the first example, there is still the idea of action present in the adjective, and in the third example, the present participle is not very different from a predicate adjective. Compare:

I am *erect.*
Je suis *debout.* (In this case French uses an adverb as if it were a predicate adjective, in the same sense as *standing*).

The present participle is used more frequently in English than in the Romance languages.

It is a child *crying.*
C'est un enfant *qui pleure.*

The *past participle* (1) may become a descriptive adjective, or it may be used in forming the passive voice (**58**) or the compound tenses (**60***v*), in which case (2) its adjective force may still be felt, or (3) it may be entirely lost.

(1) **The** *spoken* **word.**
(2) **The house was** *built* **of wood.** (Hardly different from a predicate adjective.)
The house was *built* **two years ago.** (Passive tense.)
(3) **Have you** *been* **there?** (Present tense, compound.)

Compare, German:

Das Haus war aus Holz *gebaut.* (Predicate adjective.)
Das Haus wurde vor zwei Jahren *gebaut.* (Passive voice.)

French:

Where the adjective character is felt:

Elle est *trouvée.* } (Agreement of participle with subject.)
Ils sont *venus.* }
Quels livres m'a-t-il *donnés?* } (Agreement of participle with object which precedes participle.)
Ils se sont *coupés.* }

Where the adjective character is not felt:

Nous avons *dormi.*
Il vous a *donné* **deux livres.** } (Participle invariable when the object follows.)
Il s'est *coupé* **la main.** }

Spanish:

Las sillas fueron *quebradas.* (Participle in passive agrees with subject.)
Los libros que me ha *dado.* (Participle in compound tenses with *haber* invariable.)

For the use of participles in absolute constructions see section **40**.

Adverbs

45. Adverbs (35) are words used as primary modifiers of verbs and predicate adjectives, and as secondary modifiers of other adjectives and adverbs. As modifiers of verbs they tell (1) when, (2) where, (3) why, or (4) how the action took place, or the state or change of state of being came about.

> *Then* (1) and *there* (2) the cause was lost.
> *Therefore* (3), let it be done *quickly* (4).

As modifiers of adjectives and adverbs, adverbs (1) set a farther limit or (2) add a new quality to the limitation or quality already added by the word they modify.

> *Scarcely* (1) any roses are *deeper* (2) red.

One class of adverbs demands special consideration, those which change an affirmation into a denial, and are called **negatives (35)**. A negative statement is an expression of the fact that an idea has been predicated of a subject in thought, has been found untrue, and is denied. Negation may be expressed (1) by an adverb modifying the verb or (2) modifying an adjective or adverb in the predicate; (3) by a negative adjective, or (4) an adjective made negative by a prefix, modifying the subject or the complement; or (5) by a negative pronoun used as subject or complement.

> (1) Mind is *not* a material substance.
> (2) One that loved *not* wisely but too well.
> (3) *No* mind is a material substance.
> (4) Mind is an *im*material substance.
> (5) *Nobody* is here. That is *nothing*.

An idea may be expressed with the negative in different places without changing the logical idea, and it should be remembered in translating that often different idioms place the negative differently.

> *None* came. Il *n*'en arriva *pas*.

In Anglo-Saxon the negative might be applied to many words in a sentence, and the result was simply a strengthening of the negation.

. . . ond nan heort ne onscunede nænne leon, ne nan hara nænne hund, ne nan neat nyste nænne andan ne nænne ege to othrum. (From the Alfredian version of the *De Consolatione Philosophiæ.*) Literally translated, "and no hart shunned not no lion, nor no hare no hound, nor no cattle knew not no ill will nor no fear to another."

It is natural in early forms of language to strengthen the negative in this way, but as the users of a language grow more logical they come to feel that doubling a negative in a sentence is negating a negation and therefore that it is not correct except in the rare cases where it is desired to express such a round-about affirmative.

No one who is *not* familiar with it can faintly realize what a strain is put upon Mr. Washington and Dr. Frissell by the perpetual begging which they must do.

It should be noted that a negative adverb is not required in connection with the adverbs *hardly* and *scarcely.*

I can *hardly* see him now.

The is used as an adverb to modify adjectives and adverbs in the comparative degree (*a*) with the meaning, *in any degree,* and (*b*) with correlative meaning, in which the first *the* means *by how much,* and the second, *by so much.*

(*a*) **Thou shalt not be *the* worse for me.**
(*b*) **And *the* sooner it's over, *the* sooner to sleep.**

VERBS

46. Verbs are words which may be used as the second of the fundamental elements of a sentence in the various ways already explained (**25–30**). By "verbs," as the term is used here, is meant the *finite parts of the verb;* that is, those forms which express limitations of number and person (**51, 54**). Besides these, there are the infinitives (**42***c*), which are verbal nouns, and the participles (**44***c*), which are adjectives. Neither infinitive nor participle is used as the second element of a sentence, but an infinitive may form the second element of a clause (**38**) and the present (**42***c*) or past (**34**) participle may govern a complement. For the use of infinitives and participles in forming compound tenses, see section **60***v*.

Verbs may be classed in various ways. According to the office which they perform in expressing the predicate, they may be grouped as explained in sections **26–30**. According to the way in which the parts are formed they may be called (1) **regular,** if they are formed as all new verbs which come into the language now are, and as **irregular,** if otherwise formed; or (2) as **strong,** if the past tense is formed without added termination, and as **weak,** if the past tense is formed by the addition of *-ed*, *-d*, or *-t*. If we divide verbs into strong and weak, we must recognize many different groups of strong verbs and many irregularities in the formation of weak verbs. (For the *Formation of Verbs* see sections **64, 65**.) If a verb has not all the mode and tense forms commonly occurring, it is called **defective.** There are no real defective verbs in English except the modal auxiliaries (see **62, 63**) *may, can, must, ought,* and the auxiliary verbs (see below). Verbs which have no forms but those of the third person singular number are called **impersonal.**

French: **Il faut, il fallait, etc.**

In English and German there are no special impersonal verbs, but many verbs are used impersonally.

Methinks. It seems. May it please you.
Mich dünkt.

In general, verbs are used impersonally in English (1) when the grammatical subject is *it*, standing for the logical subject, which is a substantive, an infinitive, an infinitive phrase, or a clause in the grammatical predicate; (2) when the grammatical subject is *it*, and the verb expresses some climatic happening (see section **43b**); (3) when the subject follows the verb, which is introduced by the adverb *there*.

(1) **It is hard to die.**
It is easy to learn that.
It is unfortunate that he is away.
(2) **It thunders.**
(3) **There were thirteen colonies then. There came a time.**

Il y a, in French, and *es giebt*, in German, are used strictly impersonally; but the English equivalent, *there is*, has singular and plural forms to agree with the subject. Verbs such as *shall*, *will*, *should*, *would*, which are used with others to help form the various tenses (**60**), modes (**59**), and the passive voice (**58**), are called **auxiliary** verbs (**61–63**).

PREPOSITIONS

47. A **Preposition** (Latin *præpositio*(*n*), a placing before) is a word placed before a substantive, which is called the **object** of the preposition, to indicate the relation of the object to the word the prepositional phrase (**38**) modifies. Prepositions may be simple, that is, one word; or compound, that is, more than one word.

> *On* the street.
> *Out of* the house and *into* the street.
> His failure was *owing to* speculations.

The object of a preposition may be (1) substantive, (2) an adverb used as a noun, (3) a phrase, or (4) a clause.

> (1) I went from *New York.*
> (2) He came from *there.*
> (3) They fired from *behind the wall.*
> (4) I know that from *what he said.*

Prepositions are closely connected with adverbs (**45**), and readily become adverbs in many cases by the omission of the object; they are also closely connected with conjunctions (**48**).

> One *of* (preposition) the two came out (adverb).
> It was *after* (preposition) noon and *after* (conjunction) I had gone.

CONJUNCTIONS

48. **Conjunctions** (**37**) are words or groups of words used to join: —

(1) Two or more coördinate words or groups of words.

> You *and* I.
> No one knows at what time *or* by what means he escaped.
> Women *as well as* men are admitted to that class.

(2) A clause to the main part of the sentence.

Clauses which may be so joined by conjunctions are of two kinds: —

(*a*) noun clauses (**38**), which require the conjunction *that.* (Often omitted when the clause is predicate object).

> **It makes no difference *that* I did not like it.**
> **He knows (that) I said so.**

(*b*) adverb clauses.

> **He left the hall *when* he saw me enter.**

Conjunctions are of three kinds: —

(1) **Coördinating** conjunctions. These conjunctions connect words or groups of words which are coördinate, that is to say, of the same grammatical nature and structure. (See illustrations in **48** (1)).

(2) **Subordinating** conjunctions. These conjunctions introduce clauses, which form *subordinate* parts of sentences. (See illustrations in **48** (2)). Many conjunctions which introduce adverb clauses are closely connected in origin and in meaning with adverbs, and are also called *conjunctive* or *relative adverbs. Relative pronouns* (**43***g*) might also be classed as subordinating conjunctions, for they introduce adjective and noun clauses just as the conjunctive adverbs introduce adverb clauses.

(3) **Correlative** conjunctions. These conjunctions are either (*a*) coördinating or (*b*) subordinating: when coördinating, they connect a pair of words or of groups of words and stand in correlation with an adjective or an adverb which modifies the first of the pair and emphasizes the connection; when subordinating, they introduce a clause which defines the adjective, adverb, or pronoun which is the first member of the pair of correlatives.

> (*a*) ***Both* this AND that. *Either* this OR that.**
> ***Not only* this BUT ALSO that**
> (*b*) ***Such* a man AS he (is).**
> **He will give you *such* AS you wish.**
> **This is *as* sweet AS that (is).**
> **It is not *so* sweet AS the first.**

(N.B. In an affirmative sentence the correlatives are *as* . . . *as*, in a negative it is generally considered more exact to say *so* . . . *as*).

INTERJECTIONS

49. Interjections have been sufficiently defined and illustrated in section **40.**

CHAPTER IV

VARIATIONS IN FORM OF WORDS

(For Topical Synopsis, see page xii)

50. THE different parts of speech, except prepositions, conjunctions, and interjections, vary in form according to one or more of the grammatical changes known as **number, gender, case, person, comparison, voice, mode,** and **tense.** In this chapter each of these changes will be explained, and paradigms will be given of **nouns, pronouns, adjectives, adverbs,** and **verbs.** In each case the variations will be referred to a **common form,** which is generally the simplest and the most commonly used, and is always the form given primarily in dictionaries.

NUMBER

51. The common form of the substantive is always used when a single one of the persons or things named is intended. This is called the **singular** number. If more than one is meant, another form of the word, called the **plural** number (Latin *pluralis,* from *plus,* more) is used.

The General Rule for Forming the Plural

The plural of nouns in English is formed, generally, by adding *s* to the singular, or, if the singular ends in *s, x, z, sh,* or *ch* pronounced as in *church,* by adding *es,* which is pronounced as a separate syllable.

tea, teas
lens, lenses
box, boxes
church, churches
boat, boats
topaz, topazes
fish, fishes
judge, judges

Nouns ending in *ce* and *ge* form the plural regularly, but the final *es* is pronounced as a separate syllable.

Exceptions to the General Rule

Nouns of English origin ending in *f* or *fe*, preceded by *l* or a long vowel (except *oo*), form the plural by changing the *f* or *fe* into *ves*.

wolf, wolves	**loaf, loaves**
wife, wives	**wharf, wharves, wharfs**

Nouns ending in *o*, *preceded by a consonant,* generally form the plural by adding *es*. The variations from this rule are chiefly words of foreign origin which were introduced as technical terms, like *octavos, dominos, pianos.*

negro, negroes

Nouns ending in *y preceded by a consonant,* form the plural by changing the *y* to *i* and adding *es*.

lily, lilies (but **valley, valleys**)

The plural of letters, figures, signs (and, in the usage of some writers of all words which are used to refer simply to the word) is generally formed by adding *'s*.

Cross your t's. Four 8's. The +'s.
Ands and ifs, *or* **and's and if's.**
Compare French: **Deux a,** etc.

The plural of some signs and abbreviations is formed by writing the whole or a part double.

§§ = sections.
pp. = pages.
MSS. = manuscripts.

The plural of surnames preceded by titles is formed in two ways:

Preferably, **The Misses Brown,** but also, **The Miss Browns.**

Compare:	French,	**Les deux Balzac,**
	German,	**Die Brüder Grimm.**

Compound words pluralize (1) the part which is modified by the rest of the word; (2) the whole compound, when the distinction between main word and modifier is obscured; or (3) in a few cases, both parts.

(1) **war-horse, war-horses**
court-martial, courts-martial
father-in law, fathers-in-law (N. B. **father-in-law's**)
(2) **cupful, cupfuls** (one cup filled more than once)
jack-in-the-pulpit, jack-in-the-pulpits
(3) **man-servant, men-servants**

Abstract nouns and nouns expressing material have, in ordinary use, no plural forms, or, to express it more exactly, the common form is *neuter* number, that is, neither singular nor plural.

goodness, purity; gold, paper.

Nouns used as adjectives of measure have no plural form.

A five-*cent* piece. A ten-*foot* pole. A six-*foot* man.

Compare: German,

Drei *Zoll* breit. Das kostet fünf *Mark*.

French,

Une pièce de vingt *francs*.

Names of things which are made up of two parts which are almost or quite duplicates, and a few other nouns, have no singular forms.

trousers, shears; bowels, ashes (when the word refers to a heap)

Some nouns are **plural in form but singular in meaning.**

news, politics, ethics.

Anglo-Saxon formed plurals in several ways besides those which give the modern English *s* form. Some of these are retained in modern English as **irregular plurals.** For example:

man, men
child, children
ox, oxen
fish, fish (fishes)
brother, brethren (brothers)
mouse, mice.

Other languages, notably Latin and Italian, form the plural of substantives in other ways than by adding *s*, and some of these **foreign plurals** are used in English. For example:

Latin,
focus, foci
index, (indexes) indices
animalculum, animalcula
formula, (formulas) formulæ
alumnus, alumni, alumnæ
datum, data

Italian,
dilettante, dilettanti
bandit, (bandits) banditti
Hebrew,
cherub, (cherubs) cherubim
Greek,
phenomenon, phenomena

In some cases where there are two plural forms, the two have come to have separate meanings, as in the case of the plurals of *brother* and of *index*. Where there is no such differentiation, as in the plurals of *formula*, there would seem to be no reason for retaining the foreign form.

Awkward sounding plurals should be avoided.

Two copies of The News. Not, **Two Newses.**

Number of pronouns. The personal pronouns, including the reflexives and the possessives (adjectives and pronouns), have plurals, but they are strictly different words.

I, we; thyself, yourselves; her, their; hers, theirs

For demonstratives, see next paragraph.

Number of adjectives. Adjectives (including participles) in Greek, Latin, Anglo-Saxon, the Romance languages, and German, regularly have plural forms to agree with the nouns they modify; but in modern English, adjectives have become invariable. The demonstrative adjectives (and pronouns) are an exception, for the difference between *this* and *these*, and between *that* and *those* is really difference in number. See also gender of adjectives (**52**) and case of adjectives (**53**).

Number of verbs. Verbs may have different forms when used with plural subjects from those which are used with singular subjects, but these are not plural in the sense in which substantives are plural: they do not indicate more than one action, they are used simply to agree with the subject (**69**). Modern English has but one form to indicate number; German, the Romance languages, Latin, and Greek have more.

Dual. In Greek, Anglo-Saxon, and other of the earlier forms of language, there were dual forms, which expressed two as distinct from both the singular and the plural, in which case the plural expressed strictly more than two. But even in those languages the plural was frequently used in place of the dual, and in modern languages the dual has disappeared. We express duality by the addition of a word.

We *two* were there. We were *both* there.

GENDER

52. If the common form of a substantive stands for a male person or a male animal whose sex is recognized, it is said to be of the **masculine** gender. If it stands for a female person or a female animal whose sex is recognized, it is said to be of the **feminine** gender. If it stands for an inanimate object or for an animal whose sex is not recognized, it is said to be of the **neuter** (neither) gender. If it may be used for either male or female, it is said to be of the **common** gender.

Masculine,	Feminine,	Neuter,	Common,
boy	**girl**	**stone**	**cousin**
horse	**mare**	**fish**	**parent**

Even in the case of names of males and females of the same species, the substantives in English are in nearly all cases **distinct words** rather than variations of the same word. (*Boy, girl; horse, mare*). In Anglo-Saxon there were **masculine and feminine suffixes** which were added to single stems, but these are lost in modern English, except in a few cases, and in even these the allied words have been separated in meaning.

Baker and **Baxter** (proper name) = **bak-ster, a woman baker.**
Spinner and **spinster** (an unmarried woman) = spin-ster, a woman spinner.

From Norman-French *-esse* (Latin *-issa*) English has taken one feminine suffix *-ess*, sometimes associated with the native agent suffix *-er* or the Latin agent suffix *-or*, which then becomes a masculine ending; and from other sources it has adopted sporadic cases of feminine endings. Many of the forms in *-ess* are obsolescent.

giant,	**giant-ess**	**act-or,**	**act-ress**
peer,	**peer-ess**	**execut-or,**	**execut-rix**
poet,	**poet-ess**	**hero,**	**hero-ine**
murder-er,	**murder-ess**	**sultan,**	**sultan-a**
sorcer-er,	**sorcer-ess**	**czar,**	**czarina**

Prefixes. Some neuter nouns, names of animals, and a few nouns of common gender may be made masculine or feminine by prefixing a distinguishing word.

he-goat	**bull-moose**	**man-servant**	**boy cousin**
she-goat	**cow-moose**	**maid-servant**	**girl cousin**

In Romance language all nouns, and in Greek, Latin, and German many nouns which in English are neuter because they name inanimate objects, are either masculine or feminine. This is what is called **grammatical** gender, as distinct from natural gender which we have in English.

Primitive men personified nature freely, and observing the boisterous character of the winds, for example, thought of them as masculine; while in the productive character of the earth, to take a single other illustration, they saw feminine nature. Such was, probably, the origin of grammatical gender, but in the development of language it has been disguised in many ways. We see traces of grammatical gender in English in the more or less poetic tendency to speak of the sun as " he," and of the moon as " she "; and more distinctly in such cases as the sailor's habit of calling a ship " she."

Any neuter noun which we personify may be given masculine or feminine gender.

Time swiftly wings his way.

