

Also, too and moreover in a novel by Dorothy L. Sayers¹

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When Dorothy Sayers uses also in her novel The Documents in the Case, this indicates that the material that is added is at least as important as that to which it is added. She uses moreover, as Blakemore (1987) has observed, to indicate that the material that is added provides further evidence for a recently stated conclusion. Too is the ‘elsewhere’ additive. Sayers uses it when the information that is added confirms or contradicts a previous utterance or assumption. She also uses it when the material concerned is of lesser or greater importance than that to which it is added.

This paper claims that Dorothy Sayers uses the additives *also*, *too*, and *moreover* in distinct ways in her novel *The Documents in the Case*. In particular, she uses *also* when the material she is adding is at least as important as that to which she is adding it. She uses *moreover* when the material she is adding provides further evidence for a conclusion that she has already stated (see Blakemore 1987:91-97). She uses *too* in a variety of situations: when the added information confirms or contradicts a previous assertion or assumption, and when the added material is less important or more important than the material to which it is being added. In other words, *too* is the ‘elsewhere’ additive, employed whenever the only constraint being imposed is that the material concerned is to be added to corresponding material stated in or implied by the context.

The paper begins (§1) by stating the relative frequency of *also*, *too*, and *moreover* in specific situations. §§2-3 distinguish their functions in these situations. §4 briefly discusses the significance of putting *also* in different positions in the sentence. An appendix lists, together with their contexts, all the examples of the three additives in Sayers’ book that do not feature in the body of the paper.

1. The distribution of *also* and *too* in specific situations

I begin this paper by comparing the frequency of usage of the additives *also*, *too*, and *moreover* in the following situations in Sayers’ book:²

- (i) when what is added is a different comment (or constituent of a comment) about the same subject or topic as before;
- (ii) when what is added is the existence in the same situation as before of a further referent;
- (iii) when what is added is a different subject for basically the same predication as before;
- (iv) when what is added is an evaluation of an earlier proposition.

The frequency of the three additives is as follows:³

¹*Editor’s note:* Although nominally published in the 2001 edition of the SIL-UND Work Papers, this article was not actually posted on the internet until the summer of 2003. The editor regrets the delay in its appearance, particularly because it forms part of the basis for the author’s 2002 paper ‘Towards a Typology of Additives’, *Afrikanistische Arbeitspapiere* 69:171–188.

²I do not have an electronic copy of Sayers’ book. Consequently, these figures are based on two visual searches for occurrences of *also*, *too*, and *moreover*, and are probably incomplete. I have not discussed the two examples of *as well* that I found in the novel; see §iv of the Appendix.

³A residual example of *too* and one of *moreover* seem not to fit into the above categories, but are discussed in the appropriate sections below.

| | <i>also</i> | <i>too</i> | <i>moreover</i> |
|------------------------------------|-------------|------------|-----------------|
| (i) same subject or topic | 17 | 11 | 1 |
| (ii) existence | 3 | 1 | 0 |
| (iii) same predication (basically) | 5 | 11 | 0 |
| (iv) evaluation | 0 | 4 | 0 |

The following passages from Sayers' book illustrate these four situations.

(i) A different comment (or constituent of a comment) about the same subject or topic as before is added by *also* (1), *too* (2), or *moreover* (1):

- (1) My parson turns out to be rather an enlightened person. It appears he took a mathematical trip among other things, which is one up to him. He *also* has read Eddington, and, *moreover*, took it for granted that I had read Jeans and Japp... (p. 38)
- (2) That poisonous old woman is in and out the whole time... Impertinent old bitch. She's a dangerous woman, *too*. (p. 46)

(ii) The existence of an additional referent in the same situation as before is posited with *also* (3) or *too* (4):

- (3) Perry's shabby little sitting-room seemed crowded with men and smoke when I arrived. Professor Hoskyns, long, thin, bald, and much more human-looking than his Press photographs, was installed in a broken-sprung leather armchair and called Perry 'Jim'. There was *also* a swarthy little man in spectacles whom they both called 'Stingo', and who turned out to be Professor Matthews, the biologist, the man who has done so much work on heredity. (p. 203)
- (4) I found the whisky with some trouble. It was on the floor, under Harrison's bed. He must have grasped at it in his struggles and let it roll away from him. Fortunately, the cork was in place. There was a tumbler, *too*, but I did not touch that. I fetched another from the living-room... (p. 121)

