MANUAL AND NOTEBOOK
FOR
ENGLISH COMPOSITION

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SCOTT, FORESMAN AND COMPANY
CHICAGO NEW YORK

PREFACE

This book is the result of an attempt to supply helps toward the teaching of English composition that are not furnished by the textbooks of rhetoric. The first part, the MANUAL, contains information that students of composition should have at hand, the dictation of which would needlessly consume many class periods. The second part of the book, which alone has any claim to originality, is the NOTEBOOK. Its use is fully explained in the Introduction.

The final form in which the book appears has been determined with the help and advice of several members of the department of English in the University of Texas, who have been using in their classes with marked success the system of theme-correction recommended here.

For the rules given in the treatment of such subjects as Grammar or Diction it is almost impossible to trace all obligations to their real source. At the beginning of each division of the NOTEBOOK we have indicated those standard textbooks that we have found most helpful. For further aid in the preparation of the *Manual and Notebook* we owe many debts of gratitude. Several special obligations are acknowledged at their proper places in the text. Particularly do we wish to thank Mrs. Jessie Goddard McKinlay, of Portland, Oregon, for her careful reading of the manuscript and for her many helpful suggestions.

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Austin, Texas
March, 1917

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INTRODUCTION

This *Manual and Notebook for English Composition* contains the usual material to be found in the best handbooks of composition. By the use of definition, injunction, and example it treats the most important matters of English grammar, sentence structure, punctuation, spelling, and diction. It enlarges, however, the plan of the conventional manual of composition: it combines with the matter of the usual rhetoric a Notebook in which students may be required to record the errors they make in their themes.

Use of the Notebook is very simple. In the text, which is divided into five parts—(1) Punctuation, (2) Spelling, (3) Sentence Structure, (4) Grammar, and (5) Diction—the general principles of each of these subjects are set forth. At the end of each of the five divisions are a number of blank pages intended for recording the errors that the student makes in these forms of composition. These blank pages are ruled down the center. In the column on the left (under the heading "Error") the student should write the incorrect form of every sentence in his theme that contains an error, and in the column on the right (under the heading "Correction") he should record the correct form of the sentence. The student should, furthermore, be required to find in the Notebook the rule or injunction his error violates, and to set down, with the date of the theme, the number of the section that deals with his mistake.

The following model form of a corrected page illustrates the use of the Notebook:

DICTION

(Error)	*(Correction)*
Jan. 9	§ 256
This fact is believed *universally by all.*	This fact is believed *by all.*

In the case of spelling, the procedure may be varied; usually it is necessary to record no more than the word misspelled in its incorrect and correct forms. The following model may be used for Spelling:*

SPELLING

(Error)	*(Correction)*
Feb. 3	
prep*e*ration	prep*a*ration

The advantages of correcting themes in this manner are obvious. With the rules immediately at hand in the same book, and even within the space of a few pages from the place where he records his errors, the pupil should be able to make correction of his faults with ease and accuracy. By separating his incorrect from his correct matter, and by grouping his errors under definite heads, he should be able, also, to see more clearly the direction his errors take than he would do if he should merely leave them scattered over many pages of theme paper. Classification of his mistakes should show the student quite as much what he does not need to study as what he needs to study diligently. If he finds at the end of the term that he has made many errors of punctuation, but that he has written down few corrections in the section of the NOTEBOOK on "Grammar," he will know that he should spend his time in the review of the rules of punctuation rather than upon the further study of grammar.

The NOTEBOOK provides, furthermore, a satisfactory basis for conference between student and instructor, and saves the time of both in this personal instruction. The student, who has been directed to come to conference with the entries in his NOTEBOOK posted up to date, can show the instructor immediately what errors he has been unable to correct. In all cases the student should be required to have recorded, before he comes to conference, all his mistakes, even if he has not been able to complete the "Correction" column in his NOTEBOOK. The instructor can then proceed without delay to the correction of the sentences that have given trouble. The student should, of course, bring to conference his themes for reference.

The text of the NOTEBOOK confines itself to a consideration of correctness in grammar, spelling, punctuation, sentence structure, and

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* Some teachers object to having students copy misspelled words, even though it be for the purpose of correcting them. Such teachers may have the work in the left-hand column omitted, or some mnemonic device such as the following may be used:

(Error)	*(Correction)*
Feb. 3	
Cf. prepare	preparation

diction; and the ruled sheets are intended for the correction of offenses against the general principles of accuracy and good use. Many matters of composition that an instructor will want to call to the attention of his class are not included in the NOTEBOOK; many offenses against straight thinking and clear expression that his students will commit are covered by none of the rules. Emphasis has been thrown upon the fundamental matters of composition—the crude and mechanical matters of accuracy. In these things the majority of students must be diligently instructed the greater part of the time. For systematic instruction that seeks to bring students to the point where they can spell correctly, punctuate accurately, and use good grammar, clean diction, and a clear sentence structure, a manual that clearly sets forth the most important principles of good form and clear expression is as necessary as is constant practice in writing. The manual and the student's writing, in the actual practice of instruction, too frequently become separated. The result is discouraging to both student and instructor. Practically all students need to have the relation between the injunctions in the handbook and the errors in their themes pointed out; most students, too, need to be shown more than the nature of their errors: they must be made to correct them. It is, indeed, only the exceptional student who by his own effort analyzes the mistakes in his writing with sufficient understanding and interest to avoid making the same errors again and again.

The attention that students usually give the revision of a theme is very small in comparison with the time and care the instructor has devoted to pointing out the mistakes in the theme. The methods usually employed for keeping students up to the mark in revising their writing have obvious disadvantages. That the plan of having students rewrite their faulty themes doubles the work of the teacher—if he actually does read the second copy—is an objection which might be ignored if the benefit that comes to the student through rewriting were at all commensurate with the time and labor the instructor must devote to the task. But rewriting gives the student full opportunity, in every case, to dodge the issue of his errors by composing sentences that evade the difficulties raised in the first form. It is true, of course, that in a large number of instances an entire recasting of the sentence is just the remedy to remove the fault—in the case of awkward sentences, for instance; but students frequently take advantage of this fine principle of revision to save themselves the trouble of distinguishing between *its* and *it's!* The second theme, moreover, often displays new faults that cannot be corrected without a further revision or rewriting. This process may become an endless chain. Marginal correction of errors in the text of a theme students do not usually take very seriously. It is always easier for the student to say, "I don't know how to correct this sentence" than it is for him to take the trouble to find out what is wrong with it and make it right. Avoidance of the difficulty easily grows into a habit.

A student may, however, be prevented from falling into this habit, or he may be broken of the habit if he has caught it, by being required to group and record his errors conveniently near the explanations of them. It is for this purpose that the present NOTEBOOK has been prepared. It provides a means of easy reference for discussion of common errors in English speech and an apparatus for assembling close to the injunctions the offenses against them that the student may commit; moreover, it allows him little chance to avoid the responsibility for his sins of construction.

The principles of grammar, diction, punctuation, and sentence structure considered in the NOTEBOOK have been treated with a deep respect for the demands of present-day standard usage, but not, it is hoped, with too high regard for pedantic purism. Since English is a living, and therefore a changing language, the question of good use is in many cases today undecided. The strictest exactions of an excessively formal standard of speech have been softened by some concession to usages that have grown reputable, even if they have not yet received the full approval of over-strict purists. This has not been done to strain unduly the quality of mercy toward colloquialism, but in the belief that setting the standard upon too artificial a base frequently turns the interest of intelligent students from the study of composition, and lessens their respect for any sort of standard in speech. If the teacher of composition hopes to develop in his pupils a language conscience, which is the greatest spur of ambition toward acquiring good form in speech and writing, he should put before them a clear exposition of the nature of the standard written language, and he should make plain to them the difference between its nature and that of colloquial language. The teacher of composition is not always of sufficient linguistic broad-mindedness to admit the artificiality and highly developed formalism of our standard written language; and he does not always know how widely it differs from the language many of his students are accustomed to hear and to use everywhere outside of the classroom. Leading a student away from the illogical, clipped sentence form, from confusion of grammatical numbers, and from the loose use of words of his everyday speech up to a clear and finished expression of his ideas and a discriminative use of words, is more easily accomplished if the student is aroused to a respect for a reasonably based standard the nature of which he understands, than if he is continually threatened by the stick of appeal to blind authority unreasonably far removed from his own experience in language. A sense of pride in his speech, as great as his sense of pride in his clothes, will make a student want to grasp the nature of the errors he makes, and to discard his vulgarisms.

Injunctions against incorrect forms of speech have necessarily to be expressed by the use of the negative imperative. The study of composition differs from that of any other subject in the school program of studies in that it does not start at the beginning of the subject, and in that it is more largely corrective than it is constructive: corrective of the speech that the majority of students use all the time they are not writing papers as classroom tasks, and that they have used for many years before they began the study of composition. The teacher's explanation of the reason for the necessity of the weeding-out and substitution process in acquiring an easy use of the standard language should, however, keep the student from looking at a textbook of composition as only a collection of "don'ts" that bear no relation to his life beyond the examination set at the end of the course. Such a sympathetic treatment at the hands of understanding teachers will, it is hoped, make this book a very useful adjunct to the successful training of students in the fundamentals of English composition.

Next to the inspiration of a powerful teacher, the greatest incentive toward good writing is the practice of reading. To provide this necessary complement to an effective course in writing, there is presented in the MANUAL a comprehensive list of books from which teachers may choose the reading they will require of their students.

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PART ONE

MANUAL

SYMBOLS USED FOR THE CORRECTION OF THEMES

1. The following symbols are in general use by English teachers for the purpose of indicating errors in themes. They are arranged according to the part of the Notebook in which the errors should be corrected. After most of the symbols will be found the numbers of the sections in which the errors they represent are discussed.

No code of symbols can be made to indicate all possible errors. If the instructor wishes to be more definite in the marking of a mistake, he may refer directly to the proper section in the Notebook.

Large matters of style and arrangement, grouped here under the heading "Miscellaneous," cannot, as a rule, be corrected in the Notebook.

1. Punctuation

P. = Faulty punctuation [§§ 7-93].
Cap. = Use capital letter [§§ 83-93].
L. c. = "Lower case": use small letter [§§ 83-93].
Quots. = Use quotation marks [§§ 67-73].
Ital. = Use italics (in written work underscore once) [§§ 80-82].

2. Spelling

Sp. = Faulty spelling [§§ 94-117].
Syl. = Improper syllabic division [§§ 109-116].

3. Sentence Structure

S. = Faulty sentence structure [§§ 118-169].
S. U. = Violation of sentence unity [§§ 126-135].
S. C. = Violation of sentence coherence [§§ 136-151].
S. E. = Violation of sentence emphasis [§§ 152-169].
Bal. = Lack of balance in sentence [§§ 148-151].
Cl. = Lack of clearness [§§ 136-151].
Ref. = Faulty reference [§§ 137-141].
Tr. = Change position of word or phrase.
K. = Awkward sentence order, construction, or phrasing [§§ 166-169].
∧ = Something omitted.
δ = Omit.
Pt. V. = Violation of point of view [§ 148].

4. Grammar

Gr. = Faulty grammar [§§ 170-239].
C. b. = "Comma blunder" [§ 172].
Frag. = Fragmentary sentence [§ 171].
T. = Wrong tense of verb [§§ 220-229].

5. Diction

D. = Faulty diction [§§ 240-269].
Rep. = Objectionable repetition of word or phrase [§ 259].
Tg. = Tautology [§ 256].
Red. = Redundancy [§ 255].

Fig. = Faulty figure; mixed metaphor [§ 267].
W. = Passage "wordy" [§ 257].
Ch. = Poor choice of word. The word marked "Ch." may be in perfectly good use; attention is called by this symbol to the fact that in this instance the word is not well chosen to express the meaning the writer evidently intended to convey [§ 252 and in general §§ 253-269].
F. W. = "Fine writing": pompous or pretentious language [§ 261].
Coll. = Diction too colloquial [§ 250].
Wk. = Diction weak or colorless [§§ 253-261].
Id. = Faulty idiom [§ 246].

6. Miscellaneous*

U. = Lack of unity in the theme as a whole.
C. = Lack of coherence in the theme as a whole.
E. = Lack of emphasis in the theme as a whole.
¶ U. = Lack of unity in the paragraph.
¶ C. = Lack of coherence in the paragraph.
¶ E. = Lack of emphasis in the paragraph.
? = Doubt as to the correctness or soundness of the subject-matter.
¶ = Make paragraph division.
No ¶ = Do not make paragraph division.
MS = Manuscript illegible or otherwise faulty.
1, 2, 3, etc. = Arrange as the numbers indicate.
X = Obvious error.

SUGGESTIONS AS TO SUBJECTS FOR THEMES

2. In the choice of a subject for a theme a student should be governed by several considerations. He should be sure, in the first place, that the topic is one that he is capable of discussing. If he does not know enough to write about it immediately, he should consider whether he can inform himself about it in the time he has before he must hand in the theme. He should also choose a subject that may be adequately treated in the space that he intends to devote to his theme; hence he should see to it that his subject is strictly limited. As a rule, students have a tendency to choose subjects that are too general. Many volumes are usually required for the complete treatment of a general topic. In a short theme adequate treatment can be given only to particular and definitely limited subjects.

Students should, above all, choose things to write about that interest them. The most interesting subjects are those that make their appeal because of their live, human quality, or because of their nearness to interests that students have already established, or because of their relation to the writer's acquired experience in life.

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* For the correction of these miscellaneous errors more recasting of the whole theme is usually necessary than can be done by entering the mistake in the NOTEBOOK. For this reason no place has been assigned in the NOTEBOOK for units of composition larger than the sentence.

After a subject has been chosen, the student must find an appropriate title. This should always be as short as is consistent with clearness and interest, and should usually be stated in the form of a noun and its modifiers.

The subjects given below are merely suggestions. It is hoped that they may serve to call to mind suitable subjects that the student may not otherwise think of.

A. SUBJECTS FOR EXPOSITION

An account of the condition of a certain organization; e.g., "The Present Condition of Our Football Team."

An account of your ideal of anything; e.g., "My Ideal of a Gentleman."

An account of any crop; e.g., "The Raising of Corn."

An account of the cause of some great public disturbance; e.g., "The Cause of the Recent Street Car Strike."

An explanation of the construction of a scientific instrument; e.g., "The Micrometer Caliper."

An account of the manufacture of something; e.g., "The Making of Blankets."

An explanation of the qualifications desirable in a man holding a certain position; e.g., "The Qualifications of a Good Doctor."

An explanation of some artistic process; e.g., "The Making of a Charcoal Drawing."

A comparison of the life in one place with that in another; e.g., "Life in the High School and in the University."

An account of the conduct of some great gathering; e.g., "The Arrangements for the Recent State Convention."

An explanation of some scientific term or process; e.g., "Electrolysis."

An account of the political situation in a certain place; e.g., "The Recent Political Campaign in Pennsylvania."

An account of some great business system; e.g., "The Chain Store."

An account of the amusements of a certain class of people; e.g., "How the Italian [Negro, Polish, etc.] Laborer Spends His Leisure."

An account of life in a certain place; e.g., "Life in a Summer Camp."

An account of how to do a certain thing; e.g., "The Art of Rowing."

An account of how to play a certain game; e.g., "How to Play Chess."

An account of interesting things you have made; e.g., "Our Summer Camp."

An account of an interesting trip you have taken; e.g., "Up the Columbia on a Steamer."

An account of an interesting place; e.g., "The Shaker Village in Kentucky."

An account of some particular class of people—considered socially; e.g., "The Wall Flower"; considered industrially; e.g., "The Lumberjack"; or considered racially; e.g., "The Bohemian Farmer."

An account of some particular industry; e.g., "Logging on the North Pacific Coast."

An account of some notable piece of engineering; e.g., "The Hudson River Tube."

An account of how men conduct themselves under particular conditions; e.g., "How College Men Behave at Dances."

The following list of particular subjects, some of them suitable for themes of considerable length and requiring much reading for their preparation, may offer suggestions:

The Trans-Siberian Railway
The Resources of Texas
The British Cabinet System
The Production of Hospital Milk
The Relations of the President, the Senate, and the House
Salisbury Cathedral
The Feudal System
The Furnishings for a Camp Kitchen
The Furnishings for a Student's Room
The Water-cooling System for Automobiles
The Organization of a Lumber Camp
Artificial Ice
Fighting Forest Fires
The Difficulty of Settling Down at College
The Hardest Part of the Freshman Year
My Favorite Books
My Favorite Pastime

The student should make a special effort to correlate the work in his other courses with that in his composition courses. The following topics suggest the way in which he may find subjects for compositions in all of his courses:

Economics and Sociology[*]

The Economic Wastes of Fashion
Recent Prison Reforms at Sing Sing, N. Y.
The Economic Ideas of Henry George
What Does a Bank Do?
The Social Effect of Speculation in Wheat and Cotton
Immigration Communities in the United States
The Causes of Immigration
Fire Loss and Fire Prevention in the United States
Preservation of Soil Fertility
Infant Mortality and Means of Preventing It
Small Town Planning
The Eight Hour Day
The Commission Form of Government
The City Manager Plan of City Government
Vocational Guidance for Girls
"Safety First" on Railroads and in Factories
Rural Hygiene
Wise and Unwise Charity
The Real Cause of Divorce in the United States
Agencies for the Care of Destitute Children
Juvenile Courts
The Economic Resources of Alaska
Coöperative Stores in the United States
Communistic Societies in the United States
The American-Japanese Problem
Community Drama as a Socializing Force
The Campaign Against Tuberculosis

Agriculture[†]

The Farmer of Tomorrow
What Science Has Done for Agriculture
The Best Method of Marketing Farm Crops (any particular crop)
The Need of Coöperation among Farmers
Leguminous Crops and Their Importance in Agriculture
A Modern Stock Farm
The Farm Garden
The Work of the United States Department of Agriculture

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[*] For this list of subjects in Economics and Sociology the authors are indebted to Professor A. B. Wolfe, of the University of Texas.

[†] For this list of subjects in Agriculture the authors are indebted to Professor W. S. Taylor, of the University of Texas.

How Can the Farmer be Taught More Effectively?
The Importance of Good Live Stock on the Farm
The Farm Home
Weeds
Birds: Their Relation to Agriculture
Intensive Farming: Its Future in the United States
How to Live on an Acre
Soil Robbers and Soil Builders
Modern Conveniences for Farm Houses
The Need of Silos in the South
The Gas Engine and Its Relation to Improved Farming
Farm Poultry
Giant Kelp as a Source of Potash
Diversified Farming for the South
Climate as a Factor in Determining the Type of Agriculture
The Development of Farm Machinery
The Telephone and Rural Free Delivery as Aids to Agriculture
The Use of the United States Weather Bureau in Farming

B. SUBJECTS FOR ARGUMENT

A subject for argument should be of real interest to both debaters and audience. Local matters will often yield better subjects than national or world-wide questions. After circumstances have settled a question of policy, it ceases to be a subject for argument. For this reason any list that might be given would probably need revision within six months. Good suggestive lists of argumentative questions may be found in the following books, to which the student is referred: Shurter and Taylor, *Both Sides of 100 Public Questions* (Hinds, Noble, and Eldridge); Baker and Huntington, *Principles of Argumentation;* Craig, *Pros and Cons* (Hinds, Noble, and Eldridge); Brookings and Ringwalt, *Briefs for Debate* (Longmans, Green, and Co.); Nichols, *Intercollegiate Debates,* 2 vols. (Hinds, Noble, and Eldridge).

NOTE.—General propositions do not make satisfactory subjects for student arguments. Our ancestors of a hundred years ago engaged in many philosophical and general arguments. The following subjects, debated in the literary societies of one of our state universities during the early years of the nineteenth century, will serve as examples of the kinds of subjects to avoid: Is a liberal education more conducive to happiness than a savage life? Is health a greater blessing than riches? Does the man with a competency or he who is in a very affluent station enjoy most happiness?

The following are subjects that have been debated in schools and colleges in the past few years:

Resolved: that the amount of property transferable by inheritance should be limited by statute.

Resolved: that the electoral college should be abolished and the president elected by direct vote of the people.

Resolved: that the United States ought to own and control the coal mines of the country.

Resolved: that the Federal Government should grant financial aid to ships engaged in our foreign trade and owned by citizens of the United States.

Resolved: that Labor Unions, as they now exist, are, on the whole, beneficial to society in the United States.

Resolved: that our legislation be shaped toward an abandonment of the protective tariff.

Resolved: that the Federal Government should purchase and operate all railroads operating within the United States.

Resolved: that the Initiative and Referendum be made a part of the legislative system of ———.

Resolved: that all corporations doing an interstate business be compelled to take out a federal charter.

Resolved: that public libraries, museums, and art galleries should be open on Sunday.

Resolved: that Representatives to Congress should be eligible from any district within their own state.

Resolved: that Representatives in Congress should vote according to the wishes of their constituents rather than according to their own convictions.

Resolved: that Socialism is the best solution of American labor problems.

Resolved: that the formation of a separate political party would be for the best interests of the laboring classes.

Resolved: that women should be granted suffrage on equal terms with men in ———.

Resolved: that municipalities should house the poor of cities.

Resolved: that the United States should have uniform marriage and divorce laws.

C. SUBJECTS FOR DESCRIPTION

Places, persons, and animals, scenes from life, and moods and feelings are the subject-matter of descriptions. The subjects listed below, arranged according to these divisions, may be used for themes, or may suggest people, objects, or occasions students may wish to describe. Choice of a good subject does not in itself make certain that a good description will be produced by the writer. In writing a description that attempts to arouse the imagination or to stir the emotions of a reader, one should try to portray the feeling or emotion excited by the object described. Such an impression cannot be produced by merely furnishing a complete enumeration of all the characteristics of a deserted town, for instance; only those details of the appearance of the thing described that help to make a unified impression stand out distinctively from the mass should be chosen. A catalogue gives only information. To give information is, however, frequently the only object of a description; for example: the description of a criminal sought by the police; a guide-book's description of a city; a legal description of land. The following subjects, however, are not of this kind; they should be given an imaginative treatment.

Places

The Campus
Down at the Wharf
An Indian Village
An Oriental Shop
A Ranch House
The Village Church

Persons or Animals

My Landlady
The Country Boy at College
The Old Clothes Man
Our Janitor
The Football Hero
The College Failure
The Grumbler
My Best Friend
Professors I Have Known
The Family Horse
The Fraternity Dog

Scenes from the Life of Persons or Communities

An Evening with the Bookworm
A Day of Our Preacher's Life
Our Days in Camp
The Commuter's Morning
The Dancing Class
In the Dean's Office
Afternoon Tea at ——'s
The Moving Picture Show
Waiting for the Judge's Decision
From My Window
A College Examination Room

Moods and Feelings

Blue Monday
Watching for the Postman
Expelled
My First Opera
The Touch-down

LIST OF SUPPLEMENTARY READINGS

3. One of the greatest incentives toward good writing is the reading of first-class books. A clear and forceful style in English prose has come about only after a long period of experiment. To neglect the study of the works that are the results of this development is to do away with one of the greatest inspirations toward good writing that can be found. Reading outside of class should therefore be systematically and constantly pursued by the student who hopes to make good progress in learning to write.

In the preparation of this list of readings supplementary to a composition course, the attempt has been made to include a sufficient variety of works to meet the needs of each student. Supplementary reading should always be interesting, for it is assigned primarily for the purpose of giving the students the habit of reading good literature. Much discrimination and judgment must therefore be exercised in the choice of reading for the student who does not already like to read. Books least foreign to formed tastes, and yet really worth while, should be chosen. The approach to the best writers should come only as the student is ready for it. It will often be found, however, that one of the better authors will appeal to all students; only a few do not enjoy *Treasure Island* or *Robinson Crusoe.* Some modern novels and plays are also good stepping-stones for the uninterested student.

It is also the endeavor of a good course of reading to broaden the literary horizon of that small but important group of students who have read far beyond the requirements of the preparatory schools. This purpose has been held distinctly in mind in the preparation of the following list.

A. OLDER ENGLISH AND AMERICAN NOVELS

Jane Austen: *Pride and Prejudice, Sense and Sensibility, Emma, Mansfield Park, Northanger Abbey.*

R. D. Blackmore: *Lorna Doone.*

Charlotte Brontë: *Jane Eyre.*

Emily Brontë: *Wuthering Heights.*

Fanny Burney: *Evelina.*

Wilkie Collins: *The Woman in White, The Moonstone, No Name.*

J. Fenimore Cooper: *The Spy, The Last of the Mohicans, The Pilot.*

Daniel Defoe: *Robinson Crusoe, Colonel Jack, Moll Flanders.*

Charles Dickens: *David Copperfield, Tale of Two Cities, Bleak House, Dombey and Son, Pickwick Papers, Great Expectations, Old Curiosity Shop, Oliver Twist, Our Mutual Friend.*

Benjamin Disraeli: *Coningsby, Tancred.*

George Eliot: *Silas Marner, Adam Bede, The Mill on the Floss, Romola, Middlemarch.*

Henry Fielding: *Tom Jones.*

Mrs. Elizabeth Gaskell: *Cranford.*

Oliver Goldsmith: *The Vicar of Wakefield.*

Nathaniel Hawthorne: *The Scarlet Letter, The Marble Faun, The House of the Seven Gables.*

Thomas Hughes: *Tom Brown's School Days, Tom Brown at Oxford.*

Charles Kingsley: *Hypatia, Westward Ho!, Hereward the Wake.*

Mark Twain: *Tom Sawyer, Huckleberry Finn, Innocents Abroad.*

George Meredith: *The Ordeal of Richard Feverel, Diana of the Crossways, Beauchamp's Career, The Egoist.* [Meredith's sentences are overcrowded with thought; his style is elliptical; his ideas are, however, worth the struggle necessary to obtain them.]

William Morris: *News from Nowhere, The Well at the World's End.*

Walter Pater: *Marius the Epicurean.* [A story of the time of Marcus Aurelius, giving a remarkable exposition of Epicureanism, Stoicism, and Christianity; it is not easy reading.]

Charles Reade: *The Cloister and the Hearth.*

Sir Walter Scott: *Ivanhoe, The Talisman, Quentin Durward, The Abbot, Kenilworth, The Fortunes of Nigel, The Antiquary, The Heart of Midlothian, Guy Mannering, The Bride of Lammermoor.*

Mary Shelley: *Frankenstein.*

Tobias Smollett: *Humphrey Clinker.*

William M. Thackeray: *Vanity Fair, Pendennis, Henry Esmond, The Newcomes, The Virginians.*

Anthony Trollope: *Barchester Towers, Doctor Thorne.*

B. RECENT ENGLISH AND AMERICAN NOVELS

James Lane Allen: *A Kentucky Cardinal, Aftermath, The Choir Invisible.*

James M. Barrie: *The Little Minister, Sentimental Tommy, Tommy and Grizel.*

Arnold Bennett: *The Old Wives' Tale, Clayhanger, Hilda Lessways, These Twain.*

Samuel Butler: *The Way of All Flesh, Erewhon.*

Joseph Conrad: *The Nigger of the "Narcissus," Almayer's Folly, Chance, Victory, Nostromo.*

William DeMorgan: *Joseph Vance, Somehow Good, Alice-for-Short.*

Conan Doyle: *The Hound of the Baskervilles.*

John Galsworthy: *The Country House, The Man of Property, The Patricians, Fraternity.*

George Gissing: *Veranilda, The New Grub Street.*

Thomas Hardy: *Far from the Madding Crowd, A Pair of Blue Eyes, The Return of the Native, Tess of the D'Urbervilles.*

Maurice Hewlett: *The Forest Lovers, The Life and Death of Richard Yea and Nay, The Queen's Quair.*

William Dean Howells: *The Rise of Silas Lapham.*

Henry James: *The Story of Daisy Miller.*

Rudyard Kipling: *The Light that Failed, Kim.*

Joseph C. Lincoln: *Cap'n Eri, Mr. Pratt.*

Jack London: *The Call of the Wild, The Sea Wolf.*

S. Weir Mitchell: *Hugh Wynne.*

Thomas Nelson Page: *Red Rock, The Old Gentleman of the Black Stock.*

Francis Hopkinson Smith: *Colonel Carter of Cartersville.*

Robert Louis Stevenson: *Dr. Jekyll and Mr. Hyde, The Ebb Tide, St. Ives, The Master of Ballantrae, Treasure Island, Kidnapped.*

H. G. Wells: *Ann Veronica, Marriage, The New Machiavelli, The Wife of Sir Isaac Harman, Tono-Bungay, Mr. Britling Sees It Through.*

William Allen White: *The Court of Boyville, A Certain Rich Man.*

Owen Wister: *The Virginian, Philosophy Four.*

C. FOREIGN NOVELS

Honoré de Balzac: *Eugénie Grandet, Père Goriot, The Country Doctor, The Chouans.* .

Björnstjerne Björnson: *Arne, The Fishermaiden, A Happy Boy.*

S. M. de Cervantes: *Don Quixote.*

Alphonse Daudet: *Tartarin of Tarascon.*

Fyodor Dostoyevsky: *The Idiot, Crime and Punishment.*

Alexandre Dumas: *The Count of Monte Cristo, The Three Musketeers, Twenty Years After.*

Gustav Frennsen: *Jörn Uhl.*

Perez Galdos: *Doña Perfecta.*

Nicholas Gogol: *Dead Souls.*

Maxim Gorky: *The Mother, The Spy.*

Ludovic Halèvy: *The Abbe Constantin.*

Victor Hugo: *Les Misérables, The Man Who Laughs, Notre Dame de Paris, The Toilers of the Sea.*

Selma Lagerlöf: *The Story of Gösta Berling.*

A. R. LeSage: *The Adventures of Gil Blas.*

Prosper Mérimée: *Colomba.*

J. H. B. de St. Pierre: *Paul and Virginia.*

Romain Roland: *Jean-Christophe.*

Henry Sienkewicz: *Quo Vadis, With Fire and Sword.*

Lyof N. Tolstoy: *War and Peace, Anna Karenina.*

I. S. Tourgenief: *Fathers and Sons, Virgin Soil.*

Emile Zola: *Downfall, Paris, Rome.*

D. COLLECTIONS OF SHORT STORIES

James M. Barrie: *Auld Licht Idyls, A Window in Thrums.*

Alice Brown: *Meadow Grass.*

Joseph Conrad: *Youth, Tales of Unrest.*

Margaret Deland: *Old Chester Tales.*

Guy de Maupassant: *The Odd Number.*

Conan Doyle: *The Adventures of Sherlock Holmes, The Memoirs of Sherlock Holmes, The Return of Sherlock Holmes.*

George Gissing: *The House of Cobwebs.*

Thomas Hardy: *Life's Little Ironies, Wessex Tales.*

Joel Chandler Harris: *Nights with Uncle Remus.*

Francis Bret Harte: *The Luck of Roaring Camp, Under the Redwoods.*

Nathaniel Hawthorne: *Twice Told Tales, Mosses from an Old Manse, Grandfather's Chair.*

"O. Henry": *The Four Million, Strictly Business, Roads of Destiny, Heart of the West.*

Maurice Hewlett: *Little Novels of Italy, New Canterbury Tales.*

W. W. Jacobs: *Many Cargoes, The Lady of the Barge.*

Sarah Orne Jewett: *The Country of the Pointed Firs, Tales of New England.*

Rudyard Kipling: *Jungle Book, Just-So Stories, The Phantom Rickshaw, Life's Handicap, Wee Willie Winkie, Traffics and Discoveries, Plain Tales from the Hills.*

Ian Maclaren: *Beside the Bonnie Brier Bush.*

Fiona McLeod (William Sharp): *Washer of the Ford.*

Thomas Nelson Page: *In Ole Virginia.*

Edgar Allan Poe: *Tales.*

Robert Louis Stevenson: *New Arabian Nights, The Dynamiter, The Merry Men.*

Henry van Dyke: *The Blue Flower, The Ruling Passion.*

H. G. Wells: *The Country of the Blind.*

Mary E. Wilkins (Freeman): *A New England Nun and Other Stories.*

Collections of Stories by Different Authors:

Stories by English Authors, 10 vols., N. Y., 1897 (Scribner's).

