

# Grammatical Number in English Nouns

An empirical and theoretical account

Mark A. Wickens

## GRAMMATICAL NUMBER IN ENGLISH NOUNS

**AMSTERDAM STUDIES IN THE THEORY AND  
HISTORY OF LINGUISTIC SCIENCE**

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Volume 76

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AN EMPIRICAL AND THEORETICAL ACCOUNT

MARK A. WICKENS

JOHN BENJAMINS PUBLISHING COMPANY  
AMSTERDAM/PHILADELPHIA

1992

**Library of Congress Cataloging-in-Publication Data**

Wickens, Mark A.

Grammatical number in English nouns: an empirical and theoretical account / Mark A. Wickens.

p. cm. -- (Amsterdam studies in the theory and history of linguistic science. Series IV, Current issues in linguistic theory, ISSN 0304-0763; v. 76)

Includes bibliographical references and index.

1. English language -- Number. 2. English language -- Noun.

I. Title. II. Series.

PE1216.W53 1992

425--dc20

91-35203

ISBN 90 272 3573 2 (Eur.)/1-55619-131-6 (US) (alk. paper)

CIP

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John Benjamins Publishing Co. · P.O. Box 75577 · 1070 AN Amsterdam · Netherlands  
John Benjamins North America · 821 Bethlehem Pike · Philadelphia, PA 19118 · USA

*To my wife and children*



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## Abbreviations and initialisms of periodicals and reference works

- ADD *American Dialect Dictionary*, by Harold Wentworth. New York: Thomas Y. Crowell, 1944.
- ADS *Archives of Dermatology and Syphilology*.
- AEH *Archives of Environmental Health*.
- AHD *American Heritage Dictionary of the English Language*, ed. William Morris. Boston: American Heritage Publishing and Houghton Mifflin, 1970.
- AJL *Australian Journal of Linguistics*.
- AJM *American Journal of Medicine*.
- AJO *American Journal of Ophthalmology*.
- AJOA *American Journal of Optometry and Archives of American Academy of Optometry*.
- AO *Archives of Ophthalmology*.
- ArchL *Archivum Linguisticum*.
- AS *American Speech*.
- ATS *American Thesaurus of Slang: A Complete Reference Book of Colloquial English*, by Lester V. Berrey & Melvin Van Den Bark. New York: Thomas Y. Crowell, 1942.
- BD *Barnhart Dictionary of New English since 1963*, by Clarence L. Barnhart, Sol Steinmetz & Robert K. Barnhart. New York: Barnhart/Harper & Row, 1973.
- BHJ *British Heart Journal*.
- BJO *British Journal of Ophthalmology*.
- BLD *Black's Law Dictionary: Definitions of the Terms and Phrases of American and English Jurisprudence, Ancient and Modern*, by Henry Campbell Black. Rev. 4th ed. by the publisher's editorial staff. St. Paul, Minn.: West Publishing, 1968.
- BMD *Butterworths Medical Dictionary*, ed. Macdonald Critchley. 2nd ed. London: Butterworths, 1978.
- BNF *British National Formulary*, 1974-76. London: British Medical Association and The Pharmaceutical Society of Great Britain, n.d.
- BNG *Blakiston's New Gould Medical Dictionary...*, ed. Harold Wellington Jones, Normand L. Hoerr & Arthur Osol. Philadelphia: Blakiston, 1949.
- BOLD *Bouvier's Law Dictionary*, by John Bouvier. Baldwin's century ed. Ed. William Edward Baldwin. Cleveland: Banks-Baldwin Law Publishing, 1934.

- BP *British Pharmacopoeia, 1968*, published under the direction of The General Medical Council pursuant to the Medical Act, 1956. London: Pharmaceutical Press, 1968.
- BS *Book of Slang*, by Dennis Andersen. Middle Village, N.Y.: Jonathan David, 1975.
- CD *Century Dictionary: An Encyclopedic Lexicon of the English Language*, prepared under the superintendence of William Dwight Whitney. 8 Vols. London: *The Times*; New York: Century, 1899.
- CDES *Concise Dictionary of English Slang*, by William Freeman. London: English Universities Press, 1955.
- CH *Chronicle of the Horse* (Middleburg, Virginia).
- CHA *Chilton's Hardware Age*
- CHE *Chemical Encyclopaedia: An Epitomized Digest of Chemistry and its Industrial Applications*, by C.T. Kingzett. 5th ed. New York: D. Van Nostrand, 1932.
- CJL *Canadian Journal of Linguistics*.
- CJO *Canadian Journal of Ophthalmology*.
- COS *Cosmopolitan*.
- CPS *Compendium of Pharmaceuticals and Specialties*, by Douglas L. Thompson et al. 15th ed. Ottawa: Canadian Pharmaceutical Association, 1980.
- CR *Consumer Reports*.
- CRO *Collins-Robert French-English, English-French Dictionary*, by Beryl T. Atkins et al. London: Collins, 1978.
- CTCD *Chamber's Twentieth Century Dictionary*, ed. William Geddie. Rev. ed. with suppl. Edinburgh: W. & R. Chambers, 1959.
- CUA *Cyclopaedia of Useful Arts, Mechanical and Chemical, Manufactures, Mining, and Engineering*, ed. Charles Tomlinson. 2 vols. London: James S. Virtue, n.d.
- CWW *Concordance to the Poems of William Wordsworth*, ed. Lane Cooper. New York: Russell & Russell, 1965.
- DA *Dictionary of Americanisms on Historical Principles*, ed. Mitford M. Mathews. Chicago: Univ. of Chicago Press, 1951.
- DAAT *Dictionary of Agricultural and Allied Technology*, ed. John N. Winburne et al. [East Lansing]: Michigan State Univ. Press, 1962.
- DAC *Dictionary of Australian Colloquialisms*, by G.A. Wilkes. Sydney: Sydney Univ. Press, 1978.
- DAE *Dictionary of American English on Historical Principles*, ed. Sir William A. Craigie and James R. Hulbert. 4 vols. Chicago: Univ. of Chicago Press, 1940.

- DAG *Dictionary of Americanisms: A Glossary of Words and Phrases Usually Regarded as Peculiar to the United States*, by John Russell Bartlett. 3d ed., greatly impr. and enl. Boston: Little, Brown; London: Trubner, 1860.
- DAS *Dictionary of American Slang*, comp. and ed. Harold Wentworth & Stuart Berg Flexner. 2nd suppl. ed. New York: Thomas Y. Crowell, 1975.
- DAUL *Dictionary of American Underground Lingo*, ed. Hyman E. Goldin et al. New York: Twayne, 1950.
- DC *Dictionary of Costume*, by R. Turner Wilcox. New York: Charles Scribner, 1969.
- DCAU *Dictionary of Contemporary American Usage*, by Bergen Evans & Cornelia Evans. New York: Random House, 1957.
- DCCU *Dictionary of Contemporary and Colloquial Usage*. Chicago: English Language Institute of America, 1972.
- DCE *Dictionary of Canadian English: The Senior Dictionary*, by W.S. Avis et al. Toronto: W.J. Gage, 1967.
- DCEB *Dictionary of Canadian English: The Beginning Dictionary*, by W.S. Avis et al. Toronto: W.J. Gage, 1962.
- DD *Dental Digest*.
- DI *Dorland's Illustrated Medical Dictionary...*, by William A.N. Dorland. 23d ed. Ed. Leslie Brainerd Arey et al. Philadelphia: W.B. Saunders, 1957.
- DIM *Dorland's Illustrated Medical Dictionary*, by William A.N. Dorland. 26th ed. Philadelphia: W.B. Saunders, 1981.
- DMAU *Dictionary of Modern American Usage*, by H.W. Horwill. 2nd ed. Oxford: Clarendon Press, 1944.
- DMS *Dictionary of Medical Science: Containing a Concise Explanation of the Various Subjects and Terms of Anatomy, Physiology, Pathology...*, by Robley Dunglison. New ed., enl. and thoroughly rev. by Richard I. Dunglison. Philadelphia: Henry C. Lea, 1874.
- DN *Dialect Notes*.
- DPAR *Dental Products Annual Report*.
- DPR *Dental Products Report*.
- DS *Dictionary of Slang and Unconventional English...*, by Eric Partridge. 7th ed. Suppl., rev. and enl. New York: Macmillan, 1970.

- DSJC *Dictionary of Slang, Jargon & Cant, Embracing English, American and Anglo-Indian Slang, Pidgin English, Tinkers' Jargon and Other Irregular Phraseology*, comp. and ed. Albert Barrière & Charles G. Leland. 2 vols. 1889-90. Reprint. Detroit: Gale Research, 1967.
- DSL *Dictionary of Science, Literature, and Art, Comprising the History, Description, and Scientific Principles of Every Branch of Knowledge...*, ed. by W.T. Brande, assisted by Joseph Cauvin. New York: Harper & Brothers, 1856.
- DU *Dictionary of the Underworld, British & American, being the Vocabularies of Crooks, Criminals...*, by Eric Partridge. 3d ed., much enl. London: Routledge & Kegan Paul, 1968.
- DUSA *Dispensatory of the United States of America*, by Joseph P. Remington et al. 20th ed. Philadelphia: J.B. Lippincott, 1918.
- EA04 *Encyclopedia Americana*. Frank Converse Beach, editor in chief, and George Edwin Rines, managing editor. New York: The Americana Company, 1904.
- EA83 *Encyclopedia Americana*, international ed. Danbury, Connecticut: Grolier, 1983.
- EB *Encyclopedia Britannica*.
- EDD *English Dialect Dictionary...*, ed. Joseph Wright. 6 vols. London: Henry Frowde; New York: G.P. Putnam, 1898-1905.
- EG *Encyclopedia of Golf*, comp. Webster Evans. New York: St. Martin's Press, 1974.
- EMH *Encyclopedia of Mental Health*, ed. Albert Deutsch et al. 6 vols. New York: Encyclopedia of Mental Health, 1963.
- ES *English Studies*.
- ESQ *Esquire*.
- EWC *Encyclopedia of World Costume*, by Doreen Yarwood. London: G.T. Batsford, 1978.
- F&W *Funk & Wagnalls New Standard Dictionary of the English Language*, ed. Isaac F. Funk et al. New York: Funk & Wagnalls, 1963.
- F&WI *Funk & Wagnalls Standard Dictionary of the English Language*, international edition, combined with *Britannica World Language Dictionary*, ed. Allen Walker Read et al. 2 vols. New York: Funk & Wagnalls, 1960.
- F&WN *Funk & Wagnalls New Practical Standard Dictionary of the English Language*, ed. Charles Earle Funk. EM' PHA TYPE ed. New York: Funk & Wagnalls; Chicago: J.G. Ferguson, 1964.

- F&WS *Funk & Wagnalls Standard College Dictionary*, ed. Sidney Landay et al. Canadian ed. Toronto: Fitzhenry & Whiteside, 1976.
- FD *Fashion Dictionary: Fabric, Sewing and Apparel as Expressed in the Language of Fashion*, by Mary Brooks Picken. Rev. and enl. New York: Funk & Wagnalls, 1973.
- FDF *Fairchild's Dictionary of Fashion*, by Charlotte Calasibetta. Ed. Ermina Stimson Goble & Lorraine Davis. New York: Fairchild Publications, 1975.
- FL *Flare*.
- FLW *French Living Webster Encyclopedic Dictionary of the English Language*. Paris: Editions Garnier Frères; Chicago: English Language Institute of America, 1974.
- GAZ *Gazette* (Montreal).
- GLA *Glamour*.
- GMEG *Golf Magazine's Encyclopedia of Golf*, ed. Robert Scharff & the editors of *Golf Magazine*, assisted by Peter D. Eaton. New York: Harper & Row, 1970.
- GQ *Gentlemen's Quarterly*.
- HD *Haydn's Dictionary of Popular Medicine and Hygiene, Comprising all Possible Self-aids in Accidents and Disease...*, by Joseph Timothy Haydn. Ed. Edwin Lankester. London: E. Moxon, 1874.
- HDCU *Harper Dictionary of Contemporary Usage*, by William & Mary Morris, with the assistance of a panel of 136 distinguished consultants on usage. New York: Harper & Row, 1975.
- IEMD *Illustrated Encyclopaedic Medical Dictionary, being a Dictionary of the Technical Terms Used by Writers on Medicine and the Collateral Sciences...*, by Frank P. Foster, with the collaboration of William C. Ayres et al. 4 vols. New York: D. Appleton, 1891-1893.
- IEVM *International Encyclopedia of Veterinary Medicine*, ed. Sir Thomas Dalling et al. 5 vols. Edinburgh: W. Green; London: Sweet & Maxwell, 1966.
- JACEP *Journal of the American College of Emergency Physicians*.
- JAVMA *Journal of the American Veterinary Medical Association*.
- JDASA *Journal of the Department of Agriculture of South Australia*.
- JDEL *Jowitt's Dictionary of English Law*, by Earl Jowitt & Clifford Walsh. 2nd ed. Ed. John Burke. 2 vols. London: Sweet & Maxwell, 1977.
- JT *Journal of Trauma*.
- JTDA *Journal of the Tennessee Dental Association*.

- KAMD *Knight's American Mechanical Dictionary: A Description of Tools, Instruments, Machines, Processes...*, by Edward H. Knight. 3 vols. Boston: Houghton, Mifflin; Cambridge: Riverside Press, 1876.
- LAT *Los Angeles Times*.
- LDCE *Longman Dictionary of Contemporary English*, ed. Paul Proctor et al. London: Longman, 1978.
- LDEI *Longman Dictionary of English Idioms*, ed. Della Summers et al. London: Longman, 1979.
- LHE *Livestock Health Encyclopedia: The Control of Disease and Parasites in Cattle, Sheep and Goats, Swine, Horses and Mules*, by Rudolph Seiden. 2nd ed. New York: Springer Publishing, 1961.
- LU *Language of the Underworld*, by David W. Maurer. Coll. and ed. Allan W. Futrell & Charles B. Wordell. [Lexington]: Univ. Press of Kentucky, 1981.
- MG *Manchester Guardian*.
- MHEST *McGraw-Hill Encyclopedia of Science and Technology: An International Reference Work in Fifteen Volumes Including an Index*. 4th ed. New York: McGraw-Hill, 1977.
- MLing *Modèles linguistiques*.
- MWC *Men's Wear of Canada*.
- MW-L *Men's Wear* (London).
- MW-NY *Men's Wear* (New York).
- N&Q *Notes and Queries*.
- NEBM *New Encyclopaedia Britannica in 30 volumes. Micropaedia*. 15th ed. Chicago: Encyclopaedia Britannica, 1974.
- NEJM *New England Journal of Medicine*.
- NphM *Neuphilologische Mitteilungen*.
- NW *Newsweek* (U.S. edition).
- NY *New Yorker*.
- NYT *New York Times*.
- NYTM *New York Times Magazine*.
- OALD *Oxford Advanced Learner's Dictionary of Current English*, by A.S. Hornby, with the assistance of A.P. Cowie & J. Windsor Lewis. 3d ed. Oxford: Oxford Univ. Press, 1974.
- OCL *Oxford Companion to Law*, by David M. Walker. Oxford: Clarendon Press, 1980.
- ODE *Oxford Dictionary of English Etymology*, ed. C.T. Onions, assisted by G.W.S. Friedrichsen & R.W. Burchfield. Oxford: Clarendon Press, 1966.
- OED *Oxford English Dictionary...*, ed. A.H. Murray et al. Oxford: Clarendon Press, 1933.
- OEDS *Supplement to the "Oxford English Dictionary"*, ed. R.W. Burchfield. 4 vols. Oxford: Clarendon Press, 1972-1986.
- OG *Organic Gardening*.
- OJRO *Optical Journal and Review of Optometry*.
- OL *Outdoor Life*.

- OM *Optical Management.*
- OR *Origins: A Short Etymological Dictionary of Modern English*, by Eric Partridge. 4th ed. London: Routledge & Kegan Paul, 1966.
- OWESG *Official World Encyclopedia of Sports and Games: The Rules, Techniques of Play and Equipment for over 400 Sports and 1,000 Games*, created by the Diagram Group. Ed. Ruth Midgley et al. New York: Paddington Press, 1979.
- PADS *Publication of the American Dialect Society.*
- PAWWA *Proceedings of the...Annual Convention of the American Water Works Association.*
- PED *Penguin English Dictionary*, comp. G.N. Garmonsway & Jacqueline Simpson. 2nd. ed., rev. London: Penguin Press, 1969.
- PH *Phytopathology.*
- PSM *Popular Science Monthly.*
- PSS *Public School Slang*, by Morris Marples. London: Constable, 1940.
- QAJ *Queensland Agricultural Journal.*
- RD *Reader's Digest* (Canadian edition).
- RHD *Random House Dictionary of the English Language*, ed. Jess Stein et al. New York: Random House, 1966.
- RIT *Roget's International Thesaurus*, by P.M. Roget. 4th ed. Rev. Robert L. Chapman. New York: Thomas Y. Crowell; London and Sydney: Harper & Row, 1977.
- R.S.S. *Revised Statutes of Saskatchewan.*
- SA *Slang and its Analogues, Past and Present...*, comp. and ed. John S. Farmer & W.E. Henley. 7 vols. [London]: Printed for subscribers only, 1890-1904.
- SBD *Second Barnhart Dictionary of New English*, by Clarence L. Barnhart, Sol Steinmetz & Robert K. Barnhart. New York: Barnhart/Harper & Row, 1980.
- SE *Slang and Euphemism: A Dictionary of Oaths, Curses, Insults, Sexual Slang and Metaphor, Racial Slurs, Drug Talk, Homosexual Lingo, and Related Matters*, by Richard A. Spears. Middle Village, N.Y.: Jonathan David, 1981.
- SF *Synonym Finder*, by J.I. Rodale. Rev. Laurence Urdang et al. Emmaus, Penn.: Rodale Press, 1978.
- SGC *Sporting Goods Canada.*
- SGT *Sporting Goods Trade.*
- SM *Sun Magazine* (Baltimore, Maryland).



- SMD *Stedman's Medical Dictionary, Illustrated...*, by Thomas Lathrop Stedman. 23d ed. Completely revised by a staff of 36 editors. Baltimore: Williams & Wilkins, 1976.
- SMI *Smithsonian*.
- SND *Scottish National Dictionary*, ed. William Grant & David D. Murison. 10 vols. Edinburgh: The Scottish National Dictionary Association, 1931-1976.
- SNPh *Studia Neo-philologica*.
- SP *Spectator*.
- STC *Sports Trade Canada*.
- STM *Sunday Times Magazine*.
- TL *Times* (London).
- TM *Time* (Canadian edition).
- TOSUK *Transactions of the Ophthalmological Societies of the United Kingdom*.
- UDEL *Universal Dictionary of the English Language: An Original Compilation Giving all Punctuations in Simplified and in More Exact Phonetic Notations...*, ed. Henry Cecil Wyld. London: Routledge & Kegan Paul, 1961.
- UDI *Underground Dictionary*, by Eugene E. Landy. New York: Simon and Schuster, 1971.
- W25 *Webster's New International Dictionary of the English Language...*, ed. W.T. Harris et al. 2 vols. Springfield, Mass.: G. & C. Merriam, 1925.
- W59 *Webster's New International Dictionary of the English Language*, ed. William Allan Neilson et al. 2nd ed., unabridged. 2 vols. Springfield, Mass.: G. & C. Merriam, 1959.
- W76 *Webster's Third New International Dictionary of the English Language, Unabridged*. Philip Babcock Gove, ed. in chief, and the Merriam-Webster editorial staff. Springfield, Mass.: G. & C. Merriam, 1976.
- W81 *Webster's Third New International Dictionary of the English Language, Unabridged*. Philip Babcock Gove, ed. in chief, and the Merriam-Webster editorial staff. Springfield, Mass.: G. & C. Merriam, 1981.
- WCD *Webster's Ninth Collegiate Dictionary*. Frederick C. Mish, ed. in chief. Springfield, Mass.: Merriam-Webster Inc., 1986.
- WM *Weekend Magazine* (Toronto).
- WN *Webster's New Twentieth Century Dictionary of the English Language, Unabridged*. 2nd ed., extensively revised by the publisher's editorial staff under the general supervision of Jean L. McKechnie. Cleveland: Collins + World, 1978.

- WNWD *Webster's New World Dictionary of the American Language*, ed. David B. Guralnik et al. 2nd college ed. Cleveland: Collins + World, 1976.
- WNWT *Webster's New World Thesaurus*, prep. Charlton Laird. New York: New American Library, 1981.
- WPM *Washington Post Magazine*.
- WS *Women's Sports*.
- WSD *Webster's Sports Dictionary*. Springfield, Mass.: G. & C. Merriam, 1976.
- WUD *Webster Universal Dictionary*, ed. Henry Cecil Wyld & Eric Partridge. Unabr. international ed. New York: Harver Educational Services, 1970.
- WUDEL *Webster's Universal Dictionary of the English Language*, ed. under the supervision of Thomas H. Russell et al. 2 vols. Cleveland: World Publishing, 1940.



## Introduction

### 1. Purpose

Apart from the coverage given to it in the grammars, number in English nouns has received relatively little attention, especially in the area of theoretical considerations regarding the nature of number, considerations which had, until fairly recently, been limited to barely a handful of articles.<sup>1</sup> Guided by the principles of psychomechanics, Hirtle (1982a) put forth a fairly elaborate theory of number in English nouns, but his work wants for substantiating evidence, even if the data he presents generally seem quite promising. In fact, to my knowledge, he used more data in developing his theory than all or nearly all other grammarians who have attempted to describe the nature of number. Until there is some other theory capable of explaining as extensive a body of data as that collected by Hirtle and in the present work, it will not be possible to compare his theory with alternative descriptions. I cannot envisage an alternate theory capable of accounting for as much data, but this is not to say that the theory proposed by Hirtle, like any scientific theory, may not be replaced by a more adequate one as our view of language becomes clearer.

The aim of this inquiry is to provide evidence to validate Hirtle's theory, or rather, parts of it, to verify some of his analyses, and to investigate several problems, some of which are mentioned in his work as subjects for further research. The following study is principally an examination of data, especially in the form of examples in some of the chapters, so no effort is made to develop the theory any further, although one slight modification is made thereto.

The task in this investigation is to explain the presence and, in some instances, the absence, of the *s*-ending of ailment names (*measles*), verbal substantives of the type *trimmings*, liquid names (*spirits*), binary object names (*scissors*) and a number of miscellaneous terms, including

words of a more abstract character (*odds*), and to describe what lies behind phrases like *a barracks*.

For reasons of space, it will not be possible to test all of those aspects of the theory which concern the *s*-morpheme, to say nothing of the parts dealing with the zero ending. The six groups of nouns chosen represent some of the more obvious and pressing problems, however, which does not mean that the others are less deserving of attention. They, too, will eventually have to be subjected to close observation and a searching analysis. For the time being, they are merely outlined in Chapter 7.

The reader may object that the solution to the *-s* of many of these words is obvious and that neither this theory nor any other is therefore likely to enlighten the linguistic world to any significant degree, if at all. But it is good methodology to start with the most clear-cut cases and to progress to the more subtle and challenging ones, which are far more plentiful than one would expect.

He may also protest that some of these nouns have already been dealt with in various works. It is true that, along with numerous other nouns in *-s*, their morphological unusualness has been noted by virtually every grammarian who has had anything to say about number in nouns, their numerical status (singular or plural) has been the object of discussion (Brown 1865:250-251; Fowler 1968:260, 456), they have been scrutinized from a syntactic point of view (Juul 1975:18-23, 25-29, 181-183), their degree of countability has been studied and has even been expressed in mathematical terms (Allan 1978:219-247), and they have been classified and inventoried by numerous language specialists using a variety of criteria and parameters. But the *s*-ending, whose persistence distinguishes these substantives from others to begin with, has unfortunately been ignored. Evidence or argumentation is seldom provided to explain the morpheme's occurrence, which is not to say that interpretations of the *-s* are never offered. Interpretations are almost always given implicitly by means of headings like "Composite Objects, etc" (Jespersen 1965 [1948]:90) and, much less often, explicitly, by way of brief statements such as "*Dues* reflects in its plural form and force an awareness of repeated payments" (Long 1961:209). Here, then, is an opportunity to take a fresh approach to these words. The evidence and arguments presented in the following chapters shed a different light on many of these terms

and impose new interpretations - even for nouns like *scissors*. Actually, the vast majority of the nouns analyzed in this study are not to be found in the grammars.

Before looking at the theory which has inspired this research, it would be useful to see what others have said about number.

## 2. Different approaches to number

Perhaps one reason the *s*-ending has received so little attention is that some linguists apparently fail to see a problem or simply consider the presence of the *s*-morpheme in these words as something arbitrary, as if there were no system or at best a defective system governing its occurrence. For instance, Bloomfield (1933:271) makes the following statement:

*Number*, as it appears in our singulars and plurals, seems to be close to some universal trait of human response; yet, cases like *oats* versus *wheat*, or *Epsom salts* versus *table salt*, seem to have little non-linguistic justification.

Similarly, Gleason (1961:224) makes the following claims:

This does not matter; by a convention of English, *pants* is plural. Interestingly enough, this is not an isolated case; compare *trousers*, *breeches*, *shorts*, *slacks*, etc. This whole group of words are grammatically plural with no evident semantic justification ...

A third writer to be mentioned here is Beard (1982:140), according to whom *feelings*, *heavens*, *looks* and *skies* do not 'pluralize' semantically. In other words, there is no semantic reason for their *s*-ending. The statements of these three linguists challenge the principles of the approach adopted here. A solution to some of these problems will be proposed later in this work.

By far the most common approach to number is the one utilized by Brown (1865:242-254), Koch (1882:418-438), Poutsma (1914:147-276), Jespersen (1965 [1948]:49-163), Kruisinga & Erades (1953:368-399), Schibsbye (1970:96-109), Quirk et al. (1972:165-171) and many other grammarians, and generally consists of dividing nouns into categories. The classifications vary greatly in detail and length. They also differ with

respect to the number of divisions and subdivisions and with regard to the criteria used to establish the major categories. Some of the criteria employed are evident from the names of the principal divisions mentioned in the next three sentences. The prime groups identified by Christophersen (1939:25-27), for example, are unit-words and continue-words, while Quirk et al. separate nouns into variables and invariables. Sometimes, recourse is made to a mixture of criteria. This is clear from Schibsbye's proper names, countables, uncountables and collectives, and from Jespersen's normal plural, unchanged plural, plural of approximation, plurals of proper names, differentiated plural, composite objects, collectives, mass-words, original singulars used as plurals and original plurals used as singulars.

Some of the writers mentioned above are astute observers, and their accounts would have to be read in full for one to appreciate the breadth and complexity of the problem posed by the zero and *s*-endings.<sup>2</sup> Some of their key findings concerning standard English are mentioned here. All seem to agree that singular means one and that plural means more than one, and that most nouns pluralize by the addition of the *s*-ending to the zero form. Such is one of the properties of count nouns, or countables. However, there are nouns that normally do not have an *s*-plural (*tea, cotton*) unless different types or quantities are referred to, many have a zero plural only, unless different species are intended (*trout, salmon*), others are always plural, but with the zero ending (*cattle, vermin*), while still others have two plurals, one in zero and one in *-s*, e.g., *bear(s), million(s)* and *staff(s)*. Also, many substantives occur only with the *s*-ending. According to Quirk et al., some are singular (*measles, phonetics*), whereas others are plural (*scissors, outskirts*). A number of these *s*-nouns can take the indefinite article (*a scissors, a shambles*), and in a few cases, there is an opposition, for example, *a wood* versus *a woods*. Finally, certain nouns are sometimes countables (*a cake/two cakes*), sometimes uncountables (*eat cake*). It is not to be understood from the observations recounted here that the grammarians are always in agreement concerning a noun's status. For instance, while Quirk et al. regard *measles* as a singular invariable noun, Jespersen (p. 124) considers it a plural immaterial mass-word.

The classificational approach may provide a framework in which to place a given noun, but its major achievement is surely the detailed

presentation of the problem. The latter may be stated in the form of a question, which these grammarians apparently never ask. If one supposes that language is systematic (and if one does not, the scientific investigation of it would seem pointless), how can there be such an abundance of numerical irregularities, exceptions, anomalies and peculiarities, as they are variously called?

Substantival number has traditionally been considered a grammatical category along with gender and case. Perhaps the first linguist to break rank with the traditionalists is E.V. Nabatova (1959a, 1959b), who suggests that number in nouns is "a lexical-grammatical category" (Scheurweghs 1968:63). This idea is based on the observation that nouns in the plural often take on, in addition to the grammatical meaning of the *-s*, a lexical meaning that is different from that of the corresponding zero form (e.g., *arm/arms*).

Beard (1982), a transformationalist, goes one step further. Rejecting Chomsky's view "that number is a syntactic feature '[...] introduced by a context-free rule of the base applying to nouns'" (p. 134), Beard posits the pluralization of nouns in Indo-European languages as a purely lexical derivation "separate from the morphological process which assigns the suffixes which mark it" (p. 133). He identifies four phenomena of number: mass nouns (or *singularis tantum*), *pluralis tantum*, collectives, and count nouns, of which "singular and plural are variations" (p. 138). In the lexicon, mass nouns have the lexical features [-singular, -plural], *pluralis tantum* [+plural, -singular], collectives [+singular, +plural], and count nouns [+singular, -plural].

There are some serious problems in Beard's article. For example, some of his data are incorrect. He asserts that *pluralis tantum*, such as *greens* and *oats*, never occur in the singular (p. 143), i.e., without the *s*-ending. But dozens of them do, and a given speaker may use the *s*-version on one occasion and the zero version on another (as subject, object, etc.). (There will be ample opportunity to observe this in later chapters.) Beard also maintains that *singularis tantum*, or mass nouns, never appear in the plural, i.e., with the *s*-morpheme. Yet no fewer than seventy names of homogeneous liquids (not to mention various colors, types of wood, cloth and cotton) bear the *s*-ending, and in certain cases, speakers will use both forms. Furthermore, Allan (1976:100-101) and Hirtle (1982a:21-23) remark that with some animal names, a writer will



vacillate between the zero plural and the *s*-plural (see examples of *buffalo(es)* on p. 18). It is not at all clear how Beard's lexical features construct could accommodate the facts concerning the *pluralis* and *singularis*, nor does he seem to be in a position to explain why speakers fluctuate between the two forms. He also fails to make clear what he means, for example, by *singular*. On page 139 of his article, he seems to espouse the idea that singular means zero form or at least a count noun in the zero form, while on page 144 he argues that *dog*, *star* and *man* "are singular in the sense that each of them refers to one member of a consistent set of countable objects." *Pliers*, which he places under the heading *pluralis tantum* (p. 136), must therefore be a singular given examples like *Minimum order, 48 pliers* (Klein Tools Inc. 1979:3).

Allan's (1978) approach to number consists in describing "the surface forms of singularity and plurality in English NP [and] the deep structure from which these forms derive" (p. ii). His study was not particularly useful for the purposes of this investigation because he is not concerned with explaining the presence of the *s*-ending, except to say that it marks the plural. One major inconvenience of his study is that he is not clear as to what he means by *singular* and *plural*. In some cases, his criterion is the presence or absence of the *s*-ending, while in others it is singular or plural quantifiers, lexical meaning or verb agreement. Another disadvantage is that he considers certain well-established aspects of usage unacceptable and ungrammatical, in particular, phrases such as *a scissors*, which are examined at length in Chapter 6.

The last approach to be mentioned in this section is that of Holger Sten (1949). Although his article deals largely with the French language, he does draw upon English and other languages for examples. Compared with the grammarians mentioned thus far in this section, Sten has a very different conception of number, and in some respects, he seems to be thinking along the same lines as Hirtle.

Sten's starting point is the observation that the singular is used both for countables and mass nouns. In fact, the singular seems to be the more natural form for mass nouns. He contends that a mass noun in the singular (*butter*) and a count noun in the singular (*un soldat*) must have something in common. His assertion is that both are CONTINUATES. A *soldier* represents the mathematical unit, a microcosmic continue, by means of which a discontinuate can be derived if one adds other units: |\_\_\_| >

|\_\_\_| |\_\_\_| |\_\_\_| ... A number of soldiers might be looked upon as a compact mass, as in *l'ennemi*, which refers to a macrocosmic continuante. Another way to arrive at a discontinuity is to break a unit down into smaller units or elements. Thus unity becomes plurality with *Gallia/Galliae*, the plural implying *Gallia cisalpina*, *Gallia transalpina*, etc. There can also be discontinuity with mass nouns. Such is the case with *marbles*, where different types of marble are concerned.

However, Sten notes that plurality does not always mean discontinuity. Consider *les cieux* and *les ciels*. *Ciels* is the ordinary 'more-than-one' plural of *ciel* (*Air France vole dans tous les ciels*); it is clearly a discontinuante. *Les cieux*, on the other hand, presents 'le ciel' in its undivided infinity, hence a continuante. The role of the plural here is to bring out the idea of 'more' quantity-wise as opposed to 'more-than-oneness'. Sten sees *les cieux* as an instance of the augmentative or intensive plural. A comparable example in English, according to Sten, is *pence* and *pennies*. *Pence* is not a discontinuante. It is nevertheless plural and expresses the idea of more with respect to *penny*, whose regular plural is *pennies*, a discontinuante. Another word with two plurals is *œil*. An artist may draw 'des œils gauches' (a discontinuante), but two eyes functioning TOGETHER are spoken of as *les yeux* (a type of continuante). Lastly, one of the many other examples of the augmentative plural that he adduces is *les sables*.

Given the foregoing observations and interpretations, Sten conceives the category of number as embodying two oppositions. One is the continuante/discontinuante. He remarks that this terminology coincides well with Hjelmslev's *état compact/état discret*. The other opposition is small quantity/large quantity.

A few words will be said here about the dictionaries. Their treatment of number is understandably brief. Those which enter the *s*-morpheme describe it as an ending or suffix used to form plurals. The RHD goes so far as to make a separate entry *-s*<sup>4</sup>, which it regards as "a quasi-plural ending, occurring in words for which there is no proper singular: *trousers*; *pants*; *shorts*; *scissors*; *shears*." However, if the inflectional label "construed as plural" under the entry *trousers* is any indication, then this dictionary is not really positing the existence of a substantival ending distinct from the *s*-morpheme. At least one dictionary, F&W (s.v. *plural*), recognizes two types of plurals: the regular ones, which are formed by

the addition of the *-s*, and the irregular ones, such as *deer*, *quail*, *series*, *sheep* and *vermin*. Accordingly, these "nouns retain the singular form unchanged in the plural", and some of them also have a plural in *-s*, in which case there is usually a distinction in meaning or usage. Curiously, everyday examples like *three dozen eggs* and *twenty head of cattle* are placed under the heading "Common Errors in formation of Plurals".

The inflectional labels given for *headquarters* by a sampling of dictionaries demonstrate how troublesome the *s*-ending can be. This word is "pl." (AHD), "pl. or sing." (DCE), "sing. & pl." (F&W), "construed as sing. or pl." (RHD) or "pl but often sing in constr" (W76). The situation is much the same for *amends*, *measles*, *mumps*, *politics* and *quoits*, to name but a few. Discordant and sometimes self-contradictory labels like these (How can a noun be singular and plural at the same time?) underscore the need for a better understanding of the role played by the *s*-ending of these words and for precise definitions of what is meant by *singular* and *plural*.

None of the above approaches nor any others that I am aware of possess the advantages of Hirtle's theory. Most of them simply do not explain what number actually is, or they are not based on a close examination of usage, which is, what they are presumably intended to account for. Often there are too many irregularities or unexplained exceptions, or the originators choose not to recognize certain types of well-established usage. Lastly, some of these theorists do not make it clear as to what is meant by *singular* and *plural*, the very notions around which their theories are organized. For these reasons and for others to be evoked in the next section, I have adopted Hirtle's approach.

### 3. Introduction to Guillaumian theory

As a background to Hirtle's theory of number, a few paragraphs will be devoted to some of the basic principles and postulates in Guillaumian theory. The reader may wish to broaden his knowledge of the Psycho-mechanics of Language by reading Guillaume's *Foundations for a Science of Language* (1984).

Central to Guillaumian theory is the notion that everything in language is process or the possibility thereof. Consider, for instance, the

act of language, the act by which speech is realized. It involves different mental operations or processes, each occurring over a stretch of time, operative time, short as it may be. These mental operations, these movements of thought, can be represented by means of an arrow ( $\rightarrow$ ). As a movement develops, the mind can intercept it at some appropriate point, whose position will necessarily depend on the amount of time allowed to elapse from the outset of the movement. Similarly, the result obtained by the interception, which result can be observed in speech, depends on the point at which the interception occurs.

The operations under consideration, operations resulting in the formation of words, syntagms and sentences, are below the speaker's (or listener's) threshold of consciousness. They arise in tongue, the potential mode of existence of language.<sup>3</sup> Tongue is the hidden order, the system of systems which lies behind discourse, the actual mode of existence, and which makes this discourse, in its infinitely diverse and sometimes seemingly contradictory manifestations, possible. In short, tongue provides the means necessary for creating discourse.

Unlike discourse, which, as speech, is short-lived in that it exists only briefly in the listener's memory, tongue has permanent existence from the speaker's point of view, for it is at his disposal at all times. He has only to make use of it, and when he is not doing so, the different operations which would otherwise be generating discourse, exist potentially, as do their operative times. And when the act of language is in progress, these operations and their operative times exist actually.

Another important difference between tongue and discourse is that while discourse is accessible to direct observation, tongue - and this applies, of course, to its different systems - is only indirectly observable via its diverse manifestations or actualizations in discourse. Furthermore, tongue is the true object of linguistic enquiry. As Guillaume (1984:3) states, "Science is founded on the insight that the world of appearances tells of hidden things, things which appearances reflect but do not resemble." As a consequence, the linguist's task calls for careful observation, reflection and imagination. His role is to conceive the conditions in tongue which must be met so that discourse - or certain aspects of discourse, such as the different senses of *a* and *the* - appear as they do, and once these conditions have been visualized, to imagine and verify their implications. Said in another way, his mission is to describe the

hidden mental systems, or psychosystems, of which tongue consists, by working back from a careful examination of their various manifestations observed in discourse. The consequences of his theoretical constructs must then be verified with other facts of observation so that the constructs, the proposed systems, may be confirmed, modified or rejected. The implications of any modification made must also be verified for possible adjustments, and so on.

For there to be a system, there must be at least two elements, say A and B. Guillaume (1984:54) states "that to be established in tongue by a mental act a relationship (A/B) must meet the requirement of being seen as a whole" and that "to meet this condition of wholeness, there must be a movement in the two directions in an "additive" way which does not bring us back to the starting point", as would be the case with a representation like

$$\begin{array}{c} A \rightarrow B \\ \quad \quad = 0 \\ A \leftarrow B \end{array}$$

A preferred representation is one where, with no return, the stretch BA is added to the stretch AB:

$$A_1 \rightarrow B_1 / B_2 \rightarrow A_2$$

It is important to note that  $A_2$  occupies a new position in time with respect to  $A_1$ . Guillaume postulates that "this temporal way of representing things is what makes the structure of language" (p. 55). As a concrete example, he points to the necessary limits of extension in nouns - the singular and the universal. Movement starts at one of these limits and develops consecutively in one direction then in the other without any return.

He posits that the grammatical systems of tongue, which are finite in number, share the same basic and remarkably simple structure. They are founded upon binary oppositions that have their roots in certain contrasts inherent to man's extralinguistic experience, especially the greater/lesser contrast, with respect to which the linguistic oppositions include singular/universal (system of the articles), one/many (system of number) and part/whole (system of *some* and *any*) (cf. Hirtle 1988). The psychosystems incorporating such limits discuss a variation in quantity:

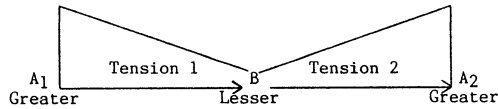


Fig. 1

where tensions 1 and 2 are each a phase in the movement of thought which can proceed from one external limit to the other.

In English, the system having singular and universal as its limits is represented as follows (cf. Hewson 1972 for a detailed discussion of the articles):

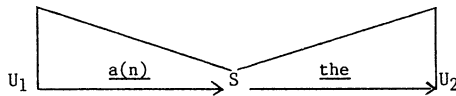


Fig. 2

The different and seemingly paradoxical senses that *a(n)* is observed to have in discourse can be accounted for by conceiving this article as the sign of a movement of thought between the opposing limits of universal and singular, a movement whose interception at various points, each implying a certain quantity of the movement realized, will produce different contextual meanings, as illustrated by *A horse is a useful animal* and *A horse was seen grazing*. The article *the* can be conceived in the same manner, *mutatis mutandis*. In addition to the QUANTITATIVE variation, the two movements differ QUALITATIVELY in that the first is particularizing in nature, the second generalizing. This explains the subtle difference between *A horse is a quadruped* and *The horse is a quadruped*; both are ‘universal’ statements. The possibility of movement of which *a(n)* is the linguistic sign constitutes, in tongue, the article’s POTENTIAL SIGNIFICATE, while its diverse contextual meanings realized in discourse are its ACTUAL SIGNIFICATES.

Lexical words, too, have a potential signicate, which very frequently lends itself to different actualizations, that is, to lexical polysemy.

The actual meanings or significates of a noun like *bed* are the various senses that it has in discourse, many or most of which are listed in the dictionaries, i.e., "a piece of furniture on which one sleeps", "a piece of ground in which flowers are grown", "a layer of rock", "the bottom of a river", and so on. On the other hand, the potential significate is not observable, but working back from the various particular senses observed in discourse, one could attempt to express the potential meaning as a small number of impressions. In this case, two of the impressions would appear to be "flat" and "extent".

The genesis of lexical words during the act of language is a twofold operation arising in tongue. The first step is ideogenesis. To take the noun as an example, ideogenesis consists of bringing forth a particular notion or lexical matter, which consists of a set of impressions corresponding to the speaker's experience of whatever thing is under consideration. During the second phase, morphogenesis, the particular lexical matter is provided with a general grammatical form to produce a noun having a certain function, gender and number in the sentence under construction.

#### 4. Hirtle's theory

Let us turn now to Hirtle's theory of substantival number as found in *Number and Inner Space* (1982a), which is taken as the starting point for this study. His approach to number differs from those of many other grammarians in that he regards the grammar of a language as being entirely systematic. With respect to grammatical number in nouns, there is coherence behind the apparent incoherence. There must be, concealed from direct observation, an underlying system accounting for all the widely varied and often peculiar manifestations of this grammatical category, and this system, like the other psychosystems, is an organized movement of thought between limits that involves operative time.

One of the peculiarities in question is illustrated by *a trout* and *these trout*. The first phrase involves a 'one' sense, the second a 'more-than-one' sense, yet in both cases the zero ending is found. The unusualness here is that the vast majority of nouns take a plural with *-s*. Whereas some grammarians start with the idea of plurality and see the zero

ending as an allomorph of the *s*-ending, as simply another means of expressing plurality along with *-en* (*oxen*) and certain vowel modifications (a view implying the existence of two zero endings), Hirtle, who assumes that there is a system of number, adopts the view that the zero and *s*-endings express different parts of that system. Therefore, one must first take stock of the various actual meanings of each morpheme and then attempt to imagine the shape of the system from which they arise.

To explain the fact that the zero ending can express a 'more-than-one' sense as well as a 'one' sense, Hirtle first proposes that the potential meaning of this morpheme is a movement of thought from greater to lesser, a movement whose maximal and minimal limits are P (plural) and S (singular) respectively:

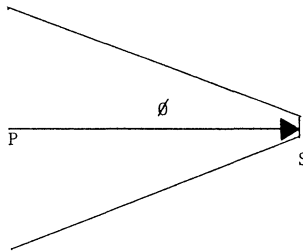


Fig. 3

If the movement is not intercepted until its very last instant, a singular sense results (*a trout*):

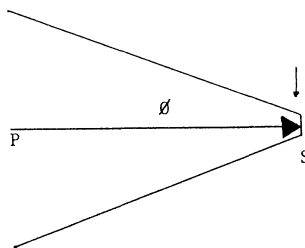


Fig. 4



and if it is intercepted at some intermediate point, leaving the remainder of the movement in abeyance, a plural sense is achieved (*these trout*):

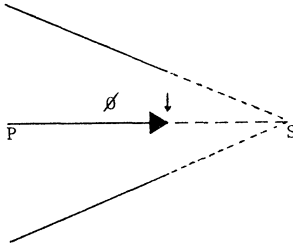


Fig. 5

Not only does Hirtle maintain that the zero ending is polysemous, something very few other grammarians have dared to do, at least openly, he goes one step further to present a plausible explanation as to how this polysemy is possible.

If the *s*-plural (*several books*) arises from multiplying or going beyond the unit, then, as Guillaume contends, the operation of thought corresponding to the *s*-ending must be an expansive movement from singular to plural:

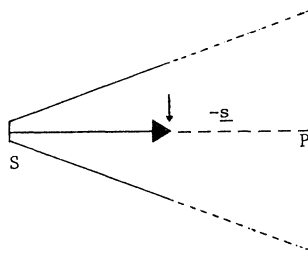


Fig. 6

It follows that the further the movement is allowed to develop away from the position occupied by the singular before being intercepted, the greater the number of individuals represented. The idea that the *s*-plural presupposes a unit view of the notion would explain why nouns like *butter* and

*wheat* do not admit of regular *s*-plurals: such words refuse a view of the unit, unless there is a slight shift in meaning, as in *a butter*, the reference being to a pad, brand, tub or type of butter. In such case, "a 'unit' view is imposed on the notion" (p. 24 from Hirtle 1982a as with subsequent citations in this section). Hence, one can say *two butters* to refer to two pads, brands or the like.

With the obvious realization that the system of number involves the singular/plural relationship, and since the *s*-plural presupposes a unit representation, Hirtle posits the existence of a system in which the zero movement precedes the *s*-movement:

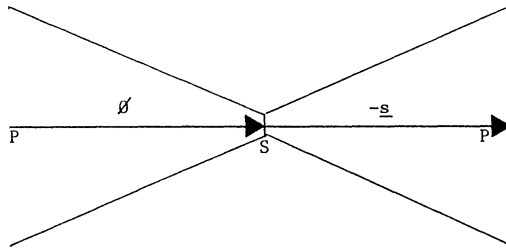


Fig. 7

Such a system discusses a binary opposition, namely the singular/plural relationship; the two parts of the system are the zero movement ( $P \xrightarrow{\emptyset} S$ ) and the *s*-movement ( $S \xrightarrow{-s} P$ ), which are "two different ways of viewing the same relationship" (p. 28); and the two parts are temporally related in that, from the standpoint of operative time, the zero movement precedes the *s*-movement. Furthermore, the system speaks of a QUANTITATIVE variation (from greater to lesser to greater), and its two movements differ qualitatively, the one being contractive and singular-oriented, the other expansive and plural-oriented.

It was seen above that the medial and final interceptions of the zero movement give rise to a plural sense and a singular sense respectively. Intercepting the movement at its very first instant must produce a sense even greater than plurality, a sense of plurality at its upper limit:

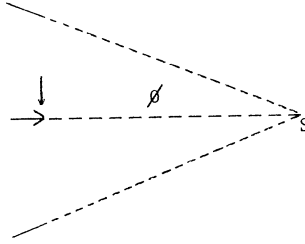


Fig. 8

This is what is found in sentences like *Elk have a strong characteristic smell*. This example illustrates the generic sense, where *elk*, having general reference to all possible individuals, is said to have MAXIMUM SCOPE because a greater number of individuals cannot be included. The potential meaning of the zero ending can now be defined as a contracting movement commencing at the limit of maximum scope, passing through intermediate scope and proceeding toward the final limit of minimum scope, with interception possible at the very first instant, at some medial point or at the very last instant to give rise, for a word like *salmon*, to a generic sense, a 'more-than-one' sense and a singular sense respectively, as in *Salmon are said to be gregarious*, *Did you get many salmon?* and *We caught a salmon*. With respect to scope, no other senses are possible; nor are there other interceptive possibilities.

As far as the *s*-ending is concerned, it has already been stated that the common 'more-than-one' sense results from an interception of the expanding movement at some medial point (*several books*). A generic sense, as is found in *Dogs are vigilant*, can be obtained only by intercepting the movement at its term, at its maximal limit:

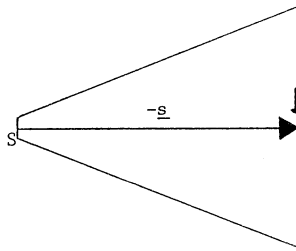


Fig. 9

Theoretically, the only other possible interception could occur at the very beginning, at the minimal limit. By intercepting the movement "at this point one would obtain a minimal scope in a movement toward a greater and greater scope because the movement itself, which is not actualized, remains virtual" (p. 43):

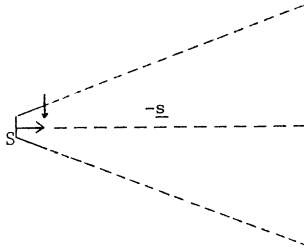


Fig. 10

This would amount to postulating the existence, at least theoretically, of a singular noun bearing the *s*-ending. Such an entity is, in fact, found in discourse: *a crossroads*, *a means*, *a stairs* and so forth, assuming that such nouns are singular as far as grammatical meaning is concerned. The potential meaning of the *s*-ending can therefore be seen to be an expanding movement from the limit of minimum scope to the limit of maximum scope with the possibility of initial, medial or final interception.

Therefore, a generic sense (maximum scope), a plural sense (intermediate scope) and a singular sense (minimal scope) are obtainable in both movements, the *s*-movement being, so to speak, the inverse of the zero movement. But there always seems to be at least a slight nuance of meaning separating the counterpart senses (e.g., a zero generic and an *s*-generic), and the distinction is due to

the difference between the two movements: the former, a contracting movement toward the singular, gives rise initially to a 'generic' sense and finally to a 'one' sense; the later movement, expanding in form and starting from the singular, gives rise initially to a 'one' sense and finally to a 'generic' sense. (p. 46).

In light of the preceding facts and the facts that 'mass' nouns like *butter* do not admit of a 'one' sense (unless a unit view is imposed upon

the notion) and that an interception at either extremity of the system yields a generic sense as opposed to an 'n x 1' sense, the limits of the system can be redefined in terms of maximum and minimum scope:

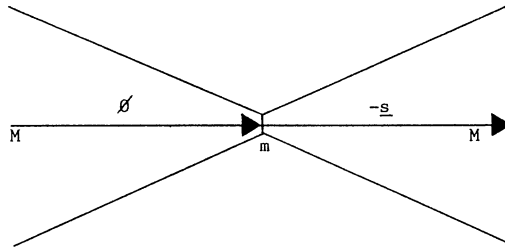


Fig. 11

This view of the system can be refined even further once the zero plurals and 'mass' nouns are examined in greater detail.

One of the most common uses of the zero plural is with the names of animals, such as *buffalo*. In a passage cited by Hirtle (pp. 22-23), animals forming one herd being moved toward an enclosure are spoken of as *buffalo* (*prevented the buffalo from taking a wrong direction*), but when some of them are singled out they are referred to as *buffaloes* (*Many buffaloes break their legs*). As the following examples demonstrate, the zero plural occurs with the names of tribe members (*these western Carrier*), members of other groups or collectivities (*We employ some 1000 staff*), the names of birds (*The farmer shot some duck*), fish (*Did you get many salmon?*), plants (*Forests of hemlock ... willow and a few walnut*) and even insects (*These green-fly get in everywhere*). Also found as zero plurals are a handful of nouns designating inanimate objects (*Eighty odd craft made up their fleet*), and units of measure (*10 horsepower*).

Hirtle raises a most interesting point concerning the names of fish. As with 'mass' nouns, the *s*-form is used when different types or species are involved:

The Bamboos: a Fresh Perspective

There are said to be a dozen different salmons in Norway.

This connection with 'mass' nouns is not a fortuitous one; on the contrary, it will eventually tell of the very 'substance' of the system. The link is manifested in another way, which is illustrated as follows:

I had trout for supper.

He gave me some fish.

Both sentences are ambiguous because *trout* and *fish* could refer either to the flesh of fish ('mass' nouns) or to a number of fish (zero plurals). Similarly, the phrases

a thicket of wild hemlock

a cascade of white carnation

are ambiguous or unusual because "a double impression comes out, strangely like drawings where the perspective suddenly changes: at times one feels a mass effect, at times a sense of plurality comes to the fore" (pp. 61-62).

The many subtle and revealing examples of the zero plural, which are frequently contrasted with examples of the *s*-plural, show that the uninflected plural is employed when the individuals are perceived as members of a species, herd, group or collectivity of some sort (*buffalo, craft, staff*) or as elements contributing to a whole, such as a mass or a total amount or capacity (*two dozen, carnation, 10 horsepower*). Given this observation and the conjuncture of the so-called "mass" noun and the zero plural, Hirtle writes that, in the zero noun,

plurality is seen against a backdrop of unity, many in the prospective view of one, discontinuity in terms of continuity. This result is reassuring because it is just what can be expected from intercepting a contractive movement toward the singular before it gets to its term: 'more than one' will be represented, but always with an implication of unity in the background. (p. 62)

On the other hand, the *s*-plural represents the individuals additively as mere separate entities in their own right, "free from any impression of an all-embracing continue" (p. 76). Following Guillaume's terminology, Hirtle regards phrases of the type *these trout* as instances of the INTERNAL PLURAL, so named because of an internal division of a whole, because it "evokes plurality within unity" (p. 76), discontinuity within a wider

continue, such as a species or capacity. On the other hand, a phrase like *these books* illustrates the EXTERNAL PLURAL, so called because it results from going beyond just one, from multiplying the unit.

Hirtle is consequently led to refine this view of the system by incorporating therein the continue/discontinue opposition (which Guillaume integrates into his theoretical construct of the system of number). The potential meaning of the zero ending can now be described as "a movement from maximum scope to minimum scope *in the field of the continue*" (p. 77) and that of the *s*-ending as "a movement from minimum to maximum scope *in the field of the discontinue*" (p. 77).

Conceiving the system as being organized around the continue/discontinue opposition instead of the singular/plural opposition allows for the easy accommodation of the 'mass' nouns, to which, as some grammarians remark, the notions of singular and plural do not apply. A mass may be considered as "an unbroken, continue quantity of something" (p. 80). With 'mass' nouns, an initial interception of the zero movement yields a generic sense, as in *Butter is nourishing*, whereas a medial interception will give intermediate scope, as in *There is butter on the table*. But 'mass' nouns do not admit of a unit sense with minimum scope:

A 'singular' sense arises from a minimal scope: that is, to represent an object, a person, etc., one must evoke at least one because if one evokes any fewer the notion itself is lost. But with a 'mass' sense there is no minimal scope - no matter how little butter one imagines, it is always possible to extend the movement further toward smaller and smaller scopes. (p. 82)

It may seem curious that the interception of the zero movement gives rise to a mass sense in one case and a plural sense in another. The system under discussion, like all other grammatical systems, is a mechanism for mentally prehending or grasping a notion, for giving form to the lexical matter presented to it. Thus, if the notion in *people* is prehended at some midpoint on the way toward the singular, an internal plural results because the element of meaning 'individual' is inherent to it. The prehending of the notion in *butter* at some midpoint yields a mass sense because it does not involve a pluralism of units.

By integrating continue and discontinue into the construct, one arrives at the following diagram:

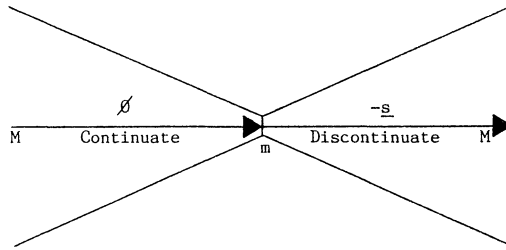


Fig. 12

Hirtle strives for further precision by describing just what continue and discontinue concern. He is inspired at this point by Guillaume's thinking to the effect that the lexical meaning of a noun corresponds to the notion which it signifies, while its grammatical meaning, which it 'consignifies', involves a formal representation of space. Unlike nouns, verbs have a formal representation of time. The importance of this can be understood from the following passage, which is cited *in extenso* since it is the culmination of Hirtle's research on number:

Or more simply, a noun represents something in space, a verb something in time. Reflecting on this conception of the noun brought out an obvious, even necessary, point: to represent something in space involves representing it as occupying space. A spatial entity must be seen not only as contained in space but also as extending through some portion of the space it is in, as containing some portion of that space. In other words, a noun signifies lexically some entity and in addition signifies grammatically (consignifies) both the space that entity is in and the space that is in it. Further reflection suggested that it is the latter, the space represented as contained in the lexically signified entity, which constitutes the "substance" of the system of number. Number represents inner space. (p. 90)

Briefly, the system of number is the mechanism in tongue which serves to represent the inner space occupied or contained by that which is



referred to by a noun.<sup>4</sup> This inner space contained is nothing less than scope, and continue and discontinue - the former implying a single stretch of space, the latter more than one such stretch - have to do with the two ways in which inner space can be represented. In this respect, Hirtle's theory is one of representation. It also offers the basis for a theory of expression because it is an attempt to explain the polysemy, the various senses that each morpheme is capable of expressing in discourse (e.g., mass effect, internal plural, generic sense), and this in terms of operative time and the parameters continue/discontinue and contractive movement/expansive movement. What is implied here is that the different actual meanings of each morpheme are the consequence of its potential meaning.

The obvious advantages of Hirtle's theory are its coherence, simplicity and, most importantly, its explanatory capability. In addition to the major achievement of offering an explanation of the nature of grammatical number in English nouns, Hirtle's construct, which involves a minimum of elements (two movements, two morphemes, scope, operative time and interception), provides an uncomplicated and plausible description of the various and sometimes apparently discordant manifestations of number. It accounts, of course, for the ordinary singular and plural, but it also accepts and explains the polysemy of both morphemes (a notion carefully avoided by other grammarians). Also explained are the internal plural and the distinction between it and the external plural, the difference between the generic sense and the plural sense (a difference overlooked by many), the mass sense and its connection with the internal plural, and the *s*-singular (e.g., *a means*).

Hirtle's approach is unique in that there are no rules or categories, such as unit words, continue words, variables, invariables and the like. Instead of rules, derivational or otherwise, there is only one simple and coherent mechanism; ill-defined and often overlapping noun categories are replaced by characterizations of usage (a noun may have a count sense in one case and a mass sense in another, depending on how the speaker conceptualizes the notion). Furthermore, in view of the principle that tongue is what makes usage possible, if the system has been clearly discerned, then the different senses or expressive effects of each of the morphemes observed in discourse must be actualizations of its potential meaning in tongue. In other words, it is assumed that speakers use

grammatical signs for the meaning that they serve to express. This is a teleological view, but this does seem to be a truism of language. It should be pointed out that the description of the system may have to be modified as more and more of the uses of the zero and *s*-endings are analyzed. But presently, the theory holds that as far as the *s*-ending is concerned, whenever it occurs in discourse, it must be a matter of a regular plural or generic (where  $n = \infty$ ), or the notion must involve some element, nuance or impression of 'plurality', of discontinue space being occupied.

It should be borne in mind that in any given actualization of the potential meaning of the zero morpheme or the *s*-morpheme, the element, nuance or impression of continuity (*water*) or discontinuity (*measles*) in the notion of a given noun ultimately derives from the speakers' experience or perception of the extralinguistic reality designated by that noun (even though this will not be stated explicitly in each case examined here). Ontology does not suffice to explain the presence of the morpheme. Clear examples of this are provided by many of the liquid names examined in Chapter 2, such as *faints*; the designata are undeniably continue in nature, but our experience of them involves a multiplicity, as will be seen later.

The identification and description of the impression that underlies the *s*-ending may be a difficult task. In fact, there will be cases for which a satisfactory solution has not been found, often because of the difficulty in identifying the expressive effect involved. My undertaking here is to develop the theory of expression for the *s*-morpheme.

## 5. The morphological *-s*: criteria

There exist several criteria for determining whether the ultimate sibilant of a noun is morphological, which is not to say that for a given noun, ALL speakers perceive the sibilant in the same manner. A case in point is *oats*. Although most farmers and other individuals who have first-hand experience with the cereal crop (specialists, so to speak) probably perceive a morphological *-s*, many city dwellers with only a vague notion of what oats look like or how they grow (non-specialists) may simply see the sibilant as part of the lexeme's sign, as in *lens*. In fact, this could

explain why some speakers use the zero form *oat* (W76), as in *Oat has 10 per cent fibre, 11½ albuminous, and 57 per cent carbo-hydrates* (Elliot 1907:271), instead of *oats* when referring to oat berries.

The most obvious criterion is the occurrence of the sibilantless form, as in the case of *headquartered/headquarters, odd/odds, out/outs, scissor/scissors, shear/shears* and *spirit/spirits*. Another test is predetermination by quantifiers such as *few, many, several, these* and *three*. If the s-sound were not morphological, one would find, for example \**these meaneses*, just as one finds *these lenses*.

A less reliable measure is the semantic series. If most of several semantically similar nouns with a final s-sound are shown to bear the s-ending by applying either or both of the first two criteria, it would be fairly safe to assume that the s-sound of those nouns which cannot be submitted to the above two tests because of the absence, for instance, of revealing alternative forms is also morphological. One example of this is *shingles* (herpes zoster), in light of *diamonds, freckles, hives, measles, yaws* and many other such ailment names.<sup>5</sup> Even if none of the words in a semantic group can undergo the two tests for want of data, the very fact that so many semantically similar nouns end with an s-sound should arouse suspicion.

A fourth criterion, and a quite dependable one, is instanced by *knicks* (OEDS), an abbreviated version of *knickers*. If the final sibilant of the latter was a meaningless part of the sign, it is unlikely that it would be retained upon shortening. The ultimate s-sound of both versions can therefore be considered morphological.

To a certain degree, plural verbal agreement and plural pronominal reference can be relied upon; both testify to an impression of plurality associated with the noun phrase. In two articles dealing verbal discord as instanced by contexts such as *How a People Die, Results is what I want* and *Bread and butter is/are nourishing*, Hirtle (1982b and 1984) hypothesizes that in the act of language, the substantive in the noun phrase is endowed with a grammatical number (during morphogenesis) before it becomes part of the noun phrase, which in turn becomes the subject. In other words, he proposes a distinction between the number of the substantive and that of the noun phrase, whose overall meaning - the summation of all the elements of meaning in the phrase, both lexical and grammatical - provides the basis for agreement with the verb. This

distinction does not, however, limit the possibility of verbal concord, where the substantive and verb are both singular or plural, as in most cases. The problem with regard to this investigation is that research further to Hirtle's hypothesis has not advanced to the point of providing a means of determining if the impression of more than one associated with the noun phrase (as indicated by a plural verb) should be accounted for on the level of the substantive or on the level of the noun phrase. Hence, if none of the above, more dependable tests can be applied due to the absence of pertinent examples, appeal may have to be made to inflectional labels like "pl" and "pl but sing or pl in constr" provided in many dictionaries (such as the RHD and W76) even though the "pl" and "pl in constr" concern verbal agreement.

## 6. Diachrony and synchrony

It was stated above that the focus of this investigation is the presence or absence of the *s*-morpheme of nouns in contemporary English in light of a theory that applies to contemporary English. In short, this is not a diachronic study, not even in part. That is to say, I will not be concerned with the system or category of number in English nouns as it has changed or occurred over time, put forth historical reasons to explain, for instance, *physics* versus *logic*, study the mechanisms by which words like *Wales* and *Massachusetts*, which originally designated inhabitants, eventually came to be used of the territories inhabited, investigate what Jespersen (1965 [1948]:142) calls *numerical metanalysis*, whereby "a form that is originally a singular, may be taken to be plural, or vice versa." Jespersen is referring here to words such as *alms*, *asset*, *cherry*, *invoice*, *pea*, *quince* and *riches*.

These and other diachronic aspects are not dealt with in this inquiry for two reasons, the one practical, the other theoretical. First, space would not permit it; there would be sufficient material for a separate study or studies. Second, and more importantly, the diachronic dimension is irrelevant to the problem at hand. Guillaume (1984:60) considers that "while the inner state of a language is of course derived from what has been transmitted, inherited, from the past, the mind is always organizing this inheritance from moment to moment according to its own

necessities - call them laws if you like." Guillaume speaks here of two opposing forces in language, both of which operate over time. The one is disorganizing in nature in that it causes things to change or perturbs them, whereas the other is organizing in nature in that it integrates and systematizes what has been inherited. Equilibrium between the two forces results in a systematic synchrony (system in the sense of tongue), and each synchronic system originates from a previous system which, although different, was just as rigorous. Yet "tongue does not abandon an acquired state unless it be to respond once again, and more fully, to the [...] organizing power" (p. 60). Guillaume explains that the very moment the new system becomes established, it has for all intents and purposes begun to remake itself, but that in most instances, the remaking is so negligible that the system - formed at any given instant by the particular facts of the language - can be precisely fixed in time and considered a stable entity. The relevance of all this to the present inquiry is that the occurrence of the zero-morpheme or of the *s*-morpheme of the system of number in contemporary English can and, in fact, must, be explained in terms of the system as it now exists, not in terms of how the system, usage or particular facts originated, used to be or have evolved. In this connection, it should be pointed out that speakers do not require any knowledge of the former state of their language in order to use the systems in tongue to produce discourse.

In light of what has been said, historical criteria should not be used to exclude certain words from the corpus. For instance, *riches* should not be regarded as an irrelevant case for an inquiry of this type on the basis that it derived from the French *richesse* (wealth). Although some might consider the final sibilant of this English noun an etymological problem, the sibilant is currently perceived as the *-s* of the system of number and has been since the 15th century, according to the OED, which is to say that *riches* is integrated into the present-day language and that its final sibilant is now a morphological problem. Similarly, *wages* cannot be rejected because it came from the French plural *gages* (salary), *forceps* because its etymon is the Latin *formus + ceps*, or *heavens* (sky or firmament) because it apparently has been used only since the translation from Latin, via Greek and Aramaic, of a plural Hebrew word. Regardless of the history of the final *s*-sound of these and many other such words that have been integrated into the system, the sibilant is now a problem

for the practitioner of morphological analysis as applied to the present-day language.

While some might wish to reject certain words for historical reasons, others might invoke historical reasons to account for the *s*-ending of certain words. For example, one might account for the presence of the *s*-morpheme of certain words in *-ics*, such as *linguistics*, on the basis of analogy of older nouns in *-ics* or argue that the zero/*s* variation in English (e.g., *logic* versus *physics*) is strongly determined by traditional translation procedures regarding Attic Greek sources. However, while both arguments may be correct, neither as such explains why speakers today perceive a morphological *-s*. In the case of analogy, the solution more properly consists in determining the common impression or element of meaning which made the presumed analogy possible in the first place and which may ultimately be responsible for the *-s* of many newer coinages, such as *bureautics*, *hydroponics* and *informatics*.

It is not to be construed from this discussion that historical data will not be used in this investigation. Occasionally, certain forms of historical data, such as the fact that the reportedly obsolete *glander* designated the nodular lesion in the yaws-like disease referred to by the extant *s*-form *glanders*, will provide important clues or provide evidence to confirm certain impressions or interpretations.

## 7. Overview of the study

This inquiry comprises six main chapters, each dealing with a specific problem area, plus a chapter which mainly surveys the problems for further research. Chapter 1 concerns the *s*-ending of an increasing number of ailment nouns, such as *blahs*, *measles*, *ricketts* and *stretches*. Of the 170 or so ailment nouns in question, many of which are polysemous, it appears that no more than six or seven have ever been interpreted by other writers, and their interpretations are not necessarily correct in my opinion. These interpretations will be mentioned later.

Chapter 2 deals with an area of usage that poses a direct challenge to Hirtle's theory. *Spirits* and over seventy other names of homogeneous liquids occur with the *s*-ending. Since the liquids are masses, continue stretches of matter, one would not expect a discontinue representation.

As with the ailment names, virtually all of these liquid names will be analyzed morphologically for the first time to the best of my knowledge; only three of them are 'explained' in other works, but indirectly or very vaguely so.

Chapter 3 concerns gerundial *ings*-nouns of the type *belongings*, *filings* and *trimmings*. Many such nouns are mentioned in various works, where they are occasionally accompanied by the odd remark, but apparently, no systematic investigation of their *s*-ending has ever been carried out. There are two aspects to the problem here. One is, of course, the presence of the *s*-ending. The other has to do with statements by some grammarians to the effect that the *s*-form of the noun refers to something resultative or more concrete than the corresponding zero form. For instance, filings are a result of filing. Hirtle (1982a:101) sees the possibility of a "hidden connection between the post-position of the *s*-movement in the system, and the notional posteriority implied by a 'resultative' or 'actual' sense." Some seventy words are involved in this probe.

Chapter 4 is an in-depth study of three groups of words, represented by *scissors*, *trousers* and *spectacles* respectively. Hirtle (1982a:100) conjectures that "although they [*scissors* and *trousers*] evoke a single object the object does give the impression of space broken into separate stretches, and so a discontinue representation is found." It would seem that virtually all other grammarians who have dealt with this matter, for example, Quirk et al. (1972:168), argue implicitly or explicitly for the *s*-ending of all three types of words on the basis of binary makeup or construction, although as was pointed out in Section 2, Gleason (1961:224) contends that garment nouns "are grammatically plural with no evident semantic justification." But none of these views concurs with the evidence brought forth for the 240 or so words in question. I shall therefore be proposing my own solutions.

Chapter 5 deals with *odds*, *outs* and a miscellany of other abstract nouns, to use the expression in a rather broad sense. To the best of my knowledge, the vast majority of the words examined in this chapter are analyzed for the first time. Of the few that have already been interpreted by other writers, most will receive a completely new interpretation. The hundred or so words in question provide most interesting and challenging

material for discussion since they often require more reflection than other cases presented in this investigation.