(iii) A different subject for basically the same predication as before is added by *also* (5) or *too* (6):

- (5) The appearances suggest that deceased was poisoned by some substance which produced violent sickness and diarrhoea, followed by prolonged delirium and convulsions, ending in coma and death. The pupils of the eyes were slightly contracted, suggesting *also* the action of a poison. (p. 139)
- (6) (Pom, pomty; pom, pomty – if I could have got rid of that relentless drum-beat. My heart seemed to be going very heavily *too*.) (p. 218)

(iv) What is added by *too* is an evaluation of an earlier proposition:

- (7) I smile and say, 'Oh, but my husband would never make a stupid mistake. He knows so much about them, you see.' That's quite true, *too*. He doesn't make mistakes about things – only about people. (pp. 107-08)

2. The use of *too* in connection with confirmation and contradiction

Blass (1990:134ff.) distinguishes two uses of additives such as *auch* in German, *má* in the African language Sissala, and *too* in English: an 'adverbial' use and a 'modal' one. The adverbial use involves processing utterances with the additive as *parallel* to some previous proposition or assumption. The modal use involves processing utterances with the additive as *confirming* or *contradicting* some previous proposition or assumption.

Extract (2) above provides an example of the adverbial use of *too*. The additive instructs the reader to find a parallel between ‘She’s a dangerous woman’ and some previous proposition or assumption. A parallel with the immediately preceding utterance ‘Impertinent old bitch’ is readily apparent.

Extract (7) provides an example of the modal use of *too* in connection with what Blass calls ‘backwards confirmation’ (p. 140). ‘That’s quite true’ confirms the truth of what the speaker says (‘Oh, but my husband would never make a stupid mistake’). In this context, therefore, *too* adds a proposition that confirms the previous proposition, rather than draws a parallel with it.

The following are additional occasions when Sayers uses *too* to add an evaluation.

- (8) I thought Lathom had received a salutary shock and useful lesson on the difficulties attending suburban love affairs, and that he might bethink himself and stop the whole thing before it had gone too far. A good thing, *too*. (p. 90)
- (9) So here I am, in comfortable exile with Menelaus, while Helen sits at home and sews shirts. And it’s a better way, *too*. (p. 113)
- (10) But afore the year was up *she’d* gone and married the young man wot was manager of the clothes-shop. A good marriage it was for ’er, *too*. (p. 152)

Now consider the following extract (an instance of situation (iii), in which *too* adds a different subject for basically the same predication as before):

- (11) ‘It does make me feel important – though, of course, I don’t count for anything, really. The painting is the thing, isn’t it!’
‘The subject of the portrait counts for something, *too*,’ said Elizabeth. ‘I don’t see how anybody can make a picture of one of those cow-faced people. ...’ (pp. 95-96)

The above extract illustrates the use of *too* in connection with what Blass calls ‘backwards contradiction’ (p. 141). Mrs. Harrison is suggesting that the *only* thing that counts is the painting. Elizabeth corrects this suggestion by adding something else that counts.

Similarly, in (12) (also of situation (iii)), Lathom corrects the suggestion that the idea is the *only* thing that matters by adding something else that matters:

- (12) ‘Mr Lathom understands what I mean* – don’t you, Mr Lathom?’ [*referring to her earlier statement, ‘But the idea is the real thing, isn’t it? ...’—p. 28]
‘Yes,’ said Lathom, ‘and, of course, it’s true in a way. But you mustn’t think that the form of the thing doesn’t matter, *too*. Whatever the world is made of, there it is, and it’s ours to make something of.’ (p. 29)

In (13) *too* adds a proposition (‘and it’s term-time’) which contradicts the assumption that in term-time one would have expected there to be someone to stop ‘us’. This sets the ground for the contrasting statement, ‘In the vac. the place is absolutely deserted’, which provides further evidence for the proposition, ‘It’s clear enough that anybody could have walked in and helped himself to a dose of that stuff.’ (See §3.1 on the use of *moreover* to directly add a proposition that provides further evidence for the same conclusion.)

