

Universidade Federal de Juiz de Fora

Faculdade de Letras

Programa de Pós-graduação em Linguística

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THE –ING CONSTRUCTION IN THE LANGUAGE PAIR ENGLISH/SPANISH:  
RADIALITY AND SUBJECTIFICATION

JUIZ DE FORA

2018

**IVÁN DE JESÚS DAVIS ULLOA**

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Dissertação de Mestrado apresentada ao  
Programa de Pós-Graduação em  
Linguística da Faculdade de Letras da  
Universidade Federal de Juiz de Fora,  
como requisito parcial para obtenção do  
título de Mestre em Linguística.

Orientadora: Profa. Dra. Sandra  
Aparecida Faria de Almeida

JUIZ DE FORA  
2018

Ficha catalográfica elaborada através do programa de geração automática da Biblioteca Universitária da UFJF, com os dados fornecidos pelo(a) autor(a)

Davis Ulloa, Iván de Jesús.

The -ING Construction in the Language Pair English/Spanish: Radiality and Subjectification / Iván de Jesús Davis Ulloa. -- 2018. 368 p.

Orientadora: Sandra Aparecida Faria de Almeida

Dissertação (mestrado acadêmico) - Universidade Federal de Juiz de Fora, Faculdade de Letras. Programa de Pós-Graduação em Linguística, 2018.

1. Linguística Cognitiva. 2. Gramática Cognitiva. 3. Gramática das Construções. 4. Categorias Radiais. 5. Subjetificação. I. Faria de Almeida, Sandra Aparecida, orient. II. Título.

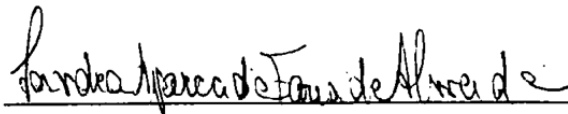
IVÁN DE JESÚS DAVIS ULLOA

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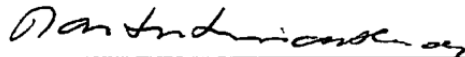
Dissertação de Mestrado submetida ao Programa  
de Pós-Graduação em Linguística da Faculdade de  
Letras da Universidade Federal de Juiz de Fora,  
como parte dos requisitos necessários à obtenção  
do título de Mestre em Linguística.

Aprovada em: 27/03/18

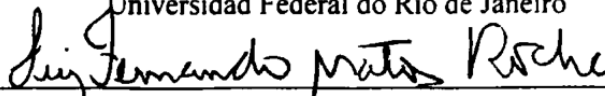
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Dedico esta disertación a mi madre Flora Amanda Ulloa Peralta, quien siempre me apoyó en cada momento de mi formación académica y profesional. A mi padre, Marcos Julián Davis de los Santos, quien, desde el cielo, sé que está contento por mi experiencia vivida aquí en Brasil.

## AGRADECIMIENTOS

Agradezco a la Organización de Estados Americanos (OEA) y Grupo Coimbra de Universidades Brasileñas por la oportunidad brindada para realizar mis estudios de maestría en este país.

A CAPES por el apoyo financiero durante estos dos años en Brasil.

A mi orientadora, Profa. Dra. SANDRA APARECIDA FARIA DE ALMEIDA, por la paciencia y compromiso durante estos dos años de *parceria*, brindándome las herramientas y el conocimiento necesarios para lograr nuestro cometido.

A mis profesores de la Facultad de Letras de la UFJF, quienes colaboraron en mi desarrollo académico durante mis dos años de intercambio.

A mi familia en México, la cual siempre estuvo en contacto conmigo, mandándome bendiciones y las mejores vibras.

A mis amigos, casi hermanos, también *bolsistas* OEA, parte del grupo que denominé “la raza”, por todos esos momentos de convivencia, apoyo y diversión vividos durante estos dos años.

*One language sets you in a corridor for life. Two languages open every door along the way.*

(FRANK SMITH)

*Lo que importa en la vida no es lo que te sucede, sino lo que recuerdas y cómo lo recuerdas.*

(GABRIEL GARCÍA MÁRQUEZ)

## ABSTRACT

The aim of this dissertation is to identify, describe and analyze the –ING construction from the English language. The –ING construction has a number of uses in the English language and either teaching or translating it to speakers of other languages poses some challenges. In the case of having Spanish speakers as audience, most of them tend to interpret the construction as a verbal one, in the progressive aspect, which is only one function of the construction. As for the theoretical framework, we chiefly based our research on Langacker's work (1987, 1990, 1991, 2008) in order to account for this construction. We also rely on Prototype Theory (ROSCH, 1973), Radial Categories (BRUGMAN, 1981; LAKOFF, 1987), and Construction Grammar (FILLMORE & KAY, 1999; GOLDBERG, 1995, 2006), apart from a semantic approach to the –ING construction (WIERZBICKA, 1988), which will be essential for describing the –ING construction from a conceptual perspective. In regard to methodology we take both a quantitative and qualitative approach to data (COOK, T.D. & REICHARDT, C.S., 1979; RICHARDSON, R.J., 1985; CRESWELL, J., 2010) compiled from an English/Spanish parallel corpus of 1199 verbal –ING occurrences. Our main hypothesis is that the –ING construction, in its verbal function, is more central or prototypical (ROSCH, 1973) in respect to its conceptual network and its other functions, namely nominal, adjectival and adverbial. These functions, in turn, exhibit a more peripheral role and are linked to the verbal function through metaphorical extension relationships (GOLDBERG, 1995, 2006). These relationships, we argue, establish a continuum between these functions, going from the most or more grounded level up to the most abstract, subjectified level. By performing a corpus-based analysis of the data (BERBER-SARDINHA, 2002, 2004) we finally argue that there is a radial organization (BRUGMAN, 1981; LAKOFF, 1987) for the –ING construction, which goes from a more concrete level, being this more situated or “grounded” (LANGACKER, 1987, 1990, 1991, 2008) and thus more objectified (as a “here and now process”), until it gets to a more abstract level, therefore, less situated and more subjectified (taken as a “thing”) (LANGACKER, 2008).

**Keywords:** Cognitive Linguistics; Construction Grammar; -ING Construction; Radial Categories; Subjectification.



## RESUMO

O objetivo do presente trabalho é identificar, descrever e analisar a construção –ING no par linguístico inglês/espanhol. A construção exibe uma série de usos na língua inglesa e ensiná-la ou traduzi-la para usuários de outras línguas impõe alguns desafios. No caso de falantes de língua espanhola como público alvo, a maioria tende a interpretar a construção como sendo verbal, no aspecto progressivo, o que representa apenas uma função da construção. No tocante ao referencial teórico, a pesquisa é baseada no trabalho de Langacker (1987, 1990, 1991, 2006, 2008) com o intuito de investigar o uso da construção. A Teoria dos Protótipos (ROSCH, 1973), as Categorias Radiais (BRUGMAN, 1981; LAKOFF, 1987), e a Gramática das Construções (FILLMORE & KAY, 1999; GOLDBERG, 1995, 2006), além da abordagem semântica sobre a construção –ING (WIERZBICKA, 1988), serão essenciais para a descrição da construção sob uma perspectiva conceptual. Com relação à metodologia, assume-se uma abordagem tanto quantitativa quanto qualitativa dos dados (COOK, T.D. & REICHARDT, C.S., 1979; RICHARDSON, R. J., 1985; CRESWELL, J., 2010), compilados a partir de um corpus bilíngue paralelo no par linguístico Inglês/Espanhol, de 1199 ocorrências da construção –ING. A hipótese central do estudo é que a construção, em sua função verbal progressiva, é mais central ou prototípica (ROSCH, 1973) em relação à sua rede construcional, envolvendo outras funções, quais sejam, nominal, adjetival e adverbial. Essas funções, por sua vez, assumem posições mais periféricas e se relacionam com a função verbal por meio de relações de extensão metafórica (GOLDBERG, 1995, 2006). Argumenta-se, então, que essas relações estabelecem um continuum entre as funções, variando de um nível mais concreto, mais ancorado no contexto de fala a um nível mais abstrato, mais subjetificado (LANGACKER, 1990). Por meio de uma análise baseada em corpus (BERBER SARDINHA, 2002, 2004) argumenta-se, por fim, que existe uma organização radial (BRUGMAN, 1981; LAKOFF, 1987) para a construção –ING, que passa de um domínio mais concreto, mais situado ou “ancorado” no evento de fala e se torna, assim, mais objetificado (como “processo”) a um domínio mais abstrato, menos situado, menos ancorado no evento de fala e, portanto, mais subjetificado (como “coisa”) (LANGACKER, 2008).

**Palavras-chave:** Linguística Cognitiva; Gramática Cognitiva; Gramática das Construções; Categorias Radiais; Subjetificação.

## LIST OF FIGURES

<b>Figure 1.</b> Langacker's Domain Differentiation.....	35
<b>Figure 2.</b> Langacker's Tense Inflection Schema.....	44
<b>Figure 3.</b> Langacker's Perspective Schema.....	51
<b>Figure 4.</b> Radial Organization of the –ING Construction .....	129

## LIST OF TABLES

<b>Table 1.</b> Radial Organization of There .....	28
<b>Table 2.</b> Overall Categorization of the –ING Construction.....	92
<b>Table 3.</b> Categorization of the –ING Participle Construction.....	93
<b>Table 4.</b> Categorization of the –ING Gerund Construction .....	95
<b>Table 5:</b> Quantitative Results of the –ING Construction in the Parallel Corpus.....	97
<b>Table 6.</b> Level of Concreteness/Abstractness of –ING Construction Patterns .....	122

## TABLE OF CONTENTS

INTRODUCTION .....	15
CHAPTER 1: A COGNITIVE LINGUISTICS APPROACH TO LANGUAGE STRUCTURE.....	18
1.1. Meaning as a Mental Construction.....	18
1.2. Construction Grammar.....	21
1.2.1. Prototype Theory.....	25
1.2.2. Radial Organization .....	27
1.3. Cognitive Grammar .....	29
1.3.1. Grammar as Imagery.....	33
1.3.2. Grammatical Organization .....	36
1.3.3. Grammatical Classes and Constructions.....	37
1.3.3.1. Verbs as Processes and Things.....	38
1.3.3.2 The –ING Construction: Gerundive Complements x Participial Clauses .....	45
1.4. Subjectification.....	47
CHAPTER 2: THE –ING CONSTRUCTION IN THE LANGUAGE PAIR ENGLISH/SPANISH: IN DEFENSE OF A CONSTRUCTIONIST APPROACH .....	53
2.1. A Brief Look into the English –ING Construction.....	53
2.1.1. The –ING Form: a Non-finite Verb.....	53
2.1.1.1. The Present Participle.....	54
2.1.1.1.1. The Progressive Uses of the –ING Construction .....	54
2.1.1.1.1.1. The Present Continuous Tense.....	54
2.1.1.1.1.2. The Past Continuous Tense .....	56
2.1.1.1.1.3. The Present Perfect Continuous .....	57
2.1.1.1.1.4. The Past Perfect Continuous.....	58
2.1.1.1.1.5. Going to .....	59

2.1.1.1.2. The Adjectival Uses of the –ING Construction .....	60
2.1.1.1.3. The Adverbial Uses of the –ING Construction.....	62
2.1.1.2. The Gerund .....	63
2.2. The Spanish Grammar: A Brief Look into the –ING Translated Forms in Spanish .....	66
2.2.1. The Impersonal Verbs .....	67
2.2.1.1. The Infinitive .....	68
2.2.1.1.1. The Verbal Infinitives.....	68
2.2.1.1.2. The Nominal infinitives.....	70
2.2.1.2. The Gerund .....	71
2.2.1.2.1. <i>Estar + Gerundio</i> .....	72
2.2.2. The Verb Tenses in Spanish .....	77
2.2.2.1. The Present.....	78
2.2.2.2. The Past Perfect.....	80
2.2.2.3. The Imperfect Past .....	81
2.2.3. The Subjunctive Mode.....	84
2.2.3.1. The Present Subjunctive .....	84
2.2.3.2. The Imperfect Past Subjunctive.....	86
2.2.4. The Noun in Spanish .....	86
CHAPTER 3. METHODOLOGY .....	89
3.1. Object of Study .....	89
3.2. Procedure for Analysis.....	89
3.3. Specific Objectives .....	90
3.4. Main Hypothesis .....	91
CHAPTER 4: DATA ANALYSIS .....	92
4.1. Quantitative Analysis of the –ING Construction .....	92
4.2. Qualitative Analysis of the –ING Construction.....	100
4.2.1. The Constructional Patterns of the Verbal –ING Form .....	100

4.2.1.1. The –ING Construction as Present Progressive Translated as Gerundial Periphrasis (estar + gerund).....	101
4.2.1.2. The –ING Construction as Present Progressive Translated as Present .....	102
4.2.1.3. The –ING Construction with Emphasis on Progressiveness and Translated as Present.....	103
4.2.1.4. The –ING Construction as Past Progressive Translated as Imperfect	104
4.2.1.5. The –ING Construction with Emphasis on Duration Translated as Imperfect.....	105
4.2.1.6. The –ING Construction with Emphasis on Location Translated as Present.....	107
4.2.1.7. The –ING participle Construction in Two or More Linked Actions Translated as a Gerund (-NDO) .....	109
4.2.1.8. The -ING Construction with Adverbial Function Translated as Gerund (- NDO) .....	110
4.2.1.9. The –ING Construction with Adverbial Function Translated as Past Participle .....	111
4.2.1.10. The –ING Construction with Adverbial Function Translated as Infinitive .....	112
4.2.1.11. The -ING Construction with Adjectival Function Translated as Present .....	114
4.2.1.12. The –ING Construction within a Future Domain Translated as Subjunctive .....	115
4.2.1.13. The –ING Construction within a Future Domain Translated as Infinitive .....	116
4.2.1.14. The –ING Construction within an Unreal Domain Translated as Gerund .....	118
4.2.1.15. The –ING Construction as Gerund Translated as Infinitive .....	119
4.2.1.16. The –ING construction as a Gerund Translated as a Noun .....	121
4.3. Proposal for a Radial Organization of the –ING Construction .....	125
FINAL CONSIDERATIONS .....	130

BIBLIOGRAPHICAL REFERENCES.....	133
ANNEXES .....	136

## INTRODUCTION

Teaching a foreign language poses teachers a number of pedagogical challenges. In teaching English to Spanish-speaking learners, the –ING construction is often subject to certain questioning by the students, as the most prototypical sense of this construction lies in its verbal function, mainly in the progressive aspect. As a consequence, students tend to process the construction as progressive, in other words, as expressing an action that has a continuation and ends sooner or later (ECKERSLEY & ECKERSLEY, 1960), although this is not applicable to all cases. The idea that the –ING construction only possesses the function of a continuous action is commonly taught during the basic levels of English, making the students keep that notion about the construction. Such construction is, most of the time, related to the inflection *to* of + *ing*, alluding to an action that is merely being performed at the moment of speaking. However, what happens when there is not such inflection and the –ING construction is expressed in some other way? Based on this question, the present work aims to analyze the behavior of the –ING construction in the language pair English/Spanish, trying to expand the views on the construction and providing means to account for different uses and functions.

As for theoretical background, we rely on Cognitive Linguistics authors such as Langacker (1987, 1990, 1991, 2008) and Wierzbicka (1988) to account for this construction. We also based our research on Prototype Theory (ROSCH, 1973), Radial Categories (BRUGMAN, 1981; LAKOFF, 1987), and Construction Grammar (FILLMORE & KAY, 1999; GOLBERG, 1995, 2006), concepts that will be essential for describing the –ING construction under a constructionist perspective. In order to carefully review the –ING construction under traditional, mainstream approaches, we also take the traditional grammars into consideration, both of English (ECKERSLEY & ECKERSLEY, 1960; QUIRK & GREENBAUM, 1973; LEECH & SVARTIK, 1975; BIBER, CONRAD & LEECH, 2002) and Spanish (RAE, 2010) languages, trying to intertwine the traditional and conceptual approaches to the construction.

As for methodology, we outlined our object of study against what we assume to be the main function of the construction, i.e., the verbal function. This research will be developed through a suitable bilingual parallel corpus (SARDINHA, 2002, 2004) to support our study with thorough data, carefully compiled from the original and

translated versions of the book *The Adventures of Sherlock Holmes*, by Arthur Conan Doyle, published in 1982. Both versions were obtained from [www.mansioningles.com](http://www.mansioningles.com), a website that provides various books of different genres, also making available the translations in the Spanish language. The version used in the analysis is from the publishing house VALDEMAR, published in 2012 and translated by Juan Antonio Molina Foix. The corpus was manually aligned and returned 2504 –ING occurrences, of which we restricted our analysis to about 1199 verbal occurrences, as this was the delimited object of our study. Our objectives are (i) to identify the behavior of the –ING construction in the linguistic pair English-Spanish, observing the form-function pairings that the construction exhibits both in the English language and in the Spanish translation; (ii) to analyze and then categorize the –ING construction through a conceptual perspective, also considering the contributions of traditional grammars on the topic; (iii) to propose a radial organization for this construction, thus contributing to outlining the conceptual network of the –ING construction. Our main hypothesis is that the –ING construction, in its verbal function, is more central or prototypical (ROSCH, 1973) in respect to its other functions, namely nominal, adjectival and prepositional. These functions, in turn, exhibit a more peripheral role and are linked to the verbal function through metaphorical extension relationships (GOLDBERG, 1995, 2006). These relationships, we argue, establish a *continuum* between these functions, going from the most or more concrete, objective, “grounded” level up to the most abstract, reified, subjectified level. As we restricted our analysis to the verbal occurrences, we will focus on the progressive, adverbial, adjectival and nominal functions the verbal construction assumes in our data. In order to do this, we will carry out both a quantitative and a qualitative approach to the data (COOK, T.D; REICHARDT, C.S., 1979; RICHARDSON, R.J., 1985; CREWELL, J.W., 2010), ultimately proposing a radial network for the construction. The dissertation is then organized in the following way:

In the first chapter we will present the conceptual framework related as developed by Langacker (1987, 1990, 1991, 2008) to account for this construction. We will also present the Prototype Theory (ROSCH, 1973), Radial Categories (BRUGMAN, 1981; LAKOFF, 1987), and Construction Grammar (FILLMORE & KAY, 1999; GOLDBERG, 1995, 2006), apart from a semantic approach to the construction



(WIERZBICKA, 1988), concepts that will be essential for describing the –ING construction under a cognitive perspective.

In chapter two we will present the main references for describing the –ING construction both in English and Spanish, taking into consideration the traditional views in English (ECKERSLEY & ECKERSLEY, 1960; QUIRK & GREENBAUM, 1973; LEECH & SVARTIK, 1975; BIBER, CONRAD & LEECH, 2002) on the –ING construction in respect to the uses found in our data, as well as the traditional “*Nueva gramática de la lengua española*” (2010) on which we will chiefly base our discussion, trying to intertwine such views with a conceptual approach to grammar.

In chapter three we will outline the methodology used for this work, specifying the justification for the research, the main hypothesis and the procedures to be followed in the present work. We explain how the compilation of the data was made, relying on a bilingual parallel corpus selected from the book *The Adventures of Sherlock Holmes*, and performing a quantitative-qualitative analysis of the data (COOK, T.D.; REICHARDT, C.S., 1979; RICHARDSON, R.J., 1985; CRESWELL, J.W., 2010).

In chapter four we will present the data selected in tables that will show, in a quantitative way, the frequency of the –ING construction in respect to the categorization we propose for the construction itself. Then we will present the qualitative results, which will be introduced by the patterns we found for the different form-meaning pairings of the –ING construction in our data. The last part of the chapter will concentrate on the description of the patterns that were found with the support of the conceptual framework previously cited, giving rise to a radial organization proposal in which we will present the different functions of the –ING construction, ranging from a more concrete domain up to a more abstract one.

We will then present our final considerations in respect to our object of study, the results and the main conclusions we can make about the –ING construction.

## CHAPTER 1: A COGNITIVE LINGUISTICS APPROACH TO LANGUAGE STRUCTURE

Cognitive Linguistics has proved to be a fruitful branch of Linguistics in the study of language over the last years. After the revolution in linguistic studies that took place with Chomsky's Generative Grammar (1957, 1965), Cognitive Linguistics emerges as an alternative cognitive approach which becomes increasingly important in linguistic studies, as it challenges the view of cognition being strictly related to the language system itself. Taking the quote "language is the mirror of the mind", from Chomsky (1975), authors such as Ronald Langacker, Leonard Talmy, Charles Fillmore and Gilles Fauconnier, devoted themselves to adapting a theory that could relate syntax and semantics; all this aimed at the relationship between form and meaning.

In her book *Introdução à Linguística Cognitiva*, Ferrari (2011) approaches this matter in a contrastive fashion between Cognitive Linguistics and Generative Theory, as the latter states that the cognitive module of language is independent from other types of modules like mathematics reasoning, perception, among others. Conversely, Cognitive Linguistics aims to give more importance to the cognitive principles of language, operating other cognitive capacities such as problem solving, memorizing, among others. In other words, this branch of linguistics intends to give relevance to the interaction between the structure of the language and its conceptual content. It is also important to stress that Cognitive Linguistics views human language as a tool for organizing, processing and transmitting semantic-pragmatic information, as opposed to an autonomous system, independent from the other cognitive systems.

### 1.1. Meaning as a Mental Construction

In terms of language study, meaning is taken as a key concept in semantics and, therefore, in the study of language. According to Ferrari (2011), Cognitive Linguistics conceives meaning as a mental construction, which tends to approach language knowledge from an encyclopedic view, avoiding the dictionary view, which is normally undertaken in semantic studies in general. In order to support the relevance of an encyclopedic view, as by Cognitive Linguistics, Geeraerts (2006, p.

1) affirms that, in pursuance of an adequate level of knowledge, in this case an encyclopedic one, it is necessary not only to “describe concepts and categories by means of an abstract definition”, but also to “take into account the things that the definition is about”. The outside world, therefore, holds the key to this knowledge because, as Cognitive Linguistics itself defends, the relationship word-world is measured by cognition (FERRARI, 2011). Thus, meaning is not merely a reflection of the world, but it also reflects how the world is learned and experienced.

Geeraerts (2006), in turn, emphasizes meaning not only as a reflection of the outside world, but also as a way of shaping that very world. He refers to shaping the world as a construal of the world in a certain way, which is represented by an objective situation portrayed linguistically in different ways. Some aspects like spatial perspective function as a way to do the task of representing an event in different manners, like the example presented by the linguist, in which it is noticeable that the speaker’s point of view is taken as a point of reference to set the adequate representation, always showing the same “objective situation”:

(1)

a. *It’s behind the house.*

b. *It’s in front of the house.*

Both sentences refer to the location of a thing, in this case a bicycle, whose position, in both statements, is the same; however it may look contradictory because of the opposite prepositions used in the two sentences. In order to figure out how these two utterances are “saying the same” in two different ways, it is necessary to know where the speaker is positioned with respect to the bicycle and the house; that way, it is possible to solve that “contradictory situation”.

Something that must be noted is that “meanings change, and there is a good reason for that: meaning has to do with shaping our world, but we have to deal with a changing world” (GEERAERTS, 2006, p. 4). However, a question posed is where these meanings come from. According to Ferrari (2011), there is a “superficial” knowledge that is linguistically associated to the meaning of words. This type of knowledge is only based on the specific definition of words and does not contain further information, as opposed to the encyclopedic knowledge, which includes

linking information to the outside world and, therefore, we can say that “the meaning we construct in and through the language is not a separate and independent module of the mind, but it reflects our overall experience as human beings” (GEERAERTS, 2006, p. 5).

The language used in daily life is nothing but a reflection of human being's experiences with respect to the world from all around. In terms of conceptualization and introducing the idea that “we are embodied beings, not pure minds”, Geeraerts (2006) argues that illustrating a scene derives from the perspective we may have about something and the directions we are pointed to; in other words, this performance depends on how our bodies are positioned and the gaze we apply in order to learn the place of each entity that is presented in a certain event.

Secondly, the author supports the idea that we are not only “biological entities”, but that our identity, both from a social and a cultural perspective, takes relevance due to all the historical and cultural experience involved, which is revealed by the speakers through their different languages. In addition, there exists the familiarity that people need to have with the lexical items and the categories that they represent, elements that interfere with the encyclopedic nature of language. Thus, the difference among cultures affects the knowledge that each individual or group of speakers may have with respect to a certain category and the experience of each person.

When it comes to arguing that linguistic meaning is non-autonomous, Geeraerts (2006) states that “meaning is experientially grounded – rooted in experience” (p. 5). Then, the use we make of language holds the key to our very knowledge of that language, and Geeraerts himself focuses on that point by affirming that:

Cognitive Linguistics is a usage-based model of grammar: if we take the experiential nature of grammar seriously, we will have to take the experience of language seriously, and that is experience of actual language use (GEERAERTS, 2006, p. 6).

Bearing this in mind, some other linguists have contributed with Cognitive Linguistics approaches in order to present more insights about what meaning is and how it can be described. These approaches include Cognitive Grammar, Grammatical Construal, Radial Network, Prototype Theory, among others, which

form a shared perspective into language organization and processing, thus being fundamental in this language representation.

Our research will be chiefly focused on cognition, since we aim to investigate the behavior of a number of language structures subsumed under the label of –ING construction. By taking a cognitive perspective on the subject, we are interested in analyzing these constructions in their relation with contextual elements which may provide a conceptual framework for their functioning in the English language and their counterparts in the Spanish language.

## 1.2. Construction Grammar

In order to render Cognitive Linguistics its deemed importance and demonstrate how meaning is essential within a grammatical approach to language studies, we are required to combine the view provided by Cognitive Linguistics with a syntactic approach, as the one provided by Construction Grammar. For that, it will be important to emphasize what the base of a construction is, having some useful insights from the authors that have been contributing to the field.

Within a Construction Grammar framework, a question which is often raised concerns how children learn languages, or put differently, what children learn when they learn to speak a language. The nature of word meaning and its relation to sentence meaning achieves a growing importance, as well as how novel utterances are based on previous utterances. In this sense, the basic sentences produced by children would reflect their basic sensorial motor experiences and, as they develop, tend to become more complex from a syntactic point of view (TOMASELLO, 2005).

Adele Goldberg (1995) in her book *Constructions: A Construction Grammar Approach to Argument Structure* states that “basic sentences of English are instances of *constructions* – form-meaning correspondences that exist independently of particular verbs” (p. 1); in other words, “constructions themselves carry meaning, independently of the words in the sentence” (p. 1). According to Goldberg, the contribution of individual lexical items to construction meaning and the rising interest in Semantics and Pragmatics have become the starting point to reject or refute certain thoughts (CHOMSKY, 1957, 1965) about what a construction really represents. Her main argument is that constructions should be recognized as

theoretical entities, as they not only describe simple clauses, but also contribute to the description of language as a whole.

Goldberg's work also focuses on explaining the association between semantics and particular clausal patterns. Such approach contributes to explain the different meanings two sentences (constructions) may convey, even with a slight change in the order of the lexical items, as Fillmore (1968 *apud* GOLDBERG, 1995) exemplifies:

(2)

- a. *Bees are swarming in the garden.*
- b. *The garden is swarming with bees.*

These constructions suggest that even though there is a similarity in the lexicon used, they differ in meaning: 2b, for instance, evokes a place, in this case a garden, full of bees, whereas 2a places the bees, the entity evoked, in only a part of the garden.

Another contrasting example is Wierzbicka's (1988 *apud* GOLDBERG, 1995), in which the interpretation of each construction is based on the preposition that is used:

(3)

- a. *I am afraid to cross the road.*
- b. *I am afraid of crossing the road.*

What seems to be an accurate interpretation of these two constructions is that in 3a there is a presumption for the speaker really aiming to cross the street; on the other hand, in 3b such intention is not captured, and, possibly, we argue, it implies that the speaker is normally afraid of doing so.

Goldberg's constructional approach to argument structure recognizes constructions as an interrelated network of polysemy links, attributed to the semantic elements that are involved. According to the linguist, "systematic differences between the same verbs in different constructions are attributed directly to the particular

constructions” (p. 4). In addition, various constructions may show certain association “with a family of distinct but related senses” (p. 4).

She further argues for the role that semantic and pragmatic properties play within this network:

Construction grammarians also share an interest in accounting for the conditions under which a given construction can be used felicitously, since this is taken to be part of the speakers’ competence or knowledge of language; from this interest stems the conviction that subtle semantic and pragmatic factors are crucial to understanding the constraints on grammatical constructions (GOLDBERG, 1995, p. 6).

