AN ADVANCED
ENGLISH GRAMMAR

WITH EXERCISES

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PREFACE

This grammar is intended for students who have already received instruction in the rudiments. Still, every such textbook must begin at the beginning. Part One, therefore, which occupies pp. 1-24, gives a succinct treatment of the Parts of Speech in the Sentence and of their substitutes, the Phrase and the Clause, concluding with a Summary of Definitions. Thus it clears the way for what follows, and may be utilized as a review, if the student needs to refresh his memory.

Part Two deals specifically and fully with Inflections and Syntax (pp. 25-182). It includes also a chapter on the use of subordinate clauses as nouns, adjectives, and adverbs (pp. 157-162), as well as a chapter in which such clauses are logically classified in accordance with their particular offices in the expression of thought (pp. 163-182).

Part Three (pp. 183-226) develops the subject of Analysis in its natural order, first explaining how sentences are put together, and then illustrating the process by which they may be resolved into their constituent parts. Modifiers and Complements are classified, and the so-called Independent Elements are discussed. There is added a special chapter on Combinations of Clauses, in which the grammatical and logical relations of coördination and subordination are set forth, and their functions in the effective use of language are considered. This portion of the book, it is hoped, will be especially useful to students of English composition.

The Appendix furnishes lists of verbs, tables of conjugation, rules for capitals and marks of punctuation, a summary of important rules of syntax, and a brief history of the English language.

The Exercises (pp. 227–290) are collected at the end of the text, so as not to break continuity. References prefixed to each, as well as page-numbers in the Table of Contents, enable the teacher to attach them, at will, to the topics which they concern. The passages for parsing, analysis, etc., have been carefully selected from a wide range of eminent British and American writers. The name of the author is often appended to the quotation, when the passage is particularly noteworthy either for its contents or its form. In most cases, however, this has not been done; but the student may always feel confident that he is occupying himself with specimens of English as actually composed by distinguished authors. The constructive exercises call particular attention to those matters in which error is especially prevalent.

An advanced grammar must aim to be serviceable in two ways. It should afford the means for continuous and systematic study of the subject or of any part of it; and it should also be useful for reference in connection with the study of composition and of literature. With this latter end in view, many notes and observations have been included, in smaller type, to show the nature and development of the various forms and constructions, and to point out differences between the usage of to-day and that which the student observes in Shakspere and other English classics. The fulness of the index makes it easy to find anything that the volume contains.

In accordance with the desire of many teachers, certain topics of importance have been treated with unusual thoroughness. Among these may be mentioned the uses of *shall* and *will*, *should* and *would*, the infinitive and the infinitive clause, conditional sentences, indirect discourse, and the combination of clauses in sentences of different kinds.

The authors are indebted to several teachers for suggestions and criticism. Particular acknowledgment is due to Mr. Theodore C. Mitchill, of the Jamaica High School, New York, and Mr. C. L. Hooper, of the Chicago Normal School.

INTRODUCTION

LANGUAGE AND GRAMMAR

I. THE NATURE OF LANGUAGE

Language is the expression of thought by means of spoken or written words.

The English word *language* comes (through the French *langue*) from the Latin *lingua*, "the tongue." But the tongue is not the only organ used in speaking. The lips, the teeth, the roof of the mouth, the soft palate (or uvula), the nose, and the vocal chords all help to produce the sounds of which language consists. These various organs make up one delicate and complicated piece of mechanism upon which the breath of the speaker acts like that of a musician upon a clarinet or other wind instrument.

Spoken language, then, is composed of a great variety of sounds made with the vocal organs. A word may consist of one sound (as *Ah!* or *O* or *I*), but most words consist of two or more different sounds (as *go, see, try, finish*). Long or short, however, a word is merely a sign made to express thought.

Thought may be imperfectly expressed by signs made with the head, the hands, etc. Thus, if I grasp a person's arm and point to a dog, he may understand me to ask, "Do you see that dog?" And his nod in reply may stand for "Yes, I see him." But any dialogue carried on in this way must be both fragmentary and uncertain. To express our thoughts fully, freely, and accurately, we must use words, — that is, signs made with the voice. Such voice-signs have had meanings associated with them by custom or tradition, so that their sense is at once

understood by all. Their advantage is twofold: they are far more numerous and varied than other signs; and the meanings attached to them are much more definite than those of nods and gestures.

Written words are signs made with the pen to represent and recall to the mind the spoken words (or voice-signs). Written language (that is, composition) must, of necessity, be somewhat fuller than spoken language, as well as more formal and exact. For the reader's understanding is not assisted by the tones of the voice, the changing expressions of the face, and the lively gestures, which help to make spoken language intelligible.