Chapter 6 is devoted to the last problem to be studied in detail, namely the *s*-singular, two examples of which are *a crossroads* and *a means*. Hirtle offers a tentative analysis of this linguistic entity, but his conclusions must be modified in the face of much new evidence. The *s*-singular will be compared with the zero singular and with the external plural. As far as the *s*-ending of the seventy or so nouns is concerned, most of the interpretations are my own.

Chapter 7, entitled "Problems and Prospects", is mainly a survey of the many outstanding problems involving the *s*-ending. Several of them have already been mentioned by Hirtle. In some cases, a preliminary analysis is proposed, or the direction in which a solution might be sought is indicated. The problems are far more numerous than even the largest grammars would have one believe, notably those of Jespersen (1965 [1948]) and Poutsma (1914).

Many of the nouns mentioned in Chapters 1 to 6 occur with the zero ending. It is not a question of premodification where the *-s* 'drops' (e.g., *billiard room*) but rather one of the noun occupying the position of subject, object, object of a preposition or the like. One such instance is *trouser(s)*, as applied to an outer garment for the lower part of the body. With some of the nouns examined in this study, the form used seems to vary from speaker to speaker, whereas with others, some people employ both forms. An attempt to explain the absence of the *-s* in these cases will add another dimension to this investigation.

Since this study involves a large number of nouns, a few words need to be said about the selection. In order to impose reasonable limits on the corpus, a conscious effort was made to treat, whenever possible, nouns which, judging from the dictionaries and other lexicographical sources, are currently in use or were so in fairly recent times. A few obsolescences have no doubt been included inadvertently, and the odd one has been included knowingly for different reasons, such as providing an interesting piece of evidence, furnishing information about a certain type of usage or, more often, calling attention to an interesting case that has gone unnoticed by grammarians. What has just been said of obsolescences applies to dialectalisms.



Obsoletisms and dialectalisms aside, essentially all else qualifies: nouns occurring in everyday speech and writing, nouns used primarily by school children or criminals, nouns specific to different specialized areas, such as medicine and the petroleum industry, and those considered slang, vulgar, popular, colloquial, unconventional and the like. The purpose of choosing words from such a broad spectrum is to put the theory to the test in that, if it is correct, it should apply to the complete range of English. Also, such a choice has a very important advantage. Many *s*-nouns are polysemous, but their various senses may occur in rather different areas of discourse or at different levels of language. By sifting through numerous types of dictionaries (e.g., of slang, colloquialisms, standard English), one may be fortunate enough to collect, for a given word, a series of definitions which may seem quite disparate at first sight but which, after some reflection, reveal a certain pattern or common denominator indicative of a solution.

Thus far in this section, mention has been made of the six major areas to be explored and of the number and types of words chosen. As for their order of presentation, the most clear-cut cases within each chapter or each group of similar nouns will be examined first. In so doing, it will often be possible to establish an explanatory principle or a framework within which the more subtle and difficult cases can be solved. Many types of data will be used. Where there is a lack of data, I will rely more heavily on my own insight and impressions, especially since no attempt has apparently ever been made to analyze most of the words to be examined. By far the most common forms of evidence used are definitions and examples, which merit some special comments.

Some 4,000 examples of actual usage were collected for this research. Close to 500 of them appear in the main body of the text, while over 850 are provided in the different appendices. The extensive utilization of so many genuine examples is well justified, and it contributes to the uniqueness of this study on number in nouns. In the first place, a large percentage of the examples cited in the different chapters provide evidence permitting or confirming specific interpretations. Many grammarians do furnish bona fide examples of usage concerning substantival number, even in abundance, but few of these specialists make use of them. The fact is that few of their examples proved to be of any value to this inquiry.

Given the critical shortage of serviceable examples in existing linguistic works like grammars and theses, it was necessary look elsewhere. To a very limited extent, the dictionaries bore fruit, but the overwhelming majority of revealing examples have been taken from textbooks, magazines, catalogues, trade journals, newspapers and so on. Also, conversation and news broadcasts yielded some interesting material. Briefly, none of the examples used in the analyses are of my own pen.

A second reason for including so many examples - and this accounts for most of the appendices - is that they illustrate uses of number which, to the best of my knowledge, are not mentioned anywhere in the linguistic literature or in any thesis or dictionary, including the OED and its supplements, e.g., *each forcep*, *a pants*, and *a tear*, for an ophthalmic solution. The bulk of the examples cited should convince any skeptical reader that the uses in question are not simply a few marginal oddities and that they must be taken seriously and explained.

Examples play an important role in this investigation. The same is true of definitions given that one of the aims of this study is to determine what impression or element of meaning prompts a discontinue representation of the notion. Depending on the dictionary, some definitions are better (for the purposes of this study) than others. That is to say, some are worded in such a way as to make a given impression or element of meaning more apparent. Therefore, the definitions that achieve this best are cited, and it is sometimes expedient or necessary to provide definitions from several sources in order to bring out a certain impression sufficiently.

### Notes

1. To render this inquiry more accessible to the nonspecialist, *noun* and *substantive* will be used interchangeably even though the latter is the more exact term.
2. This study is not concerned with the different phonetic and orthographic representations of the *s*-ending or with words like *feet* and *oxen*, foreign plurals, the plurals of compounds, or phrases such as *another five years*, *a piece of information*, *will end in their deaths*, *Lord Cardinals*, *the Miss Smiths*, etc.

3. The use of the word *tongue* to render the French *langue* in this context is explained in Guillaume (1984:XX). On page 52 of that work, Guillaume states that "the means that the mind possesses for apprehending its own activity - whatever the activity - are of a mechanical nature", hence *psychomécanique* as opposed, for instance, to *psychodynamique*.
4. The notions in nouns like *beauty*, *day*, *generosity* and *skepticism*, words such as *maintenance* and *performance*, *-ing* nominals and so on are represented grammatically as though they occupied space.
5. *Shingles* (disease) and *shingle* (thin piece of wood) are two separate words.

## CHAPTER 1

### Ailment names

#### 1.1 Introduction

This chapter is devoted to a study of the *-s* of nouns designating a wide range of ailments, to use the word in a very broad sense to include illnesses, diseases, maladies, disorders, syndromes, physical complaints, moods, psychological states and so forth. Some of the names in question are *blues*, *creeps*, *measles*, *ricketts* and *strangles*. The main purpose of this chapter is to identify the impression underlying the *s*-ending in each case. In a much briefer section following the study of these *s*-nouns, some are contrasted with their zero counterparts - where these counterparts exist as ailment names - in an effort to discern the difference between the two forms on the level of discourse (e.g., *hiccup* vs. *hiccups*).

A systematic morphological study of these inflected forms is warranted because no such investigation has apparently ever been carried out, despite their commonness and despite the fact that some of them - usually *measles*, *mumps* and *ricketts* - are often cited by grammarians as nouns with defective paradigms with respect to grammatical number. What grammarians have said about the problem is summarized as follows. Kruisinga & Erades (1953:370) consider *measles* "more or less clearly collective in sense", while Christophersen & Sandved (1969:107) classify *measles* and *mumps* as 'summation plurals'. In stating that "there are some nouns which look plural, but aren't - e.g. *rabies*, and nouns for illnesses manifest in pocks, spots, lumps and the like, *chickenpox*, *measles*, *shingles*, *mumps*, etc.", it seems that Allan (1978:167) is indirectly attributing the *-s* of the last four terms to the manifestation of small lesions or swellings. His explanation, if one is intended, remains implicit.<sup>1</sup> The *-s* of another ailment noun, *runs*, is implicitly accounted for by Partridge (DS) when he explains its etymology as follows: "Ex the

frequent and hasty visits to the water-closet." Long (1961:208-209), in providing the example *He gives me the creeps*, states that "*creeps* shows an old feeling that emotional states are multiple in character and yet cannot be broken down into clearly defined divisions." Allee (1955:20) writes that "*blues* (cf. other plural diseases) may be considered a plurality of several symptoms." Lastly, Barrick (1984-85:96) attributes the *-s* of *shits* to "a plurality of action or a multiplicity of individual occurrences."

The need for a morphological examination of these words is also apparent from the standpoint of numbers. There are twenty-five or so cases mentioned in the grammars and related works, but my research has revealed over 145 others, not to mention fifty or so obsolescences and dialectalisms, of which four or five particularly interesting ones are included in the present study. The wealth of the 170-word corpus is substantially increased by the polysemy exhibited by over one fourth of its members, and as no claim is made to exhaustiveness, these figures are only an estimation of the extensiveness of the ailment noun in *-s*, whose ranks continue to swell. The fact that these words are found in so many different areas of discourse merits close attention.

Three specific groups of substantives in *-s* are not dealt with in this chapter. The first consists of expressions in which one or more modifiers are followed by a noun in *-s* referring to two or more parts of the body (human or otherwise), since the reason for the morpheme is so obvious as not to deserve comment: *dishpan hands* (W76), *sore heels* (W76), *blue balls* (DAS), *sore hocks* (W76), etc.

The second group consists of a number of words for dejection, melancholy, ill-humor and the blues or ailments marked by any one of these. Some of the nouns in question are *dismals*, *doldrums*, *dolefuls*, *dumps*, *glooms*, *mumps* and *sulks*, from W76, and *bushes* and *sloughs*, from the ATS. The reason for excluding them is as follows. Generally speaking, a person can be said to have, get or even take an ailment. Hence, he may have the flu, the grippe or lumbago, get the plague or the itch, or take colic. Also, he may have the measles, the yellows or the blues, get the chills or the creeps, or take the mulligrubs. But similar statements are not to be found with the terms listed above; they habitually occur in phrases like *in the glooms* and *(down) in one's dumps*, at least outside of dialectal English. Yet one does not find *\*in his hiccups*, *\*in the measles*, *\*in my rickets*, and so on. Thus, it is suspected that the

words listed at the beginning of this paragraph are not true ailment nouns. Those terms for melancholy and the like that have been included in this chapter do occur with *get* or *have*. As a precautionary measure, two other words for melancholy or ailments of which melancholy is a symptom - *nagrams* and *suisses*, from the ATS - have been omitted from the study since there is no data on how they are employed (i.e., with *have*, *get* or *take* or in *in*-phrases).

The third group is made up of several names for delirium tremens found in the ATS, namely *bats*, *blue-devils*, *blue Johnnies*, *the Brooklyn Boys*, *the Mahoney Brothers*, *pink elephants*, *rats*, *snakes*, *triangles*, *uglies* and *white elephants*, most of which are evidently references to the apparitions occurring during the hallucinatory stage of the illness. As to usage, the few data that are available - mainly *see pink elephants* (W76), *see snakes* (DS), *have snakes in one's boots* (DS) and *in the rats* (DS) - do not point to true ailment names. The DS does record *get*, *have* and *see rats*, but *rats* here still seems to have the same status as the noun phrase in *see pink elephants*. Similarly, the noun in *have snakes* "have delirium tremens" (ATS) appears to be on the same footing as that in *see snakes*. Would one say, for example, *?He's got the Brooklyn Boys* or *?He's got (the) uglies*, and if so, do these *s*-nouns have the same status as *measles* does in *He's got the measles*? Until more information regarding their use is received, these words and expressions will be put aside.

The main part of the study is divided into two sections entitled "A pluralism of entities in space" and "A pluralism of entities in time" respectively. These two divisions are pertinent as far as the conclusions are concerned, but their subdivisions and the order in which the different cases are presented have been established with the sole view of facilitating the inquiry. Therefore, as much as possible, terms conveying similar impressions or designating similar ailments have been grouped together. The main part of this chapter includes a brief section on problem cases and is followed by a briefer section on the zero counterparts of a small number of ailment names in *-s* (e.g., *hiccup* vs. *hiccups*).

## 1.2 The *s*-nouns

### 1.2.1 *A pluralism of entities in space*

1.2.1.1 *Measles*. It will be useful to begin this investigation with a detailed examination of *measles* since this is one of the most common ailment names. One very significant observation is that *measles* designates the characteristic spots as well as the disease. It does so, for instance, *in the measles begin to turn pale on the face* (OED). Literally speaking, THE measles is characterized by the presence of measles. Two distinct actualizations, or two separate expressive effects, are therefore witnessed for the *-s* of this word. As a disease name, *measles* can hardly be considered a regular plural. Many grammarians have already pointed this out.<sup>2</sup> In other words, it does not simply refer to *n* times whatever would be designated by the zero singular. Rather, the *-s* is to be attributed to an impression of plurality. However, *measles* is a regular plural when said of the spots themselves; one could count the measles on a patient's face. This would imply the existence of the semantically corresponding zero singular *a measles*, meaning "a characteristic spot in measles", as in the following two examples, which were uttered by two acquaintances upon learning that one of the aims of this investigation consists in determining why words like *measles* occur with the final *-s*:

Well, who ever gets just ONE measles? Usually you get them all over!

Why, you never get just ONE measles, do you?

Moreover, outside of the disease context, *measle* can mean "A spot, pimple" (EDD). Judging from datings and examples in the OED and the OEDS, this zero noun appears to be a back-formation from the disease name in *-s*. Also, Mencken (1963:558) considers *measle* a back-formation. Not only does it constitute evidence that the final sibilant must have been perceived as morphological, but more importantly, it seems to imply that the so-called 'plurality' of the ailment term is due to the element of meaning "many spots", as if *measle* "spot" was taken to be the singular of *measles* "disease".

A parallel situation is encountered in animal pathology. There, *measles*, as in *Measles in pork is the more dangerous* (F&W), refers to cysticercosis, a disease of swine and cattle marked by the presence of tiny bladderlike cysts in various tissues, which thus take on a 'measly' appearance. One such cyst, or cysticercus, bears the name *measle* (W76), whence the 'n x 1' plural *measles* to designate a number of them, as in *muscles were found filled with measles* (OED). From datings in the OED, it appears that *measle* is a back-formation from the disease name. The back-formation could not have come about unless, as before, speakers had perceived a morphological *-s*, as if to imply that "many cysts" is the element of meaning responsible for the word's 'plural' form.

The phrase *Apple measles was first described* (PH, 14, July 1924, 293) involves a third meaning of the *s*-noun, namely "a disease of apple and pear trees [...] characterized by roughened bark with swellings or pustules resembling pimples" (W76), where the unmarked *measle* is defined as "A spot or an excrescence on a tree" (CD) and "Any excrescence upon a plant or tree" (F&W). The CD and F&W provide information implying that with respect to this sense, the singular *measle* developed from the 'plural' disease name. If such was the case, it would imply once again that the *-s* of the ailment noun was taken to be inflectional and would certainly suggest that it was felt to be 'plural' by virtue of the element of meaning "many pustules (or the like)".

These three examples of back-formation give a clear indication as to how prominent the impression of spots, cysts, pimples and pustules is in the notion of the disease term. Further indications of this prominence are found in the OED. One is the use of *measles* to designate spottiness in photographic prints (s.v. *mealiness*). Another is the verb *measle* with its senses "To develop the eruption of measles" and "To cover as with 'measles' or spots", as in *measled all over with brass buttons*. A third meaning of the verb to be noted here is "To cause the legs to become speckled by sitting too close to a fire" (EDD).

As an ailment noun, *measles* - alone and with various qualifying adjectives, such as *black*, *confluent*, *German* and *Spanish* - refers to no fewer than ten other diseases: corn pox, a pustular spot of apples, Rocky Mountain spotted fever, scarlet fever, a fungus disease of peonies, internal bark necrosis in apples, anthracnose, rubella, apoplexy and syphilis



(F&W, DS, DAAT and W76). All of these diseases are attended with the appearance of spots, cankers, blisters, ulcers and the like.

A considerable amount of data has been presented for this ailment name, but an explanation of its *s*-ending has not yet been put forth explicitly. When said of a spot, a cysticercus or an excrescence in the contexts of the human, animal and plant diseases, the back-formation *measle* alone is admitted here as conclusive evidence that the *-s* of *measles* (disease) is linked to the experience of many of these small discrete inclusions or superficial lesions. Evidence adduced above showed that the impression created by these distinct entities is indeed one of the most striking ones integrated into its notion. The explanation proposed here is, therefore, that the *-s* of *measles* (disease) evokes the impression of the numerous maculae or inclusions that characterize the disease.

It is observed that this word always occurs with the morpheme when referring to ailments. It is noteworthy that it should be a constant in so many different applications, since the fact that the *s*-form is used in one situation to designate a disease (e.g., of children) does not mean that it must be employed in all such situations. To explain the use of the marked form in such varied areas of discourse, the reason must be sought in the meaning it expresses. In all these situations, there is some common impression of such nature as to evoke the *-s*. Confirmation for this explanation lies in the fact that there exists at least one polysemous ailment term whose *s*-form is not employed in every application but only where a certain impression is encountered. The word in question is *blight(s)*. The following senses are recorded for the zero noun: "A slight paralysis in the face" (F&W), "Escape of blood into the conjunctiva" (BMD), "inflammation of the eyelids, making the eyes feel as if filled with sand" (F&W) and "any disease that causes plants, trees or fruit to wither or decay" (DCE). On the other hand, the *s*-noun denotes "A form of eruptive skin disease; nettle rash."<sup>3</sup> From these definitions and the corresponding morphologies, it is seen that the marked form is used only in those cases implying the appearance of numerous small but obvious things. Otherwise, the zero form is used. As for *measles*, this is implied in each of the many diseases that it refers to, and this is ostensibly their only common denominator. These facts validate the multiple-manifestation interpretation for the *-s* proposed above.

Although it is not strictly within the scope of this chapter to discuss the countability of ailment nouns in *-s*, mention might be made here of two particularly interesting examples of *measles* that have a direct bearing on the subject. *Measles* is typically used as an uncountable; it does not usually occur in constructions like *an egg* and *both eggs*. However, one contributor to *College English* (I, Nov 1939, 175) contends that it can be "plural [...]" when referring to more than one type of the disease" and illustrates his point with *Both measles are in town*. This raises the possibility of *a measles*, where the unity to which the indefinite article corresponds is implied by a single type. Such is encountered:

Chairou proposed for this condition the name of sweating measles. The constitutional symptoms were severe and uncommon. The course was that of a septic or typhoid measles, with many complications ... (Welch and Schamberg 1905:500)

These two examples clearly demonstrate that in the 'type' sense, *measles* can indeed be a countable. In a related matter, one example of *measles* with a plural predeterminer has come forth, although it is not recent:

So shall my lungs  
Coin words till their decay, against those *measles*  
Which we disdain should tetter us, yet sought  
The very way to catch them. (CD)

With *measles* having been examined in detail, attention will now be devoted to *s*-nouns designating a host of other ailments attended with spots or the like.

1.2.1.2 *Other cases*. There are at least two dozen other *s*-nouns naming a wide variety of ailments marked by the presence of relatively small, conspicuous, superficial lesions or swellings, or, in a few cases, numerous small organisms. The question to be asked here is whether their *s*-ending can be interpreted in the same manner as that of the disease term *measles*, that is, whether it corresponds to the experience of the small spots, pimples, swellings and the like which characterize the designated ailments. The existence of the zero noun (attested or implied) as the term for each of the small entities would justify such a conclusion in any particular case.

The first term to be mentioned here is *milker's nodules* (W76), said of a viral infection in which reddish blue nodules develop on the arms, face and neck. The sentence *Milkers' nodules [...] is a virus disease* (ADS, 65, 1952, 663) can be contrasted with:

...I was surprised to have a patient consult me with a lesion showing the clinical characteristics of a milkers' nodule. (*Ibid.*)

Considering the very name of the disease and the zero form *milkers' nodule*, one is forced to conclude that a show of discrete nodules gives rise to the impression calling for the discontinuate representation.

Very comparable to *milker's nodules* is *summer sores* (W76). This expression refers to a disease of horses characterized by the formation of inflamed, necrotic, cutaneous sores, each of which bears the name *summer sore* (F&W). The obvious conclusion to be drawn from this is that the *-s* of the disease name marks an impression created by the multiple manifestation of such lesions. Similarly, in view of the fact that the zero noun *freckle* (W76) refers to a superficial spot on the skin of fruit, one is led to an analogous conclusion with respect to *freckles*, which denotes "A fungous disease of peach and apricot [...] which on the fruit causes superficial, dark, sooty freckles" (DAAT). A similar term is *grapes* (RHD), in light of the unmarked *grape* (SMD). The former is said of tuberculosis in horses and cattle, which consequently develop grapelike clusters on the pasterns and in the lungs respectively, while the latter is said of a single growth or structure resembling a grape or a cluster of grapes.

Five other straightforward cases are *lumps* (W76), as applied to a tumor-causing disease of canaries; *bumps* (DI), a term for a nodule-causing disease of man; *diamonds* (W76), for an urticarial form of swine erysipelas; *scratches* (W76), which designates a disease of horses giving the pastern a scratchy appearance; and *hives*, as in *hives occurs as an acute attack* (EA83, XIV, 252), where the back-formation *hive* (W76) refers to one of the characteristic welts in the allergic disorder. The impression of plurality in these words clearly arises from the multiple manifestation of a characteristic superficial lesion in the form of or resembling a lump, bump, diamond, scratch or hive respectively.

Other words to be discussed here are *yaws*, *sibbens*, *leeches*, *cruels*, *vives*, *clyers*, *clams*, *glanders*, *glands*, *strangles*, *mumps* and *claps*.

*Yaws* refers to a disease marked by the formation of raspberry-like excrescences on the face, hands and feet, hence the name *frambesia*. The facts that the back-formation *yaw* (W76) refers to one such excrescence, that the other two diseases bearing the name *yaws*, namely syphilis (EDD) and leishmaniasis (BMD), are known for their small superficial spots, tubercles, boils and ulcers, and that the verb *yaw* means "To rise in froth-like blisters, as cane-juice in sugar-making" (F&W) lead to the conclusion that the *s*-ending of this word has to do with the experience of numerous superficial lesions.

*Sibbens* denotes "a form of treponematosi s formerly prevalent in Scotland; considered to have been nonvenereal syphilis" (DIM). Originally applied to a wild raspberry, *sibben* - without the *-s* - assumed the meaning \*"The wart-like sore or chancre, resembling a raspberry, associated with venereal disease" (SND) and with the *-s* came to designate the disease itself.<sup>4</sup> According to one source cited in the SND, *sibbens* and *yaws* are names for the same affliction. These facts command the same conclusion as in the case of *yaws*.

*Leeches* (DI) designates a disease of horses in which local lesions begin on the skin as slight lumps and grow in size until there is a large raw surface.<sup>5</sup> The fact that the zero noun, *leech*, refers to one such lesion provides evidence that the *s*-ending of this ailment name marks an impression of a multiple manifestation. The author of the following example employs the marked form for the disease and the unmarked form for each of its lesions:

...complete removal of every leech is the only successful treatment. (Emmel 1958:19)

This use of *leech*, which could be a back-formation, is not found in the dictionaries.

*Cruels*, *vives*, *clyers*, *clams*, *glanders*, *glands*, *strangles* and *mumps* are names of ailments that cause glandular swellings, especially about the jaw and neck. More specifically, *cruels* (W76) refers to scrofula, or tuberculosis of the cervical lymph glands; it also refers to scrofulous swellings of the cervical glands, according to some sources (e.g., WUDEL), so the *-s* of the disease term can safely be attributed to an impression of these swollen glands. Likewise, *vives* signifies "Hard swellings of the submaxillary glands of a horse; the presence of these

regarded as a specific morbid condition in a horse" (OED), and from the observation that *clyer* (W76) designates a tuberculous lymph gland in cattle, it can be inferred that the appearance of many such glands furnishes the experiential basis for the *-s* of *clyers* (W76) when referring to tuberculosis of the bovine lymphatic system. This interpretation is strengthened by the fact that the other disease which this *s*-noun designates, namely bovine actinomycosis (DI), causes lumps to form in the jaw.

Actinomycosis, or lumpy jaw, is also known as *clams* (DI). There is no evidence in this case of a corresponding zero noun like *clyer*, but *clam* does mean (or used to mean) "A soft or plastic lump, as of clay" (W59), a fact which leans in favor of the multiple-lesion interpretation. In the case of *glanders* (W76), the name of an equine disease in which cutaneous nodules become ulcers, it is noted that this *s*-form was preceded historically by *glander*, which meant "A glandular swelling about the neck" (OED). This observation, together with the fact that the unrelated disease called *genital glanders* (W76) is characterized by subcutaneous plaques, is a strong indication that the *-s* here has to do with a pluralism of lesions. Similarly, *glands* (W76), said of a diseased or inflamed condition of glands, such as the lymph or salivary glands of the neck, ultimately takes the *-s* because a multiplicity of glands are affected and probably swollen.

*Strangles* refers to three diseases; they affect horses, pigs, and rabbits respectively and are marked by the presence of large abscesses, boils or lymph gland swellings about the neck and jaw (W76; IEVM, 1767; and Meed 1943:34). The idea of CERVICAL abscesses seems to be central to the notion in *strangles*, at least in the context of the equine malady, because when they appear elsewhere than in the lymph glands of the neck, the disease is called *bastard strangles* (W76). These data justify the number-of-lesions interpretation.

In the case of *mumps* "parotitis" (W76), one revealing fact is that a few standard dictionaries (e.g., WN) record *mump* as a word for a lump or excrescence, although they regard it as dialectal. The EDD defines it as "A lump; a protuberance, a swelling" and provides the following example:

I'd got a mump 'pon the top o' my head so big's a hen-egg.

It is also noted that although the testes, mammary glands and ovaries may be affected in mumps, the disease is technically known as *parotitis*, an obvious indication that mumps is considered a disease primarily of the parotids. A third noteworthy finding is the expression *single mumps*. Defined as "that which affects only one of the parotid glands" (DI) and "Swelling of one salivary gland only; unilateral parotitis" (BMD), the phrase is significant because it seems to demonstrate that speakers normally think of both parotids swelling in mumps, especially since one does not find the expression \**double mumps*. It would appear, then, that *mumps* alone suffices to convey the idea of bilateral swelling of the PAROTIDS. *Parotids* is emphasized here because *single mumps* is not applied to unilateral swelling of the other susceptible glands. A fourth datum to be brought out here is the expression *iodine* or *iodide mumps*, which means "A swelling of the parotid and lacrimal glands due to iodine therapy" (BMD), as in *One of these other conditions is iodide mumps* (JTDA, 55, Jan 1975, 212). Judging from the available accounts of this illness, it almost always entails the bilateral swelling of the parotids or the submaxillary glands or of both. Finally, attention should be called to the expression *surgical mumps* (not in any of the dictionaries consulted), the name of yet another condition, about which Dolowitz (1964:230) writes the following:

Frequently, until the advent of antibiotics, common coccal infection penetrated the parotid glands postoperatively in debilitated or older people to form what was called surgical mumps. With the appropriate antibiotic given early, this condition will usually be cleared.

The only conclusion that can be drawn from this evidence is that the impression of plurality in *mumps* stems from bilateral parotid swelling.

Gonorrhea is another disease marked by glandular swellings and is referred to by some speakers as *claps* (ATS). According to W76, the word designates two other ailments (bovine mastitis and a disease of horses causing swelling of the legs) but in doing so does not take the *s*-ending. As in the case of *blight(s)*, this absence of the morpheme is most meaningful since the two ailments in question are not attended with numerous small swellings. According to W76, *clap* historically derives from a word for a bubo, or a gonorrheal swelling of a lymph gland,

especially in the groin. On the basis of these data, it is safe to conclude that the solution to the *-s* is to be found in the multiple swellings.

To be included here is *hemorrhoids*. The EA83 (XIV, 86) states that "hemorrhoids [...] is a condition in which the veins of the anus become dilated, swollen, and tortuous." The fact that the uninflected *hemorrhoid* (W76) refers to one such swelling provides evidence that the *-s* has to do with the experience of a number of these swellings. The *-s* of *piles* (W76), another name for this condition, can be interpreted in the same manner in view of the unmarked *pile* (W76), a synonym of *hemorrhoid*.

Some ailments owe their names to the colour of their distinguishing lesions. An obvious example of this is *purples* (OED); it is used (or was used) of purpura, a disease of man characterized by livid spots or pustules on the skin; swine fever, in which purple hemorrhagic patches form on the abdomen; and ear-cockle, a nematode disease of wheat causing the kernels to be transformed into purplish peppercorn-sized galls. The OED defines *purple* as "A purple or livid spot, botch, or pustule" and provides an example which explains that the galls themselves are known as *purples*, thus leaving no doubt as to the reason for the discontinuate representation.

Another term of this kind is *yellow*s (W76), a name for any one of a number of plant diseases causing stunting and yellowing of the foliage. The symptoms, which vary from species to species, include yellow to brown stripes on the leaves and flower stalks, chlorotic patches, green and yellow mottling, xanthic leaf margins, chlorosis of the smaller veins, completely yellow leaves, chlorotic flecks on the foliage, or yellow, star-shaped spots, any of which could ultimately account for the final *-s*. Formerly, *yellow*s referred to a disease of wheat due to yellow flies, according to the OED, whence the experiential basis for the *s*-inflection. When *yellow*s is said of jaundice (W76), leptospirosis (W76) or headgrit (DIM), the morpheme seems to have reference to the sclerae, the visible mucous membranes, the lining membranes of the eyelids, the tissues and the skin, all of which assume a yellowish hue. These probably provide the experiential basis for the *-s* of *jaunders* (ATS), a variant of *jaundice*.

Thus far, mention has been made of two ailment nouns that take the *s*-ending because the diseases in question are marked by the presence of numerous small organisms. They are *measles*, with respect to the

infestation of tissues with larval tapeworms, or measles, and *yellow*s, as said of a disease of wheat occasioned by yellow flies. Two other such words are *bots* (RHD) and *crabs* (W76). The former refers to a disease of farm animals caused by tissue-invading gadfly larvae, or bots, the latter to pediculosis, the state of being infested with lice, or crabs.

The word *pox* appears to differ in a significant way from the ailment nouns mentioned thus far. The difference seems to be that not all speakers perceive its sibilant as morphological, since the plural of the word is *pox* or *poxes*, according to W76 (assuming that the two plurals apply to each of the word's senses).<sup>6</sup> Historically, at least, *pox* is an altered spelling of *pocks*, which formerly designated a number of diseases marked by pustules, spots and the like, each still known as *a pock*. In the example

Jane was taken ill of the small pox...Her pox were many, and of a dangerous kind. (OED, s.v. *pox*)

*pox* is used to mean two different things. First, it refers to the disease, then to its characteristic lesions. In this connection, the OED states that *smallpox* is applied to the pustules on the skin in variola and to the disease, after which it comments that "it is only in certain contexts that the two senses can be clearly distinguished" and that "in later use, when denoting the disease, the word is construed as a singular." The adjective in *a smallpocked face* (ATS, 130.24) constitutes evidence that the final sibilant is indeed taken by some to be inflectional. This is certainly so by virtue of the many small superficial lesions. One is therefore tempted to conclude that for some speakers, at least (those who would not accept *poxes* as a plural), the sibilant is morphological and that it is motivated by an impression of plurality.

The last case to be mentioned in this section is that of *shingles* (W76), a common name for herpes zoster, which is typically characterized by blisters on the skin. Although there is no evidence of a corresponding zero noun like *clyer*, *measle* or *purple*, it is very probable that the experience of blisters ultimately accounts for the underlying nuance of plurality of which the *-s* is the grammatical mark.

1.2.1.3 *Summary*. In review, with the exceptions of *mumps*, *jaunders* and its synonym, *yellow*s, the ailment nouns examined above were found to



owe their *s*-ending to an impression created by numerous small entities, especially when plainly visible against a surface. In most cases, it was observed that each of the entities is designated by the zero singular (attested or implied), which is sometimes a back-formation. This does not apply to the polysemous *blight(s)* and *clap(s)*. Yet these two words were quite revealing. It was seen that they occur with the *-s* only where there is the possibility of a number of spots, papules, welts and glandular swellings.

It should be emphasized that the *-s* of all the ailment terms discussed thus far corresponds to the experience of a pluralism of things that are present simultaneously and that are consequently seen to occupy separate, discrete parcels of space. As will be seen in the next major section of this study, each of the many other nouns in *-s* designates an ailment or ailments involving several and usually numerous things, but the latter do not exist at the same time.

### 1.2.2 *A pluralism of entities in time*

1.2.2.1 *Sound, nausea and irritability.* It was stated in the last paragraph that some *s*-nouns refer to ailments entailing a number of entities that do not exist simultaneously. One of the clearest examples of this is *hiccups*. A quick inspiratory spasm producing a short, characteristic sound is spoken of as *a hiccup*, several such spasms as *several hiccups*. But in *have the hiccups*, the marked form denotes "a seizure of one hiccup after another" (DCE) or "the condition of having such spasms" (RHD). While the measles, to take just one example of its kind, is attended with the repetitive manifestation of a measles on a surface to produce the characteristic rash whose SPATIALLY discrete components are thus perceived simultaneously, the hiccups is the ailment involving the repeated manifestation of a hiccup, that is, a series or linear succession of TEMPORALLY discrete, sound-producing spasms, each of which is necessarily perceived at a different moment in time. From the fact that the hiccups is what might be called a 'minimal' ailment, i.e., an ailment ostensibly with a single symptom, one is obliged to conclude that the *s*-ending of the ailment name corresponds to the experience of a series of such spasms.

This series-of-things analysis be successfully applied to a large number of other ailment nouns in *-s*, such as *thumps*. It denotes "Hiccups in a horse" (F&WI), as in *a horse with the thumps* (DA); "An animal ailment resembling hiccoughs in man which is seen in baby pig anemia, swine influenza, and in verminous pneumonia" (DAAT); "palpitation of the heart" (ATS); and "nervous excitement felt by a hunter at the sight of game..." (DA). The similarity to *hiccups* is obvious. The *-s* of *thumps* can be seen to bear reference to the characteristic series in which one particularly striking sound, or thump, succeeds another, especially at short and regular intervals. By all appearances, the hiccups in horses and palpitation of the heart qualify as minimal ailments, so it is difficult to see how the *s*-ending could be explained otherwise.

In parallel fashion, the *s*-ending of *sneezes* (ATS), *sniffles* (W76), *snuffles* (W76), *snifters* (ATS), *snivels* (RHD) and *snores* (OED), which refer to a cold or to any one of a variety of ailments in animals marked by sniffing or the like, can be seen to correspond to the experience of a somewhat unusual or peculiar sound - a sneeze, sniffle, snuffle, snifter, snivel or snore - repeated at fairly short intervals, as when the patient reapplies his effort to prevent mucus from running from his nose or at successive inspirations in the case of an animal breathing noisily through a nose partially obstructed with mucus.

Similarly, in *rattles*, a name for the croup (ATS) and the equine disease corynebacterium pneumonia (Hungerford 1967:647), the *s*-ending alludes to the recurrence, as at successive inspirations or exhalations, of a characteristic noisy sound, or rattle, due to some form of partial obstruction.<sup>7</sup> In the croup, this occurs in the throat, in the equine disease, over the lower portion of the lungs.

In Section 1.2.1.2, the evidence pertaining to *strangles* suggested that its *-s* has to do with the experience of numerous boils, abscesses or glandular swellings. However, the following passage concerning equine strangles justifies another interpretation:

The breathing may be little affected in many instances but often is noisy and obviously carried on with some difficulty (hence the name "strangles"), due to swelling of various structures and pressure on vital parts of the respiratory tract. (QAJ, 61, 1 Nov 1945, 309)

The noise, or 'roaring', as it is sometimes called, apparently occurs during the inspiratory phase of the breathing cycle. Significantly, porcine strangles is also marked by noisy respiration. Hence, for some speakers, it may well be the experience of a series of abnormal sounds that gives the occasion for the *s*-inflection, especially in light of the fact that *strangles* is motivated with respect to the verb, which speaks of an event, not of swellings, boils or abscesses.

The experiential basis for the final *-s* in *got the pants*, meaning "Panting, breathless" (DS), is provided by the rapid series of short, quick, spasmodic breaths or gasps, or from the rapid series of spasmodic expansive movements of the chest accompanying such a series of breaths or gasps. In either case, there is an accentuated, jerky, disconnected or staccato-like respiration; there are regular breaks in the smoothness or continuity of the breathing cycle. Another such case is that of *the smothers* (Hunter 1962:411), a term for metal-fume fever, or zinc asthma. The condition is marked by dyspnea, which is typically attended with a smothering feeling. Two other words of interest here are *chokes* (W76) and *chokers* (Hunter 1962:815) (not in the dictionaries). Both refer to a type of asphyxia or suffocation syndrome in caisson disease characterized by a constrictive sensation in the chest and severe dyspnea.

*Heaves*, which signifies "asthma" (ATS), "tuberculosis" (ATS) and "An asthmatic disease of horses causing quick, labored breathing; emphysema of the lungs; broken wind" (F&W), seems to appeal more to the rapid succession of abrupt risings or swellings of the chest that characterize labored breathing or shortness of breath than to the series of spasmodic breaths itself. When *heaves* denotes "A seizure of vomiting" (AHD), as in *the dry heaves* (SF, s.v. *heave*), the *-s* suggests instead one sudden upward surge or heave of the abdomen occurring after another, almost rhythmically. In *pukes* (ATS) and *throw-ups* (SF, s.v. *heave*), which refer to an attack of vomiting, it suggests the reiteration of an instance of vomiting, while in *repeaters* (DS), for dyspepsia, the morpheme brings out the repeatability - as the very name indicates - of a slight regurgitation bringing the taste of food into the throat.

A related term is *wambles* (DS); it is used of both nausea and milk sickness. An important revelation in this case is the verb *wamble* with the senses "Of the stomach or its contents: To be felt to roll about (in nausea)" (OED) and "To turn over and over" (EDD). It is thus safe to

conclude that the impression responsible for the *-s* of *wambles* is that of a sequence of slow, sickening, rolling motions in which the stomach seems to turn over and over. Such cyclical rolling motion probably explains why two other names for nausea occur with the morpheme, namely *pukes* (ATS), with its corresponding verb *puke* \*"To be nauseated" (F&W), and *wee-waws* (ATS). Insofar as it means "To sway from side to side" (EDD), the verb *wee-waw* is significant because it involves iterative movement. The word's reduplicative shape alone suggests repetition.

Other ailment names in which a repeating sound is implicated are *gimmies*, *gripes*, *grumbles*, *blahs*, *mulligrubs*, *jimmies*, *giggles* and *hysterics*. In these cases, it is not a matter of sniffing, roaring or the like, but of the human voice. A clear example of this is *gimmies*, meaning "The habit of perpetually asking for something" (CDES). The key word here is *habit* because it implies that something is said or done over and over again. A similar interpretation can be given for the *s*-ending of *gripes*, which means "The habit of complaining" (DAS), as in *He's had the gripes all his life* (BS). When *gripes* signifies "An instance or spell of complaining" (DAS), however, what is implicated is a consecution of related complaints or even of the same gripe aired repeatedly.

Comparably, in *grumbles*, which denotes "ill-humour, vented in grumbling" (OED), the impression calling for the *-s* ostensibly originates from the experience of complaint, discontent, irritation, anger or the like expressed in the form of a sequence of grumbles, growls or mutterings. On the basis of impressions alone, since there is no evidence of corresponding zero singulars, these or curt replies, cursings or bursts of anger could also account for the *-s* of *grumps* (ATS), *blahs* (BD) and *mulligrubs* (W76), which are additional terms for ill humor or an ill-tempered mood, and for the *-s* of *jimmies* (DAC), which refers to a state of anger.

The dictionaries do not define *giggles* as such, but it does occur in the phrases *have/get the giggles* (CRO), the verb *giggle* meaning "To laugh with repeated short, high-pitched, convulsive sounds ..." (AHD). The solution to the *-s* could be the repeated sounds or even the succession engendered by one short peal of spasmodic laughter, or giggle, resurfacing again and again despite one's best effort to suppress the laughter. A similar explanation could be proposed in connection with

*hysterics* (W76), which refers to a fit of uncontrollable laughter or crying. That is to say, there is a peal of laughter or a burst of crying, a brief pause, another peal or burst, and so on.

The last two words to be discussed in this section are *gapes* (RHD) and *pouts* (W76). In the former, which refers to a fit of yawning and a disease of fowl causing frequent gaping, the impression of plurality clearly stems from the experience of a series of gapes. In *pouts*, for a fit of pique, it seems to originate from the repeated instances of protruding one's lips or from the recurring episodes of wearing a sullen look.

An earlier section in this chapter dealt with ailment terms that owe their *s*-ending to an impression of separate entities, such as spots, perceived simultaneously in space. The foregoing discussion extending from *hiccups* to *pouts* led to the identification of a second major category of ailment nouns in *-s*. Unlike words of the *measles* type, these nouns were seen to bear the *-s* because of an impression of a series in which something that strikes the senses in a special way, such as a hiccup or a snoring sound, occurs repetitively, especially at short and regular intervals, an impression therefore of separate things perceivable only at distinct moments in time. In most cases, it was observed that the entity subject to repetition is designated by the zero noun. For example, the thumps is manifested by the fairly regular repetition of a thump. By way of comparison, the measles is the disease typically characterized by the repetition in space of a measles.

A few problem cases aside, the remaining terms to be studied in this chapter belong to the second category, in which there are five other groups of words. They concern locomotion, shivering and fidgeting, sensation, discharge and depression.

1.2.2.2 *Locomotion*. Most of the nouns discussed in this section designate ailments producing abnormal locomotion. Such is the case with *staggers*, *stavers*, *goggles*, *wobbles*, *ricketts*, *megrims*, *creeps*, *stiffs*, *stumbles*, *stretches*, *circles* and *rounders*. *Staggers* is used of drunkenness, caisson disease, chorea and vertigo in man, and certain poisonings and diseases in livestock, including sturdy, or coenurosis of the brain in sheep (W76, F&W, ATS, DS and SMD). From the fact that *stagger* means "reel from side to side" (W76), the *-s* of *staggers* can be seen to correspond to the experience of a zigzagging, of a series of short side-to-side

movements, each broken by the mechanism of equilibrium. Unlike a normal gait, where successive strides are smoothly connected, a staggering gait is discontinuous; it is interrupted, broken up into a number of distinct, disconnected, jerky movements. Given the verb *staver* "To stagger" (OED), the *-s* of *stavers* (OED), which, like *staggers*, refers to certain diseases in livestock, can be interpreted in an identical manner. The same can be said with respect to *goggles* (IEVM, 1291), another name for sturdy, in light of the verb *goggle*, which means "to stagger" (EDD) and "To turn (one's eyes) [...] from side to side with an unsteady motion" (OED).

With regard to *wobbles*, wobbling does not differ fundamentally from staggering. It involves moving along in a succession of unsteady, broken, side-to-side movements. There is, therefore, an element of 'plural' meaning in *wobbles* when it denotes "posterior incoordination in the horse, beginning with a slight swaying action of the hindquarters, or stumbling, with worsening of the condition until the animal cannot trot without rolling from side to side ..." (DIM). According to Hungerford (1967:787), *wobbles* is one of several names for copper deficiency in foals and calves, another condition marked by incoordination in the limbs with resulting wobbling.

*Rickets* refers to osteomalacia, a disease that affects both man and domestic animals, causing softening of the bones and eventual structural deformities that can result in an unsteady or uneven gait sometimes suggestive of staggering or wobbling. The evidence clearly suggests that the successive, broken tottering movements provide the experiential basis for the *s*-ending. Like *staggers* and *goggles*, the word *rickets* is (or at least used to be) a name for sturdy (OED) and chorea (ADD), and Hungerford (1967:787) states that it also refers to copper deficiency in foals and calves, as does *wobbles*. In this connection, the following example taken from *The Queenslander* is noted: *Rickets or Wobbles in Cattle* (OED, s.v. *wobble*). Another thread to be picked up here is the adjective *rickety*, which is commonly said of a wobbly chair, of one that rocks jerkily from side to side.

*Megrims* denotes "The staggers or vertigo (in animals)" (OED) and also refers to a bacillary disease of pigeons causing the victim to twist and turn its head from side to side:

*Symptoms.* The disease is characterized by emaciation and a peculiar turning of the head from one side to the other.[...] The disease is popularly designated "megrims." (Ward & Gallagher 1920:57)

The only conspicuous point that the staggers and the columbaceous disease have in common is an iterative to-and-fro motion, hence the likelihood that this is ultimately what accounts for the use of the *s*-form in both cases.

Mention is to be made here of *leans* (BMD), a term for a labyrinthine form of disorientation suffered by aviators. A pilot with the leans will lean (or will have the illusion of leaning) to one side, then to the other, back again and so on, whence the experiential basis for the *s*-ending.

In the last several cases, it was seen that the *-s* has to do with the repetition of a to-and-fro motion. The next word to be discussed, *creeps* (W76), involves a somewhat different impression. Apparently linked to the verb *creep* in the sense "to go very slowly" (W76), the marked form refers to a deficiency disease of livestock marked by painful softening of the bones and a stiff, slow gait. Hungerford (1967:779-780) notes that it is also known as *osteomalacia*, *stiffs* and *peg-leg disease*, adding that "the animal moves with a stiff, short gait, leading to the name 'peg-leg.'" He states that "movement become [sic] more difficult and more painful and the unfortunate beast hobbles with great difficulty." The impression of plurality in *stiffs* as well as in *creeps* can be seen to arise from a gait entailing a series of jerky, disconnected hobbling movements as opposed to smoothly connected strides. Such a gait probably accounts for the *-s* of *cripples* (IEVM, 1613, 2883), a name for both tick pyemia in lambs and polyarthritis in sheep. The two conditions cause lameness and hobbling (cf. *cripple* "to walk lamely: HOBBLE, HALT" [W76]).

A similar nuance is encountered in *have the stumbles*, which signifies "Stumble due to the effect of a drug; lose balance; be awkward; be uncoordinated" (UDI). The impression of plurality in this case can be seen to derive from repeated instances of stumbling or tripping, or from staggering movements or other jerky disconnected movements resulting in the frequent interruption of the continuity of the patient's gait.

A different kind of motion is implicated in *stretches*, as recorded by Haynes (1978:298) (not in the dictionaries). This noun refers to spastic

syndrome, a hereditary disease of cattle in which "the animal treads from one hind leg to the other intermittently extending one leg rapidly backward and then the other." In other words, the ailment involves a series in which a stretch, or an act of stretching, recurs, hence the appropriateness of the discontinue representation.

Sometimes, the *s*-inflection has reference to a sequence of circular movements. Such is evidently the case with *circles* (Hungerford 1967: 435), a name for suppurative otitis in swine, in which the victim's head is tilted to one side, causing the animal to move about in circles, and with *rounders* (PADS, No. 21, Apr 1954, 35), yet another name for sturdy, which causes the sheep to move in circles. A third example of this kind is *dizzies*, meaning "A dizzy spell" (ADD), as in *I can't climb a tree, even, without the dizzies*, where it is ostensibly a matter of a swimming sensation, a sensation of spinning round and round.

More subtle, perhaps, are the impressions underlying the *s*-ending of *slows* (W76), *tires* (W76), *faints* (DS) and *idles* (DS). The first two designate milk sickness in humans and the trembles in livestock. Both ailments produce fatigue and weakness, so the *-s* probably has to do with the repeated instances of being tired or tiring out quickly and consequently of proceeding slowly, as whenever the patient applies himself to a task, even a simple one. With regard to the *the faints*, meaning "A tendency to faint", the experiential basis for the morpheme appears to be the fact that having the faints implies having fainted on a number of occasions and suggests the likelihood of continuing to do so. Lastly, *the idles*, defined as "Idleness, whether healthily deliberate or morbidly lazy", suggests a condition in which the patient is HABITUALLY inactive or at least observed to be inactive on repeated occasions.

The last term to be mentioned in this section is *drops* (conversation), as in *He's got a bad case of the drops*, which is said of a person who is repeatedly dropping things. The experiential basis for the *s*-inflection is obvious.

1.2.2.3 *Shaking, fidgeting, etc.* A large number of *s*-nouns refer to fits of shaking or the like and ailments of which shaking is a symptom. One of these words is, in fact, *shakes*. Sometimes preceded by qualifying words, such as *hatters'* and *shivery*, it is said of malaria, ague or chills, nervous fear, nervousness, horror, delirium tremens, an attack of trembling due to



the use of narcotics, and several industrial illnesses, such as mercurialism (W76, DAS, DIM, DS and ATS). The solution to the *s*-ending can be found in the following definition of the verbs *shake*, *tremble* and *quiver*: "move with unsteady, irregular, rapid and repeated movements from side to side ..." (DCE). Shaking involves a pluralism in that it consists of a series or succession of motions similar to those providing the basis for the *-s* of *staggers* and *wobbles* but less pronounced. *Stagger* and *wobble* do mean "to rock violently: SHAKE, TREMBLE, VIBRATE" (W76) and "to shake unsteadily: TREMBLE, QUAVER" (W76) respectively. The *-s* of *trembles* (ATS), which refers to delirium tremens, nervousness and ague or chills, can be interpreted in an identical manner. The same holds true with respect to *dithers* (ATS), *grues* (CDES), *shivers* (ATS) and *shudders* (W76), which share a number of meanings with *shakes* and *trembles*; each of these nouns has its corresponding verb with the approximate meaning "to shake, tremble, vibrate". The word *shimmies*, which is linked to the verb *shimmy* in the sense "to shake, quiver, or tremble ..." (W76), may be included here (not in the dictionaries). Duijn (1973:307-308) observes that it is one of the names for swinging sickness, a disease of tooth-carp in which "the fishes make peculiar shaking or swinging movements, whilst staying in the same place."

Despite its commonness in sentences like *I got the chills and couldn't stop shivering* (conversation), *chills* is absent in the dictionaries, with the exception of DIM, which records *spelter chills*, one of several expressions for spelter shakes. They do, however, account for the zero noun, *chill*, typically defining it as "a sensation of cold attended with shivering or convulsive shaking ..." (W76). If one adds to this the fact that, when applied to objects, *chill* appears to mean or have meant "To vibrate, quiver, thrill, shiver" (OED), it becomes increasingly clear that *chills* is another instance of the *shakes* type.

Another pertinent case is *jitters*. It refers to intense nervousness, to nervous fear, to *anxietas tibiaram* (a sense of uneasiness, twitching or restlessness occurring in the legs) and to the yips, a psychological condition in golfers causing the player to waggle his club indefinitely (F&WS, EG and Bean 1967:190-191). The verb *jitter* signifies "make continuous fast repetitive movements" (W76). Short to-and-fro motions occurring in fairly rapid succession appear to be the only point that the four ailments have in common, which strongly suggests that they are

ultimately the reason the *s*-form is used in all four cases. This explanation applies to the clipped form *jits* (ATS), for nervousness, and to *ginters* (ATS), for jitters from drinking gin. With regard to *the yips* (EG), one source defines the inflected form as "Convulsive shakes that cause the player to badly miss a short putt" (GMEG) and so leaves no doubt that the *-s* of this ailment term has to do with a reiterative manifestation of motion.

In a number of cases, there is only an allusion, sometimes quite subtle, to shaking or trembling. One of these is *rattles* (DA), when applied to unease or nervousness, considering that rattling implies shaking back and forth. The phrase *to get rattled* does, in fact, mean "to become nervous, shaky ..." (DSJC). Another example of this type is *zings* (ATS, DAS), a name given to the shakes, delirium tremens and the heebie-jeebies, three ailments marked by trembling. One suspects a link with *zing* as applied to a high-pitched VIBRATING sound. Similarly, when *clanks* (DAS) is used of the shakes and delirium tremens, it hints at the noise made by the rattling or shaking of chains. *Feebles* "A hangover; the heebie-jeebies" (DAS) and *all-overs* "sensation of weakness" (ATS) may be cited at this point because weakness or the sensation thereof is sometimes attended with shaking or trembling. In some dialects and regions, *all-overs* does denote "Shivers, creeps, nervousness" (ADD) and "fidgets, creeps" (W76). Lastly, *diddleums* (DS), a name for delirium tremens, is evidently linked to the verb *diddle* (AHD), which means "To jerk up and down or back and forth" and, intransitively, "To shake rapidly; jiggle".

If the evidence provided by the verb *creep*, meaning "To have a shuddering sensation of fear, to shudder" (EDD), can be relied upon, the rapid to-and-fro motions of shaking or trembling also explain the *-s* of *creeps* when used to mean "Delirium tremens; the heebie-jeebies" (DAS) and "a tightening of the skin of the body caused by horror, disgust, or fear [...]: SHIVER, SHUDDER" (W76). Confirmation of this is the fact that, along with (*cold*) *shivers*, *dithers* and others, the expressions (*cold*) *creeps* and *flesh creeps* are names for ague or chills, according to the ATS.

Some ailments are characterized by a recurrent motion of a slightly different kind, such as a spasm, twitch, jerk or jump. Chorea and delirium tremens have thus earned the names *jerks* and *jumps* (both in W76 and the ATS), and when *jumps* and *jumpy-wumpies* (ATS) are used

of the fidgets or nervousness, the *-s* is ostensibly to be explained by the consecution of abrupt restless movements or by the series of spasmodic jumps of a nervous person who is startled by the slightest unexpected sound. Another word to be considered here is *jiggers* (not in the dictionaries). A contributor to JAVMA (n.s. 15, Dec 1922, 332-342) writes that this term is used in parts of Canada as a name for an equine disease marked by trembling, incoordination and "motion all over". In light of the verb *jigger*, meaning "To make a succession of rapid jerks" (OED), this motion probably assumes the form of a series of jerky movements, such as spasms or twitches.

In *to have the itches* (conversation), which is said of a person who is busily or frenziedly scratching himself, regardless of the underlying reason (e.g., an allergy), there is the distinct impression a sequence of fidgety motions, which can be seen to provide the basis for the discontinuate representation.<sup>8</sup>

Many other terms can be cited here inasmuch as it appears - sometimes on the basis of impressions alone, sometimes on the basis of other forms of evidence, such as corresponding verbs - that their *-s* has to do with a series of motions, such as twitches, nervous fidgety movements, the movements implied by shaking or restlessness, or even a combination of these. The words in question refer to one or more of the following ailments: delirium tremens, nervousness, restlessness, anxiety, haste, embarrassment and irritation. The words are *do-daws* (ATS) *eagers* (DAS), *fantods* (DS) *fidgets* (W76), *habdabs* (OEDS), *heebie-jeebies* (DAS), *heebies* (OEDS), *jim-jams* (W76), *jimmies* (W76), *katzenjammers* (DAS), *screamers* (OEDS), *shpilkehs* (DAS), *squirms* (DS), *willies* (W76) and *ziggers* (ATS). Although the evidence in the next four cases is quite scanty, it is very probable that a succession of motions provides the basis for the *s*-ending: *blahs* (BD), with respect to bodily discomfort or uneasiness; *kickers*, defined as "A fit of nervousness, or of nerves" (DS); *skinnners* (DS), which refers to mental torture and terrible anxiety; and *wim-wams* (W76), a term for the jim-jams and the jitters. One should not overlook *D.T.'s* (DAS), a name for both dementia tremens and delirium tremens. Its *-s* is ostensibly due to an impression of trembling or convulsive shaking.

1.2.2.4 *Discharge*. The majority of the nouns in this section refer to diarrhea in man or animals. One of the most striking symptoms of this affliction is the very frequent discharge of more or less liquid feces. This is undoubtedly the reason for the *-s* of *shits* (W76) and *craps* (ATS) as well as *touristas* (DAS) and *shitters* (DS). Referring to the example *the prostitute fucks between shits*, in which "*shits* represents a plurality of action or a multiplicity of individual occurrences", Barrick (1984-85:96) states that "the same concept is implied in *the shits*", i.e., repeated instances of defecating. The final *-s* of *scours* (RHD) and *skitters* (DAAT) is susceptible to such an interpretation; scour and skitter are thin excrement or watery stool.

A recurrence is implicated in a number of other, more descriptive terms, be it an instance of liquid feces running or flowing out of the patient in *runs* (W76), *fluxes* (SE) and probably in *scatters* (DS) (to scatter being to spill, throw off or make water), or a squirt in both *squirts* (W76) and *squitters* (DS), a squitter being a squirt. However, to squitter is to sputter or splutter as well as to squirt, so for some speakers, the impression of plurality might arise from the series of slight explosions made as the semiliquid feces leaves the body.

Another symptom of this malady, if the word *symptom* can be used, is the many hasty trips to the WC. One can thus understand the *s*-ending of the following terms: *barleycorn sprints* (SE); *movies* (ATS); *scoots* (SE); *skitters*, the verb *skitter* meaning "To scamper off or about; to walk stealthily and swiftly" (EDD); *trots* (W76); and *runs*, if one goes by Partridge (DS). This would mean that for some individuals, the impression of plurality in *runs* and *skitters* evolves from the numerous instances in which watery excrement issues from the body, for others, from the successive trips to the WC.

Three explanations could be advanced with respect to *lurkies* (ATS). Considering that to lurk is to move furtively or inconspicuously, the frequent-trip interpretation is one possibility. A second possibility is the idea of repeated sightings of the patient around the WC, given that *lurk* can also mean "to be constantly present or persist in staying" (W76). The third one is the recurring sensation of looseness of the liquid feces lurking at the lower end of the rectum.

*Shorts* (ATS) is yet another name for this illness. It is probably linked to *be taken short* (LDEI). To be taken short is to have a sudden

need to go to the WC in a situation where this is very inconvenient. If the connection does exist, the morpheme would very likely correspond to the experience of repeated instances of such need or, at least, of the need to go to the WC.<sup>9</sup>

The next two nouns to be cited are *melts* (W76) and *slobbers* (W76). The former refers to leak, a soft watery fungal rot of cucumbers, gourds, squash and potato tubers. The impression of plurality in this case can be seen to arise from the characteristic dripping of watery liquid from the affected fruit or vegetable. In other words, there is a discontinuous flow. A similar impression is observed in *slobbers*, which designates excessive salivation, such as chronic drooling in rabbits. The saliva drips, dribbles or trickles from the mouth.

The last two interpretations call for a reexamination of *snivels*, which was mentioned in Section 1.2.2.1. The reason for this is that, while the reiterative-sound argument is quite convincing for this word, one must also bear in mind that to snivel is to run at the nose as well as to draw up mucus audibly through the nose. Therefore, a second argument, which does not necessarily exclude the first one, might be based on the visible dripping or dribbling of nasal mucus.

1.2.2.5 *Sensation*. One of the clearest cases in this section is illustrated by *The cold water will give the baby the gripes for certain* (Poutsma 1914:153), where the noun in question means "an intermittent spasmodic pain in the bowels" (RHD). Hungerford (1967:605) describes water gripes, or spasmodic colic, as follows:

The pain is not continuous, but there are intervals of ease between the spasms.[...] As the attack progresses, the pains get more frequent and longer and the intervals free from pain shorter.

The reason for the marked form is plainly indicated by *not continuous* and *intermittent*. The pain manifests itself discontinuously; it is not uninterrupted but reiterative. One can thus interpret the *-s* of *dry gripes* (DA) and *dry gripings* (DA), which are or were names for lead poisoning, a condition that sometimes causes severe colic. Gripings, according to HD, are painful sensations in the bowels caused by irregular contractions or by the passage of flatulence. It would be safe to include here three other words for colic or the gripes, namely *batts* (F&W), *mulligrubs*

(WUD) and *cramps* (my dialect). *Cramps* is also a term for painful menstruation, according to W76. There can be little doubt that the use of the inflected form in this case has to do with the intermittent nature of the pain.

In *I have the munchies* (OEDS), the noun refers to marijuana-induced hunger. Another source defines it as "hunger pangs; *esp*: hunger pangs induced by the use of marijuana" (W81), so it would appear that the *-s* is once again linked to the experience of a recurrent pain.

In the case of *bends* (W76), which is one of several names for decompression sickness, the word invites the idea that the allusion is to repeated acts of bending or to a number of flexed joints. However, neither of these has any direct bearing on the problem posed by the *-s*. The first clue leading to a solution is that *bends* also denotes "pain in the limbs and abdomen occurring as a result of rapid reduction of air pressure" (DIM). This means that it designates the ailment and its characteristic pain. The reason for the *s*-ending is evidently the fact that the bends is a deep, dull, THROBBING pain which is sometimes synchronous with the heartbeat. This is also a plausible explanation of the discontinuate representation in *screws* (DI), which is another name for this illness.

It is common knowledge that the pain in rheumatism is not continuous, that it occurs intermittently in the form of twinges instead. This would explain the *s*-ending of *rheumatics* (ATS), *screwmatics* (OEDS) and *screws* (OEDS). *Rheumatics* also refers to rheumatic pains, according to F&W.

It was stated in Section 1.2.2.3 that the *-s* of *the itches*, a name for caisson disease, suggests a consecution of fidgety movements. However, one cannot rule out the possibility that for some speakers, the morpheme is instead connected to the fact that the itching sensation occurs at intervals.

Another name for caisson disease, *creeps* (BMD), ostensibly speaks of a somewhat different sensation. By all appearance, this word for the itches (which is, properly speaking, a syndrome in decompression sickness) bears the *s*-ending because of an impression of the 'creeping' or formication, that is, of the many brief and slight, almost tingly sensations felt about the skin, as if a compact colony of ants (actually air bubbles) were crawling over it. The same or much the same evidently holds true when *creeps* denotes "A sensation of fear or repugnance, as if things

were crawling on one's skin" (AHD). Lastly, in caisson disease, erythema of the skin with pruritus is spoken of as *the prickles* (Hunter 1962:815). This *s*-noun is used in other contexts to refer to a prickly sensation (ATS) or a stinging discomfort, as from prickly heat (W76). The reason for the discontinuate representation is clearly the numerous pricking sensations, or prickles, occurring in rapid succession.

1.2.2.6 *Depression*. Depression, or depressive illness, typically involves insomnia, crying spells, anorexia, lethargy, self-flagellation, and loss of interest in sex and appearance. Shaking, restlessness, fidgeting and a sense of panic can also be part of the picture. The illness is therefore spoken of as *heebie-jeebies* (OEDS), *jimmies* (ATS), *jim-jams* (ATS) and *katzenjammers* (ATS), whose *-s* was discussed in Section 1.2.2.3, along with that of *fidgets*, *jitters* and other terms for nervousness, anxiety and restlessness. The patient may also experience horrible nightmares or hallucinations, or have recurring melancholy thoughts, suicidal thoughts or thoughts of death. This would account for the final *-s* of *horrors* (ATS) and *the joes* (DAC), which also refer to depression. Joes are melancholy thoughts, according to the DS.

But the hallmark of the syndrome is a 'down' feeling that patients will describe as depression, dejection, gloom, sadness, sullenness, melancholy or despair. Others say that they feel 'blue':

Some authors [...] believe that all individuals have mood-swings and that normal individuals may have "blue" hours or "blue" days. This belief has been supported by systematic studies of oscillations in mood in normal subjects.[...] The episodes of low mood or of feeling blue experienced by normal individuals are similar in a number of ways to the clinical states of depression. (Beck 1967:7)

There is a crucial observation to be made here. The depression or blue feeling, which is more intense in persons with depressive illness, is not unremitting; it is episodic; it occurs repetitively, discontinuously:

Bipolar depression describes patients who have both depressive and manic EPISODES, while unipolar depression refers to patients with RECURRENT depressive episodes without evidence of mania or hypomania. (emphasis added) (Gallant & Simpson 1976:20)

One more source may be cited with regard to this matter:

Others feel unusually depressed throughout pregnancy. Sudden unexplainable mood swings are not uncommon.[...] Many women have short periods of depression - the so-called blues of pregnancy. (EMH, 342)

One person who experienced the postpartum blues described the experience as follows:

They [the postpartum blues] are like a yo-yo. First you're feeling fine. Then you're down; you feel like crying. Then you feel fine again, and it goes on like that for about a day. (conversation)

The foregoing information can permit only one conclusion regarding the *s*-inflection, namely, that it corresponds to the experience of mood swings or ups and downs coinciding with the reiterative manifestation of a blue mood or feeling.

In *humps* (ATS), the morpheme seems to allude to the alternate peaks and troughs or up and down moods, an impression which led one person to compare the blues to a yo-yo. Depression is also known as *woefits* (ATS), which suggests fits or episodes of woe, and as *hyps* (ATS), from *hypochondria*. The phrase *comings and goings of...Hypochondria* (OED) provides evidence of episodes or mood swings.

Depression is sometimes referred to as *mulligrubs*. As can be seen from the following, typical definition of this noun, some lexicographers perceive a logical connection between this use of the word and that where it designates the gripes or colic, an intermittent abdominal pain (see Section 1.2.2.5):

An acute colicky pain; colic; hence, the blues; peevishness. (F&W)

The perception of a link is not limited to the learned:

A chap suffers moor when he's gotten th' murly grubs in his mind nor when they're in his belly (EDD)

Having the mulligrubs in one's mind suggests having an intermittent psychological pain as opposed to a physical one, be it a blue feeling, melancholy, sadness, dejection, sullenness or the like.



Mood swings or, more precisely, the recurring episodes of a 'down' feeling could explain the *s*-inflection of a number of other words for depression: *blahs* (BD), *megrims* (W76), *mockers* (ATS), *morbs* (DS), *sads* (DS) and *sullens* (ATS). The same can be said with regard to *the droops*, which signifies "A sinking or droopy feeling; lassitude" (DS). This decision is based on the evidence provided by the following sense of the verb *droop*: "to become depressed: decline in spirit or courage" (W76). It is safe to assume that oscillations in mood are ultimately responsible for the *-s* of *wearies*, meaning "A feeling of weariness and despair; a melancholy feeling" (DAS), and of the noun in *got the woefuls*, which signifies "Sad; wretched" (DS).

*Mopes* (W76), yet another name for the blues, appears to take the morpheme because the patient is given to PERIODIC moping as his mood fluctuates. A similar statement could be made with respect to *sads* and *sullens*. That is to say, during his blue intervals, the patient may look sad or act sullenly. However, the repeating-mood argument seems to be more promising for these two lexemes.

1.2.2.7 *Summary*. The *-s* of almost all of the words of the first major category was observed to reflect the awareness of numerous small lesions or organisms, while those of the second major category involve a seemingly endless variety of things, including sounds, spasms, regurgitations, gapes, mutterings, rolling movements, circular motions, hasty trips, faints, squirts, twinges of pain, prickly sensations and moods.

With the exception of a few problem cases, which seem to belong to the second category, all the *s*-bearing ailment nouns in the corpus were covered in the two main sections of this chapter.

### 1.2.3 *Problem cases*

Despite efforts to explain all of the ailment nouns in *-s* selected for this study, there remain, inevitably, a number of cases which cannot as yet be considered sufficiently clear to provide evidence for the hypothesis underlying this research. The reasons for this may be insufficient data on the word, often coupled with a lack of familiarity with it, the inability to choose between two or more conjectures, or simply the failure to see

with any assurance what impressions might be responsible for the *s*-ending. In this section, such cases are grouped as examples requiring further research.

The first one is *crimps* (ATS). This term for rheumatism somewhat suggests pinching and, therefore, pain, so the affliction's recurring twinges may explain the *-s* of this word as well.

A different kind of problem is posed by *glumps* (ATS). It is difficult to determine if this name for the blues is linked to *glumpy* "grumpy" (W76) or to *glump* "to look glum" (W76) because the depressive patient can be irritable (grumpy) or look glum. Before proposing a solution to the *-s*, it must first be determined which of the two symptoms this noun brings into question, if not both, depending on the speakers.

Another case which has not yet lent itself to a satisfactory analysis is *colly-wobbles* (OEDS). It refers to a variety of ailments, including butterflies in the stomach (i.e., queasiness or fluttering sensations), a state of nervous fear, diarrhea with stomach ache, and a disturbed state of the stomach marked by rumbling. It would probably be safe to ascribe the *-s* of this noun to the experience of repetitive motions such as fluttering, shaking, rocking or some other form of irregular movements, but it is not clear which ones, if not all of them, are implicated. In the case of the disturbed state of the stomach, perhaps it is the rumbling that suggests repetitive movement. Even less clear is the reason for the morpheme when *colly-wobbles* designates indisposition. Shaking or wobbling could explain the *-s* of *snozzle-wobbles* (ATS) when the reference is to delirium tremens, a hangover or nervousness, but it is not clear why the word takes the *s*-ending when it designates insanity, unless the allusion is to mental shakiness or instability. Such might be the allusion in *wobbles* (ATS), another word for insanity.

Also relegated to this section are expressions like *chuck horrors* (DAS), which refers to insanity; a fear of, horror of, craving for or obsession with food; a fear of not having enough to eat resulting in the compulsion to eat as much food as possible whenever it is available; and a psychotic fear of or obsession with prison. The ATS defines *horrors* as "a morbid fear or phobia", hence *bull*, *stir* and *work horrors* to designate a morbid fear of the police, jail and work respectively. The fact that *chuck horrors* is also known as *chuck habit* (DAS) certainly raises the possibility that the *-s* of *horrors* is linked to the experience of something

occurring over and over again, but what this recurrence would entail is not particularly clear, though craving, obsession, morbid fear (i.e., fear marked by obsession) and the compulsion to eat whenever food is available would seem to involve recurrent episodes of unusual behavior or feeling. Such episodes might account for the *-s* of *simples* (ATS), another term for a morbid fear or phobia.

Due to a lack of data, the following, unfamiliar cases remain unsolved: *suisses* (ATS), for a hangover, delirium tremens and the blues; *beezie-weezies* (ATS) and *ork-orks* (ATS), both of which refer to the previous three ailments and to insanity; *horrors* (W76), *jeepers-creepers* (ATS), *needles* (ATS) and *seconds* (DS), for nervousness; and *creepers* (ATS), *gringles* (ATS) and *jeepers-creepers* (ATS), which are names for the creeps, or a feeling of dread or apprehension.

