

The Project Gutenberg eBook of Slips of Speech : a Helpful Book  
for Everyone Who Aspires to Correct the Everyday Errors of  
Speaking, by John Hendricks Bechtel

This ebook is for the use of anyone anywhere in the United States  
and most other parts of the world at no cost and with almost no  
restrictions whatsoever. You may copy it, give it away or re-use it  
under the terms of the Project Gutenberg License included with this  
ebook or online at [www.gutenberg.org](http://www.gutenberg.org). If you are not located in the  
United States, you'll have to check the laws of the country where you  
are located before using this eBook.

Title: Slips of Speech : a Helpful Book for Everyone Who Aspires to  
Correct the Everyday Errors of Speaking

Author: John Hendricks Bechtel

Release date: January 1, 2004 [EBook #4983]  
Most recently updated: July 27, 2021

Language: English

\*\*\* START OF THE PROJECT GUTENBERG EBOOK SLIPS OF SPEECH :  
A HELPFUL BOOK FOR EVERYONE WHO ASPIRES TO CORRECT THE  
EVERYDAY ERRORS OF SPEAKING \*\*\*

# Slips of Speech

A helpful book for everyone who aspires to correct the everyday errors of  
speaking and writing.

by John H. Bechtel

Author of "Practical Synonyms," "Pronunciation," etc.

Philadelphia

The Penn Publishing Company

1901

---

COPYRIGHT 1895 BY THE PENN PUBLISHING COMPANY

---

## Contents

INTRODUCTION

I. TASTE

II. CHOICE OF WORDS

III. CONTRACTIONS

IV. POSSESSIVE CASE

V. PRONOUNS

VI. NUMBER

VII. ADVERBS

VIII. CONJUNCTIONS  
IX. CORRELATIVES  
X. THE INFINITIVE  
XI. PARTICIPLES  
XII. PREPOSITIONS  
XIII. THE ARTICLE  
XIV. REDUNDANCY  
XV. TWO NEGATIVES  
XVI. ACCORDANCE OF VERB WITH SUBJECT  
INDEX

# INTRODUCTION

Homer, in all probability, knew no rules of rhetoric, and was not tortured with the consideration of grammatical construction, and yet his verse will endure through time. If everybody possessed the genius of Homer, rules and cautions in writing would be unnecessary.

To-day all men speak, and most men write, but it is observed that those who most closely follow Homer's method of writing without rules are most unlike Homer in the results. The ancient bard was a law unto himself; we need rules for our guidance.

Rules of writing are the outgrowth of the study of the characteristics and qualities of style which distinguish the best writers from those of inferior skill and ability. Grammarians and rhetoricians, according to their several lines of investigation, set forth the laws and principles governing speech, and formulate rules whereby we may follow the true, and avoid the false.

Grammar and rhetoric, as too often presented in the schools, are such uninviting studies that when school-days are ended, the books are laid aside, and are rarely consulted afterward. The custom of formally burning the text-books after the final examinations—a custom that prevails in some institutions—is but an emphatic method of showing how the students regard the subjects treated in the books.

If all the rules and principles had been thoroughly mastered, the huge bonfire of text-books in grammar and rhetoric might be regarded a fitting celebration of the students' victory over the difficulties of "English undefiled." But too often these rules are merely memorized by the student for the purpose of recitation, and are not engrafted upon his everyday habit of speech. They are, therefore, soon forgotten, and the principles involved are subject to daily violation.

Hence arises the need of books like SLIPS OF SPEECH, in which the common faults of speakers and writers are pointed out, and the correct use of words shown. Brief and informal in treatment, they will be read and consulted when the more voluminous text-books will be left untouched.

The copious index appended to this volume will afford a ready reference to the many subjects discussed, and will contribute greatly to the convenience and permanent value of the book.

## SLIPS OF SPEECH

"We should be as careful of our words as of our actions."—CICERO.

# CHAPTER I

## Taste

Taste is a universal gift. It has been found in some degree in all nations, races, and ages. It is shown by the savage in his love of personal decoration; by the civilized man in his love of art.

But while it is thus universal, it is as different among men as their faces, complexions, characters, or languages. Even among people of the same nation, it is as different as the degrees of society. The same individual at different periods of life, shows this variableness of taste.

These diversities of taste imply a susceptibility to improvement. Good taste in writing forms no exception to the rule. While it seems to require some basis in nature, no degree of inborn aptitude will compensate for the lack of careful training.

To give his natural taste firmness and fineness a writer needs to read the best literature, not merely so as to know it, but so as to feel the beauty, the fitness, the charm, the strength, the delicacy of a well-chosen word.

The study of the proper arrangement and the most effective expression of our thoughts prompts us to think more accurately. So close is the connection between the thought and its expression that looseness of style in speaking and writing may nearly always be traced to indistinctness and feebleness in the grasp of the subject. No degree of polish in expression will compensate for inadequacy of knowledge. But with the fullest information upon any subject, there is still room for the highest exercise of judgment and good sense in the proper choice and arrangement of the thoughts, and of the words with which to express them.

The concurrent testimony of those best qualified to render a decision, has determined what authors reflect the finest literary taste, and these writers should be carefully studied by all who aspire to elegance, accuracy, and strength in literary expression.

### Fine Writing

Never hesitate to call a spade a *spade*. One of the most frequent violations of good taste consists in the effort to dress a common subject in high-sounding language. The ass in the fable showed his stupidity when he put on the lion's skin and expected the other animals to declare him to be the king of beasts. The distinction of a subject lies in its own inherent character, and no pompous parade of words will serve to exalt a commonplace theme.

### Poetic Terms

In the expression of homely ideas and the discussion of affairs of everyday life, avoid such poetic forms as *o'er* for over, *ne'er* for never, *'mid* for amid, *e'en* for even, *'gan* for began, *'twixt* for betwixt, *'neath* for beneath, *list* for listen, *oft* for often, *morn* for morning, *eve* for evening, *e'er* for ever, *ere* for before, *'tis* for it is, *'twas* for it was.

In all prose composition, avoid such poetic forms as *swain*, *wight*, *mead*, *brake*, *dingle*, *dell*, *zephyr*.

### Foreign Words

The unrestrained use of foreign words, whether from the ancient or from the modern languages, savors of pedantry and affectation. The ripest scholars, in speaking and writing English, make least use of foreign words or phrases. Persons who indulge in their use incur the risk of being charged with a desire to exhibit their linguistic attainments.

On the other hand, occasions arise when the use of words from a foreign tongue by one who is thoroughly familiar with them, will add both grace and exactness to his style.

Rarely use a foreign term when your meaning can be as well expressed in English. Instead of *blasé*, use *surfeited*, or *wearied*; for *cortège* use *procession* for *couleur de rose*, *rose-color*; for *déjeuner*, *breakfast*; for *employe*, *employee*; for *en route*, *on the way*; for *entre nous*, *between ourselves*; for *fait accompli*, *an accomplished fact*; for *in toto*, *wholly*, *entirely*; for *penchant*, *inclination*; for *raison d'être*, *reason for existence*;

for *recherché*, choice, refined; for *rôle*, part; for *soirée dansante*, an evening dancing party; for *sub rosa*, secretly, etc.

The following incident from the *Detroit Free Press* is in point:

The gentleman from the West pulled his chair up to the hotel table, tucked his napkin under his chin, picked up the bill-of-fare and began to study it intently. Everything was in restaurant French, and he didn't like it.

"Here, waiter," he said, sternly, "there's nothing on this I want."

"Ain't there nothin' else you would like for dinner, sir?" inquired the waiter, politely.

"Have you got any *sine qua non*?"

The waiter gasped.

"No, sir," he replied.

"Got any *bon mots*?"

"N—no, sir."

"Got any *semper idem*?"

"No, sir, we hain't."

"Got any *jeu d'esprits*?"

"No, sir; not a one."

"Got any *tempus fugit*?"

"I reckon not, sir."

"Got any *soirée dansante*?"

"No, sir."

The waiter was edging off.

"Got any *sine die*?"

"We hain't, sir."

"Got any *e pluribus unum*?"

The waiter's face showed some sign of intelligence.

"Seems like I heard ob dat, sir," and he rushed out to the kitchen, only to return empty-handed.

"We ain't got none, sir," he said, in a tone of disappointment.

"Got any *mal de mer*?"

"N—no, sir."

The waiter was going to pieces fast.

The gentleman from the West, was as serene as a May morning.

"Got any *vice versa*?" he inquired again.

The waiter could only shake his head.

"No? Well, maybe you've got some bacon and cabbage, and a corn dodger?"

"Deed we have, sir," exclaimed the waiter, in a tone of the utmost relief, and he fairly flew out to the kitchen.

### **Trite Expressions**

Words and phrases which may once have been striking and effective, or witty and felicitous, but which have become worn out by oft-repeated use, should be avoided. The following hackneyed phrases will serve to illustrate: "The staff of life," "gave up the ship," "counterfeit presentment," "the hymeneal altar," "bold as a lion," "throw cold water upon," "the rose upon the cheek," "lords of creation," "the weaker sex," "the better half," "the rising generation," "tripping the light fantastic toe," "the cup that cheers but does not inebriate," "in the arms of Morpheus," "the debt of nature," "the bourne whence no traveler returns," "to shuffle off this mortal coil," "the devouring element," "a brow of alabaster."

### **Pet Words**

Avoid pet words, whether individual, provincial, or national in their use. Few persons are entirely free from the overuse of certain words. Young people largely employ such words as *delightful*, *delicious*, *exquisite*, and other expressive adjectives, which constitute a kind of society slang.

### **Overworked Expressions**

Words and phrases are often taken up by writers and speakers, repeated, and again taken up by others, and thus their use enlarges in ever-widening circles until the expressions become threadbare. Drop them before they have reached that state. *Function, environment, trend, the masses, to be in touch with, to voice the sentiments of*—these are enough to illustrate the kind of words referred to.

### Very Vulgar Vulgarisms

No one who has any regard for purity of diction and the proprieties of cultivated society will be guilty of the use of such expressions as *yaller* for yellow, *feller* for fellow, *kittle* for kettle, *kiver* for cover, *ingons* for onions, *cowcubmers* for cucumbers, *sparrowgrass* for asparagus, *yarbs* for herbs, *taters* for potatoes, *tomats* for tomatoes, *bile* for boil, *hain't* for ain't or isn't, *het* for heated, *kned* for kneaded, *sot* for sat or set, *teeny* for tiny, *fooling you* for deceiving you, *them* for those, *shut up* for be quiet, or be still, or cease speaking, *went back on me* for deceived me or took advantage of me, a *power of people* for a great many people, a *power of money* for great wealth, a *heap of houses* for many houses, *lots of books* for many books, *lots of corn* for much corn or large quantities of corn, *gents* for gentlemen, and many others of a similar character.

## CHAPTER II

### Choice of Words

Our American writers evince much variety in their graces of diction, but in the accurate choice of words James Russell Lowell and William Cullen Bryant stand out conspicuous above the rest. So careful and persistent was the latter, that during the time that he was editor of *The Evening Post*, of New York City, he required the various writers upon that paper to avoid the use of a long list of words and expressions which he had prepared for them, and which were commonly employed by other papers. This list was not only used, but enlarged by his successors.

Strive to cultivate the habit of observing words; trace their delicate shades of meaning as employed by the most polished writers; note their suggestiveness; mark the accuracy with which they are chosen. In this way your mind will be kept on the alert to discover the beauties as well as the blemishes of all the thought pictures that are presented, and your vocabulary will be greatly enlarged and enriched.

#### BRYANT'S LIST OF OBJECTIONABLE EXPRESSIONS

*Above*, and *over*, use more than.  
*Artiste*, use artist.  
*Aspirant*.  
*Authoress*  
*Beat*, use defeat.  
*Bagging*, use capturing.  
*Balance*, use remainder.  
*Banquet*, use dinner or supper.  
*Bogus*.  
*Casket*, use coffin.  
*Claimed*, use asserted.  
*Collided*.  
*Commence*, use begin.  
*Compete*.  
*Cortege*, use procession.  
*Cotemporary*, use contemporary.  
*Couple*, use two.  
*Darkey*, use negro.  
*Day before yesterday*, use the day before yesterday.  
*Débüt*.  
*Decease*, as a verb.  
*Democracy*, applied to a political party.  
*Develop*, use expose.  
*Devouring element*, use fire.  
*Donate*.  
*Employe*.  
*Enacted*, use acted.  
*Endorse*, use approve.  
*En route*.  
*Esq*.  
*Graduate*, use is graduated.  
*Gents*, use gentlemen.  
*Hon*.  
*House*, use House of Representatives.  
*Humbug*.  
*Inaugurate*, use begin.  
*In our midst*.  
*Item*, use particle, extract, or paragraph.  
*Is being done*, and all similar passive forms.  
*Jeopardize*.  
*Jubilant*, use rejoicing.  
*Juvenile*, use boy.  
*Lady*, use wife.  
*Last*, use latest.  
*Lengthy*, use long.  
*Leniency*, use lenity.  
*Loafer*.  
*Loan*, or *loaned*, use lend or lent.  
*Located*.  
*Majority*, use most.  
*Mrs. President*.  
*Mrs. Governor*.



*Mrs. General.*  
*Mutual*, use common.  
*Official*, use officer.  
*Ovation.*  
*On yesterday.*  
*Over his signature.*  
*Pants*, use pantaloons.  
*Parties*, use persons.  
*Partially*, use partly.  
*Past two weeks*, use last two weeks.  
*Poetess.*  
*Portion*, use part.  
*Posted*, use informed.  
*Progress*, use advance.  
*Quite*, when prefixed to good, large, etc.  
*Raid*, use attack.  
*Realized*, use obtained.  
*Reliable*, use trustworthy.  
*Rendition*, use performance.  
*Repudiate*, use reject or disown.  
*Retire*, as an active verb. v *Rev.*, use the Rev.  
*Role*, use part.  
*Roughs.*  
*Rowdies.*  
*Secesh.*  
*Sensation*, use noteworthy event.  
*Standpoint*, use point of view.  
*Start*, in the sense of setting out.  
*State*, use say.  
*Taboo.*  
*Talent*, use talents or ability.  
*Talented.*  
*Tapis.*  
*The deceased.*  
*War*, use dispute or disagreement.

## STILTS

Avoid bombastic language. Work for plain expressions rather than for the unusual. Use the simplest words that the subject will bear.

The following clipping, giving an account of the commencement exercises of a noted female college, strikingly illustrates what to avoid:

"Like some beacon-light upon a rock-bound coast against which the surges of the ocean unceasingly roll, and casting its beams far across the waters warning the mariner from the danger near, the college, like a Gibraltar, stands upon the high plains of learning, shedding its rays of knowledge, from the murmurings of the Atlantic to the whirlwinds of the Pacific, guiding womankind from the dark valley of ignorance, and wooing her with wisdom's lore, leads creation's fairest, purest, best into flowery dells where she can pluck the richest food of knowledge, and crowns her brow with a coronet of gems whose brilliancy can never grow dim: for they glisten with the purest thought, that seems as a spark struck from the mind of Deity. There is no need for the daughters of this community to seek colleges of distant climes whereat to be educated, for right here in their own city, God's paradise on earth, is situated a noble college, the bright diadem of that paradise, that has done more for the higher education of woman than any institution in our land."

## PURITY

An author's diction is pure when he uses such words only as belong to the idiom of the language. The only standard of purity is the practice of the best writers and speakers. A violation of purity is called a barbarism.

Unlike the Latin, Greek, or Hebrew, the English is a living language, and, like all living organisms, manifests its life by taking in new material and casting off old waste continually. Science, art, and philosophy give rise to new ideas which, in turn, demand new words for their expression. Of these, some gain a permanent foothold, while others float awhile upon the currents of conversation and newspaper literature and then disappear.

Good usage is the only real authority in the choice of reputable words; and to determine, in every case, what good usage dictates, is not an easy matter. Authors, like words, must be tested by time before their forms of

expression may become a law for others. Pope, in his *Essay on Criticism*, laid down a rule which, for point and brevity, has never been excelled:

“In words, as fashions, the same rule will hold;  
Alike fantastic, if too new or old;  
Be not the first by whom the new are tried,  
Nor yet the last to lay the old aside.”

### BARBARISMS

Campbell, in his *Philosophy of Rhetoric*, says that a word to be legitimate must have these three signs of authority:

1. It must be *reputable*, or that of educated people, as opposed to that of the ignorant or vulgar.
2. It must be *national*, as opposed to what is either local or technical.
3. It must be *present*, as opposed to what is obsolete.

Any word that does not have these three qualities may, in general, be styled a barbarism.

### ANGLICIZED WORDS

Many foreign words, in process of time, become so thoroughly domesticated that their translation, or the use of an awkward equivalent, would be a greater mark of pedantry than the use of the foreign words. The proper use of such terms as *fiat*, *palladium*, *cabal*, *quorum*, *omnibus*, *antique*, *artiste*, *coquette*, *ennui*, *physique*, *régime*, *tableau*, *amateur*, cannot be censured on the ground of their foreign character.

### OBSOLETE WORDS

Some writers affect an antiquated style by the introduction of such words as *peradventure*, *perchance*, *anon*, *behest*, *quoth*, *erewhile*. The use of such words gives a strange sound to the sentence, and generally indicates that the writer is not thoroughly in earnest. The expression is lowered in tone and is made to sound fantastic.

### NEW WORDS

A word should not be condemned because it is new. If it is really needed it will be welcomed, and soon find a permanent place. Shakespeare, Addison, and Johnson introduced many new words, to which their names afterward gave a sanction. Carlyle, Coleridge, Tennyson, and Browning have introduced or given currency to new words, and made strange ones familiar.

New words are objectionable when they are employed without proper authority. The chief sources of supply of the objectionable kind are the current slang of the street and the sensational newspaper. They are often the result of a desire to say things in such a manner as to reflect smartness upon the speaker, or to present things in a humorous or picturesque way. That they are frequently very effective cannot be gainsaid. Sometimes they are coined in the heat of political or social discussion, and, for a time, express what everybody is talking about; but it is impossible to tell whether they will live beyond the occasion that produced them. So long as their usage is doubtful it is safer not to employ them.

### SLANG

Slang is somewhat like chicken-pox or measles, very catching, and just as inevitable in its run; and very few of us escape it. It is severest, too, where the sanitary conditions are most favorable to its development. Where there is least thought and culture to counteract its influence slang words crowd out those of a more serious character, until, in time, the young and inexperienced speaker or writer is unable to distinguish between the counterfeit and the genuine.

While most persons condemn slang, there are very few who are entirely free from its use. It varies greatly in its degrees of coarseness or refinement, and adapts itself to all classes and conditions. Many know no other language, and we are unwillingly compelled to admit that while

their speech is often ungrammatical and unrhetorical, it is generally clear, concise, and forcible.

Strive to acquire a vocabulary so large and to cultivate a taste so fine that when a slang expression rises to your mind you can use it if you think it best fits the occasion, or substitute something better in its place. Purity of diction is a garden of slow growth even under the most favorable conditions, and the unrestrained indulgence in slang is like scattering seeds of the vilest plants among the choicest flowers.

#### SOCIETY SLANG

"This is an *elegant* day," "that is an *elegant* view," "Mary is *awfully nice*," "Jennie is *dreadfully sweet*," "Gertrude is *delicious*," and "Tom is *perfectly splendid*." The use of such extravagant phrases tends to weaken the significance of the words when legitimately employed.

#### COMMERCIAL SLANG

Commercial terms are employed in the common language of everyday life to such an extent as to constitute a form of commercial slang. The following will serve for illustration; "The *balance* of the journey" for remainder, "he was *well posted*." for well informed, "I *calculate* he will come to-morrow" for believe or think, "I *reckon* he is your friend" for I suppose.

#### COMMON SLANG

To materialize, to burglarize, to enthuse, to suicide, to wire, to jump upon, to sit upon, to take in, are a few of the many examples of slang that should be avoided.

#### PROVINCIALISMS

A word that is used only in a limited part of the country is called a provincialism. It must be known and recognized for what it is worth, but not obtruded where it does not belong.

Whatever may be said of the faults of speech of the American people, it is doubtful if any other nation, whether it covers a large territory or is limited in area, speaks the language native to the country with the uniformity that we do. Yet, there are peculiarities that mark the expression of most of our people, even among the best informed. The words *calculate*, *reckon*, and *guess* are not the only words that betray the locality of the speaker. Any person who has been five hundred miles from home cannot fail to have observed words that were used differently from the way in which he had been accustomed to use them, and he probably heard terms of expression that seemed strange to him. In like manner, his own expressions sounded strange to those who heard him. That which distinguished his speech from theirs and theirs from his would, in large part, be covered by the word "provincialism."

Not only do we have local and sectional peculiarities of speech, but we may be said to have national mannerisms. Mr. Alexander Melville Bell, the eminent elocutionist, relates that some years ago when residing in Edinburgh, a stranger called to make some inquiries in regard to professional matters.

"I have called on you, sir, for the purpose of," etc.

"When did you cross the Atlantic?" I asked.

The stranger looked up with surprise amounting almost to consternation.

"How do you know that I have crossed the Atlantic?"

"Your manner of using the little word 'sir' is not heard in England or Scotland."

This gentleman, Mr. Bell says, was one of the most eminent teachers of elocution in America, and his speech was perfectly free from ordinary local coloring, in all but the one little element which had escaped observation.

#### WHICH?

Much diversity of usage exists and some difference of opinion prevails concerning the proper expression to use when you are addressed, and

fail to understand just what has been said. Such interrogative rejoinders as "What?" "How?" "Which?" "Hey?" are plainly objectionable. "Sir?" and "Madam!" once common, are no longer tolerated in society. The English expression "Beg pardon" has found favor, but it is not wholly acceptable. "Excuse me" is suggested by a writer on the subject. It has no more syllables than "Beg pardon," and is nearly equivalent in signification, but it is also subject to the objection that it is often used to imply a difference of opinion, as when a person makes a statement to which you take exception, you begin your reply with the expression, "Excuse me."

Whatever is adopted will doubtless be a convenient contraction, like "Beg pardon," which is a short way of saying, "I beg your pardon for failing to understand what you said;" or "Excuse me," which is a condensation of "Excuse me for not fully grasping your meaning."

## WORDS IMPROPERLY USED

### Commodious—Convenient

A word of caution in the use of the smaller dictionaries is necessary. The most elaborate definition often fails to give an adequate idea of the signification of a term unless it is accompanied with one or more quotations illustrating its use. The small dictionaries give only the briefest definitions, without illustration, and therefore should be interpreted with caution.

Some years ago a young man of moderate attainments was very desirous of enlarging his vocabulary and of using words beyond the ordinary vernacular of his neighborhood. To this end, he made a small vest-pocket lexicon his constant companion.

Having consulted it in the course of a conversation with a friend, he remarked, as he was about to return it to his pocket, "What a commodious book this is." His friend suggested that he again consult the "commodious" volume. With a look of the utmost confidence he turned to the word, and exclaimed: "There! I knew I was right. *Commodious* means *convenient*, and that is just what this little book is."

It was useless to explain that smallness sometimes renders a thing inconvenient, and this young man, doubtless, still felicitates himself upon his intimate acquaintance with that *commodious* pocket dictionary.

### Ability, Capacity

A fond mother was told by the principal of a boarding-school that her daughter would not be graduated, as she lacked capacity. "Get her a capacity. Her father don't stand on the matter of expense. Get her anything she wants. He'll foot the bill." But for once the indulgent mother was obliged to learn that there are some things money will not purchase. The father had the financial *ability*, but the daughter lacked the necessary intellectual *capacity*.

But we may have literary as well as financial ability. *Ability* implies the power of doing; *capacity* the faculty of receiving.

### About, Almost

"This work is *about* done." Use "*almost* done."

### Acceptance, Acceptation

These words cannot be used interchangeably. "He wrote signifying his *acceptance* of the office." "According to the common *acceptation* of this term, he is a knave."

### Access, Accession

"He gained *access* to the fort." "The only *accession*, which the Roman empire received was the province of Britain."

### Accident, Injury

Accident is sometimes used incorrectly for *injury*. as "His *accident* was very painful."

## Mutual, Common

Some men seek to be great by copying great men's faults. Dickens may say "Our Mutual Friend," but Dickens's strong point was not grammar. If you have a friend in common with Smith, in speaking of him to Smith, say our *common* friend. The word *mutual* should always convey a sense of reciprocity, as "Happy in our mutual help and mutual love."

## Myself

This word is generally used for emphasis, as "I *myself* will do it," "I wrote it *myself*." It should not be used for the unemphatic pronouns *I* and *me*, as in "James and *myself* are going to town," "He gave the books to James and *myself*." It is properly used with a reflexive verb without emphasis, as "I will defend *myself*."

## Negligence, Neglect

*Negligence* is the habit, *neglect* the act, of leaving things undone. The adjectives *negligent* and *neglectful* should, in like manner, be discriminated.

## Never, Not

The word *never* is sometimes colloquially used for *not*, as "I *never* remember to have seen Lincoln." Say "I *do not* remember," etc. *Never* should not be used in reference to events that can take place but once, as "Warren *never* died at Lexington."

## Love, Like

We may *love* our parents, our children, our country, the truth; and we may *like* roast turkey and cranberry sauce. "I *love* cherries," "I *adore* strawberries," are school-girl expressions that should be avoided. Love is an emotion of the heart, and not of the palate.

## Cheap, Low-priced

These words are often used synonymously. A picture purchased for ten thousand dollars may be cheap; another, for which ten dollars was paid, although low-priced, may be dear.

## Mad, Angry

The frequent use of *mad* in the sense of angry should be avoided. A person who is insane is *mad*. A dog that has hydrophobia is *mad*. Figuratively we say *mad*, with rage, *mad* with terror, *mad* with pain; but to be vexed, or angry, or out of patience, does not justify the use of so strong a term as *mad*.

## Most, Almost, Very

Sometimes incorrectly used for *almost*, as "He writes to me *most* every week."

It is often loosely used in the sense of *very*, as "This is a *most* interesting book." Aim to use *most* only as the superlative of *much*, or *many*. Do not use the indefinite article before it, as "This is a *most* beautiful picture." We may say "This is *the most* beautiful picture," for here comparison is implied.

## Portion, Part

"Give me the *portion* of goods that falleth to me." "We traveled a *part* of the distance on foot." *Portion* is applied to that which is set aside for a special purpose, often as the share or allotment of an individual, as the wife's *portion*, the *portion* of the oldest son, etc. *Part* is a more general term.

## Postal

Bryant would not have said, "I will send you a *postal* by to-morrow's mail." *Postal card* or *post card* would be better.

### **Practical, Practicable**

These words are sometimes confounded. *Practicable* means "that may be done or accomplished," and implies that the means or resources are available; as, a *practicable* road, a *practicable* aim. *Practical* means "capable of being turned to use or account;" as, "The *practical* man begins by doing; the theorist often ends by thinking."

### **Predicate**

This word is sometimes incorrectly used in the sense of *form* or *base*; as, "He *predicated* his statement on the information he had just received." Neither should it be used in the sense of *predict*; as, "The sky is overcast, and I *predicate* a storm tomorrow."

### **Prefer—than**

"I *prefer* to walk *than* to ride." Say "I prefer walking to riding;" or, "I would rather walk than ride." "To skate is *preferable than* to coast." Say "Skating is preferable to coasting."

### **Amount, Number**

*Amount* applies to what is thought of in the mass or bulk, as money, wheat, coal. *Number* is used when we think of the individuals composing the mass, as men, books, horses, vessels.

### **Answer, Reply**

An *answer* implies a question. We may *reply* to a remark or assertion. A *reply* is more formal than an *answer*.

### **Antagonize, Alienate, Oppose**

The word *antagonize* should not be used in the sense of *alienate*; as, "Your proposition will *antagonize* many supporters of the measure." "The Senate *opposed* the bill which passed the House" is better than "*antagonized* the bill."

### **Anticipate, Expect**

"The arrival of the President was hourly *anticipated*" is pompous. Use *expected*.

### **Any, At all**

"He was so far from the speaker's platform that he could not hear *any*." Better "that he could not hear," or "hear at all," or "hear what was said."

### **Apparent, Evident**

These words are often used interchangeably. That which is *apparent* may be what it appears to be, or it may be very different; that which is *evident* admits of no doubt. The same is true of *apparently* and *evidently*.