In Greek and Latin some names of animals were always either masculine or feminine without regard to the sex of the individual animal. These are called **epicene nouns.** For example:

lepus,	hare, is always masculine.
vulpes,	fox, is always feminine.

We see traces of this habit in English in the tendency to speak of a dog always as " he," and of a cat always as " she," in the use of the word *horse* even when speaking of a mare, and in a few similar cases.

Gender of pronouns. The personal pronouns, the possessives (pronouns and adjectives), and the reflexives, in the third person, singular number, have masculine, feminine, and neuter forms; and the relative and interrogative *who* has the corresponding neuter form *what.* No other pronouns have variations for gender.

he	she	it
his	her	its
his	hers	its
himself	herself	itself

Gender of adjectives. In languages which have variable adjectives (**51, 53**), the adjective agrees in gender with the noun it modifies. This is true of Anglo-Saxon, but the distinctive endings were lost in middle English.

CASE

53. The common form (**50**) of the noun is used in all languages as subject of the verb; in addition there are in the different languages six other forms, called **cases,** which serve to express different constructions in the sentence. In English, the common form of a noun may be used as subject, complement, indirect object, resultant predicate object, object of a preposition, adjective or adverbial modifier, or as an independent element. In addition to the **common case,** there is but one other case that is marked with a special form, that which names the person (rarely the thing) who possesses the object named by the noun immediately following or implied in the context. This is called the **possessive case.**

> Mount Vernon was *Washington's* home, and Monticello was *Jefferson's.*

The possessive case is seldom used in speaking of things, except (1) when the thing is personified, that is to say, treated as if it had personal life, and (2) in a few idiomatic expressions.

The equivalent form for neuter nouns is a prepositional phrase with *of*, placed after the noun (3).

(1) **That is not** *Nature's* (personified) **way.**
(2) **A** *stone's* **throw.**
(3) **The roof** *of the house* **is red.**

The possessive case is also used idiomatically to express other ideas than that of possession, most of which may likewise be expressed by a prepositional phrase with *of* or *for*.

Scott's **novels.**
Men's **shoes.**
A four *years'* **course.** (Cf. A *four-year* course.)
A *dollar's* **worth.**
There is no need of the *guide's* **going.** (Not: the *guide* going.)

The object of an action named by a noun is generally more accurately expressed by a phrase introduced by *of* than by the possessive case.

The murder *of the prince.*

Rule for forming possessive. Nouns have possessive forms in both the singular and the plural. The possessive singular is regularly marked by the addition of an apostrophe (') and *s*, the possessive plural is generally marked by the addition of an apostrophe. The exact rule is best stated as follows: **To plural nouns ending in** *s* **add an apostrophe after the** *s;* **to all other nouns add** *'s.*

Some make an exception to this rule in the case of nouns which end in the singular in *s*, to which they add only the apostrophe; but in speaking the more common practice is to add an extra syllable in forming the possessive singular, so that it would seem more logical not to make this exception.

Davy Jones's locker.
Charlie Tufts's Hill.

Exceptions to the rule are made, however, in the cases of a few special phrases, to avoid piling up the *s*-sounds.

For conscience' sake.

The possessive of *compound nouns* is formed by adding the ' or '*s* to the whole noun.

Father-in-law's.
Smith and Brown's.

Colloquially this rule is applied to long and loosely-made compounds.

The man who keeps the store's daughter.

In Middle English, both the possessive singular and the common plural forms were regularly spelled *es*, and when the *e* was dropped in pronunciation and from the written word, the habit grew up of writing an apostrophe in place of the lost *e* in the possessive singular to distinguish it from the plural. Later the apostrophe, which had come to be looked upon as the sign of the possessive, was carried over into the plural, but was written after the *s* to differentiate that form from the possessive singular. By a process of popular interpretation, the '*s* was supposed to be a contraction for *his*, and in some cases the *his* was actually " restored."

The king *his* crown.

Cases of pronouns. The pronoun is, in English, the only part of speech besides the noun which has case variation. Many pronouns have, instead of a common case, a form for the **object** case and a form for the **subject** case. The pronoun *who* has also a form for the **possessive** case, *whose*, and the personal pronouns have forms for the possessive case, but these have been so far differentiated as to be generally classed as possessive adjectives and possessive pronouns (**43***c* and **44***b*). **These possessive adjectives and pronouns, it should be noted, are never correctly written with an apostrophe.** The apostrophe is most frequently incorrectly inserted in *its*, which may easily be confused with *it's*, the contraction of *it is*.

It's *its* wing that is hurt.

Cases of adjectives. In Greek, Latin, and German, adjectives have case forms as well as forms for number (**51**) and gender (**52**); in the Romance languages they have forms for gender and number only, and in English they have only the common form, except as they express comparison (**55**). In German, it should be noted, a single adjective may express its structure in three ways: (1) by a set of endings called " weak," used when the adjective is preceded by a pronominal limiting word; (2) by a set of endings called " strong," used when the adjective in the attributive position is not so preceded; and (3) by the word with no endings at all, when it is used predicatively, appositively, or when it is used as an adverb.

Cases in other languages. In modern German and in Anglo-Saxon there are four cases, which are named according to the terminology developed in Latin grammar. The *nominative* is the subject case; the *genitive* is the equivalent of the modern English possessive or of an object with *of;* the *dative* expresses the indirect object, and is often the equivalent of an object with *to* or *for;* the *accusative* is used as the object of the verb and of some prepositions. In addition to these cases, Latin has the *vocative*, the case of direct address; the *ablative*, which is the equivalent of an object with *from*, *by*, *with*, *in*, or *at;* the *locative*, which expresses the place at which; and the *instrumental*, which, in the case of a few adverbs formed from nouns, is used to express the instrument by which the action is performed. Traces of this last named case are also found in the early forms of Anglo-Saxon and German. Greek has *nominative*, *genitive*, *dative*, *accusative*, and *vocative*. The Romance languages originally had two cases for substantives, a *subject* case from the Latin nominative, and an *object* case from the other cases in Latin; but they finally lost the subject case forms, so that the object case became the common and only case form.

PERSON

54. The common form of the noun may name any person or thing spoken about, any person spoken to, or in special cases the person speaking. Certain pronouns, however, have special forms to distinguish these three different *persons*. A pronoun representing the speaker is said to be in the **first** person; one representing the person spoken to is said to be in the **second** person; and one representing a person or thing spoken of is said to be in the **third** person. These variations appear only in the personal pronouns and in the possessives.

The second-person forms. The second person singular is replaced by the second person plural in modern English except in the " exalted style " (for example, in prayer). The second person singular is often replaced in the Romance languages and in German: in French by *vous* (second, plural), in Spanish by *Usted* ("your grace," third, singular), in German by *Sie* (third, plural). In these languages the second person singular is generally used in familiar address, where in English the Christian name would be used.

Third-person forms. There are no personal pronouns of the third person in Latin, and only a few forms in Greek; indeed, these forms are of comparatively late development in language, and are in origin not personal pronouns at all, but demonstratives. *He, his, him, her,* are forms of an old demonstrative, and show case endings which exactly correspond to those of modern German. *(H)it* was the neuter of the same demonstrative, having the neuter ending *t*, which also appears in *what* and *that*. *Its* is a late form modeled on *his* (**53***c*). *She, they, their,* and *them* were similarly formed from the demonstrative which has given us *the*. The Anglo-Saxon form for *them* was *(h)em*, and that form is still used colloquially.

Personal endings of verbs. In early forms of language the personal pronouns were appended to the verb, and in time these came to be looked on as verb terminations marking three persons in the singular and three in the plural. In Greek and Latin there are many distinct personal terminations and some of these show very clearly their origin.

English	Latin	Indo-European (theoretic forms)
am	**sum (me)**	**es-mi**
art	**es (te)**	**es-si**
is	**est**	**es-ti**
are	**sumus (nos)**	**s-masi**
are	**estis**	**s-tasi**
are	**sunt**	**s-anti**

In Anglo-Saxon and in the older forms of German a number of these terminations still appear, but in the modern languages they have been largely worn away. This has been carried so far in English that now the regular verb has only one form which marks person, the form ending in *s*, which is third person singular, and is found only in the present tense of the indicative. There are also the archaic forms still used in the exalted style: ending in *st* for the second person singular (thou *likest*), and in *th* for the third person singular (he *liketh*) (**64**). In the irregular verbs there are some half dozen other personal forms (**61, 62**).

COMPARISON

55. The common form of adjectives and adverbs expresses the limitation or quality *positively*, that is to say, without regard to whether any other object possess more or less of that limitation or quality. This is called the **positive** degree.

The club has *few* members, but they are all *rich* men.

There is a special form to indicate that the person or thing represented by the noun modified has the quality or limitation to a greater degree *compared* with another person or thing. This form is called the **comparative** degree.

If there were *fewer* heirs, each would be *richer*.

There is also a special form to indicate that the person or thing has the quality or limitation to the *greatest* degree of all considered. This form is called the **superlative** degree.

The vice-president is the *richest* man in the club.

The superlative is sometimes used in an absolute sense.

My *dearest* wife.

The comparative and superlative degrees are regularly made from the common form (positive *degree*) by adding the syllables *-er* and *-est*, as in the illustrations above; but they may also be made by placing before the common form the word *more* for the comparative and the word *most* for the superlative. The *-er*, *-est* method of formation, Anglo-Saxon had in common with German; the *more*, *most* method was developed in English under the influence of French.

schön,	**schöner,**	**schönst**
beau,	**plus beau,**	**le plus beau**

More and *most* are generally used with adjectives of more than one syllable except those ending in *y*, and with adverbs formed from adjectives by adding *-ly*.

This is the *most beautiful* rose in the bouquet.
He ran *more quickly* this time.

In a similar way comparative and superlative degrees of **inferiority** may be formed by the use of the words *less* and *least*.

He finds it *less easy* to walk now.
The most successful man was *the least satisfied*.

Some adjectives and adverbs form their comparatives and superlatives in *irregular* ways. In reality the " irregular " forms (1) have varied under some phonetic influence or (2) were formed from positives which have been since lost.

(1)	**old**	**elder, older**	**eldest, oldest**
(2)	**good**	**better**	**best**
	much	**more**	**most**

When a positive ends in *y* preceded by a consonant, the *y* is changed to *i* before *-er* or *-est* (**122**).

merry,	**merrier,**	**merriest**

56. As a result of the variation in number, gender, case, person, and comparison, we have the following forms of nouns, pronouns, adjectives, and adverbs: —

NOUNS

	Masculine		Feminine	
	Singular	Plural	Singular	Plural
Common case	**giant**	**giants**	**giantess**	**giantesses**
Possessive case	**giant's**	**giants'**	**giantess's**	**giantesses'**

N.B. Except in a few cases, each noun has a single gender form: masculine, feminine, or neuter.

PRONOUNS

Personal

	Singular			Plural		
	First person	Second	Third	First person	Second	Third
Subject case	**I**	**you (thou)**	**he, she, it**	**we**	**you (ye)**	**they**
Object case,	**me**	**you (thee)**	**him, her, it**	**us**	**you**	**them**

Reflexive

Singular			Plural		
First person	Second	Third	First person	Second	Third
myself	**yourself** **(thyself)**	**himself** **herself** **itself**	**ourselves**	**yourselves**	**themselves**

Possessive (Adjectives)

my	**your** **(thy)**	**his** **her** **its**	**our**	**your**	**their**

Possessive (Pronouns)

mine	**yours** **(thine)**	**his**	**ours**	**yours**	**theirs**

Demonstrative

Singular	Plural
this (near speaker) **that** (farther from speaker) **the** (definite article)	**these.** **those.**

Interrogative

Subject case	**who** (used of persons)	**which** (used of things to distinguish between two or more)	**what** (used of things to ask) identification
Possessive	**whose**	**of which, or whose**	**of what**
Object case	**whom**	**which**	**what**

Relative

The relatives *who, which,* and *what* have the same forms as the interrogatives.

Collective and Partitive

Collective and partitive pronouns have only the common form (**50**), except that those which end in *-one* or *-body* make a possessive case by adding *'s*.

Common case	**some one**	**anybody**
Possessive	**some one's**	**anybody's**

Adjectives

Positive	Comparative	Superlative
sad	**sadder**	**saddest**
beautiful	**more beautiful**	**most beautiful**
happy	**less happy**	**least happy**
good	**better**	**best**

Adverbs

soon	**sooner**	**soonest**
quickly	**more quickly**	**most quickly**
frequently	**less frequently**	**least frequently**

Variations which affect Verbs only

57. In addition to number (**51**) and person (**54**) verbs have special forms to express **voice, mode,** and **tense.** The common form, to which all other forms will be referred, is the infinitive without the *to.*

VOICE

58. The difference in the meaning and use of the **active** and the **passive** voices has already been explained (**29**). In Greek and Latin the verbs have special forms for the passive as distinct from the active forms (Latin: *amare,* active infinitive; *amari,* passive infinitive); but in modern Romance languages, in German, and in English, the passive forms have disappeared with the single exception of that one which is regularly called the *past participle.* In English the passive is formed by combining the past participle of the verb to be made passive with the auxiliary verb *to be* (**64**). In the Romance languages the passive is formed in the equivalent way; and in German also, except that German uses instead of the verb *sein,* to be, the verb *werden,* to become.

Active	Passive
I see,	**I am seen,**
he saw,	**he was seen,**
you have seen,	**you have been seen.**

In addition to the active and the passive voices, Greek and Sanskrit have a *middle voice* (midway between active and passive) which represents the same individual as actor and receiver of the action. In some cases the meaning of this voice is about the same as that of the active. It is expressed in modern languages by the reflexive verbs (**43***d*, *e*). French: *se couper, s'en aller.* German: *sich bewegen.*

Active	Passive	Reflexive	Reciprocal
We ask,	**we are asked,**	**we ask ourselves,**	**we ask each other.**

Mode

59. Verbs have special forms to express different manners, or **modes** as they are called, of conceiving the idea for which the verb stands.

Indicative mode. The commonest of the finite forms of the verb *indicate* (without further modal implications) that the speaker or writer means to express the idea *as a fact* in either a declarative, an interrogative, or an exclamative form. These forms make up what is called the **indicative** mode. It is to be noted that the mode is determined by the user's desire to *indicate the idea as a fact,* not at all by the truth of the assertion. The verb in *Two and two are five* is in the indicative in spite of the statement's being absurd. It is also to be noted that a negative statement (*Two and two are not five,* for example) is no less indicated as a fact than an affirmative statement (**45**).

Imperative mode. Other forms of the verb serve to show that the idea is expressed not as a fact but *as a command.* These forms make up the **imperative** mode (Latin *imperativus,* from *imperare,* to command). Forcefulness of command is expressed by emphasis or by the addition of reënforcing words; exhortation or entreaty, in which the command is softened, is expressed by tone of voice, often by putting before the verb the word *do* or the word *please.*

Go! Go, I tell you! Do go! Please go.

In modern English the subject of the imperative is generally omitted, though it may be expressed for emphasis.

You do as I tell you!

There is but one strictly imperative form in English, for we can command only the person or persons addressed, and the second persons singular and plural of the verb in English have the same form. The so-called first person singular and the third persons singular and plural imperatives are strictly indirect, that is to say, they are commands addressed to some individual or individuals (second person) to permit the first or the third person to do something. These forms are expressed by the imperative of the verb *let* followed by a clause (**38**) consisting of (1) the substantive standing for the individual or individuals to be indirectly commanded, (2) the infinitive (without *to*) of the verb which expresses what is to be done by the individual or individuals, and (3) the complement of the verb, if any. A similarly formed first-person plural is strictly an exhortation to the individual or individuals addressed to join the speaker in doing the act expressed by the infinitive.

Direct imperative:	**Do it!** (*you, thou* or *ye*).
Indirect imperative:	**Let me do it!**
	Let him do it!
	Let them do it!
Hortative:	**Let us do it!**

In German and the Romance languages the imperative is similarly expressed, except that each of these languages has separate forms for singular and plural, and that the present subjunctive is used for the indirect forms. French has a first person plural direct imperative, and introduces the indirect forms by *que*, really omitting the equivalent of the English *let*.

(Permettez) Qu'il le fasse!

Conditional mode. Other verb forms serve to show that the idea is expressed not as a fact but *as dependent upon the fulfillment of some condition.* This mode of expression is called **conditional.** The part of the sentence in which a condition is expressed is called the *condition;* the part which expresses the idea dependent upon the condition is called the *conclusion.* It is the conclusion, if any part, which has the verb in the conditional mode.

I ***should like*** **to go** (conclusion) **if I could** (condition).

The condition is often unexpressed.

I ***should say*** **so.**

Here the condition implied is something like this:

If I must express an opinion, **I should say so.**

The conditional can be expressed in English only by the use of an auxiliary verb. Both *should* and *would* are used, the distinction being explained in section **60***t*. German uses subjunctive forms of *werden* as auxiliary to form the conditional mode. The Romance languages have a special tense form (**60***q*).

I should say.
Ich würde sagen.
Je dirais.

Subjunctive (optative). The three modes, indicative, imperative, and conditional, are all that are in common use in English; but in earlier forms of languages there were two other important ways of expressing ideas *not as facts*. First, an idea may be conceived not as a fact but *as a wish*, and the mode which expresses this is called the **optative** mode (Latin *optativus*, from *optare*, to wish). Second, an idea may be conceived not as a fact but as a *subordinate* idea expressing *condition, hy-*

pothesis, or *contingency*. This mode is called **subjunctive** (Latin *subjunctivus*, from *subjungere*, to subjoin, to make subordinate). The optative is found in Greek, but has disappeared as a recognized mode from the other languages, many of its uses having been assumed by the subjunctive. The subjunctive is found in Greek, Latin, the Romance languages, and German. In English, on account of the wearing away of the distinguishing endings, the subjunctive has almost entirely disappeared. There are subjunctive forms in the verb *to be* (**61**), and the third person singular present of any verb may be made subjunctive by dropping the distinguishing *s* of the corresponding indicative form; but these are the only distinct subjunctive forms in use in modern English.

> **If this** *be* **I, as I think it** *be*.
> **If he but** *blench*, **I know my course.**

The only general use of the subjunctive in modern English is to express a subordinate idea which is doubtful or contrary to fact.

> **I wish it** *were* **so.**
> *Were* **it so.** (If it were so.)
> **If (or though) he** *were* **here, I would not speak to him.**

In addition there are a few special uses.