In one case, the *-s* cannot be interpreted for want of an adequate description of the designated ailments. The word in question is *cramps* (W76) with regard to the senses "the condition of birds unable to fly as a result of narrow confinement" and "a partial paralysis of the hindquarters occasionally seen in pregnant animals".

### 1.3 The zero nouns

A handful of the nouns studied above occur with the zero ending as names for the same or nearly the same ailments. The general theory of number proposed here invites one to seek some impressional difference between the two forms on the level of discourse. Wherever possible, an attempt will be made to discern and describe this difference.

An especially clear example is *itch(es)*. It will be recalled from Section 1.2.2.3 that some speakers employ *the itches* in situations where a person is busily scratching himself. Decompression sickness is known as *the itches* (see Note 7), in which case the *-s* may have to do with the fidgety motions of scratching, for some individuals, or with the intermittency of the itching sensation, for others. Hunter (1962:815) and other writers observe that caisson disease is called *the itch*, but no examples of this have come to my attention. In addition, with or without qualifying words, *(the) itch* refers to any of a number of skin disorders in man and animal, such as the seven year itch, washerwoman's itch, bakers' itch,

grocer's itch and so on. One would say *the itch to travel* (W76) but hardly *\*the itches to travel*.

While phrases like *to have the itch* and *to have grocers' itch* suggest having a chronic or long-term illness capable of inducing a succession of scratchings but which may or may not be doing so at the moment, *to have the itches* (my dialect) suggests something rather momentary, such as a fit of scratching, something more intense or more immediate, as the *-s* brings into focus the reiterative manifestation to which the underlying disorder (e.g., an allergy) is a prerequisite. In a manner of speaking, one can have the itch without having the itches. Similarly, the difference between *to have a chill* and *to have the chills* is that between having a sensation of cold and experiencing a sensation of cold that is producing shivering. One could therefore have a chill without having the chills, so to speak.

A third illustration of this zero/*-s* dichotomy is *hiccup(s)*. All indications are that in everyday speech and writing, the ailment is referred to by the *s*-noun to the exclusion of the unmarked form. However, in the field of medicine itself, and apparently only there, the uninflected *hiccup* is used, much more so than the inflected form, as far as research has shown:

...several reports on the association of hiccup with abnormalities of the heart ... (BHJ, 31, 1969, 397)

On recovery, he developed hiccup ... (*Brain*, 93, 1970, 852)

As for the distinction in meaning between the two forms, the following citation is most revealing:

Hiccough, or singultus, has been defined as a pathologic respiratory reflex resulting in clonic [i.e., repetitive] spasm of the diaphragm and sudden forceful inspiration ... (*AJM*, 32, Feb 1962, 315)

If this passage is indicative of the way in which medical specialists view the ailment, then the zero noun would refer to the underlying physiological disorder, that is, to the cause of the obvious iterative manifestation. The average speaker, on the other hand, is much more concerned with the repetitive effect or consequence of hiccup, hence his use of the *s*-noun.

Such minimal pairs are clear evidence of an underlying distinction in meaning. In each of these three cases, it seems that the zero noun refers to the basic physiological disorder, while the *s*-noun evokes a consequence of that disorder, i.e., the tendency to scratch, shiver or hiccup. To put it another way, the unmarked form appears to evoke a potential or a condition, whereas the marked form appears to evoke something more actual, a consequence. This notional order of potential (rendered by the zero noun) - more actual (rendered by the *s*-noun) is noteworthy because it parallels the order of the zero and *s*-movements in the system of number.

Although this particular use of the two forms has not been observed with other ailment nouns, something similar may be at work in cases like *cripple*, *freckle*, *goggle*, *gripe* (colic), *leech*, *megrim* (disease of pigeons) and *stagger* and their *s*-counterparts, the members of each pair referring to the very same ailment, as far as can be determined. Three of these zero nouns are illustrated as follows:

*Megrim* is generally the result of injudicious feeding, and afflicts only over-fat birds. (Bailey 1917:584)

STAGGER IN PIGS The most common cause of stagger in pigs is vitamin deficiency ... (JDASA, 68, May 1945, 433)

SELENIUM POISONING, [...] also called *blind stagger* or *bob-tailed disease*, results from the consumption of POISONOUS PLANTS ... (LHE)

...lack of co-ordination and paralysis are considered symptoms of *blind stagger*. (*Ibid.*)

...the name "scurf" or "scab" is frequently applied to the condition, as may be illustrated by the rough-bark disease of the apple and pear [...], the rough-bark canker [...], the freckle or scab of peaches ... (Heald 1926:51)

It is possible that the absence of the *s*-ending in each instance is due to the fact that the speaker has in mind the general phenomenon (especially as described in textbook-like terms) as opposed to its realization, that is, an actual case. However, with the exception of *stagger*, only one or two examples of each zero noun are available, so much more data will be required to test the validity of this hypothesis. It would be of great

interest to know which form of the noun the author of each example would use if confronted with an actual case of the ailment.

The remaining zero nouns also refer to the same ailments as their respective *s*-counterparts: *backdoor trot* (ATS), *clap* (W76), *clyer* (F&W), *grue* (W76), *hyp* (ATS), *hysteric* (W76), *mollygrub* (CDES) (with respect to depression), *needle* (ATS), *scour* (RHD) and *snifter* (ATS). From the few examples of *clap*, *grue*, *mollygrob* and *scour* and of their *s*-counterparts, the difference in impressions between the two forms has yet to be determined. The data for the other zero nouns are limited to lexicographical entries or subentries, so no comparison of usage is possible.

#### 1.4 Discussion

The few problem cases aside, the large body of evidence presented in this chapter reveals the systematic use of the *s*-inflection to mark an impression arising from the experience of the repetitive manifestation - in time or in space - of something usually striking and obvious, or from the experience of something implying repetition, such as shaking. Often, the repeating element is designated by the zero singular, e.g., *hiccup*, *prickle*, *snore*, *squirt*, *trot* and *yaw*. In some instances, however, this is not the case. This applies to *chokers*, *jaunders*, *melts*, *stiffs*, *trembles* and others. Clearly, there is a close affinity between this systematic use of the morpheme and its most common use, which is to express ordinary plurality.

The impression of a temporal seriality found in most ailment names is also encountered in the most of the terms in the next chapter, which deals with substantives designating liquids.

#### Notes

1. No convincing evidence that the final sibilant of *rabies* and *scabies* is inflectional has come to light. The unchanged plurals mentioned in W76 may be due to the perception of the Latin morphology, which is the same for the nominative singular and nominative plural of nouns of the fifth declension.

2. For example, Quirk et al. (1972:167-168) contend that it is an invariable singular. Jespersen (1965 [1948]:155) suggests that it is a plural mass word. It is not clear how this *s*-noun should be characterized.
3. Reference lost. On the basis of information provided in the DMS, the form of eruptive skin disease in question is probably a variety of lichen urticatus, which is distinct from nettle rash, or urticaria. Both ailments, however, are marked by the appearance of pimples, flat papules, wheals or welts. According to the DAE, *blights* is obsolete, although it is in W59.
4. In this book, an asterisk (\*) preceding a definition indicates that the sense in question is reportedly obsolete.
5. W76 defines *leeches* as "summer sores of the horse or mule". Yet recent studies have revealed two distinct diseases whose lesions bear fairly close resemblance: cutaneous hebronemiasis (summer sores) and hyphomycosis destruens (*leeches*).
6. See the following in W76: *chex*, the plural of *check*; *pix*, the plural of *pic*; and *sox*, the plural of *sock*.
7. The ailment terms (or their specific meanings) cited from Hungerford were not encountered in any other source.
8. *Itches* is not in the dictionaries even though it seems to be quite common. According to a number of writers, one of whom is cited below, *the itches* is specifically applied to decompression sickness: "...the least widely appreciated is decompression sickness (otherwise variously known as the "bends," the "chokes," the "staggers," the "itches," and caisson disease)." (NEJM, 267, 11 Oct 1962, 759)
9. The DAS records *the shorts*, meaning "The "trouble" or "sickness" of being without funds". Although this phrase does not refer to an ailment as such, there is the suggestion of repetition, of habitually being short of funds.

## CHAPTER 2

### Liquid names

#### 2.1 Introduction

At first sight, it is curious that the names of certain liquids bear the *s*-ending, because the usual impression arising from a substance like a liquid is one of an unbroken, continuous stretch of something.<sup>1</sup> Consequently, most liquid names, that is, those ending in zero, are recognized as 'mass' or 'continue' nouns, e.g., *coffee, cream, ink, milk, oil, water, wine* and *whiskey*. How, then, is one to explain the *s*-inflection of *bitters* and *spirits*, of *faints* and *heads*, each of which designates a fluid derived in the manufacture of whiskey, of *jibbings*, which is applied to a certain kind of milk, and of almost seventy other substantives referring to a variety of liquids? The existence of such inflected forms does seem to run counter to Hirtle's theory. Another matter to be looked into is the fact that some of these words occur alternatively with the zero ending.

As interesting as this subject may be, it has been almost entirely neglected or overlooked. Only four or five of these words have found their way into the grammars and other works; three of them have been interpreted, but the explanations are so vague as to hardly qualify as such. The reason for the scant attention paid to the subject may well be that a large number of these words occur in specialized areas of discourse. However, none are learned terms, so the use of the *-s* here does seem to be native to the language.

#### 2.2 *Drippings* and *drops*

The problem can be approached through two familiar words: *drippings* and *drops*. This will make it possible to envisage usage in light of the



general theory of number and so to propose a hypothesis to explain usage in this area. The hypothesis will then be applied to other liquid names with the *s*-ending that have come to hand to see if it is viable when confronted with the data.

*Drippings* provides a good starting point because it also occurs in the zero form. What is interesting to note here is that for most speakers, it seems, the two forms of the word do not mean quite the same thing, that is, when a substance is referred to. For those individuals, both forms designate the fat and juices from a roast or fowl. Yet the *s*-form is associated with the hot liquid accumulating under dripping meat, the zero noun with the accumulated liquid once it has cooled and solidified. The marked and unmarked forms in the following examples can suggest only the liquid and solid respectively:

...catching the drippings from roasting meat. (AHD, s.v. *drip pan*)  
Some people like beef dripping spread on bread. (DCE)

W76 defines *dripping* as "fat and juices drawn from meat during cooking esp. when used as shortening or a spread", adding that the word is often used in the plural. As described here, *drippings* offers a view of drops falling one after another, of an accumulating or accumulated liquid constituted or built up by drops and so considered a discontinue. In other words, the *s*-ending would certainly appear to be significant here, and its significance does seem to arise from the system as described.<sup>2</sup> Briefly, then, the exceptional use aside, the principal difference between the *s*-noun and the zero noun is that the constituent drops of the resulting liquid mass are evoked in the former but not in the latter.

When *drippings* signifies "liquid waste that drips (as from machines)" (W76), such being the case with spent crankcase oil collected in drip pans, the impression of plurality can once again be seen to derive from the experience of liquid amassing or having amassed in drops. The zero noun also occurs in this sense, according to the same dictionary, but without examples, the problem of the unmarked form cannot be dealt with at this time.

Another familiar liquid name with the *s*-ending is *drops*. It denotes "A medicinal preparation to be taken or administered in drops" (OED) and is frequently encountered in compounds like *eyedrops* (OEDS) and *eardrops* (W76). *Drops* in this sense is, of course, to be distinguished

from the 'n x 1' plural of *drop* referring to a liquid globule, a unit measure of liquid, as in nonmedical contexts such as *to fall in drops*. Thus, in the following examples, one is obliged to understand the "liquid medicine" sense because the measure is otherwise indicated:

...a common bottle of drops for the treatment of successive patients ... (BJO, 42, Nov 1958, 654)

...10 ml of eye-drops ... (BNF, 160)

Both senses - "liquid medicine" and "liquid globules" - occur in:

...by installation of one or two drops [...] of *Guanethidine Eye-drops* ... (*Ibid.*, 164)

However, it is the "liquid medicine" sense that is of interest here because in this use, *drops* refers to a liquid solution - a homogeneous, undivided mass - which is TO BE divided up into smaller portions. It is the experience of prospective drops which solicits the *s*-ending here, just as the similar experience of a series of accumulating drops constituting or building up a liquid mass beneath a roast calls for the *-s* of *drippings*. That is to say, there is in each case an impression of liquid divided into small distinct portions, each seen to occupy a separate parcel of space, an impression therefore of something discontinuous, which leads to the representation of the notion in the field of discontinuate space. This view provides a hypothesis on the basis of which some of the less common words may be approached.

The examination of *drippings* and *drops* has provided a first view of the role of the *s*-inflection in its use with names of liquids. It marks an impression of a discontinuous flow either in constituting or dispensing the liquid. The next section concerns other *s*-nouns designating liquids that result from an interrupted flow, and the subsequent section deals those naming liquids that give rise to such a flow.

### 2.3 Other words of the *drippings* type

Most of the terms in this section are names for various distillates, especially in the field of whiskey production. Perhaps the most common of

these is *spirits*, which is also used in connection with a petroleum-derived solvent, ammonia water, oil of turpentine and many other liquids:

Since mineral spirits is not as strong a solvent as xylol, it will be necessary for the amino resins to have better hydrocarbon solubility. (Payne 1954:332)

spirits of hartshorn, spirits of turpentine (W76)

The notion in *spirit* seems to be associated with that of "essence", so the word has come to designate substances derived by distillation. The OED remarks that *spirit* is "freq. *pl.*, esp. in later use" and so poses the problem of the significance of the *s*-ending.

The impression underlying the *s*-morpheme of *spirits* can best be identified by examining the notion in *distillation*, whose etymology shows that "the original application is to substances of which the distillates are condensed drop by drop into the liquid form" (OED). Hence, *distill* means "to trickle down or fall in minute drops, as rain, tears; to issue forth in drops ..." (OED) and "to let fall in drops" (RHD), as in:

Distil 200 mls of the Oil, at the rate of two drops per second ... (DUSA, 793)

It is not at all uncommon to speak of 'collecting' a distillate:

...collect the distillate in 50 ml. of N/10 sulphuric acid until the total volume reaches about 200 ml. ... (BP, 646)

A distillate can also be 'gathered':

The first and last part of the distillation [...] are gathered separately from the middle portion ... (Grossman 1964:244)

Such typical examples provide compelling evidence that the *-s* of *spirits* marks an impression of plurality associated with the manner in which the liquid is produced, as in the case of *drippings* examined above. More specifically, this impression stems from the dropwise and therefore discontinuous fashion in which the distillate issues forth. Two other fairly common words, *meths* (DS) and *turps* (W76), for methylated spirits and spirits of turpentine respectively, would appear to owe their *s*-ending to the same impression. The impression of liquid accumulating dropwise is,

perhaps, what prompted the remarks in the OED, ODE and DS to the effect that the *-s* of *turps* is 'collective'.

The accumulation-by-drops interpretation is proposed for the *-s* of the distillate terms mentioned below. The first two are *low wines* (W76) and *singlings* (W76):

...where all the alcohol is driven off from the wash and collected in one distillate, called "low wines" (Hernstein & Jacobs 1948: 120)

...one gallon of singlings from three gallons of wash ... (Whittock et al. 1837:183)

These two terms refer to the product resulting from the first distillation of the wash from the fermenters.

Distilling low wines or singlings yields at least three products or fractions. The first is known as *faints* (RHD) or, more precisely, *weak faints* (CD). It is also called *first runnings*, *first shots* (AS, 24, Feb 1949, 10), *forerunnings* (W76), *foreruns* (W76), *foreshots* (RHD), *heads* (W76) and *tops* (W76), although some of these terms are not limited to the spirits industry.<sup>3</sup> To be included here is *fronts*, defined as "the first portion of a distillate" (W76). Four of these terms are illustrated as follows:

A fraction with a low boiling point, the "heads," is rich in aldehydes ... (MHEST, s.v. *distilled spirits*)

benzene fronts (W76)

The alcohol stream [...] may be passed to a rectifying column from which the concentrated ethanol is recovered as tops. (Underkofler & Hickey 1954:112)

*FIRST RUNNINGS*, resulting from tar distillation, is the fraction up to 105° to 110°C ... (CHE)

The second product or fraction, clean whiskey, is called *high wines* (W76). The facts that the production of the alcoholic beverage called *wine* does not involve distillation and that its name does not take the *s*-ending lend considerable credence to the view that the *-s* of *low wines* and *high wines* is ultimately attributable to the experience of a liquid amassing drop by drop.

Whiskey makers call the third product or fraction (which is generally derived at the end of distillation) *faints*, *strong faints* (CD), *tails* (RHD) or *last runnings*; brandy producers know it as *tailings* (Emerson 1908:125); and petroleum industry specialists refer to the last product as *wax tailings* (Bacon & Hamor 1916:466), although *tailings* by itself is found in various authors.<sup>4</sup> Some of these terms occur in the following sentence segments:

Feints are collected down to water gravity ... (Robb 1950:36)

The first and last part of the distillation (the heads and tails - called the feints) are gathered separately from the middle portion ... (Grossman 1964:244)

one gallon of tailings at 80° (Battle 1923:190)

Included in this list of distillate terms is *seconds*, which is not accounted for in the dictionaries:

Sometimes [...] when the wine is very rich in alcohol, a fourth [distillate] is produced, which is known as "seconds" and consists of that part of the operation wherein the distillate reduces its strength from sixty degrees to twenty degrees. These "seconds" are usually added to the next *brouillis* ... (Emerson 1908:125)

Other terms whose *-s* can be interpreted from the standpoint of a drop-by-drop accumulation of liquid through distillation are the moonshiners' *backings*, which denotes "Low-proof liquor, not containing enough alcohol to be considered whisky. Usually *tailings* left in the thump keg" (AS, 24, Feb 1949, 8); *doublings* "redistilled liquor" (W76), the uninflected *doubling* signifying "The second distilling of spirit" (F&W); *middlings* "an inferior refined oil from petroleum" (W76); and *strong waters* "Any form of alcoholic spirits used as a beverage" (OED).

Another moonshiners' term to be noted here is *doggings* (AS, 24, Feb 1949, 8). It denotes "Liquor obtained from used barrels by the process of sweating" and is associated with the verb (*bull*)*dog*, meaning "To heat used barrels [...] in order to sweat out the whisky which has soaked into the barrel staves." Although distillation is not directly involved here, *sweating* and *sweat out* certainly provide testimony that the experiential basis for the *-s* is the obtaining or collecting of a liquid by drops.

A quite different set of terms applied to liquids arising from an interrupted flow is provided by several names for aftermilk, or the last milk drawn from a cow's udder upon milking. Aftermilk characteristically issues forth in drops because there is not enough liquid remaining in the udder for a steady stream. The milker strips the teats, or pulls down on each one, using his thumb and forefinger to get the last bit of liquid from the udder. One name for aftermilk is, therefore, *drippings* (EDD), from the verb *drip* in the sense "To drain the last drops from a cow when milking" (EDD). Likewise, in Scotland, it is or was spoken of as *dribblings* (N&Q, 6th ser., 6, 15 July 1882, 54), where *dribble* means "To 'strip' a cow, to extract the last drops of milk from a cow's udder" (SND). *Dribble* also means "to fall or flow in drops or small quantities; trickle" (RHD). Other aftermilk terms to be mentioned here are the following, most of which have a corresponding verb, as is the case with *dribblings*: *afterings* (W76), *dribbings* (SND, s.v. *drib*), the verb *drib* formerly meaning "To fall in drops" (OED), *jibblings* (W76), *pilkings* (EDD), *strappings* (OED), *streakings* (OED), *strippings* (W76), *strips* (W76) and *strokings* (W76). The phrases *five quarts of afterings* and *eight gallons of strippings*, both from the OED, seem to be typical.

Like aftermilk, colostrum is commonly obtained in drops and dribbles and is thus referred to by the inflected forms *afterings* (W76) and *beastings* (W76). The experience of a liquid emerging and accumulating dropwise may or may not be what Allee (1955:185, 213) is alluding to when he classifies these two words as collectives.

From the following two examples of *drips* "drippings" (OED),

An awning..to keep the drips off.

Water may be procured..from the heavens by preserving the drips of the houses.

it can be seen that this *s*-noun refers to liquid that comes forth in drops, hence grounds for the discontinuate representation. In the second example, there is the definite suggestion of collecting drops to form a greater mass or volume of liquid. In *golden drips* "a kind of molasses" (W25), an expression that is or was apparently used mainly in the trade, the impression calling for the *s*-ending seems to evolve from the manner of producing molasses:<sup>5</sup>

When duly concentrated, the syrup is run off into shallow wooden coolers, where it concretes; it is then put into barrels with holes in the bottom, through which a quantity of treacle or molasses gradually drips, and the remaining sugar acquires the granular crystalline state ... (DSL, s.v. *sugar*)

That is to say, *golden drips* can be seen to take the *s*-inflection by reason of the 'one-after-anotherness' implied by the dripping, by the drop-by-drop amassing of the fluid. The same can be said of *greens*, defined as "the syrup which drains from the loaves" (CD) and "The green liquid obtained in the process of sugar-making, finally becoming molasses or syrup" (F&W).

The following passage contains an example of *drainings*, which is not in the dictionaries despite its occurrence in various writings:

The concrete sugar is then placed in casks [...] perforated with holes in the bottom. [...] Here the sugar is allowed to drain for three or four weeks ...

The drainings, or uncrystallized portion of sugar, constitute *molasses*. This is received in an open cistern beneath. (Pereira 1854:146)

It is known from the passage cited in connection with *golden drips* that the liquid emerges and accumulates dropwise. As with distillates, one 'collects' drainings, so the *-s* can be safely attributed to an impression of one drop following another:

The syrup, or drainings collected in the pots, is mixed with the raw sugar ... (DSL, s.v. *sugar*)

A similar statement might be made with respect to *droppings* (DS), a name for beer and porter. Its *-s* suggests the large foamy drops formed when beer or porter is poured or when it is drawn from a tap.

In *comings* (DS) and the erstwhile *spendings* (SE), which refer to ejaculated semen, the morpheme is attributable to the fluid proceeding in a series of spurts (cf. *spend* "to ejaculate semen" [SE]).

At the end of this group of terms, most of which involve the impression of a liquid built up by increments, especially drops, a number of other liquid names might be mentioned since they appeal to the manner in which the liquids are constituted. One of these terms is *sweets*. It

denotes "any liquor which is made from fruit and sugar or from fruit or sugar mixed with any other material, and which has undergone a process of fermentation in the manufacture thereof ..." (JDEL). It appears that this term takes the *s*-morpheme by virtue of the fact that a number of sweet substances, or sweets, generally go into the production of the liquid.

A comparable case is that of *hops* (OEDS), a popular name for beer. A hop is a dried pistillate cone, and since many are required to make this beverage, its name takes the *-s*. Ostensibly, when mineral water is spoken of as *minerals* (W76), the reference is to the various mineral salts and gases contained in it, and when *all sorts* and *alls* denote "A mixture of drinks from all the unfinished bottles" (DS), the idea of the different constituents of the mixture most certainly accounts for the *s*-inflection.

#### 2.4 Other words of the *drops* type

The archetype of this category of words is *drops*, when said of liquid medicine to be administered in guttae. It was seen that its *s*-ending is associated with the idea of the series of prospective drops into which a volume of the medicine will be divided. A similar reading is justified when *drops* means "Gin" (DU) since this is probably a metaphorical use of *drops* (liquid medicine) based on the principle of "the normal 'dose' being very small."

*Tears* or, more often, *artificial tears*, involves virtually the same nuance as *drops*, for liquid medicine.<sup>6</sup> Artificial tears are simple solutions which provide a lubricating effect in cases of lacrimal insufficiency. The pharmacopoeias and drug indexes classify these solutions as types of eyedrops, and they are sometimes referred to as *teardrops* in medical journals. The following examples will recall some of those cited in Section 2.2 in connection with *drops*:

- ... giving the patient a bottle of substitute tears ... (TOSUK, 85, 1965, 381)
- ...by adding a drop of artificial tears once or twice a day ... (Ophthalmology, 85, Aug 1978, 792)



*Tears* in these phrases is, of course, to be distinguished from the plural of *tear* in nontechnical contexts such as *to shed tears*. As in the case of *drops*, for liquid medicine, the prospective series of drops or 'tears' into which a volume of liquid is to be divided can be considered the experiential basis for the discontinue representation.

When said of beer, tasteless drink or liquid, and refuse liquid, *slops* (DS, W76, OED) involves a somewhat different nuance. The following definitions and examples of the verb *slop* from W76 are useful in this case: "to spill (something) from a container", "to splash [...] with a liquid" (*slopped water from the pail he carried*), "to slobber or spill liquid on" (*beer drinkers kept slopping the bar*), "to ladle, serve, or dish out clumsily or messily", and "to spill or splash over the edge (as of a container) (*carried the soup so unsteadily that it slopped over*). If this evidence is reliable, then the *-s* of *slops* can be understood to bear reference to the scattered drops, splashes, small puddles, streaks, dribbles and trickles of liquid that have overflowed or spilled over or otherwise been sloughed or cast off when the liquids in question are handled or poured in a disdainful, clumsy or careless manner.

A comparable term is *splashings*, which denotes "boiled liquor passed over the cooler and refrigerator in brewing and added in the fermentation vessel to reduce the wort to the required gravity" (W76). The reason for the *-s* in this case appears to be an impression of the numerous splashes of liquid ejected when the liquor boils. Similarly, when *scaldings* (W76) refers to boiling hot liquid, the morpheme probably bears reference to the many scalding droplets ejected from the liquid as it boils or to the sputtering splashes thrown off when it is poured. In the case of *swillings*, meaning "dirty liquid from washing" (W76), the following definitions of *swill* from W76 - "slop, wash", "the swash of liquid", "to wash by flushing with water", "to cause (liquid) to swish in a container" and "to pour (a liquid) freely" - give reason to conclude that the *s*-ending marks an impression of splashes and spills, as in *slops*, or of the repetitive swish-swash or round-and-round motion of swashing liquid.

Four other words might be brought to notice here even though they do not involve the idea of a liquid bringing about an interrupted flow. In each case, however, the liquid does bring about something. For example, when champagne is called *bubbles* (ATS) and *sparkles* (ATS), the *-s* presumably reflects the awareness of the effervescence, of the numerous

air bubbles rising in the liquid. The experience of bubbles probably accounts for the final *-s* of *champers* (OEDS), another name for champagne. Lastly, when beer, soapy waste liquor and a foamy soap solution are spoken of as *suds* (W76), the morpheme seems to bear reference to the myriad of bubbles. Soapy waste liquor is also referred to as *sud*, according to W76, but no examples of this zero noun have come to light.

## 2.5 Problem cases

The liquid names that have not been discussed so far are those requiring further research because they are not understood clearly enough to provide evidence for the hypothesis upon which this research is founded. The first of these nouns is *bitters* (AHD). It can designate a liquid made from different bitter herbs or other bitter substances (each of which is spoken of as *a bitter*) and used as a stomachic or flavoring in cocktails. In this respect, this case parallels that of *sweets* since the *-s* appears to be due to the idea of the different bitter herbs from which the liquor is made. However, a great many of these liquors, including some of the most common ones, are made from only one bitter, so in these cases the above explanation would not hold. A second explanation, which would apply to the majority of the cases regardless of the number of herbs employed, is that most of these liquors are strongly spiritous and that not infrequently a herb itself will go into a liquor in the form of a distillate (e.g., an essential oil). Therefore, *bitters* may very well be a distillate term, whose *-s* should be accounted for accordingly. A dry, strongly hopped ale known as *bitter* (W76) ostensibly contains only one bitter. Since distillation has no bearing here, the fact that the name of this beverage does not take the *-s* tends to confirm the distillation interpretation advanced above.

Another problem case is that of *molasses*, the name for the usually dark syrup derived in sugar making. Extensive research has failed to produce any convincing evidence that the final sibilant is still perceived as inflectional, except, perhaps, in certain regions of the midwestern and western United States, where *these, those, them, a few* and *many molasses* were recorded.<sup>7</sup> According to the DCAU, "*molasses* has a plural form and is used with a plural verb in parts of Western U.S." Along with several examples involving a plural verb, one example of *these molasses* was

found in a British writing from the turn of the century (Pollack & Stone 1901:546). Originally, the word's 'plurality' was probably associated with the manner in which molasses used to be derived:

*West Indian m.* (made up of the drippings from raw sugar [...])  
and *sugar-house m.* [...] differ in consistence and flavor. (IEMD,  
s.v. *molasses*)

Molasses [...] is the drainings from [...] sugar. (Pereira 1854:149)

Hence, the original impression responsible for the final *-s* of *molasses* was in all likelihood the same as that calling for the morpheme in *golden drips*, an impression of a liquid mass built up or being built up drop by drop. This is, perhaps, what Maetzner (p. 237) had in mind when he wrote that the 'plural' *molasses* names an aggregate or agglomerate. This impression probably faded over the years after the introduction of more modern methods of extracting molasses, such as centrifugation. Yet in those cases where a morphological *-s* is still perceived, it is not clear what the underlying impression is. A better understanding of this problem might shed light upon another word for molasses, *emmies* (ADD), whose sibilant is apparently morphological, and upon *dibs*, which denotes "A thick molasses or syrup made in Syria by boiling down grape-juice; also syrup or honey of dates" (CD) (< Arabic *debs*, OEDS). W76 indicates that *dibs* is plural but singular in construction, so the etymological *-s* must have been reinterpreted.

A related problem is that of *schnapps* (W76) (< the German *schnapps*), a name for any of a number of distilled liquors, especially strong Holland gin. According to W76 and F&WS, the plural of this term is unchanged. This can mean one of two things. Either *schnapps* is still recognized as a foreign word or its etymological final sibilant has been reinterpreted, in which case it could be explained like that of the other distillate terms. Holland gin is also known as *Hollands* (W76), from a similar-sounding Dutch word. W76 does not comment on the noun's grammatical number but does indicate that its plural is unchanged. However, according to the FLW, OALD and F&W, *Hollands* is plural. If the final sibilant is morphological, this word may very well be on the same footing as the other distillate names in *-s*.

Another unsolved problem is the *-s* of *worts*. Although *worts* is not found in the dictionaries, its zero counterpart is, the latter meaning "an

infusion of malt consisting of a dilute solution of sugars that is fermented to form beer" (W76). Yet *worts* is found in many writers, one of whom suggests that it is more frequent than the zero noun:

The malt is extracted three and sometimes four times with hot water, each time at a different temperature, ranging from about 160 °F for the first to over 180 °F for the last. The resulting liquid is called *wort* (pronounced 'wurt') or *worts*. (I have heard the plural form more often than the singular in distilleries.) The wort produced by the first two washings is drained out through the bottom of the tun into the *underback* or worts receiver ... (Daisches 1969:11)

In contexts like *brewed thirty-six gallons of worts* (Customs and Excise Act, 15 & 16 Geo. 6 & 1 Eliz. 2, c. 44, s. 132), should the *-s* be understood as it is in the case of *drainings*, or does it reflect the idea of a succession of washings? Historically, *wort* derives from a word for a herb, plant or root and is akin to another word for spice, so the solution to the morpheme may well be the various dissolved substances.

Brief mention is to be made here of *scuds* (ATS) as applied to beer. If this is the same word as *scud* with the sense "loose vapory clouds or fragments of cloud ..." (W76), then it is probably the bits or tufts of the foam that constitutes the head of beer which provide the basis for the *s*-ending.

*Tailings*, which was discussed in Section 2.3 as a distillate term, also designates reused tanning liquor, according to W76. The data is quite limited here, but it is known that the liquor contains bits of putrefying animal and vegetable matter. Perhaps the *-s* should be interpreted from this point of view.

Due to insufficient data and a lack of familiarity, solutions cannot be proposed here with regard to the following terms: *swats* "DRINK; *esp*: new ale" (W76); *swipes* "poor, thin, or spoiled beer: small beer; *also*: BEER" (W76); *taps* "beer" (ATS); and *terps* "Elixir of terpene hydrate with codeine, a cough syrup" (UDI). Other terms to be noted here are, from the DS, *hotters*, *neaters*, *redders*, *sluggers* and *trimmings*, for hot water, undiluted rum, red wine, slow gin and masked alcohol respectively. It will be noted, however, that *neaters* and *sluggers* designate distilled products and that *terps* names a spiritous medication.

## 2.6 The zero forms

A number of the terms discussed in section 2.3 are used alternatively in the zero form. Most of them are names for liquids that accumulate by drops. The terms in question are *drip* (W76), *forerun* (W76), *forerunning* (W76), *foreshot* (W76), *high wine* (W76), *hop* (OEDS), *low wine* (W76), *meth* (DS), *spirit* (W76) and *top* (W76). Three of these terms are illustrated as follows:

the forerun in the distillation of whiskey (W76, s.v. *foreshot*)  
 ...the flavor of the spirit when matured. (Grossman 1964:244)  
 That dame's full of hop. (OEDS)

If the hypothesis concerning the difference between *drippings* "liquid fat" and *dripping* "solidified fat" is correct, then the absence of the *-s* might be taken to mean that the constituents or constituent drops of the designated liquids are not evoked, that the substance is thought of as a mass. However, the examples of the zero forms, almost all of which concern *spirit*, have not provided any clear evidence to support this conjecture. In the example *a pan for catching the drip from wet umbrellas* (W76), one gets the impression of a nuance which is more verbal, more suggestive of the action of dripping than the actual portions of liquid, which would be evoked by the *s*-form of the word. This, however, is too fugitive an impression to permit one to decide.

Two other liquid names, *drops* and *tears*, occur in the unmarked form, with very discernable sense shifts. Consider the sentence

The best eye-drop appears to be 10 per cent. phenylephrine ("Neosynephine" 10 per cent.). (BJO, 50, July 1966, 388)

with which the following, by the same author, may be contrasted:

...but its effects can usually be [...] reversed with 0.25 per cent. eserine eye-drops. (*Ibid.*)

A similar pair is:

The new drop has been submitted to a long term clinical trial ... (TOSUK, 19, 1971, 123)

It is therefore only acceptable to those patients who have sufficient symptoms to offset the discomfort of the drops [20% solution of N-Acetyl L-cysteine]! (*Ibid.*, 124)

The *s*-nouns in these examples each refer to actual liquid medicine as purchased or used, whereas the zero nouns refer, not to a liquid as such, but to something more general and more abstract, namely a TYPE or SPECIES of eyedrops, and the impression of the prospective drops into which the liquid per se is to be divided, an impression normally calling for the *s*-ending, is thereby effaced.

Yet another writer uses the two forms of the substantive to arrive at a distinction in meaning:

Any drop may be obtained on request from the dispensary. (BJO, 42, Nov 1958, 649)  
 ...to contaminate the drops within the bottle. (*Ibid.*, 650)

Again, the difference is clearly that between a species of medication (*any drop*) and actual liquid prepared for use (*the drops within the bottle*).<sup>8</sup>

Although pairs of the kind provided for *drop(s)* are not available for *tear(s)*, it is significant that in all the examples of *tear* that have come forth, the latter serves to express a species sense. The following is one such instance (Additional examples of this use of *drop* and *tear* are provided in Appendix A):

One is led to speculate whether the ideal artificial tear might be some type of emulsion ... (Havener 1970:404)

It is seen from the next passage that another meaning can be expressed by the zero noun:

Average Intraocular Pressures ( $\pm$ SD) of 18 Glaucoma Patients Receiving Pilocarpine by Eyedrop or by Ocular Therapeutic System (AO, 94, Oct 1976, 1717)

*By eyedrop* here speaks of a means, as do *by injection*, *by mouth*, *by train* and the like. As Hewson (1972:127) has pointed out, in prepositional phrases of this kind, the zero noun evokes a continue sense. It will be noted that research carried out for this study did not produce any examples of the zero form of either noun (*drop* or *tear*) referring to actual liquid medication.

## 2.7 Discussion

It was learned from this investigation that the *-s* of most liquid names is linked to the experience of a discontinuous or interrupted flow. Among these words are distillate terms, aftermilk terms, a name for molasses and two for seminal fluid. In most of these cases, there is the idea of small successive increments accumulating one after another to constitute a liquid mass. Hence, a distillate is 'gathered' or 'collected', and in the case of *golden drips*, one reads that molasses is 'made up' of the drippings from raw sugar. A few words, such as *hops* and *sweets*, also seem to take the morpheme because of an impression stemming from the constituent elements, which are, however, not liquid.

Other *s*-nouns refer to liquid masses which are broken up or divided, at least partially, into discrete portions such as drops, splashes and small puddles. Some of the words in question are *drops*, *splashes* and *tears*. However, terms like *bubbles* and *sparkles* owe their *s*-ending to an impression of the liquid giving forth numerous bubbles instead of drops or splashes.

What is important to note here is that in all cases where there is sufficient data, the *-s* is seen to mark an impression of something discontinuous. It may be a matter, for instance, of a pluralism of nonliquid entities, such as hops or bubbles, or of a discontinuous flow of liquid, such as a succession of drops. Thus, even with the names of liquids, which are usually considered 'mass' nouns, the theory of number would appear to account satisfactorily for usage.

### Notes

1. This chapter does not deal with phrases like *two milks* and *English beers*, where the reference is to countable quantities or types.
2. The rarely found use of the *s*-form for the solid mass may well be due to the fact that a few speakers have generalized this form for both senses, perhaps using it as an *ings*-word.
3. Despite its commonness, *first runnings* is not formally accounted for in the dictionaries, although examples of it are found in the OED under *running*.

4. *Last runnings* is not in the dictionaries despite its occurrence in different works, such as the EA04 (s.v. *distillation*).
5. One reads the following in the DUSA (p. 962): "*West India molasses* is a black thick liquid. [...] *Sugar-house molasses, golden drips, or grocer's syrup* is thicker than *West India molasses ...*". *Molasses* is treated as a problem case (Section 2.5).
6. The dictionaries do not account for (*artificial*) *tears*.
7. See the DAG and DN (I, 373; II, 239; IV, 227; and V, 215). Gleason (1961:225) states that "*molasses* in standard American is a singular mass noun" and that "in some other dialects it is a plural count noun like *beans*."
8. The zero noun, *drop*, occurs in the following expressions, of which, however, no examples were found: *balm, Dutch, hot* and *stomach drop*, as recorded in BMD.





## CHAPTER 3

### Nouns in *-ings*

#### 3.1 Introduction

It will be recalled that several of the nouns studied in the last chapter, nouns such as *drainings* and *drippings*, are verbal substantives; each is a formation from a semantically corresponding verb. The dictionaries enter (or treat as subentries) many hundreds of such nouns; *findings*, *surroundings* and *trimmings* are typical examples. Many of them are given in the *s*-form only, while others, presented in the *ing*-form, are accompanied by notes like "usu. used in pl."

Grammarians have long been aware of gerundial nouns which often or always take the *s*-inflection, that is, with respect to specific senses. Brown (1865:249) cites a number of these words; so do Poutsma (1914: 157-158), Long (1961:208-209) and Quirk et al. (1972:169-170). But their relative or absolute numerical invariability is only one reason for investigating them since comments such as the following one by Schibsbye (1970:103) also deserve attention:

The difference in content between the uncountable and countable forms of a noun may be considerable: *filings*, *sweepings*, *writings* denote the 'products' of the actions expressed by the singular form (the plural form does not necessarily have a countable content, but is always more concrete than the singular: *In these (periodicals) he published much of his later writings*).

*Filings*, *sweepings* and *writings* are what some grammarians, such as Jespersen (1965 [1948]:85), would regard as differentiated plurals, so called because of the difference in lexical meaning between the *s*-noun and its corresponding zero counterpart. Hirtle (1982a:101) raises an interesting point with respect to this matter:

Quite often there is a noticeable notional shift between the two versions of the noun, zero ending and *s*-ending. In some cases the *s*-noun suggests a result of, or something more concrete or actual than the sense evoked by the zero noun. [...] One suspects a hidden connection between the post-position of the *s*-movement in the system, and the notional posteriority implied by a 'resultative' or 'actual' sense. Thus for example with *-ing* words, *writings* are the result of writing, *sweepings* the result of sweeping, *findings* the result of finding, etc. However before any such idea can be taken seriously it must be subjected to close scrutiny in enough cases to establish at least its plausibility.

These comments strike a responsive chord because evidence of such a connection was presented in the previous two chapters with regard to pairs of the type *itch/itches* and *drop/drops*.

The problem posed by *ings*-nouns is therefore twofold. Both their numerical invariability and the possibility of a "hidden connection" merit attention. The purpose of this chapter is to examine the invariability in light of the proposed theory and to determine if Schibsbye's and Hirtle's observations hold true for *ings*-words in general.

Space does not allow for all of the very large number of interesting cases to be mentioned here. Consequently, a representative cross section of those currently in use (based on the information in the most recent dictionaries) will be examined, though the odd obsolescence and the odd word from the OED have been included.<sup>1</sup> The cross section consists of the pertinent liquid names, the relevant cases noted by the grammarians mentioned in the introductory paragraphs of this chapter, and several other words that have been found in various other sources. For the same reason, *ings*-nouns whose semantically corresponding verb is reportedly archaic or whose link with the verb from which they originally derived is not immediately perceived or not perceived at all have been excluded.<sup>2</sup>

Other terms put aside are those of the type *incomings* (RHD), which refers to funds received or revenue. They pose the problem of determining at what point the *-s* enters into their formation. For example, should *incomings* be analyzed as *in* + (*coming* + *-s*), where two words would be involved, or as *incoming* + *-s*, in which case there would be no corresponding verb (*\*income*)? A clearer understanding of the genesis of

these words from a psychomechanical perspective would therefore be required to determine if they are relevant cases.

### 3.2 The consequence of a process

The first part of the problem - that of the numerical invariability - can best be approached by examining the relationship between the respective designata of the marked and unmarked forms. The common *shavings* (W76) will serve as a good starting point. This term refers to the slices pared or trimmed from wood and to the strips trimmed from a paper web or from a pile of sheets. It was stated earlier that some writers see *filings*, *findings*, *sweepings* and *writings* as naming the result or product of the action designated by the zero noun. *Shavings* can be regarded in the same manner since shavings result from the process of shaving, from the cutting off of thin slices, layers, shreds or the like. Due to the intimate, indeed, necessary, relationship between the process and its result, the latter, by metonymy, receives the name of the former.<sup>3</sup> By way of parenthesis, this also holds true for pairs like *carving/a carving* and *drawing/a drawing*; the first term of each pair designates the process, the second a result or consequence that has segregated givenness. Each work is a piece unto itself in a moment of experience.

The reason a result of a process is designated by the *s*-form in one case (*shavings*) and by the zero noun in another (*drawing*) is to be sought in the nature of the processes involved. It is evident from the very definition of *shave* - "cut off in thin slices; cut in thin slices" (DCE) - that shaving also implies a pluralistic result, i.e., a number of separate slices produced by repeated strokes, and there can be no question that the *-s* of *shavings* bears reference to them. One such slice is, in fact, referred to as *a shaving*, albeit infrequently:

a shaving or small bit of cinnamon bark (W76, s.v. *feathering*)

This uncommonness is due not to some grammatical constraint, but rather to the fact that the speakers' experience of the act and result of shaving is almost always that of a multiplicity; they rarely encounter and consequently rarely have the occasion to speak of just one segregated shred or sliver that has been shaved off. In other words, due to the nature of the

process of shaving, shavings are likely to be found in numbers. By contrast, the process of drawing - even though it involves many strokes of a pen - is of such nature as to normally result in just one object, hence the common zero singular *a drawing*. In shaving, each stroke produces a result, while in drawing it takes many strokes to produce a result.

As some grammarians observe, *filings* "particles removed by a file" (RHD) names the, or, more properly, a product of filing. Again, because of the nature of the process, speakers do not, or not often, experience the isolated resulting fragment; filing ineluctably has a pluralistic outcome. Consequently, examples of *a filing* designating one particle are scarce. But W76 does define *filing* as "a fragment or particle rubbed off in filing", so it would appear that *filings*, like *shavings*, is an 'n x 1' plural.

The phrases presented below, which are from some of the larger dictionaries, illustrate the names of other multiply results, multiply because of what the respective processes (each designated by the zero form) involve by nature or by art. In each case, the *-s* has to do with things that have, broadly speaking, been removed or cast off: *apple parings*, *litter of shavings and whittlings*, *raspings of logwood*, *pot scrapings*, *splittings of mica*, *scourings of the bathers and cleaning pads made from metal turnings*. Other examples are *the combings of her majesty's hair*, *hair clippings*, *the prunings of the shrubbery*, *trimmings of hedges* and *loppings of trees*. *Parings* is ostensibly a regular plural since one slice pared off is referred to as *a paring*, as in *a paring of the rind of cheese* (WN, s.v. *cheese paring*).

When liquid rather than a tool is used to remove matter, such as particles of dirt from an object, chunks of cellular material from a body cavity, or valuable pieces from crushed ore, the matter thus removed is called *washings* (W76), the liquid containing the matter *washings* or *rinsings* (W76). *Rinsings* also designates the last dregs or residue, dregs being sediment, lees or grounds.

Other words of the type under consideration are *borings* (W76), *crumblings* (W76), *cuttings* (W76), *diggings* (W76), *droppings* (W76), *fleshings* (W76), *sheddings* (OED), *skimmings* (RHD) and *toppings* (RHD). They refer to chips and fragments produced in boring, crumbled particles, particles of rock brought to the surface during well drilling, excavated material, animal dung, scrapings of hides, shed leaves, material

removed by skimming, and trimmings from tops of trees respectively, that is, to particles, bits and pieces that are hardly ever, if at all, met with individually. Excavated material is one result of digging. Another is an excavation, or a digging. But in the mining context, the result is more likely to be many excavations. Therefore, an area where mining is carried on frequently bears the name *diggings* (W76).

The process of sifting, or separating the coarser parts of flour, ashes, spices, etc. by means of a sieve, leads to a result that is necessarily of a pluralistic character. For all practical purposes, the separated parts are not met with one at a time, hence the invariability of *sievings* (W76) and *siftings* (W76). The same would apply to other names of sifted or screened bits and pieces, such as particles of imperfect grains of wheat, coarse tea siftings, particles of bran, pieces of dirt or broken ore, and stones tailing over the screen of a stone crusher. They are, from W76, *boltings*, *fannings*, *riddlings*, *screenings* and *tailings*.

Since collecting or gathering necessarily involves bringing a number of things together, the things thus assembled cannot perforce be found isolatedly. This would explain the morphological invariability of *sweepings*, meaning "things collected by sweeping: REFUSE, RUBBISH" (W76). Understandably, Kruisinga (1932:30) rates *sweepings* as a 'collective noun'; Jespersen (1965 [1948]:124) considers it a 'plural mass-word'. Other nouns to be cited here are *cleanings*, which signifies "things collected by cleaning" (W76); *belongings* (W76), when used of possessions or adjuncts; *gatherings* (ATS), a slangism for belongings (Does a person usually not have more than one possession?); and *hoardings* (RHD), for things that are hoarded, the verb *hoard* meaning "to collect or accumulate or amass into a hoard" (W76). Also, portions separated out are called *cullings* (W76), from *cull* "to pick out and collect" (W76), or *garblings* (W76), from *garble* "to sift impurities from" (W76). Similar in meaning is *gleanings* (W76); to glean is to gather bits of information or scattered pieces of produce.

One can also gather or accumulate sums of money. If it is for the purpose of having a reserve, the result of the process may be spoken of as *savings* (W76), where *save* means "to put by as a store or reserve: ACCUMULATE, HOARD" (W76), or as *scrapings*, defined as "Savings accumulated by hard effort; hoardings" (F&W). The verb *scrape* here means "to collect by or as if by scraping; gather in small portions by

laborious effort" (W76). The proceeds (i.e., the total amount brought in) from fluffing, or shortchanging, are known as *fluffings* (DS), and through business dealings, a person might amass considerable profits called *pickings* (RHD), *pick* meaning "to gather one by one or bit by bit" (W76). Lastly, if *comings in* (W76) usually takes the *-s* when revenue or income is concerned, it is because revenue or income is often an accumulation of smaller sums, of returns and receipts. The following definition of *come in* seems to bear this out: "to accrue or come as gain or revenue" (W76).

Other *ings*-nouns suggestive of a type of collection are, of course, the names of liquids that amass drop by drop. Among these are *doggings*, *drainings*, *drippings*, the distillate terms *runnings* and *tailings*, and the aftermilk names *dribblings*, *dribblings*, *drippings*, *jibblings*, *strappings*, *strippings* and *strokings*.<sup>4</sup>

Splashing involves scattering liquid about and so leads to a multiplicate result, called *splashings*. Swilling involves slopping liquid about, as if in splashing, or swishing it back and forth or round and round, hence the inflected form *swillings* to designate the resulting liquid. Lastly, given the nature of coming or spending (i.e., of ejaculating semen), it is obvious why the result - ejaculated semen - is or was referred to by the *s*-nouns *comings* and *spendings*.

A few miscellaneous nouns are to be noted at this point. To understand the currency of their *s*-form, it will suffice to look at the respective processes. With regard to liquids, to settle is to become clear by the sinking of suspended particles, thus the appropriateness of the *s*-noun *settlings* (W76) as the term for the sediment so formed. To write is to produce as an author or compose in literary form, and since such activity routinely leads to more than a single composition, one is more apt to speak of 'writings' than 'a writing' when referring to what a writer has produced. In research, the data acquired are frequently such that finding often involves arriving at several conclusions, called *findings* (W76), as opposed to an isolated one. Examples like *A common finding in the cases studied* (AO, 4, Feb 1972, 125) and *came up with about 900 findings* (TM, 112, 12 Dec 1978, 23) provide evidence of a regular plural. The word *soundings* (RHD) refers to the results or measurements obtained by sounding with a lead and line. In practice, sounding in this fashion usually, if not always, means taking many readings, so the latter are likely to occur in quantities exceeding one. Working a mine normally

involves forming several tunnels and excavations, so in any given case, they will probably occur in numbers. This would explain the preponderance of the *s*-noun *workings* (RHD). Lastly, the gerund *leaving* does not seem to suggest a multiply outcome, but in practice, where odd bits and pieces are concerned, many are often left together. They are thus called *leavings* (W76).

### 3.3 The condition for a process

Grammarians are indeed correct in stating that certain nouns in *-ings* name the result of the process referred to by the gerundial zero form. But a quite different though smaller set of nouns in *-ings* can be identified. One of these is illustrated by *trimmings for a hat* (W76), the verb *trim* here meaning "to decorate or adorn with ornaments or embellishments" (RHD). The important difference to be noted between *trimmings* and a word like *shavings* is that *shavings* designates that which ISSUES FROM the process of shaving (i.e., a consequence), while *trimmings* names that which GOES INTO the process of trimming and makes the latter possible (i.e., a condition).<sup>5</sup> Since trimming requires a pluralism of trimmings by reason of its nature, one can expect to find them together, so the inflected form prevails. The zero singular, however, is encountered:

a trimming on a garment (W76, s.v. *frosting*)  
 ... and a trimming of torchon lace was an appropriate addition.  
 (Cunnington & Cunnington 1970:527)

*Trimmings* would therefore appear to be a regular plural.

Close allies of *trimmings* as described here are *fittings* (RHD), *fixings* (W76), *furnishings* (W76) and *hangings* (W76). They are used of various trimmings, accessories, parts, fixtures, articles and so on, as of dress or as for a room, house or automobile. The following examples, which are by no means unique, provide evidence that *fittings* and *hangings* are 'n x 1' plurals:

an unusual fitting in these days is a hand throttle (W76)  
 It's a wall hanging just like this one here. (conversation)



Related terms are *moorings* (RHD) and *swaddlings* (W76). The former refers to the chains, lines and other devices for securing an object, such as a boat, while the latter refers to swaddling clothes and bandages. Although these two terms do not name things required to fix up or decorate as such, the similarity with *trimmings* is still clear from the corresponding verbs *moor* "to make fast with cables and lines or with more than one anchor" (W76) and *swaddle*, defined in the RHD as "to bind [...] with long, narrow strips of cloth ..." and "to wrap (anything) round with bandages". In summary, the nouns mentioned in this paragraph and in the previous one often, if not always, take the *s*-ending because speakers generally experience the respective referents in numbers due to the fact that several must first come together in order to make possible the process for which they are intended, the process designated by the gerund.

This said, it is not difficult to understand the numerical invariability of *doings* (W76), *fixings* (ATS) and *makings* (W76), which name the ingredients or materials for making something, as a suit, meal or cigarette. In normal circumstances, such ingredients or materials are brought together before the process begins. *Makings* is also said of capacity or potential, as in *has the makings of a fine ballplayer* (W76); to make is to develop into, be or become useful, or serve as. It is a matter in this case of the different 'ingredients' or requirements for becoming or serving as something (e.g., strength, speed, coordination, etc., in baseball), and possessing those requirements amounts to possessing the capacity or potential therefore.<sup>6</sup>

The last two terms in the second set of *ings*-nouns are *pickings* and *surroundings*. Briefly, the singular of *pickings* (W76), said of gleanable scraps, is not often used because such scraps must first occur together in a relatively large quantity as a condition for picking or picking through. This is to be contrasted with *pickings* discussed above (Section 3.2), which refers to the result of picking.

The nonoccurrence of the singular of *surroundings* is due to the fact that surroundings - circumstances, conditions and so on that surround a person - are not segregated entities. In ordinary experience, it takes many things to surround a person, and they seem to form an encompassing collective whole in which they lose much of their identity. A statement by Long (1961:208-209) confirms this observation:

In the concept of *surroundings*, for example, though there is some feeling that more than one element is involved, there is a certain vagueness about the identity of the elements, and it is not possible to speak either of *a surrounding* or of *three surroundings*.

### 3.4 Process

So far, two categories of *ings*-nouns have been described. Those like *shavings* name the consequence of a process, while those like *makings* designate the condition for a process. A third category is recognized; it consists of nouns which speak of process itself. It is therefore not surprising that most of them are linked to intransitive verbs or to verbs used intransitively: *come, do, go, proceed* and so on.

The common *doings* will provide a good starting point. As instanced by the phrase *the daily doings of the forge and field and market* (W76), *doings* refers to deeds, proceedings, happenings and events. *Doings* would appear to be a regular plural here given that a single transaction or proceeding is spoken of as *a doing* (F&W, s.v. *dealing*), although infrequently so. This singular is probably uncommon because a single proceeding would normally be named by means of a more specific verbal noun. In industry, in the field or at the marketplace - regardless of the sphere considered - the very fabric of everyday experience consists of various events, happenings, transactions, proceedings, acts, deeds, dealings and the like. Daily life teems with them; they are not isolated entities but continuously occurring ones, and one often leads to the other. The more general notion evoked by *do* is suitable in such contexts.

It is the marked form *doings* that refers to a factory or works, as it ostensibly alludes to the concatenation of procedures undertaken to turn out a product or products. It is the marked form that is applied to misbehavior, social entertainment and a party, for each involves a variety of actions, transactions and happenings, especially ones linked by an underlying cause or purpose. The same can be said of a fit of anger, business and the course of procedure of a judicial action, hence the use of the *s*-forms *carryings-on* (ATS), *dealings* (W76) and *proceedings* (W76) respectively. To these may be added the following words for events, hap-

penings, actions, behavior, activity and the course of life: *goings* (W76), *goings-on* (W76), *comings and goings* (W76), *proceedings* (W76) and *beginnings*, which contrasts sharply with *beginning*. The former denotes "the earliest proceedings" (OED), while the latter designates a point in time.

### 3.5 Problem cases

So far, this investigation of nouns in *-ings* has been limited to the first part of the problem that they pose, that is, their relative or absolute numerical invariability. Three groups of these nouns were thus recognized. Many designate the consequence of a process (*shavings*), some refer to the condition for a process (*makings*), and even fewer speak of process itself (*goings-on*). However, there remain five problem cases, namely *lodgings*, *diggings* (*lodgings*), the liquid name *trimmings*, *winnings* and *greetings*. The difficulty with them does not consist in determining to which of the three groups they belong. What is not clear is the reason the inflected form is usually used or used at all. For instance, the RHD defines *lodgings* as "a room or rooms rented for residence in another's house." If the *-s* has to do with rooms, why is it retained where only one room is concerned? The same question may apply to *diggings* since the same dictionary defines it as "living quarters; lodgings" (cf. *dig* "lodge, dwell" [W76]). *Trimmings* is mentioned in Section 3.5, and *winnings* and *greetings* are discussed in Section 6.2.

### 3.6 A hidden connection?

The second part of the problem concerns the possibility of a hidden connection. Schibsbye remarks that *filings*, *sweepings* and *writings* each evoke a sense that is more concrete than that rendered by the corresponding gerund. Hirtle speculates that there exists a hidden link between the afterposition of the *s*-movement in the system of number and the notional posteriority of the resultative or actual sense expressed by the *s*-nouns *findings*, *sweepings* and *writings*. But the evidence does not support such views for *ings*-nouns as a whole.

First, although many such substantives express a resultative sense, thereby implicating notional posteriority, some, like *fittings*, evoke a 'conditioning' sense, thereby implicating what might be called NOTIONAL ANTERIORITY. They each designate that which exists PRIOR to a process and which makes the latter possible.

Second, although the words of the first two groups name the resultative, the more actual or the more concrete with respect to what is named by the gerund, words such as *doings* "actions, proceedings, etc." do not because they refer to the process itself, as does the gerund.

Third, examples of zero singulars were offered as evidence that *shavings*, *parings*, *trimmings*, *fittings* and *hangings* are actually 'n x 1' plurals. Comparable examples could be adduced for *mooring*, *picking* and *working*. Furthermore, W76 records *belonging*, *boring*, *coming-in*, *culling*, *furnishing*, *garbling*, *hoarding*, *leaving*, *lopping*, *making*, *pruning*, *splitting*, *swaddling*, *tailing* and *winning*, in most cases adding that they are usually used in the plural. Some of these zero nouns are undoubtedly used as zero singulars (making the *s*-nouns common plurals), others as 'mass' nouns, judging from the odd example. The point to be brought out here is that each of these unmarked forms must be regarded as expressing a sense that is just as notionally posterior or concrete as that rendered by its more frequent *s*-counterpart.

Not to be overlooked are *cleaning*, *cutting*, *making*, *sifting*, *tailing* and *topping*, in W76. They refer respectively to a large profit or decisive defeat; a snipping, as from a plant; something that is made, such as a quantity produced at one time; the amount resulting from a turn through a sifter; the part of a projecting stone or brick inserted into a wall; and a feather from the crest of a golden eagle. Like their corresponding *s*-forms, these zero nouns each speak of something resultative and concrete or at least more actual than that which is suggested by the gerund. Here, then, is further evidence that the *ing*-form is equally capable of expressing the notionally posterior or the more concrete. Further testimony to this is provided by words such as *drawing*, *engraving*, *etching*, *rubbing* and *tracing*, which name the results of various processes, and the 'mass' nouns *flooring*, *icing*, *padding*, *seasoning*, *screening*, *stuffing* and countless others, all of which are applied to the materials going into different processes; each evokes a sense which is more concrete than, though not notionally posterior to, the sense expressed by the gerund.

Thus, while it is correct to say that some *ings*-nouns - but not all by any means - express a sense that is more concrete than or notionally posterior to the sense rendered by the gerund, such a statement seems to lose much or all of its significance in light of the fact that one can cite just as many *ing*-nouns expressing such a sense. In conclusion, the *-s* of *ings*-nouns plays no other role than that of the mark of regular plurality or of an impression of plurality. Thus there would seem to be no hidden connection as far as these substantives are concerned.

In general, the *-s* of the nouns investigated up to this point has to do with a perceived manyness, often in the form of a series or repetition. However, there exist numerous substantives which owe their final *-s* to an impression of two only. One group of such words provides the material for the next chapter.

#### Notes

1. Some *ings*-nouns treated in other chapters are mentioned only briefly in this one, if at all. This pertains to the relevant liquid names in Chapter 2, *deservings*, *comings*, *earnings*, *winnings* and *greetings* in Section 5.2, *savings* in Section 6.2 and *diggings* in Section 6.4.
2. This pertains, for example, to *bearings* (W76), whose senses are mostly specialized or technical. The link with the verb is hardly perceived when the noun refers to a coat of arms or to relative positions and directions. As for its other senses, such as "the widest part of a ship below plank-sheer", the link is evident, but the reason for the *-s* is not.
3. The use of the phrase *its result* is not to be construed as excluding the possibility of other results. For instance, shaving has at least two consequences: shavings and the transformation of the object being shaved.
4. The words cited in this paragraph and the following one are discussed in greater detail in Chapter 2.
5. Interestingly, in *trimmings of hedges*, the *s*-noun refers to things issuing from a process.
6. One might see *feelings* "sensibilities; susceptibilities" (RHD) as evoking the set of potentialities for feeling hurt, but this *s*-noun no longer seems to be a formation from the verb.

## CHAPTER 4

### The names of binary objects

#### 4.1 Introduction

Among the substantives which language specialists have identified as exceptions to the rule or pattern by which a noun is made plural by the addition of the *s*-ending to the zero form are words like *pliers*, *trousers* and *goggles*. These three binary object names, as such terms will be called here, are representative of three fairly large categories of words: bifurcate garment names, binary tool names and the names of binary optical devices. These will constitute the subject of the present chapter, the purpose of which is, for each category, to test the adequacy of the existing explanation or explanations of the *s*-form, make any necessary refinements thereto, and present sufficient data to provide a realistic view of usage in contemporary English of the zero version, e.g., *trouser*, about which very little has been written.

#### 4.2 Binary tool names

##### 4.2.1 *The s-form*

Sweet (1898:47), Curme (1931:543-544), Quirk et al. (1972:168) and many others writing on the subject of grammatical number cite the hand-actuated tool names *clippers*, *forceps*, *nippers*, *nutcrackers*, *pincers*, *pinchers*, *pliers*, *scissors*, *shears*, *snuffers*, *tongs* and *tweezers* as examples of substantives exhibiting irregularity or unusualness, since they accordingly have no corresponding singular or never or hardly ever (depending

on the writer) occur without the *-s*.<sup>1</sup> As will be seen below, many other terms can be mentioned in connection with these.

In the following few pages, I shall present the existing explanations of the *s*-inflection of these words, devote a few paragraphs to pairs such as *snuffer/snuffers* and *tong/tongs* (the two forms of the noun each referring to something different), and by examining the data, determine if the prevailing interpretation of the *s*-morpheme stands scrutiny and make any adjustments thereto.

There is almost a consensus among grammarians as to the reason for the *s*-ending of the twelve words listed at the beginning of this section (assuming that any one grammarian citing only some of them would treat all of them in the same manner). They state or imply that these nouns take the *-s* because their respective referents consist of two equal or similar parts or halves that are joined. For Jespersen (1965 [1948]:90-91), they refer to 'composite objects'; for Quirk et al. (1972: 168), they are 'summation plurals'. Briefly, then, the argument is that the morpheme reflects the awareness of a binary construction.

Before judging the adequacy of this general explanation, it will be interesting and useful to look at some of the substantival uses of a few zero forms.<sup>2</sup> One of these is *tong* (OED), said of the leg of a pair of tongs, as in *The beetle trotted down the kitchen tong*. In

Most variation is found, however, in the shape of the jaws, the short section forward of the rivet which holds the two tongs together and allows them to pivot. (Bealer 1976:84-86)

the zero singular *tong* is implied since *two tongs* means "2 x one tong". Similarly, *shear* means "one element or one blade of a pair of shears" (W76), and a pair of pliers from which one branch has been removed is spoken of as *this plier* in

MISSING SOMETHING? The most important part of this plier is missing...the half stamped with the name CRESCENT. (PSM, 185, Jan 1964, 169)

Neither *this pliers* nor *these pliers* nor *this pair of pliers* seems possible here. The following passage suggests a similar situation:

Perhaps the only job Mathias Klein ever did "half-way"...was - in fact - one half of a pair of pliers. A broken side cutting plier

was brought to Klein's forge shop by a telegraph lineman. Mathias Klein hand forged and finished a new half, riveted it to the old, and the lineman went on his way. (Klein Tools, Inc. 1979:1)

That is to say, *A broken side cutting plier* probably refers to one of the tool's two branches. In simple terms, a complete individual tool is designated by the marked form *tongs*, *shears* or *pliers*, as if a pair of tongs, shears or pliers were just that - two tongs, shears or pliers.

An interesting contrast can be made between *snuffer* and *snuffers*. It is not a question in this case of a binary tool and one of its two principal elements. It is a matter of two distinct tools. One, used for extinguishing candles, consists of a handle to which a cup is attached, while the other, used for cropping the snuff of a candle, resembles scissors in design and function. Yet, perhaps to belabour the point, despite their binary construction, only the scissorlike instrument takes a name in *-s*.

Note should also be taken of *jingling johnny* (W76) and *jingling johnnies* (DS). The former is a name for the pavillon chinois, a noise-making device consisting of numerous conspicuous parts, the latter a slangism for *shears*. Again, while both instruments are made up of parts, only the scissorlike one has a name bearing the *s*-ending.

Another pair of this kind is *trimmer* (W76) and *trimmers* (F&W, s.v. *scissors*). The zero form refers to a device with a circular saw for trimming wood or to an electric hedge pruner, but in the trade, a pair of scissors exceeding six inches in length is called (*a pair of*) *trimmers*.

In light of these observations, the *s*-ending of the twelve nouns mentioned at the beginning of this section does indeed appear to be significant. The task at this point is to determine what the morpheme signifies when the marked form refers to an individual tool or instrument, as would be the case if one were to say *Have you seen the pliers?* The two-equal-parts explanation would seem satisfactory given the zero nouns *tong*, *shear* and *plier* (which may be back-formations), phrases of the type *a pair of tongs*, and the zero noun *snuffer* as the name of a device consisting principally of two UNEQUAL parts.

There are two serious objections to this explanation. First, numerous tongs, forceps, shears and pliers possess more than two obvious and often equal or parallel components. In lazy tongs, for example, there is a



series of three pairs of equal parts, and some tongs used in logging operations have four obvious components, others five or eight. Second, although many tongs, tweezers, shears and scissors consist primarily of two conspicuous parallel or equal parts that are joined, many others in very common use, such as various ice cube, salad, sugar and spaghetti tongs, are only ONE continuous stretch of malleable material fashioned into the shape of a V or U. Nevertheless, the *s*-noun is still used to refer to the individual tool. Hirtle (1982a:100) attributes the *-s* to an "impression of space broken into separate stretches", but this explanation does not seem to fit the facts either.

The solution is pointed to by the observation that the *s*-form preceded by the singulative phrase *a pair of* can be applied to any individual tool regardless of its constitution, hence *a pair of spaghetti tongs* (conversation), for spaghetti tongs made of a single, continuous band of metal, *a pair of lazy-tongs* (OED), and so on. This is the crux of the matter because despite the number of parts analytically, it is an impression of two that is uppermost in the minds of speakers. The typical definitions of *tongs* and *shears* which follow also bear this out: "An implement consisting of two limbs [...], by means of which their lower ends are brought together, so as to grasp and take up objects ..." (OED) and "A cutting instrument with two blades that act simultaneously on opposite sides of the material being cut" (DAE). From such definitions it is seen that the essence of all these tools is a functional opposition which is made possible through movement and which permits seizing, holding, cutting or the like. To have an opposition, there must be two parts functionally, even if the two parts are, existentially, the ends of the same piece of metal. In these various devices, the two terms - the two more or less identical and complementary legs, limbs, branches or blades moving toward each other in opposite directions - cannot be perceived as occupying the same space; they must be perceived as occupying separate parcels of space.<sup>3</sup> Hence, the *-s* is due to a fact of function - an opposition -, not to a fact of construction, although the latter is usually relevant. These tools are functionally binary; constructionally, they may be otherwise. This analysis of the *-s* is proposed for all of the binary tool nouns that have been mentioned thus far and for those listed in Appendix B.

#### 4.2.2 *The zero form*

Most of the original twelve binary tool names do occur without the *s*-inflection, and such usage can hardly be considered rare. Well over 1,000 examples of it ranging from the 1890s to the present were found in various North American and British publications, the zero form *plier* providing a greater number and greater variety than any other term. In addition to those twelve terms, *clips*, *secateurs*, *snippers*, *snips* and *trimmers* also occur in zero. The purpose of this section is to describe this usage in present-day English in some detail since language specialists do not provide a clear view of the conditions governing it. In fact, they seem to completely ignore it. The examples will be presented according to the various expressive effects of the zero noun, that is, to the various senses that it serves to express in discourse. Although the odd example from the early part of the century will be cited, the usage which it illustrates is still current.

##### 4.2.2.1 *Nonindividual senses*

4.2.2.1.1 *The species sense*. The examples presented below are typical of the vast majority of those found for the binary tool name in zero, which, it seems, has hitherto gone unnoticed or at least unacknowledged by grammarians and linguists. The first two examples are of *plier*:

We originated the tongue and groove plier. (CHA, 216, Aug 1979, 370)

A cutting plier is a lever with the fulcrum point at the center of the joint. (Cooper Tool Group Limited 1979a:X34)

Other zero forms are illustrated as follows:

Our stock number for this new elastic placing mosquito forcep is 500-235 and it currently sells for \$19.00 each. (E.A. Beck & Co. 1981?)

A wire nipper and a stone cutter have been added to this manufacturer's line of laboratory cutting instruments. (DPR, 13, Oct 1979, 67)

This scissor reportedly requires the use of only one hand to grip, cut and remove suture material ... (DPAR, 13, 1980, 174)

...the English manufacturer has been handmaking this superior shear for over 240 years. (Brookstone Company, Inc. 1979:42)

Analogous examples are found for *clip*, *clipper*, *pincer*, *secateur*, *snip*, *snipper*, *tong*, *trimmer* and *tweezer*.<sup>4</sup>

If what has been said about the final *-s* of these tool names is valid, there should be some difference between the marked form and the unmarked one as illustrated above. A survey of the kinds of sources in which the two forms are encountered will help to determine what, on the level of impressions, distinguishes *plier* from *pliers*, *scissor* from *scissors* and so forth. The *s*-form is the version occurring in everyday speech and writing and in practical works for the layman, the artisan and the technician. As instanced by the above examples, the zero noun is to be found instead in encyclopedic and historical studies on tools and especially in trade literature, such as product reviews and catalogues.