- (13) It’s clear enough that anybody might have walked in and helped himself to a dose of that stuff. Look at those places we went into. No one to stop us – and it’s term-time, *too*. In the vac. the place is absolutely deserted... (p. 200)

Now, Blass claims (p. 141) concerning *also* that there is a ‘prohibition on its use with backwards contradiction and backwards confirmation.’ In other words, it would be inappropriate for Sayers to use *also* in extracts (7)-(13) if the speaker’s intention is to confirm or contradict a previous proposition or assumption. Since ‘evaluation’ of a previous utterance typically involves confirming or contradicting

either the utterance or the assumptions that underlie it, this explains why Sayers does not use *also* to add evaluations.

3. *Also, too, and moreover* with parallel statements

Blakemore (1992:142-43) demonstrates that both *also* and *too* are used when the reader is to process the utterance concerned in parallel with some previous proposition or assumption. I have already cited (2) as an example where *too* calls for parallel processing. Extract (14) illustrates *also* used for the same purpose.

- (14) I looked into the cupboard. In it there was a large cottage-loaf, uncut. On the table was another... [long sentence about the two loaves] The cupboard *also* contained about a pound of shin of beef... (pp. 124-25)

In the above extract, *also* instructs the reader to find a parallel with some previous proposition or assumption. In this instance, the reader finds a parallel in earlier statements, ‘I looked into the cupboard. In it there was a large cottage-loaf, uncut.’

Since both *also* and *too* call for parallel processing, the question arises as to the difference between them. This section concludes that Sayers uses *also* to indicate that the additional material is at least of *equal* importance as the material with which a parallel is to be drawn. No such guarantee is associated with the use of *too*. Often, when Sayers uses *too*, the additional material is less important than that with which a parallel is to be drawn. Occasionally, the additional material is more important than that with which a parallel is to be drawn (see §3.1). What these examples show is that *too* communicates nothing about the relative importance of the material concerned; it is the ‘default’ additive in English.

To facilitate comparison between Sayers’ use of *also* and of *too* for parallel processing, I divide her examples in the same way as for the comparative table of §1. §3.1 considers instances when what is added is a different comment (or constituent of a comment) about the same subject or topic as before. §3.2 discusses examples when what is added is the existence in the same situation as before of an additional referent. §3.3 concerns cases when what is added is a different subject for basically the same predication as before.

3.1 *A different comment (or constituent of a comment) is added about the same subject or topic as before*

Extract (15) is taken from the introductory page headed ‘ABOUT THE AUTHOR’, and has Dorothy Sayers as its topic. The material introduced by the words ‘Dorothy L. Sayers also became famous...’ is just as important as the material to which it is being added.

- (15) Born in Oxford in 1893, Dorothy Leigh Sayers was later to become a classical scholar and honours graduate in modern languages. Between 1921 and 1932 she was employed... But in 1923 she put into print a character who was to become one of the most popular fictional heroes of the century – Lord Peter Wimsey, man-about-town and amateur sleuth, who features in a dozen novels and numerous short stories. Several of the novels have been adapted for radio and television. Dorothy L. Sayers *also* became famous for the broadcast, during World War II, of her religious play THE MAN BORN TO BE KING...

Similarly, in extract (16), *also* adds a second action performed at the solicitor’s (making the affidavit), which is of equal importance with the first (making and authenticating typed copies).

- (16) However, Archie was there with the letters in the morning as agreed, and I took him and them round to a solicitor’s where typed copies were made and sworn. I *also* made an affidavit that I recognised the writing of the originals as being in my stepmother’s handwriting. (p. 167)

The use of the *also* in the combination *not only ... but also* further confirms the hypothesis that *also* adds material of equal importance with that to which it is added. See extract (17), for instance.

- (17) I foresaw that she might be very useful, *not only* in bringing me fresh letters, if any arrived that threw further light on the business, *but also* in keeping watch on Lathom's movements. (p. 167)

For further examples of *also* used to add a different comment (or constituent of a comment) about the same subject or topic as before when the two are of equal importance, see (14) above; (28), (29), (31), (32), and (33) in §4; and §(i)a of the Appendix.