> **I suggest that he** *go*.
> **No, I** *had* **rather go myself.**
> **I move that the secretary** *cast* **one vote.**

In older forms of English, verbs were in the subjunctive in clauses introduced by *if, whether, provided, though, so that, lest, until, till, ere, unless, except;* and this usage is retained by many. It is more logical, however, even in these cases, to restrict the use of the subjunctive to the expression of ideas which are doubtful or contrary to fact.

In Romance languages the commonest use of the subjunctive is in subordinate clauses expressing subjectivity, that is to say, ideas which are recognized not as facts but rather as personal interpretations or feelings.

In German the subjunctive has most of the common uses of the original subjunctive and optative, and a somewhat special use, that of expressing indirect statements.

> **Er antwortete, er *achte* Friedrich und *wünsche* den Frieden.**
> **Wir wissen kaum, was zu thun *sei*.**

Potential mode. Modal auxiliaries. An idea may be conceived not as a fact but as something *possible*, *permissible*, or *obligatory*, and the verbal forms used in English to express such ideas are commonly grouped together as the **potential** mode. No such mode is recognized in any other language than English, the ideas being in part expressed by the subjunctive, in part by auxiliaries which add the idea of possibility, permissibility, or obligation. In English all these ideas are expressed by auxiliaries used with the infinitive (without *to*), so that it is more logical to speak of the **modal auxiliaries** than of a separate mode. The forms and the meanings of these auxiliaries are given in sections **62** and **63**.

Infinitives and **participles.** In addition to the above-mentioned modes there are the infinitives and participles, which are sometimes called separate modes. The uses of the infinitives in clauses (**38**) and as nouns (**42***c*) have been explained; for their uses in verb formation see sections **59, 60,** and **64.** The uses of the participles as adjectives have been explained (**44***c*); for their uses in verb formation see sections **58, 60,** and **64.**

TENSE

60. Verbs have different forms to express the time of the action or of the state of being. These are called differences in **tense** (Old French *tens*, from Latin *tempus*, time, tense). Time we divide into present, past, and future, and there are **present, past,** and **future** tenses.

> Present : **Here *am* I.**
> Past: **He *wrote* to them**
> Future: **You *will try*.**

(*a*) Tense represents relative and not absolute distinctions, consequently we have different tenses according to the point from which we view the time of the action. We may look at an act from some point in the present, from some point in the past, or from some point in the future; and, since the act itself may be *from the point at which we consider it*, present, past, or future, we have the following theoretical combinations:—

Point from which the act is viewed:	*Time relative to that point*:	
Present:	present,	**To-day, it is finished.**
	past,	**Before now, it was finished.**
	future,	**Now, it will be finished.**
Past:	present,	**Yesterday, it was finished.**
	past,	**Last week, it had been finished two days.**
	future,	**By Thursday, we knew it would be finished.**
Future:	present,	**To-morrow, I shall know that it is finished.**
	past,	**Friday, it will have been finished.**
	future,	**A week from now, it will still be going to be finished.**

(*b*) Some languages have several distinct forms (each with variation to express person and number) for different tenses; Greek, for example, has seven. English and German can express or imply all the distinctions in time indicated above and others of more subtle nature, but for that purpose these languages have only two special tense forms; all the other tenses are made up in English by combining two or more verb forms to express a single tense idea, making what may be called bi-verbal tenses, or by combining two or more verb forms to express a compound tense idea, making what are called **compound** tenses.

Formation of Present and Past Tenses

(*c*) **Simple present and past tenses.** The formation of these tenses will be explained in section **65.** At present they may be indicated as follows:

	Present	Past
Weak, regular,	**I stay**	**I stayed**
irregular,	**I have**	**I had**
Strong,	**I run**	**I ran**
irregular,	**I am**	**I was**

(*d*) The **bi-verbal** present and past tenses are the progressive and the emphatic tenses.

(*e*) The **progressive** tenses are formed by combining the present participle of the verb expressing the action or state with the appropriate parts of the verb *to be*. The present participle is in origin a predicate adjective.

	Simple	Progressive
Present,	**I speak**	**I am speaking**
Past,	**I spoke**	**I was speaking**

(*f*) The **emphatic** tenses are formed by combining the infinitive (without *to*) of the verb which is to be made emphatic with the appropriate parts of *to do* used as the auxiliary. The infinitive is in origin the predicate object of the verb *to do*.

	Simple	Emphatic
Present,	**I say**	**I do say**
Past,	**I said**	**I did say**

The Use and Meaning of the Present and Past Tenses

(*g*) **Simple present.** The simple present is used to express customary action of a universal or of a definite nature.

I speak English. (It is my native tongue, or I have mastered it.)
I speak French in the class on Thursdays. (Customary action defined.)

(*h*) **Absolute present.** If the verb *to be* is used with an adverb of time expressed or implied, it is strictly present in meaning; if not, it is used in a tenseless or *absolute* sense.

This steel is red-hot. (At the present moment.)
Steel is the most useful metal. (A universal or absolute statement.)

The simple tenses of *to be* are often ambiguous, when used without an adverb to make the time definite. For example, *He is cross* may express a momentary state or a fixed characteristic. Spanish avoids this ambiguity by using *estar* (to stand) as the auxiliary to express a momentary state and *ser* (*to be*) to express a fixed characteristic.

(*i*) **Simple past.** The simple past tense is generally used in expressing past events which are not considered in relation to other contemporaneous past events.

I came, I saw, I conquered.

(*j*) **Progressive tenses.** The progressive tenses indicate that the action is *progressing* at the moment from which the action or the state is considered. These forms do not occur in German or French, and though they are used in Spanish and Italian they are not so common as in English.

In verbs expressing action (**29**), state of being, or change of state (**28**), the progressive is the common present tense in English.

I am speaking English. (At the present moment.)

Compare the use of the simple present tense above. The verb *to be* is not used in the progressive form except when it is used as the auxiliary forming the passive.

I am ill.
I am being betrayed.

If two past events which happened at the same time are to be expressed, the one which is looked upon as the more momentary is put in the simple past, the one which is looked upon as of longer duration, as progressing at the moment when the other took place, may be expressed by the progressive past. The difference may be one of attitude toward the events rather than of important difference in the events themselves.

While I was speaking, he entered.
He was entering as I spoke.

Too frequent use of the progressive past is felt to be objectionable, but often when the simple past is used, the progressive would express the idea more accurately.

(*k*) Though French, like German, has no progressive tenses, it has, like the other Romance languages, two simple past tenses which in a way correspond to the English simple and progressive past tenses. One tense is more strictly limited to past narration (therefore sometimes called the "narrative past") than the English simple past; the other is more strictly limited to past description (therefore sometimes called the "descriptive past").

Je parlais (descriptive) **lorsqu'il entra** (narrative).
Il me montra (narrative) **la croix qu'il portait** (descriptive).
J'y allais (descriptive) **tous les jours.**

(*l*) **Historical presents.** Both the simple and the progressive presents are sometimes used to express action or state of being which really took place in the past. Strictly these so-called *historical* presents do not express past time; rather the narrator would indicate that the action is so real to him that it is in his imagination as if taking place at the present moment, and it is this vivid, imaginary present action that he reports. Some languages use the historical present very freely, but in English it is not considered good use to employ it except to give unusual vividness. In a similar way the present may be used to give vivid expression to a future tense idea.

We leave tomorrow.

(*m*) The **emphatic** tenses. In an affirmative statement, the emphatic tenses are seldom used except in reply to a negative assertion, expressed or inferred; in negative statements and in interrogations, the *do* is regularly used, without being necessarily emphatic, except with the verb *to be* and the modal auxiliaries **59, 62, 63.**

You *do* **not try.**
I *do* **try every time.**
Do **you think so?**
Are **you sure?**
I *ought* **to be.**

The Future Tenses

(*n*) **Origin of the future tenses in English.** Anglo-Saxon had no future tense, but used the present to express also future action, just as modern English does in certain cases, especially in clauses.

I *am going* **to New York next week.**
I will give it to him when he *comes.*

Certain verbs, however, by virtue of expressing one act in the present, entail another act which is future.

I *wish* to *go* in half an hour.

The act of wishing takes place in the present, but the act of going, the act which is wished, is to take place in the future. The verbs most commonly used in Anglo-Saxon thus to express the entailing of future acts were *sculan* (shall) and *willan* (will). Even in the early forms of the language, where they were independent verbs, they were frequently used with other verbs to express little but the idea of futurity, and in the development of the language their special meanings came to be, in certain cases, almost entirely ignored, so that they were used as simple auxiliaries with an infinitive (without *to*) as predicate object to make up a bi-verbal future tense. In other cases, something of their original special meanings was retained. Consequently there are in modern English two bi-verbal tenses using *shall* and *will* as auxiliaries with the infinitive, — one expressing simply the future tense idea, the other expressing a modal (**59**) future idea. There are, however, various uses of *shall* and *will*, and the distinctions are very confusing unless the original meanings are kept in mind.

Shall, in its original use as an independent verb, expressed the idea of duty or of some form of necessity coming on one from some other source than one's personal desire.

The duty I *shall* Priam (Chaucer). Compare German *sollen*.

Will, in its original use as an independent verb, expressed a wish or a will-act of some sort. Compare the noun *will* and German *wollen*.

I wol him noght thogh thou were deed tomorwe.

In the time of Shakspere, these verbs had become true auxiliaries but still had their original meaning: *will* was used as a future auxiliary, but always with the sense of desire on the part of the person represented by the subject of the verb; *shall* was used as a future auxiliary, but always with the sense of inevitable futurity without regard to the will of the subject.

(*o*) **Present use of the future auxiliaries.** Present usage is the same as that of Shakspere's time for the *first* person.

> **I *shall* go to the city, and *will* try to get the book.**

For the other *persons*, the auxiliaries have come to be used differently. The reason for this change is found in the fact that while the speaker knows well what his own desires are, and naturally looks upon anything which is to take place, not as a result of his will-act, as something inevitable, he does not know the desires and the necessities of others as well, and naturally hesitates to interpret the act of another as compulsory when he has no ground for such interpretation. Consequently *will*, which assumes that the subject is going to act because he wishes to, has come to be the regular auxiliary for the second and third persons.

> **You and he *will* certainly come.**

We have then a future tense made up as follows:

Future tense	
I shall go	**we shall go**
you will go	**you will go**
he will go	**they will go**

(*p*) **The modal future auxiliaries.** *Will* in the first person, as we have seen, has always expressed desire on the part of the subject. When *shall* was given up as the future auxiliary in the second and third persons, it was retained as a modal future in those cases in which the speaker could assert that the subject was to act upon compulsion, that is to say, when the speaker himself was to compel the subject to act.

> **He *shall* pay for this!** (I am going to compel him.)

In this way a modal future tense was made up which retained the older meanings of the auxiliaries in full force. Furthermore, the auxiliary used with each person in this way may have different meanings according as it is used emphatically or unemphatically, so that in a sense we have, in addition to the future tense, two modal futures.

Emphatic modal future

I *will* **go** (I am determined to go)
you *shall* **go** (I am determined on your going)
he *shall* **go** (I am determined on his going)
we *will* **go** (We are determined to go)
you *shall* **go** (I am determined on your going)
they *shall* **go** (I am determined on their going)

Unemphatic modal future

I will go (I am willing to go)
you shall go (I give you permission to go)
he shall go (I give him permission to go)
we will go (We are willing to go)
you shall go (I give you permission to go)
they shall go (I give them permission to go)

In order to give emphatic expression to the idea of compulsion from without in the first person, or to the idea of desire in the second or third person, it is necessary to use some other word than the future auxiliaries, for as we have seen, they have in these cases lost all but the idea of futurity.

I *must, should, ought,* or *am obliged* **to go.**
You *are willing* or *are determined* **to go.**

(*q*) German, as well as Anglo-Saxon, originally had no future tense, and has made up one by using *werden*, to become, as an auxiliary. Latin had a simple future tense of the same stem as the present, but that tense was dropped out of use in the form of the language from which the Romance languages developed. In its place an expression consisting of the infinitive of the verb and the appropriate parts of *habere*, to have, was used for the future, something like the English expression *to have to go*. At first *habere* was used as an auxiliary, but later the forms were suffixed to the infinitive and were looked upon as tense endings. For examples, in French, *je donnerai* was originally the infinitive *donner* plus *ai*, the first person singular of *avoir*, to have.

It should be noted that the future tense in the Romance languages, and the future forms with *werden* in German translate only the *future* of English. Such modal auxiliary forms as *I will go* and *you shall go* call for a word to express the idea of the modal auxiliary and another word to express the idea of the infinitive *go*.

(*r*) **Progressive futures.** Corresponding to the future tenses just explained there are progressive future tenses made up in the same way as the progressive present and past.

I shall be going (progressive future).
He shall be going (progressive modal future).

(*s*) **Indirect futures.** In an *indirect quotation* (**77**) which is dependent upon a verb in a past tense, all tenses which would be present in the direct form of quotation are changed to past tenses; and in the same way the auxiliaries *shall* and *will* are changed to forms which were originally simple past tenses of these verbs: *should* and *would* (**62**). This makes up a tense which is often called conditional because it is in form the same as the conditional mode, but it is better to call it the **indirect future.** In the indirect quotation *should* is used when *shall* would be required in the direct quotation, and *would* is similarly used for *will*.

I said, "I will go."	I said I would go.
I said, "You shall go."	I said you should go.
He said, "I will go."	He said he would go.
We said, "You shall go."	We said you should go.
You said, "I am afraid I shall die."	You said you were afraid you should die.

In a similar way *might* and *could* are used as indirect forms for *may* and *can* (**63**).

(*t*) It is to be noted that in the true conditional mode *should* is used by those who are careful in their use of these words with the first person singular and plural, and *would* with the other persons, just as *shall* and *will* are used in the future.

If he had come I *should* have seen him and you *would* have seen him too.

Special uses of should and would. There are two other uses of *should* and one use of *would* that should be noted here.

Should is used in all persons in the sense of *ought*.

You *should* do better than you do.

Should is used in a future condition (not in the conclusion, which is in the conditional mode) to express doubt as to the fulfillment of the condition.

If it *should* rain, I would not come.
Compare:
If it *rains*, I will not come.

Would is used to express customary or regularly repeated action in the past.

Every day while I was ill, some one *would* call.

(*u*) **The difficulties in the use of** *shall* and *will, should* and *would* arise chiefly in the first person. There is a strong popular tendency to use *will* and *would* in the first person as well as in the other persons for the future (not modal), but such usage is not correct. It is a good rule to keep in mind to avoid the use of *will* and *would* with the first person except when it is the intention to express a distinct idea of willing on the part of the "first person." Note particularly the following cases:

I *shall* be unable to keep the appointment. (*Will*, which is frequently used in such expressions as this, would contradict the idea expressed by *unable*.)
I *shall* be pleased to call. (*Will*, which is frequently used here, is not required because the desire is sufficiently expressed by *pleased*.)
I *should* like to accept. (The conditional equivalent of *shall* in the preceding sentence.)

Generally the auxiliaries are correctly used with the second and third persons. The following case, however, needs attention.

***Shall* you go to New York? I shall.**

Shall is used here with the second person, apparently contrary to the general usage, but in an interrogation the auxiliary is required by careful usage that is expected in the answer. *Will* here would mean, *Are you willing?*

The Compound Tenses

(*v*) In addition to the three present and three past tenses (simple, progressive, and emphatic), and the eight futures (future, indirect future, modal future, indirect modal future, and the four progressive forms), there are compound tenses, corresponding to each of the above except the emphatics, made up of the participle of the verb (present participle for the progressive tenses and past participle for all others) and the appropriate tense of the verb *to have* used as an auxiliary.

		Compound.
Simple present,	**I say**	**I have said**
Progressive present,	**I am saying**	**I have been saying**
Emphatic present,	**I do say**	
Simple past,	**I said**	**I had said**
Progressive past,	**I was saying**	**I had been saying**
Emphatic past,	**I did say**	
Future,	**I shall say**	**I shall have said**
Progressive future,	**I shall be saying**	**I shall have been saying**
Indirect future,	**I should say**	**I should have said**
Progressive indirect future,	**I should be saying**	**I should have been saying**
Modal future,	**I will say**	**I will have said**
Progressive modal future,	**I will be saying**	**I will have been saying**
Indirect modal future,	**I would say**	**I would have said**
Progressive indirect modal future.	**I would be saying**	**I would have been saying**

The chief distinction in meaning between the compound and the simple tenses is that while the simple tenses represent the action as present, past, or future at the time when the verb is spoken or written, the compound tenses represent the action as past (completed or perfected) at the time (present, past, or future) expressed by the auxiliary. *I have said* indicates that the saying is past at the moment (present), expressed by *have.* *I had said* indicates that the saying was past at the moment (past) expressed by *had.* *I shall have said* indicates that the saying will be past at the moment (future) expressed by *shall have.*

(*w*) The *compound of the present* is used to express two somewhat different ideas:—

(1) To express an action begun in the past and recently completed.

I *have finished* reading the book I began when you were here.

This idea of recentness is often strengthened by the addition of the word *just.*

I *have just finished* it. French: Je *viens de* le finir.

(2) To express a past act, not in relation to things in the past, but as it affects the present.

I have been in Europe. (I am *now* conscious of and affected by that past experience.)

(*x*) The *compound of the past* is used only when some other past time has already been expressed or implied. It indicates that the action which it expresses was completed before the other past time expressed by the other verb.

When you entered the room I *had finished* reading.

The idea that the act took place in the immediate past is often strengthened by some such adverb as *just* or *already.*

When you entered I *had just finished* reading.

(*y*) The *compound of the future* indicates that some act not yet in the past will be in the past at some future time expressed or implied in the sentence.

I *shall have finished* that piece of work before you get back.

The compound of the future is not frequently used, because the simple future expresses practically the same idea, when the moment in the future is sufficiently indicated by the rest of the sentence.

I *shall finish* that piece of work before you get back.

(*z*) **Dating action.** It is to be noted that none of these tenses "date" the action; they simply place it on the line we call present, or push it indefinitely into the past or the future from the point from which we are viewing the act, whether that point is present, past, or future. To date more definitely, we must use an adverb.

I had read the book *yesterday morning.*
The Declaration was signed *July* 4, 1776.