### **Prejudice**

"He is not the best person for the position, but his many kindnesses to me *prejudice* me in his favor." We may be prejudiced against a person or thing, but cannot be prejudiced in favor. Use *predispose*.

### **Presume**

This word is often employed when *think*, *believe*, or *daresay* would be

better.

### **Pretend, Profess**

"I do not *pretend* to be an orator." *Pretend* means *to feign, to sham*; as, "He *pretends* to be asleep," and should not be used when *claim* or *profess* would better suit the purpose.

### **Preventative**

The correct form of the word is *preventive*, not *preventative*.

### **Previous, Previously**

The adjective *previous* is often incorrectly used for the adverb *previously*; as, "Previous to his imprisonment he made a confession of his crime."

### **Promise, Assure**

"I *promise* you we had a good time yesterday." *Promise* relates to the future, hence "I *assure* you," etc., would be better.

### **Propose, Purpose**

To *propose* is to set before the mind for consideration; to *purpose* is to intend. "I *propose* sending my son to college" should be "I *purpose*," etc. "I *propose* that you go to college, my son." "Thank you, father, I accept the proposal."

### **Sparrowgrass, Asparagus**

The word *sparrowgrass*, which is a corruption of the word *asparagus*, illustrates how readily the uneducated mind associates an unusual term with another that is familiar, and as the mental impression is received through the ear, and lacks that definiteness which the printed form would give, the new idea, when repeated, often assumes a picturesque, if not a ludicrous, form. Many of Mrs. Partington's quaint sayings furnish further illustration.

The following incident, from a Western paper, shows the successive stages in the farmer's mental operations from the familiar terms *skin*, *hide*, *oxhide*, up to the unfamiliar chemical term *oxide*, through which he was obliged to pass before he succeeded in making known his wants:

The man was in a brown study when he went into the drug store.

"What can we do for you?" inquired the clerk.

"I want black—something of something," he said; "have you got any?"

"Probably we have," replied the clerk, "but you'll have to be more definite than that to get it."

The farmer thought for a moment.

"Got any black sheepskin of something?" he asked.

"No; we don't keep sheepskins. We have chamois-skins, though."

"That ain't it, I know," said the customer. "Got any other kind of skins?"

"No."

"Skins—skins—skins!" slowly repeated the man, struggling with his slippery memory. "Calfskin seems to be something like it. Got any black calfskins of anything?"

"No, not one," and the clerk laughed.

The customer grew red in the face.

"Confound it!" he said, "if it ain't a skin, what in thunder is it?"

"Possibly it's a hide?" suggested the clerk.

"That's it! That's it!" exclaimed the man.

"Have you got any black hides of something or anything?"

The clerk shook his head sadly as the man tramped up and down the store.

"Got any black cowhide of anything?" he asked, after a moment's thought.

The clerk's face showed a gleam of intelligence, and then broke into a smile.

"Possibly it's black oxide of manganese you want?" he said, quietly.

"Of course, that's it!" he exclaimed, as he threw his arms around the clerk's neck. "I knowed blamed well there was a skin or hide or something somewhere about the thing," and he calmed down quietly and waited for what he wanted.

### **Accord, Give**

"They *accorded* him due praise." "They *gave* him the desired information."

### **Act, Action**

"The best portion of a good man's life is his little, nameless, unremembered *acts* of kindness and of love." "Suit the *action* to the word." *Action* suggests the operation; *act*, the accomplished result.

### **Adherence, Adhesion**

These words were once interchangeable, but are now distinct. *Adhesion* relates to physical bodies; *adherence* to mental states.

### **Adopt, Take**

"What course will you *take*?" is better than "What course will you *adopt*?"

### **Affect, Effect**

These words are sometimes confounded. "The climate *affected* their health." "They sailed away without *effecting* their purpose."

### **Aggravate, Exasperate**

To *aggravate* means to intensify, to make worse; to *exasperate* means to provoke, to irritate. "To *aggravate* the horrors of the scene." "His remarks *exasperated* me." "His conduct *aggravates* me" should be "His conduct *annoys* (or *displeases*, or *irritates*, or *exasperates*) me."

### **Alleviate, Relieve**

These words differ chiefly in degree. The latter is the stronger word.

### **Proposal, Proposition**

A *proposition* implies consideration or discussion; a *proposal* contemplates acceptance or rejection. "Your *proposition* to build our new warehouse has received favorable consideration, and we are ready to receive your *proposals*."

### **Providing, Provided**

"You may go to skate, *providing* you first finish your task." Incorrect. You should say *provided*.

### **Proved, Proven**

*Proven* is sometimes incorrectly used for *proved*. "The evidence was complete and his guilt was fully *proved*." *Not proven* is a legal term used in England to denote that the guilt of the accused is not made out, though not disproved.

### **Quantity, Number**

*Quantity* refers to the *how much*; *number* to the *how many*. "He purchased a large *quantity* of *wheat, corn, apples, lime, and sand*, and a



*number of houses, stores, chairs, and books.* "It is, therefore, incorrect to say, "There was a large *quantity* of bicycles in the yard," "He sold a large *quantity* of books at auction."

### **Quite a few**

In some parts of the country this expression is in common use in the sense of *many, a large number*, etc. "How many people were at church to-day?" "*Quite a few*," meaning a considerable number.

### **Commence, Begin**

Some persons always *commence*, but never *begin*. The tendency toward pomp and parade in speech prompts many persons to avoid the use of our strong, rugged Anglo-Saxon words, and to substitute their high-sounding Latin equivalents, until, in time, the preferable native forms come to be regarded as commonplace and objectionable. American usage is more faulty than English in this regard. Use *begin* and *beginning* more, and *commence* and, *commencement* less.

### **Complete, Finished**

There is a distinction in the use of these words that is not always observed. *Complete* signifies *nothing lacking*, every element and part being supplied. That which is *finished* has had all done to it that was intended. A vessel may be *finished* and yet be *incomplete*.

### **Conclusion, End**

The more pretentious word *conclusion* is often used where the simple Anglo-Saxon word *end* would be preferable.

### **Conscious, Aware**

"He was *aware* of the enemy's designs." "*Conscious* of his fate, he boldly approached the furious beast." *Conscious* relates to what is within our own mind; *aware* to what is without.

### **Continual, Continuous**

*Continuous* implies *uninterrupted, unbroken*. *Continual* relates to acts that are frequently repeated. "The *continual* ride is often finished in five hours, but owing to *continual* delays we were eight hours on the way."

### **Convict, Convince**

The Irishman who brandished his club and, exclaimed that he was open to conviction, but he would like to see the man that could convince him, used a form of argument that was most convincing, but failed in his discrimination of language. *Convict* refers to the outer condition, and generally applies to something wrong; *convince*, which may be used of either right or wrong, refers to the judgment.

### **Custom, Habit**

*Habit* is a tendency which leads us to do easily; *custom* grows out of the habitual doing or frequent repetition of the same act. *Custom* refers to the usages of society, or of the individual; *habit* refers more frequently to the individual acts. "Ill *habits* gather by unseen degrees."

"Man yields to custom as he bows to fate,  
In all things ruled— mind, body, and estate."

### **Want, Need**

These words are often used interchangeably, but should be discriminated. *Need* implies the lack; *want* also implies the lack, but couples with it the wish to supply the lack. "Some men *need* help, but will not ask for it; others *want* help (that is, they need help, or think they

do, and ask for it) and get it, too.”

### **Way, Away**

“He is *way* down in Florida,” is incorrect. “He is *away* down in Florida” is better grammar. “He is in Florida” is still better. *Down* indicates the direction, and *away* magnifies the distance. As most persons know the direction, and as modern railway travel shortens long distances, the abbreviated sentence is sufficiently full.

### **Ways, Way**

“He is a long *ways* from home” is a very common, but faulty expression. Say “Uncle Charles is now a long *way* on his journey.” “The boat is a good *way* off the shore.”

### **Whole, All**

“The *whole* of the scholars went to the fair to-day.” “*All* of the school went to the fair to-day.” The sentences will be improved by transposing *whole* and *all*. “*All* of the scholars went to the fair to-day,” not half of them. “The *whole* school went to the fair to-day,” not a part of it. *All* refers to the individual scholars; *whole* to the school as a unit.

### **Without, Unless**

“He cannot miss the way *without* he forgets my instructions.” “I will not dig the potatoes *without* Tom comes to help.” Use *unless* instead of *without*.

### **Worse, More**

“He dislikes arithmetic *worse* than grammar.” Use *more* instead of *worse*.

### **Rarely, Rare**

“It is *rarely* that you hear of a prodigal youth growing into an economical man.” *Rarely* should be *rare* to form the adjective attribute of the verb.

### **Real, Really**

*Real* is often incorrectly used as an adverb, especially by schoolgirls; as, “I think he is *real* mean.” The grammar will be improved by substituting *really* for *real*, but the expression, as a whole, being applied to all kinds and degrees of offenses, has become meaningless.

*Real* is often carelessly used in the sense of *very*; as *real* pretty, *real* bright, *real* kind.

### **Recipe, Receipt**

A *recipe* is a formula for making some mixture or preparation of materials; a *receipt* is an acknowledgment of that which has been received.

### **Region, Neighborhood**

*Region* is a broader and more comprehensive term, and should not be applied to the narrow limits of a *neighborhood*.

### **Remit, Send**

The word *remit* is often used when *send* would be better. *Remit* means to send back, to forgive, to relax. In its commercial sense it means to transmit or send money in payment of a demand; as, “He *remitted* the amount by mail.”

### **Residence, House**

This pretentious word is often used when *house* or *home* would be in better taste.

### **Deface, Disfigure**

"The walls of many public buildings are *defaced* by persons who desire that their names shall remain when they are gone." "They *disfigure* their faces that they may appear unto men to fast." *Disfigure* applies more generally to persons; *deface*, to things.

### **Demean, Degrade**

The word *demean* is often incorrectly used in the sense of *degrade*, *lower*. It should be used in the sense of *behave*, *conduct*, *depart*, and not in the sense of *degrade*.

### **Depot, Station**

For many years the word *depôt* was largely employed in the sense of a railway station. Its primary meaning is a *warehouse* or *storehouse* or *military station*. As applied to a stopping place for railroad trains the English word *station* is greatly to be preferred to the French word *depôt*, and is rapidly coming into general use in this country.

### **Description, Kind**

"Flowers of every *description* were found in his garden." In the above sense the word *kind* or *variety* would be more appropriate.

### **Bring, Fetch, Carry**

*Bring* implies motion from the object toward the person who issues the command or makes the request. *Fetch* implies two motions, first, toward the object; second, toward the person who wishes it. The gardener, who is in the garden, calls to his servant, who is at the barn, "John, *bring* me the rake. You will find it in the barn." And if John is with him in the garden, he would say, "John, *fetch* me the rake from the barn."

The use of *fetch* is more common among English writers than with us. In fact, many speakers and writers in America rarely use the word.

*Carry* is a more general term, and means *to convey*, without thought of the direction.

### **Character, Reputation**

These words are often confounded. "Character," says Abbott, "is what a person is; reputation is what he is supposed to be. Character is in himself, reputation is in the minds of others. Character is injured by temptations and by wrong-doing; reputation by slanders and libels. Character endures throughout defamation in every form, but perishes where there is a voluntary transgression; reputation may last through numerous transgressions, but be destroyed by a single, and even an unfounded, accusation or aspersion."

### **Farther, Further**

Although these words are often used interchangeably even by good writers, yet a finer taste and a keener power of discrimination is shown in the use of *farther* when referring to literal distance, and of *further* in reference to quantity or degree; as, "Each day's journey removes them *farther* from home," "He concluded his speech by remarking that he had nothing *further* to say." *Farther* is the comparative of *far*; *further* is the comparative of *forth*.

### **Fault, Defect**

Speakers and writers often fail to discriminate in the use of these words. A *defect* implies a deficiency, a lack, a falling short, while a *fault* signifies that there is something wrong.

“Men still had faults, and men will have them still,  
He that hath none, and lives as angels do  
Must be an angel.”

“It is in general more profitable to reckon up our defects than to boast of our attainments.”

### Few, Little

These words and their comparatives, *fewer*, *less*, are often confounded. *Few* relates to number, or to what may be counted; *little* refers to quantity, or to what may be measured. A man may have *few* books and *little* money; he may have *fewer* friends and *less* influence than his neighbor. But do not say “The man has *less* friends than his neighbor.”

### Each other, One another

While some excellent authorities use these expressions interchangeably, most grammarians and authors employ *each other* in referring to two persons or things, and *one another* when more than two are considered; as, “Both contestants speak kindly of *each other*.” “Gentlemen are always polite to *one another*.”

Those who prefer to have wide latitude in speech will be glad to know that Murray, in one of the rules in his grammar, says, “Two negatives in English destroy *one another*.”

Shakespeare says, “It is a good divine that follows his own instructions. I can easier teach twenty what were good to be done, than be one of the twenty to follow mine own teaching.” This is as true of expression as of morals.

### Either, Neither

“Palms and beautiful flowers lined the hall on *either* side,” is a common but faulty form of expression. *Either* refers to one of two things. In the foregoing sentence the thought is that *both* sides of the hall were lined, hence the word *both* should have been used. If, however, each side of the hall is thought of separately, then *each*, would be the proper word to employ.

“*Either* of the two books will please you.” “*Any* of the three books will prove satisfactory.” “*Any one* of the five men would make a good candidate.” “*Neither* of the two men will serve.” “*None* of the ten men were present.” “*Not one* of all the houses was left standing.” These sentences represent the best usage with regard to *either*, *neither*, and also of *any*, *none*, *any one*, *not one*.

### These kind

Adjectives implying number must agree with the nouns which they qualify. *This* and *that* qualify nouns in the singular; *these* and *those* belong to nouns in the plural.

“*These kind* of potatoes grow well in this soil.” Use *this*. “*This* twenty years have I known him.” Use *these*. “The beam was *two foot* above my head,” Use *feet*. “For *this*, among other reasons, I abandoned the profession.” Say “For *this* reason, among others, I abandoned the profession.” “He rides the bicycle daily, and by *this means* he preserves his health.” “The partners were all honest, courteous, and industrious, and by *these means* acquired wealth.” The word *means* being either singular or plural, the two preceding sentences are both correct.

### Some means or another

“By *some means or another* he always gets the better part of the bargain.” This sentence may be corrected by saying “*one means or another*,” or “*some means or other*.”

### Than

After *other*, *otherwise*, *else*, or an adjective in the comparative degree, *than* should be used, and not *but* or *except*.

“No other way *but* this was open to him.” Use *than*.

"History and philosophy cannot otherwise affect the mind *but* for its enlargement and benefit." Use *than*.

"Flowers are often nothing else *but* cultivated weeds." Use *than*.

"He no sooner entered the bridge *but* he met an infuriated bull coming toward him." Use *than*.

"He offered no other objection *except* the one already mentioned." Use *than*.

"He read five other books on 'Crime and Its Causes' *in addition to* those you named." Use *than*.

With equal propriety we may say, "He offered no objection except the one already mentioned," or "He read five books on 'Crime and Its Causes' in addition to those you named." It is the use of the word *other*, or *otherwise*, or *else*, that makes necessary the correlative term *than*.

### Besides

After *else* and *other* the preposition *besides* is sometimes employed.

"Other boys *besides* these are mischievous."

"Other arts *besides* music are elevating and inspiring."

"We must have recourse to something else *besides* punishment."

It will be observed that the use of *besides* in this section differs from the use of *than* in the preceding discussion. "*Other... than*" is exclusive of those mentioned; whereas, "*other... besides*" includes those mentioned.

### Other

"Iron is more useful than all the metals." The faultiness of this sentence becomes apparent when we remember that iron itself is a metal and is included in the word *metals*, which forms one side of the comparison. In short, "Iron is more useful than iron together with all the other metals." This statement is absurd. The sentence should, therefore, read, "Iron is more useful than all the *other* metals."

"The Washington monument is higher than any monument in America." Since it is in America, and as it cannot be higher than itself, the sentence is made correct by adding the word *other*; as, "The Washington monument is higher than any *other* monument in America."

"This book, which I have just finished, is superior to any work on the subject that I have yet seen." Say "to any *other* work."

"Of all other creatures, man is the most highly endowed." Say "of all creatures," etc.

"No general was ever so beloved by his soldiers." Say "No *other* general," etc.

"Nothing delights him so much as a storm at sea." "Nothing *else* delights him," etc.

### One's, His

Whether we should say "One ought to know *one's* own mind," or "One ought to know *his* own mind," is a question that the critics have earnestly discussed, but have never settled, except as each settles it for himself. The masculine pronoun is often used with an antecedent whose gender is not known. There can, therefore, be no objection to the use of *his* on the question of gender. As a matter of euphony, *his* is preferable to *one's*. Both have the sanction of good usage.

### None

Although literally signifying *no one*, the word *none* may be used with a plural verb, having the force of a collective noun.

"*None* but the brave deserves the fair."—*Dryden*.

"*None* knew thee but to love thee,  
*None* named thee but to praise."—*Halleck*.

"I look for ghosts; but *none* will force  
Their way to me."—*Wordsworth*.

"Of all the girls that e'er were seen,  
There's *none* so fine as Nelly."—*Swift*.

### All, Whole

The word *all* is often incorrectly used for *the whole*.

"The river rose and spread over all the valley." This should be "over the *whole* valley."

"The day being stormy, the members of Class A were *all* the children at school to-day." Correct by saying "were the only children at school to-day."

### Perpetually, Continually

*Perpetually* is not synonymous with *continually*. *Perpetually* means never-ceasing. That which is done *continually* may be subject to interruptions.

### Persuade, Advise

"Almost thou *persuadest* me to be a Christian." Paul had *advised* many persons to become Christians, some of whom, like Agrippa, were *almost persuaded*.

### Wharf, Dock

These words are sometimes confounded. The *wharf* is the pier, or landing, upon which the vessel unloads her cargo. The *dock* is the artificial waterway, or basin, formed by the wharves. "The vessel came into the *dock* and was made fast to the *wharf*."

### Contemptible, Contemptuous

*Contemptible* is sometimes incorrectly used for *contemptuous*. A story is told of Richard Parson, an English scholar and critic. A gentleman being in dispute with him, angrily exclaimed, "My opinion of you is most *contemptible*, sir," upon which Parson quickly retorted, "I never knew an opinion of yours that was not *contemptible*."

### Healthy, Wholesome

These terms are not synonymous. Toadstools may be *healthy*, but they would not be regarded as *wholesome*. Plants and animals are *healthy* when the conditions of their growth are favorable. They are *wholesome* when, as food, they promote the health of those persons who eat them.

### In a fix

Many persons instead of saying "He is in trouble," or "He is in an awkward position," or "He is perplexed," or *embarrassed*, employ the vulgarity, "He is *in a fix*." Although Shakespeare may say, "This was the *most unkindest* cut of all," and De Quincey may write, "Poor Aroar cannot live and cannot die—so that he is in an *almighty fix*," we lesser mortals are forbidden such expressions.

### Fly, Flee

In a general sense *fly* is applied to winged creatures and *flee* to persons. "What exile from himself can *flee*?" "When the swallows homeward *fly*." The past tense forms are sometimes confused, as, "The inhabitants *flew* to the fort for safety," "The wild geese have all *fled* to the South." The principal parts of the verbs are:

Present.	Past.	Perf. part.
fly,	flew,	flown.
flee,	fled,	fled.

The verbs *flew* and *fled* in the foregoing sentences should be transposed. *Fly* implies motion either from or toward. *Flee* implies motion from. *Fly* may be used, in a figurative sense, of persons, to

indicate great speed as of wings. "I *flew* to his rescue." "He *flew* to my rescue." "Resist the devil and he will *flee* from you."

The word *flown* is sometimes used erroneously as the past tense or perfect participle of the verb *flow*. The parts of this verb are *flow*, *flowed*, *flowed*. "The river has *overflowed* (not *overflowed*) its banks."

### Get, Got

Because a horse is willing is no reason why he should be ridden to death. The verb *get* and its past-tense form *got* admit of many meanings, as the following, from an old English publication, fully proves: "I *got* on horseback within ten minutes after I *got* your letter. When I *got* to Canterbury I *got* a chaise for town; but I *got* wet through before I *got* to Canterbury, and I have *got* such a cold as I shall not be able to *get* rid of in a hurry. I *got* to the Treasury about noon, but, first of all, I *got* shaved and dressed. I soon *got* into the secret of *getting* a memorial before the Board, but I could not *get* an answer then. However, I *got* intelligence from the messenger that I should most likely *get* an answer the next morning. As soon as I *got* back to my inn I *got* my supper and *got* to bed. It was not long before I *got* to sleep. When I *got* up in the morning I *got* myself dressed, and then *got* my breakfast, that I might *get* out in time to *get* an answer to my memorial. As soon as I *got* it I *got* into the chaise and *got* to Canterbury by three, and about teatime I *got* home. I have *got* nothing more to say."

Those who are disposed to overwork the words *get* and *got* will find it interesting and profitable to read the foregoing exercise, substituting other words for those in italics.

With *have* the word *got* is generally superfluous; as, "I have *got* a cold," "I have *got* to go to Boston this evening," "Have you *got* Hires's root-beer on draught?" For "I *did not get* to meet your cousin," say "I *had no opportunity*," or "I *was prevented*," etc.

Another very faulty use of *got* is heard in such expressions as "He *got* killed," "They *got* beaten," "She *got* cured," etc. *Was* or *were* would be more appropriate.

Since *to get* means *to obtain*, *to procure*, *to gain*, the use of the word is justified in such expressions as "I have *got* a larger farm than you have, because I have worked harder for it." "I have *got* a better knowledge of the Pacific coast than he has, because I traveled extensively through that region." And yet, when we have been overworked, the physician usually prescribes a period of absolute rest; so, in view of the multifarious uses to which *get* has been applied, would it not be well to permit it to retire for a time, in order that it may the more quickly be rejuvenated.

### Guess, Reckon, Calculate, Allow

"I *guess* he is not going to vote to-day." "I *reckon* we are going to have fair weather now." "I *calculate* this ground would grow good potatoes." "I *allow* she's the prettiest girl that ever visited these parts." The foregoing sentences may be improved by recasting them. "I think he is not going to (or will not) vote to-day." "I believe we shall now have fair weather." "I suppose this ground would yield fine potatoes." "I regard her as the handsomest lady that has ever visited this place (or *neighborhood*, or *locality*).

### Gums, Overshoes

"Tom is outside, cleaning his *gums* on the mat." While a mat will do very well for *overshoes*, a tooth-brush and sozodont would be better for the *gums*.

### Funny

"Isn't it *funny* that Smith, who resided in Chicago, should have died the same day that his father died in Boston?" "Isn't it *funny* that the murderer who escaped hanging on a mere technicality of the law should have been killed the next day in a railroad accident?" "How *funny* that these maples should grow so tall on this mountain top!" "It is *funny* to think that James, who now pays his addresses to me, should once have been in love with my youngest sister." The foregoing illustrations are not more incongruous than those we daily hear. *Odd*, *strange*, *peculiar*, *unusual*, represent some of the ideas intended to be conveyed by that

much-abused word.

### **Good deal, Great deal**

This idiom is defended by some authorities as being in perfectly good use, and by others it is denounced as being incorrect. Both *good deal* and *great deal* are somewhat colloquial, and should be used sparingly in writing.

### **Had better, Would better**

Like *a good deal* and some other idioms, this expression is denounced by some writers and defended by others. Grammatical construction supports more strongly the forms *would better*, *would rather*, etc. "I had rather be a doorkeeper in the house of my God, than to dwell in the tents of wickedness." "I would rather read than drive to-day." "I would rather not go." Omit *rather* and the superiority of *would* over *had* becomes apparent.

### **If, Whether**

"I do not know *if* he sold his farm or exchanged it for city property." Use *whether*.

### **Illy, Ill**

Do not use *illy* for *ill*. The former is becoming obsolete, and the latter, as an adverb, is taking its place. Say "An ill-ventilated room," not "an illy-ventilated room."

### **Implicit**

This word means *tacitly understood, resting on the word or authority of another*. It should not be used in the sense of *unbounded, unlimited*.

### **Individual**

This word should not be used broadly in the sense of *a person*, but should always convey some thought of *a single* thing or person, as opposed to many.

### **Journal**

As this word is from the French, *jour*, day, it should not be applied to a monthly or quarterly magazine.

### **Know as**

"I do not *know as* I can see you to-day." Say *know that*.

### **Last, Latest**

"Did you receive my *last* letter?"

"I hope not. I enjoy your letters very much, and I trust you may live to write many more."

### **Cunning**

This word is much used by young ladies in speaking of what is small, or dainty, or pleasing, as "*A cunning little bonnet,*" "*A cunning little watch,*" etc. While the word properly embodies the idea of skill or dexterity on the part of the workman, and while the appreciation of such skill, in speaking of the artist or artisan, might be expressed by *cunning*, it is better not to use the word in referring to the product of the workmanship.

### **Curious**



*Curious* means *inquisitive, rare*. In the sense of *strange* or *remarkable*, its use should be guarded.

### Cute

This word is often used colloquially in the sense of *clever, sharp, shrewd, ingenious, cunning*. It is doubtless an abbreviation of *acute*. It is not found in good literary usage.

### Favor, Resemble

The use of the word *favor* in the sense of *resemble* is a provincialism that should be avoided. "The son *favours* the father" is correct if the meaning be that the son shows favor or kindness to the father; but if reference to their similarity of appearance is intended, the verb *resemble* should be employed.

### Balance, Remainder

This word, like numerous others, has been borrowed from the commercial world, and has had such a wide use that its faultiness is not noticed even by many who regard themselves as careful speakers and writers. "I cut down part of the timber this year, and expect to cut the *balance* next spring." "My cousin will remain with us the *balance* of this week." "James ate half of the melon to-day, and will eat the *balance* to-morrow." In these and all similar cases the word *remainder* should be used. *Balance* is a term that applies to accounts, and signifies the amount necessary to be added to one side of the account in order to make it equal the other.

### Behave

"Now, my children, you must *behave* while I am gone." The mother intended to ask her children to *behave well*, but as *behave* is a neutral word, and may be followed by *well* or *ill*, her form of expression permits the children to supply whichever adverb suits them the better. *Behave* requires a qualifying word to make the meaning clear.

### Bound

"He was *determined* to study medicine," not "He was *bound*," etc. *Bound* implies that he was under a bond or obligation to another, rather than impelled by the action of his own mind.

### Better, Best

While some good writers violate the rule, yet the best authorities restrict the use of the comparative degree to two objects.

"Mary is the *better* scholar of the two."

"Although both are young, Susan is the *younger*."

"Of two evils, choose the *lesser*," not the *least*.

### Former, First

*Former* and *latter* being adjectives of the comparative degree, should be used in speaking of two objects. When more than two objects are named, use *first* and *last*.

"My sons, John and Luther, are both at college. The *first* expects to study law, and the *last* to study medicine." Use *former* and *latter*.

"New York, Philadelphia, and Chicago are the most populous cities in the United States. The *former* has long been at the front; the *latter* has only recently entered the race." Use *first* and *last* instead of *former* and *latter*.

### These, Those

When objects near and remote are referred to, *this* and its plural *these* are applied to the objects near at hand, *that* and its plural *those* to objects at a distance.

When reference is made to contrasted antecedent terms, *this* and *these* are applied to the latter; *that* and *those* to the former, as

“Farewell my friends! farewell my foes!  
My peace with *these*, my love with *those!*”

—Burns.

### **Fictitious Writer**

Do not say a *fictitious writer* when you mean a *writer of fiction*.

### **Firstly**

*First* is an adverb as well as an adjective. We should, therefore, say first, secondly, thirdly, and not *firstly*, *secondly*, etc.

### **First-rate**

An article may be rated in quality as first, or second, or third. If it rates *first*, it may be called a *first-rate* article. The word is properly used as an adjective, but should not be employed as an adverb, as in the sentence, “He sings first-rate.”

### **Fix, Mend, Repair**

*Fix* means *to make fast*, but its incorrect use in the sense of *mend*, *repair*, *arrange*, is so common that the word when properly used sounds strange, if not strained. “To *fix up* the room,” “to *fix up* the accounts,” “to *fix up* matters with my creditors,” “to *fix* the rascals who betrayed me,” are examples illustrating the looseness with which the word is used.

