

The Southwest Texas State Teachers College

SAN MARCOS, TEXAS



GETTING and COMMUNICATING THOUGHT



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THE TEACHERS COLLEGE BULLETIN

VOLUME XXII

JANUARY, 1933

NUMBER 7

PUBLISHED MONTHLY BY THE

SOUTHWEST TEXAS STATE TEACHERS COLLEGE

Entered as Second-class Matter January 15, 1912, at the Postoffice,
San Marcos, Texas, under Act of August 24, 1912.

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FOREWORD

The pages following are to be considered a tentative endeavor to assist first-semester students in Freshman Composition to attain more easily their putative proficiency-level in the subject, by supplying them with such supplemental material as they need at this stage, in the opinion of the author—material the average composition text does not supply in easily available form. This material has been organized into copy at odd times this session, and some of it set up in type before the rest was in manuscript. Consequently the meticulous reader may easily discover some inconsistencies of organization and projection, which are to be regretted, of course, as old Ben Franklin regretted the rust spots on his recently ground ax or some folk regret the patent inconsistencies of the American Constitution. Now both the ax and the Constitution were and are productive agencies in spite of their defects; and since these pages are intended for intramural experimentation almost entirely, it is possible that their inconsistencies may be turned into good teaching material for inducing thought. Such is the hope of the author, at any rate. Also, he wishes to acknowledge here President Evans' interest in the undertaking as was made manifest in his suggestion to include this booklet in the College Bulletin series.

GATES THOMAS.

San Marcos, Texas, January 15, 1933.

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GETTING AND COMMUNICATING THOUGHT



INTRODUCTORY

The material in this booklet has been got together and organized mainly to assist students in mastering the material of Rankin-Thorpe-Solve's *College Composition* (hereafter referred to as RTS), by supplementing that material wherever, in the opinion of the author, it seemed to need supplementing most for better results under local conditions of instruction. These places, in the author's experience, seem to be a fuller consideration of the rules and functions of English syntax as these apply in sentence synthesis and sentence analysis, some consideration of graphing as a means of showing sentence syntax, and some additional consideration of punctuation and the making of the controlling-idea types of sentence-outlines. To the last has been added, for orientation and practice purposes, an exposition on using the college library, with special reference to our own library. And since all the material in this booklet is to be regarded as experimental and tentative as well as supplementary, it has seemed advisable to organize a great deal of it in different outline-forms, informal as well as formal, so that, in addition to being more easily accessible to the student, it will give him the opportunity of observing the functions and utility of the informal outline alongside of those of the more formal types, and thus prepare him the better for one of the most important techniques of getting and communicating thought, the making of usable outlines.

SECTION I. SENTENCE ELEMENTS: SYNTAX

Modern English Grammar, for those who wish to learn it as a means toward effective speaking and writing, comprises three main groups or divisions—(1) *inflection*, which has to do with the different changes in the form of a word to denote differences in its use or function; (2) *sounds*, which considers the different articulate sounds of the language as these are represented orally by correct pronunciation or in writing by conventional spelling; (3) *syntax*, which deals with the arrangement or

position of words or groups of words as these make or convey meaning within the general frame of the sentence. With the first two divisions—*inflections* and *sounds*—we are not particularly concerned here beyond seeing to it that the words used have correct form and are spelled or pronounced conventionally as the case may be. But with correct and effective *syntax*, which has a great deal to do with good sentence-sense and effective sentence-structure, we shall be greatly concerned throughout this section and this booklet, since the mastery of this phase of composition is very important and will stand one in good stead whatever his occupation or whenever he thinks, speaks, or writes.

As English is, comparatively, an uninflected tongue, having lost in the course of its history almost all its inflectional endings, it has been compelled to substitute for these the order of words in the sentence, *word-order*, as it is commonly termed and will be designated in these pages. The principles determining this word-order are two—(1) that *ideas shall be expressed in the order of their logical succession*—i. e., ordinary common sense—and (2) that *related ideas shall stand as close together as possible*. Thus, by the operation of the first principle, English has developed an almost invariable succession of the main parts of the structure of the sentence. This is the scheme of *subject* plus *verb* plus *object* or *complement*, depending on the function of the verb in each instance, and is not ordinarily departed from except in the case of interrogative and some exclamatory sentences. It will be referred to hereafter as the *sentence-order*, *normal* whenever its parts appear in the scheme noted above, and *inverted* or *transposed* whenever any part appears out of the regular order, which, comparatively, will not be often, since the average user's feeling for the normal order, especially in speech, is especially strong, not to be departed from except for effects of style, all of which are duly explained in the RTS, 207-215.

So much for the principle of *sentence-order*. The second principle* of word-order or syntax in English may be called here the *order of modifiers*. It requires that *modifiers, ordinarily, shall stand in close proximity to the word they modify*. We thus demand that adjectives, for instance, shall stand near their nouns, most of the time immediately before them; that pronouns—sometimes used as adjectives, sometimes as something else—shall stand near their antecedents; and that adverbs stand, ordinarily, close to—in front of, between, just after—the words they modify. Also in the ordering of verbs, phrases, and clauses, we demand that these shall be placed in the order of their logical sequence. Just what that logical sequence may be under different conditions, cannot always be stated in

advance or theoretically; but the student, by a study of the informal outline on *Sentence Elements* presented below, will get a practical notion of what some of these may be under specific conditions of expression, and can find other instances in the pages of the RTS and his other reading, voluntary or required, since all of it is arranged according to the writers' ability to master the principles of correct English syntax.

SENTENCE ELEMENTS

I. ESSENTIAL

A. *Nouns* or their equivalents (substantives), which may be in the form of single words or word-groups (phrases, clauses, sentences)

B. *Verbs*, which may

1. Consist of single words or word-groups

2. Be used to state or assert, ask, command; and as such

3. Express either

a. State or condition, e. g., *seem, become, consist, is*

b. Action, in which they are used either

(1) Actively, i. e., as expressing action that is performed by what the substantive names or stands for

(2) Passively, i. e., as expressing action that is received by or performed upon what the substantive names or stands for

II. ADDITIONAL—i. e., elements belonging with either subject or predicate, or independent or absolute

A. *Compound Expressions*, i. e., those resulting from making into a unit two or more words or word-groups alike in kind, rank, function. These expressions are coordinate, are united by certain conjunctions, and are means of expanding the sentence. All the chief elements in the sentence—substantives, verbs, adjectives, adverbs, prepositions, conjunctions, phrases, clauses—may be compounded.

B. *Modifiers*—i. e., words or word-groups used to affect the meaning of another word or word-group. These, which are also used to expand the sentence, have the function of either

1. *Adjectives*, which modify substantives and may

a. Indicate (1) quality, (2) quantity or number, (3) specification

b. Have three positions

(1) Before their substantives, either as adherent or appositive

(2) After their substantives, sometimes adherent, mostly appositive

(3) After the verb (predicate or complementary position)

SENTENCE ELEMENTS: MODIFIERS, COMPLEMENTS

2. *Adverbs*—i. e., words or word-groups used to modify verbs, adjectives, and other adverbs. The position of the adverb with regard to the verb is either in front of it, after it, or dividing it; with regard to adjectives and adverbs, usually before them. The adverb may conform either strictly or loosely to the "order of modifiers", depending altogether on the specific situation.

- C. *Complements*—another means of expanding the sentence, are either (1) substantives or (2) adjectives used to complete the predication begun by the verb. They are used only after verbs of incomplete predication, and are of two general kinds

1. *Complements of Transitive Verbs*

- a. *The Direct Object*—a substantive denoting either (1) the receiver of the action or (2) the consequence of the action
- b. *The Double Object*—a substantive used after the verbs *ask* and *lead*, which may take two direct objects, one of the person and one of the thing—e. g., They asked him his name. She led him a dog's life.*
- c. *The Indirect Object*—i. e., a substantive accompanying a direct object and denoting the person toward whom, or the thing toward which, the action of the verb is directed. A test for the indirect object is to insert the preposition *to* before it without changing the sense. If, however, the preposition is expressed the construction is no longer an indirect object, but a prepositional phrase.
- d. *The Predicate Objective*—a substantive or an adjective, or the equivalent of either, that aids a direct object to complete the predication of a verb of *naming*, *choosing*, *calling*, *electing*, *thinking*, and the like—e. g., They called him *Gallegher* because he let her go. I call that *great*. The test for a predicate objective is that the infinitive *to be* may be inserted before it without changing the sense. When this is done, however, the predicate objective becomes the complement of the infinitive.
- e. *The Objective of Service*. Something like an indirect object, it is a substantive accompanying the direct object and denoting the person for whom, or the thing for which, the action of the verb is performed—e. g., They made *him* a coat. She got *him* a date. The test for the objective of service is that

* The RTS does not mention the Double Object or make a distinction between it and the noun Predicate Objective, which it calls an Objective Complement. The differing terminology is not important, provided the student recognizes and appreciates the differences in specific function. By and large, however, he had best follow the treatment and terminology of this outline, which is based largely on that used in Wells: *Practical Review Grammar*, the main grammatical authority in this course.

the preposition *for* may be inserted before it without changing the sense. When so done, however, the construction becomes a prepositional phrase.

2. *Complements of Intransitive Verbs*—An intransitive verb is a verb that by its nature or through its use in a given construction, does not require a direct object to complete its meaning. The complements of intransitive verbs are therefore either (1) subject complements, (2) predicate adjectives or (3) retained objects.
 - a. *Subjective Complement*—a substantive or its equivalent completing the predication of an intransitive verb and referring to the person or thing denoted by the subject. The subjective complement always has the same case as the subject of the verb. A predicate objective becomes a subjective complement when the verb becomes passive—e. g., He was called *Gallegher*.
 - b. *The Predicate Adjective*—an adjective completing the sense of an intransitive verb and defining, describing, or qualifying the subject of the verb. An adjective predicate objective becomes a predicate adjective when the verb is made passive—e. g., Predicate Adjective: Objective: We considered him *unreliable*. Predicate Adjective: He was considered *unreliable*.
2. *The Retained Object*—the complement of a verb in the passive voice. It occurs when (1) the direct object of a verb used actively or (2) the indirect object of a verb used actively, becomes a complement of the verb used passively; and is in the *objective case*, e.g.; Active: We gave *them* a ride. Passive: A ride was given *them*, or They were given a ride.

D—*Appositives*, substantives or adjectives, or the equivalents of either, added to other substantives to explain, qualify, or define them

1. *Substantive in Apposition*, one (a) that is added to another substantive to explain or define it or (b) that denotes the same person or thing as the other substantive. The appositive with its modifiers is regularly set off by a comma or commas, or a dash or dashes.

SPECIAL FORMS OF APPOSITIVES

- a. Expressions introduced by *namely*, *for instance*, *especially*, and the like
- b. Expressions introduced by *of*—e. g., the town *of San Marcos*. This phrase can also be regarded as an ordinary adjective modifier.

- c. Expressions introduced by *as*—e. g., *Syntax as a part of grammar* is important.
 - d. An idiomatic nominative or objective appositive to a possessive form used as a nominative or an objective—e. g., *John's—the car over there*—is the easier to start, but I prefer *his*, the car with the wire wheels. Here *car* is appositive to *John's* in the nominative case; *his* is appositive to *car* and in the objective case.
 - e. In expressions like your *Uncle John*, the *word hence*, the *Apostle James*, *be himself*, the connection between appositive and substantiative is so close that the two words are regarded as a function-group. This is shown by the fact that the possessive sign is added to the appositive—e. g., the *Apostle James'* epistles, etc.
 - f. Appositive to a Whole Idea. Idiomatically, a substantive is sometimes an appositive, not to any word, but to a preceding idea or statement—e. g., He always had to have the last word, a *habit* that gave him his name, Echo.
2. *The Adjective in Apposition.* The appositive adjective is added to its substantive to explain or to qualify it, after the manner of a substantive in apposition. Appositives usually follow their substantives, but not always.
- E. *Absolute Elements.* Another method of expanding the sentence is by means of absolute elements, expressions that have no grammatical relation with the rest of the sentence but help out logically in expressing the meaning. An absolute expression is usually separated from the rest of the sentence by a comma. After an exclamatory construction, however, the exclamation point usually takes the place of the comma; and if the absolute construction is long or complicated, a dash or dashes may be used for clearness. Following are different classes of absolute expressions:
1. *Vocatives*, substantives used to address directly persons, animals, or objects personified. Such are always in the nominative case.
 2. *Parenthetical Expressions*, those added by way of comment, qualification or emphasis—e. g., This, *to be frank*, is what I mean. "Courage", *he said*, and started up the hill. The play, *at all events*, is the talk of the town. An absolute—*and get this straight*—has no grammatical connection with the rest of the sentence. *To tell the truth*, I did not believe him.
 3. *Connectives of Sentences.* At the beginning and within the paragraph adverbs and conjunctions are used to connect a sentence

with another preceding it—e. g., This, *however*, proved unpopular. *Nevertheless*, this was what happened. *But* nobody found it out until long afterwards. The idea, *on the other hand*, became very popular.

4. *Words Modifying an Idea.* Certain words, usually having the function of adverbs, may be used as grammatically absolute, though their sense qualifies the sense of the entire phrase or clause: *Assuredly*, this is the proper course to pursue. *Fortunately*, I had preserved a note about the matter. *Happily*, the train arrived about this time.
5. *Responsives*, e. g., *No*, you are headed the wrong way. *Yes*, that was correct. *All right*, take your time.
6. *Preparatory Words*—e. g., *Well*, what did you expect *Why*, how did you get that idea? *Now*, here is what it amounts to.
7. *Exclamatory Nominatives*—e. g., *Lucky Jim!* how I envy him! *Poor Rover!* he was caught in mischief. *Treat!* that's my middle name.
8. *Interjections*, words expressing strong feeling but not related grammatically to other words in the sentence; e. g., *Hush!* *Oh!* *Nonsense!* *Bosh!* *Greetings!* *Listen!*
9. *Phrases and Clauses used Absolutely*
 - a. *The Nominative Absolute*—i. e., a noun and a participle in agreement, the whole generally having the force of an adverb—e. g., *Morning having dawned*, we could make out the trail easily.
 - b. *Prepositional phrases*; e. g., *As to that*, nothing ever happened
 - c. *Infinitive phrases*—e. g., *To tell the truth*, we never saw him again.
 - d. *Participial phrases*—e. g., *Speaking of bear stories*, here is one.
 - e. *Clauses*—e. g., *As they say in Texas*, what you don't know does not hurt you. *Believe it or not*, the longest way around is sometimes the shortest way across.
- F. *Phrases.* Another important means of expanding the sentence is by use of the *phrase*, a general name for any group of related words from two in number to as many as needed to organize a complete sentence. In English we use the term phrase in two senses: (1) in a general sense and (2) in a special or grammatical sense, the sense you will use it in most, henceforward. In the general sense a phrase means any group of related words not beyond the length or organization of a complete sentence. In this sense even a sentence

might be termed a phrase, though in so terming it one would refer mainly to the meaning or the idea conveyed, not to the pattern of syntax or grammatical organization. In this sense such expressions as (a) *out of the frying pan into the fire*, (b) *between the devil and the deep blue sea*, (c) *short horse, soon curried*, (d) *big head, little wit; little head, not a bit*, (e) *What you don't know don't hurt you*, (f) *The largest pole always knocks off the persimmon* are all phrases. But in the special or strict grammatical sense, only (a), (b), (c), (d) would be termed phrases, since each is a group of related words that (1) does not include a subject and a finite verb predicate (it may contain either but not both; and by a finite verb is meant every form of the verb except the *infinitive* and the *participle*, both of which will be discussed further on in this) and (2) acts in the given sentence as a single word or function group. Thus the phrase may be used as the equivalent of any of the more important function groups—verbs, nouns, adjectives, adverbs, relation words or connectives, independent elements or absolutes. And we commonly classify phrases according to their constitution or make-up. Following are the more important kinds of phrases:

1. *Verb Phrases*. A verb phrase is a group of words used as a single verb. A complete verb phrase, whatever else it may be made up of, will contain either (1) an infinitive or (2) a participle preceded by the auxiliary verb or verb phrase needed to express the desired tense, mood, and voice of the verb represented by the infinitive or the participle. Such students as are not already familiar with the scheme of tense formation will find it covered fairly well in RTS, pp. 768-72; and at length in Wells, Chapter XVI. Students should remember that the verb phrase is always used or understood as a single function group and therefore regarded as complete. It may be compounded and is sometimes elliptical, i. e., a part of it, easily understood from the context, is omitted.
2. *Prepositional Phrases*. Prepositional phrases are so called because they always contain a preposition, usually at the beginning of the phrase. The substantive that the preposition usually connects with the rest of the sentence is commonly termed the object of the preposition. It may be a word, a phrase, a clause, and even a sentence, any of which may be compound. The phrase itself may be compounded with another phrase or function group, may be modified as a unit or have any part of it modified, and may

be elliptical. In the last event, if the word omitted is the preposition, which is commonly omitted from certain adverb phrases expressing time in different ways, place, weight, extent, measure, etc., the substantive object and its modifiers make up what is known commonly as the *adverbial objective*, i. e., the phrase has the function of an adverb and the substantive is in the objective case. Following are several sentences containing adverbial objectives.

The Science Building is three and one-half *stories* high.

They chatted a long *while*.

He works *mornings* to go to school *afternoons*.

We have exams twice each *term*.

He was three *tickets* short.

Functions of Prepositional Phrases. A prepositional phrase may be used (1) as a noun, (2) as an adjective, (3) as an adverb, (4) as an independent element or absolute.

a. *Used as Noun.* In general, a prepositional phrase may have most of the functions of a noun. Following are prepositional phrases in the more common noun functions:

(1) Subject of a finite verb:

In the late afternoon is the best time to walk.

At eight o'clock is the hour to find him.

Under your chair is a good place to look for it.

(2) Subject complement of a finite verb:

The best time to walk is *in the late afternoon*.

The time to find him is *at eight o'clock*.

A good place to look for it is *under your chair*.

(3) Direct object of a finite verb:

He said *at six o'clock*, not seven.

I like *in the afternoon* best.

(4) Object of a preposition:

Don't dismiss the class before *after dinner*.

He came out from *behind the door*.

To *within four yards of the line* Jones was ahead.

(5) Appositive

This hour, *between ten and eleven*, is an off hour Tuesday.

He preferred a lower price, *from eight to ten cents*.

b. *Used as an adjective.* Following in italics are the more common examples of prepositional phrases used as adjectives:

(1) Simple modifier of a substantive:

His plea *for time* was granted.

He entered the door *at the east*.

Apple pie *without the cheese* is like a kiss *without the squeeze*.

The road *to the left* leads around the Main Building.

(2) Predicate adjective:

The cenisa bush was *in full bloom*.

He is *in fine health*.

No ed was *without a co-ed*.

Their scheme seemed *of no effect*.

(3) Predicate objective (objective complement):

They found him *in fine health*.

He judged the story *of no importance*.

We thought him *at his best*.

c. *Used as an adverb*. Following in italics are common examples of prepositional phrases used as adverbs:

(1) Modifying a verb:

He could argue *by the hour*.

The speaker was applauded *for five minutes*.

Get up *on the chair* and take it *off the shelf*.

Here we go *into the building*.

(2) Modifying an adjective:

The box will be useful *for kindling*.

He was proud *of her success*

He was strict *in his dealings*.

Be careful *with that knife*.