The present study of this use of the *s*-less form entailed a painstaking going back and forth between two different bodies of literature - the practical works on the one hand, and the encyclopedic and historical studies and trade publications on the other - in order to compare the manners in which the same tool is referred to by the consumer or practitioner and by the designer, manufacturer and historian. The material examined included many hundreds of articles, guides and manuals on gardening, pruning, jewelry making, silversmithing, carpentry, plumbing, blacksmithing, watch repairs, automobile repairs, barbering, glass blowing and so on, and well over 100 catalogues, product reviews and historical works.

The average speaker and the authors of the practical works view the individual tool in terms of the seizing, holding or cutting function that it can be made to perform and therefore have uppermost in their minds its two opposing mobile components (two, functionally speaking). This explains the use of the *s*-form. But in the examples of the zero noun cited above, the individual tool per se is not intended. Obviously, a manufacturer has not been making the same particular pair of shears for over 240 years, a specific pair of forceps cannot sell for \$19.00 each, typewriter repairmen and assemblers are not sharing a single pair of duckbill wiring pliers, and so forth. What is in question in all these

examples of the unmarked form is nothing less than the type, style, model or the like, that is, the species itself, an entire distinct category or subgroup of, for example, all possible pliers, the members of the category or subgroup sharing the same nature or inherent properties. A species is a category arising from a generalization, an abstraction of our experience of the particular. Thus the generality expressed by *A cutting plier is a lever* can be approximated by a usual construction like *Cutting pliers are levers*, implicating, as a rule, all individual cutting pliers.<sup>5</sup> The species sense expressed by means of the zero form is one in which the mind does not focus on or concern itself with the individual tool. It is a sense obtained, in other words, at a point more or less distant from immediate experience, at a broader and more abstract level, with the result that the usual functional impression of the individual's two opposing elements is not called into play. It is as if the mind, preoccupied with the generality, overlooks this impression or relegates it to the background.

The next few examples are of the kind presented above but of greater subtlety. The first one is

...but what you do want [...] is something that will stay sharp [...]. That is just what you get in a Sta-Sharp Shear or Scissor. (Sears, Roebuck and Co. 1970 [1927]:531)

The interpretation that the advertiser's claim pertains to a species of scissors or a species of shears is sustained by the observation that with no important change in meaning, one could say

That is just what you get in Sta-Sharp Shears or Scissors.

implying Sta-Sharp shears and scissors in general.

More subtle still is the use of *tong* in

H.R. Bradley Smith's book *Blacksmiths' and Farriers' Tools at Shelbourne Museum* illustrates fifty-six different-shaped tongs and states, "It is safe to say that if a skilled blacksmith were asked to identify all of the museum's tongs, he would not be able to give every one a positive label. If a man did not actually make or use a particular shaped tong, he could not necessarily state with certainty what the tong was used for." (Meilach 1977:40)

Like the authors of tool catalogues, Smith is preoccupied with the various species of tongs. The phrase *identify all of the numerous tongs* is taken to mean, then, specifying the different species of which the museum holds representative specimens. Thus, in *make or use a particular shaped tong*, the reference is not to a particular individual pair of tongs on display in one of the museum's cases, but rather to the species of which it is exemplary. The same reference is identified in *what the tong was used for*.

An interesting use of *plier* is found in

The right type of plier for every job.

Each type of plier does its own particular job better than any other type. And Klein makes so many kinds of pliers because there are so many kinds of jobs to be done. Choosing the right plier helps you do the job at hand more easily ... (Klein Tools, Inc. 1979:2)<sup>6</sup>

By *the right plier*, the manufacturer is understood to mean the right species of plier (i.e., type) - in the prospect of actualizing, choosing one or more individuals of that species.

Examples like the following one are not uncommon in catalogues and advertisements in specialized magazines:

Four-Plier Kit

Handy fold-up kit holds four midget pliers. [...] Contains the following tools:

No. D257-4 Diagonal Cutting Plier

No. D321-4½ Long Nose Plier

No. D224-4½ C End Cutting Plier

No. D323-4½ Flat Nose Plier (Klein Tools, Inc. 1979:16)

The kit does not contain No. D257-4 Diagonal Cutting Plier, No. D321-4½ Long Nose Plier and so on per se; each of these phrases refers to a species. Rather, it contains one specimen of each species, any one member viewed indifferently among all the others of that species, one, therefore, which has not yet been chosen, actualized, invested with individuality, because a particular 4-plier kit has not yet been established; it is instead a matter of THE 4-plier kit. In the passage cited below, it is clear

that the merchandiser display contains two specimens of each species mentioned, which two not yet having been determined:

This 15" x 22" steel unit is yours in a package deal with the following tools:

- 2 - No. 11 Plier
- 2 - No. 14 Plier
- 2 - No. 20 Spreader

(Bergman Tool Manufacturing Co., Inc. 197?c)

A further example along these lines is

K-600 20 piece precision tool set to fit every application ...

- 1 needle nose plier PL-6
- 1 "groove-grip" plier PL-4
- .
- .
- .
- 1 straight blade tweezer TW-54
- 1 curved blade tweezer TW-52
- 1 solder aid K-614

(Jonard Industries Corp. 1975:22)

In other words, in phrases like *1 curved blade tweezer*, the speaker has in mind the species, the model - with a view to choosing, actualizing one tool indifferently out of all those available of that model. That is to say, the tool still has specimen as opposed to individual status. There is, therefore, no mental representation of an actual individual tool.

It is interesting to observe that speakers alternate between the *s*-form (or the latter preceded by *a pair of*) expressing the narrow individual sense and the zero form rendering the more general species sense. For instance, in the following sentence from a work on glass blowing,

A tin snip has a flat edge on the blade which chills too much of the glass. (Littleton 1971:68)

the author is making an assertion about the species 'tin snip', as if to say "In general, tin snips have a flat edge ..." But just a few lines later, when

it comes down to the functional individual binary tool, he reverts to the *s*-form:

...have seen some made by grinding a half-circle indentation on each blade of a broad-bladed tin snips ...<sup>7</sup>

In another work, the following lines appear:

One of the handiest tools for cutting light [...] sheet metal is the hand snip (tin snips).[...] Snips like this one can be obtained in different sizes ranging from the small 6-inch to the large 14-inch snip. (Clark & Lyman 1974:30-31)

*The hand snip* and *the large 14-inch snip* each refer to a species as a category implying a generalization of our experience of the particular. When speaking of the functionally binary individual, the author employs the *s*-form:

With an aviation snips, as shown in figure 1-21, [...] make a spiral cut ... (*Ibid.*, 32)

Another passage to be noted here is

Diagonal Cutting Pliers or Nippers, usually referred to as diagonals, are designed for cutting small wires. [...] This plier is also useful, when cotter pins are inserted, for cutting the pins to the correct length and spreading the ends. (Morgan 1948:332)<sup>8</sup>

*This plier* has reference here to the entire species 'diagonal cutting plier', and the sentence in which it occurs constitutes a declaration of general application, a declaration concerning all members of the species. In the case of the individual device, the same author employs *a pair of pliers*:

For example, an eye or a hook is easily bent in No. 14 B.& S. gauge wire with a pair of round nose pliers ... (*Ibid.*, 328)

The next passage concerns *tong(s)*:

A few [tongs] had to serve numerous purposes, but there had to be a variety because a flat tong would provide a much safer grip on a flat object than a round tong would ...

If the tongs the smith had were unsuitable for the work to be undertaken, he would heat a pair, then heat and fit them to

the required object. For instance, if he only had one pair of flat tongs with short jaws, but needed longer and wider jaws, he would extend the jaws. (Smith 1966:136)

In the first paragraph, *a flat tong* and *a round tong* each have species, as opposed to individual, reference. Smith is stating what flat and round tongs, in general, can or cannot do. When his attention shifts to the individual, the impression of its functional binarity comes into play, as evidenced by *one pair of flat tongs*. In one catalogue, a promoter writes

You may not ever need to cut a heavy rope with a pair of shears  
... (Southern Supply and Manufacturing Co., Inc. 197?:3)

and in the very next sentence makes the following claim:

...the "Knife Edge" Shear performs equally well on thin and flimsy material.

In the first example, he seems to be visualizing a situation in which someone is cutting rope, hence *a pair of shears*, while in the second one, *the "Knife Edge" Shear* is associated with a species; it has general reference.

Another advertiser writes

[B] 8½" shear. [This is an] all-around shear for shop, office, shipping room, home.[...] Stays sharp - the pair we first tested was in daily use in our shipping room for 2 years ... (Brookstone Company, Inc. 1979:67)

When he has the abstract or general in mind, that is, a species or model of shears, he employs the zero noun. Yet when his attention narrows down to the particular individual which he uses, the impression of duality comes forth, as indicated by the word *pair*. He would no doubt speak of that tool as (*a pair of*) *shears*.

A comparable example is

Exceptionally Versatile Giant Tweezer 10" long for terrific reach.  
Made to exacting surgical instrument standards ...  
... Be sure to keep an extra pair in the kitchen! (*Ibid.*, 28)

The last several examples and others like them provide evidence of the systematic use of the two versions of the noun to render two very dif-



ferent expressive effects. The species, the more general, is designated by the zero form, while the individual, the more particular, is designated by the *s*-form.

In the following sentence, the zero form *plier* serves to express a sense closely resembling the species sense:

Since the function of pliers is fairly self-explanatory, this section will concentrate on a few specialized types and what makes a quality plier. (Consumer Guide 1978:258)

The similarity to the previous examples of the zero noun, e.g., *A cutting plier is a lever*, is that this is a statement of general application; it could be reworded to read *what makes quality pliers*. However, it might be argued that *a quality plier* establishes a class rather than a species per se since quality seems to be an accidental rather than an inherent characteristic. The class of quality pliers therefore might include individuals from many different species: quality pipe pliers, quality needle nose pliers, etc. The NATURE of tongue-and-groove pliers, for instance, does not change with the quality of the craftsmanship. But like a species, a class implies a certain comprehensiveness since it involves a number of individuals grouped on an abstract basis. Therefore, like the species sense, the class sense is a more general and more diffuse one in which there is the refusal to envisage any one binary individual, hence the absence of the *s*-inflection.

In the following example,

Cronk's Pruning Shear.

Forged from solid steel and made strong so it will last a lifetime. It is in all respects a strictly first-class tool and is only intended for use where a good shear is needed. (Montgomery Ward & Co., Inc. 1969 [1895]:391)

*a good shear* evokes a class from which one or more individuals (several pairs may be needed) might be chosen and therefore remain undetermined, so that a view of an actual individual is still denied.

4.2.2.1.2 *The generic sense*. In his work on number, Hirtle (1982a:104) provides the sentence *A/The horse is a useful animal* to illustrate a universal sense obtained by means of either the definite or indefinite article.

Hewson (1972:101) calls this *generic usage*. Whatever the terminology, statements of this kind are of a maximum degree of generality since they have universal application. As Hirtle explains, "the qualitative type of generalization, which is that of the article, involves taking away particularities so that the noun can apply to anything within its extension" (p. 103).

Some binary tool names, at least, lend themselves to this kind of usage. A generic sense (the word *generic* chosen because a genus comprises species) is observed in

A plier is not a hammer or a pry tool or a wrench. (Klein Tools, Inc. 1979:2)

A scissor [...] is one of the most thoughtful, exciting and useful of gifts ... (Rex Cutlery 197?)

The reason for the absence of the *s*-inflection in these two examples is not far to seek. The generic sense is even broader, more abstract, more general and comprehensive than the species sense because a species here would concern only one group within all possible pliers or scissors. The generic sense, too, is achieved outside the individual, only more so than in the species sense. It is, so to speak, obtained at a maximum distance from the individual, the impression of whose functional binarity thereby extinguishes. As in the species and class senses, a mental representation of the individual is denied in the generic sense.

4.2.2.1.3 *Miscellaneous uses*. There remain several various roles of the zero noun to be examined. Most involve a sense of the general that cannot, at least at this point, be precisely identified as pertaining to a species, class or genus. For some of them, only one or two examples are available.

One of these uses is illustrated as follows:

No. 950 TOG-L-LOK USE IT AS A PLIER .... AS A WRENCH  
.... AS A CLAMP ([Channellock, Inc.] 1973?:14)

*Use it as a plier* seems to mean "Use it as an ordinary plier is generally used", as if to speak of the species 'ordinary plier'. The above example compares with

Vise-Grip Wrenches A tool which serves as an adjustable end wrench, locking wrench, vise, clamp, plier, and toggle press. (General Tool Company 1942:55)

Assuming that *a* is the article for each of the nouns, including *plier*, this sentence could be paraphrased to read:

A tool which serves as an adjustable end wrench usually serves, as a locking wrench usually serves, [...], as an ordinary plier usually serves ...

Once again, it is as if *an ordinary plier* had species reference. Similarly, the sentence segment

Looks and acts like an end nipper, but the special jaws actually grip ... (Brookstone Company, Inc. 1979:55)

could be modified to read

Looks and acts like an end nipper generally looks and acts ...

where *an end nipper generally looks and acts* resembles the sentence *A cutting plier is a lever* cited in Section 4.2.2.1.1. The reason for the absence of the *-s* in these three examples is essentially the same as in the case of the species sense: there is no mental representation of the binary individual with its 'functional' impression.

The zero form of the binary tool noun is sometimes employed with *any*:

But any plier which is cracked, broken, sprung, or has nicked cutting knives should be discarded and replaced. (Klein Tools, Inc. 1979:2)

It is a question here of evoking every member of a hypothetical group, hence a general, or nonindividual, sense, as if the following had been written:

All pliers which are cracked, broken, sprung ...

The original statement with *any* seems more categorical and more detached from any real situation than does the following, modified version with the inflected form of the noun:

But any pliers which are cracked, broken or sprung should be discarded and replaced.

This instruction could come from a repair shop foreman ordering one of his workers to clean out and replenish a tool chest, and it almost suggests that the foreman expects there to be a few damaged pairs.

The next example concerns *any* with the uninflected *snip*:

...if you do not agree that it performs equal to or better than any solid or *inlaid* blade snip you have ever used before, return it to the factory ... (Bergman Tool Manufacturing Co., Inc. 197?a)

Here, too, *any* has much the same force as *every* or *all*, as if the sentence read

... better than all solid or inlaid blade snips you have ever ...

Again, the zero noun is being used to render a sense of the general, a sense necessarily achieved at a point outside the individual.

*Any* has a noticeably different meaning in

Try *any* Blue Bird Industrial Snip at our risk for 30 days; if you do not agree that it performs [...] better [...], return it to the factory ... (*Ibid.*)

In this case, the quantifier evokes only ONE member of the entire species 'Blue Bird Industrial Snip'. Yet, because *any* is a virtualizer, it presents this member, this part of the whole, as having potential but not actual existence; the member evoked remains unestablished, undetermined and indistinguishable from all of the others (cf. Hirtle 1988 for these interpretations of *any*). Said differently, the mind does not fix its sights upon one binary individual per se; a mental representation of such is not achieved.

Although the next example does not involve *any*,

HOW TO USE A PLIER Grasp the plier well away from the joint to get proper leverage. (Peck, Stow & Wilcox Co. 1911:92)

the phrase *How to use a plier* has approximately the same meaning as *How to use any plier* (in which the individual remains undetermined), and the degree of generality expressed therein approaches that encountered in

a generic statement. There is no *-s* in the anaphoric *the plier* for the same reason: the individual tool as such has yet to be determined.

A similar reading is obtained for *scissor* in

... for the reason the more labor that is put in a scissor the better it will work and cut. The very best steel may be used, and if the scissor is not properly made, it will become useless ... (EA04, s.v. *cutlery*)

That is to say, with no major change in meaning, *a scissor* could be rewritten as *any scissor (whatsoever)*. The anaphoric *the scissor* recalls the wide extensity of *a scissor*.

The following examples are typical of yet another use of the zero form (Additional examples of this type are provided at the end of Appendix C):

Prior to shipment each forcep is tested ... (E.A. Beck & Co. 1981?)  
Remember, that every shear and scissor bearing the trade mark "WILBERT," [...] is absolutely guaranteed ... (Sears, Roebuck and Co. 1969 [1908]:769)

Thus far, no examples of the binary tool noun in *-s* with the grammatically singular quantifiers *each* and *every* have been found. Long's (1961: 307-308) description of these two words sheds valuable light on the problem posed by the absence of the morpheme:

*Universal every and each.* - *Every* and *each* are full determinatives of universality, which they come at through representative singulars. *Every* is preferable to *each* where large numbers are involved and individual members of the category are not as clearly in mind.

A few lines later he adds:

Even where relatively small numbers are involved, *every* is preferable to *each* if a sweeping universality without too much attention to individual members of the category is wanted.

Considering these comments and similar ones by other grammarians, the nonpresence of the *-s* might be explained from the standpoint that *each* and *every* preclude an image of the individual per se in that they evoke

all the parts of the whole, the whole being the set of tools seen to be identical in a given respect (e.g., bearing the same trademark). It is as if the mind, preoccupied with a generality or universality, does not make the effort to invest the parts evoked with individuality. The above explanation appears to hold for the use of the zero form after *per*, which means "with respect to every member of a specified group or series: for each" (W76):

To specify special stripping holes, state the wire gauge size for each hole desired (maximum of three holes per plier). (Klein Tools, Inc. 1979:3)

Add \$4.00 per forcep with serrated beaks (Silverman's 1979:4)

The sentence with *forcep* is a note indicating that four dollars must be added to the regular cost of each tooth-extracting instrument for which serration is desired.

Before introducing another use of the unmarked form, it will be noted that it also occurs with *each*, where the reference is to a species, subspecies or the like. One instance of this is

Due to their minute sizes, this example of a basic chain nose shape serves to illustrate all pliers below that do not show illustrations for their end views. Size and shapes vary with each plier. (William Dixon Company 1977:159)

About one dozen subspecies of chain nose pliers are represented on the catalogue page. It is clear that the size and shape of the nose varies from subspecies to subspecies, not from pair to pair.

The last use of the zero form to be mentioned in this section is illustrated by

#### PLIERS, COMBINATION, ADJUSTABLE

Pipe plier, wire cutter, and flat nosed plier combined. Drop forged from high grade steel and warranted free from defects. (Central Scientific Company of Canada Ltd. 1971:405)

The adjustable combination plier is of such nature as to permit the function of three tools: the pipe plier, the wire cutter and the flat nosed plier. In other words, it possesses their functional capacities. *Pipe plier*, *wire cutter* and *flat nosed plier* do not refer to particular individual tools,

but rather to functional capacities, and like kindness and butter, functional capacity seems to be something continue and without definite contours. With neither the *-s* nor the indefinite article, *plier* is employed here as a 'mass' noun, a use quite unexpected for a binary tool name. The above example is similar to

"In the States, women are expected to be mother, wife, lover and companion all in one," she says. (NW, 88, 16 Aug 1976, 70)

In *mother, wife, lover and companion*, the reference is not in each instance to a person, but to a position, title, function or role (Hewson 1972:91-94 discusses such 'continue or non-numerical usage' in some detail).

In the following passage as well, *plier* evokes a functional capacity, without offering the image of an individual possessing it:

No. 102 "GRIP SNIP" OUTSIDE CUTTING PLIERS Plier, wrench, cutter - the all-purpose tool for industry, repair and household use. (Sargent & Company 1974?:1)

Once again, *plier* seems to assume 'mass' noun status.

4.2.2.2 *The individual sense.* The various senses expressed by the zero form of the binary tool noun witnessed thus far do not involve the individual as such; where the latter is concerned, the *s*-form is employed. But this is not always the case.

The zero forms *clipper* and *plier* are, for some speakers in very specific situations, nouns on much the same footing as *knife* and *spoon*. This means that they can indeed be used where an individual tool per se is referred to, thus making the *s*-nouns ordinary plurals. In barbery, *clipper* (W76) is, or at least was in the very recent past, the version of the noun used by some speakers when referring to an individual instrument for trimming hair. There is consequently no guarantee that *this clipper*, as written by the manufacturer of a model of hair clippers, constitutes a 'special' use of the binary tool name in which the *-s* drops.

There exist at least two situations in which *plier* is not a binary tool noun. One of these is dentistry, and more specifically, orthodontics, where the unmarked form seems more common than the marked one

when the individual instrument is in question. The zero noun is illustrated as follows:

The mesial cuspid bend is made with the No. 142 plier, but this time the plier is placed distal to the scratch mark with its edge next to the line. Bend the part mesial to the plier outward. This makes a distinct crimp.[...] Move the plier to lightly grasp the mesial cuspid bend ... (Renfroe 1975:111)

Judging from one dental supply house catalogue, there are no fewer than 75 different types of orthodontic pliers. Most, it seems, are designed primarily for bending, looping, twisting and crimping arch wire and contouring and crimping metal bands and crowns. In fact, in some procedures where these devices are used, seizing and gripping play no role at all. One technique, for example, involves opening a pair of pliers, slipping wire over one of the two specially shaped beaks and bending it around the beak with the thumb. The overshadowing of the functions of seizing and gripping by those of bending and shaping probably explains why many orthodontists use the zero noun as a matter of routine. If so, *plier* would rejoin its etymon *ply* "to bend, fold, mold" (W76) (W76 records the British *plyers*).

Two observations plead in favor of this explanation. First, in operative dentistry, where pliers are used for extracting teeth, that is, where the prehensile function made possible by two opposing elements is of utmost importance, the individual instrument is consistently referred to as (*a pair of*) *pliers*; no evidence of the zero form *plier* has come forth, except where the species is intended. Second, dental surgeons commonly speak of tooth-extracting pliers as *forceps*, a word otherwise applied to a wide variety of dental tools for seizing and holding, but the word has never, as far as careful research has shown, been applied to orthodontic pliers. This is a clear indication that the latter are not regarded as tools whose primary function is that of prehension.

4.2.2.3 *Problem cases.* A minute number of the many examples of the zero noun are not immediately explainable with any degree of certainty. The first of these concerns the second occurrence of *plier* in



Shortly thereafter the lineman returned. The tool had broken again, and Mathias Klein forged the second plier half, producing the first complete Klein plier. (Klein Tools, Inc. 1979:1)<sup>9</sup>

What is curious in this case is that in the preceding paragraph, an individual tool is referred to as *a pair of pliers*. The zero form is used here perhaps because 'the first complete Klein plier' is regarded as representative of a species, a prototype, defined by a style of craftsmanship which imparts a particular nature to Klein pliers and which serves to distinguish them from other makes of pliers. The same explanation would apply to the zero noun in *Since Mathias Klein forged the first Klein plier (Ibid.)*.

A different problem is posed by

Permits wrapping, looping, and cutting with a single plier. (*Ibid.*, 7)

Side cutters permit bending, forming and cutting with a single plier. (*Ibid.*, 12)

The solution here may well be that the one entity to which *a single plier* refers remains undetermined or unactualized, as if the phrase read *any single plier*.

### 4.3 Bifurcate garment names

#### 4.3.1 *The s-form*

In grammars and related works, garment names like *pants* and *trousers* are often mentioned in connection with binary tool names because they, too, allegedly always or almost always take the *s*-ending. Obsolete names aside, the bifurcate garment names listed in these various sources are *bloomers*, *breeches*, *briefs*, *drawers*, *flannels*, *galligaskins*, *gaskins*, *jeans*, *knickerbockers*, *knickers*, *leathers*, *overalls*, *pantaloon*s, *panties*, *pants*, *plus fours*, *shorts*, *slacks*, *slops*, *smalls*, *tights*, *trousers* and *trunks*. For the time being, this discussion concerns *briefs*, *panties*, *pants*, *shorts* and *trunks* to the extent that they designate garments with two sheaths or legs.

As in the case of binary tool names, most grammarians (assuming once again that any one grammarian would place all of them on the same footing) attribute the *s*-ending to binary construction in that the referents consist of two equal or similar parts that are joined. As with binary tool names, Hirtle (1982a:100) ascribes the *s*-morpheme of these garment names to an "impression of space broken into separate stretches".

The purpose of this section is to examine several pairs of the type *trouser/trousers*, whose members differ lexically as well as morphologically, determine the acceptability of the above explanations in light of the data, and make any necessary refinements thereto.

Often, in binary garment names, the contrast in meaning between the noun with and the noun without the *-s* underscores the significance of the morpheme. Perhaps nothing achieves this better than pairs like *corduroy/corduroys*. In a sentence like *He was dressed...in corduroy* (OED), the zero form refers to something markedly different than the *s*-form does in *A fellow in corduroys* (OED). The difference is that between a material, which can be said to be continuous and without definite form or precise limits, and trousers cut from such material, trousers indeed having such shape and such limits.<sup>10</sup> There are many other instances of this type. *Gabardine* is the name of a twilled fabric with diagonal ribs, while *gabardines* (RIT) refers to a pair of trousers made of gabardine. Similarly, *duck* designates a closely-woven cotton material, whereas *ducks* (W76) refers to a pair of duck trousers. One could contrast *butternut* with *butternuts* (W76), *chino* with *chinos* (AHD), *denim* with *denims* (OEDS), and *flannel* with *flannels* (OEDS). In parallel fashion, *buckskins* (RIT), *dungarees* (RIT), *jeans* (W76), *kerseys* (RIT), *khakis* (RHD), *leathers* (W76), *moleskins* (DCE), *nankeens* (W76), *plushes* (W76), *tweeds* (RIT) and *velveteens* (RHD) refer to a pair of pants, breeches or trousers of buckskin, dungaree and so on respectively. This series does not end here. Suffice it to say, however, that it demonstrates that the difference between the two morphemes - the zero and the *-s* - is indeed genuine.

*Gabardine* and *gabardines* illustrate this distinction in yet another way. The zero noun is a name for a coat or smock worn in medieval times, while the *s*-noun is used of a pair of gabardine trousers. Normally, the first garment consists chiefly of one continuous undivided stretch of material, whereas the second one presents an obvious division. Likewise, *slop* is contrastable with *slops* (W76); the former refers to a smock or

apron, the latter to a pair of short, full breeches. With *bloomer* is associated a bloomer hat, with *bloomers* (W76) full loose trousers; with *jodhpur* the jodhpur boot, with *jodhpurs* (OEDS) a pair of jodhpur breeches; with *overall* a long coat or smock, with *overalls* (W76) a pair of bibbed trousers; with *sack* a loose dress, with *sacks* (DS) a pair of long trousers and so on for many other such pairs. One even encounters the uninflected *trouser* (Cunnington, Lucas & Mansfield 1967:71), which refers to "a rough apron made of hemp or jute." Of the many hundreds of names of articles of clothing ranging from hats to shoes, it appears that only the names of pants and trousers in their diverse forms bear the *s*-ending, with one or two exceptions, such as *stays* (W76).

The lexical difference between the two versions of the noun is also highlighted by a word like *Hollywoods* (ATS). This term for ultrastyled trousers is traceable to the name of the Californian city. Jodhpurs, a type of breeches, derive their name from the toponym *Jodhpur*; shorts called *Bermudas* (OEDS) and *Jamaicas* (FDF) and close-fitting trousers referred to as *Capris* (OEDS) manifestly derive theirs from *Bermuda*, *Jamaica* and *Capri*. The etymon of *bloomers* is the surname *Bloomer*, that of *knickerbockers* the surname *Knickerbocker*, and both *levies* (ATS) and *Levi Strauses* (ATS), for bibless overalls, can be traced to *Levi Strauss*. A bifurcate garment term can also be created by 'adding' an *s* to the trade name or to the manufacturer's name, e.g., *Big Yanks*, *GwGs*, *Lees* and *Wranglers*. The apparel terms *benjamin*, *chesterfield*, *joseph*, *spencer* and *taglioni* have their roots in proper nouns as well, but these zero forms do not refer to bifurcate articles, nor do *inverness*, *mackintosh*, *Stetson*, *ulster* and numerous other uninflected forms.

The contrast between the marked version and the unmarked one is clear from still another perspective. It is a question in this case of a small number of words like *pant*, a probable back-formation signifying "half or one leg of a pair of pants" (W76). In a manner of speaking, (*pair of*) *pants* designates the entire garment, *pant* one half of it. In similar fashion, *trouser*, probably a back-formation as well, means "half or one leg of a pair of trousers" (W76), as in *snagged his left trouser on the wire*. The following example of *knicker* is interesting in this regard:

*Ee's got both legs in one knicker*, he is not playing [football] well. (OEDS)

Presumably, *knicker* refers here to one leg of a pair of knickers.

Having witnessed that there is indeed a real difference between the two versions of the noun, it remains to be determined what actualization of the potential meaning of the *s*-ending occurs in this long series of nouns when the reference is to an individual article of dress, as in the following trivial example:

When arrested he was wearing [...] whipcord trousers ... (Flower 1968:89)

The facts that apparel terms with the final *-s* systematically refer to bifurcate garments, that such articles of clothing are routinely called *pair + marked form*, and that apparent back-formations like *pant* and *trouser* each designate one of their halves or legs certainly lend credence to the two-equal-parts interpretation. Such an interpretation could, however, be refined. The explanation put forth by Hirtle (1982a:100), i.e., an "impression of space broken into separate stretches", does not appear to correspond to the data.

It was determined that the *-s* of binary tool names is related to more than binary construction, if one can speak of binary construction. The impression beneath the morpheme of those words arises from what appears to be two functional elements moving in opposite directions. It may therefore be asked whether the final *-s* of *trousers* and its analogues is linked to the experience of the functional alternance or opposition of the two halves or legs which seem to move in opposite directions and which thereby must be seen to occupy separate spaces. Superficially, at least, the binary tool and the bifurcate article of clothing do resemble each other in form and in movement, and both their form and movement seem to distinguish them from most other objects.

Linguistic evidence of the perception of this similarity does exist. The two opposing elements of many binary tools are spoken of as *legs*, *limbs* or *shanks*. *Shanks* (F&W), in fact, is the name of a certain type of pliers. Also, a tall thin person may be called *a pair of tongs* (DS), and *tongs* (DAE) is recorded as a term for trousers, overalls and pantaloons. Even more revealing are *strides* (DAS) and *striders* (DAS). Clearly, these two words for trousers appeal directly to the opposition or alternance of two legs in motion. In light of these data, it would be safe to conclude that the experience of such an opposition or alternance ultimately ac-

counts for the *s*-ending of all the bifurcate garment nouns mentioned thus far and to those listed in Appendix D.

With respect to breeches, the word *hose*, which is said to be plural, deserves special attention. Given the phrase *a pair of hose*, which alludes to their "original divided state" (OED), and the unchanged *hose* referring to a number of these garments, this word would appear to be on the same footing as *trousers* with regard to the final sibilant. The same can be said of *pantyhose* (SBD) given the common *a pair of pantyhose* and phrases of the type *five pantyhose* (cf. CR, 35, Nov 1970, 645, for these and similar phrases). There appears to be no evidence that *hose* and *pantyhose* are internal plurals. In fact, semantically, they are not likely candidates for the internal plural, judging from Hirtle's (1982a:49-78) discussion of this phenomenon. Assuming, then, that the sibilant of these two substantives is morphological, the spelling *hose* is no more peculiar than that of words like *Chinese* and *Portuguese*, whose ultimate *s*-sound is taken by some to be inflectional, in view of the long-standing back-formations *Chinee* (W76) and *Portugee* (W76).

#### 4.3.2 *The zero form*

Generally speaking, grammarians have always contended that these garment names never or hardly ever occur without the *s*-inflection. But the claim of invariability, as that by Quirk et al. (1972:168), is a surprising one since *knickerbocker*, *pant*, *pantaloon*, *slack*, *trouser* and other such unmarked forms have appeared in the different editions of Webster's over the last two decades, although examples are seemingly never furnished. Furthermore, *trouser* is accounted for in the 1913 edition of the dictionary (not to mention the OED), *pant* is in the 1925 edition, and both zero forms are recorded in the RHD.<sup>11</sup> Nevertheless, some grammarians remain unconvinced:

Despite the advertising claim of one maker of men's clothing that his firm makes "the preference *slack*" there is no such thing as a single *slack* any more than there is a single *trouser*. Both words exist only in the plural form: *slacks* and *trousers*. (HDCU, s.v. *slacks/trousers*)

The aim of this section is to provide as complete a description as possible of the various uses of, or the various expressive effects rendered by, the zero version of the bifurcate garment noun in present-day English.

At least fifty of these terms are currently in use or were so fairly recently and have provided no fewer than 1,500 examples. The zero form of the bifurcate garment noun is not a newcomer. As described in the following pages, it established itself centuries ago yet has still managed to elude most observers of English. Furthermore, in reading Mencken's *The American Language* (1963:558), in which it is stated that *pant* and *trouser* "belong to the argot of men's tailors and clothing salesmen", it should not be construed that the zero form is limited to American speech or even to a particular argot. It can be found in Canadian, American, Australian and British writings ranging from books on fashion written by well-educated individuals to articles appearing in medical journals.

Like *plier* and its analogues, these zero nouns are employed to express different nonindividual senses: the species and generic senses and a number of miscellaneous ones, such as the 'mass' sense. They will be examined in that order.

4.3.2.1 *The species sense.* By far the most frequent use of the zero form of the bifurcate garment noun is illustrated as follows:

From 1884 a modified 'Peg-top' trouser [...] was revived as a protest against the 'Eelskin Masher' type ... (Cunnington & Cunnington 1970:299)

Both styles [are] machine washable and dryable.[...] The seer-sucker is the famous Shaped Trouser by Asher, in red, blue, brown and camel on white ... (NYTM, 18 Apr 1971, P. 2, 19)

The next two examples are of *jean*:

Ever wondered, as you struggled to pull a pair of jeans up over a pair of long underwear, why on earth someone can't design a flannel-lined jean? (WS, 4, Dec 1982, 55)

THE BOOMERANG JEAN has a special new piping look that combines piping and inserts to say young. (Chess King 1978)

Four other zero forms are instanced as follows:

COTTON BREECHES The cool comfort of pure combed cotton in a self-reinforced breech. (H. Kauffman & Sons Saddlery Co. 1979:4)

Our first line is: - A Kentucky cottonade pant at 90c. a pair, strong and serviceable. (T. Eaton Co. 1969 [1886-1930]:12)

The introduction of the Polish pantaloons and half-boot was about contemporary. (*The Universal Magazine*, 1810, quoted by Cunningham & Cunningham 1970:14)

Best selling was the above-knee-length short in rayon gabardine ... (MW-NY 1946, quoted by Schoeffler & Gale 1973:86)

There are comparable examples of *bag*, *baggy*, *bell*, *bell-bottom*, *Bermuda*, *bloomer*, *bottom*, *boxer*, *brief*, *chap*, *clamdigger*, *combination*, *corduroy*, *coverall*, *creeper*, *culotte*, *drawer*, *dungaree*, *flare*, *gaucho*, *hipster*, *Jamaica*, *jod*, *jodhpur*, *knicker*, *knickerbocker*, *overall*, *palazzo*, *panty*, *plus four*, *romper*, *slack*, *step-in*, *strider*, *surfer*, *trew*, *trunk* and *wader*.<sup>12</sup>

Having read the section on binary tool names, the reader will have easily perceived that these examples serve to illustrate a nonindividual sense. In some cases this is self-evident. For instance, one and the same pair of pants cannot sell for 90c each any more than a pair of trousers can come in four different colors. Nor can one speak of a pair of shorts as being a best seller, of reviving a pair of trousers, or of the introduction of a pair of pantaloons as being contemporary. What is expressed here by means of the zero noun is a sense of the general and abstract since what is brought into question in each of these examples is an entire species, be it a style, type, model, brand or the like, and because the sense rendered is obtained at a point more or less distant from the functionally binary individual, a mental representation of which is thereby denied, the impression of duality is erased.

The next few examples demonstrate that the use of the uninflected form to deliver a species sense is not and never has been limited to the trade and, in some cases, provide an indication as to how long it has been in existence. The first one is from a work by the British essayist and poet Joseph Addison and is dated 1702: *Of the old British Trouser* (OED). In the passage in which this phrase is found, Addison is describing a hypothetical situation in which one thousand years in the future, a learned work is written on the fashions of his day. This phrase,

he imagines, could be one of its chapter titles. Clearly, the subject of the chapter would not be a particular pair of old British trousers; it would obviously be a specific style, or species, of trouser.

A comparable reading is obtained for *slop* and *galligaskin* in the following passage, taken from that section of Thomas Dekker's *The Gull's Handbook* (1609) in which the dramatist comments on "the Apparel and Diet of our first fathers":

There was then neither the Spanish slop, nor the skipper's galligaskin, the Switzer's blistered codpiece, nor the Danish sleeve ... (Dekker 1904:16)

The same can be said of *strosser* in the continuation of this passage, *strossers* (CD) apparently being an obsolete variant of *trossers* (CD), which, in turn, was supposedly a variant of *trousers*:

...nor the Danish sleeve sagging down like a Welsh wallet, the Italian's close strosser, nor ...

The species is intended in the following example of *galligaskin* from Samuel Rowlands' *Martin Mark-all* (1610):

Their hose sometimes Spanish, like to Shipmens hose, and sometimes close to the buttock like the Venetian galligascoigne. (OED)

To use Rowlands' own words, he is speaking here of different fashions.

Another early example (1652) concerns *slop* and the zero form of *trunks*, with its obsolete sense of "trunk-hose" (W76):

The French Trunck sometimes doth him house,  
The Dutch Slopp, and the Irish Trouse. (OED, s.v. *slop*)

It does appear to be a matter of a species in each of the three noun phrases in this passage. Although the data for *galligaskin*, *strosser* and *trunk* in the 17th, 18th and 19th centuries is scanty, it is interesting to note that in the only examples of these zero forms to have come forth, the reference should be to a species or, as will be seen later, a genus. Nothing certain can be said of *slop* as illustrated above because in the 17th century, it was still applied to the individual garment per se, judging from examples in the OED.



A more recent example comes from *The Hand-book of India* (1844), by J.H. Stocqueler, who wrote travel guides, biographies and technical and historical works on the military sciences:

In the warm weather, as he [the European residing in India] must return home soon after the sun is up, he usually undresses, puts on his *pajamas* (the loose Turkish trouser), [...] and goes to sleep ... (p. 216)

Essentially, Stocqueler has identified pajamas as constituting a distinct species of trousers.

The species is clearly meant in the following sentence segment from *Chats on Costume*, by G.W. Rhead (1906:114), who also wrote *British Pottery Marks, The Earthenware Collector, History of the Fan, Studies in Plant Form* and a host of other diverse technical works:

The short trouser of the Normans [...] is a garment which has puzzled many writers ...

As mentioned earlier, the zero noun is encountered in medical journals. Two clear examples of this are provided by the following titles (see the article in the JACEP for additional examples):

The military anti-shock trouser in civilian prehospital emergency care (JT, 13, Oct 1973, 843)

Prehospital Use of the Military Anti-Shock Trouser (JACEP, 5, Aug 1976, 581)

The preceding examples were presented to dispel any notion that the bifurcate garment noun in zero is a recent eye-catching device or flashy invention foisted on the public by clothing advertisers and fashion writers and to thus reaffirm its legitimacy as an entity arising from the proposed system of number.

This legitimacy is underscored by the fact that the same speaker in the same writing will use both versions of the noun to arrive at quite different expressive effects. For example, with respect to *trouser(s)* in Cedric Flower's 157-page history of Australian clothing (1968), the narrow and concrete individual sense is consistently rendered by means of the *s*-form *trousers* or by this singulated by *a pair of*, while the more abstract and global species sense is that which is consistently expressed

by means of the uninflected *trouser*, two occurrences of which are as follows (see also the first two examples of *trouser* in Appendix E):

Two striking elements of male colonial dress were the cabbage-tree hat and the duck trouser. (p. 2)

Logan is said to have devised a trouser that buttoned down the sides ... (p. 33)

This pair contrasts with the example of the *s*-noun cited from Flower in Section 4.3.1.

Another writer exploits the system in this manner with respect to *slack(s)* (not to mention other such words). For example, in

The tapered slack that originated in Rome came to the United States in the early fifties and quickly became popular. (Schoeffler & Gale 1973:411)

he obviously has in mind a species of slack, ostensibly a distinct style. A few paragraphs later, he describes what a particular person was wearing on a given occasion and so is thinking of an individual pair in its own right:

His tapered slacks [...] had a detachable hip pocket ...

A long series of cases like these could be cited to illustrate the difference between the two forms of this kind of noun.

The last example to be provided in this section is as follows:

Grrr...for people who admire a good jean when they meet one.  
(Billboard, London, England)

The promoter obviously did not mean that people admire one and the same pair of good jeans. Like *a quality plier*, which was discussed in Section 4.2.2.1.1, *a good jean* is seen to establish a class to which many different styles or species may belong. As pointed out earlier, a class sense is obtained at a distance from the individual; it is a nonindividual sense in that a class is an abstract grouping implying a certain degree of generality. The generality implicated in *who admire a good jean* is approximated in *who admire good jeans*, meaning "good jeans in general".

4.3.2.2 *The generic sense.* The zero form of bifurcate garment nouns, like that of the names of binary tools, can serve to express a generic sense, as the unmarked *horse* is called upon to do in the previously cited *A/The horse is a useful animal*. Two self-evident examples of this are provided by one of the chapter titles in *One World of Fashion*:

The Trouser throughout History (Crawford 1967:96)

and by the following sentence from *Chats on Costume*:

What, then, in view of this eternity of the trouser, can be done to bring it abreast of modern taste and thought? (Rhead 1906:54)

The nonpresence of the usual *s*-ending of *trousers* is to be explained as before. A mental representation of the individual per se is not realized. The sense rendered in these two examples, which surpasses the species sense in its globality and degree of abstraction since it involves the whole genus of which the species is but a part, is obtained exterior to the individual, evidently at a maximum distance from it, so the impression of its functional binarity is annulled.

A generic sense is clearly expressed by means of the uninflected *jean* in

What is a Jean? The cowboys invented it and the kids discovered it. This does not mean, however, that you have to be on horse-back [...] to enjoy the pleasure of a soft, friendly pair of good fitting jeans. (NYTM, 13 Mar 1977, 77)

*What is a Jean?* has much the same force as *What are jeans?*, in which all jeans are implicated. It is interesting to note that the article of clothing which is to be worn is still perceived as a 'pair'. The same reading is obtained for *jean* in the following sentence quoted by Schoeffler & Gale (1973:93):

"A jean still has to look like a jean to make it [...] but now knits double the promotion punch."

This declaration applies to all possible jeans, as if it read *jeans still have to look like jeans*.

The sense of nonindividuality conveyed by the uninflected *trouser*, *peg-top* and *bell-bottom* seems to be at a maximum in the following

sentence as well since the reference is ostensibly, in each case, to the totality of the genus:

Speaking as a designer, it seems only possible to develop the trouser in one of two different directions - that of the peg-top or the bell-bottom. (Rhead 1906:54)

A slightly earlier example (1883) comes from E.P. Elmhirst, a writer primarily of hunting stories and hunting guides:

In cases not few the knickerbocker has of late been more familiar than the buckskin. (OED, s.v. *knickerbocker*)

The degree of generality in this sentence appears to be at an upper limit with respect to both *knickerbocker* and *buckskin*.

This use of the zero form of bifurcate garment names goes back at least to the late 1500s, as evidenced by the sentence cited below from the pen of the poet and dramatist Robert Greene. Dated 1592, it is found in the OED under the subentry *venetians*, a term for Venetian breeches, and is prefaced by the note "In the sing. with *the*":

The venetian and the gallogascaine is stale, and trunkes slop out of use.

This usage has been extended to the zero forms *baggy*, *cami-knicker*, *combination*, *crawler*, *culotte*, *jodhpur*, *knicker*, *pantaloons*, *plus four* and *step-in*.<sup>13</sup>

The generic sense and the species sense together account for nearly all of the examples of the bifurcate garment nouns in zero that have come to light, including most of those related to the problem cases. The next few examples illustrate a number of diverse expressive effects, especially the 'mass' noun effect.

4.3.2.3 *Miscellaneous uses*. The first of the three uses of the zero noun to be discussed in this section is illustrated as follows:

And, Don Parker's considerable reputation for uncompromising quality control and "saleability" is sewn-in to every Jaymar pant sold in Canada! (MWC, 67, Oct 1976, 9)

The absence of the *s*-ending here can be explained as it was in the case of *every shear* in Section 4.2.2.1.3; *every* evokes all the parts of a whole, thus rendering a sense of generality.

The second use of the uninflected form is observed in

When interviewed Mr. Case stated, "This spring there is a greater separation between dress-up and dress-down clothing. The businessman will wear a white or pastel shirt, an updated classical suit and then go sporty in possibly a jean with mix'n match western jacket; actually a leisure suit." (NYT, 12 Mar 1972, I, 61)

Evidently, *a jean* here serves to express a degree of generality sufficient to meet that expressed by *the businessman* (meaning "businessmen in general"), that is, a subset of the garment which does not constitute a species or class. If the sentence beginning with *The businessman* described what a particular businessman was going to wear at a given official function, (*a pair of*) *jeans* would seem mandatory because one's mental image would be scaled down to an individual article of clothing. As with *a jean* in the above passage, so with *a tailored silk chemise step-in* in the following sentence taken from *Vogue* (1925):

The tailored maid wears a tailored silk chemise step-in, peach-coloured with orchid folds at the hips; or a silk vest with net yoke and straps, and French drawers (Cunnington & Cunnington 1951:251)

In other words, assuming that *The tailored maid* has general reference, a part of the set of 'tailored silk chemise step-ins' is here evoked.<sup>14</sup>

The third use of the zero form to be examined here involves the mass sense. Hirtle (1982a:85) points out that an intermediate interception of the zero movement can, for some substantives, produce striking expressive effects. Two of the examples he provides are

Considering the size of the site, there is simply too much house on it.

The price may seem a bit high, but you get a lot of car for your money.

The unusualness here is that *house* and *car*, which are usually used in a count sense, as in *a house* and *a car*, serve to express a mass sense; a unit representation of their respective notions is not achieved.

The movement by which the respective notions in bifurcate garment nouns are given a spatial representation is usually intercepted at some intermediate point in the field of discontinue space, the result being phrases like *these trousers*, which refers to one or more articles of clothing. A somewhat earlier interception might lead to *a trouser*, in which a species is intended, and, if the zero movement is prehended even before it reaches its term, a mass noun effect is produced:

All the rest was mustache, pelisse, and calico trouser. (OED)

The uninflected *calico trouser* in this description of an apparently tall, thin man suggests a rather large quantity of the stuff from which calico trousers are made without, however, any definite limits, contours or shape. Had the sentence read *calico trousers*, the *-s* would oblige one to mentally represent a pair of trousers.

Another example deserving of mention at this juncture is

The dog had a bit of trouser in its mouth, said the constable.  
(Allan 1978:167)

Far from offering a view of an individual pair of trousers, *trouser* here refers to an undefined part of a whole, a piece of the material or stuff from which a pair of trousers has been made. A similar nuance is expressed by means of *knicker* in

With old favourites like the jitterbug and the jive..the girls spun like tops and everyone got fast flashes of knicker. (OEDS, s.v. *jitterbug*)

That is to say, a 'flash of knicker' would afford the onlooker with a fleeting glimpse of part of a pair of knickers. Another example of this kind is

The scanty, daringly short skirt, riding up at the knee to show a peep of white pantalette, is a potent weapon. (OEDS)

As before, the writer's concern is only part - the exposed part - of a pair of pantalettes, as opposed to the entire article of clothing.

A rather striking instance of the "mass" noun effect is observed in the following passage, this time with regard to *jean*:

We've added braid trim on the waist to replace the belt and a little on the pocket for a touch of pizazz. All in soft, comfortable, easy-care 100% cotton...truly a lot of jean for a little price! (NYTM, 15 Aug 1976, 41)

By *a lot of jean*, the advertiser does not mean a large amount of jean material but rather a significant quantity of 'jeanness', the qualitative substance that goes into jeans from the standpoint of styling and craftsmanship. With the *-s*, the phrase *a lot of jeans for a little price* would mean something quite different, namely "many pairs of jeans for a small price".

Two other noteworthy examples are

Legs flash through a slit-skirted dress or move out fast in a pegged-in ease of trouser. (NYTM, 5 Mar 1978, P. 2, 80)

British officers, all in the priggery of sash and white pantaloons. (OED)

As they occur here, *trouser* and *white pantaloons* each appear to evoke a quality attributed to, imparted to or associated with ease and priggery respectively, quality, it seems, being a continuum.

A different idea is expressed by means of the second *trouser* in

The short trouser of the Normans, or tunic and trouser in one, with short sleeves attached, [...] has puzzled many writers ... (Rhead 1906:114)

*Tunic and trouser in one* compares with the aforementioned *Pipe plier, wire cutter, and flat nosed plier combined* (Section 4.2.2.1.3) in that, while the garment is considered (in the phrase concerned) neither a tunic nor trousers per se, it did fulfill the function of both. One might therefore see *trouser* as evoking the functional capacity of trousers while failing to provide the image of an individual possessing that capacity. It was stated earlier that functional capacity seems to be something continue and lacking definite limits, as is the case with butter and kindness. Although no present-day examples of this kind have come forward, the above example was cited because of the interest it holds.

The last example to be looked at before turning to the problem cases is

There is a rumor going about  
 That skirts are "in," and pants are "out,"  
 That Fashion will no longer brook  
 The old, androgynous denim-look,  
 That lovely legs will steal the scene,  
 But not in trouser, slack, or jean.  
 (NYTM, 29 Aug 1976, 34)

*In trouser, slack, or jean* recalls the previously cited by *eyedrop* (Section 2.6), where the zero form evokes a means, a continuante, in contrast to liquid medicine as such, which is referred to instead by the *s*-form, *eyedrops*. Thus, while *trousers*, *slacks* and *jeans* can each designate an article of clothing per se, *trouser*, *slack* and *jean* can each be seen to name a means, as is the case with pencil in *in pencil*.

#### 4.3.3 *Problem cases*

There remain a number of nouns and examples where, for different reasons, the zero or *s*-ending has so far not lent itself to a clear and definite analysis. In one case, there is conflicting data. This pertains to the following example quoted from Stevenson:

I have scarcely a decent trouser in my wardrobe (Jespersen 1965  
 [1948]:90)

It is difficult to rely on this "rare" example of the singular (which is also in the OED) because other grammarians, such as Poutsma (1914:151), give or refer to the same example but with the *s*-ending. Perhaps their information comes from different editions of Stevenson's work. As it stands, the above example is similar to

He hasn't a romper that's fit to wear. (OEDS)

*Not* and *scarcely* deny the existence of the individual or at least put this existence into question. Is the absence of the *-s* due, then, to the refusal to actualize, to see, a binary individual? Since these two somewhat old



examples (1885, 1915) are the only ones of their kind that have come to my attention, they are not necessarily indicative of current usage.

The same applies to the following example (1840), in which the desire for rhyme might explain the absence of the *-s*:

If he had not lost some inches clear  
By looking down at his kerseymere. (OED)

The common *pajamas* (W76) constitutes a problem case. When this word refers to a pair of loose, lightweight trousers of the type worn in the Near East, its *-s* can be seen to mark the same impression as in *trousers*. In later use, *pajamas*, along with several variations and abbreviated forms, such as *pj's* (W76), came to designate a two-piece (jacket and loose trousers) or, more recently, it seems, a one-piece (combined top and bottoms) form of nightdress. The above explanation of the *-s* would appear to hold with respect to the one-piece garment and to the two-piece ensemble as well given that the latter is routinely spoken of as *a pair of pajamas*. Yet some speakers refer to the two-piece nightdress as *a set* or *suit of pajamas*. For those individuals, does the *-s* have to do with two opposing mobile legs or with two articles of clothing that form a set or suit?

Whichever the reason for the final *-s*, the morpheme is observed to fall where a species or the genus is concerned. In each of the two examples below, the reference is to a species (see Appendix G for additional examples):

1932 *Barker's Spring Catal.* This ideal pyjama is made of a very soft washing cotton. (OEDS)

2-PC. JOGGING-STYLE PJ was 11.49 in our '80 Big Fall Catalog. (Aldens, Inc. 1980b:40)

One instance of the generic sense with *pajama* is as follows:

Wars have given, and wars have taken away, and it was the Spanish-American War which really launched the pajama in a big way. [...] An earlier *Times* article had revealed that only one pair of pajamas could be found in the stores in Springfield, Mass. (*Men's Wear* 1950:269)

Referring to the example from Barker's catalogue and to a few occurrences of *pajama* in Sears, Roebuck and Company's 1949 catalogue (e.g., *Rainbow Stripe Pajama*), Flasdieck (1950:260-261) hints that the singular may have been due to the influence of the *s*-less *pajama'd*, which, "owing to the well-known phenomenon of 'conversion' [...] was apt to suggest a new noun", or to the influence of the uninflected *pajama* in *pajama suit* and *pajama bag*, and to the fact that the zero form was apparently used in Anglo-Indian. However, he would certainly have come to a different conclusion had he situated the problem in the much broader context of the zero form of the bifurcate garment noun and nonindividual senses.

A similar problem concerns *long johns*, defined as "men's ankle-length underwear; long underwear" (DCE). As regards the first part of this definition, with respect to which one often hears *a pair of long johns*, the *-s* poses no difficulty. Nor does the zero ending when a species is referred to, if it is assumed that long johns are not necessarily articles of male dress:

#3129 LADY LONG JOHN You've seen them in the news  
flashes - and no wonder! Gal, this is news - this transparent lady  
Long John in lacy porous Leno Elastic ... (Gottwald & Gottwald  
1973:135)

However, the second part of the definition suggests the possibility of a top and bottoms, a reading borne out by the phrase *a suit of woollen long johns* (OEDS). For those who would produce such a phrase, is the *-s* associated with the pair of opposing, mobile halves or with the two pieces of clothing constituting the suit? As for the zero noun, it can also be employed to render a sense of the general, namely the generic sense (see Appendix G for an additional example):

The long john is a homely woollen undergarment of rustic  
provenience. It covers everything from the ankles to the wrists ...  
(SP, No. 7077, 14 Feb 1964, 217)

In a related matter, how should the *-s* of *long ones*, meaning "Long woollen winter underwear" (DAS), be interpreted? Is it a matter here of a suit consisting of a top and a pair of long drawers, a pair of drawers or a collection of tops and drawers?

The word *panties* (OEDS) is somewhat curious in one respect. In addition to men's trousers and shorts, it is a name for a woman's undergarment covering the lower trunk and having no legs or legs extending in some instances to just above the knee. What is not immediately explainable with any degree of certainty is the retention of the *s*-ending in the case of the individual legless garment. The presence of the *s*-ending cannot be explained from an ontological perspective. However, it is possible that its presence is explainable from an experiential standpoint since there are two openings for inserting one's legs, it would seem that, theoretically or incipiently, the garment offers the possibility of opposing movement. There is no evidence that the individual sheathless garment bears the uninflected name *panty*, but the latter is used to render different nonindividual senses, one of which is illustrated as follows:

National's Pretty Cotton Panty is a most dainty and feminine hiphugger. [...] 6 PAIRS ONLY \$10.95 (National Wholesale Co. Inc. 1981:22)

Despite the fact that 'National's Pretty Cotton Panty' has no legs whatsoever, the advertiser still perceives the garments as pairs. The statement *A panty is only a panty* (COS, 192, May 1982, 130) illustrates the generic sense.

What was said with regard to the *-s* of *panties* applies to the names of other legless garments, including baby pants and various forms of panties: *undies* (DAS), *underpants* (W76), *trunks* (RHD), *scanties* (OEDS), *shorts* (RHD), *briefs* (W76), *hiphuggers* (FDF), *bikinis* (WNWT) and *pants*. The last five words also occur in zero; all of the examples of this involve nonindividual senses, particularly the species sense.<sup>15</sup> However, the following example of *scanty* is noted:

The hottest little wench that ever shook a scanty at a tired business man. (OEDS)

It is not clear why the zero form of the noun is used in this sentence. Perhaps the solution to this problem lies in *ever* since it here evokes the general view of a class.

The last problem case to be mentioned in this section concerns *knicker*:

I find a tripper's knicker in the gully. (OEDS)

#### 4.4 Names of binary optical devices

Words like *goggles* and *spectacles* exhibit much the same behavior as those examined in the two previous major sections of this chapter. As in the case of binary tool and garment names, the first part of this section will deal with the marked version of the noun.

##### 4.4.1 *The s-form*

Together with words like *pliers* and *trousers*, the grammarians' lists of numerically irregular substantives - so classified because of their observed relative or absolute invariability - contain *binoculars*, *eyeglasses*, *field glasses*, *glasses*, *goggles* and *spectacles*. The next few paragraphs will be devoted to reviewing and testing the soundness of existing explanations of the *s*-inflection of these nouns and to modifying or replacing them where so justified by the data. This will be followed by a study of the optical device names in *-s* that are not covered in the grammars and related writings, at least from a morphological standpoint.

Grammarians seem to be almost unanimous in their interpretation of the *s*-ending of these six terms, assuming that all six would be placed on the same footing by any one grammarian. Once again, they attribute the *-s* to the fact that the referents consist of two equal or similar halves or parts that are joined, the referents taken here to be individual devices. However, it is a risky oversimplification to speak here of objects made up of two equal or similar halves, unless by *half* is meant whatever is to either the right or left of the center of the bridge or nosepiece. Otherwise, one could speak of two lenses, two temples, two telescopes, etc. In stating that *scissors*, *pliers*, *tweezers*, *glasses*, *spectacles* and *trousers* are "pluralia tantum nouns which denote objects consisting of two leglike members bridged at some point", Allan (1978:96-97) seems to be implying that the *-s* of *glasses* and *spectacles* has to do with the two hinged and therefore mobile temples. The next few paragraphs will be devoted to determining if Allan's implicit explanation is valid, his simplistic description notwithstanding, and if the two-equal-halves-or-parts analysis can be improved upon, since it seems too vague as it stands.

The evidence concerning *spectacles* runs counter to Allan's reading and actually points to something quite different. One important datum is that a score of two zeros or duck eggs (i.e., 00) in a cricket match of two innings is sometimes called (*a pair of*) *spectacles* (OED). In such a context, there can be little doubt that the *-s* of this word reflects the awareness of two circles. According to W76, *spectacles* is also used of a two-framed object for holding the red and green lights of a railroad semaphore and of a marking in animals, often in the form of a double loop or of rings around the eyes. The spectacled duck is therefore a species with a pair of round black spots on its bill. Other data to be presented here are the expressions *spectacle telescope* (OED) and *spectacle furnace* (W76). The former refers to a binocular telescope, the latter to a furnace with two tap holes, one above the other. As regards the *-s* of the optical device name and its abbreviated form, *specs* (RHD), these and similar pieces of evidence clearly implicate the device's pair of essentially identical juxtaposed circularities.<sup>16</sup> Thus far, there is no evidence to support the two-temple interpretation.

This also applies to (*eye*)*glasses*. Pince-nez do not have temples yet still qualify as eyeglasses, so the solution to the *-s* must be sought elsewhere. Since the zero forms *glass* and *eyeglass* designate either one of the two often glass lenses of a pair of spectacles, it is only reasonable to conclude that the *-s* corresponds here to the experience of the two usually circular contiguous lenses, as if this were a case of synecdoche in which parts are put for the whole.<sup>17</sup>

The uninflected *glass* can also designate a telescope. An instrument consisting of two telescopes mounted on a single frame is therefore referred to by the inflected *glasses* or *field glasses*. A pair of field glasses closely resembles the device known as *binoculars*, each of whose two telescopes bears the name *monocular* (W76). The *-s* very clearly suggests the same binarity as before.

In the case of *goggles*, which refers to a device for eye protection (W76) and to spectacles (DS), especially those with round lenses, one striking observation is that the uninflected *goggle* (W76) designates a SINGLE-framed protective optical device resembling a mask or shield. But the most compelling evidence implicating the two circularities is provided by the following passage:

Each pair of goggles were connected on their inner aspects by a piece of cord admitting of a certain play, so that the goggles might adapt themselves to eyes at different distances apart; and at their outer edges were connected by a piece of elastic cord sufficiently long to permit it being passed over the ears and behind the head, and to hold them in position when they were worn. When not required for use, one goggle could be placed within the other goggle and the two put together in an oval japanned tin box,  $2\frac{1}{2}$  inches long by  $1\frac{1}{4}$  inches across, and 1 inch deep, for security. (Longmore 1888:48)

As employed here, *goggle* is quite possibly a back-formation. This use of *goggle* is not accounted for in the dictionaries.

In conclusion, when the individual device is intended, it is more accurate to state that the *-s* of the original six nouns marks an impression of a pair of adjacent roundnesses or circularities (whether disklike, cup-like or cylindrical) that necessarily occupy separate portions of space than to attribute the morpheme to the experience of two halves or leglike members. If they are not the most obvious or striking parts, the two circularities are at least the most essential ones.

The two-circularities interpretation appears to be valid for most, but not all, of the more than fifty optical instrument terms in *-s* that are not, to the best of my knowledge, discussed from a morphological standpoint in the linguistic literature, if they are mentioned there at all.

Two circularities are manifestly implicated in the case of *sunglasses* (W76), which parallels that of *glasses* in that the uninflected *sunglass* refers to either of the two tinted lenses of a pair of sunglasses.<sup>18</sup> Three comparable terms are *bifocals* (W76), *trifocals* (W76) and *multifocals* (OEDS) given that the corresponding zero forms designate either lens of a pair of bifocals, trifocals or multifocals respectively, as if these were cases of synecdoche in which the parts are put for the whole.<sup>19</sup>

In *shells* (BNG) and *coquilles* (F&W), two names for protective spectacles with concavo-convex lenses, the *s*-ending bears reference to a pair of juxtaposed 'shells' or coquilles. A coquille, according to DIM, is a concavo-convex lens. *Lunette(s)* (W76) could be cited here because the marked form signifies "spectacles", the unmarked form "a concavo-convex lens for spectacles".

By one or more figures of speech, the two adjoining roundnesses become the organs of sight or other objects, especially ones with glass. Various types of spectacles have therefore come to be known as *blinkers* (RIT), *eyes* (OED), *giglamps* (ATS), *glims* (DAS), a glim being an eye or a window, *headlights* (ATS), *lamps* (DS), *peepers* (RIT), *shades* (RHD), *sights* (ATS), *windows* (ATS) and *winkers* (DS).

Judging from phrases like *big round googly eyes* (DAS) and from the following passage, an impression of two circularities accounts for the -s of *googs*:

*Goog*, an egg (a word formed perhaps on the sense of *gog*, in *goosgog*, a gooseberry; U.S. slang has *googs*, spectacles - in all these cases roundness is implied). (OEDS)

Such an interpretation would seem valid for another word or words for spectacles, namely *googongs* (ATS) (? < *goog* + *gong*) and *googons* (ATS). One is reminded here of *spectacles*, which refers to eyeglasses or to a score of two zeros, or duck eggs, in cricket.

In *frames* (W76), the name for the constituent of a pair of spectacles without the lenses, the semantically similar *rims* (OEDS), *wire-rims* (SF), *horn-rims* (W76) and its variant *horn-rimmers* (DS), the emphasis is on the two side-by-side circumferences given that a frame or rim is that part of a pair of spectacles encasing one of the lenses. The lensless constituent is, in fact, also called *a pair of frames*.<sup>20</sup> The -s of *Harold Lloyds* (ATS), which is said of horn-rimmed spectacles, seems to focus on the two contiguous circumferences as well. Harold Lloyd was a comic actor whose trademark was very round and prominent, lensless horn-rims.

The words *clip-ons* and *flip-ups* refer to clip-on glasses (especially sunglasses) and clip-ons that flip up respectively.<sup>21</sup> Since the names of these very simply constructed templeless devices occur with the phrase *a pair of*, there is little else to which one can ascribe the -s than an impression of a pair of roundnesses. Other terms for which it would be safe to propose such a solution are listed in Appendix H.

Excluded from that list are *barnacles* (RIT), *nippers* (W76), *nose-nippers* (W76), *pincers* (ATS) and *pinchers* (ATS). They refer to spectacles and pince-nez and are traceable to binary tool names or, in the case of *barnacles*, to the name of an instrument consisting of two branches joined at one end by means of a hinge and used for restraining

a horse by pinching the nose. The explanation to be advanced here is similar to that provided for the binary tool nouns examined earlier in this chapter. There is an incipient movement on the part of two (functionally speaking) opposing, like elements by virtue of which the spectacles are held on the nose. Constructionally, there may be only a single stretch of springlike metal in the position of an inverted U, as in some pince-nez.

In review, binary optical device nouns are of two kinds. There are those which, when the individual device is referred to, owe their *s*-inflection to an impression of essentially identical roundnesses positioned side by side and therefore perceived as occupying distinct parcels of space. In a much smaller number of cases, the discontinuate representation is linked to the experience of the movement or inchoative movement of two fundamentally identical opposing elements - two from the standpoint of function. Some of these nouns also occur in the zero form, which is examined in the following section.

#### 4.4.2 *The zero form*

Data gathered for this inquiry belie the claim that *binoculars*, *eyeglasses*, *field glasses*, *goggles* and *spectacles* never or hardly ever occur without the *s*-ending. These and six of the other nouns cited in the last section are used in the zero form as substantives, and such usage is not rare by any means, nor is it limited to either side of the Atlantic.

The purpose of this section is to describe the different senses which the uninflected version of the binary optical device noun serves to express in discourse in the present-day language, namely the species sense, the generic sense and those expressed in conjunction with *any*, *every* and *one*.

4.4.2.1 *The species sense*. The reader will encounter no difficulty in perceiving that a sense of generality is expressed in the following examples of *spectacle*, as the reference is unmistakably to a species in each instance:

No. 20R126 Rimless or Skeleton Spectacles with riding bow temples, the latest and most stylish spectacle made.[...] Every pair in fine morocco case. (Sears, Roebuck and Co. 1969 [1902]:125)



DURASPEC This is our "Tough One", the spectacle that is as robust and durable as its name suggests. Manufactured from Polycarbonate, the front frame and lenses are integrally moulded ... (Safety Service Co. Ltd. 197?c)

Such occurrences of *spectacle* are not limited to catalogues and trade publications; the following passage is from a learned journal:

Without exception they were enthusiastic about this spectacle, stating that the glass was "cooling" or "soothing" - which has been the subjective response of most people trying them for the first time. (AEH, 2, June 1961, 700)

The uninflected *eyeglass* is used in this manner:

The oxford eyeglass (a folding style with high, sweeping bridge) was reportedly first made in 1910 in New York. (Corson 1967: 206)

Whenever the individual device is referred to, Corson employs the *s*-form or the latter introduced by *a pair of*:

...portrait of Cardinal Niño de Guevara (Figure 12) with his eyeglasses held on in the same way. (p. 33)

Other zero nouns that lend themselves to this usage are *aviator*, *clip-on*, *glass* (as regards eyeglasses), *goggle* (with respect to both protective devices and eyeglasses with large lenses), *half-eye*, *Ray-Ban*, *spec* and *sunglass*.<sup>22</sup> The absence of the final *-s* when the reference is to a species is to be explained in basically the same manner as before. Implying an intermediate degree of abstraction and generality, the species sense is obtained exterior to the individual, with the consequent effacement of any impression of its two adjacent roundnesses.

This applies to the uninflected *sunglass* in the following sentence, though there is an added nuance:

Purchase a 14-place rotating, illuminated, Plexiglass display for \$30 and you will receive FREE ONE TAOS SUNGLASS (1977 poll winner with a suggested retail value of \$25.00). (American Optical Corporation 1978)

*One Taos sunglass* compares with phrases like *I needle nose plier*, which were used to describe the contents of an advertised tool kit (see Section 4.2.2.1.1). That is to say, in *one Taos sunglass* the promotor is thinking of a particular species (it is the SPECIES, i.e., design or model, that is the poll winner), from which one pair of sunglasses is to be chosen indifferently from among all the others of the species. This means that the prospective pair is not yet invested with individuality; it still has the status of a specimen.

4.4.2.2 *The generic sense.* Two examples of the generic sense are as follows:

Shofner [an optician] thinks that TV is responsible. "The half-spec enables people who only need glasses for reading to go through the evening paper and watch TV at the same time without taking their glasses off," he explains. (TM, 84, 4 Sept 1964, 49)

Others extol the half-eye's compactness in the pocket, its lightness, [and] the way it allows women to apply makeup ... (*Ibid.*)

As in *The Trouser throughout History*, the words *half-eye* and *half-spec* serve here to express a sense that transcends the species sense in its abstractness and comprehensiveness, for what is brought into question in each case is nothing less than the entire genus. Again, the sense rendered in these two examples is obtained at a distance - ostensibly at a maximum distance - from the individual, the impression of whose pair of juxtaposed roundnesses thereby extinguishes.

4.4.2.3 *Miscellaneous uses.* The odd passage can be found in which *sunglass* is used in conjunction with the quantifiers *each*, *every* and *any*:

In addition, each sunglass is cradled in its own durable [...] plastic case ... (OM, 8, Apr 1979, 97)

Every SUNVOGUES Sunglass is accompanied by a colorful hang tag warranty. AO is the only sunglass manufacturer to guarantee direct to your patients any SUNVOGUES Sunglass found defective within one year of purchase date. (American Optical Corporation 1977)

It will be recalled from the discussion of phrases like *each forcep* and *every scissor* in Section 4.2.2.1.3 that *each* and *every* evoke all the parts of a whole, none of which are invested with individuality, to thus render a sense of generality. Therefore, in *Every SUNVOGUES Sunglass*, there is no image of an individual as such and consequently no impression of an individual pair of circularities. In *any SUNVOGUES Sunglass*, the word *any* seems to have approximately the same force as *every* or *all*. It is, therefore, employed to render a sense of the general.