Now consider extract (18) (from which (2) was taken), in which a proposition is added by *too*:

- (18) That poisonous old woman is in and out the whole time. I daren't emerge from my own room for a minute without being collared and asked some imbecile question or other. Impertinent old bitch. She's a dangerous woman, *too*. In Harrison's place I'd give her the sack. She had the damned sauce to edge into my room after me yesterday and ask whose photograph that was on my table, was it my best girl's? (p. 46)

The proposition added by *too* in the above extract ('She's a dangerous woman') is of *incidental* importance in comparison with the material to which it is added ('Impertinent old bitch'). This is seen by considering the following material ('She had the damned sauce to edge into my room after me yesterday and ask whose photograph that was on my table, was it my best girl's?'). This material strengthens the assertion that she is an 'impertinent old bitch', rather than that she's 'a dangerous woman'.

Extract (19) illustrates the same point. The second paragraph returns to 'the Lathom problem', which is the concern of the writer both before and after the extract. The material added by *too* is incidental to this theme.

- (19) The answer to the Lathom problem seemed to have been lost in the post. We did not talk about it at home. My wife knew that I winced from it. It made other subjects impossible, *too*. Women, for instance, and the way they influence their lovers... [several sentences follow]
I got over it, more or less, after a time and, mercifully, Lathom let me alone. (p. 202)

On occasion, the proposition added with *too* is of *greater* importance than the material to which it is added. Consider extract (20), for instance.

- (20) When you went away, I felt as if the big frost had got right into my heart. Do you know, it made me laugh when the pipes froze up in the bathroom and we couldn't get any water and He was so angry. I thought if he only knew I was just like that inside, and when the terrible numb feeling had passed off, something would snap in me, *too*. Was that such a foolish thing to think, Petra? (p. 98)

The main point of the above extract is that the writer felt 'as if the big frost had got right into my heart'. She reinforces this point by referring to an occasion when the pipes froze up in the bathroom and, presumably, burst. This enables her to apply the same image to herself; just as the pipes burst (snapped) as a result of the cold, so 'I' felt as though something would snap in 'me', as well. The application to herself returns to the main point of the extract, so is of greater importance than the comparison to which *too* adds it.

The material in extract (21) that is added by *too* also turns out to be more important than the material to which it is added. The writer has been reminiscing to himself about Lathom's behaviour at school, which led to him being called 'Potty'. The next paragraph concerns Lathom's ability as an artist, which leads to his need for a studio and his suggestion that the writer share it with him. This second paragraph is far more important to the development of the novel than Lathoms' 'potty' behaviour at school.

- (21) I reminded Lathom that we had called him ‘Potty’, and he laughed and said we were perfectly right.

I remembered, *too*, that in those days Lathom had earned a reputation for himself by making caricatures of the masters. This fascinating gift had earned him still more toleration. I was not surprised to hear that he had become an artist. He said he was looking for a studio... (p. 82)

The additive *moreover* is also used to add a different comment about the same subject or topic as before. Blakemore (1987:91-97) shows that *moreover* is used to add ‘further evidence for the same conclusion’ (Blass 1990:180). In extract (1), repeated below, the fact that the parson ‘took it for granted that I had read Jeans and Japp’ provides further evidence for the writer’s conclusion, ‘My parson turns out to be rather an enlightened person.’

- (1) My parson turns out to be rather an enlightened person. It appears he took a mathematical tripos among other things, which is one up to him. He *also* has read Eddington, and, *moreover*, took it for granted that I had read Jeans and Japp... (p. 38)

Similarly, in extract (22), *moreover* adds further evidence for the writer’s conclusion that there was no way that he could hope to break down the alibi.

- (22) The fact that he had produced it [the alibi] with such confidence left me no hope of breaking it down; *moreover*, some of the inquiries were of a sort that could only be made satisfactorily by the police. (p. 193)

For further examples of *too* used to add a different comment (or constituent of a comment) about the same subject or topic as before when the two are of equal importance, see §(i)b of the Appendix.

