

A Study of *With* :

A Preposition of Reciprocity

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I. FOREWORD

In the study of the structure of the English language or the construction of English sentences, one of the most formidable obstacles we first come across and of which we are put to torture in the effort of the removal is that of a group of words that falls under the name of "function words." In his grammar¹⁾, Dr. C. C. Fries admits freely that concerning those words "it is usually difficult if not impossible to indicate a lexical meaning apart from the structural meaning which these words signal." This equivocal quality of function words has led many lexicographers in the past to such a pass as to be necessitated to devote great proportionate spaces to the originally simple words in their dictionaries, or sacrifice their full explanation against their will. The reason is because they have various shades of meaning and numerous idiomatic uses, and further because those meanings and uses can only be made clear by profuse employment of explanatory sentences and phrases²⁾.

Some of the function words may, it is true, be described in their lexical meaning with less difficulty than the others — as, for example, when we try to describe the differences between prepositions. But this matter of the description of the meanings of prepositions itself presents too many problems. Also we are faced with variabilities between prepositions independent of discernible semantic difference. The ambiguity or non-sense of the shorter and commoner prepositions gives

1) C. C. Fries, *The Structure of English* (Harcourt, Brace & Co., New York, 1952) p. 106

2) Cf. *Thorndike-Barnhart Comprehensive Desk Dictionary* (Doubleday & Co., New York, 1958) Preface

rise to the frequent vacillation between their uses in specific combinations and applications. Thus, as Poutsma points out³⁾, "it is sometimes impossible to be positive about the particular preposition that might be inserted."

The difficulty of description in the dictionary is also seen in the number of the items of meaning for prepositions. Dr. Fries reports⁴⁾ that in the Oxford Dictionary, "For *at, by, for, from, in, of, on, to, with*, the average number of separate meanings given is 36 ½." Of the preposition *with*, with which we are going to be concerned, the description of OED has three main divisions and forty sub-divisions, the description of 2nd Webster has fourteen divisions and forty-five sub-divisions, and that of 3rd Webster has thirteen divisions and fifty-eight sub-divisions.

Furthermore there is interaction of senses and sense-groups in the historical process of the word, which causes the difficulty of determining the position of a particular sense in the order of semantic development. And from the synchronic point of view, on the other hand, we perceive in one and the same instance the interlacing of more than one sense which is doubtless prevalent and customary in the literature of the day. To take an illustration, in "Christianity's admixture of popular legend and illusion was sure to be cleared away with time,"⁵⁾ we discern an indication by the employment of *with* of at the same time 'course or duration' and 'instrumentality.' Or, in such phrases as 'with a curious eye' and 'with all one's heart', the instrumental use of *with* is seen side by side with the indication of the attending circumstance. In each of the following instances, we discern an intertwinning of at least two senses: Her gaze ... lingered on ... the closet bursting with odds and ends of clothing, sketches, paints, cans, and broken boxes ... (R. Nathan, *Portrait of Jennie* ch. 7) — *material* and *cause*; The morning appeared finally, in its splendour, with a sky of pure blue ... (S. Crane, *The Open Boat*) — *company* and *manner*; What do you suppose they are doing with an omnibus? (*ibid.*) — *relation* or *regard* and *instrumentality*; The little boat, drunken with this

3) Poutsma, *A Grammar of Late Modern English*, Vol. 5, p. 799

4) Op. cit. p. 106, footnote

5) M. Arnold, *God and Bible*, p. xxviii (1875) quoted in OED (s. v. *with*)

weight of water, reeled and snuggled deeper into the sea. (*idid.*)—*cause* and *agency*; He wears a beaver hat and swallow-tailed coat, girdled with a sailor-belt and sheath knife. (Melville, *Moby Dick*, ch. 6)—*material* and *instrumentality*; she became a little disgusted with Cohn (Hemingway, *The Sun Also Rises*, Bk. 1, ch. 1)—*relation* or *agency* and *cause*; I'll tell you what I'm going to do with you (R. Lardner, *The Love Nest*)—*relation* and *company*.