#### 4.5 Summary and observations

Evidence adduced above revealed that where the individual object is intended, the *-s* of binary tool and garment nouns marks an impression of a functional, as opposed to a constructional, binarity, namely two limbs moving in opposite directions. In most binary optical device names, the *-s* bears reference to the pair of juxtaposed circularities, i.e., to two roundnesses functioning in conjunction. On the other hand, the zero form of these nouns is used when the individual per se does not come before the mind's eye, especially where a generality is expressed, as in the generic, species and class senses, or by means of *each*, *every*, *per* and *any*, and where a 'mass' noun effect is achieved. In many instances, the difference in expressive effect between the two forms of the noun is most striking. Such is the case with *The Trouser throughout History* and *When arrested he was wearing [...] whipcord trousers*. Significantly, a speaker will make use of both forms, each delivering a different expressive effect.

One aspect of the two versions of binary object names that was not emphasized above is the quantitative polysemy of the two morphemes. In terms of the system proposed by Hirtle, an intermediate interception of the zero movement results in a mass or continue sense, as in *All the rest was [...] calico trouser* and *But not in trouser, slack, or jean*, whereas in examples like *A cutting plier is a lever* and *Prior to shipment each forcep is tested*, the zero movement reaches its term, thus rendering a singular sense.

As for the *s*-movement, it can be intercepted *ab initio* to give the external singular:

...\$2.00 for a medium weight worsted pants in peg top style.  
(Sears, Roebuck and Co. 1969 [1908]:1085)

If the *s*-movement is intercepted at some intermediate point, the result could be *these pants*, referring to one or several individual garments. An intermediate interception is also implied with respect to the *s*-form in

There's also a new belted pant that we call "Lucky".

Then, to round out our spring dress pant program, we have three casual pants for that easygoing look. (Chess King 1978)

In this passage, *three casual pants* means "three species of casual pants" and is engendered by multiplying the minimum scope represented by *a casual pant*. Hence, it is seen that these words not only occur without the *-s* in substantival use, but also that their *s*-form can be a regular plural, although they have traditionally been categorized as irregular ones. Finally, in sentences like *Pants are garments*, the interception occurs *in extremis*; the result is what Hirtle (1982a:36) considers a generic sense. Thus, positive examples of all six interceptive possibilities are available, except for the initial interception in the zero movement.

This summary brings to a close this investigation of binary object nouns. The words to be examined in the next chapter involve duality as well, but the impressions are usually far more subtle.

## Notes

1. It must be said, however, that in North America, at least, the individual two-branched device for cracking nuts is almost always, so it seems, referred to as *a nutcracker*. The RHD and W76 record the zero form of this noun only and make no mention to the effect that it is often or usually used in the plural. Is (*a pair of*) *nutcrackers* an archaism in North American English?
2. These uses are not the same as those of the uninflected form discussed in Section 4.2.2.
3. Even though one blade is stationary in vertical-squeeze grass shears, an opposition is implied.

4. See Appendix C. Additional examples of *plier*, *forcep*, *nipper*, *scissor* and *shear* are included. *Scissor*, *tong*, *tweezer* and a few other of these zero forms appear as entries or subentries in some dictionaries (e.g., the RHD and W76), where they are sometimes accompanied by inflectional labels such as "usu. pl." However, since these sources do not provide any examples of the zero forms, it is not possible to determine if it is a matter of substantival use (*a scissor*), which is discussed here at length, or adjectival use (*scissor manufacturer*), which has long been recognized by dictionaries and grammarians alike.
5. In some cases, the species may actually be a subspecies. Nonetheless, what has been said of species applies to subspecies.
6. Phrases like *type of plier(s)* pose an interesting problem to which a solution cannot be offered here since a more searching analysis of constructions such as *type of* and of the word *of* is required. The problem is closely related to that of *this/these kind of cigarettes* (cf. Hirtle 1982a: 75).
7. The problem posed by the external singular, of which *a broad-bladed tin snips* is an example, is treated in Chapter 6.
8. Would a pair of diagonal cutting pliers be spoken of as *diagonals*? If so, the following would be an example of the zero form rendering a species sense:
 

PLASTIC CUTTING DIAGONAL 486-GS Length 6" Cutting edges [are] honed  
flush for clean trimming ... ([Channellock Inc.] [1973]:9)

Neither the marked form nor the unmarked one is recorded in the dictionaries with regard to this meaning of the word.
9. The paragraph which precedes this one is quoted in Section 4.2.1.
10. The following sentence segment from *Grammar of Textile Design* illustrates another expressive effect of the *s*-morpheme:
 

Figs. 383 to 397 are other designs for corduroys showing various modifications  
in their construction as regards their foundation weaves ... (Nisbet 1961:162-163)

*Corduroys* here means "kinds of corduroy material" and is actually an "n x 1" plural, as is *cottons* in the title *Better Cottons* (Hirtle 1982a:59). Although this use of the *s*-form is worth noting, it is not of direct interest to us at this point.
11. It must be admitted, however, that for the vast majority of bifurcate garment names, the dictionaries, including the OED and the various

editions of *Webster's*, give the *s*-form only, as if to imply that the zero form does not exist or that it is not used substantivally.

12. See Appendix E. Further examples of the six zero forms illustrated above are included. *Sleeper* also lends itself to this usage. However, some speakers use this uninflected form routinely to refer to an individual garment. Hence, one cannot be certain that the *-s* actually drops where *sleeper* is used to express the species sense.
13. See Appendix F. Additional examples of *knickerbocker*, *peg-top* and *trouser* are included.
14. One would, perhaps, expect *a French drawer* in lieu of *French drawers*. However, for some unknown reason or reasons, the *-s* of this term rarely seems to drop, even in premodification (e.g., *drawers manufacturer* vs. *trouser manufacturer*).
15. Examples of these five zero forms and of *panty* are provided in Appendix G. Like some panties, different briefs, pants, shorts, trunks, underpants and undies do have legs. The same might apply to scanties. However, the discussion here concerns these various words only with respect to the legless varieties.
16. *Circularity* is used approximatively here as shapes vary considerably - from truly round to octagonal and square. Perhaps *configuration* would be a more suitable word.
17. Although the dictionaries do not mention this use of *eyeglass*, the trade literature does offer many examples of it, such as the following one:
 

Like all PhotoGray Extra lenses, the flat-top multifocal changes from eyeglass to full sunglass in less than 60 seconds. (OM, 8, Sep 1979, 2)
18. Despite its absence in the dictionaries, *sunglass*, possibly a back-formation, is commonplace in the technical and trade literature. The following is a typical example (see also Note 17):
 

Be first with this versatile lens that is virtually clear indoors - 87% transmittance  
- fading to a light gray tint. Outdoors in sunlight it darkens to a neutral gray  
sunglass - 23% transmittance. (OM, 8, Sep 1979, 74)
19. As applied to lenses, the noun *multifocal* is not in the dictionaries. Nevertheless, the trade literature offers many examples of it (see Note 17).
20. Not in the dictionaries but commonplace nonetheless. See, for example, OM, 6, May 1977, 105.

21. Not in the dictionaries though hardly rarities in the spoken language. *Grabs* might be pertinent here, but its definition - "spectacles worn with others" (ATS) - is not clear. This term would, perhaps, be an appropriate name for pince-nez.
22. Examples of these zero forms and additional examples of *spectacle* and *eyeglass* are provided in Appendix I. In writing, at least, *binocular* and (*field*) *glass* commonly refer to an individual device, so the many examples of these two zero nouns involving the species (or genus) do not necessarily illustrate a falling of the *s*-ending.

## CHAPTER 5

### The abstract -s

#### 5.1 Introduction

For the most part, the *s*-ending of the words examined so far has to do with fairly concrete entities, such as spots and lumps, jerky movements, sounds, drops of liquid, various bits and pieces, and two branches or circularities. Most of the words to be examined in this chapter, however, are of a more abstract character, and whether they are of such character or not, the impressions leading to the discontinuate representation of their respective notions are generally more subtle than those identified up to this point. In question here are contexts such as *to sue for damages*, *to play for keeps*, *to play for funs*, *Dibs on that!*, *to make amends*, *he is my betters*, and *I am friends with him*.

#### 5.2 Compensation terms

*Damages* and its analogues will provide a good starting point here since they are among the more easily understood cases. It is clearly one thing for a claims adjuster to assess damage and quite another for a court to assess damages. *Damages* here poses a problem in that it does not mean "a damage + a damage +..." One legal dictionary explains that "damages are based on the idea of a loss to be compensated, a damage to be made good" (BOLD). Briefly, damage is some kind of loss, damages compensation for loss, so it seems that the *-s* is linked to the idea of compensation.

Similarly, the uninflected *desert* signifies "good conferred, or evil inflicted, which merits an equivalent return" (CD) and "the quality or fact of being worthy of or deserving of rewards or recompense or of requital



or punishment" (W76), whereas the inflected *deserts* denotes "reward or punishment that is deserved" (RHD), as in *to get one's just deserts*. Again, it appears that the morpheme has something to do with compensation, reward or return.

A difference in meaning is detected between *wage* and *wages*. According to W59, the former designates or designates, among other things, a pledge or security that one will do something and the state of being pledged. As for the *s*-noun, in examples like *The wages of thy travel, joy!* (CWW) and *for the wages of sin is death*, it denotes "A fitting return; recompense; requital" (AHD). More often, however, *wages* means "A compensation given to a hired person for his or her services" (BLD):

the service he undertakes to do in exchange for the wages he is to receive (W76)

An individual may "choose" to receive low wages ... (Stewart 1974:5)

However, one speaks of a minimum, living or progressive wage. In this connection, the following are cited:

...the cutoff wage of \$2.12 for 1963 must be adjusted. (*Ibid.*, 21)

...and the average wage could be determined simply by dividing the fund by the number of workers. (EB, 1971, 23, 136)

The OED, apparently the only source attempting to explain such uses of the zero noun, states that the latter "is now either *dial.* or has a rhetorical flavour; but it has sometimes a special convenience with reference to a particular instance or amount." What *particular instance* means is not clear, but *amount* presumably refers to a rate. A minimum, living, progressive or average wage is a rate, a measure of pay, not the actual compensation received (or to be received). The phrase *\*spent his minimum wages on records* does not sound possible, but one could say *minimum wages* when different minimum rates are intended, as for different classes of employees. In the present-day works surveyed, the unmarked form and the marked form (except in the case of regular plurals) are consistently used to express the 'rate' sense and the 'actual compensation' sense respectively.

The task at hand is, then, to determine in what respect compensation, return and requital suggest a more-than-oneness. A closer look at the

notion of the legal term *damages* reveals a pair of entities. Indemnity inescapably has a negative counterpart, namely a previous loss, injury, offence or damage, the very purpose of the indemnity being to counter-balance or offset that damage, to bring the 'scales' to a position of equilibrium. The preexisting damage sustained (-) is a necessary though not a sufficient condition for subsequent compensation (+). Stated differently, such damage does not imply its ensuing compensation, while the converse is unavoidably true. This explains the distinction in semiology: *damages* calls into question both entities, between which there is a logically inevitable link, while *damage* involves the first one only. When the *s*-noun refers to a cost, expense or charge, as in

What are the damages for the lubrication job on my car? (RHD)

it suggests a remuneration, a compensation for a previously rendered service, whereas in

Excellent stowage for the whole family .. Damage for the whole, seven hundred francs a month. (OED)

the zero noun suggests instead the financial 'loss' or 'harm' the payer has to bear.

In parallel fashion, the notion in *deserts*, which signifies "reward or punishment that is deserved", entails a binarity because due reward or punishment necessitates the previous good or evil to which it is intended to be an equivalent return, previous in logic or in fact. The word *just* in *to get one's just deserts* underscores the idea that deserts are intended to obtain justice, to balance the 'scales', to give what is due, as if to fulfill a moral debt. Settling a debt involves giving to someone that which was owing him, the amount given (+) counterbalancing the amount owed (-), i.e., being conditioned, determined by it. This dual-entity principle concerning the *-s* explains why the zero noun, *desert*, is used when the word means "good conferred, or evil inflicted, which merits an equivalent return" and "the quality or fact of being worthy of or deserving of rewards or recompense or of requital or punishment". Neither good or evil action meriting an equivalent return nor the quality or fact of deserving recompense or punishment involve the necessary existence of the counterpart, an inevitable return. As with *damages*, the marked form *deserts* concerns the two terms of a necessary relationship, while like *damage*,

the unmarked form *desert* concerns only one of them. This distinction in lexical meaning is reflected once again semiologically in *deserving* (W76) and *deservings* (RIT). The former refers to desert or merit, the latter to just deserts.

Whether *wages* is said of a fitting return, such as death or joy, or of compensation given to a hired person for his services, the principle is essentially the same. Broadly speaking, it is that of rendering what is due or just for previous action or labour. Where this duality is not applicable, the uninflected *wage* is met with, as in the case of a rate or pledge. Maetzner (p. 237) places *wages* under the heading "Moneys and Revenues", which in turn comes under the more general rubric of "objects existing together in an indefinite multitude, or consisting of several parts." However, there is nothing in the notion to support such an explanation. The compensation given to a hired person need not be monetary in nature, nor need it consist of several parts.

This detailed look at *damages*, *deserts* and *wages* provides insight into the *s*-ending of *amends* when the latter signifies "Compensation for a loss or injury; recompense; satisfaction; equivalent" (CD). Krusinga (1932:30) classifies *amends* as a collective noun along with *bowels*, *riches*, *fruits* and others. However, from examples like

He made amends for his rudeness by giving her some flowers.

(LDCE)

it is evident that *amends* is fundamentally identical to *damages* because whether an amends is a gesture, apology or sum of money (the positive counterpart), it is intended to make up for or countervail a previous injury or offence (the negative counterpart), thereby fulfilling a debt, especially a moral one. Hence, one finds sentences such as *You owe me amends* (Jespersen 1965 [1948]:156). As before, the initial offence is a prerequisite for the subsequent compensation; there is, therefore, a logically inescapable relationship.

Another meaning recorded for *amends* is "Improvement, betterment, amendment" (OED). Although this sense is reportedly obsolete, recent occurrences of it are found:

After the horrid gaps in our communion  
Meetings like these would make a fair amends  
(Davis 1973:75)<sup>1</sup>

Despite the apparent difference between this sense and the previous one, the underlying principle is virtually unchanged. An improvement or betterment is intended to equiponderate an existing loss, deterioration or deficit. The positive counterpart and the negative one - the improvement and the deficit - are connected by necessity.

In some Scottish dialects, *amends* means "revenge; getting one's own back by retaliation" (SND). The basic two-entity principle applies here as well since the word brings into focus a nasty deed in response to a previous such deed, the purpose of one being to counterpoise the other, to 'even up the score' or to bring the scales of justice to a point of equilibrium. The phrases *tit for tat* (W76), *pay one back in his own kind* (ATS) and *return the compliment* (ATS) appeal to the duality inherent in the doctrine of retaliation. The last two expressions are revealing because they show that retaliation is likened to paying back a debt, whether monetary or moral. This can be understood from the standpoint that settling a debt is often achieved by returning either that which was first given or its equivalent. It is clear, then, that the same principle is at work when *to make amends* means "to return a compliment or obligation" (EDD):

Ah thanked 'im for the turnips, an' told 'im we'd mek 'im  
amends when our peas comed in

*Amends* is a particularly enlightening case because it groups together ideas which may seem quite dissimilar at first glance (compensation, improvement, revenge and debt) but which, upon closer examination, are found to have a common denominator: the achieving of a balance, as it were, between two entities, the second of which necessarily presupposes the existence of the first.

The same duality is encountered in the closely allied *mends* (OED). This noun, which is "partly aphetic for *amend* (see AMENDS); partly f. MEND v.", is defined as "Recompense, reparation; also, something given as compensation" and "Improvement in health". The OED indicates that these two senses are obsolete, but W76 does not label them as such, though it does consider them chiefly dialect British. In addition, the word occurs in *get mends on*, meaning "to get satisfaction from, the better of, to take revenge upon, to get even with ..." (SND).

A further case for study here is that of *thanks*. Maetzner (p. 238) states that a word like *thanks* or *attentates* (a judicial process) must be apprehended "as a *comprehension* or *repetition* of activities". Christophersen & Sandved (1969:106) and Quirk et al. (1972:170) perceive *thanks* as a summation plural, while Kruisinga & Erades (1953:370) state that it is "more or less clearly collective in sense", as are *hops*, *measles* and *oats*, according to the same authors. Yet citing *thanks!*, among other cases, Erades (1975:13) remarks that "plurality is occasionally used to suggest intensity." But the evidence points to a quite different conclusion. The following definitions of *thanks* from W76 are revealing:

"an expression of gratitude: acknowledgment [...] of a benefit received from or offered by another"

"an expression of gratitude to God in the form of a short prayer before or after a meal"

The notion in *thanks* involves a duality. Whether it is a prayer, statement or gesture, *thanks* implies the favor or compliment in recognition of which it is rendered. Thus, as in some of the preceding cases, there is the idea of a return, especially one intended to fulfill a moral debt. In fact, one does say *to return thanks*, meaning "to render thanks in return for a benefit or favour" (OED), and it is said that a person 'owes' *thanks* or that *thanks* are 'due':

What a *thanks* I owe ... (CD)

She knew that the best *thanks* for *thanks* is to admit they're due.

(RD, 119, Nov 1981, 56)

I owe a particular debt of *thanks* to Camilla Jessel for her brilliant photographs ... (Leach 1977:Acknowledgments)

By juxtaposing the definitions of *thanks* and *thank* - "an expression of gratitude: acknowledgment [...] of a benefit received from or offered by another" (W76) and \*"worthiness to be thanked: MERIT, CREDIT" (W76) respectively - it can be seen that the *s*-noun *thanks* evokes the second term of a relationship and necessarily involves the existence of the first term as well, whereas the zero noun *thank* evokes the existence of only one of them. Worthiness to be thanked does not imply subsequent *thanks*, any more than damage implies ensuing damages or desert ensuing deserts.

Not unlike *thanks* in meaning is *congratulations*. It is defined as "Acknowledgment of the achievement or good fortune of another" (AHD) and typically occurs in contexts such as *congratulations on our safe arrival* (W76). Allee (1955:264) sees here a supra-summative plural from the standpoint of "good wishes plus an expression of such pleasure plus the act of expressing, etc." However, since congratulations are simply an acknowledgment, not a series of things, this word may be interpreted in the same basic manner as *thanks* and the *s*-nouns preceding it. An acknowledgment implies the previous achievement or good fortune in recognition of which it is expressed.

Another word of this type is *dues*. According to most dictionaries, the difference between *due* and *dues* is that between something owed or deserved and a fee or charge, as for membership. However, examples of the *s*-noun referring to something deserved are available. The sentence *the gods give thee fair wage and dues of death* (W76, s.v. *wage*) is evidently one such instance. A second example can be found in the DU in connection with *outing dues*, a criminals' expression for an execution for having outed, that is, for having committed murder. From the same reference it is learned that criminals speak of a prison term as *quodding dues* and of banishment to a penal colony as *lagging dues* (to quod is to put into prison, while to lag is to banish a convict). But this use of the *s*-noun is not limited to the language of the underworld. Two dictionaries, one of slang (DAS), the other of contemporary and colloquial usage (DCCU), enter *pay dues*. To pay one's dues is to pay the penalty for a past mistake or bad habit. One hears sentences like *I got my dues for doing it* (conversation), whose author was explaining that he had been punished for playing a dirty trick. This sentence immediately recalls the phrase *to get one's deserts*. Lastly, upon speaking of the excellent performance of one of his players the previous evening, the coach of a baseball team said *I had to give him his dues last night* (CBC Radio, 22 July 1982); clearly, the coach had in mind due thanks, reward or praise.

The following passage cited from J.H. Vaux in the DU leads up to the more common use of *dues*:

This term is sometimes used to express money, where any certain sum or payment is spoken of; a man asking for money due to him for any service done, or a *blowen* requiring her previous payment from a *family-man*, would say, Come, *tip us the dues*.

So a thief, requiring his share of booty from his *palls* [sic], will desire them to *bring the dues to light*

Vaux also noted that "if anything is alluded to that will require a fee or bribe, there must be *tipping dues*, or *palming dues concerned*." *Dues*, of course, is common in phrases such as *membership dues* and *anchorage dues*, where it is a matter of a pecuniary compensation for a right, privilege, advantage or service.<sup>2</sup> The phrase *pay dues* has thus come to signify "to struggle through hard times or a difficult apprenticeship before being rewarded with success" (DCCU). This phrase also means "To be subjected to discrimination and other indignities as a consequence of belonging to a certain group or minority" (DCCU).

*Dues* involves several manifestations - reward or punishment and its presupposed deed, a consequence and its previous condition, compensation and its presupposed service, etc. - of the same fundamental principle that is at the basis of the *-s* of the first nine inflected forms investigated in this chapter, the principle whereby one thing requires something else as its antecedent condition in logic or fact.

This principle could also explain the *-s* of the legal term *charges*. Pound (1956:155) notes that the use of the inflected form where only one charge is involved is well-established and provides several interesting examples, one of which is:

FBI agents arrested James F. Taylor, 30, Detroit, Thursday, on charges of interstate transportation of travelers [sic] checks stolen from a Minnesota bank.

A charge is an accusation or an allegation, a positive assertion (+) implying the preexisting fault or wrongdoing (-) in connection with which it is laid.

Several other nouns which align themselves morphologically with the ten terms interpreted thus far are provided in the following list:

*comings* "deserts, due reward or punishment" (ATS) (cf. *have it coming* and *come* "to become merited or owed" [W76])

*come-uppings* "deserts, due reward or punishment" (ATS)  
 "Enough to serve one (by way of retaliation or check)" (OEDS)  
 (cf. *come up with* "...to be punished, to get one's just deserts" [DN, III, 184])

*earnings* "something [...] earned as compensation for labor or the use of capital" (W76) (cf. *earn* "To render an equivalent in labour or services for (wages)" [OED])

*lumpers* "A lump sum paid as compensation for loss of employment" (OEDS)

*onces* "Wages" (DS)

*reparations* "Compensation or remuneration required from a defeated nation as indemnity for damage or injury during a war" (AHD)

*reprisals* "A return or compensation; a sum or amount paid or received as compensation" (OED)

There is also justification for including *alms* in this list. From its meaning of "Charitable relief of the poor; charity; originally and especially as a religious duty ..." (OED), the two counterparts appear to be need (-) and the charity that satisfies it (+). Curme's (1931:58) example 'Where *riches are*, some *alms are* due' brings out the idea of duty or debt to fulfill, of that which one party has and belongs, at least from a moral standpoint, to another, which does not have it. Allee (1955:183) regards *alms* as a pseudo-collective plural, but it is difficult to see what is even remotely collective about a charitable gift.

It is not impossible that *winnings* is another noun of this kind, but since the evidence is far from convincing, the word remains a problem case. *Winning*, according to W76, can refer to the act of one that wins, a captured territory, the gaining of another's allegiance, a pit opening made to win coal, and an isolated site of a mine. It can also signify "something one wins; esp: the money won by success in a competition: GAIN, PROFIT", in which case the word is accordingly usually used with the *s*-ending. If a person wins only a single object in a competition, such as a car or a television, would he speak of his *winnings* or *winning*? If the inflected form is used for anything that is won, then it may be another compensation noun, the two terms in question being the prize or reward and the successful bet or performance in recognition of which it is awarded. It is significant that the other senses of the word - where the zero form seems to be the rule - do not involve two such terms. By an example like *gave...total winnings as \$6119* (W76), one should not be misled into thinking that the *-s* has to do with an accumulation of sums because examples of *winnings* referring to a single sum are commonplace.



The word *greetings* is also a problem case. The RHD defines it as "an expression of friendly or respectful regard." It would seem that greetings are a form of acknowledgment. However, according to W76, regard here is a blended feeling of approval, appreciation, respect, liking and affection. Should the *-s* be attributed instead to a complex of sentiments? It is not clear which of these two solutions (if not a third) would apply to other words denoting an expression of deference, esteem, appreciation or the like, namely, from the RHD and W76, *condolences*, *remembrances*, *compliments* (best wishes, regards), *salaams*, *respects* and *regards*, as used in *give him my regards* (CRO). In commonplace phrases like *my compliments to the chef* and *my apologies for having said that*, the inflected *compliments* and *apologies* are similar in meaning to *congratulations* and *amends* respectively. Judging from information in the RHD and W76, *as regards* and *as respects* involve verbs, not nouns.

The dictionaries make mention of the zero form of some of these compensation terms. For instance, W76 records *due*, *charge*, *amend*, *reprisal*, *thank* and *desert*, although the use of some of these zero nouns as compensation terms is evidently quite exceptional, if not obsolete.<sup>3</sup> In light of the facts that a zero form like *damage* involves only one entity (harm) and that *damages* involves two entities (harm and its compensation), it might be conjectured that when a zero form like *desert* is used of reward or punishment, only the second term of the necessary relationship is evoked. More examples will be required to determine the plausibility of this hypothesis. A final note will be made here concerning *alm*, which one dictionary records as a recent addition to the language:

He never gave anything that wasn't an alm - even his love. (BD)

More instances of this zero form will be needed to determine the impressionable difference between it and *alms*.

### 5.3 *Afters, seconds, firsts, starters, openers and contents*

Broadly speaking, the *-s* of compensation nouns is attributable to the vision of a before and an after, of one entity which is presupposed by another, the two thus being bound by a necessary relationship. With and without some modifications, this way of understanding the morpheme has

application in other areas of discourse. The notion in *afters*, defined as "The course which follows the main course of a meal [i.e., dessert]" (OEDS), involves a binarity in that the course after presupposes the course before. The same can be said of the notion in *seconds* in commonly heard sentences of the type *Would you like seconds of pudding?* since a second portion implies a first one. A slow eater could very well respond to this question with *I haven't had firsts yet!* This seems to fly in the face of the explanatory principle developed above. A previous portion is obviously not implied in *firsts*, but a subsequent portion is foreseen or anticipated; its presence is one step away from the immediate. When the speaker is thinking 'firsts', he already has in mind that which is to follow. Hence, a polite or considerate diner about to help himself to a second portion of pudding might ask *Who hasn't had firsts of pudding yet?*, or a cook serving the first portion of stew to a farmhand who normally takes two helpings of it will say *Here's firsts of stew*. The duality in *afters* and *seconds* as well as in compensation terms concerns one entity and a second one seen necessarily in RETROSPECT; the duality in *firsts* is that of one entity and a second one seen inevitably in PROSPECT, and the ordinal *first* necessarily foreshadows it.

This argumentation can be applied to *starters* (LDEI) and *openers* (OEDS) in the following quotations:

I get £50 a week for starters, and any work I take home with me  
is paid for separately

He killed Caroli as openers, then went plunging through the door.

The nouns in *for starters* and *as openers*, which mean "to begin with" and "first of all", each refer to the first of two (or more) things, to one entity which inevitably foretells of another. *Starters* also occurs alternatively with the zero ending, a usage which does not appear to be very common:

That bad joke was just a starter: we had to listen to much worse  
ones later (LDCE)

As with *due*, *charge* and other zero forms cited several paragraphs earlier, it could be that only the first term is evoked in *starter*. However, more examples are required to determine whether this proposal corresponds to the facts.

The last word to be discussed in this section is *contents*. This *s*-noun has two distinct senses. One is "the topics, ideas, facts, or statements in a book, document, or letter" (W76). The other, which is of interest here, is "something that is contained: the thing, things, or substance in a receptacle or an enclosed space" (W76). Jespersen (1965 [1948]:122-124) places *contents* under the heading "Plural mass-words", together with *brains*, *cinders*, *grounds*, *sweepings* and many others, the implication being that the *-s* has to do with a number of different things found together. But this does not explain why, for instance, a solitary object or the liquid in a given container qualifies as the latter's contents. One is therefore led to seek a more general and abstract reason. In light of the interpretations proposed thus far in this chapter, the solution which immediately suggests itself is that something contained presupposes a container; the container-contents relationship is a necessary one. This would mean that the *-s* marks an impression of two distinct entities. There is evidence to support such a hypothesis. Where this container-contents duality does not apply, the uninflected *content* is employed. In geometry, the length of a straight or curved line is known as *linear content* (OED) but not as *\*linear contents*. One can scarcely speak here of a container and that which it contains, but one could in the case of a line that forms a circle. The area contained by a circle was formerly called *circular contents* (CD). The zero form, according to W76, refers to the subject matter (as of a book), the essential meaning or significance of something, the matter treated in a field of study, something which constitutes a part considered abstractly, and a proportion (*the sulfur content of a sample of coal*). In none of these cases is there the idea of a container distinct from the entity which it contains. *Contents* occurs alternatively with the zero ending according to W76, but no recent examples of this have come forth.

#### 5.4 Terms of mutual relation

Another type of *s*-noun is illustrated by *I am friends with him* (Jespersen 1965 [1948]:167). Similar examples can be found for *bedfellows*, *classmates*, *enemies*, *pals*, *partners*, *shipmates* and *sweethearts*. What is curious about these marked forms in such contexts is that each refers to a

single individual. Jespersen explains that "the plural *friends* is due to the plural idea 'I and he'." On this matter, Bøgholm (1930:223) expresses himself in more abstract terms, stating that "reciprocity involves the idea of plurality: A acts on B as B on A. Hence the appropriateness of the plural noun." *To be friends with* does signify "to be in a relation of mutual or reciprocal friendship with" (CD), but it can hardly be said that *friends* is plural in this phrase, at least in the same way that it is plural in *two friends*, where the *s*-noun is engendered by reduplicating a minimum scope. As the above definition indicates, phrases of this type call upon the kind of relationship that one party entertains with another, and this in contrast to contexts such as *I am a friend of his*, where it is a matter of the speaker's identity, as if he were answering a *who*-question. Therefore, although the noun in *I am friends with him* refers to one individual, one friend, the other friend is implied by virtue of a mutual or reciprocal and necessary relation (whence the similarity with compensation terms), and where a relation of this type does not present itself, such usage is apparently not possible. One would not say *\*I am doctors (workers, servants) with him*. Consequently, one can only agree with Bøgholm.

Among Jespersen's examples of *friends*, the sentence *he hated to be out of friends with anyone* deserves special mention because the *s*-noun refers neither to one friend nor to two; rather, it evokes the very "relation of mutual or reciprocal friendship" itself. The obvious solution to the *-s* here is the necessary duality concerned.

Very similar to *friends* in the last context is *terms* in sentences like *Spain..was on friendly terms with France*, where it denotes "Standing, footing, mutual relation between two persons or parties" (OED). Once again, the *-s* can be explained by the binarity implied by mutual relation. The following phrases and sentences illustrate other nouns that lend themselves to such an interpretation:

He is on the outs with his brother. (RHD)

When you feel that you are at antipodes with a man on almost all points. (OED)

Britain is at odds with France ... (LDEI)

His expression was at loggerheads with the words. (OEDS)

The idea or ideas expressed in these four examples are those of being on bad terms, at variance, in a state of opposition, in direct opposition or in disagreement, to use the different words found in the dictionary definitions, ideas which involve by logical necessity a duality. *On speakers*, meaning "on speaking terms (with someone)" (DS), is to be mentioned here, although no examples of it have come to light.

A similar interpretation can be proposed in the case of *cahoots* (W76), which refers to partnership, collusion, connivance and secret agreement, as instanced by *in cahoots with the devil*, *go into cahoots with someone*, and *officials in cahoots with the underworld*. Like the mutual relationship of friendship, partnership requires two people or parties, and as disagreement implies two opposing sides, so agreement implies two consenting ones.

Four groups of nouns have been discussed so far in this chapter. They are compensation terms; *afters*, *seconds*, *firsts*, *starters*, *openers* and *contents*; and terms of mutual relation, along with phrases such as *to be friends with*. All of these words were seen to owe their *-s* to an impression of two persons, parties or things between which there is most often a necessary relationship. The next words to be presented evoke comparisons.

### 5.5 Terms of comparison

The first word to be examined in this section is illustrated by *I've never seen the likes of this before* (AHD). The definition "An equivalent or similar person or thing; an equal or match" shows that *likes* refers to a single entity. But by logical necessity, by the fact that a comparison requires two things, each of the entities spoken of in this definition is accompanied by its counterpart: an equivalent implies that to which it is equivalent, a match that with which it is paired, and so on. By the same token, it is evident that an opposite or contrary is necessarily accompanied by its unlike counterpart. This necessary binarity probably explains the *s*-ending of *antipodes* in *Australia is the antipodes...of England* and *Mrs. Browning...and her antipodes*, Ernst Häckel, from F&W. The reference to one entity and the implication of another permit a parallel to be drawn between *likes* and *antipodes* and compensation terms.

*Betters* and *elders* speak of a comparison as well. Each refers to a single being in

Master Godefrey, what do you want with me? You're my elders  
and betters, you know (Einenkel 1916:66)<sup>4</sup>

The respective notions in these two words involve an element of plural meaning by virtue of an implicit comparison (e.g., 'You are better than I.').

Considering the similarity between the terms of comparison and the terms of compensation, in the following examples of the zero noun,

did you ever see the like of it? (WNWD)

In tale or history your beggar is ever the just antipode to your  
king. (CD)

It never entered his head that he was in any respect their better.  
(Poutsma 1914:166)

it could be that only one of the two related entities is brought before the mind's eye, namely the one which is directly referred to, as opposed to the one which is implied. Again, a more extensive set of examples will help to clarify the difference of nuance between the two forms.

A term of comparison of another kind is *odds* (W76), when difference or a difference is concerned. In *won the election by considerable odds*, it means "amount of difference by which one thing exceeds or falls short of another", in *has managed to beat the odds against him* "difference favoring one of two opposed things", and in *it makes no odds what you do* "difference in the way of advantage or disadvantage ..." Historically, *odds* first meant "Odd or unequal things, matters, or conditions; inequalities", according to the OED. As to how it acquired the sense "difference", the dictionary proposes that "the notion of two odd or unequal things so essentially involves that of the relation between them as easily to pass into that of 'inequality' or 'difference'." In other words, difference, the state or relation of being different, requires a pair of entities that are unlike in some way. This is evidently what Hirtle (1982a: 100) means when he writes that "odds in contexts like *He won the election by considerable odds* evokes a comparison, a difference, and so necessarily involves a plurality of sorts." Morphologically, *differs* (DS), another word for difference, is similarly interpretable.

*Odds* also denotes "'Chances' or balance of probability in favour of something happening or being the case" (OED) or, as W76 expresses it, "the probability that one thing is so rather than another or that one thing will happen rather than another". Therefore, in the sentence *The odds are that it will rain today* (RHD), it is a question of a pair of eventualities compared in the scales of probability: it may rain (+), or it may not rain (-). The likelihood of one eventuality may be greater than that of the other, or it may be the same on both sides of the scales, in which case the odds are even. Similarly, in

The odds are two-to-one that it won't rain today. (RHD)

where the probability is expressed as a ratio, *odds* evokes a COMPARATIVE relation between two numbers. The same can be said of *deuces*, meaning "odds of 2 to 1" (DS).

One of the meanings of *odds* - "the probability that one thing is so rather than another or that one thing will happen rather than another" - invites an inspection of (*d*)*rathers* (ATS), which is otherwise spelled *druthers*, as in *If I had my druthers, I'd go swimming* (RHD). The RHD defines this word "one's own way, choice, or preference" (RHD). Morphologically, the connection with *odds* is that *druthers* embodies the idea that a person would rather have or do one thing than another. Consequently, that which is preferred (the positive counterpart) involves by logical necessity that which it is preferred to (the negative counterpart), a preference being something better liked or more valued than something else, hence a comparison. *Druthers* therefore resembles many of the compensation nouns; although a sole entity is directly referred to, a second one is implied by reason of a necessary relationship. In *have one's rather* (ATS), the absence of the *s*-ending might be taken to mean that only a single counterpart - the referent - is evoked (cf. also *like* and *antipode*). However, actual examples of usage would be required to confirm this conjecture.

It would be expedient to discuss *heads* and *tails* at this point even though they do not evoke a comparison. By all accounts, the opposite sides of a coin, the obverse and the reverse, are always designated by the zero nouns *head* and *tail* respectively, except in coin tossing, where one encounters *Heads or tails?* and examples like *If heads appears on either toss* (Levinson 1963:52). The reason for this seems to be that in coin

flipping, two mutually exclusive outcomes are possible, and whichever outcome is referred to implies, as a result of the necessary relationship between them, the negative of its counterpart. The similarity with compensation terms is clear.

## 5.6 Terms of disengagement

Exemplary of the next group of words to be studied is *splits* (ATS), for divorce. When *splits* is used in acrobatics to mean "...separating the legs until they extend at right angles to the body ..." (OED), the *-s* ostensibly has to do with the two separating legs. When *splits* is applied to divorce, there can be little doubt that the morpheme bears reference to the two separating individuals instead. Divorce is also referred to by the uninflected *split* (ATS), but with the zero ending, the word suggests only the act or the process of divorcing without evoking the two separating parties. When said of divorce, *splits* may be spoken of as a *term of disengagement*, disengagement implying some kind of present or previous engagement, as between two parties or one party and an activity.

Opie & Opie (1959:142) write that "if, when engaged in some boisterous activity with his fellows, a child is exhausted or out of breath [...], he [...] calls out a word which brings him immediate but temporary relief from the strife." It may be a matter of one child chasing another or of two boys fighting. One of these truce terms - truce in the sense of an interval or intermission, as of rest - is *halts*; it evokes, then, a separation, a disengagement of two engaged parties with the implicit and concurrent cessation of the activity that unites them, and since the very fact of saying *halts* accomplishes the disengagement, this word may be said to be performative. It is maintained here that the duality present accounts for the *-s* not only of *halts* but also of several dozen other truce terms listed by the two writers, many of which are of obscure origin: *bees*, *checks*, *crogs*, *dubs*, *exes*, *squibs*, *squits* and *tibs*.



### 5.7 Terms of engagement

The phrase *for funs* (ATS) and its analogue in *He gave it to me for keeps* (AHD) will prepare the way for the next set of words to be discussed. *Keeps* refers here to permanent possession. Possession requires a pair of things, namely a possessor and that which he possesses. There is a necessary connection here, and while *keeps* contemplates its permanency, *funs* intimates its temporariness; in playing for funs, that which is won is not kept but is instead returned.

*Keeps* lends itself to another use, which is illustrated by the sentence *Keeps on the money!*, from a brief but informative article by Reynolds (1956). This exclamation amounts to crying out *I claim the money as mine, for keeps!* It is once again a question of permanent possession, and the same pair of entities is consequently still at play. However, there is a distinction to be made. As employed in Reynolds' example, *keeps* serves to enjoin the speaker and the object of his claim into the possessor-possessed relationship, at least in his eyes, and for this reason, the *s*-noun may be qualified as performative. That is to say, the very fact of saying the word accomplishes the formation of the relationship between the two. *Keeps* is only one of many terms of claim, which constitute, along with one additional word, another identifiable group - the terms of engagement.

While *keeps* alludes to the duration of the ownership, *halves* and *shares* (Opie & Opie 1959:136-137) speak of the quantity involved. In other words, by crying *halves*, a youngster claims as his one half of a trove (or one half of its value), and by calling out *shares* a share of it. *Ducks* (ATS) and *butts on you* (ATS) are even more precise. In saying these, a person claims as his a butt or duck, that is, a cigarette stub (cf. *duck* in the ADD). Like *keeps*, these terms of claim (as outlined here) are performative. Upon their utterance they actualize a relationship of possession between the speaker and the object of his claim, the two providing for an element of plural meaning. However, in a sentence like *I have dibs on that piece of cake* (W76), *dibs*, another claiming term, is not performative because the segment *I have* indicates that the establishment of the possessor-possessed relationship is already a fait accompli.

Of all the terms of claim, which are used primarily by children and adolescents, the most common is probably *dibs*, at least on this side

of the Atlantic. If two or more youngsters happen across a treasure, such as a returnable bottle, the first to call out (*I've got*) *dibs on that bottle!* or simply *Dibs!* (provided he point to or, better yet, grab the article) thereby announces his claim to it. *Dib* was originally a name for a small bone or jack used in the game of jacks and with the *-s* became a children's term for money and finally one of claim. Hence, *I've got dibs on that!* may have originally meant "I've got money on that!", the idea being that of having brought something into one's possession, or of having reserved, claimed or otherwise established some right to it, or, in short, of having established some relationship with it. A similar development is witnessed for several other claiming terms, namely *beans*, *checks*, *chuckers*, *chucks*, *dubs* and *ducks*, as mentioned by Reynolds. These observations seem to confirm the interpretation that the *-s* of these lexemes has to do with possession or, more precisely, with the duality that it implies.

The following sentences illustrate some of the other claiming words:

Hey you! Halvers on your candy. (AS, 7, Aug 1932, 401)

I've got benches on your seat (Reynolds)

Tabs on the piano! (*Ibid.*)

I've got corners on that!<sup>5</sup>

I've got seconds on your soda! (conversation)<sup>6</sup>

Additional claiming terms are listed in Appendix J, where they are accompanied by a definition, a brief explanation or an example. With one or two exceptions, all of the 53 terms of claim that have come to light occur in the inflected form. This systematic use of the marked noun is highly indicative that they owe their *-s* to a common impression.<sup>7</sup>

The remaining term of engagement is *bets*, in connection with which Opie & Opie (1959:129) recorded the following while interviewing a class of schoolchildren:

'*Bets*.[...] It is really the sealing of a wager. The two people lick their thumbs, say "Bets", and press their thumbs together.[...]'

As described here, *bets* serves to enjoin or engage two parties in a relationship and can therefore be considered performative. As for the *s*-desinence, the only plausible explanation is the pair of entities involved.

### 5.8 *Quits*

*Quits* is a fascinating word but a problem case because there is no consensus among the dictionaries and grammars as to its grammatical category when it occurs in contexts such as

Let's call it quits. (Hirtle 1982a:101)

Revenge..expressed in common language by 'I will be quits with him'. (OED)

On the young man making the apology, the old man had been content to cry quits. (OED)

They only wish to be quits of the whole thing. (OED)<sup>8</sup>

With respect to these citations, most dictionaries classify *quits* as an adjective, variously defining it as "even: neither owing nor owed" (CTCD), "Even or equal (with another) by means of repayment or retaliation" (OED), or "On even or equal terms with, as being quit or discharged of an obligation or claim, by repaying or being repaid, or by getting some equivalent" (UDEL). Actually, the UDEL considers *quits* an adjective or adverb, though curiously, it gives the same definition for both parts of speech.

On the other hand, F&W asserts that the word is in the "plural form [...] approaching substantive use." Similarly, the CD comments that "the adjective is used as a quasi-noun in a plural form" in *double or quits*, *to be quits* and *Quits!* Another source, the PED, provides the following information concerning *quits*: "*n* and *adj* (state of) being on even terms, having reached equality; *cry q.* give up a rivalry or quarrel; *double or q.* act of repeating a wager, the previous loser undertaking to pay double or else be free of debt."

Other mention of nominal use is found in the ATS. This source defines *quits* as "stop; cessation", so it must regard the word as a substantive with regard this sense (cf. *quit* "To cease, stop, discontinue ..." [OED]). Presumably, it is a matter here of the word's occurrence in *call it quits*, which the same source defines as "stop; cease".

As for the grammarians, one reads the following in Jespersen (1965 [1948]:167-168) immediately after his paragraphs on phrases like *be friends or pals with someone*:

Parallel expressions are: *be quits with someone*, from *we are quits* (though the -s is of doubtful origin), formerly also *we are quit* [...] We have settled our little account, and I can *cry quits* of her in every respect.

From the fact that he perceives *friends* in *I am friends with him* as a 'plural', it is assumed that he assesses *quits* as a 'plural' as well, or at least as a substantive. Apparently, the only other grammarian who has dealt with this subject, albeit very briefly, is Bruggencate (1885:154) in his article entitled "On the Plural of Substantives". He states that "a great many adjectives and other parts of speech have taken the plural form, and are now substantives: To be at *sixes* and *sevens*; He played double or *quits* ..."

Despite the varying opinions, there are some instances where *quits* is unequivocally a substantive. One such case is observed in the phrase *a factory with many quits* (W76). *Quits* here is the 'n x 1' plural of *quit*, which designates the act or action of quitting. It is also a regular plural in

Of the 839 comets..267..will have quits less than 45° from Jupiter's quit ... (OED)

where *quit* refers to a point of departure. *Quits* is a substantive in the following two examples provided by the OED to illustrate the senses "An equivalent, a recompense" and "Reprisal, retaliation" respectively:

fifty pounds..which..was to be quits for sister's virtue.

Not finding the occasion favourable for taking immediate quits.<sup>9</sup>

With regard to these two senses, W76 qualifies *quits* as a plural. One indication of a morphological -s is the corresponding sibilantless verb *quit*, which means or used to mean, depending on the dictionary consulted, "To repay, reward, requite (a person *with* some return *for* something done)", \*"To be a return or equivalent for, to balance" and \*"To pay, or give, back; to give in return" (hence the parallel with the nouns *mends*, *amends* and *thanks* and their corresponding sibilantless verbs).<sup>10</sup> It is therefore safe to consider *quits* a bona fide compensation term in such cases, the duality consisting of the return and its prerequisite counterpart accounting for the presence of the final -s.<sup>11</sup>

If it is assumed that *quits* is a substantive with an inflectional *-s* in the remaining cases (including those where there is disagreement over its grammatical category), and such an assumption is by no means far-fetched, then the morpheme can be accounted for with relative ease. For instance, in *double or quits* and in

After the dime was returned, the boys were quits. (DCEB)

Knock him off his horse, and then you will be *quits*. (W59)

the word conveys the idea of being on even terms, especially by repayment or retaliation, and therefore focuses upon the mutual relation between two parties, as do *terms*, *odds* and *outs*. The same can be said of *quits* and *double quits* in the bargain making situation (see Note 9), as they apparently suggest that neither side has an advantage.

In a manner of speaking, accomplishing repayment or retaliation is a prelude or prerequisite for getting rid of a creditor, competitor or opponent, for terminating one's relationship with him. It may very well be from this perspective that *call it quits* has assumed the meaning "to agree to end a quarrel, argument, etc., at a point where both sides have an equal advantage" (LDEI). In connection with cessation, the following definitions of the verb *quit* from the OED are noted: "To cease, stop, discontinue (doing something)", "To give up, let go, renounce, etc.; to cease to have, use, enjoy, be engaged in or occupied with" and "To leave, go away or depart from (a place or person); to part or separate from (a thing)."

In the remaining senses of *call it quits*, which are apparently those that the phrase has acquired more recently, the notion of being on equal terms as a prelude to the separation or disengagement of the two parties has been left behind. The senses in question are "quit work" (ATS); "die" (ATS) (Does one not cease to "be engaged in or occupied with" life and depart therefrom?); "break off or abandon an attempt to do something" (DCE); and "to become divorced, separate, break one's engagement, or the like" (DAS) (cf. *splits* in Section 5.6). If *call it quits* has come to mean "complete; finish" (ATS), it is probably because one normally ceases to be engaged in or occupied with that which one has completed or finished. A disengagement is implied when *quits* serves as a truce term (Opie & Opie 1959:152) and when it occurs in phrases such as *wish to be quits of the whole thing* (OED), where it denotes "Quit or rid of."

Where the foregoing interpretations of this multifaceted word were based on the hypothesis that its final sibilant is morphological, there remains the task of substantiating that hypothesis. In carrying out that task, one might wish to address the problems posed by *He would be evens with him* (OED) and *We'll now be strites* (EDD), in which *to be evens with* and *strites* (i.e., *straights*) mean "to be quits with; to have one's revenge upon" and "Quits" respectively. The two words in question certainly involve a binarity, but it is not clear that they are substantives. The OED would have it that *evens* is an adjective, while according to W59, *evens*, defined therein as "On even terms; 'quits'", is an adverb. As for *straights*, the EDD enters it as a plural. There is also the case of *get upsides with*, which signifies "to get even with" (RHD). The dictionaries classify *upsides* as an adjective, an adverb or a substantive.

## 5.9 Summary

The few problem cases aside (*quits, evens, straights, upsides* and *winnings*), the inflected forms examined in this chapter were seen to take the *-s* because of an impression of a pair of entities between which there is a relationship, frequently a necessary one. In nouns like *damages, afters, partners, contents, heads, likes, elders* and *druthers*, the reference is to only one entity, but because of the necessity of the relationship, a second entity is present before the mind's eye. These words are unusual in this respect. A single entity is referred to by *firsts, openers* and *starters*, but a second one is necessarily anticipated. Sometimes the noun names the relationship itself (or at least involves it directly), as in *terms, odds, cahoots, outs, chances, deuces* and *keeps*, where permanent possession is concerned. When used performatively, the words *bets, dibs, keeps, seconds* and others evoke the formation of a relationship. On the other hand, nouns such as *splits* and *halts* speak of the dissolution of a relationship.

The next chapter, the last one in which any one particular problem will be treated in depth, deals with the external singulars, which have been sadly neglected by English language specialists.

## Notes

1. The problem posed by the external singular, of which *an amends* is an example, is treated in Chapter 6.
2. Other evidence of a connection between dues and compensation is found in the following definition of *Easter dues*: "in the Ch. of Eng., certain dues paid to the parochial clergy by the parishioners at Easter as a compensation for personal tithes, or as the tithes for personal labor" (CD).
3. *Amend* may have come about through the influence of the originally French *amende*, which denotes "A pecuniary punishment or fine" (CD), as in *pay an amend of 50 pounds to the injured person* (W76, s.v. *amends*).
4. See Jespersen (1965 [1948]:149-150) and Poutsma (1914:167) for additional examples.
5. Two speakers have brought this claiming term to my attention.
6. According to the ATS, (*I've got*) *seconds on that snipe, butts on (you)* and *ducks* each express a request for a cigarette stub. They are considered here to express a claim.
7. *Muggins!* is a problem case. Reynolds defines it as "First choice!". It is also called in dominoes and other games for claiming possession of a score overlooked by one's opponent. This would appear to be an appropriate term in such contexts since *muggins* is also a word for a fool or simpleton. Etymologically, W76 suggests that it comes from the name *Muggins*. The true nature of the final sibilant is not clear; nor is the relationship between the first two uses mentioned here.
8. Evidence that the final s-sound is not simply a meaningless part of the word is provided by the fact that *quits (of)*, *double or quits*, *to be quits (with)* and *cry quits* coexisted or still coexist with or have supplanted their sibilantless counterparts. Also, in a number of cases, there is the corresponding verb *quit*, without the sibilant.
9. Examples of *quits* modified by an adjective are very uncommon. Opie & Opie (1959:130) observe that when making a bargain, a pair of school-children will wet their thumbs and press them together, or shake hands, or join the little fingers of their right hands, at which time they may call out *quits*, *double quits*, *square* or any one of a number of other words or phrases. At first glance, *double quits* looks like an adjective

modifying a substantive, but *double* can also be an adverb, e.g., *double bright* (W76), so from *double quits* nothing conclusive can be said about the grammatical category of *quits*.

10. These definitions of the verb *quit* are from the OED.
11. *Quits*, along with the verb and the adjective *quit*, is probably from the Latin *quietus*, meaning "calm, quiet" (W76), whence, it would seem, the idea of evenness or equality, of all being on the same level or of not sloping to one side or the other.





## CHAPTER 6

### The external singulars

#### 6.1 Introduction

This chapter deals with the external singulars, or, as they will also be called, the *s*-singulars. Typical examples of these are *an amends*, *a pliers*, *one doubles*, *each headquarters*, *every means* and *another stables*.

There are two areas of usage that will not be explored here. The first is illustrated as follows:

The course was that of a septic or typhoid measles ... (Welch & Schamberg 1905:500)

Fiscal malady may be *a brief measles*, which we shall get over ... (Poutsma 1914:153)

You can give me a bitters (Jespersen 1965 [1948]:152)  
an orange-flavored bitters; *esp*: one made in England from the bitter Seville orange ... (W76, s.v. *orange bitters*)

In jazz, a fast blues with an iterative bass figure played in double time ... (DAS, s.v. *boogie-woogie*)

The *s*-nouns in these examples resemble ‘mass’ nouns in that they normally refuse a view of the unit and, among other things, can evoke a generic or universal sense without the article and with singular concord, e.g., *Measles is contagious*. In such examples, a unit view seems to have been imposed upon the notion, the unit being a type, an instance or a specific quantity of whatever the *s*-form refers to. However, since the data base is very limited, at least with regard to present-day English, no attempt can be made at this time to discern the conditions of usage with any accuracy.

The second area of usage in question concerns nouns in *-ics*. Hirtle (1982a:114-117) points out that there are certain similarities between them

and "mass" nouns. Compare, for instance, *Meat is expensive* and *Tactics is subordinate to strategy*. Some *ics*-nouns are found with a singular predeterminer. Sometimes the unit corresponds to a type (*a new linguistics*), while in other cases Hirtle is inclined to see an external singular (*a tactics of power*) involving a unit of component parts, in this case, a set of tactics. His examples and observations reveal that *ics*-nouns are a complex matter. In fact, the problem posed by these words is too complex and their numbers far too great for them to be included in this chapter. This group of nouns would require a separate investigation.

A study of the external singulars is indicated for several reasons. First, to the best of my knowledge, they have not yet been subjected to a careful inspection. Second, they are far too numerous to be written off as a few marginal cases. A third reason for this study is the fact that there seems to be a sort of contradiction: a singular noun with a 'plural' ending or, in traditional terms, a plural noun with a singular predeterminer. These indications of singularity and 'plurality' for the same noun make for a curious state of affairs, and it is surprising that the problem has not received more attention than it has. How is this seeming contradiction possible? Can one speak of a system in the face of such evidence?

This brings us to the most important reason for examining these nouns. The external singular would appear to correspond to one of the moments in the system of number: interception *ab initio* in the field of discontinue space, an interception of the movement going BEYOND the singular (hence the name *external singular*) at its very first instant, i.e., before there is any actual movement away from the position occupied by the singular:

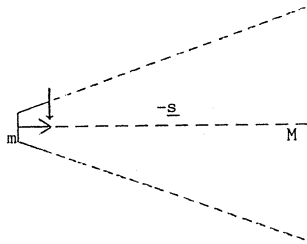


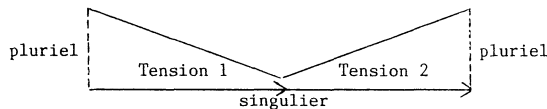
Fig. 1

An in-depth analysis of the external singular in an attempt to determine the meaning of the *-s* in discourse to which such an interception gives rise and to provide a clearer view of both the system and usage constitutes the aim of this chapter, and the better understanding of the *s*-singular sought here will hopefully permit a clearer distinction to be made between it and the zero singular as well as the *s*-plural.

As many external singulars as possible will be examined, one by one, to identify both the impression leading to the prehension of the notion as a singular and the impression calling for that prehension to occur in the field of discontinue space. Much of the confirming evidence for this necessarily comes from my own interpretation of these words given that most of them have not been commented upon by other writers.

Guillaume (1971) must be given credit for having foreseen the possibility of obtaining a singular at this position in the system. On page 211 of his *Leçons de linguistique* of 1948-1949 (Series B), one reads the following:

Dans la catégorie du nombre, les limites sont le pluriel pour le large, le singulier pour l'étroit. De là, pour la catégorie du nombre, un schéma porteur qui est:



En tension 1, on va à un singulier, susceptible d'intérioriser le pluriel; et en tension 2, à un pluriel qui intériorise et multiplie le singulier. Ce qui revient à dire qu'en tension 1, le pluriel-matière est pris sous une formation unifiante de singulier, tandis qu'en tension 2, le singulier-matière est pris sous une formation de pluriel, qui le multiplie. On peut donc obtenir et le pluriel et le singulier dans les deux tensions.

Unfortunately, Guillaume does not seem to have treated the external singular in more detail, and there is no evidence that he was aware of the *s*-singular in English. His reflections presented above apply to Indo-European languages in general.

Contrary to the position taken here, most of the other grammarians who have written on this problem - and this applies to most dictionaries as well - consider phrases like *every means* as cases of grammatically PLURAL nouns used, treated, construed, constructed or apprehended as singulars. Such is the posture adopted, for example, by Sweet (1898:48) as regards *scissors* and *gallows*, by Quirk et al. (1972:168) with respect to *shears* and *curling-tongs*, and by Kruisinga & Erades (1953:396-397) with respect to *barracks*, *crossroads*, *crossways*, *headquarters*, *stables* and *surroundings*.

Yet those attempting to explain this kind of usage speak of plural nouns with a *oneness in meaning*. Schmidt (1913:150) writes that "the indefinite article can be placed directly before certain nouns of plural form [...] that [...] have acquired a singular sense, e.g. *an alms*, *a summons*, *a heavy odds* ...".<sup>1</sup> Similarly, with regard to the phrases *a gasworks*, *an ironworks* and *every means*, Curme (1931:540) states that "a number of individual things expressed by the plural form of the noun may acquire a oneness of meaning, so that in spite of the plural form we use the noun as a singular." Citing *a cross-roads*, *a crossways* and *a headquarters*, Erades (1975:12) suggests that these 'formal plurals' occur with the singular article "because their strong collective sense causes the ideas denoted by them to be taken as unities, uncompounded and indivisible wholes." Rissanen (1972:340-341) accounts for the "combination of plurality and unity" in about two dozen *s*-singulars from the standpoint of a pair (*a tongs*), a series of buildings or events (*a vespers*) or a unity or construction made up of parts (*a colours*). Lastly, Pound, who has expressed more than a passing interest in what she calls *plural-singular forms* (1913:48) or *plural-singulars* (1956:154), sees the likelihood that "the plural forms [*ways*, *woods*, *stairs*, *suds*, etc.] are preceded by the indefinite article because treated as collective, as though to give the general impression of a singular" (1913:50).

There is solid justification for assessing these words as singulars. Referring to the sentences *Horses are useful animals* and *The horse is a useful animal*, Hirtle (1982a:102-103) observes "that although a very general sense can be obtained either by means of the article and a singular or by means of a plural without the article, it cannot be obtained by means of a plural with article." Hence, in *The horses are useful*, "the sense [...] is necessarily 'a limited number of horses'". Furthermore, one

would certainly not say \**A horses is/are useful*. In the same paragraph, he observes, as many other grammarians have, that, "apparently a singular is required to obtain the 'universal' sense by means of the article." While \**A horses is useful* is un-English, a statement like *A shambles is an abattoir* (HDCU) is acceptable. If *shambles* is grammatically plural here, how could it take the indefinite article in a universal or generic statement? Few grammarians, if any, would be prepared to argue that *a* is a plural predeterminer or that it is sometimes singular and sometimes plural, depending upon the absence or presence respectively of the *s*-ending. Such a criterion would have quite unhappy consequences. One would be obliged to conclude that *these* can be singular or plural given phrases like *these bear* and *these cups*. It would be much more fruitful to see a singular substantive in phrases of the type *a shambles*. Indeed, if the theory of the noun phrase as Valin (1981) presents it can be applied to English, then the predeterminer is an external indication of the grammatical number of the substantive. It will be assumed here that a singular predeterminer is evidence of a singular substantive. The proof of this assumption can only come from an analysis of the noun phrase, which would go far beyond the scope of the present work.

Some of the problem cases aside, the *s*-nouns examined in this chapter qualify as singulars on the basis of examples of usage in which they take a grammatically singular predeterminer. Singular verbal concord, as opposed to evidence within the noun phrase, is not considered here a valid criterion for determining the grammatical number of a substantive since concord brings into question the effect of the noun phrase on the verb and does not concern the inner workings, that is, the system of, the noun. Therefore, comments like "plural but singular in construction" found in many dictionaries cannot be relied upon as an indication of grammatical number because they pertain, at least in principle, to verbal agreement, even though in practice they very often concern the predeterminer (cf. *fairgrounds* and *stairs* in W76). In other words, an example is required, not only for each word but also for each of its uses. This is essential because the fact that an *s*-noun takes a grammatically singular predeterminer in one of its senses does not imply that this is so for all of them. For instance, one encounters *a fireworks of rage* (W76), but *a fireworks* is apparently not said when speaking of a pyrotechnic display.

Examples of most of the *s*-singulars presented in the next three sections or precise mention to the effect that the *s*-nouns in question can take a singular predeterminer can be found in W76 or in the OED or OEDS and will suffice as evidence of established usage. When such is not the case, examples from other sources will be provided or referred to. This applies to six binary garment names, *scissors* (as used in gymnastics), *nippers*, *snips*, *binoculars*, *harrows*, *singles*, *doubles*, *triples*, *narrows*, *premises*, *rapids*, *waterworks*, *sweeps* and *stakes*. These external singulars were not found in any linguistic work, but in most cases enough examples occurring in speech or in various nonlinguistic writings or in both were observed to suggest established usage. Additional examples of most of these twenty *s*-singulars and of a few others are provided in Appendix K.

Included in Appendix L along with reference to relevant examples are external singulars for which there are no recent examples and *s*-singulars that cannot be analyzed because their sense is not clear from the contexts in which they appear or because of a lack of data.

The following investigation is divided into four parts, which are followed by a discussion. The first three are established according to the type of impression underlying the final *-s* and are consequently entitled "Duality", "Seriality" and "Manyness without seriality". The fourth deals with a number of problem cases.

## 6.2 Duality

The first external singulars to be examined are those owing their *s*-ending to an impression of duality. The clearest examples of this are probably those found among the binary object names, whose *s*-ending has already been discussed. In bifurcate garment terms, it marks an impression of binarity created by the opposing movement of the two halves or legs of which the article of clothing fundamentally consists. What is of special interest here is not so much their *s*-inflection as is the hitherto unrecorded observation that at least six of these nouns occur or occurred in the recent past with singular predeterminers. Two of these words are *pants* and *pantaloons*:

...just the thing for an everyday summer pants which will wash perfectly. (Sears, Roebuck and Co. 1969 [1908]:1085)  
 No. 45R236 [...] At the same time this is a very handsome, dressy pantaloons, made up in a first class manner ... (*Idem*, 1969 [1902]:1133)

Two others are *overalls* and *drawers*:

This is a very popular overalls ... (*Ibid.*, 1154)  
 DRAWERS 16K6069 - Ankle length.[...] Shipping weight, each drawers, 1½ pounds. (*Idem*, 1970 [1927]:284)

*Breeches* and *pantyhose* also lend themselves to this usage:

Venetians were a wide-topped breeches narrowing to button or tie below the knee ... (Cunnington & Mansfield 1969:102)  
 In our tests, one pantyhose of one model held out for 42 wearings ... (CR, 35, Nov 1970, 645)

In such examples, the motivation for prehending the notion as a singular derives from the experience of the garment as one entity, one object. It has the particular feature, however, of giving the impression of consisting mainly of two obvious, integrated, opposing mobile parts. A *pants* refers, therefore, to a composite whole, to something that is one but which involves more than one; the phrase *a pair of pants* bears this out, especially in light of *pant* (W76), for one half or leg of a pair of pants.

From the standpoint of impressions alone, the difference between *a pants* and *these pants*, the referent in both cases being a single garment, may be described as follows. In the former, the prevailing impression is one of a whole; the garment is regarded first and foremost as a single unit entity, while the impression of its two unit-forming components has subordinate status. *A pants* and its analogues each, then, involve two unlike impressions: an impression of oneness, to which seems subordinate an impression of more-than-oneness. In the latter, the emphasis is decidedly on the two components themselves. Confirmation of this is provided by the fact *these pants* can refer to two pant halves or legs, given the word *pant* as described in the last paragraph. Therefore, when the garment is spoken of as *a pant*, as in the species sense, the absence of the morpheme can mean only one thing: that the impression of the two opposing components does not come to the fore.



In the chapter on binary object names, the *s*-ending was observed to fall in cases involving nonindividual, wider extensity senses, some of which are, nevertheless, rendered in a number of the examples of the six *s*-singulars presented above. Hence, despite the fact that these senses are obtained at a point away from the individual, the impression of two components is, for some speakers, still palpable enough to call for the representation of the notion in the field of discontinue space. It should be noted, however, that with binary object names in general, the use of the *s*-singular to express nonindividual senses, while not rare, does appear to be quite uncommon compared to the same use of the zero noun. The latter would seem, therefore, to provide a more satisfactory means of rendering these senses than does the *s*-noun. The obvious exception to this is *pantyhose*, which has no known zero form.

What was said above with respect to binary garment terms applies *mutatis mutandis* to the following nine binary tool names when employed as *s*-singulars: *forceps*, *nippers*, *pincers*, *pliers*, *scissors*, *shears*, *snips*, *tongs* and *tweezers*. *Nippers* and *snips* are illustrated as follows:

Here is a low cost, high quality lather's nippers. (Goldblatt Tool Co. 1979:60)

Then use a hawk-bill snips or a similar-shaped compound-lever snips. (Popular Mechanics Press 1955:103)

Some of these, notably *a scissors* and *a pliers*, are quite common.

*Scissors* is also found in the vocabulary of a number of sports, such as gymnastics, where it refers to a feat in which the movement of the legs is suggestive of the opening and closing of scissors. In contexts like

...you start in the straddle position with your left leg in front, and swing your legs up and perform a scissors over the left pommel ... (Vincent 1972:57-58)

the two limbs producing a scissorlike movement lay the basis for the notion's discontinue representation, while the grammatical singularity seems to arise from the unity implied by the one exercise consisting of executing such a movement.

In wrestling, *a scissors* refers to a hold secured by locking the legs around the head or body of the opponent. This external singular can be

understood from the standpoint of two joined legs forming one holding or gripping 'device' by virtue of their mutual opposition. In this use of the word and in the previous one, the absence of the *-s* would appear to indicate that the impression of duality is not dominant, as though the speaker were more concerned with the hold or the feat as such than with the operation constituting them:

0-32a - A applies an Open Body Scissor and lunges forward, flattening B to the mat. (Keen, Speidel & Swartz 1964:187)  
 Notice that you are now in a position to perform another scissor ... (Vincent 1972:57)

The nuance between the two forms is so slight here that it is difficult to discern, but the fact that one cannot say *a pair of scissors* in these senses suggests that the impression of a single unit is much stronger than in the case of the cutting instrument.

In rugby, soccer and other football games, *a scissors* is used of a manoeuvre in which two players run so that their trajectories form an X. Once again, the unit to which the indefinite article corresponds is implied by the one exercise or manoeuvre. As for the *s*-ending, it has to do with the two intersecting trajectories forming a pattern suggestive of an open pair of scissors and representing the two major components of the manoeuvre.

Like *scissors*, the word *forceps* has come to designate things other than a man-made tool. In *Furnished with a forceps above the mouth* (OED), it refers to a pair of hard, curved mobile appendages, probably of an insect. Nevertheless, the explanation is essentially the same as in the case of the manufactured instrument, that is, two functionally opposing mobile appendages forming one device.

Another pertinent meaning of *shears* is "Kind of crane for hoisting [...] consisting of a movable set of two or more long spars, lashed together at the top and spread out at the bottom like an open pair of shears" (UDEL). Illustrated by *rigged a shears to handle the timbers* (W76), *shears* is suited for the *s*-singular because it refers to one apparatus comprised of two or more joined legs, to a whole consisting of conspicuous parts. The apparatus is sometimes spoken of as *a shearlegs* (OEDS), which can be explained in precisely the same manner.

Another device, the scold's bridle, is referred to *a (pair of) branks* (OED). Apparently, both phrases originally designated a muzzle or a bridle with a piece of wood joined to a halter on each side and sometimes provided with a bit. The earliest form of the scold's bridle "consisted of a hoop headpiece of iron, opening by hinges at the side so as to enclose the head, with a flat piece of iron projecting inwards so as to fit into the mouth" (EB, 1929). The SND offers the plausible explanation that the *s*-form "may have arisen through the association of the word with JOUGS [...] or from the two-sided formation of the instrument (cf. *tongs, scissors, etc.*)", that is, in the case of the scold's bridle, from the pair of opposing mobile parts. In contexts such as

A branks in the church of Walton-on-Thames, Surrey, bears date  
1633 ... (EB, 1929)

unity is implied by a single device. As in previous cases, the absence of the *-s* in *a brank* (OED) would apparently indicate that the impression of the two opposing parts does not come into play. Thus far, no evidence of *these branks* referring to the individual instrument has been found.

As the following example reveals, *binoculars* lends itself to the *s*-singular:

A 7 x 42 binoculars with an angle of field equal to 10 degrees  
would be shown as 7 x 42 x 70. (Huggard & Owen 1960:101)

This can be explained from the standpoint of a pair of cylinders arranged in a necessary way to provide for one functional whole; it is clearly for this reason that the device is often spoken of as *a pair of binoculars*. In addition, a single instrument is commonly referred to as *these binoculars*, where the impression of the two constituent halves seems to dominate that of the whole that they form, or as *a binocular*, in which the impression of the two unit-forming parts seems to be evoked only by the prefix.

A comparable case is that of *harrow*, the name for an agricultural implement drawn over plowed land to smooth the soil and cover seeds. The word usually occurs without the *-s*, but the OED indicates that the implement is "sometimes made in two halves, and then locally called *the harrows*." If the *-s* reflects the awareness of the two halves, then in

"Come," bawled Franklin, sitting with the other basses [i.e., singers] on a rusty harrows untouched by moonlight. (Lancaster 1914:117)

the external singular is in all likelihood due to the perception of two halves forming one whole. The phrase *pair of harrows* found in an older example in the OED could very well refer to such a harrow.