3.2. *The existence in the same situation as before of an additional referent*

When *also* adds material that posits the existence in the same situation as before of a further referent, this indicates that the new referent is at least as important or relevant as the previous one. This is seen in Extract (3) (repeated below); the second professor in Perry’s sitting-room is just as important (or unimportant) as the first.

- (3) Perry’s shabby little sitting-room seemed crowded with men and smoke when I arrived. Professor Hoskyns, long, thin, bald, and much more human-looking than his Press photographs, was installed in a broken-sprung leather armchair and called Perry ‘Jim’. There was *also* a swarthy little man in spectacles whom they both called ‘Stingo’, and who turned out to be Professor Matthews, the biologist, the man who has done so much work on heredity. (p. 203)

Extract (23) is from a court scene. *Also* adds a second symptom of poisoning by muscarine that is of equal importance with the first, as far as answering the question is concerned.

- (23) What would be the symptoms of poisoning by muscarine?
—They vary in different cases. Generally speaking, a sensation of acute sickness would be experienced almost immediately after the meal, followed by violent vomiting and diarrhoea. There might *also* be a feeling of suffocation and dizziness, sometimes accompanied by blindness. (pp. 141-42)

In Extract (24), *also* adds material that posits the existence of a further occasion on which the author suffered from Harrison’s long-windedness. By using *also*, he implies that this incident is just as relevant as the previous one.

- (24) I once made the foolish suggestion that he [Harrison] should write to Fowler and thrash it out with him direct; this was fatal, as I had to listen to (a) the letter; (b) the reply; (c) the rejoinder – so I now fall back as a rule on the phrase about expressing personality. There was *also* a dreadful day when a water-colour picture of fungi came out too green by three-colour process. Lathom and I suffered dreadfully over this abominable toadstool... (pp. 64-65)

Extract (4) (repeated below) contains the one occasion that *too* adds material that posits the existence of a further object. In contrast with the examples of this section that feature *also*, the object (a tumbler) is of only incidental interest in comparison with the one to which it is added (the whisky). Attention immediately switches to another tumbler.

- (4) I found the whisky with some trouble. It was on the floor, under Harrison's bed. He must have grasped at it in his struggles and let it roll away from him. Fortunately, the cork was in place. There was a tumbler, *too*, but I did not touch that. I fetched another from the living-room... (p. 121)

3.3 A different subject is added for basically the same predication as before

When *also* adds material with basically the same predication as before but with a different subject, the two subjects are equally important. This is seen in Extract (5) (repeated below). The extract is taken from another court scene, and is in answer to the question, 'At this point of the inquiry, can you form any conclusion as to the cause of death?' Both parts of the answer, which is basically of the form, 'X suggests the action of a poison; Y *also* does', are equally relevant.

- (5) The appearances suggest that deceased was poisoned by some substance which produced violent sickness and diarrhoea, followed by prolonged delirium and convulsions, ending in coma and death. The pupils of the eyes were slightly contracted, suggesting *also* the action of a poison. (p. 139)

Extract (25) concerns the lack of references to the situation in the Harrison household 'to the end of February'. The lack in Mr Munting's letters is just as relevant as the lack in the Milsom correspondence.

- (25) It is unfortunate that throughout this important and critical period, from the end of November to the end of February, we should have no help from the Milsom correspondence. [A long sentence explains why.] Mr Munting's letters *also* contain no references to my father's domestic affairs during the month of February – no doubt because he was preoccupied with his own private concerns. (p. 69)

Further examples of *also* adding material with basically the same predication as before but with a different subject are found in extracts (30) and (33) of §4 and in §(iii)a of the Appendix. In all three, the added subject appears to be just as important as the one to which it is added.

When, in contrast, *too* adds material with basically the same predication as before but with a different subject, the two subjects do not have to be equally important or relevant. Often, the context makes it clear that the second subject is less important than the first. See extract (26), for instance; the reference to women is incidental to the rest of the sentence.

- (26) Like most men, and women, *too*, when left to themselves, I [masc.] found solitary meals uninspiring. (p. 113)

Extract (27) is similar. The writer spends a significant amount of space discussing Munting's behaviour. In contrast, the added comment about Lathom seems rather incidental.