61. Verb Paradigms: *to be, to have,* and *to do.* Only the simple tenses are given here. For the formation of the other tenses see section **64.**

TO BE	TO HAVE	TO DO
Infinitive: to be	to have	to do
Present participle: being	having	doing
Past participle: been	had	done
INDICATIVE MODE		
Present:		
I am	I have	I do
you are (thou art)	you have (thou hast)	you do (thou dost, doest)
he is	he has (he hath)	he does (he doth doeth)
we	we	we
you (ye) are	you (ye) have	you (ye) do
they	they	they
Past:		
I was	I had	I did
you were (thou wast)	you had (thou hadst)	you did (thou didst, diddest)
he was	he	he
we	we	we
you (ye) were	you (ye) had	you (ye) did
they	they	they
IMPERATIVE MODE		
Direct:		
be! (you, thou, ye)	have! (you, thou, ye)	do! (you, thou, ye)
Indirect:		
let me let him be! let us let them	let me let him have! let us let them	let me let him do! let us let them
SUBJUNCTIVE MODE		
Present:		
(if) I		
(if) you (thou)		
(if) he be	(if) he have	(if) he do
(if) we		
(if) you (ye)		
(if) they		
Past:		
(if) I were		
(if) you were (thou wert)		
(if) he		
(if) we		
(if) you (ye) were		
(if) they		

62. Verb paradigms: *shall, will, may, can, must, ought.* The forms given here are all that exist of these verbs.

SHALL	WILL	MAY
INDICATIVE MODE		
Present:		
I shall	I will	I may
you shall (thou shalt)	you will (thou wilt)	you may (thou mayest, mayst)
he	he	he
we	we	we
you (ye) shall	you (ye) will	you (ye) may
they	they	they
Past:		
I should	I would	I might
you should (thou shouldst)	you would (thou wouldst)	you might (thou mightest, mightst)
he	he	he
we	we	we
you (ye) should	you (ye) would	you (ye) might
they	they	they

CAN	MUST	OUGHT
INDICATIVE MODE		
Present:	Present and future:	
I can	I	I ought
you can (thou canst)	you (thou)	you ought (thou oughtest)
he	he must	he
we	we	we
you (ye) can	you (ye)	you (ye) ought
they	they	they
Past:		
I could		
you could (thou couldst)		
he		
we		
you (ye) could		
they		

Dare and *need* have forms in the third singular without the *s*.

63. Meanings of the modal auxiliaries. Each of the modal auxiliaries, *may, might, can, could, must,* and *ought,* has slightly different shades of meanings, and as the meanings of different auxiliaries in part overlap it is difficult to explain their use accurately and fully. The main distinctions only will be given here.

May, in general expresses: —

1. Permissibility.

   You *may* take one. (You have permission to.) (cf. *can.*)

2. Contingency, present or future.

   He *may* be here now.
   You *may* die sooner than you think.

3. Modesty, in asking a question one perhaps has no right to.

   How old *may* you be? (If I may be permitted to ask.)
   (This use is considered by many as archaic.)

Might is the past tense of *may*, but in many of its uses it does not have the force of a past tense. In general it is used: —

1. As the indirect tense (**60***s*) for *may.*

   He said I *might* go. (He said, " You may go.")

2. As conditional mode to express a future contingency.

   I *might* accept. (If disposed, if urged, etc.)

3. To express contingency, past, present, or future, of less probable character than is expressed by *may.*

   He *might* have been here.
   It *might* be true.
   You *might* be killed if you went there.

4. To express modesty even more strongly marked than that expressed by *may.*

   How old *might* you be?
   (Hardly in standard use now.)

Can in general expresses: —

1. Possibility, especially physical, present or future.

   I *can* see the house from here. To be carefully distinguished from *may* in such cases as **May I go?** where *can* is frequently incorrectly used. (*Can* should be used whenever a part of the verb *to be able* may be substituted. Thus: *I am able to see the house.*)

2. With negative, refusal of permission.

   No, you cannot go. (*May* is the more logical form here, but *can* is commonly accepted as correct because *may*, suggesting contingency, seems weak, and the refusal may suggest even physical opposition.)

Could in general expresses: —

1. Possibility, in the past.

I *could* not do it yesterday.

2. The indirect tense (**60***s*) for *can.*

He said he *could* not. (He said, "I cannot.")

3. Present or future conditional of the verb of possibility.

I could do it (if I wished.)
Could I find you to-morrow?

Must in general expresses: —

1. Physical necessity.

We must eat to live.

2. Moral necessity.

We must obey the laws.

3. Authority of the speaker.

You must obey my orders.
You must not leave the room.

Ought expresses duty: —

He ought not to find fault. (Ought was originally the past tense of *to owe*, and it has not yet become an auxiliary sufficiently to be used with infinitives without *to*, but it has come to be used as a present tense with a special sense, just as *could* and *might* have. Its place in the formation of the verb *to owe* has been taken by the regular past, *owed.)*

64. Paradigm of a Regular Verb, Complete.

ACTIVE VOICE		PASSIVE VOICE	
Infinitive, present: to like progressive to be liking	Compound tenses: to have liked	to be liked	Compound tenses: to have been liked
participles, present: liking past:	having liked	being liked liked	having been liked
INDICATIVE MODE Present, simple: I like you like (thou likest) he likes (he liketh) we you (ye) like they	I have liked	I am liked	I have been liked
progressive: I am liking etc. present participle and present of *to be*	I have been liking	I am being liked	
emphatic: I do like etc. infinitive without *to* and present of *to do*			
Past, simple: I liked you liked (thou liked) he we you (ye) liked they	I had liked	I was liked	I had been liked
progressive: I was liking etc. present participle and past of *to be*	I had been liking	I was being liked	
emphatic: I did like etc. infinitive without *to* and past of *to do*			

ACTIVE VOICE		PASSIVE VOICE	
Future: **I shall like** **you will like, etc.** infinitive without *to* and *shall* in first and *will* in second and third persons	**I shall have liked** **you will have liked** **etc.**	**I shall be liked** **you will be liked** **etc.**	**I shall have been liked** **you will have been liked** **etc.**
modal: **I will like** **you shall like** **etc.** infinitive without *to* and *will* in first and *shall* in second and third persons		**I will be liked** **you shall be liked** **etc.**	
indirect: **I should like** **you would like** **etc.** infinitive without *to* and *should* for *shall* and *would* for *will* of the direct quotation	**I should have liked** **you would have liked** **etc.**	**I should be liked** **you would be liked** **etc.**	**I should have been liked** **you would have been liked** **etc.**
indirect modal: **I would like** **you should like** **etc.** infinitive without *to* and *should* for *shall* and *would* for *will* of direct quotation		**I will be liked** **you shall be liked** **etc.**	
progressive: **I shall be liking** **you will be liking** **etc.** present participle and future of *to be*	**I shall have been liking** **you will have been liking** **etc.**		
progressive modal: **I will be liking** **you shall be liking** **etc.** present participle and modal future of *to be*	**I will have been liking** **you shall have been liking** **etc.**		
progressive indirect: **I should be saying** **you would be saying** **etc.** present participle and indirect future of *to be*	**I should have been liking** **you would have been liking** **etc.**		

ACTIVE VOICE		PASSIVE VOICE	
progressive indirect modal: I would be saying you should be saying etc. present participle and indirect future of *to be*			
CONDITIONAL MODE Present: I should like you would like etc. infinitive without *to* and *should* in first and *would* in second and third persons	I should have liked you would have liked etc.	I should be liked you would be liked etc	I should have been liked you would have been liked etc.
IMPERATIVE MODE Present, direct: like! (you, thou, ye) indirect: let me let him let us like! let them		be let me be let him be liked! let us be let them be	
SUBJUNCTIVE MODE Present: Same as indicative except: (if) he like for third, singular	(if) he have liked	(if) I be liked	(if) he have been liked
progressive: (if) I be liking etc. present participle and present *subjunctive* of *to be*			
Past, simple: Same as indicative			
MODAL AUXILIARY FORMS I may, can, must like I might, could, should (in sense of ought) like etc. infinitive without *to* and proper auxiliary form	I may have liked	I may be liked	I may have been liked

65. Formation of all the parts of any verb from the infinitive. An examination of the paradigm given in section **64** will show that most of the tenses and modes of the English verb are made by the use of auxiliaries, and in the two simple tenses there are many duplicate forms; in fact there are but three forms different from the infinitive:

liking, the present participle,
liked, the past participle and the past tense,
likes, the third person singular number of the present indicative.

Formation of **regular weak** verbs. The present participle is always the same as the infinitive with *-ing* added, dropping the final *e* of the infinitive if there is any (**120**) and doubling the final consonant when necessary (**121**). The past participle and past tense form is always the same as the infinitive with *-ed* added (or *-d* or *-t*, according to the character of the preceding letters). The third person singular present indicative is always the same as the infinitive with the addition of *s* (or *es* if the infinitive ends in *s, z, x, sh,* or *ch,* as in *reach* (**51**)).

Formation of **regular strong** verbs. Regular strong verbs form the present participle and the third singular present indicative in the same way as regular weak verbs; on the other hand, they have separate forms for the past participle and the past tense. The past tense has no ending, but usually has a different vowel from that of the infinitive.

Infinitive	Past tense
to write	**wrote**

The past participle sometimes has no ending and sometimes ends in *-en*. The vowel is sometimes the same as that of the infinitive, sometimes the same as that of the past tense, and sometimes different from both.

Infinitive	Past tense	Past participle
lead	**led**	**led**
speak	**spoke**	**spoken**
run	**ran**	**run**
sing	**sang**	**sung**

Some strong verbs have two forms for the past tense or for the past participle or for both.

Formation of **irregular** verbs. The irregularities in both weak and strong verbs, aside from the auxiliaries which have been given in sections **61** and **62**, all appear in the past tense and the past participle, consequently the **infinitive**, the **past tense**, and the **past participle** are called the **principal parts**, because from them all others may be formed. **The correct principal parts of all verbs are given in any standard dictionary.**

Special attention should be paid to:

lay	**laid**	**laid**
lie	**lay**	**lain**
lose	**lost**	**lost**
loose	**loosed**	**loosed**
set	**set**	**set**
sit	**sat**	**sat**

CHAPTER V

DETERMINATION OF THE FORMS OF WORDS

(For Topical Synopsis see page xvi.)

66. The form which a word has in a given sentence is determined in part by the idea which the framer of the sentence desires to express, in part by the relation of the word to the other words in the sentence.

She has been told.

In this sentence the subject, *she*, is third person, singular number, feminine gender, because the idea to be expressed calls for that form of the personal pronoun; but it is subject case instead of object case, because it is subject of the verb. In the same way the verb, *has been told*, is passive voice, indicative mode, present compound tense, because that form expresses the fact to be predicated of the subject; but it is third person, singular number, because it is predicate of a subject which is third person, singular number. In this chapter the different ways in which the forms of words are determined by their relationships to other words will be considered.

SUBJECT

67. The subject of a finite verb is in the subject case if it is a personal, relative, or interrogative pronoun; in the common case if it is any other substantive.

The *report* says *he* was killed.

No difficulty arises in choosing the correct form for the subject except in a few somewhat obscure cases.

1. ***Who* did they find was guilty?**
2. **You may leave it to *whoever* goes.**
3. **He is taller than *I*.**

In sentences like 1, the subject of one verb (here *who*, subject of *was*) may be misinterpreted as the object of another verb (here *did — find*). In sentences like 2, *who* or *whoever* takes the place of an antecedent (demonstrative, collective, or partitive) and a relative (in this case *whoever* = *that one who* or *any one who*). The antecedent would be in the common case (**50**) and the relative in the subject case, but when one word serves both purposes it is considered as subject of the following verb. Confusion as to the habit of the language sometimes treats the *who* or *whoever* as if it were considered the object of the preposition. In sentences such as 3, the substantive following *than* (or *as* in expressions like *as tall as*) is subject of a verb that is omitted not object of *than* (or *as*) used as a preposition.

68. The subject of an infinitive (38) is in the object case if it is a personal, interrogative, or relative pronoun; in the common case if it is any other substantive.

> **They permitted *him* to go.**

The only occasion when there is difficulty in choosing the correct form for the subject of an infinitive is when a pronoun subject of the infinitive is modified by a relative clause introduced by *who*, as in the familiar line in which Byron *incorrectly* uses the form *he* as subject of the infinitive (without *to*), *answer*, in the infinitive clause (**38**) after *let*.

> **"Let *he* who made thee answer this."**

VERB

69. The verb agrees with its subject in person and number. Failures to make the verb agree with its subject in person are mostly the result of gross ignorance or of carelessness. Confusion would possibly arise when the verb has two subjects of different person, were it not for the fact that such a compound subject generally calls for a plural verb, and in the plural there is no difference in form to express person.

> **He and I *are* old friends.**

When there are two singular subjects of different persons connected by *or*, and therefore calling for a singular verb, the verb is sometimes made to agree with the nearer subject, but it is better to express two verbs.

> **Either he or I** *am going.*
> **Either he** *is going* **or I** *am (going).*

There is a possibility of confusion as to person when the subject of the verb is a pronoun which does not express person by its form, but stands for an antecedent of the first or second person. In such cases the verb agrees with the person of its subject, as shown by its antecedent.

> **I who** *am* **speaking witnessed the deed.**

The auxiliaries for the various future forms should be chosen according to the person of the subject (**60**).

The agreement of the verb with its subject in **number** introduces various difficulties for those who have not been carefully trained.

(*a*) In conversation many, even of those who know better, say *you was*, perhaps because the *you* is so frequently singular. This *you was* often carries with it *we was*, but seldom if ever *they was.*

(*b*) Compound subjects, made up with *and*, expressed or implied, except when modified by a collective or partitive adjective (**44***b*), call for the verb in the plural, whatever the number of the separate parts of the subject; but a subject compounded of singular substantives connected by *or* or *nor* call for a verb in the singular.

> **Oxygen** *and* **hydrogen form water.**
> *Each* **man and woman was given a ticket.**
> **Neither oxygen** *nor* **hydrogen is present.**

Sometimes a compound subject connected by *and*, but meaning strictly one thing, is given a singular verb; but if strictly one thing is meant it is often better to choose the most effective single word for the subject and use no other.

> **The** *secretary and treasurer is* **under bonds.**
> **My** *end and aim is* **to justify my course.**
> **My** *aim is* **to justify my course.**

(*c*) A substantive which represents persons or things which may logically be considered as a part of the subject may be used as a part of a compound subject or as a modifier of the subject; but the verb must agree with the grammatical subject.

> **The** *fireman with two men* **from the next house** *is* **making the rescue.**
> **The** *fireman and two men* **from the next house** *are* **making the rescue.**
> **The** *fireman as well as two men* **from the next house** *is* **making the rescue.**

(*d*) When a subject of one number is followed by a modifier of the other number, the verb should not be " attracted " into agreement with the modifier, but should agree with its grammatical subject.

> **The** *reason* **for these conclusions** *is* **clear.**
> **So many** *kinds* **of dessert** *are* **unnecessary.**

(*e*) When the subject is of one number and there is a complement of the other number, the verb should agree in number with its subject.

> *Concrete and steel are* ALL **that is used.**
> **The special** *feature* **of this engine** *is* **the** CYLINDERS.

(*f*) A verb introduced by the adverb *there* agrees with its subject, which follows.

> **There** *are an adjective and an adverb* **from the same stem.**

In the equivalent expressions in German and the Romance languages, the verb is invariably in the singular.

> **Es** *giebt* **viele, die sagen.**
> **Il y** *a* **beaucoup de personnes qui disent.**
> *Hay* **muchos que dicen.**

(*g*) When the subject is a collective or partitive pronoun, the verb is singular or plural according to the meaning of the subject.

> ***Each* of the children *was* in his seat.**
> ***All* of the children *were* in their seats.**

(*h*) When the subject is a collective noun, the verb is singular or plural according as the idea is predicated of the collection as a whole or of the individuals in the collection.

> ***Is* your *family* still in town?**
> **How *are* your *family?***

PREDICATE NOMINATIVE

70. The predicate nominative is subject case after a finite verb and object case after an infinitive, if it is a pronoun; it is common case after both finite verb and infinitive, if it is a noun.

> **It is *I*.**
> **Let it be *him* then** (him—predicate nominative after (*to*) *be* (**59**)).
> **Let him be the *leader*.**

In certain cases *to be* following a verb expressing a state of being is not a part of an infinitive phrase or clause (in which case it would govern a predicate nominative in the object case), but is a part of a verb-expression (**31**), and consequently governs a predicate nominative in the subject case.

> **It *seems to be she*.**
> **It | seems-to-be | she.**

The Romance languages use the emphatic, or disjunctive, personal pronouns as predicate nominative and as subject when no verb is expressed.

> **C'est moi.**
> **Qui vient? Moi.**

These forms come from the Latin object (accusative) case. Colloquial English finds it natural to use the object forms in the same way.

> **It's *me*.**
> **Who is there? *Me*.**

But this use is not sanctioned in standard English.

OBJECT

71. The object (direct, indirect, or resultant) of a verb and the object of a preposition are in the object case, if a personal, interrogative, or relative pronoun, or in the common case if a noun.

> They stationed *him* by the door.
> I gave *her* the letter.
> They lent it to *me*.
> Lincoln at once sent *Grant* the report.
> His neighbors call him *captain*.

The interrogative pronoun, which must stand at the beginning of the sentence and therefore removed from the word which governs it when it is the object of a verb or of a preposition, is commonly treated as if it had only a common case. The object form should be used when it is the object of a verb or of a preposition.

> *Whom* did you invite?
> *Whom* did you write to?

AGREEMENT OF A PRONOUN

72. A pronoun agrees with its antecedent in person, gender, and number, and expresses that agreement in as far as it has the appropriate forms.

> Mrs. Clark has not read *hers* yet.

When there are two antecedents of different genders a pronoun should be used to agree with each, or the sentence should be recast.

> Every boy and girl may keep *his* or *her* books.
> Every child may keep *his* books.

A pronoun which stands for an antecedent which is of common gender should be masculine.

> Has anyone lost *his* gloves?

There is very little difficulty in choosing the correct form for the pronoun in English, but in the Romance languages and in German, the agreement of the possessive pronouns and possessive adjectives is complicated by the fact that they agree not only in person, gender, and number with the antecedent (which stands for the possessor), but also in gender and number with the noun (expressed or implied) which stands for the thing possessed.

> **J'ai perdu mon livre, mais Charlotte m'a promis le *sien*.**

Sien is third person (feminine gender, not indicated by the form), singular number, to agree with its antecedent *Charlotte*, and it is also masculine gender, singular number, to agree with *livre* (understood), the name of the object possessed. The double agreement is the same in German.