### **Round, Square**

When a thing is *round* or *square* it cannot be *rounder* or *squarer*. These adjectives do not admit of comparative and superlative forms. But we may say *more nearly round* or *less nearly square*.

### **States, Says**

“He *states* he is going fishing to-morrow.” *States* is too formal a word, and should be used only of some important assertion. “He *says* he is going,” etc.

### **Stop, Stay**

To *stop* is to cease moving. “At what hotel do you *stop*” should be “At what hotel do you *stay*.” “When you come to the city *stay* with me,” not *stop* with me.

### **Subtile, Subtle**

*Subtile* means thin, fine, rare, delicate; *subtle* means sly, artful, cunning, elusive. “More *subtile* web Arachne cannot spin.” “He had to contend with a *subtle* foe.”

### **Summons**

He was *summonsed* to appear before the judge” should be “He was *summoned* to appear,” etc.

### **Tasty**

Often used in colloquial speech when *tasteful* would be better. *Tastily* for *tastefully* is still worse.

### **Team**

Properly this word relates only to the horses, and does not include the carriage.

### **Those kind, These sort**

"It is unpleasant to have to associate with *those kind* of people." "*These sort* of sheep are the most profitable." *Kind* and *sort* are nouns of the singular number; *these* and *those* are plural, and, according to the laws of grammar, the adjective and noun must agree in number. The corrected sentences will read: "It is unpleasant to have to associate with *this kind* of people." "*This sort* of sheep is the most profitable." The fault arises by associating in the mind the adjectives *these* and *those* with the nouns *sheep* and *people*, which nouns are more prominent in the mind than the nouns *kind* and *sort*. If the ear is not satisfied, the sentences may readily be recast; as, "It is unpleasant to have to associate with people of *that kind*." "Sheep of *this sort* are the most profitable."

### **Transpire, Happen**

This word, from *trans*, across, through, and *spirare*, to breathe, means, physiologically, to pass off in the form of vapor or insensible perspiration, or, botanically, to evaporate from living cells. Its general meaning is to become known, to escape from secrecy.

It is frequently employed in the sense of to occur, to come to pass, but this use is condemned by the best critics in England and America. "The proceedings of the secret session of the council soon *transpired*." This sentence illustrates the true meaning of the word.

### **Make, Manufacture**

These words may, in some cases, be used interchangeably, but *make* has much the wider range of meanings. The following story, related by Eli Perkins, will illustrate this fact:

I was talking one day with Mr. Depew, President of the New York Central Railroad, about demand and supply. I said the price of any commodity is always controlled by the demand and supply.

"Not always, Eli," said Depew; "demand and supply don't always govern prices. Business tact sometimes governs them."

"When," I asked, "did an instance ever occur when the price did not depend on demand and supply?"

"Well," said Mr. Depew, "the other day I stepped up to a German butcher, and, out of curiosity, asked:

"What's the price of sausages?"

"Dwenty cends a bound,' he said.

"You asked twenty-five this morning,' I replied.

"Yah; dot vas ven I had some. Now I ain't got none, I sell him for dwenty cents. Dot makes a repudation for selling cheab, und I don't lose noddings.'

"You see," said Mr. Depew, laughing, "I didn't want any sausage and the man didn't have any; no demand and no supply, and still the price of sausage went down five cents."

"Well, there are strange things in this world," I said. "Now, take the words *manufacture* and *make*. I always thought that both words meant the same thing."

"Why, they do, Eli," said Mr. Depew.

"Not always," I said.

"Now, when could they have a different meaning?"

"Why, this morning I came down from Albany on a Central car *manufactured* to carry fifty passengers, but it was *made* to carry seventy-two people."

"Yes, I dare say; but we'll now talk about the Behring Sea question."

### **Truth, Veracity**

"The *veracity* of his statement is doubted." The sentence should be, "The truth of his statement is doubted," or "In making that statement his *veracity* is doubted." *Veracity* is applied to the person; *truth* to the thing.

### **Try the experiment**

"They are *trying the experiment* of running railroad trains by electricity." This should be, "They are *making the experiment*," etc. The word *experiment* contains the idea of *trial*, hence, *to try the experiment* is to *try the trial*.

### **Little piece**

"I will go with you *a little piece*." *A short distance or a part of the way* would be more appropriate.

### **Every confidence**

"I have *every confidence* in his ability to succeed." *Confidence* is a unit; *every* implies several units considered separately. "I have *the greatest confidence* in his ability to succeed" is correct.

### **Ugly**

This word properly applies to the appearance of a person or thing, hence such expressions as "He has an *ugly* temper," "This is an *ugly* customer," "That was an *ugly* rumor," etc., although common in colloquial discourse, should be avoided in dignified address.

### **Unbeknown**

This is a provincialism that should be avoided. Use *unknown*.

### **Underhanded**

Often incorrectly used for *underhand*; as "That was a contemptible and *underhanded* trick."

### **Calligraphy**

This word means not writing, simply, but beautiful writing; hence, to say, "His *calligraphy* is wretched" is equivalent to saying, "His excellent writing is poor," which is a contradiction of terms.

### **Can but, Cannot but**

These expressions are sometimes confounded. "If I perish, I *can but perish*," means "I can *only* perish," or "I can do *no more than* perish." "I *cannot but* speak of the things I have heard" means that I am under a moral necessity to speak of these things. The past tense forms *could but* and *could not but* should be, in like manner, discriminated.

### **Casualty, Casuality**

The latter word is sometimes used in place of the former. The first is legitimate; the second is without authority. The words *specialty* and *speciality* have a termination similar to the above. They may generally be used interchangeably and are both legitimate.

### **Complected.**

"The lady is light *complected*, has blue eyes, and auburn hair." *Complected* is a provincialism without sanction. "The lady is of light complexion, has blue eyes," etc.

### **Disremember**

This word is obsolete. Use *forget*, or "I do not remember."

### **Lie, Lay**

The verbs *lie* and *lay* are often confounded, even by intelligent persons.

*Lie* does not take an object. We cannot *lie* a thing. It is therefore intransitive.

*Lay*, which means to place in position, requires an object. We *lay* a book on a table, or bricks on the wall. It is therefore transitive.

The principal parts of the first verb are *lie, lay, lain*; and of the second, *lay, laid, laid*. The word *lay* is found in both, and this is, in part, accountable for the confusion. The most frequent errors result from using *laid*, the past tense form of the transitive verb, when the word *lay*, the past tense form of the intransitive verb, should be used. The ear naturally expects the usual past tense ending of the *d* or *t* sound, and as that is absent in the past tense of *lie*, the past tense form of the other verb is substituted. For the same reason the participle form *laid* is often incorrectly used for *lain*.

"He told me to *lie* down, and I *lay* down," not *laid* down. "I told him to *lay* the book down, and he *laid* it down." "The ship *lay* at anchor." "They *lay* by during the storm." "The book is *lying* on the shelf." "He *lay* on the ground and took cold." "They *lay* in ambush." "*Lie* low or he will discover you." "The goods are still *lying* on his hands." "Time *lay* heavily on their hands." "We must *lie* over at the next station." "A motion was made that the resolution *lie* on the table." "Now I *lie* down to sleep." "Now I *lay* me down to sleep."

The foregoing sentences illustrate the correct usage of these confusing verbs.

### **As, That**

"Did your cousin go to town yesterday?" "Not *as* I know." Better, "Not *that* I know." Better still, "I do not know." "I do not know *as* I shall go." Use *that* for *as*.

### **Bad toothache**

As it is a rare thing to have a good toothache, we scarcely need the adjective *bad* to distinguish between the two kinds of toothache. Say *severe*.

### **Beautifully, Beautiful**

After verbs of seeing, feeling, tasting, and smelling, the adverb is often incorrectly used for the adjective.

"The colonel looked *handsomely* in his military dress," "I feel *splendidly* to-day," "This peach tastes *badly*," "The rose smells *sweetly*," are incorrect. Use *handsome* for *handsomely*, *very well* or *in good spirits* for *splendidly*, *tastes bad* or *has a disagreeable taste* for *badly*, and *sweet* for *sweetly*.

### **Beg, Beg leave**

"I *beg* to announce the sale of a collection of rare and costly rugs." "I *beg* to acknowledge your kindness in sending me this handsome present." In each case say "I *beg leave to*," etc.

### **Due, Owing**

His success was *due* to his honesty and energy." That is *due* which should be paid as a debt; that is *owing* which is referred to as a cause or source.

"The bill is now *due* and payable at the gas office." "His success was *owing* to his honesty and energy."

### **Each, Every**

"I see him at his office *each* day of the week." In this sentence the word *every* would be better. *Each* refers to single days particularized. Here reference is made to what occurs on all days without exception.

Both words refer to nouns in the singular, hence such expressions as the following are incorrect: "Every soldier and sailor stood at *their* post." "The prisoners were discharged and went each *their* several ways." Correct by saying, "The prisoners were discharged and went each *his* several way," "Every soldier and sailor stood at *his* post."

### **Each, Both**

"Both parties maintained their original positions." As the parties are thought of separately, the sentence should be: "Each party maintained its original position." "Both parties strove to place their best candidates upon the ticket" is correct, because the parties are thought of collectively.

### **Both, Both of**

*Both* is used alone before nouns and *both of* before pronouns. "*Both* men have studied the currency question." "*Both of* them are well informed in matters relating to the currency."

### **Ever, Never**

"Let him be *ever* so rich," says Emerson. "You spend *ever* so much money in entertaining your equals and betters," says Thackeray. "Though he run *ever* so fast, he cannot win the race." Writers and grammarians differ, some preferring *ever*, others *never*.

### **Every once in a while**

This is a cumbersome, awkward expression that should be avoided. *Occasionally*, *frequently*, *at intervals*, are among the expressions that may be used in its place.

### **Exceptionable, Exceptional**

"He enjoyed *exceptionable* opportunities for acquiring the Greek language." Say *exceptional opportunities*.

### **Female, Woman**

The word *female* is often employed when *woman* would be better. *Female* applies to all of the feminine gender, including the brute creation.

### **Poet, Poetess**

The tendency to increase the number of nouns with the feminine ending *ess* should be checked. Avoid *poetess*, *authoress*, *doctress*, and other newly-invented words of this kind.

### **Fewer, Less**

*Fewer* refers to number, *less* to quantity. "He had *less* friends than I, and yet he was elected." Say "He had *fewer* friends." "There were no *less* than fifty cows in the field." Use *fewer*.

### **Right smart**

In some portions of the South the expression *right smart* is employed in colloquial discourse to convey the idea of a large quantity or in large measure; as, "We have *right smart* of peaches this summer," meaning "We have a large crop of peaches;" "He knows *right smart* of Latin" for "He knows considerable Latin" or "He is well versed in Latin."

### **Little bit**

"Will you have some of this pudding?"

"If you please. Give me *a little bit*."

"Did you injure yourself when you fell?"

"No; but I soiled my clothing *a little bit*."

*A small portion* or *piece*, in the first sentence, and *slightly*, in the second, would serve as good equivalents for *a little bit*.

### **Sight**

"There was a *sight* of people at the fair to-day." In the sense of a *large number*, this word, like the word *lot*, should be avoided.

### **Crowd**

A dozen persons may constitute a *crowd* if they push and jostle one another by reason of insufficient space. A thousand men will not form a crowd if all have ample room to sit or stand or move about.

### **Chuck-full**

This word is not authorized. *Chock-full* and *choke-full* may be used, but are not elegant.

### **Contemplate, Propose**

*Contemplate* is often incorrectly used for *propose*; as, "I *contemplate* going to the country."

### **Dispense, Dispense with**

These expressions are not synonymous. *To dispense* is *to give*; *to dispense with* is *to do without*. The pharmacist *dispenses* medicines; we should be pleased if we could *dispense with* them.

### **Dry, Thirsty**

*Dry* is often incorrectly used in the sense of *thirsty*; as, "I am *dry*; let me have a glass of water." To say, "I am *dry*; my waterproof and umbrella kept out the rain," is correct.

### **Dutch, German**

Do not call a *German* a Dutchman. A Dutchman comes from Holland, a German from Germany.

### **Evacuate, Vacate**

*Evacuate* means *to make empty*, and should not be used in the sense of *to go away*, *to vacate*.

### **Different than, Different to**

"The school is conducted in a very *different* manner *than* it used to be." "This basket of roses is *different to* yours." The above and similar expressions are decided vulgarisms, and should be avoided.

"The school is conducted in a very different manner *from* what it used to be." "This basket of roses is different *from* yours."

### **Drive, Ride**

Some confusion exists in the use of the words *drive* and *ride*. In England the distinction is made of applying *ride* to going on horseback and *drive* to going in a carriage, whether you ride or drive. That usage is not closely followed in this country. He who guides the horse *drives*; the rest of the company *ride*. The noun and participial forms are more excusable than the verb. "Jones asked me to *drive* with him this afternoon." But as Jones expects to do the driving himself, the speaker should have said, "Jones asked me to *take a ride*," or "*go driving*," or "*take a drive*," etc.

### **Couple, Several**

The word *couple* is often incorrectly used in the sense of *several*; as, a *couple* of horses, mules, birds, trees, houses, etc. The use of the word *couple* is not only limited to two, but to two that may be coupled or yoked together. A man and wife are spoken of as a *couple*. We speak of a *span* of horses, a *yoke* of oxen, a *brace* of ducks, a *pair* of gloves.

### **Directly, Immediately, As soon as**

A faulty English use of the above words has found some favor in the United States. "*Directly* the whistle blew the workmen left the shop." Say "*As soon as* the whistle blew," etc. "*Immediately* he closed his speech his opponent rose to reply." Say "*When*" or "*As soon as* he closed his speech," etc.

*Directly* denotes without any delay; *immediately* implies without any interposition of other occupation.

### **Agreeably disappointed**

When our hopes are blasted, our plans balked, our expectations defeated, our intentions thwarted, we are *disappointed*. We prefer the agreeable to the disagreeable, and plan and labor to secure it. When our plans fail we are disappointed, but not *agreeably disappointed*. If the new conditions, which are not of our seeking, prove agreeable, it is only after the sense of disappointment has vanished.

### **Allude to, Refer to, Mention**

The word *allude* is often incorrectly used. Allusion is the by-play of language. It means to hint at by remote suggestions, to speak of figuratively or sportively.

Whatever is directly mentioned, or spoken of, or described, cannot be said to be *alluded to*. The terms differ in degree, the first being the weakest. An *allusion* is an indirect reference.

### **Among the rest**

"Mary sat on the beach *among the rest*." Say "*with the rest*."

### **Peruse**

This is one of those high-sounding terms too often employed when *read* would be much better.

### **Emigrants, Immigrants**

These words are sometimes confounded. "Did you see the *emigrants* on the 'Indiana,' which arrived this morning?" "Did the *immigrants* go directly to Italy?" Exchange the italicized words in the two sentences and they will be correctly used.

### **Somewheres**

The terminal *s* should be omitted in such words as *anywheres*, *somewheres*, *nowheres*, *anyways*, *hereabouts*, *thereabouts*, *whereabouts*. In such cases as "Whereabouts did you find him?" and "We knew his whereabouts," the *s* is properly retained.

### **Apart, Aside**

"May I see you *apart* from the others?" It should be, "May I see you *privately*" or "*aside*"?

### **Fire, Throw**

We *fire* a gun, but *throw* a stone. To *fire a stone*, *fire him out of the house*, *fire him out of our employ*, may be graphic ways of presenting the thought, but good writers never use them and good speakers should avoid them.

### **The First, Single**

"I have not found *the first* objection to his candidacy." Say "*a single objection*," or "*no objection*."



## First two

Such has been the strong desire to continue to use forms of expression that we have long used that not a little time and effort have been expended in the endeavor to make the wrong appear right. It is an accepted fact, however, that a large majority of the best speakers and writers now say *the first two, the last five*, etc., rather than *the two first, the five last*.

## Future, Subsequent

The word *future* is sometimes used instead of *subsequent*; as, "Until he was eighteen years old his conduct was marked by cruelty and malice, but his *future* life was characterized by kindness and generosity." *Future* looks forward from the present, and not from some point of time in the past.

## Gent's pants

"*Gent's pants* scoured and pressed." Business signs and business advertisements are responsible for many vulgarisms. Never say *gent's* nor *pants*. Even *pantaloons* is not so good a word as *trousers*.

## Sit, Set

Few words afford a more fertile field for grammatical blundering than the verbs *sit* and *set*. The important fact to remember in the use of the words is that *sit*, in modern usage, is an intransitive verb, and does not take an object, while *set*, which means *to place in position*, is transitive, and requires an object to complete its meaning. You cannot *sit* a thing, but you do *set* or place a thing.

The verb *sit* undergoes a slight change with the change of tense or time. "I *sit* at the window today." "I *sat* at the window yesterday." "I have *sat* at the window daily for many years." "*Sitting* at the window, I saw the storm arise." "Having *sat* at his table, I can testify to his hospitality."

The transitive verb *set* undergoes no tense changes. "See me *set* this vase on the table." "He *set* his seal to the paper yesterday." "Jones will not *set* the world on fire with his writings." "Having *set* my affairs in order, I returned home." "I *sit* down." "I *sat* down." "I *set* him down."

There are many intransitive uses of the verb *set*; as, "The sun *sets*," "The tide *sets* toward the south," "The fruit has *set*," "He *set* out for Boston."

There is a difference of opinion as to whether we should say "The coat *sets* well" or "The coat *sits* well," with the greater weight in favor of *sits*. "The hen *sits* on her eggs." "She is a *sitting* hen." When the verb is used reflexively use *set* and not *sat*; as, "I *set* me down beside her," not "I *sat* me down beside her."

## Anyhow

This word can scarcely be regarded as elegant, and should not be used except in colloquial style.

## Awful

Few words among the many that go to make up the vocabulary of American slang have been in longer use and have a wider range than the word *awful*. From the loftiest and most awe-inspiring themes to the commonest trifle, this much-abused word has been employed. A correct speaker or writer almost fears to use the word lest he should suggest the idea of slang, and thus detract from the subject to which the word might most fitly be applied.

Even the grammatical form of the word is often violated in such expressions as "Isn't he *awful* nice?" "That hat of hers is *awful* pretty." To say *awfully* nice and *awfully* pretty would improve the grammar, but the gross vulgarism remains.

The word, when properly used, means "inspiring with awe or dread" often accompanied with reverence, as when Milton says:

"The trumpet spake not to the armed throng;  
And kings sat still with awful eye,

As if they surely knew their sovran Lord was by."

### **Back up**

In the sense of *support*, this, and the shorter expression *back*, are doubtless borrowed from the commercial world. While they may be tolerated in conversation, they must be regarded as slang.

### **Bulk**

This word is often incorrectly used for *most* or *the greater part*; as, "The *bulk* of the people opposed the measure." *Bulk* refers to size, not to numbers.

### **Burglarize**

This word is often used by the more sensational reporters in their reports of crime. It should be avoided.

### **But what, But that**

"I don't know *but what* I shall have to punish him." The sentence should read, "I don't know *but that* I shall have to punish him." It is equivalent to, "I think that I shall have to punish him." The omission of *but* will convey the opposite meaning. "I don't know that I shall have to punish him" is equivalent to "I think that I shall not have to punish him."

### **Calculate**

A provincialism often used in the sense of *think*, *deem*, *suppose*, *believe*; as, "I calculate the train will be here in ten minutes."

### **Calculated, Liable**

This word is often incorrectly used in the sense of *likely*, *liable*, *apt*; as, "His utterances are *calculated* to injure his cause." In the proper use of the word there is present the idea of purpose or intent.

### **Leave, Quit**

*Leave* is often incorrectly used for *quit*; as, "That eminent actor expects soon to *leave* the stage." It would be a misfortune if he should take the stage with him. Say "*quit* the stage."

"Henry has *quit* smoking." Here *left off* or *stopped* would be better.

"The President gave me *lief* to speak with him." Say "gave me *leave*."

*Let it alone* and *let me be* are preferable to *leave it alone* and *leave me be*.

### **A 1**

"I have just read an A 1 article on the currency, question in the last issue of the *North American Review!*" This is an expression from the vocabulary of business converted into the slang of the street.

### **Luck**

*Luck*, like *behavior*, may be either good or bad. "The carpenter has met with luck; he fell and broke his leg." "The manager has met with luck; his salary has been doubled." The adjective *lucky* and the adverb *luckily* are used only in a favorable sense.

### **Make way with**

This expression is often incorrectly used for *make away with*; as, "The Judge gave the boot-blacks a Christmas dinner, and the begrimed urchins quickly *made way* with the turkey and cranberry sauce." Say "*made away with*," etc.

To *make way* is to *make room*, to *provide a way*, to *dispatch*.

### **In our midst**

"The doctor settled *in our midst*." Say "*among us*," or "*in our neighborhood*."

### **Indorse, Endorse**

From the Latin *dorsum*, the back, these words have come to mean the writing of one's name across the back of a check or draft or other commercial paper to signify its transfer to another or to secure its payment. To *indorse* a man's arguments or opinions is an incorrect use of the word.

While both forms of spelling the word are in good usage, *indorse* seems to be coming into more general favor.

### **In, Into**

*In* is often incorrectly used for *into*; as, "He hurried up the street and rushed *in* the store." We walk *in* a room when the walking is wholly within the apartment; we walk *into* a room when we enter it from some other room or from the outside.

### **Just going to**

"I was *just going to* write you a letter." Say "I was *just about to* write you a letter."

### **Kind of**

"James swallowed the dose, and now feels *kind of* sick." Use *slightly* or *somewhat*, or some other modifier, instead of *kind of*.

### **Knowing**

Do not use *knowing* for *skilful* or *intelligent*. "He is a *knowing* artist." "See him prick up his ears; he is a *knowing* cur."

### **Clever, Smart**

In England the word *clever* is applied to one who is bright, intelligent, ready, apt; in the United States it is often misapplied to one who is good-natured, kind, or accommodating.

"Do you believe in corporal punishment for stupid school-children?"

"Yes; a spanking always makes them *smart*."

To express cleverness, brightness, intelligence, aptness, the adjectives *clever*, *bright*, *intelligent*, *apt*, are better than the word *smart*.

### **Posted, Informed**

"He is well *posted* on all matters relating to cattle-breeding." Say *informed*.

### **Perspire, Sweat**

While all mankind belongs to the animal kingdom, and no person can feel offended at being called an animal, yet society observes certain distinctions in speaking of men and of beasts. *To sweat* and *to feed* are expressions that apply to the latter; *to perspire* and *to eat* to the former.

### **Empty**

The Mississippi river *flows*, or *discharges its water* into the Gulf of Mexico, but it can not *empty* so long as any water remains in the river.

### **Enjoyed poor health**

"Gold that buys health can never be ill spent,  
Nor hours laid out in harmless merriment."

The negative form of expression, "I have not *enjoyed* good health," is not only correct, but is, at the same time, a polite way of modestly stating a fact. To say "I have *enjoyed* poor health for the past year" is to express a kind of enjoyment not generally appreciated. It is like being *agreeably disappointed*.

### **Aberration of intellect**

"He is afflicted with a slight aberration of intellect." Simplicity would suggest, "He is slightly insane."

### **Above, Foregoing**

"Let me call your attention to the *above* passage." The highest authority does not sanction the use of *above* as an adjective. Say "the *foregoing* passage."

### **Allowed, Said**

"He *allowed* this was the best speech he had heard." This is a provincialism that should be avoided. Use *said*, or *declared*, or *admitted*, according to the meaning.

### **Alternation**

This word is sometimes used in the sense of an unbroken series. It properly signifies a reciprocal succession, as "The alternation of summer and winter produces an ever-changing scene."

### **Alternative**

Etymologically and by general use, this word refers to a choice between two; as, "If this demand is refused the *alternative* is war." But Gladstone is quoted as saying, "My decided preference is for the fourth and last of these *alternatives*."

### **Anniversary**

From *annus*, a year, means recurring every year. *Centennial* means once in a hundred years. What then does *centennial anniversary* mean? Use *centenary*.

### **Learn, Teach**

"I taught him grammar," not "I learned him grammar." "He taught us history."

### **Lease, Let, Rent, Hire**

We may *lease* to or from. "I *leased* the farm to my neighbor." "I *leased* this house from Brown." We *let* to another; as, "I *let* my house to my cousin." We may *rent* to or from another. We may *hire* from another," as, "I hired a servant;" "he hired a boat." With *out* and reflexively we may hire to another; as, "I hired out my horses;" "he hired himself to the miller."

### **Like, As**

Avoid the use of *like* in the sense of *as*. "He thinks just *as* (not *like*) his father does." That Anthony Trollope, Hugh Conway and other writers are chargeable with this offence does not justify the use of *like* for *as*, but rather proves the need of constant vigilance in order to avoid such errors.

### **Lit, Lighted, Alighted**

"He *lighted* the candle." "The crow *alighted* on the top of the tree." Avoid the use of *lit* in such cases, and also that slang form, as, "I *lit on* a beautiful passage in Browning," in the sense of *met with*.

## Lend, Loan

"Will you *lend* me your book," is better than "Will you *loan* me your book."

## Near, Nearly

"James is not *near* so good a scholar as his brother is." Use *nearly*.

## Nasty, Nice

*Nasty* is a strong adjective, and should be used only in reference to what is offensively filthy, foul, or defiled. Such expressions as a *nasty* day, a *nasty* rain, mark a loose and careless use of the word.

The word *nice* once meant *foolish, ignorant, weak, effeminate*. It has now come to mean *exact, fine, finished, exciting admiration on account of skill or exactness*; as *nice* proportions, *nice* workmanship, a *nice* distinction in philosophy. It is loosely and colloquially used in application to what is pleasing, agreeable, delightful, good.

A bright young lady was once asked, "Don't you think *nice* is a *nasty* word?" She replied, "And do you think *nasty* is a *nice* word." The subject was abruptly changed.

## Nicely

"How do you feel this morning?" "*Nicely*, thank you." The foregoing use of the word is as incorrect as it is common. Use *very well* instead.

## No good, No use

"How does that new machine work?" "It's *no good*." "Shall I try again?" "No; it's *no use*." The answers should have been, "*It is of no good, it is of no use*."

## O, Oh

While good usage is far from uniform, many excellent authors employ *O* only in cases of direct address and *oh* when strong and sudden emotion is to be expressed. *O* is always written with a capital letter, and should be followed by the name of the person or thing addressed, and the exclamation or interrogation point placed at the end of the sentence; as, "O Death, where is thy sting? O Grave, where is thy victory?" "O the cold and cruel winter!"

*Oh* in the body of a sentence may begin with a small letter, and is immediately followed by the exclamation point; as, "Oh! how terrible was his fate!" "The sad intelligence was gently given, but oh! the shock was almost unbearable."

## Observe, Say

"He *observed* that the orphan pines while the oppressor feeds." To *observe* is to notice carefully, to attend closely to what one sees. In the above sentence *said* or *remarked* should be used instead of *observed*.

## Of any, Of all

"This is the largest tree *of any* I have seen." The meaning clearly is, that of all the trees I have seen this is the largest. Hence, *of any* should be changed to *of all*.

## Older, Elder

*Elder* and *eldest* are terms applied chiefly to persons, generally in speaking of members of the same family, while *older* and *oldest* are applied to persons of different families, and also to things.

"His *elder* brother died yesterday." "His *eldest* sister has gone to Italy on her wedding trip." "Our *oldest* neighbor was born in 1825." "This oak is *older* than that pine." The foregoing sentences illustrate the best usage as applied to the comparatives *older* and *elder* and the

superlatives *oldest* and *eldest*.

When the direct comparison is made the word *older* is used, followed by the conjunction *than*; as, "My father is *older than* my mother." But when the comparison is assumed the word *elder* should be employed; as, "My father is the *elder* of my parents."

### **Only**

Perhaps no other word in the language is so often misplaced as the word *only*. The only general rule is to place it as near as possible to the word which it modifies. "He *only* lent me a dollar" means that he did not make me a present of the dollar, but expects me to return it. "He lent me *only* a dollar" means that the sum lent was neither greater nor less than one dollar. The former expression is often used when the latter should be.

"*Only* the man walked to the post-office to-day." The woman did not walk with him.

"The man *only* walked to the post-office to-day." He did not ride or drive.

"The man walked *only* to the post-office to-day." He did not go so far as the store.