II. *With* of Agency⁶⁾

Of the four prepositions which have superseded one another in the history of the language, *by* was the final winner of the position to do the function of introducing the agent of the activity mentioned in the preceding passive or participle.⁷⁾ *Of*, *through*, and *with* have ceased to be agent-indicators in genuinely functional sense, though they are still used freely after the passive with more or less peculiar shades of meaning added: *i. e.* 'originality' in *of*, 'instrumentality' in *through*, and 'instrumentality' or 'cause' in *with*. It arouses our curiosity to know that in a book of usage⁸⁾, the author is so positive in prohibiting the use of *with* for introducing an agent: *e. g.* "Stung with a wasp." The fact may suggest a *disreputable* custom of that usage still in favour of people, but it must be acknowledged in the general that the usage is quite out of date.

It was because of its *impersonality* that the passive established itself and came into so frequent use. The passive is used when the receiver of an action is more important than the doer, and so the main interest of the speaker or the writer is in the subject of the sentence, and the doer is not expressed if it is either (1) unknown, or (2) unimportant, or (3) obvious without mentioning. When expressed, the doer is naturally and generally introduced by the use of *by*. In some cases *at*, *in*, *of*, *to* are substituted for *by* after the passive, as

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- 6) 'Agency' is not entirely an appropriate term for the *with* we are discussing, but it is adopted here in consideration of its popular use in English grammar.
 - 7) In the 16th century, *by* comes to be the rule in indicating the agent of the action spoken of in the passive.
 - 8) *Dictionary of American Grammar and Usage* ed. by R. C. Whiteford & J. R. Foster (Littlefield, Adams & Co., Ames, Iowa, 1957) (s. v. *with*)

in 'be alarmed, perplexed, etc. at something', 'be 'absorbed, interested, etc. in something', 'born of woman' 'be enamored of a person' 'he was the least heard of any of the riotous band (S. Crane, *The Blue Hotel*)', 'be known to someone'. But the use of these four in indicating the agent is strictly limited to the specified verbs, and when used the prepositions bear some shades of substantial senses of their own; while *by* can be used freely and extensively as indicator of the agent or doer, unless any one of those four or *with* rejects *by* taking its place.

III. *By* and *With*

Now to take up the difference between *by* and *with* when each is used for indicating the agent, and see how a fluctuation is allowed between the two. The following is a list of the passives of some verbs followed by either *by* or *with* as the case may be :

accompanied by a person, with a thing / agitated by, with a person, or a thing / amused by, with a person, or a thing / annoyed by a thing, with a person / benumbed by, with a thing / besieged by people, with questions / choked with emotion, by smoke / covered with, by a thing / displeased with a person, by a conduct / exhausted by, with a thing / irritated by, with a person / offended by, with a person / overcome by, with a thing / overrun with something, by a person / overtaken by, with fear / overwhelmed by, with grief / surrounded by, with a thing

The fact that, where *with* has been normal in the standard usage as a preposition following the passive, *by* may be often substituted for it, shows the freer and more serviceable function of the latter in the indication of the agent. Conversely, the use of *with* is the more restricted of the two. Also the phrase of *with* plus the agent is not so easily to be omitted as that of the *by* plus the agent, because in the case of *with*, the phrase is more closely incorporated than *by* with the substance of the preceding passive, which is really supplemented by the phrase. When the phrase happens to be left out, as in "His farm was weedy and encumbered" (H. Garland, *The Return of a Private*), we are supplementing almost unconsciously the outwardly

unfinished sentence with the phrase 'with mortgages'. Though the use of *with* in this connection is extensive compared with *at*, *in*, *of*, and *to*, it can thus be said to be less elastic and more limited than the use of *by*.

We may as well take up the two sentences : (A) The child was run over by the motorcar, (B) She was impressed with his speech. There is only the slightest difference of shade of meaning, if any, between (A) and the active sentence (A') : The motorcar ran over the child. The denotations and the connotations of both are nearly the same. Again, and curiously enough, the passive sentence (A) can well dispense with the so-called *converted subject* and be free from any troublesome and inconvenient sense of being deformed. This feature tends to distinguish the construction of the passive plus the agent indicated by *by* from the same construction in which the agent is denoted by *with*. In (B), on the other hand, it is almost impossible, in view of the present day usage and apart from genuinely logical manipulation, to rewrite it into an active sentence. And contrary to (A), the *with* phrase here is so closely knitted with the rest or the main part of the sentence that if deprived of the phrase, the sentence would present a *crippled* appearance. Often, it is true, are such *crippled* sentences met with in our reading : It [*i.e.* the shore] was very near to him then, but he was impressed as one who, in a gallery, looks at a scene from Brittany or Algiers (S. Crane, *The Open Boat*), but they must rather fall under the category of exception. In reference to the matter of rewriting, the following instances must tell us something : Skins of wild animals partially covered them (J. London, *The Strength of the Strong*); She had on black lace mittens, and a black lace cap surmounted the piled-up masses of her snowy hair (A. Christie, *The Tuesday Night Club*); On the distant dunes were set many little black cottages (S. Crane, *The Open Boat*). These sentences may reasonably be rewritten into : They were partially covered with skins of wild animals; ...the piled-up masses of her snowy hair were surmounted with a black lace cap; The distant dunes were set with many little black cottages. It need scarcely be said that the variability leads to the problem of individual style or taste, but, on the other hand, it is important to note the shade of meaning peculiar to each