Stories by American Authors, 10 vols., N. Y., 1912 (Scribner's).

Stories by Foreign Authors, 10 vols., N. Y., 1907 (Scribner's).

Types of the Short Story, Benjamin A. Heydrick, Editor (Scott, Foresman).

Short Story Classics (American), 5 vols., William Patten, Editor (Collier).

Short Story Classics (Foreign), 5 vols., William Patten, Editor (Collier).

Little Masterpieces of Fiction, 8 vols., H. W. Mabie, Editor (Doubleday, Page).

American Short Stories, Charles S. Baldwin, Editor (Longmans, Green).

Book of the Short Story, Jessup and Canby, Editors (Appleton).

Best American Tales, Trent and Henneman, Editors (Crowell).

E. GREEK, LATIN, SEVENTEENTH CENTURY FRENCH, AND ELIZABETHAN ENGLISH DRAMA

Good translations of many of the Greek and Latin plays listed below, and of many of the books under "Classics" (p. 12), are published, with the text printed opposite the translation, in the Loeb Classical Library (Macmillan). Everyman's Library (Dutton), the Temple Classics (Dent), and Bohn's Library (G. Bell) also supply translations of many of the classical and more modern books suggested in this list and in that headed "Modern Drama—Foreign" (pp. 11-12). Reference is made to these editions wherever possible. Easily available translations are noted in the parentheses after the works of each author.

Greek

Æschylus: *Prometheus Bound, Agamemnon, Chœphoroi, Eumenides* [tr. Plumtre, Bohn].

Euripides: *Alcestis, Medea, Hyppolytus* [Everyman's, Loeb, vol. iv, Bohn].

Sophocles: *Œdipus the King, Œdipus at Colonus, Antigone* [tr. Plumtre, Loeb, vol. i].

Aristophanes: *Frogs, Knights, Clouds* [tr. Frere in "World's Classics" No. 134, Loeb, Bohn].

Latin

Plautus: *Miles Gloriosus, Rudens* [Bohn].

Terence: *Phormio, Andria* [Bohn, Loeb].

Seventeenth Century French

Corneille: *Le Cid* [tr. Florence Cooper (Appleton)].

Racine: *Phèdre* [Bohn, vol. ii of Racine's *Dramatic Works*].

Molière: *Les Precieuses Ridicules, Tartuffe* [Bohn].

Elizabethan English

Shakespeare: *Romeo and Juliet, Henry IV (Parts 1 and 2), Hamlet, Macbeth, King Lear, Othello, Antony and Cleopatra, As You Like It, The Tempest. The Winter's Tale, Twelfth Night, Midsummer Night's Dream, Richard III, Julius Caesar, All's Well that Ends Well, Much Ado about Nothing, The Taming of the Shrew.*

Selections from the other Elizabethan dramatists may be found in:

W. A. Neilson: *The Chief Elizabethan Dramatists.*

C. M. Gayley: *Representative English Comedies.*

F. MODERN DRAMA—ENGLISH

Granville Barker: *The Voysey Inheritance, The Madras House, Waste.*

James M. Barrie: *Pantaloon, The Twelve-Pound Look, Rosalind, The Will.*

John Galsworthy: *Strife, Justice, The Pigeon.*

Oliver Goldsmith: *She Stoops to Conquer.*

Henry Arthur Jones: *Mrs. Dane's Defense, Judah.*

Charles Rann Kennedy: *The Servant in the House, The Terrible Meek.*

Percy MacKaye: *Sappho and Phaon, A Thousand Years Ago.*

John Masefield, *The Tragedy of Nan, Pompey the Great, Phillip the King.*

William Vaughn Moody: *The Great Divide, The Faith Healer.*

T. G. Murray: *Maurice Hart.*

Arthur Pinero: *The Second Mrs. Tanqueray, The Notorious Mrs. Ebbsmith, Iris.*

Stephen Phillips: *Paolo and Francesca, Ulysses, Nero.*

Lenox Robinson: *Harvest.*

George Bernard Shaw: all the plays in the volumes "Plays Pleasant and Unpleasant." and *The Doctor's Dilemma, Getting Married, Man and Superman, Caesar and Cleopatra, Mésalliance, Androcles and the Lion.*

Edward Sheldon: *The Nigger.*

Richard B. Sheridan: *The Rivals, The School for Scandal.*

Githa Sowerby: *Rutherford and Son.*

John Synge: *The Playboy of the Western World, Riders to the Sea, Deirdre of the Sorrows.*

Oscar Wilde: *The Importance of Being Earnest, Lady Windermere's Fan, A Woman of No Importance.*

William Butler Yeats: *Where There Is Nothing, The Hour Glass, Cathleen ni Hoolihan.*

Israel Zangwill: *The Melting Pot.*

G. MODERN DRAMA—FOREIGN

Leonid Andreyev [Russian]: *King Hunger.*

Björnstjerne Björnson [Norwegian]: *Beyond Human Might, Bankruptcy, Leonarda.*

Gerhard Hauptmann [German]: *Lonely Lives, The Weavers, The Sunken Bell.*

Henrik Ibsen [Norwegian]: *Peer Gynt, The Doll's House, Ghosts, Rosmersholm, Hedda Gabler, The Master Builder.*

Maurice Maeterlinck [Belgian]: *The Blind, The Intruder, The Blue Bird, Monna Vanna, Pelleas and Melisande.*

Edmond Rostand [French]: *Cyrano de Bergerac, Chantecleer.*

August Strindberg [Swedish]: *The Link, The Creditor, The Father, The Stronger.*

Hermann Sudermann [German]: *Magda, The Fires of St. John, The Joy of Living, The Vale of Content.*

Lyof N. Tolstoy [Russian]: *The Power of Darkness.*

Anton Tchekoff [Russian]: *The Seagull, The Cherry Orchard.*

H. CLASSICS

Greek

Homer: *The Iliad, The Odyssey* [Everyman's; Lang, Leaf, and Myers tr. *(Iliad)* and Butcher and Lang *(Odyssey)*, Macmillan].

Herodotus: *History* [Everyman's, Bohn].

Pindar: *Pythian Odes* [Bohn].

Demosthenes: *On the Crown* [Everyman's, Bohn].

Sappho: *Odes and Fragments* [Ed. and tr. Wharton].

Thucydides: *History of the Peloponnesian War* [Everyman's, Loeb, Bohn].

Xenophon: *Anabasis* [tr. H. G. Dakyns (Macmillan)], *Memorabilia of Socrates* [Everyman's].

Plato: *Apology, Crito, Phaedo, Republic* [tr. B. Jowett (several editions); also Everyman's, Loeb, Bohn].

Aristotle: *Poetics* [tr. Lane Cooper (Ginn), Loeb, Bohn].

Lucian: *Dialogues of the Gods* [tr. H. Williams (Macmillan); also Bohn].

[See also the dramatists under section E.]

Latin

Cicero: *Old Age* [tr. H. P. Houghton ("Oriel Booklets")], *Friendship* [both in Bohn, Everyman's].

Ovid: *Metamorphoses* [Bohn].

Vergil: *Æneid, Eclogues* [Bohn, Everyman's, Loeb].

Horace: *Odes and Epodes* [Temple Classics, Loeb, Bohn], *Satires* [Bohn].

Catullus: *Poems* [Loeb, Bohn].

Tacitus: *Germania, Agricola* [Everyman's, Loeb, Bohn].

Caesar: *Gallic War* [Oxford Library of Translations, Loeb, Bohn].

Livy: *History of Rome* [tr. W. L. Collins (Lippincott), Bohn].

Miscellaneous

Anglo-Saxon—*Beowulf* [tr. by Gummere. *The Oldest English Epic;* also by Child, Riverside Literature Series].

Persian—*Rubaiyat of Omar Khayyam* [tr. by Edward Fitzgerald].

Old French—*The Song of Roland* [tr. by A. S. Way, Cambridge University Press], *The Lays of Marie de France* [tr. by F. B. Luquiens (Holt)].

Middle High German—*The Nibelungenlied* [Everyman's, Bohn].

Modern German—Goethe: *Faust* [tr. by Bayard Taylor, Riverside Literature Series].

Finnish—*Kalavala* [tr. by Kirby, Everyman's].

Icelandic—*The Elder Edda* [tr. by Olive Bray].

Italian—Dante: *Inferno, Purgatorio, Paradiso* [Everyman's, Bohn, Temple], *The New Life* [Temple].

For a good discussion of the great systems of mythology see:

Helen A. Guerber: *Myths of Greece and Rome, Myths of Northern Lands.*

Charles M. Gayley: *Classic Myths in English Literature.*

I. LETTERS, BIOGRAPHY, AND AUTOBIOGRAPHY

Mary Antin: *The Promised Land.*
Jane Austen: *Life and Letters* (W. and R. A. Austen-Leigh, editors).
James Boswell: *Life of Samuel Johnson.*
Gamaliel Bradford: *Life of Robert E. Lee.*
Robert Browning and Elizabeth Barrett (Browning): *Love Letters.*
James Bryce: *Studies in Contemporary Biography.*
Thomas Carlyle and Jane Welsh (Carlyle): *Love Letters.*
Earl of Chesterfield: *Letters to His Son.*
G. K. Chesterton: *Life of Dickens.*
Cook and Benham (editors): *Specimen Letters.*
Charles W. Eliot: *John Gilley.*
James Anthony Froude: *Life of Caesar.*
Edwin Greenlaw (editor): *Familiar Letters.*
John Keats: *Letters.*
Helen Keller: *Story of My Life.*
J. G. Lockhart: *Life of Scott.*
James Russell Lowell: *Letters.*
George Moore: *Memoirs.*
John Morley: *Life of Gladstone.*
Cardinal Newman: *Apologia pro Vita Sua.*
George Herbert Palmer: *Life of Alice Freeman Palmer.*
Robert Louis Stevenson: *Letters.*
Booker T. Washington: *Up from Slavery.*

J. ESSAYS

Matthew Arnold: *Essays in Criticism, Literature and Dogma, Friendship's Garland.*
Francis Bacon: *Selected Essays.*
Arthur Christopher Benson: *From a College Window, The House of Quiet.*
Berdan, Schultz, and Joyce (editors): *Modern Essays.*
Bryan and Crane (editors): *The English Familiar Essay.*
John Burroughs: *Sharp Eyes, Birds and Bees, The Breath of Life, Pepacton, Year in the Fields.*
Thomas Carlyle: *Heroes and Hero Worship, Sartor Resartus.*
G. K. Chesterton: *Heretics, Orthodoxy, Varied Types.*
S. T. Coleridge: *Biographia Literaria, Essays and Lectures on Shakespeare.*
Samuel McCord Crothers: *The Gentle Reader, By the Christmas Fire, Humanly Speaking, The Pleasures of an Absentee Landlord.*
George William Curtis: *Prue and I.*
Thomas DeQuincey: *Confessions of an English Opium Eater, Selected Essays.*
Charles W. Eliot: *The Durable Satisfactions of Life, American Contributions to Civilization.*
Ralph Waldo Emerson: *Selected Essays.*
Anatole France: *The Garden of Epicurus.*
Edward Everett Hale: *American Essays, English Essays.*
Frederick Harrison: *Memories and Thoughts, Realities and Ideals.*
William Hazlitt: *Selected Essays, Table Talk, Essays on the English Poets.*
Thomas Wentworth Higginson: *Part of a Man's Life, Things Worth While, Three Out-Door Papers, Old Cambridge.*
Oliver Wendell Holmes: *The Autocrat of the Breakfast Table.*
Charles Lamb: *Essays of Elia, Last Essays of Elia.*
Walter Savage Landor: *Imaginary Conversations.*
Andrew Lang: *Adventures among Books, Essays in Little, Old Friends.*
Richard Le Gallienne: *Prose Fancies.*
James Russell Lowell: *Among My Books, My Study Windows, Political Essays.*
Michael Montaigne: *Selected Essays.*
John Henry (Cardinal) Newman: *Selected Essays.*
Walter Pater: *Imaginary Portraits, Miscellaneous Studies, Plato and Platonism, Appreciations.*

Bliss Perry: *The Amateur Spirit and Other Essays, The American Mind.*

John Ruskin: *Sesame and Lilies, Ethics of the Dust, Crown of Wild Olive.*

Charles A. St. Beuve: *Selected Essays.*

Leslie Stephen: *Essays Literary and Practical.*

Robert Louis Stevenson: *Virginibus Puerisque, Memories and Portraits, Familiar Studies of Men and Books.*

Algernon Charles Swinburne: *Essays and Studies.*

William M. Thackeray: *Roundabout Papers, Book of Snobs, English Humourists.*

Charles Dudley Warner: *Backlog Studies.*

K. PHILOSOPHICAL AND GENERAL SCIENTIFIC WORKS

Henri Bergson: *Creative Evolution, Laughter, Time and Free Will.*

Charles Darwin: *The Origin of Species, The Descent of Man.*

G. Lowes Dickinson: *The Greek View of Life, The Meaning of Good, The Modern Symposium, Is Immortality Desirable?, Justice and Liberty.*

Jean H. C. Fabre: *Insect Life, Social Life in the Insect World, The Life of the Spider.*

John Fiske: *Excursions of an Evolutionist, The Unseen World and Other Essays.*

Ernst Haeckel: *The Riddle of the Universe.*

Thomas H. Huxley: *Essays, Evolution and Ethics, Man's Place in Nature.*

William James: *Psychology, Varieties of Religious Experience.*

Maurice Maeterlinck: *The Life of the Bee, Wisdom and Destiny, Our Eternity.*

Walter Pater: *The Renaissance.*

Josiah Royce: *The Philosophy of Loyalty.*

George Santayana: *The Life of Reason.*

Herbert Spencer: *Essays Speculative and Practical.*

H. G. Wells: *First and Last Things.*

William Butler Yeats: *Ideas of Good and Evil.*

L. HISTORICAL WORKS

Thomas Carlyle: *The French Revolution, Frederick the Great.*

Guglielmo Ferrero: *The Greatness and Decline of Rome, The Women of the Caesars.*

John Fiske: *The Beginnings of New England, Discovery of America.*

W. E. H. Lecky: *History of England in the Eighteenth Century.*

John Motley: *The Rise of the Dutch Republic.*

Francis Parkman: *The California and Oregon Trail.*

William Prescott: *The Conquest of Mexico, The Conquest of Peru.*

Theodore Roosevelt: *The Winning of the West.*

Bernadotte Schmitt: *England and Germany, 1740-1914.*

Goldwin Smith: *Irish History and Irish Character.*

J. A. Symonds: *The Renaissance.*

G. M. Trevelyan: *England Under the Stuarts.*

H. O. Waneman: *The Ascendancy of France.*

M. POETRY

Standard anthologies of English and American poetry follow:

Thomas R. Lounsbury: *Yale Book of American Verse.*

Curtis Hidden Page: *British Poets of the Nineteenth Century.*

Francis T. Palgrave: *Golden Treasury.*

Henry S. Pancoast: *Standard English Poems.*

Arthur C. Quiller-Couch: *Oxford Book of English Verse.*

George Saintsbury: *Seventeenth Century Lyrics.*

Edward C. Stedman: *A Victorian Anthology, An American Anthology.*

Burton E. Stevenson: *The Home Book of Verse.*

Thomas Humphrey Ward: *English Poets. Poets and Poetry of the Nineteenth Century,* 12 vols. (Routledge).

Alphonso G. Newcomer and Alice E. Andrews: *Twelve Centuries of English Poetry and Prose, Three Centuries of American Poetry and Prose.*

George B. Woods: *English Poetry and Prose of the Romantic Movement.*

4. REFERENCE BOOKS STUDENTS SHOULD KNOW

A. ENCYCLOPEDIAS

Encyclopedia Britannica. Very full and authoritative. On many abstract subjects it has original work of a high order; e.g., "Poetry." 11th edition, 1910.

New International Encyclopedia. Briefer, but authoritative. Second edition, 1915.

Nelson's Encyclopedia. Loose-leaf system. Keeps up to date by inserting new leaves.

Grove's Dictionary of Music and Musicians.

The Jewish Encyclopedia. Authoritative on Hebrew subjects.

The Catholic Encyclopedia. Authoritative on Catholic subjects.

La Grande Encyclopédie. The best French authority.

Brockhaus: *Konversations-Lexikon.* The best German authority.

Hastings: *Encyclopedia of Religion and Ethics.*

B. DICTIONARIES

Murray's New English Dictionary. Unfinished. It is the highest authority on the history of English words.

A Concise Oxford Dictionary, Adapted from the Oxford Dictionary, by Fowler and Fowler.

The Century Dictionary, Cyclopedia of Names, and Atlas. New edition, 1911, in twelve volumes. Very full information on the meanings of words.

The New International Dictionary. Probably the best single volume dictionary for students. The etymologies are full and exact. New edition, 1910.

Roget's Thesaurus of English Words and Phrases.

Fernald: *English Synonyms, Antonyms, and Prepositions.*

C. ALLUSIONS AND QUOTATIONS

Brewer's Dictionary of Phrase and Fable. Very full and authoritative in the explanation of allusions in literature.

Bartlett's Concordance to Shakespeare. An index to every word in Shakespeare.

Cruden's Concordance. An index to every word in the Bible.

Bartlett's Familiar Quotations. One of the best indexes to quotations.

D. BIBLIOGRAPHIES

Poole's Index. A standard index to the articles in the leading magazines. It is kept up to date by the publication of annual numbers.

Annual Library Index. Largely supplementary to Poole.

Kroeger's Guide to the Study and Use of Reference Books. See p. 53 for directions as to the use of the Annual Library Index.

Bibliographies issued by the Library of Congress.

Sonnenschein's The Best Books. A guide to a large number of the best available books, classified by subject.

Baker's Guide to Historical Fiction. A great number of historical novels arranged by periods of history.

E. BIOGRAPHY

Century Cyclopedia of Names. This includes the names and brief biographies of real persons and of many fictitious characters.

Dictionary of National Biography. The standard work on English biography. It has an epitome that is very convenient for quick reference.

Lippincott's Universal Pronouncing Dictionary of Biography and Mythology.

Appleton's Cyclopedia of American Biography. Six volumes with supplement.

Who's Who; Who's Who in America; Wer Ist's; Qui êtes-vous. Separate books of similar plan issued annually in England, America, Germany, and France. These volumes furnish brief accounts of living men and women of importance. Their old numbers are of increasing interest as repositories of much information that would otherwise be unavailable.

Debrett's Peerage. Contains a great number of facts concerning English families of historical distinction.

Almanach de Gotha. A similar work covering most of the European countries.

F. CURRENT OR HISTORICAL FACTS

The Statesman's Year-Book. Has a great mass of information about every country.

The World Almanac; The Tribune Almanac. These, like some other annuals issued by the great newspapers, contain much information about America.

Whitaker's Almanac. A similar work referring principally to England.

The Annual Register. This and the next two books in this list give information about the preceding year.

The New International Year-Book.

The American Year-Book.

Index to the London Times.

Index to the New York Times.

Ploetz's Epitome of Universal History. An epitome of all the important events of history, with accurate dates.

Harper's Dictionary of Classical Literature and Antiquities.

Notes and Queries. A magazine devoted to notes and queries on a multitude of out-of-the-way facts. Yearly indexes are issued.

G. ATLASES

Lippincott's New Gazetteer. A geographical dictionary of the world.

The Century Atlas. Good classified references to places.

Putzgers Historischer Schul-Atlas. A valuable atlas for the history student.

The Handy Reference Atlas. Useful for a student's desk.

Rand-McNally's Atlas of the World. Standard.

5. SOME PERIODICALS STUDENTS SHOULD KNOW

NOTE.—This list of periodicals does not attempt to be at all complete. It gives the names of some of the periodicals with which students should be acquainted, and with which they are often unfamiliar. Scores of good magazines could easily be added to the list.

1. Literary, with a large portion of original literary matter. (a) English: *The British Review, The Poetry Review, Blackwood's Edinburgh Magazine, The Quarterly Review, The Edinburgh Review.* (b) American: *The Atlantic Monthly, The North American Review, The Unpopular Review, The Century, Poetry: a Magazine of Verse, Contemporary Poetry.*

2. Literary and political; largely critical rather than original. (a) English: *The Athenaeum, The Spectator, The Nation* (London). (b) American: *The Bookman, The Nation* (New York), *The Dial, The Sewanee Review, The New Republic, The South Atlantic Quarterly, The Drama.*

3. Art. *Arts and Decoration, International Studio, The Craftsman, The House Beautiful.*

4. Music. *The Music Quarterly, The Etude, The Musician.*

5. Digests of current events. *The Literary Digest, The Review of Reviews, Current Opinion, The World's Work.*

6. Philosophy and Religion. *The Hibbert Journal* (of more general interest than any other of the philosophical journals), *The Philosophical Review, Mind, The Monist, The International Journal of Ethics, The Harvard Theological Review.*

7. History. *American Historical Review, English Historical Review.*

8. Economics. *Journal of Political Economy, The Political Quarterly, The American Political Science Review.*

MECHANICAL FORM OF MANUSCRIPT

A. LETTERS

6. Letters may be roughly divided into three kinds: business letters, informal social letters, and formal social notes. As far as punctuation at least is concerned, the first two may be considered together, for in most respects the same rules cover both. A special section will be devoted to models of the formal social note.

Business and informal social letters normally have six parts: (*a*) the outside address, (*b*) the heading, (*c*) the inside address, (*d*) the salutation, (*e*) the body, (*f*) the complimentary close.

BUSINESS AND INFORMAL SOCIAL LETTERS

For both business and informal social letters the following models will serve as indications of the correct manner of addressing the envelope:

(*a*) Mr. George W. Lawrence,
1561 Central Avenue,
Indianapolis,
Indiana.

(*b*) Mr. George W. Lawrence
1561 Central Avenue
Indianapolis
Indiana

(Either of these arrangements of the words in the address may be used—with or without the marks of punctuation. A general use of the typewriter has increased the practice of writing all the lines of the address flush with the same margin [*b* above]. Time is lost in making indentations, even if the machine is equipped with a tabulation key.)

More unusual forms are:

(*Good*)	(*Bad*)
For the Pastor of the Second Presbyterian Church, 625 Third Street, Springfield, Ohio.	Pastor Second Presbyterian Church #625 3rd Springfield O.
Mr. George W. Lawrence 1561 Central Avenue Indianapolis Indiana To be forwarded	

The following are models for the headings of business and informal social letters:

(*Good*)	(*Permissible in Business Letters*)
17 Wendell Street, Cambridge, Massachusetts, January 17, 1915.	17 Wendell St., Cambridge, Mass., Jan. 17, 1915.
Springfield, Kentucky, February 13, 1913.	(*Permissible in Friendly Letters*) At Home, Monday Morning.

These forms are proper for both kinds of letters, but a certain latitude is allowed in the arrangement of the details of both forms. The injunction against abbreviation in the heading may be waived in business letters, but it is observed in social letters. On the other hand, the demand for exactness in the heading that is made necessary by the conditions of business is usually lacking in the case of friendly letters.

For informal social letters it is generally unnecessary to use any inside address. When it is used, it follows the same rule as in business letters, or it may be placed in the lower left-hand corner of the letter, below the complimentary close. For convenience the models for the inside address and the salutation are given together.

(*Good—Business Letters*)

(*a*) Mr. George W. Lawrence,
Indianapolis, Indiana.
My dear Sir:—

(*b*) Messrs. Allyn and Bacon,
Boston, Massachusetts.
Gentlemen:—

(*Good—Informal Social Letters*)

(*a*) Dear Charles,

(*b*) My dear Dr. Jameson:

The punctuation after the salutation varies with the degree of familiarity and informality the writer wishes to express. In the order of their informality, going from the most formal to the most informal, the following punctuation marks are used: (:—) (:) (,—) (—) (,).

It will be observed that neither (;) (!) nor (.) is used for this purpose.

Note that the salutations containing *My* are more formal than those not containing it, and that the word *dear*, unless it be the first word of the salutation, is *not* capitalized.

In the body of a letter the same rules of punctuation, and of composition in general, obtain as in other forms of discourse.

The following are models for the complimentary close:

(*Good—Business Letters*)

Very truly yours,
Smith Manufacturing Co.
per James W. Smith

(*Good—Informal Social Letters*)

Very sincerely yours,
John W. Stevens

Good complimentary closes for business letters are: *Truly yours, Very truly yours, Respectfully yours.* For social letters no rule can be made: the complimentary close will vary with the intimacy of the correspondents. As a rule, such closes as the following will suffice: *Very truly yours, Sincerely yours, Very sincerely yours, Faithfully yours.* In going beyond these simple forms in intimacy, remember that restraint is always preferred to effusiveness, and that it is better to let your friendship breathe through the body of the letter than to appear in the close alone.

FORMAL SOCIAL NOTES

Formal notes should be written in the third person. They should have no heading, no salutation, no complimentary close, no inside address, and no signature. They should be consistently written in the third person. The numbers occurring in dates should—unlike those in ordinary letters—be written out. The following models will be sufficient to show the usage in regard to these notes:

(*a*) **Mrs. Thayer requests the pleasure
of Mr. James's company at dinner on
Wednesday, June the fifteenth, at
seven o'clock.
1517 Illinois Street,
June the eighth.
(or June eighth.)**

(*b*) **Mr. James accepts with pleasure
Mrs. Thayer's invitation to dinner on
June the fifteenth.
14 East Sixteenth Street,
June the ninth.
(or June ninth.)**

(*c*) **Mr. James regrets that, on account
of illness, he is unable to accept Mrs.
Thayer's invitation to dinner on June
the fifteenth.
14 East Sixteenth Street,
June the ninth.**

B. THEMES

If the title of a theme is typewritten, it should be put in capitals. If it is written by hand, it should be underscored *three times*. The reason for the underscoring is based upon the accepted practice of the printer's code for the underscoring of words. One straight line under a word or a group of words in a printer's copy indicates that this word or group of words shall be set up in *italics;* two straight lines, that it shall be set up in SMALL CAPITALS; three straight lines, that it shall be set up in CAPITALS; a wavy line, that it shall be set up in **bold-face type.**

Use regulation theme paper. Write with pen and ink or with a typewriter and on only one side of the paper. Write legibly. Bad handwriting is as slovenly a manner of conveying ideas as is bad articulation. Avoid all flourishes and undue shading of letters. Do not write over the margins; remember that the teacher must have room to write corrections.

Indent the first line of every paragraph *about one inch.* Make all the paragraph indentations equal. Do not leave parts of lines blank except at the end of paragraphs. In narrative writing, put each quoted speech into a separate paragraph.

In quoting poetry always follow the verse-arrangement of the original *exactly.* If the quotation begins in the middle of the line, imitate the position of the words in the original.

(*Wrong*)

More things are wrought by prayer
Than this world dreams of. Wherefore let thy voice . . .

(*Right*)

                                        More things are wrought by prayer
Than this world dreams of. Wherefore let thy voice . . .

(*Wrong*)

This is the forest primeval; the murmuring pines and
the hemlocks
Stand like druids of eld . . .

(*Right*)

This is the forest primeval; the murmuring pines and
        the hemlocks
Stand like druids of eld . . .

C. THEME OUTLINES

No exercise is of more value to the student than that of making outlines for his themes before writing them out. In order to make a good outline he will be compelled to think over his subject in its various aspects and thus to discover what he knows or thinks about it. He will also be brought to judge what material must be rejected before the theme can be unified. After this elimination of material has taken place, the outline will assist him in assigning its proper proportion to each division. If this work is conscientiously done, a student will have in mind, when he begins to write, not only what he is going to say, but also how he is going to say it, and in what order.

There are in general use two methods of arranging outlines of themes and articles. In the first of these, each of the points made is indicated by a word or a phrase. In the second, a whole sentence is used to indicate the thought developed under each point. The following models will show the correct use of each of these methods:

1. Outline by Heads

AN EASTERNER IN THE WEST

I. His first impression.
    A. Rawness of country.
    B. Lack of expected romance.
    C. Lack of conveniences.
    D. Hospitality.
II. Impressions after a month's visit.
    A. Pleasantness of wild landscape.
    B. Romantic possibilities discovered.
        1. The round-up.
        2. The ranchman's daughter.
    C. Pleasure in pioneering.
III. Impressions at the end of the year.
    A. Regret at leaving the plains.
    B. Pleasant memories of the ranch.
    C. Determination soon to return.

2. Outline by Sentences

AN EASTERNER IN THE WEST

I. His first impression in the West was of (1) the rawness of the country, (2) the lack of the expected romance, (3) the lack of conveniences, and (4) the hospitality of the people.

II. After a month he was impressed with (1) the pleasantness of the wild landscape, (2) the romantic possibilities that he had discovered in the round-up and in the ranchman's daughter, and (3) the pleasure of pioneering.

III. At the end of the year he went home with (1) a regret at leaving the open plains, (2) pleasant memories of the life on the ranch, and (3) a determination to return soon.

Note 1.—Unless a theme is long enough to need an introduction and a conclusion that is distinct from the discussion, do not put these divisions in the outline. Themes of five or six pages seldom need either introduction or conclusion.

Note 2.—Do not make subdivisions unless there are more than one. When only one aspect of a subject is to be discussed, include it as a memorandum under the main head; do not make a subdivision of it.

(*Wrong*)

I. Early life.
    A. In Kentucky.

(*Right*)

I. Early life—in Kentucky.

(*Also Right*)

I. Early life.
    A. In Kentucky.
    B. In Indiana.

Note 3.—Be sure that heads written as if they are coördinate really are coördinate in thought.

(*Wrong*)

I. Early life.
    A. In Kentucky.
    B. In Indiana.
II. In Virginia.

(*Right*)

I. Early life.
    A. In Kentucky.
    B. In Indiana.
    C. In Virginia.

Note 4.—In an outline, write the title separate from the outline. It is *not* a main head in the outline.

I. PUNCTUATION

CONTENTS OF CHAPTER

E. The Exclamation Point

§ 49. After interjections.
  Note 1. Punctuation of exclamatory sentences.
§ 50. For doubt or sarcasm.

F. The Question Mark

§ 51. For query or doubt.

G. The Dash

§ 52. General remarks.
§ 53. With a sudden break.
§ 54. Parenthetical expressions.
§ 55. With summarizing clause.
§ 56. After emphatic word or phrase.
§ 57. With tabulations.
§ 58. With side-heads.
§ 59. Before references.
§ 60. With dates, etc.
§ 61. With commas, etc.
§ 62. For rhetorical effect.
§ 63. To indicate omissions.

H. The Apostrophe

§ 64. With possessive case.
§ 65. With contractions.
§ 66. With unusual plurals.