"The man walked to the post-office *only* to-day." Yesterday he rode and the day before he drove. Today is the *only* day that he walked.

George Eliot, in *Middlemarch*, says: "I *only* know two gentlemen who sing at all well," and in another place, "I have *only* seen her once before." The word *only* should be placed before two in the first sentence, and before *once* in the second.

### **Onto**

There is a growing tendency to write the words *on* and *to* as one word. "Although nearly drowned he yet had strength enough to climb *onto* the rock." The use of *upon* or *on* is generally better. When neither of these can be used write *on* and *to* as separate words.

### **Outstart**

This word is sometimes used when *outset* should be employed.

### **Over and Above**

"He earned twenty dollars *over and above* his expenses." Use *more than* or *above*.

### **Party, Person**

"Is she the *party* of whom you spoke?" "No; she is the *person*."

One man may be a party to a contract or agreement. Several men may form a party. When no contract is implied, one man or woman must be spoken of as a *person*, not as a *party*.

### **Patron, Customer**

Unless there is a sense of obligation or condescension, use the term *customer* and not *patron*. In like manner, use *custom* instead of *patronage*.

### **Per**

*Per* is a Latin preposition and should be used only with Latin nouns. We should say *per annum*, but not *per year*; *per diem*, and not *per day*; *per capita*, and not *per head*. "He received a thousand dollars *a year* is shorter and better than "he received a thousand dollars *per year*."

### **Perchance, Peradventure**

These are poetic and archaic forms that should be avoided in ordinary prose.

## Performers

"The entertainment consisted of reading, recitations, and singing, and the *performers* acquitted themselves well." Readers, reciters, and singers are not *performers*. The term is applied to the stage, and to those who play on musical instruments. Even in the latter application, "he *plays* well on the piano," is better than "he *performs* well on the piano."

## Period, Point

Do not use *period* for a *point* of time. *Period* implies extended time.

## Nothing like

"James is *nothing like* so successful as his brother" illustrates a colloquialism that should be avoided. Use *not nearly so*, etc.

## Notorious, Noted

"He was elected to Congress, then Governor, and we now think of sending him to the United States Senate. He is becoming quite *notorious*." The word *notorious* implies some bad or doubtful quality or characteristic, and must not be used in the sense of *noted* or *famous*.

## Nowhere near so

"He trapped *nowhere near* so many rabbits as his cousin." This vulgarism should be avoided. Use *not nearly*.

## Plead

The past tense of *read* is *read*, but the past tense of *plead* is *pleaded*, not *plead*. "The prisoner *pleaded* for mercy."

## Plenty, Plentiful

"Money is *plenty* this summer." *Plenty* is a noun and should not be used as an adjective. Therefore "money is *plentiful* this summer." Shakespeare says, "If reasons were as *plenty* as blackberries," etc., but words have settled into more definite grooves since Shakespeare's time. "This house is *plenty* large enough." Neither is *plenty* an adverb. Say, "This house is quite large enough," or, simply, *large enough*.

## About, around

"She was pleased with the conversation *about* her." Use "*around* her."

"She was pained by the conversation *about* her." Use "*concerning* her."

## Overlook, Oversee

This word means to look down upon from a place that is over or above; as, "From the top of the Washington monument you can readily *overlook* the city." But it also means to look over and beyond an object in order to see a second object, thus missing the view of the first object; hence, to refrain from bestowing notice upon, to neglect. The confounding of these two ideas begets ambiguity, as "Brown's business was *to overlook* the workmen in the shop." His business was *to oversee* or *superintend* them, and not to *neglect* or *overlook* them.

## Revolting

To *revolt* is to *rebel*, to *renounce allegiance*, but the participial form *revolting* also means *repugnant*, *loathsome*. In the sentence, "A band of *revolting* Huns has just passed down the street," we should be in doubt whether the speaker referred to their acts against the government or to their appearance. The use of the word *rebellious* in the former sense, and of *disagreeable* or *disgusting*, or the stronger adjectives given above, for the latter meaning, would make the sentence clear.

### Unexampled

Such adjectives as *unexampled*, *unparalleled*, *unprecedented*, do not admit of comparison, hence such expressions as *the most unexampled bravery*, *the most unparalleled heroism*, etc., should be avoided.

### Utter

This verb should be distinguished from *express* or *say*. *Utter* carries with it the idea of articulate expression, except in the sense of *uttering* false coins or forged notes.

As an adjective it is defined by *complete*, *perfect*, *absolute*, etc., but it can be applied only to what is unpleasant or unfavorable. "I enjoyed *utter* happiness" would be an absurd expression, but "I was doomed to *utter* misery" illustrates a proper use of the word.

### Valuable, Valued

These words are not synonymous; *valuable* means precious, costly, having value; *valued* refers to our estimation of the worth. "He is one of our most *valued* contributors," not *valuable*, unless you are thinking of the value of his contributions and the smallness of the compensation.

### Very pleased

A few participles used as adjectives may be directly modified by *too* or *very*; as, "I was *very* tired," "He was *too* fatigued to go farther."

We sometimes hear the expression, "I was *very* pleased," but the critics insist upon "I was *very* much pleased," or "greatly pleased," or "very greatly pleased."

### Vicinity

Often too high-sounding a word for the thought; *neighborhood* is less pretentious.

### The old man

The use of such words as *dad*, *daddy*, *mam*, *mammy*, *the old man*, *the old woman*, when applied to parents, not only indicates a lack of refinement, but shows positive disrespect. The words *pap*, *pappy*, *governor*, etc., are also objectionable. After the first lisplings of childhood the words *papa* and *mamma*, properly accented, should be insisted upon by parents, and at the age of twelve or fifteen the words *father* and *mother* should be substituted and ever after used, as showing a proper respect on the part of children.

### Great big

"He gave me a *great big* apple." This is a colloquialism that should be avoided. Use *large*.

### Argue, Augur

"The hollow whistling of the wind among the trees *argues* an approaching storm." Use *augurs*.

### Barbaric, Barbarous

*Barbaric* refers to a people; *barbarous* to their low state of life and their habits of cruelty.

### Cut in half

A colloquialism in very frequent use. "I will *cut* this melon *in half* and share it with you." Say, *cut in two*, or *cut in halves*, or *cut in two parts*.

### Hearty meal



"He ate a hearty meal before starting on his journey." *Hearty* applies to the eater rather than to the meal. "He ate heartily," etc.

### Some better

"John has been *right sick*, but is now *some* better." *Somewhat*, *rather*, or *slightly* may take the place of *some*. The sentence may be otherwise improved. "John has been *quite ill*, but is now *somewhat* better."

### Through, Finished

Unless you have fallen through a trap door and finished your career, do not say, "I am through," when you mean "I have finished." The school-boy says, "I *am through with* that lesson," when he should say, "I *have finished* that lesson." The farmer asks the man in his employ, "Are you *through with* that field?" when he should have asked, "Have you *finished* ploughing that field?" You ask your friend, "Are you *through, with Trilby?*" when you should ask, "Have you *finished* reading *Trilby*."

### Winterish

Do not say *summerish* and *winterish*, but *summery*, or *summerlike*, and *wintry*.

### Wish

The word *hope* should be employed instead of *wish* in such cases as, "I *wish* you may succeed in your undertaking."

### Right

This little word has many meanings and is put to many uses. In the following senses it should be avoided:

"Stand *right* here." In most instances the briefer expression, "Stand here," is sufficient. If it is necessary to locate the place more definitely or to emphasize the position, "Stand just here," or "Stand on this very spot," may be better.

"The train came to a standstill *right* here." Better, "The train stopped *just* here."

"Do it *right away*." This is a colloquialism that should be avoided. *Immediately*, *instantly*, *at once*, *without delay*, are expressions that may safely be substituted for *right away*.

"I heard of your misfortune, and came to you *right away*." "John, post this letter for me *right off*." *Directly* or *immediately*, in the place of *right away* and *right off*, is better English.

"James is *right sick*, and the doctor comes to see him *right* often." The use of *right* as an intensive with adjectives and adverbs is very common in many quarters. *Quite ill* or *very ill* is better than *right sick*, and *often* or *frequently* is better than *right often*.

"We have a *right* good crop of wheat this year." Use *very* instead of *right*.

"You have as good a *right* to be punished as I have." The person addressed would gladly relinquish his *right*. "You *merit* punishment as well as I," or "You *deserve* to be punished," etc.

### Shall, Will, Should, Would

Few persons can claim to be entirely free from slips of speech in the use of these auxiliaries. Simply to express a future action or event, *shall* is used with the first person and *will* with the second and third; as,

I shall read,	We shall read,
You will read,	You will read,
He will read,	They will read.

But when I desire to show determination on my part to do a certain thing, or when I exercise my authority over another, or express promise, command, or threat, *will* is used in the first person and *shall* in the second and third; as,

I will read,  
You shall read,  
He shall read,

We will read,  
You shall read,  
They shall read.

*Shall* primarily implies obligation; *will* implies intention or purpose. *Will* and *would* should be used whenever the subject names the one whose will controls the action; *shall* and *should* must be employed whenever the one named by the subject is under the control of another.

The difference between *should* and *would* is, in general, about the same as that between *shall* and *will*.

The foregoing suggestions cover the ordinary uses of these auxiliaries, but there are some special cases deserving attention.

*Will*, in the first person, expresses assent or promise, as well as determination; as,

"I will read this poem for you since you have requested it."

"I will meet you to-morrow at the time appointed."

*Will*, in the second person, may express a command; as,

"You will take the places assigned you."

"You will report immediately at my office."

*Will* is sometimes employed to express a general fact, without conveying the idea of futurity; as, "Accidents will happen." "Differences will arise."

*Will* is sometimes incorrectly used instead of *shall*; as, "*Will* I go?" for "*Shall* I go?" This fault is common in Scotland, and prevails to some extent in this country.

*Will* is also used where *may* would be more appropriate; as, "Be that as it *will*."

### Shall you? Will you?

The distinction between *shall* and *will* in the interrogative forms of the second person are not very clearly defined. Many writers and speakers use them interchangeably. The answer should have the same auxiliary as the question.

"Shall you go to town to-morrow?" "I *shall*."

"Will you attend to this matter promptly?" "I *will*."

### Should, Would, Ought

*Should* is often used in the sense of *ought*; as, "Mary should remain at home to-day and wait upon her sick mother."

*Should* and *would* are employed to express a conditional assertion; as, "I *should* go to college, if I could secure the necessary means." "He *would* have gone fishing, if his father had been willing."

*Would* is often used to express a custom, a determination, or a wish; as, "He *would* sit all day and moan." "*Would* to God we had died in the land of Egypt." "He *would* go, and his parents could not prevent him."

### Talented

Certain authors and critics, including Coleridge, have objected strongly to the use of *talented*. One writer argues that since there is no such verb as *to talent*, the formation of such a participle as *talented* cannot be defended, and he further declares that no good writer is known to use it, Webster (*The International Dictionary*) states that, as a formative, *talented* is just as analogical and legitimate as *gifted*, *bigoted*, *moneyed*, *lauded*, *liliated*, *honeyed*, and numerous other adjectives having a participial form, but derived directly from nouns and not from verbs.

We must therefore conclude that the use of *talented* as an adjective is entirely legitimate.

### Climb down

The critics generally oppose the use of the expression *climb down*. When the verb is employed without its adverbial modifier, the upward direction is always understood. In figurative language, as "Black vapors climb aloft, and cloud the day," "The general climbed the heights of fame," the upward direction is also understood.

But in a specific sense *climb* is defined "to mount laboriously,

especially by the use of hands and feet." Here the manner seems to be as important as the direction. When the same manner must be employed in descending, as a tree, a mast, or a steep, rocky cliff, the general term *descend* fails to convey the meaning, and to use *slip, slide, drop, tumble, fall*, would be incorrect. We are then left to choose between the short and clear, but objectionable, expression *climb down* and some long and cumbersome equivalent.

### **Mighty**

Never use *mighty* in the sense of *very*, or *exceedingly*. It is not only inappropriate but inelegant.

### **Of, From**

"She had consumption and died *from* the disease." Say, "died *of* the disease."

### **On, Over, Upon**

"Mary called *upon* her friend." Say, "called *on* her friend." "The Senator prevailed *over* his friends to support his bill." Say, "prevailed *upon* his friends." "The candidate prevailed *over* his enemies."

### **Partake**

This word means *to take a part of, to share with* another. It is often incorrectly used for *ate*, as "He *partook* sparingly of the food."

### **Powerful sight**

This is a Westernism to be avoided. It is used indiscriminately for a *large number, a great quantity, a vast amount*, etc.

### **Apprehend, Comprehend**

To *apprehend* is to take into the mind; to *comprehend* is to understand fully what is already there. We may *apprehend* many truths which we do not *comprehend*.

### **Introduce, Present**

*Present* implies more formality than *introduce*. We introduce one friend to another. An envoy is *presented* to the King. Foreign ministers are *presented* to the President of the United States.

### **Same as**

"This is the *same* story as I read last week." Use *same that*.

### **Section**

"We raise finer horses in our *section*." This is an Americanism that should be avoided. Neighborhood, vicinity, region, part of the country or State, may be substituted for *section*.

### **Seldom or ever**

This incorrect expression is sometimes used instead of *seldom or never* or *seldom if ever*. "I have *seldom if ever* heard so eloquent an oration." "I have *seldom or never* seen the man."

### **Sewage, Sewerage**

These words have distinct meanings. *Sewage* refers to the contents of the sewer; *sewerage* to the system of sewers.

### **Sociable, Social**

"He is one of the most *sociable* men I have met. He is fond of society, and is very ready in conversation." *Sociable* means companionable; *social* applies to the relations of men in society; as *social* duties, *social* pleasures, *social* interests.

### **Specialty, Speciality**

These words are interchangeable, but the former is the better word.

### **Requirement, Requisition, Requisite**

While these words have something in common, each has a meaning peculiar to itself. *Requirement* means that which is required as an essential condition, or as something necessary; *requisition*, that which is required as of right, a demand or application made as by authority; *requisite*, that which is required by the nature of things, or by circumstances, that which cannot be dispensed with. "She understood the nature of the child and of its *requirements*." "The officer made a *requisition* for more troops." "This is as much a *requisite* as food and clothing."

### **Sick, Ill**

There is a growing tendency to discriminate between *sickness* and *illness*, limiting the words *sick* and *sickness* to some slight disturbance of the physical system, as nausea, and applying the words *ill* and *illness* to protracted disease and disordered health.

### **Scholar, Pupil**

Although these words are often used synonymously and with good authority, it would be better to limit the former to learned persons and to apply the latter to persons under instruction.

### **Commenced to write**

"I *commenced to write* at a very early age." After the verb *commence* the best writers use the verbal noun instead of the infinitive with *to*; as, "I *commenced writing* at a very early age."

### **Beside, Besides**

These words were formerly used interchangeably, but the best writers of to-day make a distinction. *Beside* means by *the side of*. *Besides* means *in addition to*. *Besides* is sometimes incorrectly used for *except*; as, "No trees will grow here *besides* the pine."

### **Bountiful, Plentiful**

*Bountiful* applies to the giver; *plentiful* to the things furnished. "The *bountiful* Giver of all good furnishes a *plentiful* supply of all things needful for our comfort and happiness." Do not say a *bountiful* repast, a *bountiful* harvest.

### **Attacked, Burst, Drowned**

The incorrect past tense forms *attackted*, *burstted*, *drownded*, are sometimes heard; as, "The cashier was *attackted* by three of the ruffians," "The cannon *burstted* and killed the gunners," "The fishermen were *drownded* off the bar." Use *attacked*, *burst*, *drowned*.

### **All**

This little word is used in a great many ways, some of which are quite colloquial, and in some cases provincial. When the grocer's clerk has taken your order he is prompted to say, "Is that *all*?" Or if he should say, "Is there anything else that you wish?" you are likely to reply, "No; that

is *all*." Whether used in the question or in the reply, the word *all* should be avoided, or else the expression should be expanded so as to make a clear sentence.

A friend calls to see you, and, finding you alone when he expected to meet others with you, he says, "Good morning; I see you are *all* alone." *All* is not a good equivalent for *quite* or *entirely*, either of which words would be better than *all*. In truth, the sentence is as clear and as strong and more concise without the use of a modifier. "I see you are *alone*."

### **Inaugurate**

*To inaugurate* means *to induct* into office or *to set in motion* with formality and serious ceremony. Pompous writers too often employ the word in referring to commonplace events. A new business is *established*. A new hall or library is *opened*. A new pastor is *installed*. A new order of procedure is *adopted*. In general, the word *begin* or *commence* would be more appropriate than *inaugurate*.

### **Came across, Met with**

"I *came across* the passage quite unexpectedly." Better, "I *chanced upon*," or "*happened upon*," or "*met with* the passage quite unexpectedly."

### **Expect**

Few words are more frequently incorrectly used than *expect*. "I *expect* you went to town yesterday," "I *expect* you will hear from me to-morrow," "I *expect* the train has arrived," represent some of the uses to which this word is often put. *Expect* refers wholly to the future, and should not refer to present or past events; as, "I *expect* you to write me from Liverpool." "John *expects* to see his father to-morrow." Among the expressions that can most readily and appropriately be substituted for *expect* are *suspect*, *suppose*, *think*, *believe*, *presume*, *daresay*.

### **Over with**

"After the supper was *over with* the guests departed." Omit *with*.

### **Overflown**

"The lowlands along the river are *overflown*." Use *overflowed*. The perfect participle of *overflow* is *overflowed*, not *overflown*.

### **Good piece**

"I have come a *good piece* to see you." Say "I have come a *long distance* to see you."

### **Stand a chance**

"He does not stand any chance of an election." Say, "It is not probable that he will be elected."

### **No more than I could help**

"As I was not in sympathy with the cause, I gave *no more than I could help*." So accustomed are we to hearing this awkward, blundering expression that we readily understand the meaning it is intended to convey, and should be sorely puzzled to interpret the correct form. Let us analyze it. I gave five dollars. That much I could not help (giving). I gave no more. Hence, "I gave no more than I could not help." This last form appears to be correct. By changing the phraseology the sentence can be greatly improved. "I gave no more than I felt compelled to give." "I made my contribution as small as possible." "My gift was limited to the measure of my sense of obligation."

### **Above, More than, Preceding**

"It is *above* a week since I heard from my brother." We may say "*above* the earth," "*above* the housetops," but in the preceding sentence it is better to say, "It is *more than* a week since I heard from my brother."

"In the *above* paragraph he quotes from Horace." Say, "In the *preceding* or *foregoing* paragraph," etc. The awkwardness of the use of the word *above* becomes very apparent when the line in which it occurs is found at the top of a page, and the passage to which reference is made appears at the bottom of the previous page.

### **Climax**

The Greek word *climax* means literally *a ladder*, and implies *ascent*, *upward movement*. The best authors use it only in this sense, and not to denote the highest point.

### **Factor**

This word, from the Latin *factor*, a doer, an agent, signifies *working*, *doing*, *effecting*. Its frequent use in the sense of *source* or *part* should be avoided.

"All are but *factors* of one stupendous whole,  
Whose body Nature is, and God the soul."

Pope employs the better word *parts*.

### **Hung, Hanged**

Pictures, signs, bells, and other inanimate objects are *hung*; men are *hanged*. While some writers ignore this distinction, the best authorities observe it.

### **Healthy, Healthful**

A lady wrote to a paper asking, "Are plants in a sleeping-room *unhealthy*?" The answer came, "Not necessarily; we have seen some very *healthy* plants growing in sleeping-rooms."

Persons are *healthy* or *unhealthy*. A plant or tree is *healthy* or *unhealthy* according as it possesses vigor. Food, surroundings and conditions are *healthful* or *unhealthful* according as they promote or destroy health.

### **Idea, Opinion**

"Many persons think that the interior of the earth is a mass of fire; what is your *idea*?" Say, "What is your *opinion*?"

### **Alone, Only**

"An *only* child" is one that has neither brother nor sister. "A child *alone*" is one that is left to itself. "Virtue *alone* makes us happy" means that virtue unaccompanied by any other advantages is sufficient to make us happy. "Virtue *only* makes us happy" means that nothing else can do it.

### **Grow, Raise, Rear**

"We *grow* wheat, corn, oats, and potatoes on our farm." "We *raise* wheat," etc., would be better. With the same propriety we might use *sleep* for *lodge*, and *eat* for *feed*, or supply with food; as, "We can *eat* and *sleep* fifty persons at one time."

The word *raise* is often incorrectly used in the sense of *rear*; as, "She *raised* a family of nine children." It is sometimes employed in the sense of *increase*, as, "The landlord *raised* my rent." *Increased* would be better.

### **Has went**

"He goes to school," "He went to school yesterday," "He has gone to the West." Avoid such ungrammatical forms as "He *has went*," "I *have*

saw.”

### **Badly, Greatly**

*Badly* is often incorrectly used for *greatly* or *very much*, as, “I need it *badly*,” “He was *badly* hurt.”

“That fence wants painting *badly*, I think I’ll do it myself,” said the economical husband.

“Yes,” said his wife, “you had better do it yourself if you think it wants to be done *badly*.”

### **At you**

“If you don’t stop teasing me I will do something *at* you,” meaning “I will punish you.” That form of expression is very common in some localities, and it is even more inelegant than common. The use of the preposition *to* instead of *at* would be a slight improvement, but the sentence should be entirely recast.

### **Haply, Happily**

In the reading of the Scriptures the word *happily* is sometimes used where the archaic word *haply* should be employed. In like manner the word *thoroughly* is substituted for the old form *throughly*. Both words should be pronounced as they are spelled.

### **Thanks**

To say “I thank you” requires but little more effort than to say “*Thanks*,” and it will be received as a more sincere token of thankfulness.

### **Got to**

This inelegant expression is often employed where *must* would serve the purpose better. “This work *has got to be* done.” Say, “Must be done.”

### **Hangs on**

“The cold weather *hangs on*.” Better, “The cold weather continues.”

### **Under the Weather**

“Are you well?” “No; I have been quite *under the weather*.” Substitute *sick* or *ill*, for the colloquial expression *under the weather*.

### **Again, Against**

*Again* is often erroneously used for *against*; as, “He leaned *again* the tree for support.” Say, “He leaned *against* the tree for support.”

### **Could, Can, Will**

*Could* is often incorrectly employed where *can* or *will* would be more appropriate.

“*Could* you lend me a dollar this morning?” If the thought of the inquirer is, “Are you willing to lend,” etc., he should have used *will* instead of *could*; but if his thought was, “Are you able to lend,” or “Do you have a dollar to spare this morning,” he should have used *can*.

### **Bravery, Courage**

*Bravery* is inborn; *courage* is the result of reason and determination. The *brave* are often reckless; the *courageous* are always cautious.

### **Hate**

Avoid the use of *hate* for *dislike*, and all other intensive words when

the thought is more correctly expressed by a milder word.

### **Pretty, Very**

*Pretty* is often incorrectly used in the sense of *very* or *moderately*, as "He was *pretty* badly hurt," "He is a *pretty* good scholar," "She is *pretty* wealthy," "Thomas is *pretty* ugly." So common is this provincialism in some localities that the incongruity of such an expression as the last would pass undiscovered.

### **Lot, Number**

The use of *lot* for *number* or *many* is a colloquialism that should be avoided. "He collected a *lot* (*large number*) of books on the subject." "A *lot* of policemen were gathered there" "I ate *lots of* oranges while I was in Florida."

### **Lead a dance**

"He *led* his companion a *fine dance*." This expression, as generally used, is ironical, and implies that the leader conducts those who are led through experiences unfamiliar to them and usually to their disadvantage. To lead astray, to deceive, to corrupt the morals of, may be substituted for the foregoing inelegant expression.

### **Try and**

"Have you been to the country this summer?" "No; but I will *try and go* next week." The second speaker intends to convey the idea that it is his purpose to go if nothing occurs to prevent, but his going is still a matter of uncertainty. His statement, however, when properly interpreted means that he not only will try, but that he positively will go.

"Try *and* finish that work to-day." Here the purpose is not to command that the work shall be finished, but that the trial shall be made. As the sentence stands two distinct commands are given, first, that the trial shall be made, and, second, that the work must be completed. The sentence should read, "Try to finish that work to-day."

Use *to* instead of *and* in such expressions as "Try *and* make it convenient to come," "Try *and* do your work properly," "Try *and* think of your lessons," "Try *and* go *and* see our sick neighbor."



## CHAPTER III

### Contractions

Whatever may be said against employing contractions in dignified discourse, their use in colloquial speech is too firmly established to justify our censure. But, in their use, as, indeed, in the use of all words, proper discrimination must be shown.

Just why *haven't*, *hasn't*, *doesn't*, *isn't*, *wasn't*, are regarded as being in good repute, and *ain't*, *weren't*, *mightn't*, *oughtn't*, are regarded with less favor, and why *shalln't*, *willn't* are absolutely excluded, it would be difficult to explain.

*Use determines the law of language*, whether for single words, grammatical forms, or grammatical constructions. Wherever a people, by common consent, employ a particular word to mean a certain thing, that word becomes an inherent part of the language of that people, whether it has any basis in etymology or not. We must not wrest this law to our own convenience, however, by assuming that such words and phrases as are introduced and employed by the illiterate, or even by the educated, within a circumscribed territory, are, therefore, to be regarded as reputable words. The sanction of all classes, the educated as well as the uneducated, throughout the entire country in which the language is spoken, is necessary and preliminary to the proper introduction of a new word into the language.

#### Ain't

This word is a contraction of *am not* or *are not*, and can, therefore, be used only with the singular pronouns *I* and *you*, and with the plural pronouns *we*, *you*, and *they*, and with nouns in the plural.

I *am not* pleased. I *ain't* pleased.

You *are not* kind. You *ain't* kind.

They *are not* gentlemen. They *ain't* gentlemen.

These sentences will serve to illustrate the proper use of *ain't*, if it is ever proper to use such an inelegant word as that. "James *ain't* a good student," "Mary *ain't* a skillful musician," or "This orange *ain't* sweet," are expressions frequently heard, yet those who use them would be shocked to hear the same expressions with the proper equivalent *am not* or *are not* substituted for the misleading *ain't*.

The expression *ain't* is compounded of the verb *am* or *are* and the adverb *not*, and by the contraction the three vocal impulses *I-am-not*, or *you-are-not*, or *they-are-not*, are reduced to two. By compounding the pronoun with the verb and preserving the full adverb, as in "*I'm not*," "*You're not*," "*They're not*," we also reduce the three vocal impulses to two, thus securing as short a contraction in sound and one that is as fully adapted to colloquial speech, and that is, at the same time, in much better taste.

The old form for *ain't* was *an't*, but this has now become obsolete. It will be a blessing to the English-speaking people when the descendant shall sleep with his father.

*Are not* is sometimes contracted into *aren't*, but this form has not found much favor.

#### Can't and Couldn't

As *cannot* and *could not* may be used with pronouns of the first, second, or third person, in either number, and with nouns in both numbers, no error is likely to follow the use of their contracted forms.

Why *cannot* is properly written as one word, and *could not* requires two, is not founded upon any principle of philosophy. The concurrent sanction of all classes in all parts of the English-speaking world establishes it as law.

Observe that the *a* in the verb *can't* is broader in sound than the *short a* in the noun *cant*.

#### Don't and Didn't

*Don't* is a contraction of *do not*. It is in very general use and in good repute. It may be employed wherever the expanded expression *do not*

could be applied, and only there.

"One swallow *don't* make a spring" is equivalent to saying, "One swallow *do not* make a spring." We may say "*I don't,*" "*You don't,*" "*We don't,*" "*They don't,*" "*The men (or birds, or trees) don't,*" but we must use *doesn't* with *he,* or *she,* or *it,* or *the man, the grove, the cloud,* etc.

Unlike the verb *do,* its past tense form *did* undergoes no change in conjugation, hence the contraction *didn't* is also uniform.

### **Haven't, Hasn't, and Hadn't**

The verb *have,* like the verb *do,* has a distinct form for the third person singular. The same change affects the contraction. I *haven't,* you *haven't,* he *hasn't.* The construction *hadn't* undergoes no change.

### **Haint, Taint**

*Haint* is used indiscriminately for *haven't* and *hasn't.* *Taint* is used for *tisn't.* Their use is indicative of an entire lack of culture.