In defending a constructional approach to language phenomena, Goldberg (1995) argues that “the nature of constructional meaning, the principles that relate verb and construction, and the relations among constructions” (p. 9) all gain prominence.

Even though Goldberg (1995) argues that “constructions have meaning independently of verbs” (p. 24), it is possible to assume that the meaning of constructions and verbs is attributed to some kind of interaction between these two very elements. In addition, “meanings are typically defined relative to some particular background *frame* or *scene* (GOLDBERG, 1995) in Fillmore’s (1975, 1977) terms, which itself may be highly structured” (p. 25). Let’s consider, for example, the difference between *ceiling* and *roof*. The interior or exterior of a building is the reference point to conceive *ceiling* (inside) or *roof* (outside). So, based on Fillmore’s argument, we assume that the main difference between the two terms depends on the background frames that are activated. Same case is when differentiating *land* from *ground*, since the first is “used to denote solid ground as opposed to the sea, whereas the latter also denotes solid ground but as opposed to air” (GOLDBERG, 1995, p. 25).

We then infer that the meaning of a term also depends on other elements within a conceptual framework. Fillmore states that the definition of *bachelor*, for example, relates to a cultural knowledge frame because of the central idea of what a *bachelor* is: a particular unmarried man. Such definition may bring certain questions about who can be a bachelor: the Pope, a gay man, Tarzan, a hermit. For that, the linguist specifies that “whether the term applies or not is unclear, because certain

aspects of the background frame in which bachelorhood is defined are not present” (GOLDBERG, 1995, p. 26).

The idea that lexical items represent world and cultural knowledge does not always suffice when it comes to assigning meaning to syntactic constructions. According to Goldberg (1995), verb meaning is not only captured by semantic decompositional structures like ‘X CAUSES Y TO RECEIVE Z’, ‘X ACTS, OR ‘X CAUSES Y TO MOVE Z’, on the contrary, such structures capture the “syntactically relevant aspects of the verb meaning” (p. 28). She then points out that those syntactically relevant aspects of the verb would correspond to aspects of *constructional* meanings. In discussing constructional meaning, Goldberg (1995) argues that there is an interplay between participant roles, i.e. those provided by frame semantics, and the argument roles, i.e. those provided by the syntactic structure itself. This becomes clear when we analyze one of the examples that she provides:

(4)

*Sam sneezed the napkin off the table*

For an interpretation of this expression, it is necessary to rely on semantic features of the verb itself; this is, to know that sneezing evokes the forceful expulsion of air. That kind of information would not be captured by the decompositional structure ‘X ACTS’, so, Goldberg (1995) points out the importance that frame semantics have when assigning a meaningful interpretation and translation to the construction, as she points out that the intransitive verb “sneeze” integrates to the transitive caused motion construction “X causes Y to move Z” by virtue of its semantic properties, thus codifying the actions of sneezing and moving.

In this dissertation we will argue that the –ING construction has a prototypical, constructional meaning which can vary along a gradient of more concrete to more abstract readings, relying on contextual aspects to distinguish among those different, although related, uses. In the following section, we will discuss the concept of prototypicality, based on what has been coined as the Prototype Theory.



### 1.2.1. Prototype Theory

Describing categorical structure involves a starting point, which is the conception of a prototype, constituted by features attributed to a concept. This kind of description has to do with meaning and, as Geeraerts (2006) states, there is no way to have a semantic description without having some sort of compositional analysis. The linguist focuses on two important points related to prototype theory and definition of a concept: the first has to do with attributes, being these relevant when defining the concept in question and delimiting that concept from all others. The second relates to the idea that:

[...] prototype theory is reluctant to accept the idea that there is an autonomous semantic structure in natural languages which can be studied in its own right, in isolation from other cognitive capacities of man. In particular, meaning phenomena in natural languages cannot be studied in isolation from the encyclopedic knowledge individuals possess [...] (GEERAERTS, 2006, p. 142).

The author further states that “prototype theory has become one of the cornerstones of Cognitive Linguistics, which tries to account for the interaction between language and cognition on all levels of linguistic structure” (GEERAERTS, 2006, p. 145). Prototypicality is a concept that is related to prototypical categories, exhibiting the following features:

(i) Prototypical categories are not defined through a single set of criterial attributes; this means that “many words... have as their meaning not a list of necessary and sufficient conditions that a thing or event must satisfy to count as a member of the category denoted by the word” (COLEMAN & KAY apud GEERAERTS, 2006, p. 146). Instead, (ii) the semantic structure of prototypical categories takes the form of a radial set of meanings, showing a family resemblance in matters of meaning. (iii) Prototypical categories convey different levels of category membership, as members are not equally representative for a given category; (iv) the boundaries between prototypical categories are not very clear or definite.

In addition, prototypical categories, according to Lakoff (1987), are not “objectivist”, but “experiential” in nature, so, based on this, we argue that there is an epistemological relationship between concept and world. Such argument supports

the idea that “prototypical categories should not be studied in isolation from their experiential context” (GEERAERTS, 2006, p. 147).

Besides prototypical category members, there are the ones that do not correspond in every definition into the category: the peripheral ones. Let’s take the example of the concept *bird*, which, according to our own world, conceives a determinate denotation of the word itself. English speakers must know very well, due to their encyclopedic knowledge, what a bird is and what is not. According to Geeraerts (2006), “the existence of prototypicality effects in clearly bounded concepts, such as *bird*, implies that a strict distinction has to be made between degree of membership and degree of representativity” (p. 150). For explaining that, Ferrari (2011) emphasizes the category organization, which contains more central members exhibiting more similarity to the prototype, and also the very peripheral members, the ones that possess a few common features associated to the category.

Just to mention an example, and looking back to the concept *bird*, there are animals that are more conceived as birds than others: let’s name one, a hawk, which, apparently, is placed as a prototype of the category *bird* because it is one that owns the features that define *bird*. Having a beak, having two feet, laying eggs, having two wings, having feather and being able to fly seem to be the main characteristics that an animal must possess in order to be considered a prototype of a bird. Then, following what was previously stated, we may assume that a penguin should not be considered “so” bird, due to the lack of some characteristics referring to the category *bird* itself.

Another example of a prototype is the one about color terms. This kind of prototypical research started with Rosch’s (1973) work, which demonstrated that color categorization has a fuzzy borderline in cases like differentiating *red* from *orange* and that all color terms psychologically depend on how they are conceived by focal colors (GEERAERTS, 2006).

What it is also important to mention is that, according to Geeraerts, prototypicality, as understood in linguistic semantics, is a prototypically structured concept. In order to contribute to that idea, Wierzbicka (1985 apud GEERAERTS, 2006, p. 155-156) states the following:

To state the meaning of a word, it is not sufficient to study its applicability to things; what one must do above all is to study the structure of the concept

which underlies and explains that applicability. In the case of words describing natural kinds or kinds of human artefacts, to understand the structure of the concept means to describe fully and accurately the *idea* (not just the visual image) of a typical representative of the kind: the prototype. And to describe it fully and accurately we have to discover the internal logic of the concept. This is best done not through interviews, not through laboratory experiments, and not through reports of casual, superficial impressions or intuitions... but through methodical introspection and thinking.

In terms of meaning, “the periphery of natural, non-uniquely definable categories is as interesting as their salient center(s), because it is precisely the relationship between both that typically characterizes natural categories” (GEERAERTS, 2006, p. 156) and Cognitive Linguistics is concerned about giving relevance to the elements that constitute the center of a category, and how this center extends to peripheral cases and how far this extension goes. In order to understand such organization, we need to take a look into radial categories.

### 1.2.2. Radial Organization

Lexical items can be taken as polysemous due to the different senses a concept may have. This kind of differentiation becomes important when it comes to resolving lexical ambiguity; all this is done depending on the semantic information conveyed by a given word. In order to understand the organization of the different senses a word may hold, Brugman and Lakoff (2006) argued in favor of a network-style representation of senses, rather than a list or compilation of related senses, which allows information to be shared between senses, and thus to be stored more easily.

Something that is very important about categories is the inside information storage under each term/category. In regard to that, the authors state the following:

[...] categories may contain a great deal of internal structure – for instance, that one member of a category should be more exemplary of that category than some other member; that the boundaries of the category are not always clear-cut; that categories may be characterized in part with respect to their contrast with other categories (BRUGMAN & LAKOFF, 2006, p. 109).

The kind of structure just discussed is called “radial”, having a central member and a group of members linking each other. “Each non-central member of the

category is either a variant of the central member or is a variant on a variant” (BRUGMAN & LAKOFF, 2006, p. 109).

The main purpose of this kind of network is to characterize polysemy. The notion of radial categories relates to senses of the word and also involves shared information evoked by links found in this type of organization; some of this information “may involve the relation between a general and a specific case, and some may be metaphoric (p. 110). In terms of cognition, the relationships within this network structure arise naturally or there is a metaphoric element that set them in an independent place in the conceptual system. The authors remind, though, that such network structure is a “common category structure that occurs in domains other than the lexicon” (BRUGMAN & LAKOFF, 2006, p. 110). In this perspective, we provide an example of radial network, as presented by Lakoff (1987) and summarized by Ferrari (2011), proposing a prototypical instance of the concept *there*, which also has other senses that are radially related to the central member of the category, as can be seen in the table below:

**Table 1.** Radial Organization of There

<b>Deixis construction – Central</b>	There’s Harry with the red jacket on.
<b>Perceptual</b>	There goes the bell now!
<b>Discursive</b>	There’s a nice point to bring up in class.
<b>Locative-existential</b>	There goes our last hope.
<b>Start of an activity</b>	There goes Harry, meditating again.
<b>Delivery</b>	There’s your pizza, ready to go!
<b>Ideal model</b>	Now there... is a great centerfield!
<b>Exasperation</b>	There goes Harry again, making a fool of himself.
<b>Narrative Focus</b>	There I was in the middle of the jungle.
<b>Introductory</b>	There on that hill will be built a ping-pong facility.

The *there* constructions above range from a central or prototypical deictic, concrete meaning to more peripheral, either metaphorical or abstract uses. This gradient, we will argue, also applies to our object of study, which is the –ING construction. We will argue that the –ING construction has a central, more prototypical sense and that other polysemous, related uses are radially organized into a gradient of more concrete, objective senses as opposed to more subjectified, abstract uses. We are going to take a look at Cognitive Grammar in order to lay the foundation for our research outlined here.

### 1.3. Cognitive Grammar

Cognitive Grammar is the specific definition provided by the linguist Ronald W. Langacker for his theory of language. In this theory, Langacker (2006) assumes that language requires cognitive processing in order to have description and content. Following the idea that linguistic meaning is non-autonomous, as previously argued, Langacker (2006) affirms the following:

Grammatical structures do not constitute an autonomous formal system of level of representation: they are claimed instead to be inherently symbolic, providing for the structuring and conventional symbolization of conceptual content (LANGACKER, 2006, p.29).

The organization of a sentence, containing grammatical elements combined into lexicon, morphology, and syntax seems to be just a superficial matter when it comes to studying language. Langacker (2006) focuses on the importance of giving relevance to analyzing the “symbolic units” with reference to their semantic value. Such type of analysis contributes with knowledge based on an open-ended scope, which eventually would provide the necessary elements to carry out the construal <sup>1</sup>of a situation, codified into a linguistic expression.

Conceptualization is a notion that is central to Langacker’s Cognitive Grammar, through which the linguist sets a clear distinction between his theory and any other version of generative theory. Conceptualizing, or also taken as cognitive processing, is pointed out by Langacker (2006) as equated to meaning construction

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<sup>1</sup> The way a person understands the world or a particular situation.

and it is based on the contribution of traditional and formal semantics. Cognitive processing comes into play whenever we need to abstract items like thoughts and concepts. This description is carried out with the help of concepts related to experience (sensation, kinesthesia, and emotions) and the identification of the immediate context, which eventually provides all the elements that are presented in a given mental experience.

The elements attached to this context are nothing but what we call lexical items. According to Langacker (2006), most lexical items are interrelated in a sensory way and they are represented in network form. This relationship differs among each other depending on the degree of entrenchment and cognitive salience; here is where prototypicality takes relevance. There is a connection among all the features that may represent a lexical item, starting from the prototype up to getting to the most abstract level. As every lexical item has a conventional meaning, it is important to relate this to each node from the network, not just to a single one.

Langacker places the semantic structures or, as he calls them, “predications”, as a direct key to “cognitive domains”. These domains can be represented as a perceptual experience, a concept, a conceptual complex, an elaborate knowledge system, etc.

Representing a lexical item based on certain domains is something that Langacker argues as happening when conceptualizing, and here is how he develops the concept of hierarchies of conceptual complexity reaching lower levels. Examples like *hypotenuse* in a right-triangle domain and *elbow* being part of an arm (domain), demonstrate the dependency that lexical items have from others with a higher hierarchy in order to be described, since these terms could not be characterized without being placed in relation to those more complex entities. In order to support that, Langacker (2006, p. 32) states the following:

The implications of this position are apparent: the full and definitive characterization of a semantic structure must incorporate a comparable description of its domain, and ultimately of the entire hierarchy of more fundamental conceptions of which it depends.

There also exists what is called “basic domains”, which are “cognitively irreducible representational spaces or fields of conceptual potential” (p. 32). The author notes the importance of experience of time and the human capacity for

dealing with two- and three- dimensional spatial configurations; in other words, conceptualizing requires a certain knowledge that comes from the most simple feature of a certain lexical item up to reaching its highest hierarchy, all this in order to felicitously describe an entity, presented in a linguistic expression.

Some basic domains like color space, temperature sensations, even emotive ones take relevance when it comes to describing predications, however, there are situations in which these may be successfully characterized related to one or more certain basic domains, for example, time for *before*, color space for *red*, or time and pitch scale for *beep*.

There are also cases in which more than one domain is needed for a full description. Langacker (2006) presents as an instance a simple entity such as *knife*, which, as previously said, needs more than just one domain in order to reach a satisfactory characterization. For example, when we speak of knife, we can imagine it in our mind, however, what is the way to linguistically describe it? This is possible due to a cognitive processing. In this process, Langacker refers to three domains that this entity belongs to: the role of a knife, shape specification and additional properties such as inclusion of other pieces of silverware. Nevertheless, even knowing that those three domains are related to *knife*, they are not linked in a direct way; that means “those specifications are not all on a par” (p. 33). Even when each configuration of the entity reflects certain characteristics of the lexical item, they differ, according to Langacker (2006), in their degree of “centrality”, implying that it will depend on the probability an expression containing *knife*, in this case, is activated.

While he recognizes that some specifications involve other domains, Langacker adopts an encyclopedic view of semantics and goes further by stating that:

Any facet of our knowledge of an entity is capable in principle of playing a role in determining the linguistic behavior of an expression that designates it (e.g. in semantic extension, or in its combination with other expressions). (LANGACKER, 2006, p. 33)

Another significant notion for semantic structure is “conventional imagery”, which achieves relevance when we talk about the meaning of an expression.

Langacker (2006, p. 33) defines that term as “our manifest capacity to structure or construe the content of a domain in alternate ways”.

Two new concepts stand out as the first dimension of imagery, which is constituted by “profile” and “base”. Langacker (2006) defines the base as the same as a domain and the profile as a substructure contained within the base, designated by the expression in a certain level of prominence. Some of the examples provided by the author are: *hypotenuse*, contained in a conception of a right triangle (domain/base), *tip*, conceived in a domain of an elongated object and *uncle*, included in an environment of a kinship network.

Even when the base constitutes an essential part of the semantic value in each predication, it is important to emphasize that the predication itself does not bear that value. So we can state, referring to the previous examples, that a hypotenuse is not a right triangle, a tip is not an elongated object, and that an uncle is not a kinship network. Langacker complements this by affirming that “an expression’s semantic value does not reside in either the base or the profile individually, but rather in the relationship between the two (p. 34).

When it comes to representing grammatical constructions, in this case whole sentences, there will be a demonstration of the sense of certain verbs in certain forms. This is an example provided by Langacker, in which he selects three lexical items expressed in three different sentences:

(5)

- a. *I think you should **go** now.*
- b. *China is very far **away**.*
- c. *When I arrived, he was already **gone**.*

The three relevant words in these examples are the ones in bold type, which are taken as relational predication, instead of nominal (as the hypotenuse-tip-and-uncle example). In these situations, the words in bold are conceived as the starting point to interconnect the two elements, designated by Langacker (2006) as *trajector*<sup>2</sup> and *landmark*<sup>3</sup>. According to the author there exists a process in order to get from the

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<sup>2</sup>Trajector is a subject or object that moves (through space or time).

<sup>3</sup>Landmark is an anatomical structure used as a point of orientation in locating other structures.



trajector to the landmark; this process is conceptualized by using his own terms, previously presented: profile and base. In these three examples, the author specifies the domains as space and time, in which the three words are placed to provide an accurate description of the predications. In these three sentences we can clearly notice, by realizing the part of speech each word represent, that 5b will have a different domain from 5a and 5c, which are practically the same verb, but differently inflected. Thus, *away* is positioned in a space domain due to its semantic value, which is totally related to a “far distance” and, therefore, fits in this domain category. On the other hand, referring to the verb *go*, it represents the profile given to *gone*; since this, due to the past participial inflection, is in its final state. “*Gone* thus differs from *go* by virtue of its profile, and from *away* by virtue of its base.

### 1.3.1. Grammar as Imagery

All the knowledge that we retain in our minds is what we linguistically call lexicon. But, how is that lexicon represented in the outside world? According to Langacker, there is a link between lexicon and grammar that permits structuring and symbolization of conceptual content. In terms of communication, “when we use a particular construction or grammatical morpheme, we thereby select a particular image to structure the conceived situation for communicative purposes (LANGACKER, 2006, p. 41). As languages grammatically differ in structure, they are also different in the way speakers’ employ imagery. Here is where, depending on the language’s symbolic resources, we are able to create “alternative images for describing a given scene (p. 41).

In respect to grammar, Langacker (2006) states that designation is a vital contribution when it comes to construing a scene. The author offers an example that contains expressions like *the lamp, the table, above* and *below*. As we can see, depending on the order of the two nouns, and the perspective we give to each, we obtain alternate ways of representing this scene. In order to explain how the construal of a scene is carried out with the help of grammatical constructions, Langacker (2006, p. 41) states that:

Grammatical constructions have the effect of imposing a particular profile on their composite semantic value. When a head combines with a modifier, for example, it is the profile of the head that prevails at the composite structure level.

Given all that, and returning to the expressions previously introduced, we may assume that we can combine them in alternate ways “to form composite expressions that profile different facets of the scene (p. 41):

(6)

- a. *The lamp above the table*
- b. *The table below the lamp*

As we can see, the designation we give to each element of the expression creates different perspectives when conceptualizing the scene. In other words, as we place either *lamp* or *table* at the beginning, we are giving them the role of head, and at the same time, we are giving them a profile, which, eventually, portrays the scene in different ways. Moreover, the role of the modifier, in this case a prepositional phrase, turns out to be relevant, since it is the element of the sentence that profiles the lamp in 6a and the table in 6b.

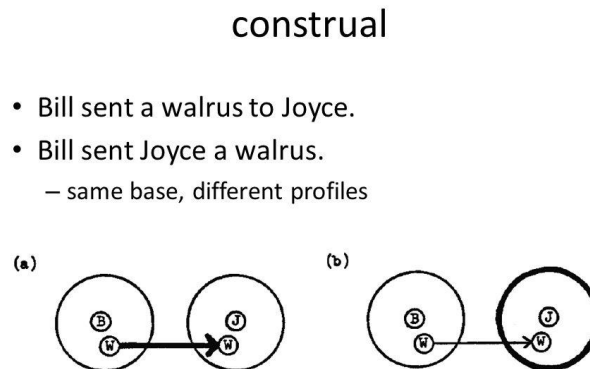
There are some cases in which we can see certain differences between the constructions that seem to be superficially the same, but they differ semantically. Langacker (2006) offers two examples related to that:

(7)

- a. *Bill sent a walrus to Joyce.*
- b. *Bill sent Joyce a walrus.*

In a glance, both sentences seem to convey no difference when it comes to choosing one or another; however, when talking about analyzing them, there are some meaningful considerations we have to make, in order to have an accurate description. Unlike the standard analysis, which “treats them as synonymous and derives them from common deep structure” (LANGACKER, 2006, p. 42), Cognitive Grammar treats both sentences as a dual way to represent a construal of the profiled event, and it is Langacker himself who portrays the scene this way:

**Figure 1.** Langacker's Domain Differentiation.



Retrieved from <https://goo.gl/images/4YRbLZ> on October 15th, 2018

In the picture presented above we can see two different sizes of circles. The small ones represent Bill, Joyce and the walrus, whilst the big ones represent “the regions over which Bill and Joyce exercise dominion; and heavy lines indicate a certain degree of relative prominence” (LANGACKER, 2006, p. 42). In a glance, we can speculate that both sentences are semantically equal, due to the eventual purpose of the linguistic expression, which is to declare that the walrus ends up in a different location; starting at Bill’s possession and reaching Joyce’s control.

What is aimed to be focused here is the semantic contrast that exists between both sentences, which can be, according to Langacker (2006), exposed by “the relative salience of certain facets of this complex scene” (p. 42). As it may be seen in 7a, the morpheme *to* takes relevance by being the word that designates the path taken by the walrus in order to get to Joyce. On the other hand, in 7b the word *to* is missing, however, it makes no difference at saying that the walrus is getting into the domain of Joyce, since there is a “juxtaposition of two unmarked nominal (*Joyce* and *a walrus*) after the verb that symbolizes a possessive relationship between the first nominal and the second” (LANGACKER, 2006, p. 42).

Finally, Langacker (2006) affirms that there is a prominence given to 7b that is observed when the walrus completes its trajectory, ending up in Joyce’s possession, as we can see in the respective figure. In conclusion, Langacker (2006) notes “the relative salience of substructures” (p. 43) which, in these two previous sentences, are

seen as different, although “all of the content present in one conception may be presumed to figure in the other as well” (p. 43). In the following sections, we will discuss how grammar organization, and ultimately, grammar classes and constructions, are related to the salience of structures within a certain frame or scene.

### 1.3.2. Grammatical Organization

From a cognitive point of view, the speaker's grasp of linguistic convention is not merely declarative. Instead, and according to Langacker (2006), “a speaker's linguistic knowledge is procedural [...] and the internalized grammar representing this knowledge is simply a ‘structured inventory of conventional linguistic units’” (p. 44). These units are treated in a technical sense in order to imply that there is an even more complex structure, in other words, “one that the speaker can activate as a preassembled whole without attending to the specifics of its internal composition” (LANGACKER, 2006, p. 44). In addition, the author takes these units as cognitive routines, which, at the same time, function as component of other units, thus constituting subroutines. As a contradictory focus from the standard notion of what grammar is, which reveals the idea that “grammar is properly conceived as an algorithmic giving a well-defined class of expressions” (p. 44), Langacker (2006) conceives the grammar of a language “as merely providing the speaker with an inventory of symbolic resources, among the schematic templates representing established patterns in the assembly of complex symbolic structures” (p. 45). In addition to this clarifying distinction, Langacker (2006) adds more characteristics of these symbolic structures:

[...] their construction is attributed to problem-solving activity of the language user, who brings to bear in this task not only his grasp of linguistic convention, but also his appreciation of the context, his communicative objectives, his esthetic sensibilities, and any aspect of his general knowledge that might prove relevant (LANGACKER, 2006, p. 45).

When talking about grammatical categories (e.g. noun, verb, adjective, adverb), it is assumed that they are “represented in the grammar by symbolic units that are maximally schematic at both semantic and phonological poles”

(LANGACKER, 2006, p. 46). Thus, a noun, for example has a schema [[THING]]/[x]], and a verb the schema [[PROCESS]/[Y]], representing both [THING] and [PROCESS] abstract notions. Something very interesting about these two previous schemas, is how these units are involved in certain nominalizations like *teacher*, *helper*, *hiker*, *driver*, *etc*; which employ the schema [[PROCESS]/[Y]] and the grammatical morpheme [[ER]/[e]].

### 1.3.3. Grammatical Classes and Constructions

Langacker (2006) sees the grammatical structure as something that resides in symbolic units, providing a key that permits the characterization of basic grammatical categories; in this case, nouns and verbs. By setting a verb/noun pair of examples like *extract/extraction*, the author argues that such opposition can be accounted for the contrasting images activated by the different forms: while the verb expresses the process itself, the noun expresses the reification of such a process, thus approaching what Langacker calls “thing”. Grammar categories, thus, are seen as a matter of profiling, which is implied in conceptualization, not as an intrinsic semantic property of the category per se. In other words, such opposition is viewed as alternate ways of construing the same situation.

In some other cases, Langacker (2006) discusses special terms given to the different elements presented in a linguistic expression. Such instances may be seen in situations in which some similar words are morphologically linked, but differ in the cognitive process of conceptualization. That is how Langacker exemplifies the use of the words *across*, which, according to his terms, is treated as an “atemporal relation”, in contrast to *cross*, the verb itself, a process, stating that there is such difference when employing certain mode of scanning in their activation; something related to conventional imagery.

When referring to grammatical constructions, Langacker (2006) observes the importance of integration in a predication as a whole. So, in integrating a construction like “above the table”, he points out the linking process occurring between the landmark of *above* and the profile of *table*. There are, of course, other elements that will interfere when evoking the scene; this will clearly depend on “how the expression is actually understood in context” (p. 55).

The linguist also argues that there are central aspects to be taken into account in regard to the structure's organization, which are conceptually represented by schemas. The first schema relates to the class of prepositions which translates into a stative relation whose trajectory and primary landmark are both things. The second one has to do with the noun-phrase schema: "it profiles a thing, and implies additional content, but does not itself specify the nature of this content" (p. 55).

In the previously cited example, we can see that there exists a profile created by the nominal elements by being part of it or included within. However, there are circumstances in which there are relational substructures, not necessarily within the profile. Langacker (2006) takes another example, the case of the verb *go* in its inflected form *gone*, whose component structures are *GO* (process) and its semantic variant of the past-participial morpheme. What it is important to note here is the major role that the morpheme itself bears at characterizing the process with the help of the stem of the verb, giving to this process a specific state: the final.

When the expressions get larger in extension, there are levels of organization in which a construction may derive from another by adding some element. Let's give an example: at adding *lamp* to the expression "*above the table*" we are bearing another level of organization in which designation will take an important role for characterization. This means that now that we have a new lexical item, the locative relationship (*lamp-above-table*) passes the designation to *lamp*, which becomes the head, therefore a prominent element in the expression.

In defending prominence as an important aspect of conceptualization, Langacker (2006) stresses the importance of constituency, defined as "simply the sequence in which component symbolic structures are progressively assembled into more and more elaborate composite expressions" (p. 58). In the next section, we will discuss how verbs and nouns assume salience, or prominence, according to conceptualization.

#### **1.3.3.1. Verbs as Processes and Things**

Verbs in English have two subclasses acquired by the grammatical behavior these verbs have. Langacker (2008) affirms that "a verb profiles a process, schematically defined as a relationship scanned sequentially in its evolution through

time. Situating two subclasses, he sets perfective verbs as the ones that are bounded in time, and the imperfective verbs, which are not specifically bounded. Some examples are presented above:

(8)

- a) **Perfective verbs:** *fall, jump, kick, bite, throw, break, ask, tell, persuade, learn, decide, cook, melt, evaporate, die, kill, create, calculate...*
- b) **Imperfective verbs:** *be, have, know, doubt, believe, suspect, like, love, detest, appreciate, hope, fear, resemble, contain, reside, exist...*

According to Langacker (2008), there is a conceptual difference in which 8a verbs establish a beginning and an end. There is also a change presented in the situation: *learn*, for example, implies that there is a switch from not knowing to knowing something. On the other hand, we have verbs like *exist*, which does not establish a definite duration; something that exists does not mean that it always existed or that it will possibly last for a certain time.

The grammatical behavior previously stated takes relevance when it comes to categorizing verbs into perfective or imperfective. Langacker (2008) uses two tenses to distinguish these two categories of verbs: one in the Simple Present Tense and the other in the Present Progressive, both being the base for differentiating either perfective or imperfective verbs. Such difference is largely explained in terms of conceptualization; in other words, there are elements backgrounding the event in order to either convey a bounded or an unbounded episode.