- (27) I also saw why Lathom had been so unwilling that I should ask Munting the same question, and why Munting had referred me back to Lathom for the answer. Munting must, I thought, be considered clear of any offence except a refusal to betray his friend's confidence; and I was obliged to confess that most people would think he had acted rightly. Lathom, *too*, had kept to

the code of what is usually called honour in these matters. As for Margaret Harrison – but from her I had never expected anything but lies. (p. 159)

See also Extract (6) (repeated below). The ‘relentless drum-beat’ (‘Pom, pomty, pom, pomty’) is a recurring theme (see p. 215). In contrast, the beat of his heart appears to be more incidental.

- (6) (Pom, pomty; pom, pomty – if I could have got rid of that relentless drum-beat. My heart seemed to be going very heavily, *too*.) (p. 218)

For further examples in which *too* adds material with basically the same predication as before but with a different subject, see §(iii)b of the Appendix. My claim concerning these examples is not that the added subject and the subject to which it is added *must* be of unequal importance, but that nothing in the context demands that they be viewed as equally relevant.

4. The position of *also* in the sentence

When Sayers uses *also* and the verb has no auxiliary, she usually places the *also* between the subject and the verb (e.g. ‘The cupboard *also* contained about a pound of shin of beef...’—pp. 124-25). If an auxiliary is present, most often she places the *also* between the auxiliary and the verb (e.g. ‘He had *also* analysed the remains of a dish of mushrooms and other articles of diet found on the table’—p. 141). If the subject and verb are not present, the *also* typically precedes the element that is being added (see Taglicht 1984:32). This is seen in the following sentence from p. 146, ‘I read and re-read carefully all the newspaper reports of the inquest, and *also* all the letters which my father had written to me during the last two years.’

However, Sayers also places *also* elsewhere in the sentence. I discuss these in turn.

On two occasions, *also* begins the sentence. According to Blakemore (1992:140), utterance-initial *also* functions in a similar way to *moreover* (see §3.1). In this connection, Blass (1990:144) states, ‘there is one use of *also* in English which is a synonym of *moreover*, and which encourages the hearer to look not merely for similar, but for identical, contextual effects.’

Extract (28), of which extract (1) is a part, is consistent with these observations. *Moreover* has already added further evidence for the writer’s conclusion, ‘My parson turns out to be rather an enlightened person.’ *Also* functions in a similar way, with the added implication that this further evidence is at least as relevant. The fact that the author’s concern at the time was the chapter he was writing on the religious outlook validates the claim that this further evidence was relevant.

- (28) My parson turns out to be rather an enlightened person. It appears he took a mathematical trip among other things, which is one up to him. He *also* has read Eddington, and, *moreover*, took it for granted that I had read Jeans and Japp and one or two other fantastic scientists whose names I had never heard of, which was two up to him. *Also*, he seemed quite delighted about the whole thing [my ‘religious outlook’]... (p. 38)

As for the use of sentence-initial *also* in extract (29), the (imaginary) letter to which the writer is replying has made some remark about the desirability of mutual frankness in married life. The sentence introduced with *also* offers further evidence for the rightness of his fiancée’s position.

- (29) Yours to hand, and your remarks about middle-aged spinsters noted. I will try not to be (a) catty; (b) mid-Victorian; (c) always imagining myself to be truly run after. I did not know I was all those things, but, being a modern woman and a successful novelist, no doubt you are quite right. *Also*, of course, you are quite right to speak your mind. As you say, married life should be based on mutual frankness. (p. 22)

On two occasions, *also* immediately precedes, not the element that has been added, but the element in common between the two utterances. Usually, when an element is added in connection with *also* or *too*,

the focus falls on that element (Blakemore 1992:143).⁴ In both the following extracts, as the commas indicate, the element following *also* is focal within a separate ‘information unit’ (Halliday 1967:202).

- (30) He has a decentish post of some kind with a firm of civil engineers. I gather she is his second wife, and that he has a son *en premières nocces*, *also* an engineer, now building a bridge in Central Africa and doing rather well. (p. 20)
- (31) Every morning I say to myself: ‘I am cool, strong, confident,’ twenty times, and at night I say: ‘I am satisfied and at peace,’ *also* twenty times. Dr Trevor thinks these are quite good phrases to say. (p. 31)

Each of the following positions of *also* is found only once in Sayers’ novel, so further research is needed before anything definite can be said about them. I offer a speculation about each one!