(3) Modifying an adverb (rare):

He played well *for a man of his weight*.

d. *Used as Absolute Element*. A prepositional phrase, as was mentioned in E, 9 a above, may be used as an absolute element, i. e., without grammatical relation with the rest of the sentence. The expressions in italics below are example of phrases having the function of absolute elements in the sentences in which they occur:

In fact, nothing can be done about it.

By all means, let us act on the hunch.

As for that, we shall talk to the instructor.

For my part, you may leave me out of it.

We told him about it, *at any rate*.

On the whole, we fared fine.

3. *Participial Phrases*. Participial phrases are so named from the fact that each of them contains a participle as a principal ele-

ment. With infinitives (to be treated farther on in this) the participles constitute the two classes of the verb known as *verbals* —i. e., verb forms that cannot ask or assert or command; they merely denote action or state without asserting or asking or commanding. Of these verbals the participle is a verb form that (1) denotes action or state; (2) has the functions of an adjective or a noun; and (3) sometimes has, along with these, certain functions of a verb. As infinitives are also verbals and have many of the combinations of sense and functions of participles, the student sometimes has difficulty in telling them apart. However, as the infinitive never is the same as the participle in form, the key to this difference may be found through studying (1) their sense and their functions, together with (2) their forms. Perhaps the examples following will make clearer the matter of distinguishing participles from infinitives.

a. *Senses and Functions of Participles.* Below are given examples of participles as used in varying senses and functions.

(1) *Used with a verb sense and an adjective function*

Laughing students broke up the show.

He turned his *dancing* eyes upon her.

A *growling* and *barking* dog is not dangerous.

Informed people do not speak that way.

(a) A participle (participial adjective) used as a predicate adjective:

His talk was *amusing*.

His face looks *drawn*.

The tale was *entertaining*.

Here *amusing*, *drawn*, *entertaining*, having lost practically their sense of action, may be termed pure adjectives. In other words, they are participles in form but adjectives in function. Hence they are generally classed as adjectives.

(b) A participle (participial adjective) as an adjective predicate objective (objective complement):

We found our horse *gone*.

They thought him *complimented*.

I should call that talk *exaggerated*.

(2) *Used in the Nominative Absolute Construction.* The essential elements in this construction are a substantive and a participle modifier. The substantive may have other modifiers, and the participle may have modifiers and a

complement. The substantive, however, has no grammatical relation with any word except its modifiers. Grammatically, the participle modifies the substantive; in sense, the substantive is the subject of the participle. Moreover, the whole phrase or function group, though independent or absolute grammatically, has the effect of an adverb, generally. All these things make the construction worth studying carefully, since it may be used clumsily or incoherently in sentences. In such an event the idea may usually be expressed in an adverb phrase or clause, and the difficulty thus avoided. Below are several sentences with the nominative absolute in italics and elliptical parts in parentheses.

The whole party having arrived, we spread out the lunch.

The sun getting still hotter, everybody got out his sunshade.

We fished all day, *each catching a big string of perch*.

The team (having been) fed and rested, we resumed our journey.

We started at four o'clock, *orders having been duly received*.

The nominative absolute construction must not be confused with a substantive modified by a participle and having grammatical relation with a word or with words other than its own modifiers. In such cases the participle modifies some substantive having an organic part in the sentence, and of course has the function of an adjective, since a participle not a modifier usually has the function of a noun.

(3) *Used with a Verb Function:*

The girl *eating* an apple is champion tap dancer.

A "Star" *containing* his poem was mailed to him.

A co-ed *carrying* an armful of books is a common sight here.

Each of the words in italics is a participial verb form: *eating* has the direct object *apple*; *containing* has the direct object *poem*; *carrying* has the direct object *armful*. This is why they seem to have a verb function; why they are verbals. In every construction of this kind the participle and its complement and the modifiers (if any) constitute an adjective phrase. *Eating an apple* modifies *girl*; *containing*

his poem modifies "*Star*"; *carrying an armful of books* modifies *co-ed*.

- (4) *Used with a Verb Sense*, and an adjective function, and an adverbial effect:

They left town *riding* in a lope.

She sat there *smiling*.

He departed *yodeling*.

Entering, she began to ask questions.

Each word in italics is a participial verb form denoting action. *Riding* is adjectival, modifying *they* and having an adverbial effect as indicating the manner or circumstances of the action of the verb *left*. *Smiling*, *yodeling*, and *entering*, all have similar functions, senses, effects, which may be analyzed at length if you wish. Suffice it to say here that in some instances the adverbial effect is more noticeable than in others; and that the relation of the participle to the substantives is adjectival.

- (5) *Used with a Verb Function*, producing an adjective phrase with an adverbial effect:

They left town, *spurring* their ponies into a lope.

Having written the letter, she put it in the box.

Raising his hat, he rode off.

Each word in italics is a participial verb form. *Spurring* has the object *ponies*; with *ponies* it constitutes an adjective phrase modifying *they*, and this phrase has an adverbial effect as indicating manner or accompanying circumstance of the action of the verb *left*. And in a similar way each of the other instances performs a similar function.

- (6) *Used with a Verb Sense and a Noun Function*.

Eating is a glorious exercise.

She enjoys *riding* horseback.

He talks without *thinking*.

That was fine *blocking*.

We call that *hogging*.

Here each of the participial forms in italics retains somewhat of its original sense of action and has the function of a noun. Thus, *eating* is subject of *it*; *riding* is object of *enjoys*; *thinking* is object of the preposition *without*;

blocking is the subject complement of *was*; *hogging* is the predicate objective after *call*.*

- (a) When the participle used as a noun is given a complement, it retains only its verb function, the noun function being taken over by the resultant phrase.

Eating small *perch* is dangerous.

She enjoys riding *horses* with mettle.

He was good at getting off *punts* quickly.

We call that begging the *question*.

The phrase *Eating . . perch* is the subject of *is*; *riding horses* is object of *enjoys*; *getting off punts* is object of the preposition *at*; *begging . . question* is the predicate objective after *call*.

- (b) When it is preceded by an article or some adjective, the participial noun is followed not by a direct object but by a prepositional phrase with *of*. Compare these sentences:

Shading Bermuda grass kills it.

The shading of Bermuda grass kills it.

Complete shading of Bermuda grass kills it quickly.

- (c) Through omission of its noun, a participial adjective may become a noun:

The living (people) concerned him most.

The strayed (animals) and *stolen* (animals) made up a third of his herd.

- (7) *Used with Another Verb Form* to make up a verb group regarded as a unit:

The river has *fallen* two feet.

The seed have *been planted*.

Nothing could be *observed*.

It was *being harvested*.

He had *been cutting* wood.

In these sentences the verb groups are *has fallen*, *have been planted*, *could be observed*, *was being harvested*, *had been cutting*. Note that each participle is an organic part of the verb phrase with which it is grouped.

* Following Wells, p. 69, we shall not use the terms *gerund* or *gerundive*, as they are apt to confuse the student and can yield him little profit. Thus participles have two general functions: (1) as adjective, (2) as noun.

- (8) *The Participles of a Few Verbs* may be used as adverbs with a verb sense that at the moment of use is greatly diminished.

She was *fighting* mad.

Freezing cold weather suits me.

The oil should be *boiling* hot.

Each of these participles modifies an adjective. *Fighting* modifies *mad*; *freezing* modifies *cold*; *boiling* modifies *hot*. All are idiomatic, that is, in good use, though they seem to be exceptions to the general law that a participle is either a noun or an adjective in function. Such, however, is the way idiom or custom works in English.

- (9) *The Words concerning, considering, excepting, sending, regarding, respecting* are sometimes used as prepositions. For a list of prepositions commonly used in English, see Wells, "468", p. 303.

b. *The Forms of Participles.* The number of participles a given verb may have will depend upon whether that verb may be used both transitively or intransitively. The verb *leave*, for instance, which may be used transitively or intransitively, may have six participles—e. g.

- (1) Present Active participle: *leaving*. Formed by adding *-ing* to the present form *have*; commonly called *the present participle*.
- (2) Past Participle: *left*. In regular or weak verbs it is the same as the past tense. In the irregular or strong verbs it has different forms that have to be learned outright.
- (3) Perfect Active Participle: *having left*. Formed by adding the word *having* to the past participle.
- (4) Perfect Progressive Active Participle: *having been leaving*. Formed by adding the phrase *having been* to the present participle of the verb concerned.
- (5) Present Passive Participle: *being left*. Formed by adding the word *being* to the past participle of the verb concerned.
- (6) Perfect Passive Participle: *having been left*. Formed by adding *having been* to the past participle of the verb concerned.

Now, the same (or a different) verb used *intransitively* could have *only four participles*, the passive participles, (5) and (6) above, having to be left out by definition, since a verb used intransitively cannot have a passive voice.

c. *The Make-Up of Participial Phrases.* By definition a participial phrase is a group of related words consisting of (1) a participle, (2) its complement (if any), and (3) their modifiers (if any). The participial phrase is always to be regarded as a unit or function group. After its unit function has been determined, analysis of its component elements is in order. Let us consider briefly the more common kinds of modifiers and complements a participle may have or take:

(1) *Modifiers of Participles.*

- (a) A participle used as an adjective may have an adverb (or several adverbs used singly or compound) modifying it. In every instance, the participle and its modifiers make up a participial phrase.

We kept on our way, walking *carefully*.

Being *thoroughly* prepared, he had no fears.

Having been planted *properly*, the seed came up promptly.

Studying *early* and *late*, he made up his loss.

- (b) A participle used as a noun may be modified by an adverb or several adverbs used singly or compounded. In this as in other instances the participle and its modifiers constitute a participial phrase.

Walking *slowly* is good light exercise.

He thought talking *loudly* would cover his mistake.

Thinking *long* and *accurately* solved the problem.

Some grammarians explain *slowly*, *loudly*, *long*, *accurately* as adjectives having the usual form of adverbs, an explanation that may confuse you. Perhaps it is clearer to say that they are adverbs modifying the verb element in the participles, which are verbals having noun functions here.

- (c) A participial adjective or a participial noun may be modified by a prepositional phrase or several such phrases used singly or compounded. Again, the participle and its modifiers make up a participial phrase.

There he was, holding the rope *in his left hand*.

Nodding *to the officer*, he drove around the corner.

Speaking *in simple phrase with great earnestness* won him the place.

Writing *in shorthand in a noisy room* is a hard task.

- (d) A participle used as a noun may be modified by a substantive in the possessive case. The substantive modifier is properly always in the possessive case and an adjective in function. The participle and the modifiers make up a participial phrase.

His arguing should not change your decision.

Mary's parading was a sight for tired eyes.

I do not like *his* crowding toward the front.

- (e) A participial adjective or a participial noun may be modified by a prepositional phrase and a single word. As in the other instances, the participle and its modifiers make up a participial phrase.

Arriving *here before six o'clock*, he had two hours to wait.

Walking *rapidly up the hall*, she sought the south door.

Dealing *gently with the stubborn* may get you somewhere.

By speaking *slowly and with careful enunciation* one can be heard easily in this room.

- (f) Participles can also be modified by clauses. In this case the clause is regarded as a component of the participial phrase.

Always *selling when others wanted to buy* accounted for his success.

Having taken his fun wherever he could find it, he knew what life was.

Objecting whenever a question was asked, he slowed down progress considerably.

- (2) *Participle with a Complement.* Ordinarily, i. e., so long as the verb is one of incomplete predication, a participle may have any of these types of complement—a *direct object*, a *double object*, a *retained object*, a *predicate objective*, a *subjective complement*, a *predicate adjective*, or an *indirect object* or an *object of service*. Any of these may be compounded. In all instances, the participle, its complement and their modifiers constitute the participial phrase, which is to be regarded as a function group. The whole phrase may be modified by such words as *only*, *merely*, *chiefly*, *just*, *surely* and the like, and may be joined with one or more phrases into a compound function group. Examples

of all these uses may be found more or less easily in your text or in other selections that you will examine later.

d. *Uses of Participial Phrases: Summary.* From what has been said and exemplified above, we may summarize our consideration of the participial phrase by saying it has *three regular functions*—that of (1) an *adjective*, (2) a *noun*, (3) an *absolute element*; and is sometimes used with an adverbial effect in any of these functions. Examples of these uses have been given above or may be found, if you wish, in your reading.

4. *Infinitive Phrases.* Infinitive phrases are so named because each contains an infinitive as its principal element. As was said above in considering the participles, participles and infinitives constitute the two classes of verb forms known as *verbals*, that is, verb forms that cannot assert or ask or command, but that denote action or state without asserting or asking or commanding. A verbal always has a double function. It has a part-verb function joined with the function of either a noun, an adjective, or an adverb, as the specific use may determine

An infinitive, then, is a verb form denoting action or state and having the functions of a noun or an adjective or an adverb, and along with these sometimes certain functions of the verb, which may best be learned by study and observation. It differs from the participle in form but has many of the combinations of sense and function of the participle. Infinitives thus must be recognized through (a) their sense and their functions, together with (b) their forms.

a. *Senses and Functions of Infinitives.* Infinitives commonly have the following senses and functions:

(1) Used with a verb sense and a noun function:

I like *to swim* in warm weather.

To refuse was hard.

It was fine *to be invited*.

To hesitate displeased him.

(2) Used with a verb sense and an adjective function:

I have work *to do* tonight.

He had beans and carrots *to sell*.

You are *to blame*.

Such nerve is *to be praised*.

(3) Used with a verb sense and an adverb function:

It was too hard *to work*.

He was ready *to ride*.

He is sure *to play*.

To succeed, you must work and think.

- (4) Used with a verb sense and a verb function:

I wish him *to stay* at home.

Nobody believes the story *to be* true.

His father advised Ignotus *to rest* a bit.

The message made me *change* my route.

The student will note that each of the infinitives above has a subject and that this subject is in the objective case; and further, that two of the infinitives—*to be* in the second sentence and *change* in the fourth—have a complement and an object, respectively. This particular construction—an infinitive with a subject (it may have also either an object or a complement or both)—is sometimes termed an *infinitive clause*, a term we shall not use henceforward, as (following Wells, page 95) we wish to keep the term *clause* to designate a group with a subject and a finite verb predicate.

- (5) Used with *will*, *would*, *shall*, *should*, *may*, *might*, *can*, *could*, to form a verb-group or a complete verb:

I *will* come. He *would* laugh. We *may* go.

He *shall* know. He *could* spell. Some *must* sing.

In such cases the "infinitive sign" *to* is omitted, but it is not omitted after *oughts*, e. g., Mary ought *to get* home tonight.

- (a) To make certain of these verb-groups or complete verbs, the infinitive *have* is used with a past participle:

She will *have come* by noon.

He could *have spelled* it easily.

- (b) To make certain of these verb-groups or complete verbs, the infinitive *be* is used with a past participle:

He will *be found*. Now it can *be told*.

Much can *be saved*. It could *be restored*.

The student should also remember that two or more infinitives may be compounded. In compounding, the sign *to* is omitted usually from each infinitive after the first of the compound group: e. g., She likes to dance, *sing*, *bike*, and *row*.

- b. *Forms of the Infinitive*. A verb that may be used either transitively or intransitively—e. g., the verb *write*—has ordinarily six infinitives, as follows:

- (1) The Present Active Infinitive—*to write*: e. g., He likes to *write* letters. This form is commonly called the *present*

infinitive and is the form by which the verb is named and known. With all verbs except the verb *be*, this is the form used with the pronoun I to indicate action or state at the time the sentence is made.

- (2) The Present Progressive Active Infinitive—*to be writing*: e. g., He seems *to be writing* letters. This form is commonly styled the *present progressive active*. It consists of (*to*) *be* plus the present participle of the verb in question. The sign *to* is regarded as a part of the infinitive and is not to be considered as a preposition. This infinitive is styled *progressive*, because it indicates action that is regarded as continuing or progressing at the time of the main verb. For instance, in *He seems to be writing letters* the writing is represented as taking place at the time of the main verb *seems*, that is, in the present. In *He seemed to be writing letters*, however, the writing is represented as taking place at the time of the main verb *seemed*, that is, in a definitely past time; specifically, at the time the observation was made.
- (3) The Perfect Active Infinitive—*to have written*: e. g., He is said *to have written* the sketch. This infinitive is commonly styled the *perfect infinitive*. It is made up of (*to*) *have* and the past participle of the verb in question.
- (4) The Perfect Progressive Active Infinitive—*to have been writing*: e. g., He is said *to have been writing* a sketch. This infinitive, is commonly styled the *perfect progressive infinitive*, is made up of (*to*) *have been* plus the present participle of the verb in question. It is styled *progressive*, because it represents action as continuing during a definite period, either present or past, as in, for example:

He was known *to have been* working there three days ago.

He seems *to have been* speaking for an hour.

It is said *to have been* drawing large crowds all week. As correct use of this infinitive is difficult and apt to produce awkward expression, less experienced writers may employ it safely in word-groups after *will*, *would*, *shall*, *should*, *may*, *might*, *can*, *could*, *must*, *ought*, but should verify its use after other verbs by consulting the *Fowler*, the *Krapp*, or some other standard dictionary of usage.

- (5) The Present Passive Infinitive—*to be written*: e. g., The

sketch had *to be written* by Monday. This infinitive, which is commonly styled the *passive* infinitive, consists of (*to*) *be* and the past participle of the verb in question.

- (6) The Perfect Passive Infinitive—*to have been written*: e. g., The sketch was *to have been* written by Monday. The clock seems *to have been wound up* an hour ago. This infinitive, which is made up by putting (*to*) *have been* with the past participle of the verb in question, represents the action as complete at some definite time, past or present. It is also a difficult infinitive to use correctly and without awkwardness; and the less experienced writer should proceed with it as was suggested in (4) above.

- c. *Make-up of Infinitive Phrases*. An infinitive phrase, as pointed out above, is a group of related words constituting a function group and composed of an infinitive, its subject (if any), its complement (if any), and their modifiers (if any). The phrase as a unit or function group may be modified by such words as *only*, *namely*, *just*, *chiefly*, etc. For example:

Just to look at her is an education.

This was made *only* to sell.

He kept silent, *merely* to make us talk.

In each of the sentences used as examples in the sections following, the infinitive phrase is set off from the rest of the sentence by a divider or by dividers.

- (1) *Infinitive with Modifier*. An infinitive phrase may be composed of an infinitive and a modifier or several modifiers used singly or compounded.

- (a) *As a Noun*. An infinitive so used may be modified by a word or by several words used singly or compounded, such modifiers usually having the functions of adverbs, and the whole phrase being a noun function group—e.g.,

To spell *correctly* / is a matter of practice.

To revise *carefully* and *quickly* / is a sign of good training.

She must learn / to speak *slowly* and *distinctly*.

He knows / *when* to stop.

The sign tells / *where* to turn off.

I should like / to come *here* next *week*.

In each of the sentences above the infinitive and its modifier constitute an infinitive phrase unit which as a function group is used as a noun; a subject in func-

tion in each of the first two sentences, an object in each of the others.

- (b) *As an Adjective.* An infinitive so used may be modified by an adverb or by several adverbs used singly or compounded, the infinitive and its modifiers making up an adjective function group—e.g.,

This is a phrase / to be studied *closely*.

It is a book / not to be read *hastily*.

We have tickets / to sell *cheap*.

He took orders for pennants / to be paid *in advance* or *on delivery*.

- (c) *As an Adverb.* An infinitive so used may be modified by an adverb or by several adverbs used singly or compounded, the infinitive and its subject (if any), its complements (if any), and the modifiers (if any) of the whole phrase or any of its elements constituting an infinitive phrase unit used as an adverb function group—e.g.,

He was ready / to hurry *there* and *back*.