I. Quotation Marks

§ 67. With direct quotations.
§ 68. With double quotations.
§ 69. With a series of paragraphs or stanzas.
§ 70. As apology for unusual words.
§ 71. With titles of articles, etc.
§ 72. With word and its definition.
§ 73. General rule.

J. Parentheses

§ 74. For parenthetical expressions.
§ 75. For figures and letters marking divisions.
§ 76. Punctuation marks with parentheses.

K. Brackets

§ 77. With interpolations, explanations, etc.
§ 78. For parentheses within parentheses.

L. The Caret

§ 79. To mark omissions.

M. Italics

§ 80. For emphasis.
§ 81. For foreign words and expressions.
§ 82. For isolated words and phrases.

N. Capital Letters

§ 83. General remark.
§ 84. First word of sentence.
§ 85. First word of quotations.
§ 86. Beginning of lines of poetry.
§ 87. Beginning of resolutions, etc.
§ 88. Pronoun *I* and interjection *O*.
§ 89. References to the Deity.
§ 90. Proper nouns and proper adjectives.
§ 91. Important words in literary titles.
§ 92. Words capitalized when referring to definite persons or things.
§ 93. Certain words not to be capitalized.

REFERENCES

Manly and Powell: *Manual for Writers*, chapters v and vi.
Woolley: *Handbook of Composition.*
Genung: *The Working Principles of Rhetoric.*
Bates: *Talks on Writing English*, second series, chapter xvi.
Herrick and Damon: *New Composition and Rhetoric.*
Ward: *Sentence and Theme; What Is English?*

SYMBOLS USED FOR CORRECTIONS

P. = Faulty punctuation [§§ 7-93].
Cap. = Use capital letter [§§ 83-93].
L. c. = "Lower case": use small letter [§§ 83-93].
Quots. = Use quotation marks [§§ 67-73].
Ital. = Use italics (in written work underscore once) [§§ 80-82].

A. THE COMMA

General principle of use of comma

7. It may be remarked in regard to the use of commas, as, indeed, of all the other marks of punctuation, that the subjective elements cannot be absolutely excluded in the application of the rules of punctuation established by logic and convention. Punctuation usage varies, too, from generation to generation; fewer commas, for instance, are used today than ever before. Disagreement in the use of the comma and of the semicolon will be found in certain cases between those who take as the basis of standard punctuation modern magazines and newspapers, and those who hold to the practice of books printed by conservative publishing firms. Up-to-the-minute usage in punctuation, as in diction, cannot be easily determined. Yet it should be borne in mind that consistency in punctuation, as in other things, is much to be desired. An attempt has been made to set up, in the rules that follow, a punctuation practice that is neither too old-fashioned nor too new.

Generally speaking, "the comma is used to indicate the smallest interruptions in the continuity of thought or construction, the marking of which contributes to clearness." Although the rules for the use of the comma are well established, and should be consistently followed, it is often true that a writer must exercise his judgment in determining whether he should use a comma; he must in many cases decide for himself to what degree "the continuity of thought or construction" is interrupted by words, phrases, or clauses. In case of doubt as to the use of a comma it should be remembered that the inclusion of a comma that cannot be defended on the grounds of logic, syntax, or authority is a more grievous error than the omission of a comma that should be inserted.

COÖRDINATE ELEMENTS

Two coördinated groups

8. Two groups of words joined by coördinating conjunctions—compound subjects, compound predicates, and coördinated modifiers—should not be separated by commas *unless the groups themselves are long*. (This does *not* apply to independent clauses of a compound sentence; see § 12. For the punctuation of word-groups *with the conjunction omitted,* see § 11.)

EXAMPLES

(Compound subject)

Short, without comma	Long, with comma
To live peacefully and to live honorably are not always the same thing.	To live in relations of peace and friendship with the outside world, and at the same time to keep our consciences perfectly clear of evil and of evil intentions are not always the same things.
(Compound predicate)	
He went up the stairs and turned into the room.	He went rapidly up the long winding stairway, and disappeared from the sight of the crowd.
(Coördinated modifiers)	
To live in peace and in honor is a thing greatly to be desired.	It is a worthy ambition to wish to live in such relations with the world that all men who know you call you friend, and on such terms with yourself as never to cause you to be subject to the pangs of a guilty conscience.

Coördinate adjectives

9. Commas should be used to separate two adjectives modifying the same noun, if they are coördinate in thought. If, however, one of the adjectives is joined so closely to its noun that the preceding adjective is felt to modify the phrase, no comma is used.

EXAMPLES

(Coördinate adjective)

My grandmother wore a beautiful, costly necklace.

(One adjective closely joined to noun)

My grandmother wore a beautiful pearl necklace.

NOTE.—In the former the *necklace* was *beautiful* and *costly;* in the latter the *pearl necklace* was *beautiful.*

(Example of both types)

This thrilling, exciting book was published in an expensive red binding.

Series of three or more, *with* conjunctions

10. In a series of three or more words or groups of words *with conjunctions connecting all the words or groups of words,* no comma is necessary unless the series is very long, or the groups themselves are long or are to be specially emphasized.

EXAMPLES

(*Without comma*)	(*With comma*)
He was equally familiar with the works of Homer and Dante and Goethe.	(1) He was equally familiar with the works of Homer, and Shakespeare, and Vergil, and Racine, and Dante, and Cervantes, and Ibsen. (2) Neither France for her art, nor Germany for her army, nor England for her democracy can be cited. (3) But he had for company the great Burke, and the great Johnson, and the great Reynolds, and Garrick, and Goldsmith, and Fox.

The series *a, b, and c*

11. In a series of three or more words or groups of words *with the conjunction omitted except between the last two words or groups of words* [the series *a, b, and c*], each member of the series should be set off by a comma.

EXAMPLE

He was a poet, essayist, and dramatist.

Note 1.—*Etc.* should always be preceded by a comma.

Caution.—Do not put a comma before the first element of such a series unless a comma would be required there if only one element were present instead of a series.

EXAMPLES

(*Incorrect*)

The three studies I like best are, History, English, and Economics.

(*Correct*)	(*Also correct*)
The three studies I like best are History, English, and Economics.	We have three heads under which we expect to discuss the question: namely, economy, efficiency, and convenience. (See § 39.)

Clauses of compound sentence

—

Joined by simple conjunctions

12. Use a comma to separate the clauses of a compound sentence that are connected by one of the simple conjunctions (such as *and, but, or, nor, yet, whereas, while,* or *for*), except when, under the provisions of § 37, a semicolon is demanded. See also note 1, below.

EXAMPLES

(Misleading)	*(Correct)*
I searched the library for the book is of the utmost importance to me in my studies.	(1) I searched the library, for the book is of the utmost importance to me in my studies. (2) Day unto day uttereth speech, and night unto night showeth knowledge.

NOTE 1.—When the clauses are *very* short and closely connected, the comma is not necessary.

EXAMPLES

(1) He read and I listened.

(2) He sang well and he acted well.

Clauses of compound sentence

—

Not joined by conjunctions

13. Commas *may* be used to separate clauses of a compound sentence that are not connected by conjunctions, *when the clauses are short, have no commas within themselves, and are closely parallel in substance and form.* Even under these conditions, most good writers prefer the semicolon (see § 36). Unless all these conditions appear in the sentence, the use of a comma at the end of an independent clause that is not connected with the following clause by a conjunction is inexcusable. (See § 172. This error is called a "Comma blunder.")

EXAMPLES

(Wrong)	*(Permissible)*
Many poets have written their best work when very young, Bryant finished "Thanatopsis" in his eighteenth year.	The rains fell, the winds blew, the snows drifted in the valleys.
	(Better) The rains fell; the winds blew; the snows drifted in the valleys.

SUBORDINATE ELEMENTS

Direct quotations—noun clauses

14. Use a comma to set off direct quotations introduced by a verb of saying.

EXAMPLE

He said, "Come in."

NOTE 1.—When the quotation is long, a colon should be used (see § 41).

NOTE 2.—If the quotation grammatically depends upon a directly preceding word which is not a verb of saying, there is no break sufficient to demand a comma.

EXAMPLE

His voice was drowned by shouts of "Put him out!"

NOTE 3.—Do not use a comma before indirect quotations.

EXAMPLE

He said that he would be unable to come.

Non-restrictive adjective phrases and clauses

15. Use a comma to set off a non-restrictive phrase or clause; i. e., one that merely explains or presents an additional thought about the word it modifies, and that may be dropped without destroying the continuity of the sentence.

EXAMPLES

(1) Mt. Hood, rising to the height of nearly twelve thousand feet, stands like a guardian spirit over the city of Portland.

(2) He passed the glass to the visitor, who drank heartily.

No comma for restrictive phrases and clauses

NOTE 1.—When a phrase or clause limits the word it modifies so that it is an essential part of the idea, and so that the thought of the sentence is incomplete without it, it is a restrictive phrase or clause. *Restrictive phrases and clauses are not set off by commas.* See § 121b, 1.

EXAMPLES

(1) That mountain rising to the southeast is Mt. Hood.

(2) He who runs may read.

(3) The man who drank so heartily is a visitor.

Adverbial clauses

16. Use a comma to set off an adverbial clause when it *precedes* its principal clause.

EXAMPLE

If you will come tomorrow after dinner, I shall be very glad to see you.

NOTE 1.—When the adverbial clause follows the principal clause, the comma is usually unnecessary unless the adverbial clause is very long or is not needed to complete the sense of the sentence (non-restrictive). *As* and *since*, showing a reason, *so that*, showing result, and *for* are always non-restrictive and are preceded by commas.

EXAMPLES

(*Short, without comma*)

Let your life be blameless if you would be revenged before your enemies.

(*Result clause, with comma*)

We have observed the results for two years, so that we are safe in proclaiming the success of the system.

(*Long, with comma*)

Let your life be blameless and irreproachable, if you would be revenged before your enemies and if you would have them fail in all their attempts to pull you down from the position that excites their enmity.

(*Non-restrictive clause, with comma*)

This is beyond his accomplishment, although it is not above his desire.

NOTE 2.—Observe that these clauses follow the general rules of punctuation for inverted elements. See § 26.

INTRODUCTORY, PARENTHETICAL, AND ABSOLUTE EXPRESSIONS

Introductory and parenthetical particles

17. Set off from the rest of the sentence by commas such conjunctions, adverbs, connective particles, and phrases as *now, then, however, nevertheless, moreover, furthermore, therefore, though, in short, indeed, in fact, for instance, that is, of course, after all, on the contrary, on the other hand, to be sure, for example, happily, fortunately,* etc., when they make a distinct break in the continuity of the thought and structure of the sentence—i.e., when they are parenthetical.

EXAMPLES

(1) In fact, it will be impossible to carry out our plans.

(2) He will answer, of course, that he knew it all the time.

(3) Fortunately, we shall not need his help.

(4) Why, therefore, should we give him any consideration?

NOTE 1.—*Do not* use a comma with such words when the construction is logically close and structurally smooth enough not to call for any pause in reading; especially (a) with *therefore, nevertheless,* etc., when they directly follow the verb; (b) with *indeed* when it directly precedes or follows an adjective or adverb that it modifies; (c) with *now* and *then* when their use is strictly temporal; nor (d) ordinarily with such terms as *perhaps, likewise,* etc.

EXAMPLES

(1) It will therefore be impossible to carry out our plans.

(2) Your letter was very welcome indeed.

(3) Your letter was indeed welcome.

(4) Now the promises will be carried out that were then made so positively.

(5) It is perhaps going too far to state this as a definite rule.

NOTE 2.—For the punctuation with *e.g., viz.,* etc., see § 39.

Absolute phrases

18. Use a comma to set off phrases used without definite grammatical relation to the rest of the sentence. Such phrases are called absolute phrases.

EXAMPLES

(1) Night having fallen, we hastened home.

(2) Yet, so much being granted, it is right to guard ourselves against misconstruction.

(3) To confess the truth, I was much to blame.

Elements in apposition

19. Use a comma to set off expressions in apposition, with or without the conjunction *or*.

EXAMPLES

(1) Washington, the young Virginia colonel, was present.

(2) The calladium, or elephant ear, is popular as a flower for borders.

NOTE 1.—Do not set off appositives that are a recognized part of a name.

EXAMPLES

William the Conqueror; Alexander the Great.

NOTE 2.—Do not set off quoted appositives.

EXAMPLES

(1) The word *luggage-van* is an Anglicism.

(2) The expression "He carried his girl to the party" is a provincialism.

Vocatives

20. Use a comma to set off words in direct address.

EXAMPLES

(1) This, gentlemen, is what I propose.

(2) Friends, we have assembled today for a solemn purpose.

NOTE 1.—Vocative words introducing an extended address should, however, be followed by a colon. See § 42.

Parenthetical expressions

21. Use commas to set off parenthetical clauses and phrases when they are structurally disconnected from, *but logically related to*, the rest of the sentence.

EXAMPLES

(1) Richards, successful as he was during his college days, failed utterly when he entered the business world.

(2) This is, I suppose, the most difficult of all the problems.

(3) He was, I have no doubt, as guilty as you think.

NOTE 1.—If parenthetical expressions that have no close structural or logical connection with the rest of the sentence are introduced, they should be set off by dashes or parentheses. See §§ 54, 74.

ELEMENTS IN CONTRAST

Antithetical expressions

22. Use a comma to set off antithetical words, phrases, or clauses.

EXAMPLES

(1) He trusted, not in his own exertions, but in something turning up.

(2) He voted as he did, not because he was influenced by his father, but because he was convinced that he was voting right.

Words or phrases in pairs

23. Set off with a comma words or phrases used in pairs.

EXAMPLE

Sink or swim, live or die, survive or perish, I give my hand and heart to this vote.

Expressions like "a pleasant, though expensive, trip"

24. Use commas to set off words, phrases, or clauses that govern a following noun, and that separate from this noun other governing words or phrases parallel in structure but different in meaning. These

"set-in" elements usually have an antithetical or causal relation to the preceding element.

EXAMPLES

(1) The deceased was a stern and unapproachable, yet withal sympathetic and kind-hearted, gentleman.

(2) Now comes the most difficult, because it is the most personal, relation between the teacher and the student.

(3) He is as old as, if not older than, his cousin.

(4) He was thoroughly in love with, and completely under the influence of, his scheming wife.

ELLIPSES

Omission of important words

25. Use a comma to mark the omission of important words.

EXAMPLES

(1) Johnson's strength as a lawyer lay in his persuasive eloquence; Carter's, in his keen mind.

(2) Mary was pretty; Jane, the opposite.

INVERSIONS

Inverted elements

26. Use a comma to set off words, phrases, or clauses when placed out of their regular order. See § 16.

EXAMPLES

(1) What he meant by such actions at a time of national stress and trouble, I have never been able to tell.

(2) To a man of his ability and of his training for the battle of life, the task should be easy.

NOTE 1.—When the transposed element is short, the comma may be omitted, though even then it is often advisable to retain it for emphasis.

EXAMPLES

(Short, without comma)

(1) What he meant I am at a loss to tell.

(2) To Johnson the work was very disagreeable.

(Short, with comma for emphasis)

To Johnson, the work was disagreeable; to Savage, it was unendurable.

MISCELLANEOUS USES

Long subject separated from verb

27. Use a comma to separate from its verb a long subject consisting of a phrase or clause.

EXAMPLE

That he has involved himself in a number of disgraceful disputes and brought the name of the college into disrepute with the people of the state so that they hesitate longer to send us their sons, is admitted on all sides.

Separation merely for clearness

28. Often a comma is used for the sake of clearness to separate two identical or closely similar words, even if the sense or grammatical construction does not require such separation.

EXAMPLES

(1) Whatever is, is right.

(2) The chief aim of academic striving ought to be, to be a real help in improving the life of the community.

NOTE 1.—Use a comma to separate two proper names when they signify different persons or places.

EXAMPLES

(1) To William, Johnson gave special preference.

(2) To Nebraska, America extends her sympathy.

For these sentences, see also § 26.

After interjections

29. After an interjection a comma is often to be preferred to an exclamation point.

EXAMPLES

(1) Oh, that I had never been born!

(2) But alas, all my plans ended in failure.

NOTE 1.—After *Oh* the exclamation point should very seldom be used.

With quotation marks and parentheses

30. A comma should be placed *inside the quotation marks* if the context requires a comma. See § 67, note 3. A comma should be placed *outside the parentheses* if the context requires a comma. See § 76.

EXAMPLES

(1) "That was all a mistake," said he.

(2) We have in our neighborhood teachers, mechanics (such as carpenters, electricians, and engineers), and tradesmen.

Dates

31. Punctuate dates according to the following models:

April 28, 1915. Friday, May 3. Christmas Day, 1913. A.D. 525. 127 B.C.

Names of places

32. Names of places should be punctuated according to the following models:

Boston, Mass. "The Oaks," Pasadena, California. 123 Morrison St., Portland, Oregon. [*The English style is:* 27, St. Mary's Terrace, Páddington, W.]

Numbers

33. Ordinarily, numbers should be pointed off with a comma at the "thousands" place.

12.765.

NOTE 1.—Observe the following classes of exceptions:

(Dates) 2250 B.C.; (pages) p. 1765; (house numbers) 5624 Lowell Avenue; (telephone numbers) Cambridge 27689.

In connection with names of persons

34. In the punctuation of titles accompanying the names of persons use the following models:

William Stewart, Ph.D. Carlson and Williams, Attorneys. James Thomas, Esq.

There is good authority for both the following sets of forms: *Thomas Ryan Jr.* and *Thomas Ryan, Jr.; William Godwin Sr.* and *William Godwin, Sr.*, but the form with the comma is preferable.

B. THE SEMICOLON

General principle

35. In general, the semicolon is used to indicate a more distinct break in the sentence than that marked by the comma. Its weight as a mark of punctuation lies midway between that of the comma and the period. The semicolon is primarily the punctuation mark of coördination—coördination (a) between independent clauses (§§ 36 and 37), (b) between dependent clauses and phrases, and (c) between series of words (§ 38).

IN COMPOUND SENTENCES

(a) Without simple conjunctions
1. No connective

36. Use a semicolon between the clauses of a compound sentence when they are *not* joined by one of the simple conjunctions. [The simple conjunctions are such words as *and, but, or, nor, yet, whereas, while, for,* etc.]

EXAMPLE

Men are not to be judged by their looks and habits; they should be judged by their character and by their work.

2. With conjunctive adverbs

NOTE 1.—The semicolon should always be used when the clauses are joined by such conjunctive adverbs as *so* [for cautions as to use of *so* see §§ 246, 253], *therefore, hence, however, moreover, accordingly, consequently, nevertheless, besides, also, thus, still, then, otherwise, further, likewise, else,* etc. It is absolutely necessary to distinguish carefully between these words and the simple conjunctions. See §§ 12 and 37.

EXAMPLES

(1) It has been a very late spring; consequently we have not played tennis very often.

(2) We hoped to hear from him every day; we have, however, had only one letter from him.

3. Series *a, b and c*

NOTE 2.—The semicolon is used to separate members of a series of clauses when the conjunction is omitted except between the last two (the series, *a, b, and c*). This rule is, however, subject to the exception given in § 13.

EXAMPLE

The aspirations of our souls make this life often seem disappointing; the disappointments of this life compel us to long for a life beyond; and thus the very miseries of today anchor us to hopes of the future.

Note 3.—For the treatment of coördinate clauses when they are very short and simple, see § 13.

(b) With simple conjunctions

37. Use a semicolon between clauses of a compound sentence even when they are joined by one of the simple conjunctions [for these see the preceding section], (1) if these clauses are punctuated internally with commas, or (2) if the clauses are long.

EXAMPLES

(1) Washington was, like Napoleon, a great general; and, like Napoleon, he was also a statesman and thinker.

(2) The birds appear to be quite proud of their power of swelling and puffing themselves out in this way; and I think it is about as droll a sight as you can see to look at a cage full of these pigeons puffing and blowing themselves out in this ridiculous manner.

Note 1.—Some writers separate the clauses of a compound sentence with semicolons even when a comma might ordinarily be employed, especially if the second clause is in strong antithesis to, or explains, the first.

EXAMPLES

(1) A wise son will hear his father's reproof; but a scorner will not hear reproof.

(2) Look well to your conduct: for actions speak louder than words.

IN SIMPLE AND COMPLEX SENTENCES

For coördination of long or complicated elements

38. Use a semicolon to separate coördinate members of a simple or complex sentence when any of those members are internally separated by commas or are long. This rule applies especially to coördinated dependent clauses, and to series of similar sentence elements.

EXAMPLES

(1) The following officers were elected: James Wilson, President; Guy Roberts, Vice-President; and Walter Morgan, Secretary and Treasurer.

(2) He was courteous, not cringing, to superiors; affable, not familiar, to equals; and kind, but not condescending, to inferiors.

(3) We can almost fancy that we are visiting him in his small lodging; that we can see him sitting at the old organ beneath the faded green hangings; that we can catch the quick twinkle of his eyes, rolling in vain to find the day; that we are reading in the lines of his noble countenance the proud and mournful history of his glory and his affliction.

(4) What discouragements and disasters had pursued them; what dangers they had feared; how they had schemed and toiled; what glorious success they had achieved—all this he told us.

WITH EXPLANATORY WORDS

Before explanatory words and phrases like *viz.*

39. A semicolon should be used before such explanatory words and phrases as *that is, for instance, for example, namely, as, to wit,* and the abbreviations *i.e., e.g., viz.,* and the like. In recent typographical practice the dash is frequently used in place of the semicolon.

EXAMPLES

(1) To explain the statement I should have to go far back; that is, I should have to tell you not only who he was, but what his family had been for several generations before him.

(2) The student should elect a general course for his first year—e.g., English, mathematics, history, Latin, and German.

NOTE 1.—Observe that these introductory words are always followed by either a comma or a colon. See §§ 17, 41.

C. THE COLON

General principle

40. Generally speaking, the colon is the mark of expectation. In nearly all its uses it serves to introduce something that has been prepared for by what has gone before. As a mark of introduction, it is more stately and formal, and is applied to longer thought groups, than the comma.

INTRODUCTORY USE

Before formal statements

41. Use a colon to introduce (1) formal statements, (2) lists of items, and (3) long quotations.

EXAMPLES

(1) We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness.

(2) We have noted the following contents of the room: a cathedral clock; a colonial sideboard; three old chairs; six oil portraits.

(3) After much hesitation, the old man testified as follows: "I was born . . ."

NOTE 1.—It will be observed that the colon in these cases really equals an implied *as follows* or *that is.*

NOTE 2.—When a long quotation or list begins on the line following that in which the introductory word is written and makes a new paragraph, the introductory colon may be followed by a dash. See §§ 58, 61.

After salutations

42. Use a colon at the end of the salutation in a formal letter or a formal address.

EXAMPLES

(1) My dear Sirs:

(2) Gentlemen of the Convention:

NOTE 1.—For the punctuation of the salutation in letters, see § 6a.

To introduce explanations or illustrations

43. Use a colon to introduce a clause that presents an illustration or explanation of the meaning of a preceding clause.

EXAMPLES

(1) Some of our most notable poems have been written by young men: "Thanatopsis" appeared in the author's eighteenth year.

(2) The house has gone further: it has declared conciliation admissible, previous to any submission on the part of America.

44. TABULAR VIEW OF THE USE OF THE COMMA, THE SEMICOLON, AND THE COLON IN THE PUNCTUATION OF THE SENTENCE

A. Separation of Clauses of a Compound Sentence

1. *Separated by comma—*
   - a. If connected by simple conjunction [§ 12].
   - b. Even when not connected by simple conjunction *if clauses are short, have no commas within themselves, and are closely parallel in form* [§ 13].
2. *Separated by semicolon—*
   - a. When not joined by simple conjunction—
     - (1) With no connective at all [§ 36].
     - (2) Joined by conjunctive adverb [§ 36 n 1].
   - b. Clauses in series *a, b, and c* [§ 36 n 2, with exception of short clauses § 13].
   - c. Even when joined by simple conjunction if—
     - (1) Clauses are punctuated internally with commas [§ 37a].
     - (2) Clauses are long or involved [§ 37b].
3. *Separated by colon—*
   - a. When second clause illustrates or explains first [§ 43].

B. Separation of Members of Compound Subjects, Compound Predicates, or Compound Modifiers

1. Usually not separated by marks of punctuation [§ 8].
2. *Separated by comma—*
   - a. When groups are long [§§ 8 and 10].
   - b. When groups are numerous [§ 10].
   - c. When two or more adjectives modify same noun [but see § 9].
   - d. When conjunctions are omitted [§ 10].
   - e. In series *a, b, and c* [§ 11].
3. *Separated by semicolons—*
   - a. When any of the members are internally separated by commas [§ 38]

C. Separation of Subordinate Clauses from Main Clauses

1. *Noun clauses—*
   - a. *Usually* no punctuation, but—
     - (1) Before short quotation—comma [§ 14].
     - (2) Before long quotation—colon [§ 41].
2. *Adjective clauses—*
   - a. Before restrictive clauses—*no comma* [§ 15].
   - b. Before non-restrictive clauses—comma [§ 15 n 1].

3. *Adverbial clauses*—
   - a. If adverbial clause *precedes* main clause—comma [§ 16].
   - b. If adverbial clause *follows* main clause — *usually* no comma [§ 16 n 1], but—
     - (1) If clauses are long or involved—comma [§ 16 n 1].
     - (2) Non-restrictive clauses (usually introduced by *as* or *since*, showing reason, *for*, *so that*, showing result)—comma [§ 16 n 1].

NOTE.—The semicolon is not used to separate dependent from independent clauses.

NOTE.—For additional uses of the comma, see §§ 17-34; for additional use of the semicolon, see § 39.

D. THE PERIOD

With sentences

45. Use a period to mark the completion of every sentence, except interrogative and exclamatory sentences. This is the most common use of the period. Observe § 17 for a discussion of "Comma Blunder."

NOTE 1.—Periods should be used at the end of every declarative sentence in quoted conversation, if the quotation actually ends the sentence, even though the quoted sentence may be very elliptical. See § 171.

EXAMPLES

"Yes." "No." "Of course." *But* "Yes," said the man.

With headings, etc.

46. Use a period after words or phrases that form headings when other matter follows in the same line; and ordinarily after any other words or phrases that, though they are not properly complete sentences, stand alone without the need of other words to complete their function.

EXAMPLES

(1) 18. **Pronouns.** *Error in Case.*—Unlike the English noun, the pronoun . . . .
(2) [1]*Atlantic Monthly*, June, 1910.

NOTE 1.—If headings and titles are on a line by themselves, modern usage demands that no mark of punctuation shall follow them. Note the practice on this page. As to items in a tabulation, usage is divided. See the Table of Contents of this book.

With abbreviations

47. Use a period after abbreviations.

EXAMPLES

Ala. (=Alabama); 9mm. (=9 millimeters); No. (=number); ibid.; Macmillan & Co.; Chap. ii.

NOTE 1.—Generally no period follows abbreviations constantly used in technical treatises. Other exceptions to this rule must be learned from observation. Among these exceptions may be noted the following: (1) the first member of a compound abbreviation, (2) the chemical symbols, (3) abbreviations of technical and scholarly journals, and (4) (according to some good authorities; e.g., Manly and Powell, *Manual for Writers*) the phrase *per cent* and the symbol *MS* (="manuscript").

EXAMPLES

(*Correct*)

H_2O, H_2SO_4; The story will be found in *JAF*, xxii, 117 (=*Journal of American Folk-Lore,* volume xxii, page 117); The lights are 16 c-p. (=16 candle-power).

(*Permissible*)

(1) He lent the money at six per cent interest.

(2) The MS was examined by the jury.

NOTE 1.—In England it is the practice to write *Mr.*, *Mrs.*, and *Dr.* without the period (Mr, Mrs, Dr).

With omissions

48. Use several periods (ordinarily three or four) to mark an omission from a quotation. Periods used in this manner are called points. In poetry, fill out with points any part of a line that may be omitted, and if one or more complete lines be omitted, use a line of periods to mark the omission.

EXAMPLES

(1) The constitution provides that "each state shall appoint . . . a number of electors equal to the whole number of senators and representatives. . . . "

(2) "Of man's first disobedience . .
. . . .
Sing, Heavenly Muse, that on the secret top
Of Oreb or of Sinai didst inspire,"
etc.

E. THE EXCLAMATION POINT

After interjections

49. Use the exclamation point after interjections or any words, phrases, or sentences that express a very strong emotion, an ardent wish, a forcible command, or great surprise. A sentence of this kind is called an exclamatory sentence. See § 45.

EXAMPLES

(1) Would that those prosperous days might return!

(2) Fire! Fire!

Punctuation of exclamatory sentences

NOTE 1.—The following models will show several possible forms of punctuation for exclamatory sentences:

(1) Rouse, ye Romans! rouse, ye slaves!
(2) Alas, for the deed!
(3) Alas! How could I know?
(4) But alas! it was not to be.
(5) O Scotia! my dear, my native soil!
(6) Brave men! Strike now or be always slaves!

Note 2.—Observe the use of the comma in the fourth example, where no strong emotion is expressed by the interjection. See § 29.

For doubt or sarcasm

50. An exclamation point may be used after any word, phrase, or sentence that expresses doubt or sarcasm.

EXAMPLE

He is an honorable man!

Note 1.—An exclamation point within parentheses may be put after a word as a mark of criticism or surprise. It should be observed, however, that this use of the exclamation point can be easily overdone, and that at best such a method of sarcasm is obviously mechanical.

EXAMPLE

The speaker continued: "Nobody should leave home tomorrow without a marked ballot in their (!) pocket."

Note that many writers use, in place of the exclamation point in such a sentence, the word "sic" to indicate that the error actually appears in the sentence quoted and that it is recognized as an error.

F. THE QUESTION MARK

For a query or a doubt

51. Question marks are used after a word or sentence to mark a query or to express a doubt. Such a sentence is called an interrogative sentence. See § 45.

EXAMPLES

(1) Who was his father?

(2) Chaucer was born in 1340 (?) and died in 1400.

Note 1.—Question marks should not be used with indirect questions.

EXAMPLE

I asked whether he would be able to go with me.

G. THE DASH

General remarks

52. The dash is one of the most effective marks of punctuation. It should not, however, be arbitrarily substituted for the period or the comma. The rules for the use of the dash are well established and should be strictly followed. The fundamental purpose of the dash is to break or suspend the thought or construction of a sentence. In a long sentence in which a statement is repeated in many forms and with much detail, a judicious use of the dash may unwind the apparent entanglement of words.

With a sudden break

53. Use a dash to indicate a sudden interruption or suspension of, or an unexpected turn in, the thought or construction of a sentence.

EXAMPLES

(1) Europe in peace and prosperity, and Europe in the throes of war—what a contrast!

(2) I wish I could persuade you to—but what is the use?

(3) Is there—*can there be*—any method by which freshmen can be made to write uniformly good English?

For parenthetical expressions

54. As a rule, dashes should be preferred over parentheses for setting off parenthetical expressions that are logically and structurally disconnected from the rest of the sentence. See §§ 21, 74.

EXAMPLE

I was riding with a lady—her name doesn't matter, but we may call her Miss Johnson—when I came upon the rascal again.

With summarizing clause

55. Use a dash before or after an informal enumeration, to set off a clause summarizing the thought in the enumeration. See § 41.