In extract (32), *also* follows the verb instead of the subject. This possibly gives greater prominence to the material that is added, which is in conflict (see *but*) with the material to which it is being added.

- (32) Either the creature had no facts to sell, or she was holding off in the hope of securing better terms. I saw through her artifice well enough, but I saw *also* that she had me at a disadvantage. Eventually, and with great reluctance, I wrote to her as follows... (p. 160)

In extract (1) (repeated below), *also* precedes the auxiliary instead of following it. This possibly has the effect of extending the scope of focus to include the auxiliary (the tense-aspect changes from simple past to present perfect).

- (1) My parson turns out to be rather an enlightened person. It appears he took a mathematical trip among other things, which is one up to him. He *also* has read Eddington, and, moreover, took it for granted that I had read Jeans and Japp and one or two other fantastic scientists whose names I had never heard of, which was two up to him. (p. 38)

Extract (33) has *also* at the end of the sentence instead of after the auxiliary. The presence of *probably* after the auxiliary has possibly pushed *also* to the end of the sentence.

- (33) I should have elaborated them with such a wealth of detail that you could not have failed to disbelieve every word of it.
My first impulse (after lunch, I mean) was to destroy the incriminating paper, and to ignore your observations altogether. But I think that would probably have a highly suspicious appearance *also*. Upon my word, I don’t believe there *is* any convincing reply to such a charge. (p. 36)

I conclude that, when Sayers places *also* later in the sentence than its default position immediately prior to the main verb, this usually affects the focus of the sentence. I have also shown that, by selecting *also*, she indicates that the material concerned is at least as important as the material to which it is added. No such guarantee is associated with *too*.

Appendix: Further examples of *also* and *too* in Sayers’ novel

The following extracts from Sayers’ book are given in two groups, in line with the categories of §1:

⁴I take the focus of an utterance to be ‘that part which indicates what the speaker intends as the most important or salient change to be made in the hearer’s mental representation’ (Dooley and Levinsohn 2001:62). Another definition of focus is ‘what is relatively the most important or salient information in the given setting’ (Dik *et al* 1981:42).

- (i) when what is added is a different comment (or constituent of a comment) about the same subject or topic as before;
- (iii) when what is added is a different subject for basically the same predication as before.

§(iv) contains two extracts that feature the additive *as well*.

(i) *A different comment (or constituent of a comment) about the same subject or topic as before is added by (a) also; (b) too*

(i)a also

I must get him to show me how to make omelettes – I don't believe *you* know anything about it, do you? *Also* rump-steak, on which his views are very sound. He *also* has a fungus-complex – thinks the poor peasants ought to go forth and cull his grub from the hedgerow, and all that. (p. 41)

He stated that he had made an analysis of the contents of the stomach and other organs of the deceased, together with vomited matter obtained from the bedclothes and elsewhere. He had *also* analysed the remains of a dish of mushrooms and other articles of diet found on the table. (p. 141)

The jury, after a few minutes' consultation, brought in a verdict of Accidental Death, due to poisoning by *Amanita muscaria*. The foreman said that the jury desired to express their deep sympathy with the bereaved family. They would *also* like to add a rider to the effect that teachers in the schools of the surrounding districts should be encouraged to warn their pupils against the eating of toadstools... (p. 144)

I read and re-read carefully all the newspaper reports of the inquest, and *also* all the letters which my father had written to me during the last two years. (p. 146)

I saw now why both Lathom and Munting, standing by one another in a conspiracy of silence, had been able to deny with such obvious sincerity that there had ever been an undue intimacy between Munting and Margaret Harrison. Lathom had said that my father's last days had been free from suspicion; I saw now that this was possible. I *also* saw why Lathom had been so unwilling that I should ask Munting the same question... (p. 159)

... but should search, as a matter of routine, for all the various classes of scheduled poisons, including *not only* the other vegetable alkalis *but also* the metallic poisons. (p. 180)