She was unable / to talk *fast* or *connectedly*.

Be careful / to write *accurately* and *plainly*

To speak *easily* and *effectively*, / you must breathe properly.

- (d) *As a Verb.* In this construction the infinitive may be modified by an adverb or by several adverbs used singly or compounded, the infinitive and its subject (if any) and the modifiers of any or all constituting an infinitive phrase unit having usually a noun function:

I hope / to treat you *fairly*.

You can't expect / to get it *at once*.

She wishes / to deliver it *early* and *promptly*.

He likes / to go *to bed early*.

- (e) *With a Prepositional Phrase.* An infinitive may be modified by a prepositional phrase or by two or more prepositional phrases used singly or compounded, the infinitive, its subject (if any), its complement (if any), and its modifiers constituting an infinitive phrase unit, the function of which is usually a noun—e. g.,

He told / us to call him *in the morning* and *at length*.

We were asked / to send it *by mail at the first chance*.

He likes /to study *in the morning before breakfast*.

He decided / to look for it *in the dictionary tonight*.

- (f) *With a Prepositional Phrase and a Single Word.* The infinitive may be modified by a prepositional phrase and a single modifier, or by several of each or both, the entire group constituting the infinitive phrase as a function group—e. g.,

She sought / to orientate him *gently in several lessons*.

Our delegates are sure / to act *wisely for us*.

To be entertained *reluctantly, without any gusto*, displeased us.

They were unable / to perform *as they had hoped*.

His stunt was / to take her *gently by the hand*.

- (g) *With a Clause.* An infinitive may be modified by a clause, the clause and the infinitive and their modifiers making up the complete infinitive phrase used as a function group in various functions—e. g.,

They were unable / to perform *as they had hoped*.

He was told / to strut *if he had to*.

To be comfortable *when you are old*, / you must begin to save early.

They told him / to write *whenever he felt like it*.

- (2) *Infinitive with a Subject.* An infinitive with a subject in the objective case has already been mentioned. In such a construction the infinitive and its subject, with their modifiers, make up an infinitive phrase, a function group with various functions—e. g.,

Everybody wished / *him* to sing.

I'm sorry I made / *you* cry.

She saw / *them* saunter down the path.

It was a hard nut / for *him* to crack.

It was a nut hard / for *him* to crack.

The best way is / for *you* to go first.

For *you* to go first / is the best way.

It is best / for *you* to go first.

He hoped to see / *them* win a game.

It was his hope to see / *them* win a game.

The student studying these different functions should consider the *for* before the subject of an infinitive as an expletive, a filler out of the expression.

Cautions. Certain cautions in the use of this infinitive construction are to be observed:

- a. The subject of an infinitive must not be taken as the direct object of a transitive verb. Consider, for instance, the change in meaning that would result if you were to read the subject of each of the infinitives in the first three sentences as an object of the main verb.
- b. An infinitive and its subject constituting a phrase object must not be confused with any of the following:
 - (1) An indirect object of the main verb plus an infinitive direct object—e. g.,
 The teacher told *her* / to recite.
 She had promised *him* / to come.
 - (2) The direct object of the main verb plus an infinitive modifier of that object—e. g.,
 We see no *reason* / to stop.
 He had *nothing* / to say.
 He saw *much* / to remark upon.
 - (3) A direct object of the main verb plus an adverbial infinitive of purpose modifying the main verb—e. g.,
 He made *friends* / to get along.
 He does many *things* / to please his trade.
 I needed *it* / to pass.

Phrase or Clause as Subjects A prepositional phrase or a participial phrase or a noun clause may be the subject of an infinitive. In such a construction the infinitive phrase includes the subject, the infinitive, the modifiers (if any) and the complement (if any). Following are sentences illustrating these constructions:

- (a) *Prepositional Phrase as Subject*
 He knows / *within three weeks* to be the limit.
 She believes / *in the late afternoon* to be the best time.
 He thought / *under the mat* to be a good hiding place.
- (b) *Participial Phrase as Subjects*
 She considered / *having one beau only* to be bad taste.
 He asserts / *waking us early* to have given him a thrill.
- (c) *Noun Clause as Subjects*
 He believed / *whatever Ignotus said* / to be nonsense.
 They assumed / *what the little boy shot at* / to be nothing.

The teacher declared / *what he argued* / *to be* pointless.

- (3) *Infinitive with a Complement.* Infinitives that are parts of verbs of incomplete predication may have their sense completed with one or more of the following complements, all depending on the functions involved—a *direct object*, an *object of service*, a *predicate objective*, a *subjective complement*, or a *predicate adjective*. Instances of all of these constructions will be found in the section on “uses” below.

(a) *Prepositional Phrase as Object*

He seemed / *to prefer before breakfast and on the porch* as the best time and place for study.

(b) *Prepositional Phrase as Subjective Complement*

They thought / his age *to be between nineteen and twenty*.

(c) *Prepositional Phrase as Predicate Adjective*

We judged his singing *to be beyond the average*.

We thought his scheme *to be of no use*.

(d) *Participial Phrase as Object*

He appears to dislike / *earning his keep*.

He wishes to avoid / *having trouble*.

(e) *Participial Phrase as Subjective Complement*

We thought / *that to be going too far*.

He considered / *this to be taking an advantage*.

(f) *Infinitive Phrases as Object of Infinitives*

He asked / *to learn how to spell*.

I tried / *to find out when to go home*.

No body wanted / *to see them do it*.

He was content / *to hear us talk*.

(g) *Infinitive Phrase as Subjective Complement*

I knew / *his plan to be to get away quickly*.

We supposed / *his aim to be to keep awake in class*.

(h) *Infinitive Phrase as Predicate Adjective*

He liked / *us to seem to be busy*.

They wished / *her to appear to be careful*.

- d. *Uses of Infinitive Phrases.* An infinitive phrase may have the function of an *adjective*, an *adverb*, a *noun*, or an *absolute element*.

(1) *As an Adjective*

(a) *A Simple Adjective*

The chance / *to get into the game* / came to him late.
Give him a book / *to read*.

Idiomatically, when used as an adjective, an infinitive phrase with a subject is introduced by the expletive *for*.

Children / *for us to play with* / were scarce.
There were many jobs / *for them to do*.

(b) *A Predicate Adjective*

This house is / *to rent cheap*.
He appeared / *to be happy*.
Such nerve is / *to be wondered at*.

(x) The following infinitive phrases may be classed as predicate adjectives, or the verb and the infinitive may be considered a verb phrase or complete verb:

I am / *to talk tomorrow*.
She is / *to be taken home tonight*.
They were / *to be married Sunday*.

(y) An infinitive may be taken as a predicate adjective after *come* in the sense of *become*, or *come* and the infinitive may be considered a verb phrase or complete verb:

It came / *to pass yesterday*.
We came / *to expect something unusual every day*.

(2) *As an Adverb*(a) *Modifying an Adjective*

He was easy / *to catch* / but hard / *to hold*.
Dinner is ready / *to be served*.
She was glad / *to see him*.

(b) *Modifying a Verb*

She walks / *to get exercise*.
They went off / *to sell tickets*.
To look at him, you would think he was broke.
She laughed / *to meet him there*.

(c) *Modifying an Adverb*

This looks good enough / *to stop at*.
This peach was too green / *to eat*.
They were so kind / *as to wait*.

(d) *Idiomatically*, when used as an adverb, the infinitive phrase is introduced by the expletive *for*.

There were too many obstacles / *for him to win*.

The road is dry *enough / for us to run over*.
 It was *too late / for us to hunt much*.
 She was *anxious / for us to depart*.

(3) As a Noun

(a) Subject of a Finite Verb

To love her / is a liberal education.
How to act / meant much to him.
Whether to sally and see her or stay and see her not /
was the question.

Idiomatically, the expletive *for* introduces an infinitive phrase with subject:

For such a girl to dance / shocked the bench-warmers.
For him to object / seemed silly.

(b) Direct Object of the Finite Verb

Everybody *likes / to sit in the sun at times*.
 Ignotus *thought / to test him out*.
 She *asked / how to get up the bill*.
 The director *counted on / him to play the part*.
 He did not *ask for / others to help him*.
 Why *hope for / him to find it in the dark*.

Note that *get up*, sentence 3, *counted on*, sentence 4, *ask for*, sentence 5, *hope for*, sentence 3, are treated as verb phrases or complete verbs.

(c) Appositives

His *wish / to please his mother /* was praiseworthy.
 His *purpose, to find an easier way, /* he did not accomplish.
That is a good idea—*to let his hang himself with red tape*.
To strive, to seek, to find /— that was his aim.
 We deem it wisest */ to keep our eyes open*.
It was right / to stop the noise.
It was a problem */ how to keep warm*.
 The problem */ how to keep warm /* was soon solved.
 The problem—*how to keep warm—*was then no more.

The student should notice that in the first sentence and in the eighth the appositives are *restricted* or *adherent* appositives, so much a part of the meaning of their nouns that the whole may be considered a noun function group.

(x) Idiomatically, when an infinitive with a subject is

used as an appositive, the phrase is introduced by the expletive *for*

It is difficult / for you to see this side of the matter.

It is impossible / for them to do much.

- (y) The use of the appositive infinitive or the infinitive phrase with the impersonal *it*, illustrated in the fifth, sixth, and seventh sentences in (c) above and second in (x) above, must not be confused with either of the following constructions:

- (1) The personal *it* and an infinitive construction modifying a predicate adjective—e. g.,

It is easy / to look at.

It was hard / to make.

- (2) The personal *it* with an infinitive or an infinitive phrase modifying a subjective complement—e. g.,

It is a wish / to be respected at all costs.

It is a hope / to treasure a long time.

- (d) *Subjective Complement of a Finite Verb*

His great idea was / to memorize his lesson.

Instructions were / to double-space typewritten work.

The question was / how to get out without being seen.

Idiomatically, when an infinitive phrase with a subject has the function of a subjective complement, it is introduced by the expletive *for*—e. g.,

The best way out is / for you to take the lead.

The plan was / for all of us to ask questions.

- (e) *Subjective Complement of an Infinitive*

I thought his plan to be / to wait until daybreak.

His wish was said to be / to avoid publicity.

- (f) *Retained Object with a Passive Verb*

Active

Passive

They told us to see it. We were told / to see it.

He ordered us to hide. We were ordered / to hide.

She asked him to get it He was asked / to get it.

- (g) *Direct Object of an Infinitive*

He was content to let / her find it.

Nobody hoped to see / him come in first.

I wish to learn / when to begin the lesson.

- (h) *Object of a Preposition*

They talked about / how to make the play.

They wanted nothing *except / to hunt and fish*.

He had a theory *as to / which play to use*.

The problem *of / whom to talk to /* vexed him.

He would do anything *but / run up hill*.

(i) *Complement of a Participle*

Not *knowing / how to act, /* he watched us. (Direct object)

Wishing / to be quiet, / he slipped out the door. (Direct object)

Asking her / how to find it, / he went to the shelves. (Second object)

Having been shown / how to sweep right, / he went to work. (Retained object)

Being told / where to go, / they went on. (Retained object)

(4) *Infinitive as an Absolute Element*. An infinitive phrase may occur as a grammatically independent or absolute element—e. g.,

(a) *Modifying the Sense of a whole phrase or a whole clause*:

To say the least, he might have thanked us.

To tell the truth, he should have sent a stamp for reply.

It was a silly answer, *to be sure*.

To borrow a phrase from motoring, she skidded slightly.

(b) *With a subject*, after the manner of a nominative absolute construction—e. g.,

A joint committee was named to get up the party, *its report to be made Wednesday*.

They agreed on the price of \$25, *the first load to be hauled Friday*, and the purchaser *to pay on delivery of the last load*.

(c) *For Emphasis*, to attract attention, or suggest emotion.

To have treed the rabbit and let it get away—no wonder he was a pessimist!

To seek, to find, and not to yield—Ulysses knew his beans with the bag open, all right!

Some Idiomatic Uses. A form of *be*, or of *be* plus *going*, or *be* plus *about*, or of *have*, or of the verb *used*, may be

followed by the infinitive to make up the equivalent of a verb group—e. g.,

We are to be back Friday.

I was going to see him yesterday.

The skipper was about to quit.

He has to shave himself.

The boys used to go fishing every Saturday.

- (5) *Elliptical Phrases.* An elliptical phrase is one in which one word or several words originally necessary to the grammatical completeness of the expression have been omitted permissibly, because they can be easily supplied from the context. An elliptical phrase may be classed as such, but, wherever possible, should be classed with the type of the construction that results from the ellipsis. Following are the more common kinds of ellipses:

(a) *In the Nominative Absolute Construction*

The work (having been) finished, / we got our pay.

Supper (being) ready, / we were called in.

In such instances the ellipses produce adjective modifiers.

(b) *In Other Participial Phrases*

Rich and respectable (having become rich and respectable), / he became a conservative.

Broken (being broken) in spirit, / he gave up the work.

Defeated (having been defeated), / he got out of the game.

In such instances the ellipses produce adjective modifiers.

(c) *Infinitive Phrases Compounded*

I should like / to have been there and (to have) heard it.

It would be bad /, to call them up and (to) find them gone.

This elliptical construction is valid when the infinitive concerned is not too far distant from the first infinitive of the compound series.

(d) *In Possessive Construction*

The teacher praised my sister's work, but not / by brother's (work).

We preferred our job / to his (job).

Here, because of ellipses, *brothers* and *his* become an object of the verb and an object of the preposition *to*, respectively.

(e) *Idiomatic omissions of a relative pronoun object of a preposition*

He had nothing / to live for (for which to live.)

She found three men / to dance with (with whom to dance).

She was something / to look at (at which to look.)

This is a book / to swear by (by which to swear).

Here the elliptical infinitive phrase is an adjective modifier of a substantive, and the preposition becomes an adverb modifying the verbal.

(f) *Omission of the Infinitive*(1) *Producing a Predicate Adjective*

Ignatus appeared (to be) *ready* for anything.

(2) *Producing a Predicate Objective*

He thought / it (to be) *wise* to take a rest.

Nobody judged / him (to be) *able* to win.

They consider / him (to be) a *hero*.

We elected / Ignatus (to be) *critic*.

(g) *Omission of a Preposition*(1) *Producing an Adverbial Objective*

He went / (to) home. They ran / (for) *two miles*.

She was / (by) two years / old. It was / (by) six feet / high.

(2) *Producing an Indirect Object*

Give / (to) *him* / the prize. He sold / (to) me the hat.

Tell / (to) the boys / a bedtime story.

(3) *Producing an Object of Service*

Cook / (for) us / a good meal.

We made / (for) them / a fine bag.

H. *Clauses*. Last in our outline of means for expanding the sentence is the use of clauses. A *clause* is a group of related words that contains a subject and a predicate verb that is not a verbal, i. e., not an infinitive or a participle. In its simplest form a clause contains but one subject and one predicate, either or both of which may be compounded. But usually a clause is more extensive and complicated than this. Like the sentence, it may be expanded by one or more of the following means: *compound elements, modifiers, complements, appositives, absolute elements, phrases, clauses*. That is, a clause may be expanded by just the

same means, and in just the same manner, as a sentence may. Clauses are classified according to make-up as well as function, into two kinds—

(1) *Main clauses* and (2) *dependent clauses*.

1. *Main Clauses*. The functions and uses of main clauses should be considered separately from those of dependent clauses. A *main clause is one which, considered by itself, will make complete sense and will constitute a complete sentence*.

a. *Uses of Main Clauses*. A main clause may be used as follows:

(1) By itself, to make up a complete sentence: *simple* in form.

(2) Compounded with one or more main clauses: *compound* in form.

(3) Standing alone, with one or more of its elements modified by one or more dependent clauses: a *complex* sentence in form.

(4) Compounded with another main clause or more, any of which may be modified by one or more dependent clauses: a *compound-complex* sentence in form.

b. *Coordination of Main Clauses*. Ordinarily the compounding of main clauses is brought about by the use of the more common coordinate conjunctions. These, with the principal relationships they express, are listed in RTS, p. 782; and in Wells, Chapter X, more fully. Further, clauses may be coordinated and compounded by the use of certain punctuation marks, the semi-colon and the colon, preferably. For this see RTS, p. 797, and the section in this booklet, "Principal Marks of Punctuation".

2. *Dependent Clauses*. A *dependent clause is one that, in its complete form, does not make complete sense, or result in any satisfying statement, if it is spoken or written by itself*.

a. *Connectives for Dependent Clauses*. Every dependent clause without an ellipsis (see elliptical clauses below) has some word or word-group that connects the clause with some element in the sentence and that (1) makes evident the dependence of that clause and (2) suggests the relation of that clause to the element in question. The connectives are (1) *relative pronouns*, (2) *relative adverbs* (3) *interrogative pronouns*, (4) *interrogative adjectives* (5) *interrogative adverbs*, and (6) *subordinate conjunctions*. Short

lists of these with brief comment on their use, may be found in RTS, pp. 764, 782; and longer lists and more detailed comment in *Wells*, pp. 127-133. These references should be consulted by the students needing information, but no attempt should be made to memorize the connectives specifically. It is much better to learn them by observing them in specific functions. Hence, only a brief notice of them follows.

(1) *Relative Pronouns*. A relative pronoun performs simultaneously the following offices or functions:

(a) Serving as a connective to introduce a dependent clause.

(b) Used as a reference word standing for, or including in itself, an antecedent.

(c) Acting as a substantive in its own dependent clause.

Of the functions above, *whose* performs (a) and (b) but acts as an adjective; the other common relatives—*who*, *which*, *what* (*that* plus *which*), *that*, *as*, *but*, *whoever*, *whatever*, *whichever*, and the rare *whoso*, *whosoever*, *whichever*, *whatsoever*—act as substantives. Sometimes *which* is used as an adjective, a use to be avoided where possible. Everyone of these when used as a relative pronoun—most of them have other uses—should refer to a substantive styled the *antecedent* of the relative and appearing normally before the relative. This antecedent *should be expressed* with every relative pronoun except *what*, *whatever*, *whoever*, *whichever*, and the rarely used *whoso*, *whosoever*, *whichever*, *whatsoever*. These exceptions, sometimes styled *double-relatives*, are said to include their antecedent: *what*, equivalent to *that* plus *which*, or the *thing* plus *which*; *whoever*, equivalent to *any person* plus *who*; *whatever*, equivalent to *anything* plus *which*, etc.

A full discussion of relative pronouns will be found in *Wells*, pp. 213-221.

(2) *Relative Adverbs*. An adverb is said to be a *relative adverb* when it performs simultaneously the following functions:

(a) Refers to a preceding substantive.

(b) Connects a dependent clause with that substantive.

- (c) Modifies a word (usually a verb form) in the dependent clause.

The substantive the adverb refers to is styled its *antecedent*, and the clause is styled a *relative clause*. The adverbs commonly used as relatives are *where*, *when*, *why*, *whence*, *whither*, *whereto*, *whereupon*, *whereon*, *whereat*, *whereby*, *wherein*, *wherewith*, and the like.

- (3) *Interrogative Pronouns*. Pronouns introducing *direct* and *indirect* questions are known as *interrogative pronouns*. Such a pronoun has no expressed substantive as an antecedent, but acts as a substantive in its own clause. The following are the more common interrogative pronouns—*who* (possessive *whose*; objective *whom*), *which*, (passive *whose*; objective *which*), *what*, *whoever* (obj. *whomever*), *whichever*, and *whatever*.