> **Ich habe mein Buch verloren, aber Charlotte hat mir *ihres* versprochen.**

The only case in English where the pronoun or adjective varies to agree with the noun it modifies is that of the demonstratives. Sometimes the demonstrative is incorrectly made to agree with a modifier of the noun it modifies.

> **I do not like *this*** (not these) **sort of books.**

When the antecedent of a pronoun (or of a possessive adjective) is a collective or partitive pronoun, care should be taken to make the agreement in number exact.

> ***All* of the children took *their* books home.**
> ***Every one* of the children took *his* books home.**
> **If *any one* will volunteer, *he* may try it.**

A pronoun requiring an antecedent should not be used unless an antecedent is expressed. The difficulty arises commonly with *it* and with the relative *which*.

Incorrect use:

> **In the Bible *it* says, " Judge not."**
> **He admitted prices had risen, *which* he said was due to other causes than the tariff.**

Such sentences should be recast:

> **The Bible says, " Judge not."**
> **He admitted that there had been a *rise* in prices, *which* he said was due to other causes than the tariff.**

Care should be taken in the use of pronouns when two or more nouns of the same person, number, and gender are in the immediate context.

> ***He* trusted in the Lord that *he* would deliver *him:***
> **let *him* deliver *him*, seeing *he* delighted in *him*.**

If the pronoun *one* (which is formal and somewhat bookish) is used in one part of a sentence, it should not be referred to by the more colloquial pronouns *he*, *they*, *you*, or *we*, but by a repetition of *one*.

It is different when one is talking to *one's* children.

The change from the formal to the colloquial pronoun, even in a single sentence is justified by some as a means of avoiding awkward repetition.

One should always put *himself* in the reader's place.

But *one* is so distinctly formal that where it cannot well be used throughout the sentence, it had better not be used at all. Generally there are many other ways of expressing the idea so that the piling up of the word *one* may be avoided. If the framer of the above sentence is including himself with those he is addressing, he may say:

It is different when we are talking to our children.

If he is addressing others only, he may say:

It is different when you are talking to your children.

If he wishes to give the sentence a more impersonal turn, he may say with a little simplification:

It is different in talking to one's children.

When the agent is omitted in the passive (**29**), as in *Ice is melted*, attention is directed to the action; the actor is ignored. If *it* is made the subject, as in *It is said*, attention is centered entirely on the action. This is the nearest idiomatic equivalent in English of the expressions in French with *on* and in German with *man*.

On dit. Man sagt.

Excessive use of *one* in translating French *on* or German *man*, which gives rise to awkward and unidiomatic English, should be carefully avoided. Indeed in any but formal discourse or composition, the passive voice (**29**) or a carefully chosen construction with a personal pronoun is preferable to the use of *one*.

A SUBSTANTIVE IN APPOSITION

73. A substantive in apposition should be in the same case as the noun it modifies. No difficulties arise in choosing the right form for the appositive, except in a few cases where the word in apposition is a pronoun.

> **I met Mrs. Elliott, *her* who was Miss Lane.**

Such expressions generally may and should be avoided.

> **I met Mrs. Elliott, formerly Miss Lane.**
> **I met Mrs. Elliott, the one who was Miss Lane.**

ADJECTIVES OR ADVERBS

74. The modifier of a substantive is an adjective; the modifier of a verb, adjective, or adverb is an adverb. In Anglo-Saxon, adverbs were freely made from adjectives by adding a final *e*, and these adverb forms were distinguished in the time of Chaucer.

> **Wel coude he sitte on hors, and *faire* ryde.**

When the final *e* ceased to be pronounced, certain adjectives without change of form might also be used as adverbs, just as the adjective without inflectional ending is used in German as an adverb. By false analogy many adjectives in English which had never formed adverbs by adding *e* came to be used as adverbs. Shakspere does not hesitate to say:

> ***Equal* ravenous as he is subtle.**
> **Which the false man does *easy*.**

In modern English there are some adverbs which have the same form as the adjectives.

> **That is a *fast* car.**
> **The car was moving *fast*.**

Other adjectives are used *colloquially* as adverbs.

> **Go *slow!***

When there are two forms, adjective and adverb, the correct one should be used.

Adjectives are freely compounded with other adjectives in *-ed*, where an adverb might be expected.

Keen-witted.

These adjectives in *-ed* are derived from nouns, the *-ed* signifying *provided with*, so that the adjective may be conceived as compounding with the noun before the *-ed* is added; that is to say, *keen-witted* is equal to *provided with a keen wit.* In a similar way compounds, of a somewhat colloquial nature, are formed of adjectives and present participles.

That is a *slow-going* **horse.**

Well-looking is used in England, *good-looking* in America.

Certain verbs may be followed, with somewhat different sense, by either adjective or adverb. In such cases care should be used to select the word strictly intended.

He looks sad (like a sad man).
He looks sadly at the ruins (in a sad manner).
He feels bad (wicked).
He feels badly (in poor health).

Well and *ill* are correctly used as adjectives after *to be; nicely* and *poorly* should not be.

I was *ill* **yesterday, but I am** *well* **again now.**

COÖRDINATE SENTENCE ELEMENTS

75. Coördinate sentence elements of any sort, whether joined by a conjunction or not, should be of the same or equivalent grammatical construction and form and of similar logical value.

Improper coördination:

He told me of some *whom* **I had known but did not remember** *their* **names.**
They had traveled in many countries, *some for a short time, while in others* **they had lived more than a year.**
He will *either send* **for me** *or will* **inquire of you.**
The *number* **of foreigners is** *greater than* **the** *negroes.*
When the choice is announced you will find it will be *you and me.*
I say this *between you and* **I.**
It seems to me it would be better *to take* **time than** *trying* **to crib a story.**

Such expressions should be properly coördinated:

He told me of some *whom* I had known *but whose* names I did not remember.
They had traveled in many countries: *in some* they had stayed for a short time, *in others* they had lived for more than a year.
He will *either send* for me *or inquire* of you.
The *number* of foreigners is *greater than that* of the negroes.
When the choice is announced you will find it will be *you and I.*
I say this *between you and me.*
It seems to me it would be better *to take* time than *to crib* a story.

COMPARISON

76. In comparison, the two terms actually to be compared should be stated accurately.

Jumbo was bigger than any other elephant (not, *than any elephant*).
He is as tall as any man in the class (or, *as any other man*).
He is the tallest of all the men (not, *of any man*).
Bolivar was the greatest of all South American leaders (not, *of all other South American leaders*).

INDIRECT QUOTATIONS

77. In **indirect quotations** (that is, quotations which give the words of another than the speaker but in a dependent clause introduced by *that* expressed or understood), certain forms have to be in agreement with forms in the main part of the sentence in which the indirect quotation appears; this necessitates the use of some forms which differ from those which would be used if the quotation were direct. If the verb in the main part of the sentence is in a past tense, all verbs which in the direct form of quotation would be present are changed to the corresponding past tense, all verbs which would be future in the direct quotation are changed to the indirect future (**60***s*), and all modal auxiliaries are changed to the indirect forms (**63**).

He said, "I promise to go and will address the audience."
He said (that) he *promised* to go and *would* address the audience.

(For *may* changed to *might*, see below.)

French makes a similar change for indirect tenses.

German retains the tense of the direct quotation where there is a special subjunctive form.

Er sagte, dass sein Freund in Europa ***sei.***

Pronouns are changed in person, when necessary, to express, from the point of view of the framer of the indirect quotation, the same individuals as the speaker quoted from referred to.

A says to B, " You may come."
B says to C, " A said ***I*** **might come."**
C says to D, " A told B that ***he*** **might come.**

CHAPTER VI

ORDER AND GROUPING OF WORDS IN SENTENCES

(For Topical Synopsis, see page xvii)

78. SINCE some of the most serious difficulties of expression in language are due to the fact that the ideas, about which our attention plays with such freedom as we think of them, must be presented in words which can follow one another only in a single line (**3**), it is evident that **the order and grouping of words are matters of great importance.**

79. Some words, as we have already seen, must be placed in certain positions in relation to other words in the sentence, in order to indicate unmistakably the sentence structure. Other words show their structural relationship by their form.

> *General* **Grant was victorious.**
> *Generally* **Grant was victorious.**

The word *General* must stand immediately before the word *Grant*, in order to convey the meaning intended in the first sentence; but *generally*, in the second sentence, may be in any possible position in that sentence without affecting the fundamental meaning or the clearness of the sentence. Highly inflected languages, that is to say, languages in which words show their relationships largely by their forms, Latin, for example, have greater freedom in the matter of order of words than those which have few inflections, like English. Each language has its special habits, which largely determine the order of words, but **in those which have few inflections, like English, such order must be chosen as will, first of all, bring out clearly the fundamental structure of the sentence.**

80. Most of the problems of order of words arise in declarative sentences. These will be considered first, then the special problems of exclamative, optative, and interrogative sentences.

DECLARATIVE SENTENCES

81. In declarative sentences, **the fundamental elements should be expressed in the following order:** (1) **subject,** (2) **verb,** (3) **complement,** if any. The resultant object, if any, follows the direct object, and the indirect object, if any, when used without *to*, precedes the direct; when used with *to*, follows the direct.

> Dickens was an Englishman.
> Calculus is difficult.
> The class elected him marshal.
> They wrote him a letter.
> They wrote a letter to him.

For inverted order, see **82.**

82. Modifiers should stand as near as possible to the word they modify. An **adjective** regularly stands before its substantive in English, except when the adjective itself is modified by a phrase (**44**).

> A *large* class. An unusually *large* class.
> A class *larger* than usual.

An **adjective phrase** or an **adjective clause** regularly stands immediately after its substantive.

> A man *of reputation.*
> A man *who has won a reputation.*

An **adverb** regularly stands before the word it modifies if that word is an adjective or an adverb, or after the word it modifies if that word is a verb.

> An *exceptionally* fine opportunity.
> I went *immediately after.*

If the verb is in a compound tense, the adverb stands between the auxiliary and the past participle.

> He has *never* written.

An adverb phrase or clause follows the full verb form.

> **They have sailed** *from Boston* **and will send a letter** *as soon as they reach the Azores.*

Modifiers of verbs may stand in other positions than those just indicated.

Three cases should be specially noted.

(1) An adverb may be placed at the beginning of the sentence. Some adverbs, such as *hardly, no sooner,* in this position require and other adverbs (and in certain cases predicate adjectives, past participles, and a few other expressions) permit the subject to be placed after the verb (or auxiliary) forming what is called the *inverted order.*

> *Hardly* **had I entered.**
> *Blessed* **are the peacemakers.**
> **"** *That* **", said he, "is the Dean".**

(2) If the adverb modifies a transitive verb, it should not be placed between the verb and the object.

> **He raised his hand** *at once.* Not: **He raised** *at once* **his hand.**

Other languages prefer to place the adverb between the verb and the object.

> **Er hob** *sofort* **die Hand.**

For this reason care should be used to avoid this order, as one of the crudities of "translation English."

If the object of the verb is modified by a phrase or clause, the adverb regularly stands before the verb in English.

> **He** *at once* **erased the word which had caused the laughter.**

(3) **An adverb which modifies an infinitive should not stand between the** *to* **and the rest of the infinitive.**

> **I will promise** *never to do* **that.** Not: **I will promise** *to never do* **that.**

Split infinitives are not in good use except in poetry, but the habit of using them in prose is common and seems to be growing. There is this much that can be said in support of the tendency:

an adverb which becomes compounded with a verb inevitably stands between the *to* and the verb form, and since many adverbs, both simple and compound, become compounded with verbs in meaning without that fact's being clearly recognized in writing (**31**), it is difficult, in some cases, to decide exactly what may be considered as a part of the verb and what must be treated as a separate adverb. In other words, English has not differentiated separable and inseparable prefixes so exactly as German has.

To do, to *un*do, to *over*do.
Compare: **to *over*draw to do *over*,**
to *half* (?) do, to do *fully*.

The difficulty arises only in cases such as *to half do*, which are not recognized as compounds, yet which cannot be expressed otherwise than by splitting the infinitive, without at least a slight loss of meaning. *To do by halves*, for example, would certainly seem to lose a shade of the exact meaning of *to half do*. When the adverb is logically compounded with the verb, the reasonable course is to treat it as an inseparable compound, however it may happen to be spelled. In other cases it is better to split the infinitive than to put the words together in an order which is distinctly awkward; but a careful consideration of the possibilities will almost always reveal a better place for the adverb than that between the *to* and the rest of the infinitive.

83. In general the *Romance languages and German* follow the same habits as English in the order of words, but in certain important ways each language has habits peculiar to itself. In French, for example, the main difference arises from the fact that there are more words which must be "joined" to the verb and are therefore called "conjunctive" words. These cannot be separated from the verb except by other conjunctive words, and when there are two or more of them connected with a single verb, they must stand in a fixed order. German differs from English in the order of words in a declarative sentence chiefly in three ways: (*a*) It makes fewer exceptions than English to the general rule that the personal part of the verb should be the second element in the sentence; (*b*) It regularly places the non-personal parts of the compound verb forms at the end of the sentence; (*c*) In dependent clauses it places the personal part of the verb at the end.

EXCLAMATIVE, IMPERATIVE, OPTATIVE, AND INTERROGATIVE SENTENCES

84. In exclamative, imperative, and optative sentences the order in English is practically the same as in declarative sentences, except that there is no subject expressed. In archaic forms the subject is expressed and follows the verb.

Send me word at once.
Go thou and do likewise.

85. In interrogative sentences in English, the position of the subject and the verb is slightly different from that in declarative sentences.

(*a*) If the subject is an interrogative pronoun or a noun modified by an interrogative adjective, the order is the same as in a declarative sentence.

Who goes there?
Which men were chosen?

(*b*) If there is an interrogative word other than a pronoun subject or an adjective modifier of the subject, the interrogative word comes first, then the personal part of the verb, then the subject.

Why have you waited for him?

(*c*) If there is no interrogative word in the sentence, the interrogation may be indicated by placing the subject directly after the personal part of the verb (inverted order (**82**)), or (in case the verb may be used with the auxiliary *do* (**60** *f*)) by placing *do* before the subject and the infinitive after the subject.

Have you ever been abroad?
Do you care to travel?

The use of *do* in indicating an interrogation is something like the use in French of *est-ce que*.

I speak. ***Do*** **I speak?**
Je parle. ***Est-ce que*** **je parle?**

86. Possibilities of variation of order. These general rules, if invariably followed, would make it impossible to avoid monotony of style and would cripple the opportunities of expressing many shades of meaning. Variation, within certain broad limits, is possible, however, especially in the position of the modifiers of the predicate, and should be taken advantage of for the purpose of avoiding monotony, of giving emphasis to the desired part of the sentence, and of avoiding unpleasant combinations of words and sounds. These matters will be considered in Chapter VIII. Here it should be noted, however, that **clearness is the primary requisite.** If other qualities are desired, they should be attained in some way that will leave the meaning of the sentence clear. Placing a modifier out of its normal position may make the meaning ambiguous, or it may present the idea inexactly. A few cases need attention by the way of examples.

In an essay, D'Israeli uses this sentence:

> **Hence he considered marriage with a modern political economist as very dangerous.**

The meaning would have been clear had he said:

> **Hence, with a modern economist, he considered marriage very dangerous.**

The following sentence from Dr. Johnson is certainly obscure:

> **This work in its full extent, being now afflicted with the asthma, and finding the power of life gradually declining, he had no longer courage to undertake.**

To emphasize *This work in its full extent,* as Johnson wishes, this sentence would need to be recast, but clearness at least is gained by a very slight change of order:

> **Being now afflicted with the asthma, and finding the power of life gradually declining, he had no longer courage to undertake this work to its full extent.**

Such words as *only, merely, just, almost, even, hardly, scarcely, nearly,* should be placed immediately before or after the word they modify, or the meaning is not exactly expressed. In speaking, the inflection of voice or the pause makes the meaning clear, even if one of these words is not placed exactly where it belongs; but in writing, where the eye alone is addressed wrong order may give an inexact idea. A variety of meanings may be given a single sentence simply by changing the position of such a word as *only*.

***Only* I asked him that.**	(I alone asked him that.)
I, *only*, asked him that.	(I alone asked him that.)
I *only* asked him that.	(I did no more than ask him that.)
I asked *only* him that.	(I asked none but him that.)
I asked him, *only*, that.	(I asked none but him that.)
I asked him *only* that.	(I asked him nothing but that.)
I asked him that *only*.	(I asked him nothing but that.)

Grouping of Words

87. If sentences were made up entirely of separate and coördinate words, there would be no question, in placing these words together, but that of order; but since words often enter the sentence in groups (phrases, clauses, and series of equal and of unequal parts), there is **need of some means of indicating the grouping of words.** In speaking, this is done by pauses and inflections. In writing, these means are not available, and their place is in a way supplied by **marks of punctuation.**

88. In the oldest inscriptions and manuscripts, the letters were written continuously, without punctuation, and even without spacing to indicate the division into paragraphs or words. Gradually the use of spaces, marks, and capital letters was adopted, till about the beginning of the sixteenth century Manutius of Venice introduced the system of printing still generally employed in the different European countries.

In modern times **two theories as to the purpose of punctuation marks** have been advanced. According to one, marks should serve to indicate rhetorical pauses of different lengths; according to the other, they should indicate grammatical construction. To a certain extent each theory may be supported by facts, but generally the pauses made in reading where there are punctuation marks are really for the purpose of making clear the construction, and in many cases no pause is made where there should be a mark and pauses should be made where there are no marks. Marks should be used in certain cases simply because usage so demands; but most marks are addressed to the eye of the reader and should serve as a help to him in getting the construction, and therefore the meaning, more readily than he would without them. Any one who has attempted to read aloud a letter in which punctuation marks are but crudely used knows how much trouble is thereby entailed upon the reader.

89. Before taking up the uses of the different marks, **three fundamental points** should be carefully considered.

(*a*) **Punctuation marks may, and generally do, at one and the same time connect and separate.** The words between two successive marks are in an inclosure, so to speak, by themselves, while the words on each side of a mark are more or less separated by that mark.

> **No doubt a pronoun, like any other word, may often be repeated with advantage.**

In this sentence *pronoun* and *like* are separated by a comma, as also are *word* and *may;* at the same time the phrase *like any other word* is made a more compact group of words by itself through the use of the marks. It is important to remember this twofold action of punctuation marks, for ineffective use of marks is often due to ignoring either the separating or the connecting function.