EXAMPLES

(1) Each has added to his country's glory—the soldier, the sailor, the statesman, and the private citizen.

(2) The soldier, the sailor, the statesman, and the private citizen—each has added to his country's glory.

After emphatic word or phrase

56. Use a dash to set off an expression added to lend emphasis to, or to explain or expand, a word or phrase. The emphatic word or phrase is often repeated. A dash marks a stronger break than would a comma used under such circumstances.

EXAMPLES

(1) This, then, is the point—a point I have repeatedly made during the past year.

(2) All these sacrifices I have made for a man—a man whom I called my friend.

With tabulations

57. Use a dash after a word or phrase that is set in a separate line, and that is succeeded by paragraphs, at the beginning of which the original phrase is implied.

EXAMPLE

The committee shall have power—
1. To call on other members for help.
2. To levy assessments to cover expenses.
3. To take final action in emergencies.

With side-heads

58. A dash should be used after headings at the beginning of a paragraph. Whether a period precedes the dash or not depends on the rule in § 46, note 1.

EXAMPLES

(1) *Caddoan Indians.*—The best authority on these Indians is Dorsey. See his . . .

(2) *American Indians, Religion of—*
Boas, in the *Handbook of American Indians,* gives one of the best accounts of this subject. Within the past year . . .

Before references

59. A dash should be used before a reference when it follows a quotation.

EXAMPLE

> The evil that men do lives after them;
> The good is often interred with their bones.
> —Shakespeare, *Julius Caesar,* Act III, Scene ii, lines 73, 74.

With dates, etc.

60. Two numbers or date-words representing the extreme limit of a series of numbers or dates should be connected by a dash. If the numbers or dates connected are both internally punctuated, a long dash should be used.

EXAMPLES

(*Right*)

(a) May–July, 1908. (b) May 1, 1908—January 1, 1909. (c) pp. 7–12. (d) Luke 5:7—6:14. (e) 1880–92. (f) 1900–1904. (g) pp. 102–7. (h) pp. 102–17. (i) pp. 100-109. (j) A.D. 125-54. (k) 387-354 B.C.

(*Right*)

From May to July, 1908.

(*Wrong*)

From May–July, 1908.

With commas, etc.

61. The dash is sometimes used to prolong the effect of a period [see § 58] or a colon [see § 41, note 2]. Formerly the dash was used to prolong the effect of a comma. In recent typographical practice, however, its use after a comma has been given up except in cases where the comma would normally follow the word, phrase, or clause to which the matter preceded by the dash is joined.

EXAMPLE

She ran into the shop, the uninviting haunt of her father,—or she would have run if fear had not overcome her.

For rhetorical effect

62. Use a dash to mark pauses and repetitions that are intended for dramatic and rhetorical effect.

EXAMPLE

"I—I have done you—have done you a great wrong," she faltered.

To indicate omissions

63. Use a dash to indicate the omission of letters or figures.

EXAMPLES

(1) On a November afternoon of the year 18—, a man . . .

(2) The villain was really a brother of L—d B——y of C——n.

Note 1.—Representation of proper names by the use of certain letters of the name separated by dashes is not so common a practice among good writers of the present time as it was a generation or two ago. In narrative writing it is better to take a frankly fictitious name or date, and not attempt to hide a real name or actual date in this manner.

H. THE APOSTROPHE

With possessive case

64. The apostrophe is used to indicate the possessive case. See §§ 176-179.

EXAMPLES

(Singular)	*(Plural)*
The man's hat; the woman's bonnet; the boy's cap.	Men's hats; women's bonnets; boys' caps.

Note 1.—The function of the apostrophe is as definitely grammatical as is the use, for instance, of the ending *i* to indicate the genitive (possessive) case of the second (*o*) Latin declension; its omission when syntactically it is demanded is a graver error than a careless mistake in punctuation.

Note 2.—Remember that *his, hers, its, theirs, ours, yours,* and *whose* do not take the apostrophe. For the contraction *it's,* so often confused with *its,* see §§ 65, 186.

With contractions

65. Use an apostrophe to denote the intentional omission of an unpronounced letter or letters.

EXAMPLES

Couldn't (= could not); ne'er (= never); o'er (= over); it's (= it is); 'tis (= it is).

Note 1.—The use in the standard written language of the apostrophe as a sign of the omission of sounds that have disappeared in well-established spoken usage is a convention.

The contractions *ne'er* and *o'er* are used only in poetry, and in poetry only for the sake of metrical convenience.

With unusual plurals

66. Use an apostrophe to form the plurals of letters and figures and of rare noun-coinages.

EXAMPLES

(1) Cross your *t*'s and dot your *i*'s.

(2) His 2's and 3's were almost illegible.

(3) All the Y. M. C. A.'s in the state were represented.

(4) He was one of these ne'er-do-well's that may be found in every college.

I. QUOTATION MARKS

With direct quotations

67. Every direct quotation should be put in quotation marks.

EXAMPLE

Patrick Henry said, "Give me liberty, or give me death."

NOTE 1.—Quotation marks may be omitted from well-known quotations such as those from the Bible or Shakespeare, or from proverbs.

EXAMPLES

(1) The play illustrates this fact: the wages of sin is death.

(2) The principle he acted on was: a bird in the hand is worth two in the bush.

NOTE 2.—Do not use quotation marks for indirect quotations.

EXAMPLES

(*Right*)	(*Also right,* IN DIRECT ADDRESS)
He replied that he appreciated the favor very much.	He replied, "I appreciate the favor very much."

NOTE 3.—For the punctuation of dialogue and of quoted matter, the following models will be of use:

(1) "Give me the book," he said. [§§ 14, 30.]

(2) He said, "Give me the book, John." [§§ 14, 30.]

(3) "Give the book," he said, "to me." [§§ 14, 30.]

(4) "Give me the book," he said. "It is mine." [§§ 14, 30.]

(5) "Is this your book?" he asked.

(6) "Is this the book," he asked, "that contains the quotation, 'The proper study of mankind is man'?" [§ 68.]

(7) "What an interesting book this is!" he exclaimed.

(8) "Give me the book, John," he said. [§§ 14, 30.]

Observe that the punctuation at the end of a quotation, with the exception of the semicolon, *always* falls within the quotation marks. See § 30.

With double quotations

68. A quotation within a quotation is enclosed in single quotation marks.

EXAMPLE

"Let us see," he continued, "whether the statement 'all men are born free and equal' is true or not."

With a series of paragraphs or stanzas

69. Use quotation marks at the beginning of each of a series of quoted paragraphs or stanzas, but at the end only of the last paragraph or stanza of the series.

EXAMPLE

He then quoted Tennyson:—

"Strong Son of God, immortal Love,
Whom we, who have not seen thy face,
By faith, and faith alone, embrace,
Believing where we cannot prove;

"Thine are these orbs of light and shade;
Thou madest life in man and brute;
Thou madest death; and lo, thy foot
Is on the skull which thou hast made."

As apology for unusual words

70. Use quotation marks when any apology is needed for the use of a word (1) as unusual, or coined for the occasion, (2) as too technical for general understanding, (3) as ironical or humorous, or (4) as slang or a nickname.

EXAMPLES

(1) She was wearing a gown of "lobster-colored" silk.

(2) The next process in logging is the "rigging-slinging" and the "skidding" of the logs, preparatory to "decking" and "jamming" them.

(3) His "studious application" in the University caused him to withdraw "on account of ill health." It is said that he is now trying to "fix it up" with the faculty.

(4) I hope he may be able to do this, but I am afraid of "Doc" Wilson.

NOTE 1.—In a humorous or colloquial context, such apology for slang and nicknames should not be made, nor should apology for technical words be made in a technical context.

NOTE 2.—Many good English expressions are frequently supposed to be slang and are often put into quotation marks through this misapprehension. For some of these words and expressions, see § 246b.

With titles of articles, etc.

71. For titles of books, articles, etc., the usage is divided between italics and quotation marks. The modern tendency seems to be toward the use of quotation marks for the titles of short poems, short stories, articles, pictures, statues, subdivisions of books, and names of book series. Italics are generally preferred for the names of books, newspapers, and magazines.

EXAMPLES

(1) Shelley's "To a Skylark."

(2) Kipling's "Without Benefit of Clergy," from *Wee Willie Winkie.*

(3) John Corbin's articles "Which College for the Boy," in the *Saturday Evening Post.*

(4) See *Tennyson* ("English Men of Letters Series"), p. 51.

(5) In a recent number of the *Century* there appears an article on "Printemps," a new painting, and "Motherhood," a new group of statuary.

Note 1.—For such well-known works as Homer's Iliad and books in the Bible, most writers use neither quotation marks nor italics.

Note 2.—In writing a title, be sure that it is exact. Take special pains not to leave off the *The* at the beginning of a title if the *The* is actually a part of the title. In the names of newspapers and magazines, however, the *The* is often not to be considered a part of the title.

EXAMPLES

(1) We read Hawthorne's "The Ambitious Guest."

(2) I saw it in *The* (London) *Times.*

(3) The article appeared in the *Springfield Republican.*

With word and its definition

72. Enclose in quotation marks a word or phrase accompanied by its definition.

EXAMPLE

By "barbarism" is meant a word that is not in good English usage.

General rule

73. In general, it may be observed that when quotation marks are used with discretion they are very useful, but that when they are used too frequently they disfigure a page and confuse the reader. Note that quotation marks are out of place (a) to enclose a title at the head of a theme unless the title itself is a quotation, (b) to enclose proper names, (c) to enclose fragments of proverbs, or (d), as a rule, to label humor.

J. PARENTHESES ( )

For parenthetical expressions

74. Parentheses are used to enclose explanatory matter that could be omitted without destroying the complete sense of the sentence.

EXAMPLE

My grandfather was in the habit of remarking (and he was a man who could speak of the subject from long experience) that women would always have their way.

Note 1.—Observe that when the connection is not completely broken between the main part of the sentence and the parenthetical expression, it is better to use commas or dashes. See §§ 21, 54.

For figures and letters marking divisions

75. Figures or letters that are put into the text to mark divisions in enumeration are enclosed within parentheses.

EXAMPLE

The reasons for his resignation were three: (1) advanced age, (2) failing health, (3) a desire to travel.

Note 1.—When the divisions are written in paragraph form, the figures are not enclosed within parentheses.

EXAMPLE

A. His reasons for resigning were—
1. Advanced age.
2. Failing health.
3. Desire to travel.

76. If the parenthetical expression is a complete sentence, the mark of punctuation should be within the parentheses; if it is a part of a sentence, the point should be after the parentheses.

Punctuation marks with parentheses

EXAMPLES

(1) My brother-in-law then entered. (He is a young corporation attorney, and imagines that he knows it all.) He came over to the spot where I was standing.

(2) This is always the correct punctuation before conjunctive adverbs (***and, but, or,*** and the like).

K. BRACKETS [ ]

77. Brackets are used to enclose any explanation, note, interpolation, correction, or omission that is set into the text by the editor.

With interpolations, explanations, etc.

EXAMPLES

(1) *[This passage was added in the second edition.—Editor.]

(2) The author continues, "He [Emerson] had now reached his thirtieth year."

(3) "Sir Thomas Brown[e] was one of the greatest prose writers of the sixteenth [seventeenth] century."

78. Use brackets for enclosing parentheses within parentheses.

For parentheses within parentheses

EXAMPLE

Grote, the great historian of Greece (see his *History,* I, 204 [second edition]), says that, etc.

L. THE CARET ^

79. The caret is used to indicate an omission in the text.

To mark omissions

EXAMPLES

the the
I speak today only to the good, true, and brave.

M. ITALICS

80. Use italics [indicated in the manuscript by underscoring once] for words or phrases to which it is desired to give special emphasis.

For emphasis

EXAMPLES

(1) The whole essence of his artistic creed is embraced in the words *Truth to life.*

(2) This was, however, *not* the case.

NOTE 1.—Avoid the over-use of italics for emphasis. The whole purpose of italics as a means of emphasis is defeated if they occur too often.

For foreign words and expressions

81. Italicize short foreign expressions and foreign words and phrases that have not been completely Anglicized, even though they may be of fairly frequent use in English.

EXAMPLES

(1) He is the debater *par excellence* of the Senate.

(2) In such disputes we should always remember that *de gustibus non est disputandum*.

(3) He accepted the suggestion *in toto*.

NOTE 1.—Do not italicize parts of names of foreign persons or things.

EXAMPLES

The Louvre; The Arc de Triomphe; The German Reichstag; Herr von Rossberg; The Rue Royale.

NOTE 2.—Do not italicize foreign words that have become thoroughly Anglicized. The following is a list of such words and expressions:

Ad valorem, a priori, à propos, aide de camp, alias, alibi, Alma Mater, amateur, anno Domini, ante-bellum, attaché, bas-relief, bona fide, bon ton, bric-à-brac, café, canto, carte blanche, census, chaperon, chargé d'affaires, chauffeur, chef d'œuvre, clef, confrère, connoisseur, consensus, criterion, datum (plur. data), débris, début, décolleté, dénouement, dilettante, divorcée, dramatis personæ, encore, ensemble, entrée, et cetera, ex cathedra, exposé, façade, facsimile, fête, finis, fracas, garage, gratis, habeas corpus, harem, hegira, lèse majesté, Magna C[h]arta, mandamus, massage, matinée, menu, motif, naïve, née, nil, nom de plume [a French word made in England], onus, papier mâché, patois, per annum, per capita, per cent, per se, personnel, postmortem, prima facie, pro rata, protégé, pro tem[pore], quondam, régime, rendezvous, résumé, rôle, sauerkraut, señor, señorita, soirée, stein [a German word made in America], subpœna, technique, tête-à-tête, tonneau, ultimatum, umlaut, verbatim, versus, via, vice versa, viva voce.

NOTE 3.—Italicize the following foreign words and abbreviations:

ad, loc., circa (ca.), et al., ibid., idem, infra, loc. cit., op. cit., passim, sic, supra, s. v., vide.

NOTE 4.—Do not italicize such simple abbreviations as *etc.*, nor usually the following:

cf., e.g., i.e. vs. *or* v. (versus), viz.

Isolated words and letters

82. Italicize words when referred to as such, and letters when used as appositives of words.

EXAMPLES

The noun *effect*; the letter y; the line xy; the point A in the diagram.

N. CAPITAL LETTERS

83. A correct and discriminating use of capital letters is essential to all well-written composition. The rules for their use are very definite and should be followed rigorously. The employment of capitals indiscriminately for purposes of emphasis is a vice in writing that the student must shun. **General remark**

84. The first word of every sentence should begin with a capital. **First word of sentence**

85. The first word of every direct quotation should begin with a capital. **First word of quotations**

EXAMPLE

He asked, "Why did you not go?"

Note 1.—This rule does not apply to indirect quotations.

EXAMPLE

He asked why you did not go.

Note 2.—When a quotation is interrupted in the middle of a sentence by "said he," or a like expression, the second part of the quotation does not begin with a capital. See § 67, note 3.

EXAMPLE

"Since this was so," he continued, "what was I to do?"

Note 3.—Do not capitalize a quoted fragment of a sentence if it is immediately connected with what precedes.

EXAMPLE

He was very thoroughly convinced that
"men may rise on stepping-stones
Of their dead selves to higher things."

Cf. § 6c.

86. Begin the first word in every line of poetry with a capital. **Beginning of lines of poetry**

EXAMPLE

The evil that men do lives after them;
The good is oft interred with their bones.

87. The first word of every formal resolution, question, or salutation should begin with a capital. **Beginning of resolutions, etc.**

EXAMPLES

(1) *Resolved,* That the United States should go to war with Mexico.

(2) WHEREAS, It hath pleased God . . .

(3) To whom it may concern, Greeting.

88. Capitalize the pronoun *I* and the interjection *O;* the word *oh* only at the beginning of a sentence. **Pronoun and interjection *O***

References to the Deity

89. Words referring to the Deity, to the Trinity, to Jesus Christ, to the Bible or parts of the Bible should begin with a capital.

EXAMPLES

(1) Glory be to the Father and to the Son and to the Holy Ghost.

(2) The best poetry in the Bible is found in the Old Testament.

Proper nouns and proper adjectives

90. Begin all proper nouns and proper adjectives with capitals.

EXAMPLES

William James; England; South Carolina; the Latin language; American Indians; the French people; the James theory; American Indian customs.

NOTE 1.—Names of the days of the week and names of the months should be capitalized, but *not* the names of the seasons. Other proper nouns are names of races, countries, languages, cities, and divisions of countries; streets, parks, and squares, organizations such as political parties and religious sects; historical events and ages. The words *negro* and *gypsy* are not capitalized.

Important words in literary titles

91. Capitalize the important words in literary titles.

EXAMPLES

(1) "The Haunted and the Haunters." (2) *A Tale of Two Cities.*

NOTE 1.—In bibliographies and indexes only the first word and the proper nouns of literary titles are capitalized.

Words capitalized when referring to definite persons or things

92. Many words should be capitalized when they refer to definite persons or things, even though, when they are used generally, they are not capitalized.

EXAMPLES

(1) The college had fifteen professors.

(2) This is Professor White of Stanton College.

(3) He was assisted by an aunt.

(4) Have you seen Aunt Sarah?

(5) He organized a company for the manufacture of shoes.

(6) A railroad crosses our street.

(7) The Pennsylvania Railroad crosses Hammond Street near the building of the Charleston Shoe Company.

(8) New York is southwest of Boston.

(9) This company has done a large business in the Southwest.

Certain words not to be capitalized

93. Unless they come under the provisions of § 90 or § 92, the names of subjects taught in school and college should not be capitalized.

EXAMPLES

Geology; history; government; physics; English; German; Latin.

PUNCTUATION

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II. SPELLING

CONTENTS OF CHAPTER

REFERENCES

Rules for spelling in *Webster's International Dictionary*.
Payne, *Learn to Spell*.
Woolley, *Handbook of Composition*.
Manly and Powell, *Manual for Writers*.

SYMBOLS FOR CORRECTIONS

Sp. = Faulty spelling [§§ 94-117].
Syl. = Improper syllabic division [§§ 109-116].

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A. RULES FOR SPELLING

Rule for *ei* and *ie*

94. For the arrangement of the *e* and *i* in a digraph, the following rime will serve as a guide:

I before *e*
Except after *c*
Or when sounded as *a*
As in *neighbor* and *weigh.*

As a general rule, *i* follows *l*, and *e* follows *c*.

EXAMPLES

Relief, belief, deceive, receive; weigh, neigh, neighbor.

EXCEPTIONS

Weird, financier, leisure, seize, neither.

Doubling of final consonant

95. When a monosyllable or a word accented on the last syllable ends in one consonant preceded by one vowel, it doubles the final consonant before a suffix beginning with a vowel.

EXAMPLES

Abet, abetted, abetting; drop, dropped, dropping; stop, stopped, stopping.

NOTE 1.—When these conditions are not fulfilled, the final consonant is not doubled before the suffix.

EXAMPLES

Daub, daubed (final consonant preceded by diphthong); revel, reveling (not accented on last syllable.

NOTE 2.—Observe the following exceptions to the foregoing rule:

Combat, combated; handicap, handicapped; humbug, humbugged.

Dropping final *e*

96. Words ending in silent *e* usually drop the *e* before a suffix beginning with a vowel.

EXAMPLES

Hide, hiding; shine, shining; love, lovable.

NOTE 1.—Words ending in *ce* and *ge* do not drop the *e* when *-ous* or *-able* is added. The retention of *e* preserves the soft sound of *c* and *g*.

EXAMPLES

Noticeable; outrageous.

NOTE 2.—Some words retain the final *e* in order to guard against mispronunciation or confusion with other words.

EXAMPLES

Hoe, hoeing; shoe, shoeing; agree, agreeing; eye, eyeing; hie, hieing; singe, singeing; dye, dyeing.

Words ending in *y*

97. Words ending in *y* preceded by a consonant usually change *y* to *i* before any termination except one beginning with *i*.

EXAMPLES

Mercy, merciful; modify, modifies, (*but* modifying).

Words to be written separate

98. The following words should always be written as separate words:

all right (There is no such word as *alright*)
a while (noun)
near by
all ready (adjective)
in order
in spite

See also §§ 107, 108.

B. REPRESENTATION OF NUMBERS

Dates, pages, street numbers

99. Do not spell out the following classes of numbers: (1) dates; (2) pages, divisions, or sections of a book; or (3) street numbers of houses.

EXAMPLE

He was born at 32 Washington Street, July 17, 1843. (See page 118.)

NOTE 1.—Ordinal numbers for days of the month may be either spelled out or represented by numbers.

EXAMPLES

(1) The twelfth of March.
(2) The 12th of March.
(3) It was March 12.
(4) It was March the twelfth.

Money

100. In the representation of sums of money observe that isolated sums in cents are spelled out; that dollars and cents are given in figures; that even dollars are spelled out if the number does not consist of more than two words; otherwise the sum is usually represented in figures; and that when several sums are mentioned in a close context, figures should be used for all.

EXAMPLES

(Correct)	*(Also correct)*
It cost forty cents. It cost $1.40. It cost one dollar. It cost five thousand dollars. It cost $525.	My room costs me $7.59 a month, and my board $18; my contribution to church is 30 cents; my incidental expenses range from $11.50 to $13.25 a month.

Series of numbers in short space

101. When several numbers are mentioned in a short space, use figures for all.

EXAMPLE

There were 17 Englishmen, 59 Frenchmen, 196 Italians, 4 Roumanians, and 265 Americans in the camp.

NOTE 1.—Except in tabulations, statistics, and the like, never begin a sentence with figures.

EXAMPLES

(Wrong)	*(Right)*
593 men, 416 women, and 123 children went down with the ship.	(1) Five hundred ninety-three men, 416 women, and 123 children went down with the ship. (2) The number that went down with the ship was 593 men, 416 women, and 123 children.

Treatment of isolated numbers

102. When the numbers to be expressed do not occur in connection with other numbers or groups of numbers, spell out the numbers that may be expressed in one or two words. Use figures for those that require more.

EXAMPLES

(1) He is twenty-five years old. There were ten thousand persons present. The estimated cost of the war is forty billion dollars.	(2) The castle is 524 years old. There were 12,634 persons present. The cost was $14,242.60 (see § 100).

C. ABBREVIATIONS

General rule

103. In general, avoid all abbreviations in formal writing. See § 105.

EXAMPLES

(Bad)	*(Right)*
He was secretary for James & Peters of Atlanta, Ga. Later he became pres. of the Lilly Mfg. Co.	He was secretary for James and Peters [or James & Peters] of Atlanta, Georgia. Later he became president of the Lilly Manufacturing Co. [or Company].

NOTE 1.—Some exceptions to this rule are: *i.e.*, *e.g.*, *q.v.*, *viz.*, *etc.*, A.D., B.C., *Mr.*, *Messrs.*, *Mrs.*, *Dr.*, *Rev.*, *Hon.*, *Esq.*, *St.*, *Mgr.*, and the French *M.*, *MM.*, *Mme.*, and *Mlle.* Titles that go before the names of persons may also be written out.

EXAMPLES

Mr. Johnson; Dr. Charles Eliot; Dr. (*or* Doctor) Eliot; Rev. (*or* the Reverend) James Chalmers Hinton; William Brown, Esq.; Mlle. DeSouchet.

NOTE 2.—In the names of business firms the sign & (=and) is generally used.

Abbreviations not proper when used alone

104. Some abbreviations are proper when used with other words, but are improper when used alone. Among these are *a.m., p.m., Dr.,* and *No.*

EXAMPLES

(*Wrong*)	(*Right*)
He came at four this a. m. I went to see the Dr. What is the No. of your room?	He came at 4 a. m. He came at four in the morning. I went to see the doctor. I went to see Dr. Strong. What is the number of your room? We are in No. 39.

In footnotes, technical matter, and business letters

105. In footnotes, in technical writing, and in business correspondence, abbreviations are allowed much more freely than in a literary composition.

EXAMPLES

(1) Cf. vol. i, chap. ii, pp. 72ff. (In a footnote this means "See volume one, chapter two, page seventy-two and the following pages.")

(2) Please send us 3 doz. No. 1 pencils @ 38c and 3 lbs. assorted rubber bands @ $2.45.

(3) The engine will develop 24 hp. The retort contained 28 cc. of alcohol.

D. HYPHENATING

Lists of words to be hyphenated

106. The rules for hyphenating words are so complicated, and have so many exceptions that a student must learn from observation what words are to be hyphenated. The following lists will be of help for reference. Some of these words are properly compound words, some of them are on the way toward becoming single words, and some are still looked upon as separate words. Usage, rather than logic, must determine the correct form.

HYPHENATE

birth-rate
blood-relation
boarding-house
business-like
by-laws
by-products
coal-dealer
court-martial
cross-examine
cross-reference
death-rate
dining-hall
ex-President Taft
fellow-beings
fellow-citizens
fellow-men
first-class reading
four and five-sevenths
great-grandfather
great-grandson
half-truth
horse-power
inter-university
man-of-war
mother-tongue
ninety-nine (hyphenate all numbers from 21 to 99 except multiples of 10; e.g. 40)
object-lesson

office-holder
over-careful
quarter-mile
quasi-contract
re-creation (as distinguished from "recreation")
self-evident
self-respect
smoking-room
so-called poet
son-in-law
starting-point
subject-matter
title-page
tool-maker
twenty-five
two-thirds
up-to-date
Vice-consul Taylor
walking-stick
well-known author
well-nigh
will-power
woman-like

DO NOT HYPHENATE

bipartisan
bookkeeper
headquarters
highly developed species
landlady
lawgiver
overweight
prearrange
proofreader
recast
schoolroom
subconscious
taxpayer
thousand fold
underestimate
underfed
workshop

Words not to be divided

107. The following very common words should always be written as single, undivided words.

myself
yourself
himself
itself
themselves
anybody
everybody
somebody
nobody
anything
something
somewhat
whoever
although
altogether
whatever
whichever
whenever
wherever
already
inasmuch
moreover
notwithstanding
nevertheless
nowadays
farewell
textbook
outside
inside
football
baseball
basketball
together

Disputed spellings

108. There is good authority for both forms of the words given below:

percent	per cent. (or per cent)
oneself	one's self
anyone	any one
someone	some one
everyone	every one
today	to-day
tomorrow	to-morrow
tonight	to-night

E. SYLLABICATION

General principle

109. In dividing a word at the end of a line, make the separation *between the syllables and at no other place.* Just what the syllables of a word are must, as a rule, be learned from the sound and from reference to dictionaries. The following suggestions will be of service.

Unnatural syllables

110. Do not separate a word into groups the pronunciation of which is difficult or unnatural.

EXAMPLES

(*Wrong*)	(*Right*)
Prostr-ate; pri-nciple; instr-uction.	Pros-trate; prin-ciple; in-struc-tion.

Prefixes and suffixes

111. As a rule, prefixes and suffixes should be treated as separate syllables.

EXAMPLES

(*Wrong*)	(*Right*)
Conf-ine; lo-ving; bet-ween; har-der.	Con-fine; lov-ing; be-tween; hard-er.

But see § 112.

Syllables of one or two letters

112. In writing, avoid separating syllables of one or two letters from the rest of the word. This rule takes precedence over § 111.

TO BE AVOIDED

Man-y; a-gainst; a-mong; hil-ly; on-ly.

Doubled consonants

113. When a consonant is doubled, the syllables should usually be divided between the two consonants, even when this practice is contrary to §§ 111 and 112 above.

EXAMPLES

Oc-casion; ad-dition; drop-ping; hit-ting; hap-pen; sad-den.

Two consonants combining for one sound

114. Do not divide two consonants which together make a single sound. Some such combinations are *th, ph, ng, gn, tch, gh* (silent or as in *rough*).

EXAMPLES

(*Wrong*)	(*Right*)
Wit-her; elep-hant; gin-gham; alig-nment; wat-ching; doug-hty.	With-er; ele-phant; ging-ham; align-ment; watch-ing; dough-ty.

Final *le*

115. Combine final *le* with the preceding consonant.

EXAMPLES

Edi-ble; possi-ble; tri-fle.

Monosyllables

116. Never divide a monosyllable. Leave room at the end of the line for long monosyllables like *through* and *strength.*

TO BE AVOIDED

Thro-ugh; stren-gth.

F. REFORMED SPELLING

117. English spelling became standardized in the eighteenth century. Unfortunately the standard established was traditional and not phonetic. Many organized attempts have been made to reform our spelling, but none of the movements to place it upon a more simple and a more nearly phonetic basis has succeeded in changing the illogical spelling practice that we have great difficulty in learning, and that, having learned, we cling to tenaciously. About ten years ago the Simplified Spelling Society was established in England, and the Simplified Spelling Board was founded in America. To the American organization for bringing about a gradual reform in our spelling belong, among its thousands of members, many of the best-known philologists of the United States; a few organizations and several thousand people have obligated themselves to practice the reforms suggested by the Spelling Reform Board. A summary of the simplifications proposed up to the middle of the year 1916 is contained in a pamphlet issued by the board on June 15, 1916.* It is:—

"1. Drop final *-e* when useless or misleading.

It is useless in such words as *carv(e), curv(e), twelv(e), wo(e), blu(e), tru(e),* etc.

It is misleading at the end of such words as *engin(e), promis(e), definit(e),* etc., because its normal use after a single consonant is to sho that the preceding vowel is long. Hence it is retained in such words as *fine, wise, polite.*

"2. When *-ed* final is pronounst *t,* rite it simply *t.* When it is pronounst *d,* rite it simply *d.* As *kist, dipt, stept, blest, wisht, aimd, armd, dimd, raind,* etc. But when the *e* affects the preceding vowel or consonant (see Rule 1 above) it must be retained. *Bakt* for *baked* will not do, or *dind* for *dined,* or *deduct* for *deduced.* When *-nced* final is pronounst *nst,* spel it so, as *advanst, announst,* etc.

"3. In the combination *ea,* sounded as in *head* or as in *heart,* use the letter which is sounded and omit the other, as *tred, hevy, helth, wether, plesant, hart, harth,* etc.

"4. Omit silent *b, n,* and *s,* as *det, lam, condem, iland,* etc.; but retain silent final *-b* after a long vowel, as in *tomb, comb,* etc.

"5. Change *ph* to *f* when so sounded, as *alfabet, fotograf, sulfur, telefone,* etc.

"6. In the termination *-ence* prefer *s* to *c,* as *defense, pretense, offense,* etc.

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*Simplified spelling is employed throughout the pamphlet.

"7. For *-ough* substitute *o, u, of,* or *uf,* according to the sound, as *tho, thru, cof, ruf.* Prefer *plow* to *plough.*

"8. Drop *-ue* after *g* in *catalog, dialog, leag, harang,* etc.; but not where the preceding vowel is long, as in *vague, intrigue, rogue,* etc. Change *tongue* to *tung,* Milton's way.

"9. When *-ice* is pronounst like *-is* in *this,* spel it so, as *notis, justis, servis,* etc.

"10. Omit *-te* from *-ette* final, as *quartet, coquet, etiquet, omelet,* etc.

"11. Substitute *-e* for the digrafs and ligatures *ae æ, oe œ,* as *medieval, fenix, cyclopedia,* etc."

Although the Simplified Spelling Board has not converted the country to its reform movement, it is entirely allowable for any writer to use its suggested spellings if he wishes to do so, and if he uses them consistently. Any one may obtain information about simplified spelling by writing to The Simplified Spelling Board, 18 Old Slip, New York.