(9)

- a. *He knows the poem.*
- b. *He is learning the poem.*

As we can observe, in 9a the verb *know* represents a steady situation, which does not denote an endpoint; in other words, there is a stable situation which demonstrates no change at all, thus the simple present carries that sense. On the other hand, in 9b, the verb *learn* “constitutes a change” (p. 147) that denotes continuation through time, thus it takes the progressive tense.

Langacker (2008) points out some aspects that interfere with the differentiation in using perfective or imperfective verbs; one of them is the semantic value of the verb. Such evidence can be found in a verb like *swim*, which involves activity, force, and motion. It is also clear that this action is totally related to a bounded episode, in which there are other elements interfering with the process. Categorizing perfective and imperfective verbs could be sometimes a flexible task, which, according to Langacker (2008), depends on particular sources. Being either a bounded event or a stable situation is what will be relevant in order to categorize the verbs. Let's see an example:

(10)

- a. *The SWAT team surrounded the house.*
- b. *A hedge surrounds the house.*

As we can see in 10a, the sentence contains a perfective verb, since it profiles a bounded event. On the contrary, the 10b sentence denotes a stable situation, being profiled with the help of the simple present tense. In the case of 10a, if we wanted to describe the same event in the present tense, the progressive would be used.

In some circumstances, it is the very verb that helps to designate either the perfective or imperfective sense, due to the semantic value it possesses, as can be observed from the set of examples below:

(11)

- a. *Rebecca sat (down), then she stood (up) again.*
- b. *He is {sitting/standing/lying} on the couch.*
- c. *A statue of the president stands in the middle of the park*
- d. *A statue of the president is standing in the middle the park.*
- e. *Sam is {\*lies/ is lying} on the beach right now.*
- f. *Belgium {lies/\*is lying} between Holland and France.*

Such is the case of verbs like *sit*, and *stand*, instanced in 11a which “can be used perfectly to profile the act of assuming the posture in question [...]” (LANGACKER, 2008, p. 149) They are also possibly used in another perfective



sense, now in 11b, that represents, with the help of the progressive tense, a bounded situation in which the posture takes prominence.

Suggestion takes part in conceptualization when referring to what the verbs carry with them. Posture verbs, being used both perfectly and imperfectly, can suggest certain implications related to the context that is involved in some expression. The sentences 11c and 11d are two examples of this: while in 11c it is suggested that the park is the permanent location of the statue, in 11d there is an implication that the statute is temporarily placed there and there could be a different destination for the monument. Thus, the differentiation between the tenses, present simple and present continuous is noted in accounting for each of these contexts.

Cases like 11e and 11f are similarly explained by conceptualizing each of the expressions. In 11e there is a nominal, which is conceived as a human subject, and as it is known that people are mobile, it is perfectly correct to state that the subject's postural configuration (profiled by *lie*) is bounded in duration and therefore the progressive is accurately used. On the contrary, since Belgium is a country, which is placed on Earth and lies between two other countries, the verb *lie* is used in an imperfective way.

After characterizing all these examples, Langacker (2008) affirms that the entities participating in the profiled relationship are relevant when categorizing a verb as perfective or imperfective. In 11e and 11f for example choosing *perfective* or *imperfective* for the verb reflects the nature of the subject. There are also situations in which the object interferes with employing either the imperfective or perfective; such circumstance occurs when using verbs of perception. Although sensations are normally brief, verbs expressing perception can have an imperfective reading, as Langacker points out:

Linguistically, however, stability and duration are not absolute but relative to some concern. What matters is whether a situation is construed as stable for the purpose at hand (with no requirement of absolute invariance) and whether this stability endures through the stretch of time considered relevant (LANGACKER, 2008, p. 149).

This means that the verb's immediate temporal scope becomes a focus in this kind of expressions, although there must also be an emphasis on the type of event that is talked about ("e.g. the formation of the solar system, the rise and fall of an

empire, or a trip to the store”) (p. 150). So, as perception represents a “moment-to-moment affair, for verbs like *see*, *hear*, and *feel* the time frame for assessing change or stability is very short”. (p. 150). What permits perception verbs to be used as imperfectives is the nature of the noun. For example, *light*, *music* and *pain* are nouns that convey a certain period of time (a matter of seconds) at a perceptual experience. On the other hand, expressions like *I see a flash*, *I hear a shot*, and *I feel a twinge of pain* are incorrect, since these three object nominals have a punctual interpretation. As those sensations are too brief to be taken as stable, it is necessary to employ the past tense (bounded) for an accurate interpretation: *I saw a flash*; *I heard a shot*; *I felt a twinge of pain*.

There are also other factors that can influence a verb’s construal as perfective or imperfective. One of the most common verbs, *like*, for example, describes a stable attitude, which turns it into an imperfective verb. However, if we add an adverbial phrase, giving a notion of a change, the verb can be used in the perfective way. These two situations are respectively presented in these two sentences:

(12)

- a. *She likes her new teacher.*
- b. *She’s liking her new teacher more and more.*

Scope is another element to consider for using the perfective or imperfective. Langacker (2008) exemplifies one situation in which two different views are applicable in order to better understand the use of perfective or imperfective verbs. He mentions the scene of looking into a map from the perspective of someone traveling along the road, representing it in two constructions, focusing on the verb *wind*:

(13)

- a. *According to the map, this road winds through the mountains.*
- b. *The way this road is winding through the mountains, we’ll never get there on time.*

In the 13a example, in a global view, we can see that the configuration road-mountain is visible within the immediate spatial scope. “The configuration is stable through time, so the verb describing it is imperfective” (p. 150) and it is in simple present tense. On the other hand, there is a local view, meaning that the subject is taking a view of the map at the moment he/she is possibly driving along the road; that is why the verb is used perfectly, with the present progressive being chosen instead. Langacker (2008) focuses on the idea that not only what it is described in the scene is what influences in choosing between perfective and imperfective, he states that “it often depends on general context knowledge, or it may simply be a matter of how the speaker decides to portray the situation” (p. 151). The statue from 11c and 11d is an example of how knowing the intention of whoever put the statue there takes relevance at the moment of categorizing the verb as perfective or imperfective.

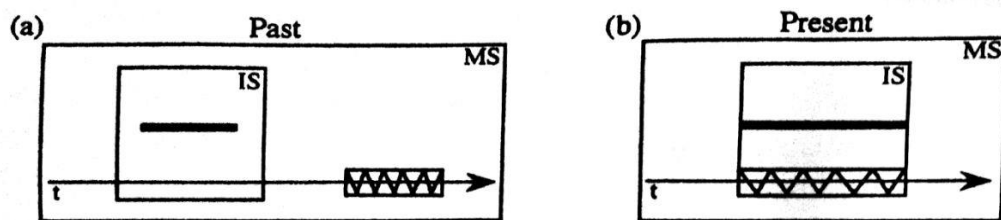
Even though the usual basis for having a distinction between perfectives and imperfectives is to contrast grammatical behavior, observing their interaction with tense and aspect, the Construction Grammar emphasizes conceptualization as a way to characterize and explain “not only the basic distributional pattern but also some apparent exceptions” (LANGACKER, 2008, p. 155). In this view, the author states something interesting about perfectives and imperfectives: “English perfectives take the progressive but resist the simple present tense; imperfectives do the opposite” (p. 155). In the case of the progressive, this combines the meanings of *-ing* and *be*. According to the author, the *-ING* as a present participle construction, together with the past participle *-ED* and the infinitival *TO*, all construe a process holistically, making the profiled relationship as nonprocessual. This implies that the *-ING* assumes an immediate temporal scope onto the internal structure of the process, construing it as homogeneous. In the case of *the monkey climbing that tree* there is an holistic construal that modifies the noun, having a more adjectival reading. On the other hand, we have *A monkey is climbing that tree*, in which, due to the inclusion of *be*, a schematic verb, we have a processual reading added to the *-ING* construction.

The duration of an event also seems to be relevant when allowing the use of progressive or not. Langacker (2008) mentions \**I’m seeing a flash* as a no possible expression since, as he states, “a punctual event is just too brief to allow an internal

perspective” (p. 156). However, by using the example *I’m still seeing that blinding flash which occurred a moment ago*, the linguist takes that expression as correct by arguing that “see a flash permits the progressive when used in reference to an afterimage” (p. 156). This makes clear that the elements involved in a construction are relevant when it comes to conceptualizing and, therefore, explaining whether a certain expression is accurately stated or not.

Langacker further turns to examining the meaning of the English tense inflections. As he pointed out, “tense relates an occurrence to the moment of speaking” (p. 157). Integrating this into Cognitive Grammar means to say that tense imposes an immediate temporal scope, which is applied in a certain way depending on the speech event when a given process is profiled. In order to explain the past tense, Langacker (2008) states that this tense “indicates that an instance of the process occurs prior to the time of speaking and the present tense indicates that an instance exactly coincides with the time of speaking” (p. 157)

**Figure 2.** Langacker’s Tense Inflection Schema



Retrieved from LANGACKER R. Cognitive Grammar: A Basic Introduction. New York: Oxford University Press, 2008. p. 157.

There are some cases in which there is a specific interpretation due to the specific expression that is used. Such case is the performative, where verbs like *order*, *promise* or *sentence*, naming a type of speech act, are perfective:

(14)

- a. *I order you to leave at once.*
- b. *I promise to stop smoking.*
- c. *I hereby sentence you to 30 days in the country jail.*

In these statements the verb must be in the present tense, thus the utterance represents a performance of that act, where the speaker is coded as subject. This kind of expressions poses no problem for interpreting, since “the event profiled by the sentence is the speech event itself” (LANGACKER, 2008, p. 159). Moreover, because of the speaker’s performance of the action, this coincides exactly with the time of speaking.

Another similar situation occurs in the “play-by-play” mode of speech, which is most known to be performed by sportscasters:

(15)

*He hits a high fly to left. Jones comes in a few steps... he shades his eyes... he grabs it for the final out.*

In order to account for this instance, Langacker (2008) focuses on the default viewing arrangement, since the announcer, as he observes the events, he describes them. It is important to note that the duration of performance is nearly parallel to its description. In other words, the sportscaster as he observes, reports, using correctly the present simple tense.

These notions on tense and aspect just discussed will be addressed in chapter 4 while analyzing the –ING construction against a number of constructional patterns, taking into consideration the narrative plot in its relation to the events themselves. In order to do that, we will take a look into the notion of subjectification, which relates to subjective/objective construal of speech events.

### **1.3.3.2 The –ING Construction: Gerundive Complements x Participial Clauses**

While Langacker (2008) points out that verbal processes can be conceptualized in a processual or nonprocessual manner, thus resulting in a sequential scanning of the verbal process or in a summary scanning of it, Wierzbicka (1988) raises the question as to how to semantically explain the two syntactic forms of the –ING construction, namely a gerund or a present participle, and their functions in everyday discourse. While recognizing that there is a “similarity between the two categories in their ‘sameness of time’ component” (WIERZBICKA, 1988, p. 60), she

points out that “gerundive complements can differ [...] from present participles and from finite -ING forms because they don't always refer to stretches of time” (WIERZBICKA, 1988, p. 83). Instead, she argues, the gerund refers to momentary events. On the other hand, Wierzbicka points out that participial clauses imply “a vague simultaneity”, in examples such as:

(16)

- a. *He arrived puffing and panting.*
- b. *I reached it, standing on the chair.*
- c. *We stood in the street talking.*

Wierzbicka goes further and argues that -ING complements cover both temporal uses such as actions, processes and states and atemporal uses like facts and possibilities. She explains this by stating that: “whenever participial clauses refer to temporal semantic types (such as actions and processes) they imply sameness of time; when they refer to facts (a non-temporal category) simultaneity or otherwise is irrelevant to them” (WIERZBICKA, 1988, p. 68). The following examples clarify her point:

(17)

- a. *She sat there talking [action].*
- b. *He arrived puffing and panting [processes].*
- c. *Being a Russian [a fact] Mary understood how John felt.*
- d. *Having quarreled with him the day before [a fact], she didn't want to ask for his help.*

On the other hand, when it comes to gerundive complements, she recognizes that they also can express these ideas, except for the fact that they can also imply possibility, as we can infer from the examples below:

(18)

- a. *Mary enjoyed [the action of] eating the steak.*
- b. *[The process of] being old is painful.*

- c. *John enjoys [the state of] being sick.*
- d. *Mary regretted [the fact of] quarreling with Jane.*
- e. *John considered [the possibility of] locking the door.*

Such views seem to be in accordance with what Langacker (2008) calls the grounding of elements in a speech event or scene. The more “grounded”, the more situated a speech event is, including elements of temporal and spatial deixis, the more it invites a concrete, objective, sequential representation of the verbal process. The less “grounded” or situated a speech event is, the more it serves as a backgrounding strategy and relies on a mental, subjective construal of the event, reifying the verbal process in a summary scanning. In the next section we will discuss such objective/subjective representation of speech events.

#### 1.4. Subjectification

Subjectification is an important type of semantic extension which involves the way a certain speech event is conceptualized, challenging the traditional and objectivist view of meaning, which pervades linguistic studies. Langacker (1990) focuses on the conceptualizer as the one who “chooses to *construe* the situation and portray it for expressive purposes” (p. 5), something that has been an important contribution to linguistic semantics. This statement reflects a central claim in Cognitive Linguistics that “an expression’s meaning cannot be reduced to an objective characterization of the situation described” (p. 5). The semantic value of an expression is determined by a number of elements from the scene conveyed by a construction, such as the level of specificity, background, expectations, prominence among entities and the perspective taken on the scene. When referring to perspective, the conceptualizer conceives a particular scene involving different factors such as orientation and vantage point, for example. Elements from orientation, like *right* or *left*, function as a starting point in revealing “the direction in which the speaker, the hearer, or some other viewer is facing” (LANGACKER, 1990, p. 6).

The author also focuses on the vantage point, related to deitics (*here* and *there*) and some examples like:

(19)

*The tree is in front of the rock.*

In the sentence above the vantage point takes relevance “only if the tree is in the viewer’s line of sight to the rock” (LANGACKER, 1990, p. 6). As orientation is prominent in cases of location situations, terms like *yesterday* and *tomorrow* focus on the temporal vantage point. In cooperation with vantage point there is an important aspect of perspective with which the conceptualizer construes a specific situation: the degree of *subjectivity* or *objectivity*. But how can these terms be felicitously explained in more understandable words? Langacker (1990) illustrates them with a simple perceptual example:

If I take my glasses off, hold them in front of me, and examine them, their construal is *maximally objective*, as I will understand the term: they function solely and prominently as the *object of perception*, and not at all as part of the perceptual apparatus itself. By contrast, my construal of the glasses is *maximally subjective* when I am wearing them and examining another object, so that they fade from my conscious awareness despite their role in determining the nature of my perceptual experience. The glasses then function exclusively as part of the *subject of perception* – they are one component of the perceiving apparatus, but are not themselves perceived (LANGACKER, 1990, p. 7).

Also, the author states that the difference between subjective and objective construal “therefore reflects the inherent asymmetry between a perceiving individual and the entity perceived (p. 7). In order to provide another way to explain both terms, Langacker (1990) metaphorically situates the entity as *offstage* when this is subjectively construed (non-salient), whereas the objectively-construed entity is *onstage* as the focus of attention.

The focus of attention is a starting point when conceptualizing and assigning a certain degree of subjectivity/objectivity to an object, all this coming from perception. Such situation may be exemplified when conceiving a house: there is a mental image of the route pictured by the conceptualizer when driving to work, and, on the other hand, there could be a different conception when drawing a map showing the location of the house in relation to the campus. Thus, in the former circumstance, “the house’s location is construed subjectively, serving only as the implicit point of origin for the mental path” (p. 8). In the latter, by contrast, “it has an objective construal by virtue of being put onstage as an explicit focus of attention”. (p. 8)



Langacker (1990) also emphasizes the lexical items involved in certain situations as elemental: the conceptualizer as the speaker, secondarily with the addressee and “some other individual whose perspective they adopt or otherwise, take into account” (p. 9). Finally, it is important to highlight that there is a *construal relationship* that the conceptualizer evokes by conceiving a situation in a particular fashion.

Here the notion of *ground* comes into play, used to describe “the speech event, its participants, and its immediate circumstances (such as time and place of speaking)” (p. 9). In linguistic theory, there are two basic classes of expressions that depend on the nature of their profile. Langacker (1990) states that “a *nominal* expression profiles a *thing*, and (unsurprisingly) a *relational* expression designates a *relation*. The most common representation for a thing is the profile of nouns, pronouns, and full *nominals*, like noun phrases). On the other hand, adjectives, adverbs, prepositions, participles, verbs and finite clauses are the ones in charge of profiling relations. This kind of relational expression usually performs an asymmetry between what is termed by Langacker (1990) as *trajectory* and *landmark*, which, put differently, is commonly known in grammar as the distinction between subject and object. Thus, the author refers to the trajector as the *figure* within the profiled relationship, in opposition to the landmark. An example of this could be *The tree is in front of the rock*, provided above, where the trajector is the tree and the rock is the landmark; here the scope of predication depends on the speaker’s line of sight.

Langacker highlights the importance of *nominals* (noun phrases) and *finite clauses* in ground matters by arguing that:

It is well-established and uncontroversial that *nominals* (noun phrases) and *finite clauses* represent universal grammatical categories with special structural significance. I attribute the distinctive character of these constituents to the fact that they are *grounded*, by which I mean that their profiled entity bears some relationship to the ground in regard to such fundamental issues as reality, existence, and speaker/hearer knowledge (LANGACKER, 1990, p. 12).

Thus, grounding becomes relevant in saying that, starting from nominals, let’s say a cat, we find the explanation why that simple “thing” has a correspondence with other elements that are involved in the same context, or as Langacker (1990) states, “how the speech-act participants have succeeded in establishing mental contact with

that particular instance (p. 12). The same thing occurs when referring to a simple verb (for example *fall*), which conceives a sort of process and can be turned into finite clause (*It fell; It may fall; It would fall*) situating it “with respect to the time and immediate reality of the speech event” (p. 12). In regard to the elements placed on the *ground*, Langacker (1990) affirms that “the ground itself receives a highly subjective construal despite its pivotal role (p. 13). He also argues that, depending on the number of the grammatical properties the ground possesses, this is how the maximal level of subjectivity is reached. Finally, as for a nominal the grounding predication profiles a *thing*, for a finite clause there is a *process* that functions as the best designation for analysis; in other words, there is a *temporal* relation involved in that finite clause.

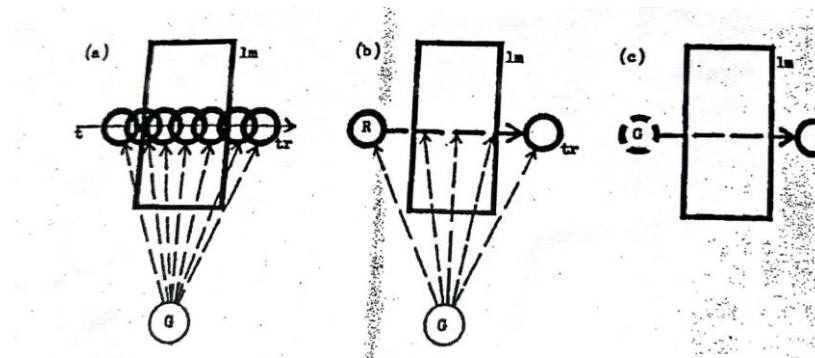
With respect to subjectification, Langacker (1990) states that “*subjectification* represents a common type of semantic change, and that it often figures in the process of *grammaticization* whereby ‘grammatical’ elements evolve from ‘lexical’ sources” (p. 16). Thus, lexicon and grammar (grammatical units) create a continuum, which is relevant for conceptualization.

Langacker also emphasizes the relation of the speaker and hearer with the construal in which subjectification is implied. So, in this case, these two participants are treated as conceptualizers, whose performance in relation to the object of conception is situated within a *subjective axis*. Such relationship can be instanced by the following sentences and illustrated by the figure below:

(20)

- a. *Vanessa jumped across the table.*
- b. *Vanessa is sitting across the table from Veronica.*
- c. *Vanessa is sitting across the table.*

**Figure 3.** Langacker's Perspective Schema



Retrieved from LANGACKER, R. Subjectification. In: Cognitive Linguistics, 1990. p. 18.

In both sentences the preposition *across* is taken in two different senses. In 20a, for example, there is a *complex atemporal relation*, in other words, “a sequence of locative configurations all involving the same trajectory and landmark” (LANGACKER, 1990, p. 17). As we may see in the Figure 3, there is, in 20a, a path from one side of the landmark to the other, which, represented by the solid arrow labeled, conceives a continuous series of positions with respect to the stationary landmark. Langacker (1990) states that “this sense of *across* does not invoke the ground in any way; the profiled relationship lies wholly along the objective axis, while the ground is offstage and external to the scope of predication” (p. 17). On the other hand, in 20b, *across* profiles a *simple atemporal relation*, meaning that there is only one configuration instantiated at a single point in time.

From comparing the two diagrams it is stated that with respect to the trajectory and landmark themselves, the *single* locative relationship in 20b is identical to the *final* one in the ordered sequence of 20a (p. 18). Making a comparison between the paths illustrated in both 20a and 20b, we may affirm that there is a “movement” in each of the examples. The one representing an objective movement is a, since there is a performance of the verb *jump* that evokes a series of positions, reaching its final location. The case of 20b, even though it does not represent anybody’s real movement, there is actually a mental move, since the reference point is taken as the key to locate the trajectory in a mental scanning created by the conceptualizer.

In respect to 20c from Figure 3, the example demonstrates, as Langacker (1990) points out, another degree and type of subjectification observed in the relationship between 20a and 20b. In this kind of subjectification, there is a focus on

the objective point (G), which is equated to the ground, being the link to identify the position from which the scene is viewed, and holding certain measure of subjectivity as the conceptualizer remains offstage.

Another basic type of subjectification can be instanced with this pair of sentences:

(21)

- a. *Vanessa is sitting across the table from me.*
- b. *Vanessa is sitting across the table.*

Both sentences, 21a and 21b are analogous; however there is a change, being the reference point, in 21a, identified as the speaker (*me*), explicitly portrayed on the scene, i.e. placed onstage. Even though there is a description of the same spatial configuration, Cognitive Grammar establishes a semantic contrast between the sentences *a* and *b* above. In this situation, Langacker (1990) states that “the formal distinction between overt and covert reference to the ground iconically reflects its being construed with a greater or lesser degree of objectivity” (p. 20). So, we can consider that the perspectival difference between 21a and 21b is that in the first one the speaker is a participant on the scene, whereas in the second one he remains offstage, although the construal of the scene evidences an implicit reference point.

These concepts will be addressed in chapter four, when we will argue that the –ING construction organizes itself radially from a more concrete, objective construal, with a profiled relationship being put onstage, to a more abstract and subjectified configuration, with the conceptualizer construing the speech event offstage in a more subjective fashion.

## **CHAPTER 2: THE –ING CONSTRUCTION IN THE LANGUAGE PAIR ENGLISH/SPANISH: IN DEFENSE OF A CONSTRUCTIONIST APPROACH**

### **2.1. A Brief Look into the English –ING Construction**

As we have discussed in the previous chapter, meaning does not reside in the expressions themselves, but rather, they are construed according to various aspects that interfere with the conceptualization of a given speech event within a certain perspective, namely the role of the participants in the speech event, their communicative intentions, and time and space deixis. In this view, grammar classes work as symbolic units within a broader conceptual network that speakers activate in order to produce their utterances and communicate their aims. In this chapter, we will focus on the traditional grammar approach to a number of constructions, which are closely related to the –ING construction in the English/Spanish pair language, namely, the gerund itself, the infinitive, the participle, the subjunctive and a number of tenses, which were frequent in our data. We will address several English functions of the ING grammatical construction in English and its translations into Spanish. Let's start with the English ones first.

#### **2.1.1. The –ING Form: a Non-finite Verb**

For our research purpose, the non-finite verbs in the English language are the ones required to be discussed in the first place, since they cover a number of uses in the English language in general and in our data in particular. According to Leech & Svartik (1975), this type of non-finite verbs — the Infinitive, the Participles (present and past) and the Gerund — are the verbs that contain no tense, no person and no number concord. As the Present Participle and the Gerund are the ones that exhibit the –ING as its form, we will focus on these two. According to Eckersley & Eckersley (1960), “whereas the participle is a verbal adjective, the gerund is a verbal noun” (p. 243). Such distinction, however, is not found in other traditional grammars (see Quirk & Greenbaum (1973); Leech & Svartik (1975); Biber, Conrad & Leech (2002), to mention a few, in which the –ING is treated as a participle form only.

### **2.1.1.1. The Present Participle**

According to Eckersley & Eckersley (1960), “there are two participles, the Present Participle and the Past Participle. The present participle ends in *–ing*, the past participle in *–ed* in the case of the regular verbs” (p. 236-237). The authors mention a number of functions that are covered by the present participle. We will discuss the ones which are related to our data, namely the progressive uses, the adjectival uses and the adverbial uses.

#### **2.1.1.1.1. The Progressive Uses of the –ING Construction**

It is very common to consider an *–ING* construction as related to the continuous tenses, since, we will argue, it may be taken as the most prototypical function for this construction. However, there is a number of verbal functions for the *–ING* construction which imply a mode of sequential scanning of the speech event. As Langacker (2008, p. 111) observes, “sequential scanning [mentally tracking an event as it unfolds through time] is equally applicable whether an event is observed, remembered or imagined”.

##### **2.1.1.1.1.1. The Present Continuous Tense**

Unlike the present tense, which, according to Eckersley & Eckerskey (1960), denotes a habitual action and more stable events or facts, like a proverb, among others, the present continuous tense represents “an action which began in the past and will terminate in the future, but which, at the moment of speaking, is incomplete and is still continuing” (p. 168). This tense is composed by the verb *to be* + a present participle. From a cognitive point of view, we argue that this is the most prototypical use of the present participle as it conceptualizes a speech event, taking, as Langacker (2008, p. 155) argues, “an internal perspective in this relationship” described, assigning the speech event the most concrete reading and thus being put onstage, on the ground (LANGACKER, 1987, 1990, 1991, 2008). However,

according to traditional English grammars and also to our data,, the expressed action is not always literally going on at the moment of speaking like in the example below:

(22)

- *Parent (to schoolmaster) “Is my son **working** hard this term?”*
- *Schoolmaster: “Oh, yes, **he’s trying** his best now.”*

The interpretation given to the continuous used for both people is allusive to a moment that does not belong to the time they are speaking, but to a time that Eckersley & Eckersley (1960) call ‘general present’. We assume that this present is set within a temporal span, which is constituted by a long period of time, evoked from a perspective that comes from contextual elements, in other words, the participants and the subject matter.

Futurity is another connotation presented by the present continuous tense. In terms of semantics, we may note that certain verbs present arguments that influence in assigning them a meaning that is allusive to futurity. Such cases are illustrated by verbs that denote movement like *go, come, leave, etc.*:

(23)

- a. *We **are going** to Paris on Friday*
- b. *We **are leaving** from London Airport*
- c. *What **are** you **doing** next Saturday?*

It is important to stress the relevance in adding lexical items that help in the interpretation of the examples above. In 23a and 23c, for example, we can observe the adverbs of time as key elements for evoking a future intention. At the same time, and in terms of meaning, we argue that the –ING construction, together with the semantic value of each verb, is fundamental when recognizing certain notions of duration in each statement due to interrelations with the rest of the contextual elements.

### 2.1.1.1.1.2. The Past Continuous Tense

This tense, according to Eckersley & Eckersley (1960), “is formed by using *was (were)* and the present participle. It is used to express an action that was going on during a certain time in past” (p. 171). This tense may be illustrated by these examples:

(24)

*a. As I **was running** to the station, I met the Browns.*

*b. I **was playing** tennis all this afternoon. What **were** you **doing**?*

In 24a, we can assume that something happened (*met*) during the span of time another action was on course (*was running*). In 24b we have a representation of an action that had a specific duration during a certain span of time (*all this afternoon*). So, both 24a and 24b exhibit a certain degree of concreteness since all the actions can be clearly situated in relation to the *ground* (LANGACKER, 1987, 1990, 1991, 2008) resulting in a more objectified interpretation of the speech event, since the conceptualizers are put onstage.