Most words are the signs of definite ideas. Thus, *Charles, captain, cat, mouse, bread, stone, cup, ink,* call up images or pictures of persons or things; *strike, dive, climb, dismount,* express particular kinds of action; *green, blue, careless, rocky, triangular, muscular,* enable us to describe objects with accuracy. Even general terms like *goodness, truth, courage, cowardice, generosity,* have sufficiently precise meanings, for they name qualities, or traits of character, with which everybody is familiar.

By the use of such words, even when not combined in groups, we can express our thoughts much more satisfactorily than by mere gestures. The utterance of the single word "Charles!" may signify: "Hullo, Charles! are you here? I am surprised to see you." "Bread!" may suggest to the hearer: "Give me bread! I am very hungry." "Courage!" may be almost equivalent to, "Don't be down-hearted! Your troubles will soon be over."

Language, however, is not confined to the utterance of single words. To express our thoughts we must put words together, — we must combine them into groups; and such groups have settled meanings (just as words have), established (like the meanings of single words) by the customs or habits of the particular language that we are speaking or writing. Further, these groups are not thrown together haphazard. We must construct them in accordance with certain fixed rules. Otherwise

we shall fail to express ourselves clearly and acceptably, and we may even succeed in saying the opposite of what we mean.

In constructing these groups (which we call **phrases, clauses, and sentences**) we have the aid of a large number of short words like *and*, *if*, *by*, *to*, *in*, *is*, *was*, which are very different from the definite and picturesque words that we have just examined. They do not call up distinct images in the mind, and we should find it hard to define any of them. Yet their importance in the expression of thought is clear; for they serve to join other words together, and to show their relation to each other in those groups which make up connected speech.

Thus, " box heavy " conveys some meaning; but " *The* box *is* heavy " is a clear and definite statement. *The* shows that some particular box is meant, and *is* enables us to make an assertion about it. *And*, in " Charles and John are my brothers," indicates that Charles and John are closely connected in my thought, and that what I say of one applies also to the other. *If*, in " If Charles comes, I shall be glad to see him," connects two statements, and shows that one of them is a mere supposition (for Charles may or may not come).

In grouping words, our language has three different ways of indicating their relations : (1) the forms of the words themselves ; (2) their order ; (3) the use of little words like *and*, *if*, *is*, etc.

I. **Change of form.** Words may change their form. Thus the word *boy* becomes *boys* when more than one is meant ; *kill* becomes *killed* when past time is referred to ; *was* becomes *were* when we are speaking of two or more persons or things ; *fast* becomes *faster* when a higher degree of speed is indicated. Such change of form is called **inflection**, and the word is said to be **inflected.**

Inflection is an important means of showing the relations of words in connected speech. In " Henry's racket weighs fourteen ounces," the form *Henry's* shows at once the relation between Henry and the racket, — namely, that Henry owns or

possesses it. The word *Henry*, then, may change its form to *Henry's* to indicate ownership or possession.

II. **Order of words.** In "John struck Charles," the way in which the words are arranged shows who it was that struck, and who received the blow. Change the order of words to "Charles struck John," and the meaning is reversed. It is, then, the **order** that shows the relation of *John* to *struck*, and of *struck* to *Charles*.

III. **Use of other words.** Compare the two sentences :

> The train *from* Boston has just arrived.
> The train *for* Boston has just arrived.

Here *from* and *for* show the relation between the *train* and *Boston*. "The Boston train" might mean either the train *from* Boston or the train *for* Boston. By using *from* or *for* we make the sense unmistakable.

Two matters, then, are of vital importance in language, — the forms of words, and the relations of words. The science which treats of these two matters is called **grammar**.

Inflection is a change in the form of a word indicating some change in its meaning.

The relation in which a word stands to other words in the sentence is called its construction.

Grammar is the science which treats of the forms and the constructions of words.

Syntax is that department of grammar which treats of the constructions of words.

Grammar, then, may be said to concern itself with two main subjects, — inflection and syntax.

English belongs to a family of languages—the Indo-European Family [1]—which is rich in forms of inflection. This richness may be seen in other members of the family, — such as Greek or Latin. The Latin word *homo*, " man," for example, has

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[1] For a brief history of the English language, see p. 316.

eight different inflectional forms, — *homo*, " a man "; *hominis*, " of a man "; *homini*, " to a man ", and so on. Thus, in Latin, the grammatical construction of a word is, in general, shown by that particular inflectional ending (or termination) which it has in any particular sentence. In the Anglo-Saxon period,[1] English was likewise well furnished with such inflectional endings, though not so abundantly as Latin. Many of these, however, had disappeared by Chaucer's time (1340–1400), and still others have since been lost, so that modern English is one of the least inflected of languages. Such losses are not to be lamented. By due attention to the order of words, and by using *of, to, for, from, in,* and the like, we can express all the relations denoted by the ancient inflections. The gain in simplicity is enormous.