A list of twelve words spelled in simplified form recommended by the National Educational Association in 1898 has found considerable popular acceptance. The list is: *altho, tho, thru, thruout, thoro, thorofare, thoroly, catalog, decalog, pedagog, program, prolog. Thot* (for *thought*) and *brot* (for *brought*) are not, however, simplified spellings, and have not been recommended by the Association. They are distinctly objectionable.

Note 1.—In a few groups of words English spelling and American spelling differ. The suffix spelled in America *-or* (*favor, honor,* etc.) is quite generally spelled by Englishmen *-our* (*favour, honour,* etc.); the suffix *-ize* we append to many words (*civilize, apprize*) to which the English add *-ise* (*civilise, apprise,* etc.); the termination *-ense* (*defense, pretense,* etc.) is preferred in America over the English form *-ence* (*defence, pretence,* etc.); in derivative words from simple words ending in *l* and *p* Americans usually do not double the final consonant before the suffix (*traveler, woolen, kidnaped,* etc.), while Englishmen generally write two consonants before the suffix (*traveller, woollen, kidnapped,* etc.); Americans often write *theater, center,* etc., in contrast to the English usage, *theatre, centre,* etc. The spelling of some single words, too, differs in England and America; e.g.: English *storey* (parts into which a house is divided horizontally), *tyre*—American *story, tire.* English spelling practice is giving up *shew* (verb) for *show, waggon* for *wagon,* and *verandah* for *veranda.* For authoritative English spelling, see the *New English Dictionary.*

SPELLING

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§ 167. Preposition separated from its object.
§ 168. Consecutive statements introduced by *but* and *for.*
§ 169. Split infinitive.

REFERENCES

Canby and Others, *English Composition in Theory and Practice.*
Lamont, *English Composition.*
Gardiner, Kittredge, and Arnold, *Manual of Composition and Rhetoric.*
Genung, *The Working Principles of Rhetoric.*
Herrick and Damon, *New Composition and Rhetoric.*
Ward, *Sentence and Theme.*

SYMBOLS FOR CORRECTIONS

S. = Faulty sentence structure [§§ 118-169].
S. U. = Violation of sentence unity [§§ 126-135].
S. C. = Violation of sentence coherence [§§ 136-151].
S. E. = Violation of sentence emphasis [§§ 152-169].
Bal. = Lack of balance in the sentence [§§ 148-151].
Cl. = Lack of clearness [§§ 136-151].
Ref. = Faulty reference [§§ 137-141].
Tr. = Change position of word or phrase.
K. = Awkward sentence order or construction [§§ 166-169].
∧ = Something omitted.
δ = Omit
Pt. V. = Violation of point of view [§ 148].

1. DEFINITIONS

118. A sentence is a group of words, set in a definite grammatical relation, expressing a complete thought.

The sentence

The tests of a sentence are: (1) The thought it contains must be complete and (2) it must not contain more than one main thought. Formally, every sentence must contain at least one finite verb expressed or understood.

Considered with respect to grammatical structure, there are three kinds of sentences: (1) simple, (2) complex, and (3) compound. See §§ 119, 120, 121, respectively.

Considered with respect to rhetorical structure, there are three kinds of sentences: (1) balanced, (2) loose, and (3) periodic. See §§ 122, 123, 124, respectively.

119. A simple sentence is one that makes a single statement in one and only one clause.

Simple sentence defined

A sentence containing a compound subject, a compound verb, or a compound object is considered as a simple sentence, because only one statement is made.

EXAMPLES

(1) John saw the president.

(2) John saw the president and vice-president.

(3) John saw and admired the president.

(4) John and James saw the president and vice-president.

120. A compound sentence is one that makes two or more statements of the same grammatical rank and of approximately equal importance in thought. The two or more clauses may bear any one of several different relations to one another:

Compound sentence defined

a. Joining of two or more similar ideas.

EXAMPLE

The heavens declare the glory of God, and the firmament showeth his handiwork.

The more frequently used connectives in this type are: *and, besides, further, moreover, likewise, nor* (=*and not*).

Similar or equivalent ideas may be put together without making use of any conjunctions.

EXAMPLE

After a painful struggle I yielded to my fate; I sighed as a lover; I obeyed as a son; my wound was insensibly healed by time, absence, and the habits of a new life.

b. Alternation between two or more ideas.

EXAMPLE

We must act now, or we shall always be sorry.

The most frequent connectives used in this type are: *or, nor, else, otherwise, or else, either . . . or, neither . . . nor.*

c. Contrast between two ideas.

EXAMPLE

Knowledge comes, but wisdom lingers.

The most frequently used connectives in this type are: *but, yet, and yet, nevertheless, however, only, still, whereas, while.*

d. Reason in one clause for the statement in the other.

EXAMPLES

(1) He was at the class yesterday, for I saw him.

(2) He undoubtedly committed the murder, because the evidence is overwhelming.

Connectives used in this class are *for* and *because.*

e. Inference or conclusion.

EXAMPLES

(1) He hoped to win the prize; therefore he studied night and day.

(2) It began to rain about eight o'clock; consequently the picnic was postponed until the next day.

The most frequently used conjunctions in this type are: *hence, therefore, consequently, as a result, so.*

Frequent use of the weak connective *so* should be avoided. The use of *so* as a conjunction usually sets up as of equal thought-rank two or more ideas that actually are of unequal thought-rank. Ideas of inferior rank should be subordinated. The careless form, "He grew weak and thin, so he became despondent," is written in well-articulated sentence form, "He grew so weak and thin that he became despondent," or "Because he grew weak and thin, he became despondent."

f. Illustration or example in one clause of the statement made in the other:

EXAMPLE

An age of political glory usually brings about a varied and remarkable literary activity: it was the age of Pericles that produced Sophocles and Plato and Thucydides and a dozen other great names in the world of letters.

Complex sentence defined

121. A complex sentence is one consisting of an independent clause and one or more dependent clauses. The dependent clauses perform the functions of nouns, adjectives, or adverbs.

a. Noun clauses

a. Noun clauses may be used to perform any of the functions of a noun; e.g.,—

1. Subject of a sentence.

EXAMPLE

That he will refuse to serve is certain.

2. Object of a verb.

EXAMPLE

I replied *that it would be impossible.*

3. Object of a preposition.

EXAMPLE

I have no objection to *what he suggests.*

4. In apposition with another noun.

EXAMPLE

I asked him the question, *What do you intend to do?*

5. Subject complement or object complement.

EXAMPLES

(1) This is exactly *what I meant.*

(2) This makes the situation *just what I felt it would be.*

b. Adjective clauses

b. Adjective clauses modify or depend upon nouns or pronouns. They are always relative clauses introduced by *who, which,* or *that,* or by words which are equivalent to these relative pronouns, as *where* [="place in which"], *when* [="time at which"], etc.

Adjective clauses may be restrictive or non-restrictive.

1. Restrictive clauses are those that limit or determine the meaning of the antecedent.

EXAMPLE

The book that we were expecting on this morning's mail has not yet arrived.

2. Non-restrictive clauses are those which are merely explanatory of the antecedent, or which present an additional thought.

EXAMPLE

His eyesight, which had never been too good, now deserted him entirely.

Note 1.—The distinction between restrictive and non-restrictive clauses is of importance in determining the punctuation of these clauses. The latter are set off by commas; the former are not. See § 15.

Adverbial clauses

c. Adverbial clauses depend upon verbs, adjectives, and other adverbs. They may express any of the adverbial relations:

1. Time.

EXAMPLE

When the doctor arrived, the man had recovered.

Connectives used in adverbial clauses of time are *when, then, before, after, while, since, till, until, as soon as, so long as, whenever, now that.*

2. Place.

EXAMPLE

Whither thou goest, I will go.

Connectives used in adverbial clauses of place are *where, whence, whither, wherever.*

3. Degree or Comparison.

EXAMPLES

(1) The army marched farther today *than it did yesterday.*

(2) The army did not march so far yesterday *as it did Wednesday.*

(3) *The faster they march,* the sooner they will arrive.

(4) He does not seem *so well as he did yesterday.*

Connectives used in adverbial clauses of degree or comparison are *as, than, as . . . as,* [*not*] *so . . . as,* and the construction seen in sentences: *the* + the comparative of the adjective or adverb . . . *the* + the comparative of another adjective or adverb. The comparison by means of the article seen in Sentence 3 has its origin early in the history of the language when the article was declined. The *the* in Sentence 3 above goes back to a form meaning "by this" or "by so much." The sentence expanded, then, would be literally: "By the faster they march, by so much the sooner they will arrive."

4. Manner.

EXAMPLES

(*Wrong*)	(*Right*)
He walked *like* he was crippled.	He walked *as though he were crippled.*

Connectives used in adverbial clauses of manner are *as, as if, as though.*

Caution: Do not use *like* as a conjunction. But see § 238.

5. Cause or reason.

EXAMPLE

I did the work well *because I enjoyed it.*

Connectives used in adverbial clauses of cause or reason are *because, for, as, since, seeing that, inasmuch as, now that, in that.*

Caution.—Observe the difference between this type and the compound sentences in which the coördinate clause gives the reason for the writer's knowledge or belief. See § 120d.

6. Condition.

EXAMPLES

(1) *If you should see him,* you would realize the truth of my statement.
(2) *Unless you are willing,* I do not wish to remain.

Connectives used in adverbial clauses of condition are *if, so, unless* (=*if not*), *on condition that, in case* (*that*), *but that, say, suppose, provided, whenever* (=*if ever*).

7. Purpose.

EXAMPLE

I tell you at this time *so that you may be able to complete the work before Easter.*

Connectives used in adverbial clauses of purpose are *that, so that, in order that, lest* (=*so that . . . not*).

8. Result.

EXAMPLE

The appropriation was vetoed, *so that the department had to economize.*

Connectives used in adverbial clauses of result are *that, so that, but that.*

9. Concession.

EXAMPLE

Although he had received excellent grades on his themes, his class work caused him to fail in his course.

Connectives used in adverbial clauses of concession are *though, although, albeit, however, whoever, no matter how, if, even if, notwithstanding.*

Balanced sentence defined

122. A balanced sentence is one that is made up of two members that are similar in form, but often contrasted in meaning.

EXAMPLE

The character of Milton was peculiarly distinguished by loftiness of thought; that of Dante by intensity of feeling.

Loose sentence defined

123. A loose sentence is one so constructed that there is more than one place where it might end and still make complete sense.

EXAMPLE

He ascended the difficult hill in order to obtain a good view of the valley below, which was covered by fruit-farms with their trees all in bloom.

NOTE 1.—Observe that this sentence might end at any one of four other points without destroying the sense.

Periodic sentence defined

124. A periodic sentence is one so constructed that the meaning is incomplete until the end has been reached.

EXAMPLE

In the firm desire to preserve liberty on this hemisphere, in the determination that the republic which was founded by the heroic labors of our fathers shall not be destroyed, and with a full realization of the seriousness of our act, we offer, in defense of our country, our services.

NOTE 1.—"Loose" and "periodic" are relative terms. A sentence may be partly loose and partly periodic. For example, the sentence just quoted might be made partly loose by transposing the main clause so that it will fall after "hemisphere."

NOTE 2.—A loose sentence is of most value in giving flexibility to style. It is more informal and conversational than the periodic. It is used more in narrative, description, and informal essays than in other forms of discourse.

A periodic sentence is of most value in the expression of closely woven thought, in impassioned oratory, or in other cases of elevated style. It is found especially often in formal essays, orations, debates, and public addresses. See § 161.

A balanced sentence is always valuable for making contrasts or comparisons. See § 159.

2. RHETORICAL PRINCIPLES IN THE SENTENCE

The three great principles

125. In the structure of sentences, three great principles must be observed—unity, coherence, and emphasis. Unity is concerned with the *material* used in the construction of the sentence; coherence, with the *logical arrangement* of the material admitted by the principle of unity; and emphasis, with the *effective arrangement* of the material.

A. UNITY

1. DEFINITION

Definition of Unity

126. The principle of unity demands that, since a sentence must express a *single complete* thought, nothing must be admitted into the sentence that does not contribute to this thought, and nothing must be omitted that is needed to complete the thought.

2. CAUTIONS

In Simple Sentences

Irrelevant modifiers

127. In simple sentences, avoid irrelevant modifying words or phrases. Nothing should be admitted as a modifier that does not really aid the expression of the thought of the sentence.

EXAMPLES

(Bad)	*(Improved)*
His daughter, Julia, charming as a conversationalist, graceful as a dancer, *and but recently graduated from the University,* added much to our enjoyment of the evening.	His daughter, Julia, charming as a conversationalist and graceful as a dancer, added much to our enjoyment of the evening. [If the idea of the recent graduation is necessary to the thought of the paragraph, it should be put in a separate sentence, unless some actual relation is shown between this idea and that of her charm as a conversationalist and grace as a dancer.]

In Compound Sentences

Two thoughts in single sentence

128. Do not combine into a compound sentence clauses that really do not form a single thought. Such clauses should be written as separate sentences.

EXAMPLES

(Bad)	*(Improved)*
The sermon, preached by the Reverend J. M. Stanton, was especially good, and after the service we were invited to Aunt Alice's for dinner.	The sermon, preached by the Reverend J. M. Stanton, was especially good. After the service we were invited to Aunt Alice's for dinner.

See § 132 below.

Coördinate clauses written as separate sentences

129. Except for the purpose of giving emphasis to the second member, do not write statements as complete sentences when they are logically coördinate clauses of a compound sentence.

EXAMPLES

(Bad)	*(Improved)*
Immediate action should be taken. And the people should be warned of their danger.	Immediate action should be taken, and the people should be warned of their danger.
(Bad)	*(Good, and emphatic)*
He sang. And he played. He danced.	No answer has yet been made to the charges. And none will ever be made.

See § 132 below.

Subordinate clauses made coördinate

130. Do not write clauses as coördinate when they are not of equal importance.

EXAMPLES

(Bad)	*(Improved)*
Both religions were forms of nature worship, and in the ancient architecture of Mexico and Japan certain similarities can be traced.	Since the religions of both countries were forms of nature worship, certain similarities can be traced in the ancient architecture of Mexico and Japan.

See § 132 below.

NOTE 1.—Do not use *and* as a conjunction unless the statements joined by the *and* are closely related in thought, and the second is a real addition to the first.

NOTE 2.—*Avoid especially the stringing together of many clauses in a compound sentence.* The *and*-habit is annoying to both readers and listeners; it is seldom the case that some of the clauses joined by *and* should not be thrown into a subordinate position.

EXAMPLES

(*Stringy*)	(*Improved*)
One of the chief difficulties with our college work is the term examinations, and if they were abolished I am sure that more freshmen would remain in college and graduate and go out into the state and become good citizens and add to the glory of the University; and thus, as time goes on, the University would grow and prosper and become truly representative of the community and a source of pride to all the citizens.	One of the chief difficulties with our college work is the term examinations. If they were abolished I am sure that more freshmen would remain in college and graduate, so that they would go out into the state to become good citizens and add to the glory of the University. Thus, as time goes on, the University would grow and prosper until it would become truly representative of the community and a source of pride to all the citizens.

Wrong coördinate relation

131. Do not join coördinate clauses with one connective when the logical relation calls for another. For example, do not join contrasted statements by *and*.

EXAMPLES

(*Bad*)	(*Improved*)
The sky is clear, and no stars are visible.	The sky is clear, but no stars are visible.

Coördinate relation not made evident

132. Do not fail to make the relation between the clauses of a compound sentence *evident* to the reader.

EXAMPLES

(*Bad*)	(*Improved*)
Boston has a good Symphony Orchestra, and you should spend next winter there.	Boston has a good Symphony Orchestra, and, since you wish to hear good music next year, you should spend the winter there.

Frequent use of parentheses

133. Avoid the frequent use of parentheses. They are usually signs of careless composition.

EXAMPLE

As we approached the station (the day had been frightfully hot and we were glad to get in), a shouting of college yells (Harvard, Yale, and Princeton, for the most part) began in the car behind us.

The thought must be recast entirely.

In Complex Sentences

Coördinate clauses made subordinate

134. Do not subordinate, in relative clauses, statements that are logically coördinate.

EXAMPLES

(*Bad*)	(*Improved*)
I entered the University the next fall, followed shortly afterward by my elder brother, *with whose help I easily made good grades.*	I entered the University the next fall and, with the help of my elder brother, who followed shortly afterward, I made good grades.

Wrong subordinate relation

135. Take care that the relation of adverbial clauses to the main clause is correctly expressed. Study the various relations of the adverbial clauses and note the distinction between them.

EXAMPLES

(*Bad*)	(*Improved*)
Think twice *when* you speak.	Think twice *before* you speak.

Note 1.—Make very sparing use of *while* in any other sense than that of time.

EXAMPLES

(*Weak*)

While all that you say is true, I cannot agree with you.

(*Improved*)	(*Proper*)
Though all you say is true, I cannot agree with you.	While we were in New York, we attended grand opera every week.

Note 2.—Do not use *when* in the sense of *whereupon.*

EXAMPLES

(*Bad*)

The decision of the judges was announced, *when* a great cheer arose from the students of High School.

(*Slightly improved*)	(*Proper*)
The decision of the judges was announced, *whereupon* a great cheer arose from the students of High School.	*When* the decision of the judges was announced, a great cheer arose from the students of High School.

B. COHERENCE

1. DEFINITION

Definition of Coherence

136. The principle of coherence requires that a sentence be so phrased and its parts so arranged that its meaning is clear and unmistakable.

2. CAUTIONS

Faulty Reference

Indefinite Reference

137. Do not use a pronoun in such a way that it refers to an idea conveyed by the sentence as a whole or to an idea implied by some word in the sentence. Pronouns should have *definite antecedents.* The fault can usually be corrected by changing the pronoun to a demonstrative adjective and inserting a noun after it.

EXAMPLES

(Bad)	*(Improved)*
(1) I always stay away from home on moving-day, for *it* is very disagreeable work.	(1) I always stay away from home on moving-day, for moving is very disagreeable work.
(2) If I were not certain that I am right, I should not have the courage to publish *this.*	(2) If I were not certain that I am right, I should not have the courage to publish this article.

Indefinite ***they***

NOTE 1.—In colloquial or familiar discourse the indefinite *they* (corresponding to the French *on* and the German *man*) is allowed, though it is better to avoid it in the more dignified forms of writing.

EXAMPLES

(Informal)	*(Formal)*
They have coffee and rolls for breakfast in France.	Breakfast in France consists of coffee and rolls.

Indefinite ***it***

NOTE 2.—Avoid indefinite *it* (except *it rains, it snows,* etc.).

EXAMPLES

(Bad)	*(Improved)*
In Webster's Dictionary it says that *don't* is a colloquialism.	In Webster's Dictionary *don't* is called a colloquialism.

Indefinite ***that*** or ***those***

NOTE 3.—Avoid indefinite *that* or *those* in sentences in which a relative clause seems to be anticipated.

EXAMPLES

(Bad)	*(Improved)*
(1) The major was one of those typical old Southern gentlemen.	(1) The major was a typical old Southern gentleman.
(2) Her gown was of that fashionable new material.	(2) Her gown is of that new material which is fashionable this year.

Feminine ***so***

NOTE 4.—Do not make habitual use of *so* in the sense of *very* as an intensive. If *so* is used, it should ordinarily be completed by a *that*-clause of result. This indefinite use of *so* is generally known as "the feminine *so.*"

EXAMPLES

(Weak)	*(Improved)*
It is so hot today.	It is very hot today.

Ambiguous reference

138. Do not use a pronoun in such a way that it may be taken to refer equally well to several antecedents. Pronouns should have *particular* antecedents.

EXAMPLES

(Bad)	*(Improved)*
(1) The Judge told Charles to call him up when he came to the city; that he should let him know when he was coming to see him so that he could have a few of his best friends to meet him.	(1) The Judge said to Charles, "When you come to the city you must call me up. Let me know when you are coming to see me so that I may have a few of my best friends to meet you."
(2) She wore a new brooch in her hair, which was very beautiful.	(2) In her hair she wore a new brooch, which was very beautiful.

Dangling participles—Vague

139. Do not use a participle when it refers to an idea conveyed by the sentence as a whole or implied by some word in the sentence.

EXAMPLES

(Bad)	*(Improved)*
While *meditating* over his disappointment, a scheme presented itself.	While *meditating* over his disappointment, *he* thought of a scheme.

Make it clear who was meditating.

Dangling participles—Ambiguous

140. Do not use a participle in such a way that it may be taken to refer equally well to several antecedents.

EXAMPLES

(Bad)	*(Improved)*
Our garden last year was not very successful. Being on a rocky soil, I was unable to plow it deep enough.	Our garden last year was not very successful. Since it was on a rocky soil, I was unable to plow it deep enough.

Make it clear who or what was on a rocky soil

Agreement of participles and gerund phrases

NOTE 1.—Participles and gerund phrases should not introduce a sentence or clause unless they logically modify the subject of the sentence or clause. Correct an error of this kind by changing the phrase to a clause or by making the noun which is logically modified the subject of the sentence.

EXAMPLES

(Bad)

Having been twisted in an accident, I sent the wheel to the repair-shop.

(Improved)	*(Also good)*
I sent the wheel that had been twisted in the accident to the repair-shop.	Having been twisted in an accident, the wheel was sent to the repair-shop.

Elliptical clauses

141. An elliptical clause (i.e., one from which the subject and predicate have been omitted; e.g., "when six years old" for "when he was six years old") should not be used unless the omitted subject is the subject of the governing clause.

EXAMPLES

(*Bad*)

When two months old, my parents moved to Lexington.

(*Improved*)	(*Also good*)
When I was two months old, my parents moved to Lexington.	When two months old, I was taken by my parents to Lexington.

In titles

Note 1.—This rule applies to titles of themes or articles.

EXAMPLES

(*Bad*)	(*Improved*)
"Experiences while in Europe."	"My Experiences in Europe."

Faulty Placing of Modifiers

Clause not near word it governs

142. Place a clause as near as possible to the word that it modifies.

EXAMPLES

(*Bad*)	(*Improved*)
The mad dog bit a horse on the leg, which has since died.	The horse, which has since died, was bitten on the leg by a mad dog.

Phrases not attached to modified words

143. Be sure that phrases used as modifiers are placed near the words they actually qualify.

EXAMPLES

(*Bad*)	(*Improved*)
Five dollars reward is offered for the discovery of any person injuring this property, by order of the chief of police.	Five dollars reward is offered, by order of the chief of police, for the discovery of any person injuring this property.

Two phrases modifying same word

144. Two phrases or clauses modifying the same word should not be placed one before and one after the word; one should immediately follow the other.

EXAMPLES

(*Bad*)	(*Improved*)
If I am in the city, I shall come to see you, if I have time.	If I am in the city and have time, I shall come to see you.

Modifying words not near modified words

145. Place modifying words as near the words qualified as possible. Take especial care with *nearly, just, scarcely, hardly, almost, ever, not,* and *quite.*

Note the difference between "He nearly caught a hundred fish" and "He caught nearly a hundred fish." The first sentence implies that he probably caught none; the latter that he caught perhaps ninety or ninety-five.

Only

NOTE 1.—When possible, place *only* before the word it modifies. *Only* always suggests a contrast, and if it is misplaced, the implied contrast will be illogically expressed.

Note the difference in meaning between the following: "I have *only read over* one page of the lesson" [not memorized it] and "I have read over *only one page* of the lesson" [not two pages]. It is possible that sooner or later idiom may succeed in breaking down this logical distinction.

Correlatives

NOTE 2.—Place the correlatives ***not only . . . but also; either . . . or; neither . . . nor; both . . . and; on the one hand . . . on the other hand*** before words that they connect. The words connected should always be in the same construction. See § 261.

EXAMPLES

(*Bad*)

He *neither succeeded* in scholarship ***nor*** *athletics.*

(*Improved*)	(*Also good*)
He succeeded neither in scholarship nor in athletics.	He succeeded in neither scholarship nor athletics.

Undue Ellipsis

Omission of necessary sentence elements

146. Do not omit any sentence element necessary to the logical expression of the thought. See § 260.

EXAMPLES

(*Bad*)

(1) Chaucer was closer to Dante than Shakespeare.

(2) Mrs. Smith disliked Mary as thoroughly as Jane.

(*Improved*)	(*Also good*)
(1) Chaucer was closer to Dante than to Shakespeare.	(1) Chaucer was closer to Dante than was Shakespeare.
(2) Mrs. Smith disliked Mary as thoroughly as she did Jane.	(2) Mrs. Smith disliked Mary as thoroughly as Jane did.

Elliptical participial phrases

147. Participial phrases that supply the place of subordinate clauses should usually, for the sake of clearness, be preceded by proper connectives.

EXAMPLES

(Bad)	*(Improved)*
Working his way through college, he saved several hundred dollars.	While working his way through college, he saved several hundred dollars.

NOTE 1.—In very short participial phrases, where there is no likelihood of confusion, the connective may be omitted.

EXAMPLE

Walking to town this morning, I saw the new decorations.

Change of Construction

Change of point of view

148. Avoid a change of point of view within a sentence.

EXAMPLES

(Bad)	*(Improved)*
In George Eliot's early works, *the philosophical strain is* not so noticeable, but in her later works *some think* it is because of this philosophy that her works become heavy reading.	In George Eliot's early works, the philosophical strain is not so noticeable, but in her later works this philosophy has, as some think, made her works heavy reading.

Error in balance

a. Infinitive with participle

149. Ideas parallel in thought should be parallel in expression.

a. Do not link an infinitive with a participle.

EXAMPLES

(Bad)	*(Improved)*
Attending classes regularly, with well-prepared lessons (his real business in college), to be a loyal supporter of the athletic teams, and to gain as much as possible from association with fellow-students—these are duties no freshman can afford to neglect.	To attend classes regularly, with well prepared lessons (his real business in college), to be a loyal supporter of the athletic teams, and to gain as much as possible from association with fellow-students—these are duties no freshman can afford to neglect.

b. Participle or infinitive with verb

b. Do not link a participle or an infinitive with a finite verb.

EXAMPLES

(Bad)	*(Improved)*
(1) I know of no better leaders for the movement than Thomas and Carr; the former to put forward new ideas and the latter always perfects them.	(1) I know of no better leaders for the movement than Thomas and Carr; the former puts forward new ideas and the latter always perfects them.
(2) We studied hard that night on all our courses, but spending most of the time on Latin.	(2) We studied hard that night on all our courses, but spent most of the time on Latin.

c. As a rule, do not link an active with a passive voice.

c. Active with passive voice

EXAMPLES

(*Bad*)	(*Improved*)
They often showed anger, and personal remarks were made.	They often showed anger and made personal remarks.

d. Do not link a word or a phrase with a clause.

d. Word or phrase with clause

EXAMPLES

(*Bad*)	(*Improved*)
(1) We agreed to be prompt with the payment of the money each month, and that we would not be longer than three years in paying the whole debt.	(1) We agreed to be prompt with the payment of the money each month, and not to be longer than three years in paying the whole debt.
(2) This is a true saying, and which is worthy of all belief.	(2) This is a true saying and worthy of all belief.

NOTE 1.—The connectives *and which* and *but which* should be especially noted. *And* and *but* should introduce a coördinate clause, *which* a subordinate. The use of *and which* and *but which* will, therefore, generally cause a break in construction. Their only correct use is to connect two relative clauses as in "The book *which* you mention, *and which* is, by the way, the required reading in English this term, has interested me very much."

e. Except for humorous effect, do not link a figurative with a literal expression.

e. Figurative with literal expression

EXAMPLES

(*Bad*)	(*Improved*)
With joy in their hearts and good food in their lunch baskets, the boys left for a day in the woods.	Cheered by the thought of the good food in their lunch baskets, the boys left with joyful hearts for a day in the woods.

150. The formula *a, b, and c* should not be used unless the elements connected are coördinate.

Formula *a, b, and c*

EXAMPLES

(*Bad*)	(*Improved*)
The game was *long, dull,* and *the players* made many errors.	The game was long and dull, and the players made many errors.

NOTE 1.—This error can be corrected by breaking the series with a conjunction between the first two members.

Preposition governing several objects to be repeated

151. A preposition governing several objects should be repeated with each of the objects after the first, when the construction of these objects would not otherwise be immediately clear.

EXAMPLES

(*Bad*)	(*Improved*)
The speaker was applauded by all the students, and especially the boys.	The speaker was applauded by all the students and especially by the boys.

Infinitive-sign and subordinating conjunction to be repeated

NOTE 1.—The same caution applies to the repetition of the infinitive-sign *to* when it governs several infinitives and of subordinating conjunctions when they introduce several coördinate assertions.

EXAMPLES

(*Bad*)	(*Improved*)
(1) I begged him to give up the wild companions he had been associating with, return home, and in the future keep away from his disreputable friends.	(1) I begged him to give up the wild companions he had been associating with, *to* return home, and in the future *to* keep away from his disreputable friends.
(2) Since preparation is necessary before the enemy lands on our shores and attacks us, the machinery of the government seems to be so ponderous that prompt action is impossible, and the will of a vast majority of the people of the nation is obviously being thwarted by a few obstructionists, some change in procedure seems to be imperative.	(2) Since preparation is necessary before the enemy lands on our shores and attacks us, *since* the machinery of the government seems to be so ponderous that prompt action is impossible, and *since* the will of the vast majority of the people of the nation is obviously being thwarted by a few obstructionists, some change in procedure seems to be imperative.

When the infinitive phrases or the subordinate clauses are very short and simple this rule may be disregarded.

EXAMPLES

(1) We instructed him to go, investigate, and report his findings.

(2) Since you request it, and there is no valid objection, we shall order the work done.

C. EMPHASIS

1. DEFINITION

Definition of Emphasis

152. By emphasis in the sentence we mean the arrangement of the members of the sentence so as to produce upon the reader an instant, clear, and forceful effect. The order of words in the English language is so flexible that it is generally possible to place the most important part of a sentence in a prominent position without destroying the coherent relation of its members. *If, however, a decision must be made between having a sentence of ordinary composition emphatic and having it coherent, it should be made coherent.* There are a number of devices by which an emphatic arrangement may be secured.

NOTE 1.—Writing that depends solely upon sentence arrangement to secure emphasis of expression is so obviously mechanical that it defeats its own purpose. Combined with a choice of assertive words that reflect the conviction of the writer, emphatic sentence arrangement should, however, add force and power to composition.

2. DEVICES FOR OBTAINING EMPHASIS

Use of expletive *there*

153. Make very sparing use of the expletive *there* to introduce a sentence.

EXAMPLES

(*Weak*)	(*Improved*)
There could always be seen a number of children running to and fro.	A number of children could always be seen running to and fro.

Position of *however, therefore,* etc.

154. As a rule, place such words as *however, therefore, also, accordingly, nevertheless,* and *moreover* within the sentence rather than at the beginning.

EXAMPLES

(*Weak*)	(*Improved*)
We had planned for several weeks to have a launch party on the lake. *However,* when the day arrived it was raining, and we could not go.	We had planned for several weeks to have a launch party on the lake. When, *however,* the day arrived, it was raining, and we could not go.