In other cases, Eckersley & Eckersley (1960) argue that there exists a background and a foreground role for the construction, functioning as interconnected information in order to accurately express an utterance:

(25)

*As I **was walking** along Piccadilly (“background” action), a car **mounted** the pavement (“foreground” action) and crashed into a shop.*

Thus, the clause above is a clear example of the importance that the antecedent of some other information has in order to make sense. The first sentence, then, exhibits certain duration alluded by the semantic value of the verb, and, there is also a notion of an action that is being active until the moment of some other action occurs, which is, in this case, expressed in the Past Tense. There also exists a function of the Past Continuous that relates two actions, evoking a scene where a pair of events occurs at the same time in the past:



(26)

*The thieves took precautions against surprise; while one **was working** on the safe, the other **was keeping watch** for policemen.*

Related to what we will show as further information, linking actions represents a frequent situation when talking about –ING constructions. In this case we must interpret these compound sentences as simply two actions that are happening at a certain moment, in a concrete fashion, and that are occurring at the same time, also presenting traces of progressiveness/continuity.

In our research, as we deal with storytelling, i.e. a narrative plot, we also find this tense as relevant since, according to Eckersley & Eckersley (1960), it is common in reported speech:

(27)

- a. *He said that he **was working** all day on Saturday.*
- b. *She said that Alice **was** always **complaining** that the house was cold.*

Such examples illustrate this tense as something that is very common to see in narratives, therefore, it perfectly fits on our research as a key for comparing this type of construction and its function in the traditional grammar with the conceptualization carried out in cognitive terms. Thus, we will argue that the conceptualizer may be just an outside observer, rather than a direct participant on the scene, construing it in a less objectified fashion.

#### 2.1.1.1.1.3. The Present Perfect Continuous

We also have the Present Continuous in its Perfect form, which is constituted by *have/has + been + present participle*. This tense, according to Eckersley & Eckersley (1960) expresses “the duration of an action up to the present, suggesting that the action is still continuing at the moment of speaking, and possibly continuing into the future” (p. 179):

(28)

- a. *I **have been teaching** this class for two years.*
- b. *The boys **have been watching** television since seven o'clock.*

In both sentences, 28a and 28b, it is clear that an action had a start, still has a process on course which might keep on going into the future. This interpretation can be achieved with the help of the adverbial elements (of time), which, in both cases, provide a clue of the span of time in which the action has been developing. Again, we will argue that, as it has a connection with the present, there is also a connection with the ground and the elements profiled in the scene.

#### 2.1.1.1.1.4. The Past Perfect Continuous

Another case, also found in our data, is the Past Perfect Continuous, which, according to Eckersley & Eckersley (1960), “expresses the duration of an action up to a certain time in the past” (p. 180). This tense has as a relevant point the function of connecting an action that had certain duration in the past and an action that only shows completeness, without focusing on the duration of the verb:

(29)

*When I got to the meeting, the lecturer **had already been speaking** for half an hour.*

The sentence above clearly shows the interaction existing between two spans of time along a past temporal line. So, we may assume that the action that contains the past perfect continuous takes prominence since it profiles an action that evokes duration before another one taking place. In regard to reported speech, this tense equally applies, as it conceives a speech event taking place before the time of speaking, which corresponds to the processing time in the conceptualization.

(30)

*I asked her what **she had been doing** since she arrived in England.*

All these progressive uses of the –ING construction share the profiling of a certain internal portion of a process, assuming what Langacker (2008, p. 111) calls “sequential scanning”, i.e. sequentially tracking a speech event along its temporal axis. Apart from that, all these tenses exhibit progressiveness, duration or simultaneity, approaching what Wierzbicka (1988) calls “sameness of time”.

#### 2.1.1.1.1.5. Going to

Another construction found into our data is *going to*, which is used in sentences to express something coming in the future; this could be an intention, strong probability or the speaker’s certainty (ECKERSLEY & ECKERSLEY, 1960):

(31)

- a. *I **am going to** write to Margaret this evening.*
- b. *I think it **is going to** rain.*
- c. *Look out! That milk **is going to** boil over.*

In those examples we may notice the different meanings that, in regard to the future and place it at the end of the sentence, the construction *going to* may have. As first expressed, 31a represents an intention of the speaker, who is aiming to do something at a certain time of the day. In 31b we can see that the speaker expresses certainty about an event happening; in other words he expresses a strong probability of a coming rain. Finally, we have 31c, where we assume that the speaker predicts something, expressing certainty about a future event, which can be predicted from the speaker’s perspective. In this view, we will argue that constructions expressing futurity rely in a less concrete, objectified domain, as its relation with the ground is less evident.

### 2.1.1.1.2. The Adjectival Uses of the –ING Construction

Another function of the present participle construction is the one that qualifies nouns; in other words, the present participle can be used attributively as an adjective, such as follows:

(32)

- a. An **exciting** story
- b. **Disappointing** news
- c. A **good-looking** man

Thus, we can interpret each adjective in the expressions above attributively as a modifier to the noun, thus conceptualizing an entity which affects another entity, not linguistically expressed in the phrases. For example, in 32a, we may assume that the story that is told causes an excitement on the person that plays the role of the reader. In the same way, in 32b *disappointing news* may be paraphrased as news that disappoints readers or listeners. Finally, in 32c, we have a man that looks good; taking into account that the adjective conceptualizes an attribute and could also be paraphrased as someone who is good or pleasant looking at, meaning “attractive”, to the viewer.

As Eckersley & Eckersley (1960) state, there are cases in which the present participle works as an adjective, functioning, at the same time, as a subordinating clause:

(33)

- a. *He stood there **watching** the men at work.*
- b. *George is busy **cleaning**.*

The interpretation of these two sentences makes us conceive the subject as someone who is being described by the action he or she is carrying out. In this sense, these sentences approach the adjectival defining relative in that they add content to the person's description. As it is commonly known, adjectives precede a noun, so it might be said that participles that function as adjectives are also

positioned before the noun; however, “when a participle forms part of a phrase or has more of a verbal than an adjectival quality, it follows the noun” (ECKERSLEY & ECKERSLEY, 1960, p. 238). Another comparison between an –ING adjective preceding the subject and one after it is shown in the following utterances:

(34)

- a. *The **singing** birds.*
- b. *The birds **singing** in the trees filled the air with music.*

As we may argue, the only difference in comparing both sentences in terms of meaning, is that, as previously stated, the emphasis of the second one in the process of singing is more prominent since it focuses on the action actually being performed within a certain span of time (in this case, in the past), not forgetting the influence of the progressiveness of the action. Another argument to put forward about that kind of sentence in which, despite having notion of continuity but not being fully concrete (profiled on the ground), is that the description *singing in the trees* represents background information in the whole sentence, giving to *filled the air with music* the main focus of what is meant to be expressed, i.e. the foreground information.

The participle is commonly used when going after verbs like *see, hear, feel, find, make, want, get, like*, since they qualify a noun:

(35)

- a. *He was glad to find the fire **burning** brightly.*
- b. *I could hear the boys **playing** in the field.*

In the sentences above, the subject, taking the role of the conceptualizer (LANGACKER, 2008) and expressing perception, is assumed to be a witness of the scene that is happening. So, the conceptualizer, by virtue of perception, captures the other participants' actions as something that is happening at a certain moment, thus, expressing notions of continuity or duration.

Eckersley & Eckersley (1960) also emphasize the participle phrase as having similarity with an adjective clause in cases like:

(36)

- a. *There were a lot of boys in the field **playing football** (who were playing football).*
- b. *The woman **driving the car** (who was driving the car) indicated that she was going left and then turned right.*

It is important to point out here the way in which the construction is presented, since it does not construe an action that is happening at the time of speaking, but it rather focuses on its adjectival function in order to identify the birds, thus assigning an adjectival defining relative function to the sentence. We must also take into consideration what the traditional grammar states about the relative clause, pointing out that its main function is working as a “postmodifier in a noun phrase, where the relative pronoun points back to the head of the noun phrase (the antecedent)” (LEECH & SVARTVIK, 1990, p. 285). In other words, the relative construction adds content to the head noun.

#### 2.1.1.1.3. The Adverbial Uses of the –ING Construction

Another case in which the present participle exhibits a new function is in the adverbial clauses:

(37)

- a. ***Being** (as/because he was) naturally cautious, he read the letter twice before saying anything.*
- b. ***Going** (as/while he went) cautiously into the dark room, he felt for the light switch.*

We may also note that the present participle functions as a causal or temporal clause, which implicitly contains a reference to an action or state that started in the past and possibly has not finished, exhibiting a procedural notion, the reason why or moment when the main action is being performed. This can be another reason that contributes for arguing that the –ING construction conveys in itself an action or state

as an antecedent, whose situation makes us assume that there was certain durability, progressiveness or even simultaneity on that.

#### 2.1.1.2. The Gerund

As pointed out in *A Comprehensive English Grammar*, by Eckersley & Eckersley (1960), “the gerund is indistinguishable in form from the present participle, but whereas the participle is a verbal adjective, the gerund is a verbal noun” (p. 243). On the other hand, Quirk & Greenbaum (1973); Leech & Svartik (1975); Bieber, Conrad & Leech (2002) take the same function of the –ING construction as Participle, without rejecting the idea of a nominal notion. Thus, the focus on the nominalization of the verb appear in both grammars Eckersley & Eckersley’s and Quirk & Greenbaum’s, retrieving similar functions such as subject of a sentence, object of a sentence, object of a preposition, among others. According to the authors, the gerund, having most of the characteristics of a noun, can be the subject of the sentence:

(38)

- a. **Working** in these conditions is a pleasure.
- b. The **reading** of the will took place in the lawyer’s office.

In respect to our research, the idea of the –ING construction having a nominal function fits well into our proposal, as it profiles a process not taking place at the time of speaking, and therefore not exhibiting progressiveness. However, it construes the speech event in what Langacker (2008, p. 111) calls “summary scanning”, i.e. an event is profiled in a holistic, nonprocessual perspective, thus approaching the notion of “thing” rather than “process”.

One significant function of the gerund is the one in which it is the object of a preposition. In their grammar book, Eckersley & Eckersley (1960) point out that “the only part of a verb that can be the object of a preposition is a gerund” (p. 244). Such view is also found in Quirk & Greenbaum (1973), although it is taken as a participle form, not interfering with the function of the –ING construction.

For the purpose of our research, this is also argued to be a very frequent construction related to the verbal function of the –ING, similarly to the examples that follow:

(39)

- a. *She is very fond of **dancing**.*
- b. *I don't like the idea of **spending** so much money.*

Those examples, *of dancing* and *of spending*, are constructions that match what we argue, when we say that they are conceived in an abstract fashion. The fact of not presenting notions of an action being performed at the moment of speaking makes us assume that there is a certain degree of abstractness and that it is less situated in a concrete scenario. In 39a, for example, we may see that *dancing* represents an action, which, due to the possible frequent performance, is conceived as a routinary action, being focused on the process in a more holistic fashion. Such idea may conserve certain notions of duration, continuity or even repetition, since by using the phrase *fond of*, there is an implicit idea of something that is frequently performed. In 39b we may note that *spending's* semantic value does not give an idea of durability or progressiveness, since the verb itself is done, let's say, almost instantly, but it can convey repetition, which, in a way, goes with duration. Nevertheless, in this situation we may retrieve the traces of abstractness as the lexical item *idea* provides a contextual element, placing the –ING construction with a mental, abstract domain.

Another characteristic of the gerund is the one of being a noun modifier. As the present participle, the gerund may adjectivally function along with the noun:

(40)

- a. *A **walking**-stick*
- b. *A **swimming**-pool*
- c. *A **reading**-room*



So the question is: how do we know whether it is Present Participle or Gerund? Eckersley & Eckersley (1960) compare both the participle and the gerund, in meaning matters, as modifiers:

(41)

- a. A **dancing** bear (*a bear which dances*)
- b. A **dancing**-teacher (*a teacher of dancing*)
- c. A **travelling** circus (*a circus which travels*)
- d. A **travelling**-rug (*a rug for travelling*)

As we can see here, while both functions reflect, in a sense, an adjectival function, which is to add some content to a profiled noun, the participle does so by retaining some traces of the action performed by the noun, whereas the gerund reifies the action for a future purpose. According to the authors, there are certain points to emphasize in order to differentiate the gerund from the participle. (i) The participle, which is partly an adjective, can be syntactically expanded into an adjective clause. (ii) In terms of prosody, both the present participle and the noun it qualifies take a strong stress. In the gerund construction only the gerund takes stress. Note, too, the hyphen with the gerund (ECKERSLEY & ECKERSLEY, 1960, p. 244).

Another characteristic of the gerund is that it can be “modified by a possessive adjective or by the possessive form of nouns that can take this form” (p. 244):

(42)

- a. *It's no use (good) **your telling** me not to worry.*
- b. *He was chosen because of **his being** a fully qualified engineer.*
- c. *We are quite used to **William's grumbling**.*

According to Eckersley & Eckersley (1960), this kind of construction is more common to be used in the literary than in the conversational context. “In colloquial speech it is fairly common to hear a personal pronoun instead of the possessive adjective” (p. 245):

(43)

- a. *Because of **him** being... instead of because of **his** being.*
- b. *Annoyed at **you** saying... instead of annoyed at **your** saying.*
- c. *Used to **William** grumbling... instead of used to **William's** grumbling.*

The discussion about using either the infinitive or gerund (non-finite verbs), due to the same characteristic of not exhibiting tense, person and number is also relevant:

(44)

- a. *I heard him **come** in last night... so I know that he did come in.*
- b. *I heard him **coming** in last night... and what a lot of noise he made!*

Eckersley & Eckersley (1960) point out the differentiation between using either infinitive or gerund as a key to distinguish the intention the speaker has. They affirm that whenever the sentences convey the infinitive “we are more interested in the fact of the completion of the action” (p. 248). On the other hand, “with the *-ing* form, our interest was more in the continuity or the performing of the action” (p. 249).

Such concepts from the English Grammar relate to our purpose of observing the behavior of the *-ING* construction as they exhibit many elements related to the meaning of the construction itself. In addition, and in combination with Cognitive Linguistics, the idea of conceptualizing these constructions seems to be in accordance with the main claims by traditional English grammars and Cognitive Grammar.

## 2.2. The Spanish Grammar: A Brief Look into the *-ING* Translated Forms in Spanish

As well as discussing the *-ING* functions in the English language, it is also important to review the different forms and functions the *-ING* construction takes in the translation into the Spanish language, which is our object of study. As previously discussed, conceptualizing involves many factors whose origin can be the conceptualizer himself, contextual elements like other participants, the contribution of

lexical items within the construction, among others. However, traditional grammars can also contribute with their theoretical and analytical approach, allowing for an integration of form and function. For that reason, we chose the manual book *Nueva gramática de la lengua española* (RAE, 2010) in order to review the most frequently translated forms of the –ING construction into the Spanish language, trying to relate them to the conceptual framework we have adopted so far. Such correspondences are the Impersonal Verbs (infinitive, gerund and participle); some tenses like the Present, the Past Imperfect, the Past Perfect; the verbal periphrasis *estar* + gerund and the subjunctive mode. Let's have a look at each of them.

### 2.2.1. The Impersonal Verbs

According to the *Nueva gramática de la lengua española* (2010), in the Spanish verbs' morphology there are two constitutive elements: the root (also called lexical base) and the flexible morphemes. The first element is the one that expresses the meaning of the verb, whereas the latter is in charge of establishing the concordance of number and person with the grammatical subject. Besides, the morpheme establishes the notions of 'mode', 'tense' and 'aspect' related to the event. "In the Spanish language the verb is the only class of word that has inflection of time, aspect and mode" (RAE, 2010, p. 49; my own translation)<sup>4</sup>.

Cases like the infinitive, (*amar*) the gerund (*amando*), and the participle (*amado*), defined as impersonal forms of the verb, have something in common: they possess a special morphology, since they do not exhibit inflection of person, tense, mode and, except for the participle, number. The formal marks to identify the infinitive, the gerund and the participle are, respectively, the endings *–r*, *–ndo*, and *–do* (*da/dos/das*). Something important to note about these three forms of the verbs is that there are aspectual differences among them: the participle has a perfective value; the gerund has a durative value, and the infinitive has a neutral aspect, except when it is in its compound form. Such reference seems to be significant within our research because of the different meanings we may find in these forms of the verbs, being determinant for analyzing how the –ING is conceptualized in the language pair

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<sup>4</sup> Original text: *El verbo es la única clase de palabras en español con flexión de tiempo, aspecto y modo.*

English/Spanish via translation. Again, we are going to focus on the verb forms and tenses found in our data.

### 2.2.1.1. The Infinitive

Traditionally, and according to RAE (2010), the infinitives have been considered as hybrid forms that present nominal and verbal properties. Nowadays, it is acceptable to say that the infinitives have a verbal role in some contexts, whereas, in others, they are taken as nominals. In respect to the schematic composition of the verb, Langacker (2008), for example, deepens this argument by pointing out that internal to a verb there are traces of a process, but also of a thing. So in the case of the infinitive, we can also argue that construing an action with no clues of aspect, person or number makes us assume that the process itself can be taken as a noun in what Langacker (2008, p. 105-120) calls the reification of a nonprocessual relationship, which is a necessary move towards nominalization.

#### 2.2.1.1.1. The Verbal Infinitives

In referring to the verbal function of an infinitive, the example below provides a prototypical case, in that the verb profiles a nominal complement, traditionally treated as direct object:

(45)

*Ángela deseaba **comprar** una casa*<sup>5</sup>

On the other hand, from a different perspective, *comprar una casa* is conceived as a subordinate sentence that performs a nominal syntactic function, in other words, the direct complement. When talking about the nominal infinitives, we can mention two types: “the ones of syntactic nature and the ones of lexical nature. The former are the ones that we find in the dictionaries as verbs (*amanecer* as the action of the sun’s appearing); the latter are introduced as common names in the

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<sup>5</sup> Angela wished to buy a house.

dictionaries (*amanecer* as the time when the day breaks)”<sup>6</sup> (RAE, 2010, p. 494; my own translation). As Langacker (2008) points out, the difference between nouns and verbs as grammatical categories is not a matter of content, but of construal. In the examples below, the infinitive takes a verbal role:

(46)

- a. **Encender** la luz<sup>7</sup>
- b. **Viajar** al extranjero en vacaciones<sup>8</sup>

The compound infinitive (*haber amado*), which expresses a retrospective and perfective meaning, refers to previous events that are already finished (p. 496). The compound infinitive is also taken as an opposition to the simple infinitive in sentences that permit the use of both forms:

(47)

- a. Me alegro de **haber estado** presente.<sup>9</sup>
- b. Me alegro de **estar** presente.<sup>10</sup>

Such difference exists in respect to the temporal allusion that each form represents; that is, the compound infinitive is allusive to a finished action, whereas the simple infinitive sets the situation in a temporal line which is parallel to the moment of speaking and can even be allusive of futurity.

The example 47a is a clear example of what we observe in the –ING construction composed by the two elements *having* + past participle, and, as we have noted, it may be conceptualized as an action that started and finished in the past, which probably had a certain duration or not. It is actually possible to perceive that the verb *be*, performed in the past, conceptualizes an uncertain duration, since the subject could have been present during a short or a long time.

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<sup>6</sup> Original text: *Los del primero son infinitivos nominales de naturaleza sintáctica y figuran en los diccionarios como verbos [...] Forman el segundo grupo los infinitivos nominales de naturaleza léxica [...] se presentan como nombres comunes en los diccionarios.*

<sup>7</sup>To turn on the light.

<sup>8</sup>To travel abroad on vacation.

<sup>9</sup>I am glad that I was present.

<sup>10</sup>I am glad that I am present.

Another interpretation of the infinitives is the one that represents futurity. This is done with expressions that conceive will, fear, demand, influence, necessity and some other similar notions that imply future events:

(48)

a. *Deseoso de **triunfar***<sup>11</sup>

b. *Miedo de **viajar***<sup>12</sup>

c. *Prometer **regresar***<sup>13</sup>

The fact of conceiving the infinitive as a nominal, or in this case, as a direct object, complies with what we state about the infinitive, which, as a verb, and according to Langacker (2006), may be conceived as having a schema PROCESS, while, at the same time, exhibiting abstract notions. We will argue, then, that the infinitive, especially the nominal one, is the closest function to the noun in its prototypical use.

#### 2.2.1.1.2. The Nominal infinitives

On speaking of nominal infinitives of a syntactic nature, we refer to the verbs that behave as nouns. The addition of the article in Spanish *el* is one differentiation that we can observe in opposite to the nominalization in English, which could be represented by the gerund:

(49)

*El **ladrar** continuo de los perros resultaba molesto.*<sup>14</sup>

In such example, we assume that *el ladrar* takes a nominal role due to the complement, involving the preposition *de* (*de losperros*) and the adjectival modifier *continuo*, without excluding the possibility of admitting the use of a relative sentence (*el continuo ladrar de los perros que tanto te molesta*) (RAE, 2010).

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<sup>11</sup> Eager to triumph

<sup>12</sup> Fear of travelling

<sup>13</sup> Promise to return

<sup>14</sup> The dog's continuous barking was annoying.

The nominal infinitives are related, in terms of meaning, to notions of movement, especially the ones expressing a continuous, repeated or processual action, the reason why this kind of verbs is mostly accompanied by adjectives like *constante*, *continuo*, *frecuente*, *incesante*, among others (RAE, 2010, p. 495). There is also a frequent use of this nominal construction in cases that indicate events, uprisings, appearances or disappearances, and also some resounding manifestations of a persistent feature. The conceptualization, however, is performed in a holistic perspective, assuming what Langacker calls “summary scanning”, i.e., the process is reified and thus undertakes a nominal function. These cases can be illustrated by the following example:

(50)

*Hay un **tronar** obscuro por el cielo en el silencio de las noches.*

#### 2.2.1.2. The Gerund

One of the most frequent correspondences for the –ING construction in the Spanish language is the gerund, which, according to RAE (2010), is characterized by having the ending –*ndo*, which goes along with the verbal root through the thematic vowel –*a*– (*am-a-ndo*) or the diphthong –*ie*– (*tem-ie-ndo*, *part-ie-ndo*). Like the infinitive, the gerund can be simple (*saliendo*) or compound (*habiendo salido*) and it lacks marks of number, person, tense or mode; therefore its interpretation depends on the elements within the verbal group it belongs to:

(51)

*Isabel ganó un premio en el colegio **escribiendo** versos.<sup>15</sup>*

Such example is interpretable as the fact of *escribir* (write) *versos* is Isabel's attributed action, that this performance is carried out before *ganar el premio* (win the prize), and that *escribiendo versos* (writing verses) is the manner of winning (*ganar*) the prize (*premio*) previously cited.

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<sup>15</sup> Isabel won a prize at school by writing verses.

While the infinitive can be nominal or verbal, the gerund is mostly construed as a verb; however it may be lexicalized in a higher or lower degree, acquiring properties from other categories. In this way, *hirviendo* and *ardiendo* could be modifiers of a noun:

(52)

*El agua **hirviendo** es la de la cazuela grande.*<sup>16</sup>

In this example, we can note the –NDO construction in the Spanish language, the gerund, acquiring the function of the modifier of the noun; in other words, it has an adjectival function. According to our research, we assume that the expression *el agua hirviendo* makes us retake the notion of summary fashion from Langacker (2008), since it “profiles a relationship comprising some internal portion of the verbal process” (p. 155). In other words, it highlights the verb (*hirviendo*), in this case, the gerund, as a modifier for the noun preceding. Although the –NDO construction, like the English –ING construction, prototypically exhibits progressiveness, and has a straight relation with the ground (LANGACKER, 1987, 1990, 1991, 2008), we argue that such function is underfocused, as the –NDO construction serves a descriptive rather than progressive function.

#### 2.2.1.2.1. *Estar + Gerundio*

One of the most common periphrases for the gerund is the one that contains the verb *estar* (to be) + gerund, alluding to a situation that started but has not been concluded; in other words, it expresses a progressive aspect (RAE, 2010, p. 548). This aspect, in comparison to the past perfect in the Spanish language, relates to what Langacker (2008) states about an action being, in terms of time, bounded or unbounded, i.e. having or not a beginning and an end. Such categories can be illustrated in the following sentences:

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<sup>16</sup>The boiling water is the one from the big pot.



(53)

- a. ***Pintaron*** la fachada.<sup>17</sup>
- b. *Estuvieron* ***pintando*** la fachada.<sup>18</sup>

The use of the past perfect in 53a makes us understand that the action had a beginning and an end; in other words, in regard to time, it is a representation of a bounded situation. On the other hand, 53b is interpretable as a circumstance of an action that actually had a start, and even if the inflected verb is in the past perfect tense, implying that the action finished, there is no indication that the action actually finished; on the contrary, there are signs of uncertain duration/progressiveness. Then we can place this situation in the unbounded category.

Another way to describe this type of periphrasis is by comparing the present and the “present continuous”:

(54)

- a. *Estoy* ***trabajando***.<sup>19</sup>
- b. ***Trabajo***.<sup>20</sup>

For describing the two sentences we have to focus on the temporal feature that the utterances convey. For example, in 54a and 54b we can note, in terms of traditional grammar, that the first uses a verbal periphrasis *estar* + *gerundio*, whereas in the latter, it is used the present tense. In conceptualization matters, we can assume that 54a is allusive to a “here and now” situation, whereas the intention of 54b is to imply a habitual action. Langacker (2008), as discussed previously in section 2.2, refers to two modes of scanning a speech event: a sequential scanning and a summary scanning. The former profiles the speech event sequentially along a temporal axis whereas the latter takes a holistic view on the profiled relationship. These two opposite modes very much reflect the conceptualization in the examples described above: *Estoy trabajando* is construed as happening at the time of speaking while *Trabajo* conveys more of a summary scanning, as it profiles an action that is repeatedly performed, but it is not profiled as happening right at that time.

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<sup>17</sup>They painted the facade.

<sup>18</sup>They were painting the facade.

<sup>19</sup>I am working.

<sup>20</sup>I work.

Nonetheless, the general value of this periphrasis may be modified by contextual elements, which most of the time depend on the auxiliary verb, the class of verb and other complements:

(55)

- a. *Se **estuvo despertando** toda la noche.*<sup>21</sup>
- b. *El paciente se **estaba despertando***<sup>22</sup>

As we may observe, the first sentence presents a repeated action, since the main verb is telic (i.e. it has notion of limit) and the auxiliary verb is construed in a perfective tense; in conclusion, the first sentence is interpretable as someone who woke up many times during the night. On the other hand, in the second sentence, the periphrasis refers to an inchoative situation, i.e. it implies that the person is starting to wake up.

According to RAE (2010), the gerundial constructions may act as predicative complements (Predicative Gerund), like in:

(56)

- a. *Llegó **llorando**.*<sup>23</sup>
- b. *Un cuadro del señor Marqués **montando** a caballo.*<sup>24</sup>

We may note that the gerundial construction in 56a is construed in a more concrete fashion than 56b, even when there are no other contextual elements to support this interpretation. On the contrary, in 56b, the fact of having *un cuadro del señor Márques*, referring to a painting of him doing something, the gerundial construction assumes a background information status, functioning more as a modifier for the noun *cuadro*, in that it describes its content, rather than focusing on the action portrayed itself.

There is also a Circumstantial Gerund, which, according to RAE (2010), functions as a syntactic modifier of a verb without being its argument; in other words, it plays the role of an adverb:

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<sup>21</sup> He/She was awakening the whole night.

<sup>22</sup> The patient was awakening.

<sup>23</sup> He/She arrived crying.

<sup>24</sup> A painting of Mr. Marqués riding a horse.

(57)

- a. *Redactó el trabajo **poniendo** todo el cuidado del mundo.*<sup>25</sup>
- b. *La herida se curó **aplicándole** antibióticos.*<sup>26</sup>

In these two examples, the adverbial function of the gerund may be observable due to their lexical items (contextual elements). In 57a, for example, we assume that the verb *poniendo* reflects the manner of doing something. On the other hand, in 57b, we can see the same, but with additional content: the gerund also implies a causal idea.

As previously stated, the gerund, as well as the infinitive, are conceived as impersonal verbs, and have different forms and different functions. However, there are cases in which both are possible to be used in certain situations:

(58)

- a. *Vi a los vecinos **entrar**.*<sup>27</sup>
- b. *Vi a los vecinos **entrando**.*<sup>28</sup>

Then, whereas the gerund profiles the verb as an ongoing process, emphasizing the imperfective role of this verbal form, the infinitive is not always linked to this kind of interpretation (RAE, 2010). The difference between using one or another is the focus meant to be expressed. In 58a, the conceptualizer takes an holistic, summary view of the speech event, taken as finished or completed. In 58b, however, the scanning is sequentially performed as the speech event itself develops along time, not clearly or exactly until it was finished.