- (a) When the interrogative pronoun introduces the main clause used as a complete sentence, the sentence is a direct question—e. g.,

What did the teacher say? (direct object of *did say*)

Who called time? (subject of *to*)

Whom was she speaking to? (direct object of *to*)

Which will you take? (direct object of *will take*)

Whatever can he mean? (direct object of *can mean*)

- (b) When the interrogative pronoun introduces a dependent clause, sometimes the question is *direct*; sometimes it is *indirect*. In the first two of the sentences below it is *direct*; in the last two *indirect*.

She asked slowly, / "*What* do you wish?"

The question is, / "*Which* shall we eat?"

She asked him slowly / *what* he wished.

The question was / *which* they should eat.

- (4) *Interrogatives Used as Adjectives*. Interrogative pronouns are often used as adjectives in introducing dependent clause containing direct or indirect questions. In all such constructions the pronoun has the grammatical function of an adjective because it is a modifier of some noun in the clause. In the following sentences the interrogative adjective of each of the first two sentences

introduces a direct question, in the last two indirect questions.

"*What* dress shall I wear?" was her first question.

Visitors ask, "*Which* building is the Library?"

Her first question was *what* dress she should wear.

Visitors ask him *which* building is the Library.

- (5) *Interrogative Adverbs*. Interrogative adverbs introduce dependent clauses of direct or indirect question. Unlike relative adverbs, they have no antecedents, but modify the verbs in the clauses they introduce. The more common interrogative adverbs are *when*, *where*, *why*, *how*, *whence*, *whither*, and the compounds *whereby*, *whereat*, *wherefrom*, etc.

- (a) If an interrogative adverb introduces a clause used as a complete sentence, the clause is a direct question: e. g.,

Why do the leaves fall so early?

How can this be so?

Whence did you get that lore?

- (b) If the interrogative adverb introduces a clause that is a part of the sentence, the clause is dependent. In each of the first two sentences below the question is indirect; in each of the last two direct.

He asks / *why* the leaves fall so early.

He inquires / *how* can this be so.

He asks, / "*Why* do the leaves fall so early?"

He inquires, / "*How* can this be so?"

- (6) *Subordinate Conjunctions*. A subordinate conjunction is one that joins a subordinate or dependent clause to another clause, main or dependent. With the subordinating conjunctions are usually classed the *conjunctive adverbs*—*when*, *while*, *whenever*, *why*, *how*, *whence*, *where*, *wherever*, *until*, *till*, *before*, *after*, *since*, *as*—and the *interrogative adverbs* given in (5) above, mainly because they are the same in form and sometimes hard to distinguish in function. Following are the more common subordinating conjunctions in their more usual functions:

- x. To join a noun clause to another clause—*that*, *whether*, *if*, *but that*.

If we knew / *that* they were here / we could go.

When he asks / *whether* he is to go or stay / tell him to go.

They asked him / *if* he was of age.

I do not doubt / *but that* you are wrong.

y. To join an adverbial clause to another clause:

- (a) Cause—*because, since, as, inasmuch as, that*.

As you are here / I will leave.

He rejoiced / *that* he had been seen.

Inasmuch as you have spoken / I will speak.

- (b) Comparison—*as, than, whereas*.

He is as free / *as* you are.

This book is larger / *than* that one is.

Whereas coin is scarce, / advice is plentiful.

- (c) Concession—*tho, altho*.

Tho I saw him / I did not speak.

Altho he was there, / I did not see him.

- (d) Condition—*if, unless, provided (that), on condition (that), in case that*.

Unless he comes soon, / we shall be late.

I shall go on / *provided that* you come.

He went / *on condition that* he should not stay long.

In case that you see him /, tell me.

The student will observe that the conjunctions in the last three sentences are practically equivalent to *if*.

- (e) Manner—*as, as if, as tho*.

We shall behave / *as* he does.

He acted / *as if* (*as tho*) he were foolish.

- (f) Purpose—*that, so that, in order that, lest*.

We shall go early, / *so that* you may be on time.

She hid the letter, / *lest* he should see it.

He dug and delved / *that* we might flourish.

- (g) Result—*that, so that*.

He talked *so fast* / *that* I could not understand him.

He departed early, / *so that* I did not see him.

- b. *Modifiers of Dependent Clauses.* Like a phrase, a clause as a unit may be modified by a word—e. g.,

Take your time *only* / if you must.

He was peevish *merely* / because he was called early.

He would not take it, *even* / if it was handed to him.

- c. *Functions of Dependent Clauses.* Dependent clauses have the functions of (1) an *adjective*, (2) an *adverb*, (3) a *noun*. They may also be used as elliptical and absolute elements in the sentence. Further, they may be used singly or compounded in any of their functions.

- (1) *As Adjectives.* A dependent clause having the function of an adjective modifies a substantive in in another clause. It is introduced by a relative pronoun or a relative adverb, and is either *restrictive* or *unrestrictive* according to the relations of the though expressed.

Restrictive Adjective Clauses:

His brother / *who was here yesterday* left to-day.

She always comes at the hour / *when I am busiest*.

He lives in Luling / *where he was born*.

The writer / *whose real name was Ignotus* / came by.

The bus / *they wished to take* / was late.

The student should note that each adjective clause above limits or particularizes the sense or meaning of the substantive it modifies, and that it is *not* set off from the rest of the sentence by a comma or commas. This is one means of identifying a restrictive clause. A certain test for it is that the clause cannot be omitted without changing the meaning of the passage that is left.

Unrestricted Adjective Clauses:

His brother, / *who was here yesterday*, / left today.

She always comes at this hour, / *when I am busiest*.

He lives in *Luling*, / *where he was born in 1900.*

The *writer*, / *whose real name was Ignatius*, / came by.

Saturday afternoon, / *which is a holiday*, / is generally rainy.

The student should note that the non-restrictive adjective clause does not restrict the sense or the application of its substantive, but serves merely to bring in a new thought, to tell something additional the presence of which is not necessary to the sense. Furthermore, the non-restrictive adjective clause is *always set off by a comma, or by commas* when it appears after the first word or before the last word of a sentence. This is one means of identifying a non-restrictive adjective clause, the certain tests of which, mentioned above, are that (1) the clause may be omitted without affecting the sense of the substantive or the effect of the sentence and (2) that the sense of the substantive will be preserved if the matter of the non-restrictive clause is expressed as a separate sentence. This test applied to the first and second sentences in the examples above would result as follows:

(1) His brother left today. He was here yesterday.

(2) She always comes at this hour. Then I am busiest.

Similar tests can be made in each of the other sentences; also some interesting results may be obtained by asking yourself what specific implications the restricted clauses in the first, third, and fourth sentences have respectively that they do not have in the unrestricted group. For instance, how many brothers are implied in the first sentences in each group, respectively? And so on.

Adjective Clauses Compound. Two or more adjective clauses may be compounded to modify a substantive, e. g.,

He loved to speculate on a region *where the*

wicked shall not trouble and where the weary will be at rest.

Lay up your treasures in your mind, *where you can get them at will*, and *where they cannot be taken away from you easily*.

- (2) As *Adverbs*. An adverbial clause is a dependent clause having the function of an adverb, and therefore used to modify (1) a *verb* or (2) an *adjective* or (3) an *adverb*, in another clause. It also has an absolute use, for which see the section below entitled *Absolute Clauses*. The adverbial clause may (a) *precede*, or (b) *follow*, or (c) *divide*, the *clause* containing the element it modifies, and may be compounded with other clauses to form a compound adverbial modifier.

- (a) *Modifying a Verb*. An adverbial clause modifying a verb may be used to express *time*, *place*, *condition*, *manner*, *purpose*, *result* or *consequence*, *cause*, or *concession*. As sentences exemplifying such uses have been given already in (6),y above, the student should study them there or, better still, make a study of the functions of the adverbial clauses in some selection several pages long from the RTS that many be assigned by the instructor.
- (b) *Modifying an Adjective*. Following are more common uses of adverbial clauses modifying an adjective:

- (r) To Complete a Comparison:

We have eaten *better* hamburgers / *than these* (are).

They have *more* money / *than they need*.

The student should note that often the verb in a dependent clause of comparison is omitted.

- (s) To Express a Result or a Consequence:

They yelled so much / *that they were very hoarse*.

It was *such* loud yelling / *that everyone heard it*.

- (t) To Complete the Sense of an Adjective—such as, *sure*, *certain*, *confident*, *sad*, *sorry*, *happy*, *glad*, *careful*, *anxious*, *concerned*, and the like.

I am *happy* / *that you saw it*.

He was *glad* / *that she arrived*.

We were *sorry* / *that the mistake occurred*.

(u) To Qualify a Participial Adjective:

Always *working* / *when others were resting*, /
he got some praise.

Having got information / *wherever he could*
find it, / he wrote an interesting paper.

Responding quickly / *whenever she was called*
on to recite, / she soon made a name for herself.

(c) *Modifying an Adverb*. Following are the more common uses of adverbial clauses modifying an adverb:

(x) To Complete a Comparison:

He is *as old* / *as my sister (is)*.

They spoke *as freely* / *as one could wish*.

These references are not *as helpful* / *as he expected*.

This piece is polished *brighter* / *than John's (is polished)*.

They were taken *as soon* / *as (they were) cooked*.

He never punted *better* / *than (he did) last night*.

Again the student should note that sometimes the verb or even the verb and its simple subject may be omitted from a dependent clause of comparison.

(y) To Express a Result:

He talked *so loud* / *that everybody heard him*.

They sold *so much* / *that they sent on for more*.

(z) To Modify an Infinitive Used as an Adverb:

He was ready *to work*, / *if he had to work*

To be mentally alert / *when you wish*, / you must get enough sleep.

(3) *As Nouns*. A noun clause is a dependent clause having a noun function and used as an essential part of the clause of which it is an element. Following are the more common functions of noun clauses:

(a) Subject of a Finite Verb:

Why he cannot see this / is a mystery.

That he could not preach and pray / is certain.

That Homer is a myth / has been asserted

"What makes your heart beat?" / was his question.

What you do not know / does not hurt you.

(b) Subject of an Infinitive:

He thought / whatever Ignatius said / to be nonsense.

This made / what he did / seem important.

The instructor declared / what he wrote / to be futile.

(c) Direct Object of a Finite Verb:

He asked / if the second bell had rung.

We knew / where he found his ideas.

He taught us / how we could find them.

I shall learn / why he stares out the window.

I knew / who would take first place.

(d) Direct Object of an Infinitive:

He wished to know / if the second bell had rung.

We wanted to discover / where he got his ideas.

He was ready to show us / where we could find them.

She was sure to get / whatever help she needed.

They were too proud to ask / what had happened.

(e) Predicate Objective:

We will cook it / whatever style you wish.

Let us call her / what she is called at home.

(f) Second Object after ask:

He asked the boy / what he wanted.

Ask me / whatever you wish.

Do not ask her / where she has been / or why she went there.

(g) Subjective Complement, Finite Verb:

The "It" cream is / what it is advertised to be.

His main hope was / that the bell had not rung.

This is / why he was late.

That was / where he had to stop.

(h) Subjective Complement of an Infinitive:

Ignatius knew this to be / what he had looked for.

I thought this to be / why he was late.

We felt his plan to be / that he would come in first.

(i) Object of a Preposition:

We shall go *by* / *whatever route you say*.

Ignotus pointed *from* / *where he stood*.

Give it *to* / *whoever wants a good pony*.

He knew nothing *but* / *what he read in the papers*.

Talk arose *as to* / *when the play was to occur*.

Don't worry *concerning* / *what you will get*.

(j) Appositive:

It is good to know the *fact* / *that we are on time*.

She had the *idea* / *that he had left town*.

The *fact* / *that he had left* / was known to several people.

The *reason* / *why she kept quiet* / she did not tell.

She was faced with the *problem* / *how she could keep quiet*.

The expletive *it* sometimes has an appositive clause in the predicate. This clause is sometimes called the *delayed subject*.

It is true / *that he calls every night*.

It was doubtful / *whether she would go or stay*.

It was our idea / *that he forgot his lines*.

It seemed uncertain / *when he would get his pay*.

(k) Retained Object with a Passive Verb:

a. They gave Mary / *what she wanted*. (Active plus object)

b. Mary *was given* / *what she wanted*. (Passive plus retained object)

a. He told them / *he was to go soon*. (Active plus object)

b. They *were told* / *he was to go soon*. (Passive plus retained object)

a. The boy asked him / *where he was going*. (Active plus second object)

b. He *was asked* by the boy / *where he was going*. (Passive plus retained object)

a. The teacher showed him / *why he was wrong*. (Active plus object)

b. Why he was wrong / *was shown him* by his teacher. (Passive plus retained indirect object.)

(1) Complement of a Passive Infinitive:

Nobody cares *to be told / that he is a has-been.*

I should like *to be paid / what is due me.*

They were understood *to have turned down / what had been offered them.*

(m) Complement of a Participle:

Being / who she is, / she cannot understand things.

He had a habit of *telling / whoever asked him a question / that he was too busy to talk.*

Having asked the girl / where she was last night, / he received an evasive reply.

We made a practice of *calling him / whatever his home folk called him.*

Having been told / that the story was untrue, / he took it out of his book.

Being given / what they wanted, / they asked for more.

Absolute Clauses. An absolute clause is a clause that has no grammatical relationship with the rest of the sentence. Following are some common types of absolute clauses:

a. Original Adverbial Clauses:

As we said yesterday, tomorrow is conference day.

For all I care, you may sleep it off.

As the saying is, the tail always goes in with the hide.

Believe it or not, Ignotus came in on time today.

b. Explanatory Clauses Interpolated:

His stature (he is six feet high) explains his nickname—Shorty.

The girl in brown—her real name is Verdie Green—warbles like a bluebird.

“As to that, sir”—and her voice had a ring of steel in it—

“you may say what you please.”

c. Clauses of Comment or Remark, showing the speaker's feeling:

His principles—*need we say more!*—he began explaining to his audience.

He was, *I believe,* the last to leave the room.

This is the leader—*gods and little fishes!*—that will cheer us on to victory.

Now is the time for everybody—and *this means you*—to get busy.

d. Vocative Clauses:

Whoever knows this, speak out.

All not hidden, yell out "I".

Elliptical Clauses. Clauses in which idiomatic omission of one or more words necessary to the grammatical completeness of an expression occurs are known as *elliptical*. Following are the more common kinds of ellipses:

a. In Commands or Requests:

(You) go on. Water (Give me water), please.

b. In Exclamations:

What! (What do you say!)

Greetings! (I give (or wish) you greetings!)

What nonsense! (You utter nonsense!)

How silly! (How silly that is!)

c. In Questions:

Did you know that? What? (What do you mean?)

He will come. Why? (Why will he come?)

Why (should you) shout so?

That is correct, is it not (correct)?

He is absent, is he not (absent)?

d. In Answers to Questions:

Who got the ball? Ignotus (got the ball).

Why did she scream? I do not know (why she screamed).

Will she be back? Yes. (Yes, she will be back.)

Is she at home? No. (No, she is not at home.)

Can you study? Certainly. (Certainly, I can study.)

e. Main Clauses:

One run (they made one run), and the game was lost.

One bird flew east, one (flew) west, and one (flew) straight on.

What (does it matter) if he was late?

Would (I would wish) it were over!

Suffice it (Let it suffice) to say ellipses are idiomatic.

f. In Noun Clauses:

I knew / (that) he would be on time.

He said / (that) he was forgetful.

They may say / what they wish (to say).

Tell it to / anybody you wish (to tell it).

g. In Adjective Clauses:

State the problem / (that) you worked on yesterday.

She is a girl (whom) you dream about.

You are not the ed / (that) I thought you were.

h. In Adverbial Clauses:

(1) Time—

Whenever (he was) told to speak, / he spoke.

They were discovered / while (they were) patching a tube.

While (he was) here, / he wrote a poem.

When (he was) a boy, / he traveled widely.

(2) Condition—

Encouraged (If he were encouraged), he would spin a fine yarn.

Do (Tho we do) as we may, we shall be late.

Rain or shine (Tho it may rain or shine), the game will come off at four.

If (it is) possible, we shall be by.

Once (If it were) lost, it would be hard to find.

(3) Comparison or Degree—

You like him better / than I (like him).

It is not so bad / as that (is bad).

He did it as well / as you can (do it).

As (he did) on the first occasion, he talked too long.

(4) Concession—

Tho (he was) beaten, he would not give up.

Tho (she was) young, she was surprisingly wise.

However idle (he was), he always seemed busy.

Such a plan, tho (it was) ingenious, was fruitless.

(5) Manner—

It was punctured here and there / as if (it had been pierced) by a punch.

They hated him / as (they would hate; they hated) a Paul Pry.

Do / as you wish (to do).

i. In Various Expressions Difficult to Fill In:

We may as well get what is coming to us.

She was *all but* obliterated.

The run was *nothing less than* phenomenal.

SECTION II. SHOWING SENTENCE-STRUCTURE

BY A GRAPH

In Section I of this booklet and in Chapter VI of the RTS you have perhaps learned much about the elements that go into the construction and expansion of a sentence. You also probably are fairly familiar with the different kinds of sentences as these are classified (1) as to form—i. e., into simple, complex, compound, and complex-compound forms, depending upon the number and kinds of clauses they are made up of; (2) as to meaning or purpose of the writer—i. e., into declarative or assertive, interrogative, exclamatory sentences; and (3) as to rhetorical effectiveness or purpose—i. e., periodic, balanced, or loose sentences. You should also have had some practice in building the most effective kinds of sentences for a particular communication-need. This knowledge and these skills are important, and should have prepared you somewhat for the adventures in analyzing sentence-structure which are now due to occur to you, and with which you are not altogether unfamiliar. Finally, as you perhaps already know, analyzing a sentence is the process of (1) separating that sentence into its component function-groups and (2) showing the relations of these one to another. The latter matter we shall now discuss at some length.

Perhaps the most convenient way to show these relationships is by means of a graph, which is, essentially, an arrangement of lines and symbols each of a given meaning, the whole showing the analysis of the sentence into its component function-groups respectively, so that one may see at a glance exactly what they are, in the opinion of the maker of the graph. A good graph, then, should first be as simple as possible in structure and symbols. In addition it should be comprehensive enough to include practically all the more common function-groups, and sufficiently coherent and consistent in structure and symbols so as not to mislead or confuse either the one who makes it or the one who studies it for information. The graphing system shown in use in the paragraphs below is one that has gradually been developed here after a good deal of experimenting. Like any other system—and there are many others that, like this one, have their strong and their weak points—this system keeps in mind what has been said in this booklet as well as in the RTS, and in both the *Krapp** and the *Wells*, to mention no others, about *word-*

* Krapp, George P.: *The Knowledge of English*, pages 247-51. See also Krapp: *Modern English*, etc., pages 297-304.

order, both *sentence-order* and *order of modifiers*. Hence, in the graphs below we shall indicate the *sentence-order* with a horizontal line, a little heavier for the main clauses than for the subordinate clauses, on which *subject-element*, *verb-element*, and *complement-element* (or elements), will have their positions respectively thus: *Subject—Verb—Complement*. Also, it is to be noted here (1) that the *subject-element* is separated from the *verb-element* by a short vertical line and (2) that the different *complement-elements* are preceded by such symbols as are indicated for the different functions in the graphs below, which are pointed out and commented upon as you come upon them in each graph for the first time. And now about graphing modifying elements and absolute-independent elements.