Beginning and end of sentence

155. As a rule, avoid the use of very weak or colorless words at the beginning and end of a sentence.

EXAMPLES

(*Weak*)	(*Improved*)
(1) This is the most important point of all, I think.	(1) This is, I think, the most important point of all.
(2) Also this is true.	(2) This is also true.
(3) He is a murderer, after all is said.	(3) He is, after all is said, a murderer.

Words referring back to preceding sentence

156. As a rule, place at the beginning of a sentence any words that refer to the preceding sentence.

EXAMPLES

(*Weak*)	(*Improved*)
While I was in Washington, I desired to see the president. I called on my congressman for help *in order that I might do this.*	While I was in Washington, I desired to see the president. *In order that I might do this,* I called on my congressman for help.

Words out of their natural order

157. Words out of their natural order are emphatic.

EXAMPLES

(*Weak*)	(*Emphatic*)
I will go.	Go I will.
You are right.	Right you are.
Diana of the Ephesians is great.	Great is Diana of the Ephesians.

Antithesis

158. Emphasis may be obtained by antithesis—the placing of ideas and thoughts in contrast.

EXAMPLE

Character is what we are; reputation, what people think we are.

Balanced sentence

159. The balanced sentence [see § 122] is emphatic. Its effect is similar to that of antithesis.

EXAMPLE

Worth makes the man; the want of it, the fellow.

Climax

160. Climax—the arranging of words, phrases, or clauses in an ascending series—is one of the most emphatic of all orders.

EXAMPLE

Thus man passes away; his name perishes from record and recollection; his history is as a tale that is told; and his very monument becomes a ruin.—Irving.

Anticlimax

Note 1.—Except for humorous effect, avoid anticlimax—arrangement in a descending series.

EXAMPLE

If a man indulges himself in murder, very soon he comes to think little of robbing; and from robbing he comes to drinking and Sabbath-breaking, and from that to incivility and procrastination.—DeQuincey.

Periodic sentence

161. As a general rule, the periodic sentence is more emphatic than the loose sentence. See §§ 123, 124. There are, of course, many places where a loose sentence is to be preferred. Use that form which best expresses the idea.

The periodic sentence, being more nearly symmetrical and bolder than the loose, is frequently the more stimulating to clearness of thought in both reader and writer. The short period is usually better than the long one.

The loose sentence has often a more direct and conversational effect than the periodic.

For further discussion of these forms of sentence see § 236, note 2.

Correct subordination

162. A correct observance of subordination helps secure emphasis in the sentence. Be sure that the important thought of the sentence is contained in the main clause, and that no subordinate thoughts are written as independent clauses. See § 121.

Rhetorical question

163. The rhetorical question, in occasional use, is an effective means of obtaining emphasis.

EXAMPLE

Can the Ethiopian change his skin or the leopard his spots?

Exclamation

164. The exclamatory sentence may be used for emphasis.

EXAMPLE

How poor are they that have not patience!

Summary of devices

165. *The student should cultivate especially the skillful use of climax, antithesis, balanced sentences, and periodic sentences. He should use the rhetorical question and the exclamation very sparingly.*

D. MISCELLANEOUS SENTENCE ERRORS

"House that Jack Built" construction

166. Avoid so placing a series of similar phrases or clauses that the second depends upon the first, the third upon the second, etc. A familiar example of this construction is "The House that Jack Built." As a rule, such a sentence must be entirely recast.

EXAMPLES

(*Bad*)	(*Improved*)
I never knew a man *who* was so ready to help a friend *who* had got into difficulties *which* pressed him hard.	I never knew a man so ready to help a friend who had got into pressing difficulties.

Preposition separated from its object

167. Do not interpose a number of words between a preposition and its object so that an awkward pause occurs after the preposition.

EXAMPLES

(*Awkward*)	(*Improved*)
He is a constant reader of, though by no means an enthusiast over, modern drama.	He is a constant reader of modern drama, though by no means an enthusiast over it.

Consecutive statements introduced by *but* or *for*

168. Do not introduce two consecutive statements by *but* or *for*.

EXAMPLES

(*Bad*)	(*Improved*)
(1) I am surprised to learn that he has left, for I had supposed that he was going to remain here, for he told me so last week.	(1) I am surprised to learn that he has left; I had supposed that he was going to remain here, for he told me so last week.
(2) I inquired about his wife, but he did not answer, but turned away.	(2) I inquired about his wife, but he turned away without answering.

Split infinitive

169. Avoid the split infinitive—an adverb placed between *to* and the infinitive with which it is joined. This usage is employed by some careful writers, but the weight of authority is against it. For a good discussion of the point see Genung, *The Working Principles of Rhetoric*, p. 239.

EXAMPLES

(*Awkward*)	(*Improved*)
I want *to* finally *bring* this point up for discussion.	I want finally *to bring* this point up for discussion.

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SENTENCE STRUCTURE

ERROR	CORRECTION

SENTENCE STRUCTURE

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SENTENCE STRUCTURE

ERROR	CORRECTION

IV. GRAMMAR

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§ 222. Use of present perfect tense.
§ 223. Use of past perfect tense.
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H. Conjunctions

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§ 239. Use of *both.*

REFERENCES

Kittredge and Farley, *Advanced English Grammar.*
Manly and Powell, *Manual for Writers.*
Herrick and Damon, *New Composition and Rhetoric.*
Scott and Buck, *A Brief English Grammar.*

SYMBOLS USED FOR CORRECTIONS

Gr. = Faulty grammar [§§ 170-239].
C. b. = "Comma blunder" [§ 172].
Frag. = Fragmentary sentence [§ 171].
T. = Wrong tense of verb [§§ 220-229].

A. RELATION OF GRAMMAR TO COMPOSITION

Relation of grammar to composition

170. The grammar of a language is an analytical description of the forms which the speakers and writers of that language habitually employ. Grammar is, then, a summary of collective usage rather than a code of arbitrarily founded rules. Although a language as highly organized as English is today conforms its grammatical usage, in the main, to logical demands, established usage is a higher language law than logical consistency. Language is a social institution; while logic is an exact science, whose laws, like those of the natural sciences, do not change. Language is never motionless; we can not arrest it at a fixed point "in order to study it as a naturalist kills and pins out a butterfly in order to study life." Yet in regard to the large majority of constructions and of word-forms, the usage of speakers and writers who pretend to a respectable linguistic-social standing is practically uniform, and is in fairly close agreement with the demands of logic. Usage is variable in exceptional cases; some constructions are today still in the process of changing from what they have been for hundreds of years; in other constructions the change may have been carried through in our own day. Decision in such cases is difficult to make; usage is not voted by democratic majorities; it is determined rather by a system of plurality voting in a restricted suffrage, in which the vote of Mr. John Galsworthy, for instance, counts for much more than does yours or that of your companion.

In considering the respectability of a construction, we must always bear in mind that what is considered bad taste in one social group may be looked upon as good form in another: social distinctions in language use are as firmly set as they are in table-manners. Neither persons nor constructions necessarily remain in the social group into which they were born. The footman and the aristocrat exchange positions. A vulgar usage at last gets into book language, and becomes respectable; an over-refined usage is sent back to the soil for renewal in freshness and naturalness. Students need not, however, feel any great responsibility resting upon them for pushing forward the claims of any construction common in vulgar speech or careless writing for a place in respectable, but not unduly formalized usage. The place of constructions that now hold an ambiguous position will in time be fixed. When it is fixed, another group of special cases will offer itself for trial. See § 240.

B. FUNDAMENTAL ERRORS OF CONSTRUCTION

Fragmentary sentences

171. Do not write subordinate sentence-elements as if they were complete sentences. Remember that every sentence *must* have a main clause, and that every clause *must* have a subject and a predicate. Present-day English usage conforms to the logical demand that every sentence must give full grammatical expression to a complete thought. Observation of this usage is a reasonable requirement to make of students trying to learn the means of clear and accurate expression, despite the fact that many good modern writers (Kipling, Conrad, Wells, Galsworthy, for instance) intentionally employ the incomplete, or half-sentence *for stylistic purposes.* The half-sentence form is common in everyday speech and in slipshod writing, where its presence is due to carelessness, and not to selection, which is the principle that determines its occasional use by men who are conscious of their style.

EXAMPLES

(*Bad*)	(*Improved*)
(1) You pick up a newspaper and you read of half a dozen accidents. All caused by someone's lack of care.	(1) You pick up a newspaper and read of half a dozen accidents, all caused by someone's lack of care.
(2) The judicial department is in no sense representative. Whereas the legislative is strictly representative.	(2) The judicial department is in no sense representative, whereas the legislative is strictly representative.

"Comma blunders"

172. Do not write two or more sentences as if they were one. An erroneous use of a comma, in place of a period, to separate sentences is called a "comma blunder." For another variety of "comma blunder" see § 13.

EXAMPLES

(*Bad*)	(*Improved*)
The river resembled a great, dirty, elongated pool, it moved as if some dread disease were destroying its vitality and vigor.	The river resembled a great, dirty, elongated pool. It moved as if some dread disease were destroying its vitality and vigor.

Note 1.—This fault is quite as serious when independent clauses of a compound sentence not connected by one of the simple conjunctions are separated by commas. A semicolon is the correct punctuation in that case. See §§ 12, 13. Do not, however, join with semicolons clauses not belonging to a unified sentence.

EXAMPLES

(*Bad*)	(*Improved*)
(1) Jess was rather plump, he was called fat by his intimate friends.	(1) Jess was rather plump; he was called fat by his intimate friends.
(2) He grew red, he made the clumsiest and most futile efforts to transport the meat to his plate, food was there before him, he could not, however, eat.	(2) He grew red; he made the clumsiest and most futile efforts to transport the meat to his plate; he could not, however, eat.

173. A *when* or a *where*-clause should not be used in place of a predicate noun.

When and ***where***-clauses as predicate nouns

EXAMPLES

(Bad)	*(Improved)*
A simile is where a comparison between two objects is expressed; a metaphor, where it is implied.	A simile is a figure of speech in which a comparison between two objects is expressed; a metaphor, one in which it is implied.

174. Do not use a sentence (except a quoted sentence) as the subject or the complement of *is* or *was*.

Sentence as subject or complement

EXAMPLES

(Bad)

(1) I saw Sherril in the city yesterday is my reason for believing that he can show an alibi.

(2) The reason for Johnson's anger was Lowry had insulted him.

(Improved)	*(Also Proper)*
(1) That I saw Sherril in the city yesterday is my reason for believing that he can show an alibi. (2) The reason for Johnson's anger was that Lowry had insulted him.	The fact that I saw Sherril in the city yesterday is my reason for believing that he can show an alibi.

175. Do not use a word, phrase, or clause that does not have a definite grammatical relation to the rest of the sentence.

Elements without syntax

EXAMPLES

(Bad)	*(Improved)*
(1) When I come to the point *which* the death of the heroine is related, I cannot hold back the tears.	(1) When I come to the point *at which* the death of the heroine is related, I cannot hold back the tears.
(Confused)	*(Improved)*
(2) As regards what was Shakespeare's opinion of this matter seems well worth considering.	(2) What was Shakespeare's opinion of this matter seems well worth considering.

C. NOUNS

POSSESSIVES

176. In forming the possessive case, treat a word-group as a whole.

Possessive case of word-groups

EXAMPLES

(1) The King of England's throne.
(2) Somebody else's book.
(3) Someone else's hat.
(4) His son-in-law's property.

NOTE 1.—Observe the difference in the formation of the plural and the possessive of such word-groups.

EXAMPLES

(1) Seven sons-in-law.
(2) Three kings of England.
(3) The son-in-law's property.
(4) The king of England's throne.

Possessive of inanimate things

177. As a rule do not use the possessive case except of words designating persons or animals.

EXAMPLES

(Bad)	*(Correct)*
The piano's top is raised.	The top of the piano is raised.

NOTE 1.—Good use permits a few exceptions to this rule: (a) old and established personifications such as "the ship's side" or "the water's edge"; (b) idiomatic phrases, such as "for mercy's sake," "for conscience' sake," etc.; (c) genitives of measure, such as "a day's work," "a month's study," or "a span's breadth."

Possessive when possession is not meant

178. In general, use the possessive case of nouns, except before a gerund, only for the purpose of expressing possession. Take special care not to use it to indicate the object of an action. For that purpose, use an *of*-phrase.

EXAMPLES

(Bad)	*(Correct)*
The city's administration has been badly managed.	The administration of the city has been badly managed.

NOTE 1.—Greater latitude is allowed in the case of pronouns. Such phrases as *on my account* (=*on account of me*), *to their credit, in his defense* are in good use.

NOTE 2.—For the possessive of a substantive before a gerund, see § 189.

Double possessive

179. The double possessive (i.e. the possessive used after the preposition *of*) is an English idiom. Usually, the objective case can be substituted if it is desired, though in some cases this would change the meaning: "a picture of John" is not the same as "a picture of John's."

EXAMPLES

(Unidiomatic)	*(Correct)*
A book of Johnson.	A book of Johnson's. One of Johnson's books. An uncle of Jones's. An uncle of Jones.

NOTE 1.—The same remark applies to the possessive of the pronoun.

EXAMPLES

(Unidiomatic)	*(Correct)*
A friend of me.	A friend of mine.

Irregular plurals

180. The plural termination of almost all nouns in English is *-s* or *-es*. A few nouns form their plurals in *-en* (*oxen, children*); a small group of nouns change the vowel of the singular to form the plural and add no suffix (*men, feet*); the plural of some nouns is the same form as the singular (*deer, sheep;* and terms of measure, as *score, dozen,* etc., when preceded by a numeral). In addition to these unusual plurals, many nouns of foreign origin retain the plural forms they had in the language from which they were borrowed; some nouns of this group have double plural forms: the plural termination of their original tongue and the regularly patterned English plural form. The more important classes of foreign plurals and some of the common words in this group are pointed out in the table given below.

FROM LATIN

(*Singular*)	(*Plural*)
a	**ae**
alumna	alumnae
larva	larvae
us	**i**
fungus	fungi [or funguses]
radius	radii [or radiuses]
alumnus	alumni
um	**a**
memorandum	memoranda
bacterium	bacteria
stratum	strata
datum	data
is	**es**
analysis	analyses
antithesis	antitheses
basis	bases
crisis	crises
oasis	oases
thesis	theses
axis	axes
ellipsis	ellipses
us	**era**
genus	genera [or genuses]
ex	**ices**
index	indices [or indexes]
vertex	vertices [or vertexes]
us	**us** (*rare*)
apparatus	apparatus [or apparatuses]
ies	**ies**
series	series

FROM GREEK

(Singular)	*(Plural)*
on	**a**
phenomenon	phenomena
criterion	criteria

FROM HEBREW

—	**im**
seraph	seraphim [or seraphs]
cherub	cherubim [or cherubs]

FROM FRENCH

eau	**eaux**
beau	beaux [or beaus]
tableau	tableaux [or tableaus]

Collective nouns

181. Collective nouns are grammatically singular, but they may be treated as plural if individual rather than collective action is expressed. Be consistent, however, in your usage in a given piece of writing.

EXAMPLES

(Wrong)	*(Right)*
The class have studied their lessons hard, and is now preparing to take its mid-term examination.	(1) The class expressed its appreciation. (2) The class did not have their lessons well prepared today.

Expressions of quantity, etc.

182. Expressions of quantity and multiples of numbers, when they form a single idea, are treated as singular. See § 211.

EXAMPLES

(1) Fifty dollars is too much to pay for it.

(2) Four times three is twelve.

NOTE 1.—The sum of two or more numbers is usually considered as singular, as "Four and three is seven." Here, as well as in "four times three is twelve," usage allows *are*.

Singular nouns with plural form

183. Some nouns are plural in form but singular in meaning. They should be construed as singular. Examples are *news, physics, mathematics, measles, mumps.*

NOTE 1.—Some authorities construe *athletics* as plural, and this tendency seems to be growing.

EXAMPLES

(1) Physics is taught by Professor Sampson.

(2) Athletics is (*or* are) supported by popular subscription.

Ambiguous number

184. Do not make the singular form of a noun serve at once as both singular and plural.

EXAMPLES

(*Wrong*)	(*Right*)
He is one of the best, if not the best, teacher in the state.	He is one of the best teachers in the state, if not the best.

D. PRONOUNS

Reference

Antecedents of pronouns

185. Be sure that the antecedent of every pronoun you use is definite and unmistakable. For examples of pronouns with definite and with indefinite antecedents, see §§ 137-138.

Case

Form of possessive of *her, it, you,* etc.

186. Observe that there is no apostrophe in the possessive case of pronouns. Write *its, yours, hers,* etc. *It's* is the contraction for *it is.* See §§ 64, 65. *It's* for *its* is a very common error in careless writing.

Confusion in cases because of intervening "he says"

187. Since the form of pronouns differs in the nominative and objective cases, errors in the use of these cases often occur. Do not change the nominative *who* to the objective *whom* when "he says" or a similar phrase intervenes.

EXAMPLES

(*Wrong*)	(*Right*)
He is the man whom I thought would help me.	He is the man who I thought would help me.

***Who* and *whoever* attracted into objective case by preposition**

188. Do not allow *who* and *whoever,* when subjects of finite verbs, to be attracted into the objective case by a preposition preceding and governing the clause which they introduce.

EXAMPLES

(*Wrong*)	(*Right*)
I gave the book to whomever was interested in it.	I gave the book to whoever was interested in it.

Objective after copulative verb

189. Avoid using the objective case after finite forms of the copula. This usage is common in speech, but it is not allowed in standard written English.

EXAMPLES

(*Wrong*)	(*Right*)
(1) It is me.	(1) It is I.
(2) It is him.	(2) It is he.

Case of subject and predicate substantive of infinitive

190. Place the subject and the predicate substantive of an infinitive in the objective case.

EXAMPLES

(1) The paper reported *him* to be in Europe.

(2) The people who imagined the stranger to be *him* were mistaken.

(3) The man *whom* I thought to be my cousin was really a stranger.

Case of object of preposition

191. Take care not to use the nominative case as object of a preposition. See § 235.

EXAMPLES

(*Wrong*)	(*Right*)
(1) This is between you and I.	(1) This is between you and me.
(2) They spoke to we girls about it.	(2) They spoke to us girls about it.

Uses of possessive

192. For the double possessive see § 179.

For the possessive of a pronoun in the "objective genitive" construction, see § 178, note 1.

For the possessive of a substantive before a gerund, see § 179, note 2, and § 232.

Case after *as* and *than*

193. Remember that *as* and *than* are not prepositions; they are conjunctions. They always introduce a clause, expressed or understood. The construction of any substantive following these words must be determined by the construction of the substantive when the clause is written out in full.

EXAMPLES

(*Wrong*)	(*Right*)
(1) He is larger than me.	(1) He is larger than I (am).
(2) I like her brother much better than she.	(2) I like her brother much better than her (i.e., than I like her).
(3) I can do it as well as him.	(3) I can do it as well as he.

EXCEPTION 1.—*Than whom* is an idiom.

EXAMPLE

For a while, Clive thought himself to be in love with his cousin, than whom no more beautiful girl could be seen.

Case of appositives

194. Be careful to place an appositive in the same case as the noun with which it is in apposition.

EXAMPLES

(*Wrong*)	(*Right*)
(1) He mentioned a few of us—namely, she, I, and John.	(1) He mentioned a few of us—namely, her, John, and me.
(2) A few of us answered—her, me, and John.	(2) A few of us answered—she, John, and I.

Number

Mistake in number through confused antecedent

195. Be sure that the number of a pronoun agrees with the number of its antecedent.

EXAMPLES

(*Wrong*)	(*Right*)
One of the most difficult problems *that comes* before us is that of unemployment.	One of the most difficult problems *that come* before us is that of unemployment.

(*Problems* is the antecedent of *that.*)

Number of *each, every,* etc.

196. Since *any, each, every, neither, anyone, everyone, someone, somebody, no one, a person,* etc., are singular, pronouns that refer to them must be singular.

EXAMPLES

(*Wrong*)	(*Right*)
(1) Everyone did as they pleased.	(1) Everyone did as he pleased.
(2) Each of them brought their wives.	(2) Each of them brought his wife.

Note 1.—The use of the plural pronouns *they, their,* and *them* with singular indefinite pronouns as their antecedents is a mark of careless and inexact writing and speaking. The bad habit may be frequently observed in the language of many people who otherwise speak and write with respect for correctness.

Miscellaneous

Consistency in use of pronouns *we, you, one,* etc.

197. Do not use different pronouns to refer to the same person or thing. Be consistent in your use of pronouns.

EXAMPLES

(*Bad*)	(*Improved*)
A person never counts the time spent on George Eliot's work as lost; unconsciously *they* are taught a lesson.	(1) *We* never count the time spent on George Eliot's work as lost; unconsciously *we* are taught a lesson. (2) *A person* never counts the time spent on George Eliot's work as lost; unconsciously *he* is taught a lesson.

Note 1.—In a sentence of this kind, *we, you, a person, a man,* or the passive construction is to be preferred to the awkward *one*-construction. The *one*-construction is so obviously mechanical that in informal language it is seldom carried consistently through a sentence; *one* as an antecedent is referred to in unstilted language by *he, his,* and *him.* In formal composition the strictly logical demand that the pronouns which refer to *one* shall be *one* and *one's* is observed.

EXAMPLES

(*Informal*)	(*Formal*)
One should keep his own accounts.	One should keep one's own accounts.

Note 2.—*Everyone, no one,* and *many a one,* however, are always followed by *his* or *him.*

Use of *either* and *the latter*

198. In speaking of more than two persons or things, prefer *any* [*one*] and *the last* to *either* and *the latter.*

EXAMPLES

(*Possible*)	(*Preferable*)
She was smaller than either of her three sisters.	She was smaller than any [one] of her three sisters.

Editorial *we*

199. Do not use the pretentious forms *we, our, us* when you are referring to yourself. Prefer the simple forms *I, my,* and *me. We* was once in general use in editorials for the purpose of making the opinions of papers seem less personal. The best newspapers of today have almost given up the practice of employing the editorial *we.* Besides being an affectation that only thinly veils false modesty, the use of *we* in relating personal experiences is likely to be incongruous and ridiculous.

EXAMPLES

(*Ridiculous*)	(*Right*)
When we were a boy of eight, we broke our arm.	When I was a boy of eight, I broke my arm.
(*Pretentious*) When the writer was a boy of eight, he broke his arm.	

E. ADJECTIVES AND ADVERBS

Articles and Demonstratives

Use of the article

200. The use of the article cannot be taught in a few precepts; it must be learned from observation. A foreigner should note the idiomatic employment of the article in the language of good speakers and writers. The English-speaking student should observe the following points:

The choice between *a* and *an* depends upon the *sound* of the words to which *a* or *an* is attached; and the ear, not the eye, should be the guide. Use *a* before consonant *sounds, an* before vowel *sounds.* Avoid especially the use of *a* before silent *h;* and avoid *an* before sounded *h, o* as in *one,* and *u* as in *use.*

EXAMPLES

(*Avoid*)	(*Prefer*)
A honorable; an house; such an one; an university.	An honorable; a house; such a one; a university.

Observe that the *sounds* of these words are "onerable," "house," "wun," and "yuniversity." *Such an one* is, however, found in writing that is archaic. *An university* is found frequently in English usage.

EXCEPTION 1.—Many authorities prefer *an* to *a* before *historical* and *habitual* and other words which, being accented on the second syllable, have a very weak *h* sound.

EXAMPLES

(*Correct*)	(*Also correct*)
A historical romance; a habitual drunkard.	An historical romance; an habitual drunkard.

Repetition of article and demonstrative

201. Repeat articles or demonstratives with two or more nouns or adjectives when separate persons or things are meant.

EXAMPLES

(*Misleading*)	(*Unambiguous*)
He had a black and yellow dog.	He had a black and a yellow dog.

NOTE.—The first sentence states the fact that he had one dog, spotted black and yellow; the latter that he had two dogs, one yellow, the other black.

EXAMPLES

(*Wrong When Separate Persons or Things Are Meant*)	(*Right When Separate Persons or Things Are Meant*)
(1) The secretary and treasurer.	(1) The secretary and the treasurer.
(2) A Harvard and Amherst student were present.	(2) A Harvard and an Amherst student were present.

EXCEPTION 1.—Where the two things are closely connected, and where no confusion can arise, usage permits a single demonstrative or article.

EXAMPLES

(1) The father and mother of the general.

(2) The stars and stripes.

(3) These people I just introduced you to are that aunt and uncle I have often mentioned to you.

Comparison

Comparative with two persons or things

202. When speaking of two persons or things, use the comparative degree of the adjective or adverb, not the superlative.

EXAMPLES

(*Wrong*)	(*Right*)
(1) Of the two brothers, he is much the strongest.	(1) Of the two brothers he was much the stronger.
(2) Of the two brothers, he was the most cordially received.	(2) Of the two brothers, he was the more cordially received.

Comparison with things of the same class —comparative degree

203. When comparing any person or thing with others of the same class, and using the comparative degree of the adjective or adverb, use *other* to exclude the person or thing compared.

EXAMPLES

(*Wrong*)	(*Right*)
(1) He is larger than any boy in his class.	(1) He is larger than any other boy in his class.
(2) He was more expensively dressed than any boy in his class.	(2) He was more expensively dressed than any other boy in his class.

Comparison with things of the same class— superlative degree

204. When any person or thing is compared with others of the same class, and the superlative degree of the adjective or adverb is used, the use of *all*, not *any*, to indicate the whole class is demanded by logical considerations; but the use of *any* may, perhaps, be defended as *idiomatic*, in such a sentence as:

It is the largest of any of the libraries in America.

In more logical form, the sentence would read:

It is the largest of all the libraries in America.

In simpler, and usually preferable form, the sentence would read:

It is the largest library in America.

Confusion of *as* and *than*

205. Avoid confusing of *as* and *than* in expressions of comparison.

EXAMPLES

(*Loose*)	(*Exact*)
(1) Lincoln was as great if not greater than Washington. [Here *as great* is completed by *than*, not by *as*, the idiomatic word.]	(1) Lincoln was as great as Washington, if not greater. [Here *than Washington* is easily supplied at the end of the sentence.]
	(*Right, but Awkward*)
	(1a) Lincoln was as great as, if not greater than, Washington.
(*Loose*)	(*Exact*)
(2) He is older and quite as well trained as I. [Here the comparison set forward in *older* is completed by *as*, not by *than*, the idiomatic word. If a comma should be placed after *older*, it may indicate, by the process of substitution, that *than I* is to be understood; e.g., "He is older, (= *than* I) and quite as well trained *as* I."]	(2) He is older than I, and quite as well trained.

NOTE 1.—There is no doubt of the fact that in the use of this construction logic is receding before idiom. The ambiguous, or clipped, comparison illustrated in "He is older and quite as well trained as I"

is a case of what has been aptly called "the short circuit in English syntax." The span between *older* and *I* is "too long to be consciously felt," and so the thing compared is attached immediately to the second of the comparisons.

Adjectives and adverbs incapable of comparison

206. Certain adjectives and adverbs are, logically speaking, absolute in meaning. Among them are *absolute, axiomatic, conclusive, entire, faultless, fundamental, unique,* and the adverbial forms of these words. It is, therefore, illogical to say:

This is the most axiomatic of all the truths you have mentioned.

But words of this sort have a tendency to run down-hill, and their completive meaning is worn off by constant inexact use in popular language; for the absolute meaning is substituted a signification of comparative nearness to the absolute. Thus *more perfect* comes really to mean *more nearly perfect.* When we wish, in ordinary discourse, to say with finality of conviction that an argument is perfect, we are forced to add a perfective adverb, and to say, "The argument is *quite* (*entirely, wholly, completely,* etc.) *perfect.*"

Miscellaneous

These kind, those kind, etc.

207. With *kind, class, species* (as a singular), *sort, genus,* and other collective nouns singular in form, do not use *these* and *those.* Say *this kind; that sort,* etc.

EXAMPLES

(*Wrong*)

I do not like these kind of books.

(*Right*)

I do not like this kind of book (*or* books).

(*Also Right*)

I do not like these kinds of books.

(In the last sentence several classes of books are referred to.)

Avoid saying *kind of a book.* See § 247.

Choice of adjective or adverb after ***look, sound,*** etc.

208. After such verbs as *look, sound, feel,* or *stand,* an adjective is used to modify the meaning of the subject of the verb; an adverb to modify the meaning of the verb itself.

EXAMPLES

(1) He looks old. (*Old* describes *his* condition; not the condition of the looking. *Looks* is merely a copula, or sign of predication, as the verb *be* is.)

(2) Her playing sounded sweet. (*Sweet* refers to *playing.*)

(3) The trumpet sounded shrilly in the night. (*Shrilly* describes the manner of *sounded. Sounded* is a predicate.)

(4) He looked intently at the newcomer.

(5) The old house stands dark and somber.

(6) Your hands feel cold.

(7) You must remain good for another month.

(8) I am well. All's well. (Here *well* is an adjective.)

Expressions like "He kept it safe"

209. The modifier of the object in such expressions as *he kept it safe* and *he kept it safely* should be an adjective; the adjective states the condition produced by the action of the verb. The modifier of the verb in such expressions should be an adverb.

EXAMPLES

(*Adjectives*)	(*Adverbs*)
(1) He kept it safe. (Here the interest uppermost in the speaker's mind is upon the condition *it* is in; i. e., it is safe.)	(1) He kept it safely. (Here the interest uppermost in the speaker's mind is upon the manner in which it was *kept.*)
(2) Sweep it clean.	(2) Sweep it gently.
(3) Hold it motionless.	(3) Hold it carefully, so that it will not fall.
(4) Nail it tight.	(4) Nail it quickly.

Omitted preposition in adverbial phrase of time

210. Strict usage does not allow the omission of the preposition before an adverbial phrase of time.

EXAMPLES

(*Doubtful*)	(*Correct*)
Washington died the fourteenth of December. 1799.	Washington died on the fourteenth of December, 1799.

F. VERBS

Agreement

Plural and compound subjects

211. Plural subjects take plural verbs.

EXAMPLES

(*Wrong*)	(*Right*)
Fifteen men was present.	Fifteen men were present.

NOTE 1.—If the plural subject is regarded as a single idea, it may be treated as singular. See § 182.

(a) Collective nouns including a group of persons or things looked upon as a unit are followed by a singular verb-form.

EXAMPLES

(1) A fleet of twenty submarines was sighted.

(2) Fifteen dollars was the price.

(3) This school of philosophers has few followers.

(b) Nouns nearly synonymous, or closely related in thought, forming a compound subject may be followed by a singular verb-form.

EXAMPLES

(1) Such courage and bravery is not often seen.

(2) His food and drink was little.

NOTE 2.—Two or more subjects connected by *and* form a plural subject. Two names joined by *and,* but looked upon as a corporation unit, are considered a single subject.

EXAMPLES

(1) Johnson and Smith live in the country.

(2) The Delaware and Hudson is improving its service.

Singular subjects joined by *or* or *nor*

212. Singular subjects joined by *or* or *nor* take a singular verb.

EXAMPLES

(*Wrong*)	(*Right*)
Neither he nor she were present.	Neither he nor she was present.

Subjects in different persons connected by *or*

213. The verb of two or more subjects differing in person and connected by *or* should be put in the conjugational form required by the subject nearest the verb.

EXAMPLES

(*Wrong*)	(*Right*)
(1) You or I are going.	(1) You or I am going.
	(1a) Are you or I going?
(2) Does you or he know where she lives?	(2) Do you or he know where she lives?