### **Isn't**

No one need hesitate to use this word. It is smooth in utterance and contributes much to the freedom and ease of social intercourse. Its equivalent is too stately for colloquial forms of speech, and is often suggestive of pedantry. Compare "*Isn't* he an eloquent speaker?" "*Isn't* this a beautiful flower?" with "*Is not* he an eloquent speaker?" "*Is* this *not* a beautiful flower?"

### **Wasn't**

Although not so elegant as the present tense form *isn't,* yet the contraction *wasn't* is in excellent repute. It is properly used only in the first and third persons singular. No one who makes any pretension to culture would be guilty of saying "You *was* my neighbor, but you *wasn't* my friend," "We *was* engaged in trade, and they *wasn't* of any use to us." Say we *were* or *were not,* but never *wasn't* or *wa'nt.*

### **Weren't**

The forms *aren't,* and *weren't* do not have the sanction of the best speakers and writers, and should be used sparingly, if at all.

### **Shouldn't and Wouldn't**

These are frequently used in speech, but are not so common in writing.

### **Mustn't, Mayn't, Mightn't, and Oughtn't**

*Mustn't* may be used in light conversation, but not in writing. The others should be avoided in speech and writing.

### **I'm, You're, He's, She's, It's, We're, They're**

The contractions formed by compounding the pronoun with the verb are very common, and tend to preserve conversation from becoming stiff and formal. Nouns in the singular are sometimes compounded in like manner; as, "John's going by the early train," "Mary's caught a bird." Not many verbs beside *is* and *has* are thus compounded, and the practice should be discouraged.

### **Mayst, Mightst**

Although *mayst, canst, mightst, couldst, wouldst,* and *shouldst* are contracted forms, the apostrophe is not employed to indicate the contraction.

### **Daren't, Dursent**

*Dare not* is sometimes contracted to *daren't* and *durst not* to *dursent*, but the practice should not be encouraged.

### **Let's**

While verbs are often contracted when compounded with pronouns, as *it's*, *he's*, *I'm*, *you're*, etc., the pronoun must not be contracted to form a combination with the verb. It may be a poor rule, but it will not work both ways. *Let's* should therefore be *let us*.

## CHAPTER IV

### Possessive Case

Some time ago a shoe merchant called upon the writer to know how to arrange the points in the wording of a new sign that he was preparing to place over his door. He made a specialty of shoes for men and boys. He presented a paper containing the lines:

Men's and Boy's Shoes.  
Mens' and Boys' Shoes.

He was politely informed that both were incorrect; that the two words form their plurals differently, and that the possessive case is, therefore, formed in a different manner. The plural of *man* is *men*; the plural of *boy* is *boys*. The possessive of *man* is *man's*; of *men* is *men's*. The possessive of *boy* is *boy's*; of *boys* is *boys'*. In the latter case we are obliged to place the apostrophe after the *s* in order to distinguish the possessive plural from the possessive singular. All nouns that form their plurals by adding *s* to the singular, form their possessive case as the word *boy* does. The sign should therefore read:

Men's and Boys' Shoes.

#### Singular Nouns

All nouns in the singular form their possessive case by adding the apostrophe and the letter *s*; as, child's, girl's, woman's, bird's, brother's, sister's, judge's, sailor's.

When the noun ends in *s*, *sh*, *ch*, *ce*, *se*, or *x*, the additional *s* makes another syllable in pronouncing the word; as, James's, Charles's, witness's, duchess's, countess's, Rush's, March's, prince's, horse's, fox's. In poetry the terminal *s* is sometimes omitted for the sake of the meter.

While writers differ, the tendency in modern usage is toward the additional *s* in such expressions as *Mrs. Hemans's Poems*, *Junius's Letters*, *Knowles's "Virginius," Knox's Sermons*, *Brooks's Arithmetics*, *Rogers's Essays*.

By long-established usage such expressions as *for conscience's sake*, *for righteousness's sake*, *for goodness's sake*, *for Jesus's sake*, have become idioms. Some authorities justify the omission of the possessive *s* when the next word begins with *s*, as in *Archimedes's screw*, *Achilles's sword*.

#### Plural Nouns

Most nouns form their plurals by adding *s* or *es* to the singular. These plurals form their possessive by adding the apostrophe; as, horses', countesses', foxes', churches', princes'. Nouns whose plurals are formed otherwise than by adding *s* or *es*, form their possessive case by adding the apostrophe and *s*, just as nouns in the singular do; as, men's, women's, children's, seraphim's.

#### Pronouns

Sometimes the mistake is made of using the apostrophe with the possessive personal pronouns; as, her's, our's, it's. The personal and relative pronouns do not require the apostrophe, but the indefinite pronouns *one* and *other* form their possessives in the same manner as nouns; as, "*each other's eyes*," "*a hundred others' woes*."

#### Double Possessives

"John and Mary's sled," means one sled belonging jointly to John and Mary. "John's and Mary's sleds" means that one sled belongs to John, the other to Mary.

"Men, women, and children's shoes for sale here." When several possessives connected by *and* refer to the same noun, the sign of the possessive is applied to the last one only.

When a disjunctive word or words are used, the sign must be annexed to each word; as, "These are Charles's or James's books."

## Possessive of Nouns in Apposition

When two nouns are in apposition, or constitute a title, the possessive sign is affixed to the last, as "For David my servant's sake," "Give me here John the Baptist's head in a charger," "The Prince of Wales's yacht," "Frederick the Great's kindness."

### After "of"

By a peculiarity of idiom the possessive sign is used with a noun in the objective; as, "This is a story *of Lincoln's*," "That is a letter *of the President's*," "A patient *of Dr. Butler's*," "A pupil *of Professor Ludlam's*."

In ordinary prose the custom of the best writers is to limit the use of the possessive chiefly to persons and personified objects; to time expressions, as, *an hour's delay*, *a moment's thought*; and to such idioms as *for brevity's sake*.

Avoid such expressions as, "America's champion baseball player," "Chicago's best five-cent cigar," "Lake Michigan's swiftest steamer."

### Somebody else's

The question whether we should say "This is somebody's else pencil," or "This is somebody else's pencil," has been warmly argued by the grammarians, the newspapers, and the schools. If some leading journal or magazine were to write somebody else as one word, others would, doubtless, follow, and the question of the possessive would settle itself. The word *notwithstanding* is composed of three separate words, which are no more closely united in thought than are the three words *some*, *body*, and *else*. Two of the latter are already united, and the close mental union of the third with the first and second would justify the innovation.

But the words are at present disunited. A majority of the best writers still conform to the old custom of placing the possessive with *else*.

"People were so ridiculous with their illusions, carrying their fool's caps unawares, thinking their own lies opaque, while *everybody else's* were transparent."—*George Eliot*.

Some make a distinction by placing the possessive with *else* when the noun follows, and with *somebody* when the noun precedes; as, "This is *somebody else's* pencil," and "This pencil is *somebody's else*." This distinction is not generally followed.

# CHAPTER V

## Pronouns

The correct use of the pronouns, personal and relative, involves a degree of skill which many speakers and writers fail to possess. The choice of the appropriate pronoun, the agreement with its antecedent, the proper case form, are matters that require careful consideration.

### Case Forms

Following *am, are, is, was,* and other forms of the verb *to be*, the pronoun must be in the nominative case.

"Are you the person that called?" "Yes; I am *him*." The answer should have been, "I am *he*."

"I saw a man trespassing on my grounds, and I think you are *him*." Say, "You are *he*."

"It is only *me*; don't be afraid." "It is only *I*" is the correct form.

"It was *him* that struck you, not *me*." Change *him*, to *he*, and *me* to *I*.

"It might have been *him* that sent you the present." Use *he*, not *him*.

"It is *him whom* you said it was." The sentence should be, "It is *he who* you said it was."

"That was but a picture of him and not *him* himself." Say, "and not *he* himself."

### After Verbs and Prepositions

When a pronoun depends upon a verb or a preposition the pronoun must be in the objective case.

"Between you and *I*, that picture is very faulty." The pronouns *you* and *I* depend upon the preposition *between*. The pronoun *I* should therefore be in the objective case, and the sentence should be, "Between *you* and *me*, that picture is very faulty."

"The president of the meeting appointed *you* and *I* upon the committee." As both pronouns are objects of the transitive verb *appointed*, both should be in the objective case. *You* having the same form in the objective as in the nominative is, therefore, correct, but *I* should be changed to *me*.

"The teacher selected *he* and *I* to represent the class." The pronouns are the objects of the verb *selected*, and should be changed to *him* and *me*. The infinitive *to represent*, like other infinitives, can have no subject, and, therefore, does not control the case of the pronouns.

### Interrogatives

When a question is asked, the subject is usually placed after the verb, or between the auxiliary and the verb; as, "Did you go to town?" "Will he sail to-day?" "Has your uncle arrived?" "Hearest thou thy mother's call?"

The object or attribute of the verb, when a pronoun, is often used to introduce the sentence. "*Who* should I see coming toward me but my old friend?" *Who* should be *whom*, for it is the object, and not the subject, of the verb *should see*.

"*Whom* do you think that tall gentleman is?" *Whom* should be *who*, as it is the attribute of the verb *is*.

"*Who* do you take me for?" Being the object of the preposition *for*, *who* should be *whom*.

### After "To be"

"I knew it was *him*" is incorrect, because the word which forms the pronoun attribute of the verb *was* must be in the nominative case. But the infinitive of the neuter verb requires the objective case. Therefore we must say, "I knew it to be *him*," not "I knew it to be *he*." The latter faulty form is very frequently employed.

"*Who* did you suppose it to be?" Incorrect. Say, "*whom*."

"*Whom* did you suppose it was?" Incorrect. Say, "*who*."

### After the Imperative

The imperative mood requires the objective case after it. "Let you and I try it." It should be, "Let you and *me* try it."

"Let *he* who made thee answer that."—*Byron*. He should have said, "Let *him* who made thee answer that."

"Let *him* be *whom*, he may." *Him* is the objective after the imperative *let*, and is correct. *Whom* should be *who*, as pronoun attribute of the verb *may be*. "*Who* he may be, I cannot tell," is correct. "*Who* he may be, let him be," is also correct. By transposing, and by omitting *be*, we have "Let him be *who* he may."

"Let the sea roar, and the fullness thereof; the world, and *they* that dwell therein." When, as in this case, the verb is widely separated from its object, we need to give particular care to the case of the pronoun which constitutes the object. *They* should be *them*.

### Silent Predicate

"Who will go with us to the woods? *Me*." The complete answer would be, "Me will go with you to the woods," the faultiness of which is evident. The answer should be "*I*."

### After "Than" and "As"

The objective pronoun is often incorrectly used for the nominative after *than* or *as*.

"He can swim better *than me*." The complete sentence would be, "He can swim better than *I* can swim." The omission of the verb *can swim* affords no reason for changing *I* to *me*.

"He is no better than *me*." Say, "He is no better than *I*," meaning, *I am*.

"They are common people, such as you and *me*." Such people "as you and I are." The pronoun should be *I*, not *me*.

### Parenthetical Expressions

When a parenthetical expression comes between a pronoun in the nominative case and its verb, the objective is often incorrectly used instead of the nominative.

"She sang for the benefit of those *whom* she thought might be interested." The explanatory parenthesis "*she thought*" comes between the pronominal subject and its verb *might be interested*. Omit the explanatory clause and the case of the pronoun becomes clear. "She sang for the benefit of those *who* might be interested."

### Agreement with Antecedent

A pronoun must agree with its antecedent in *gender*, *person*, and *number*. The gender and person usually take care of themselves, but the number of pronouns is a serious obstacle to correct speech.

"One tells the quality of *their* minds when *they* try to talk well"—*George Eliot*, in *Middlemarch*. The pronouns *their* and *they* should be singular.

"Everybody has something to say which *they think* is worthy of being heard." *Everybody* refers to persons singly, and not collectively. *They think* should be *he thinks*, *he* being the proper pronoun to employ when the gender is not indicated.

"Every nation has laws and customs of *their* own." The use of the word *every* necessitates a pronoun in the singular, hence *their* should be *its*.

"Every one is accountable for *their* own acts." Use *his*.

"She studied his countenance like an inscription, and deciphered *each* rapt expression that crossed it, and stored *them* in her memory." Change *them* to *it*.

"Each of them, in *their* turn, received the reward to which *they were* entitled." This should be "Each of them in *his* turn received the reward to which *he was* entitled."

*No* and *not*, like *each* and *every*, when they qualify a plural antecedent, or one consisting of two or more nouns, require a pronoun in the singular.

"No policeman, no employee, no citizen dared to lift *their* hand" Say,

*his* hand.

### **Or, Nor**

When the antecedent consists of two or more nouns separated by *or*, *nor*, *as well as*, or any other disjunctive, the pronoun must be singular.

"Neither spelling nor parsing *receive* the attention *they* once received." Verb and pronoun should be singular, *receives* and *it*.

### **Collective Noun**

When a noun of multitude or collective noun is the antecedent, the pronoun, like the verb, must be plural or singular according to the sense intended to be conveyed.

### **Ambiguity**

Never leave the antecedent of your pronoun in doubt.

"John tried to see his father in the crowd, but could not, because *he* was so short." If the father was short, repeat the noun and omit the pronoun, as "John tried to see his father in the crowd but could not because his father was so short." If John was short, recast the sentence: "John, being short of stature, tried in vain to see his father in the crowd."

"He said to his friend that, if he did not feel better soon, he thought he had better go home." This sentence is susceptible of four interpretations. We shall omit the first part of the sentence in the last three interpretations, as it is the same in all. "He said to his friend: 'If I do not feel better soon, I think I had better go home.'" "If I do not feel better soon, I think you had better go home." "If you do not feel better soon, I think I had better go home." "If you do not feel better soon, I think you had better go home."

"The lad cannot leave his father; for, if he should leave *him*, *he* would die." To avoid ambiguity substitute *his father* for the italicised pronouns. The repetition is not pleasant, but it is the lesser of two evils.

### **Needless Pronouns**

Avoid all pronouns and other words that are not essential to the meaning.

"The father *he* died, the mother *she* soon followed *after*, and the children *they* were *all* taken *down* sick."

"Let every one turn from *his or her* evil ways." Unless there is special reason for emphasizing the feminine pronoun, avoid the awkward expression *his or her*. The pronoun *his* includes the other.

### **Mixed Pronouns**

Do not use two styles of the pronoun in the same Sentence. "Enter *thou* into the joy of *your* Lord." "Love *thyself* last, and others will love *you*."

### **Them, Those**

It should not be necessary to caution the reader against the use of *them* for *those*.

"Fetch me *them* books." "Did you see *them*, fat oxen?" "*Them's* good; I'll take another dish."

### **Which, Who**

"Those *which* say so are mistaken." *Who* is applied to persons; *which*, to the lower animals and to inanimate things.

"He has some friends *which* I know." *Whom*, the objective case form of the pronoun *who*, should here be used.

"The dog, *who* was called Rover, went mad." Use *which*.

### **What, That**



*That* is applied to persons, animals, and things. *What* is applied to things. The antecedent of *what* should not be expressed. *What* is both antecedent and relative.

"All *what* he saw he described." Say, "What he saw," or "All *that* he saw," etc.

### Uniform Relatives

When several relative clauses relate to the same antecedent, they should have the same relative pronoun.

"It was Joseph *that* was sold into Egypt, who became governor of the land, and *which* saved his father and brothers from famine." Change *that* and *which* to *who*.

### Choice of Relatives

Since *who* and *that* are both applied to persons, and *which* and *that* are both applied to animals and things, it often becomes a serious question which relative we shall employ. Much has been written upon the subject, but the critics still differ in theory and in practice. The following is probably as simple a statement of the general rule as can be found:

If the relative clause is of such a nature that it could be introduced by *and he*, *and she*, *and it*, *and they*, etc., the relative *who* (for persons) and *which* (for animals or things) should be used in preference to the relative *that*.

"Man *that* is born of a woman is of few days, and full of trouble." The language of the Bible and of Shakespeare must stand, although the forms of expression differ greatly from those employed at the present day. According to modern standards, *that* should be *who*.

"The earth is enveloped by an ocean of air *that* is a compound of oxygen and nitrogen!" Change *that* to *which*.

The relative *that* should be used in preference to *who* or *which*:

- (1) When the antecedent names both persons and things;
- (2) When it would prevent ambiguity;
- (3) After the words *same*, *very*, *all*;
- (4) After the interrogative pronoun *who*;
- (5) After adjectives expressing quality in the highest degree.

"The wisest men *who* ever lived made mistakes." Use *that*. See (5).

"He lived near a stagnant pool *which* was a nuisance." Use *that*. See (2).

"All *who* knew him loved him." Say *that*. See (3).

"Who *who* saw him did not pity him." See (4).

"He spake of the men and things *which* he had seen." See (1).

"These are my pupils *which* I have brought to see you." Use *whom*, as *which* is not applied to persons.

"This is the window *whose* panes were broken by the rude boys." Use "the panes of *which*." Because of its convenience, perhaps, the faulty *whose* is very largely used; as, "The eagle *whose* wings," "The house *whose* gables," "The ocean *whose* waves," "The vessel *whose* sails," "The play *whose* chief merit," "Music *whose* chief attraction," etc.

### Which and Who after "And"

*Which* and *who* cannot follow *and* unless there has been a preceding *which* or *who* in the same sentence and in the same construction.

"The more important rules, definitions and observations, *and which* are therefore the most proper to be committed to memory, are printed *with* a large type."—*Murray's Grammar*. In Moore's *Bad English* the sentence is corrected thus: "The rules, definitions, and observations *which* are the more important, *and which* are therefore the most proper to be committed to memory, are printed in larger type."

### Adverbs for Relative Pronouns

Adverbs are often employed where a preposition with a relative pronoun would better express the sense.

"There is no method known *how* his safety may be assured." Use *by which* instead of *how*.

"He wrote me a letter *where* he repeated his instructions." "Letter *in which* he repeated," etc.

"And curse the country *where* their fathers dwelt." "*In which* their fathers dwelt."

"This is a case *where* large interests are involved." The preposition and relative will better express the meaning; as, "This is a case *in which* large interests are involved."

### **Misplaced Relative**

The relative should be so placed as to prevent ambiguity, and as near as possible to its antecedent.

"Mr. Smith needs a surgeon, *who* has broken his arm." Say, "Mr. Smith, *who* has broken," etc.

"The figs were in small wooden boxes, *which* we ate." "The figs *which* we ate," etc.

"He needs no boots *that* cannot walk." "He *that* cannot walk," etc.

### **Omitted Relatives**

The relative pronoun is often omitted when it should be expressed.

"The next falsehood he told was the worst of all." Say, "The next falsehood *that* he told," etc.

"It is little we know of the divine perfections." Say, "Little *that* we know."

"Almost all the irregularities in the construction of any language have arisen from the ellipsis of some words which were originally inserted in the sentence and made it regular."—*Murray's Grammar*. The sentence should end with "*and which* made it regular."

### **The one, the other**

When *the one* and *the other* refer to things previously mentioned, *the one* applies to the first mentioned, and *the other* to the last mentioned.

"Homer was a genius, Virgil an artist: in *the one* we most admire the man; in *the other*, the work."

## CHAPTER VI

### Number

Many persons of moderate education regard nouns that do not end with *s* or *es* as singular. Even the gifted pen of Addison once slipped so far as to betray him into using the word *seraphim*, in the singular.

#### **Cherubim, Seraphim**

The words *cherub* and *seraph*, are singular. *Cherub*, as applied to a little child, takes the English plural, *cherubs*. As applied to an order of angels, it takes the Hebrew plural, *cherubim*. The singular, *seraph*, has an English plural, *seraphs*, as well as the Hebrew plural, *seraphim*. The double plurals, *cherubims* and *seraphims*, although found in the King James version of the Bible, are regarded as faulty in modern writing, and should be avoided.

#### **News**

Although plural in form, the word *news* is singular in meaning; as, "The *news* from Europe this morning is quite interesting."

#### **Acoustics**

Names of sciences ending in *ics*, are generally regarded as singular. "*Acoustics* is a very considerable branch of physics." Do not say, "The *acoustics* of this hall *are* good," but "The *acoustic properties* of this hall are good."

Dialectics, dynamics, economics, mathematics, ethics, politics, tactics, when used as substantives, require a verb in the singular.

#### **Analysis**

Many words like *analysis*, *crisis*, *ellipsis*, *emphasis*, *hypothesis*, *oasis*, *parenthesis*, *synopsis*, form their plurals by changing the termination *is* into *es*; as, *analyses*, *crises*, etc. The word *iris* takes the English plural *irises*; Latin plural is *irides*. *Chrysalis* has only the Latin plural, *chrysalides*; but *chrysalid*, which means the same as *chrysalis*, takes the English plural, *chrysalids*.

#### **Terminus**

*Terminus*, *radius*, *alumnus*, and some other words ending in *us*, form their plurals by changing the termination *us* into *i*; as *termini*, *radii*, etc.

Many words ending in *us* that formerly were written with only the Latin plural, are now given an English plural also; as, *focuses*, *foci*; *cactuses*, *cacti*; *sarcophaguses*, *sarcophagi*; *convolvuluses*, *convolvuli*; *funguses*, *fungi*; *nucleuses*, *nuclei*.

*Isthmus*, *prospectus*, *rebus*, take only the English plural.

*Apparatus* has no plural. Avoid *apparatuses*.

The plural of *genius*, as applied to a man of unusual vigor of mind, is *geniuses*. When applied to a good or bad spirit, the plural is *genii*.

#### **Formula**

*Formulas*, *larvas*, *stigmas*, are regular English plurals; *formulae*, *larvae*, and *stigmata* are the classical plurals. *Nebulae* and *alumnae* are the proper plurals, the latter being the feminine noun corresponding to the masculine plural *alumni*.

#### **Datum, Phenomenon**

*Datum*, *erratum*, *candelabrum*, and *memorandum* form their plurals by changing *um* to *a*; as, *data*, *errata*, etc. The last two also take the English plurals, *memorandums*, *candelabrum*s.

The plural of *phenomenon* and *criterion* are *phenomena*, *criteria*, although *criteria*s is sometimes employed.

The plural forms, *data*, *strata*, and *phenomena*, are so much more frequently used than their singular forms, *datum*, *stratum*, and *phenomenon*, that some writers have slipped into the habit of using the plurals with a singular meaning; as, "The *aurora borealis* is a very strange *phenomena*." "Our *data* is insufficient to establish a theory." "The *strata* is broken and irregular."

### Mussulmans

While most words ending in *man* become plural by changing this termination to *men*, as *gentlemen*, *noblemen*, *clergymen*, *statesmen*, the following simply add *s*: *dragomans*, *Mussulmans*, *Ottomans*, *talismans* "A dozen dragomans offered their services as guides and interpreters." "A band of Mussulmans cut off our retreat." "Those fierce Ottomans proved to be very revengeful." "He purchased five finely upholstered ottomans for his drawing-room."

### Heroes, Cantos

Most nouns ending in *o* add *es* to form the plural; as, *heroes*, *negroes*, *potatoes*, *stuccoes*, *manifestoes*, *mosquitoes*. Words ending in *io* or *yo* add *s*; as, *folios*, *nuncios*, *olios*, *ratios*, *embryos*.

The following words, being less frequently used, often puzzle us to know whether to add *s* or *es* to form the plural: *armadillos*, *cantos*, *cuckoos*, *halos*, *juntos*, *octavos*, *provisos*, *salvos*, *solos*, *twos*, *tyros*, *virtuosos*.

### Alms, Odds, Riches

Many nouns that end in *s* have a plural appearance, and we are often perplexed to know whether to use *this* or *these*, and whether to employ a singular or a plural verb when the noun is used as a substantive.

*Amends* is singular. *Assets*, *dregs*, *eaves*, *bees*, *pincers*, *riches*, *scissors*, *sheers*, *tongs*, *vitals*, are plural. When we say *a pair of pincers*, or *scissors*, or *shears*, or *tongs*, the verb should be singular. *Tidings*, in Shakespeare's time, was used indiscriminately with a singular or plural verb, but is now generally regarded as plural.

*Alms* and *headquarters* are usually made plural, but are occasionally found with a singular verb. *Pains* is usually singular. *Means*, *odds*, and *species* are singular or plural, according to the meaning.

"By *this means* he accomplished his purpose." "What other *means* is left to us?" "Your *means* are very slender, and your waste is great."

### Proper Names

These are usually pluralized by adding *s*; as, *the Stuarts*, *the Caesars*, *the Beechers*, *the Brownings*.

### Titles with Proper Names

Shall we say *the Miss Browns*, *the Misses Brown*, or *the Misses Browns*? Great diversity of opinion prevails. Gould Brown says: "The name and not the title is varied to form the plural; as, *the Miss Howards*, *the two Mr. Clarks*."

Alexander Bain, LL. D., says: "We may say *the Misses Brown*, or *the Miss Browns*, or even *the Misses Browns*."

The chief objection to the last two forms is found when the proper name ends with *s*, as when we say, *the Miss Brookses*, *the Miss Joneses*, *the Miss Pottses*, *the Miss Blisses*. The form *the Misses Brooks* is objected to by some on the ground that it sounds affected. On the whole the rule given by Gould Brown is the best, and is quite generally observed.

### Knight Templar

Both words are made plural, *Knights Templars*, a very unusual way of forming the plural.

### Plural Compounds

The plural sign of a compound word is affixed to the principal part of the word, to the part that conveys the predominant idea; as, *fathers-in-law*, *man-servants*, *outpourings*, *ingatherings*. In such words as *handfuls*, *cupfuls*, *mouthfuls*, the plural ending is added to the subordinate part because the ideas are so closely associated as to blend into one.

### **Beaus, Beaux**

Some words ending in *eau* have only the English plurals, as *bureaus*, *portmanteaus*; others take both the English and the French plurals, as *beaus*, *beaux*; *flambeaus*, *flambeaux*; *plateaus*, *plateaux*; and still others take only the foreign plural; as, *bateaux*, *chateaux*, *tableaux*.

### **Pair, Couple, Brace**

After numerals, the singular form of such words as these is generally employed; as, five *pair* of gloves, eight *couple* of dancers, three *brace* of pigeons, five *dozen* of eggs, four *score* years, twenty *sail* of ships, fifty *head* of cattle, six *hundred* of these men, two *thousand* of these cattle, etc.

After such indefinite adjectives as *few*, *many*, *several*, some of the above words take the plural form; as, several *hundreds*, many *thousands*.

### **Index, Appendix**

*Indexes* of books; *indices*, if applied to mathematical signs in algebra. *Appendixes* or *appendices*.

### **Fish, Fly**

The plural of *fish* is *fishes* when considered individually, and *fish* when considered collectively. "My three pet *fishes* feed out of my hand." "Six barrels of *fish* were landed from the schooner."

Most words ending in *y* change this termination into *ies*, as *duties*, *cities*, etc. The plural of *fly*, the insect, is formed in the usual manner, but *fly*, a light carriage, adds *s*; as, "Six *flies* carried the guests to their homes."

### **Animalcule**

The plural of this word is *animalcules*. There is no plural *animalculae*. The plural of the Latin *animalculum* is *animalcula*.

### **Bandit**

This word has two plural forms, *bandits* and *banditti*.

### **Brother**

Plural *brothers*, when referring to members of the same family; *brethren*, when applied to members of the same church or society.

### **Die**

Plural *dies*, when the stamp with which seals are impressed is meant; *dice*, the cubes used in playing backgammon.

### **Herring**

The plural is *herrings*, but *shad*, *trout*, *bass*, *pike*, *pickereel*, *grayling*, have no plural form. "I caught three *bass* and seven fine *pickereel* this morning."

### **Grouse**

The names of game birds, as *grouse*, *quail*, *snipe*, *woodcock*, usually take no plural form.

### **Pea**

Considered individually the plural is *peas*; when referring to the crop the proper form is *pease*.

### **Penny**

"He gave me twelve bright new *pennies*," referring to the individual coins. "I paid him twelve *pence*," meaning a *shilling*.

### **Wharf**

Plural, generally *wharves* in America; *wharfs* in England.

## CHAPTER VII

### Adverbs

The clearness of the sentence is often dependent upon the proper placing of the adverb. No absolute rule can be laid down, but it should generally be placed before the word it qualifies. It is sometimes necessary to place it after the verb, and occasionally between the auxiliary and the verb, but it should never come between *to* and the *infinitive*.