of the following four sentences, which are made up of 'a man', 'a tree', 'the garden', and a verb 'to plant'.

- a. A man plants a tree in the garden.
- b. A man plants the garden with a tree.
- a'. A tree is planted in the garden by a man.
- b'. The garden is planted with a tree by a man.

IV. Converted Subject

In so far as the present-day usage is concerned, the propriety of applying the term 'converted subject'⁹⁾ to *with* leaves a slight shadow of doubt, as when we find such examples as : Old Captain Peleg...
...had...inlaid it...with a quaintness both of material and device
(Melville, *Moby Dick* ch. 16): The presence of this bidding thing did not affect the man with the same horror that it would if he had been a picnicker (S. Crane, *The Open Boat*); she favored him with an absurd smirk (F. S. Fitzgerald, *Winter Dreams*); Ben favored me with a stricken look (R. Lardner, *Liberty Hall*); the black drizzle... filled the streets with rain and soot and despair (I. Shaw, *Welcome to the City*), where the words preceded by *with* are no subjects at all of the actions mentioned

In ME, *with* was used alongside of *of* and *by* to indicate the agent. Leon Kellner tells us¹⁰⁾ the historical fact that, of the three prepositions to introduce the agent, namely, *of*, *with* and *by*, "*of*" is the rule, especially in early Middle English, '*with*' (*mid*) is not infrequent, while '*by*' is the exception." And further he tells us that "In Caxton's time '*of*' still prevails. The proportion of the three prepositions in Caxton's *Blanchardyn and Eglantine* is as follows : *of* : *by* : *with* = 20 : 3 : 2 In the sixteenth century '*by*' rapidly comes to the fore. In Hugh Latimer's *Sermons on the Card* (A. D. 1529), '*by*' is the rule, and in Shakespeare it is extremely common, although '*of*' in the same function is frequent." Of the three instances in his Glossary : Ado II. i. 65 *to be overmastered with a piece of valiant dust*, John II. i. 567

9) Jespersen, MEG, Pt. 3, 15. 8₆

10) Leon Kellner, *Historical Outlines of English Syntax* (Kenkyusha, Tokyo, 1958) § 435

rounded in the ear With that same purpose-changer, Ant. V. ii. 170
must I be unfolded With one that I have bred?, C. T. Onions gives
 the account that this use of *with* expressing agency=*by* is one of
 the commonest Shakespearian senses.

The latest instances in OED of *with* in this use date back to the
 year 1735 for the agent of a person or an animal : J. HUGHES tr.
Fontenelle's Dial I. viii. (ed. 3) 32, I went attended with a numerous
 train. *Mod dial.* you never hear of horses being bit with snakes., and
 to 1760 for the agent of a thing : R. BROWN *Compl. Farmer* II. 2
 Overflowed with rivers or land-floods. The uses in both cases are
 branded with signs of 'obsolete' in the dictionary.

In connection with the question of the affinity between *by* and *with*,
 instances such as : the memory of her became overlaid by the vivid
 presence of a Wisconsin telephone girl (F. S. Fitzgerald, *Tender Is
 The Night* ch. 2); Do not think I am very much impressed by that
 as a boxing title, but it meant a lot to Cohn (Hemingway, *The Sun
 Also Rises*, Bk. 1, ch. 1), where *by* has taken the place of *with*
 which is the commoner preposition considering the contexts, may tend
 to testify to its probability.