Modifying Elements. As you perhaps remember from your texts, modifying elements, no matter what their form may be, will have the function of either adjectives or adverbs. This means that they are to be put in on the horizontal part of a hook-line or right-angle the top of which should intersect from below the horizontal line on which the element they modify is placed. It remains, then, only for you to remember that modifiers are sometimes single, sometimes compound, and sometimes in different sequences. Instances of all of these occurrences will be found in the graphs following, which you should study to discover for yourself and make report upon. Also, in these graphs you will be expected to discover and note how relation-words—i. e., relative pronouns, prepositions, and conjunctions of both kinds—and introductory words, particles, and expletives are treated. Further, you should analyze the different treatments given the clauses—noun, adjective, adverb; and the phrases—prepositional, infinitive, participial; and should note that noun-elements, in most instances*, should be set upon a "dipod"—a figure with an inverted Y for its vertical stem topped by a horizontal line, to prevent confusing their functions with those of adjectival and adverbial word-groups.

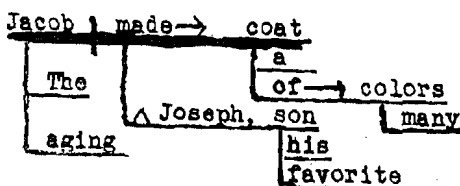
Independent-Absolute Elements. Finally, we shall consider briefly the graphing of independent elements and absolutes, which play a minor but interesting role in sentence synthesis. If these are in sentence form, which will not be often, they should be graphed like any other sentence, in the normal-order pattern. But if they are in the form of single words, phrases, or clauses, they should be graphed as such and set off above the part of the sentence-element they are most nearly connected with

* The student should exercise his judgment at all times, since matters of space and looks are important, and since here as elsewhere conditions often alter orthodox procedures.

logically; and if their absoluteness is not then sufficiently evident there should be an end-punctuation of either a comma or a dash, their usual punctuation in sentences. With these explanations out of the way, we are now ready to do some actual graphing, remembering always that a *graph* is a means of showing syntax after that syntax has been analyzed or determined, not before. That is, its primary purpose is *expository*, not *analytic*. This means practically that, before you attempt to graph the structure of a given sentence, you should have analyzed that structure considerably, and have thought out, either hypothetically, tentatively, or pretty finally, some scheme of effective expository treatment. However, it is often a concomitant of the activity of thinking that one must get a little on his way before he can discover whither he is bound. That is, he must use the well-known and much used trial-and-error process before he can get anywhere in his thinking or secure any results. Practically, this means that he may break down a number of brain cells and perhaps cover several sheets of paper before he can discover a path out of the wilderness. Now there is nothing essentially wrong with the trial-and-error method of getting thought. Sometimes it is the only method that will get results. At that, though, it is usually wasteful of time and energy, and hence should be discarded for more effective methods when the latter are available, as they are most of the time in graphing. At any rate, your progressive adventures in thought-getting should help you to choose the better method tentatively in each individual experience; and you should form the habit of asking yourself, as Darwin is said to have done, what you know to start with, and what you may expect to learn as a result of the method you choose; being careful to check intelligently the results at each stage of the thinking activity, analytic or synthetic.

GRAPH 1

For our first example of graphing we shall take this simple sentence that will show the treatment given (1) the direct object, (2) the object of service, (3) an appositive noun, (4) adjective modifiers: *The aging Jacob made Joseph, his favorite son, a coat of many colors.*

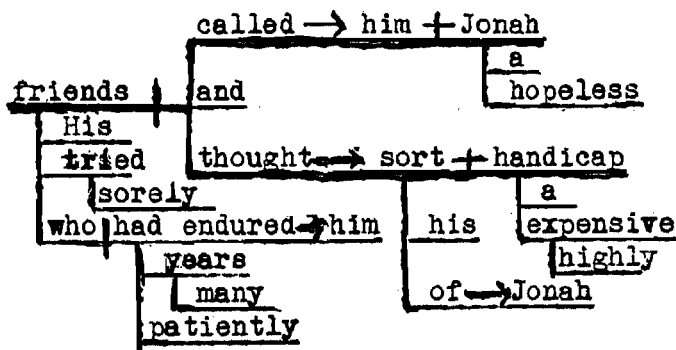


COMMENT ON GRAPH 1.—The student should note:

- (1) The short vertical line separating the subject element *Jacob* from the verb *made*
- (2) The symbols used to designate (1) the direct object *coat*, (2) the object of service *Joseph*, (3) the noun appositive *son*, (4) the object of the preposition *of*, *colors*, (5) the positions of the different adjective modifiers and the way they are indicated, no distinction being made to indicate their positions in the sentence order, since it is more important that the student realize and appreciate the *function* of a given expression than he concern himself with different ways of representing slight differences of function or position.

GRAPH 2

Graph 2 shows the syntax of a complex sentence with one adjective clause, a compound predicate with predicate objectives as complements, and adverb modifiers of different kinds. The sentence is: *His sorely tried friends, who had endured him many years patiently, called him a hopeless Jonah and thought his sort a highly expensive handicap.*

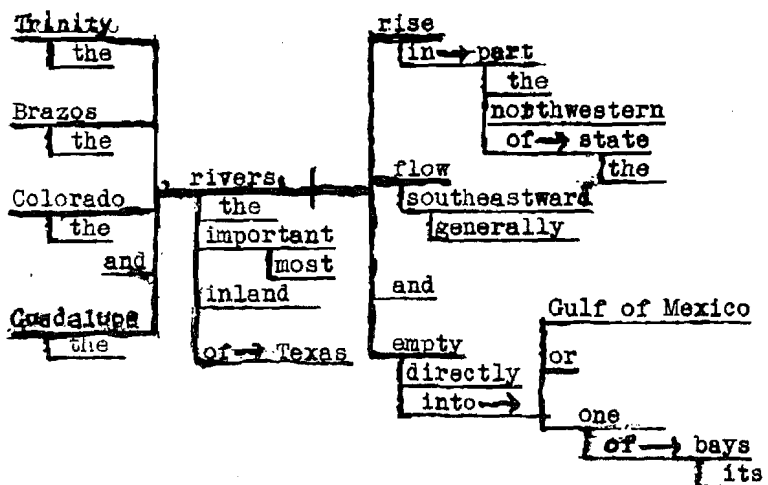


presses *time: how long*, and as a noun doing the work of an adverb still retains its prerogative of being qualified by the adjective *many*; all of which are some of the ways the principle of function groups operates in English. Some grammars term the function of *years* above the *adverbial objective*, and would have it graphed like an indirect object

- (4) That the pronouns *his*, *him*, *who* behave according to the law of function groups, having sometimes the function of an adjective, sometimes of a noun, all depending on their specific use in the sentence.

GRAPH 3

Graph 3 is intended to show mainly (1) the ways of indicating compound elements of different functions and (2) other instances of treating adverb modifiers. It is: *The Trinity, the Brazos, the Colorado, and the Guadalupe, the most important inland rivers of Texas, rise in the northwestern part of the state, flow generally southeastward, and empty directly into the Gulf of Mexico or one of its bays.*



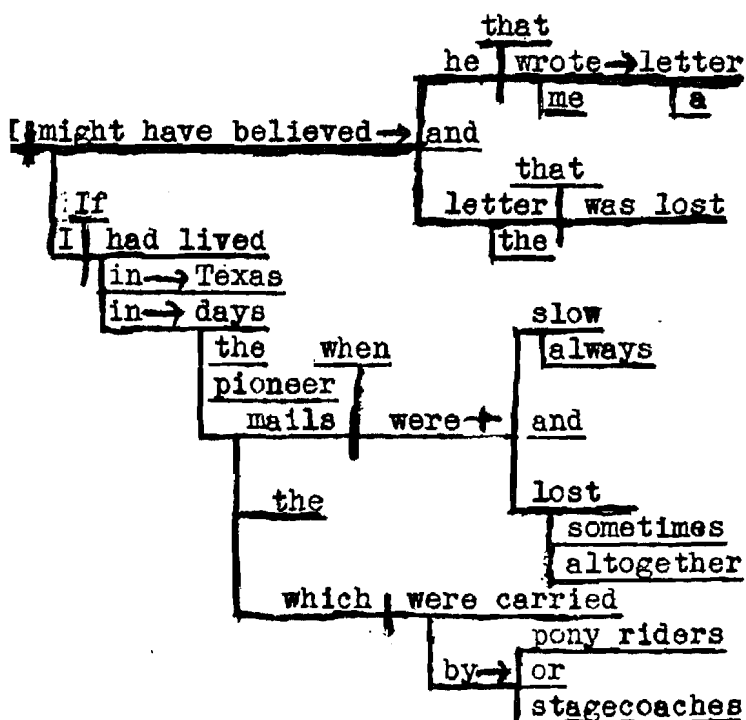
COMMENT ON GRAPH 3.—First, an error and an omission in the graph: The *the* under *Trinity* should begin with a capital T, and a *the* should be inserted under *Gulf* in *Gulf of Mexico*. These done, the student should note:

- (1) That *rivers* is a noun appositive to the whole compound subject,

which in its turn is subject of the whole compound predicate *rise, flow, empty*

- (2) That the sentence is a simple sentence in form, since it expresses one thought-unit, no matter how many parts the unit is made up of
- (3) That *Gulf of Mexico* is put in as a noun function group, one of the compound objects of the preposition *into*; and that *into the Gulf . . . bays* is an adverb function group, compound, modifying *empty*
- (4) That *generally* is represented as an adverbial modifier of *south-eastward*. If, though, the position in order of modifiers were *southeastward generally*, *generally* then would modify *flow* and be so shown on the graph; all of which shows the importance of remembering the part position sometimes plays in determining a given function.

GRAPH 4

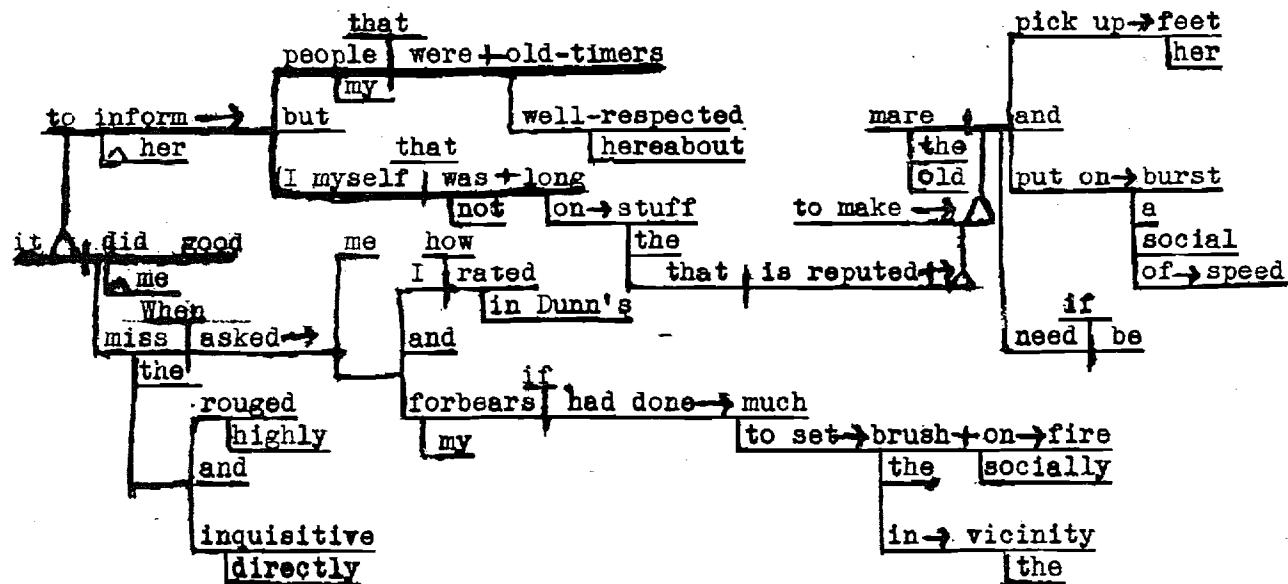


Graph 4 is constructed to show the treatment of noun, adjective, and adverb clauses in a complex sentence. It contains an omission, the symbol of the indirect object being omitted before the *me* in the first *that* clause. The sentence reads, *If I had lived in Texas in the pioneer days when the mails, which were carried by pony riders or stagecoaches, were always slow and sometimes lost altogether, I might have believed that he wrote me a letter and that the letter was lost.*

COMMENT ON GRAPH 4.—Here the student should note:

- (1) That the noun clauses are not on the dipod mentioned in the instructions above, since here it was more convenient and economical to arrange them as simple objects are arranged, as, together, they constitute the direct object of the verb of the main clause
- (2) That *If I had . . . altogether* is an adverb clause complete, modifying the verb phrase *might have believed* and containing two adjective clauses—(1) *when . . . altogether* and (2) *which . . . stagecoaches*, of which (2) is a modifier of mails
- (3) That the relation words *if*, *that*, *when* have the functions of subordinate connectives (subordinate conjunctions you were taught to call them perhaps), whereas *which* has the double function of connective and clause-subject
- (4) The way the compound subjective complements (predicate nominatives to some of you) *slow* and *lost* are indicated. Strictly speaking, *lost* is here a part of the verb phrase the rest of which is omitted. This construction is known as an *ellipsis* or *elliptical construction*, which you can find more out about in your text or in the *Wells*. *Lost* was graphed the way it is here as the easier way out of a graphing difficulty. If you prefer the stricter interpretation, however, you may get yourself into a graphing adventure by changing the graphing accordingly. The results will be pretty interesting, you may be sure. At any rate this instance illustrates the *virtue of a graphing system, in that the interpretation of a given piece of syntax is made immediately clear even though the interpretation is open to question*. If you have not already discovered other instances of this in the graphs above, you will have occasion to observe instances in plenty of it in the graphs to be studied below.

GRAPH 5



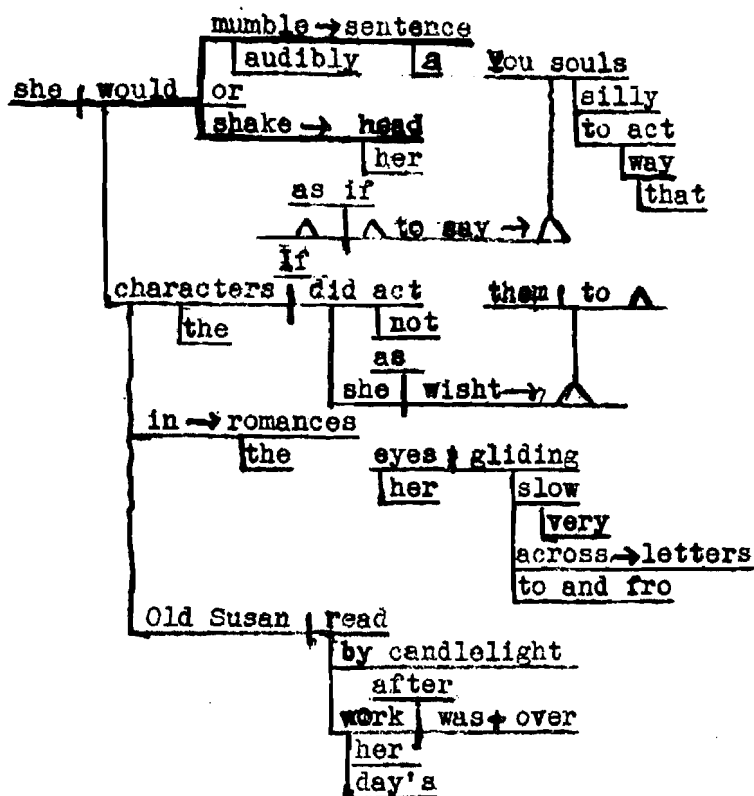
This graph, which at first view looks complicated but should not prove unduly so, is made to show different treatments for infinitive phrases of various construction and functions. Also, it contains two omissions, (1) the leaving out of the subjective complement symbol before *good* in the main clause and (2) of the direct object symbol before *Dunn's* in the phrase *in Dunn's*. Here is the sentence: *When the highly roused and directly inquisitive miss asked me how I rated in Dunn's and if my forbears had done much to set the brush in the vicinity on fire socially, it did me good to inform her that my people were old-timers well-respected hereabout, but that I myself was not long on the stuff that is reputed to make the old mare pick up her feet and put on a social burst of speed if need be.*

COMMENT ON GRAPH 5.—The graph above shows a number of relatively difficult but often used idiomatic constructions, among which the student should note carefully:

- (1) That the *to inform . . . be* infinitive phrase has here the function of a delayed or logical subject and is to be regarded as the equivalent of *it* logically. The student will notice that the infinitive phrase complete runs through the adverb clause *if need be*, which is graphed as modifying the compound infinitive phrase *pick up . . . and put on . . . speed*
- (2) That the noun clauses making up the compound direct object of *to inform* are again not on a dipod (and again for the same reason as that above) but that *to inform* is on a dipod, as are the other infinitives having noun functions
- (3) That the second of the noun clauses in (2) above has as its subject element the function group *I myself*
- (4) That the infinitive phrase *to make . . . be* has the function of a retained object after the passive form *is reputed* and takes as its object the infinitive phrase *mare pick up . . . and put on . . . be*. This phrase is the so-called infinitive clause construction of some grammars, a term which, following the Wells, we shall not use, as it is likely to be confusing. The construction, however, should be noted carefully and distinguished from other infinitive phrases which are something like it but do not have a substantive as subject of the infinitive. The student should note also that the subject of the infinitive phrase is in the graph separated from the infinitive by a short vertical line intersecting the horizontal line but not projected below it, the symbol for this sort of infinitive phrase

- (5) That *me* and the two noun clauses in the adverb *when* clause modifying the verb *did* of the main clause have the function of a double object, the clauses constituting a compound object that with *me* makes up the construction after the verb *asked*
- (6) That (1) the infinitive phrase *to set . . . socially* has the function of an adjective modifier after *much*, that (2) the prepositional phrase *on fire* has the function of an adjective objective complement, and that (3) *socially* modifies the whole phrase, not merely *on* or *fire*
- (7) That *highly* qualifies only *roughed* and *directly* only *inquisitive* in the compound adjective phrase modifying *miss* of the *when* clause.