(*b*) **There are two general systems of punctuation: one, known as the "close" system, uses many marks; the other, known as the "open" system, uses fewer.** In any complicated sentence, occasion may be found for the use of many marks; a large number, however, is not only confusing, but it lessens the effect of the individual mark.

> I beg you to give close attention to these authorities, which, though not recent, are important, pertinent to the case in hand, and, therefore, not to be slurred, neglected, or sneered at.
>
> I beg you to give close attention to these authorities, which though not recent are important, pertinent to the case in hand, and therefore not to be slurred, neglected, or sneered at.

Rules given in treatises on punctuation, especially the older treatises, favor close punctuation, but the tendency of the past quarter of a century has been toward the use of fewer marks.

(*c*) An examination of the different marks will show that they fall rather definitely into three groups. Those in the **first group** are used in ways generally fixed by custom, so that we may say dogmatically in most cases that one of these marks must or must not be used under the given circumstances. This group includes the period (.), the interrogation point (?), the exclamation point (!), the apostrophe ('), the hyphen (-), the quotation marks (" " or ' '), and the single dash (—). Those of the **second group** are used differently by different writers. Each writer has a certain amount of liberty to decide for himself whether he will use one of these marks, or not, in a given case, provided he does not introduce inconsistencies which confuse the reader. This group includes the comma (,), the semicolon (;), the colon (:), the curved marks of parenthesis ( ), the pair of dashes (— —), and the pair of brackets [ ]. Those of the **third group** are not punctuation marks, but are often classed with such; they are used to indicate pronunciation, or to give the reader some special direction. There are many marks which might be included in this group, but the following only will be considered here: the ditto marks ("), the caret (^), the accent marks (´ ` ^), marks of quantity (- ˘), the dieresis (¨), the cedilla (¸), and the tilde (~).

Marks of Generally Fixed Usage

90. The sentence marks. Every sentence, and every group of words set apart as if it formed a grammatical sentence, should have at the end a period, an interrogation point, or an

exclamation point. Titles are such sentence-like groups, and formerly always had a period at the end; but at present no mark, except a period to indicate an abbreviation, is used after titles printed on a title-page, after the " running titles " printed at the top of each page, or as full stops on signs, posters, or tickets. By many the same rule is applied to the addresses of envelopes.

The **period** is used at the end of a declarative sentence, provided the sentence is to be interpreted as a simple statement. The **interrogation point** is used to mark a direct question. The **exclamation point** is used after an exclamative, imperative, or optative sentence, and after a declarative sentence which is to be interpreted as an expression of strong feeling. These distinctions may be (*a*) a matter of sentence structure, or (*b*) a matter of meaning of the sentence, indicated in speaking by the tone of the voice, in writing by the punctuation mark.

(a) **The vacation is fourteen weeks long.**
What mean'st thou by that?
O God! that men should put an enemy in their mouths, to steal away their brains!
Would that I had finished!
(b) **The President declined the invitation.**
The President declined the invitation?
The President declined the invitation!

91. The period is used also (*a*) to mark an abbreviated word (except where an apostrophe is used); (*b*) to separate a whole number from a decimal (and consequently, dollars from cents); (*c*) after Roman numerals except in chapter headings, etc., and after Arabic numerals when they are used to number paragraphs or lists.

(a) **N. B. Sup't**
(b) **3.14159+ $72.25**
(c) **Ps. XIX. 3.**

92. Other uses of interrogation points. Many writers never use interrogation points except at the end of sentences. Even a closely knit series of questions they would write as separate sentences. The more common usage is to make a single sentence of such a series, in which case an interrogation point is placed sometimes at the end only, sometimes after each question.

> **What is civilization? Where is it? What does it consist in? By what is it included?** etc.—John Wilson: A Treatise on English Punctuation.
>
> **What is civilization? where is it? what does it consist in? by what is it included?** etc. — M. T. Bigelow: Punctuation.
>
> **Ah! whither now are fled those dreams of greatness? those busy, bustling days; those gay-spent, festive nights; those veering thoughts, lost between good and ill, that shared thy life?**
>
> **Where be your gibes now? your gambols? your songs? your flashes of merriment, that were wont to set the table on a roar?**

93. The exclamation point is often used after an interjection. When there is an interjection in an exclamative sentence, it is generally better usage to put an exclamation after the interjection or at the end of the sentence, in the one place where it is more effective, rather than in both places.

> **Oh! my offense is rank, it smells to heaven.**
> **All hail, ye patriots brave!**
> **Oh! you are wounded, my lord!**

The exclamation point should not be repeated with a series of words used to indicate a repeated sound.

> **Knock, knock, knock! Who's there, in the name of Beelzebub?**

Exclamation points should be used when it is the intention to express real emotion, but too frequent use of these marks is an indication of "unnatural reveries, rant, and bombast."

It is to be noted that the interjection is correctly spelled *oh*, and may have an exclamation mark after it; O, which is written as a capital, is the expression which accompanies a vocative, or opens an optative sentence, and should never have an exclamation point after it.

> **Oh! you are wounded.**
> **O George! come here.**
> **O that this too too solid flesh would melt, thaw, and resolve itself into a dew!**

In Spanish, in addition to the ordinary mark at the end of the sentence, an inverted interrogation point is placed at the beginning of a direct question, and an inverted exclamation point at the beginning of an exclamation or interjection.

94. The **apostrophe** is used (*a*) to mark the elision of letters, (*b*) to mark the elision of the century figures from dates, (*c*) to indicate the plural of figures, letters, signs, and sometimes of words used simply to refer to the word (**51**), and (*d*) to indicate the possessive case (**53**).

(a) **I've, 'midst, it's** (for **it is**),
(b) **The class of** '14.
(c) **Three** 9's. **Cross your t's. +'s,**
You are using too many but's (or **buts**).
(d) **The Jameses' books.**

Note that the apostrophe is never used with the possessive pronouns, with the possessive adjectives, or to form the possessive of *who*.

95. The **hyphen** is used (*a*) between the two or more parts of a compound word which usage has not yet made a single word, (*b*) between syllables whenever it is desired to indicate syllabic division (as in a dictionary), (*c*) between a prefix and the rest of a derived word when the prefix ends and the primary word begins with a vowel (**107***e*), or when the hyphen will mark the distinction between the word intended and another similar word, or will serve to avoid a strange-looking combination of letters.

(a) **forget-me-not**
(b) **an-tip-o-des**
(c) **re-echo, re-creation (recreation), re-write**

Combinations of words which originally express somewhat separate ideas frequently come to stand for a single conception and thus form what are called compound words. For example, when we speak of a *black berry*, we think of (1) a berry (2) which is black; but when we speak of a *blackberry*, we are not necessarily conscious of these separate ideas, as we see from the fact that we do not ordinarily feel any contradiction in the expression a *red blackberry.* The hyphen is used to indicate a group of words on the way to becoming a compound word. Often there is a difference in meaning between a hyphenated word and the component words written without a hyphen. For example a *green-house* is a hot-house, while a *green house* is a house painted green. The different stages in the union of words are indicated in pronunciation by the difference in accent.

rail′ fence′ rail′-post″ rail′way

Unfortunately, the differences are not always so clearly indicated in writing. Few words can be found which are hyphenated by all good authorities, and few books are entirely consistent in the use of the hyphen for this purpose.*
The general tendency in English seems to be to avoid the use of the hyphen in making up a compound noun (by writing the words separately), while German avoids the use of the hyphen by writing the component parts as a single word; but English uses the hyphen more frequently in making compound adjectives.

A *would-be* or *self-styled* reformer.
A *well-laid-out* park.
An *I-turn-the-crank-of-the-universe* air.

The hyphen should be used in numerals expressing tens and units, in fractions where the parts are not to be taken separately, and to distinguish between a compound adjective and a compound noun.

twenty-five, three-quarters
two-hour periods, two hour-periods

The hyphen is also used when it is necessary to divide a word at the end of a line, to indicate that the part at the end of the first line is not the whole word. In print, where it is necessary, according to the usual custom, to keep the right-hand margin straight, such division is frequently necessary.

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* For attempts to explain in detail this use of the hyphen, the reader is referred to the seven pages of fine print in M. T. Bigelow's *Punctuation*, to the ten pages of finer print in John Wilson's *Treatise on English Punctuation*, or to the fifteen pages in T. L. DeVinne's *Correct Composition*.

In writing it seldom is. Such division of a word always puts an added burden upon the reader, particularly if the handwriting is at all obscure, it seldom accomplishes its supposed object of keeping the right-hand margin straight, and to make such division correctly necessitates acquaintance with the complicated system of English syllabification.*

The most satisfactory rule to follow in writing is **to divide a word at the end of the line only when the parts on each line are whole words.**

battle- ship, rail- road, right- hand

Another use of the hyphen has been adopted, with increasing frequency of late years, from German, and is serviceable in some cases.

time- and space-perceptions

Such compounds, in which the common part of a pair of words is expressed with one only, are frequent in the spoken language, and by this use of the hyphen are made clear in writing without recourse to clumsy repetition.

96. Marks of quotation should always be used in writing to indicate a direct quotation, and in print when the quotation is not indicated by the use of different type. Indirect quotations (**77**) are not inclosed in marks of quotation, except in a few cases where it is desirable to indicate that the ideas are another's, though the exact words are not given; and even in such cases it is clearer to express the indebtedness in words rather than by the use of marks. In English, when any word or words not a part of the quotation are made to interrupt the quotation, that fact is clearly indicated by punctuating each part of the broken quotation as if it were a complete quotation, thus cutting out the interrupting words.

> **"The so-called maxim of identity," he wrote, "is supposed to be accepted by the consciousness of every one."**

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* See Bigelow, Wilson, and DeVinne, quoted above, and W. S. Booth, *A Practical Guide for Authors.*

Romance languages generally do not cut out interrupting words. Often they mark a quotation simply by putting a dash at the beginning.

In quoted dialogue, each speech, no matter how short, should be inclosed in marks of quotation.

> **"There isn't any, really," said Lady Anstruthers. "The houses are so far away from each other. The nearest is six miles from here, and it is one that doesn't count."**
> **"Why?"**
> **"There is no family, and the man who owns it is so poor. It is a big place, but it is falling to pieces, as this is."**
> **"What is it called?"**
> **"Mount Dunstan."**

When a quotation from a single source is long enough to be divided into paragraphs, the initial marks of quotation are repeated at the beginning of each paragraph, to keep it clear to the reader that the quotation is continued, but the terminal quotation marks are not used till the quotation is finished, that is to say, at the end of the last paragraph.

A direct quotation within a quotation is generally marked with single marks (' ').

> "On the day preceding the lecture Mr. Roosevelt was present, by the Emperor's invitation, at military maneuvers and a review of twelve thousand picked German troops, and at the end of the review the Emperor, in the presence of his officers, cried out: 'My friend Roosevelt, I am glad to welcome you, the most distinguished American citizen. You are the first civilian who has ever reviewed German troops.'"

Marks of quotation were formerly used to indicate the titles of books, periodicals, articles in periodicals, and poems, and the names of vessels; now the usage of publishers differs, but the name or title, particularly if well known, is frequently unmarked except by the capitals. Titles of foreign books are regularly printed in italics (underscored in writing), and quotation marks may be used at all times to emphasize the fact that the exact title is given, or to avoid ambiguity.

> **Daudet's** *Trente ans de Paris.*
> **"A Treatise on English Punctuation."** (The exact title.)
> **"David Copperfield."** (The title of the book, not the name of the character).

97. The **dash** is a mark condemned by many because it has been used in such various and unreasonable ways; but it has certain important uses: —

(*a*) To indicate a sudden change or breaking off of sentence structure.

> **Was there ever a bolder captain of a more valiant band? Was there ever — But I scorn to boast.**

(*b*) To mark an abrupt breaking off of a quotation.

> **In the words of the Declaration, "When in the course of human events —"**

(*c*) To indicate hesitation of speech.

> **He was extremely concerned it should happen so; but — er — it was necessary — er — Here Lord Eades stopped him short.**

(*d*) To indicate a name or an oath which it is not desirable to give in full. This use of the dash is much less common than it was at one time.

> **Mr. C—— was born in the town of J——.**

(*e*) To indicate division between speeches in dialogue, in those special cases where the necessity of economizing space leads to the including of a number of speeches in a single paragraph.

(*f*) Between numbers to indicate a series.

> **The school year 1910–11.**
> **Pages 264–315.**

(*g*) After a colon which is used to introduce a list (**106**) which itself calls for complicated punctuation. For example, see the beginning of this section (**97**).

MARKS OF VARYING USAGE

98. The second group of marks include the comma, the semicolon, the colon, the curved marks of parenthesis, the pair of dashes, and the brackets. In general they serve to separate the words which are on each side of a single mark, and at the same time to join together more evidently those words which stand between one mark and the next; that is to say, their function is distinctly that of grouping words.

Different writers have different notions both as to the grouping of ideas and as to when it is necessary to use marks to indicate to the reader the grouping of words. For this reason there is a somewhat wide range of possibilities in the use of these marks. Rules do not suffice, each writer must use his own judgment; but a definite basis for this exercise of judgment should be clearly understood. The object in using these marks is to help the reader to discover the structure of the sentences and thereby to catch the ideas expressed with as little hindrance as possible **on the first reading.** The writer should know what effects are produced upon the reader by the presence and by the absence of a mark in a given place, and then should insert or omit the mark in that place according to the effect he wishes to produce.

In explaining the use of these marks, the method adopted here is to suggest places where marks are used in a close system of punctuation; then, if there is occasion, to suggest where some of those may be omitted to advantage.

There are three general uses of these marks: first, to indicate the members of a series; second, to indicate parenthetical expressions; and third, to indicate ellipses.

Marks to Indicate Members of a Series

99. Series are of two sorts: series of unequals, and series of equals. Members of series of unequals must be indicated by marks of different values, just as the feet, inches, and fractions of an inch are indicated on a yardstick by marks of different length. Members of series of equals are indicated by marks of the same value, like the milestones along a railroad.

100. In series of unequals, the smallest divisions should be indicated by commas; the next larger (any of which may include divisions set off by commas) should be indicated by semi-

colons; the next larger, if any, should be indicated by the colon. The largest division of all is, of course, the sentence, which is marked off by a period, interrogation point, or exclamation point. Commas generally set off single words, short groups of words, and phrases; semicolons set off clauses and groups of words which are subdivided by commas; colons set off clauses which either introduce or sum up the whole sentence.

> We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness.
>
> Death is there associated, not, as in Westminster Abbey and Saint Paul's, with genius and virtue, with public veneration and with imperishable renown; not, as in our humblest churches and churchyards, with everything that is most endearing in social and domestic charities; but with whatever is darkest in human nature and in human destiny.
>
> This improvement in quality is effected in two ways: first, by settling or sedimentation, which removes the suspended matter; and second, by aeration or contact with the air, whereby oxygen is supplied to decompose and destroy both the suspended and the dissolved organic matter.
>
> The following is a partial list: Chaucer, three volumes, one slightly damaged; Bacon, one volume; Shakspere, seven volumes.

101. In series of equals, commas or semicolons only are used. As in the series of unequals, the commas are used to mark off members of less importance in the structure of the sentence. They are used more frequently and for a greater variety of purposes than semicolons.

Semicolons are used chiefly for the following purposes: —

(*a*) To separate short sentences which, because of the close connection of the ideas, are expressed as one compound sentence.

> **Stones grow; vegetables grow and live; animals grow, live, and feel.**

(*b*) To separate groups of words which are themselves divided into smaller parts by commas.

> **He was courteous, not cringing, to superiors; affable, not familiar, to equals; and kind, but not condescending or supercilious, to inferiors.**

(*c*) To separate members of a series, all of which depend in the same way upon the main part of the sentence, expressed at the beginning or end. For illustrations, see the first, third, and fourth given in section **100.**

Commas are used to separate clauses in a series when semicolons are not required, and particularly to separate single words or phrases which form a series. Many complicated rules for the use of commas in series may be formulated, but only the most important cases will be explained here.

(*a*) Two words (or short groups of words) forming a series and connected by a conjunction should not be separated by a comma, except when one of the members has a modifier or a complement which does not belong to the other also.

> **One thing or another.**
> **He is entitled to take the annual crops, and wood for fuel.**
> **We had been sitting listening, and watching the whole affair.**

A short compound sentence consisting of two coördinate parts which are connected by a conjunction should not be separated by a comma, except when the comma is needed to indicate that the conjunction does not connect the *word* preceding to the *word* following. Even in cases where the structure of the sentence is clear, it may not become clear on first reading at the point of division, if the comma is not used.

> **He will be here to-day, and to-morrow he will have to go.**

(*b*) Two words which are coördinate and are not connected by a conjunction should be separated by a comma.

> **The world which is outward, material, is the shadow of that which is spiritual.**

(*c*) More than two words (or short groups of words) in a series with a conjunction repeated are not separated by commas, except in the rare cases where the writer wishes to emphasize both the importance of the connectedness of the whole series and also the importance of the separate members.

> **For his sake, empires had risen, and flourished, and decayed.**

The omission of the commas after *risen* and *flourished* would more emphatically group the ideas now individually emphasized.

(*d*) More than two words (or short groups of words) in a series with a conjunction expressed only once (between the next to the last and the last of the series) are sometimes separated by commas and sometimes not. Usage varies on this point; but it is well to bear in mind that if the commas are inserted, the reader's attention is inevitably attracted a little more to the individual members of the series than as if the commas were not there.

The largest, most costly, and most beautiful house in town.
The red white and blue.

The habit has grown up within the past few years, largely under the guidance of newspapers and of preparatory schoolteachers, of omitting the comma, in cases such as those just cited, before the conjunction, even when it is inserted in the earlier part of the series.

Husband, wife and children.

Careful publishers have not adopted this idea, and certainly logic demands the insertion of the comma before the conjunction if it is used anywhere in the series, because the conjunction does not connect the last two words but indicates the connectedness of the whole series, and because commas, if used at all, should indicate the number of members in the series. It cannot be said that the comma here is used to mark ellipsis (and therefore not needed where the conjunction is used), for that would be contrary to the custom illustrated in the sentences given in (*c*) above, and to many other cases. Furthermore, if the comma were omitted in this way before the conjunction, it would be impossible to distinguish by punctuation between the two cases illustrated by the first two sentences following, or to make easily readable the third sentence.