NOTE 1.—Often it is advisable to recast a sentence of this kind entirely, in order to avoid a very awkward construction.

EXAMPLES

(*Correct but Clumsy*)	(*Better*)
She or I am at home every afternoon.	She or I may be found at home every afternoon.

Confusion in agreement caused by intervening words

214. Take care lest you make a verb agree with a word that intervenes between it and its subject, instead of with the subject itself.

EXAMPLES

(*Wrong*)	(*Right*)
A new law regarding fraternities and sororities have been passed.	A new law regarding fraternities and sororities has been passed.

Number not affected by *together with,* etc.

215. Remember that the number of the verb is not affected by words joined to the subject by *with, together with, accompanied by, including, as well as, no less than,* or similar expressions.

EXAMPLES

(*Wrong*)	(*Right*)
Senator Jameson, accompanied by his daughter, Miss Gladys, were at the exhibit.	Senator Jameson, accompanied by his daughter, Miss Gladys, was at the exhibit.

Verbs not to agree with predicate noun

216. Be careful to make verbs agree with their subjects, not with their predicate nouns.

EXAMPLES

(*Wrong*)	(*Right*)
The best discipline for the body are the gymnasium classes.	The best discipline for the body is the gymnasium classes.

Agreement with expletive *it*

217. The expletive *it* takes a verb in the third person singular.

EXAMPLES

(1) It is our friends who have failed us. (2) It is this man that I meant.

Effect of expletive *there*

218. The expletive *there* does not affect the number of the verb.

EXAMPLE

There is only one student absent today, whereas yesterday there were ten.

It don't* and *you was

219. Avoid the vulgarisms *it don't* and *you was*.

EXAMPLES

(*Wrong*)	(*Right*)
It don't make any difference if you was there.	It doesn't [or does not] make any difference if you were there.

Tense

Tense of statement of general truth

220. Modern usage inclines to put a general truth in the present tense, even though it be contained in a subordinate clause dependent upon a verb in the past tense.

EXAMPLE

Columbus was persuaded that the earth is round.

NOTE 1.—Considered from a logical point of view, a general truth is without time distinction: it was true in the past; it is true in the present; it will be true in the future. Grammarians call this use of the present tense, which represents past, present, and future time, the gnomic present.

NOTE 2.—A general untruth which was formerly believed to be true, but which is now known to be untrue, is put in the past tense, if it is expressed in a subordinate clause dependent upon a verb of saying or mental perception in the past tense.

EXAMPLE

Homer thought that the world was flat.

Time modifier with verb in past tense

221. To mark a definite point in past time, join a time modifier to a verb in the past tense.

EXAMPLES

(*Obscure*)	(*Clear*)
The Navaho Indians, who went on the war-path, migrated from Canada to the Southwest.	The Navaho Indians, who *recently* went on the war-path, migrated *several centuries ago* from Canada to the Southwest.

NOTE 1.—The past tense unaccompanied by a time modifier expresses the accomplishment of an act at a time indefinitely placed between the beginning of existence and the present moment.

EXAMPLE

Trasilus went mad, and believed that all the ships of the world belonged to him.

Use of present perfect tense

222. Do not use the present perfect when the point of view is the past. The present perfect should be used to express an act or a series of acts begun in the past and completed just before the present; and also to express an act of past time that affects the present and that is looked at from the point of view of the present.

EXAMPLES

(*Wrong*)	(*Right*)
I have seen a good play yesterday.	I saw a good play yesterday. I have seen several good plays this year.

Use of past perfect tense

223. The past perfect tense should be used when the course of a narrative is suspended for the introduction of a preceding event.

EXAMPLES

(*Obscure*)	(*Clear*)
Johnson complained loudly against the university. Though we did not know it at the time, he *was compelled* to withdraw on account of the poor grades that he *made*. He advised us to go to some other university.	Johnson complained loudly against the university. Though we did not know it at the time, he *had been compelled* to withdraw on account of the poor grades that *he had made*. He advised us to go to some other university.

Use of perfect infinitive

224. Do not use the perfect infinitive unless the action represented by it is *complete at the time indicated by the main verb*. Take special care not to use the perfect infinitive with verbs of intention.

EXAMPLES

(*Wrong*)	(*Right*)
I intended to have seen him.	I intended to see him.

(The intention was *to see*, not *to have completed the act of seeing*.)

NOTE 1.—Instances in otherwise good writing in which a perfect infinitive follows a past tense of a verb of intention are, perhaps, the result of attraction of tenses. Inflectional and relational forms lose the keenness of their meanings; language is constantly trying to reinforce them. Logic calls the reinforcement tautology, for analytically it is unnecessary; natural language uses the reinforcement for emphasis. But the economy of our language has not yet felt that this particular case of inflectional tautology is necessary.

EXCEPTION 1.—The perfect infinitive is used with *ought* to express obligation, even though the action cannot be thought of as having been done before the obligation comes into force. This construction seems to be the result of an effort to supply the need created by the merging of the present and the past tense of the verb *ought*. The vulgarisms "I had ought to do it" and "I hadn't ought to do it" are, perhaps, logically, sounder than the accepted form, but usage forbids their employment even colloquially.

EXAMPLE

(*Correct*)

He ought to have gone.

NOTE 2.—Do not use the perfect tense of a conditional verb-phrase in a dependent clause unless it represents action prior to that of the main verb.

EXAMPLES

(*Wrong*)	(*Right*)
I would not have done this if I had thought it would have done you any harm.	I would not have done this if I had thought it would do you any harm.

Use of present participle

225. Do not use a present participle unless it represents action of the same time as that of the main verb.

EXAMPLES

(*Loose*)	(*Right*)
(1) He entered the university in 1911, finishing in 1915.	(1) He entered the university in 1911 and finished in 1915.
(*Wrong*)	
(2) He was an old man now, being born before the Civil War.	(2) He was an old man now, having been born before the Civil War.

NOTE 1.—A syntactical defense of the not uncommon construction seen in "He entered college in 1911, finishing in 1915" has been proposed by assuming that the participle *finishing* is not adjectival, but that it is a predicate, coördinate with *entered*. If this is true, we have still a loosely articulated sentence—two coördinate ideas expressed by verb forms of unequal rank.

Shall and ***Will;*** ***Should*** and ***Would***

Shall and _will; should_ and _would_

(a) In independent clauses

226. In independent clauses, use *shall* and *will*, and *should* and *would* according to the following scheme:

Simple Futurity or Intention

EXAMPLES

I shall go (I should go)
you will go (you would go)
he will go (he would go)

we shall go (we should go)
you will go (you would go)
they will go (they would go)

Volition, Determination, or Promise, Implying That the Matter Is in the Control of the Speaker

EXAMPLES

I will go (I would go)
you shall go (you should go)
he shall go (he should go)

we will go (we would go)
you shall go (you should go)
they shall go (they should go)

EXAMPLES

(1) I [we] shall arrive on the five o'clock train.

(2) If the train is on time, I [we] shall arrive at five o'clock.

(3) If the train had been on time, I [we] should have arrived an hour ago. (See Note 1.)

(4) You [he, they] will arrive there at five o'clock.

(5) If the train is on time, you [he, they] will arrive at five o'clock.

(6) If the train had been on time, you [he, they] would have arrived an hour ago. (See Note 1.)

(7) In spite of his protestations, I [we] will force him to come away.

(8) If I [we] ever have the power, I [we] will force his resignation.

(9) You [he, they] shall be made to suffer.

(10) Since the power has now fallen into my hands, you [he, they] shall be made to suffer.

NOTE 1.—To express in a main clause dependence on a condition stated in a subordinate clause, use *should* in the first person, *would* in the second and third. [But see Note 2 for special case.]

EXAMPLES

(1) I [we] should leave if that were true.

(2) He [you, they] would have known of this condition if I had been able to write.

NOTE 2.—To express in a main clause a *promise* dependent upon an *unreal* condition stated in the subordinate clause, use *should* for all persons.

EXAMPLES

(1) You should have everything you ask, if I had the power of giving.

(2) He should have everything he asks, if I had the power of giving.

(3) They should have everything they ask, if I had the power of giving.

(4) I should have all I want if he had the power of giving.

NOTE 3.—"You will go" is used as a courteous form of command to a subordinate.

NOTE 4.—"You shall go," "he shall go," "they shall go" are used in speaking of what is destined to take place, or what is willed by some ruling power.

EXAMPLE

Blessed are the meek, for they shall inherit the earth.

(b) In dependent clauses

227. In dependent clauses, observe the following:

a. A main verb in the present tense calls for *will* or *shall* in the dependent clause; one in the past tense calls for *would* or *should.*

b. In noun clauses introduced by *that,* expressed or understood (indirect discourse), where the noun clause and the principal clause have different subjects, the distinction between *shall* and *will* and between *should* and *would* is the same as in independent clauses.

EXAMPLES

(*Simple futurity or intention*)	(*Volition or promise*)
(1) I think that she will be very glad to see us.	(1) Mary says that Johnnie shall obey or be punished.
(2) I thought that she would be very glad to see us.	(2) Mary said that Johnnie should obey or be punished.
(3) The conductor says that we shall arrive at the station in five minutes.	(3) Our leader tells the superintendent that we will have just treatment or we will stop work.
(4) The conductor said that we should arrive at the station in five minutes.	(4) Our leader told the superintendent that we would have just treatment or we would stop work.

c. In all other dependent clauses, use *shall* and *should,* to express simple futurity or intention for all persons, and *will* and *would* to express volition or promise for all persons.

EXAMPLES

(1) Mary says that she shall be able to accompany us [futurity] and that she will meet us at four o'clock [promise].

(2) He told me that he should be here by nine o'clock [intention].

(3) If I should find out anything [condition and futurity], I shall let you know.

(4) If he will come to me [volition], I will help him.

(5) If he would only come to me [condition and volition], I would help him.

(c) In questions

228. In questions, use *will* and *shall, would* and *should,* according to the following principles:

a. When the subject is in the first person, use *shall* and *should* except in repeating a question addressed to the speaker.

EXAMPLES

(1) Shall I help you with the work?

(2) Will I help you with the work? Why, certainly, I will.

b. When the subject is in the second or third persons, use the auxiliary that is expected in the answer.

EXAMPLES

(1) Shall you attend the reception? (Answer: I shall attend . . .)

(2) Should you go if you had the chance? (Answer: I should go . . .)

(3) Will you sign the paper? (Answer: I will sign . . .)

(4) Would you sign it if it were presented to you? (Answer: I would sign . . .)

(d) Other uses

229. In addition to the uses of *would* and *should* explained above, there are several others that deserve mention:

a. *Should* is frequently used in its original sense of "ought."

EXAMPLE

You should not do that.

b. *Would* is frequently used to signify habitual action.

EXAMPLE

When he was at his worst, he would sit for hours without speaking.

c. *Would* is sometimes used to express a wish.

EXAMPLE

Would that I were able to help him as he deserves.

Voice

Misuse of passive voice

230. Do not use the passive verb with a vague and indefinite agent when the thought requires that the agent be clearly pointed out.

EXAMPLES

(*Impersonal and weak*)	(*Improved*)
At that time Samuels did me an injury which will never be forgiven.	At that time Samuels did me an injury which I shall never forgive.

NOTE 1.—Even when the agent is expressed, the use of the passive voice is often clumsy, weak, and indefinite.

EXAMPLE

(*Weak*)

At that time Samuels did me an injury which will never be forgiven by me.

Mood

Use of subjunctive

231. The following uses of the subjunctive should be noted:

a. In main clauses it should be used to express a wish: the present subjunctive a wish for the future; the past subjunctive an unfilled wish for the present; and the past perfect subjunctive an unfulfilled wish for the past.

b. In subordinate clauses it expresses condition, either contrary to fact or uncertain.

EXAMPLES

(1) Long live the king!
(2) Oh, that he were here!
(3) Oh, that I had been there!
(4) If he were here, I should not be afraid.
(5) If this be treason, make the most of it.

Miscellaneous

Possessive case of substantive before gerund

232. Before a gerund, put a substantive in the possessive case, if it has one.

EXAMPLES

(*Wrong*)	(*Right*)
The cause of ***him*** leaving at this time is unknown.	The cause of *his* leaving at this time is unknown. I have my doubts as to *this* being true. I have my doubts as to *that* being true. (*This* and *that* have no possessive case.)

Improper omission of principal verb

233. Do not supply a principal verb from one part of the sentence to another when the same form is not grammatically proper to both parts. Supply the form proper to each part.

EXAMPLES

(*Wrong*)	(*Right*)
He expressed only what we all ***have*** and *are thinking.*	He expressed only what we all ***have*** *thought* and *are thinking.*

Use of *be* as principal and auxiliary verb

234. A single form of the verb *be* should not be made to serve at once as a principal and an auxiliary verb.

EXAMPLES

(*Wrong*)	(*Right*)
The actress *was* very ***beautiful*** and ***admired*** by everyone.	The actress *was* very beautiful, and *was* *admired* by everyone.

G. PREPOSITIONS

For the idiomatic use of prepositions, see § 245a below.

Object of Preposition

235. Put the substantive object of a preposition in the objective case.

EXAMPLES

(*Wrong*)	(*Right*)
Perhaps everyone present, except *he,* guessed why.	Perhaps everyone present, except *him,* guessed why.
He spoke to you and *I.*	He spoke to you and *me.*

NOTE 1.—When a noun clause is the object of a preposition, do not let the nearness of the preposition to the subject of the clause change the subject from the nominative to the objective case.

EXAMPLES

(*Wrong*)	(*Right*)
They were in doubt as to *whom* was present.	They were in doubt as to *who* was present.

Use of ***between***

236. Do not use *between* when more than two persons or things are considered.

EXAMPLES

(*Wrong*)	(*Right*)
I could not choose between the three of them.	I could not choose among the three of them.

Preposition phrases after *in regard to*

237. Do not use a clause beginning with *to* after the introductory preposition phrases *in regard to, in respect to, as to.*

EXAMPLE

(*Ridiculously awkward*)

A discussion took place in regard to to what period the fossils belonged.

NOTE.—The difficulty is not avoided by merging the two *to*'s, for the sentence is then logically incomplete.

EXAMPLES

(*Wrong*)	(*Right*)
A discussion took place in regard to what period the fossils belonged.	A discussion took place in regard to the period to which the fossils belonged.

For other errors in the use of prepositions, see §§ 238, 247 below.

H. CONJUNCTIONS

***Like* not a conjunction**

238. Do not use *like* as a conjunction to join two clauses.

EXAMPLES

(*Wrong*)	(*Right*)
I repeated the passage just *like* he did.	(1) I repeated the passage just *as* he did. (2) His brother looked just *like* him.

NOTE 1.—The use of *like* before a noun or pronoun that may be considered the subject of an elliptical clause is quite correct.

EXAMPLE

He swims like a duck.

Use of ***both***

239. Do not use *both* to refer to more than two persons or things.

EXAMPLES

(*Wrong*)	(*Right*)
Both Williams, Jones, and Scott were present at the game.	(1) Williams, Jones, and Scott were all present at the game. (2) Both Williams and Jones were present at the game.

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GRAMMAR

ERROR	CORRECTION

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V. DICTION

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SYMBOLS USED FOR CORRECTIONS

D. = Faulty diction [§§ 240-269].

Rep. = Objectionable repetition of word or phrase [§ 259].

Tg. = Tautology [§ 256].

Red. = Redundancy [§ 255].

Fig. = Faulty figure; mixed metaphor [§ 267].

W. = Passage "wordy" [§ 257].

Ch. = Poor choice of word. The word marked "Ch." may be in perfectly good use; attention is called by this symbol to the fact that in this instance the word is not well chosen to express the meaning that the writer evidently intended to convey [§§ 252, and, in general, 253-269]

F. W. = "Fine writing"; pompous or pretentious language [§ 262].

Coll. = Diction too colloquial [§ 250].

Wk. = Diction weak or colorless [§§ 253-261].

Id. = Faulty idiom [§ 246].

I. GOOD USE

A. GENERAL PRINCIPLE

General principle of good use

240. Good use is not an absolute term. What is good use in one language level may be bad use in another. Many words belong exclusively to the vocabulary of the uneducated; they convey to the associates of those who speak them thoroughly definite meanings, and are perfectly good words in the language of the unlettered. They have upon them, however, the stamp of their class, and are to be avoided by those who do not wish to proclaim themselves low-mannered. Between the distinctive vocabulary of vulgar speech and the selected diction of the formal written language stands a group of words that educated people use in free and easy conversation and in writing that does not aim at elegance, formality, or precision. These are colloquialisms. In many cases, however, we cannot with certainty discriminate between vulgar use and colloquial use: what one holds to be vulgar, another considers colloquial. Colloquialisms are excluded from the formal written language, which admits only well-tried words whose meanings are exactly fixed. Colloquialisms are, however, forever seeking admission into the standard formal language; some gain entrance; others fail to advance their respectability. Additions the formal vocabulary must have, for undue refinement of meaning kills many words; their preciseness causes them to narrow their circulation until only purists cling to them, or they drop back into the colloquial language with a breadth of signification that the formal language does not recognize.

In any given generation the great body of words in the English language is fixed in one group or another; there is no dispute about their position. But in regard to that interesting group of words whose place is in their own time uncertain, who shall say? It is very easy to be too dogmatic in putting the taboo on this word or on that word; it is very easy, also, to be too charitable toward all word-newcomers. It is easy to say that usage determines in all cases; it is most difficult to determine in every case what is good use today. We must bear in mind when we use the term "good usage" that there is colloquial good use and formal good use. Good colloquial usage is the body of words habitually used in easy discourse by people with good speech manners. Good usage in the formal language is the word practice of responsible writers who have a care and respect for their native language. Good usage is best learned by observation and imitation in association with people who are as careful in their speech as they are in their table-manners, and by acquaintance with the writing of people of the same social and intellectual rank. See § 170.

B. PRESENT USE

Obsolete or archaic words

241. Avoid the use of obsolete or archaic words or phrases.

Such obvious archaisms as *whilom* and *yclept* should be avoided entirely in prose. Such forms as *goeth, hath, doth, thou, ye,* and *thee* are proper only in sermons, prayers, or poems. The past participles *gotten* and *proven,* considered archaic in standard usage, are common in colloquial use, which likes the *-en* past participle form. Prefer, however, *got* and *proved.*

New formations

242. Though many new words that are current today only in technical or vulgar use may be in good use tomorrow, it is best for students not to employ newly formed words until they have been generally adopted by good speakers and good writers.

EXAMPLES

(Archaic and Colloquial)	*(Literary)*
(1) This has been proven to our complete satisfaction.	(1) This has been proved to our complete satisfaction.
(2) The people have gotten a false impression of the organization.	(2) The people have got a false impression of the organization.

Pure and applied sciences and trade furnish the most fruitful sources of word-coinage. Nearly all inventions, scientific discoveries, and scientific theories are given new names, which are usually at once adopted into the scientific vocabulary. If the discoveries become popularly known, or if the inventions are put to general use, their names are taken into the general vocabulary. Such has been the case with *electricity, automobile,* and *radium.* Some trade names, too, have become good English (e.g., *kodak*), but most of them are only rapidly passing terms of the language of trade.

In addition to the words furnished the language by the two special and legitimate sources of word-coinage mentioned above, other words are being constantly made in popular speech according to processes of word-formation that have built up a large part of the words in our present vocabulary. Examples of these new formations are: *to enthuse, to motor, to burgle, to concertize, to slang, to film, to filmize, confliction, pants, newsy, slangist* (a user of slang), *doctress, auto, bike, phone.* Such words are unauthorized in the standard language, not because they are incorrectly made, but because no necessity for their introduction is felt. When the standard language needs a new formation of popular speech, it will appropriate the word. New formations should be avoided until good usage has stamped them with its sanction.

C. NATIONAL USE

Foreign words

243. Unless very urgent reasons exist, do not use a foreign word when there is an equivalent in good English.

Avoid especially the following: *ad libitum, multum in parvo, faux pas, qui vive, éclat, recherché, chic, nouveau riche, raison d'être.*

In its earlier stages, the English language adopted many foreign words, which make up a fairly large part of the words now in general use, and which have been for centuries thoroughly Anglicized. Modern English, too, has not hesitated to appropriate to its own use words from other languages. Many of these later borrowings fit into a special context, which must be learned from observation. Logic, for example, makes use of *a priori, a posteriori, per se.* Law uses *bona fide, mandamus, nol pros* (*nolle prosequi*). Politics furnishes us *carte blanche, coup d'état, ultimatum.* The fine arts give us *bas relief, connoisseur, rôle, technique.* Literature and criticism have introduced *dénouement, facsimile, finis, literati.* A list of common words adopted from foreign languages is given in §81, note 2.

244. Where there is a difference between the English and American expression for the same thing, prefer that of your own country. **Americanisms and Anglicisms**

A few of these American expressions, with their English equivalents, are: *druggist—chemist; motion-picture—cinema; ticket-agent—booking-clerk; conductor—guard; dining-car—restaurant-car; editorial—leader; beet—beet-root; elevated railway—overhead railway; baggage—luggage; gasoline—petrol; elevator—lift.*

245. Avoid provincialisms—the use of words or expressions peculiar to a certain section of the country. **Provincialisms**

Examples of provincial use are: *allow, calculate, expect, guess,* or *reckon* for *think* or *suppose; disremember; favor* (for *resemble,* as "He favors his brother"); *right smart* (for a *great deal*); *you all; two bits; calaboose; ruination; sunup; sundown; all over* (for *everywhere*); *raised* (of persons); *I am through* (for *I have finished*); *tell good-bye* (for *bid good-bye*); *piece* (for *distance,* as "I went a short piece"); *tote; to watch out* (for *to take care*); *want in, want out.*

246. Avoid the use of words and expressions that are not in accordance with English idiom. **Violations of idiom**

Idiom gives the foreigner who is learning to speak the English language more trouble than do constructions that are in agreement with the demands of logical grammar. Rules will not aid him, for rules are repugnant to idiom. Nothing but close observation of the use of good writers and of correct speakers will teach a foreigner the subtle distinctions of English idiom. Here only a few points that offer difficulty to native users of the English are noticed.

a. A number of verbs, nouns, and adjectives are arbitrarily joined only with certain prepositions. The use of such verbs, nouns, and adjectives with their fixed prepositions must be learned from observation.

A few of them are: *abhorrence of; absolve from; accord with; acquit of; adapted to* or *for; agree with* (a person), *to* (a proposal), *on* (a settlement); *avail*—"He tried, but *to* no avail" or "His attempt was *of* no avail"; *averse to* or *from; bestow upon; change for* (a thing), *with* (a person); *comply with; confer on* ("give to"), *confer with* ("talk with"); *confide in* ("trust in"), *confide to* ("intrust to"); *conform to, in conformity with* or *to; convenient for* or *to; conversant with; correspond with* or *to* (a thing), *with* (a person); *dependent upon* (but *independent of*); *derogatory to; different from* (never *than* or *to*); *differ from* (a person or thing), *with* or *from* (in opinion); *disappointed of* (what we cannot get), *in* (what we have); *dissent from; glad of* or *at;* always *at home,* never *to home*—"He went *home* yesterday, and he intends to stay *at home* all the summer"; *independent of* (but *dependent upon*); *inferior to; insight into; involve in; martyr to* or *for; need of; part from* or *with; profit by; reconcile to; in search of* (not *for*); *superior to; taste of* (food), *for* (art); *thirst for* or *after.*

b. Many expressions that are grammatically illogical are nevertheless good English idioms.

A few of these are: *in our midst* (this expression is, however, generally regarded as trite), *in the thick of it, many a, not a whit, a friend of mine, out of his head, over* (for *more than*), *put to death, since* (for *ago*), *to and fro, turn the tables, under the circumstances, try and come* (for *try to come*), *as it were, by hook or by crook, ever and anon, fall asleep, had better, had rather, How do you do? spick and span, whether or no.*

c. As a rule, *too* and *very* should not immediately precede a past participle.

EXAMPLES

(*Wrong*)	(*Right*)
He was very excited.	(1) He was very much excited. (2) He was very tired. (Here *tired* is felt to be an adjective.)

d. Do not follow *near enough* with a clause; it takes a *for*-phrase.

EXAMPLES

(*Wrong*)	(*Right*)
It was near enough *that I could* see it.	It was near enough *for me to* see it.

e. Violation of idiom occurs when one uses to modify two sentence elements a single clause or phrase that is not idiomatically adapted to both of the sentence elements; e.g., "I *conferred* and trusted ***in*** him." The sentence should read: "I conferred *with him* and trusted *in him.*"

f. The nominative absolute construction is an imitation of a Latin construction and is generally not felt to be an English idiom. Use it as little as possible; prefer a subordinate clause.

EXAMPLES

(*Awkward*)	(*Better*)
The moon having risen, we set out on our journey.	When the moon rose, we set out on our journey.

g. In translating from a foreign language, care should be taken not to use expressions or a word-order not in accordance with English idiom.

EXAMPLES

(*Greek-English*)	(*English*)
(1) This plan seemed best, to go to Nestor, if perchance he might arrange some plan that destruction should not come to all the Greeks.	(1) The best plan seemed to be to go to Nestor and ask him if he could think of some way of averting destruction from the Greeks.
(*French-English*)	(*English*)
(2) He had disposed of these plants in a manner such that one could judge of their view with a single glance of the eye.	(2) He had arranged these plants in such a way that a view of them could be obtained at a single glance.
(*German-English*)	(*English*)
(3) This one must seat herself by him on the bench, and the old man told him of his bees, how he already as a boy cared for them, how he later, now already over seventy years before, built this fence . . .	(3) She now took a seat by him on the bench, and the old man told him about his bees, — about how even as a boy he had cared for them, and how later, more than seventy years ago now, he had built this fence . . .

D. REPUTABLE USE

247. Avoid vulgarisms—words or expressions not accepted as good usage in either colloquial or formal language. **Vulgarisms**

Many vulgarisms are centuries old; many are born of the moment. Slang expressions, exaggeratedly fanciful language usually of recent make, are vulgarisms that in a few years from the time of their coinage either wear themselves out or remain upon the point of entrance into the standard language.

Some of the most frequent vulgarisms are:—

Above in "the above remarks." [See § 251a.]

Ad for *advertisement*.

Aint for *is not* or *has not*.

All the farther for *as far as* as in "That was all the farther we went that day."

Amount for *number*, as "a great amount of carriages."

Bank on for *count on*.

Blame on for *blame for*.

Cute for *dainty*.

Etc. It should be avoided in a literary context. It may be written in tabulated lists.

Every so often for *occasionally*.

First rate as an adverb; e.g., "He succeeded first rate."

Gents for *men* or *gentlemen*.

Gesture as a verb.

Gym for *gymnasium*. (College usage.)

Hadn't ought to for *ought not* (See § 181, exc. 1).

Help but be, as in "I couldn't help but be angry." Say *help being*.

Kind of a. Say "What kind of man?" not "What kind of a man?"

Most for *almost*, as in "most every day."

Never for *not*, as in "Did you see him yesterday?—No, I never saw him."

Nothing like for *not nearly*, as in "He is nothing like so well today."

Of any for *of all.* (See § 204.)

Per. Do not use *per* with words that are not Latin. Say "one thousand dollars a year" (or *per annum*).

Piano, voice, etc., for *piano lessons,* etc., as in "I am taking piano."

Proposition for *work, task,* or *thing.*

Providing for *provided.* Do not say, "I will come providing I am well."

Run for *conduct,* as in "He runs his business poorly."

Same as a pronoun. Do not say, "We have received your order and will attend to same immediately."

Same as for *in the same way as,* as "He did it same as you did."

Say for *give orders,* as in "The boss says for you to report at once."

Seldom ever or *seldom or ever* for *seldom if ever.*

Selection in any other sense than something selected. Say "This is a book of selections from Wagner" but not "He played a selection on the piano."

Some for *somewhat,* as in "He is some better today."

Sort of a for *sort of.* See *kind of a.*

Such with a relative clause, with *who, which,* or *that* as the pronoun. Use *as.*

WRONG: *Such* students *who* were present voted against the resolution.

RIGHT: *Such* students *as* were present voted against the resolution.

Take stock in for *approve* or *believe in.*

That there, this here, for *that* and *this.*

The ones for *those.*

Unbeknown for *secretly, unexpectedly.*

Underhanded for *underhand.*

Varsity for *university* (College usage).

Wait on for *wait for.*

Ways for *way,* as in "I went a long ways."

Worst kind for *very much,* as in "I wanted to go the worst kind."

Slang

248. The use of slang jars the tone of formal writing and speaking. No examples of slang are needed by students.

Technical terms

249. In writing that is addressed to the general public, the use of technical words or of words intelligible to only a certain class of people should be avoided. If such words must be used, they should be explained, for the ordinary reader cannot be expected to know them.

In students' themes the most frequent violation of this rule will be found in the use of the technical language of the athletic field or of the university or school administration. Examples of the latter are *optional, elective, prerequisite.*

In writing addressed to members of one's profession or to scholars, technical language is a necessity. When the scholar or professional man addresses the larger public, he must, however, use the public's idiom.

Colloquialisms

250. Avoid the use of colloquialisms in formal writing. Many expressions appear in the speech and intimate letters of cultivated people that are never used in their formal writings.

A few colloquialisms are: *shape* (for *manner* or *condition,* as in "The machine is in good shape"), *show up* (for *appear* or *come,* as in "He didn't show up," and for *expose,* as in "I showed him up"), *take in* (for *attend,* as in "I took in the show"), *mad* (for "immoderately excited"); *locate* (for *find* or *settle*), *onto* (by analogy with *into*), *take* (for *study*, as "I took *French*"), *ugly* (for *vicious*), *fix* (for *mend*), *nice* (for *pleasant*), *back of* (for *behind*), *balance* or *remainder* (for *rest*), *behave* (for *behave well*, as in "Behave yourself"), *funny* (for *strange* or *remarkable*), *posted* (for *informed*), *put in* (for *spent*, as "I put in a whole day studying"), *quite* (for *somewhat*. *Quite* means *entirely, wholly*. "Quite a few" means nothing).

Common colloquialisms are the contractions *can't, don't hasn't, isn't, aren't, won't,* (for *will not*), *shan't, mayn't, mustn't, mightn't, couldn't, wouldn't, shouldn't, oughtn't, didn't,* and the like. Only a rigid standard keeps these forms from replacing the uncontracted forms.

Improprieties
(a) in grammar

251. Avoid improprieties—good English words used in the wrong sense. An impropriety may arise either from the use of a word as a wrong part of speech or from its use with an incorrect meaning.

(a) A word that belongs to one and to only one part of speech should not be used as another part of speech until good usage has sanctioned the change.

Transference of grammatical function (deriving verbs from nouns, nouns from adjectives, etc.) is a process of language building by which the vocabulary of the English language has been widely extended. It is still possible, so far as grammar is concerned, to make a verb from practically any noun in our language [the absence of distinctive inflectional terminations for the parts of speech in English largely accounts for the ease with which a verb assumes substantive function, and a noun, verbal use]; but we do not use new verbs made in this way unless the economy of the language demands them. Applying the ancient principle of analogy, popular language is today, to cite a single example, making a vigorous effort to spread the use of the unnecessary verb *loan*, and is giving up the use of the proper verb *lend*.

Many nouns newly made from verbs and many verbs recently made from nouns, that have not yet been recognized by the usage of formal language, have good standing in the colloquial language.