It may here be remarked incidentally that apart from the matter of
 the passive which we are discussing, the alternation of the two prepo-
 sitions is pretty familiar to us : starting [*i.e.* the novel] with Diver
 as a young doctor in Zurich, Fitzgerald answered our hesitation (M.
 Cowley, Introduction to F. S. Fitzgerald's *Tender Is The Night*); In
 scores of midnight arguments that I remember, other writers ended
 by finding that they had the same feeling about the book (*ibid.*);
 there is no escaping the judgement that he ended with a better
 constructed and more effective novel (*ibid.*). Between the two preposi-
 tions in these instances, there is hardly any distinction of shade of
 meaning. But is this also true of *by* and *with* after the passive? OED
 admits the function of *with* to indicate "a substance (esp. a liquid)
 which is the logical subject of" the verb only after "an intr. (rarely
 a trans.) vb. or an adj." on condition that the preposition bears the
 sense of 'having in or upon it' or 'filled, covered, etc. with' : e.g. *it
 is pouring with rain* = *rain is pouring*; (*flowers*) *dripping with dew* =
having dew dripping from them, while after a passive verb or

participle it is denied the use for indicating the agent under plea of obsolescence. One must be suspicious, however, when one is informed how these two examples present themselves in the same author and in the same book: yards were thickly clustered with men, as three tall cherry trees (Melville, *Moby Dick* ch. 128), a large ship...was descried...all her spars thickly clustering with men (*ibid.*). We may safely say that both of these two participles, namely *clustered* and *clustering*, are used almost without distinction of shade of meaning. Also we may add that the sense of 'material' predominates in the adverb phrases preceded by *with* in both.

Seeing that the function of *with* to indicate the agent is its extension from the sign of 'instrument', it is natural that the agent *with* should fall under the division of 'instrumentality' (See OED s. v. *with*; MEG Pt. 3., 15.8₆). Maetznér, after admitting the predominance of the 'instrumentality' sense, supplementally explains that there is discerned a co-operation of 'means' and 'motive', and he is especially in the affirmative in recognizing the causal meaning after adjectives and intransitive verbs.¹¹⁾

We shall leave aside for now adjectives and intransitive verbs, and, as the alternation between *by* and *with* after some passives or participles is regarded as without argument in the present-day usage, it must be advisable to concentrate our consideration on the distinction between the functions and meanings of the two prepositions thus used.

(1) *By* is freely and almost indiscriminately used to indicate the agent, while the use of *with* is limited and there are no signs that it will be extended.

(2) Often *by* and *with* roughly correspond to 'a person' and 'a thing' respectively. Then the thing may be material or immaterial. To indicate the agency of 'an animal', either may be used alternatively. *By* has noticeably come of late to supersede *with* even in the case of 'a thing'.

(3) *By* serves to indicate the subject of the 'action' spoken of in

11) Maetznér, *An English Grammar* tr. by Clair James Grece (Senjo Publishing Co., Tokyo, 1962) Vol. II, pp. 411 ff. *Webster* admits a greater force of causal effect.

the preceding passive or participle, while the passive or participle preceding the *with* plus a (pro)noun is almost always with more or less shade of meaning of 'state of things'.

(4) We notice a great deal more traces of the meaning either of instrumentality or cause in *with*, in spite of the fact that historically the function of *by* to indicate the agent is also an extension of its function to indicate means or causation. Thus *by* is solely used, in a sense, in the indication of the converted subject.

Maetzner gives an explanation that "*by* is referred to the object immediately operative as the independent bearer of the activity; *with*, on the other hand, to an object mediately operative, and participating in the activity."¹²⁾ No doubt this suggests that, in the case of *with* in this connection, another 'independent bearer of the activity' is expressed or understood in the same sentence besides the object of *with*. But in such cases as 'carried away with enthusiasm' 'overcome with her feelings', an attempt to supply them with agents other than 'enthusiasm' and 'her feelings' is useless and meaningless, for the immediate agents here are no doubt those two immaterial things. Thus we must assent to Professor Bøgholm¹³⁾ when he concludes that *with* chiefly indicates the agency of 'a feeling' or 'a state of mind'. We are familiar with instances which serve to prove the authenticity of the conclusion: he looked back transfixed with interest (S. Crane, *Maggie: A Girl of the Streets*); It is, perhaps, plausible that a man in this situation, impressed with the unconcern of the universe, should see the innumerable flaws of his life (S. Crane, *The Open Boat*).

V. The Passive and *With*

Now we shall examine some instances from the modern literature in which *with* is used after the passive or participle to express (1) cause, (2) instrumentality, (3) material, and (4) instrumentality and material mixed together.