II. GRAMMAR AND USAGE

Since language is the expression of thought, the rules of grammar agree, in the main, with the laws of thought. In other words, grammar is usually logical, — that is, its rules accord, in general, with the principles of logic, which is the science of exact reasoning.

The rules of grammar, however, do not derive their authority from logic, but from good usage, — that is, from the customs or habits followed by educated speakers and writers. These customs, of course, differ among different nations, and every language has therefore its own stock of peculiar constructions or turns of expression. Such peculiarities are called *idioms*.

Thus, in English we say, " It is I "; but in French the idiom is " C'est moi," which corresponds to " It is me." Many careless speakers of English follow the French idiom in this particular, but their practice has not yet come to be the accepted usage. Hence, though " C'est moi " is correct in French, we must still regard " It is me " as ungrammatical in English. It

[1] Compare pp. 316–317.

would, however, become correct if it should ever· be adopted
by the great majority of educated persons.

Grammar does not enact laws for the conduct of speech. Its
business is to ascertain and set forth those customs of language
which have the sanction of good usage. If good usage changes,
the rules of grammar must change. If two forms or construc-
tions are in good use, the grammarian must admit them both.
Occasionally, also, there is room for difference of opinion.
These facts, however, do not lessen the authority of grammar
in the case of any cultivated language. For in such a language
usage is so well settled in almost every particular as to enable
the grammarian to say positively what is right and what is
wrong. Even in matters of divided usage, it is seldom difficult
to determine which of two forms or constructions is preferred
by careful writers.

Every language has two standards of usage, — the colloquial
and the literary. By "colloquial language," we mean the lan-
guage of conversation; by "literary language," that employed
in literary composition. Everyday colloquial English admits
many words, forms, phrases, and constructions that would be
out of place in a dignified essay. On the other hand, it is an
error in taste to be always "talking like a book." Unpractised
speakers and writers should, however, be conservative. They
should avoid, even in informal talk, any word or expression
that is of doubtful propriety. Only those who know what they
are about, can venture to take liberties. It is quite possible to
be correct without being stilted or affected.[1]

Every living language is constantly changing. Words, forms,
and constructions become **obsolete** (that is, go out of use) and
others take their places. Consequently, one often notes in the
older English classics, methods of expression which, though
formerly correct, are ungrammatical now. Here a twofold

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[1] In this book, well-established colloquial idioms or constructions are men-
tioned from time to time, but always with a note as to their actual status in
the language.

caution is necessary. On the one hand, we must not criticise Shakspere or Chaucer for using the English of his own time; but, on the other hand, we must not try to defend our own errors by appealing to ancient usage.

Examples of constructions once in good use, but no longer admissible, are: "the best of the two" (for "the better of the two"); "the most unkindest cut of all"; "There's two or three of us" (for *there are*); "I have forgot the map" (for *forgotten*); "Every one of these letters are in my name" (for *is*); "I think it be" (for *is*).

The language of poetry admits many old words, forms, and constructions that are no longer used in ordinary prose. These are called **archaisms** (that is, ancient expressions). Among the commonest archaisms are *thou, ye, hath, thinkest, doth.* Such forms are also common in prose, in what is known as the **solemn style,** which is modelled, in great part, on the language of the Bible.[1]

In general, it should be remembered that the style which one uses should be appropriate, — that is, it should fit the occasion. A short story and a scientific exposition will differ in style; a familiar letter will naturally shun the formalities of business or legal correspondence. Good style is not a necessary result of grammatical correctness, but without such correctness it is, of course, impossible.

SUMMARY OF GENERAL PRINCIPLES

1. Language is the expression of thought by means of spoken or written words.

2. Words are the signs of ideas.

Spoken words are signs made with the vocal organs; written words are signs made with the pen to represent the spoken words.

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[1] In this book, several old forms and constructions which the student is constantly encountering in the English classics are treated in their proper places, — always with an indication of their difference from the modern standard.

The meanings of these signs are settled by custom or tradition in each language.

3. Most words are the signs of definite ideas: as, — *Charles, captain, cat, strike, dive, climb, triangular, careless.*

Other words, of less definite meaning, serve to connect the more definite words and to show their relations to each other in connected speech.

4. In the expression of thought, words are combined into groups called phrases, clauses, and sentences.

5. The relation in which a word stands to other words in the sentence is called its construction.

The construction of English words is shown in three ways: (1) by their form; (2) by their order; (3) by the use of other words like *to, from, is,* etc.

6. Inflection is a change in the form of a word indicating some change in its meaning: as, — *boy, boy's ; man, men ; drink, drank.*

7. Grammar is the science which treats of the forms and the constructions of words.

Syntax is that department of grammar which treats of the constructions of words.

8. The rules of grammar derive their authority from good usage, — that is, from the customs or habits followed by educated speakers and writers.

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