Interpreting the Spanish gerund is a complex task, which is often related to temporal values in the linguistic expressions that are conveyed. There exist certain meanings attributed to the role of the main verb in the sentence. A frequent interpretation of the simple gerund is the one related to the simultaneity that may exist with the action or process performed by the main verb, which evokes past, present or future events. Let's have a look at some cases:

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<sup>25</sup> He/She wrote the work being extremely careful.

<sup>26</sup> The wound healed by using antibiotics.

<sup>27</sup> I saw the neighbors come in

<sup>28</sup> I saw the neighbors coming in.

(59)

- a. *Llegaban **cantando*** (past)<sup>29</sup>
- b. *Llegan **cantando*** (present)<sup>30</sup>
- c. *Llegarán **cantando*** (future)<sup>31</sup>

As we may not, the three cases exhibit the verb *cantar* in its gerundial form, denoting an action that is ongoing; in other words, being either in the past, present or future, there is an interpretation of the action *cantando* happening parallel with *llegaban*, *llegan* or *llegarán*. Moreover, we can see that there exist an adverbial function which is exhibited by the gerund, alluding to how the subject performed/performs or will perform the action (*llegar*).

When referring to narratives, the simple gerund may be taken as a verb form to express immediate anteriority:

(60)

*Se llegó a un ciprés de aquellos, y **cortando** algunas ramas, hizo dellas una funesta guirnalda*<sup>32</sup>

It is noted that the action of *cortar las ramas* immediately precedes the one of *hacer guirnalda*. Such instance, besides having an adverbial function, focuses on the completion of an action, at the same time conceptualizing repetition and duration: some/various branches were cut. This interpretation is also possible, and even more noticeable when using the compound gerund, due to of the perfectiveness that the auxiliary verb *haber* may exhibit:

(61)

*Se llegó a un ciprés de aquellos, y **habiendo cortado** algunas ramas, hizo dellas una fiesta guirnalda.*

---

<sup>29</sup> They came singing.

<sup>30</sup> They come singing,

<sup>31</sup> They will come singing.

<sup>32</sup> He/she arrived to a cypress and, cutting some branches, he/she made of them a terrible garland.

Certain signs of a causal idea are present in the compound form of the gerund and the Manual *Nueva gramática de la lengua de la lengua española* by RAE (2010) specifies this as another value given to the gerund, which is associated to anteriority:

(62)

*Salió luego al corredor, y **habiendo notado** que la escalera no estaba barrida aún, llamó a la portera.*<sup>33</sup>

Noticing that the stair was not cleaned up is a previous event to calling the manager, but it is also taken as the cause of the calling. The causal value of the gerund is close to the one that implies purpose, like in:

(63)

*Me llamó **pidiéndome** permiso para poner mi nombre en el escrito*<sup>34</sup>

It is important to note here that the fact of having a gerund in the sentence, as being the purpose of another action, clearly puts the gerund in a background position in regard to the information conveyed. Such example is an explanation of why the call was made and the aim that motivates the action. In order to clarify the interpretation, there is a chance to paraphrase it using the preposition *para* and switching the gerund to infinitive:

(64)

*Me llamó para pedirme permiso de poner mi nombre en el escrito.*<sup>35</sup>

### 2.2.2. The Verb Tenses in Spanish

According to RAE (2010), the verb tense in Spanish is the grammar category that permits the localization of the events in respect to the moment of speaking. These verb tenses are the conjugation forms in charge of grammaticalizing the

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<sup>33</sup>He/She went quickly to the hall and, having noticed that the stairs were not swept yet, he/she called the manager

<sup>34</sup>He/She called me asking me for permission to write my name down on the writing.

<sup>35</sup>He/She called me to ask me for permission to write my name down on the writing.

temporal information. The meaning of the verbal tenses can be obtained from three temporal points of a variable extension:

The first is the “speaking point” (also called utterance). This one refers to the point from which the events are oriented, either direct or indirectly. The “event point” is the actual point in which the event takes place. Finally, there is the “reference point”, which takes relevance when locating the events in the temporal line (RAE, 2010).

### 2.2.2.1. The Present

In Spanish, the present expresses the overlapping of the designated situation with the moment of speaking. However, it has been noted that in Spanish this tense most of the time represents other functions not exactly attributed to the present itself. There are cases in which the situation is on course, making the present acquire a progressive value:

(65)

*Estate quieto, Carlos, no seas bruto; **me haces daño** – me estás haciendo daño<sup>36</sup>.*

In cases where the verb is stative, the present is interpreted as extended; in other words, there is a similar case of the “general present” discussed by Eckersley & Eckersley (1960) in their English Grammar, in which they place this present in a temporal line not related to the time of speaking, but instead, it is associated to the contextual elements that interfere with the time environment:

(66)

*La miseria **proviene** de estas modas malditas que traen ahora trastornados a los pueblos<sup>37</sup>*

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<sup>36</sup> Behave, Carlos, don't be silly; you hurt me – you are hurting me.

<sup>37</sup> Misery comes from the damn fashions that nowadays drive the peoples crazy.

In such example, we may assume that the adverb *ahora* (now) does not refer to the time of the enunciation, but to something like “in these days/lately” (RAE, 2010). In these utterances, the temporally grounded items like *ahora* (now) and *proviene* (comes) could be significant as to providing idea of the time that the sentence is referring to, since this tense, as previously stated, may contain an extension of its temporal trace.

The Spanish Present also evokes retrospective uses from the present, in other words, it may refer to preterite facts. There is, for example, the historical present, which is characteristic of biographies and historiographical descriptions:

(67)

Colón **zarpa** de Palos el 3 de Agosto de 1492.<sup>38</sup>

The narrative present, one of the most common we use in many circumstances, refers to events occurring in the past, and whose sequence may be broken. Thus, and for our research purpose, we will analyze many constructions in this tense, conveying signs of something that occurred in the past, being that information taken as a background for conceptualization purposes.

There also exists a “prospective present”, whose main characteristic is alluding to something that comes after a utterance. In particular, it refers to planned or expected events. This is virtually the most frequent function the present tense has, since it avoids using the future tense for something that, by using the present itself, implies a future intention from the speaker having the moment of speaking as a reference point:

(68)

Nosotros – dijo – nos **quedamos** este verano en Vetusta.<sup>39</sup>

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<sup>38</sup> Colón set sail from Palos on August 3rd 1492

<sup>39</sup> We – he/she said – stay in Vetusta this summer.

### 2.2.2.2. The Past Perfect

The Past Perfect in the Spanish language, according to RAE (2010), locates a speech event at a certain point of the temporal line, which is previous to the moment of speaking. When using this tense, it is assumed that some action has been completed or finished:

(69)

Arturo **leyó** Guerra y paz *el mes pasado*<sup>40</sup>

The example above implies that there was a beginning and an end for the event, in this case *leer* (read). The adverbial phrase converges with the conceptualization of a finished event or action.

According to RAE (2010), when there is a successive line of events in the simple past perfect, we can observe an iconic nature; in other words, there is a reproduction of the order in which these events happen. This effect permits fluidity and intensity in the narrative:

(70)

**Miró** después a un lado y a otro. Se **colocó** junto a ellos, **observó** sus maletas, se **quitó** el sombrero y **dijo** [...].<sup>41</sup>

Sometimes, this succession of events may be interpreted as having a causal link between the actions expressed in this tense:

(71)

Se **cayó** y se **rompió** la cadera.<sup>42</sup>

This is a very common correspondence for the –ING construction in the Spanish language, which sometimes can be wrongly interpreted as having progressiveness as this is its most prototypical function. The point is that, the –ING

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<sup>40</sup> Arturo read “Guerra y Paz” last month.

<sup>41</sup> Then he/she looked at both sides. He/she placed next to them, stared at their bags, took off his/her hat and said [...]

<sup>42</sup> He/She fell down and broke his/her hip.



being commonly used in a sequence of actions, accurately converges with this correspondence in Spanish, which is the Past Perfect.

Our encyclopedic knowledge also plays an important role when it comes to construing state verbs and using the simple past perfect. Most of the state predicates admit a temporal delimitation, allowing what is called a transitory state predicate:

(72)

a. **Fue** rubio.<sup>43</sup>

b. **Fue** francés.<sup>44</sup>

c. La vía del tren **corrió** paralela a la carretera.<sup>45</sup>

In order to avoid the confusing idea of a stative verb being changed, the addition of temporal adjuncts is vital to solve the problem:

(73)

**Fue** rubio {hasta los quince años – durante toda su infancia}<sup>46</sup>

### 2.2.2.3. The Imperfect Past

In *Nueva gramática de la lengua española* by RAE (2010) we also find reference to the meaning of another typical aspect for the past tense: the imperfect. This type of tense conveys a temporal feature, since it expresses past, but also an aspectual feature related to the time meaning that the verb expresses, i.e. a simple, progressive or perfective aspect. Due to the relativity the imperfect past conveys, the temporal information provided is either referential or anaphoric.

The purpose of using the imperfect is to evoke a past event without a relationship with the moment of speaking. As stated in RAE (2010), this tense is imperfective, in that it presents situations on course, focusing its internal development, without delimiting its beginning or end. This very much relates to what Langacker (2008, p. 155) points out about the –ING construction in English, when he

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<sup>43</sup> He/She was blonde.

<sup>44</sup> He/She was French.

<sup>45</sup> The railroad track ran parallel to the highway.

<sup>46</sup> He/She was blonde {until being fifteen years old –during all his childhood}

says that “-ing imposes an immediate temporal scope delimiting some internal portion of the overall relationship and selecting it for focused viewing”. We will argue, in our analysis, therefore, that the imperfect past is one of the typical translated patterns for the English –ING construction in this sense.

(74)

a. *El alpinista **alcanzaba** la cumbre.*<sup>47</sup>

b. *El mayordomo **bajaba** las escaleras.*<sup>48</sup>

For a good use of the tense, it is required to link its temporal denotation with another situation, in this case a past one (past perfect):

(75)

*Volvió a verlo al caer la tarde, Carlitos **jugaba** con su tren eléctrico y Flora **canturreaba** bagualas en la planta baja*<sup>49</sup>

In such example we may observe a relationship between the past perfect used in *volvió a verlo* and the two imperfect verbs *jugaba* and *canturreaba*, where it is established a specific moment in which the two latter were being performed; something that is not observed in 74a and 74b.

According to RAE (2010), the imperfect or co-preterite (preterite co-existing with another) can be set in a domain or a mark. Thus, this tense presuppose conceptual elements like scenario, mental space and out-of-date level. Referring to this last one, it is stated, according to RAE (2010), that the meaning of the imperfect has to do with distancing from the out-of-date scheme:

(76)

*Luis **tenía** ojos azules.*<sup>50</sup>

Putting emphasis on what was previously stated, we may infer, from the example, that there is no possibility of determining the temporal span in respect to

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<sup>47</sup> The pianist reached the top.

<sup>48</sup> The butler was walking down the stairs.

<sup>49</sup> She saw him again in the afternoon, Carlitos was playing with his electric train and Flora was singing bagualas downstairs.

<sup>50</sup> Luis had blue eyes.

the verb *tenía*(had), since the sentence contains a predicate of permanent state (with no temporal delimitation). However, it is possible to argue that the speech event is construed by profiling “some internal portion of the verb process” (LANGACKER, 2008, p. 155)

The “figurative imperfect” is another kind of imperfect past, which is used in sentences where we find descriptions of facts that are dreamed or imagined; this imperfect is similar to the one used in narratives and stories:

(77)

- a. Helena soñó que **cocinaba** en una olla que tenía el fondo roto.<sup>51</sup>
- b. Era curioso: en mi sueño **sentía** menos horror en la realidad.<sup>52</sup>

The prospective imperfect is another variant of this tense, whose main characteristic is to emphasize announced, planned or expected events:

(78)

- a. En principio, mi avión **salía** mañana a las 23.50.<sup>53</sup>
- b. ¿A qué hora **empezaba** la película de esta noche?<sup>54</sup>

It is important here to describe what the sentences mean, and why the imperfect used in 78a, for example, by expressing *salía*, exhibits an idea of futurity, alluding to a possible change on the flight departure. In 78b, for example, the intention, by using the imperfect, is for an actual past, not referring to a factual event, but to a situation in which the speaker does not possibly remember the time for the movie, and he/she is just establishing a mental projection about the time of the movie.

Moreover, we have one of the most common interpretations of the imperfect is the one referred to habitual, cyclic, or iterative events. Such function is allusive to an aligning way in which the action is set in the past as an adequacy to a situation that expresses repetitive happenings:

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<sup>51</sup> Helena dreamed that she was cooking in a pot with the bottom broken.

<sup>52</sup> It was curious: in my dream, I felt less horror than in real life.

<sup>53</sup> In the beginning, my flight was meant to be tomorrow at 23:50 hrs.

<sup>54</sup> What time was tonight's movie?

(79)

*Todos los días {se **acostaba** temprano/se **comía** una manzana}<sup>55</sup>*

As we consider repetition as a common correspondence for the –ING construction, it seems that this function is applicable in regard to the conception of the –ING construction as still retrieving notions of an action that has no end, or, in this case, is repeated over a certain period of time.

Finally, we have another common interpretation for the imperfect: the progressive use. This one presents the situation in its development, but focusing on only one point of it:

(80)

*Tom y los dos mecánicos **llegaban** a bordo en aquel momento<sup>56</sup>.*

The circumstance in here makes us assume that at a certain point of time something happened and that there was something on course, i.e. a progressive action was taking place at the same time. This, again, complies with the way Langacker (2008, p. 155) conceptually describes the –ING use in the English language. As he puts it “the overall effect of a progressive is thus to convert a perfective process into an imperfective one”.

### 2.2.3. The Subjunctive Mode

The subjunctive mode in Spanish expresses most of its conceptualization into future actions (RAE, 2010). We will discuss the most typical uses.

#### 2.2.3.1. The Present Subjunctive

This variation of the subjunctive covers both the present and the future senses:

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<sup>55</sup> Everyday {he/she went to bed early/ ate an apple}.

<sup>56</sup> Tom and the mechanics were getting aboard at that moment.

(81)

*Espero que **digas** la verdad.*<sup>57</sup>

Such sentence may refer to a current situation (saying it at the moment) or a coming event (to be performed in the future). The selection of either interpretation, current or prospective, will be determined by the predicate of the main sentence:

(82)

*No le molestará que **duerma** en el despacho, espero*<sup>58</sup>

In this example, the verb in the subjunctive, *duerma* (*sleep*), can be interpreted as something happening now or something for the future. The present subjunctive, according to RAE (2010), is aspectually imperfective; therefore, it is subject to interpretations induced by this aspectual feature (progressive, cyclic, etc.).

In the case of the compound present subjunctive (*haya + participio*), this, along with the simple structure, have a prospective interpretation, in other words, they allude to a future event:

(83)

a. *La situación que {vean/verán} al llegar.*<sup>59</sup>

b. *La casa que {hayan visto/habrán visto} cuando lleguemos.*<sup>60</sup>

These examples of alternancy are opposed to the future forms:

(84)

a. *Te llamaré cuando lo {sepa/\*sabré}.*<sup>61</sup>

b. *En caso de que {regrese/\*regresará}.*<sup>62</sup>

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<sup>57</sup> I hope you say the truth.

<sup>58</sup> He/She won't care to sleep in the study, I hope.

<sup>59</sup> The situation that you {see/will see} when arriving.

<sup>60</sup> The house that you {have seen/will have seen} when we arrive.

<sup>61</sup> I will call you when I {know it/will know it}

<sup>62</sup> In the case he/she {returns/will return\*}.

### 2.2.3.2. The Imperfect Past Subjunctive

The imperfect preterite of the subjunctive has two forms: ending *–ra*, and ending *–se*, both used in the same way. The forms, for example, *cantara* and *cantase* share the property of not specifying the temporal relation designated at the moment of utterance:

(85)

*Le pedí hace semanas que me **enviara** la documentación.*<sup>63</sup>

In this example we may observe that the request (*pedí*) was done at a certain time (*hace semanas* – some weeks ago), but there is no clue of the time it is expected to send (*enviara*) the object; this could be today, yesterday or even the day after tomorrow. In this view, the speech event is conceptualized within a future, hypothetical domain. It is only within this domain the event assumes realization.

### 2.2.4. The Noun in Spanish

According to RAE (2010) a noun, from a morphological perspective, is characterized by gender and number, apart from being part of many processes of derivation and composition. The noun forms nominal groups that correspond to other syntactic functions (subject, direct complement, complement of preposition, etc.). The main idea of a noun is that they represent people, animals, real or imaginary things, groups, matters, actions, qualities, events.

This grammar category, according to RAE (2010), conveys argumental characteristics, which have to do with the lexical meaning that the item carries. Thus, it is logical to assume that the meaning of a noun is provided by different elements that participate in its environment in order to make sense. Let's propose an example: the noun *amigo* (friend) “could not be conceived without having two participants who establish a friendship”<sup>64</sup> (RAE, 2010, p. 210; my own translation). More importantly, the noun that is found in our data is the one that the Spanish Grammar defines as

<sup>63</sup> I asked him/her to send me the documentation some weeks ago.

<sup>64</sup> Original text: [...] su significado no se concibe si no hay dos participantes entre los que se establece la relación de amistad.

Event Noun. This kind of noun is, as its name suggests, allusive to a happening or a process in a certain temporal domain. Some examples can be presented by the following:

(86)

- a. *Batalla* – denoting the action of *batallar* (*La **batalla** se de Waterloo tuvo lugar en Bélgica.*<sup>65</sup>
- b. *Cacería*– denoting the action of *cazar*. (*durante la **cacería***)<sup>66</sup>

This construal may be related to what Langacker (2008) states about how a word constitutes a verb-noun pair, suggesting that the nominalization (*cacería*) of a verb, in this case *cazar*, “involves a conceptual reification of the designated process” (p. 119). Along with this, it is also important to note that the nominalization, in this case, has to be with actions. Thus, RAE (2010) points out the relationship that may exist between the action (process) and the noun, as well as the different temporal interpretations that an expression containing a noun may have:

(87)

*El **hundimiento** del petrolero* – corresponding to *El petróleo se hundió* or *El petróleo se hundirá.*<sup>67</sup>

It is noticeable that the use of the noun may either conceptualize past or future, since there is no other contextual element that helps in the temporal construal of the scene. Nevertheless, there are situations in which the temporal notion is explicitly construed in the speech event:

(88)

*La **reunión** tuvo lugar en un amplio salón del hotel más lujoso del balneario.*<sup>68</sup>

In this example there is a clue that specifies the time in which the event occurred, and of course, even more importantly, the word *reunión* refers to a

<sup>65</sup>Battle – to battle (The Waterloo battle took place in Belgium.

<sup>66</sup>Hunt – to hunt (During the hunt)

<sup>67</sup>The collapse of the petroleum (The petroleum collapsed or The petroleum will collapse)

<sup>68</sup> The meeting took place in a large saloon of the most luxurious hotel of the resort.

nominalization from the verb *reunirse* (*alguna persona se reunió con otra u otras personas*), implying that the speech event is conceptualized in an abstract, reified fashion, which relates to the summary scanning, as proposed by Langacker (2008).

To sum up, the tenses, aspects and modes reviewed so far relate to the typical translated patterns found in our data for the –ING English construction. In the following chapter, we will argue that such correspondence provides evidence for a constructional approach of the –ING construction on its own and in the language pair English/Spanish.



## CHAPTER 3. METHODOLOGY

In order to analyze the behavior of the –ING construction in the language pair English/Spanish, we outlined our object of study against what we assume to be the main function of the construction, i.e., the verbal function. We then designed a suitable bilingual corpus to support our study with thorough data. We also outlined our objectives with this study and our main hypothesis, which will be detailed in the next sections.

### 3.1. Object of Study

The –ING construction has a number of uses in the English language and either teaching or translating it to speakers of other languages poses some challenges. In the case of having Spanish speakers as their audience, most of them tend to interpret the construction as a verbal one, in the progressive aspect. This makes us assume that this could be the most prototypical use of the construction and we have then restricted this study to the verbal occurrences of the construction; at the same time bearing in mind all the uses and functions the construction may assume in real communication.

### 3.2. Procedure for Analysis

Since we have restricted our object of study to the verbal function of the –ING construction, we aimed at data in which such construction could be richly found. We then chose a collection of detective short stories in order to map exemplars of the construction. The work chosen was *The Adventures of Sherlock Holmes* by Arthur Conan Doyle, published in 1982, which was obtained from [www.mansioningles.com](http://www.mansioningles.com), a website that provides various books of different genres, also making available the translations in the Spanish language. The version used in the analysis is from the publishing house VALDEMAR, published in 2012 and translated by Juan Antonio Molina Foix. The search of the –ING occurrences in the whole text, composed of 153

pages, gave as a result 2504 –ING occurrences, due to the different functions this construction has (namely verbal, adjectival, nominal and prepositional).

As our study hypothesizes that the verbal function is the most prototypical one and from that the other functions evolve (GOLDBERG, 1995, 2006), we restricted our present data to the verbal occurrences of the construction, and ultimately propose a radial organization for the syntactic patterns, i.e., the verbal ones, found in our data. We thus reached 1199 occurrences of the verbal –ING construction and compiled the most frequent Spanish translations for these occurrences. In order to do that, both the original and the translated version of the book were manually aligned, thus forming a parallel corpus on which the present analysis is based.

We will develop our analysis taking into consideration both the traditional view (ECKERSLEY & ECKERSLEY, 1960; QUIRK & GREENBAUM, 1973; LEECH & SVARTIK, 1975; BIBER, CONRAD & LEECH, 2002) on the –ING construction in respect to the uses found in our data, as well as the conceptual framework as developed by Langacker (1987, 1990, 1991, 2008) to account for this construction. We will also rely on Prototype Theory (ROSCH, 1973), Radial Categories (BRUGMAN, 1981; LAKOFF, 1987), and Construction Grammar (FILLMORE & KAY, 1999; GOLDBERG, 1995, 2006), apart from a semantic approach to the construction (WIERZBICKA, 1988). In regard to the Spanish language, we will chiefly base our discussion on the traditional “*Nueva Gramática de la Lengua Española*” (2010). We will search to intertwine both views into a conceptual network for the construction, proposing a radial organization for the uses found in our data, so that we can contribute to the discussion on the constructional approach to the –ING construction in the language pair English/Spanish. The analysis will be presented in the next chapter.

### **3.3. Specific Objectives**

This present work, based on a quantitative-qualitative methodology (COOK, T.D; REICHARDT, C.S., 1979; RICHARDSON, R.J., 1985; CRESWELL, J.W., 2010), has the general objective of analyzing the behavior of the –ING construction in a linguistic pair English-Spanish. We will observe the form-function pairings that the construction exhibits both in the English language and in the Spanish translation. We

aim to identify, analyze and then categorize the ING construction through a conceptual perspective, also considering the contributions of traditional grammars on the topic. We also intend to propose a radial organization for this construction, thus contributing to the conceptual network of the ING construction.

### 3.4. Main Hypothesis

Having identified that the –ING construction assumes different senses depending on the function it performs, we argue that the –ING construction, in its verbal function, is more central or prototypical (ROSCH, 1973) in respect to its conceptual network and its other functions namely nominal, adjectival and prepositional. These functions, in turn, present a more peripheral role and are linked to the verbal function through metaphorical extension relationships (GOLDBERG, 1995, 2006). These relationships, we argue, establish a *continuum* between these functions, going from the most or more grounded level up to the most abstract, subjectified level.

We also hypothesize that there is a radial organization (BRUGMAN, 1981; LAKOFF, 1987) for the –ING construction, which goes from a more concrete level, being this more situated or “grounded” (LANGACKER, 1987, 1990, 1991, 2008) and less subjectified (as a “here and now process”), and gets to a more abstract level, therefore, less situated and more subjectified (taken as a “thing”) (LANGACKER, 2008).

## CHAPTER 4: DATA ANALYSIS

As we have mentioned in the previous chapter, we will focus our analysis on the verbal patterns of the –ING construction and their corresponding translations into the Spanish language, taken from a parallel corpus compiled from the original and translated versions of *The Adventures of Sherlock Holmes* by Arthur Conan Doyle. First, we will present our quantitative approach to the data compiled and will discuss the most frequent occurrences. After that, each of the patterns found will be analyzed in a qualitative fashion. Finally, we will present our proposal for a radial organization of these patterns.

### 4.1. Quantitative Analysis of the –ING Construction

As can be seen from the table below, all the occurrences found in our compiled data were categorized in Participle Construction and Gerund Construction, since, according to Eckersley & Eckersley (1960), there are certain features that differentiate one from another. It is to be noted that in the other traditional grammars (QUIRK & GREENBAUM (1973); LEECH & SVARTIK (1975); BIBER, CONRAD & LEECH (2002) to mention a few, the –ING is treated as a participle form only. As part of our research, we maintain Eckersley & Eckersley's analysis as we consider their distinction relevant to our research.

In the following table we will present the results of the –ING occurrences with verbal function that were collected from the parallel corpus from *The Adventures of Sherlock Holmes*:

**Table 2.** Overall Categorization of the –ING Construction

Type of Construction	Number of Occurrences	Frequency of Occurrences
Participle Construction	883	73,65%
Gerund Construction	316	26,35%
TOTAL	1199	100%

As it can be noted from the table, there is a considerable difference in the number of occurrences expressed by the Participle Construction and the Gerund Construction. With 883 participle occurrences, representing 73,65% of the total of occurrences, against 316 gerundive ones, which account for 26,35% of the total, we may assume that our corpus, as it is a narrative composed by a number of short stories classified into detective stories, having the narrator as one of the profiled participants in the scene or just an implicit viewer, but in both cases the main conceptualizer of the speech events narrated, contains more –ING constructions related to the participle form due to the most prototypical function, which is allusive to progressiveness, continuity or repetition. On the other hand, the gerund construction, having more notions of reification and nominalization of actions, is noticeably less frequent among the constructions, without underrating the relevance of this more peripheral category. As there is a traditional categorization of the –ING construction into Participle and Gerund constructions, we also categorized each in different types, based on the function they perform in different contexts. After collecting and analyzing all the verbal occurrences data from the book, there were many instances in which we observed that the meaning of the Participle Construction was allusive to progressive, adjectival and adverbial functions. So, in order to have a deeper vision of the constructional patterns of the Participle form, we classified this type of construction as it is shown in the following table:

**Table 3.** Categorization of the –ING Participle Construction

Type of Participle Construction	Number of Occurrences	Frequency of Occurrences
Adverbial Construction	423	47,90%
Verbal Progressive Construction	279	31,60%
Adjectival Construction	181	20,50%
TOTAL	883	100%

As previously stated, this type of narrative (detective stories) seems to convey constructions more related to events that evoke actions that denote progressiveness. These constructions were classified into three different categories, since they carried

different meanings. The first and most frequent is the Adverbial Construction, found 423 times, representing the 47,90% of the occurrences. As commonly known, the adverb is the part of speech in charge of modifying the verb. There is a frequent use of the –ING construction conceiving causal, manner or temporal meaning for the events that take place in the narrative, often assuming the role of providing background information for the main event or action being profiled or focused on. The first sense to be discussed may be seen in *"Quite so," he answered, **lighting** a cigarette, and **throwing** himself down into an armchair*, where the two –ING constructions serve to connect each other, allusive to two actions that are performed in a respective order, either implying simultaneity or close consecutiveness of events. Another case is the one presenting simultaneity, shown in *At the church door, however, they separated, he **driving** back to the Temple, and she to her own house*. As we may observe, there are two participants directly involved in the action of *driving*, which shows progressiveness in the performance that is carried out by the two characters (he and she) at the same time, alluding to a temporal property of the –ING construction (WIERZBICKA, 1988).

The second most frequent was the Verbal Progressive Construction, found 279 times, representing 31,60% of these constructions. This nomenclature was chosen due to the function the –ING construction denotes by relying on its progressive aspect in a more prominent way. This prominence is seen in the –ING construction that is inflected in the continuous/progressive tense, having in our data examples with the Present Continuous, Past Continuous, Present Perfect Continuous and Past Perfect Continuous. This category, we argue, notably denotes features more related to what concreteness may be conceived as. We can observe, for example in *"I **am following** you closely," I answered.*, that there exists a parallelism between the action being performed and the moment of speaking, profiling a scene more situated on the *ground.*, since it objectively focuses on the action being performed in a "here and now" domain. Other examples like the Present Perfect Continuous tense, profile a less concrete scene, as, we argue, the Present Continuous captures more proximity to the ground, making the other continuous tenses namely the Past Continuous and Past Perfect Continuous, while holding a relation with the ground, profile different stretches of time, conceptualizing a certain "distancing" among them along the temporal axis.