GRAPH 6



This graph is designed to show the treatment given to absolutes and ellipses. Perhaps it would be a little clearer if the " " 's had been put

around the *You . . . way* and the nominative absolute *eyes . . fro* inclosed by dashes, both of which were left off somewhere between the original and the copy of it sent to the engraver. At any rate, this is the sentence as written originally: *If the characters in the romances Old Susan read by candlelight after her day's work was over—her mild eyes gliding very slow across the letters to and fro—did not act as she wished them to, she would mumble a sentence audibly or shake her head as if to say, "You silly souls, to act that way".*

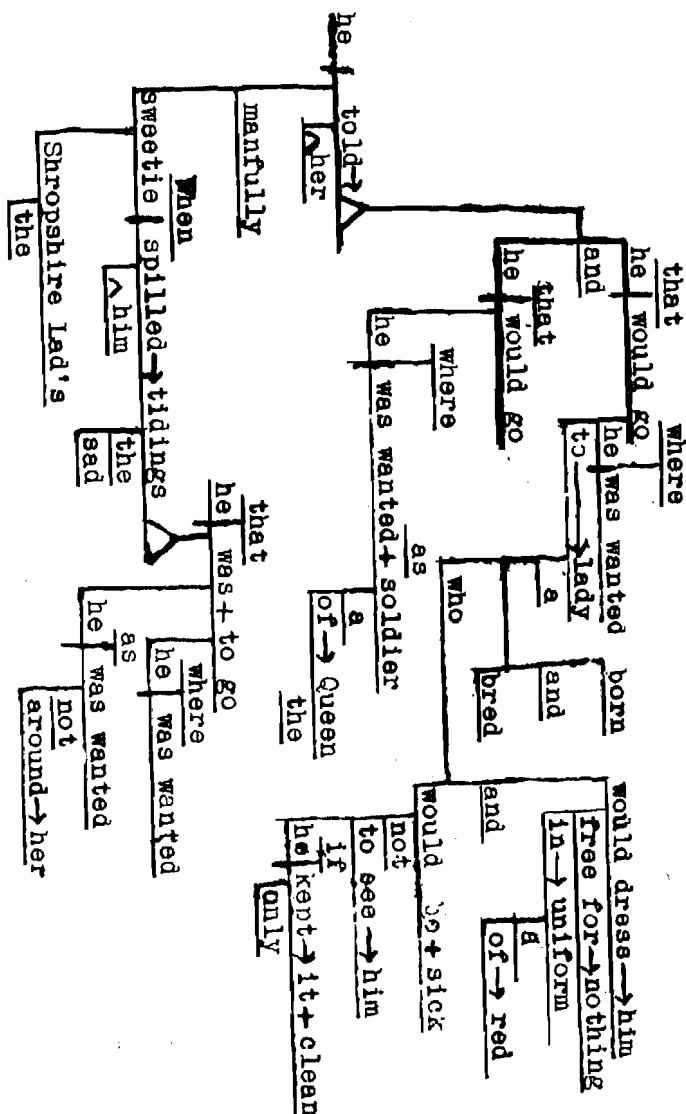
COMMENT ON GRAPH 6.—This graph also has its errors, viz., (1) the *as if* clause should have its base line extended to the left to an intersection with the vertical line from *would*, etc., of the main clause, or, if you prefer, turned into a hook line connecting with *would*, etc.—why, you may work out for yourself or ask your instructor—and (2) the base line below *Old Susan*, etc., should hang from *romance* instead of from *characters*—and the why of this you may also think out for yourself or get from your instructor; all of which may be termed making a teaching opportunity out of a transcriber's inadvertence. And with these corrections, the student should be ready to note:

- (1) That the elliptical expressions—i. e., those that can be implied from the context—in the *as if* clause and the *them to* infinitive phrase are indicated by the same symbol used to indicate the indirect object or an omission in a line of manuscript
- (2) That the nominative absolute *her eyes . . . fro* has no organic connection with the rest of the graph but that, logically, it is nearest allied to *read*, in that it suggests her manner of reading
- (3) That the group *You . . . way* is a non-sentence group having the function of a noun and equivalent to a noun clause in meaning. Note also the specific functions of *to act* and *way*, respectively
- (4) That the infinitive phrase *them to* can be compared profitably with the phrase *mare pick up*, etc. in Graph 5.
- (5) That *over* is graphed here as a subjective complement, whereas it might be just as well a part of the verb phrase, equivalent to *done* or *finished* or *completed*.

GRAPH 7

This graph shows the structure of a complex sentence made up of adverb, adjective, and noun clauses in different functions and arrangements. It contains one error, the omission of the division line between *who* and its compound predicate in the *who* clause modifying *lady* of the *where* clause modifying *would go* of the first clause of the compound

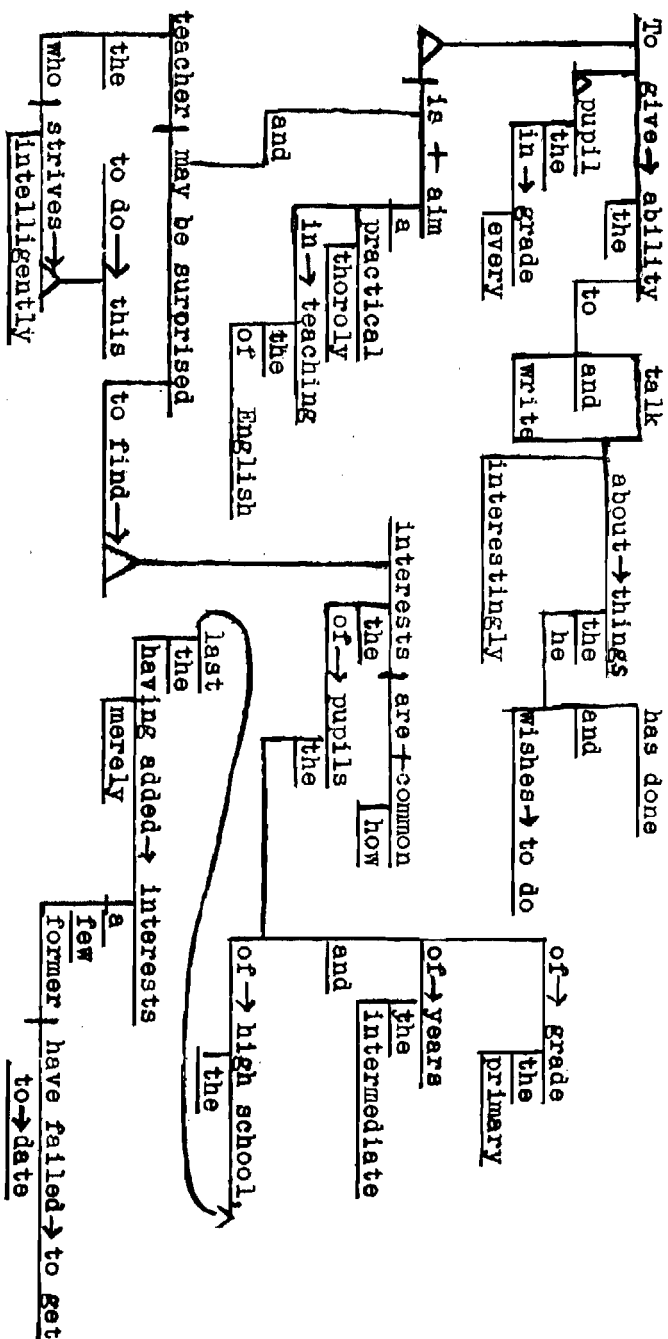
object of the main clause verb *told*. The sentence reads thus: *When the Shropshire Lad's sweetie spilled him the sad tidings that he was to go where he was wanted, as he was not wanted around her, he told her manfully that he would go where he was wanted, to a lady born and bred who would dress him free for nothing in a uniform of red and would not be sick to see him if he only kept it clean; and that he would go where he was wanted as a soldier of the Queen.*



COMMENT ON GRAPH 7.—In studying this graph the student should note:

- (1) That the clause *that . . . her* after *tidings*, object of the initial clause *when—her*, is graphed as making up with *tidings* a function group used as the direct object of *spilled*. This is a construction you had best scrutinize carefully since the *that* clause is sometimes mistaken for an adjective modifier, only the function or meaning being the key to their difference.
- (2) That the noun *that* clauses of the compound object of the main verb are put on a dipod this time, as is the other noun clause in the function group with *tidings* mentioned in (1) above
- (3) That (a) the *where* clause in the *that* clause with *tidings* in (1) above is shown as an adverb modifier of *to go*; that (b) the *as* clause just after it is shown as an adverb modifying *was*; and that (c) the infinitive *to go* is shown as a subjective complement after *was*. Both (b) and (c) are susceptible of different interpretations
- (4) That *soldier* is shown as a subjective complement after a passive verb, the *as* being merely a particle or word helping to make the expression appositive. The function of *soldier* here should be compared with that of *to make* etc. after the passive form *is reputed* in Graph 5 and the differences noted. If you can't see these as they exist in the two sentences, turn this clause into an equivalent clause with the verb active thus—*They want him as a soldier of the Queen*. The object, or one of the objects, in the active becomes the subject in the passive. Hence *he* will become subject of the passive and *soldier* will remain as the subjective complement.
- (5) That *free for nothing* in the upper right corner of the graph is represented as an adverb function group. The *free* is open to question. Suppose you experiment to determine its function by itself, especially the relation it will have then to *him* and to *for nothing*
- (6) That *Shropshire Lad's* is represented as an adjective function group with *the* modifying it—a disposal open to question since, to some, *the* modifies *sweetie* or is a part of the function group *the Shropshire Lad*, as is *Old* in *Old Susan* of Graph 6.

GRAPH 8



Graph 8 shows the treatment given a compound complex sentence containing an infinitive phrase as subject of one of the main clauses, and several examples of compounding. The sentence reads: *To give the pupil the ability to talk and write interestingly about the things he has done and wishes to do, is a thoroughly practical aim in the teaching of English, and the teacher who strives intelligently to do this may be surprised to find how common are the interests of the pupils of the primary grade, of the intermediate years, and of the high school, the last having merely added a few interests the former have failed to date to get.*

COMMENT OF GRAPH 8.—First, several corrections: (1) The division line is omitted between the *he* and its compound predicate in the adjective clause *he . . do* in the upper middle part of the graph. (2) The sign of the object of the preposition is left out before *English* in the modifiers of *aim* in the first main clause. (3) In the lower corner of the graph the vertical part of the hook line connecting *to date* with *to have failed* is omitted. (4) A *the* is omitted under *former* in the part mentioned in (3). Also different treatment is given to *the* and the infinitive phrase *to talk and write of* in the subject infinitive phrase of the first main clause, both adjective modifiers of *ability*. This is not quite an error, since the graph shows that both modify *ability*; but such a practice is to be avoided, as a student might get from it a notion that the two are modifiers of separate series, which is not true. With these remarks out of the way, the student should now be ready to note:

- (1) That the *and* connecting the two main clauses is put in on a sort of compound hook line the vertical ends of which indicate connection through the main verbs
- (2) That noun infinitives having objects are set upon dipods usually, and that other noun infinitives may or may not be so treated: but that adjective and adverb infinitives are treated like other modifiers
- (3) That (1) *talk and write* of the initial infinitive phrase, subject of first main clause, are compound elements of a phrasal infinitive *to talk and write about*, (2) *interestingly* modifies this phrasal infinitive, not *about*
- (4) That the phrases *of . . grade*, *of . . years*, *of . . school* make up a compound adjective function group modifying *pupils*
- (5) That (1) *last* is, actually, an appositive of *pupils of the high school* and is put where it is mainly because of space-conservation, something well worth learning; that (2) *having added interest* is a participle phrase with its object and modifies *last*; and that

(3) the adjective clause *former have failed . . . to get* modifies *interests*, with the relative pronoun *which* or *that* omitted (an ellipsis), which, if inserted, would be the object of the infinitive *to get* and demand different graphing.

GRAPHS ABOVE NOT COMPREHENSIVE. The sentences as graphed above do not contain all the kinds of structure and their representations by graphs that you will be expected to discover this term. They do, however, give you a fairly complete body of working principles and examples for treating ordinary kinds of structure, and from what is given here you should be able to infer the ways of treating other structures you will discover in your reading that are not quite like structures shown here. For warming up practice in sentence analysis and graphing, your instructor will perhaps assign you selected sentences exemplifying different constructions from the rich store of such to be found in Part 1 of the RTS. And then for advanced practice he will perhaps assign you certain items in the *Exercises in Graphing* section below, which are designed to give practice in graphing varied kinds of sentence structure. Further, your instructor will perhaps ask you to graph the resultant sentences in such exercises in sentence synthesis as he may give you from time to time. In such work you will be both architect and constructor or synthesizer of your sentence as well as expositor of its syntax; not only planner and producer of your synthesis but also projector and demonstrator of its structural aspects or syntax. Practice of this kind, which is practical thinking and planning, is also excellent preparation for actual writing.

SENTENCES FOR GRAPHING

1. When I meet the morning beam, or lay me down at night to dream, I hear my bones within me say, "Another night, another day."

2. If our writing is to stand any chance of being read and appreciated by persons whom we consider intelligent, we must attempt to write like intelligent persons.

3. After crossing the river and swinging round the mountain, I met a man who moved so slow with white-faced oxen in a cart, it seemed no harm to stop him altogether.

4. Dewey says that the moral task of man is not to create a world in accord with the ideal but to appropriate intellectually and in the substance of personality the meanings and values already incarnate in an actual world.

5. Lippman holds that the notion that the universe is full of purposes utterly unknown to man and utterly indifferent to him, is as outrageous

to one who is imperfectly matured as would be the conduct of a mother who forgot to give a hungry child its lunch.

6. With the first two divisions—inflections and sounds—we are not particularly concerned here beyond seeing to it that the words used have correct form and are spelled or pronounced conventionally, as the case may be.

7. The position of the adverb with regard to the verb is either in front of it, after it, or dividing it; with regard to adjectives and adverbs, usually before them.

8. With correct and effective syntax, which has a great deal to do with good sentence-sense and effective sentence-structure, we shall be greatly concerned throughout this chapter and this booklet, since the mastery of this phase of composition is very important and will stand one in good stead whatever his occupation is or whenever he thinks, speaks or writes.

9. The principles which determine this word-order are two: first, that ideas shall be expressed in the order of their logical sequence; second, that related ideas shall stand as close together as it is possible to get them.

10. This is the scheme of subject plus verb plus object or complement, the last depending on the use of the verb in each case, and is not departed from except in the case of interrogative and some exclamatory sentences.

11. It will be referred to hereafter as the sentence order, normal whenever its parts appear in the scheme noted above, and inverted or transposed whenever any part appears out of the regular order, which comparatively will not be often, since the average user's feeling for the normal order, especially in speech, is unusually strong and not to be departed from except for effects of style.

12. Were he to adopt a pet idea, as so many people do, and fondle it in his embrace to the exclusion of all others, it would be that the great want which mankind labors under at the present period is sleep.

13. In the graphs below we shall indicate the sentence-order by a horizontal line, a little heavier for the main clauses than for the subordinate, on which subject-element, verb-element, and complement-element are to have their positions respectively thus: subject—verb—complement.

14. As English is, comparatively, an uninflected tongue, having lost in the course of its history almost all its inflectional endings, it has been compelled to substitute for these the order of words in the sentence, word order, as it is commonly termed and will be designated in the pages.

15. The student will note that each of the infinitives above has a subject and that this subject is in the objective case; and further, that two of the infinitives have a complement and an object, respectively.

16. The person who hasn't time to be bothered over the question of what is in good use and what is not in good use, obviously may use slang very abundantly without realizing that he is doing so, for slang becomes slang only when it is projected against a background which is not slang.

17. The graphing system explained in the paragraphs below, which has been developed here after a good deal of experimenting, strives to keep in mind what has been said in this booklet as well as in the RTS, and in both the Krapp and the Wells, about word-order, both sentence-order and order of modifiers.

18. Perhaps the most convenient way to show sentence-structure is by means of a graph, which is, essentially, an arrangement of lines and symbols each of a given meaning, the whole showing the analysis of the sentence into its respective function groups, so that one may see at a glance exactly what they are, in the opinion of the person who makes the graph.

19. A complete verb phrase, whatever else it may be made up of, will contain either an infinitive or a participle preceded by the auxiliary verb or verb phrase needed to express the desired tense, mood, and voice of the verb represented by the infinitive or the participle.

20. As a means of exposition, a graph should have these characteristics—be as simple and practicable in structure and symbols as possible, comprehensive enough to show all the more common function-groups, and sufficiently coherent and consistent in structure and symbols not to mislead or confuse either the person who makes it or the person who studies it for information.

22. As infinitives are also verbals and have many of the combinations of sense and functions of the participles, the difficulty the student sometimes experiences in telling them apart, may be resolved by studying their sense and their functions along with their forms, since the form of the infinitive is never the same as that of the participle.

23. Just what that logical sequence may be under different conditions, cannot always be stated in advance or theoretically; but the student who masters the informal outline on *Sentence Elements* presented below will get a practical notion of what some of these may be under specific conditions, and can find other instances in the pages of the RTS and his other reading, voluntary or required.

24. If the phrase is elliptical and the word omitted is the preposition,

which is commonly omitted from certain adverb phrases expressing time of different kinds, place, weight, extent, measure, etc., the substantive object and its modifiers make up what is known commonly as the adverbial objective, a phrase having the function of an adverb with the substantive in the objective case.

25. Since the touchstone by which one tests a national English must have not a single facet but many facets, it will not do to dispose of any particular word or phrase which happens not to be in one's own dialect, or in the dialect that one approves, by saying *That isn't English*, for the touchstone of English must be one that will do more than draw to it, like a magnet, only speech of a single kind.

26. Though all the English dictionaries that industrious scholarship has seen fit to print were completely wiped out of existence and recollection, the language would remain, and the words comprising it would have as much authority and justification for their existence in the language as they have now, since dictionaries are in short and at best merely recorders of the facts of the language, not makers of language.

27. When independent elements and absolutes occur in sentence form, they should be graphed like any other sentence, in the normal order pattern; but when they occur in the form of single words, phrases, or clauses, they should be graphed as such, set off above the part of the sentence element they are most nearly connected with logically.

28. Since all the material in this booklet is to be regarded as experimental and tentative as well as supplementary, it has seemed advisable to organize a great deal of it in different outline forms, informal as well as formal, so that, in addition to being more easily accessible to the student, it will give him the opportunity of observing the functions and utility of the informal outline alongside of those of the more formal types.

29. Instead of teaching versification we must bring it to pass that every student at least takes pleasure in a good poem, that his ear detects appropriateness of word sounds to the sense and to each other, and to the under-pattern of the stanza, and that his sense memories are awakened, his emotions stirred, not merely titillated, and his awareness of life brought into vivid play.

30. In the graphs which you are to come upon several pages further on in this, you will be expected to discover and note how relation words—relative pronouns, prepositions, and conjunctions of both kinds—and introductory words, particles, and expletives are treated; to analyze the different treatments given the clauses—noun, adjective, adverb—and the

phrases—prepositional, infinitive, participial; and to note that noun phrases or clauses should be set upon a "dipod", a figure with an inverted Y for its vertical stem topped by an horizontal line, to distinguish them from adjective and adverb word-groups.

31. Though there is nothing essentially wrong with the trial-and-error method of getting thought, since sometimes it is the only method that may be depended on to get results, it is usually wasteful of time and energy, and hence should be discarded for more effective methods when the latter are available, as they are most of the time in graphing.

32. Your progressive adventures in thought-getting should help you to choose the better method tentatively in each individual experience; and you should form the habit of asking yourself, as Darwin is said to have done, what you know to start with, and what you may expect to learn as a result of the method you choose; being careful to check intelligently the results at each stage of the thinking activity, analytic or synthetic.

33. What I approve or what I disapprove in speech may be an important matter in determining my chosen relations to my fellowmen, but my choices do not exhaust the possible choices of the language, since, as even ungrammatical and incorrect English is still English, the person who chooses these ungrammatical and incorrect forms of speech, whether he does it knowingly or unknowingly, cannot be pushed completely beyond the circle that marks the limits of the English language.

34. When one is brought to see the grammatical system of a language spread out neatly on the printed page, even the system of a language like Modern English, which has relatively little grammar of the traditional formal kind, one is filled with amaze at the picture of order in complexity which it exhibits, and is almost convinced that the theological argument based on the notion of a design in nature would seem to apply even more convincingly to proving the existence of conscious design in language.

35. So long as slang possesses the clearly marked individuality which gives it its name and its typical characteristics, so long will the cultivated speaker struggle to keep it in its proper place, not by altogether refusing to use it, but by realizing when he does use it that he is indulgently forgetting or radically extending the limits which are ordinarily set as the bounds of generally acceptable cultivated speech.