"I have thought of marrying *often*." As the adverb relates to the thinking, and not to the marrying, the sentence should read, "I have *often* thought of marrying."

"We have *often* occasion to speak of health." This should be, "We *often* have occasion," etc,

"It remains then *undecided* whether we shall go to Newport or Saratoga." Place *undecided* before *then*.

#### Adjective or Adverb?

There is often a doubt in the mind of the speaker whether to use the adjective or the adverb, and too frequently he reaches a wrong decision. When the limiting word expresses a quality or state of the subject or of the object of a verb, the adjective must be employed; but if the manner of the action is to be expressed, the adverb must be used. The verbs *be*, *seem*, *look*, *taste*, *smell*, and *feel* furnish many stumbling-blocks.

"This rose smells *sweetly*." As the property or quality of the rose is here referred to, and not the manner of smelling, the adjective *sweet* should be employed, and not the adverb *sweetly*.

"Thomas feels quite *badly* about it." Here, again, it is the condition of Thomas's mind, and not the manner of feeling, that is to be expressed; hence, *badly* should be *bad* or *uncomfortable*.

"Didn't she look *beautifully* upon the occasion of her wedding?" No; she looked *beautiful*.

"The sun shines brightly." *Bright* is the better word.

"The child looks *cold*," refers to the condition of the child. "The lady looked *coldly* upon her suitor," refers to the manner of looking.

"The boy feels warm" is correct. "The boy feels *warmly* the rebuke of his teacher" is equally correct.

While license is granted to the poets to use the adjective for the adverb, as in the line

"They fall *successive* and *successive* rise,"

in prose the one must never be substituted for the other.

"*Agreeably* to my promise, I now write," not "*Agreeable* to my promise."

"An *awful* solemn funeral," should be "An *awfully* solemn funeral."

"He acts *bolder* than was expected," should be "He acts *more boldly*."

"Helen has been *awful* sick, but she is now *considerable* better."  
"Helen has been very ill, but she is now *considerably* better."

Do not use *coarser* for more coarsely, *finer* for more finely, *harsher* for more harshly, *conformable* for conformably, *decided* for decidedly, *distinct* for distinctly, *fearful* for fearfully, *fluent* for fluently.

Do not say "This melon is *uncommon* good," but "This melon is *uncommonly* good."

The word *ill* is both an adjective and an adverb. Do not say "He can *illy* afford to live in such a house," but "He can *ill* afford."

"That was a *dreadful* solemn sermon." To say "That was a *dreadfully* solemn sermon" would more grammatically express what the speaker intended, but *very* or *exceedingly* would better express the meaning.

#### Such, So

*Such* is often improperly used for the adverb *so*.

"In *such* a mild and healthful climate." This should be, "In *so* mild and healthful a climate."

"With all due deference to *such* a high authority on *such* a very important matter." Change to, "With all due deference to *so* high an

authority on *so* very important a matter."

### **Good, Well**

Many intelligent persons carelessly use the adjective *good* in the sense of the adverb *well*; as, "I feel *good* to-day." "Did you sleep *good* last night?" "Does this coat look *good* enough to wear on the street?" "I can do it as *good* as he can." The frequent indulgence in such errors dulls the sense of taste and weakens the power of discrimination.

### **Very much of**

"She is *very much of* a lady." Say, "She is very ladylike." "He is *very much of* a gentleman." Say, "He is very gentlemanly."

### **Quite**

This adverb is often incorrectly used in the sense of *very* or *rather*. It should be employed only in the sense of *wholly* or *entirely*. These sentences are therefore incorrect:

"He was wounded *quite* severely."

"James was *quite* tired of doing nothing."

### **How**

This word is sometimes used when another would be more appropriate.

"He said *how* he would quit farming." Use *that*.

"Ye see *how* that not many wise men are called." We must read the Bible as we find it, but in modern English the sentence would be corrected by omitting *how*.

"Be careful *how* you offend him." If the manner of offending is the thought to be expressed, the sentence is correct. But the true meaning is doubtless better expressed by, "Be careful *lest* you offend him."

### **No, Not**

"I cannot tell whether he will come or *no*." "Whether he be a sinner or *no* I know not." In such cases *not* should be used instead of *no*.

### **This much**

"*This much* can be said in his favor." Change *this much* to *so much* or *thus much*.

### **That far**

The expressions *this far* and *that far*, although they are very common, are, nevertheless, incorrect. *Thus far* or *so far* should be used instead.

### **Over, More than**

"There were not *over* thirty persons present." *Over* is incorrect; *above* has some sanction; but *more than*, is the best, and should be used.

### **Real good**

This is one of those good-natured expressions that insinuate themselves into the speech of even cultured people. *Very good* is just as short, and much more correct. *Really good* scarcely conveys the thought intended.

### **So nice**

"This basket of flowers is *so nice*." *So nice* does not tell *how nice*. *So* requires a correlative to complete its meaning. Use *very nice* or *very pretty*.



## **Pell-mell**

“He rushes *pell-mell* down the street.” One bird cannot flock by itself, nor can one man rush *pell-mell*. It will require at least several men to produce the intermixing and confusion which the word is intended to convey.

## CHAPTER VIII

### Conjunctions

As a general rule, sentences should not begin with conjunctions. *And*, *or*, and *nor* are often needlessly employed to introduce a sentence. The disjunctive *but* may sometimes be used to advantage in this position, and in animated and easy speech or writing the coordinate conjunction *and* may be serviceable, but these and all other conjunctions, when made to introduce sentences, should be used sparingly.

#### Reason, Because

"The *reason* I ask you to tell the story is *because* you can do it better than I." *Because* means "*for the reason*." This makes the sentence equivalent to "The *reason* I ask you to tell the story is *for the reason* that you can do it better than I." Use *that* instead of *because*.

"*Because* William studied law is no *reason* why his brother should not do so." The following is better: "*That* William studied law is no *reason* why his brother should not do so."

#### Only, Except, But

"The house was as convenient as his, *only* that it was a trifle smaller." Use *except* for *only*.

"The field was as large as his, *only* the soil was less fertile." Use *but* for *only*.

#### But, Except

"Being the eldest of the brothers *but* Philip, who was an invalid, he assumed charge of his father's estate." *Except* is better than *but*.

#### But what, But that

"Think no man so perfect *but what* he may err." Say, "*but that* he may err."

"I could not think *but what* he was insane." Use *but that*.

#### But, If

"I should not wonder *but* the assembly would adjourn to-day." Use *if* instead of *but*.

#### But, That

"I have no doubt *but* he will serve you well." Say, "*that* he will serve you well."

#### That, That

"I wished to show, by your own writings, *that* so far were you from being competent to teach others English composition, *that* you had need yourself to study its first principles."—*Moon, Dean's English*.

The second *that* is superfluous. This fault is very common with writers who use long sentences. The intervention of details between the first *that* and the clause which it is intended to introduce causes the writer to forget that he has used the introductory word, and prompts him to repeat it unconsciously.

#### But

"There is no doubt *but* that he is the greatest painter of the age." The word *but* is superfluous. "He never doubted *but* that he was the best fisherman on the coast." Omit *but*.

#### That

"He told me he would write as soon as he reached London." Say, "He told me *that* he would write," etc.

### **Than**

"The Romans loved war better *than* the Greeks." Such ambiguous forms should be avoided. As it is not probable that the speaker intended to say that the Romans loved war better than they loved the Greeks, he should have framed his sentence thus: "The Romans loved war better than the Greeks did."

### **But that**

"He suffered no inconvenience *but that* arising from the dust." *But that*, or *except that*, is correct. Some persons improperly use *than that* after *no*.

"I don't know *but that* I shall go to Europe." Omit *that*. "I don't know *but* I shall go," etc.

### **Other than**

"We suffered no *other* inconvenience *but that* arising from the dust." This is incorrect. After *other* we should use *than*. Therefore, "We suffered no *other* inconvenience *than* that arising from the dust."

After *else*, *other*, *rather*, and all comparatives, the latter term of comparison should be introduced by the conjunction *than*.

### **Either the**

"Passengers are requested not to converse with *either* conductor or driver." This is one of those business notices that are often more concise than correct. It implies that there are two conductors and two drivers. The sentence should read, "Passengers are requested not to converse with *either the* conductor *or the* driver."

### **Lest, That**

"I feared *lest* I should be left behind." Use the copulative *that*, and not the disjunctive *lest*. "I feared *that* I should be left behind."

### **Otherwise than**

"He cannot do *otherwise but* follow your direction." Use *than*, not *but*, after *otherwise*. Hence, "He cannot do *otherwise than* follow," etc.

### **After that**

"*After that* I have attended to the business I will call upon you." The word *that* is superfluous.

### **But what**

"His parents will never believe *but what* he was enticed away by his uncle." Omit *what*. The use of *but that* would be equally objectionable. *But* is sufficient.

A reconstruction of the sentence would improve it. "His parents will always believe," or "Will never cease to believe that," etc.

### **Doubt not but**

"I *doubt not but* your friend will return." Say, "I *doubt not that* your friend will return."

### **Not impossible but**

"It is *not impossible but* he may call to-day." Use *that* instead of *but*.

### **Whether, Whether**

"Ginevra has not decided *whether* she will study history or *whether* she will study philosophy." As there is nothing gained in clearness or in emphasis by the repetition of "*whether she will*," this shorter sentence would be better: "Ginevra has not decided whether she will study history or philosophy."

### **As though**

"He spoke *as though*, he had a customer for his house." Say, "*as if* he had a *purchaser*," etc.

### **Except**

"I will not let thee go *except* thou bless me." This use of the word *except* occurs frequently in the Scriptures, but it is now regarded as obsolete. The word *unless* should be used instead.

"Few speakers *except* Burke could have held their attention." In this sentence, *besides* should take the place of *except*.

## CHAPTER IX

### Correlatives

Certain adverbs and conjunctions, in comparison or antithesis, require the use of corresponding adverbs and conjunctions. Such corresponding words are called correlatives. The following are the principal ones in use:

as, as.  
as, so.  
both, and.  
if, then.  
either, or.  
neither, nor.  
not only, but.  
not only, but also.  
not only, but even.  
not merely, but.  
not merely, but also.  
not merely, but even.  
so, as.  
so, that.  
such, as.  
such, that.  
though, yet.  
when, then.  
where, there.  
whether, or.

The improper grouping of these correlatives is the cause of many errors in speech and writing.

#### As... as

"She is *as* wise *as* she is good." "Mary is *as* clever *as* her brother." The correlatives *as... as* are employed in expressing equality. Their use in any other connection is considered inelegant. "As far *as* I am able to judge, he would make a very worthy officer." This is a very common error. The sentence should be, "So far *as* I am able," etc.

*As* is often followed by *so*. "As thy days, *so* shall thy strength be."

#### So... as

In such negative assertions as, "This is not *as* fine a tree *as* that," the first *as* should be changed to *so*. Say, "She is not *so* handsome *as* she once was." "This edition of Tennyson is not *so* fine *as* that."

#### Either, Neither

The correlatives *either, or*, and *neither, nor*, are employed when two objects are mentioned; as, "*Either* you *or* I must go to town to-day," "*Neither* James *nor* Henry was proficient in history."

"He *neither* bought, sold, *or* exchanged stocks and bonds." The sentence should be, "He *neither* bought, sold, *nor* exchanged stocks and bonds."

"That is not true, *neither*." As we already have one negative in the word *not*, the word *neither* should be changed to *either*, to avoid the double negation.

A negative other than *neither* may take *either or* or *nor* as its correlative, "She was *not* so handsome as her mother, *or* so brilliant as her father." "He was *never* happy *nor* contented afterward."

#### Position of correlatives

The placing of correlatives requires care. "He *not only* gave me advice, *but also* money." This is a faulty construction because the first member of the correlative, *not only*, being placed before the verb *gave* leads us to expect that the action of *giving* is to be contrasted with some other action. The close of the sentence reveals the fact that the words *advice* and *money* represent the ideas intended for contrast. The first correlative should, therefore, have been placed before *advice*, and the

sentence should read, "He gave me *not only* advice, *but also* money."

"I remember that I am not here as a censor *either* of manners *or* morals." This sentence from Richard Grant White will be improved by changing the position of the first member of the correlative. "I remember that I am not here as a censor of *either* manners *or* morals."

"I *neither* estimated myself highly *nor* lowly." It should be, "I estimated myself *neither* highly *nor* lowly."

"He *neither* attempted to excite anger, *nor* ridicule, *nor* admiration." The sentence should be, "He attempted to excite *neither* anger, *nor* ridicule, *nor* admiration." But here we have the correlative *neither, nor*, used with more than two objects, which is a violation of a principle previously stated. The sentence is purposely introduced to call attention to the fact that many respectable writers not only use *neither, nor*, with three or more objects, but also defend it. This usage may be avoided by a reconstruction of the sentence; as, "He did not attempt to excite anger, nor ridicule, nor admiration."

## CHAPTER X

### The Infinitive

Many errors arise from not knowing how to use the infinitive mood. Perhaps the most common fault is to interpose an adverb between the preposition *to* and the infinitive verb; as, "It is not necessary *to accurately relate* all that he said." "You must not expect *to always find* people agreeable." Whether we shall place the adverb before the verb or after it must often be determined by considerations of emphasis and smoothness as well as of clearness and correctness. In the foregoing sentences it is better to place *accurately* after the verb, and *always* before the preposition *to*.

#### Supply "to"

The preposition *to* as the sign of the infinitive is often improperly omitted.

"Please *write* clearly, so that we may understand," "Your efforts will tend to hinder rather than *hasten* the work," "Strive so to criticise as not to embarrass nor *discourage* your pupil." These sentences will be corrected by inserting *to* before the italicized words.

In such expressions as "Please *excuse* my son's absence," "Please *write* me a letter," "Please *hand* me the book," many authorities insist upon the use of *to* before the verb. The sentences may, however, be regarded as softened forms of the imperative; as, "*Hand* me the book, if you please." Transposed, "If you please, hand me the book." Contracted, "Please, hand me the book." From this, the comma may have slipped out and left the sentence as first written.

#### Omit "to"

When a series of infinitives relate to the same object, the word *to* should be used before the first verb and omitted before the others; as, "He taught me *to read, write, and cipher.*" "The most accomplished way of using books at present is to serve them as some do lords—*learn* their titles and then *brag* of their acquaintance."

The active verbs *bid, dare, feel, hear, let, make, need, see,* and their participles, usually take the infinitive after them, without the preposition *to*. Such expressions, as "He bade me *to depart,*" "I dare *to say* he is a villain," "I had difficulty in making him *to see* his error," are, therefore, wrong, and are corrected by omitting *to*.

#### Incomplete Infinitive

Such incomplete expressions as the following are very common: "He has not gone to Europe, nor is he likely *to.*" "She has not written her essay, nor does she intend *to.*" "Can a man arrive at excellence who has no desire *to?*" The addition of the word *go* to the first sentence, and of *write it,* to the second would make them complete. In the case of the third sentence it would be awkward to say, "Can a man arrive at excellence who has no desire *to arrive at excellence.*" We therefore substitute the more convenient expression "*to do so.*"

## CHAPTER XI

### Participles

Participles relate to nouns or pronouns, or else are governed by prepositions. Those ending in *ing* should not be made the subjects or objects of verbs while they retain the government and adjuncts of participles. They may often be converted into nouns or take the form of the infinitive.

"Not *attending* to this rule is the cause of a very common error." Better, "*Inattention* to this rule," etc. "He abhorred *being* in debt." Better, "He abhorred *debt*," "*Cavilling* and *objecting* upon any subject is much easier than *clearing* up difficulties." Say, "*To cavil* and *object* upon any subject is much easier than *to clear* up difficulties."

#### Omit "of"

Active participles have the same government as the verbs from which they are derived. The preposition *of*, therefore, should not be used after the participle, when the verb would not require it. Omit *of* in such expressions as these: "Keeping *of* one day in seven," "By preaching *of* repentance," "They left beating *of* Paul," "From calling *of* names they came to blows," "They set about repairing *of* the walls."

If the article *the* occurs before the participle, the preposition *of* must be retained; as, "They strictly observed *the keeping of* one day in seven."

When a transitive participle is converted into a noun, *of* must be inserted to govern the object following. "He was very exact in *forming* his sentences," "He was very exact in *the formation of* his sentences."

#### Omit the possessive

The possessive case should not be prefixed to a participle that is not taken in all respects as a noun. It should, therefore, be expunged in the following sentences: "By *our* offending others, we expose ourselves." "She rewarded the boy for *his* studying so diligently." "He errs in *his* giving the word a double construction."

The possessives in such cases as the following should be avoided: "I have some recollection of his *father's* being a judge." "To prevent *its* being a dry detail of terms." These sentences may be improved by recasting them. "I have some recollection that his father was a judge." "To prevent it from being a dry detail of terms."

When the noun or pronoun to which the participle relates is a passive subject, it should not have the possessive form; as, "The daily instances of *men's* dying around us remind us of the brevity of human life." "We do not speak of a *monosyllable's* having a primary accent." Change *men's* to *men*, and *monosyllable's* to *monosyllable*.

#### After verbs

Verbs do not govern participles. "I intend *doing* it," "I remember *meeting* Longfellow," and similar expressions should be changed by the substitution of the infinitive for the participle; as, "I intend *to do* it," "I remember *to have met* Longfellow."

After verbs signifying *to persevere*, *to desist*, the participle ending in *ing* is permitted; as, "So when they *continued asking* him, he lifted up himself, and said unto them."

#### Place

In the use of participles and of verbal nouns, the leading word in sense should always be made the leading word, and not the adjunct, in the construction.

"They did not give notice of the *pupil* leaving." Here, the leading idea is *leaving*. *Pupil* should, therefore, be subordinate by changing its form to the possessive; as, "They did not give notice of the *pupil's* leaving." Better still, "They did not give notice that the pupil had left."

#### Clearness



The word to which the participle relates should stand out clearly. "By giving way to sin, trouble is encountered." This implies that trouble gives way to sin. The relation of the participle is made clear by saying, "By giving way to sin, we encounter trouble."

"By yielding to temptation, our peace is sacrificed." This should be, "By yielding to temptation we sacrifice our peace."

"A poor child was found in the streets by a wealthy and benevolent gentleman, suffering from cold and hunger." Say, "A poor child, suffering from cold and hunger, was found," etc.

### **Awkward Construction**

Such awkward sentences as the following should be avoided. In most cases they will require to be recast.

"But as soon as the whole body *is attempted to be carved*, a disproportion between its various parts results."

"The offence *attempted to be charged* should be alleged under another section of the statute." The following is a better arrangement:

"But as soon as an attempt is made to carve the whole body," etc. "The offence which it is attempted to charge," etc.

### **Is building**

The active participle in a passive sense is employed by many excellent writers and is condemned by others.

"Corn *is selling* for fifty cents a bushel."

"Corn *is being sold* for fifty cents a bushel."

The commercial world evidently prefers the former sentence. There is a breeziness and an energy in it that is lacking in the latter. It must, however, be used with caution. In the following examples the passive form is decidedly better than the active: "The foundation *was being laid*," "They *are being educated*," "While the speech *was being delivered*," etc.

## CHAPTER XII

### Prepositions

Clearness and elegance of style are, in no small degree, dependent upon the choice and right use of prepositions. Many rules have been formulated, some of which are deserving of consideration, while others are nearly or quite useless. Among the latter may be mentioned, by way of illustration, the oft-repeated rule that *between* or *betwixt* must invariably be used when only two things are referred to, and that *among* must be employed when more than two are named. While it is true that the order could not be reversed, that *among*, when used, must be employed in reference to three or more persons or things, and that *between* may always be employed in speaking of two objects, yet the practice of many of the best writers does not limit the use of *between* to two objects. In fact, there are cases in which *among* will not take the place of *between*; as, "I set out eighty trees with ample space *between* them." "The stones on his farm were so plentiful that the grass could not grow up *between* them."

#### Between, Among

"The seven children divided the apples *between* them." Two children may divide apples *between*, them, but in this case it is better to say, "The seven children divided the apples *among* them."

George Eliot, in *Middlemarch*, says: "The fight lay entirely *between* Pinkerton, the old Tory member; Bagster, the new Whig member; and Brook, the Independent member." In this case, *between* or *with* is more satisfactory than *among*, although three persons are referred to.

#### Choice

Many sentences betoken ignorance and others indicate extreme carelessness on the part of the writers by the inapt choice of their prepositions, which often express relations so delicate in their distinctions that nothing short of an extended study of the best writers will confer the desired skill. We present some examples.

#### By, In

"We do not accept the proposition referred to *by* your letter." The writer should have employed the preposition *in*.

#### Differ with, From

We differ *with* a person in opinion or belief; we differ *from* him in appearance, in attainments, in wealth, in rank, etc.

#### Different from, To, Than

"Your story is very plausible, but Henry's is different *to* that." "My book is quite different *than* his." The adjective *different* must not be followed by the preposition *to* or *than*. The sentences will be correct when *from* is substituted.

#### At, To

Never use the vulgar expression, "He is *to* home." Say *at home*.

#### Preferred before, To

"He was *preferred before* me." Say *preferred to me*.

#### With, Of

"He died *with* consumption." *Of* is the proper preposition to employ. But we say, He is afflicted *with* rheumatism, or bronchitis, or other disease.

### **In respect of, To**

"In respect *of* this matter, he is at fault." Better, "*to* this matter."

### **Of, From**

"He was acquitted *from* the charge of larceny." Acquitted *of* the charge.

### **In, Into**

*Into* implies direction or motion. "They walked *into* the church," means that they entered it from the outside. "They walked *in* the church," means that they walked back and forth within the church.

"The vessel is *in* port." "She came *into* port yesterday."

### **Of, In**

"There was no use *of* asking his permission, for he would not grant it." *In* asking.

### **In, On**

"He is a person *in* whom you can rely." "That is a man *in* whose statements you can depend." Use *on* for *in*.

### **To, With**

Two persons are reconciled *to* each other; two doctrines or measures are reconciled *with* each other when they are made to agree.

"This noun is in apposition *to* that." Use *with*.

### **With, By**

These two prepositions are often confounded. They have a similarity of signification with a difference of use. Both imply a connection between some instrument or means and the agent by whom it is used. *With* signifies the closer relation and *by* the more remote one.

It is said that an ancient king of Scotland once asked his nobles by what tenure they held their lands. The chiefs drew their swords, saying, "*By* these we acquired our lands, and *with* these we will defend them."

*By* often relates to the person; *with* to the instrument.

"He lay on the ground half concealed *with* a clump of bushes." "That speech was characterized *with* eloquence." Use *by* in the last two sentences.

### **With, To**

We *correspond with* a person when we exchange letters. In speaking of the adaptation of one object to another, the preposition *to* should be used after the verb correspond; as, "This picture corresponds *to* that." *With* is often incorrectly used in such cases instead of *to*.

### **Position**

The old grammarian gave a very good rule when he said, "A preposition is a very bad word to end a sentence with;" but it is sometimes easier to follow his example than his precept. In general, the strength of a sentence is improved by not placing small particles at the end.

"Which house do you live *in*?" Better, "In which house do you live?"

"Avarice is a vice which most men are guilty *of*." Say, "of which most men are guilty."

"He is a man that you should be acquainted *with*." Say, "*with* whom you should be acquainted."

"Is this the man that you spoke *of*?" Better, "*of* whom you spoke."

"These are principles that our forefathers died *for*." Rather, "*for* which our forefathers died."

## Omission

Prepositions are often omitted when their use is necessary to the correct grammatical construction of the sentence.

"They now live on this side the river." Say, "on this side *of* the river."

"Esther and Helen sit opposite each other." It is more correct to say, "sit opposite *to* each other."

"John is worthy our help." Better, "*of* our help."

"What use is this to us?" *Of* what use, etc.

"This law was passed the same year that I was born." Say, "In the same year," etc.

"Washington was inaugurated President April 30, 1789." Some critics insist upon the insertion of *on* before a date, as "*on* April 30," but general usage justifies its omission. With equal force they might urge the use of *in* before 1789. The entire expression of day, month, and year is elliptical.

If the same preposition be required by several nouns or pronouns, it must be repeated in every case if it be repeated at all. "He is interested *in* philosophy, history, and *in* science." This sentence may be corrected by placing *in* before history or by omitting it before science. The several subjects are individualized more strongly by the use of *in* before each noun. This is shown in the greater obscurity given to *history* by the omission of the preposition in the foregoing sentence.

"We may have a feeling of innocence or of guilt, of merit or demerit." Insert *of* before demerit.

## Needless Prepositions

Prepositions, like other parts of speech that contribute nothing to the meaning, should not be suffered to cumber the sentence.

Where am I *at*? Where is my book *at*? I went there *at* about noon. In what latitude is Chicago *in*? Where are you going *to*? Take your hat off *of* the table. Where has James been *to*? They offered *to* Caesar a crown. This is a subject *of* which I intended to speak *about* (omit *of* or *about*, but not both). She has a sister *of* ten years old. Leap *in* with me into this angry flood.

The older writers employed the useless *for* in such expressions as, What went ye out *for* to see? The apostles and elders came together *for* to consider *of* this matter.

## All of

A very common error is the unnecessary use of the preposition *of* after *all*; as, "during *all of* this period," "in *all of* these cases," "for *all of* the conditions," etc.

## Up above

In most cases one of these prepositions will be found useless. "The ladder reached *up above* the chimney."

## From hence

The adverbs *hence*, *thence*, *whence*, include the idea of *from*. The preposition should, therefore, be omitted.

## CHAPTER XIII

### The Article

*A*, which is a shortened form of *an*, signifies *one*, or *any*. *An* was formerly used before nouns beginning with either a consonant or a vowel sound, but now *an* is used before a vowel sound and *a* before a consonant sound; as, *a* book, *a* hat, *an* apple, *an* eagle.

It will be observed that *an* heiress, *an* herb, *an* honest man, *an* honorable career, *an* hourly visit, *a* euchre party, *a* euphemism, *a* eulogy, *a* union, etc., are not exceptions to the foregoing rule, for the *h* being silent in *heiress*, *herb*, etc., the article *an* precedes a vowel sound, and in *euphemism*, *eulogy*, *union*, the article *a* precedes the consonant sound of *y*. Compare *u-nit* with *you knit*.

In like manner some persons have felt disposed to say *many an one* instead of *many a one* because of the presence of the vowel *o*. But the sound is the consonant sound of *w* as in *won*, and the article should be *a* and not *an*.

There is a difference of opinion among writers concerning the use of *a* and *an*, before words beginning with *h*, when not silent, especially when the accent falls on the second syllable; as, *a* harpoon, *a* hegira, *a* herbarium, *a* herculean effort, *a* hiatus, *a* hidalgo, *a* hydraulic engine, *a* hyena, *a* historian. The absence of the accent weakens the *h* sound, and makes it seem as if the article *a* was made to precede a vowel. The use of *an* is certainly more euphonious and is supported by *Webster's Dictionary* and other high authority.

#### The Honorable, The Reverend

Such titles as *Honorable* and *Reverend* require the article *the*; as, "The Honorable William R. Gladstone is often styled "The Grand Old Man," "The Reverend Henry Ward Beecher was an eloquent orator," not *Honorable William, E. Gladstone*, or *Reverend Henry Ward Beecher*.

#### Article omitted

"A clergyman and philosopher entered the hall together." "A clergyman and philosopher" means one person who is both clergyman and philosopher. The article should be repeated. "A clergyman and a philosopher entered the hall together."

"A red and white flag" means one flag of two colors. "A red and a white flag" means two flags, a red flag and a white flag. "A great and a good man has departed." The verb *has* implies that only one man has departed, hence the sentence should be, "A great and good man has departed."

"They sang the first and second verse," should be, "They sang *the* first and *the* second verse." "The literal and figurative meaning of words" should be, "*The* literal and *the* figurative meaning of words."

"In framing of his sentences he was very exact," should be, "In *the* framing," etc., or, "In framing his sentences he was very exact." "The masculine and feminine gender," should be, "*The* masculine and *the* feminine gender."

"After singing a hymn, Miss Willard made a stirring address." If Miss Willard alone sang the hymn the sentence is correct. If the congregation sang the hymn the sentence should be, "After *the* singing of a hymn, Miss Willard made a stirring address."

"He is but a poor writer at best." Say, "at *the* best." "He received but a thousand votes at most." Say, "at *the* most."