It was, of course, too late in the season for *Amanita rubescens*, but the site which he pointed out seemed suitable enough for it, and he *also*, without being prompted, mentioned that he had often seen fungi growing there, of a red-dish-brown colour with grey patches on the top. (p. 182)

(i)b too

Oh, Bungie, it's the silly little things of life that I'm afraid of. Don't they frighten you, *too*, competent as you are? (p. 25)

Mr Lathom said – very nicely and courteously – he hoped Mr Harrison would see no objection to its being sent to the Academy. Of course, as it was the best thing he'd done, you'd think anybody would see he had a right to exhibit it, and you'd think, *too*, that when anybody had received a valuable present like that, he'd be only too willing to be obliging. (p. 53)

A visit to the 'gay city' will set her up again, and it will be beneficial to me, *too*, to be shaken out of my rut. We shall be staying at... (p. 59)

Here was I, a successful novelist, presented with this monstrous situation – one which was quite in my own line of work, *too* – and I hadn't even had the wits to see it coming. The thing was a

gift.

I could see myself tackling it, *too*, in quite the right modern, cynical way. (p. 91)

I don't know that it's particularly civil to plant myself on the man like that, and make him feed me and so on, without notice, when he probably doesn't want me. Just at the weekend, *too*, when it's difficult to get extra supplies. (pp. 114-15)

'... Which is it you particularly want Waters?'

'Doesn't matter. Try the extract from the dish of fungus. It'll be less open to – that is, it is possibly better for our purpose. What's this, Lubbock?'

'That? Oh, that's a fresh solution of muscarine I made myself for control purposes, to assist in determining the strength.'

'Made from the fungus?'

'Yes, I don't altogether guarantee that I've isolated the principle. But it's near enough.'

'Oh yes. I'd like to have a look at that, *too*, if I may.' (p. 217)

(iii) *A different subject for basically the same predication as before is added by (a) also; (b) too*

(iii)a also

At the moment that Life appeared on this planet, something happened to the molecular structure of things. They got a twist, which nobody has ever succeeded in reproducing mechanically – at least, not without an exercise of deliberate selective intelligence, which is *also*, as I suppose you'll allow, a manifestation of Life. (p. 209)

(iii)b too

So she said how like a man to talk of his belongings, and she supposed Mr Lathom was very Modern (capital M). I said yes... [two sentences concerning poems and their title] ... and it rather shut her up, because she wasn't quite sure of the right answer, and just said that that sounded very modern *too*, and she hoped I would present her with a copy when it was printed. (p. 21)

It makes me sad, Petra darling, to think of my poor lonely Man so far away, wanting his Lolo. And I'm a little frightened, *too*, when I think of all the beautiful ladies in Paris. (p. 102)

I'm not really beautiful at all – only when I had been with you I sometimes used to look in the glass and think that happiness made me *almost* beautiful, sometimes. I have been reading in a book about the real Laura and Petrarch – did you know, she was really only a little girl and that he hardly saw her at all? Perhaps she was only beautiful in his imagination, *too*. (pp. 102-03)

Perhaps I inspire you better from a distance. I don't think a woman *could* feel like that. She wants her Man always, close to her. Darling, do say you want me to like that, *too*. (p. 103)

I have kissed the paper twenty times where your dear, darling name is. You must kiss it, *too*, and think you are kissing your own... (p. 103)

Do you find it as easy to do your work, now that you're hooked up to a whirlwind? But, of course, your whirlwind works *too*. (p. 113)

And now, Heaven has stepped in and made everything all right for ever and ever.

How glad I am you weren't there when it happened. That seems like a special providence, *too*, doesn't it? (p. 132)

(iv) *Instances of as well*

They brought a grand piano – I only hope they won't be playing it all night, because I'm simply good for nothing if I don't get my sleep before midnight – and there's a gramophone *as*

well. Why can't people be content with the wireless, which shuts down at a reasonable hour?
(pp. 15-16)

I told him to get out of the house before I sent for the police, and he went without another word... Lathom is extremely distressed, as you may imagine... Unhappily, this means we shall lose him *as well*... (p. 79)

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