(1) cause: To be enraged with a dumb thing...seems blasphem-

12) *Ibid.* p. 414

13) Niels Bøgholm, *English Prepositions* tr. into Japanese by S. Saito (Shinozaki-Shorin, Tokyo, 1958) p. 235

ous (Melville, *Moby Dick*, ch. 36); The little boat, drunken with this weight of water, reeled (S. Crane, *The Open Boat*); His back was bent with the weight of the line across it (Hemingway, *The Old Man and the Sea*); The telephone rang and rang through the siken room, tumbled with sleep (I. Shaw, *The Lament of Madam Rechevsky*).

(2) instrumentality : they [*i.e.* the planks of the ship] were all over dented, like geological stones, with the peculiar mark of his walk (Melville, *Moby Dick*, ch. 36); the old man was still braced solidly with the line across his back (Hemingway, *The Old Man and the Sea*); although the room was still lighted with the anger of men, it could be seen that there was no danger of immediate conflict (S. Crane, *The Blue Hotel*).

(3) material : that mattress was stuffed with corn-cobs or broken crockery (Melville, *Moby Dick*, ch. 3); I desired to be accomodated with a room (*ibid.*); these covered parts of him were checkered with the same squares as his face (*ibid.*); yards were thickly clustered with men (*ibid.*, ch. 128); instantly the beach was populated with men with blankets, clothes, and flasks, and women with coffee-pots and all the remedies sacred to their minds (S. Crane, *The Open Boat*); Other people had drowned at sea since galleys swarmed with painted sails (*ibid.*); But finally he arrived at a place in the sea where travel was beset with difficulty (*ibid.*); It [*i.e.* a broad stretch of lowly coast] was of low dunes topped with dark vegetation (*ibid.*); The shore, with...its green bluff topped with little silent cottages, was spread like a picture (*ibid.*); Those actors who were cursed with the parts of villains were confronted at every turn by the gallery (S. Crane, *Maggie ; A Girl of the Streets*); gone over in a storm, it [*i.e.* the tree] lay back into the woods, its roots clotted with dirt (Hemingway, *Big Two-Hearted River*, Pt. II); The river will be stuffed with bodies in the morning (I. Shaw, *Welcome to the City*); he made those deep, long eyes, charged with Northern melancholy, crinkle with laughter (*ibid.*).....Cf. The compound participial adjective : e.g. a glass of ice-thick water (S. Crane, *The Blue Hotel*); their wide, flattened, shovel-pointed heads (Hemingway, *The Old Man and the Sea*); they [*i.e.* the tops of the blue hills] were snow-capped (*ibid.*); Helen...looked wearily up at the sun-streaked ceiling (I. Shaw, *The Lament of Madam Rechevsky*)

(4) instrumentality and material mixed together : He wears a beaver hat and swallow-tailed coat, girdled with a sailor-belt and sheath knife (Melville, *Moby Dick*, ch. 6); the hatches were all on, and lumbered with coils of rigging (*ibid.*, ch. 21); Any visible

expression of nature would surely be pelleted with his jeers (S. Crane, *The Open Boat*); a face...would shine out, ghastly and marked with pink spots (S. Crane, *The Blue Hotel*); these separate items [*i.e.* of the dinner] were highly flavored with cheese (R. Lardner, *Liberty Hall*).

We are not discussing the instances where *with* is used, though after the passive, in the sense of 'company'; for then the connection of the two is only accidental and therefore mechanical: This fact was somehow mixed and confused with his opinion of his own situation (S. Crane, *The Open Boat*); the correspondent had been made acquainted with the fact that...(ibid.) In the fourth or the last group, the object of *with* does not so much accompany or produce the activity spoken of in the participle as it is the substance itself of the activity.

Of every instance of the four groups in the above list, the passive or participle is more in the nature of 'state' or 'condition' than 'motion' or 'activity, and it tends to border hard upon the adjective. In the following two instances: Their heads were matted with uncut hair

J. London, *The Strength of the Strong*), The car had followed the shore of the Zurichsee into a fertile region of pasture farms and low hills, steepled with chalets (F. S. Fitzgerald, *Tender Is The Night*, ch. 2), 'matted' and 'steepled' are adjectives in spite of the suffix *-ed*. We shall do well to give due consideration to the quotations.