The case of the adjectival use, found in 181 constructions and reaching 20,50%, is also representative for our research purpose, since this –ING function, we argue, is the boundary between what, we argue, separates the more concrete domain of the construction in our data and the more abstract domain, which will be detailed in a further discussion about the radial organization of the –ING construction. There are examples like *There was a group of shabbily dressed men **smoking***, in which we may see that the –ING construction portrays the participants involved, focusing on certain elements of the scene, in this case, the characters, and underfocuses the action itself, expressed in what they are doing. Such argument may be supported by paraphrasing the instance, alluding to a relative/adjective clause: *There was a group of three shabbily dressed men **who were smoking***. This type of construction may be classified as less concrete due to the notions retrieved in the construction: the verbal progressive construction serves an adjectival, descriptive function.

Now, as we did with the Participle Construction, we will present a table for the total occurrences of the Gerund Construction. This type of construction is allusive to a more abstract conceptualization of the actions, as Eckersley & Eckersley (1960) takes it as a verbal noun, i.e., more holistic, more reified, approaching nominalization (LANGACKER, 2008). Based on our analysis, in this case, we considered categorizing this construction into nominal and adverbial functions, being the latter considered because of the meanings that this construction contextually assumed:

**Table 4.** Categorization of the –ING Gerund Construction

Type of Gerund Construction	Number of Occurrences	Frequency of Occurrences
Nominal Construction	243	76,90%
Adverbial Construction	73	23,10%
TOTAL	316	100%

In this table we can observe that the nominal function of the construction, with 243 occurrences, 76,90% of the total, is considerably more frequent as it often denotes the conceptualization of a verb process being reified, thus belonging to an abstract domain which is not directly accessed unless via mental, subjective

scanning by the conceptualizer, either alluding to future, routinary or simply nonprocessual actions. As we can observe in *I could not help **laughing** at the ease with which he explained his process of deduction*, there is a denotation for the verb *laugh* as an action that is not taking place at the moment of speaking, or as Langacker (2008) states, an event profiled in a holistic, nonprocessual perspective. In the same way, this kind of conceptualization is noted in the expression *When an actor I had, of course, learned all the secrets of **making up** [...]*, evidencing retrieval of an action that, throughout the time, has probably gained the value of a routinary action; in other words, it exhibits more features of an action conceived as a “thing” (LANGACKER, 2008).

We finally discuss the –ING construction as conceived as expressing futurity, which can be observed in [...] *Mrs. St. Clair walked slowly, glancing about in the hope of **seeing** a cab [...]*, conceiving the expectation the character has for something to appear, in this case, a cab. Wierzbicka (1988) also considers this conception of the –ING construction by the use of what she calls “head nouns”, in this case, assigning to the –ING construction the denotation of “possibility”, i.e., an event that is expected to happen as a realization of a desire, or a purpose.

The Adverbial function of the Gerund Construction, on the other hand, found 73 times, and representing 23,10% of the occurrences, is less frequent, since, again, it serves as background information to the event profiled, whether establishing a temporal or causal link between them. While the temporal function of the Adverbial Participle Construction mostly reflects simultaneity and progressiveness, the Adverbial Gerund Construction in its nominal form apparently is more related to the feature of simultaneity or consecutiveness of the –ING construction. In the example *"I noted, in **passing**, that she had written a note before **leaving** home but after **being** fully dressed*, we can actually observe two adverbial values within the –ING constructions whose prominence is represented by the lexical items that go along with them. By saying *"I noted, in **passing**"* there is an evident temporal value of the construction, possibly being paraphrased as “I noted, *when* I passed”, which modifies the main action. Also, in the case of connectors like *before* and *after*, whose temporal property permits us to identify that, together with the –ING constructions *leaving* and *being*, there is a sequence of actions that are, in this case, taken in a holistic way,



instead of a sequential scanning, which, according to Langacker (2008), denotes an event mentally tracked as it unfolds through time.

The case of the manner value of the adverbial construction can be observed in *As to what it was he feared, we can only deduce that by **considering** the formidable letters*, taking into account that the action *considering* is taken holistically as the way in which we can reach, in this case, a deduction.

The example of causal value, in this case, is observed in *On **entering** his room I found Holmes in animated conversation with two men*, as there is a notable process that was developed in a near past in order to reach a result, in this case, an encounter.

As previously mentioned, the purpose of our research is to observe how the –ING construction behaves, considering language in use in the pair language English/Spanish. To this end, we have collected all the constructions exhibiting the verbal –ING form, then aligning all the –ING constructions in concordance with their translations and specifying the type of construction found in the Spanish language. Based on the *Manual Nueva gramática de la lengua española* by RAE (2010) we categorized the Spanish correspondences into their respective tense or mode, namely, the gerund itself, the infinitive, the participle, the subjunctive and a number of tenses, having, in some of them, cases in which the translator omitted the term or expression, in which case we used the symbol Ø, allusive to something missing. The results can be seen in the table that follows:

**Table 5:** Quantitative Results of the –ING Construction in the Parallel Corpus

Original =>Translation	Number of Occurrences	Frequency of Occurrences
ING=>Gerund	463	38,60%
ING=>Infinitive	274	22,80%
ING=>Imperfect	158	13,20%
ING=>Noun	69	5,70%
ING=> Past	55	4,60%
ING=>Present	50	4,20%
ING=> Past Participle	42	3,50%
ING=> Ø	27	2,20%
ING=>Subjunctive	26	2,20%
ING=>Adjective	14	1,20%

ING= <i>Antepresente</i> <sup>69</sup>	8	0,70%
ING=> Future	7	0,60%
ING=> <i>Antecopretérito</i> <sup>70</sup>	4	0,30%
ING=> <i>Pospretérito</i> <sup>71</sup>	1	0,10%
ING=> <i>Antefuturo</i> <sup>72</sup>	1	0,10%
Total	1199	100%

As it may be observed, the results in regard to translation choices show a greater tendency for the gerund, which, in the Spanish language, we argue, seems to be related to the more concrete level or “grounding” of the event. With 38,60% of frequency, the Spanish gerund turned out to be the most common correspondence, alluding to instances of progressiveness, duration or continuity. Such correspondence, we argue, supports the concreteness the construction receives, placing the pair English *Present Continuous*-Spanish *Gerund*, onto the more concrete pole of our radial organization proposal to be further presented. In the example *we must have one to give to this gentleman in place of the one which your family is now devouring.*”, the translator expresses the idea by *tenemos que darle uno a este caballero a cambio del que se **está comiendo** su familia*, signaling that, as Holmes, the conceptualizer, observes and profiles himself in the scene, a simultaneous event also takes place, conceived as happening at the moment of his enunciation. It is important to remark that there are many instances in which this correspondence works as a key to observe that the –ING construction retrieves notions of progressiveness, continuity, repetition, or even simultaneity as the conceptualizer objectively captures the “here and now” situation (LANGACKER, 2008).

Then we have the infinitive, with 22,80%, as the second most frequent verb form, drawing the line, we argue, between the concrete and the abstract uses of the construction, since it exhibits characteristics of actions denoting no inflection, and therefore, no grounding (LANGACKER, 1987, 1990, 1991, 2008). Such argument may be observed in our data in the example *I thought of the assistant's fondness for photography, and his trick of **vanishing** into the cellar*, which is translated into *Me dio*

<sup>69</sup> Antepresent Tense (not official nomenclature)

<sup>70</sup> Antecopreterite Tense (not official nomenclature)

<sup>71</sup> Pospreterite Tense (not official nomenclature)

<sup>72</sup> Antefuture Tense (not official nomenclature)

*en qué pensar la afición del empleado a la fotografía, y el truco suyo de **desaparecer** en la bodega.* There are certain categorizations to the “gerundive complement” discussed by Wierzbicka (1988), which classify the –ING construction in different “head nouns” that “point to important semantic and syntactic realities” (p. 67). One of these head nouns is the one of “process”, which accurately matches with the contextual situation of the example above quoted, as it reflects a process already standardized by the likely usage it has been given through time. Concurrently, the Spanish infinitive goes along with this idea by conceiving the action as non-inflected, something that, in terms of conceptualization, turns such abstract, as it is holistically conceived and thus reified. Thus, we argue that a gerundive –ING construction-Infinitive is situated towards a more abstract pole of our radial organization, close to the nominal cases.

The imperfect, in turn, ranks third place with 13,20% of the total, showing that there exists a continuous trend in retrieving the most prototypical feature, as we argue, of the –ING construction, which is the one that denotes progressiveness. Such aspect goes along with notions of duration, continuity or repetition, presented in the imperfect tense as it presents situations on course, focusing on their internal development, without delimiting its beginning or end (RAE, 2010). We can observe this in *He **was pacing** the room [...]*, translated into *Sherlock Holmes se **paseaba** por la habitación*, in which the clues of progressiveness, although they are carried by the past progressive in the English version, the imperfect, in the Spanish translation, partially retrieves such characteristic. If there were a gerund correspondence in the Spanish translation, we would observe a more concrete case and, therefore, a more situated event on the *ground*.

The noun, in turn, as we argue, occupies the 4<sup>th</sup> position with 5,70%, representing a small frequency but, as it is among the most prototypical ones, we may assume that the corpus contains many instances in which the verbal process conceptualized as “thing” for the –ING construction is remarkably utilized in this process of interpreting the –ING construction as a reified action, being conceived under the schema of THING (Langacker, 2008). Such interpretation is exemplified with *My father had a small factory at Coventry, which he enlarged at the time of the invention of bicycling*, translated into *Mi padre poseía, en Coventry, una pequeña fábrica, que amplió al inventarse las bicicletas*, alluding to an action, which, through

the perspective taken on the event is subjectively turned into a “thing” by the translator, which, we argue, also has the role of conceptualizer and subjectively reveals his perspective in the choice of the type of translation performed.

The rest of the correspondences, among them the past tense, future and past participle, to name a few, show a smaller frequency (less than 5%) as they are not commonly used in the –ING translation. However, it is important to stress that some of these correspondences in the Spanish language will be used in our qualitative analysis in the next section as they contribute to construing the radial network of the construction itself.

## **4.2. Qualitative Analysis of the –ING Construction**

Having presented the quantitative results, in this session we will introduce the patterns we found in the compilation of the 1199 occurrences of the –ING construction, considering the Cognitive Linguistics contributions from different authors, together with the reference grammars of English and Spanish, aiming at developing analysis of the behavior of the –ING construction related with the meaning of the constructions themselves.

It is important to highlight that the order in which the patterns are presented in the description below roughly represents the order we will later propose for the radial organization of the construction in a further section.

### **4.2.1. The Constructional Patterns of the Verbal –ING Form**

As previously mentioned, the main objective of our research is to observe and analyze the behavior of the –ING construction in the language pair English/Spanish. In order to achieve this goal, we have selected the most frequent constructions in our English parallel corpus. We will discuss each of these patterns, trying to predict their organization within the conceptual and syntactic network of the –ING construction.

#### 4.2.1.1. The –ING Construction as Present Progressive Translated as Gerundial Periphrasis (*estar* + gerund)

We will start with what we argue to represent the most “grounded” function of the –ING construction, which has to do with the Present Progressive Tense, as follows:

Original: “What on earth can be the matter with him?” I asked. “He **is looking up** at the numbers of the houses.” I believe that he is coming here, “ said Holmes, rubbing his hands. (p. 126)

Translation: —¿Qué demonios puede pasarle? —pregunté—. **Está mirando** los números de las casas. —Me parece que viene aquí —dijo Holmes, frotándose las manos. (p. 241)

The reason we assume this kind of construction as being the most prototypical is because the construction is more situated or more “grounded” in the “here and now” (LANGACKER, 2008). Having Watson as the narrator, who is also a character and conceptualizes the scene from his perspective, it is possible to argue that he observes the scene and describes it as he watches it. This interpretation is coherent with the function traditional English grammar assigns to this tense as describing “an action which began in the past and will terminate in the future, but which at the moment of speaking is incomplete and is still continuing” (ECKERSLEY & ECKERSLEY, 1960, p. 168). In the same way, we argue that this more grounded, more concrete function of the –ING construction is translated into an –NDO construction in Spanish, alluding to a gerundial construction. Such construction describes an action on course (RAE, 2010), so it perfectly matches the function assigned to the –ING construction, in the original text, as both construe a speech event as exhibiting progressiveness or continuity over a period of (present) time.

From the semantic point of view, we can also argue that the verb “look up” (“mirar”), while a perfective verb (LANGACKER, 2008, p. 147), exhibits some duration and thus takes the progressive tense in both languages.

#### 4.2.1.2. The –ING Construction as Present Progressive Translated as Present

The –ING construction, as previously stated, exhibits features of a temporal aspect, most of the time allusive to the progressive, hence, it is conceived as something that has a certain continuation/duration. However, such continuation is not always specific in terms of extension, since there are cases in which the contextual elements do not make explicit when the action started or when it finished; such is the case of the “unbounded use” (LANGACKER, 2008) of the –ING construction.

This part of the story involves three participants: Holmes, Watson, and old Turner, being the latter the one that came to Holmes’s assistance to figure out a situation in which he was a suspect of a crime. There is a certain moment in which Holmes clarifies the situation by explicitly saying what he is looking forward to:

Original: "I am no official agent. I understand that it was your daughter who required my presence here, and I am **acting** in her interests. (p. 50)

Translation: Yo no soy un agente de la policía. Tengo entendido que fue su hija la que solicitó mi presencia aquí, y **actúo** en nombre suyo. (p. 96)

In this example, Holmes, being the one who speaks to Turner, partially profiles himself as the one who performs the action, so Holmes, by saying, *I am acting in her interests*, explicitly profiles himself onto the ground, addressing Turner, thus conveying an objective perspectivization of the scene. Moreover, the vantage point (LANGACKER, 1990) is implicitly signaled by the word *here*, having the conceptualizer as a reference in order to objectively profile the scene *onstage*. In terms of time the use of the Present Continuous invites the translation as the action conceived in the “general present” (ECKERSLEY & ECKERSLEY, 1960), alluding to an action that does not refer exactly to the moment of speaking, but, instead, is profiled within a temporal span, constituted by a longer duration in time, which, in this case, is presented from the conceptualizer’s perspective. In regard to the Spanish translation, the Present is accurately used, since, according to RAE (2010), the Present sometimes is allusive to extended actions, being similar to the “general present” in English. Thus, we can assume that there is an “unbounded use” of the –

ING construction, alluding to something that does not show any signs of beginning or an end, but it is only focusing on the extension of something that denotes continuity over a stretch of time.

#### 4.2.1.3. The –ING Construction with Emphasis on Progressiveness and Translated as Present

The –ING construction, in the form of a Present Participle, is related to an action that exhibits a notion of duration, progressiveness or even repetition (ECKERSLEY & ECKERSLEY, 1960). In terms of conceptualization, this kind of construction, we argue, does not profile an action directly on the ground, or put it onstage, since, according to Langacker (2008), it serves to focus on the nonprocessual aspect of the verb in what he calls “summary scanning”. The reason why we defend this argument is that the –ING construction serves to identify the three men in the scene, rather than focus on the *waiting* itself and its duration along a temporal axis.

In this part of the story, Holmes arrests a person who tried to steal something from his office, so there is a dialogue on course while Holmes puts the handcuffs on the thief:

Original: "It's no use, John Clay," said Holmes blandly. "You have no chance at all." "So I see," the other answered with the utmost coolness. "I fancy that my pal is all right, though I see you have got his coat-tails." "There are three men **waiting** for him at the door," said Holmes. "Oh, indeed! You seem to have done the thing very completely. I must compliment you." (p. 26)

Translation: -Es inútil, John Clay -le dijo Holmes, sin alterarse-; no tiene usted la menor probabilidad a su favor.-Ya lo veo-contestó el otro con la mayor sangre fría-. Supongo que mi compañero está a salvo, aunque, por lo que veo, se han quedado ustedes con las colas de su chaqueta. -Le **esperan** tres hombres a la puerta -le dijo Holmes. -¿Ah, sí? Por lo visto no se le ha escapado a usted detalle.Le felicito. (p. 51)

In this sense, we argue that this use of the construction is less concrete as it is less situated or “grounded”. The participants, however, are profiled and put onstage by means of an identificational construction *There are three men...* The Spanish translation, on the other hand, construes the scene in the present, in accordance with the conceptualization of the scene in the original. According to RAE (2010), the present takes a number of uses in Spanish, for example, in regard to historical facts and narrative plots, but it can also conceptualize a situation on course, i.e., one which expresses progressiveness and/or duration, here also signaled by the semantic value of the verb *esperar*. The Spanish traditional grammar, in turn, reflects the Present as a tense that expresses the overlapping of the designated situation with the moment of speaking (RAE, 2010).

#### 4.2.1.4. The –ING Construction as Past Progressive Translated as Imperfect

The –ING construction, often conceived as exhibiting a progressive feature, is not too far from what the Imperfect Past in Spanish represents in respect to aspect. This way, and as one of the most common correspondences of the –ING construction in our data, it is convenient to analyze this type of construction, having the following excerpts from the book as examples:

Original: I **was returning** from a journey to a patient (for I had now returned to civil practice), when my way led me through Baker Street. (p. 1)

Translation: **Regresaba** yo cierta noche, la del 20 de marzo de 1888, de una visita a un enfermo (porque había vuelto a consagrarme al ejercicio de la medicina civil) y tuve que pasar por Baker Street. (p. 3)

It is important to note that, in conceptual terms, conceptualizers can be participants in the speech event themselves. In this example, Watson, the narrator, is also a character and narrates the story from his point of view, objectively portraying himself in the description, i.e., putting himself onstage, as Langacker (1987, 1990, 1991, 2008) argues. On the other hand, the past continuous construction works as a



way of setting up the temporal context for the narration itself, as, according to the traditional grammar, it expresses “an action that was going on during a certain time in past (ECKERSLEY & ECKERSLEY, 1960, p. 171). Moreover, and as the grammar also states, there is a sign of some information (*I was returning...*) giving rise to another action receiving focus or prominence (*when my way led me...*).

In the same way, the Spanish translation, by using the Imperfect Tense, conveys what RAE (2010) observes about this tense, in recognizing that within this tense there are traces of progressiveness, presenting the circumstance in its development, and placing a focus on a certain point of the situation. Then in the phrase **Regresaba** *yo cierta noche, la del 20 de marzo de 1888*, we can observe that the contextual elements that indicate a specific point of the time are actually present.

Now, we will focus on the verb *return*, whose semantic value involves the end or completion of a movement, and, in this sense, the verb can be considered perfective (LANGACKER, 2008, p. 147); nevertheless, the progressive aspect in ***was returning*** gives the action certain duration. ‘We can also note that during the process of returning, [...] *my way led me through Baker Street.*, works as a kind of interruption of the former ongoing action.

#### 4.2.1.5. The –ING Construction with Emphasis on Duration Translated as Imperfect

The –ING construction, in its participial function, in this case allusive to the progressive aspect, behaves as an action that began in the past and ends in the future (ECKERSLEY & ECKERSLEY, 1960). In terms of Cognitive Grammar, Langacker (2008) relates this tense to an event that can be unbounded in time; in other words, a situation that is conceived as not having a limit in time. On the other hand, the imperfect in Spanish, according to RAE (2010), denotes a temporal feature, evoking a past event without an explicit reference to the moment of speaking. Nevertheless, we argue that they go along in sharing a conceptual feature, which is the continuity of an event over a certain period of time, which, in turn, is not clearly stated.

It is now Holmes who takes the main role in an interrogation for Jabez Wilson, one of the detective’s clients. There is apparently background information about what

Holmes was asking for, since the questioned person looks back and mentions what he already had spoken of:

Original: And now, Mr. Wilson, off you go at scratch and tell us all about yourself, your household, and the effect which this advertisement had upon your fortunes. You will first make a note, Doctor, of the paper and the date." "It is The Morning Chronicle of April 27, 1890. Just two months ago." "Very good. Now, Mr. Wilson?" "Well, it is just as I **have been telling** you, Mr. Sherlock Holmes," said Jabez Wilson, mopping his forehead; "I have a small pawnbroker's business at Coburg Square, near the City. It's not a very large affair, and of late years it has not done more than just give me a living.

Translation: Y ahora, señor Wilson, arranque desde la línea de salida, y no deje nada por contar acerca de usted, de su familia y del efecto que el anuncio ejerció en la situación de usted. Pero antes, doctor, apunte el periódico y la fecha. -Es el Morning Chronicle del veintisiete de abril de mil ochocientos noventa. Exactamente, de hace dos meses.-Muy bien. Veamos, señor Wilson. -Pues bien: señor Holmes, como le **contaba** a usted -dijo Jabez Wilson secándose el sudor de la frente-, yo poseo una pequeña casa de préstamos en Coburg Square, cerca de la City. El negocio no tiene mucha importancia, y durante los últimos años no me ha producido sino para ir tirando.

In this example, we can see that there exists a temporal line explicitly presented as the conversation between Holmes and Mr. Wilson reaches to a certain point. Even though Holmes is the person in charge of the interrogation, Watson, the narrator, also takes the role of the conceptualizer, since it is he himself who witnesses the scene and therefore narrates the occurred. There is a moment in which Holmes asks about something specific and Jabez looks back and mentions that he already had talked about that information. So, by saying "*Well, it is just as I **have been telling** you [...] 'I have a small pawnbroker's business at Coburg Square, near the City,* there is an allusion to a speech that started and still continues as the interrogation is carried out. The use of the Present Perfect Continuous here makes

us see that there is a continuity over a temporal line and converges with what Eckersley & Eckersley (1960) says in their grammar; “it expresses the duration of an action up to the present, suggesting that the action is still continuing at the moment of speaking, and possibly continuing into the future” (p. 179). This converges with a situation unbounded in time, i.e., not limited as having a definite beginning or end (LANGACKER, 2008). The verb *tell* clearly integrates to this progressive construction, as it is a perfective verb that semantically implies a certain duration, as in telling a story, or repetition, as of information, over a period of time.

Comparatively, in the Spanish translation, for example, we observe the use of the imperfect tense, since it reflects an ongoing past situation, without a clear or explicit reference to the moment of speaking (RAE, 2010). So, as it is said *-Pues bien: señor Holmes, como le **contaba** a usted [...] yo poseo una pequeña casa de préstamos en Coburg Square, cerca de la City*, we assume that the telling started and continued until an unspecific time, prior to the moment of speaking, probably due to an interruption of some sort in the process of questioning.

#### **4.2.1.6. The –ING Construction with Emphasis on Location Translated as Present**

As previously mentioned in the examples already analyzed, the –ING construction is commonly related to actions that convey progressiveness, and sometimes duration. In regard to duration, it is very common to relate this notion to verbs whose semantic value also codifies such notion; such is the case of *lie*, functioning as a stative verb that denotes location for a nominal. The Present Continuous Tense, according to Eckersley & Eckersley (1960), conceives an action that began in the past and will terminate in the future, and that at the moment of speaking is still continuing. Comparatively in Spanish, there are certain notions that this tense share with the Spanish Present, which profile certain elements of duration on the action or state presented.

In this part of the story there are three participants in the scene: Sherlock Holmes, Watson and Mr. Merryweather. As the latter has a conversation with Holmes, he talks about a certain amount of money that he has been raising, giving details about that money and, most importantly, where the money is located:

Original: "It is our French gold," whispered the director. "We have had several warnings that an attempt might be made upon it." "Your French gold?" "Yes. We had occasion some months ago to strengthen our resources and borrowed for that purpose 30,000 napoleons from the Bank of France. It has become known that we have never had occasion to unpack the money, and that it is still **lying** in our cellar. (p. 25)

Translation: -Se trata del oro francés que aquí tenemos -cuchicheó el director-. Hemos recibido ya varias advertencias de que quizá se llevase a cabo una tentativa para robárnoslo. -¿El oro francés? -Sí. Hace algunos meses se nos presentó la conveniencia de reforzar nuestros recursos, y para ello tomamos en préstamo treinta mil napoleones oro al Banco de Francia. Ha corrido la noticia de que no habíamos tenido necesidad de desempaquetar el dinero, y que éste se **encuentra** aún en nuestra bodega. (p. 49)

In this example, Mr. Merryweather, the person leading the conversation, mentions that the money *is still lying in our cellar*, implying that the money has been there for a certain period of time. The use of the Present Continuous, which gives the idea of an action that started and may end sooner or later (ECKERSLEY & ECKERSLEY, 1960) goes along with the categorization that Langacker (2008) presents for the verbs in this tense, classifying them as imperfective, since there is a "continuation through time of a stable situation" (p. 147), i.e., unbounded in duration. In regard to the Spanish translation, which construes the speech event as the money *se encuentra aún en nuestra bodega*, the conceptualization reflects the notion of the Spanish grammar that the present, when conveying a stative situation, is interpreted as extended (RAE, 2010). The emphasis on duration may also be explained by the lexical items that go along with both the original text and its translation, being respectively *still* and *aún*, alluding to something that started in the past and still continues in the present.

#### 4.2.1.7. The –ING participle Construction in Two or More Linked Actions Translated as a Gerund (-NDO)

A number of occurrences exhibit cases of two or more verbs interconnected or linked in a sequence of the narrative. In this case below we have an agent who goes to Watson and Holmes and he is having a conversation with them, when he starts talking about his duty and what he was sent to. Then, he explains the seriousness involved in that situation:

Original: "The circumstances are of great delicacy, and every precaution has to be taken to quench what might grow to be an immense scandal and seriously compromise one of the reigning families of Europe. To speak plainly, the matter implicates the great House of Ormstein, hereditary kings of Bohemia." "I was also aware of that," murmured Holmes, **settling** himself down in his armchair and closing his eyes. (p. 4)

Translation: -Trátase de circunstancias sumamente delicadas, y es preciso tomar toda clase de precauciones para ahogar lo que pudiera llegar a ser un escándalo inmenso y comprometer seriamente a una de las familias reinantes de Europa. Hablando claro, está implicada en este asunto la gran casa de los Ormstein, reyes hereditarios de Bohemia. -También lo sabía -murmuró Holmes **arrellanándose** en su sillón, y cerrando los ojos. (p. 9)

In this example, Watson is a participant of a three-people scene, in which the strange agent means to tell them something very serious. Watson, the narrator, is close to Holmes, and conceptualizes the scene objectively, placing the participants onstage. The use of the –ING construction as a link between two or more actions, makes us agree with what Eckersley & Eckersley (1960) points out about the present participle, which functions as a connection between two actions that are happening at about the same time. In the same fashion, Wierzbicka (1988) relates this kind of construction to simultaneity, but she also argues that there exists a notion of continuity; this means that the three actions above presented (murmured, settling down, and closing), besides simultaneity, also signal a certain duration as they

convey a sequence of actions, inheriting duration not from the verbs themselves, but through context.

#### 4.2.1.8. The -ING Construction with Adverbial Function Translated as Gerund (-NDO)

According to reference grammars, the -ING construction can serve to adverbial functions, which, we argue, are not as prototypical as the verbal function on its own, since it does not profile the ongoing action itself, but, rather, it works as background information to profile or focus on the related prominent event, i.e., there is a situation in which there exists a sequence of actions that results in another, making the conceptualizer recapitulate something from the past in order to demonstrate that there was result:

Original: From **comparing** notes afterwards it was but an hour and a quarter, yet it appeared to me that the night must have almost gone and the dawn be Breaking above us. (p. 26)

Translation: **Comparando** notas más tarde, resulta que la espera fue de una hora y cuarto, pero yo tuve la sensación de que había transcurrido la noche y que debía de estar alboreando por encima de nuestras cabezas. (p. 21)

The fact that the conceptualizer is retaking an action from the past makes us assume that maybe that action had some duration in order to achieve a result or effect. By using *from comparing*, having the gerund as an object of a preposition (ECKERSLEY & ECKERSLEY, 1960), which is conceived as “a verbal noun” (p. 243), could make us believe that the best translation for this construction would be either the infinitive or a noun; however, as we can see, we have the verb *compare*, whose semantic value involves an action that requires time to be performed; following that we have *notes*, which, even if there is no clue of how many, we assume that they were not few. Then, the conceptualizer profiles a scene in the past that had some duration and maybe was repeated along a temporal axis, having, as a

result, the perception that time passed: *it appeared to me that the night must have almost gone and the dawn be breaking above us*. The translated version also captures this continuity over a period of time, as the translator chose the gerund, which codifies an ongoing process but, at the same time, the idea that one action was a result or effect of a previous one, thus reinforcing the adverbial causal reading of the construction.