There is a certain similarity between binary tool names like *pliers* and *tongs* and the court game terms *singles* and *doubles*, defined respectively as "A form of play [...] in which one player competes directly against one other player" (WSD) and "a game or match in which there are two players on each side, as in tennis" (RHD) and instanced as follows:

...the match [...] will span three days - two singles on Saturday, a singles and a doubles on Sunday, and two singles and one doubles on Monday. (TL, 11 Aug 1967, 12)

Each of these two words involves unity insofar as the reference is to one game or match. In the case of *singles*, the fact that the uninflected *single* denotes "a performance or entertainment by only one person" (W76) suggests that "two players" is the element of meaning responsible for the *s*-ending. At first glance, this does not appear to explain why a golf match between two players is also referred to by the zero form, *single*. However, in a twosome the players do not interact; they take turns instead, and the play of one is independent of that of the other, so each essentially performs alone. This is apparently the crucial difference. In singles (and doubles), the court play is based on two interacting, opposing and mutually dependent teams. Herein lies the parallel with *pliers* and *tongs*.

There exist a handful of external singulars that are attributable to the experience of one thing situated between two others. The first of these is *a narrows* (conversation), said of a narrow part of a river, strait, mountain pass or the like. The distinct image here is that of one continuous passage or part thereof between a pair of opposite approaching sides, sides without which a narrows cannot exist. According to the major dictionaries, the noun occurs alternatively in the zero form, but despite painstaking research, the most recent example of this to have come forth is from Gladstone.

The second is *a ways* in examples like *Copely Hall, a little ways from the church* (DMAU). Providing the example *Can I carry him a ways?*, Hirtle (1982a:110) conjectures that the *-s* suggests "an indefinite distance, an extendable stretch", a view which is inspired by the theory that the morpheme is the sign of the EXPANSIVE movement in the system. But this would not explain the use of the inflected form where the limits of the stretch are fixed and known, and the distance small, as in the first example cited above. Pound (1913:50) submits that *ways* takes a singular predeterminer because of a "singular collective idea." She writes that a *ways* is "made up of ways of different kinds or lengths." This view is difficult to sustain in light of the fact that the noun evokes a single unbroken stretch.

In other words, *a ways* refers to distance or length, or, more accurately, to A distance or A length, i.e., the amount of space between two points or things, or the interval between two points in time. In the first example cited above, the two points or limits are made explicit; they are the hall and the church. In *We are a good ways apart* (DMAU), it is a matter of the distance between the speaker's position and that of the party he is addressing, while the sentence *We have a long ways to go* (Pound 1956:154) implies the speaker's present position and his point of destination.

A third and more satisfactory explanation for the *s*-singular is, therefore, one continuous stretch between a necessary pair of limits. Two observations lend support to this interpretation. First, in its neighboring senses, where only one limit is implied or where none are implied at all, the zero form, *way*, is used to the exclusion of the *s*-form. Thus, the noun does not take the *-s* (unless a regular plural is intended) with regard to the following senses recorded in W76: "movement or progress along a spatial or other course" (*held his way in spite of all obstacles*), "an advance or progression accompanied by a specified action" (*barbarians who cough their way through concerts*) and "a nonspatial course [...] leading in a stated or implied direction or toward a stated or implied objective" (*smooth the way for statehood*). Second, although the noun refers, albeit figuratively, to a distance in well-known sayings like *A little sympathy goes a long way* and *To make a penny go a long way*, there is hardly an impression of a pair of limits, and evidence is that one would not use the *s*-form in such cases. One difficulty with this explanation, however, is

that where a veritable distance or a veritable length is meant, the zero singular is also commonly used, as in *a house a little way out of town* (W76). However, on the basis of examples collected so far, the difference between the two singulars, the one internal, the other external, is very difficult to discern.

A third case of this kind is *a savings*:

*The price represents a savings (properly saving) of ten dollars.*

(AHD)

Regular Price \$8.00, Special Price \$4.50, a savings of \$3.50.

(Chevrolet Newsletter, Mar 1971)<sup>2</sup>

Like *ways*, which designates a distance and so brings into view two necessary limits in space or time, *savings* refers to the amount that is or can be saved, to the mathematical difference or 'distance' between two necessary and unequal quantities. In terms of money, they are the regular price and the bargain price, in terms of energy, if the savings is on fuel, the usual level of fuel consumption and the reduced level, and so on. Analytically, *a savings* therefore does not differ significantly from *a ways*. *A saving of ten dollars* would refer to an act or instance of saving ten dollars or to a 10-dollar reduction or lowering of the cost, but not to the amount, by way of a mathematical difference, saved or to be saved.

A somewhat different type of *s*-singular is *a scales*, which calls to mind the symbol of justice. The grammatical singularity poses no problem since it is a question of one apparatus. The *-s* is to be explained not by the simple fact that a pair of scales, as this device is sometimes called, possesses two pans, or scales, one suspended or supported at each end of a metal bar, but rather by the fact that they are found on opposite sides, and as one side goes down, the other necessarily goes up, hence movement in opposite directions giving the impression of discontinuity. In all probability, this seesawlike motion ultimately accounts for the *-s* in *the doctor's scales are more accurate* (DCAU), where it is a matter of a trayless device equipped with a metal bar subject to a seesawlike movement. The impression of bilaterality to which the traditional scales give rise probably persists in *a bathroom scales* (DCAU) despite the radical change in appearance. But the fact that bathroom scales and other weighing instruments do not bring this bilaterality into play must explain why many speakers would normally say *a bathroom scale* or *a truck scale*.

Although some sources indicate that the uninflected *scale* is used alternatively for the traditional device, no recent examples of it have come forth. According to the DCAU, such usage is obsolete.

*Scales* recalls many of the compensation terms discussed in an earlier chapter, since they speak of balance or of evening up the score, as when a person gets his just deserts. The *-s* of compensation terms having been discussed in detail, it remains to be determined why *alms*, *amends*, *mends* and *thanks* occur with the indefinite article. Examples of *amends* and *thanks* as external singulars were cited in Section 5.2. The other two are illustrated by *He asked for an alms* (Kruisinga 1932:19) and *made us a full mends* (OED). Unity is implied in each case by the fact that the referent is one thing said, done or given to counterbalance another. Similarly, with *an antipodes*, as in

Can there be a greater contrariety unto Christ's judgment, a more perfect *antipodes* to all that hath hitherto been gospel? (W25)

the reference is to one person or thing that is opposite or contrary to another.

It would be appropriate at this point to examine *means*, as in *used every means to get to the top* (Juil 1975:28). The AHD defines this *s*-noun as "A method, course of action, or instrument by which some act can be accomplished or some end achieved". Bruggencate (1885:157) holds that the language developed this *s*-form for the purpose of clarity as to which of two senses, the other rendered by the zero noun, is intended. Hirtle (1982a:111) writes that "*means* here necessarily implies leading to an end" and formulates the following question: "Does this implication of 'something beyond' give an impression of possible extension, purely notional in this case, which calls for the *s*-ending in the 'singular' sense?" For reasons to be presented later, this would not appear to be so. Nevertheless, Hirtle's statement is of great interest. Something is a means only to the extent that there is an end or objective to which it may be applied. That is to say, whether realized or not, an end is a necessary complement to a means, so it once again seems to be a question of a pair of related entities. In this respect, *means* resembles the compensation terms; although a single entity is referred to (hence the singular predeterminer), a second one is implied.

*Pains* in the sense of "trouble, care, or effort taken for the accomplishment of something" (W76) is close in meaning to *means*. Therefore, for one of the two pertinent examples provided by the OED, *He .. took every pains to arrive at a proper conclusion*, a similar reading might be obtained. That is to say, although the reference is to a single entity (an effort), a second entity (the end or objective) is implied.

The last two cases to be mentioned in this section are *a heads* and *a tails*; each refers to the side of a coin turned upwards after a toss, as in

Henry is certain to toss two heads or one heads or no heads ...  
(Levinson 1963:79)

Is it a heads or a tails? (Allan 1978:247)

These two resemble the last several *s*-singulars in that the one entity directly referred to (the one outcome in this game of chance) implies, by reason of a necessary relationship, the possibility of the other or opposite outcome, hence the singular predeterminer and the *s*-ending. As regards the latter, usage varies, even with the same author. For example, Levinson writes *a toss of heads* (p. 59) and *the toss of a head* (p. 64). As with *due* and its analogues, it would appear that the single entity is the dominant impression in the speaker's mind in *a head*, as when he is interested more in the result than in the manner of obtaining it.

The external singulars examined in this section have been seen to owe their *s*-ending to an impression of two. In the remaining cases, the *-s* can be attributed to an impression of more than two. The first set of words to be discussed comes under the heading of "Seriality".

### 6.3 Seriality

In a few *s*-singulars, there is the suggestion of several items in succession rather than of a simple binarity. The best illustration of this is probably that found in contexts such as *ascended a stairs* (W76). There can be no doubt that this external singular, like many of those previously mentioned, is built upon the experience of a compound whole, specifically, a series, a SET of things standing in a row and having a like relation to each other. In this instance, it is a question of a number of steps, or stairs, arranged one behind and above the other, thus forming one means of passage.



Very much the same image of a number of things ordered in succession and constituting one unit is conveyed in *a bleachers filled with VIPs* (W76), where it is a matter of a single structure, namely a stand of planks arranged in a steplike fashion, such as is found in gymnasiums. In each of these two cases, there are two conflicting or contrary impressions: one of plurality, created by the sequentially ordered conspicuous steps or planks, and one of unity, created by the whole that they form.

Two other comparable terms are *doubles* and *triples* as used in change ringing. In order to fully appreciate these two cases, it would be useful to know that the uninflected *double* denotes "A 'change' in which two pairs of bells change places" (OED). Similarly, a triple is change in which three pairs of bells change places.<sup>3</sup> The following illustrate the external singulars:

On January 10, 1733-34, they rang at St. Peter's, Broad Street, "two Grandsires and one Old Doubles." (Morris 1974 [1931]:99)  
 At Chepstow is a record of a 5040 Grandsire Triples on January 9, 1837, by the Union Youths of Bristol, Composed and Conducted by Wm. Ayres. (*Ibid.*, 286-287)

Each of these *s*-singulars can be explained on the basis of a lengthy succession of specific, thought-out changes, whether doubles or triples, forming one peal, one musical composition.

The image of a whole of successive parts is conveyed in phrases like *a petty sessions of the peace* (OCL), which are fairly common in contemporary writings. Etymologically, *session* has its roots in a word for an act of sitting. In the above phrase, the *s*-singular refers to a series of sittings, or sessions, held by a court. The similarity with the previous four cases is evident. It is probably by metonymy or synecdoche that *a sessions* is sometimes applied to the court conducting the sittings:

Such a court may also be referred to as a Petty Sessions, a Petty Sessional Court [...] or a Court of Summary Jurisdiction. (Harison 1969:10)

In legal writings, a session (or a sessions, as some may say) of Assize Court is sometimes called *an assizes*. The fact that this external plural is not found in the grammars since those of Poutsma (1914:188-

189) and Jespersen (1965 [1948]:157) does not mean that it is a thing of the past:

...and as the High Sheriff of Yorkshire might be tied up with an Assizes elsewhere, the Act creates ... (Jackson 1967:111)

Alluding to Jespersen's examples, Rissanen (1972:349) states that *an assizes* implies "a series of successive events." Presumably, he has in mind the successive sittings of the court since *assizes* is from the Old French *assise*, meaning "act of sitting down, sitting, seat, siege" (OED). The idea of sittings remains, as can be seen from the following example:

...a crime will be tried in the county in which it was committed, at the 'assizes' or sittings of the commissioners empowered to hold pleas ... (Jenks 1935:63-64)

When the same author writes

Thus, if [...] it is thought expedient [...] that an approaching trial should be removed from the county in which the offence is alleged to have been committed, to another 'assizes,' the change is effected ... (*Ibid.*, 66-67)

the reference is to one series of sittings constituting a unit of judicial business or activity.

A comparable idea is present in the *s*-singulars *holidays* and *hols*. Hirtle (1982a:109) writes that "in an expression like *every holidays* the lexical notion 'vacation period' is seen as a unit made up of a number of temporal parts, *days*." The fact that *a holiday* (but not *a holidays*) refers to a single day of exemption from work confirms his interpretation, which could also be given for *hols* in *Did you have a good hols?* (DS). A single day off is referred to by the uninflected *hol* (DS) but not by the marked form.

Analogously, in *Is there a contents in this book?* (Friederich 1976: 99), *a contents* refers to a list of chapter and section titles, that is, to a table, a whole consisting of parts arranged in succession.

*A games*, apparently a recent addition to the language, lends itself to the same type of analysis. Examples of this *s*-singular are commonplace:<sup>4</sup>

When Rowe first came to a Scottish games, it took him three putts to beat Anderson ... (MG, 31 Aug 1974, 9)  
 ...the most ever set at any one Games, including Olympics ... (MacFarlane Communication Services 1969:95)  
 ...needed an Olympic Games to spread the gospel of ... (Miller 1979:139)

As the following sentence illustrates, the zero noun designates a contest:

It [judo] was first contested as an Olympic game at Tokyo in 1964. (EA83, XX, 720)

Hence, the external singular is motivated by the experience of numerous contests, or games, occurring over a several-day period, organized and united by a plan to constitute one sports festival.

The sentence *He owns a small cutlery works* (Erades 1975:13) illustrates another interesting case. Rissanen (1972:349) perceives here "a series of buildings or [...] a construction made up of parts" (which one is not clear). Hirtle (1982a:108) writes that "the component parts are presumably the various buildings, machines and operations involved in such an establishment, the impression of unity arising from the purpose or plan that binds them all together." The number-of-buildings argument for the *-s* is not a promising one because a works frequently occupies a single structure or even a part thereof, such as the basement.

A more auspicious approach concerns operations. Such is the common thread running through *works* and its compounds like *copper-works* and *brassworks*, as the following definitions demonstrate: "a place where industrial labor is carried on" (W76), "A place [...] where copper is wrought or manufactured" (CD), "an establishment for making or working in brass" (OED), etc. The key words here are *labor*, *wrought* and *working*; each speaks of operations, procedures or activities.

It is common knowledge that a number of operations or procedures are normally performed in a works. In this regard, the following passage is cited:

Three miles below the Beckton Gasworks, and on the same bank, are the Ford Motor Works, at Dagenham.[...] Here [...] all the processes are carried out, from the receipt of the iron ore to the shipment of the finished vehicles. (Rees 1958:28)

It can therefore be safely proposed that the *-s* reflects the awareness of the sequence of operations and procedures leading to the end product(s). The unity in this case is clearly the one establishment or undertaking in whose framework the operations and procedures are executed. Without the *-s*, the meaning is quite different: *a work of art, English ironwork, fancy brasswork, etc.*

The next case to be examined is illustrated by *a fireworks of rage* (W76), where *fireworks* means "a display of fiery temper ..." (W76). This is evidently a metaphorical use of the "pyrotechnic display" sense of the word. In this example, the *-s* brings out the successive bursts of anger or temper which constitute, by reason of a common underlying cause, one display.

The last *s*-singular to be discussed here is *an innings*. Hirtle (1982a:110) writes that the difference between this and *an inning* is that

"the baseball term evokes a turn at bat, a section of a game, whereas the cricket term suggests more the activities involved, what a man or a side does during a turn at bat."

In this *s*-singular, then, the unit is the one period at bat, while the morpheme has reference to the string of efforts or activities undertaken therein.

The last few pages have dealt with external singulars involving an impression of a number of things in sequence, especially as they form a unit. Four of those words, namely *stairs, sessions, assizes* and *holidays*, are employed alternatively in the zero form or with a plural predeterminer. By way of illustration, in addition to *a stairs*, a flight of steps can be spoken of as *a stair* or as *these stairs*. With respect to impressions, these three phrases are comparable to *a pants, these pants* and *a pant*. The prevailing impression in *a stairs* is that of a unit, though one formed of obvious parts, in *these stairs* that of the unit-forming parts themselves, and in *a stair* that of a unit, without a nuance of its components.

#### 6.4 Manyness without seriality

The words in this section resemble those in the previous one in that each harbors an impression of several things but differ by virtue of the fact

that the latter are not serially arranged. One such case is *crossroads*, defined as "the place of intersection of two or more roads" (W76). Note that the zero noun could have a quite different meaning, namely "a road that crosses another road, or one that runs transversely to main roads" (RHD).

Erades (1975:12) attributes the *-s* of *a crossroads* to 'component parts' and the use of the grammatically singular predeterminer to a 'strong collective sense' causing the notion to be taken as a unity. Hirtle (1982a:108) also sees a whole made up of parts, a unit composed of two or more intersecting roads. However, a crossroads does not consist of two intersecting roads in the way that a plus sign (+) consists of two short intersecting lines. A crossroads is only a POINT OR PLACE of intersection of two or more roads. This would explain the word's grammatical singularity, but it remains to be determined if the *s*-ending is to be accounted for from the standpoint of intersecting roads.

Important data are the phrases *four cross-roads* and *four-cross-ways*; both name the point or place where two roads cross or four roads meet, according to the OED. Others are *four-throws*, *four-ways*, and *four road-ends*, from the EDD. Another datum to consider is a comment by a contributor to N&Q (3, 21 June 1851, 508) to the effect that "a cross road [sic], or that point where four roads meet, is frequently called by the peasantry in Kent "the four vents;" in other counties, "the four wents," "the four want way," &c." What is to be retained from all this is that the impression created by two roads crossing and that arising from four roads converging are essentially the same. Both involve a quaternity. In other words, speakers perceive a crossroads as the *terminus ad quem* of usually four converging 'road ends'. In this respect, it might be said that *crossroads* suggests something resultative. Briefly, this *s*-singular is based on the experience of one point or place whose existence arises from the convergence of four (or more) stretches of road.

*Crossroads* has therefore come to mean "a central meeting place: FOCAL POINT" (W76), as in

like Broadway for showmen or Wall Street for financiers, it is a crossroads for army men.

The image is very much the same as before. A number of 'lines' of movement, action, thought, attention or the like converge at one central point or place.

Similar nuances may be at play when this *s*-noun denotes "a small community located at a crossroads and often serving as the meeting place of the inhabitants of the surrounding countryside" (W76) in that the community is a focal point or a center to which the inhabitants converge from many different directions to carry on their activities. This is the sense which the word has in

...six miles from the nearest village, Colinton, a crossroads with 150 inhabitants, a grain elevator and a tavern. (*Harrowsmith*, Vol. VIII: 3, Oct/Nov 1983, 26)

However, this use of the noun could be interpreted as a case of metonymy, where the settlement receives the name of that with which it is closely associated through physical proximity.

It was stated above that a crossroads (i.e., an intersection) is perceived as a *terminus ad quem*. It can also be looked upon as a *terminus a quo*, as a starting point for divergence, a point from which 'lines' seem to radiate in different directions. This is how the author of the following sentence must have perceived the intersection in question:

Tiny Harney [...] nurses an incredible little crossroads of six hardtop routes to nowhere in particular. (SM, 28 Mar 1980, 7)

It is probably this impression of divergence that has led to the use of the inflected form to mean "A point at which two or more courses of action diverge; a critical turning-point" (OEDS), as in

Our American manufacturing economy is at a crossroads in this decade. (TM, 115, 2 May 1980, 6)

*Crossroads* here brings out the potentiality of the paths that can be taken from one point. Again, unity and multiplicity are implied at the same time. To summarize, the overall impression in *a crossroads* is that of one point, place or center from or to which diverge or converge a number of 'lines', especially four or more. The same can be said of *a crossways* (OR, s.v. *quadrivium*), a synonym of *a crossroads* (intersection).

In present-day English, an intersection is spoken of as *a crossroad*. Only two examples of this have come to light. They are *traffic stalled at a crossroad* (W76) and the following one heard in conversation:

I live right near a crossroad; you know, four corners?

This usage, which is wholly unfamiliar to me, is not readily explainable. Perhaps some speakers have conceptualized the notion in the word somewhat differently. It would be interesting to know if the authors of these examples would ever use the *s*-singular.

A solution not unlike the one proposed for *a crossroads* can be proposed for *a headquarters*. Once again, Erades (1975:12) sees a unit made up of parts, although he does not state what they are. For Hirtle (1982a:108), they are "numerous rooms, buildings, services, etc." However, there exist several situations where these explanations do not apply. For instance, a group of scouts in the countryside may designate a landmark (e.g., a boulder) as their headquarters before breaking up into smaller groups and setting out on excursions in different directions, and it will be to this landmark that they will converge at a specified time. In battle, a headquarters can be a hut, a tent or even a truck, while for thieves, it might be a grotto. As the sentence *Father makes the den his headquarters* (AHD) demonstrates, a headquarters can be a single room, and from the following examples, it is seen that it can be a geographical area or point:

It's easy to see why terrorists use France as a headquarters.  
(BBC reporter, CKO, 12 Sep 1980)

Although he has returned to town for the season as his headquarters, he makes two or three days [sic] excursions from it as often as he can. (OEDS)

The common denominator in all these uses is an impression of a center, of one point or place from and to which there are a number of 'lines' of movement or communication, hence the parallel with *a crossroads*, especially when the latter refers to a focal point.

The sentence *They'd call my house a common stews* (Jespersen 1965 [1948]:151), a stews being a brothel, introduces a group of external singulars involving a quite different type of impression. The other terms in question are *stores, stables, licensed premises, shambles* and *barracks*.

Historically, according to the OED and the CD, *stews*, as illustrated above, was preceded by *stew*, a term for a heated room or simply a room, closet or chamber. Hence, *a stews* seems to have arisen from the perception of one building or one part of a building composed of and necessarily containing several rooms serving a common purpose.

Similarly, *a stores* is or was applied to British cooperative societies, as in

...was shown two Sam Browne belts sold at one stores, the prices being ... (TL, 28 Aug 1914, 4)

Somewhat earlier, the unmarked *store*, or rather *cooperative store*, designated a shop run by a cooperative society. Hence, the *s*-singular refers to a "number of shops managed by one society or firm established in one building" (Poutsma 1914:227).

The *s*-singular in *housed in a converted stables* (Kruisinga & Erades 1953:397) also involves the idea of one building (or one part of a building) consisting of and containing several compartments, especially stalls. Presumably, it is to the latter that the two grammarians are alluding when they qualify *stables* as a collective plural.

*Licensed premises* is a Briticism denoting "an establishment in which alcoholic beverages and tobacco are permitted to be retailed and consumed" (W76), as in

When a licensed premises are situated in a public market, [...] a permanent extension of the permitted hours may be granted ... (Harrison 1969:182)

Some individuals (e.g., Anthony & Berryman 1966:275) refer to a licensed premises as *a set of premises*, which is certainly suggestive of several things united to form a whole, of the different rooms and passages that come together to form the one building (or the one part thereof) which serves as an alehouse, restaurant or seamen's canteen.

In the sentence segment

...if he is right it would appear that not only meat need be sold in a shambles, it might refer to any sort of food. (N&Q, 183, 7 Nov 1942, 294)



*a shambles* refers to a meat market, a composite whole from the standpoint that a shamble is a butcher's shop or stall.

Next, historically speaking, *a shambles* was applied to a slaughterhouse (*A shambles is an abattoir* [HDCU]), to a place of carnage or a scene of blood (*a shambles of dead bodies* [OED]), to a scene of destruction or wreckage (*The brawlers left the bar in a shambles* [AHD]) and more recently, it seems, to a mess or a scene of confusion or disorder (*conference [...] was an utter shambles* [W76]). In the "slaughterhouse" sense, oneness is implied by the single place or establishment, while underlying the *-s* is not an impression of constituent stalls or shops, but one of the carcasses, entrails, pieces of meat and so on found therein. Since they are often strewn about, it is easy to see how the word evolved semantically. Its other senses mentioned here involve the idea of a single place, scene, state or situation in which the constituents are in disarray.

The last term in this group is *barracks* as used in

the dormitory where I was quartered was like an army barracks  
(W76)

Originally, the uninflected *barrack* (DCE, OED) was the name given to a temporary hut for shelter, as one with a thatched roof, and was later applied to a structure for protecting hay consisting of a thatched roof supported by four posts, and to a building of any kind intended for the storage of straw or hay. It is also used of the stations of the Maryland State Police, which are quite plain-looking buildings. Excluding regular pluralization, it is only in connection with constituent living quarters that one finds *barracks*. Outside of the traditional military context, the *s*-noun, according to the DCE and W76, refers to the regular quarters of the Salvationists, a building housing the local detachments of the RCMP and a large, plain building housing a number of people, as a tenement house. As in several of the preceding cases, the unit to which the singular predeterminer corresponds is the one building.

Some of these names of buildings occur alternatively in zero (e.g., *a stable*), perhaps even more commonly so in some instances, and at least one of them, *premises*, is found with plural predeterminers, as in:

A licensee of a licensed premises who also holds a music and dancing licence in respect of those premises may have his [...] hours extended ... (Harrison 1969:183)

The impression of constituent compartments does not appear to come into play in a zero singular like *a stable*, while in *those premises* it seems to prevail.

The next group of words consists of names of various areas and enclosures: *stockyards*, *grounds* (and compounds thereof), *gardens*, *rapids*, *shallows* and *diggings*. The first of these is illustrated by *We passed a stockyards* (Pound 1913:49). *Stockyards* is well suited for the *s*-singular because it refers to one enclosure made up of various compartments, especially pens, or yards.

In the examples

what a spot for a fairgrounds (W76)

a grounds with old trees (Jespersen 1965 [1948]:151)

The party reached a picnic grounds. (Pound 1913:49)

the *s*-singulars each evoke one area, sometimes enclosed, consisting of different spaces, sections or lawns, as those separated by paths, hedges or rows of trees. Comparably, *a botanical gardens* (conversation) is prompted by the experience of one frequently enclosed area made up of various gardens, flower beds, lawns and diverse sections displaying different kinds of vegetation, *a tea gardens*, cited by Jespersen (1965 [1948]:151), by the experience of a single area consisting mainly of patios or terraces, and *a fine Zoological Gardens (Ibid.)* by that of a fairly large area composed of a number of sections, each featuring a different class of animals, such as fowl, reptiles and hoofed animals.

The word *rapids* designates an area in a river where the current runs swiftly, as in *The sun glistened on a small rapids* (Roethke 1966:63). Such an area is sometimes referred to as *a set of rapids*. The experiential basis for this phrase is probably the same as that for the *s*-singular. One can speak of a set in that such an area consists of several often sinuous stretches of rapidly moving water usually separated by obstructions.

The phrase *the sloop...skimming a clear glass-green shallows* (W76) illustrates another *s*-singular. It was apparently ushered in by *shallow*, a term for a shallow place in a body of water. That is to say, the external singular suggests one area in a body of water in which there are a number of such places. One may consider this external singular in terms of container and contents.

The last case of this type is *a diggings* when applied to a place or locality where mining is carried on, as in *a diggings in far-away Australia* (OED).<sup>5</sup> It can be seen from the definition "A mining region; especially a mining region having many exploratory excavations" (F&WN) that the awareness of one site or locality dotted by numerous excavations, or diggings, provides the basis for this *s*-singular.

Some of these names of enclosures and areas - *stockyards*, *grounds*, *gardens* and *rapids* - are found alternatively with the zero ending, and at least one of them, *rapids*, can take a plural predeterminer. In other words, a set of rapids may be referred to as *a rapids*, *a rapid* or *these rapids*. What was said earlier with respect to *a stairs*, *a stair* and *these stairs* would seem to apply here *mutatis mutandis*.

The remaining external singulars refer to diverse composite wholes. They are *(water)works*, *ways*, *mews*, *barracks*, *waxworks*, *arrears*, *sweepstakes*, *stakes* and *sweeps*. The first of these is illustrated as follows:

...average population per water-works will be ... (Baker 1889:xiii)  
North Middlesex Waterworks, 1867. - This was another works  
called forth by the spread of population. (Dickinson 1954:76)

Its precursor was evidently *waterwork*, with the sense "A structure, contrivance, or engine for conducting, distributing, or otherwise disposing of water" (CD), since *a waterworks* refers to a single, complex system, a whole made up of numerous integrated waterworks, such as channels, mains, pumps, tanks, wells, hydrants, purifiers, dams and reservoirs. With the predeterminer *these* in

THE NAGASAKI WATER WORKS. These works were put  
under construction in 1889.[...] It is a gravity system throughout.  
(PAWWA, 17-21 June 1907, 260)

the impression of unit-forming parts dominates that of the whole which they constitute.

The experience of a whole consisting of conspicuous parts ostensibly provides the basis for the external singular in *a ways* in

owned three steamboats,...a marine ways, and several landing  
fleets (W76)

where *ways* signifies "an inclined structure usu. of timber upon which a ship is built or upon which a ship is supported in launching". The timbers in question are the ground ways, the bilge ways, the sliding ways and others.

In the case of *a mews*, the first use which the dictionaries record for *mews* is the name for the royal stables at Charing Cross in London, so called because they were originally the mews of the king's hawks, a mew being a cage for hawks while mewing or a cage, coop or pen for fattening animals. From the fact that the hawk mews were converted into stables for the monarch's horses in 1527, it is assumed that a number of buildings were transformed, because *mews* later came to signify "A set of stabling grouped round an open space, yard, or alley, and serving for the accommodation of carriage-horses and carriages" (OED). Such is the meaning the word has in *A mews converted into accommodation for people* (OEDS). The phrase *a set of stabling* points to a solution: the buildings are united by a common plan or purpose. In all likelihood, it is by metonymy that *mews* has come to be used of the space, yard or alley surrounded by the buildings, as in *he lives up a mews* (CD).

As with *a mews*, the external singular in *the checkered paved quadrangle in a barracks* (ATS, 871.2) evokes an organized set or group of buildings, but the latter are for lodging. In Juul's (1975:236) examples of *a police barracks*, the suggestion is not that of one building but rather a set of buildings, a compound consisting of storage sheds, garages, different cell blocks, office buildings, and so on.

With *a waxworks*, as in *visited a waxworks* (W76) and *He bought out a waxworks* (W59), the principle is essentially the same. The phrase refers to a set or collection of wax effigies, or waxworks, to something which is one yet obviously more than one at the same time.

From the definitions and examples of *arrears* provided in various dictionaries (e.g., W76), the *-s* would seem to be linked to the idea of an accumulation. In the following example from an annual report,

They constitute a large arrears, which should be dealt with speedily. (OEDS)

it is evidently a matter of a number of smaller debts constituting one large obligation, hence the appropriateness of the *s*-singular.

The last item to be discussed before turning to the problem cases is *sweepstakes*. With respect to the sense "A prize in a horse-race or other contest, made up of several stakes" (CD), the external singular clearly arises from the experience of a composite whole. This appears to be the meaning the word has in *won a sweepstakes of 1500 gs.* (OED). Historically, this was the first use of the external singular. By synecdoche or metonymy, it was applied to the race or contest itself and eventually to a variety of games, contests and lotteries - especially for promotional purposes - in which there is a number of stakes, or material or cash prizes. One illustration of this is *New Hampshire has a sweepstakes* (RHD). There is also the odd example of *a stakes* and *a sweeps*:

Cordero was to have ridden Abifaith in a stakes in Chicago today  
 ... (NYT, 3 July 1967, 38)  
 ...IBM [...] promoted the sale of typewriter supplies with a  
 sweeps that promised a personal computer as the grand prize.  
 (NW, 103, 23 Jan 1984, 46)<sup>6</sup>

In the interim, the original "composite prize" sense has largely faded away, as the OED already notes; it has, in fact, been eliminated from the more recent editions of *Webster's*. Therefore, it seems that for most people, the *s*-singular is now based on the idea of one contest or the like in whose framework there are a number of stakes or prizes. No evidence that one such contest is spoken of as *these sweepstakes* has come to light thus far, but *a sweepstake* is common, the absence of the *s*-ending presumably indicating that the impression of different stakes or prizes is not called to the fore.

## 6.5 Problem cases

For a variety of reasons, there remain several cases which have not yet lent themselves to a satisfactory analysis. On the basis of the existing data, the analyses of the words in question have been developed as much as possible and presented below with a view to aiding their future investigation. The first group of words to be discussed consists of *bellows*, *gallows*, *falls*, *suds*, *woods*, *goods*, *commons* and *hose*.

In *a bellows*, the unit is clearly the one device or apparatus. The difficulty is that several plausible explanations can be formulated with regard to the *s*-inflection. Grammarians generally mention *bellows* together with words like *tongs*, the inference being that its *-s* is attributable to the instrument's two handles, although it would probably be more accurate to say that which gives the impression of being two mobile and mutually opposing but dependent handles or sides fitted with or tapering into handles (one of which actually remains stationary). The facts that the device is routinely spoken of as *a pair of bellows* and that this phrase is apparently not applied to bellows with only one handle or none at all lend credence to this interpretation.

Such bellows are highly varied in nature, and not all are designed for producing a current of air. One form is found in accordions and concertinas, another in cameras. A third type, used in expansion joints, as between sections in a pipeline, is basically a one-piece corrugated cylinder or open-ended box permitting expansion and contraction. Among the other forms of pneumatic bellows are a large collapsible spherical bag equipped with a nozzle; a slender rectangular wooden box sealed at one end, except for a protruding nozzle, and fitted with a hand-actuated piston; and two open-faced wooden boxes, the open faces opposing each other and one box made to slip tightly over the other, from which the air escapes through a valve.

Yet despite the fact that they do not possess two handles, these devices and many others still bear the name *bellows*. It is not altogether clear how the *-s* is to be explained in these cases, where the two-opposing-handles interpretation does not apply. One solution is indicated by the observation that most, if not all of the wide variety of devices known as *bellows* function on the basis of or are subject to some form of bi-phasic motion, such as a to-and-fro, in and out, rising and lowering, expanding and contracting, or inflating and deflating movement. The impression of such a two-part motion is perhaps what permits the simile in *my chest heaving like an exhausted bellows* (Callison 1973:181), which seems to appeal to the inflating-deflating motion involved in inhaling and exhaling. In this connection, it is noted that Middle English had the same word for belly and bellows, its Old English progenitor being a word for a blast bag.

The common type of bellows undergoes a biphasic movement in yet another respect: the two handles or sides are seemingly pushed away from each other then toward each other. This fact is not incompatible with the inflation-deflation interpretation above since impressions may vary among speakers.

Another solution can be put forth in light of the manner in which most bellows behave in actual use: the two-part movement is repeated many times, often quickly, and at regular intervals. The *-s* may, then, for some speakers, mark an impression of a series of movements. Confirmation of this interpretation is provided by the verb *bellows* "To breathe hard" (EDD), whence *bellowsing* "panting or exhaustion after running" (EDD), there being in both words the suggestion of a series of inflating-deflating movements. This instead may be at the basis of Callison's simile.

The following statement, made about the common bellows but applicable to many different types, raises the possibility of yet another explanation:

The blast is not continuous, but in puffs, an interval of time being required for the air to enter the bellows through the valve  
... (CUA, 122)

Again, there is the impression of a series, this time, however, of blasts of air, often at short and regular intervals. Is this the idea expressed by *bellowsing* and the verb *bellows*? Panting does indeed involve a succession of gusts in addition to a sequence of inflating-deflating movements.

A further piece of evidence to be presented in this case is the zero noun, *bellow*. On one occasion, I heard a professional photographer use it several times to refer to an individual device, and it is used by some writers with respect to protective, expansion-joint, barometer and other handleless bellows (see additional examples in Appendix K):

The bellow is simply opened out [...] and [...] clipped as a solid bellow. (Beakbane Limited 197?f)

The use of the word without the *-s* to refer to devices without handles constitutes a third element of support for the dual-handle argument. The other two are the facts that the common instrument is known as *a pair of*

*bellows* and that this phrase is not applied to devices with one or no handles.

These solutions for the *s*-ending are not mutually exclusive. On the contrary, all may very well be valid since it is likely that impressions differ from speaker to speaker, depending on one's experience of the widely varying devices.

The next problem to be discussed is *a gallows*. As in *a bellows*, the unit is the one apparatus, but once again, the *s*-ending poses a problem. The OED suggests that it has "reference presumably to the two posts of which the apparatus mainly consisted." At least three observations tend to support this view. First, according to the OED, *gallows* was used to render the Latin *furca*, the name for the Roman gallows consisting of only two timbers in the shape of a T or an inverted V. Second, *gallows* used to or still does signify "A pair of braces for supporting the trousers" (CD), ostensibly by virtue of two more or less vertical supports. Third, the structure is referred to, though archaically so, as *a pair of gallows* (OED).

However, under the word *pair* in the OED, one finds the following, obsolete sense directly after the heading "A set, not limited to two": "A set of separate things or parts forming a collective whole; e.g. a set (of gallows, harness, numbles, etc.).[...] *A pair of arrows*, a set of three arrows ..." Poutsma (1914:176) asserts, in fact, that *a pair of gallows* has been supplanted by *a set of gallows*. Whether it is a matter of two parts or three, the *s*-singular can be seen to arise from the experience of a whole made up of or at least possessing conspicuous parts. Apparently, not all speakers take the sibilant in *gallows* as inflectional; some consider that the plural of the word is not *gallows* but the long-standing *gallowses*, a clear indication that their mental prehension of this notion involves a representation of a continuous object.

The experience of a composite whole may explain the external singular in *a falls in a river*. W76 provides this example to illustrate that the indefinite article can be "used as a function word with form plurals to suggest a unifying notion" but does not explain how *a falls* involves unification, a uniting of parts. One possibility is that cascades are often comprised of vertical columns of water that are usually close together but sometimes separated by considerable gaps. To confirm this interpretation, a careful comparison with the use of *a fall* would be necessary. The



comparison might involve a detailed study of individual authors to determine just when the zero and *s*-nouns are employed and why some writers alternate between the two, not to mention the fact that some also use *these falls* when referring to a single cascade.

In the case of *suds*, it was proposed in Section 2.4 that the *-s* has reference to the numerous minute bubbles. What is not altogether clear is the reason for the indefinite article in the examples *A thick suds* and *I have a good suds ready*, provided by Pound (1913:49). Are the bubbles seen to make up one complex whole, or does *a* correspond to a portion (e.g., a tubful), a type, or something similar, as in the sentence *trousers usually require only one suds*, which is given by W76 as an example of the sense "a washing in water containing suds"? To answer this question, additional examples of *a suds* would need to be studied, especially in comparison with the more common *these suds* and even with the zero noun *sud* (W76) as applied to soapy waste liquor.

With respect to *a woods*, Hirtle (1982a:109) writes that "for some people the difference between *a wood* and *a woods* is that between a confined, delimited area and one of far greater, even unlimited extent." He states that the "*s*-ending seems to suggest not component parts as such but extensiveness in space." However, for other speakers, this is apparently not so. A distinction can also be made between *a woods* and *the woods*. While driving through wooded countryside, one might stop at some point and go into THE woods but not A woods, it seems. In such a context, *the woods* suggests an indefinite extent of wooded cover or an extent whose limits are not known or not clearly perceived. By contrast, with the indefinite article, as in *would take our children into a nearby woods* (W76) and *a pinewoods I was very fond of* (W76), the suggestion for some people is that of an often small, circumscribed area, as one surrounded by fields or situated between intersecting roads. In some areas, the phrase *a small woods* is by no means unusual, despite definitions of *woods* like "a large and thick collection of growing trees; a grove or forest" (RHD). For a number of speakers, such as Pound (1913: 50), the *-s* does indeed mark an impression of component parts, namely trees. Why the British apparently do not use *a woods* of small, circumscribed areas is not clear.

*Goods* (W76) sometimes occurs as an external singular when applied to cloth. Apparently, this use of the word is limited to commercial sectors:

No. 36R1355 This is a very stylish goods for summer dresses - used by the most fashionable trade. Goods that sells regularly at 25 to 35 cents. (Sears, Roebuck and Co. 1969 [1902]:869)

A3109 Nuns' Veiling. This is a popular goods for gowns ... (Hudson's Bay Company 1977 [1910]:869)

In examples of this kind, the unit is ostensibly a type. However, according to a 19th-century source cited in the DA, *goods* "is used by Western shopkeepers as a singular noun for a piece of goods; as 'that *goods*,' speaking of cloth or linen." In some instances, it is quite possible that the indefinite article corresponds to a quantity, given that a piece is a standard length of merchandise or a length of cloth varying from 40 to 120 yards. Quantity or type, it is as if a unit view is imposed upon the notion, since it would seem that *goods*, like *butter*, *water* and other so-called 'mass' nouns, does not, by itself, offer a view of a unit entity. As for the *s*-ending, the sign of the expansive movement in the system, it might be conjectured that it marks an impression of extensiveness, as material often comes in long, seemingly endless stretches. Another possibility is that the morpheme has to do with the warp and the wefts, the very components of a woven fabric. More evidence will be required to confirm the plausibility of these hypotheses.

As an *s*-singular, *commons* has two pertinent uses, which appear to be primarily British. Apart from the definitions and the odd example provided in the dictionaries, the data is very scanty in this case. One of the meanings in question is "provisions for a usu. ecclesiastical or collegiate community or company" (W76), as in *a modern university commons*. Before any serious attempt could be made to unravel this part of the problem, more context and preferably more examples and information would be required.

Historically, this sense was followed by "the share to which each member of the company is entitled" (OED). Later, at Oxford and subsequently at other such institutions, *commons* designated a definite portion of food supplied from the college kitchen at a regular charge, as in *a solitary commons of cold beef* (OED). It is reasonable to assume here that

the grammatical singularity corresponds to the unity implied by the one share or portion of food. In understanding the *-s*, a consideration of the notion in *common* may prove useful. Given the adjective *common* with the meaning "held, enjoyed, experienced, or participated in equally by a number of individuals" (W76), the *-s* might have to do with the number of portions or individuals implied by sharing. The same could, in fact, be said with respect to *a modern university commons*. This *s*-noun is also used of an area of land for common use, but no recent examples of it as an external singular have come to light.

The last word in this group is *hose*, when applied to long tubes, as of rubber. According to the DCAU, one can say *three fire hose* or *three fire hoses*. For those who would produce the first phrase, *a fire hose* is presumably an external singular. On the other hand, *three fire hose* might be an instance of an internal plural. More data will be required before either of these conjectures can be treated seriously.

Another problem is that posed by compounds. It is a complex one because it entails not only the role of the *s*-inflection but also the manner of forming compound words. Since no theory of the mental processes engendering compounds has yet been developed from a psychomechanical point of view, it will not be possible to provide a satisfactory solution to the problem that they raise here. Nor can the distinction between certain words already discussed and those to be mentioned below be justified other than on purely impressional grounds, so long as our theoretical views of the genesis of compounds are not more fully developed. Thus, one gets the impression that *crossroads*, *headquarters*, *shearlegs*, *sweepstakes*, *stockyards* and others do not involve a joining of two separate words of tongue in the same way that *shake-hands* (OED), *three-farthings* (OED), *yellowlegs* (W76) and so on seem to. One should perhaps regard the difference as arising from the conjoining of two or more lexical elements at different moments in the process of word formation. Although it cannot be treated with any rigor at this point, the problem is being presented because it may have a bearing on that of the external singular.

The examples *That old four-eyes can't see* (DN, IV, 10) and *I was never a butter-fingers* (OED) serve to illustrate the type of usage in question. Comparable examples of *four-hours*, *greedy-guts*, *lazybones*, *moneybags*, *sobersides*, *yellowlegs* and many other such terms could be cited. Assuming that these colorful words are compounds, one encounters

the problem of determining the stage of their genesis at which the *s*-ending comes into play. The term *four-eyes*, meaning "a person who wears glasses" (W76), will serve as an illustration. A first explanation of its genesis, expressed as *four* + (*eye* + *-s*), is that the constituent *eye* is pluralized by the addition of the morpheme and then enters the compounding process. In this case, the *-s* would be an indication of the external PLURAL. Another possibility, represented by the notation (*four* + *eye*) + *-s*, is that it enters the word-forming process after the construction of the sequence *four* + *eye* and so may be seen as marking the number of the whole word as an external SINGULAR.

Opie & Opie (1961:172) write that a bespectacled youth may be called *Four-eyes*, *Specky four-eyes*, *Annie four-eyes*, etc. In other words, *four-eyes* is sometimes used as a nickname. Therefore, the terminal *-s* of a number of these compounds might be that of the hypocoristic. Langenfelt (1941-42:202-206) does, in fact, identify the hypocoristic *-s* in *double-guts*, *long-legs*, *straw-shoes*, *surly-boots*, *thicklips* and other bahu-vrihis. The hypocoristic *-s* does occur where there is seemingly no question of a 'plural' *-s*, as in *pops* (DS), meaning "a father", and *ducks* (W76) and *sweets* (DAS), which mean "a sweetheart". These three words can be contrasted with terms like *sparks*, *chips* and *boots*, in which there is definitely a nuance of plurality. These three terms, in W76, refer to a ship's radio operator, a ship's carpenter, and a servant respectively. Such occupational sobriquets complicate the picture because they, too, can take the indefinite article, as illustrated by *He began life as a boots* (CD) and *He was a tiger - 'a buttons'* (OED). The problem with the sobriquets and with the above-mentioned compounds as they apply to people is, therefore, to determine whether the *-s* represents a position in the system of number, a hypocoristic, or a cumulation of the two. The same difficulty is encountered in *We have to do a weeweews* or *a little tries*, where Mühlhäusler (1983:77) perceives 'the nursery *-s*'. Until some light can be shed on the mechanism involved in the hypocoristic, however, there can be little hope of solving this question.

The problem of determining whether the final sibilant is morphological is also encountered in the case of *series*, *species*, *congeries*, *sorites* and *facies*. In most dictionaries, entries considered by the editors to bear the *s*-morpheme (e.g., *scissors*) are followed by comments like "plural but singular or plural in construction". However, for these Latin-

isms, many dictionaries furnish no such comment and simply indicate that the plural of the entry is unchanged. Therefore, it seems that the final sibilant of these words is not regarded in the same light as that of native words, and this may be due, at least in part, to the influence of the Latin morphology, which is the same for the nominative singular and nominative plural of nouns of the fifth declension.

In the case of *series* and *species*, it is noted that plurals of the type *these serieses* (OED) and *these specieses* (OED) occurred in the 17th century, which would indicate that some speakers then perceived the final -s as nonmorphological. These plurals no longer occur, *these series* and *these species* being the rule today. This might be interpreted to mean that speakers now regard the final sibilant as inflectional in English. Although these two words now belong to the general vocabulary and even though they are likely candidates for the s-singular since each refers to one entity (a group, set, class, category, etc.) that is necessarily made up of a number of individuals, it is difficult to determine the extent to which the Latinity of these two nouns is responsible for the unchanged plurals.

From the definition "a collection of several particles or bodies in one mass; assemblage; aggregation; heap" (RHD), it is seen that *congeries* is also a suitable candidate for the external singular:

From the airplane the town resembled a congeries of tiny boxes.

The OEDS notes that the 'false singular' *congerie* (*congerie*) has been derived from *congeries* and offers the following example, among others:

The French National Library is contained in a congerie of buildings.

This back-formation could have arisen only if some speakers, at least, failing to recognize the Latinity of *congeries*, took the -s as inflectional in English. For this kind of speaker, *a congeries* does, then, represent an external singular. However, it is perhaps safer to assume that most speakers familiar with *congeries* still consider it a learned borrowing, so the influence of the Latin morphology might play an appreciable role with respect to the unchanged plural.

Similar to *congeries* in meaning is the bisemous *sorites*, defined by W76 as "an aggregation of more or less related things, facts, or items" and "an abridged form of stating a series of syllogisms in a series of

propositions ..." Since the word refers in each case to a whole consisting of conspicuous parts, it is well suited for the external singular, a possible example of which is *of or relating to a sorites* (W76, s.v. *soritical*). However, because *sorites* is an uncommon learned term, the unchanged plural is probably due to the awareness of its Latinity rather than to the perception of an inflectional -s.

With regard to *facies*, the last Latinism to be mentioned here, the definition "the composite nature of sediment deposits ..." (RHD) raises the possibility that phrases of the type *a mineral facies* (NEBM) involve an external singular. However, because this word is encountered almost exclusively among the learned, the awareness of a Latin borrowing is an equally plausible account for the unchanged plural, and there is nothing to exclude the conjecture that its final sibilant is not interpreted in the same manner by all speakers familiar with the word.

There exists some doubt as to the status of the sibilant in (*golf*) *links*. This term can be traced back to the Scottish *link*, meaning "Rising ground; a ridge or bank" (OED), or to *links*, defined as "Sandy knolls near the sea-shore; a stretch of sandy, barren ground" (EDD). Therefore, in the following example,

A links is a golf course built on linksland, the sandy deposits by the sea ... (*Sports Illustrated* & Charles Price 1970:14)

it is safe to assume that the -s is an indication of the awareness of various knolls and undulations within the one appropriated area. Such is the original use of the s-singular. However, W76 qualifies this use of the word as archaic; its present-day sense is supposedly just "golf course" (*On a suburban links* [OEDS]), although some British acquaintances familiar with this mainly British term stated that the word is outdated in this capacity as well, so the original idea of a linksland golf course has apparently been lost, if not for some British speakers, then surely for some non-British ones, to whom the first, seaside courses, like the one at St. Andrews, are virtually unknown. One British respondent, himself a golfer, said that he would be embarrassed if asked to put a number before *links* (i.e., *two links* or *two linkses*?). Another, a grammarian, asserted that the plural is *links* or *linkses*, so there is a justifiable call for more data to determine the status of the sibilant, and for those who

perceive an inflectional *-s*, it remains to be determined what impression is behind the morpheme if it is not one of undulations.

There is also some question as to the status of the terminal sibilant of *pox* in phrases like *a pox of jeering urchins*, from W76, according to which the plural of this word is *pox* or *poxes* in respect of all of the senses that it accounts for. Although this noun could lend itself well to the *s*-singular since it names one display, rash, cluster or the like composed of numerous things, evidence must first be submitted to demonstrate that the plural is indeed unchanged as far as the sense illustrated by the above example is concerned. Could one say *?several pox of jeering urchins?*

## 6.6 Discussion

With the exception of the problem cases, the following discussion will pertain to all the *s*-singulars studied above. They are listed on p. 213 for convenient reference.

After examining *crossroads, headquarters, works, surroundings, barracks, links, picnic grounds, stockyards, wine vaults, holidays, woods, stairs, innings* and *means*, Hirtle (1982a:112) makes the following assessment:

The common thread running through these different uses of the external singular is an impression of an extendable unit. The extendability may concern the number of parts involved in the unit (*a crossroads, a stairs*), the space occupied by the unit (*a woods, a ways*), or the "notional space" implied (*a means*). The significance of this can best be brought out by relating it to the underlying movement which constitutes the potential meaning of the *s*-ending. The singular or 'count' impression arises from the *position* in the movement, obtained by holding the movement up at its first instant. The impression of 'extendability' may well arise from the expanding *form* of the movement oriented from minimum to maximum. If so, it can be seen that the actual meaning in discourse is a consequence of the potential meaning in tongue, a result of the quantity of movement and the form of movement.

Duality		Seriality	Manyness without seriality
<i>pants</i>	<i>doubles</i>	<i>stairs</i>	<i>crossroads</i>
<i>pantaloons</i>	<i>narrows</i>	<i>bleachers</i>	<i>crossways</i>
<i>drawers</i>	<i>ways</i>	<i>doubles</i>	<i>headquarters</i>
<i>pantyhose</i>	<i>savings</i>	<i>triples</i>	<i>stews</i>
<i>breeches</i>	<i>scales</i>	<i>sessions</i>	<i>stores</i>
<i>overalls</i>	<i>alms</i>	<i>assizes</i>	<i>stables</i>
<i>forceps</i>	<i>mends</i>	<i>holidays</i>	<i>premises</i>
<i>pincers</i>	<i>amends</i>	<i>hols</i>	<i>shambles</i>
<i>pliers</i>	<i>thanks</i>	<i>contents</i>	<i>barracks</i>
<i>scissors</i>	<i>antipodes</i>	<i>games</i>	<i>stockyards</i>
<i>shears</i>	<i>means</i>	<i>works</i>	<i>grounds</i>
<i>tongs</i>	<i>pains</i>	<i>fireworks</i>	<i>gardens</i>
<i>tweezers</i>	<i>heads</i>	<i>innings</i>	<i>rapids</i>
<i>nippers</i>	<i>tails</i>		<i>shallows</i>
<i>snips</i>			<i>diggings</i>
<i>shearlegs</i>			<i>(water)works</i>
<i>branks</i>			<i>ways</i>
<i>binoculars</i>			<i>mews</i>
<i>harrow</i>			<i>waxworks</i>
<i>singles</i>			<i>arrears</i>
			<i>sweepstakes</i>
			<i>stakes</i>
			<i>sweeps</i>

While I do not always agree with his interpretation of these terms, especially with respect to the *s*-ending, I would concede that an extendable unit could possibly be the answer to most of these *s*-singulars, as well as to others, such as *gardens*, *premises*, *sessions* and *shallows*.

However, if the analyses proposed above for the several dozen external singulars are correct, then, taking polysemy into account, close to fifty percent of them - words like *pants* and *heads* - owe their *-s* to an impression of duality, to which the notion of extendability does not apply. More steps can be added to a stairs, but a third leg cannot be added to a pair of pants nor a third side to a coin. Hence, with such a large percentage, the external singular cannot be integrated into the proposed



system of number from the standpoint of an extendable unit. But it could be integrated therein on the basis of extensionality, to give this word a very particular meaning. Extension, which is not to be confused here with the totality of things to which a word applies, is the property whereby something occupies or takes up space. Unlike a pant, for example, a stairs is extendable, yet both are extensional; both involve salient elements, and situating them requires a certain extensiveness of space. Hirtle (1982a:110) states that "it is not always possible to distinguish between the two impressions of component parts and extensiveness" and that "this may well be because the evoking of component parts entails a certain extensiveness in which to situate them." However, it should not be forgotten that some *s*-singulars, such as *amends* and *ways*, involve elements that are not component parts (hence, the use here of the word *element*). Nonetheless, they, too, require a certain extensiveness of space to be situated. Several paragraphs later, Hirtle writes the following:

The particular nature of the external singular can perhaps best be brought out by comparing it with the internal singular. In each case there is a minimum scope, and so a true singular. However in one case this minimum is in the field of the continue and so involves the smallest space possible for lodging the entity denoted by the noun. Hence the internal singular gives the impression of a limited, invariable scope. But in the other case the minimum scope is in the field of the discontinue and so involves lodging the entity in a single space. And since this single space may be as extensive as need be (provided it does not include more than one space), an impression of extendability attaches to the external singular. (pp. 112-113)

Thus, although the zero and *s*-singulars each occupy a single space, the latter seems to take up more space because, as it were, more comes before the mind's eye; the mind evokes the elements, represents them in a certain extensiveness. For example, *a stable* and *a stables* both have the same referent, but the external singular suggests something more spacious since more space is required to situate the different elements, the component stalls. With the latter are not evoked in *a stable*, this zero singular conveys, as Hirtle suggests, an impression of something more finite, more limited in space. Similarly, *a stairs* is suggestive of something longer than

a *stair* (flight) because its *-s* obliges one to provide enough space to represent a number of steps, one following the other. Kruisinga & Erades (1953:379) seem to be saying something similar in the following statement:

The singular form *barrack* [*Loughmore Police Barrack*] is no doubt due to the fact that the building was small when compared to a military barracks, and because it formed a compact whole, so that it was thought of as a unit.

Judging from *stable(s)*, *stair(s)* and other such pairs for which my impressions are sufficiently refined, namely *binocular(s)*, *harrow(s)*, *bleacher(s)*, *session(s)*, *holiday(s)*, *stockyard(s)*, *fairground(s)*, *picnic ground(s)*, *garden(s)*, *rapid(s)*, and *pant(s)* and its analogues (the reference in each case being to a species), it seems that the *s*-singular brings out more detail in discourse than the zero singular, almost as if more space is needed to situate, to accommodate this additional detail.

The *s*-singular has now been described on the level of expression. In the latter part of the passage cited above, Hirtle adequately describes it on the level of representation. One important change would be appropriate, however, namely substituting *extendability* with *extensionality*. The impression of singularity arises from the POSITION at which the movement in the field of the discontinue is intercepted, that is, at the very first instant, while the impression of extensionality is due to the expanding FORM of that movement, which is oriented from minimum to maximum. Since the singular space occupied by the entity may be as extensive as required to accommodate the pluralism of elements, the detail, an impression of extensionality attaches to the external singular.

The difference between the *s*-singular and the zero singular having been described, the next task is to contrast the *s*-singular with the *s*-plural. The two are dissimilar on at least two accounts. Hirtle (p. 108) touches upon one of them when, with regard to *crossroads*, *headquarters*, *works* and *surroundings*, he affirms that the "component parts are not perceived simply as a series of uniform items, as the usual 'multiplication of a singular entity' sense found in the external plural but rather as involving a special relation." What is important to note here is the word *relation*. The elements to which the *-s* of external singulars bears reference are involved in one or more relationships. Their presence was

constantly felt during this investigation of the three categories of *s*-singulars, but in order to concentrate on the problem posed by the *-s*, these relationships received little or no attention.

By far the most common one brings into question parts and whole. With a few exceptions, the *-s* marks an impression of component parts, or what seem to be component parts where, in reality, there are none (e.g., one-piece tongs), while the unity is implied by the respective whole. Often, it seems that the parts, by themselves, make up a whole, as in *stairs*; sometimes they do not, as in *branks*. The components often participate in a container-contents relationship. This applies to *stews*, *stores* and other words for buildings whose constituents rooms and compartments seem to be contained, to the names of enclosed areas, such as *stockyards* and *fairgrounds*, and even to a word like *diggings* since a *diggings* is an area in which excavations are found.

A relationship frequently exists between the elements themselves. In binary object names, *branks*, *harrows*, *singles*, *doubles*, *narrows*, *scales*, *heads*, *tails*, *antipodes*, *means* and *pains*, it is a question of opposition or complementarity, especially as it pertains to function. In *alms*, *amends*, *mends* and *thanks*, the relationship entails a condition and a consequence, or a before and an after. Lastly, in *ways* and *savings*, the two points between which a distance or difference is measured partake in a special relationship, albeit difficult to characterize.

As for the words listed under "Seriality", it is obvious that each member of a series entertains a relationship of order with its immediate neighbor or neighbors. To this may be added, in some cases, a functional relationship, notably in *stairs*, *bleachers* and perhaps *works*.

There remain the words under the heading "Manyness without seriality", such as *waterworks*. There is clearly a functional relationship between any given part and the other parts of the system. For most of the other words in this category, there is, from the mere fact of being part of the same whole, a relationship between any one part and the other parts. By way of parenthesis, the same or a similar statement could be made about the *s*-singulars in which duality or seriality is implicated. The idea of constituents does not apply to *crossroads*, *crossroads* and *head-quarters*, but it would certainly be agreed that there exists a special relationship between the lines. No attempt has been made here to identify

all the relationships involved in *s*-singulars. A number of obvious ones have been pointed out, and the reader will, perhaps, identify others.

It was intimated above that the various relationships among the elements distinguish the external singular from the external plural. To take *a stairs* as an example, there is a functional relationship between each stair and its immediate neighbor or neighbors, and the stairs form a functional unit. On the contrary, in a phrase like *five lamps*, where the *-s* is the mark of a common external plural, there appears to be no particular relationship between the five lamps or between the lamps and anything else. This external plural arises from the reduplication of the minimum scope represented by *one lamp*, and each lamp is a separate independent entity unto itself. On the other hand, it might be said that the elements in external singulars have dependent status since they are perceived only in terms of something else. Often they are seen as parts of a whole or the contents of a container or both, while in most cases of duality, such as opposition, the *raison d'être* of each of the two elements is to serve as a necessary complement or counterpart to the other. This does not apply to words like *amends*, but even here there is a dependency because the consequence arises from a preexisting condition and cannot be separated therefrom. Only three *s*-singulars do not fit any of these brief descriptions, i.e., part-whole, container-contents, etc. They are *crossroads*, *crossroads* and *headquarters*. Nonetheless, the several lines are perceived with respect to the point from which they arise or at which they terminate.

In summary, the elements to which the *-s* of external singulars bears reference are not represented of and by themselves as independent entities. They are instead linked, by virtue of one or more relationships, to each other or to something else, upon which their existence or their *raison d'être* often depends or to which their existence seems to be subordinate. This 'something' may be the whole of which they are a part, the container in which they are contained, an opposite or complement, a condition or consequence, or the point from which they originate or to which they converge. There would appear to be a strong affinity between the subordinate status of the elements and the fact these details are frequently not evoked at all, as evidenced by the alternate use of the zero form (e.g., *a stable*). Lastly, it must be borne in mind that by reason of

these various relationships, the external singular evokes a multiplicity in a single space, whereas the external plural evokes multiple identical entities.

There is a second major distinction between the external singular and the external plural. One perceives no particular order or arrangement among the independent entities that are represented by the external plural. In other words, there is no impression, for example, that the lamps in *five lamps* are disposed in a crisscross, serially, pentagonally, quincuncially, randomly, in a circle or in any other imaginable manner. The picture is much different with *s*-singulars, however. For instance, most of the words listed under "Duality" owe their *-s* to an impression of two elements that are arranged in a quite particular fashion, such as in a V-formation, in a crisscross or with one on each side. Less obvious, perhaps, are *savings* and *ways*. In the former, it is a matter of one value that is lower than another, in the latter a pair of points separated by some amount of time or space. As for *alms*, *mends*, *amends* and *thanks*, they involve a condition and a consequence, the one existing before the other. Similarly, with *means* and *pains*, an effort or an instrument is something that leads to an end, so again there is a before and an after. Indeed, for most, if not all of these words, the order or arrangement is a necessary one. The two legs of a pair of trousers could not be assembled differently, such as end-to-end, nor could a consequence precede its condition, and so forth.

In the nouns belonging to the second category, "Seriality", the elements assume an obvious and necessary order that requires no explanation. With the exceptions of *crossroads*, *crossroads* and *headquarters*, in which the arrangement of the lines is a very particular one indeed, the nouns under the heading "Manyness without seriality" involve an impression of elements whose disposition is dictated by the particular circumstances, as opposed to being necessarily serial, pentagonal, circular, crisscrossing, etc. This is especially, or rather, necessarily true of *shambles*, where a mess or disorder is concerned. If formal order were imposed upon the constituents here, there would no longer be a mess or disorder; the elements must be randomly disposed.

To recapitulate, the external singular differs from the external plural in at least two ways. First, the elements to which the *-s* is linked are involved in one or more relationships; they are not represented on

their own behalf, as separate, independent entities. Second, the elements assume a particular and often necessary order or disposition.

The *s*-singular was the last of the problems to be investigated systematically in this study. The next chapter is primarily an overview of the numerous remaining problems.

### Notes

1. Thus far, no convincing evidence that the *-s* of *summons* is perceived as inflectional has come to light.
2. I wish to thank Colin Roberts for this example.
3. The phrase *the bells change places* refers to the change in the order in which numbered bells are rung in any given row. For instance, the first few rows of a peal rung on a set of five bells might be noted as follows: 1 2 3 4 5, 2 1 4 3 5, 2 4 1 5 3, 4 2 5 1 3. Each row represents a permutation in the sequence in which the five bells can be rung, and the transition from one row to another constitutes a change. From the first row to the second, two pairs of bells are said to change places: 1 and 2, and 3 and 4. This is called *a double change* or *a double*. Strictly speaking, a peal must involve a minimum of 5,000 changes. The number of changes is often indicated: 5376 Treble Place Bob, 5001 Stedman Caters, 5088 Oxford T.B. Major, etc.
4. Other examples can be found in Webster (1973:11, 90, 119), Miller (1979:*passim*), Bateman (1968:5-6) and Killanin (1979:14). See also Juul (1975:78).
5. An additional example can be found in W59 (s.v. *stripping*). This dictionary states that *strippings*, another name for a diggings, is sometimes construed as a singular. Does *?a strippings* occur?
6. Another example can be found in the article in *Newsweek*.



## CHAPTER 7

### Problems and prospects

It was stated at the beginning of this investigation that a large number of nouns usually, if not always, occur with the *s*-ending. Six groups of such words were examined in the preceding chapters. The purpose of this chapter is to call attention to many of the outstanding problems, at least some of the more important ones. In certain instances, an analysis will be attempted, or the direction in which the solution might be sought will be indicated.

The following sentence from Bloomfield (1933:271) is cited once again:

*Number*, as it appears in our singulars and plurals, seems to be close to some universal trait of human response; yet, cases like *oats* versus *wheat*, or *Epsom salts* versus *table salt*, seem to have little non-linguistic justification.

It is somewhat curious that *oats* normally bears the *s*-ending while *wheat*, *rye*, *barley*, *millet*, *sorghum*, *corn* and *maize* do not.<sup>1</sup> In her paper entitled "‘Oats’ and ‘wheat’: the fallacy of arbitrariness", Wierzbicka (1985:326-328) suggests that "grammatical forms are semantically motivated, because, while they are not necessarily correlated with any ‘real world attributes’, they *are* correlated with different conceptualizations." Accordingly, the difference in grammatical form between *oats* and *wheat* can be explained from the standpoint that "oats consist of *clearly perceivable*, *highly noticeable* separate particles (which can be separated by hand)", while wheat, like water, "is not *conceived* of as something consisting of particles." However, in my opinion, her description of oats could also be given of wheat, and her statement that wheat is not conceived of as something that consists of particles is not convincing. One does speak of ‘grains of wheat’ and ‘wheat berries’. The solution to the difference in



grammatical form may instead lie in the manner in which the different grains grow. Of those named above, only oats (the seeds) grow separately on rather thin branches from which they seem to dangle. The other grains form fairly tight, if not very compact, spikes. That is to say, in contrast to the other grains, there is with oats the perception of more or less isolated kernels occupying very distinct parcels of space.

The *-s* of *Epsom salts*, a name for magnesium sulfate heptahydrate, can be explained on the basis of the fact that *Epsom salts* originally designated the crystalline substance obtained upon boiling down the mineral waters at Epsom, which substance consisted mainly of magnesium sulfate heptahydrate, with other salts present. More modern techniques give a pure product, often called *Epsom salt* (W76).

Another problem is that posed by *bananas* (BD), *bugs* (RHD), *nuts* (RHD), *aces* (OEDS) and *tops* (RHD), which are used to describe a person who is crazy or extremely enthusiastic, or a person or thing that is the best or outstanding, as in *His work is tops*. The dictionaries indicate that they are formed by the addition of the plural *-s* to the corresponding zero form yet generally regard them as adjectives. Nevertheless, it may be more accurate to consider them substantives used as adjectives, as does the OEDS, it seems, with respect to *nuts*. However, no impression of plurality, at least no obvious impression, accompanies the *-s*. Assuming that these words are substantives, and given their respective meanings, should the *-s* be thought of as having an intensifying or augmentative effect, an effect which would have a close affinity with the expansive form of the movement of which the *-s* is the sign? If this is the role of the *-s*, then a description of how the system permits such an expressive effect - quite possibly in the absence of any discontinuity - will be required.

A person or thing that is the best, outstanding or excellent may also be spoken of as *the nuts* (OEDS) or *the tops* (RHD), as in *He's the tops*, and a person or thing that is the worst or the most undesirable or unpleasant may be called *the pits* (SBD) or *the shits* (conversation). Should the *-s* of these substantives be interpreted as having an intensifying effect?

As with *the tops* and *the pits*, so, perhaps, with *(the) heights* and *(the) depths*. The former signifies "the highest part; top; apex; summit" (RHD), as in *In his dreams he reached the heights*. The latter has several

pertinent meanings: "the worst part" (W76), "the part marked by the greatest, the most intense, or the severest degree (as of cold)" (W76), "the inner esp. midmost or more or less remote or unfathomable part" (W76), "the farthest, innermost, or extreme part or state" (RHD) and "the deep or lowest part of a pit, cavity, etc." (OED). Each of these is illustrated below with an example from the same source:

the depths of the slums  
 in the depths of winter  
 from the depths of unrecorded time  
 the depths of despair  
 A demon from the depths of the pit.

Perhaps it is an impression of going further and further until the highest, lowest or innermost point is finally reached that commands the discontinuate representation. Would this not amount to saying that, as superlatives, *heights* and *depths* each involve a comparison, as does *bettors* (Section 5.5), and therefore more than one entity? The same question could be asked with respect to the superlatives mentioned in the previous two paragraphs. In other words, to take *tops* as an example, does the *-s* have to do with the fact that what is on top presupposes others 'below'?

Other usage which may have some bearing here is illustrated by *Bambury Farms* and *J.E. Miller Nurseries*. These examples are noteworthy because it is a matter of only one farm or nursery.<sup>2</sup> In contrast to the corresponding phrases in *zero*, *Bambury Farms* and *J.E. Miller Nurseries* lead one to imagine a considerably larger and more important commercial enterprise, though such phrases are sometimes applied misleadingly or pretentiously to small, one- or two-man concerns. Is the *-s* here purely augmentative or does it have to do with the different tracts of land, such as lawns, fields and pastures, or even with the various activities, as in *works* and *doings*?

A similarly used word is *enterprises*. Among the classifieds in the back of a certain popular magazine, a five-line advertisement urges the reader to send \$3.50 to *Tristar Enterprises* for some gadget of dubious value. *Tristar* is a single enterprise, a very small-time, one-man operation, but with the use of the *s*-form, it seems to assume a certain legitimacy or respectable dimensions, if only a facade. *Industries* is employed in much the same way. Even where a sizable corporation or manufacturer is

concerned (e.g., of tools), these two inflected forms tend to glorify it, inflate its dimensions. Once again, is this the augmentative effect?