"John came day before yesterday." Say, "*the* day before yesterday."

#### Article redundant

"Shakespeare was a greater writer than *an* actor," should be, "Shakespeare was a greater writer than actor."

"This is the kind of a tree of which he was speaking," should be, "This is the kind of tree," etc. "What kind of a bird is this?" should be, "What kind of bird."

"The one styled *the* Provost is the head of the University," should be, "The one styled Provost."

"The nominative and *the* objective cases," should be "The nominative and objective cases."

"He made a mistake in *the* giving out the text." Say "in giving out the text," or, "in *the* giving out of the text." In the latter instance, the participle becomes a noun and may take the article before it.

### **Articles interchanged**

"*An* elephant is the emblem of Siam," should be, "The elephant is the emblem," etc. "A digraph is *the* union of two letters to represent one sound." Should be, "A digraph is *a* union," etc.

## CHAPTER XIV

### Redundancy

We are all creatures of habit. Our sayings, as well as our doings, are largely a series of habits. In some instances we are unconscious of our peculiarities and find it almost impossible to shake them off.

The following are verbatim expressions as they dropped from the lips of a young clergyman in the pulpit. They show a deeply-seated habit of repetition of thought. As he was a graduate of one of the first colleges in the land, we are the more surprised that the habit was not checked before he passed through his college and seminary courses. The expressions are here given as a caution to others to be on their guard: "Supremest and highest," "separate and sever us," "derision, sarcasm, and contempt," "disobedient and disloyal and sinful," "hold aloof from iniquity, from sin," "necessity of being reclaimed and brought back," "their beautiful and their elegant city," "so abandoned and given up to evil and iniquity," "soaked and stained with human gore and blood," "beautiful and resplendent," "hardened and solidified into stone and adamant," "this arctic splendor and brilliancy," "were being slaughtered and cut down," "in the rapidity and the swiftness of the train," "with all the mightiness and the splendor of his genius," "the force and the pressure it brings to bear," "has and possesses the power," "lights flashed and gleamed."

The above were all taken from a single discourse. Another peculiarity of the same speaker was his use of the preposition *between*. Instead of saying, "Between him and his father there was a perfect understanding of the matter," he would say, "Between him and *between* his father there was a perfect understanding of the matter."

Young writers will find it a valuable exercise to go through a letter, essay, or other composition which they have written, with the view of ascertaining how many words they can eliminate without diminishing the force of what has been written. An article or two from the daily paper, and an occasional page from some recent work of fiction will afford further opportunity for profitable practice in pruning.

#### Widow woman

"And Jeroboam the son of Nebat, an Ephrathite of Zereda, Solomon's servant, whose mother's name was Zeruah, a *widow woman*, even he lifted up his hand against the king."—I Kings xi, 26.

The expression is now regarded as an archaism, and not to be used in modern speech or writing. Omit *woman*.

#### Why

Many persons have a foolish habit of beginning their answer to a question with the word *why*. In some cases it doubtless has its origin in the desire to gain time while the mind is preparing the answer, but in most instances it is merely a habit.

Some persons prefix the word *why* to the statement of a fact or to the asking of a question. This is even worse than to employ it to introduce the answer. Restrict it to its legitimate use.

#### Look at here

This is one of the numerous expressions designed to call the attention of the person addressed to the speaker. It is both ungrammatical and vulgar. The omission of *at* will render it grammatical. "*See here*" is still better.

#### Look and see

"*Look and see* if the teacher is coming." The words "*look and*" are superfluous. "See whether the teacher is coming" is a better expression.

#### Recollect of

The word *of* is superfluous in such expressions; as, "I *recollect of* crossing Lake Champlain on the ice," "Do you *recollect of* his paying you

a compliment?"

### Settle up, down

"He has *settled up* his father's affairs." "He has *settled down* upon the old farm." *Up* and *down* may be omitted.

"He has *settled down* to business" is a colloquial expression which may be improved by recasting the sentence.

### In so far

"He is not to blame *in so far* as I understand the circumstances." "*In so far* as I know he is a thoroughly honest man." "*In so far* as I have influence it shall be exerted in your favor." Omit *in*.

### Pocket-handkerchief

The word *handkerchief* conveys the full meaning. *Pocket* is therefore superfluous and should be omitted. If a cloth or tie for the neck is meant, call it a *neck tie* or a *neckerchief*, but not a *neck-handkerchief*.

### Have got

"I *have got* a fine farm." "He *has got* four sons and three daughters." "James *has got* a rare collection of butterflies." In such expressions *got* is superfluous. But, if the idea of gaining or acquiring is to be conveyed, the word *got* may be retained; as, "I *have got* my license," "I *have got* my degree," "I *have got* my reward."

### Off of

"Can I borrow a pencil *off of* you?" "I bought a knife *off of* him yesterday." Such faulty expressions are very common among school children, and should be promptly checked by the teacher. The *off* is superfluous.

"He jumped *off of* the boat." Say, "He jumped *off* the boat."

The young lady appointed to sell articles at a church fair entreated her friends to "buy something *off of* me." She should say, "Please buy something from me," or "Make your purchases at my table."

### For to see

"But what went ye out *for* to see? A man clothed in soft raiment?" Matt. xi, 8. "I will try *for* to do what you wish." This form of expression, once very common, is now obsolete. Omit *for*.

### Appreciate highly

To *appreciate* is to set a full value upon a thing. We may *value highly*, or *prize highly*, or *esteem highly*, but the word *highly* when used with *appreciate* is superfluous.

### Ascend up

"With great difficulty they *ascended up* the hill." As they could not *ascend down* the hill it is evident that the word *up* is superfluous.

### Been to

"Where has he *been to*?" The sentence is not only more concise, but more elegant without the terminal *to*.

### Both

The sentence, "The two children *both* resembled each other," will be greatly improved by omitting the word *both*. So also in "These baskets are *both* alike," "William and I *both* went to Cuba."



### **But that**

"I do not doubt *but that* my uncle will come." The sentence is shorter and more clear without the word *but*. "I have no idea *but that* the crew was drowned." Here *but* is necessary. Without it the opposite meaning would be conveyed.

### **Equally as well**

"James did it well, but Henry did it *equally as well*." *As well* or *equally well* should be used instead of *equally as well*. "This method will be *equally as* efficacious." Omit *as*.

### **Everywheres**

"I have looked *everywheres* for the book, and I cannot find it." This is a vulgarism that should be avoided. Say *everywhere*.

### **Feel like**

"I feel *like* as if I should be sick." The word *like* is unnecessary.

### **Few**

"There are a few persons who read well." This sentence will be improved by saying, "Few persons read well."

### **Help but be**

This is an awkward expression which is improved by being reduced to the two words *help being*; as, "I could not help being moved by his appeal."

### **Kind of a**

"He jumped into a *kind of a* chaise, and hurried off to the station." A *kind of chaise* would be better.

### **New beginner**

"Mary plays on the piano very well for a *new beginner*." If she is a *beginner* she must of necessity be *new* to it.

### **Opens up**

"This story *opens up* beautifully." The *up* is superfluous.

### **Seeming paradox**

The word *paradox* alone implies all that the word *seeming* is intended to convey, hence *seeming* is superfluous. "This was once a paradox but time now gives it proof."

### **Different**

"There were ten *different* men ready to accept the offer." As no reference to the appearance or characteristics of the men is intended, the word *different* is unnecessary.

### **Rise up**

"They *rose up* early and started on their journey." *Up* is superfluous and should be omitted.

### **Sink down**

"The multitude *sank down* upon the ground." As they could not *sink up* or in any other direction than *down*, the latter word should be omitted.

### **Smell of**

“Did you *smell of* the roses?” “No; but I *smelled* them and found them very fragrant.” “The gardener *smelt of* them for he has been culling them all morning and his clothing is perfumed with them.” The *of* is superfluous in such expressions as *taste of, feel of,* and usually in *smell of.*

### **Think for**

“He is taller than you *think for.*” *For* is unnecessary. “He is taller than you think” is the contracted form of “He is taller than you think he is.”

### **Differ among themselves**

“The authorities *differed among* themselves.” The words *among themselves* may be omitted.

### **End up**

“That *ends up* the business.” Say “that *ends* (or *closes*) the business.”

### **Had have**

“Had I *have* known that he was a lawyer I should have consulted him.” Omit *have.*

### **Had ought to**

“I had ought to have gone to school to-day; I hadn’t ought to have gone fishing.” Incorrect. Say, “I ought to have gone (or *I should have gone*) to school to-day; I ought not to have gone fishing.” If the second clause is not an after-thought the sentence can be still further improved by condensing it; as, “I should have gone to school to-day, and not to have gone fishing.”

## CHAPTER XV

### Two Negatives

The use of two negatives in a sentence is much more common than is generally supposed. To assume that only those who are grossly ignorant of grammatical rules and constructions employ them, is an error. Writers whose names are as bright stars in the constellation of literature have slipped on this treacherous ground.

A negation, in English, admits of only one negative word. The use of a single negative carries the meaning halfway around the circle. The meaning is therefore diametrically opposed to that which would be expressed without the negative. The use of a second negative would carry the meaning the remaining distance around the circle, thus bringing it to the starting point, and making it equivalent to the affirmative. The second negative destroys the effect of the first. The two negatives are equivalent to an affirmative.

#### Double Negatives

While two negatives in the same sentence destroy each other, a double negative has the effect of a more exact and guarded affirmative; as, "It is *not improbable* that Congress will convene in special session before the end of the summer." "It is *not unimportant* that, he attend to the matter at once." "His story was *not incredible*." "The fund was *not inexhaustible*."

#### Redundant Negatives

"No one *else* but the workmen had any business at the meeting." Omit *else*.

"Let us see whether *or not* there was *not* a mistake in the record." Omit either *or not* or the second *not*.

"The boat will *not* stop *only* when the signal flag is raised." Omit *not* or change *only* to *except*.

"He will *never* return, I *don't* believe." Say, "He will never return," or, if that statement is two emphatic, say, "I don't believe he will ever return."

#### Don't want none

"I *don't* want *none*," "I *ain't* got *nothing*," "He *can't* do *no* more," are inelegant expressions that convey a meaning opposed to that intended.

"I don't want any," or, "I do not want any," or, "I want none," are correct equivalents for the first sentence; "I haven't anything," or, "I have nothing," should take the place of the second; and, "He can't do any more," or, "He can do no more," or "He cannot do more," will serve for the third.

#### Not—Hardly

"I *cannot* stop to tell you *hardly* any of the adventures that befell Theseus." Change *cannot* to *can*. "I have *not* had a moment's time to read *hardly* since I left school." Say, "I have hardly a moment's time," etc.

#### No—no

"The faculties are called into *no* exercise by doing a thing merely because others do it, *no* more than by believing a thing only because others believe it," says George P. Marsh. He should have used *any* instead of the second *no*.

#### Nothing—nor

"There was *nothing* at the Columbian Exposition more beautiful, *nor* more suggestive of the progress of American art, than Tiffany's display." Change *nor* to *or*.

### Can't do nothing

"He says he *can't do nothing* for me." Use "He can do nothing," or "He can't do anything for me."

### Cannot by no means

This double negative should be avoided. "I *cannot by no means* permit you to go." Say, "I *cannot possibly*," or "I *cannot, under any consideration*, permit you to go."

### Nor—no

"Give not me counsel, *nor* let *no* comforter delight mine ear," says Shakespeare.

"There can be no rules laid down, *nor no* manner recommended," says Sheridan.

"No skill could obviate, *nor no* remedy dispel the terrible infection."

The foregoing sentences may be corrected by changing *nor* to *and*.

### Not—no

"I pray you bear with me; I *cannot go no* further," says Shakespeare. "I can go *no* further," or "I cannot go *any* further," will make the sentence correct.

### Nor—not

"I never did repent for doing good, *nor* shall *not* now."

"We need not, *nor* do *not*, confine the purposes of God."

"Which do not continue, *nor* are *not* binding."

"For my part I love him *not*, *nor* hate him *not*."

In these sentences, change *nor* to *and*.

## CHAPTER XVI

### Accordance of Verb with Subject

No rule of grammar is more familiar to the schoolboy than that which relates to the agreement of the verb with its subject, or nominative, and none that is more frequently violated. It would be a mistake, however, to assume that the schoolboy is the only transgressor. Ladies and gentlemen of culture and refinement, writers and speakers of experience and renown, have alike been caught in the quicksands of verb constructions.

"This painting is one of the finest masterpieces that ever *was* given to the world." A transposition of the sentence will show that the verb should be *were*, and not *was*. "Of the finest masterpieces that ever *were* given to the world, this painting is one."

"His essay on 'Capital and Labor' is one of the best that *has* ever been written on the subject." The verb should be *have*.

"The steamer, with all her passengers and crew, *were* lost." The subject is *steamer*, and the verb should be *was*.

#### Interrogative sentences

"What *signifies* his good resolutions, when he does not possess strength of purpose sufficient to put them into practice?" *Resolutions* is the subject, and the verb should be *signify*.

"Of what profit is his prayers, while his practices are the abomination of the neighborhood?" *Prayers* being plural, the verb should be *are*.

"What *avails* good sentiments with a bad life?" Use *avail*.

#### Subject after the Verb

"In virtue and piety *consist* the happiness of man." *Happiness*, the subject, being singular, the verb should be *consists*, to agree with its nominative.

"To these recommendations *were* appended a copy of the minority report." A transposition of the sentence will show that the verb should be *was*, and not *were*. "A copy of the minority report *was* appended to these recommendations."

Whenever the sentence is introduced by a phrase consisting in part of a noun in the plural, or several nouns in the singular or plural, and, especially, where the subject follows the verb; care must be taken to keep the nominative well in mind, so that the verb may be in strict accord with it.

#### Compound Subjects

When a verb has two or more nominatives it must be plural. These nominatives may or may not be connected by *and* or other connecting particle. The nominatives may consist of nouns or pronouns, either singular or plural, or they may be phrases.

"Washington and Lincoln *were* chosen instruments of government."

"Judges and senates *have* been bought for gold,

Esteem and love *were* never to be sold."—*Pope*.

"Art, empire, earth itself, to change *are* doomed."—*Beattie*.

"You and he *resemble* each other."

"To read and to sing *are* desirable accomplishments."

"To be wise in our own eyes, to be wise in the opinion of the world, and to be wise in the sight of our Creator, *are* three things so very different as rarely to coincide."—*Blair*.

#### Singular in Meaning

Nominatives are sometimes plural in form but singular in meaning. Such nominatives require a verb in the singular.

"The philosopher and poet *was* banished from his country." *Was* is correct, because philosopher and poet are the same person.

"Ambition, and not the safety of the state, *was* concerned." *Was* is correct, because *ambition* is the subject. The words, "*and not the safety*

*of the state,*" simply emphasize the subject, but do not give it a plural meaning.

"Truth, and truth only, *is* worth seeking for its own sake." Another case of emphasis.

### **Each, Every, No, Not**

When two or more nominatives are qualified by one of the foregoing words the verb must be singular.

"Every limb and feature *appears* with its respective grace."—*Steele*.

"Not a bird, not a beast, not a tree, not a shrub *were* to be seen." Use *was* instead of *were*.

### **Poetical Construction**

When the verb separates its nominatives, it agrees with that which precedes it.

"Forth in the pleasing spring, Thy beauty *walks*, thy tenderness, and love."—*Thomson*.

### **Or, Nor, As well as, But, Save**

When two or more nominatives in the singular are separated by such words as the preceding, the verb must be singular.

"Veracity, as well as justice, *is* to be our rule of life."—*Butler*.

"Not a weed nor a blade of grass *were* to be seen." Change *were* to *was*.

"Nothing but wailings *were* heard." Transpose. "Nothing *was* heard but wailings." The verb should be *was*.

"Either one or the other of them *are* in the wrong." The verb should be *is*.

If, however, one or more of the nominatives are plural, the verb must be plural.

"It is not his wealth, or gifts, or culture that *gives* him this distinction." *Gifts* being plural, the verb should be *give*.

Some authorities say that the verb should agree in number with the subject which is placed next before it, and be understood (or silent) to the rest; as, "Neither he nor his brothers *were* there," "Neither his brothers nor he *was* there," "Neither you nor I *am* concerned."

Prof. Genung, author of *Outlines of Rhetoric*, says: "When a clash of concord arises, either choose subjects that have the same number, or choose a verb that has the same form for both numbers." He gives this sentence to show the change of verb: "Fame or the emoluments of valor *were* (*was*) never to be his." "Fame or the emoluments of valor could never be his." And this sentence to show the change of one of the subjects: "Neither the halter nor bayonets *are* (*is*) sufficient to prevent us from obtaining our rights." "Neither the halter nor the bayonet *is* sufficient to prevent us from obtaining our rights."

### **Collective Nouns**

Collective nouns, like *army*, *committee*, *class*, *peasantry*, *nobility*, are, grammatically, singular, but they are often so modified by their surroundings as to convey a plural idea, and when so modified the verb must be plural. When the collective noun conveys the idea of unity, the verb must be singular.

"The army *was* disbanded."

"The council *were* divided."

"A number of men and women *were* present."

"The people *rejoice* in their freedom."

"The peasantry *go* barefoot, and the middle sort *make* use of wooden shoes."

"The world *stands* in awe of your majesty."

"All the world *are* spectators of your conduct."

### **Weights, Measures, and Values**

The names of weights, measures, and values, when considered as

wholes, require singular verbs, and when considered as units require verbs in the plural.

"There *is* twenty shillings in my purse," meaning one pound in value. "There *are* twenty shillings in my purse," meaning twenty separate coins, each being a shilling. "Sixty-three gallons *equals* a hogshead." "Ten tons of coal *are* consumed daily."

### **Titles of Books**

Whether the form be singular or plural, the title is considered a unit, and requires a verb in the singular; as, "The Merry Wives of Windsor" *was* written by Shakespeare." "Dr. Holmes's *American Annals* *was* published in 1805."

### **Whereabouts**

"The whereabouts of his cousins *were* not known to him." The plural form of this word is misleading. The verb should be *was*.

### **Phenomena, Effluvia**

"A strange phenomena," "A disagreeable effluvia" are incorrect forms not infrequently met with. Both words are plural, and require plural verbs and also the omission of the article *a*.

### **You was**

This very incorrect form is often employed by those who know better, and who use it, seemingly, out of courtesy to the uneducated people with whom they are brought in contact. If it be a courtesy, it is one that is "more honored in the breach than in the observance."

Those who use the expression ignorantly are not likely to read this book, or any other of a similar character, and need scarcely be told that *was* should be *were*.

# INDEX

A, An, 181.  
Aberration of intellect, 87.  
A 1,83.  
A hundred others' woes—Pronouns, 126.  
Ability, Capacity, 27.  
About, Almost, 28.  
About, Around, 95.  
Above, More than, Preceding, 111.  
Above, Foregoing, 87.  
Above up, 180.  
Acceptance, Acceptation, 28.  
Access, Accession, 28.  
Accident, Injury, 28.  
Accord, Give, 86.  
Accordance of Verb with Subject, 198.  
Collective Nouns, 203.  
Compound Subjects, 200.  
Each, Every, No, Not, 201.  
Interrogative sentences, 199.  
Or, Nor, As well as, But, Save, 201.  
Phenomena, Effluvia, 204.  
Poetical Construction, 201.  
Singular in Meaning, 200.  
Subject after the Verb, 199.  
Titles of Books, 204.  
Weights, Measures, and Values, 203.  
Whereabouts, 204.  
You was, 204.  
Acoustics, Ethics, Politics, 143.  
Act, Action, 86.  
Adherence, Adhesion, 36.  
Adjective or Adverb, 150.  
Adopt, Take, 37.  
Adverbs, 150.  
Adverbs for Relative Pronouns, 140.  
Advise, Persuade, 52.  
Affect, Effect, 37.  
After *of*—Possessive case, 127.  
After *than* and *as*—Pronouns, 132.  
After that, 159.  
After the Imperative—Pronouns, 132.  
After verbs— Participles, 171.  
After the verb *To be*—Pronouns, 131.  
After verbs and prepositions—Pronouns, 130.  
Again, Against, 115.  
Aggravate, Exasperate, 37.  
Agreeably disappointed, 77.  
Agreement with Antecedent—Pronouns, 133.  
Ain't, 119.  
Alex. Melville Bell, 24.  
Alienate, Antagonize, Oppose, 32.  
Alighted, Lit, Lighted, 88.  
All, Is that all? 108.  
All of, 180.  
All, Whole, 41, 51.  
Alleviate, Relieve, 37.  
Allow, Guess, Reckon, Calculate, 56.  
Allowed, Said, 87.  
Allude to, Refer to, 77.  
Almost, About, 28.  
Almost, Most, Very, 30.  
Alms, Odds, Riches, 145.  
Alone, Only, 113.  
Alternative, 87.  
Alternation, 87.  
Alumna, Formula, 144,  
Alumnus, Terminus, Cactus, 143.  
Ambiguity—Pronouns, 135.  
Among the rest, 78.  
Among, Between, 175.  
Amount, Number, 32.



Analysis, Crises, 143.  
And, To—Try and, 117.  
Anglicized Words, 20.  
Angry, Mad, 30.  
Animalcules, not Animalculae, 148.  
Anniversary, 87.  
Answer, Reply, 32.  
Antagonize, Alienate, Oppose, 32.  
Anticipate, Expect, 32.  
Any, At all, 32.  
Anyhow, 81.  
Anyways, Somewheres, Thereabouts, 78.  
Apart, Aside, 78.  
Apparent, Evident, 33.  
Appendix, Index, 148.  
Appointed you and *I*—after verbs and prepositions, 130.  
Appreciate highly, 189.  
Apprehend, Comprehend, 105.  
Archimedes' Screw, 125.  
Argue, Augur, 98.  
Around, About, 95.  
Articles, 181.  
A, An, 181.  
Interchanged, 184.  
Omitted, 182.  
Redundant, 183.  
Titles—The Reverend, 182.  
*As* after *Equally*, 190.  
As... as, 162.  
As, Like, 88.  
As... so, 163.  
As soon as, Directly, Immediately, 77.  
As, That, 70.  
As though, As if, 160.  
As well as, Or, Nor, But, Save, 201.  
Ascend up, 189.  
Aside, Apart, 78.  
Asparagus, Sparrowgrass, 34.  
Assets, Alms, Scissors, 145.  
Assure, Promise, 34.  
At all, Any, 32.  
At, To, 176.  
At you, 114.  
Attacked, Burst, Drowned, 108.  
Aware, Conscious, 39.  
Away, Way, 41.  
Awful, 81.  
Awkward construction—Participles, 172.  
Back up, Support, 82.  
Badly, Greatly, 114.  
Bad toothache, 70.  
Balance, Remainder, 60.  
Bandits, Banditti, 148.  
Barbaric, Barbarous, 98.  
Barbarisms, 20.  
Beaus, Tableaux, Chateaux, 147.  
Beautifully, Beautiful, 70.  
Because, Reason, 156.  
Been to, 190.  
Beg, Beg leave, 71.  
Beg pardon, Which? 26.  
Begin, Commence, 38.  
Behave, 60.  
Bell, Alex. Melville, 24.  
Besides, 49.  
Beside, Besides, 108.  
Better, Best, 61.  
Between, Among, 175.  
Between you and *I*—After verbs and prepositions, 130.  
Black Oxide of Manganese, 36.  
Bombastic Language, 18.  
Both, 190.  
Both, Both of, 72.  
Both, Each, 72.

Bound, 61.  
Bountiful, Plentiful, 108.  
Brace, Pair, Couple, 147.  
Bravery, Courage, 116.  
Bring, Fetch, Carry, 44.  
Brooks's Arithmetics, 125.  
Brothers, Brethren, 149.  
Bryant's list, 16.  
Bulk, 82.  
Burglarize, 82.  
Burst, Attacked, Drowned, 108.  
But, Except, 157.  
But, If, 157.  
But, Only, Except, 157.  
But, Or, Nor, Save—As well as, 201.  
*But* superfluous, 158.  
But that, 158, 190.  
But that, But what, 82, 157.  
But that, 157.  
But that, Than that, 158.  
But what, 160.  
But what, But that, 82, 157.  
By, In, 175.  
By, With, 177.  
Calculate, 83.  
Calculate, Guess, Reckon, Allow, 56.  
Calculated, Liable, 83.  
Calligraphy, 68.  
Came across, Met with, 109.  
Campbell's law, 20.  
Can, Could, Will, 115.  
Can but, Cannot but, 68.  
Cannot by no means, 196.  
Can't and Couldn't, 120.  
Can't do nothing, 196.  
Cantos, Heroes, 145.  
Capacity, Ability, 27.  
Carry, Bring, Fetch, 44.  
Case forms—Pronouns, 129.  
Casualty, Casuality, 68.  
Character, Reputation, 44.  
Chauncey Depew and Eli Perkins, 65.  
Cheap, Low-priced, 30.  
Cherubim, Seraphim, 142.  
Choice of prepositions, 175.  
Choice of relatives—Pronouns, 138.  
Choice of words, 15.  
Chrysalis, Analysis, 143.  
Chuck-full, 74.  
Clearness—Participles, 172.  
Clever, Smart, 85.  
Climax, 112.  
Climb down, 103.  
Collective nouns, 203.  
Collective nouns—Pronouns, 135.  
Commence, Begin, 38.  
Commenced to write, 107.  
Commercial slang, 23.  
Commodious, Convenient, 26.  
Common, Mutual, 28.  
Common slang, 23.  
Completed, 69.  
Complete, Finished, Through, 39, 99.  
Compound subject, 200.  
Comprehend, Apprehend, 105.  
Conclusion, End, 39.  
Conjunctions, 156.  
Conscious, Aware, 39.  
Contemplate, Propose, 75.  
Contemptible, Contemptuous, 52.  
Continual, Continuous, 39.  
Continually, Perpetually, 52.  
Contractions, 118.  
Convenient, Commodious, 26.

Convict, Convince, 40.  
Correlatives, 162.  
Could, Can, Will, 115.  
Couldn't, Can't, 120.  
Couple, Pair, Brace, 147.  
Couple, Several, 76.  
Courage, Bravery, 116.  
Criterion, Datum, 144.  
Crowd, 74.  
Cunning, 59.  
Cupfuls— Plural compounds, 147.  
Curious, 59.  
Custom, Habit, 40.  
Customer, Patron, 93.  
Cute, 59.  
Cut in half, 98.  
Daren't, Dursen't, 123.  
Data, Strata, 144.  
Datum, Phenomenon, 144, 204.  
Deface, Disfigure, 43.  
Defect, Fault, 45.  
Degrade, Demean, 43.  
Depot, Station, 43.  
Description, Kind, 44.  
Didn't, Don't, 120.  
Dies, Dice, 149.  
Differ among themselves, 192.  
Different, 191.  
Differ with, From, 175.  
Different from, to, than, 75, 176.  
Directly, Immediately, As soon as, 77.  
Disfigure, Deface, 43.  
Disremember, 69.  
Dispense, Dispense with, 75.  
Dock, Wharf, 52.  
Don't and Didn't, 120.  
Don't want none, 195.  
Double negatives, 194.  
Double possessives, 126.  
Doubt not but, 160.  
Dreadful solemn— Adjective or adverb? 152.  
Drive, Ride, 76.  
Drowned, Attacked, Burst, 108.  
Dry, Thirsty, 75.  
Due, Owing, 71.  
Dursent, Daren't, 123.  
Dutch, German, 75.  
Each, Both, 72.  
Each, Every, 71.  
Each, Every, No, Not, 201.  
Each other, One another, 46.  
Each other's eyes—Pronouns, 126.  
Each... *their*—Agreement with antecedent, 134.  
Effect, Affect, 37.  
Effluvia, Phenomena, 144, 204.  
Either, Neither, 47, 163.  
Either the... or the, 159.  
Elder, Older, 91.  
Eli Perkins and Chauncey Depew, 65.  
Ellipsis, Analysis, 143.  
Else ...besides, 49.  
Else than, Other than, 159.  
Emigrants, Immigrants, 78.  
Empty, 86.  
End, Conclusion, 39.  
Endorse, Indorse, 84.  
End up, 192.  
Enjoy, 86.  
Enjoyed poor health, 36.  
Equally as well, 190.  
Evacuate, Vacate, 75.  
Ever, Never, 72.  
Every confidence, 67.  
Every, Each, 71.