Thus, in view of the at once adjectival and verbal character of the participle, the three ways of use of 'laden', one of the commonest participles are reasonably accepted:

- (1) Independently and self-supportedly: a laden ship (mule)
- (2) Attended with the phrase of *with* plus the object: a cart laden with hay; (figuratively) a heart laden with sorrow
- (3) Attended with an adverb: a well-laden tree; (figuratively) a heart laden painfully

Combinations are possible among these three: e.g. he was painfully laden with sorrow. Also in connection with alternation between the *with* phrase and an adverb, see: What's the matter with you?; What's the matter here? (S. Crane, *The Blue Hotel*)

VI. The Intransitive Verb and the Adjective

Nearly the same as has been observed concerning the passive or the past participle holds good also with the intransitive verb in (1) the finite and (2) the verbal form and (3) the adjective. The substance or the object of *with* may here be called 'the logical subject' with more assurance than in the case of the past participle.

(1) The streets do not run with milk (Melville, *Moby Dick*, ch. 6), Cf. a land flowing with milk and honey (*Exodus* III. 8); Fifth Avenue and Forty-fourth Street swarmed with the noon crowd (F. S. Fitzgerald, *May Day*).

(2) He was seated on an old-fashioned oaken chair wriggling all over with curious carving (Melville, *Moby Dick*, ch. 16); all her spars thickly clustering with men (*ibid.*, ch. 128); his eyes gleaming with joy (S. Crane, *The Blue Hotel*); he kept his glance, burning with hatred, upon the old man's face (*ibid.*).....Cf. The following instances, in which prevails the sense of 'instrumentality' or 'cause': the oiler sat up, blinking his eyes and shaking with the new cold (S. Crane, *The Open Boat*); the closet bursting with odds and ends of clothing (R. Nathan, *Portrait of Jennie*, ch. 7)

(3) (a) *With* is used, though after adjectives, in the sense of 'instrumentality' or 'material': monomaniac Ahab, furious with this tantalizing vicinity of his foe...(Melville, *Moby Dick*, ch. 133); reckless and senile farmers...when flush with good crops, drove into town (S. Crane, *The Blue Hotel*); Nick spread the mouth of the sack against the current and it filled, heavy with water (Hemingway, *Big Two-Hearted River*, Pt. II).

(b) The nuance of the logical subject is perceived alongside of that of either 'cause' or 'instrumentality' or 'material': The covered land was blue with the sheen of an unearthly satin (S. Crane, *The Blue Hotel*); Johnnie's voice was loud with its burden of grievance (*ibid.*); He viewed them with the manner of a fatherly pilot, his countenance radiant with benevolence (S. Crane, *The Bride Comes to Yellow Sky*); the air around him was loud with the circlings of all the goblins on the Gross-Münster (F. S. Fitzgerald, *Tender Is The Night*, ch. 8); the storm and the snow driving south...waters dark with winter and night (R. Nathan, *Portrait of Jennie*, ch. 6); a woman who is expecting...a uniformed chauffeur to lead her fastidiously to the heavy, upholstered door, rich with heavy hardware (I. Shaw, *Welcome to the City*).

(c) *With* is explained almost exclusively in terms of the

logical subject, and without the *with* phrase supplied, the participle would look crippled: It was probably splendid, it was probably glorious, this play of the free sea, wild with lights of emerald and white and amber (S. Crane, *The Open Boat*); a city of low square forms were set against a sky that was faint with the last sunset hues (*ibid.*); We picture the world as thick with conquering and elate humanity (S. Crane, *The Blue Hotel*); The river became smooth and deep and the swamp looked solid with cedar trees, their trunks close together, their branches solid (Hemingway, *Big Two-Hearted River*, Pt. II).

Here it is curious enough in connection with our discussion to notice that two editions of Fitzgerald's *The Great Gatsby* read differently in a passage. In the Scribner's edition the participle 'lined' is wanting, where the Penguin Modern Classics edition reads as follows:

Again at eight o'clock, when the dark lanes of the Forties were lined five deep with throbbing taxicabs, bound for the theatre district, I felt a sinking in my heart.

When it is construed, the instance with the participle omitted may be said to consist of an adjective phrase and a logical subject together with the rest of the sentence; while in the other *with* indicates the means or the material of the action mentioned in the passive which is attended with an adverb phrase. We are not here and now, however, concerned with textual criticism, much less can we vouch for the reliability of either of the two editions.