36. If we admit that one can tell a little about character and some more about books from the face, it is the book on the table, or the magazine under the arm, or newspaper one is reading, that reveals one's men-

tal status to a curious observer; and it is the voice that denotes, more revealingly and more accurately than any other personal characteristic, a cultural classification, and distinguishes the golden from the gilded.

37. Dewey states that the history of thought shows how easy it is for folk to forget that science is after all an art, a matter of skill in conducting inquiry; and that it also reveals that those who are not directly engaged in the use of this art readily take science to be something finished, absolute in itself, instead of the result of a certain technique.

38. After the stars were all hung separately out for mortal eyes to see that cared to glance skyward, the one who did the hanging sat him down and became expository on how he performed the feat, somehow managing entirely to leave out the important facts on how he did the job—where, for instance, he got the ladder long enough to reach them, and how he made them incandescent, especially Mars, and what he hung them on when he got them shining there, eternally distant and luminous in the air.

39. When Voltaire, who was once obliged to exile himself in England, had set out to master the language and found that *plague* had one syllable and *ague* two, he expressed his disgust by saying he wished plague would take one-half of the language and ague the other.

40. Elbert Hubbard's *Message to Garcia*, a brief essay which is said to have been printed more times in America than any other piece of literature except the *Bible*, and which has been criticized severely by some teachers, and warmly defended by others, for its pedagogical message, has just one aim, namely, to make the reader admire Rowan's ability to do what he was told to do.

SECTION III. USING PUNCTUATION MARKS TO SHOW THOUGHT-RELATIONSHIPS

Punctuation, as you have perhaps learned already, is a mechanical means of indicating thought-relationships as these occur in sentence structure and syntax, of making writing clear in meaning and effective in expression. It is one of the conventions of written language and should not be considered apart from its function as a vital part in the process of communication. The different marks used in punctuation have accepted meanings which one must learn to recognize just as he recognizes the accepted meanings of words he hears spoken or sees in print. Moreover, like the meaning of most of these words, the meaning of a punctuation mark may vary in different contexts. Hence, skill in punctuating consists in using the different marks to bring out clearly and effectively the thought-content in which you use them. As the structure of a sentence always depends on the nature of its elements and their thought-relationships one to another, so punctuation is largely a matter of using symbols to reveal thought-structure and syntax. Since considerations of meaning and syntax always should come first, the student will find it good practice to punctuate only when it will help to make his meaning clear, and to use the punctuation marks that will best bring out the exact shade of thought and feeling he wishes to express. For the use of the student who wishes to learn to punctuate in this natural, rational way, the following outline is put in as a means of easy reference.

PRINCIPAL MARKS OF PUNCTUATION

CLASSIFIED ACCORDING TO THEIR FUNCTIONS IN MODERN USE

- I. FOR SEPARATING, TO PREVENT READING OF FALSE GROUPS: ALL MARKS except the hyphen, which is most of the time a word-joining, syllable-joining device, and should be thought of as such
- II. FOR ABSOLUTE SEPARATION BETWEEN SENTENCES: THE PERIOD ALONE
- III. FOR INDICATING SPECIAL RELATIONSHIPS OR CONSTRUCTION WITHIN THE SENTENCE
 - A. ONE MARK for
 1. COORDINATION, for which use
 - a. A *semicolon*, a specialized mark indicating strong separation, between

- (1) Two members of a pair or series of main clauses when
 - (a) These are not coordinated by a pure conjunction (*and*, *but*, *for*, *or*, *neither*, *nor*), even though the conjunctive adverb is present; or
 - (b) Even when the pure conjunction is present, if they are emphatic, long, or contain commas within themselves; and
- (2) Members of a series, even though below a main clause in rank, when length, emphasis, or the presence of other marks seem to demand it; but
- (3) Not between a modifier and what is modified

b. A *Dash*, a general mark for moderate separation,

- (1) To take the place of a semicolon in making a more effective grouping—e. g., The lights were out—all was quiet; it did not look as if she had planned to see him.
- (2) Between members of a pair or series to give special tone or emphasis—e. g., He was all in—played out—done for.
- (3) Before abbreviations like *e. g.*, *i. e.*, *viz.*, etc.
- (4) To indicate an abrupt breaking off of a sentence—e. g., Now, Ignatus Jones says—but why bring that up?

c. A *Comma*, a generalized mark indicating moderate separation,

- (1) Between each element of a pair where the conjunction is omitted
- (2) Before the conjunction of a series in the form *a*, *b*, *c*, whether *a*, *b*, or *c* is compound
- (3) Before a pair or series of main clauses joined by one of the pure conjunctions

2. INTRODUCING, in which use

a. The *Colon*, a specialized mark indicating strong separation, to introduce

- (1) The second of two main clauses (*a* plus *b*) arranged as a pair when *b* serves to explain *a*
- (2) A series of elements (of any grammatical rank) which is emphatic or contains semicolons
- (3) A single word or phrase when very special emphasis is desired—e. g., One word left out of the vocabulary of moguls: manners.

- (4) Quotations when they are long and emphatic
- b. The *Dash*, a general mark indicating strong or moderate separation, used
 - (1) Singly, to call particular attention to a word or word-group following it—e. g., The *naked* every day he clothed—when he put on *his* clothes.
 - (2) Doubly, at the end of a long element or a series, to introduce a statement concerning that element or series—e. g., There remain these three—*faith, hope, love*—but the greatest of these is love. See also RTS, 793
- c. The *Comma*, a general mark indicating moderate separation, used singly to introduce
 - (1) A word or a small group of words where emphasis is not desired
 - (2) Ordinarily, a direct quotation expressed as a complete sentence when the structure of that sentence is in the normal order; otherwise, the comma follows—e. g., (a) The boss replied, "*John will take the snatch team today!*" (b) "*John will take the snatch team today*", replied the boss. (c) "*John*", replied the boss, "*will take the snatch team today*".
 - (3) After the salutation to introduce the body of a letter that is informal or personal. Formal letters use the colon or the dash.
- 3. CLEARNESS, in which the comma only is used
 - a. Between any two parts of a sentence which might be improperly joined in reading
 - b. Ordinarily, after an adverbial clause which precedes the main clause where the thought-connection is *not close*
 - c. Before the conjunctions *as, since*, and a few others, when necessary to make their meaning clear—e. g., Ignatus intended to go fishing, as I was coming to work in his place. (Without the comma, *as* might easily mean *when*.)
- B. TWO MARKS FOR ENCLOSING, in which use
 - 1. The *Parenthesis*, specialized marks indicating strong separation, to enclose
 - a. A sentence-element to be read very specifically as a side remark,

provided the structure and sense of the context would not be destroyed were the element omitted

- b. An independent clause inserted in a sentence. Dashes will do if the inserted clause is short. Use neither capital nor period.
 - c. One or more complete sentences used as side remarks. Dashes will not do here. Use capitals and periods also.
 - d. Figures which mark the beginnings of elements in a series. Here the original punctuation of the series is not affected.
 - e. References to tables, pages, diagrams, etc., provided reference is not an essential part of a statement being made
2. *Dashes*, general marks indicating moderate separation, to enclose appositives or parenthetical elements where commas would be ineffective or parentheses undesirable—e. g., These three subjects—English, Education, Science—should be begun in the fall term
3. *Commas*, general marks indicating weak separation, to enclose
- a. Conjunctive elements, verbal or phrasal, as, "*for example*", "*to be sure*", "*in fact*", "*however*", etc.
 - b. A substantive in direct address
 - c. Certain names and dates
 - (1) A geographical name explaining a preceding geographical name—e. g., San Marcos, Texas
 - (2) A date element explaining a preceding date element—e. g., Tuesday, August 4
 - d. Any element out of its natural word-order
 - e. All appositives that are non-restrictive in meaning
 - f. All absolute phrases not at the beginning or the end of the clause or the sentence
 - g. All non-essential (non-restrictive) relative clauses or other adjective modifiers used parenthetically
4. *Brackets*, to enclose a remark of the writer inserted in a quoted passage. See RTS, 807.
5. *Quotation Marks*, to inclose
- a. The exact words of some one other than the writer, or of the writer when he quotes himself

- b. Each part of a quoted element which is broken into by such directive expressions as *he said*, *he continued*, etc.

Note. In *a* and *b* above use the single quotation marks to inclose a quotation within a quotation if the larger quotation is in double marks, and double quotation marks if the quotation is within the inner quotation. See RTS, 795-97

- c. Slang expressions and colloquialisms not in harmony with the prevailing diction in which they occur. Use these sparingly.
- d. Titles of chapters, of articles, of stories—of any sort of written work existing with other work in the same larger publication. Titles of books or of any separate unit—e. g., a pamphlet or magazine—should be underscored, though most newspapers prefer quotation marks.

C. The *Hyphen*, which is different in that it is a word-joining, syllable-joining device that as a

1. *Syllable-joining* device should be used

- a. At the end of a line (never at the beginning) to join part of a word to the remaining part written on the next line
2. Between syllables. As to which consult a dictionary for authority, never dividing a one-syllable word and rarely a two-syllable word; and as a

2. *Word-joining* device should be used to join two or more words

- a. To modify a noun following, except when the adverbial ending *ly* already shows the grouping—e. g., He was a *slow-paced* thing. He was a *slowly paced* thing.
- b. To form an adjective modifier, even though no noun follows, to avoid a false meaning—e. g., This is *all-important*
- c. To represent numbers below a hundred, or parts of a fraction
- d. The join common nouns which form thereby a new combination—e. g., Two *teacher-students* criticised a *lesson-plan*.

SECTION IV. USING THE OUTLINE TO SHOW THOUGHT-ORGANIZATION

The material in this section is intended to supplement that found in Chapter VIII of the RTS which has to do with the problem of planning the expository article. This includes limiting the subject to be treated, selecting and analyzing the material that goes into the treatment, and outlining or arranging the facts and ideas in the treatment so that they together will impress the reader or hearer as being an organically complete and reasonably adequate unit of communication. Though one may learn to write fairly well without knowing how to make an expository or analytical outline, the ability to make and use this type of outline is an important skill to have, both in getting thought from the printed page and elsewhere clearly and accurately, and in communicating it adequately and effectively to others. And since this is so, and since the RTS supplies no good specimen of the controlling-idea type of analytical outline, the best type for you to become skilled in making now, the outline below on *Making Outlines* is included for your study and reference.

MAKING OUTLINES

- I. **IMPORTANCE.** In all writing, but especially in exposition where the material is abundant or complicated, outlines are very necessary in that they help the student
 - A. Synthetically
 1. To determine the selection of his material
 2. To shape the organization of the material by bringing together things or thoughts which belong together logically
 3. To test the unity, sequence, and proportion of the several parts of the subject
 - B. Analytically, to get from the printed page an adequate and accurate notion or pattern of the organic thought-structure in a book, a chapter, or an article, which he may wish to use synthetically himself
- II. **KINDS.** Outlines in general are of two kinds
 - A. Running Outlines, which merely show sequence of topics or paragraphs, and are to be avoided in most instances as being ineffective and conducive to intellectual indolence
 - B. Expository or Analytic Outlines, which show not only sequence

but also logical co-ordination and subordination of topics or parts, and which are constructed in three forms or types.

1. *The Topic Outline*, in which the parts of the thought-structure are stated in the form of topics or phrases, and which allows one to be specific, but which is not so good generally as either
2. *The Complete Sentence Outline*, in which the parts are stated in the form of complete sentences, thereby compelling the writer to give specific information about their logical and grammatical relationships; or
3. *The Continuous Sentence Outline*, in which the parts are linked by some such exact connectives as *for*, *because*, *since*, etc., and which is a little harder to make than the others, but is especially useful in more difficult kinds of exposition and in summaries and briefs

III. CONSTRUCTION. In general the construction of an expository outline is an extension of the principle observed in the construction of a good sentence and includes

A. Division, which demands that

1. No topic shall stand alone, uncoordinated with another of equal rank
2. Every topic to be divided shall be unified—i. e., shall be the statement of a single point
3. No single topic shall itself cover the entire ground designated by the title
4. Every subordinate group shall cover adequately the single topic next above it in rank, and the grand divisions taken together shall cover the whole subject, as the parts of a sentence taken together make up the complete thought
5. The headings of any co-ordinate group must be the result of applying a single principle of division to the topic divided
6. Each topic shall be exclusive of every other topic except those to which it is subordinated, that there may be no overlapping
7. The topics of any co-ordinate group shall be arranged in a logical order, each leading by a natural transition to the next

B. Expression or Phrasing. In all *Expository or Analytical outlines*

1. The *Controlling Idea* should be placed between the title and the first grand division and should be in the form of a declarative sentence either
 - a. *Complete*—e. g.,

GOOD WRITING

Good writing consists essentially of a combination of (1) having something to say rather than having to say something, (2) effective thinking and development, (3) appropriate sentence structure, (4) accurate form; with the grand and other divisions arranged thus:

- I. *Having something to say requires that the writer choose a subject that*
 - A. *Can be developed adequately within the time or space limits allotted it*
 - B. *Made reasonably interesting to the reader by the qualities of realness and aliveness*
- II. *Effective thinking requires that the writer make his thought*
 - A. *Move steadily forward by organized, planned steps toward a predetermined goal or objective*
 - B. *Arrive duly and definitely at that definite goal or objective*
- III. *Appropriate sentence structure implies that the sentences be*
 - A. *Correct in structure, thus securing "sentence sense" by avoiding*
 1. *The half sentence*
 2. *The run-together sentence*
 3. *The and-and, the primer, and other kinds of immature sentences*
 - B. *Effective in form and rhetorical qualities by being*
 1. *Mature—i. e., having a variety of structure to fit the varying thoughts*
 2. *Concise—i. e., expressing the thought in accurate, pleasing words*
- IV. *Accurate form—i. e., correct in spelling, punctuation, grammar, etc.*
 - b. *In Part—e. g.,*

GOOD WRITING

Good writing is essentially a combination of

- I. **Having something to say** rather than having to say something, which requires that a writer choose a subject
 - A. That can be developed adequately within the time or space limits allotted it
 - B. Made reasonably interesting, etc.
 - II. **Effective thinking**, which requires, etc.
 - III. **Appropriate sentence structure**, which implies, etc.
 - IV. **Accurate form**, which means that his writing should be correct in spelling, punctuation, grammar, etc.
2. *The topics* of any coordinate group should be expressed
- a. Clearly enough to be fully intelligible
 - b. In parallel phrasing if this is possible
- C. **Formal Requirements.**
1. *Alignment, punctuation, and capitalization* should accord with customary outline usage
 2. The *following symbols* should be used
 - a. For grand division.....I, II, III, IV, etc.
 - b. For main divisions.....A, B, C, etc.
 - c. For major divisions.....1, 2, 3, etc.
 - d. For minor divisions.....a, b, c, etc.
 - e. For minute divisions.....(1), (2), (3), etc.
 - f. For further minute divisions.....(a), (b), (c), etc.
 3. The *introduction or conclusion*, if included in the outline, should be numbered; and there should be no division labeled "body" or "discussion"

SELECTION FOR OUTLINING

The article *Using The College Library* below was included in this booklet mainly to acquaint you with the possibilities of the library as the chief reservoir of thought you will come in contact with here, and to explain how you may tap it at will or need to supply you with information or diversion. The information the article contains should be of some use to you; suppose you show your practical mastery of the thought of it by making an analytical outline of its essential pattern, being careful not to lose the pattern in the mass of explanatory details. Your instructor will supply you such specific information as you need in attacking the problem. He may also have you write a review or precis of your results.

USING THE COLLEGE LIBRARY

If you were mentally alert enough to consult the current catalog before you signed up for this part of your work in English—and everyone should consult the catalog freely as a means of necessary orientation and self-protection during his college career—you have perhaps already discovered that the general purpose of the instruction in English is to train you to habits of accurate thought-getting and effective thought-presentation, and to give you an acquaintance with and an appreciation of the resources of your language and its literature. Now, this statement should not be taken to indicate or imply that you have not already had some training in these habits or some acquaintance with these resources. As a matter of fact practically all of you have had several years of this training, all of which will be of great help to you in doing the work and participating in the adventures in thinking, writing, and speaking that will be assigned you henceforward. And for this reason, among others, we shall not consume any more time for the present in discussing the nature of thought-getting, its different kinds, their sources, etc., but shall proceed at once to tell you something about the chief reservoir of thought that you should come in contact with here—the college library—and explain how you may tap this reservoir successfully at will in supplying your own thought-needs and purposes; for, after all, a significant index of your progress as a student or an intelligent person is to be found in your ability to use this or any other library in your pursuit of such ideas and entertainment as may be had from the printed page.

THE LIBRARY: UPSTAIRS

The College Library, as you have perhaps already discovered, occupies a large part of the ground floor of the Library Building and all of the second floor. On the latter floor are to be found (1) at the east end the head *Librarian's Office* and classroom, (2) in the middle part the *Reading Room*, (3) at the west end the books contained in the *Reference Library*. In the Librarian's Office are to be found the following reference series which you may need to consult occasionally: (1) the *United States Catalog*, containing in alphabetical and subject order a list of all of the titles to books in print up to and since 1928; (2) the *American Library Association Lists*, known as the *A. L. A. Lists*, containing recommended lists for private, public, and school libraries, with brief statements as to the nature and value of each title; and (3) the *Book Review Digest* series, containing excerpts from reviews of books

published and reviewed in the better publications at least as far back as 1915. This series is an important series, especially for keeping up with critics' opinions of important books that have been appearing in recent years. Books are listed alphabetically by titles and by authors and subjects, each item containing not only remarks about the book by competent critics and reviewers but also citations of reviews in the leading magazines, which may be found in the magazine volumes in the Reference Library downstairs, should one want more information or comment than is given in the *Book Review Digest* items themselves. Often reading these items is a sprightly adventure in information in itself, especially if the title under review is on a subject about which there may be differences of opinion.

Remaining to be considered on the second floor of the Library Building are the *Reserve Library* and *Reading Room*, both of which are important as having an influence on your adventures in thinking, writing, and speaking here, as well as on your college career generally. The Reading Room occupies most of the middle part of the second floor. It is furnished with tables and chairs and several dictionaries, and is one of the places where you are supposed to do your studying and reading when you are on the campus and not occupied in the classroom. It adjoins on the west side the *Reserve Library* in which are kept the *Reserve Books and Pamphlets*, which students are expected to consult almost daily, but at different times, in preparing their classroom assignments not in the texts and in doing the required collateral and supplementary or outside readings. You will perhaps have many occasions to use the Reserve Library after your adventure in thinking, writing, and speaking gets under a full head of steam. For the present we shall pass it by, to consider the nature and functions of the Main or Reference Library downstairs on the first or ground floor.

THE LIBRARY: DOWNSTAIRS

The Main Library—i. e., the book stacks on which loanable books not on the Reserve Shelves upstairs are kept, the Reference Shelves, the Magazine and News Racks, the Reference Librarian's Office, the Loan Desk, the Card Catalog, and the reading tables is on the ground floor of the Library Building. The book stacks are partitioned off from the reading tables by the Loan Desk, the Reference Shelves, and the Magazine Racks, which extend east and west across the room, so that in order to get a book out of the stacks you will have to fill out an application card, a procedure that will be described later on. The reference books, encyclopedias, dictionaries, etc. are on the reference shelf noted above, are

available to anyone wishing to use them in the room, but *are not to be taken from the library*. The small niche opening southward from the reading room is the office of the *Reference Librarian*. Here are kept, among other works of special reference, the different volumes of the *Readers' Guide to Periodical Literature*, an important source of information in the form of an index, alphabetical and subject, to the contents of more than a hundred important current magazines. As this series was begun in 1847 under the name of *Poole's Index to Periodical Literature* and has a new addition each month, it is a veritable cache of information, some of it unattainable elsewhere. "Each number of the *Readers' Guide to Periodical Literature*", says a descriptive pamphlet of it, "indexes in one alphabet the names of authors and subjects of articles and the titles of stories and plays. Poems may be found under the author's name or under the word "Poems", but not under the title. The material is arranged in two columns on each page, and the first word of each main entry is printed in heavy black type at the left hand side of the column. Sub-headings under any subject are printed in the middle of the column.