#### 4.2.1.9. The –ING Construction with Adverbial Function Translated as Past Participle.

The –ING construction usually conveys properties of active performances, that means, actions that allude to progressiveness, duration or continuity. However, there are cases in which, with the help of the gerunds, those properties turn into a conceptualization of more permanent states; such is the case of the –ING construction that exhibits an Adverbial Function.

In this part of the story, Holmes, after having entered Dr. Roylott's room in order to look for clues about his death, provides Watson with the missing details that fit into the story:

Original: "I had come to these conclusions before ever I had entered his room. An inspection of his chair showed me that he had been in the habit of standing on it, which of course would be necessary in order that he should reach the ventilator. The sight of the safe, the saucer of milk, and the loop of whipcord were enough to finally dispel any doubts which may have remained. The metallic clang heard by Miss Stoner was obviously caused by her stepfather hastily closing the door of his safe upon its terrible occupant. **Having** once **made up** my mind, you know the steps which I took in order to put the matter to the proof. I heard the creature hiss as I have no doubt that you did also, and I instantly lit the light and attacked it." (p. 101)

Translation: »Había llegado ya a estas conclusiones antes de entrar en la habitación del doctor. Al examinar su silla comprobé que tenía la costumbre

de ponerse en pie sobre ella: evidentemente, tenía que hacerlo para llegar al respiradero. La visión de la caja fuerte, el plato de leche y el látigo con lazo, bastó para disipar las pocas dudas que pudieran quedarme. El golpe metálico que oyó la señorita Stoner lo produjo sin duda el padraastro al cerrar apresuradamente la puerta de la caja fuerte, tras meter dentro a su terrible ocupante. Una vez **formada mi opinión**, ya conoce usted las medidas que adopté para ponerla a prueba. Oí el silbido del animal, como sin duda lo oyó usted también, y al momento encendí la luz y lo atacué. (p. 195)

In this example, both Holmes and Watson are conceptualizers (i.e. speaker and addressee) and are profiled on the ground, making the conceptualization of the scene more objective and more situated (LANGACKER, 1987, 1990, 1991, 2008). In regard to the –ING construction, there is a gerund construction, which is grammatically a subordinated clause, which complements a superordinate one. Such construction denotes, because of the auxiliary verb *have*, a beginning, and an end; on the other hand, due to the use of the past participle, the construction thus exhibits a “bounded” (LANGACKER, 2008) feature as well. As RAE (2010) states, this aspectual form of the verb “allows us to interpret the designated situation as a state reached prior to the point that is indicated by the main verb”<sup>73</sup> (p. 521; my own translation). So, looking at the previous context we may assume that there was a process of analyzing the crime scene, in order to build a theory about what might have happened. The clues found helped Holmes to come to a conclusion or “make up his mind”. The use of the –ING here has an adverbial function, we argue, as it works as background information to the event described afterwards. The construction assumes a temporal value, reinforced by the time expression *once*, implying that only after his conclusion was that he took steps to prove his theory. Of course, there is also a causal relation between the two events, in that one action led to the other.

#### 4.2.1.10. The –ING Construction with Adverbial Function Translated as Infinitive

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<sup>73</sup> Original text: [...] permite interpretar la situación que designa como un estadio alcanzado con anterioridad al punto indicado por el verbo principal.



The –ING construction is often used together with main verbs conceptualizing given actions in order to allude to the way the action is being performed. In this way, we argue that the –ING construction sometimes functions as an adverbial construction as it signals the manner, time or cause for an action taking place. In this sense, it is possible to argue that the adverbial function plays a secondary role in the speech event, as it adds information about the way the main action, in this case the action of coming, was performed. In the same way, the traditional Spanish grammar places the nominal infinitive as having notions of movement (RAE, 2010). In this part of the narrative, Watson gets to a church in which a wedding is about to be celebrated. Watson himself portrays the event:

Original: I paid the man and hurried into the church. There was not a soul there save the two whom I had followed and a surpliced clergy-man, who seemed to be expostulating with them. They were all three standing in a knot in front of the altar. I lounged up the side aisle like any other idler who has dropped into a church. Suddenly, to my surprise, the three at the altar faced round to me, and Godfrey Norton came **running** as hard as he could towards me. (p. 8)

Translation: Pagué al cochero y me metí a toda prisa en la iglesia. No había en ella un alma, fuera de las dos a quienes yo había venido siguiendo, y un clérigo vestido de sobrepelliz, que parecía estar arguyendo con ellos. Se hallaban los tres formando grupo delante del altar. Yo me metí por el pasillo lateral muy sosegadamente, como uno que ha venido a pasar el tiempo a la iglesia. De pronto, con gran sorpresa mía, los tres que estaban junto al altar se volvieron a mirarme, y Godfrey Norton vino **a todo correr** hacia mí. (p. 16)

In this example, we can observe that Watson is a participant in the scene, since he himself narrates what happens and conceptualizes the whole scene in an objective way, putting himself onstage. By saying *the three at the altar faced round to me, and Godfrey Norton came **running** as hard as he could towards me*, the writer provides a description of how the action *came* was performed, adding adverbial value to the speech event. In the Spanish grammar, it seems that the translator, also being

a conceptualizer, captured this adverbial function of the construction as he also chose an adverbial construction in Spanish “*a todo correr*”, in which the infinitive *correr* conceptualizes the action in a nonprocessual manner, converging to what Langacker (2008) calls “summary scanning”, i.e. the process is taken in a more holistic perspective, rather than in a sequential one, as the way of moving receives less prominence in the scene. The infinitive in Spanish, in this sense, seems to be more related to its nominal properties, which, according to RAE (2010), make verbs behave as nouns.

#### 4.2.1.11. The -ING Construction with Adjectival Function Translated as Present

In this example, Holmes and Watson’s client describes a person during an interrogation they conduct, here as participants implicitly conceived in the scene. Such description does not have to do with his physical appearance, but is a way he, the conceptualizer, conceives his identification as an accountant who lives on the ground floor. In this sense, this construction assumes an adjectival meaning, as it profiles one element on the ground, which is the character described in the relative clause composed by the –ING construction. Here, both Holmes and Watson are implicitly and more subjectively construed in the scene, as they remain offstage, their roles being retrieved by the direct speech sequence:

Original: Pray what steps did you take when you found the card upon the door?" "I was staggered, sir. I did not know what to do. Then I called at the offices round, but none of them seemed to know anything about it. Finally, I went to the landlord, who is an accountant **living** on the ground-floor, and I asked him if he could tell me what had become of the Red-headed League. (p. 20)

Translation: Vamos a ver, ¿qué pasos dio usted al encontrarse con ese letrado en la puerta? -Me dejó de una pieza, señor. No sabía qué hacer. Entré en las oficinas de al lado, pero nadie sabía nada. Por último, me dirigí al dueño de la casa, que es contador y **vive** en la planta baja, y le pregunté si podía darme alguna noticia sobre lo ocurrido a la Liga de los Pelirrojos. (p. 39)

In this example, we notice that the -ING construction has an adjectival function here, since the participle, although going after the noun, works as a modifier and describes the noun itself, in this case the accountant, with a verbal quality (ECKERSLEY & ECKERSLEY, 1960). Thus, it can be argued that a “here and now” situation is not established here; in other words, the action is not happening at the moment of speaking. This conceptualization refers to a more permanent situation, which is living in a certain place. In this case, however, the construction serves to identify a participant of the speech event by placing focus or giving prominence to him in this conceptualization and, in that sense, it, we argue, assumes a more abstract use of the construction, and is more grounded on the speaker’s perspective, thus being more subjectified (LANGACKER, 1990). This probably explains the choice of the present simple in the translated version, since that idea converges with what RAE (2010) states about the Descriptive Present in Spanish, which refers to stable situations that permit to describe persons or things. This present also uses an adjectival relative construction:” *que es contador y (que) vive en la planta baja*”. In this sense, we argue that the construction in Spanish also takes a more abstract reading, as it primarily profiles the character himself, rather than the action of his living, on the *ground*.

#### **4.2.1.12. The –ING Construction within a Future Domain Translated as Subjunctive**

The –ING construction sometimes has the connotation of futurity, most of the time related to its participial meaning which is represented by *to be + ing*. However, in an abstract fashion, sometimes it conceptualizes an action that has no notion of concreteness; in other words, it is conceived in a future that might or might not happen. According to Wierzbicka (1988), there is one verbal gerund that semantically denotes a possibility, which “at the same time” is allusive to futurity. The gerund in English, according to Eckersley & Eckersley (1960) is treated as a verbal noun, which in turn sometimes functions as the object of a preposition, placing the action in an abstract domain. In respect to the Spanish language, the subjunctive is sometimes the correspondence to this –ING function, since, according to RAE (2010) it is the mode that “expresses most of their interpretation into future actions” (p. 455).

In regard to the analysis, the example below portrays a scene in which a landau carrying a lady stopped and there were two loafers that started a fight over getting a coin from the lady. So with the purpose of protecting the lady, Holmes hurried towards her and stumbled, getting injured and bleeding. Then they took Holmes to the lady's place, putting him in a sitting room. Watson, who witnessed all the situation, is the one that narrates the whole event, as they look for clues about a case they investigate.

Original: I hardened my heart, and took the smoke-rocket from under my ulster. After all, I thought, we are not injuring her. We are but preventing her from **injuring** another. (p. 11)

Translation: Endurecí mi sensibilidad y saqué de debajo de mi amplio gabán el cohete de humo. Después de todo pensé no le causamos a ella ningún perjuicio. Lo único que hacemos es impedirle que ella se lo **cause** a otro. (p. 21)

In this example, Watson takes the main role of the conceptualizer, so as to also include Holmes – as the sentence linguistically expresses both (“we”) – and projects them on the “ground”, i.e. the speech event being described. By saying *We are but preventing her from **injuring** another*, he is creating a mental image of something that, according to Wierzbicka (1988), represents a possibility (future), in other words, the construction is allusive to futurity. Apart from that, the semantic value of the verb *prevent* contributes to the future interpretation of the construction, as it signals an action or event to be stopped from taking place. In the case of the Spanish translation, the subjunctive, as RAE (2010) specifies, functions as it is interpretable into future actions.

#### 4.2.1.13. The –ING Construction within a Future Domain Translated as Infinitive

The –ING construction in a future sense is a very common construction in English. According to the traditional grammar, in this case, *A Universal Grammar of English* by Quirk & Greenbaum (1973) there are various ways to convey future time;

such cases may be modal auxiliaries (will/shall), simple present forms or progressive forms (present continuous/ going to). However, within the Cognitive Grammar perspective, the future tense is seen as, sometimes, a possibility that Wierzbicka (1988) observes in the semantic behavior of the –ING constructions, in this case, the gerundive complement. So, we argue that the gerundive complement, in most of the cases being a complement of a preposition, denotes a future possibility, presented most of the time as desires, purposes or expectations concerning futurity.

In the example below, there was a conversation between Holmes and Watson about looking for a photograph that seems to be important in the flow of the narrative. As they talk, a carriage approaches. As the carriage enters the street, Watson, the narrator and one of the conceptualizers, describes the scene in the following way:

Original: As it pulled up, one of the loafing men at the corner dashed forward to open the door in the hope of **earning** a copper, but was elbowed away by another loafer, who had rushed up with the same intention. (p. 11)

Translation: Uno de los vagabundos echó a correr para abrir la puerta del coche y **ganarse** de ese modo una moneda, pero otro, que se había lanzado a hacer lo propio, lo apartó violentamente. (p. 20)

In this scenario, we can see that Watson, the narrator and conceptualizer, who remains offstage, conceives the scene more subjectively, as a witness of a situation in which two other people are involved; in this case, two loafing men, who are profiled in the scene. Then, we see that the perspective of Watson is relevant in order to describe the scene and at the same time “ground” the scene as a sequence of events. With respect to the –ING construction used in this part of the narrative, we must consider the action of earning in an abstract fashion. Why is this? The phrase that precedes the –ING form plays the role of denoting an expectation, conceptualized in the form of the verb *hope*, which indicates a future expectation about something to take place, which is not fulfilled; in other words, it gives to earning a function of something that might happen in a future domain.

This goes along with what Wierzbicka (1988) argues about the gerunds, in this case *earning*, which receives a ‘head noun’, one of *possibility*. This argument makes

sense if we consider that the construction with *hope* brings a possibility of getting (or not) the money. In regard to the Spanish translation, we also argue that the infinitive denotes an action that implies abstraction, as it is a potential, but not a real outcome. We can also mention the use of the preposition *para* (for), whose “more characteristic sense is the one of purpose”<sup>74</sup> (RAE, 2010, p. 569; my own translation). In the example, the infinitive of purpose constructions are related in a cause (*abrir la puerta*)-effect (*ganarse de ese modo una moneda*) relationship.

#### 4.2.1.14. The –ING Construction within an Unreal Domain Translated as Gerund

As seen in the previous examples, the –ING construction mostly carries characteristics of progressiveness, being this the usual conception of the construction. However, progressiveness is not always profiled in a concrete fashion, making us assume that there is certain degree of abstractness in conceiving a speech event which, according to Langacker (1990), is grounded on the speaker’s perspective of the event. Wierzbicka (1988, p. 83), on the other hand, notes that “Gerundive complements can differ [...] from present participles and from finite –ING forms because they don’t always refer to stretches of time” (coming from the conceptualizer. Such is the case of the Unreal Conception of the –ING construction.

In this part of the narrative, Watson, the narrator, tells the story as he is also a character, or a participant, in it. He narrates a sequence of events from his own perspective and ends by speculating what the topic of the conversation among the participants might be:

Original: The cab and the landau with their steaming horses were in front of the door when I arrived. I paid the man and hurried into the church. There was not a soul there save the two whom I had followed and a surpliced clergyman, who seemed to **be expostulating** with them. (p. 8)

Translation: Cuando lo hice yo, el coche de un caballo y el landó se hallaban delante de la iglesia, con sus caballos humeantes. Pagué al cochero y me

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<sup>74</sup> Original text: *El más característico de sus sentidos figurados es el de finalidad o propósito [...]*

metí a toda prisa en la iglesia. No había en ella un alma, fuera de las dos a quienes yo había venido siguiendo, y un clérigo vestido de sobrepelliz, que parecía estar **arguyendo** con ellos. (p. 16)

In this example, Watson takes the role of both a narrator and conceptualizer. While at first he objectively places himself onstage, together with the other participants profiled on the scene, he also conceives the scene more subjectively in that he makes assumptions about the course of their conversation, and thus identify a participant as a clergyman who “seems to be expostulating with them”. In respect to the –ING construction, we can see that there is an explicit demonstration of progressiveness, converging with Eckersley & Eckersley (1960), who affirm that, besides being conceived as an active performance, the Present Participle, in this case, possesses an adjectival quality since it describes the noun by the action it is performing. This adjectival function, then, has a more abstract reading since the progressive construction serves to identify the clergyman rather than profile what might be happening on the scene. The construction in Spanish, on the other hand, also profiles progressiveness, while focused under a subjective perspective, as the conceptualizer makes an assumption about the speech event going on, assigning the construction a more abstract, less grounded, more subjectified interpretation.

#### 4.2.1.15. The –ING Construction as Gerund Translated as Infinitive

In the reference grammars, the –ING and the Infinitive are the verbs called “Non-finite” being the ones that contain no tense, no person and no number concord (LEECH & SVARTVIK, 1975). For his part, Langacker (2008) agrees with this concept by saying that a verb and a noun are linked in terms of both conveying abstract notions. When referring to the gerund in English, Eckersley & Eckersley (1960) assumes that a gerund is a verbal noun. Likewise, the Spanish Infinitive is considered as a form that presents nominal and verbal properties (RAE, 2010). In other words, we may assume that both a verb and a noun are interrelated as both have abstract notions that make them work as actions that may denote a process, and eventually, in its more abstract reading, a thing.

In the example discussed below, in the middle of an interrogation, Watson arrives at Holmes's office while the detective interviews Mr. Wilson, and deduces certain things about Wilson. One of this is that Holmes mentions that this guy has been to China, letting Wilson in shock about the deduction. So he asks Holmes about how he could know of his travel to China:

Original: "The fish that you have tattooed immediately above your right wrist could only have been done in China. I have made a small study of tattoo marks and have even contributed to the literature of the subject. That trick of **staining** the fishes' scales of a delicate pink is quite peculiar to China. (p. 16)

Translation: -El pez que lleva usted tatuado más arriba de la muñeca sólo ha podido ser dibujado en China. Yo llevo realizado un pequeño estudio acerca de los tatuajes, y he contribuido incluso a la literatura que trata de ese tema. El detalle de **colorear** las escamas del pez con un leve color sonrosado es completamente característico de China. (p. 32)

In this example we observe that Holmes, in his pursuit of explaining how he gets to deduct that Wilson was in China, he exposes information of his studies about the culture of that country. When he mentions the fish and starts describing it he projects in a subjective way the elements that go along with the description of the fish. By mentioning *That trick of **staining** the fishes' scales of a delicate pink is quite peculiar to China*, Holmes projects an action in an abstract way, since it conceptualizes an action that is not happening at the moment of speaking, but an action that denotes a process that is taken in a summary scanning, objectively described in the scene, thus assuming an abstract reading rather than a concrete one.

The traditional grammar alluding to the gerund as a verbal noun (ECKERSLEY & ECKERSLEY, 1960) converges with what Wierzbicka (1988) points out about what she takes as a "gerundive complement", stating that they semantically contain 'head nouns', in other words, in some cases they are labeled with specific functions. Among those functions we have the one referring to a process, which perfectly matches with **staining**, being contextually helped by the lexical item *trick*, which



reflects a process that has become a routine. In terms of conceptualization, it seems that Holmes, who had already studied about this kind of art, reflects a subjective idea of what he had studied, conceiving that kind of fish as its own mental image, in other words, it depends on his perception (LANGACKER, 1990). In the same way, the Spanish grammar contributes on saying that the action is not even performed by anyone when refers to the infinitive, in this case **colorear** as a verb that does not have the inflection of person, tense or mode, and it has a neutral aspect (RAE, 2010), i.e. more reified and abstract.

#### 4.2.1.16. The –ING construction as a Gerund Translated as a Noun

In this part of the narrative, we may see that the man who was telling Holmes and Watson about something serious, refers to a person who is involved in the investigation, so Watson describes the way Holmes keeps record of his clients, what he calls his “index”. Watson profiles these records as a “system”, which “for many years he [Holmes] had adopted”, turning the –ING construction into a routinary activity, which is not taking place right now, but is conceptualized in a subjectified, abstract way, assuming what Langacker (2008, p. 111) calls “summary scanning”, i.e., the action is reified and approaches nominalization:

Original: "The facts are briefly these: Some five years ago, during a lengthy visit to Warsaw, I made the acquaintance of the well-known adventuress, Irene Adler. The name is no doubt familiar to you." "Kindly look her up in my index, Doctor," murmured Holmes without opening his eyes. For many years he had adopted a system of **docketing** all paragraphs concerning men and things, so that it was difficult to name a subject or a person on which he could not at once furnish information. (p.5)

Translation: -He aquí los hechos, brevemente expuestos: Hará unos cinco años, y en el transcurso de una larga estancia mía en Varsovia, conocí a la célebre aventurera Irene Adler. Con seguridad que ese nombre le será familiar a usted. -Doctor, tenga la amabilidad de buscarla en el índice -

murmuró Holmes sin abrir los ojos. Venía haciendo **extractos** de párrafos referentes a personas y cosas, Y era difícil tocar un tema o hablar de alguien sin que él pudiera suministrar en el acto algún dato sobre los mismos. (p. 9)

Here, the conceptualizer, being Watson, profiles a scene of a process that had been occurring for a long time until the time of speaking. In terms of conceptualizing that process, which seems to be the most prominent in the scene, the –ING takes the role of what Wierzbicka (1988) denominates as a head noun, giving to *docketing* the semantic role of a process, but situating that –ING construction in an even more abstract domain, as such process is reified, subjectively construed as a *system* by the conceptualizer. So the noun, as seen in the Spanish translation, fits very well at agreeing with Langacker (2008), who gives to a verb the schema of process and to the noun the schema of a thing, being the latter what mostly represents the example above. So, picking the noun *extractos* as an option converges with what RAE (2010) says about the noun, implying that it is allusive to a happening or a process, which is *extraer*.

Having explained the most representative patterns, we will present a chart that summarizes these patterns into which we distributed all the 1199 occurrences found in our data, which are as follows:

**Table 6.** Level of Concreteness/Abstractness of –ING Construction Patterns

1. Action Conceptualized in a More Concrete Fashion –  PROGRESSIVENESS	What on earth can be the matter with him?" I asked. "He is <b>looking</b> up at the numbers of the houses." I believe that he is coming here, "said Holmes, rubbing his hands. (p.126)	— ¿Qué demonios puede pasarle? —pregunté—. <b>Está mirando</b> los números de las casas. —Me parece que viene aquí —dijo Holmes, frotándose las manos.
2. Action Conceptualized in a More Concrete Fashion –  EMPHASIS ON DURATION	He <b>was doing</b> something in the cellar -- something which took many hours a day for months on end. What could it be, once more? I could think of nothing save that he was running a tunnel to some other building.	Este hombre <b>estaba realizando</b> en la bodega algún trabajo que le exigía varias horas todos los días, y esto por espacio de meses. ¿Qué puede ser?, volví a preguntarme. No me quedaba sino pensar que estaba abriendo un túnel que desembocaría en algún otro edificio.

<p>3. Action Conceptualized in a More Concrete Fashion –</p> <p>EMPHASIS ON LOCATION</p>	<p>"It is our French gold," whispered the director. "We have had several warnings that an attempt might be made upon it." "Your French gold?" "Yes. We had occasion some months ago to strengthen our resources and borrowed for that purpose 30,000 napoleons from the Bank of France. It has become known that we have never had occasion to unpack the money, and that it is still <b>lying</b> in our cellar. (p.25)</p>	<p>-Se trata del oro francés que aquí tenemos -cuchicheó el director-. Hemos recibido ya varias advertencias de que quizá se llevase a cabo una tentativa para robárnoslo. -¿El oro francés? -Sí. Hace algunos meses se nos presentó la conveniencia de reforzar nuestros recursos, y para ello tomamos en préstamo treinta mil napoleones oro al Banco de Francia. Ha corrido la noticia de que no habíamos tenido necesidad de desempaquetar el dinero, y que éste se <b>encuentra</b> aún en nuestra bodega.</p>
<p>4. Action Conceptualized in a More Concrete Fashion -</p> <p>TWO OR MORE LINKED ACTIONS</p>	<p>The circumstances are of great delicacy, and every precaution has to be taken to quench what might grow to be an immense scandal and seriously compromise one of the reigning families of Europe. To speak plainly, the matter implicates the great House of Ormstein, hereditary kings of Bohemia." "I was also aware of that," murmured Holmes, <b>settling</b> himself down in his armchair and closing his eyes. (p.4)</p>	<p>- Trátase de circunstancias sumamente delicadas, y es preciso tomar toda clase de precauciones para ahogar lo que pudiera llegar a ser un escándalo inmenso y comprometer seriamente a una de las familias reinantes de Europa. Hablando claro, está implicada en este asunto la gran casa de los Ormstein, reyes hereditarios de Bohemia. - También lo sabía - murmuró Holmes <b>arrellanándose</b> en su sillón, y cerrando los ojos. (p.9)</p>
<p>5. Action Conceptualized in a Less Concrete fashion –</p> <p>ADVERBIAL FUNCTION</p>	<p>From <b>comparing</b> notes afterwards it was but an hour and a quarter, yet it appeared to me that the night must have almost gone and the dawn be breaking above us. (p. 26)</p>	<p><b>Comparando</b> notas más tarde, resulta que la espera fue de una hora y cuarto, pero yo tuve la sensación de que había transcurrido la noche y que debía de estar alboreando por encima de nuestras cabezas.</p>
<p>6. Action Conceptualized</p>	<p>Pray what steps did you</p>	<p>Vamos a ver, ¿qué pasos</p>

<p>in a Less Concrete Fashion –</p> <p>ADJECTIVAL FUNCTION</p>	<p>take when you found the card upon the door?" "I was staggered, sir. I did not know what to do. Then I called at the offices round, but none of them seemed to know anything about it. Finally, I went to the landlord, who is an accountant <b>living</b> on the ground-floor, and I asked him if he could tell me what had become of the Red-headed League. (p.20)</p>	<p>dio usted al encontrarse con ese letrero en la puerta? -Me dejó de una pieza, señor. No sabía qué hacer. Entré en las oficinas de al lado, pero nadie sabía nada. Por último, me dirigí al dueño de la casa, que es contador y <b>vive</b> en la planta baja, y le pregunté si podía darme alguna noticia sobre lo ocurrido a la Liga de los Pelirrojos. (p.39)</p>
<p>7. Action Conceptualized in a More Abstract Fashion –</p> <p>FUTURE DOMAIN</p>	<p>As it pulled up, one of the loafing men at the corner dashed forward to open the door in the hope of <b>earning</b> a copper, but was elbowed away by another loafer, who had rushed up with the same intention. (p.11)</p>	<p>Uno de los vagabundos echó a correr para abrir la puerta del coche y <b>ganarse</b> de ese modo una moneda, pero otro, que se había lanzado a hacer lo propio, lo apartó violentamente. (p.20)</p>
<p>8. Action Conceptualized in a More Abstract Fashion –</p> <p>UNREAL DOMAIN</p>	<p>The cab and the landau with their steaming horses were in front of the door when I arrived. I paid the man and hurried into the church. There was not a soul there save the two whom I had followed and a surpliced clergyman, who seemed to <b>be expostulating</b> with them. (p.8)</p>	<p>Pagué al cochero y me metí a toda prisa en la iglesia.No había en ella un alma, fuera de las dos a quienes yo había venido siguiendo, y un clérigo vestido de sobrepelliz, que <b>parecía estar arguyendo</b> con ellos. (p.16)</p>
<p>9. Action Conceptualized in a More Abstract Fashion –</p> <p>NONPROCESSUAL ACTION</p>	<p>Original: "The fish that you have tattooed immediately above your right wrist could only have been done in China. I have made a small study of tattoo marks and have even contributed to the literature of the subject. That trick of <b>staining</b> the fishes' scales of a delicate pink is quite peculiar to China. (p.16)</p>	<p>-El pez que lleva usted tatuado más arriba de la muñeca sólo ha podido ser dibujado en China. Yo llevo realizado un pequeño estudio acerca de los tatuajes, y he contribuido incluso a la literatura que trata de ese tema. El detalle de <b>colorear</b> las escamas del pez con un leve color sonrosado es completamente característico de China. (p.32)</p>

It is important to highlight that the patterns established in the table were selected that way according to the sense implied by the –ING constructions in terms of conceptualization, also considering the meaning they denoted regarding their syntactic and semantic features. Each pattern presents only one example from the book. Such example was carefully chosen, as it exhibited certain contextual features like semantic values, temporal and spatial deixis, role of participants, among others, related to how a conceptual process may be construed.

Having analyzed the most prototypical patterns of the –ING construction in our data, in the next section we will propose a radial organization for the construction, ranging along a concrete-abstract gradient. We will argue that these patterns also exhibit levels of objectivity/subjectivity, depending on how the construction is conceived in each of these occurrences.

#### **4.3. Proposal for a Radial Organization of the –ING Construction**

As previously stated and with basis on the analysis carried out, we will now present a proposal for a radial organization (BRUGMAN, 1981; LAKOFF, 1987) of the –ING construction, which goes from a more concrete level, being this more situated or “grounded” (LANGACKER, 1987, 1990, 1991, 2008) on the scene and its participants and, thus, more objectified (as a “here and now process”), until it gets to a more abstract level, therefore, less situated and more subjectified, relying on the conceptualizer’s mental scanning of it (taken as a “thing”) (LANGACKER, 2008). Based on the previous analysis and following the order in which the patterns were previously shown, we will discuss and analyze the proposal we aim to develop in order to achieve a deeper interpretation of the behavior of the –ING construction in regard to its conceptualization in discourse, together with what reference grammars state about the construction.