VII. Reciprocal Quality of *With*

As is generally known, *with* is descended in form from OE *wither* which has the sense of opposition (=against), while its prevailing sense is that which belonged to OE *mid*. The range of meanings in general of *with* has been enlarged by association with L. *cum*. The implication which characterizes all the meanings of *with* is after all that of reciprocity.¹⁴⁾ The senses of 'antagonism': But I thought it was Cecily you always fought *with* (R. Nathan, *Portrait of Jennie*, ch.

14) Cf. OED *s. v. with*

4); As for himself, he was too tired to grapple fundamentally with the fact (S. Crane, *The Open Boat*), 'company': Nevertheless, it is true that he did not wish to be alone with the thing (S. Crane, *The Open Boat*);...would you go to South America with me? (Hemingway, *The Sun Also Rises*, Bk. 1, Ch. 2); 'agreement': You would have to keep almost level with the ground to move at all (Hemingway, *Big Two-Hearted River*), 'possession' (including the sense of 'in the possession of'): Look at the fellow with the flag (S. Crane, *The Open Boat*); a crest came with a roar (*ibid.*); there were to be ten men awake with their clubs and spears (J. London, *The Strength of the Strong*); I was doing a fair-sized canvas of the lake with the skaters on it (R. Nathan, *Portrait of Jennie*, ch. 6); he would leave it with Irene (R. Lardner, *Liberty Hall*); we should be glad to have strong men with us (J. London, *The Strength of the Strong*), 'instrumentality': it...might almost have been reached with an oar (S. Crane, *The Open Boat*); a lady who hoped to rise with the magazine (Hemingway, *The Sun Also Rises*, Bk. 1, ch. 1); he...came out with an armful of letters tied up with ribbons (Caldwell, *Georgia Boy—My Old Man's Baling Machine*), 'material': three separate items [*i.e.* of the dinner] were highly flavored with cheese (R. Lardner, *Liberty Hall*); the black drizzle...filled the streets with rain and soot and despair (I. Shaw, *Welcome to the City*), 'simultaneity' 'concurrency': Nick eased downstream with the rushes (Hemingway, *Big Two-Hearted River*, Pt. II); with his arrival the singing had become so loud (F. S. Fitzgerald, *Tender Is The Night*, ch. 5); Mr. Bartlett ...is with Mankind, Ralph Doane's magazine (R. Lardner, *The Love Nest*); The burned country stopped off at the left with the range of hills (Hemingway, *Big Two-Hearted River*, Pt. I); he even stands for the age that was ending with Wall Street crash (M. Cowley, Introduction to F. S. Fitzgerald's *Tender Is The Night*), 'cause': he kept his glance, burning with hatred upon the old man's face (S. Crane, *The Blue Hotel*); his eyes gleaming with joy (*ibid.*), 'manner': the crest of a roller suddenly fell with a thunderous crash (S. Crane, *The Open Boat*); The newspaper...rustled with a slow and comfortable sound (S. Crane, *The Blue Hotel*), and so on hold in common the sense of reciprocity. The so-called *with* of agency is also a

semantic extension of the meaning of reciprocity.

'He sprinkled the olive with salt (I. Shaw, *Welcome to the City*)' may be rewritten into 'The olive was sprinkled with salt by him'. The subject of the active sentence is turned into the object of *by* (=the converted subject) in the passive, and the relative value it had originally has been lessened in a large measure, while the object of *with*, namely 'salt', is of absolutely the same value in either sentence. Also reciprocity is discerned between the object of *with* and 'the olive' which is the object of the verb in the active and the subject of the passive sentence. The relation of the former to the latter is rather complementary than subordinate. Thus 'reciprocity' here is used in the combined sense of 'co-existence' and 'replenishment'. And it may be added that the reciprocity perceived in the so-called *with* of agency is rather 'inorganic' compared with its other uses.

This inorganic quality is also discerned in such instances as: The landlord chuckled again with his lean chuckle (Melville, *Moby Dick*, ch. 3). In this instance, *with* may be taken at first glance for functioning as an indicator of 'instrumentality', but the assumption proves too hasty when you see the following instances quoted by Jespersen in MEG where *with* is for certain inorganic: Carlyle F 3.215 I am sick with a sickness more than of body, a sickness of mind and my own shame; She was pretty, with the prettiness of twenty.¹⁵⁾ These instances have a bearing on the question of the so-called cognate object, and are parallel with the following: he whistled a low meditative whistle of satisfaction; Then he smiled, a shy nervous smile¹⁶⁾; the hills grew brighter and brighter...the brightness for which there is no name among colours; her face was very pale...a greyish pallor.¹⁷⁾ Further this is a parallel instance: In reply he laughed a supremely good-natured, chuckling laugh, which nevertheless expressed an underground complacency of superior metal (S. Crane, *The Monster*).