COLLOQUIALLY GOOD

(Nouns Used as Verbs)	(Verbs Used as Nouns)
To finance, to wire, to post.	*A try, a go, a drive.*

Many neo-formations of this sort that are commonly heard are tabooed in both the colloquial and the formal language.

BAD

(Verbs Used as Nouns)	(Adjectives Used as Nouns)
A combine, an invite, a steal, a raise, a feel, a think, a fix.	*A human, vocal* ("I took vocal from him").
(Nouns Used as Verbs)	**(Nouns Used as Adjectives)**
To suicide, to suspicion, to culture, to discord, to gesture, to neighbor.	*Plenty*, as "Corn is plenty this year."

(Nouns Used as Adverbs)

Place (as in *some place* for *somewhere*), *plenty* (in "plenty good enough"), *days* (for "during the day"), *nights, mornings, afternoons, evenings.*

(Adjectives Used as Adverbs)

Real good, *some* better, to improve *considerable.*

(Adverbs Used as Adjectives)

The *above* remarks, a *near-by* house.

(Reflexive or Intensive Pronouns Used as Simple Pronouns)

Himself, myself, yourself, as "A friend and myself went . . . "

(Prepositions Used as Conjunctions)

Like (See § 238), *except* (for *unless*), *without* (for *unless*).

Improprieties (b) in meaning

(b) Words should be used with strict regard to their exact shades of meaning. Careless expression ranges from the vulgar confusion of *learn* and *teach* to the failure to observe the slighter difference in meaning that exists between *annoy* and *irritate.* Sharpness of distinction between words closely related in thought becomes blunt in the practice of speakers and writers who have no regard for preciseness of meaning. The list that follows gives examples of vulgar confusions and also records some of the words most commonly used without regard to their exact meanings. Some of the distinctions are more finely drawn than others. The most offensive confusions are printed in capitals.

ACCEPT—EXCEPT. *Accept* means to receive; *except* means to make an exception of.

Acceptance—acceptation. *Acceptance* is the act of accepting; *acceptation* is the accepted meaning of a word.

Access—accession. *Access* means (1) "outburst," (2) "admission," (3) "way of entrance"; *accession* means (1) "the coming into possession of a right," (2) "an addition."

Acts—actions. *Acts* usually means "things done"; *actions*, "*the processes* of doing."

Adherence—adhesion. *Adherence* refers to moral relations; *adhesion,* to physical. We speak of the *adhesion* of glue to wood, of the *adherence* of a man to certain principles.

AFFECT is a verb; do not confuse it with the noun **EFFECT**, or with the verb **EFFECT**, meaning "to bring about," "to cause." Say, "The new order will have a beneficial *effect* on the school. It will *affect* nearly every student, and, we believe, it will finally *effect* a complete change in their attitude."

Aggravate — irritate — annoy — provoke —tantalize. *To aggravate* is to intensify, to make worse; the other words are all somewhat alike in usage. The following sentences will illustrate their correct meanings: "He *aggravated* his sickness by eating the forbidden dainties that had *tantalized* him." "He was *annoyed* by the barking of the dog. Soon he became *irritated,* and finally he was *provoked* to drive the dog away."

ALL—EACH—EVERY—both—the whole. *Both* refers to two persons or things acting together; *each* refers to two or more persons or things, taken one by one; *every* refers to various members of a group, taken together; *all* refers to the total number of persons or things; *the whole* refers to something that is considered as one thing—not an aggregate of units. "*Both* of the brothers were present, and *each* of them had a new hat." "*Every* man present was a Democrat." "*All* of the men had votes." "*The whole* assembly applauded." These sentences illustrate the correct use of these words.

Allude to—mention—refer to. *To allude to* is to refer to indirectly; *to mention* is to refer to directly. When Milton speaks of the corrupt shepherds in "Lycidas," he *alludes* to the clergy, but he does not *mention* any of the corrupt clergymen. *Refer* is a more general word than either of the others.

ALONE—ONLY. *Alone* has the meaning "unaccompanied" and should be distinguished from *only* which means "no other." AMBIGUOUS: I found him *alone* disturbed by the news. It can be done by him *alone*.

Alternative—choice. Do not use *alternative* when more than two choices are under consideration. One cannot properly have four alternatives.

AMONG—BETWEEN. *Between* refers to two persons or things; *among*, to more than two.

Annoy. See **aggravate.**

ANXIOUS—DESIROUS. Do not use *anxious* when you mean simply *desirous*. In *anxious* there is always the idea of solicitation, or at least of very strong or earnest desire. RIGHT: I am *anxious* to go. I am *desirous* of seeing the president. I am *anxious* to see the president immediately on a life and death matter.

APPEAR—SEEM. *Appear* is physical, external in meaning; *seem* is mental. RIGHT: The forest *appears* to be impenetrable. This does not *seem* to me to be advisable.

APT—LIABLE—LIKELY. *Apt* means (1) "capable or skilled" ("The child is apt to learn"), (2) "having a natural tendency toward"? ("Iron is apt to rust"); *liable* expresses weakness, defect, or obligation. RIGHT: We are *liable* to injury. We are *liable* to be injured. He is *liable* for the debt. *Likely* refers to probability ("It is *likely* to rain").

ASPECT. See **PHASE.**

Assert—state—declare—contend. To *assert* is to declare in the face of implied denial; to *state* is to say with elaboration and detail; to *declare* is to say publicly and emphatically; to *contend* is to state in the face of opposition. See also **claim** and **maintain.**

Atone for—compensate—condone. *Atone for* means "make amends for" (an insult or injury); *compensate*, "to pay for"; and *condone*, "forgive, wink at, overlook." RIGHT: He *atoned for* the wrong he had done me, and he *compensated* me for the money I had lost. I was then ready to *condone* his conduct.

Beside—besides. As a rule, use *beside* for the preposition; *besides* for the adverb. *Besides* as a preposition may mean "in addition to." RIGHT: "*Besides* all this, there are other reasons" or "There are other reasons *besides*." *Beside* cannot be used as an adverb.

BETWEEN. See **AMONG.**

BOTH. See **ALL.**

BOUND—DETERMINED. *Bound* for *determined* or *sure* is an American provincialism.

CAN—MAY. *Can* denotes power to act; *may* denotes permission. RIGHT: You *may* go to the theater, but I doubt whether you *can* get a seat.

Can but—cannot but. *Can but* means "can only"; *cannot but* means "cannot do otherwise than." RIGHT: I *can but* try, and you *cannot but* agree that my chances are good.

CAPITAL—CAPITOL. *Capitol* is a building, the seat of government; *capital* a principal city. RIGHT: The *capitol* stands at the head of Congress Avenue in Austin, the *capital* of the state.

Celebrated—notorious—famous. *Notorious* means "famous or celebrated for some evil quality." We speak of a *notorious* gambler, a *famous* or *celebrated* preacher.

Choice. See **alternative.**

Claim—maintain. *Claim* should not be used in the sense of *maintain* when there is no question of the maintenance of a right.

Compensate. See **atone.**

Completeness — completion. *Completeness* is "the state of being complete"; *completion*, "the act of making complete."

COMPLIMENT — COMPLEMENT. *Complement* is "that which is needed to complete," as "The company received its complement of soldiers." *Compliment* is an expression of praise.

Condone. See **atone.**

Continual—continuous. *Continuous* means "without cessation"; *continual*, "occurring in close succession." RIGHT: He was *continually* making speeches; in fact he once spoke *continuously* for six hours.

COUNSEL—COUNCIL. A *council* is a body of advisers; *counsel* is advice; *a counsel* is a legal adviser.

Custom—habit. A *custom* is an act voluntarily repeated; a *habit* is a custom continued until it develops into a tendency or inclination. RIGHT: Ill *customs* by degrees to *habits* rise.

Declare. See **assert.**

Degrade—demean. To *demean* oneself means to behave oneself, not to *degrade* or *lower*. See also *behave* § 204.

DEPOT—STATION. A *station* is a place where trains stop, or an edifice for the housing of passengers; a *depot* is a place where goods are stored or collected.

DESIROUS. See **ANXIOUS.**

DETERMINED. See **BOUND.**

Detract—distract. To *detract* is to take away something from the credit of a person or thing; to *distract* is to draw the attention to a different object. RIGHT: His unpleasant manner *detracted* from his ability as a speaker. He was *distracted* by so many noises that he could not study.

Discovery—invention. One *discovers* what is already in existence; one *invents* something new.

Distract. See **detract.**

EACH. See **ALL.**

EACH OTHER—ONE ANOTHER. *Each other* should be used for two persons or a group considered by twos. *One another* is used for more than two.

Elder—older. *Older* is much the more usual of the two forms, *elder* being confined to such expressions as *my elder brother, my elder sister*. The same distinction holds with *eldest* and *oldest*.

EMIGRATION — IMMIGRATION. *Emigration* is "migration from a country"; *immigration*, "migration to a country."

EFFECT. See **AFFECT.**

Engage in—indulge in. Do not say "They indulged in conversation." *Indulge in* means to "give free course to oneself." One can *indulge in* drinking, but one *engages in* conversation.

EVERY. See **ALL.**

EXCEPT. See **ACCEPT.**

Expect—suppose. To *expect* is to look forward to in the future; to *suppose* is to assume to be true.

Falseness—falsity. *Falseness* usually implies moral blame; *falsity* does not. We speak of the *falseness* of a traitor; of the *falsity* of an assumption.

Famous. See **celebrated.**

Farther—further. Distinction between the forms is not always observed. *Farther* usually has the idea of distance; *further* is often used figuratively for "something in addition." We say "Three miles farther (or further)" or "The speaker remarked further that . . ."

FEWER—LESS. *Less* refers to amount, *fewer* to number. RIGHT: If there were *less* wealth in the country, there would be *fewer* rich men.

Further. See **farther.**

GOOD—WELL. *Good* is an adjective; *well* is an adjective or adverb. *Good* refers to quality, as "a good man," "a good rule"; *well* (adj.) refers to the state of health, as "I am well" or "I am feeling well." *Well* (adv.) means "in a good or proper manner." Do not say, "I feel good" unless you mean that you feel like a good person.

Habit. See **custom.**

HANGED—HUNG. Clothes are *hung* on the line; men are *hanged* on the gallows.

HEALTHY — HEALTHFUL — wholesome. RIGHT: *Wholesome* food and *healthful* exercise keep him *healthy*.

HUNG. See **HANGED.**

Identity—identification. *Identity* is "the state of being the same"; *identification* is "the act of determining what a given thing or a given person is." We speak of the *identity* of two geometrical figures; of the *identification* of the dead body.

IMMIGRATION. See **EMIGRATION.**

IN—INTO. Use *in* for place where; *into* for place whither. RIGHT: He went *into* the house and remained *in* his room for several hours.

Indulge in. See **engage in.**

Invention. See **discovery.**

Irritate. See **aggravate.**

KIND. See **PHASE.**

LAST—LATEST. The *latest* style will not be the *last;* there will be new ones next year. *Latest* refers to time; *last* to time or space. *Latest* is relative, meaning "up to the present time"; *last* is absolute. RIGHT: Browning's *last* volume of poems was called *Asolando.* The Laureate's *latest* volume of poems appeared *last* month. He lives in the *last* house on this street. "This is the *last word* in hats" is slang.

LAY—LIE. *Lay* is transitive; its past is *laid*. RIGHT: I *lay* the book down now in the same place that I *laid* it yesterday. *Lie* is intransitive; its past is *lay* and its past participle, *lain*. RIGHT: He *lies* here just as he has *lain* for three hours. He *lay* in the same place for three hours yesterday.

LEARN—TEACH. To *teach* is to impart knowledge; to *learn* is to receive instruction. WRONG: He *learned* me to speak German. RIGHT: I *learned* to speak German. He *taught* me to speak German.

LET—LEAVE. To *let* is to permit; to *leave* is to let remain. "To leave go" is nonsense.

LOSS. See **FEWER.**

LIABLE. See **APT.**

LIE. See **LAY.**

Like—love. *Love* expresses affection; *like*, taste. We *love* our parents, but *like* music, or art, or salad.

LIKELY. See **APT.**

Love. See **like.**

Luxurious—luxuriant. *Luxurious* means "given to luxury"; *luxuriant*, "superabundant in growth or production." We speak of *luxuriant* vegetation but *luxurious* living.

Maintain. See **claim.**

MAY. See **CAN.**

Mention. See **allude to.**

Notorious. See **celebrated.**

Observance—observation. We speak of the *observance* of a law or of an anniversary; of the *observation* of stars.

Older; oldest. See **elder.**

ONE ANOTHER. See **EACH OTHER.**

ONLY. See **ALONE.**

PARTY—PERSON. A *party* is a person or group of persons taking part in something. Do not use it loosely for *person*.

PHASE—ASPECT—KIND. *Phase* used in the sense of *kind* is vulgar, as in "I will see all phases of life." The indiscriminate use of the word for *aspect* has made it a "rubber-stamp" word; e.g., "I have looked at all phases of the proposition."

Practical—practicable. *Practicable* means "feasible, capable of being done or used"; *practical* means "not theoretical."

PRINCIPAL—PRINCIPLE. *Principal* is a noun meaning "a chief officer" or an adjective meaning "chief." We speak of the *principal* of a school or of the *principal* buildings of a city. A *principle* is "a fundamental truth" or "a settled rule of action." RIGHT: This is not in accord with the *principles* of logic. He is a man of high moral *principles*.

PROPOSE—PURPOSE. To *purpose* is to intend; to *propose* is to bring forward an idea, to suggest. RIGHT: I *purpose* to be in the city tomorrow and I *propose* that you join me.

PROPOSITION—PROPOSAL. A *proposition* is "a statement of a judgment or plan"; a *proposal* is "a presentation or statement of a definite offer." RIGHT: "After debating the *proposition* for some time, the company submitted *proposals* to the city, which were later accepted." We speak of a geometric *proposition* and of a *proposal* of marriage. In vulgar speech *proposition* is used to mean *thing*.

Provoke. See **aggravate.**

PURPOSE. See **PROPOSE.**

Refer to. See **allude to.**

SEEM. See **APPEAR.**

SET—SIT. *Sit* is intransitive ("I sit in the chair"). The past is *sat* and the past participle *sat*. RIGHT: I *sat* here yesterday. I have *sat* here for three hours. *Set* is transitive. The principal parts are: *set, set, set*. RIGHT: I *set* the chair by the table in the same place as I *set* it yesterday and have *set* it for the past year. *Set* can be used intransitively in the sense of "to settle." RIGHT: "It will take a day for the cement to *set*."

SHALL. See §§ 183, 184, 185.

SHOULD. See §§ 183, 184, 185, 186.

Significance — signification. *Significance* means "importance"; *signification*, "meaning." We speak of the *significance* of a movement or an act; of the *signification* of a word.

SIT. See **SET.**

Specie—species. *Specie* means gold and silver. *Species* means "kind." Its singular and plural are identical.

State. See **assert.**

STATION. See **DEPOT.**

STATUE—STATUTE—STATURE. *Statue* is an image; *statute*, a law. *Stature* refers to a person's physical size. RIGHT:

"Mutilation of this *statue* is forbidden by a recent *statute*." "He is of a commanding *stature*."

Stimulus—stimulation—stimulant. *Stimulus* is that which produces *stimulation*, or quickened activity. A *stimulant* is a concrete, often an alcoholic, *stimulus*. The plural of *stimulus* is *stimuli*.

Suppose. See **expect.**

TEACH. See **LEARN.**

Testimony—verdict. A *verdict* is "a decision made by a body of men or a judge"; *testimony* is "the expression of individual belief or judgment."

Verdict. See **testimony.**

WELL. See **GOOD.**

WHEN—WHILE. *When* refers to a point of time; *while* to a period of time. RIGHT: "*While* I am gone you may have my horse if you will return him *when* I come back."

The whole. See **ALL.**

WILL. See §§ 226, 227, 228.

WOULD. See §§ 226, 227, 228, 229.

2. EFFECTIVENESS

A. SPECIFIC AND GENERAL MEANINGS IN WORDS

Specific and general words

252. General ideas must be expressed by general words: *reptiles, war,* and *riches,* for example, are, however, so wide in their inclusiveness that they have to the ordinary reader only a vague and far-away meaning. The general idea is brought home to the usual person by the special case, and the specific word is usually more effective than the general term. Habitual indirectness of expression shows muddiness or timidity of mind. To say that a man is rich is tantalizingly vague; to say that a man has an income of $100,000 a year is to tell us something definite about him.

EXAMPLES

(General and Vague)	*(More Specific)*
Success is usually measured in terms of money and social position; mankind cares only for individuals who have acquired a large income and who have established themselves in the social world. Success is, however, frequently attained at the sacrifice of honor and happiness.	Whether John Smith is a success or not depends, in Tarboro, upon whether he is making five thousand more this year than he did last year. His neighbors' regard for him—and for any of the other villagers—is measured by his pence and by his wife's parties. When you look closely at John Smith of Tarboro, or at John Smith of the whole world, you cannot help wondering how hard a bargain he has driven with his conscience; certainly Mrs. John Smith wears a "twelve-pound look" under that new bonnet.

B. FORCE IN THE USE OF WORDS

Overuse of superlatives

253. Avoid the use of more superlatives or words expressing high degree than you absolutely need to convey your meaning. For a superlative to be effective, the reader must feel that it is sincere and that it does not exaggerate. The use of too many superlatives is destructive of all force in expression.

Be particularly sparing in your use of *very*. Avoid also modifying your adjectives by such words as *wonderfully, awfully, splendidly,* and *gorgeously,* unless they mean exactly what you wish to say. The following adjectives have been stripped of their original force by exaggerated use: *beastly, beautiful, deadly, elegant, fascinating, fine, ghastly, gorgeous, horrid, jolly, nasty, nice, splendid, stunning, sweet* and *weird.*

These words have exact meanings and they should be used when this meaning is to be expressed, and at no other time.

EXAMPLES

(*Bad*)	(*Improved*)
(1) The speech was splendid.	(1) The speech was enjoyable [or well-delivered, or inspiring, or eloquent—whatever exactly you may mean].
(2) You looked awfully sweet in that stunning new dress of yours. It was simply gorgeous.	(2) [Perhaps this had better be left unsaid entirely.]

Qualifying words

254. In avoiding overstatement, do not acquire the timid habit of qualifying every statement you make.

Particularly liable to abuse are *sort of, kind of, about, nearly, as it were, so to speak,* and the like. The trouble with a word that needs a *kind of* or *sort of* is that it is not sufficiently exact. Avoid the general use of apologetic expressions, such as *it seems to me* or *I think.*

Redundancy

(a) In grammar

255. Avoid redundancy—the use of superfluous words or phrases.

a. Redundancy in grammar occurs when a part of a construction, already complete, is repeated.

1. An example of grammatical redundancy is the double negative, such as "I have*n't never* seen him." Probably the most frequent use of the double negative by partly educated students is in the expression "There is*n't but one.*" But (in the sense *only*) is negative in meaning and should not be used with another negative. Say "There is but one" or "There is only one."

2. The negative idea in *hardly* has become so weak in popular speech that it is frequently reinforced with another negative; e.g., "He couldn't hardly do it." Two negatives in this case are unnecessary. Say "He could hardly do it."

3. When the conjunction *that* is separated from the subject and predicate which it introduces, it is often carelessly repeated.

EXAMPLES

(*Bad*)	(*Improved*)
He promised us *that,* if we would do our work faithfully for the next two weeks, *that* we should have a holiday.	He promised us *that,* if we would do our work faithfully for the next two weeks, we should have a holiday.

4. In careless writing, redundant use of prepositions in clauses of time is also common.

EXAMPLES

(*Bad*)	(*Good*)
(1) It was *on* the fifteenth of June *when* the graduation exercises were held.	(1) It was *on* the fifteenth of June *that* the graduation exercises were held. (1a) It was the fifteenth of June *when* the graduation exercises were held.
(2) His wife had died but a few months *before when* he wrote.	(2) His wife had died but a few months *before* he wrote. (2a) His wife had died but a few months *before the time at which* he wrote.

5. There is a growing tendency to tag an unnecessary *up* to many English verbs; to verbs with which it is joined, *up* gives an intensive or completive meaning; but constant use of *up* as a verbal-suffix when there is no reason for adding it to the simple verb, as *open up, figure up,* etc., is wearing away its useful function. A similar tendency is noticeable with the verbal suffix *out,* as in the expression *to lose out.*

EXAMPLES

(*Redundant*)	(*Improved*)
(1) It is too much trouble to figure up the cost of this improvement.	(1) It is too much trouble to figure the cost of this improvement.
(2) He intends to open up a law office if he loses out in his present campaign.	(2) He intends to open a law office if he loses in his present campaign.

6. Often a sentence beginning with *the reason is* is made redundant by the addition to the sentence of a causal phrase or clause.

EXAMPLES

(*Bad*)	(*Improved*)
(1) The reason is *because* we have been too busy.	(1) The reason is *that* we have been too busy.
(2) The reason for the delay is *on account of* the strike on the road.	(2) The reason for the delay is *that* there has been a strike on the road.
(3) The reason is *due to the fact that* there has been an unavoidable delay.	(3) The reason is *that* there has been an unavoidable delay.

(b) In words

b. Redundancy in words occurs when the meaning or a part of the meaning of a word is repeated.

Avoid saying "The play is *over with,*" "*outside of* the house," "*off of* the floor," "*from whence,*" "*from thence,*" "*help from* admiring," "*on one* day," "*funeral obsequies.*"

Particularly bad are such combinations as "The practice is resorted to *universally by all*"; "They were *reciprocally* happy *in each other*"; or "They are *both alike* in this respect." The absurdity of the last sentence can be seen from the stock example, "Jim and Sam are both alike, especially Sam."

256. Avoid tautology—the needless repetition of thought. **Tautology**

EXAMPLE

(Bad)

The *celebrated* and *widely known* scholar delivered an address filled with *deep learning* and *erudition.*

NOTE 1.—Poor public speakers are commonly of the false opinion that force is added to their discourse by arranging their verbs, nouns, and adjectives in synonym pairs and triplets.

257. Avoid wordiness, or verbosity—the use of more words than necessary for the adequate expression of thought. A writer may mar his style by the use of single wordy phrases, or his whole composition may be marred by constant extravagance in words. **Wordiness**

Do not use such expressions as "I had occasion to be witness of" when you mean "I saw."

EXAMPLES

(Wordy)	*(Better)*
During the year that I was privileged to spend at Harvard near the great centers of learning and the sacred shrines of our early history, I took occasion to attend religious services at the most famous of Boston's justly renowned churches.	During my year at Harvard I attended the services of the most famous Boston churches.

For other examples of wordiness see § 262 on Fine Writing.

258. Avoid using a word in two senses in the same sentence or within a short space. **Use of word in two senses**

EXAMPLES

(Bad)

(1) Please *return* my horse as soon as I *return.*

(2) I couldn't *get up* courage to *get up* and investigate.

259. As a rule, avoid the repetition of a word or phrase even in the same sense within a short space. **Repetition**

Do not write such a passage as this:

In the second place, *athletics* helps to prepare for the struggle for existence so that we may be among the "fittest." *Athletics* gives a person self-control, will-power, and moral as well as physical, courage. For instance, did you ever see a successful *athlete* who could not control his *temper?* Bad *temper* is seen only in the amateur *athlete,* not in the veteran. Then too, *athletics* gives us ease and grace of movement.

Lastly, *athletics* gives . . .

It is likely that complete recasting will be necessary before such a passage can be made readable.

NOTE 1.—In the attempt to avoid repetition do not go to the opposite extreme and strain for synonyms, or use pronouns when the ref- **Straining for Synonyms** erence is ambiguous or obscure. Truth and clearness are more important than variety.

The student probably finds the greatest difficulty in his attempts to obtain variety in the reports of athletic games and of happenings about the campus. To fill this need, a whole set of far-fetched synonyms has been invented. Baseball slang is particularly rich in such words. A ball is a "sphere" or a "pill"; a pitcher is a "mound artist." Other examples will occur to all students.

Nicknames of states or cities fill a large part of the usual reports of games. They become very tiresome even on the sporting page, and they should not be used at all in a literary context.

It is going too far to say that a game should be reported without the technical terms used in the game, but the skillful reporter even of a baseball game can avoid the worst forms of straining for synonyms.

EXAMPLES

(Bad)	*(Improved)*
The twirler for the Gophers was a good mound artist, but he couldn't put the pill past the Badger's aggregation of sluggers.	The pitcher for Minnesota was a good one, but he was unable to strike out the Wisconsin team.

Trite expressions

260. Avoid expressions that have been so much overused that they have become trite.

A few of the most common of these expressions that find their way into students' themes are:

all in all
all nature seemed
in all its phases
along these lines
applauded to the echo
the arms of Morpheus
with bated breath
beggars description
the briny deep
the broiling sun
in a brown study
completed the scene
the devouring element
doomed to disappointment
downy couch
drove like Jehu
everything went along nicely
in evidence
a factor in
fair sex
fatal affray
favor with a selection
finny tribe
fistic encounter
flushed with pride
more forcible than polite
golden locks
goodly number
the grim reaper
had the privilege
happy benedict
the happy pair
imbued with
in our midst
was an inspiring sight
irony of fate
did justice to the dinner
last but not least
led to the altar
the light fantastic
along the line of
long-felt want
lost in thought
as luck would have it

moon in all its glory
nestled among the hills
the officiating clergyman
on this particular day
order out of chaos
partook of refreshments
pearly teeth
a perfect specimen
poor but honest
in a pleasing manner
the proud possessor
the psychological moment
queenly form
ran like a deer
raven hair
rendered a vocal selection
was the recipient of
reigns supreme
replete with interest
rich as Crœsus
social function
someone has said
no sooner said than done
specimen of humanity
from this standpoint
swan-like neck
the table groaned
those present
tired but happy
in touch with
in the words of the poet
untiring efforts
waited in breathless suspense
wended their way
wondrous fair
words fail me

261. Do not use quotations or proverbs that by overuse have become hackneyed.

Hackneyed quotations

Avoid such outworn expressions as:

Absence makes the heart grow fonder
Art is long and time is fleeting
Barkis is willin'
The best laid plans of mice and men
Better late than never
Born to blush unseen
Busy as a bee
The cup that cheers
Dan Cupid
Do not let your angry passions rise
Drapery of his couch
Drown his sorrows in a cup
Eat, drink, and be merry
Far from the madding crowd
Fleshpots of Egypt
Foot-prints on the sands of time
Fools rush in
Frailty, thy name is woman
Full many a flower is born to blush unseen
The glass of fashion
The green-eyed monster
Heart whole and fancy free
Hell is paved with good intentions
His better half
Hitch your wagon to a star
Honesty is the best policy
Hope springs eternal
The ills that flesh is heir to
In the spring a young man's fancy
It is better to have loved and lost than never to have loved at all
Kind hearts are more than coronets
Merry as a marriage bell
Method in his madness
Monarch of all I survey
Motley crowd
The moving finger writes
Never put off till tomorrow that which you can do today
Not wisely but too well
Observed of all observers
Patience on a monument
Plain living and high thinking
Poor but honest
Sadder but wiser
The sleep of the just
Straight and narrow way
From the sublime to the ridiculous
The sweat of his brow
A thing of beauty
Time and tide wait for no man
Waste its sweetness on the desert air
Wee small hours
Where ignorance is bliss

C. APPROPRIATENESS IN THE USE OF WORDS

Fine writing

262. "Fine-writing," over-decoration of phraseology, is the most obviously insincere of all forms of affected expression.

EXAMPLE

After two hours of terrific magnificence and awe-wrapped splendors, the storm spent its mighty fury; a blessed calm settled in a halo of God-given peace, where erst the elements had battled; and night asserted once more her sway of blessed solace and rest, and crept forth with noiseless tread; placing here and there on the bosom of darkness a myriad host of glimmering stars, she made the whole dome above look like Heaven's own vase, filled by angels with glistening flowers of softest trembling light, indicative of the radiant splendors that would gem our lives, when the storms of earth are o'er.

Historical present

263. Avoid the use of the historical present unless the narrative is sufficiently vivid to make the use spontaneous. The historical present in one of the boldest of figures and, as is the case with all figures, its overuse makes a style cheap and ridiculous.

EXAMPLE

Neck and neck they ran till they reached the home stretch. Suddenly Jones lunged forward as if he had been shot from behind. Inch by inch he *creeps* past Stewart; he *grits* his teeth, and with one final effort *pushes* himself across the tape, winner of the great race.

The whole passage should be put in the past tense.

Poetic diction

264. Avoid poetic diction in prose.

As a rule, students have a correct feeling against the use of poetic diction in prose. Occasionally, however, such words as *perchance, clime, ere, oft, 'tis,* or *oftentimes* occur in students' themes.

Euphemism

265. As a rule, do not employ euphemism—the softening or veiling of an expression to avoid the use of words that seem objectionable or coarse.

Say *went to bed,* not *retired; leg,* not *limb; died,* not *passed away.* Facts that are really vulgar or coarse may well be veiled under a euphemism.

D. EXPRESSIVENESS IN THE USE OF WORDS

Connotation

266. Be careful in using a word that it has the correct tone. To their logical significations words add associative meanings: some words are homely; some are poetical; some are pompous; some are out-worn; some are humorous; some are phonetically ugly.

Stump, for instance, has a homely suggestion; *casual* reader is worn-out; *equine* is pompous; *ween, sheen* are poetical words. The word *fist* has a humorous and pugnacious connotation. We cannot say that a lady held a flower in her fist, though this was once good usage. Many words that were perfectly respectable in Shakespeare's time have taken on connotations that give an unpleasant or humorous impression to the modern reader. See Greenough and Kittredge, *Words and Their Ways in English Speech*, chapter xiv.

NOTE 1.—**Two or more words that have the same or practically the same meaning may be of entirely different suggestive value.**

Leap has a more dignified association than *jump; slay* is more formal than *kill; lucky* is more homely than *propitious; chubby* is more intimate than *round-faced;* in formal diction *friend* takes the place of the more familiar *chum; skedaddle* is more forceful and more picturesque than *depart.*

267. When you use a figure of speech, be sure that it is consistent throughout. Avoid the mixed metaphor.

Figures of speech

EXAMPLES

(*Bad*)

(1) A sea of upturned faces was watching the bulletins, shouting and hissing as each new return came in.

(2) He took the stump, platform in hand.

268. In prose, avoid accidental rimes or near-rimes.

Accidental rimes

EXAMPLE

(*Bad*)

Most men come to college for the purpose of acquiring knowledge.

269. Grouping like sounds close together in prose composition produces an unpleasant effect. Attention is taken from the idea and put upon the repetition of the sound.

Succession of like sounds

EXAMPLES

(*Bad*)

(1) Constantly remember*ing* the broad branch*ing* of the subject must make it interest*ing*.

(2) I think about this usual*ly* entire*ly* unsuccessful*ly*.

(3) Educ*ation* is the found*ation* of the civiliz*ation* of every *nation*.

(4) He sits in solemn silence on a dull, dark dock.

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VI. CLASS NOTES AND WORD LISTS

The following pages should be divided by the student into two parts: (1) Class Notes and (2) Word Lists. In the former he can keep whatever notes are given him in class. In the latter he can keep lists of new words which he may meet in reading or elsewhere, and which he may wish to keep for reference.

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