Every, Each, No, Not, 201.  
Everybody else's, 128.  
Everybody... *they*—Agreement with antecedent, 134.  
Every once in awhile, 73.  
Everywheres, 190.  
Evident, Apparent, 33.  
Exasperate, Aggravate, 37.  
Except, But, 157.  
Except, But, Only, 157.  
Except, Unless, Besides, 161.  
Exceptionable, Exceptional, 73.  
Excuse me—Which? 26.  
Expect, Anticipate, 32.  
Expect, Suspect, Suppose, 110.  
Factor, 112.  
Farther, Further, 45.  
Fathers-in-law—Plural compounds, 147.  
Fault, Defect, 45.  
Favor, Resemble, 59.  
Feel like, 190.  
Feels badly—Adjective or adverb? 151.  
Female, Woman, 73.  
Fetch, Bring, Carry, 44.  
Few, 191.  
Few, Little, 46.  
Fewer, Less, 73.  
Fictitious writer, 62.  
Fine writing, 8.  
Finished, Complete, Through, 39, 99.  
Fire, Throw, 78.  
First, Firstly, 62.  
First, Former, 61.  
First-rate, 62.  
First two, 79.  
Fish, Fly, 148.  
Fix, In a, 53.  
Fix, Mend, Repair, 62.  
Fly, Flee, 53.  
Flys, Fishes, 148.  
Foregoing, Above, 87.  
Foreign words, 9.  
Former, First, 61.  
Formulas, Larvas, Stigmas, 144.  
For to see, 189.  
Frederick the Great's Kindness—Nouns in apposition, 127.  
From hence, thence, whence, 180.  
From, Of, 104, 176.  
Funny, 56.  
Further, Farther, 45.  
Future, Subsequent, 79.  
Gent's pants, 79.  
German, Dutch, 75.  
Get, Got, 54.  
Give, Accord, 36.  
Good deal, Great deal, 57.  
Good piece, Long distance, 110.  
Good usage, 19.  
Good, Well, 158.  
Got to, Must, 115.  
Governor, the old man, 97.  
Great big, 98.  
Great deal, Good deal, 57.  
Greatly, Badly, 114.  
Grouse, Quail, Snipe, 149.  
Grow, Raise, Rear, 113.  
Guess, Reckon, Calculate, Allow, 56.  
Gums, Overshoes, 56.  
Habit, Custom, 40.  
Had better, Would better, 57.  
Had have, 192.  
Had ought to, 193.  
Hadn't, Haven't, Hasn't, 121.  
Haint, Taint, 121.  
Hangs on, Continues, 115.

Have got, 188.  
Have saw, Has went, 114.  
Haven't, Hasn't, Hadn't, 121.  
Haply, Happily, 114.  
Happen, Transpire, 65.  
Has went, Have saw, 114.  
Hate, Dislike, 116.  
Healthy, Wholesome, 52.  
Healthy, Healthful, 112.  
Hearty meal, 98.  
He is no better than *me*— After *than* and *as*, 133.  
Help but be, 191.  
Heroes, Cantos, Stuccoes, 145.  
Herrings, Trout, Pike, 149.  
He's, She's, It's, 123.  
Hey? Which? 25.  
Hire, Lease, Let, Rent, 88.  
His, One's, 50.  
His or her—Needless pronouns, 136.  
Hope, Wish, 99.  
House, Residence, 43.  
*How* for *by which*— Adverbs for relative pronouns, 140  
How, That, 154.  
Hung, Hanged, 112.  
I am *him*-Case forms, 129.  
Idea, Opinion, 113.  
If, But, 157.  
If, Whether, 58.  
Ill, Sick, 107.  
Illy, Ill, 58.  
Immediately, Directly, As soon as, 77.  
Immigrants, Emigrants, 78.  
Implicit, 58.  
I'm, You're, He's, She's, It's, We're, They're, 123.  
In a fix, 53.  
In, By, 175.  
In, Into, 85, 176.  
In, Of, 177.  
In, On, 177.  
In our midst, 84.  
In respect of, To, 176.  
In so far, 188.  
Inaugurate, 109.  
Incomplete Infinitive, 168.  
Index, Appendix, 148.  
Individual, 58.  
Indorse, Endorse, 84.  
Infinitive, 166.  
Infinitive, Incomplete, 168.  
Infinitive needed—Supply *To*, 166.  
Infinitive unnecessary—Omit "*To*," 167.  
Informed, Posted, 86.  
Injury, Accident, 28.  
Interchanged Articles, 184.  
Interrogatives—Pronouns, 130.  
Interrogative sentences, 199.  
Into, In, 85, 176.  
Introduce, Present, 105.  
"Is building," 173.  
Isn't, 121.  
It's, He's, She's, 123.  
It is *me*—Case forms, 129.  
John and Mary's sled—Double possessives, 126.  
Journal, 68.  
Junius's letters, 125.  
Juntos, Heroes, Virtuosos, 145.  
Just going to, 85.  
Kind, Description, 44.  
Kind of, 85.  
Kind of a, 191.  
Knights Templars, 147.  
Know as, Know that, 58.  
Knowing, 85.  
Last, Latest, 59.

Lay, Lie, 69.  
Lead a dance, 117.  
Learn, Teach, 88.  
Lease, Let, Rent, Hire, 88.  
Leave, Quit, 83.  
Lend, Loan, 88.  
Less, Fewer, 73.  
Lest, That, 159.  
Let it alone, Leave it alone, 83.  
Let, Lease, Rent, Hire, 88.  
Let you and *I* try it—After the Imperative, 132.  
Let's, 123.  
Liable, Calculated, 83.  
Lie, Lay, 69.  
Lighted, Lit, Alighted, 88.  
Like, As, 88.  
Like, Love, 29.  
List of Principal Correlatives, 162.  
Lit, Lighted, 88.  
Little, Few, 46.  
Little piece, Short distance, 67.  
Little bit, 74.  
Loan, Lend, 88.  
Look and see, 187.  
Look at here, 187.  
Lot, Number, 116. Love, Like, 29.  
Low-priced, Cheap, 30.  
Luck, 84.  
Mad, Angry, 30.  
Make, Manufacture, 65.  
Make way with, 84.  
Mayn't, Mustn't, Mightn't, Oughtn't, 122.  
Mayst, Mightest, 123.  
Means, Alms, Headquarters, 146.  
Measures, Weights, Values, 203.  
Memorandum, Datum, 144.  
Mend, Fix, Repair, 62.  
Mention, Allude to, Refer to, 77.  
Men's and boys' shoes, 124.  
Men, women, and children's shoes—Double possessives, 126.  
Met with, Came across, 109.  
Mightn't, Mustn't, Mayn't, Oughtn't, 122.  
Mightst, Mayst, 123.  
Mighty, Very, 104.  
Misplaced relatives—Pronouns, 141.  
Mixed pronouns, 136.  
More than, Above, Preceding, 111.  
More than, Over, 155.  
More, Worse, 42.  
Mosquitoes, Heroes, Halos, 145.  
Most, Almost, Very, 30.  
Musselmans, Dragomans, 145.  
Mustn't, Mayn't, Mightn't, and Oughtn't, 122.  
Mutual, Common, 28.  
Myself, 29.  
Nasty, Nice, 89.  
Near, Nearly, 89.  
Need, Want, 40.  
Needless Articles, 183.  
Needless Prepositions, 180.  
Needless Pronouns, 136.  
Negatives, 194.  
Negligence, Neglect, 29.  
Neighborhood, Region, 42.  
Neither, Either, 47, 163.  
Neither... nor, Either, 163.  
Never, Ever, 72.  
Never... nor (or or), Either, 163.  
Never, Not, 29.  
News, 142.  
New beginner, 191.  
New Words, 21.  
Nice, Nasty, 89.  
Nicely, 89.

No, Each, Every, Not, 201.  
No... no, 154, 196.  
No, Not, 154.  
No good, No use, 89.  
No more than I could help, 111.  
No use, No good, 89.  
Nor... no, 197.  
Nor, Or— Pronouns, 135.  
Nor, Or, As well as, But, Save, 201.  
Nor... not, 197.  
None, Singular or plural, 51.  
Not... hardly, 196.  
Not impossible but, 160.  
Not... neither, Either, 163.  
Not, Never, 29.  
Not... or (or *nor*), Either, 163.  
Not... no, 197.  
Noted, Notorious, 94.  
Nothing like, 94.  
Nothing... nor, 196.  
Notorious, Noted, 94.  
Nouns in Apposition—Possessive Case 126.  
Nouns, Plural-Possessive Case, 125.  
Nouns, Singular—Possessive Case, 125.  
Nowhere near so, 94.  
Nucleus, Terminus, Fungus, 143.  
Number, 142.  
Number, Amount, 32.  
Number, Lot, 116.  
Number, Quantity, 38.  
O, Oh, 90.  
Observe, Say, 90.  
Obsolete Words, 20.  
Odds, Alms, Riches, 145.  
Of any, Of all, 90.  
Of, From, 104,176.  
Of, In, 177.  
“Of” redundant, 169.  
Of, With, 176.  
Off of, 189.  
Older, Elder, 91.  
Omission of Article, 182.  
Omit the Possessive, 170.  
Omission of Preposition, 179.  
Omit “Of,” 169.  
Omit “To,” 167.  
Omitted Relatives—Pronouns, 141.  
On, Over, Upon, 104.  
One another, Each other, 46.  
One... they—Agreement with Antecedent, 134.  
One’s, His, 50.  
Only, 91.  
Only, Alone, 113.  
Only, Except, But, 157.  
Onto, Upon, 92.  
Opens up, 191.  
Opinion, Idea, 113.  
Oppose, antagonize, Alienate, 32.  
Or. Nor, As well as, But, Save, 201.  
Or, Nor— Pronouns, 135.  
Other, 49.  
Other... besides, 49.  
Other than, 159.  
Other than, Otherwise than, 48.  
Otherwise than, Otherwise but, 159.  
Ottomans, Mussulmans, 145.  
Ought, Should, Would, 102.  
Oughtn’t, Mustn’t, Mayn’t, Mightn’t, 122.  
Outstart, 92.  
Over and Above, More than, 92.  
Over, More than, 155.  
Over, On, Upon, 104.  
Over with, 110.  
Overflown, Overflowed, 110.

Overlook, Oversee, 95.  
Overshoes, Gums, 56.  
Overworked Expressions, 13.  
Owing, Due, 71.  
Oxide of Manganese, Black, 36.  
Pair, Couple, Brace, 147.  
Pants, Gent's, 79.  
Pappy, the Old Man, 97.  
Parenthetical Expressions—Pronouns, 133.  
Part, Portion, 30.  
Partake, Ate, 105.  
Participles, 169,  
After Verbs, 171.  
Awkward Construction, 172.  
Clearness, 172.  
"Is building," 173.  
"Of" redundant, 169.  
Omit the Possessive, 170.  
Place of, 171.  
Party, Person, 93.  
Patron, Customer, 93.  
Peas, Pease, 149.  
Pell-mell, 155.  
Pennies, Pence, 149.  
Per, 93.  
Peradventure, Perchance, 93.  
Performers, 93.  
Period, Point, 94.  
Perpetually, Continually, 52.  
Person, Party, 93.  
Perspire, Sweat, 86.  
Persuade, Advise, 52.  
Peruse, 78.  
Pet Words, 12.  
Phenomena, Data, Effluvia, 144, 204.  
Place of Participles, 171.  
Plead, Pleaded, 94.  
Plenty, Plentiful, 95.  
Plural Compounds, 147.  
Plural Nouns, 125.  
Pocket-handkerchief, 188.  
Poet, Poetess, 73.  
Poetic Terms, 9.  
Poetical Construction, 201.  
Point, Period, 94.  
Politics, Acoustics, Ethics, 143.  
Portion, Part, 30.  
Position of Correlatives, 164.  
Position of Preposition, 178.  
Possessive Case, 124.  
After of, 127.  
Double possessives, 126.  
Nouns, Singular, 125.  
" Plural, 125.  
" in apposition, 126.  
Pronouns, 126.  
Somebody else's, 127.  
Postal, 31.  
Posted, Informed, 86.  
Powerful sight, 105.  
Practical, Practicable, 31.  
Preceding, Above, More than, 111.  
Predicate, 31.  
Prefer than, 31.  
Preferred before, to, 176.  
Prejudice, 33.  
Prepositions, 174.  
All of, 180.  
At, To, 176.  
Between, Among, 175.  
By, In, 175.  
Choice, 175.  
Differ with, from, 175.  
Different from, to, than, 176.



From hence, 180.  
In, Into, 176.  
In, On, 177.  
In respect of, to, 176.  
Needless prepositions, 180.  
Of, In, 177.  
Of, From, 176.  
Omission of prepositions, 179.  
Position, 178.  
Preferred before, to, 176.  
To, With, 177.  
Up above, 180.  
With, By, 177.  
With, Of, 176.  
With, To, 178.  
Present, Introduce, 105.  
Presume, Think, Believe, 33.  
Pretend, Profess, 33.  
Pretty, Very, 116.  
Preventative, Preventive, 33.  
Previous, Previously, 33.  
Profess, Pretend, 33.  
Promise, Assure, 34.  
Pronouns, 129.  
Adverbs for Relative Pronouns, 140.  
After *than* and *as*, 132.  
" the Imperative, 132.  
" To be, 131.  
" Verbs and Prepositions, 130.  
Agreement with Antecedent, 133.  
Ambiguity, 135.  
Case Forms, 129.  
Choice of Relatives, 138.  
Collective Nouns, 135.  
Interrogatives, 130.  
Misplaced Relatives, 141.  
Mixed, 136.  
Needless, 136.  
Omitted Relatives, 141.  
Or, Nor, 135.  
Parenthetical expressions, 133.  
Silent Predicate, 132.  
The one, the other, 141.  
Uniform Relatives, 137.  
*Which* and *who* after *and*, 140.  
Pronouns—Possessive Case, 126.  
Pronouns—Personal and Relative, 129.  
Proper Names—Plurals, 146.  
Propose, Purpose, 34.  
Proposal, Proposition, 37.  
Propose, Contemplate, 75.  
Prospectus, Terminus, Apparatus, 148.  
Proved, Proven, 38.  
Providing, Provided, 37.  
Provincialisms, 24.  
Pupil, Scholar, 107.  
Purity of Diction, 19.  
Purpose, Propose, 34.  
Quail, Grouse, Woodcock, 149.  
Quantity, Number, 38.  
Quite, Very, Rather, 153.  
Quite a few, 38.  
Quit, Leave, 83.  
Raise, Grow, Rear, 113.  
Rarely, Rare, 42.  
Rather than, Other than, 159.  
Real, Really, 42.  
Real good, 155.  
Rear, Raise, Grow, 113.  
Reason, Because, 156.  
Receipt, Recipe, 42.  
Reckon, Guess, Calculate, Allow, 56.  
Recollect of, 187.  
Redundancy, 185.

Redundant Article, 183.  
Redundant Negatives, 195.  
Refer to, Allude to, 77.  
Region, Neighborhood, 42.  
Relieve, Alleviate, 37.  
Remainder, Balance, 60.  
Remit, Send, 43.  
Rent, Lease, Let, Hire, 88.  
Repair, Fix, Mend, 62.  
Reply, Answer, 32.  
Reputation, Character, 44.  
Requisite, Requisition, Requirement, 106.  
Resemble, Favor, 59.  
Residence, House, 43.  
Restaurant French, 10.  
Revolt, 96.  
Reverend, 182.  
Riches, Alms, Odds, 145.  
Ride, Drive, 76.  
Right, Right here, Just here, 99.  
Right smart, 73.  
Rise up, 192.  
Round, Square, 63.  
Said, Allowed, 87.  
Same as, Same that, 105.  
Save, But, Or, Nor, As well as, 201.  
Say, Observe, 90.  
Says, States, 63.  
Scholar, Pupil, 107.  
Section, Region, 106.  
Seeming Paradox, 191.  
Seldom or ever, 106.  
Send, Remit, 43.  
Seraphim, Cherubim, 142.  
Set, Sit, 80.  
Settle up, down, 188.  
Several, Couple, 76.  
Sewage, Sewerage, 106.  
Shall, Will, Should, Would, 100.  
Shall you? Will you? 102.  
She's, He's, It's, 123.  
Should, Would, Ought, 102.  
Should, Would, Shall, Will, 100.  
Shouldn't and Wouldn't, 122.  
Sick, Ill, 107.  
Sight, Many, 74.  
Silent Predicate—Pronouns, 132.  
Single, The first, 79.  
Singular Nouns, 125.  
Singular in Meaning, 201.  
Sink down, 192.  
Sit, Set, 80.  
Slang, 22.  
Slang, Commercial, Common, and Society, 23.  
Smart, Clever, 85.  
Smell of, 192.  
Smells sweetly—Adjective or Adverb? 151.  
Sociable, Social, 106.  
Society Slang, 23.  
So... as, 163.  
So far, That far, 154.  
So nice, 155.  
So, Such, 152.  
Solos, Heroes, Octavos, 145.  
Some better, 98.  
Some means or another, 48.  
Somebody else's, 127.  
Somewheres, Anyways, Thereabouts, 78.  
Sparrowgrass, Asparagus, 34.  
Specialty, Speciality, 106.  
Square, Round, 63.  
Stand a chance, 110.  
States, Says, 63.  
Station, Depot, 43.

Stay, Stop, 63.  
Stilts, 18.  
Stop, Stay, 63.  
Strata, Data, 144.  
Subject after the verb, 199.  
Subsequent, Future, 79.  
Subtile, Subtle, 63.  
Such as you and *me*— After than and as, 133.  
Such, So, 152.  
Summerish, Winterish, 99.  
Summons, 64.  
Supply "To," 166.  
Support, Back up, 82.  
Sweat, Perspire, 86.  
Tableaux, Beaus, Plateaus, 147.  
Tactics, Acoustics, 143.  
Taint, Haint, 121.  
Take, Adopt, 37.  
Talented, 103.  
Taste, 7.  
Tasty, Tasteful, 64.  
Team, 64.  
Teach, Learn, 88.  
Terminus, Radius, Focus, 143.  
Than, 48.  
*Than* ambiguous, 158.  
Thanks, I thank you, 115.  
That, As, 70.  
That, But, 157.  
That far, Thus far, 154.  
That, Lest, 159.  
That omitted, 158.  
That, that, 157.  
The father he died—Needless pronouns, 136.  
The first, Single, 79.  
The Honorable, the Reverend, 182.  
The Infinitive, 166.  
The Miss Browns—Titles, 146.  
The Old Man, 97.  
The one, the other—Pronouns, 141.  
Them books, 137.  
Thereabouts, Somewheres, Any ways, 78.  
These kind, Those kind, 47.  
These sort, Those kind, 64.  
These, Those, 62.  
They're, We're, You're, 123.  
Think for, 192.  
Thirsty, Dry, 75.  
This much, 154.  
This twenty years, These kind, 47.  
Those kind, These sort, 64.  
Through, Finished, Complete, 39, 99.  
Throw, Fire, 78.  
Titles of Books, 204.  
Titles—The Reverend, the Honorable, 182.  
Titles with Proper Names, 146.  
To always find—The Infinitive, 166.  
To, With, 177, 178.  
To, At, 176.  
Transpire, Happen, 65.  
Trite Expressions, 12.  
Truth, Veracity, 67.  
Try and, Try to, 117.  
Try the experiment, 67.  
Two foot, These kind, 48.  
Two Negatives, 194.  
Ugly, 67.  
Unbeknown, 68.  
Underhanded, 68.  
Under the weather, Ill, 115.  
Unexampled, 96.  
Uniform Relatives—Pronouns, 137.  
Unless, Without, 41.  
Up above, 180.

Upon, On, Over, 104.  
Utter, Express, 96.  
Vacate, Evacuate, 75.  
Valuable, Valued, 97.  
Values, Weights, Measures, 203.  
Veracity, Truth, 67.  
Very, Most, Almost, 30.  
Very much of, 153.  
Very pleased, 97.  
Very, Pretty, 116.  
Very Vulgar Vulgarisms, 13.  
Vicinity, Neighborhood, 97.  
Vulgarisms, 13.  
Want, Need, 40.  
Wasn't, 122.  
Way, Away, 41.  
Ways, way, 41.  
Weights, Measures, and Values, 203.  
Well, Good, 153.  
Weren't, 122.  
We're, They're, You're, 123.  
Wharf, Dock, 52.  
Wharf, Wharves, 149.  
What for *that*, 137.  
What? Which? Hey? 25.  
Whereabouts, 204.  
*Where* for *in which*—Adverbs for Relative Pronouns, 140.  
Whether, If, 58.  
Whether... Whether, 160.  
Which? 25.  
Which? Beg pardon, 25.  
Which for *who*, 137.  
Which? What? 25.  
Which and *who* after *and*—Pronouns, 140.  
Who should I see—Interrogatives, 131.  
Whole, All, 41, 51.  
Wholesome, Healthy, 52.  
*Whom* do you think he is—Interrogatives, 131.  
Why, 187.  
Widow woman, 186.  
Will, Could, Can, 115.  
Will, Shall, Should, Would, 100.  
Will you? Shall you? 102.  
Winterish, Summerish, 99.  
Wish, Hope, 99.  
With, By, 177.  
With, Of, 176.  
With, To, 177, 178.  
Without, Unless, 41.  
Woman, Female, 73.  
Words, Anglicized, 20.  
Words Improperly Used, 26.  
Words, New, 21.  
Words, Obsolete. 20.  
Words to be avoided, 18.  
Worse, More, 42.  
Would better, Had better, 57.  
Would Should, Ought, 102.  
Would, Should, Shall, Will, 100.  
Wouldn't, Shouldn't, 122.  
You are *him*—Case Forms, 129.  
You're, We're, They're, 123.  
You was, 204.

---

Some books are designed for entertainment, others for information. This series combines both features. The information is not only complete and reliable, it is compact and readable. In this busy, bustling age it is required that the information which books contain shall be ready to hand and presented in the clearest and briefest manner possible. These volumes are replete with valuable information, compact in form and unequalled in point of merit and cheapness. They are the latest as well as the best books on the subjects of which they treat. No one wishing to have a fund of general information or who has the desire for self-improvement can afford to be without them.

***Cloth, each, 50 Cents***

---

***The Penn Publishing Company***  
***923 ARCH STREET PHILADELPHIA***

---

### **ETIQUETTE**

**By Agnes H. Morton**

There is no passport to good society like good manners. Even though a person possess wealth and intelligence, his success in life may be marred by ignorance of social customs. A perusal of this book will prevent such blunders. It is a book for everybody, for the select sets as well as for the less ambitious. The subject is presented in a bright and interesting manner, and represents the latest vogue.

---

### **LETTER WRITING**

**By Agnes H. Morton**

Why do most persons dislike letter writing? Is it not because they cannot say the right thing in the right place? This admirable book not only shows by numerous examples just what kind of letters to write, but by directions and suggestions enables the reader to become an accomplished original letter writer. There are forms for all kinds of business and social letters, including invitations, acceptances, letters of sympathy, congratulations, and love letters.

---

### **QUOTATIONS**

**By Agnes H. Morton**

A clever compilation of pithy quotations, selected from a great variety of sources, and alphabetically arranged according to the sentiment. In addition to all the popular quotations in current use, it contains many rare bits of prose and verse not generally found in similar collections. An important feature of the book is the characteristic lines from well known authors, in which the familiar sayings are credited to their original sources.

---

### **THINGS WORTH KNOWING**

**By John H. Bechtel**

It is a comparatively easy task to fill a book with a mass of uninteresting statistical matter. It is quite another thing to get together a vast accumulation of valuable material on all conceivable subjects. This book is thoroughly up to date, and embraces many subjects not usually found in works of this kind. It contains information for everybody, whether it pertains to health, household, business, affairs of state, foreign countries, or the planets, and all most conveniently indexed.

---

## **A DICTIONARY OF MYTHOLOGY**

**By John H. Bechtel**

The average person dislikes to look up a mythological subject because of the time occupied. This book remedies that difficulty because in it can be found at a glance just what is wanted. It is comprehensive, convenient, condensed, and the information is presented in such an interesting manner as when once read to be always remembered. A distinctive feature of the book is the pronunciation of the proper names, something found in few other works.

---

## **SLIPS OF SPEECH**

**By John H. Bechtel**

Who does not make them? The best of us do. Why not avoid them? Any one inspired with the spirit of self-improvement can readily do so. No necessity for studying rules of grammar or rhetoric when this book can be had. It teaches both without the study of either. It is a counsellor, a critic, a companion, and a guide, and is written in a most entertaining and chatty style.

---

## **HANDBOOK OF PRONUNCIATION**

**By John H. Bechtel**

What is more disagreeable than a faulty pronunciation? No other defect so clearly shows a lack of culture. This book contains over 5,000 words on which most of us are apt to trip. They are here pronounced in the clearest and simplest manner, and according to the best authority. It is more readily consulted than a dictionary, and is just as reliable.

---

## **PRACTICAL SYNONYMS**

**By John H. Bechtel**

Any one with the least desire to add to his vocabulary or to improve his choice of words should have a copy of this book. It is designed mainly to meet the wants of busy merchants or lawyers, thoughtful clergymen or teachers, and wide-awake school-boys or girls who are ambitious to express the thoughts of the mind in more fitting phrases than they are at present capable of doing.

---

## **TOASTS**

**By William Pittenger**

Most men dread being called upon to respond to a toast or to make an address. What would you not give for the ability to be rid of this embarrassment? No need to give much when you can learn the art from

this little book. It will tell you how to do it; not only that, but by example it will show the way. It is valuable not alone to the novice, but the experienced speaker will gather from it many suggestions.

---

## **THE DEBATER'S TREASURY**

**By William Pittenger**

There is no greater ability than the power of skillful and forcible debate, and no accomplishment more readily acquired if the person is properly directed. In this little volume are directions for organizing and conducting debating societies and practical suggestions for all who desire to discuss questions in public. There is also a list of over 200 questions for debate, with arguments both affirmative and negative.

---

## **PUNCTUATION**

**By Paul Allardyce**

Few persons can punctuate properly; to avoid mistakes, many do not punctuate at all. A perusal of this book will remove all difficulties and make all points clear. The rules are clearly stated and freely illustrated, thus furnishing a most useful volume. The author is everywhere recognized as the leading authority upon the subject, and what he has to say is practical, concise, and comprehensive.

---

## **ORATORY**

**By Henry Ward Beecher**

It must be conceded that few men ever enjoyed a wider experience or achieved a higher reputation in the realm of public oratory than Mr. Beecher. What he had to say on this subject was born of experience, and his own inimitable style was at once both statement and illustration of his theme. This volume is a unique and masterly treatise on the fundamental principles of true oratory.

\*\*\* END OF THE PROJECT GUTENBERG EBOOK SLIPS OF SPEECH : A  
HELPFUL BOOK FOR EVERYONE WHO ASPIRES TO CORRECT THE  
EVERYDAY ERRORS OF SPEAKING \*\*\*

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license,

especially commercial redistribution.

## START: FULL LICENSE

### THE FULL PROJECT GUTENBERG LICENSE

PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at [www.gutenberg.org/license](http://www.gutenberg.org/license).

#### **Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works**

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. “Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:



This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at [www.gutenberg.org](http://www.gutenberg.org). If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website ([www.gutenberg.org](http://www.gutenberg.org)), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, “Information about donations to the Project Gutenberg Literary Archive Foundation.”
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all

access to other copies of Project Gutenberg™ works.

- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain “Defects,” such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the “Right of Replacement or Refund” described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you ‘AS-IS’, WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™

electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

## **Section 2. Information about the Mission of Project Gutenberg™**

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™'s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at [www.gutenberg.org](http://www.gutenberg.org).

## **Section 3. Information about the Project Gutenberg Literary Archive Foundation**

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at [www.gutenberg.org/contact](http://www.gutenberg.org/contact)

## **Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation**

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit [www.gutenberg.org/donate](http://www.gutenberg.org/donate).

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg web pages for current donation

methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: [www.gutenberg.org/donate](http://www.gutenberg.org/donate)

## **Section 5. General Information About Project Gutenberg™ electronic works**

Professor Michael S. Hart was the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility: [www.gutenberg.org](http://www.gutenberg.org).

This website includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.