In the so-called *with* of attendant circumstances, we can perceive inorganic reciprocity between two descriptions, namely a principal

15) MEG Pt. 3, 12.3₃

16) *Ibid.* 12.3₂

17) *Ibid.* 12.3₃

clause and an attending *nexus*. *With* is often left out :

You'll leave these children unprotected, with that Negro about? (Faulkner, *That Evening Sun*); Arline threw herself face down on the bed and sobbed (I. Shaw, *Return to Kansas City*); he feels... the desire to...indulge in pleas, bowed to one knee, and with hands supplicant, saying, "Yes, but I love myself" (S. Crane, *The Open Boat*); He lay on the sand with his feet out straight and still (*ibid.*); He wiped it, his face serious and determined and flushed right up to the bald spot (I. Shaw, *The Monument*); McMahon repeated, his face very red, his wide hands spread on the bar (*ibid.*); farms spread on all sides, with sheep, cows, and other marvels abounding (S. Crane, *The Monster*); Presently the boat also passed to the left of the correspondent, with the captain clinging with one hand to the keel (S. Crane, *The Open Boat*); With his prayers said...he leaned against the wood of the bow (Hemingway, *The Old Man and the Sea*); And with a cold stove and the dishes all put away, and nobody wanting to eat at the hour (Faulkner, *That Evening Sun*); With never a glance at him, she minced across the room (R. Lardner, *The Love Nest*); She was silent a moment, her bare hands outspread on the grass (I. Shaw, *The Lament of Madam Rechevsky*); This tower was a giant, standing with its back to the plight of the ants (S. Crane, *The Open Boat*); "Boys," said the cook, with the notes of every reluctance in his voice (*ibid.*); the three men, with card-board still upon their knees, preserved for a long time an astounded silence (S. Crane, *The Blue Hotel*); The blood smell from my hands means nothing now with all that scent in the water (Hemingway, *The Old Man and the Sea*); Mr. Grimmet watched him with trouble in his eyes (I. Shaw, *The Monument*); But Gus, in his two tattered sweaters, one over the other, didn't seem to feel it (R. Nathan, *Portrait of Jennie*, ch. 6)...Cf. In my opinion Dick can co-operate right here, without any one going away (F. S. Fitzgerald, *Tender Is The Night*, ch. 6)

No less inorganic reciprocity is discerned in the *with* of 'concern' or 'relation' between the subject in the non-imperative sentence or the speaker in the imperative sentence and the object of *with*.

I'll tell you what I'm going to do with you (R. Lardner, *The Love Nest*); What would he do with them, if he were unfortunate enough to have them? (Faulkner, *That Evening Sun*); What do you want

with him? (Caldwell, *Georgia Boy—My Old Man's Baling Machine*); I can do nothing with him and he can do nothing with me, he thought (Hemingway, *The Old Man and the Sea*); it's all up with our side (S. Crane, *The Blue Hotel*); What's wrong with you, mister? (*ibid.*); There's nothing wrong with your arches today, or any day (Caldwell, *Georgia Boy—Handsome Brown and the Goats*); Johnnie! Can you go on with it? (S. Crane, *The Blue Hotel*); he better not get fresh with me, because I couldn't stand no more of it (*ibid.*); Scully was furious with his son (*ibid.*); If you *don't*, they hit you over the head with the poor boy every time they get a chance (J. D. Salinger, *Uncle Wiggly in Connecticut*); My husband is of the opinion that they are handing out gold pieces with movie tickets in Kansas City (I. Shaw, *Return to Kansas City*); she became a little disgusted with Cohn (Hemingway, *The Sun Also Rises*); Ah, now come out with you! (S. Crane, *The Blue Hotel*); "The hell with luck," the boy said. "I'll bring the luck with me (Hemingway, *The Old Man and the Sea*): „Oh, to hell with the clock," the first man said (Hemingway, *Men Without Women—The Killers*)