Several writers speak of various intensifying or augmentative manifestations of the *s*-ending. Impressions are often very subtle and elusive, and a given example will mean different things to different people. For instance, Hirtle (1982a:99-100) perceives an augmentative effect in *The fleet was in eastern waters*, *The Snows of Kilimanjaro* and *The sands of the desert*, of which he provides the following description:

It is as though a 'mass' notion were given a discontinue form with the resulting impression of something occupying space after space formally, but lexically refusing any real discontinuity. Hence there is an expressive effect of something going on and on, of 'greater quantity or extent'.

For some speakers, however, the *-s* of *snows* and *sands* in such examples has to do with drifts, ridges, dunes, swirls, undulations and the like. That of *waters*, as used above, may be due to the idea of different areas of water, such as seas.

The OED states that *waters* "is often used instead of the sing. esp. with reference to flowing water or to water moving in waves." For the most part, I concur with Hirtle's (1982a:99-100) interpretation of other examples of *waters*:

Thus in *the waters of the bay* one may get an impression of depth rather than extent. On the other hand in *the limpid waters of a mountain brook* (Webster's) it is the movement of the water which seems to be suggested. In Wordsworth's evoking of waves:

And see the children sport upon the shore

And hear the mighty waters rolling evermore,

the implication of repetition almost suggests a 'count' noun. There seems to be an augmentative effect in each of these examples and an attentive examination of usage may well bring to light other variations of it.

Movement is implied in *bubbling*, *gliding*, *gushing* and *raging waters*, and in *the waters heave*, *recede*, *rise*, *swell*, and so on. Because of its moving or being moved, water in a natural bed such as a sea, bay or stream very frequently assumes a multiform appearance. Depending upon the body of

water, there may be waves, swells, wavelets, whitecaps, crests, ripples, eddies, currents, trickles, rapids or other turbulences. Here is a plausible explanation of the *-s* not only of *waters* as described in this paragraph but also of three other terms for moving water, They are, from the OED, *freshes*, *salts* and *streams*, which refer to a flood of fresh water flowing into the sea, salt water entering a river from a sea, and the waters of a river. I am not inclined to see an augmentative effect in these four words.

Erades (1975:13) has also written about such an effect. He states that "plurality is occasionally used to suggest intensity (*thanks! it is a thousand pities, a prey to a thousand hopes and fears*)." A quite different interpretation of *thanks* is given in Section 5.2, and as far as the other two examples are concerned, is the intensity not achieved by *thousand* instead of the *s*-ending? There is no such effect in, for example, *There are two fears that I must overcome*. Sasaki (1930) identifies an intensive plural of abstract nouns (*ardours, fears, hopes, joys*) and an intensive plural of concrete nouns, which he breaks down into three categories. They are spatial expansiveness (*heavens, seas, skies, waters*), linear extension (*bounds, curves, shores, slopes*) and accumulation (*depths, glooms, mists, shadows*). From his point of view, it may be asked if *boondocks, confines, provinces, Parts, suburbs* and other *s*-nouns in W76 are intensive plurals. Sasaki's article contains many interesting examples and comments and would be a good starting point for a serious study of this problem.

The names of plants, especially wild flowers, would provide interesting material for research. For some, like *beggarticks, bluecurls, bootjacks, eardrops, hearts, pipes, Spanish needles, tidytips, trumpets, yellowbells* and *yellow*s, the reasons for the *-s* seems fairly clear; for others, such as *Alexanders, badderlocks, beechdrops, blinks, bluets, cleavers, drunkards, phlox, shavings* and *soldiers*, this is not necessarily so.<sup>3</sup> In many cases, an intimate knowledge of the plant concerned may be required.

Another problem to be investigated consists of the names of games, such as *adverbs, bowls, charades, checkers, connections, craps, fives, forfeits, graces, hearts, jacks, nineholes, ninepins, peevers, quoits, rackets, rounders, sardines, skittles* and *squeezers*, to mention only a few.<sup>4</sup> The list seems endless, and the solution appears to differ from word to word. At first glance, it most often appears to be a matter of two or

more players or teams, especially opposing ones, of a number of usually small objects, or of successive turns, procedures and activities, and nothing excludes the possibility that impressions vary among speakers. *Billiards* is evidently one such case. For some, the *-s* has to do with the multiplicity of balls, but given the back-formation *billiard*, meaning "carom" (W76), it may be concluded that for others, it has to do more with the instances in which one ball strikes another. In the case of *checkers*, does the *-s* have to do with the fact that the game is played on a board with a pattern of squares, or checkers, or because it is played with a set of disks, which are also called *checkers* (the uninflected *checker* in this sense being a back-formation, according to W76)? Or is the *-s* due to some other impression? Lastly, the CD provides the following explanation of *fives*, the name of a form of handball: "so named, it is said, because usually played with five on each side, or because three fives or 15 are counted to the game, or because the ball is struck with the hand or five fingers."

In marbles, permission to clear the ground in front of the target is called *clears* (ATS), permission to place the target on a peak *peaks* (ATS) and the privilege of shooting from any point on the ring line *rounders* (W76). These terms would provide excellent material for a morphological analysis, as would other, similar curiosities, such as *alls*, *kisses*, *movies*, *overs* and *stacks* as used in the game of jacks. The ATS defines them as "picking up all the jacks", "one jack touching another", "moving into a better position to pick up the jacks", "throwing the jacks over again" and "one jack on top of another" respectively. A more complex problem is posed by the words *onesies*, *twosies*, *threesies*, *foursies* and the like. They refer to the first series, the second series and so on of a game. For example, in jacks, *foursies* is said when the player has to snatch up four jacks at a time, *threesies* three jacks, and *twosies* two jacks, so it is not unthinkable that this is the element of meaning calling for the *s*-ending (if it is the 'plural' *-s*), except in the case of *onesies*. This problem, therefore, requires further reflection, as does that of the first sibilant (e.g., *twosies*).

Various names of songs, melodies and music also pose an interesting problem. The discontinue representation in *chimes* (W76) is ostensibly due to an impression of a sequence of often bell-like sounds. In *blues* (W76), the name given to a type of music expressing low mood or

melancholy, it is apparently due to an impression of recurrent MINOR INTERVALS, hence, it would seem, a parallel with the ailment term *blues* (Section 1.2.2.6), in which recurrent LOW MOODS are implicated. Such minor intervals may or may not ultimately account for the *-s* of *torchies* (ATS), said of a type of blues that accompanies torch songs. *Stables* (W76), the name for a bugle call to military duty in the stables, seems to pose no problem, but how should one regard the sibilant of *godders* (PSS), for "God Save the King", and of *langers* "Auld Lang Syne"? One possibility is that it comes from *Save* and *Syne*. Another is that it belongs to the system of number or that it is the hypocoristic *-s*. Other words presenting the same or a similar difficulty are, from the DS, *Staggers* (St. Stephen's House), *Quaggers* (The Queen's College), *Jaggers* (Jesus College) and *Adders* (Addison's Walk). The final sibilant of *Wyckers* (DS), which stands for *Wycliffe Hall*, cannot, of course, be explained phonetically.

Reference was made in Section 6.1 to nouns in *-ics*. A longer sampling is as follows: *avionics*, *dynamics*, *euphenics*, *geriatrics*, *graphemics*, *graphics*, *hydroponics*, *mechanics*, *physics*, *semantics*, *semiotics* and *tactics*. A survey of these and other such nouns in W76 would seem to indicate an *-s* attributable to an impression of matters, laws, truths, theorems and principles (*physics*), of actions, procedures, methods, techniques or practices (*athletics*, *hysterics*), or of phenomena and qualities (*acoustics*, *mechanics*). The dividing line is often not clear. This first view will have to be refined and possibly broadened to include other impressions. Another task to be undertaken is a description of the impressional distinction between *semiotics* and its alternative *semiotic* (W76, s.v. *semantics*, 1c, and *logic*, 1a (3)). Other instances of this kind found in W76 are *chrematistic(s)*, *dynamic(s)*, *logic(s)*, *logistic(s)*, *noetic(s)*, *physic(s)*, *semantic(s)* and *tactic(s)*. Phrases like *a tactics* (W76) and *much physics* (Juul 1975:23) also require explanation. As for the first type, it would be interesting to identify those nouns which lend themselves to this usage. Could one say *?a gymnastics* or *?a graphics*? The second type raises an interesting problem. How can *much*, which is normally used with continue nouns, such as *butter*, be employed with a noun whose notion is given a discontinue representation? This use of *much* extends to other areas, as can be seen from the following examples from Bøgholm (1930:216):

there was too much stocks and bonds  
 the office of a man of much affairs  
 for this relief much thanks  
 as much goods as they could save

One must also allow for the possibility of phrases like *?much drippings* and *?much sweepings*.

A related problem is that of *measles*, which Jespersen (1965 [1948]:124) considers a plural mass word, along with *dregs*, *glanders*, *grounds*, *hysterics*, *molasses*, *mumps*, *pox*, *proceeds*, *ricketts*, *shingles* and many other words. How should they be characterized, and how can the notion of a plural mass word be reckoned with? Jespersen would no doubt have placed the other liquid names under this heading.

A quite puzzling area of usage, which Hirtle (1982a:44) touches upon, involves numbers and decimals. While there is nothing unusual about *1 gram*, there is something peculiar about *.1 grams* and even more so about *0 grams*. One approach to *.1 grams* is that a decimal is a fraction and therefore brings *two* numbers into relationship. Should the *-s* in *.3 grams* be interpreted in this manner or from the standpoint that '3' implies a plurality? In contexts such as *1.0 grams* and *1.1 grams*, it is possible that the morpheme reflects the idea of '1 plus something else' even if that something else happens to be nothing, so to speak. Lastly, the *-s* can be easily explained in *How many times 3 is 18?* but not in *0 times 5 equals 0* or *1 times 1 equals 1*. It may be asked whether *1 times* here is an external singular.

A particular matter which has not yet been dealt with satisfactorily is the final sibilant of surnames. Despite the obvious phonetic and lexical differences between *John* and *Johns*, *Hugh* and *Hughés*, *Roger* and *Rogers*, etc., the zero forms being first names, the *s*-forms surnames, the sibilant here poses a problem, as it does in *the Freys*, *the Riddels*, *the Suttons*, and so forth. There would appear to be some question as to whether the ultimate sibilant belongs to the system of number. Zandvoort (1949:298) opines that it is genitive in origin but stops short of proclaiming it a 'plural' *-s*, although he does see in it a 'collective function'. One indication of a 'plural' *-s* is provided by phrases such as *The Johns are*, although some speakers would say *The Johnses are*. Likewise, I hear *The Wickens are* and *The Wickenses are*. Other surnames for which there is apparently no corresponding first name with the zero ending are *Bates*,

*Epps, Gibbs, Jones, Oates, Spiers, and Stiles*. If the *-s* of these various surnames is that of the system of number, what is the difference on the level of impressions between the last names *Epp* and *Epps*, *Frank* and *Franks*, *Jeffrey* and *Jeffries*, *John* and *Johns*, and so on? Interestingly, families with the last names of *Cattle, Child, Deer, Foot, Half, Seaman* or *Tooth* would be known as *the Cattles, the Childs, the Deers, the Foots, the Halfs, the Seamans* or *the Tooths*. In other respects, the *s*-form *Johns* makes for a curious first name in *Johns Hopkins* and *Johns Manville*. In the first case, *Johns* was the last name of the American financier's paternal grandfather. This area of study is probably more complex than would be suspected.

The last topic to be considered here concerns the zero/*-s* dichotomy as observed among certain words. Two of these are *drop(s)* and *tear(s)* (Section 2.6). Briefly, the zero forms serve to express nonindividual senses implicating the species (*The new drop*) or a means (*by eyedrop*), in other words, the more abstract, while the corresponding *s*-forms refer to the actual medication, to the more concrete. A clear distinction in meaning was observed between *itch, chill* and *hiccup* and their respective *s*-counterparts (Section 1.3). The zero version designates the basic physiological disorder, a potential, whereas the *s*-version evokes the more actual, a consequence of that disorder. Also, in the examples of *cripple, freckle, goggle, gripe, leech, megrim* and *stagger* that have come to hand thus far, the zero noun evokes the general phenomenon as opposed to an actual case or instance of it. It will also be recalled that numerous binary object names which take the *-s* when the actual or individual object is intended readily drop their *s*-ending when used to express various non-individual senses, especially the generic and species senses.

Another term that lends itself to such usage is *bath salts* (W59), the name given to a mixture of salts for the bath. One work consulted with a view to examining this type of usage provided three interesting examples, one of which is:

A typical preparation for an effervescent bath salt is given in  
Formula 4. (Sagarin 1957:653)

The reference here is to a type or species, but the *s*-form is normally used when the reference is to the actual substance, as in *bought some bath salts*.



The word *goods* exhibits this type of behavior as well, as can be seen from the following examples:

Margarine is an elastic good because it is a necessity. (Osselton & Osselton-Bleeker 1962:477)

...except that pearls, temporarily or permanently strung but without the addition of clasps or other ornamental features of precious metals or stones, shall be treated as a good of the country in which the pearls were obtained. (External Affairs Canada 1987:34)

Another word of interest here is, perhaps, *greens*, which designates the leaves and stems of plants, such as spinach, lettuce and turnip, used for food. There is no evidence that one such leaf or stem would be referred to as *a green*, but this phrase is used to render a type or species sense. Although this use of the zero form is not uncommon, it is not recorded in the dictionaries. Two examples of this use are as follows:

It [Scotch lovage] has long been a favorite green and cooked vegetable among the coast-dwelling Scots ... (Angier 1969:93)

The youngest leaves make a crisp and tangy raw salad green, while the more mature blades serve well as a boiled or steamed vegetable. (MEN, 63, May/June 1980, 195)

Careful observation would probably reveal many other such words exhibiting this type of behavior, which may be summarized as follows: the *s*-version of the noun serves to express a sense that is more immediate, concrete or actual than that expressed by its zero counterpart, which often evokes the nonindividual, especially the abstract, general or potential. The *-s* is the physical sign of a mental movement through discontinue space; it indicates that the notion expressed by a substantive has been given a discontinue representation. In the case of the nouns which lend themselves to the usage described above, does the *-s* play another role, that of an actualizer?

The words *itch(es)*, *chill(s)* and *hiccup(s)* are of special interest because of the parallel between the order of the zero and *s*-movements in the system of number and the notional order of condition or potential (expressed by means of the zero noun) - consequence or more actual (expressed by means of the *s*-noun). These three cases lend an element of

credibility to the notion of the *-s* as an actualizer on the level of tongue. Does a similar parallel exist with respect to a word like *trouser(s)*? Once this noun's potential significate has been engendered, does its actualization assume the form of a contractive movement from the genus (zero form), to the species (zero form) and finally to the individual (*s*-form)? That is to say, does it assume the form of a movement from the general or potential - it might be said that the individual per se is potentially contained in the genus but has yet to be determined, chosen, actualized - to the more concrete, immediate or actual? One can only speculate at this time since it has not been demonstrated that genus-species-individual is a necessary notional order as is condition-consequence. The solution to this problem may have to await a psychomechanical theory of lexical semantics. Such a theory may disclose the reason or reasons some words behave this way, while others apparently do not. Further research and reflection in this area could lead us to refine or complete our view of the system of number and to gain insight into its connection with other systems in tongue.

### Notes

1. The OED gives two examples of *oat* referring to a single seed (1672, 1780). According to W76, oat berries are spoken of as *oats* or *oat*. The following is an example of the zero noun:
 

Oat has 10 per cent fibre, 11½ per cent albuminous, and 57 per cent carbohydrates. (Elliot 1907:271)
2. The following appears in an advertisement in *Farmstead* (10, Nov/Dec 1983:Back cover):
 

J.E. Miller Nurseries A Family Operated Nursery Canandaigua, NY 14424.
3. These words are from the RHD and W76.
4. These words are from W76.



## Conclusion

The preceding investigation was guided by the postulate that in tongue, the zero ending and the *s*-ending are each the sign of a single underlying potential meaning and that in discourse, each morpheme can have different actual meanings, which are determined by its potential meaning. In other words, the two morphemes are said to exhibit polysemy. The potential meaning of the *s*-ending is a movement of thought from minimum to maximum scope in the field of discontinue space. In discourse, the morpheme can serve to express regular plurality (*three horses*) and a universal sense (*Horses are useful animals*).

But the vast majority of the inflected forms discussed in this investigation occur with the *s*-inflection for other reasons. In most cases, it was seen that there is a nuance or impression of plurality, sometimes a fugitive one. In ailment nouns, this impression has to do with the appearance of small lesions, swellings or the like, or a repetition or series, as of movements or sensations. The *-s* of most liquid names, which curiously enough designate homogeneous masses, can be traced to the seriality implied by dripping or dribbling.

The third group of terms examined consisted of nouns in *-ings*, three types of which were identified. Those of the first type (*shavings*) and of the second type (*fixings*) often occur with the *-s* because they refer to things which are not often found separately due to the nature of the processes which they make possible or from which they result. The third type is illustrated by *doings* and *goings-on*. The reason for the predominance of the *s*-form of these words is that misbehavior, social entertainment, judicial action, the course of one's life and the other referents in question normally involve more than a single isolated action, deed or proceeding.

The fourth set of terms was composed of binary object names. Evidence led to the conclusion that the *-s* of *tongs* and its analogues has to do with a fact of function, an opposition, not with a fact of construc-

tion. The data permitted a similar conclusion to be drawn with respect to the *-s* of bifurcate garment names. Lastly, it was seen that the various optical device names owe their *-s* to an impression of a pair of circularities (*spectacles*) or incipiently mobile branches (*barnacles*) functioning as a whole.

The fifth problem was that of the abstract *-s*. Almost all of the words in question were seen to bear the *-s* because of an impression of two things related by necessity, even if, in a great many cases, the *s*-form refers directly to only one of them.

Lastly, the external singulars were observed to involve an impression of one and an impression of more than one at the same time. In some cases, there is a part/whole relationship, in others one of container/contents, condition/consequence, before/after, or some other relationship. This distinguishes the external singular from the external plural. Another distinguishing feature is that there is a definite impression in *s*-singulars that the elements to which their *-s* bears reference enjoy a special arrangement with respect to one another. It may be a question of bilaterality, seriality, randomness, convergence or divergence, etc.

While this investigation centered around the significance of the *s*-ending, time was taken to inspect some zero forms. Unfortunately, in several cases, the evidence was too scanty to permit anything but a conjecture. However, evidence revealed that many *ings*-words (e.g., *trimmings*) actually appear to be regular plurals, that *itches*, *chills* and *hiccups* seem to suggest something more actual or immediate than their zero counterparts, and that *trouser*, *eyedrop* and other zero forms serve to express nonindividual senses, including the species, generic and mass senses.

Although the *-s* of most of the nouns chosen for this investigation can be explained in light of Hirtle's theory, a relatively small number of them remain as problem cases due to a lack of examples, a lack of information about the referents or simply the failure to discern clearly what impression or element of meaning is at play. Also, more data will be needed to understand the absence of the *s*-ending in forms like *alm*, *desert*, *amend*, *thank*, *content* and *better*. Other problems to be explored were mentioned in Chapter 8. They include *tops*, *depths*, *nuts*, nouns in *-ics*, family names, and the names of flowers, games and songs. Together, these words probably number in the thousands.

## APPENDIX A

### Supplementary examples of *drop* and *tear*

*DROP* Jones and Coop (1965) have detailed [...] the first steps in the evolution of artificial tear drops [...] which led to the development of a range of drops BJ2-BJ6 of increasing pH.[...] BJ6 was the drop which emerged and which [...] was not improved ... (TOSUK, 91, 1971, 122)///Of those with moderate to severe KCS 7/11 preferred an alkaline tear drop. (CJO, 13, Oct 1978, 248)///a drop (sense 4) with medicated lavender. (OEDS, s.v. *lavender*)

*TEAR* Methylcellulose, 0.5%, in 0.9% sodium chloride solution is an excellent artificial tear. (Havener 1970:404)///...were the first to report on the value of an alkaline artificial tear in the management of KCS. (CJO, 13, Oct 1978, 248)///Exclusive use of Hypotears - the only hypotonic artificial tear - quickly lowers tear-film tonicity to comfortable levels in all dry-eye patients. (AO, 98, Mar 1980, 561)///Tears Plus The comfortable artificial tear. (AO, 98, May 1980, 954)///Recommend Tears Plus: It's the tear with comfort built in. (*Ibid.*)///And remember Liquifilm Tears for your patients who want an alternative comfortable, economical artificial tear. (*Ibid.*)///Indications: For use as an "artificial tear" in the treatment of "dry" eyes or as lubricant with hard contact lenses. (CPS, 282)///Indications: For use as an artificial tear and lubricant in the relief of various ocular irritation syndromes (dry eye). (CPS, 555)

## APPENDIX B

### Additional binary tool names

*arteries* (ATS) arterial clamps  
*clamps* (F&W) pincers for drawing nails  
*clips* (OED) shears  
*crackers* (W76) a nutcracker  
*'gators* (ATS) alligator forceps  
*Kelly clamps* a hemostatlike instrument  
*Kellys\** Kelly clamps  
*kleins* (ATS) pliers  
*nut-cracks* (ATS) a nutcracker  
*outsiders* (W76) a particular type of nippers  
*pill pullers* (ATS) bullet-extracting forceps  
*pucellas* (W76) a tonglike instrument for shaping molten glass  
*pullikins* (ATS) dental forceps; tweezers  
*secateurs* (W76) shears  
*shanks* (F&W) flat pliers  
*sixes* (ATS) six-inch forceps  
*snippers* short-lipped scissors (F&W); snips, clippers, shears (conversation)  
*snips* (W76) shears

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\* *Kellys* and *Kelly clamps* are not in the dictionaries but do seem to be common among hospital personnel.

## APPENDIX C

### Binary tool names in zero

#### Supplementary examples of the species sense

*CLIP* SPEEDY - Thread/wire clip. Replaceable blades of the sharpest, hardest steel available. (Clauss Cutlery Company 1977:C-21)

*CLIPPER* Porter's 1855 Style Bolt Clippers Small clipper with a normal capacity up to 7/32-inch annealed bolts in the thread. (Cutter, Wood & Sanderson 1929:90)///No. 99 Champion DeArment Utility Clippers. The No. 99 Utility Clipper is a dropped forged tool, having a minimum of parts: 2 jaws, 2 handles, and 4 bolts. (Cragin and Company 1941:50)///CITRUS FRUIT CLIPPERS 2B Lemon Clipper.....\$3.75 each (Corona Clipper and Forge Company 1979)///9B Orange Clipper.....4.40 each (*Ibid.*)///12B Long Handle Orange Clipper.....4.65 each (*Ibid.*)///FRUIT CLIPPER NO. 102 Polished Curved Blades, Japanned Handles (Southern Supply and Manufacturing Co., Inc. 1977:11)///FRUIT CLIPPER NO. 103 Polished Curved Blades, Japanned Handles (*Ibid.*)///FRUIT CLIPPER NO. 107 Polished curved Blades, Japanned Handles (*Ibid.*)

*FORCEP* 1045 Halsteads Artery Forcep 5" straight (Safety Supply Co. Ltd. 1977:436)///1046 Halsteads Artery Forcep 5" curved (*Ibid.*)///TOMAC\* TYDING TONSIL-SEIZING FORCEP Screw lock type, 7½"; 2x2 teeth Cat. No. 39910-075 (American Hospital Supply Corporation 1974:328)///Articulating paper forcep Round nose stainless steel forcep, with long reach and serrated jaws. (DD, 77, Mar 1971, 187)///PEET SPLINTER FORCEP STAINLESS STEEL No. F624 - Curved (Silverman's 1979:16)///STEIGLITZ FORCEP STAINLESS STEEL No. F618 - Curved (*Ibid.*)///SILVER POINT & PIN FORCEP STAINLESS STEEL No. F622 - Straight (*Ibid.*)///SPLINTER FORCEP No. F625 Curved Fine Beak (*Ibid.*, 17)///ALLIS TISSUE FORCEP



STAINLESS STEEL 4 x 5 Teeth No. T688 Straight (*Ibid.*)///ADSON TISSUE FORCEP Stainless steel 1 x 2 Teeth No. T690 Straight (*Ibid.*)///ADSON DRESSING FORCEP STAINLESS STEEL No. T691 Straight...\$20.50 ea. (*Ibid.*)///TISSUE FORCEP STAINLESS STEEL 1 x 2 Teeth No. T3107 (*Ibid.*)///STERILIZER FORCEP STAINLESS STEEL No. T695.....\$24.95 (*Ibid.*)///IVORY TYPE CLAMP FORCEP Has strong, sure and easy leverage ... (*Ibid.*, 34)///BREWER'S CLAMP FORCEP \$39.95 (*Ibid.*)///Ivory Rubber Dam Clamp Forcep \$23.50 (Henry Schein Inc. 197?:124)///SPLINTER FORCEP Fine Tip 3½" \$2.25 (*Ibid.*, 160)///CORN SUTURE Forcep or Plier \$22.25 (*Ibid.*)///PIN & POINT SETTING FORCEP This newly designed forcep [...] enables the operator to have clearer vision ... (Premier Dental Products Company 197?:47)///Very thin pins [...] can be placed into position with this new NARROW-JAW FORCEP. (*Ibid.*)///STEWART SILVER POINT FORCEP (*Ibid.*)///FOX TISSUE FORCEP (*Ibid.*)///Our ad states that this forcep is a new design ... (E.A. Beck & Co. 1981?)///This new forcep is redesigned to follow the jaw style of our extremely popular Mathieu for elastics. (*Ibid.*)

**NIPPER** No. 8K3947 Nail Nipper, heavy, with patent spiral springs. (Sears, Roebuck and Co. 1969 [1908]:800)///No. 108 - FARRIER'S NIPPER: A true professional nipper. (Miller Harness Company, Inc. 1974:90)///END CUTTING NIPPER. A handy plier to have when heavy duty cutting is required. (B. Jadow and Sons, Inc. 1976:80)///A hoof nipper which has both jaws sharp, is preferred by some farriers to the standard hoof cutter. (Hickman 1977:70)///No. 356 - 6" END CUTTING NIPPER (Channelock, Inc. 1977:5)///No. 357 7" END CUTTING NIPPER (*Ibid.*)///No. 358 - 8" END CUTTING NIPPER (*Ibid.*)///The "Ball Bearing" Construction of the 104 Nipper results in a smoother, easier operation ... (Southern Supply and Manufacturing Co., Inc. 197?:7)///The curved blade nipper is used in certain operations for easier handling and more efficiency. (*Ibid.*)///This man-sized Nipper with increased blade length allows longer cut. (*Ibid.*, 9)///For details of King Size Nipper with Knife Edge Grind - See page eight - Knife Edge Nippers (*Ibid.*)///Narrow body and oblique angled jaws make this an ideal nipper for confined areas. (William Dixon Company 1977:160)///Similar to *PL80*, this nipper has jaws offset at an oblique angle. (*Ibid.*, 161)///Miniature End Nipper. Designed for cutting small wire connectors, soft bolts, and

rivets. (Millers Falls Division 1979?:17)///End Nipper. High leverage design for easy cutting of wire and nails. (*Ibid.*)///G.F. PERIO NIPPER 5½" STAINLESS STEEL No. S641.....\$49.95 (Silverman's 1979:15)///COHEN SOFT Tissue NIPPER NOW AVAILABLE IN TWO STYLES (Premier Dental Products Company 197?:13)///The COHEN SOFT TISSUE NIPPER was created as a dental instrument ... (*Ibid.*)///Goldman-Fox NIPPER Bone & Soft Tissue Nipper 10cm/4" \$29.95 (Henry Schein Inc. 197?:144)///Nail Nipper Chrome 5½" Curved Jaws - 14.75 (*Ibid.*, 161)///DIAGONAL CUTTING NIPPER (LABORATORY) Heavy duty 5½" laboratory utility cutter will cut round or rectangular wire ... (Dentronix Inc. 1980:4)///End Cutting Nipper (Also Available but not in Ass't.) 195-6 6" 6 ea. 2½ lbs. (Fuller Tool Company, Inc. 197?:8)///BABY PIG TOOTH NIPPER Very superior West German surgical tooth nipper. (Arnold - Nasco Ltd. 1983:35)///Diagonal Cutting Nipper, with conventional rounded nose. (Brindley Hand Tools Ltd. 197?).

**PINCER** No. 13028. Carpenters' Pincers, as good as usually sold, and not by any means the cheapest pincer we can buy. (Sears, Roebuck and Co. 1968 [1897]:83)///We believe no carpenter's pincer has before been made as good as carpenters would like to have them, and therefore we have made this just as good as we know how ... (*Idem*, 1969 [1902]:524)///For style and finish, combined with quality, this Pincer has no superior and few equals. (Peck, Stow & Wilcox Co. 1911:83)///We call especial attention of all users of Shoeing Pincers to the exceptional style and finish of these Pincers which, combined with their quality, make them the equal, if not the superior, of any shoeing pincer made. (*Ibid.*, 120)///No. 10 Blacksmith Pincer (Consolidated Supply Company 1940:262)///No. 6 to 12 Carpenter Pincer with Wire Cutter (*Ibid.*)///The "Maud S" pincer is named after a famous race horse ... (Smith 1966:167)///No. 109 - FARRIER'S PINCER: 14" long. Heavy duty with deep 1¼" throat. Best tool for pulling shoes and cutting excess lengths of clinches (Miller Harness Company, Inc. 1974:90)

**PLIER** No. 13038. Family Plier and Cutter and Gas Burner Plier. (Sears, Roebuck and Co. 1968 [1897]:82)///No. 13039. Flat Nose Pliers, wrought with steel face jaws. A good, cheap plier. (*Ibid.*)///No. 35R3704 Flat Nose Pliers, box joint, wrought with steel face jaws A good, cheap plier. (*Idem*, 1969 [1902]:524)///No. 35R3712 The Lodi Flat Nose Plier. A low priced, solid steel plier that is strong and serviceable.

(*Ibid.*)///This plier has been made to supply the demand for a high-grade tool ... (Peck, Stow & Wilcox Co. 1911:95)///No. 63 Pexto Chain-nose Pliers A lap-joint long chain-nose, side-cutting plier with gun barrel handle. (Cutter, Wood & Sanderson 1929:87)///Bergman Narrow Nose Combination Pliers Tapered A plier especially designed for radio and auto work. (*Ibid.*, 89)///Vacuum Grip Long Needle Nose Pliers An extra heavy duty plier for use by garage mechanics (General Tool Company 1942:57)///...the verdict of millions of tool users who own CHANNEL-LOCK, the ORIGINAL tongue and groove plier. ([Channellock, Inc.] 1973?:2)///BATTERY PLIER [...] Length 7" Capacity to 5/8". (*Ibid.*, 5)///5" WIRING AND PICK-UP PLIER Aligning pin and plain slim jaws make this plier an excellent choice for bending [...] the finest wire. (Dresser Industries, Inc. 197?:9)///5" LONG NOSE PLIER Precision bevel cutter and serrated tips make this plier ideally suited for delicate sub-assembly work. (*Ibid.*)///No. 102-S - 6½" SPRING-OPENING OUTSIDE CUTTING PLIER Same as No. 102 but with fast-acting, self-opening spring handles for high-speed production work. (Sargent & Company 1974?:1)///No. 177 - 5½" SPRING ACTION DIAGONAL CUTTING COMPOUND LEVERAGE PLIER (*Ibid.*, 2)///51CG Long nose plier with side cutter. (Cooper Tool Group 197?a:K31)///58CG Special electronic plier with extreme tip for gripping. (*Ibid.*)///Lineman's Side Cutting Plier. Designed for utility lineman's work [...] and maintenance. (Millers Falls Division 1979?:17)///New England Style Lineman's Plier. High leverage, heavy duty lineman's plier for cutting #8 and other heavy wire. (*Ibid.*)///FLAT NOSE MIDGET PLIER Flat nose, scored jaws. Federal Specification GGG-P-004710. NO. 2142 - Length 4" (Duro Metal Products Co. 197?:43)///ROUND NOSE LOOPING MIDGET PLIER Round nose, round jaws. Federal Specification GGG-P-004710 (*Ibid.*)///PL-10 Nose-cutting plier Reaches into tight spots to cut small wires and to grip at the tips. (Jonard Industries Corp. 1975:28)///PLS-5 (Weco #KS2827) Heat coil plier Designed for gripping coils, fuses and other cylindrical shaped components without causing damage. (*Ibid.*)///BRACELET BOW CLOSING PLIER Carefully formed brass jaws fitted over lower jaw of plier prevents marring of bows. Overall length 5". (B. Jadow and Sons, Inc. 1976:79)///ROSARY PLIER Specially designed for work on rosaries. (*Ibid.*)///No. 305 Taper Nose Plier, with pipe-grip and side and joint-cutters. (Brindley Hand Tools Ltd. 197?)

**SCISSOR** No. 28R756 Sears, Roebuck & Co.'s Pocket Scissor. (Sears, Roebuck and Co. 1969 [1902]:486)///FS-66 Filament scissor For cutting fine wires, terminals and leads. Also useful for stripping insulation. (Jonard Industries Corp. 1975:26)///SHORT BLADE SCISSOR Blade: Straight, 3/4" x 1/16" long for fine soft wire. Overall length 3 1/2". (B. Jadow and Sons, Inc. 1976:89)///Rounded-Tip Grooming Scissor, Keen-point Embroidery Scissor, 7" All-purpose Scissor, 3 1/2" Scissor, Curved-blade Manicure Scissor. (WM, 21 Feb 1976, 9)///4813 Cuticle Scissor (W.H. Compton Shear Co. 1978)///4814 Nail Scissor (*Ibid.*)///4815 Grooming Scissor (*Ibid.*)///4856 4 1/2" Bandage Scissor (*Ibid.*)///C814 4 in. Embroidery Scissor (NYT, 9 Mar 1977, A, 12)///C805 5 in. Sewing Scissor (*Ibid.*)///The SUPER SCISSOR A patented miracle process makes the blades twice as hard as steel. (Colonial Garden Kitchens 1978)///STORK SCISSOR Perfectly designed with sharp, almost needle-thin cutting blades for snipping embroidery, sewing, needlepoint. (*Ibid.*)///Top-Quality Iris Scissor is Ideal For Precision Or Miniature Work. This instrument was originally designed for delicate eye surgery. (Brookstone Company, Inc. 1979:4)///Barber's Thinning Scissor Is Top Professional Quality For precise thinning and shaping of hair. Why not sharpen up your tonsorial skills with this Brookstone exclusive? (*Ibid.*, 14)///[C] 5 1/2" straight operating scissor. Handy design - one blade sharp-pointed for precise work, other blunt for safety. (*Ibid.*, 67)///(A) 8-inch Bent Handle Right-hand Scissor Shipping weight 4 ounces. (Sears, Roebuck and Co. 1979:290)///(B) 8-inch Bent Handle Left-hand Scissor (*Ibid.*)///Fiskars. The scissor that revolutionized scissors. (CHA, 216, Aug 1979, 401)///The COHEN SOFT TISSUE NIPPER was created as a dental instrument, not a reconverted cuticle scissor. (Premier Dental Products Company 197?:13)///Light Trimmers 435N A light pattern sewing scissor with trimmer handles. (W.R. Case & Sons Cutlery Co. 197?a)///Universal Scissor #850 - 8.75 Stainless steel, unusual blade design with one serrated edge, cuts tin, light metal, wire, bandages etc. [sic] (Henry Schein Inc. 197?:161)///LISTER - 5 1/2" Economy Bandage Scissor Chrome Plate 2.60 (*Ibid.*)///DOUBLE BLUNT - POCKET SCISSOR 11340 4" (Adtool Corporation 1978?)///ELECTRICIANS [sic] SCISSOR 21350 5" 12 PLAIN (*Ibid.*)///N-6950\* Scissor, Tonsil, LAKESIDE Model: a heavy angular scissor which can also be used for nasal work. Narrow blades. (Storz Instrument Company 197?:151)

*SECATEUR* Economy Priced SIDE ANVIL *SECATEUR* 15233  
 (Kutrite Works 1979?:10)///Best Quality SIDE ANVIL *SECATEUR*  
 Plastic Grips 15237 (*Ibid.*)///Best Quality PARROT NOSED *SECATEUR*  
 Plastic Grips 15252 (*Ibid.*)

*SHEAR* Cronk's Pruning Shear. Forged from solid steel and made strong so it will last a lifetime. (Montgomery Ward & Co., Inc. 1969 [1895]:391)///Cronk's Wood-Handle Pruning or Hedge Shear. This pruner, being made with the shear cut, will work with double the ease of any other pruner ... (*Ibid.*)///Sears, Roebuck & Co.'s Barber Shears. Made on the most approved model; a shear that fits the hand perfectly and works easily and smoothly. (Sears, Roebuck and Co. 1969 [1902]:486)///No. 9R4654 Sears, Roebuck & Co.'s Great Eastern Sheep Shear (*Ibid.*, 554)///Black Prince German Made Gunmetal Barber Shears Excellent quality gunmetal barber shear. (*Idem*, 1970 [1927]: 531)///The "Lyon" Shears. This shear is especially designed for cutting scrolls and circles (Peck, Stow & Wilcox Co. 1911:134)///No. 100 is an improved pruning shear that has many advantages over others on the market. (Consolidated Supply Company 1940:408)///All-Purpose Heavy-Duty Kitchen Shear Does A Handful of Tough Jobs A finely made kitchen shear that is actually four tools in one. (Brookstone Company, Inc. 1979:24)///The clever offset design of this shear allows the metal to flow unobstructed past the blades ... (*Ibid.*, 65)///NO. 4800 BLUNT SHEARS A very useful shear for heavy duty cutting such as plastic, leather, rubber and foil. (American Printing Equipment & Supply Co. 1979?:8)///LEFT HAND SHEARS An extra sturdy shear for left hand use. (*Ibid.*, 9)///Hot Forged POULTRY SHEAR Nickel Plated All over (Kutrite Works 1979?:9)///Hot Forged POULTRY SHEAR in Stainless Steel (*Ibid.*)///Gauze Shear 8" Long, Chrome 10.75 (Henry Schein Inc. 197?:161)///PINKING SHEARS A very reliable shear, of high quality. Cuts easily and cleanly Imported (William Whiteley & Sons (Sheffield) Ltd. 197?:16)///18006 68 12" 6 5.6 Top quality Scissor action shear. 1-pc. blade and handles. (True Temper Corporation 1977:30)///18005 .L22 37Z 4 14.7 Floating Blade Long Handle shear. Chrome plated shaft. (*Ibid.*)///Seymour Smith & Son originated the anvil pruning shear with its easy cutting action and replaceable parts. (Seymour Smith and Son, Inc. [1979])///All new, all steel, vertical sweep shear. (*Ibid.*)///A very attractive, popularly priced model, this shear offers all the distinctive Wallace

features ... (Wallace Manufacturing Corp. 1977)///Blades on the Model 1OH, a professional type hedge shear, are 10 inches long. (*Ibid.*)///W.427 Edging Shear Tapered, chromed steel blades to resist rust. (Wilkinson Sword Ltd. 197?)///W.442 Swordgrip Grass Shear Cuts grass close up to walls, in amongst rockeries, round trees. (*Ibid.*)///Our most popular 8" hedge shear with a fine ground-through serration in the top blade. (Columbian Cutlery Company 1977?:4)///SHEEP SHEARS Imported English Sheffield steel shear with single bow cranked 6½" blades. (Arnold-Nasco Ltd. 1983:41)

**SNIP** Hawk's Bill, Improved, Pointed, Curved Snips. This Snip is capable of cutting in sheet metal openings of any kind and shape ... (Peck, Stow & Wilcox Co. 1911:135)///No. 79 Pexto Trojan Tinner's Snips This is the Trojan sharp pointed snip. (Cutter, Wood & Sanderson 1929:92)///Wiss 9K Scroll-Pivoter Snips The pivoting principle of this snip enables it to cut intricate shapes with ease. (Cragin and Company 1941:49)///A popular all-around hand snip for aviation technicians is the one at the bottom of figure 51. (Bureau of Naval Personnel 1944:62)///No. 609L Aviation Snip Cuts Left ([Channellock, Inc.] 1973?:13)///No. 609S Aviation Snip Cuts Straight (*Ibid.*)///No. 609R Aviation Snip Cuts Right (*Ibid.*)///The M-41R Pipe and Duct Snip has been specifically developed for the heating and ventilating industry. (Cooper Tool Group 1977b:W17)///M-41R is widely used in the heating and air conditioning industry as a pipe and duct snip. (*Ibid.*, W19)///It is often used for many of the same jobs for which a layman has traditionally used his tinner's snip ... (*Ibid.*)///For the household there is a multi-purpose compound lever action snip which is designed to cut many materials too heavy for conventional scissors. (*Ibid.*, front cover)///86CG - electronic snip. Shearing action of 38mm/1½" cut pointed blades prevents peaks on fine wires and filaments. (*Idem*, 1977a:X41)

**SNIPPER** TISSUE SNIPPER 4½" STAINLESS STEEL No. S640.....\$27.95 ea. (Silverman's 1979:15)

**TONG** Solid Steel Ice Tongs. Drop forged of Solid cast steel with swell handles. This Ice Tong is far better and stronger than others. (Sears, Roebuck and Co. 1970 [1900]:806)///This tong has a V notch in each jaw so that it will firmly hold square or round work. (Clark and Barlow Hardware Co. 1941:163)///No. 365 Blacksmiths' Rivet or Sticker Tongs Light tong for construction work (Cutter, Wood &

Sanderson 1929:239)///S-82105 TONGS - Beaker, Craig, Steel, Nickel Plated. A strong, heavy tong with wide jaw range and large handle loops. (Sargent-Welsh Scientific Company 1979:1332)///See "New Product Section" for the New "Scoop" Tong. (Buxton Stamp Company 1977:93) ///STYLE G - \$3.99\* Professional Tong! (*Ibid.*)///STYLE C - 99¢ Curved Spade Tip \* Nickel Plated \* Dealer's Tong (*Ibid.*)///Now... The most luxurious tong ever made is available to you on a special order basis. (*Ibid.*)///The price of this tong...is \$15.00 boxed in a beautiful jewelry gift case. (*Ibid.*)///(22) Silverplated [sic] Ice Tong Decoratively fluted ice tongs. 7" long. (Best Products Co., Inc. 1979:127)///01220 Ekco Taco Tong with Spring Lock Action Easy to use! Insert tortilla under clamp and release ... (Ekco Housewares Company 1978:62)///93028 Long Tong (*Ibid.*, 75)///58670 14" Improved Tong New wider handle tong offers improved gripping and holding action. Features all metal construction. (*Ibid.*, 84)///01080 15¼" Turner Fork Tong, Nickel Chrome Finish Fork tines will fit in between wires of the grill ... (*Ibid.*)///C5867 Improved Tong 2.34 (*Idem*, 1979)///FRANKFURTER TONG Made of heavy gauge stainless steel, polished. Cat. No. 1115 ([Kitchenware catalogue] 197?:92)///SPAGHETTI TONG Made of heavy gauge, cold roll spring steel. (*Ibid.*, 178)///No. 15-B-4 @ \$6.50 Each An extra long lightweight tong for reaching into large dies. (W.I. Martin Co., Inc. 197?a)///No. 15-D-7 @ \$4.45 Each Sturdy tong with a thin tapered jaw. (*Ibid.*)///No. 15-D-8 @ \$7.65 Each A short jaw tong - with long handle protection. (*Ibid.*)///No. 15-D-9 @ \$11.00 Each A powerful long-handled tong with good grip and balance. (*Ibid.*)///No. 15-E-8 @ \$6.25 Each A side-grip heavy duty tong with right angle nose for gripping cup-shaped work. (*Ibid.*)///No. 15-E-9 @ \$6.75 Each A long-handle side grip tong - with right angle nose for cup-shape work. (*Ibid.*)///No. 15-F-6 @ \$6.90 Each Short, rugged tong with large, comfortable handle and wide stubby jaws. (*Ibid.*)

TRIMMER U-SET BENT TRIMMER Professional bent pattern. (W.H. Compton Shear Co. 1967:1)///PRO-BRAND BENT TRIMMER Same as above except with regular screw. (*Ibid.*)///STAINLESS STEEL BENT TRIMMER Professional bent pattern. (*Ibid.*)///U-SET STRAIGHT TRIMMER General purpose shears. Efficient leverage. (*Ibid.*, 2)///PRO-BRAND STRAIGHT TRIMMER Same as above except with regular screw. (*Ibid.*)///STRAIGHT TRIMMER - LIGHT 20560 6" 12

(Adtool Corporation 1978?)///STRAIGHT TRIMMER - HEAVY 20580B 8" 12 (*Ibid.*)///BENT TRIMMER - LIGHT 30175 7" 12 (*Ibid.*)///BENT TRIMMER - HEAVY 30570B 7" 12 (*Ibid.*)///STRAIGHT TRIMMER NO. 170KE Full Satin Chrome Finish (Southern Supply and Manufacturing Co., Inc. 197?:5)///BENT TRIMMER NO. 171KE Full Satin Chrome Finish (*Ibid.*)///HEAVY DUTY 12" BENT TRIMMER NO. 180KE (*Ibid.*)///HEAVY PATTERN BENT TRIMMER NO. 172KE (*Ibid.*)///"BIG SIX" TRIMMER NO. 178KE (*Ibid.*)///STRAIGHT LEFT-HAND TRIMMER NO. 170LHKE (*Ibid.*, 6)///BENT LEFT-HAND TRIMMER NO. 171LHKE (*Ibid.*)

TWEEZER No. 3935. Aluminum Non-Magnetic Tweezer. 35c (Otto Young & Co. 1900:203)///No. 3936. Dental Nickel Plated Tweezer. (*Ibid.*)///No. 3942. Extra Fine Non-Magnetic Bell Metal Hand Made Tweezer for Hair Springs. (*Ibid.*)///No. 3948. Extra Fine Steel Hand Made Tweezer for Breguet Hair Springs. (*Ibid.*)///TW-52 EXTRA LONG TWEEZER, smooth curved points. Length 6½". (Jonard Industries Corp. 1975:27)///TW-57 TYPE #AA. Strong tweezer, fine points, beveled edges. (*Ibid.*)///TW-63 INSULATED TWEEZER. Curved, strong serrated points for accurate control. (*Ibid.*)///No. 120 Boley Style AA, nickel plated forged steel, 4 5/8" long tweezer. (Zahn Dental Co., Inc. 1979:79)///No. 122 Self-Locking, nickel plated forged steel, 4 5/8" long tweezer with sharp, smooth points. (*Ibid.*)///No. 125 Plain Soldering Tweezer. 6" long heavy blades have serrated, 3/16" wide lips. An economical tweezer for soldering and general work. (*Ibid.*)///[9] CROSS-LOCKING TWEEZER - Holds piece when finger tension is released. Handy for soldering, etc. (same tweezer as used in No. 42-404). (Seabrook Jewelry & Lapidary Supply 1974:3)///PATTERN HH - Thick strong shanks are the feature of this short tweezer. (Hammel, Riglander & Co., Inc. 1979:127)///PATTERN V - A very small tweezer with a plastic sheath to protect the points and permit the user to carry it in his pocket. (*Ibid.*)///PATTERN BB - A lightweight tweezer with thin hollow shanks. (*Ibid.*, 128)///PLASTIC TWEEZER - Glass filled tweezer has 3/32" wide flat tips. (*Ibid.*, 133)///PLASTIC TIPPED TWEEZER - Curved plastic tips are rivetted to stainless steel body (*Ibid.*)///Standard tweezer has upper stop bar only as illustrated under Type 5. (W.I. Martin Co., Inc. 197?:b)///16-K-6 Finger-Guard Tweezer 6" 1½ Oz. \$4.99 (*Ibid.*)///No. 16-A-4 Safety Tweezer 4" long (*Ibid.*)///16-C CURVED NOSE TWEEZER



.....\$9.51 (*Ibid.*)///SLIDE-LOCK TWEEZER INSPECTION OR PARTS-HOLDING Nickel plated, with double file-cut serrated points and finger-grip ribs. (General Hardware Manufacturing Co. Inc. 1978?:7)///Pattern 15A. Wire cutting tweezer has a strong parallel cutting edge that cuts crisp and clean on fine wire. (Sporty's Tool Shop 1978:29)///The No. 094 stainless-steel tweezer with a satin finish is designed with an adjustable gauge that allows the doctor to directly bond orthodontic brackets precisely two, three, four, or five mm. from the incisal edge of a tooth. (DPAR, 13, 1980, 161)///ITEM CODE TWSC Unique locking clamp makes this a tweezer of unlimited use. (William Dixon Company 1977:213)

TYPE: *Each plier* ...and each nipper is tested by cutting steel wire before leaving the factory. (Peck, Stow & Wilcox 1911:113)///Each snip is carefully inspected and tested ... (*Ibid.*, 132)///Each assortment contains 2 each of 6 numbers hobby pliers, total of 12 pliers. Each hobby plier has induction heat treated jaws, fully ground and polished. (Fuller Tool Company, Inc. 197?:8)///Each plier blister packed - tools will never fall off proof display cards. (*Ibid.*)///Each plier has induction heat treated jaws with Vinyl grips ... (*Ibid.*)///Each plier carded on pilfer proof skin Pack Display cards. (*Ibid.*, 9)///Each 4½" long nipper is made from the finest steel ... (William Dixon Company 1977:163)///Only by hand can the proper setting be made to each shear. At this point, every pair takes its own personality. (W.R. Case & Sons Cutlery Co. 197?b)///Each snip is so finely adjusted it will cut very light .010 stainless steel and rugged metals up to 18 gauge steel. (Bergman Tool Manufacturing Co. Inc. 197?b)///Packed six per carton, each snip in attractive holster. ([Channellock, Inc.] 1973?:12)

TYPE: *Every plier* Every "Star Rivet" Box Joint Plier is a perfect tool. (Peck, Stow & Wilcox Co. 1911:92)///Every plier individually fitted, adjusted and heat-treated. (Jonard Industries Corp. 1975:28)///Every shear is highly finished and must pass a rigid inspection before leaving the factory ... (Sears, Roebuck and Co. 1969 [1902]:486)

## APPENDIX D

### Additional bifurcate garment names

*baggies* baggy jeans (not in the dictionaries)  
*baggys* (BD) baggy shorts  
*bags* (W76) slacks  
*bathers* (OEDS) bathing trunks  
*bell-bottoms* (W76) bell-bottom trousers  
*bells* (RIT) bell-bottoms  
*black-outs* (DS) winter-weight knickers  
*bombachas* (W76) loose baggy trousers  
*bottoms* (W76) trousers of various suits, such as pajamas  
*boxers* (FD) boxer shorts  
*breeks* (W76) breeches  
*britches* (W76) breeches  
*buffins* (FDF) trunk hose  
*calzoneras* (W76) trousers buttoned on the side  
*cami-knickers* (W76) undergarment combining camisole and knickers  
*cami-knicks* (OEDS) cami-knickers  
*chaparajos* (W76) over-trousers  
*chaps* (W76) chaparajos  
*choori-doors* (FDF) pants with full-cut top  
*clamdiggers* (FDF) snug-fitting calf-length pants  
*combinations* (W76) union suit  
*continuations* (DS) trousers  
*cords* (W76) trousers of cord  
*cossacks* (OEDS) baggy, pleated trousers  
*coveralls* (W76) one-piece combination of overalls and shirt  
*crawlers* (W76) children's garment resembling overalls  
*creepers* (W76) a garment resembling rompers  
*cullotes* (FDF) pants cut to look like a skirt

- cut-offs* (DAS) cut-off shorts  
*dittoes* (ATS) a second pair of trousers for a suit  
*drain-pipes* (OEDS) narrow, tight-fitting trousers  
*dreadnoughts* (DS) female drawers  
*droppers* (DAUL) knee breeches  
*duds* (DS) trousers  
*E.T.B.'s* (DS) a Wren's knickers  
*fatigues* (FDF) a soldier's pants for work detail  
*feminalls* (ATS) women's overalls  
*fips* (ATS) ultra-styled trousers  
*flares* (FDF) bell-bottoms  
*fleshings* (W76) flesh-colored tights  
*fullies* (DS) women's drawers, full  
*gauchos* (FD) culotte-style pants  
*gregues* (FDF) galligaskins  
*hip-huggers* (W76) hip-hugging pants  
*hipsters* (OEDS) hip-huggers  
*hip-zips* (ATS) zipper-pocket trousers  
*jams* (SBD) loose, knee-length swimming trunks  
*jods* (OEDS) jodhpurs  
*jumpers* (W76) a child's coveralls  
*kerseymeres* (OED) trousers made of kerseymere  
*kicks* (ATS) trousers  
*knicks* (OEDS) knickers, knickerbockers  
*leaves* (DAS) dungarees, blue jeans  
*leggings* (FDF) long, tight pants  
*longies* (W76) long pants  
*longs* (W76) long trousers  
*moschettos* (FDF) pants similar to pantaloons  
*moulds* (FDF) drawers  
*mousers* (FDF) leather pantyhose  
*originals* (UDI) levis that have never been washed  
*palazzos* (OEDS) loose, wide-legged trousers  
*pantalets* (W76) long, ruffled drawers  
*passion-killers* (OEDS) fleecy, lined drawers  
*pedal-pushers* (W76) calf-length trousers  
*peg-toppers* (ATS) peg-tops

*peg-tops* (W76) peg-top trousers  
*pettibockers* (ATS) women's knickerbockers  
*pettipants* (FDF) long, dress-length panties  
*pinks* (W76) light-colored trousers  
*pistols* (DAS) severely pegged trousers  
*plus twos* (OEDS) a narrower version of plus fours  
*pullies* (DS) women's drawers that are pulled on  
*pull-ons* (DS) pullies  
*quickies* (ATS) zippered trousers  
*rammies* (DS) trousers  
*rhinegraves* (FDF) petticoat breeches  
*rompers* (W76) garment combining waist and bloomers  
*scalings* (FDF) trunk hose resembling venetians  
*sherryvallies* (W76) overalls of thick cloth or leather  
*shorties* (ATS) short trousers  
*skilts* (FD) short, full trousers  
*slivers* (FDF) knee-length breeches  
*slivings* (FDF) slivers  
*snuggies* (FDF) knee-length or over-the-knee panties  
*step-ins* (DS) women's bias-cut underpants with flared legs  
*surfers* (FDF) close-fitting knee-length pants  
*tigers* (ATS) wide-striped trousers  
*tighties* (DS) tight-fitting women's drawers  
*trews* (W76) close-fitting tartan trousers  
*trouserettes* (FD) bloomers  
*turnouts* (ATS) fireman's wide-bottomed trousers  
*tweeduroys* (ATS) corduroy-tweed trousers  
*twilights* (DS) summer-weight knickers  
*underdrawers* (W76) underpants covering at least part of the legs  
*underpants* (W76) drawers  
*undershorts* (W76) short, loose-fitting underpants  
*undies* (DAS) women's underpants  
*unmentionables* (W76) trousers  
*venetians* (OED) breeches introduced from Venice  
*waders* (AHD) waterproof trousers  
*whites* (RIT) white trousers

## APPENDIX E

### Bifurcate garment names in zero

#### Supplementary examples of the species sense

**BAG** The baggie as a bag should be worn with coordinated layered top as tops should be. (MWC, 63, Aug 1972, 12)

**BAGGY** The true baggy is tightly fitted in the waist and seat then widens at the thigh and then falls to a [...] 23-24" bottom. (MWC, 63, Aug 1972, 34)///Tattersall seersucker baggy in yellow with blue, \$24. (NYT, 16 Mar 1980, I, 25)///Twill baggy in white, khaki or black, \$22. (*Ibid.*)///Knee-pleated baggy with ankle-snaps in pink, black or beige sheeting, \$25. (*Ibid.*)///The madras baggy, \$25. (*Ibid.*)///Be on the lookout for the jogging baggy, spotted at Abraham and Straus, and moving fast! (NYT, 3 Feb 1980, I, 6)///This baggy is well known for its clever attention to new detail ... (*Ibid.*)///Sasson pulls it all off in dark cotton denim, making the jogging baggy a must for your most-wanted list! (*Ibid.*)///Calvin Klein sees a transition from [...] the modified baggy to what will be, essentially, just well-cut [...] trousers. (NYT, 23 Mar 1980, XI, 18J)

**BELL** G. Surfer Bell...White. 8-16 ... (NYT, 5 June 1966, I, 70)///We fully anticipate that our washed wide leg and washed denim bell will be "tonnage" items in the Canadian market. (MWC, 66, Nov 1975, 36)

**BELL-BOTTOM** BIG YANK BELL BOTTOM (Big Yank Corp., NYC), 52200/6, regular sizes 8 to 18; [...] \$7.50. (CR, 39, Dec 1974, 80)///LEVI'S BELL BOTTOM [...], 346-0317, regular, sizes 6 to 12; [...] \$7.35. (*Ibid.*)///SHEER MADNESS - Mostly for males...but foxy enough for the right kind of chic, close to the body, bell bottom in 65% Kodel, 35% cotton voile. (ESQ, 72, July 1969, 141)

**BERMUDA** THE SLENDER BERMUDA, BACK ZIP, NO-WAIST 3.49 (NYT, 5 June 1966, I, 73)///Shorts #8. The bermuda from Fenn, Wright and Manson. Aubergine, flax, fuschia, teak, olive or white in 4-12. (NYT, 1 Mar 1981, I, 20)///This time in a jean-like cotton Bermuda. Strawberry or blue print. 8 to 14, 10.00. (NYT, 21 Apr 1968, I, 68)

**BLOOMER** This fine quality hard wear English Corduroy Bloomer is made from an Oxford Grey shade.[...] Sizes 22 to 28 to fit ages 4 to 10 years. (T. Eaton Co. 1969 [1886-1930]:198)///94-484. Dark Mottled Grey Bloomer of good quality and appearance. (*Ibid.*)///Neat Grey Mixed English Tweed carefully tailored in Full Fitting Bloomer. (*Ibid.*)///94-482. Neat stripe Bloomer. (*Ibid.*)///Bloomer shown as above is strongly made ... (*Ibid.*)///The New Searstride Bloomer. A style that fits every movement of the body perfectly. (Sears, Roebuck and Co. 1970 [1927]:135)///Choice Selections Style-Fit-Value *Blossom Bloomer* Fruit of the Loom (*Ibid.*)///Sears Step-Rite Bloomers especially constructed upon different lines from those of the ordinary bloomer. (*Ibid.*)///We recommend this wonderful "Searstride" Bloomer for schoolgirls. (*Ibid.*, 164)///Elastic at waist and knees. A bloomer that fits perfectly in every position. (*Ibid.*)///THE DRAWSTRING BLOOMER: on its longest cycle. From Glenora; in blue-washed cotton denim; sizes 5 to 13, 28.00 (NYT, 1 Apr 1976, 37)///Saint Laurent: the blazer-topped harem bloomer. (FL, 2 Apr 1980, 73)///CONTOUR BLOOMER. CONSTRUCTION: Tunneled elastic waist and legs. (Montgomery Ward & Co. Inc. 1979:225)

**BOTTOM** Termic Polypropylene Underwear for MEN & WOMEN 28-0339 Women's Top \$18.00 28-0321 Men's Bottom \$18.00 28-0313 Women's Bottom \$18.00 (Eastern Mountain Sports, Inc. 1980:35)///Her outfit (centre) from Bernard Athletic Knit, features a striped top and solid bottom in a 50/50 poly/cotton fleece. (MWC, 73, Dec 1982, 58)///The Dalesport outfit from Dales features a top and bottom in 50/50 poly/cotton. (*Ibid.*, 59)

**BOXER** Go back two notches with Mandate. Boxer or brief in White only, (NYT, 21 Apr 1968, I, 61)///THE BARING BOXER: newest short track record. From Glenora in white with red piping or red with white shiny rayon/polyester chino; sizes 5 to 13, 12.00 (NYT, 1 Apr 1976, 37)///Tapered Slimboy boxer, white cotton/polyester, 30-38. (LAT, 1 Mar 1981, V, 7)///Slim Guy Boxer. Assorted solids. Cotton/polyester.

Sizes 28 to 38. (LAT, 12 Sep 1982, VIII, 7)///*Woven Cotton Boxer*. Elastic waist, no-gap fly. Color: Asst. prints. (Aldens, Inc. 1980c:141)///*New at Sears...Low-rise Boxers* (8) FABRIC: 65% polyester and 35% cotton. DETAILING: Rides 3 in. lower than regular boxer. (Sears, Roebuck and Co. 1979:682)///DETAILING: Rides 2 in. lower than regular boxer. (*Ibid.*)///*Low-rise Knit Boxer*. Flat knit. Trim cut. Two inches lower than regular boxer. (*Idem*, 1982a:596)///*Woven Boxer*. Full cut with fly front and covered elastic waists. (*Ibid.*, 598)///*Jockey's 'Slim Guy'* boxer in fortrel-and-cotton blend is mated with cotton Brute tapered T-shirt. (MWC, 61, July 1970, 21)

**BREECH** GRAN PRIX FOUR WAY STRETCH BREECHES  
An excellent show breech in an affordable price range. (Libertyville Saddle Shop 1978a:16)///No. 90566 - Stretch Breech (Deluxe Saddlery Company 1979)///No. S6025 - Four Way Stretch Breech (*Ibid.*)///No. S6026 - Ladies' Breech (*Ibid.*)///No. S6025G - Girl's Breech (*Ibid.*)///THE NOUVELLE BREECH FOUR WAY STRETCH BY DEVON-AIRE No. 8025D - An American made breech with the form fit and total mobility of European Styling. (*Idem*, 1981:5)///THE NOUVELLE II BREECH (SMOOTH FINISH) No. 8025E - A newer version of the popular Nouvelle model described above. (*Ibid.*)///No. S5010A - DROP-FRONT MODEL. The same breech as described above but in drop-front style. (*Ibid.*, 7)

**BRIEF** Control brief gives just-right support for a smooth line that looks great under outerwear. (Aldens, Inc. 1980a:121)///*Boy-length Brief* with elastic leg release under derriere FABRIC, DETAIL, CARE: Nylon and spandex power net body with front lace panel of polyester and nylon for added tummy control. (Sears, Roebuck and Co. 1982a:207)///*Mid-length Brief*. Legs are 8 in. longer than regular brief (5). (*Ibid.*, 598)///*Midway brief*, white 100% combed cotton, 34-44. (LAT, 1 Mar 1981, V, 7)

**CHAP** No. 10K3091 Our Special Denver Chaps or Riding Pants [are] made of [...] brown duck.[...] This is an extra good, strong riding chap. (Sears, Roebuck and Co. 1969 [1908]:137)///*The Jenkins International Chap*. (CH, 39, 7 Sep 1976, 80)///**CHILD'S CHAP** Brown sueded cowhide. Sizes X-small, small, medium, large. (Libertyville Saddle Shop 1978b:26)///**ADULT'S CHAP** Brown sueded cowhide. Sizes X-small, small, medium, large, (*Ibid.*)

**CLAMDIGGER** THE CLAMDIGGER: a big summer sport. From Finity: in down-to-earth khaki of cotton/polyester; sizes 4 to 12, 32.00 (NYT, 1 Apr 1976, 37)

**COMBINATION** The new collier-cut combination, in light weight, at the extremely low price of 39c (T. Eaton Co. 1969 [1886-1930]:179)///It eliminates the unpleasant features of the regular open crotch combination. (*Ibid.*)///A splendid Combination, which is sure to be popular. Sizes 32 to 40. (*Ibid.*)///No. 112. Ladies' Flannelette Combination, assorted Stripes, trimmed Embroidered Edge Frills, 2/11½. (Harrod's Stores Ltd. 1972 [1895]: 830)///No. 59. Longcloth Combination, Knicker shape, trimmed Embroidery (*Ibid.*, 817)///No. 60 Cambric Combination, Knicker shape, trimmed Torchon Lace and Insertion, machine-made, 3/11½ (*Ibid.*)///No. 61 Longcloth Combination, trimmed Valenciennes Lace, machine-made, 4/11. (*Ibid.*)///B122 - Ladies' Combination. In natural color only. Made from pure wool, high neck, long sleeves, ankle length. (Hudson's Bay Company 1977 [1910]:70)///B123 - Ladies' Combination. Similar to cut No. B122 only made in the finest quality all pure wool. (*Ibid.*)///B124 - Ladies' Combination. As illustration. (*Ibid.*)

**CORDUROY** Mix and switch bright corduroys for fall! Dashing wide wale cotton corduroy in Danish berry red or Norwegian pine green, sizes 5 to 15. Natural-color cotton blouse with green or red crochet. By Kelita. 7 to 15. (NYT, 2 July 1969, 59)

**COVERALL** Big Ben Coverall 34.99 7 INSULATED COVERALL - 39.99 in our '80 Big Fall Catalog, pg. 257 (Aldens, Inc. 1980a:93)///Zip-front coverall, about \$8. (NYTM, 22 Aug 1971, 50)///QUILT LINED COVERALL. FABRIC: 100% cotton duck with nylon taffeta lining quilted to polyester fiberfill insulation. (Montgomery Ward & Co., Inc. 1979:434)

**CREEPER** Dressy Creeper made of serviceable mercerized cotton poplin. (Sears, Roebuck and Co. 1970 [1927]:154)///Dandy creeper made in a combination of checked gingham and plain poplin. (*Ibid.*)///Dandy Creeper for baby boy or girl. (*Ibid.*)///A pretty and dressy Creeper of mercerized cotton poplin. (*Ibid.*)///Dressy Creeper of colored mercerized cotton poplin. (*Ibid.*, 155)

**CULOTTE** New Country Gear: Brushed plaid blouson and culotte of DuPont 65% Dacron-polyester and 35% cotton. (NY, 57, 17 Aug 1981, 13)///The Culotte. About \$12 Style 6011, duPont nylon tricot.