A tall, rough, and ugly sort of man.
A tall, rough and ready sort of man.
I invited Mary, Charles and John to come later.

(*e*) More than two words (or short groups of words) forming a series with no conjunction used are generally separated by commas.

The colleges, the clergy, the lawyers were against me.

(*f*) It is to be noted (1) that two or more adjectives may modify a noun and yet not be felt as separable members of a series, and (2) that of more than two adjectives modifying a noun, some may form a series and others may express *inseparable* qualities.

(1) The grand old man.
(2) He is an ambitious, successful young man.
He then proceeded to draw on a pair of old, shabby, and very dirty white kid gloves.

The inseparable character of an adjective may be discovered generally from the fact that the adjective cannot be joined to the other words by a conjunction and make sense.

Marks to Indicate Parenthetical Expressions

102. Parenthetical Expressions are single words or groups of words which interrupt the natural order of words in a sentence. They should generally be indicated by a mark at the beginning of the parenthesis and by another of the same kind at the end. **It should be noted that if a mark is placed at one end of a parenthetical expression, the corresponding one at the other end should never be omitted.** Parenthetical expressions are of two sorts: those which are commonly called parentheses and which definitely interrupt the development of the idea of the sentence; and ordinary modifiers, which break the natural order without seriously interrupting the development of the idea. Ordinary modifiers of this sort are cut off by commas; so-called parentheses may be cut off by commas if it is not necessary to distinguish between these marks and commas inside or outside the parenthesis, but they are more usually indicated by the curved marks of parenthesis, or by a pair of dashes.

The modifiers which should be cut off by commas include the following: —

(*a*) Nouns in apposition, except general appellations and pronouns added for emphasis.

> **Washington, the youthful Virginian Colonel, had not been thought of.**
> **The poet Milton was blind. They themselves.**

(*b*) Adverb modifiers out of grammatical position (**82**).

> **The book, greatly to my disappointment, was not to be found.**
> **Finally, let us not forget our past.**

Such modifiers do not need to be cut off by commas unless they distinctly interrupt the sentence structure, as in the first sentence above, or call for some emphasis or special consideration, as in the second sentence.

(*c*) Vocatives:

> **We are here, fellow citizens, to consider the needs of the present.**

(*d*) Relative clauses which are (1) explanatory, *not* those which are (2) restrictive. (**38**)

> **(1) His stories, *which made every one laugh*, were often conceived on the spur of the moment.**
> **They were, indeed, obviously repudiated in all the colonies, *where human slavery existed.***
> **(2) For the things *which are seen* are temporal, but the things *which are not seen* are eternal.**

German does not mark this distinction.

Interruptions of a more serious nature, "parentheses," are illustrated in the following:

> **I have seen charity (if charity it may be called) insult with an air of pity.**
> **He was received with great respect by the minister of the Grand Duke of Tuscany (who afterwards mounted the Imperial throne), and by the ambassador of the Empress Queen.**
> **Its smile — always ready when there is no distress, and soon recurring when that distress has passed away — is like an opening in the sky, showing heaven beyond.**

The curved marks and the pair of dashes are generally used interchangeably. Some writers in the past used parentheses very frequently, but such involved sentences are in less favor now.

Many condemn the use of marks of the parenthesis entirely; but it should be observed that the use of parenthetical expressions is a question of sentence building, not of punctuation. If a sentence contains an expression which is distinctly parenthetical, it should be cut off from the rest, and often commas are not sufficient, on account of the many other uses to which they are put.

Brackets [ ] are used to inclose anything inserted by an editor, by a reporter, or by any one other than the framer of the sentence.

Marks to Indicate Ellipsis

103. The **ellipsis,** or omission, of a noun or verb, and in certain cases of a preposition, is often marked by a comma: —

(*a*) When otherwise it would be more difficult to get the meaning of the sentence on the first reading.

> **With a united government well administered, he saw that we had nothing to fear; and without it, nothing to hope.**

(*b*) In certain cases where the usage is fixed by custom.

> **Admission, twenty-five cents.**
> **Boston, Mass., January 25, 1910.** (In dating, as in a letter.)
> **Washington was born, Feb. 22, 1732.**

The ellipsis of a part of a quotation is marked by three dots . . . or by three stars * * *

Special Uses of Commas, Semi-colons, and Colons

104. Commas are also used in other cases, some of which are:—

(*a*) After a noun clause which ends with a verb and is immediately followed by another verb.

> **Whatever is, is right.**

(*b*) At the end of a subject consisting of many words, to compact all the words into a single expression.

> **To allow the slave-ships of a confederation formed for the extension of slavery to come and go free and unexamined between America and the African coast, would be to renounce even the pretense of attempting to protect Africa against the man-stealer.**

(*c*) Immediately before the first word of a direct quotation of not more than one sentence. (See also **106**.)

The toast proposed was, " The memory of George Washington."

(*d*) In an informal note or letter, after the salutation; and always after the formal phrase at the end of a note or letter.

Dear Maria, Yours truly,

(*e*) In numbers of five or more figures, to point off into groups of three, in order to assist in reading.

4382, 1,894,528.

105. The semicolon is also used before the abbreviations, *e.g.*, *i.e.*, *viz.*, or the full words for which they stand, and before *as* used in the same way, when examples follow.

The rough breathing shows that the vowel is aspirated; *i.e.*, that it is preceded by the sound of *h*.

106. The colon has two further uses of importance: —

(*a*) After words formally introducing a quotation of more than one sentence or a list of words or expressions. Formality is marked by *namely*, *viz.*, or *as follows*, or by such construction that one of these expressions might easily be supplied. (See also **97*g***.)

The president was then introduced and spoke as follows:
The colon has two further uses of importance: —

(*b*) After the salutation in a business or formal letter.

Dear sir: Gentlemen:

Marks Other than Punctuation Marks

107. Of the many marks other than punctuation marks used in printing and in writing, the following perhaps deserve mention:—

(*a*) **Double commas**, such as mark quotations, may be used in the sense of *ditto* in different forms of tabulation.

3 carloads Wheat,
6 " Corn.

(*b*) The **caret** (^) is used to indicate the omission of a word or letter.

n
commadment
^

(*c*) The **accents,** acute (´) grave (`), and circumflex (^), are used in English when it is desired to indicate accent or the quality of the pronunciation of a vowel. They are used in Romance languages to distinguish different pronunciations of the same vowels and to distinguish words which are otherwise spelled alike.

(*d*) The **marks of quantity,** long (¯) and short (˘), are used when it is desired to indicate the length of a vowel.

(*e*) The **dieresis** (¨) is placed over the second of two vowels not separated by a consonant to indicate that each is pronounced, except in those cases where the vowels are separated by a hyphen (**95**).

Boötes, coöperation, re-echo

This mark is also used in German and in Anglo-Saxon to indicate the variation in the pronunciation of the vowel called *umlaut,* and in Romance languages to indicate that a vowel is pronounced that would otherwise be silent.

manner
wäs
ouï
argüir

(*f*) The **cedilla** (¸) is placed under *c* in French and Portuguese words, some of which are used in English, to indicate that the *c* has the sound of *s*, though it comes before *a* or *o*.

façade

(*h*) The **tilde** (~) is a mark placed over *n* in Spanish words, some of which are used in English, to indicate that the consonant has the sound of *ny*. Some of these words are spelled in English also with *ny*.

cañon, canyon

CHAPTER VII

INDIVIDUAL WORDS

(For Topical Synopsis, see page xix)

108. INDIVIDUAL words, aside from their relations to other words, set four groups of problems, — those which are concerned with (1) the choice of words, (2) pronunciation, (3) spelling, and (4) the use of capital letters.

CHOICE OF WORDS

109. Under the title "Choice of Words," many of the most important questions of diction might well be considered; but the subject will be treated here only in a general way, the purpose being to bring out some of the difficulties most frequently encountered and to suggest the ideals to be striven for.

110. The fundamental problem of word expression. Much has been written about the choice of short or long words, Anglo-Saxon or Latin words, prose or so-called poetic words; and not a few of the ideas expressed have been beside the point. If we choose words because they are long and sonorous, because they are foreign, or because they are "poetic," we show that we totally misconceive the purpose of writing; but if we avoid such words because they may be so classified, we are certainly as far astray. Different subjects call for words of different sorts, and the occasion, not the length or origin of the words, should determine the choice. "After all, the secret of the art of writing is to have something to say, and to say just that and no other. We think in words, and when we lack for words, we lack for thoughts. When we strive to write finely for the sake of doing so, we become bombastic and inane."

If we have had experience, or have conceived ideas, which others would profit by or would gladly share, we have the highest and the only justification for writing. Having such wealth to share, we have nothing to do but to present it in such words that our readers get exactly what we intend to give, no more and no less, without being put to unnecessary effort because of our imperfect expression.

111. The choice of words is not the whole problem of expression, but it is a larger part than is sometimes thought. With the immature or untrained writer, diction that might be called faulty is often simply the expression of ignorance of the subject or of inability to think straight. Descriptions of nature, for example, when written by the untrained, are often wretched pieces of expression because, first of all, the writer is not yet able to make true observations or exact record in his memory. The greatest care in the choice of words can never make the presentation of such ideas as he possesses effective; but if careful choice is insisted upon, it may send the writer back to study once more his actual experience. We often hear the struggling writer say, "I know what I mean all right, but I can't express it." And this may be true, for it is possible to remember and to think in other terms than words. A student who has been interested in a chemical experiment which he has performed may remember it distinctly as memory pictures of the apparatus, the chemicals, and the changes which were visible; he may be able to prove that he has the knowledge, by acting upon it; yet he may not be able to report it satisfactorily to the uninitiated or to the teacher. Even if he has thought his experience into words, he may not be able to express the experience well in spoken or written language, for in his thought he is not restricted to well-constructed sentences. Those who work much by themselves and have little occasion to talk or write about their work generally labor under such difficulties of verbal expression. If they have abundant opportunity to express themselves through some other instrumentality than words, there would seem to be little occasion for them to seek exact words to represent their thoughts; yet it is probable that no one ever strove honestly to find the best words to express his ideas without gaining new light and increasing his power of exact thinking. Furthermore, so intimate has become the association between thought of all sorts and words, so nearly useless are thoughts, in civilized society, unless they are shared, that we can seldom say we have mastered any of our experience if we cannot reduce it to a form that may be shared, that is to say, if we cannot express it in words.

112. It often happens that one word is so closely connected with another, or with others, that the **words must be chosen as a group,** not with regard merely for the separate word. The faults which arise when the attempt is made to choose one word at a time appear in every sentence of " translation English," and not infrequently in the productions of all but the masters of expression. This subject, however, must be passed here with this mere mention, for it would lead at once beyond the limits of the subject of the book.

WORDS WHICH ARE EXACT FOR THE OCCASION

113. Words should be exact for the occasion. Exactness in choice of words is not enough, if we are content to limit the meaning of exactness as many do. In a report of an experiment in the physical laboratory, a student may record the height of the column of " H_2O " which the atmospheric pressure was found to support. " H_2O " is undoubtedly accurate — in a sense; in another and more important sense it is not. "H_2O" is that combination of elements in which the chemist is interested; the same thing in the physical laboratory is " water." The question is not whether the thing we wish to refer to is ever known by the word we are using, but whether it is known under the circumstances with which we are dealing, and whether exactly the ideas we wish the reader to associate with the core-idea will be called up in his mind by the word we use.

In other words, we must consider exactness of connotation as much as exactness of denotation (**12**). The relative proportion of denotation and of connotation varies widely in different words. Technical terms may be very exact in their denotation and many convey a complicated core-idea to one who has full knowledge of their meanings; but they usually connote little beyond the fact that they belong to a specific technique. On the other hand, poetical words and the terms of intimate experience may denote little, and that only of a vague general nature; but they are rich in connotation. To see the difference we have but to compare such words as *calorimeter* and *home,* to take but a single example. In writing of a technical nature, exactness of denotation determines the choice of words; in other kinds of writing, exactness of connotation must be striven for in addition to exactness of denotation. When a boy, in an examination on " Macbeth," wrote, " Macbeth's wife tries to brace him up," he used words which denoted what he meant, but which by their connotation show either a lamentably limited vocabulary or an almost total lack of appreciation of the play.

WORDS WHICH ARE EXACT FOR THE READERS ADDRESSED

114. Words should be exact for the readers addressed. Exactness of meaning must mean exactness for the reader, not for the writer alone. This fact is overlooked in three somewhat different ways: —

(*a*) Technical terms which the reader, or hearer, does not understand are used without adequate definition. The expert who is in the habit of addressing specialists only, often finds it difficult or impossible to make himself understood by others, because he can neither use general terms nor explain those of his special vocabulary. Even when the attempt is made to define technical terms, insufficient consideration is paid to the reader's limitations in the special field. It is important to remember that a technical term is generally exact in its denotation when once defined, but that until it is adequately defined it may convey no idea or even a wrong idea.

(*b*) In more general writing, words are often used which have one meaning for the writer, but may happen to have an entirely different meaning for the reader. The result is sometimes real obscurity, so that the reader is actually at a loss to get any meaning; more frequently the result is ambiguity which is distracting or humorous. I may speak of a subject as a "closed book," meaning one on which nothing more can be written; my reader may think of a "closed book," as one from which he can get nothing.

(*c*) Often there is a fatal misunderstanding of the deeper meaning because the language used does not connote to the one addressed what the reader intends. Much of the bitter conflict of ideas between people of different religious denominations is between those who are equally religious, equally sincere, and actually in agreement as to the essentials, but who cannot talk the same language. So an artist, a moralist, or a philosopher may advocate an idea, only to arouse the antagonism of those who would gladly agree with him were he able to use words which would mean to them what he was trying to express.

WORDS WHICH ARE EFFECTIVE AND ECONOMICAL

115. Words should be effective and economical. Words should be chosen which are not only exact and clear, but which produce the full effect intended, perhaps in spite of the reader, and which economize the reader's time and effort. In much of the writing of the untrained it would seem as if the words were chosen with the idea of having the separate word mean as little as possible. The true idea is to pack each word with meaning. Strength should be given first of all to the fundamental elements, the nouns and the verbs, then to the primary modifiers. Secondary modifiers should be used as seldom as possible for purposes of intensification, and when used, those with specific meaning should be chosen. The word *very*, used frequently, weakens rather than strengthens, and the word *quite*, which in writing is always ambiguous except when the sense of *entirely* is clearly intended, is still less effective. Many times a noun and more frequently a verb, of specific meaning, may be used in place of a noun or verb of general meaning with a qualifying modifier.

> The wind came tearing round the corner — especially the east wind — as if it had sallied forth from the confines of the earth, to have a blow at Toby. And oftentimes it seemed to come upon him sooner than it had expected, for bouncing round the corner, and passing Toby, it would suddenly wheel round again, as if it cried, "Why, here he is!" Incontinently his little white apron would be caught up over his head like a naughty boy's garments, and his feeble little cane would be seen to wrestle and struggle unavailingly in his hand, and his legs would undergo tremendous agitation, and Toby himself all aslant, and facing now in this direction and now in that, would be so banged and buffeted, and tousled, and worried, and hustled, and lifted off his feet, as to render it a state of things but one degree removed from a positive miracle that he wasn't carried up bodily into the air as a colony of frogs or snails or other very portable creatures sometimes are, and rained down again, to the great astonishment of the natives, on some strange corner of the world where ticket-porters are unknown.

Words which are needed for clearness or for force should not be omitted, even for the sake of brevity; if they are, the gain made by reducing the number of words the reader has to go over may be much more than offset by the increased effort he has to make to get the meaning. With clearness and force assured, however, the addition of further words only weakens the effectiveness, just as water added to lemonade after the desired strength is reached increases the amount but rapidly lessens the value of the whole.

116. Words should be chosen which grow out of real, living thought. The vocabulary which most people have at hand for actual use is narrowly limited, consequently a few words and expressions have to serve on a multitude of occasions. They fit in one place as well as in another, because, like hired evening suits, they never fit. Language should take shape as the living product of living thought; it never should become, as it does when single words or expressions are used continuously, a means of escaping the necessity of thought. There are three classes of these thought-destroying words and expressions: —

(*a*) Each individual has a number of words which are special to the small group of persons with whom he associates most intimately, or which in some cases are peculiar to himself. The continually recurring "sort of *a*" (a sort of a fellow, I "sotta" felt) the overused intensifier "absolutely," the universal adjective of commendation "good," or "sweet" in the vocabulary of the schoolgirl, are samples of these *pet words*. Every one but the user realizes the tiresome meaninglessness of such expressions.

(*b*) From books, some pick up stereotyped expressions which seem to the user to have a pleasant sound or to add an ornamental flourish. *Maiden, urchin, to wend one's way, I take my pen in hand*, and many other such *bookish words* and expressions still get written. The vocabulary which is used in writing is inevitably, and should be, different from that used in speaking, for the circumstances of both writing and reading are different from those of speaking and hearing, but the vocabulary used in writing should be no less living or rich in actual thought.

(*c*) The most serious difficulties in the way of developing a living vocabulary arise from the use of popular *slang*. Slang is a form of expression not peculiar to America but especially characteristic of the language of many Americans. Those whose ideas are formed mainly from contact with things and with active experience rather than from books and conversation with the trained, and those whose mental powers carry them beyond the ordinary range of thought and feeling, inevitably find that they must stretch their vocabularies to express their ideas; and if their minds are keen, the result is a forceful, frank, picturesque language. Much slang comes from the frontiers of civilization and of thought, and many words and expressions from such sources become a permanent and worthy addition to the language. To others, language which is living, original, free from restraint, is peculiarly fascinating and therefore to be sought, for itself. So, too, the "latest thing out" in words appeals to many, just as does the latest fashion in dress or in amusements. Book-study may tend to make language dead, and it is well to develop out of immediate experience language which is new growth. But we must recognize that, though in the new words and expressions there may be present life and hope of future growth, slang is often far from being a real gain. Much of it is the expression of the moment only, and has no permanent worth; much is created, not by those whose ideas exceed their vocabulary, but by those who attempt to deck out absence of thought in flippant, startling, and crude language. From disreputable sources much language comes which, instead of being new growth, is decadent. As it is used by the majority, slang represents only a fad. It is neither expressive nor original, for a few months' existence may make it wearyingly stale. Even when it is bright and sparkling, it becomes, when overused, tedious to the hearer, for a continual stream of originality and brilliancy is as objectionable as stereotyped language. To use the figure of the lemonade again, few care to drink it when it is almost pure lemon and sugar. Unstandardized words which are not vulgar, which express the idea unambiguously, effectively, and with the exact connotation, are desirable; but the use of slang which is merely a cover for the absence of real thought and appreciation is the most serious defect in the language of many Americans whose education should have given them a more effective instrument of expression.