"If the meanings of the abbreviations used in an entry are not understood, they may be found by looking in the front of the *Readers' Guide*. The names of the magazines may be located under the heading, "List of Periodicals Indexed", which is arranged alphabetically by the abbreviated titles of the magazines. The other abbreviations are explained in the "Key to Abbreviations" which is printed at the end of the "List of Periodicals Indexed."

"References to articles in magazines may be looked up in the *Readers' Guide* under the name of the author of the article or under the subject of the article. Stories and plays may also be looked up under their titles. Poems may be found under the author's name and under the word "Poems", but not under the title. For each article indexed is given the name of the author if known; and the name, volume number, inclusive paging, and date of the magazine in which the article is found."*

THE CARD CATALOG

Another important cache of information in the Main Library downstairs is the *Card Catalog*, which stands just to the right of the Reference Librarian's office and is the Key to what books are in the library and where they may be found. The *Card Catalog* is a cabinet of wooden drawers, each with its label and pull by which it may be removed from

* Rowse's *How to Use the Library*, p. 11, 12. Copies of this pamphlet may be had from the Librarian's Office.

the frame (if you wish to consult the cards in it at length) and placed on the stand just to the right of it. This catalog and the index of a book are very much alike in that the latter is an alphabetical list of topics mentioned in it, together with the pages on which these may be found, while the catalog of a library is an alphabetical list of all the books in it, together with the information where these may be located on the general book shelves. Thus, the catalog may be expected to answer such questions as:

(1) Has this library a book by a particular author—e. g., Stanley Vestal, Edgar Lee Master, Robert Frost?

(2) Is there a book in the library with a certain title—e. g., *The Fighting Cheyennes*, *Fremont*?

(3) What books has the library on a given subject, such as for instance, Texas Folk Lore, American Literature, etc.?

Moreover, the Card Catalog shows how to find how the books are arranged on the general shelves, since there must be some definite order of arrangement if the books are to be located quickly and unmistakably by the loan desk force when they are called for by the student. For this purpose this library uses the well-known *Dewey Decimal Classification*, invented by Melvil Dewey when he was a student at Amherst College. According to this classification the whole field of knowledge is divided into ten main classes to each of which is assigned one hundred numbers as follows:

000-099—General Works, including encyclopedias, periodicals, etc.

100-199—Philosophy, including works on psychology, right living, etc.

200-299—Religion, including mythology.

300-399—Social Sciences, including economics, government, law, etc.

400-499—Language, including dictionaries and grammars.

500-599—Science, including mathematics, chemistry, physics, etc.

600-699—Useful Arts, including agriculture, engineering, etc.

700-799—Fine Arts, including sculpture, painting, music, etc.

800-899—Literature, including poetry, plays, etc.

900-999—History, including geography, travel, and biography.

Now, as you have seen, between 900-999 are the numbers which stand for histories. Among these, 970 is the number for North America—History, and 970.1 plus has to do with Indian Life. For instance, in this group is a very interesting book by George Bird Grinnell entitled *The Fighting Cheyennes*. Looking up this book in the card catalog, you will find its *call number* as designated at the upper left corner of its

card in the catalog—970.3—G 885 f—C. 1—(the last item meaning merely that there is more than one copy of this book in the library), all of which, if you wish to examine this book, you should write on your application slip, together with the other data called for on that slip, before handing it to the attendant at the Loan Desk. Again, suppose you wish to examine a book of biography, say, Allen Nevins' *Fremont*, the call number of which you will find designated in the catalog—B—F877n—V. 1—C. 1—which means that this title is to be found on the Biography shelf in the alphabetical order of F877n (the numerals and small *n* are of little importance to you but of much importance to the library assistant that goes to get the book for you) and that you wish Volume 1, Copy 1 of this title. Finally, suppose you are looking for a book of fiction (which, like a book of biography, has its special letter, F)—say, Phil Stong's *State Fair*, which you will find in the catalog either under "Stong, Phil" or under its title, *State Fair*, and which, when found, will bear the call designation F—S . . . whatever the numbers are in the designated classification. And with these explanations, we are now ready to start you out on a specific adventure in getting information from the library.

LOOKING UP KIT CARSON

Suppose, then, in glancing over the bulletin board in the reading room downstairs on which the librarians usually display for news and circulation purposes the jackets or "blurbs" of late accessions—suppose your eye has chanced on a colorful jacket bearing the title *Kit Carson* in heavy capitals over an inch high with this comment from the *Outlook* in smaller type, "As thrilling a story of the pioneer days as one can find within a book"; and this in its turn is followed by *Stanley Vestal* in smaller capitals about a half inch high, under which is a lithograph showing two frontiersmen and an Indian riding west as if they intended to go places and see things pronto. Perhaps you have heard something or know something of Kit Carson already. At any rate, if you read the following paragraph on the flap of the jacket above describing "the happy warrior of the Old West", you will probably want to read more about him:

"Kit Carson was the Soul of the Old West. He killed twice as many men as Billy the Kid, yet he was not a gunman, or a bad man. His endless journeys through the wilderness made the fabled wanderings of Odysseus seem week-end excursions; his humanity rivaled Robin Hood's; his chivalry, Sir Galahad's; his coolness against hopeless odds surpassed

the old Norse heroes'; while his prowess in innumerable battles would have made Achilles envious."

Proud words! you say. And so you go over to the Card Catalog to get data about the book. As you know by now, you may find it listed either under title or under author. You decide to look it up under title and draw out the catalog drawer containing the *Cars* heading. Here you find the call number B—C239v in the upper left corner of the card, with the title *Kit Carson: The Happy Warrior of the Old West. A Biography. By Stanley Vestal*, to the right in the middle of the card. More, you see a notation on the card to the effect that there are five copies of it in the library. This is good news, and so you proceed to fill out an "outside" application slip which you have found in the rack on the card case table and take your slip over to the Loan Desk. There, after a moment's inspection, an assistant hands your slip back to you with the information that the books are upstairs in the *Reserve Library* on the Sophomore Reading List, which means that you may have the book only for a two-hour period in the reading room upstairs or over night, provided some soph has not already taken it out for the two hours or reserved it for the evening. You decide then that you will see what else may be found out about Kit Carson in the different reference works downstairs.

As your main reference stay in the past has been an unabridged dictionary, you look around to see what dictionaries are available. There are, for instance, the *Webster's New International* and the *New Standard*, old friends perhaps of yours, in both of which you will find a brief mention of "Christopher Carson, usually known as 'Kit'," but not enough to satisfy your thirst. Also, there is the *Century Dictionary and Cyclopedia*, which contains, you find, a volume entitled *Proper Names* that is worth investigating. It has only a short notice of "Kit", though: and so you decide to search for information in different encyclopedias—the *Nelson's Loose Leaf*, the *New International* and, finally, the new *Encyclopedia Britannica, 14th Edition*. You find some interesting material in all of these, and as the *Britannica* is said to be the newest among these, you decide to take some notes from the article on Kit Carson in it. You find that he attained national fame as the guide of Fremont on the latter's exploring expeditions of 1842 and 1843-44, and on his California expedition in 1845-6; that he took a prominent part in the Mexican War, and in 1854 he became Indian agent at Taos, N. M., rendering valuable services to the nation until his death in 1868; also, that he was known as the "Nestor of the Rocky Mountains" and occu-

pied in a later period of "American pioneer history a position somewhat similar to that held by Daniel Boone earlier, as the typical frontier hero and Indian fighter"; and that there are biographies of him by E. L. Sabin and Blanche C. Grant, neither of which you could find cards for in the Card Catalog.

As there seems to be no life of Carson available downstairs, you decide you will see what may be found out about him in other books, before you look up what may be found in the *Readers' Guide to Periodical Literature*. You have just learned from the Britannica article that Kit was Fremont's main guide on the latter's epochal exploring expeditions of the forties, which had a great deal to do with bringing the upper Southwest and the far West safely into the union; and you suspect that there should be a good deal about Kit in the two volumes of the *Fremont* mentioned several paragraphs above. And so you fill out an "inside" slip for the volume of the *Fremont* containing the index, which is usually the last volume of a series. Volume II lists him as being mentioned in an aggregate of thirty-one pages, the larger number of them in Volume I. You read a few of the citations in the volume in hand and decide that in these volumes is at least a good deal of usable material, to be got when you settle down to actual, purposeful reading. You close the book after making a note of it for your tentative bibliography or prospective reading list, and put it into the slot just to the left of the Loan Desk, but not before the subtitle—*The West's Greatest Adventurer*—has suggested to you that the card catalog should contain a list of books available on pioneer life in the West and therefore have material on Carson. Your surmise is correct, as there is a complete list on that subject in the Librarian's Office upstairs* and a partial list in the card catalog, under the heading *Frontier and Pioneer Life*. You decide to consult the card catalog under this heading.

Here you find a number of promising titles, e. g.,

Beckwourth, Jas. P.: *Life and Adventures of*. A wonderful yarn about a Virginia mulatto who went west, was a Crow chief for many years and had all sorts of adventures, some of them with Kit

Cody, W. F.: *Life and Adventures of Buffalo Bill*

Cook, Jas. H.: *Fifty Years on the Old Frontier*

Fitzpatrick, Thos.: *Life and Adventures of*. "Broken Hand" and

* This list is available to students at all times during library hours. In most cases, however, the instructor will consult it before giving the student an assignment, as this economizes time and energy.

"Whitehead", as he was called by the Indians, was Carson's first trapper "partisan" or employer, and the two were thrown together often in their adventures in the West

Parkman, Francis: *The Oregon Trail*. A book you are perhaps already familiar with, but worth re-reading

Paxton, Frederick: *History of the American Frontier*

Ruxton, Geo. F.: *In the Old West As It Was in the Days of Kit Carson and the Mountain Men*. A thinly veiled romance by an Englishman who scoured the continent from Canada to Mexico, associating with "many redoubtable characters—Kit Carson, Bill Williams, the Bents, the Subletts, Joe Meek, St. Vrain, Fitzpatrick, Killbuck, LaBonte"

Wheeler, Homer: *Buffalo Days*. Sketches from the author's life which was spent as an army officer on the plains for a number of years after the Civil War. Contains pictures of some of Kit's contemporaries

Of course there are other titles, but these will be enough for the present; and so you decide to risk your judgment on the *Ruxton*, which you fill out an outside card for and secure the book at the loan desk. Then you sit down to run through the introduction to see if it disappoints your expectation. It does not; and after a few minutes of reading it you decide the book will do to take to your room overnight at least, and that, meanwhile, you will try your luck with the *Readers' Guide*. So you find yourself next in the Reference Librarian's office at the *Readers' Guide* table.

Here you decide you will start at the farthest back, the *Poole's Index Abridgement*, 1815-1899. Among several citations, some to magazine volumes not in the library, you find these two items which are available:

A Ride With Kit Carson Through the Great American Desert and the Rocky Mountains. G. D. Brewerton, *Harper's* 7:396. II

Kit Carson: A Missionary to the Far West. A. L. Shand. *Living Age* 221:678

The figures after the name of each magazine refer to the number of the volume and the page on which the article begins, respectively. Looking up the first item, you find it contains twenty-eight pages of small type and some fine old lithographs as illustrations; and the second item, though without illustration, contains a good deal of usable material. Thus encouraged, you turn the older volumes in at the loan desk, and go back to the volumes of the *Readers' Guide*.

Running through the volumes of the *Readers' Guide* since 1910, you find the following items available:

Kit Carson, Last of Trailmakers. C. M. Harvey. *Century* 80: 871-80. Oct. 1910

Laurels for Kit Carson, Pathfinder, il. por. *Lit. Digest* 87:40-4. Oct. 17, '25

Kit Carson: the Happy Warrior of the old West. By S. Vestal.

Review by E. L. Sabin. *Sat. Rev. of Lit.* 4:817. April 28, '28

All of these articles are interesting and instructive. The first gives you a little of his early romances with the Indian maidens who became his wives in turn and who were followed in time by sprightly Josefa Jaramillo, belle of the vale of Taos. The second gives you similar material with a reproduction of the MacMonnies equestrian statue of Carson in one of the parks at Denver, Colorado, and pictures of Kit at different ages; while the third is a review of Stanley Vestal's *Kit Carson* (the latest authoritative biography of him, already spoken of as being in the *Reserve Library* upstairs), by E. L. Sabin, author of *Old Kit Carson Days*, a volume now out of print.

With all this material in sight, you are now ready to make out your tentative bibliography or prospective list of readings, which, for the present, you may put on cards, each item on a separate card; or on a page of your notebook, headed and listed something like this:

Tentative Bibliography: Kit Carson

A. Sources in Books

Beckwourth, Jas. P.: *Life and Adventures of*

Cook, Jas. H.: *Fifty Years on the Old Frontier*

Fitzpatrick, Thos.: *Life and Adventures of*

Nevins, Allan: *Fremont*

Parkman, Francis: *The Oregon Trail*

Ruxton, Geo. F.: *In the Old West*

Vestal, Stanley: *Kit Carson*

Wheeler, Homer: *Buffalo Days*

B. Sources from Magazines

Brewerton, G. D.: *A Ride With Kit Carson, etc.* *Harper* 7:206

Harvey, C. M.: *Kit Carson, Last of Trailmakers.* *Century* 80: 871-80. Oct. 1910

———: *Laurels for Kit Carson, Pathfinder.* *Literary Digest* 87:40-4, Oct. 17, 1910

Sabin, E. L.: Review of *Kit Carson: Happy Warrior*, etc. *Saturday Review of Literature* 4:817, April 28, 1928

Shand, A. L.: *Kit Carson: A Missionary*, etc. *Living Age* 221:378

With such a bibliography in your notebook, you are now fairly well prepared to do some adventuring in getting and communicating thought on any of the following subjects having to do with Kit Carson's history:

1. Kit Carson's Matrimonial Adventures
2. Kit Carson's Services in Enlarging the Area of the United States
3. Wherein Kit Carson Surpassed his Contemporaries, Jim Bridger, Fitzpatrick, et al.
4. Kit Carson's General Attitude toward the West Pointers
5. Trapper's Life as Revealed in *Kit Carson* (the book)
6. The Odyssey of Kit Carson *vs* that of Ulysses

No doubt you would derive a good deal of interest and information from developing one of the topics mentioned above, from material in the library and ten to fifteen pages long, with the usual outline and bibliography. The chances are, however, that you will not be given that opportunity soon, since, as has been said already, most of the Kid Carson material is on the Sophomore Reading List and therefore not easily accessible to you. Besides, your instructor will probably wish you to make investigations and reports on other topics that he thinks more profitable to you at this stage of your career. At any rate, the information given you in the pages immediately preceding can be made of service to you in any investigation in the library that you may undertake.

SECTION V. PREPARING READABLE MANUSCRIPT

The beginning writer should never forget that his reader will be strongly affected, favorably or unfavorably, by first impressions. Hence he should strive to make his manuscript readable and as neat in physical appearance as possible. For no matter how interesting or original or important the ideas may be, if the pages are out of order or illegibly written, or contain here and there blurred erasures or other signs of haste, carelessness, or indifference, the composition as a whole will create an unfavorable impression, a possibility the inexperienced writer should avoid whenever he can. Now, to secure this favorable first impres-

FIGURE 1

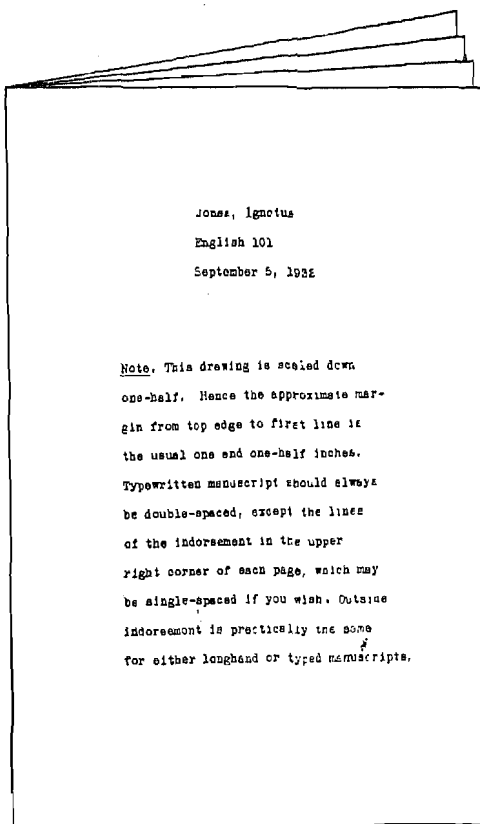
<u>If in longhand:</u>	Jones, Ignotus English 101 Sept. 25, 1932
<u>About Your Alibi</u>	
<p>"Alibi," as used here, is to be understood, not in the usual sense, but in the special sense in which Benito, our janitor Mexicano, tells me he and his compadres use it when they are feeling <u>poco bravo</u>; that is, in the sense of a "mustache", either <u>el grande</u> or <u>la chiquita</u>, as the fates Medelian may have decreed. Wherefore ensues this piece of folk-lore which Benito related to us yesterday as he tarried under the Science Building scrub oak for the <u>cigarito</u> that refreshes.</p>	
<u>If typewritten:</u>	Jones, Ignotus English 101 September 25, 1932
ABOUT YOUR ALIBI	
<p>"Alibi", as used here, is to be understood, not in the usual sense, but in the special sense in which Benito, our janitor Mexicano, tells me he and his compadres use it when they are feeling <u>poco bravo</u>; that is, in the sense of a "mustache", either <u>el grande</u> or <u>la chiquita</u>, as the fates Medelian may have decreed. Wherefore ensues this piece of folk-lore which Benito related to us yesterday as he tarried under the Science Building scrub oak for the <u>cigarito</u> that refreshes.</p>	

sion, the beginning writer should take pains to make his manuscript as readable as practicable. As most of the means for doing this have been given, either in the sections above or in the RTS, pp. 798-818, nothing more remains to do here except to supply for your study and reference two reproductions from a mythical essay *About Your Alibi*. Figure 1 shows a first page with necessary indorsements in both the longhand and the typewritten form. Pages following this differ from it only in the omission of indorsements and titles. The margin at the left is usually one and one-half inches; margins at the top, the right, the bottom, one inch, approximately. Space of one line should be left between the title and the first line in both forms; and the first line of each paragraph should be indented one inch in longhand manuscripts; begun flush or indented five spaces in typewritten manuscripts. The latter should always be double-spaced, the

typographical errors neatly corrected in pencil or black ink.

FIGURE 2

Figure 2 shows the outside indorsement of a page of manuscript which has been folded once, either lengthwise from left to right or crosswise from bottom to top, and stood on end, folded edge to you in either case. Study of these reproductions in connection with the instructions given you in the RTS should enable you to prepare your manuscript in acceptable form. If you need any specific additional instruction your instructor will be glad to supply you with it.



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