(NYTM, 30 Aug 1970, P. 2, 129)///The Flowered Culotte for Miss Bonwit Jr. It's a culotte, it's a jumpsuit, it's the greatest ... (NYT, 3 Feb 1966, 3)///Not everything Galonos showed was a culotte. He designed magnificent plaid coats, elaborately ruffled skirts and some dresses ... (NYT, 7 Feb 1980, C, 12)///We like the palazzo shape as a slashback culotte. (OEDS, s.v. *palazzo*)///agnes b. jacket, about \$135, and culotte, about \$120 and cotton T-shirt, about \$50. (GLA, 80, Apr 1982, 224)

**DRAWER** Navy thermal set by Penmans has lower rise drawer. (MWC, 61, July 1970, 21)

**DUNGAREE** 'Puma' denim dungaree with contrast front pocket. Colours: Blue/White, Navy/White. (Spencer Rotherdam Limited 1980:11)

**FLARE** LEE RIDERS BOOT CUT FLARE (H.D. Lee Co.), 205-0341, regular and slim, sizes 1 to 12, \$7.49; 203-0341, [...] \$8.59. (CR, 39, Dec 1974, 80)

**GAUCHO** Military belted chino gaucho with triple belt loop, navy, black khaki, \$18. (NYT, 13 Mar 1979, I, 34)///Both for 4 to 14 sizes, the gaucho, \$85; shirt, \$40. (NYT, 17 Aug 1970, I, 3)///They're all here...the great gaucho, the little bit of vest, the now-classic "cardilong", and the swing-along straight pants...all tweeded, ribbed and knitted up in [...] acrylic. (NYT, 20 Aug 1970, 8)

**HIPSTER** SIMPATICO - body-line slacks - coordinates a low rise hipster, visible "button-thru" fly, hidden back pocket and stove piped flair-bottom legs, to achieve a totally new masculine torso silhouette. (ESQ, 74, Oct 1970, 243)

**JAMAICA** The lithe-line Jamaica, knacky self-belt 3.49. (NYT, 5 June 1966, I, 73)

**JEAN** Well, at the Chesapeake Bay Trading Company, we combined style and comfort to develop the Swiss Army Jean. (NYTM, 7 May 1978, 135)///The baggy jean in red, purple or yellow cotton, 4 to 14, 48.00. (NYT, 25 Mar 1980, A, 13)///Le cigaret jean It's the jean that Paris loves ... (NYT, 1 Feb 1976, 11)///Super quality brushed cotton flared jean. Western style, 28 to 36". (MW-L, No. 3935, 19 Jan 1978, 44)///L.L. Bean Corduroy Jeans (For Men and Women) A practical jean for outdoor use and weekend wear. (L.L. Bean, Inc. 1982:4)///2858J Men's Dark Brown All-Cotton Twill Jean, \$18.75 ppd. (*Ibid.*, 67)///2827J Men's Tan All-Cotton Twill Jean, \$18.75 ppd. (*Ibid.*)///It's 14.99 in our '80 Big Fall Catalog, pg. 256. Rugged full cut work jean with hammer,

rule and coin pockets; 2 scoop front, 2 back pockets, heavy-duty brass zipper. (Aldens, Inc. 1980a:93)///PIPE TRIM JEAN - 17.99 in our '80 Big Fall Catalog, pg. 214. (*Ibid.*, 90)///PRE-WASHED 100% COTTON WESTERN JEAN. DETAILING: 2 front scoop pockets, inset watch pocket. (Montgomery Ward & Co., Inc. 1979:438)///FLOWER PATTERN DENIM JEAN with back yoke. FABRIC: Prewashed cotton in navy. (*Ibid.*, 468)///A slim, trim, elegant-feeling, straight leg jean by Ms. Lee...wear it to work, to ride, to dance, day or night. (Deluxe Saddlery Company 1981:10)///THE PIPED DIAGONAL INSERT JEAN Another piped/insert jean. This jean has triple natural colored inserts set diagonally across the back patch pockets edged with blue piping. (Chess King 1978)///THE 4-POCKET INSERT-JEAN has V pieced back patch pockets with diagonal set khaki colored inserts edged with blue piping - plus two front half top pockets. (*Ibid.*)///THE BURLAP TRIM KEYHOLE PANEL JEAN has half moon burlap piping set into the back patch pockets ... (*Ibid.*)///Star-design Jean. Was \$15.99. A different look to the classic blue jean in pre-washed 10-ounce denim of 100% cotton. (Sears, Roebuck and Co. 1978:22)///Pre-washed corduroy-trim Jean FABRIC: Medium-blue denim of cotton and polyester blend. (Sears, Roebuck and Co. 1979:564)///Pre-washed embroidered Jean FABRIC: Medium-blue denim of cotton and polyester blend. (*Ibid.*)///THE STATUS JEAN from Bill Blass. Order a pair through September 4 and save \$11. (Spiegel, Inc. 1981:9)///There is a noticeable trend toward the 26 in. bottom wide leg jean becoming the new basic. (MWC, 66, Nov 1975, 36)///Following the success of Howick's "Star" jean, back pocket insignia have also become important fashion gimmicks in the jean market. (*Ibid.*)///Avante New slim cut jean, lower rise, fitted seat and thigh, slight flair. Denim only. (MWC, 67, Sep 1976, front cover)///GET ON YOUR MARC! INTRODUCING THE NEW St-Marc DESIGNER JEAN Exclusively yours at SUZY SHIER (FL, 2, May 1980, 20)///What made everyone notice pants again was the baggy jean, an international phenomenon that not even its original creators [...] understand. (FL, 2, Apr 1980, 72)

**JOD** An ideal jod for year 'round use. (Deluxe Saddlery Company 1975:10)

**JODHPUR** EQUISTRETCH KENTUCKY JODHPURS No. 7072K - A trim, well-styled jodhpur for all-around riding and training. (Deluxe Saddlery Company 1978:8)///No. S6026J - Stretch Jodhpur (*Idem*,

1979)///No. 7072J - Stretch Jodhpur (*Ibid.*)///No. 8036J - Economy Model Jodhpur (*Ibid.*)///No. 8096A - Tailored Sportsman Jodhpur (*Ibid.*)///No. S6025J - Four Way Stretch Jodhpur (*Ibid.*)///THE NOUVELLE JODHPUR No. 8041J - A moderately priced cuff jodhpur with all the style of the finest imports. (*Idem*, 1981:9)///SUMMERWEIGHT ECONOMY JODHPURS Great economy in a lightweight, self-reinforced, cuff bottom, no-flare riding jodhpur. (H. Kauffman & Sons Saddlery Co. 1979:13)

**KNICKER** Elastic leg directoire knicker, full kite gusset to waist. 36" £1.35 (Spencer Rotherdam Limited 1980:21)///6034 Elastic leg directoire knicker, short kite gusset. (*Ibid.*)///*Vogue* Late Nov. p. xxiii, An Original Directoire Knicker of milanese (OEDS)///Matching french knicker: small, medium, large (STM, 6 June 1982, 53)///*Beautiful Bra & French Knicker* Soft-line Bra sizes: 32"A [...] 38"B \$13.50 (STM, 18 Oct 1981, 101)///French Knicker: Small, Medium, Large (*Ibid.*)///The Corduroy Knicker FABRIC, CARE: Mid-wale corduroy woven of cotton and polyester. (Sears, Roebuck and Co. 1982a:95)///Lacy Camisole and Knicker...a dramatic ensemble DETAIL: Waistline of camisole and knicker; and legs of knickers are elasticized for comfort and good fit. (*Ibid.*, 186)///Tyrolean-styled corduroy Knicker FABRIC: Woven polyester, cotton corduroy. (*Idem*, 1982b:365)///Woolrich Wool Climbing Knickers This is a heavy-weight, 85% wool/15% nylon knicker that is cut long and full to allow freedom of leg movement ... (Eastern Mountain Sports, Inc. 1978:20)///This knicker is ideal for spring, fall and winter. (*Ibid.*)///Woolrich Trail Knicker for MEN & WOMEN (*Idem*, 1980:12)///A bit lighter than the Woolrich climbing knicker, but with 18 oz. material of 85%/wool [sic] 15% nylon, they're still rugged and long-lasting. (*Ibid.*)///It was really the white knicker with its leering suggestion of absent-mindedness on the part of the hurried dresser, which got the whole blooming family into Fashion's dog house. (*Esquire*, 1936, quoted by Schoeffler & Gale 1973:81)///The full cut knicker is rapidly becoming the preferred type of ski trouser, since it allows more freedom in action. (*Apparel Arts*, 1936, quoted by Schoeffler & Gale 1973:435)///For wear at field trials, most men lean toward [...] specially constructed knicker breeches which are closer fitting than the conventional knicker. (Birmingham 1957:103)///*Flannel Knicker* Of woven rayon-and-polyester. Pleats from banded front-waist. (J.C. Penny Company, Inc. 1982:643)///4437L

Ladies' Corduroy Knicker, \$29.50 postpaid. (L.L. Bean, Inc. 1977:6)///  
1853L Men's Corduroy Knicker, \$29.75 postpaid. (*Ibid.*)///Columbus  
Avenue's *Charivari* offers designer clothes from here and abroad as well  
as its own designs by Vakko: vest, \$80; matching suede knicker, \$180.  
(COS, 193, July 1982, 201)

*KNICKERBOCKER* ...but as the unconcealed knickerbocker, at first a  
German fashion, became socially accepted only the really skilled lady  
skier tended to retain her skirt. (Glynn 1978:161)

*OVERALL* Blue Carpenter Apron Overall. Made from 7-ounce  
blue washable denim [...] and [has] one back pocket. (Sears, Roebuck and  
Co. 1969 [1902]:1154)///This overall is especially gotten up for those who  
desire a light overall and one that has all the good features of a heavier  
weight overall. (*Idem*, 1969 [1908]:1099)///Jacket No. 41K746 on next  
page matches this overall. (*Ibid.*)///For those who need an overall of extra  
heavy material this number is especially recommended ... (*Ibid.*)///Navy  
bib Overall FABRIC: Polyester and cotton denim. (*Idem*, 1979:505)///  
Overall woven of textured polyester has 2-button adjustable shoulder  
straps ... (*Idem*, 1982a:324)///Denim Overall. Annie\* embroidery on  
pleated yoke front. (*Ibid.*, 402)///Fashion Overall with adjustable button  
straps Pleats under yoke front. (*Ibid.*, 405)///Overall with elasticized  
ankles Adjustable straps. Toddlers' sizes. (*Idem*, 1982b:300)///We've  
brought back our best selling basic gym short at a new and better price,  
plus, we've recorded our button bib overall in white and denim. (Chess  
King 1978)///OVERALL [...] easy going style. FABRIC: Stretch woven  
polyester snaps back into shape. (Montgomery Ward & Co., Inc. 1979:  
485)///BLUE CORDUROY OVERALL. FABRIC: Woven polyester-  
cotton. (*Ibid.*, 486)///"HOBO" DENIM OVERALL. FABRIC: Long-  
wearing woven polyester and cotton denim. (*Ibid.*, 523)///HICKORY  
STRIPE OVERALL. FABRIC: Woven polyester and cotton. (*Ibid.*)///  
Denim Overall 14.99 Sells for 16.99 in our 1980 Big Fall Catalog, page  
256. (Aldens, Inc. 1980a:68)///Check nylon/polyester overall, contrast  
collar, zip front.[...] Assorted colours only. (Spencer Rotherdam Limited  
1980:62)///Check nylon/polyester overall, contrast collar, button front, 3/4  
sleeve, two pockets. (*Ibid.*)///Shadow stripe overall, 3/4 length, 3/4 sleeve,  
three pockets, button front. (*Ibid.*)///Small check nylon/terylene overall,  
button front, two pockets with buttons [...] 3/4 sleeve. (*Ibid.*)///Small  
check nylon/terylene overall, zip front, two pockets, long sleeves, ½ belt

at back. (*Ibid.*)///Floral nylon overall, three ways, assorted, 3/4 length, [...] two hip pockets. (*Ibid.*)///Embroidered Overall Of cotton-and-polyester corduroy. Adjustable straps button in front. (J.C. Penny Company, Inc. 1982:663)///Lace-trimmed 1-Pc. Overall Of woven polyester-and-cotton. (*Ibid.*, 720)///*Army & Navy Stores Catal.* 748/1 Bib and brace overall. Blue and Brown Dungaree. Price, 8/6. (OEDS)///Casa Loma New bib overall. Hammer loop, ruler pocket, matte copper trim. Railroad stripe or denim. (MWC, 67, Sep 1976, front cover)

*PALAZZO* *Harper's Bazaar* Apr. 5 (Advt.), Lollipops loll on a plunging palazzo...Shirring and sashing halt the halter above billowing pyjamas. (OEDS)

*PANT* Peerless waistband, which has the elastic loops as well as button holes to button the waist, extra well stayed, and finished with two little buttons at the bottom of each leg, making a very dressy little pant. (Sears, Roebuck and Co. 1968 [1897]:186)///Well made, low-priced Knee Pant in dark stripes, white cotton lined. Sizes 22 to 28, to fit ages 4 to 10 (T. Eaton Co. 1969 [1886-1930]:198)///*It's 18.99 in our 1980 Big Fall Catalog, pg. 254.* A hardy work pant with polyester/cotton flannel lining; permanent press cotton denim outer shell. (Aldens, Inc. 1980a:92)///Our "Sure-Fit" pant comes in both regular and full hip sizes so you can choose the best fit. (*Ibid.*, 139)///In-season savings on our belted pant with the look and feel of genuine wool flannel. (*Ibid.*, 140)///**THE PANT WITH LOTS OF POCKETS.** FABRIC: 100% polyester woven gabardine. (Montgomery Ward & Co., Inc. 1979:53)///**THE SIDE-BUTTON PANT.** FABRIC: Woven polyester gabardine. (*Ibid.*, 86)///THE CK PANELLED PANT Has panelled legs that snuggle up with an unbelievable fit. (Chess King 1978)///This is our version of this popular pant which we're offering for spring at the lowest retail ever! (*Ibid.*)///We updated the famous promo pant by doubling the belt loops and adding an even better promotional price. (*Ibid.*)///Herringbone Twill Pant (For Men and Women) (L.L. Bean, Inc. 1982:12)///The 18 oz. material is medium weight and makes a very comfortable, fully cut, warm hunting or utility pant. (*Ibid.*)///Women's Herringbone Twills. A hard to find warm and tough women's pant. (*Ibid.*)///Riding off together or on separate trails, they show how the West was really won...with style! Shirt Jacket, fully lined, 80.00. Jean Pant, 62.00 (NYT, 20 Aug 1975, 8)///The Bigshirt, 72.00 The trouser pant, 72.00. (NYT, 23 Jan 1977, I, 11)///How else to

explain the surprise of an embroidered shirt under khaki or the rethinking involved to create the wrap pant. (NYT, 2 Mar 1978, A, 5)///The paper-bag pant by Genre, rayon and flax, In clove, 4 to 10, 60.00. (NYT, 3 Mar 1978, A, 14)///The pull-on pant makes a good thing better. (OEDS) ///From Levi's Womenswear, your comfortable Bendover pant in easy-moving polyester. (LAT, 7 Dec 1980, I, 6)///Batik ruffle pant. 4 to 10, \$62 (*Ibid.*, VII, 11)///The look: The slouch pant in space-printed, floral cotton chintz, by L'Eau Vive, \$53. (FL, 2, May 1980, 90)///The look: The harlequin pant in flash-printed rayon with elasticized waist, and contrasting waist and ankle-tabs, by Michael S for Alain R, \$54. (*Ibid.*, 91)///The look: The Turkish pant in cotton lawn, jungle-print bias cut to drape without bulk, by Diane B, \$56. (*Ibid.*)///over easy A classic pant that makes it easy for you to look and feel fantastic. (*Chatelaine*, 54, Apr 1981, 32)///The baggy pant will be popular because it is a style which is flexible enough to suit individual requirements. (MWC, 63, Sep 1972, 57)///We started with a very small program and the next product area we imported was the casual pant ... (MWC, 73, Nov-Dec 1982, 35)

**PANTALOON** 'fashionable hunting men no longer wear gaiters but the pantaloon made "en guêtre" and buttoned above the ankle.' 1830. *Gentleman's Magazine of Fashion*. (Cunnington & Cunnington 1970:145) ///The pantaloon of 1830-1840 was tight fitting down to the ankle. (Crawford 1967:96)///Banlon fancy stitch pantaloon (Spencer Rotherdam Limited 1977:25)///White pantaloon. 7 to 14. 17.00 (NYT, 14 Mar 1982, I, 50)

**PANTY** **STRAIGHT-LEG COTTON PANTY** A beloved classic now available in National's new Straight-leg cotton panty. (National Wholesale Co., Inc. 1981:23)///**LONG LEG PANTY**. Fully cut. Z 32 B 853 D - Sizes: 8, 9 or 10. (Montgomery Ward & Co., Inc. 1979:227)///**FLARE LEG PANTY**. Easy-fitting legs. Contoured cut. (*Ibid.*)///**LONG LEG PANTY**. Cuffed bottoms. (*Ibid.*)///**LONG LEG PANTY**. Cool and absorbent cotton insert crotch. (*Ibid.*, 255)///**NYLON TRICOT FLARE-LEG PANTY**. Tailored full-flare leg styling in two waist treatments. (J.C. Penny Company, Inc. 1979:263)///**NYLON TRICOT STRAIGHT-LEG PANTY**. Elastic waist. In white. (*Ibid.*)///**Flare-leg Panty**. Packed 3 of 1 size in a package. (Sears, Roebuck and Co. 1979:226)///**Straight-leg Panty**. Packed 3 of 1 size in a package. (*Ibid.*)///**Straight, Band-leg Panty**  
**SIZES AND ORDERING INFORMATION:** Regular. (*Ibid.*, 227)///

FABRIC, CARE: Choose elastic-leg brief, cuff-leg brief, flare-leg panty or straight-leg panty, all in a durable blend of polyester and soft combed cotton. All styles available in package of all white or all beige. (*Idem*, 1982a:193)

**PLUS FOUR** A fashion writer [...] filed a report [...] to the effect that the knicker was now truly a plus four. (Schoeffler & Gale 1973:407)

**ROMPER** Suspender Romper For ages 2 to 6 years. (T. Eaton Co. 1969 [1886-1930]:275)///'Lenaura' polyester and cotton romper, short sleeves with motif. *Colours:* White, Sky. (Spencer Rotherdam Limited 1980:12)///'Lenaura' velour romper with short sleeves, plain cotton, strip top. (*Ibid.*)///Annie\*\* Romper with tie Elasticized waist and leg openings. (Sears, Roebuck and Co. 1982a:401)

**SHORT** Sailor Blue Cargo Shorts. A lightweight, comfortable sailing short with tunnel belt loops, four large cargo pockets with flaps, and two slash pockets. (Land's End 1977:14)///12 oz. cotton duck, nylon stitching and heavily reinforced stress points combine to make this short one of the toughest we've seen. (L.L. Bean, Inc. 1978a:20)///British Rugby Shorts (For Men and Women) An excellent multi-purpose athletic short of strong all cotton drill. (*Ibid.*, 26)///Women's "Trail Model" Shorts A rugged short of comfortably cool, 100% 9 oz. cotton denim. (*Ibid.*, 31)///LADIES LOAFER SHORTS Especially for spring! A great short by the pool or at a backyard barbecue. (Chesapeake Bay Trading Co. 1980:3)///SHORT STOP SHORT A cool way to look and a comfortable way to feel. (*Ibid.*, 7)///SWISS ARMY SHORT Trim but comfortable and long wearing - our famous six pocket shorts. (*Ibid.*, 10)///RED SHORT Smashing red short with white piping and side buttons add fashion flair to our shorts made of Fortrel. (*Ibid.*, 13)///Of equal interest is our new 4-Pocket Stretch Short (GLA, 80, Apr 1982, 191)///Gray Short FABRIC, CARE: Knit of Orlon\* acrylic with bonded acetate interior. (Sears, Roebuck and Co. 1982a:546)///We've brought back our best selling basic gym short at a new and better price ... (Chess King 1978)///The Cotton Knit Short and Tank Top This brightly colored short and matching tank top are made from a 100% stretch cotton. (*Ibid.*)///The Terry Short and Tank Top The top and short are made from a soft poly/cotton blended terry. (*Ibid.*)///The walking short, cuffed, slimmed, softly pleated. Blue or brown. 4 to 12. (NYT, 13 Mar 1977, I, 5)///The pull-on gym short with contrast trim in Dacron polyester/cotton. 8-18.

(NYTM, 26 Feb 1978, 10)///Shorts #2: The Camouflage short, \$22. (NYT, 1 Mar 1981, I, 20)///Shorts #4: Chaus walking short, \$24, Chaus batik shirt, \$36. (*Ibid.*)///Shorts #5: The print short by Tu's, sizes 4-12. (*Ibid.*)///Shorts #6: The cuffed short in white, olive drab, navy from Crazy Horse, 4-14, \$24. (*Ibid.*)///'Puma' cotton short with two front pockets, contrast trim, elasticized waist. *Colours*: Brown, Navy. Assorted dozens. *Ages*: 1 to 3 88p each. (Spencer Rotherdam Limited 1980:11)///Still, it was the medium-length boxer short that was the biggest seller ... (Schoeffler & Gale 1973:428)///Tacchini Tenniswear Glen Michibata [...] is shown here wearing the "New Young Line" short and "Action" shirt from the 1983 Sergio Tacchini spring tennis line. (STC, 10, Sept-Oct 1982, 56)///The 80/20 poly/cotton short in stretch twill has an elastic waistband, velcro closures and two side pockets. *From Slazenger Canada, booth #831, 833, 835, 837. (Ibid., 63)*

**SLACK** The tapered slack that originated in Rome came to the United States in the early fifties ... (Schoeffler & Gale 1973:411)///So, too, does the cycle of the pleated slack. This style came in during the mid-1920s ... (*Ibid.*, 588)///The pleatless slack maintained a dominant position throughout the 1950s ... (*Ibid.*)///...but in the early 1970s the pleated slack began a modest comeback ... (*Ibid.*)///The cycle of the trim slack extended over two decades. (*Ibid.*, 589)///Men's fashion revives the crisp, clean look of the pencil stripe tennis slack. (NYT, 21 Apr 1968, I, 44)///Golf with the mover. The slack that says easy-does-it...putting or driving. (*Ibid.*, 77)///Fall's slack expression is perfectly interpreted in this slightly flared slack in grey or brown herringbone ... (NYT, 23 Aug 1970, I, 48)///Front to rear: subtly shaped plaid slack; navy/white (as shown), red/white, [...] about \$15.00. (NYTM, 19 Apr 1970, P. 2, 22)///Subtly shaped herringbone slack; red/white (as shown), navy/white ... (*Ibid.*)///Striped slack with a sophisticated flare; navy/white, [...] about \$14.00. (*Ibid.*)///For Sansabelt is a patented slack, with a unique waistband that breathes and flexes with every move you make ... (NYTM, 21 Apr 1968, P. 2, 16)///THE SLACKS YOU SEE ON NBC TV! SAN-SABELT A JAYMAR SLACK with DACRON. (*Ibid.*)///There is only one Sansabelt slack. (*Ibid.*)///The Master Slack in Danpress Dansheen (ESQ, 70, Sep 1968, 74)///**JENNER** A chino slack which features a webb [sic] half belt with the same webb [sic] trim topping [on] the back pockets, [...] and front cargo pockets. (Chess King 1978)///TROUSER



SLACK - A new look, with its own wrap-around belt. (Montgomery Ward & Co., Inc. 1979:503)///SIDE ELASTIC SLACK A dressier alternative to your dependable denims. (Chesapeake Bay Trading Co. 1980:7)///Twill SLACK 100% Cotton, comfortable and good looking. These pants have a full rise ... (*Ibid.*, 22)///MEN'S SLACK For the look of spring try on our polyester and cotton baby cord slacks. (*Ibid.*, 32)///B. SLACKS Dashing yet not flamboyant. A soft and easy go anywhere slack. (*Ibid.*, 33)///Don Parker's first Jaymar line will feature the "Santabelt' slack with the patented waistband construction. (MWC, 66, Oct 1976, 47)///It was first developed in France, and has made them the largest selling dress slack in America today. (*Ibid.*)

STEP-IN (5) STEP-IN. Wt. pkg. 12 oz. Z 32 B 336 D - Sizes: 40, 44, 48. (Montgomery Ward & Co., Inc. 1979:225)

STRIDER We feel the Wide Strider will become the new basic because it has the Canadian desired fit and dimensions. (MWC, 66, Nov 1975, 36)

SURFER Our gentlemen's surfer, tailored to more conservative tastes. (NYTM, 5 June 1966, 38)///Catalina nylon/lastex surfer; black, flag, navy, blue, burgundy, white. 30-36, \$6 (NYT, 3 June 1966, 19)

TREW Children's Trews, Dungarees and Shorts 534 Check Trew, polyester, elasticated waist. Colours: Blue, Brown, Navy. (Spencer Rotherdam Limited 1980:11)

TROUSER The duck trouser took its name from the material it was made of ... (Flower 1968:2)///The tight-fitting trouser was retained for formal evening wear, which fashion decreed must now be of a dark hue. (*Ibid.*, 15)///E3-201. Strong English Tweed Trousers, in neat patterns, with good trimmings, as cut E3-200 (T. Eaton Co. 1969 [1886-1930]: 115)///BELTED TROUSER. FABRIC: Woven polyester; twill texture. (Montgomery Ward & Co., Inc. 1979:467)///WIDE WAISTBAND PLEATED TROUSER. FABRIC: Woven polyester with poplin texture. (*Ibid.*)///Altogether a very nicely made, well fitting trouser. Now in mens' [sic] and womens' [sic] sizes. (Land's End 1977:17)///Straight Leg Style. A serviceable and briar resistant trouser for use in woods and field. (L.L. Bean, Inc. 1977:20)///Blended fibers of 55% wool, 45% rayon and 5% other fibers make an attractive, warm and unusually long wearing trouser. (*Idem*, 1978a:18)///British Corduroy Trousers Made of extra strong, long wearing corduroy fabric particularly popular with British hikers and

climbers. (*Idem*, 1978b:10)///1858J Green Moleskin Trouser, \$65.00 ppd. (*Idem*, 1982:8)///2818J Tan Moleskin Trouser, \$65.00 ppd. (*Ibid.*)///A handsome trouser for year around sport and leisure wear. Weight 20 oz. (*Ibid.*, 20)///D. QUEBEC Our most popular summer trouser. (Chesapeake Bay Trading Co. 1980:2)///Men's polyester/viscose self-supporting waist trouser, 'Euromode' 20" bottom, neat check and stripe design. (Spencer Rotherdam Limited 1980:69)///No. 5040 - A tough hard wearing frontier that serves well for general sports use, yet has great popularity as a casual riding trouser. (Deluxe Saddlery Company 1981:18)///The Swiss trouser is also an acceptable type of garment ... (*Apparel Arts*, Winter issue, 1936, quoted by Schoeffler & Gale 1973:435)///Wool, alpaca, mohair trouser, \$62.50. (GQ, 49, Oct 1979, 133)///"Somebody finally made a trouser for the uncommon man" And you never wanted to wear grey again. Trousers by Asher. (ESQ, 72, Oct 1969, 214)///The wide-leg, cuffed and tabbed trouser, white or navy at 42.00. (NYT, 15 Mar 1977, 8)///The hopsack pleated trouser, in navy or white polyester and wool, \$88. (NYT, 13 Mar 1980, A, 7)///The trouser. 4 to 14. (NYT, 23 Jan 1977, 1, 5)///And the flared trouser has become the rule rather than the oddity. (NYTM, 18 Apr 1971, P. 2, 43)///The "Baggy" That timely trouser. (MWC, 63, Aug 1972, 47)///*Pantaloon* was the seventeenth century name for these skirt-like breeches, whereas at the end of the eighteenth century it was applied to a close-fitting trouser. (Cunnington & Cunnington 1955:150)///The new mode [...] was the (2) *Tight Trouser* from 1965 on. (*Idem*, 1970:238)///The Evening Dress trouser, often with braided side-seams, continued to be closer cut than the day trouser. (*Ibid.*, 299)///ABOVE are examples of "Oxford bags" which, though "freaks" or "stunts" in themselves, have influenced the width of the modern trouser. (Waller 1977:42)

**TRUNK** Trunk with lace and sheer trim in white or pink, sizes 6-9. (NYT, 21 Apr 1968, I, 33)///Trunk with lace trim in white or pink, sizes 6-9. (*Ibid.*)///Equally popular was the surfer trunk, and an avant-garde pair sported an Art Nouveau print. (Schoeffler & Gale 1973:429)///Surfer trunk in patch Indian madras cotton, 30 to 38. (NYT, 3 June 1966, 19)///Longer-length classic trunk with squared legs. By Sun City Casuals (MWC, 61, Feb 1970, 43)///Bottom right: white piping accents stretch trunk by Jantzen. (MWC, 61, Dec 1970, 20)

**WADER**            The new Wadelite Stocking Foot Wader lists at only \$13.00! (*Field and Stream*, 37, Mar 1933, 58)///No. 877 - Men's high wader, chest high, grass green colour, heavy gauge ... (Safety Supply Co. Ltd. 1976:72)///No. 877 - Breast high wader, olive, c/w braces, waist 45". (*Idem*, 1977:178)///Converse Wadewell Wader For many years the "standard" in quality of construction and dependability of performance. (L.L. Bean, Inc. 1978a:67)///3223R Men's Wadewell Wader, Cleated, \$69.50 postpaid. (*Ibid.*)///Men's Felt Sole Wadewell Wader. Heavy gray felt soles are long wearing and provide sure footing ... (*Ibid.*)///3222R Men's Wadewell Wader, Felt, \$75.00 postpaid. (*Ibid.*)///3225R Brighton Wader, Cleated, \$29.50 postpaid. (*Ibid.*)///3224R Brighton Wader, Felt, \$44.00 postpaid. (*Ibid.*)///4716R Women's Brighton Wader, Cleated, \$29.50 postpaid. (*Ibid.*)///Lightweight wader The Red Ball Flyweight wader, of abrasion-and-puncture-resistant nylon, is a stockingfoot style with an air chamber around its top that helps the wearer stay afloat and keeps water out. (*SGC*, 8, Jan-Feb 1980, 170)///The 12½-oz wader molds itself to the wearer's legs and has an adjustable drawstring top. (*Ibid.*)

## APPENDIX F

### Bifurcate garment names in zero

#### Supplementary examples of the generic sense

**BAGGY** The baggie as a bag should be worn with co-ordinated layered top as tops should be. (MWC, 63, Aug 1972, 12)///The "Baggy" That timely trouser. (*Ibid.*, 47)///The baggy has to be worn extra long and with heels for the correct fashion combination. (MWC, 63, Nov 1972, 30)///Slacks: Look for the baggy to be stronger still, sporting multiple narrow belt loops and pleats that matter as much as leg width. New waistband styles will also [...] top elephant bells. (*Ibid.*, 49)

**CAMI-KNICKER** 'The cami-knicker at its best is a thing of sheer delight in peach-coloured georgette' (Cunnington & Cunnington 1951: 251)///These were the undergarments of the twenties, to be replaced by the variously-named step-in, cami-knicker or teddy - a single garment which doubled as slip and panty. (Carter 1977:215)

**COMBINATION** THE COMBINATION This garment, derived from America, became increasingly popular after the war, so that by 1929 'a more general adoption of the combination of one-piece suit for underwear in place of a vest and pants' (*The Tailor and Cutter*, 1929) was noted. (Cunnington & Cunnington 1951:239)

**CRAWLER** A child's quilt or 'crawler' is a useful nursery appendage. (OEDS)

**CULOTTE** The evolution of the skirt to the culotte, the camel color worked with terra cotta. (NYT, 24 Aug 1975, I, 13)///Galanos Collection Stars The Culotte By BERNADINE MORRIS (NYT, 7 Feb 1980, C, 12)

**JODHPUR** The jodhpur, originally a cotton trouser from the Indian city of Jodhpur, was introduced into England as a riding garment

during the last decade of the nineteenth century. (Schoeffler & Gale 1973:445)

**KNICKER** His wish did not come true as the knicker vanished from the fashion scene. (Schoeffler & Gale 1973:15)///Another writer decided in 1929: "Good taste has knicked the knicker. This garment, which was primarily intended for the golf links, has been relegated to its proper place ..." (*Ibid.*, 77)///*Esquire* [...] stated: "The knicker got into bad company some years back and had itself banished by the best dressed golfers ..." (*Ibid.*, 81)///A decade later, however, slacks began to supplant knickers both on and off the golf course, and the knicker started to go into total eclipse. (*Ibid.*, 580)///A fashion writer [...] filed a report [...] to the effect that the knicker was now truly a plus four. (*Ibid.*, 405)

**KNICKERBOCKER** Although the plus-four was really a variation or evolution from the knickerbocker, the origin of the name was a matter of some controversy. (Waller 1977:39)///Of late there has been a tendency, especially amongst middle-aged and elderly men, to affect the knickerbocker, although whether the aesthetic principle is the mainspring of this tendency [...] is a question which provides food for reflection. (Rhead 1906:54)///For sporting occasions some wore the knickerbocker, a silly garment that would torment Australian schoolboys well into the 1920s. (Flower 1968:114)

**PANTALOON** The Revolutionists of France [...] were known [...] by the derisive term of *sans-culotte* or without breeches or, in other words, the class that wore the pantaloon. (Crawford 1967:96)///...and the pantaloon was, therefore, borrowed from the peasant and became [...] the very symbol of the new freedom of France. (*Ibid.*)

**PEG-TOP** 'The peg-top was a form wholly antagonistic to an idea of the beautiful.' April 1865. *West End Gazette of Fashion* (Cunnington & Cunnington 1970:238)///'There is no doubt that the peg-top has come to stay..."bags" are by no means an inappropriate title.' 1892. *The Tailor & Cutter*. (*Ibid.*, 323)

**PLUS FOUR** Although the plus-four was really a variation or evolution from the knickerbocker, the origin of the name was a matter of some controversy. (Waller 1977:39)///Whatever the origins, the plus-four had become a tremendous vogue ... (*Ibid.*)///So admired was the gray flannel cloth that it was also adopted by the plus-four ... (*Ibid.*, 106)

*STEP-IN*            These were the undergarments of the twenties, to be replaced by the variously-named step-in, cami-knicker or teddy - a single garment which doubled as slip and panty. (Carter 1977:215)

*TROUSER*            ...some form of trousers continued to be worn through the centuries until the western nations adopted the trouser as fashionable dress in the nineteenth century, (EWC, 414)///Some form of the trouser was worn by the lower classes at most periods of English history. (Rhead 1906:25)///Nature herself rebels against the trouser, and does her level best to produce variety of fold, which makes for beauty. (*Ibid.*, 56)

## APPENDIX G

### *Long john, pajama, bikini, brief, hip-hugger pant, panty and short*

#### Supplementary examples

*LONG JOHN* ...it is at present a more dangerous enemy [...] than coarse politicians, Billy Graham-like preachers and all the other heirs of the long john. (SP, No. 7077, 14 Feb 1964, 217)

*PAJAMA* Tailored nylon tricot pajama and matching knee-length duster [...] with contrasting piping. Pink, blue or beige, sizes 32 to 38. (NYT, 20 Mar 1960, I, 47)///The buttonless pajama is becoming very popular. (Sears, Roebuck and Co. 1970 [1927]:443)///Superman\* ski Pajama. Blue knit flannel. *State size* S, M, L. (*Idem*, 1982a:380)///English collar remained the favorite, followed by [...] the military collar, which was a holdover from the heyday of the flannel pajama. (Schoeffler & Gale 1973:380)///31A. Ski pajama, brushed acetate and nylon. Pink, blue or white. (Woodward & Lothrop 1979:31)///The lavish lounging pajama, P-S-M 110.00 (NYT, 9 Mar 1978, B, 5)///#4332 HAREM SCAREM

A provocative harem pajama covered with sheerest of nylon to give you new exotic appeal [...] lacy top (Gottwald & Gottwald 1973:232)///#4583 TEMPTING maribou [sic] and sheer nylon two-piece pajama. (*Ibid.*)///YOUNG MEN'S MIDI FLANNEL PAJAMA. FABRIC: Warm cotton-polyester flannel. (Montgomery Ward & Co., Inc. 1979:463)

*BIKINI* The seamless bra and matching bikini are silky satin tricot with antique lace scalloping and a touch of shirring.[...] Bikini \$6. In an array of colors. (COS, 193, Aug 1982, 269)///BIKINI has elasticized legs. Z 32 B 1919 D - Sizes: S, M or L. (Montgomery Ward & Co., Inc. 1979:226)///BIKINI. Colors \* 01 assorted pastels \* 71 white \* 82 beige. (*Ibid.*, 224)///The lace trimmed bikini (shown) combines the

comfort of 100% cotton with the elegance of European styling. It's just one of the many panties you can select from ... (GLA, 80, Aug 1982, 127)///Bikini. Packed 3 of 1 size in a package. (Sears, Roebuck and Co. 1979:226)///Bikini. Elastic at hip and leg openings. Hip sizes: S(fits 32-34 in.), M(36-38), L(40-42). (J.C. Penny Company, Inc. 1982:277)///Briefs in Assorted Colors or All White. Bikini and Hiphugger in Assorted Colors Only. (Aldens, Inc. 1980a:122)///Brief (2) and bikini (6) have comfortable elastic at waist and legs; absorbent cotton crotch. (Sears, Roebuck and Co. 1982a:187)///Cotton brief, hip-hugger and bikini in pale lilac, pale coral, blue (*Ibid.*, 190)///Tailored Bikini. Covered elastic at waist and legs. (*Ibid.*, 193)

**BRIEF** Nylon brief, hip-hugger and bikini in pale lilac, blue, black. (Sears, Roebuck and Co. 1982a:190)///Cotton brief, hip-hugger and bikini in pale lilac, pale coral, blue. (*Ibid.*)///Soft 'N Slender Brief of comfortable nylon-cotton and Lycra spandex. (*Ibid.*, 278)///Low-rise Brief. Rides 2 inches lower than brief (5). (*Ibid.*, 598)///Rib-knit Brief  
**DETAILING:** Double fabric fly and crotch with sewn-in pouch ... (*Ibid.*, 599)///Elastic-Leg Brief has elastic waist. Hip Sizes: 34, 36, 38, 40. (J.C. Penny, Inc. 1982:277)///KANOLE, a swim brief that legally liberates the most skin...flattering, as well as comfortable, fit. (ESQ, 74, Aug 1970, 153)///Puccini Brief in geometric nylon-tricot prints with an Italian flair of design, bikini styling, all washable. (ESQ, 75, Jan 1971, 176)///Classic brief, white 100% combed cotton, 30-34. (LAT, 1 Mar 1981, V, 7)///No matter how hard you play, Longdon 'Trimms' support brief goes with you all the way. (SGT, 10, Feb 1982, 56)

**HIP-HUGGER** Hip-hugger [...] gives modified coverage. Hip sizes S(32-34); [...] L(38-40) inches. (Sears, Roebuck and Co. 1979:225)///Hip-hugger. Packed 3 of 1 size in a package. (*Ibid.*, 226)///Tailored Hip-hugger. Packed 3 of 1 size in each package. (*Ibid.*, 229)///Brief and Hip-hugger also in all white in both fabrics (*Idem*, 1982a:190)///Cotton brief, hip-hugger and bikini in pale lilac, pale coral, blue (*Ibid.*)///Hip-hugger and bikini also in assorted prints. Machine wash, warm; tumble dry. (*Ibid.*, 193)///Brief and hip-hugger also in all white. (*Ibid.*, 195)///Bikini and Hiphugger in Assorted Colors only. (Aldens, Inc. 1980a:122)///HIP-HUGGER. Sizes: XS, S, M or L. (Montgomery Ward & Co., Inc. 1979:223)///Hip-hugger with elastic at hip and leg openings. Imported from Hong Kong. (J.C. Penny Company, Inc. 1982:277)



*PANT* 'Kintal', superior, plain plastic, elastic leg baby pant. Sizes: Small £2.20, [...] X Large £2.60 dozen. (Spencer Rotherdam Limited 1980:13)///Georgeton nylon-covered baby pant. White or assorted £4.35 dozen. (*Ibid.*)///'Kintal' frilled baby pant. Colours: White, Pink, Multi. (*Ibid.*)///'Lenaura' nylon frilled baby pant with 8 rows of frills. Colours: White, Pink, Sky, Lemon. (*Ibid.*)///'Lenaura' nylon frilled baby pant with 4 rows of frills. (*Ibid.*)

*PANTY* Sears Very Impressive Panty REGULAR SIZES 3 of 1 style in a pkg. (Sears, Roebuck and Co. 1979:229)///THE DOESN'T PANTY...it doesn't show Your favorite "doesn't show" panty is offered in two popular fabrics ... (*Ibid.*, 231)///CUFF LEG COTTON PANTY Feel completely natural in our new Cuff Leg Cotton Panty. (National Wholesale Co. Inc. 1981:23)///SILKY SOFT PANTY LOOKS LIKE LINEN FEELS LIKE SILK Our newest, prettiest panty creation. (*Ibid.*, 24)///New Nylon Tricot Panty with luxurious looks and feel. (*Ibid.*)///FULL FASHION S-T-R-E-T-C-H PANTY All new Nylon Panty with Double Knit Panels. (*Ibid.*)///Our new hip-hugger type Panty is great to wear with panty-hose. (*Ibid.*, 25)///This nylon panty has an absorbent and protective cotton terry crotch knit in for comfort ... (*Ibid.*)

*SHORT* Lycra short by Eminence is designed as a waist trimmer. (MWC, 61, July 1970, 24)///Support short in Fortrel-and-cotton has Watson by Penman's label. (*Ibid.*)///Jockey's navy-trimmed Life International short with Jockey 66 T-shirt. (*Ibid.*, 22)

## APPENDIX H

### Additional binary optical device names

*aviators* (SF) aviator-style eyeglasses  
*blinks* (DS) a pair of spectacles  
*cheaters* (RHD) eyeglasses; spectacles  
*fades* (LU) sunglasses  
*fakes* (LU) sunglasses  
*Foster Grants\** Foster Grant sunglasses  
*glassies* (ATS) a pair of spectacles  
*guisers* (DU) a pair of spectacles  
*half-eyes\** half-moon spectacles  
*half-frames* (OEDS) half-moon spectacles  
*half-glasses\** half-moon spectacles  
*half-specs\** half-moon spectacles  
*louchettes* (DIM) a type of goggles worn for the correction of strabism  
*pinnacles* (DS) a pair of spectacles  
*polaroids* (OEDS) sunglasses with polaroid lenses  
*preserves* (F&W) protective, colored spectacles  
*Ray-Bans\** Ray-Ban sunglasses  
*readers* (ATS) reading glasses  
*starers* (DS) a lorgnette

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\* Not in the dictionaries. *Foster Grants* and *Ray-Bans* are not uncommon in the spoken language. Examples of the other terms followed by an asterisk occur in print. See, for example, the article entitled "The Franklin Look" in *Time* (84, 4 Sep 1964).

## APPENDIX I

### Binary optical device names in zero

#### Supplementary examples of the species sense

*AVIATOR* The World War II aviator (Large Metal) that started it all. (OJRO, 112, No. 12, 15 Apr 1975, 21)///The Original World War II Aviator. The Bausch & Lomb original Metal Sun Glass and still the best-seller. (*Ibid.*, 22)///The big eye plastic aviator will be offered in havana brown, as well as black, crystal, grey mist and tortoise ... (OM, 6, Mar 1977, 74)///And, it's lightweight enough to be comfortable, with a look that is a modified aviator. (OM, 6, Oct 1977, 69)///Tura semi-rimless model 157 Aviator with jeweled Maple Leaf #49 (OM, 6, Nov 1977, 6)///A racy aviator, shaped in sturdy brushed chrome, the *Carrera/Porsche* sunglasses feature a patented interchangeable lens design ... (OM, 8, Apr 1979, 97)

*CLIP-ON* CPF CLIP-ON Provides protection for plastic frame safety spectacles with F7 shape lenses. (Safety Supply Co. Ltd. 1977:21) ///CPFG CLIP-ON The CPF with green plastic lenses. (*Ibid.*)///715 CLIP-ON One piece clear featherweight flip-up plastic clip-on. (*Ibid.*)///Style 448S Clip-on, clear (Glendale Optical Company, Inc. 197?:9)///Furnished [...] with clear or green acetate lenses. .050-in. thick. Catalog numbers 791002 Metal Clip-on, 46mm, Clear 791003 Metal Clip-on, 46mm, Green 791004 Metal Clip-on, 48mm, Clear 791005 Metal Clip-on, 48mm, Green (Mine Safety Appliances Company of Canada Ltd. 1983?: 21)

*EYEGLASS* An equally impressive-looking eyeglass was the oxford, finely wrought in solid gold with gadroon-engraved rims. (Schoeffler & Gale 1973:486)///In the mid-forties the half eyeglass was accepted by men as a genuine style item ... (*Ibid.*)

**GLASS** 23543 Zylonite (or celluloid) frames; very light weight, highest quality, convex or concave periscopic lenses with adjustable spring nose piece [...], a fine glass.....1.00 (Montgomery Ward & Co., Inc. 1969 [1895]:203)///23546 Steel frame, good finish periscopic lenses, with patent adjustable spring nose guard, a very comfortable glass; all numbers.....90 (*Ibid.*, 204)///23547 Steel frames, grooved periscopic lenses [...], a beautiful and deservedly popular glass for nearsightedness. (*Ibid.*)///23554 Solid Gold Frame, with first quality periscopic lenses [...]; a very desirable glass. (*Ibid.*)///Tura introduces a jewelled version of its well known *Tina Tura*, the miniature all-metal reading glass.[...] This same style without jewels [...] is often selected as an extra pair of reading glasses ... (OM, 6, July 1977, 103)///Shooting Glass A favorite with champions in the Original Arista\* style with brow band. (OJRO, 112, No. 12, 15 June 1975, 22)

**GOGGLE** No. 1 FURNACEMAN'S GOGGLE Frame [...] will not warp. Lenses are held securely by yokes which serve also to mount temples. (Safety Supply Co. Ltd. 1977:23)///WAW10 CUP GOGGLE Contoured shape dark brown plastic cups provide a comfortable seal around the eyes. (*Ibid.*, 25)///MW50 FLASH SPEC A spectacle type goggle with [...] high arch adjustable bridge. (*Ibid.*)///TAW51 CHIPPERS A rugged duty cup goggle with contoured shape dark brown cups that provide a complete seal around the eyes. (*Ibid.*, 26)///D81 DUST GOGGLE A dust goggle featuring fabric cups with tufted cord binding. (*Ibid.*, 27)///DL33 FOUNDRY GOGGLE The deep metal cups are finely perforated ... (*Ibid.*)///Monarch Model 108 Flip-front gas welding goggle. Fitted 2" dia. GW green lenses. (Wm Stephens & Sons Ltd. 197?a)///Model 108/S/43/Z/CF Overspec Flip Front goggle [...] conforming to BS 2092 grade 1 impact and molten metal. Four indirect ventilation ports. Anti-glare [...] cover lenses to BS 679/2092 provided in Flip Front part of goggle. (*Idem*, 197?b)///Model 636 Wide vision general purpose goggle with curved lenses easily replaceable. (*Idem*, 197?c)///Model 202 General purpose goggle. Lightweight moulded plastic cups with direct ventilation. (*Ibid.*)///Model 204 goggle Similar to Model 202 but frame moulded in clear plastic (*Ibid.*)///Model 1 General purpose vulcanized rubber goggle. Easily replaceable, large oval lenses 2 5/8" x 2 1/16". (*Ibid.*)///Model 2 Rubber mask goggle for protection against chemicals [...] and fine dusts. Fits closely to face. Easily replaceable

[...] lenses. (*Ibid.*)///The bold saddle bridge made light-as-air in a big, rugged-but-elegant goggle that anyone can wear [...] from 52mm to 60mm eye sizes. (OM, 6, Jan 1977, 38)///The modified goggle never had greater appeal. A very thin profile and saddle bridge give Kent a forward looking appearance ... (OM, 6, Dec 1977, 54)///The *Advantage Ashe Pro Model* is a lightweight sports goggle, unisex in design, with [...] CR-39 yellow lenses. (OM, 5, Sep 1976, 93)///The three designs: *Annual Report* [...], *Capital Gains*, a double bridge goggle and *Preferred Stock* [...] all come in three colors and two bridge and eye sizes. (OM, 8, Apr 1979, 97)///As a unisex goggle, Racer provides the broadest possible range of sizes. (OJRO, 111, No. 3, 1 Feb 1975, 35)///Type GW - Welders' Goggle For welders working on [...] brazing assignments. (Glendale Optical Company, Inc. 197?:14)///Glendale's highly popular, soft vinyl plastic goggle is a top favorite with welders. (*Ibid.*)///The "Seesall" Cover-Spec Goggle is the most recent and revolutionary improvement in eye protection. (*Ibid.*)///TYPE GC-400 - Chipper's Goggle Specially designed goggle with durable nylon insert. (*Ibid.*, 15)///WELDERS [sic] GOGGLE 220 Dual purpose Gas Welding Goggle which gives [...] lens impact protection. Nylon flip front mechanism contains the welding filter and cover lenses. (Safety Service Co. Ltd. 197?:a)///5002H Welder's cup goggle - rigid frame - 50 mm round H.T. filter lenses. (Norton Company 1976:7)///THE DEFENDER A new and better protective goggle for: Racquetball, Squash, Tennis, Football and Hockey (20/20, 8, Oct 1981, 56)

*HALF-EYE* Imperial's new UP FRONT may be a half eye to us but it's a full line to you [...] twelve great colors in two convenient sizes! (OM, 5, Sep 1976, 12)///Looking for a half eye...look UP FRONT, an Imperial half eye. (*Ibid.*)///This new half eye is offered in two eye sizes ... (OM, 6, May 1977, 97)///Tura announces the introduction of half eye model TR2, a trapezoid shape half eye made in high fashion colors. (*Ibid.*, 101)///It's the rimless metal half-eye to set a whole new fashion trend! (OM, 8, Nov 1979, 40)///Pathway Optical has released the popular wire-top plastic half-eye in a new frame suitable for men and women. (OJRO, 112, No. 10, 15 May 1975, 42)///DANTE HALF-EYE Colors: Gold, Black, Pewter Sizes: 48/24 (OJRO, 112, No. 11, 1 June 1975, 25)///May [Optical Co.] also recently released a variation on its 15-year metal top half eye. (OJRO, 112, No. 17, 1 Sep 1975, 30)///Lightweight

half-eye A lightweight half-eye frame for both men and women was recently introduced ... (OJRO, 112, No. 20, 15 Oct 1975, 46)///Half-eye uniframe A uniquely profiled half-eye for both men and women called Half-a-Million, is now available ... (OJRO, 112, No. 21, 1 Nov 1975, 42)///This metal half-eye has profiled eye wire and zyl insert bridge. (*Ibid.*)

**RAY-BAN** New to Ray-Ban sun glasses is the runaway best seller B&L metal ophthalmic frame, Bavaria. And we're predicting it will also become a classic Ray-Ban. (OJRO, 112, No. 12, 15 June 1975, 21)

**SPEC** ...thus visual abilities underwater [sic] thru the scuba spec and visual abilities thru the corrected ski spec are equal to that of the habitually worn Rx. (OM, 8, Nov 1979, 76)///VS7 VISITOR SPEC - With sideshields. Priced so that a pair can be given to each plant visitor. (Safety Supply Co. Ltd. 1977:21)///MW50 FLASH SPEC A spectacle type goggle with [...] high arch adjustable bridge. (*Ibid.*, 25)///No. 30 FIBRE SPEC Light weight fibre frame resists heat, moisture and acid. [...This item is] standard with 50 mm flat Willsonite or Willson-Weld lenses ... (*Ibid.*)///No. 40 FIBRE SPEC The No. 30 with 50mm full color flat Melter's Blue lenses. (*Ibid.*)///875 Visitors [sic] Spec is comfortable to wear with or without personal glasses. (H.L. Bouton Co. Inc. [1979])

**SPECTACLE** No. 20R113 Best Grade Steel Spectacles [are] the very best riding bow steel spectacle made ... (Sears, Roebuck & Co. 1969 [1902]:125)///No. 20R135 Best Grade Steel Spectacles [are] the best straight temple steel spectacle that can be manufactured ... (*Ibid.*)///No. 20K3034 We offer these [...] Spectacles as the [...] most durable and most comfortable straight temple spectacle made ... (*Idem*, 1969 [1908]: 186)///No. 20K3071 Colored Lens Spectacles [are] a high grade steel frame spectacle ... (*Ibid.*)///A safety spectacle with real feminine appeal. The Ladies [sic] Duotone 600 range combines all the features of a modern spectacle with complete protection. (Safety Service Co. Ltd. 1977b)///This is the spectacle that Ladies will want to wear. (*Ibid.*)///430 SPECTACLE With its large rectangular lenses [...], the 430 Spectacle gives excellent protection, with stylish contours. (*Idem*, 1977c)///Model 508 Lightweight Nylon Frame Spectacle with side shields and adjustable earbows. (Wm Stephens & Sons Ltd. 1977d)///This one size patented

bridge spectacle is contoured to automatically adjust to most [...] shapes. (Safety Supply Co. Ltd. 1977:18)///M50-OL Heavy duty nickel silver metal frame spectacle with 50mm round lenses. (*Ibid.*, 21)

*SUNGLASS* Bavaria. The Rx favorite now a Ray-Ban Sun Glass. In sizes for him, her and the kids. In Arista\* and White Chrome. (OJRO, 112, No. 12, 15 June 1975, 22)///For many patients, the inexpensive plastic flip-ups [...] provide an instant on-and-off sunglass which has functional properties unobtained in any other manner ... (AJOA, 46, Aug 1969, 577)///Liberty introduces *Centerfold* available to the professions two ways, as an ophthalmic frame-only [sic], or as a plano sunglass featuring CR-39 plastic lenses. (OM, 6, Jan 1977, 63)///The bulky connection of the front piece to the temple [...] has been eliminated in the Beene Sunglass ... (OM, 6, May 1977, 97)///...Eyewear Designs, Ltd. presents you with the reverse temple sunglass. (*Ibid.*, 107)///As a sunglass, the *Ladybug* is featured with double gradient CR-39 lenses. (OM, 6, Oct 1977, 67)///Lyle, a new sunglass from Italian manufacturer LuxOptica, brings new sophistication [...] to eyewear for today's fashion conscious man. (*Ibid.*)///A chrome-plated temple accent complements the colors of the sunglass - black or smokegrey [sic] with grey gradient lenses, or tortoise with brown gradient lenses. (*Ibid.*, 71)///The *UFO Smash* Sunglass is available [...] with brown gradient lenses ... (OM, 7, Mar 1978, 56)///The *Signon 1* sunglass features the recognized Signon initial shield which is richly handcrafted. (OM, 7, May 1978, 57)///Introducing *Springtime* by Martin, delicately hand-painted spring flowers accent this high-fashion sunglass. (OM, 7, June 1978, 79)///RIVE GAUCHE #128 This beautifully designed zyl/metal combination sunglass is from Yves Saint Laurent's new [...] collection. (OM, 8, May 1979, 74)///"Claude" Sunglass joins SOLAIRE PRESTIGE LINE (20/20, 8, Oct 1981, 6)///The new sunglass [...] is available [...] in a choice of lenses in four different lens/frame combinations ... (*Ibid.*)

## APPENDIX J

### Additional terms of claim

- anys* A call which, if said before an opponent said *vents*, entitles the player to any (whence the name) of a number of advantages ... (Cassidy 1958)
- anythings* A call (the opposite of *nothings*) which, if said first, entitles the player to any of several advantages ... (*Ibid.*)
- burns* A call by a player which allows him to roll his marble again after his shooter has hit some object ... (Harder 1955)
- clicks* A call claiming a right ... (Cassidy 1958)
- dribbles* A call claiming the right to dribble one's marble ... (*Ibid.*)
- dubs* A call claiming possession if two marbles were shot out of the ring ... (*Ibid.*)
- eye-drops* A call claiming the right to a shot: the player holds his marble directly below his eye, sights straight down at his opponent's marble, and drops his in an attempt to hit it ... (*Ibid.*)
- firsties* "First there is an encounter between two chestnut holders who go to battle. Whoever yells "first," or "firsties," goes first." (Milberg 1976:152)
- fives* "If a player fails to claim his points after playing a domino, the first opponent to call "muggins" (or sometimes "fives") claims those points for himself." (OWESG, 55)
- fusters* A claim to 'have *first* go' in a game (DS)
- high-droppers* A call used to claim the advantage of dropping one's marbles on his opponent's. (Sackett 1962)
- kicks* A call used to claim the following advantage: when one's marble hits an object, one may put the outside of his foot against the marble and bring the other foot up sharply against the first so as to make the marble roll. (*Ibid.*)



- knee-drops* A call claiming the right to drop one's marble from one's knee, in the game of chase ... (Cassidy 1958)
- Migs!* "First choice!" (Reynolds 1956:39)
- nose-drops* A call claiming the right to drop one's marble from one's nose ... (Cassidy 1958)
- sets* A call evidently claiming the right to set the marble in an advantageous position ... (*Ibid.*)
- Smuggins!* "Mine!" (Reynolds 1956:37) (? < *smug* "To pilfer; to snatch" [SA])
- snakes* A call used to claim the advantage of taking five steps, each about a foot long ... (Sackett 1962)
- spikes* 'I get spikes on you' - I have the right to peg [i.e. to throw my marble] at your shooter ... (Cassidy 1958)
- toe-drops* A call claiming the right to drop one's marble from one's cocked-up toes ... (*Ibid.*)

## APPENDIX K

### ***Bellow and s-singulars - supplementary examples***

**BELLOW** There is, as yet, no single bellow which provides a universal solution to each and every design problem ... (Beakbane Limited 197?a)///Maximum lateral movement at right angles about centerline of bellow (*Idem*, 197?b)///When a solid bellow cannot be fitted without dismantling part of the machine, a split bellow can be wrapped around the part to be protected ... (*Idem*, 197?c)///Stitch to Bellow (*Idem*, 197?d)///Collar Dia. can be smaller or larger than the Bellow. (*Ibid.*)///Where a bellow completely seals a reciprocating system, some form of ventilation must be included. (*Idem*, 197?e)///Any Collar or Flange Sizes outside the limits shown are Specials and are not integrally moulded on the bellow. (*Ibid.*)///Where the extended length of the bellow is given, the compressed length is derived by dividing this value by the value shown in the extension compression ratio column. (*Ibid.*)///The life expectancy of a Powerflex bellow is related to the total movement at the maximum working pressure ... (Powerflex 1976)///There is a Folding Bellow to fit any part of a machine requiring protection. (Barlow Blinds Limited 197?)///Clearance of at least  $\frac{1}{4}$ " should be allowed over slideway size to obtain internal dimensions of Bellow. (*Ibid.*)///Please state function of Bellow, e.g.: Protection, Safety Guard, Flexible Connector, and the name and type of machine it will be used on. (Centryco, Inc. 197?)

**BREECHES** He wears [...] Venetians (a wide knee breeches) and long boots ... (Cunnington & Mansfield 1969:190)

**DOUBLES** (tennis) I have seen Bromwich in a doubles against Donald Budge and Gene Mako go through an entire match without missing a return service ... (Long 1973:108)///...one such match for men's and women's singles and doubles, ending with a mixed doubles. (Medlycott 1975:67)///You may be at the peak of your form but unless your partner

is also holding up his corner of a doubles, you will lose. (Hashman & Jones 1977:90)

*DOUBLES* (change ringing) An old family record is that of Lansdell at Rovenden, Kent, where on November 17, 1820, a 5040 "Bob Tripples" was rung in two hours ... (Morris 1974 [1931]:468)///"On Friday, January 31st, 1752, was rung at Stonham Aspal [...] a five thousand and forty Grandsire Triples ..." (*Ipswich Journal* (n.d.), quoted by Morris 1974 [1931]:520)

*DRAWERS* A regular 50-cent drawers. Our price.....25c. (Sears, Roebuck and Co. 1969 [1902]:1066)///No. 38R894 A high grade nainsook drawers, made with six rows of fine tucks, beading and rib insertion, 5-inch wide ruffle of fine embroidery. (*Ibid.*, 1067)///No. 38R902 A very strikingly pretty umbrella style drawers of high grade nainsook; Vandyke flounce trimmed with bow knot lace, wide insertion to match. (*Ibid.*)///No. 38R882 A very neat and serviceable umbrella style drawers, made of fine nainsook; trimmed with six rows of fine tucks, ruffle (6-inch) of fine embroidery. (*Ibid.*)///No. 38R890 A very pretty umbrella style drawers, made of fine nainsook; lawn ruffle with three rows of hemstitching, [...] wide edge to match. (*Ibid.*)///Each drawers .....79c (*Idem*, 1970 [1927]:284)///Each drawers.....59c (*Ibid.*)///Each drawers .....89c (*Ibid.*)///Each drawers. 79c (*Ibid.*)

*GOODS* Al-pac'a. (*Fabric.*) *a.* A cloth in which the wool of the alpaca [...] is combined with wool, silk, or cotton. *b.* A soft dress-goods, an imitation of the former; having a cotton chain and woolen filling, plain color and highly finished surface. (KAMD)///Baft, Baft'as, Baf'fe-tas. (*Fabric.*) *a.* A blue or white cotton goods, used in the African trade. (*Ibid.*)///Bea'ver-teen. (*Fabric.*) *a.* A cotton twilled goods in which the warp is drawn up into loops, forming a pile. This is left uncut ... *b.* A strong cotton twilled goods for men's wear. (*Ibid.*)///Braid. (*Fabric.*) A narrow woolen woven goods, used for binding. (*Ibid.*)///Bur'lap (*Fabric.*) A coarse, heavy goods for wrapping, made of jute, flax, manilla, or hemp. (*Ibid.*)///A good wearing, firm goods with raised pattern to resemble English crepe. (Montgomery Ward & Co., Inc. 1969 [1895]:4)///Scotia Suitings, 28 inches: a twilled cotton dress goods, medium weight, double fold. (*Ibid.*, 5)///[This is] a thoroughly staple dress goods, of which we sell great quantities ... (*Ibid.*, 6)///Marie-Antoinette Lace Stripe Mull. A new thin cotton goods with a hard finish. (*Ibid.*,

8)///...we offer a 45-inch imported English Black Storm Serge Cloth, a goods that sells everywhere at 90 cents to \$1.00 a yard ... (Sears, Roebuck and Co. 1969 [1902]:840)///This is a goods that will be appreciated by lovers of the very choicest and newest productions in black goods. (*Ibid.*, 843)///This is an extra fine, Jacquard effect, fast black dress goods. Comes in the latest small and medium designs; a goods that is guaranteed to give satisfaction in every way. (*Ibid.*, 845)///It is a solid fast black imported brilliant French goods, extra fine value; a goods that will give extraordinary wear ... (*Ibid.*)///This is an extra quality of percaline, a goods that retails generally at 20 to 25 cents a yard. (*Ibid.*, 847)///...and is one of the most fashionable things for dress skirt lining, a goods that sells in regular lining stores at not less than 20 cents a yard. (*Ibid.*)

**OVERALLS** This Overalls is made from full 9-ounce Blue York Denim; front is double from waistband to below knee ... (Sears, Roebuck and Co. 1969 [1902]:1154)///This Overalls is made from the Everett Black and Gray Striped Denim, a very neat pattern ... (*Ibid.*)///For all kinds of heavy wear this overalls is especially adapted. (*Ibid.*)///This overalls is warranted in every particular. (*Ibid.*)

**PANTALOONS** No. 45R240 This handsome pantaloons is made from an all pure worsted medium weight Washington Mills satin striped material. (Sears, Roebuck and Co. 1969 [1902]:1133)///If you want the best value ever shown for \$1.50 in a strictly all wool dark gray, guaranteed for wear, color and fit pantaloons, order this number. (*Ibid.*)

**PANTS** ...a very fine imported all wool closely woven black Thibet cheviot, a very fine black worsted pants with invisible hair line. (Sears, Roebuck and Co. 1968 [1897]:174)///We offer at \$2.95 a fine tailor-made worsted pants that no local dealer would make at less than \$6.00. (*Ibid.*, 181)///We furnish a very neat all-wool cheviot knee pants for 48 cents in either black or blue as desired. (*Ibid.*, 186)///...then there is a fine cashmere pants made same as an ordinary pants ... (*Ibid.*, 206)///...there is nothing woven that makes up more stylish in a plain navy blue pants, and it is a goods we know will please. (*Idem*, 1970 [1900]:449)///A handsome cloth for an all pure wool spring and summer pants. (*Idem*, 1969 [1902]:1126)///The price for this handsome blue black satin striped pants [...is...] \$2.50 (*Ibid.*, 1133)///A good heavy weight splendid corduroy pants, doubled sewed. (*Ibid.*, 1141)///Boys' Wash Knee Pants. MADE FROM A GOOD HEAVY TAN WASH PERCALE,

double stitched throughout. A good durable pants. (*Ibid.*, 1143)///Another pants which is suitable for all year around wear. (*Idem*, 1969 [1908]: 1085)///A very neat appearing everyday pants, cut in regular style. (*Ibid.*)///\$1.25 for a fancy dark striped worsted pants. (*Ibid.*)///\$1.75 for a very nice dark gray narrow striped worsted pants. (*Ibid.*)///\$1.85 A very stylish summer pants in the latest peg top effect. (*Ibid.*)///\$2.58 A very neat medium gray striped worsted pants in peg top style. (*Ibid.*)

**PANTYHOSE** The panel members were asked to select their own size of each pantyhose according to instructions supplied by the manufacturer. (CR, 35, Nov 1970, 643)///In general, whether a pantyhose came in two, four or five sizes, it gave about the same number of good fits. (CR, 37, Oct 1972, 676)///Preboarding adds a bit to the price of a pantyhose, but it does not affect its fit ... (*Ibid.*)///And an either-side-front pantyhose may be more confusing ... (*Ibid.*)///She also told us her opinion of each pantyhose with respect to appearance and stated her specific likes and dislikes. (*Ibid.*, 677)///A badly fitting pantyhose [...] can look truly horrible. (*Ibid.*, 677-678)///The more colors a pantyhose comes in, the more likely an individual buyer is likely to find one she likes. (*Ibid.*, 678)///The Ratings note the number of colors each pantyhose comes in. (*Ibid.*)

**PLIERS** It therefore becomes necessary before using a wire-stretching pliers to take a straight piece of wire and pinch it outside of the mouth ... (Dewey 1920, 209)///...and then the forward bends are made to be looped back parallel around the jaws of a round-nosed pliers ... (*Ibid.*, 268)///A variation of technic might call for using one pliers on the lower left and upper right ... (Hitchcock 1974:238-239)///AA. COMBINATION PLIERS A general utility combination pliers. Has two jaw positions and shear-type wire cutter. (Ingersoll-Rand Company 1978: 126)///This pliers features a black oxide finish. (Snap-on Tools Corporation 1979:141)

**RAPIDS** Large waves at the foot of a rapids, called haystacks, form as the water slows down ... (EA83, XXIII, 551)///...and his most powerful stroke will be a backward pull to slow the raft as it gains momentum in a rapids. (*Ibid.*, 551)///At each rapids the drams were uncoupled from each other and piloted with 30-foot sweeps down the cataract at 20 miles an hour. (Mackay 1978:48)

**SAVINGS** Give him the warmth and richness of pure wool Haggard Imperial slacks at a warming \$8 savings (WPM, 7 Dec 1980, 109)///...Western Electric has mined a savings of \$9 million from the process. (SMI, 10, June 1979, 71)///...which could result in an annual pesticide savings of some \$1 billion. (SMI, 9, Jan 1979, 80)///Here's a savings on Green Ice, China Long, China Hybrid and Burpless - our four most popular cucumbers. (Burgess Seed and Plant Co. 1978:3)///It also produces up to a 30% savings on energy ... (Borg-Warner Corporation 1978)///...which makes for a potential spring savings of up to \$154.00. (OG, 31, Jan 1984, 41)///The holder of this certificate is entitled to Outdoor Life at a special savings of up to 65%. (OL, July 1983, insert)

**SCISSORS** (implement) A convenient set for traveling or home use, consisting of one 6-inch scissors and one 4-inch embroidery scissors, both made of fine quality solid steel, carefully ground, accurately fitted and highly nickel plated. (Sears, Roebuck and Co. 1970 [1927]:527)///This set consists of a 3½-inch sharp pointed embroidery scissors, a 4½-inch scissors and a 5½-inch scissors, all with fancy gilt pattern handles. (*Ibid.*)///A new scissors has been designed for the enlargement of cataract sections. (AJO, 35, Sep 1952, 1353)

**SCISSORS** (gymnastics) ...over the left pommel, then the back of your body would be leading; we call this a reverse scissors. (Vincent 1972:58) ///...over the left pommel to a straddle position and execute a front scissors right. (*Ibid.*)///Now execute a reverse scissors left ... (*Ibid.*)///...it looks fine in an exercise if you can do two ordinary forward scissors and then a forward scissors with a half turn. (Kunzle 1960:86)///You must also see that the legs swing up closer together than for a normal scissors ... (*Ibid.*, 87)///In combination, you should do this scissors from a straddle in and movement through straddle feint. (*Ibid.*, 91)

**SHAMBLES** (market) ...but a small portion on the east side was repaired and allowed to remain as evidence of the former existence of a typical medieval shambles. (N&Q, 183, 7 Nov 1942, 294)

**SINGLES** ...he participated in the longest set ever played in a singles when he took the first set from Vic Seixas, 34-32. (Brady 1969: 12)

**SNIPS** To cut a disk in the lighter gages of sheet metal, use a combination snips or a straight blade snips as shown in figure 1-22. (Clark & Lyman 1974:32)

**THANKS** A special thanks to father medicine. (GAZ, 2 Oct 1982, C, 2)///A special thanks to Dr. Lewis Mullins who helped with the original medical research. (McDonald-Grandin 1983, Acknowledgements)

**TONGS** A crucible tongs with jaws bent between the joint and chaps. (KAMD, s.v. *elbow-tongs*)///...the term Gad Tongs is applied to tongs whose general purpose is the same as that of a Single Pick Up Tongs ... (Smith 1966:138)///T5048 TONGS, Utility, Nickel Plated Steel - An all purpose tongs. Will hold test tubes, small beakers, crucibles, phosphorus and sodium. (Canadian Laboratory Supplies 1975:932)///The No. 17-D is a light weight tongs with finer pointed ends and is intended for use where a light weight tongs with a long reach is desired. (W.I. Martin Co., Inc. 197?c)

**TWEEZERS** This hand tweezers eliminates painful poking and prying. (NYT, 6 Feb 1977, I, 45)///This specially designed tweezers by Lerloy is recommended for handling larger diameters of wafers, thin flat ceramics. (Efstonline Inc. 1977:9)

**(WATER)WORKS** It has also a smaller population per private water-works than any other State ... (Baker 1889:xiii)///The record of the average population per private water-works [...] is perhaps the fairest criterion ... (*Ibid.*)///Av. pop'n on each Water works. (*Ibid.*, xxii)///Maryland shows up very well [...] in the degree to which water-works have been carried into small towns having a population of only 3,055 per private works ... (*Ibid.*, xxvii-xxviii)///The espionage of a house to house inspection for leaks is [...] a great annoyance in the management of a water works. (PAWWA, 23-26 June 1903, 98)///My paper is entitled, "Supply for Which a Water Works Should be Proportioned." (*Ibid.*, 99)///The subsequent history of this waterworks will be told later. (Dickinson 1954:13)///...Shadwell was just the site for a riverside water-works similar to that at Broken Wharf ... (*Ibid.*, 49)///...but the site is so close to another where there was a waterworks before 1739 that we surmise that the former was bought out ... (*Ibid.*, 79)///...George Montgomerie, Thomas Byrd and Ezra Patching set on foot by lease and otherwise a works for furnishing Stratford, West Ham, Bow [...] and Stepney with water ... (*Ibid.*, 88)///The minister may require any person to construct a waterworks or sewage works where such works are deemed necessary ... (R.S.S., 1978, c. W-7, s. 24. - (1)(c)///Subject to subsections (2), no person shall commence the construction or operation of a water-

works or sewage works unless that person has first obtained the written approval of the minister ... (*Ibid.*, s. 25. - (1))//The minister may require a person who operates, controls or supervises a waterworks or sewage works to maintain records ... (*Ibid.*, s. 30 (2))



## APPENDIX L

### Other external singulars

*arms* (Jespersen 1965 [1948]:150)  
*bagpipes* (*Ibid.*)  
*baths* (Schibsbye 1965:97)  
*buttocks* (Jespersen 1965 [1948]:150)  
*calends* (OED)  
*colours* (OED)  
*commons* (OED, s.v. *common* and *commons*)  
*contents* (OED, s.v. *content*, sb.<sup>1</sup>)  
*dividers* (DAE)  
*fives* (DSJC)  
*goods* (Poutsma 1914:168)  
*hustings* (OED; Poutsma 1914:207)  
*jousts* (Jespersen 1965 [1948]:157)  
*leads* (OED, s.v. *lead*, sb.<sup>1</sup>)  
*lists* (OED, s.v. *list*, sb.<sup>3</sup>)  
*odds* (W76, 1, 6)  
*stocks* (OED, s.v. *stock*, sb.<sup>1</sup>)  
*vespers* (OED)  
*victuals* (Poutsma 1914:164)  
*wages* (Jespersen 1965 [1948]:153)  
*wine-vaults* (*Ibid.*, 151)

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