PRONUNCIATION

117. In the pronunciation of any language there is **opportunity for much individuality.** The pronunciation we use is largely a comment upon the people we associate with, just as the vocabulary we use in writing is in part a reflection of the books we have read. Even from careful speakers we hear now and then a word which is unquestionably mispronounced, and ignorance or extreme idiosyncrasy is quite different from individuality. All need to consider the spoken word. Unless we are so situated that we hear little from carefully educated people, it is enough to observe whenever any one whom we know to be generally correct gives a word a pronunciation which is new to us, and then, by consulting other authorities, to decide which is right.

The adopting of a pronunciation which is unnatural to us, when our own is not incorrect, is not desirable. **Naturalness, other things being equal, is better than affectation in pronunciation,** just as certainly as it is in manners or dress; and affected language is sure to ring insincere.

Whenever one's natural pronunciation is slovenly or disagreeable, however, it is important to reform it altogether, not by aping others, but by taking care. Americans have a strong tendency to a slovenly pronunciation, which arises from laziness in the use of the vocal organs: the total obscuring of all syllables but those bearing the accent; the unnecessary cutting off of final consonants; and the disagreeableness of the so-called Yankee dialect, due to the flabbiness of the soft palate, which allows of harsh nasalizing. Such pronunciation, and enunciation especially, should be corrected.

Spelling

118. Spelling in English is more chaotic than that of any other language that is commonly studied. It carries out no consistent attempt to give practical representation of the pronunciation of the words, and it is equally inconsistent in its attempt to record the past history of the words. At various times efforts have been made to systematize the spelling, sometimes in an intelligent way, sometimes in unintelligent ways; and many of these attempts have left distinct and contradictory records. In addition to native influences, there have been many from without. On a Germanic language foundation, English has built up a third of its vocabulary from French, a large proposition from Latin and Greek, and some words from almost every known language. These words have been in part Anglicized in spelling, in part they have retained traces of their various foreign origins. The past half-century has seen much done in the way of standardizing and rationalizing spelling, and many reasonable suggestions have been made by the Philological Society of England, the American Philological Association, and the Simplified Spelling Board. But in such matters English-speaking peoples are generally conservative, and changes, though they are sure to come, will come only slowly.

119. For the standard spelling, no general rule can be laid down which has not exceptions, and often there are as many exceptions in the actual use as there are cases where the rule holds. But certain suggestions are worth consideration, for a knowledge of them will help one to avoid some of the commonest misspellings. For spelling of plurals see **51,** and of possessive case forms see **53.**

120. Final *e is retained* before an added syllable beginning with a consonant.

whole, wholesome

Exceptions:

wholly, wisdom
judgment (and others in *dge* in American spelling only)
truly, argument, woful (and many words in which the final *e* is preceded by a vowel)

Final e is dropped before an added syllable beginning with a vowel.

style, stylish

Exceptions:

mileage
hoeing, shoeing, toeing
agreeing (and other words in *ee*, except before *-ed*, **agreed**)
dyeing, singeing, etc. (to preserve identity of word. Compare **dying, singing, etc.**)
noticeable, changeable (and other words in *ce* and *ge*, to preserve the soft sound of *c* or *g* before a syllable beginning with *a* or *o*)

121. Consonants in English are sometimes written single and sometimes written double.

At the beginning of words, all consonants are single, except in the case of a few foreign words.

Lloyd, Llewellyn, llama

At the end of a word, consonants are usually single.

him, compel, constitution, until

Except:

Monosyllables ending in *f, l, s.*

staff, till, pass (Aside from some of the commonest: **clef, if, of, sal, sol, as, gas, has, was, yet, his, is, this, pus, thus, us**)
ebb, add, odd, egg, inn, err, burr, purr, butt, fizz, fuzz, buzz

In the middle of words, consonants are sometimes single and sometimes double.

After a short, accented vowel, the consonant is generally *double.*

copper, hammer, letter

Especially in words formed by adding a syllable to a simpler word.

dinner, robbed, robber, committed, referred, metallic, written

After a long vowel, or a short vowel unaccented, the consonant is generally *single.*

opal, omen, reference
diner, robed, writing

In words from Latin the consonant is single or double generally according to the Latin spelling.

refer = Latin *re* + *ferre*
differ = Latin *dif* (*dis*) + *ferre*
disappear = Latin *dis* + *ap* (*ad*) *parere*
dissolve = Latin *dis* + *solvere*

122. Words ending in *y* **sometimes change the** *y* **to** *i* **before** an added syllable, and sometimes do not. See also **51** and **55.**

Generally the *y* is changed to *i* before any added syllable if it is preceded by a consonant.

contrarily, iciest, merrier, pitiable, spies

Except: —

Before terminations beginning with *i*.

drying. (Note also **die, dying**)

Before *-ship*.

ladyship, suretyship

In some derivatives from monosyllabic adjectives.

slyer, dryly, dryness (not **drier, driest**)

123. Obscure vowels. The vowel preceding or following one upon which a primary accent falls is pronounced obscurely in English, so that it is often difficult to tell which vowel should be written in that syllable. Often the correct vowel may be determined by reference to some other word coming originally from the same root, but having the accent on the syllable which is obscure in the word in question.

ana(?)lytic	**ana′lysis**
bene(?)fit	**bene′ficent**
ori(?)gin	**ori′ginal**
comple(?)ment	**comple′te**
compli(?)ment	**comply′**
metho(?)d	**metho′dical**

124. Misspelling of **words ending in** *-al* **or** *-le*, which is common, may be avoided by observing that *-al* is a common adjective ending, and that *-le* does not terminate adjectives except in the cases of *double* and *triple;* and that, on the other hand, *-le* is a common ending for nouns.

optical	**muscle**
vertical	**people**
principal (chief)	**principle** (a fundamental truth or settled rule of action)

The nouns which end in *-al* (*principal,* highest teacher, or main sum of money, *chemical,* etc.) are adjectives used as nouns.

THE USE OF CAPITAL LETTERS

125. The first letter of the following words should be a capital: —

1. **The first word of**

(*a*) **Every sentence,** and every word or group of words punctuated as a sentence.

> Enough! You may be seated.

(*b*) **Every line of poetry.**

> And what delights can equal those
> That stir the spirit's inner deeps,
> When one that loves, but knows not, reaps
> A truth from one that loves and knows?

(*c*) **Every direct quotation,** if a capital should be used by the author at that point.

> On another occasion he writes, "*We* are again preparing for a general election."
>
> Again, in a letter to Sir Edward Lytton Bulwer of two or three weeks' later date, he describes himself as having been "*so* closely occupied with my little Carol (the idea of which had just occurred to me) that I never left home before the owls went out, and led quite a solitary life."

2. **In titles** of books, periodicals, essays, poems, etc., the first word, every noun, and other important words.

> The Cricket on the Hearth.
> The Spirit of Modern Philosophy.
> As You Like It.

3. **Proper nouns (42),** including the names of the months, of the days of the week, of holidays (but not usually of the seasons); Bible and other terms for the Bible; the points of the compass when used as geographical terms; names of races of men (except generally *negro* and *gypsy*); names of religious sects and of political parties.

> Abraham Lincoln, New York, February, Thursday, the Fourth of July, (summer), Bible, Holy Scriptures, the West, the Orient, the French, (negro, gypsy), Orthodox, Republican.

In proper nouns consisting of more than one word, each noun begins with a capital provided it is a part of the name and not merely a classifying word.

The Gulf of Mexico,	**the Atlantic Ocean,**
the New York Herald,	**Washington Street,**
the Charles River,	**the river Charles,**
New York City,	**the city of New York.**

Newspapers begin the classifying nouns with small letters even when they are a part of the exact name (*Charles river*, *Washington street*), but more exact usage follows the examples given above.

Adjectives derived from proper nouns, or formed in connection with proper nouns. (**44***a*).

Indian, Christian, English (but **unchristian, transatlantic,** etc.)

At least two verbs derived from proper nouns.

Christianize, Judaize.

In proper names, of foreign origin, *de*, *d'*, *van*, *von*, *da*, *della*, *di*, etc., when not preceded by a title or a Christian name.

Von Humbolt, Della Crusca (Jacques Auguste de Thou).

Official titles, titles of honor, respect, or affection, whenever they precede a name or occur in formal address, and when they stand alone and refer to a person previously mentioned by title and name. In compound titles, both words begin with a capital.

Emperor William, your Majesty, Brother Jonathan
Colonel Wilson and his son have gone to California, where the Colonel will spend the winter.
Lieutenant-General Grant, ex-President.

4. **Names of the Deity,** of the members of the Trinity, of the Virgin Mary, and of the Devil (when a personal being is meant).

God, the Son of Man, the Comforter, Heaven (= God)

Personal pronouns referring to God, except in extracts from the Bible.

In His name.

5. **The name of any object which is personified (42).**

Nature
When Freedom from her mountain height

6. **The pronoun *I* and the vocative *O* (93).**

7. The words *Sir*, *Madam*, *Gentlemen*, etc., in **the salutation of letters,** and the first word in the formal phrase at the end of the letter, *Yours truly*, etc.

8. **Words to which attention is to be attracted.** Nowadays, this use of capitals for the purpose of emphasis is limited to special cases, such as a college catalogue, or the lists, memoranda, and correspondence of a business concern.

Sophomore, Mathematics, Civil Engineering (in a college catalogue)
Tea, Sugar, Flour, etc. (in the correspondence of a grocery concern)

CHAPTER VIII

SYNTHESIS OF SENTENCES

(For Topical Synopsis, see page xxi.)

126. In the synthesis, or building up, of sentences many problems arise other than those of choice of words, the determination of the forms and the order of words, and the other matters which have already been considered. In this last chapter a few suggestions will be given as to the length of sentences, and as to the possibilities of emphasis.

Length of Sentences

127. It is a well-established principle of rhetoric that the primary requisite of a sentence is unity. However complicated the thoughts which a sentence presents may be, they must give a resultant idea of unity. Unity, however, is a relative term; it is the primary requisite of every finished piece of composition and of every distinct subdivision. A book must have unity, even if it is fifteen volumes long; so must a chapter, so must a paragraph, and so, no less certainly, must a sentence. If, then, such varying amounts can be given unity, the question arises: *How many thoughts, or how many words, is it well to combine to form that unit of expression which is called a sentence?* In other words, how is the length of sentences to be determined?

128. Various rules have been given to guide the framer of sentences. It has been said that a sentence should not contain more words than can be uttered without the necessity of breaking it up to take breath. If that were so, many sentences would seem to presuppose extraordinary control of breath! Sentences are frequently much shorter than that rule would suggest, and frequently longer than it would permit; and neither extreme necessarily destroys effectiveness. It is sometimes said that a sentence should not contain over so many words, — one hundred, fifty, twenty-five, or whatever number may be considered ideal. As a matter of fact, sentences in Milton's time were not uncommonly between one hundred and three hundred words long; now with many writers they do not average much over twenty-five words. Tastes differ and styles change. No mechanical rule is very helpful. One general hint, however, would seem to be of some value: the writer should keep in mind the pulsation of attention (**19**), and remember that **he is asking his reader to grasp all the ideas of the sentence as a whole by a single act of the attention,** rather than by a series of acts such as is necessary to grasp a paragraph. As we read a sentence, we may be conscious of receiving one idea and then another, but when we reach the end it should all be present in consciousness without necessitating progressive acts of the attention to recall it. The matter of the sentence should also have unity, but we are here concerned only with the length of the sentence, that is, with the amount to which it is well to attempt to give sentence unity.

129. Each writer has a certain amount of freedom in determining the length of his sentences, so that individual characteristics are sure to express themselves in this as in other ways. Differences in the mental powers of writers make it possible for them to grasp and organize sentences of different degrees of complexity. A child can never conceive of more than a few simple ideas as wholes; while a mature person of highly trained mind generally feels that he has not enough to call his powers into activity unless the units given him are complex. On the other hand, **subjects of different natures will inevitably be presented in sentences of different lengths.** Simple narration often is best expressed in short sentences; philosophical or scientific ideas so presented would hardly build up any systematic structure.

130. Again, **the effective length of a sentence depends in part upon its rhetorical form.** As a child begins to develop sentences, he inevitably does it by joining what would otherwise be separate sentences by the continued use of the conjunction *and*. It is evident that such sentences may be endless. It is also evident that such sentences, no matter how long, may be constructed so as to be clear, because they present bits at a time simply as coördinate ideas. Further examination, however, shows that we have really, so far, no effective sentence structure at all. The very fact that sentences come one after another in a paragraph joins them together and, unless some other connective word is used, the joining is practically the same as that effected by the use of *and*. More than that, ideas, except in the immature thought of the child, are not all coördinate. Of a given group of ideas which are closely compacted together, some may simply add qualities to the subject or to the complement, some may tell how, when, or where the action took place. When we have, instead of a series of coördinate elements, one main idea expressed with other ideas duly subordinated, we have a much more compact and highly organized sentence. In a developed form of this type of sentence, the sense is suspended so that the reader does not get the main idea till he has reached the full stop at the end. Such a " periodic " sentence is manifestly artificial, and would be used only by minds carefully trained in massing thoughts and in expressing them in sentences, but it is effective in expressing elaborated thought. The effective length of such a sentence depends (*a*) upon the skill of the framer in managing the form, (*b*) upon the degree of elaboration which the subject he is treating warrants, and (*c*) upon the ability which he is safe in assuming his readers have in grasping ideas in one pulsation of attention.

131. In a single piece of composition, even within a single paragraph, sentences should not all be of the same length. Such similarity of structure would mean inevitable monotony, and the natural result of monotony is to lull the attention to sleep. Just as our attention soon wanders if we attempt to listen continuously to the unvarying ticking of the clock, so it will if we try to listen to, or read, sentences of monotonous structure. Long and short sentences should be irregularly interspersed for variety's sake; but this does not call for any unnatural combining of our ideas, for if we express our ideas adequately they will be sure to take on naturally varied groupings.

THE POSSIBILITIES OF EMPHASIS

132. We have already seen (**86**) that the order of words within sentences also should be varied. If the grammatical order were always strictly observed, we should have within the sentences themselves fatal monotony. Variety of order would be a necessity for its own sake, were it not that the order is changed by the different demands for emphasis. In speaking, emphasis may be given by stress of voice, and correspondingly, in writing, by underscoring. But such emphasis is external. **It is possible to throw the emphasis where the ideas demand it by the order of the words, or by the construction of the sentence,** thus making the emphasis organic. Certain words in sentences have no accent at all, — that is to say, they are *proclitic*, throwing the accent upon the word following as if they were an unaccented syllable of that word; or *enclitic*, throwing the accent back upon the word which precedes. Most articles and prepositions, for example, are proclitic; adverbs may become enclitic.

> *The* **fate** *of the* **nation was riding that night** (proclitic).
> **Now what are you up** *to?* (enclitic).

Upon these proclitic and enclitic words, emphasis cannot be thrown by the order of the words. Only in the most unusual cases is there any occasion for emphasizing them; and when there is, it must be done by voice stress or by underscoring. All other words in a sentence may be emphasized by position, or by some added word or circumlocution, by observing one of two principles to be explained in the next sections.

133. The beginning and the end of a sentence are naturally emphatic positions. After a rest, of no matter how short duration, the attention is always fresher, and it is always brightened by a change of subject. The beginning of the sentence benefits in both these ways. The words at the end of a sentence gain special consideration for a different reason. As ideas are presented, each attracts a certain amount of attention, but the length of time that the mind can dwell upon one idea is narrowly limited by the fact that, in the steady flow, attention must at once turn to the following idea. If, however, a pause follows, attention has opportunity to dwell *longer* on the last given idea. If a speaker suddenly pauses, even those who were not listening as he spoke will attend, and they will find his last words "ringing in their ears." In a similar way the last words before the full stop of a sentence may receive added attention. Experience has led speakers and writers to take advantage of these two opportunities for increased attention, so that sentences have been consciously constructed with that in mind; and the habit of expecting the most important words first and last has strengthened the natural emphasis. The final emphasis is especially strong in periodic sentences. It is not always possible to end a sentence with an emphatic word; the natural order in English often throws to the end a word which is distinctly not emphatic. For example, *What does that amount to*? But, in as far as it can be done without violating the natural order, sentences should be so constructed as to end with a word which expresses an important idea.

134. Any word out of place, like anything else in an unexpected situation, attracts special attention. If a preacher in a dignified sermon lets drop a piece of current slang, or a Republican orator permits himself to advocate a Democratic doctrine or to praise a Democratic candidate, these words or ideas out of their expected places attract so much attention that perhaps nothing else said gets reported. So in sentences, words out of their grammatical places attract special attention.

The fundamental elements of the sentence can seldom be misplaced except by change of construction; but adverbial modifiers may easily be placed at the beginning of the sentence, between the subject and the verb, or at an unusual distance after the verb. Emphasis may be thrown upon a verb, when no other means is available, by the addition of an adverbial intensifier, and upon a noun or adjective by a circumlocution which will make the desired word the complement of the copula with *it* for its subject.

135. To take a single sentence to illustrate the possibilities of emphasis of the organic sort:

The Mississippi is the greatest of these.
The greatest of these is the Mississippi.
Of these, the Mississippi is the greatest.
Of these, the greatest is the Mississippi.
The Mississippi is indeed the greatest of these.
It is the Mississippi which is the greatest of these.

In some such ways as these, any word, except the proclitics and the enclitics, may easily be given emphasis by the structure of the sentence. **The ideas of a sentence are not adequately expressed till the emphasis is properly distributed, and as the voice stress is entirely lost in writing, it is important to organize sentences so that emphasis will naturally fall at the right places.**

136. In the building up of sentences there are many other problems of importance, but as we pass from grammatical structure to rhetorical form we come to deal with matters which concern larger wholes than the sentence. Rhetorically a sentence is but a member of the whole composition, whatever that may be, and it should grow out of the general conception of the larger whole. Such considerations would take us entirely beyond the scope of this volume, which is limited to the study of sentences and their elements.

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