According to Brugman (1981) and Lakoff (1987) there exists a favorable process in order to present the senses certain constructions may have. That process consists in a network-style representation, which permits to observe the different senses of a category, and, in our object of research, the –ING construction. Such construction can be extended into a number of types, based on the number of senses it may contextually assume, as a result of different uses that vary depending

on the contextual elements that interact with the construction. In this case, the –ING construction, besides carrying its own meaning, namely progressiveness, simultaneity or duration, independently of the words in a sentence (GOLDBERG, 1995), is conceived into different domains (LANGACKER, 2006) or assumes different semantic functions, as it connects with other elements that take relevance in the construal of a speech event or scene. Such elements are inherent to the narrative itself, since the story being told conceptualizes a speech event or scene being profiled via story-telling is the trace to follow when conceiving a statement in which the –ING construction is used; the semantic value of the verbs, which contribute to the interpretation of our analyzed construction and the role of conceptualizers, which, most of the time are the very characters involved in the story or, sometimes, the translator, who either assumes a more objective or a more subjective perspective in portraying the scene in regard to the Spanish translation.

Based on that, we will start with what we argue to be the most prototypical meaning of the –ING construction: the progressive. As observed in our data, the radial organization we are aiming to develop starts with the –ING construction in its progressive aspect. By observing the pattern with focus on Progressiveness (see Table 6) we can observe the use of the Present Continuous as the conceptualization of an action that is happening at the moment of speaking, making the scene, from the conceptualizer's perspective, more concrete and also more situated on the "ground" (Langacker, 1987, 1990, 1991, 2008). As most of our data presented inflected sentences, with the base form *to be + ing*, it converges with what Langacker (1990, p. 12) says about *grounding*, stating that:

[...] finite clauses represent universal grammatical categories with special structural significance. I attribute the distinctive character of these constituents to the fact that they are *grounded*, by which I mean that their profiled entity bears some relationship to the ground.

Such remarks help us argue that the other finite clauses found in our data, which involve the progressive aspect, such as the Present Perfect Continuous, the Past Continuous and the Past Perfect Continuous, in that order, are gradually less situated on the ground because their temporal domain moderately distances the speech event from the "here and now" situation (LANGACKER, 1987, 1990, 1991, 2008), although it still bears a connection with the ground via temporal relation. Such

argument also applies to the patterns that we called “Emphasis on Duration” and “Emphasis on Location”, as in most of the instances found, the use of the progressive aspect is clearly recognized. Similarly, some specific verbs like *lie*, *sit*, *wait*, among others, contribute to our argument as they themselves carry features that denote duration or continuity, without forgetting the contextual elements related to temporal or spatial deixis, which are allusive to a position that a subject occupied, providing, of course, evidence of duration.

The next pattern, “Two or More Linked Actions” is conceived so as to assign the –ING construction the function of connecting two or more actions, thus conceiving simultaneity of actions (WIERZBICKA, 1988). Such connection, we argue, may be in a concomitant way, i.e., two or more actions that occur at the same time, or in a sequential way; in other words, one action precedes another, one of them having more prominence in the profiled event or scene. In this respect, we may argue that the –ING construction gains a rather adverbial interpretation, backgrounding one event in regard to another.

By following a concrete-to-abstract gradient, we then have the “Adverbial Function”, which, as being a verb modifier, fits perfectly in the boundary between the inherently verbal function in its progressive use and the ones gaining adjectival or even nominal functions. Many of the instances presented adverbial modifiers which conveyed manner, causality and time functions. The distancing from the most prototypical domain, evidenced by the grounding of the speech events, can also be explained by some of the instances that were allusive to non-finite clauses, which clearly exhibit the summary scanning of a verbal process, rather than a sequential scanning (LANGACKER, 2008). Examples like *From **comparing** notes afterwards it was but an hour and a quarter, yet it appeared to me that the night must have almost gone and the dawn be breaking above us* introduces the way in which something was performed, alluding to an action that is more holistically profiled, thus, approaching to the notion of “thing”.

Building on this radial organization, next we present the “Adjectival Function”, which in our proposal represents the boundary between the notions related to the verbal function, either progressive or adverbial, and the ones related to the verb in a schema of a “thing” (LANGACKER, 2008). Since we have argued that there are certain uses of the –ING construction that directly or indirectly reflect the verbal

function in a more concrete domain, the adjectival feature functions as the boundary for the construal that carries more nominal features of the process being conceptualized by the –ING construction. Such feature is conveyed as an adjectival relative clause, which is frequently equivalent to a participle phrase (ECKERSLEY & ECKERSLEY, 1960). Although the main function of an adjectival clause is to modify a noun, there are certain notions of an action taking place at the moment of speaking; however, that very action is underfocused in a summary scanning, i.e., the event is profiled in a holistic perspective, instead of a sequential way, which, on the contrary, represents how the action evolves through time (LANGACKER, 2008). Thus we argue that this function represents the boundary between more verbal uses and more nominal uses of the –ING construction.

Now that we crossed the line between the concrete domain in order to reach the abstract domain, we will move on to introducing an element in our gradient that refers to futurity, evidencing a domain in which the action seems to be mentally projected as a desire, prediction or purpose. Wierzbicka (1988) categorizes this type of construction within the list of the ‘head nouns’ she adopted for the –ING construction as a gerundive complement. The head noun in, for example, *As it pulled up, one of the loafing men at the corner dashed forward to open the door in the hope of **earning** a copper, but was elbowed away by another loafer, who had rushed up with the same*, denotes a possibility of something happening in the future, with no assurance of a factual action.

Next, we present a domain that conceives actions that are projected as a more non-factual, nonprocessual action. In other words, we refer to the –ING construction that is subsumed under an Unreal Domain. This kind of construction is represented by the use of verbs that evoke a hypothetical situation, i.e., circumstances in which the likelihood of something to happen is remote. Such verbs are *think, suppose, and seem*, among others, together with conditional clauses, which support the idea of an action conceived in an unreal domain. Such is the case of the example *He said that if they were sent to the office he would be chaffed by all the other clerks about **having** letters from a lady*, in which we can observe, by the use of a conditional marker, that the –ING construction, is conceived as an action that, besides carrying features of a nonprocessual action, it is subjectively portrayed by the conceptualizer, in a hypothetical situation, making us assume that the level of abstractness that it

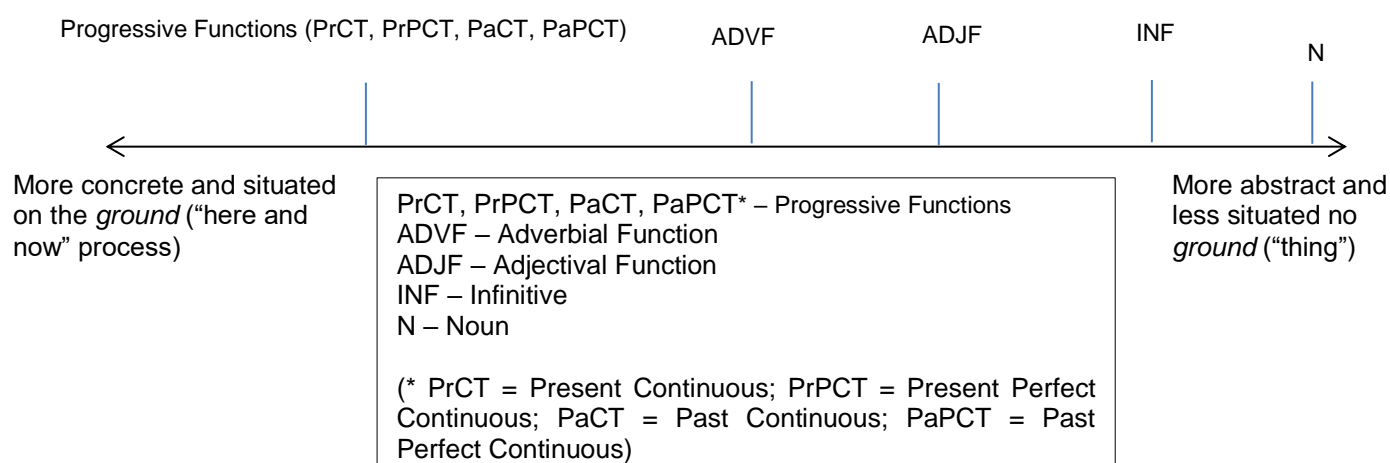


represents is almost at the end of the gradient of our radial proposal. Even when some of these constructions are inflected as the progressive tense, that is, the conjugation *to be* + *ing*, the contextual lexical items make us assume that the action itself cannot be situated on the *ground* since there is no sign of a factual performance.

We finally have the radial element that introduces what we argue to be the key role of a nominal function to conceptualize a verb process as what we called Nonprocessual Action. As we have argued, the more abstract use of the –ING construction carries some features that are related to the action, conceived as activating elements from the schemas PROCESS and THING (LANGACKER, 2008). In the case of the actions that belong to the categorization of a Verbal Noun (ECKERSLEY & ECKERSLEY, 1960), we can observe that this nomenclature clearly fits into our proposal, since they are taken as actions that have been standardized as “things”, due to the clues that the contextual elements convey in connection with the –ING construction. Examples from our data like *That trick of **staining** the fishes' scales of a delicate pink is quite peculiar to China* converges with what Wierzbicka (1988) argues about the gerundive complements as a ‘head noun’ representing [the action of], i.e. an action that, due to the number of times it was possibly performed, turns into an action considered as a “thing”, thus relying on the conceptualizer’s own mental, subjective perspective of the reified verbal process conceived as a “trick”.

Having explained these patterns, which were taken into account for our radial organization proposal, we will present a chart that would summarize our proposal for the –ING construction in terms of conceptualization:

**Figure 4.** Radial Organization of the –ING Construction



## FINAL CONSIDERATIONS

In this work we developed a careful research on the behavior of the –ING construction in regard to the different form-meaning pairings that this construction may carry. By categorizing the –ING construction in different patterns related to the sense of the construction and, with the help from both Cognitive Grammar and Traditional Grammar (English and Spanish), we could identify the main contexts in which the –ING construction is used for conceiving different notions or ideas.

We chose the book *The Adventures of Sherlock Holmes* as the corpus for our research from which we compiled data into a bilingual parallel corpus of the original and the translated versions. As the –ING construction is normally taken as a verbal progressive construction, whose function tends to overshadow the other uses of the construction, namely the adverbial, adjectival, nominal and prepositional ones, we carried out a search of the number and frequency of occurrences of the verbal construction, taking it as a more central or prototypical one (ROSCH, 1973). We arrived at 2504 occurrences, in our data, and in order to optimize the study, we then restricted our research to the verbal occurrences (a total of 1199 occurrences) and their metaphorical extensions (GOLDBERG, 1995, 2006), which, from a conceptual point of view, we found to stretch into adverbial, adjectival and nominal uses. We hypothesized that the –ING construction exhibits different senses depending on the function it performs. Moreover, we argued that there is a radial organization (BRUGMAN, 1981; LAKOFF, 1987) for the –ING construction, which goes from a more concrete level, being this more situated or “grounded” (LANGACKER, 1987, 1990, 1991, 2008) and more objectified (as a “here and now process”), and gets to a more abstract level, therefore, less situated and more subjectified (taken as a “thing”) (Langacker, 2008). We carried out a quantitative analysis, showing 883 occurrences classified as Present Participle Constructions representing 73,65% of the total, against 316 Gerund Constructions, portraying the 26,35% from the total. The Present Participle Constructions were classified according to their function into Adverbial (423 times as 47,90% of the total), Verbal Progressive (279 times as 31,60% of the total) and Adjectival (181 times as 20,50% of the total). Likewise, the Gerund Constructions found were categorized into Nominal (243 times as 76,97% of the total) and Adverbial (73 times as 23,03% of the total). Based on this analysis, it was

discovered a major frequency of the Participle Construction, being this more related to the more concrete level of the –ING Construction. On the other hand, the Gerund construction, which has to do with what Eckersley & Eckersley (1960) calls “verbal noun”, exhibited a lower frequency of occurrence, supporting the assumption that this kind of narrative, i.e. detective stories, exhibit plenty of –ING constructions strictly related to the narrative plot, which commonly alludes to actions that exhibit progressiveness and are more situated on the ground and gain more prominence.

In regard to the Spanish language, we made a classification of the translations shown by the –ING construction in that language, showing that the most frequent are the Gerund (463 times as 38,60%) and the Infinitive (274 times as 22,80%) which, we argue, are taken as the boundary between the most concrete domain and the most abstract one. These correspondences were followed by the Imperfect (158 times as 13,20%), the Noun (69 times as 5,70%) and some other Spanish tenses and mode that supported our analysis in terms of concreteness and abstractness for the description of the –ING construction, contributing to outlining the radial network of the construction.

Then we carried out a qualitative analysis in which we selected the most representative patterns of the –ING construction according to their functions. Such patterns were categorized and analyzed based on the functions that each –ING construction conveyed, taking into account the contributions from some authors from the Cognitive Linguistics area, as well as the contributions from the reference grammars both in English and Spanish. There were nine patterns found in our data, which we called “Progressiveness”, “Emphasis on Duration”, “Emphasis on Location”, “Two or More Linked Actions”, “Adverbial Function”, “Adjectival Function”, “Future Domain”, “Unreal Domain” and “Nonprocessual Action”. It is important to highlight that the order in which they were presented represent the gradient of concreteness or abstractness they carry according to how objectively or subjectively an event may be construed, and how situated that very event is on the *ground* (LANGACKER, 1987, 1990, 1991, 2008). As we observed, the conceptualizer’s perspective turned out to be relevant when conceptualizing the scenes they witnessed, since there were notions of subjectivity or objectivity which varied depending on the elements that were profiled or made prominent in the scene or speech event. Terms like “summary scanning” and “sequential scanning” from Langacker (2008) were essential in order

to describe the way in which the –ING construction is conceived as either an action that is profiled in a nonprocessual perspective or an action that is unfolded through time, in a sequential scanning (LANGACKER, 2008). All this was supported by the analysis of the Spanish translations, which, in turn, exhibited notions that matched the ones related to the traditional grammars of English. Apart from that, the pairing, often noticeable, of certain tenses in English connected with specific tenses in Spanish, converged with what we argue in regard to the features the –ING construction exhibits, namely progressiveness, duration, repetition, simultaneity, up to reaching the nonprocessual notions, supported by the respective use of the Past Participle, Adjective, Infinitive and Noun in the Spanish language.

Based on the results from both the quantitative and qualitative analyses, we outlined a radial network proposal for the construction which ranged from, we argue, the most prototypical meaning of the –ING construction: the progressiveness, exhibiting features of being conceived in a more concrete domain up to reaching the nonprocessual uses, which, we argue, are conceived in a more abstract domain.

The present work was developed in order to contribute to the idea that the –ING construction carries more characteristics than just exhibiting the most prototypical one, commonly known as progressive, which is the allusion to an action that is happening at the moment of the enunciation. Based on the research presented, we hope to apply these findings into deeper research in the future, also considering possible pedagogical applications for these findings, which will provide students with a broader vision of what the –ING construction may represent when we think about language in use.

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## ANNEXES

	ENG	Category	SPA	Categoría
1.	My own complete happiness, and the home-centred interests which rise up around theman who first finds himself master of his own establishment, were sufficient to absorb all my attention, while Holmes, who loathed every form of society with his whole Bohemian soul, remained in our lodgings in Baker Street, buried among his old books,and <b>alternating</b> from week to week between cocaine and ambition, the drowsiness ofthe drug, and the fierce energy of his own keen nature. (p.1)	Present Participle Construction (Adverbial)	Mi completa felicidad y los diversos intereses que, centrados en elhogar, rodean al hombre que se ve por vez primera con casa propia, bastaban para absorber mi atención; Holmes, por su parte, dotado de alma bohemia, sentía aversión a todas las formas de la vida de sociedad, y permanecía en sus habitaciones de Baker Street, enterrado entre sus libracos, <b>alternando</b> las semanas entre la cocaína y la ambición, entre los dormilamientos de la droga y la impetuosa energía de su propia y ardiente naturaleza. (p.2)	Gerund Construction
2.	He was still, as ever, deeply attracted by the study of crime, and occupied his immense faculties and extraordinary powers of observation in <b>following</b> out those clues, and clearing up those mysteries which had been abandoned as hopeless by the official police. (p.1)	Gerund Construction (Nominal)	Continuaba con su profunda afición al estudiode los hechos criminales, y dedicaba sus inmensas facultades y extraordinarias dotes de observación a <b>seguir</b> determinadas pistas y aclarar los hechos misteriosos que la Policía oficial había puesto de lado por considerarlos insolubles. (p.2)	Infinitive Construction
3.	He was still, as ever, deeply attracted by the study of crime, and occupied his immense faculties and extraordinary powers of observation in following out those clues,	Gerund Construction (Nominal)	Continuaba con su profunda afición al estudiode los hechos criminales, y dedicaba sus inmensas facultades y extraordinarias dotes de observación a seguir	Infinitive Construction



	and <b>clearing up</b> those mysteries which had been abandoned as hopeless by the official police. (p.1)		determinadas pistas y <b>aclarar</b> los hechos misteriosos que la Policía oficial había puesto de lado por considerarlos insolubles. (p.3)	
4.	I <b>was returning</b> from a journey to a patient (for I had now returned to civil practice), when my way led me through Baker Street. (p.1)	Present Participle Construction (Verbal Progressive)	<b>Regresaba</b> yo cierta noche, la del 20 de marzo de 1888, de una visita a un enfermo (porque había vuelto a consagrarme al ejercicio de la medicina civil) y tuve que pasar por Baker Street. (p.3)	Imperfect Construction
5.	I was seized with a keen desire to see Holmes again, and to know how he <b>was employing</b> his extraordinary powers. (p.2)	Present Participle Construction (Verbal Progressive)	[...] me asaltó un vivo deseo de volver a charlar con Holmes y de saber en qué <b>estaba empleando</b> sus extraordinarias facultades. (p.3)	Gerund Construction
6.	He <b>was pacing</b> the room swiftly, eagerly, with his head sunk upon his chest and his hands clasped behind him. (p.2)	Present Participle Construction (Verbal Progressive)	Sherlock Holmes se <b>paseaba</b> por la habitación a paso vivo con impaciencia, la cabeza caída sobre el pecho las manos entrelazadas por detrás de la espalda. (p.3)	Imperfect Construction
7.	Then, how do you know?" "I see it, I deduce it. How do I know that you <b>have been getting</b> yourself very wet lately, and that you have a most clumsy and careless servant girl?" (p.2)	Present Participle Construction (Verbal Progressive)	-Pero ¿cómo lo sabe usted? -Lo estoy viendo; lo deduzco. -Cómo sé que últimamente <b>ha cogido</b> usted mucha humedad, y que tiene a su servicio una doméstica torpe y descuidada? (p.4)	<i>Antepresente</i> Construction
8.	As to your practice, if a gentleman walks into my rooms <b>smelling</b> of iodoform, with a black mark of nitrate of silver upon his right forefinger, and a bulge on the right side of his top-hat to show where he has secreted his stethoscope, I must be	Present Participle Construction (Adjectival)	En lo referente al ejercicio de la medicina, cuando entra un caballero en mis habitaciones <b>oliendo</b> a cloroformo, y veo en uno de los costados de su sombrero de copa un bulto saliente que me indica dónde ha	Gerund Construction

	dull, indeed, if I do not pronounce him to be an active member of the medical profession." (p.2)		escondido su estetoscopio, tendría yo que ser muy torpe para no dictaminar que se trata de un miembro en activo de la profesión médica.	
9.	I could not help <b>laughing</b> at the ease with which he explained his process of deduction. (p.2)	Gerund Construction (Nominal)	No pude menos de <b>reírme</b> de la facilidad con que explicaba el proceso de sus deducciones [...] (p.4)	Infinitive Construction
10.	"Quite so," he answered, <b>lighting</b> a cigarette, and throwing himself down into an armchair. (p.2)	Present Participle Construction (Adverbial)	-Así es, en efecto- me contestó, <b>encendiendo</b> un cigarrillo y dejándose caer en un sillón. (p.4)	Gerund Construction
11.	"Quite so," he answered, lighting a cigarette, and <b>throwing</b> himself down into an armchair. (p.2)	Present Participle Construction (Adverbial)	Así es, en efecto- me contestó, encendiendo un cigarrillo y <b>dejándose</b> caer en un sillón. (p.4)	Gerund Construction
12.	He threw over a sheet of thick, pink-tinted note-paper which <b>had been lying</b> open upon the table. "It came by the last post," said he. "Read it aloud." The note was undated, and without either signature or address. (p.3)	Present Participle Construction (Adjectival)	Me tiró desde donde él estaba una hoja de un papel de cartas grueso y de color de rosa, que <b>había estado</b> hasta ese momento encima de la mesa. Y añadió: -Me llegó por el último correo. Léala en voz alta. Era una carta sin fecha, sin firma y sin dirección. (p.5)	<i>Antecopretérito</i> Construction
13.	"The man who wrote it was presumably well to do, "I remarked, <b>endeavouring</b> to imitate my companion's processes. (p.3)	Present Participle Construction (Adverbial)	-Puede presumirse que la persona que ha escrito esto ocupa una posición desahogada -hice notar, <b>esforzándome</b> por imitarlos procedimientos de mi compañero. (p.6)	Gerund Construction
14.	"A pair, by the sound," said he. "Yes," he continued, <b>glancing</b> out of the window. (p.3)	Present Participle Construction (Adverbial)	-De dos caballos, a juzgar por el ruido.Luego prosiguió, <b>mirando</b> por la ventana: (p.7)	Gerund Construction
15.	He carried a broad-brimmed hat in his hand, while he wore across the upperpart of his face, <b>extending</b> down past the cheekbones, a black vizard	Present Participle Construction (Adverbial)	Traía en la mano un sombrero de anchas alas y, en la parte superior del rostro, <b>tapándole</b> hasta más debajo de los pómulos, ostentaba un	Gerund Construction

	mask, which he had apparently adjusted that very moment, for his hand was still raised to it as he entered. (p.4)		antifaz negro que, por lo visto, se había colocado en ese mismo instante, porque aún tenía la mano puesta en él cuando hizo su entrada. (p.7)	
16.	"I was also aware of that,"murmured Holmes, <b>settling</b> himself down in his armchair and closing his eyes (p.4)	Present Participle Construction (Adverbial)	-También lo sabía murmuró Holmes <b>arrellanándose</b> en su sillón, y cerrando los ojos. (p.9)	Gerund Construction
17.	"I was also aware of that,"murmured Holmes, settling himself down in his armchair and <b>closing</b> his eyes. (p.4)	Present Participle Construction (Adverbial)	-También lo sabía murmuró Holmes arrellanándose en su sillón, y <b>cerrando</b> los ojos. (p.9)	Gerund Construction
18.	The Count shrugged his broad shoulders. "Then I must begin," said he, "by <b>binding</b> you both to absolute secrecy for two years; at the end of that time the matter will be of no importance. (p.4)	Gerund Construction (Adverbial)	El conde encogió sus anchos hombros, y dijo: - Siendo así, tengo que empezar <b>exigiendo</b> de ustedes un secreto absoluto por un plazo de dos años, pasados los cuales el asunto carecerá de importancia. (p.8)	Gerund Construction
19.	"Why, indeed?" murmured Holmes. "Your Majesty had not spoken before I was aware that I <b>was addressing</b> Wilhelm Gottsreich Sigismond von Ormstein, Grand Duke of Cassel-Felstein, and hereditary King of Bohemia." (p.4)	Present Participle Construction (Verbal Progressive)	-Naturalmente. ¿Por qué? -murmuró Holmes-. Aún no había hablado su majestad y ya me había yo dado cuenta de que <b>estaba tratando</b> con Wilhelm Gottsreich Sigismond von Ormstein, gran duque de Cassel Falstein y rey hereditario de Bohemia. (p.9)	Gerund Construction
20.	For many years he had adopted a system of <b>docketing</b> all paragraphs concerning men and to things, so that it was difficult name a subject or a person on which he could not at once furnish information. (p.5)	Gerund Construction (Nominal)	Venía haciendo <b>extractos</b> de párrafos referentes a personas y cosas, Y era difícil tocar un tema o hablar de alguien sin que él pudiera suministrar en el acto algún dato sobre los mismos. (p.9)	Nominal Construction
21.	"Kindly look her up in my index, Doctor," murmured Holmes without <b>opening</b>	Gerund Construction (Adverbial)	-Doctor, tenga la amabilidad de buscarla en el índice -murmuró	Infinitive Construction

	his eyes. (p.5)		Holmes sin <b>abrir</b> los ojos. (p.9)	
22.	I have come incognito from Prague for the purpose of <b>consulting</b> you." (p.5)	Gerund Construction (Nominal)	He venido bajo incógnito desde Praga con el propósito de <b>consultar</b> con usted. (p.9)	Infinitive Construction
23.	Your Majesty, as I understand, became entangled with this young person, wrote her some compromising letters, and is now desirous of <b>getting</b> those letters back." (p.5)	Gerund Construction (Nominal)	Según tengo entendido, su majestad se enredó con esta joven, le escribió ciertas cartas comprometedoras, y ahora desea <b>recuperarlas</b> . (p.10)	Infinitive Construction
24.	"But you can understand," said our strange visitor, <b>sitting down</b> once more and passing his hand over his high white forehead you can understand that I am not accustomed to doing such business in my own person (p.5)	Present Participle Construction (Adverbial)	-Pero ya comprenderá usted -dijo nuestro extraño visitante, <b>volviendo a tomar asiento</b> ya comprenderá usted, digo, y pasándosela mano por su frente, alta y blanca que no estoy acostumbrado a realizar personalmente esta clase de gestiones. (p.9)	Gerund Construction
25.	"But you can understand," said our strange visitor, sitting down once more and <b>passing</b> his hand over his high white forehead you can understand that I am not accustomed to doing such business in my own person (p.5)	Present Participle Construction (Adverbial)	-Pero ya comprenderá usted -dijo nuestro extraño visitante, volviendo a tomar asiento ya comprenderá usted, digo, y <b>pasándose</b> la mano por su frente, alta y blanca que no estoy acostumbrado a realizar personalmente esta clase de gestiones. (p.9)	Gerund Construction
26.	"But you can understand," said our strange visitor, sitting down once more and passing his hand over his high white forehead you can understand that I am not accustomed to <b>doing</b> such business in my own person (p.5)	Gerund Construction (Nominal)	-Pero ya comprenderá usted -dijo nuestro extraño visitante, volviendo a tomar asiento ya comprenderá usted, digo, y pasándosela mano por su frente, alta y blanca que no estoy acostumbrado a <b>realizar</b> personalmente esta clase de gestiones. (p.9)	Infinitive Construction
27.	"Then I fail to follow your	Gerund	-Pues entonces, no	Nominal

	Majesty. If this young person should produce her letters for <b>blackmailing</b> or other purposes, how is she to prove their authenticity?" "There is the writing." (p.5)	Construction (Nominal)	alcanzo a ver adónde va a parar su majestad. En el caso de que esta joven exhibiese cartas para realizar un <b>chantaje</b> , o con otra finalidad cualquiera, ¿cómo iba ella a demostrar su autenticidad? -Está la letra. (p.10)	Construction
28.	"Then, pray consult," said Holmes, <b>shutting</b> his eyes once more. (p.5)	Present Participle Construction (Adverbial)	-Pues entonces, consúlteme -dijo Holmes, <b>volviendo</b> una vez más a cerrar los ojos. (p.4)	Gerund Construction
29.	"Let me see!" said Holmes. "Hum! Born in New Jersey in the year 1858. Contralto --hum! La Scala, hum! Prima donna Imperial Opera of Warsaw -- yes! Retired from operatic stage -- ha! <b>Living</b> in London -- quite so! (p.5)	Present Participle Construction (Adjectival)	-Déjeme ver -dijo Holmes-. ¡Ejem! Nacida en Nueva Jersey el año mil ochocientos cincuenta y ocho. Contralto. ¡Ejem! LaScala. ¡Ejem! Prima donna en la Opera Imperial de Varsovia... Eso es... Retirada de los escenarios de ópera, ¡Ajá! <b>Vive</b> en Londres... ¡Justamente!... (p.10)	Present Constructions
30.	<b>Putting</b> his hands into his pockets, he stretched out his legs in front of the fire and laughed heartily for some minutes. (p.7)	Present Participle Construction (Adverbial)	Pero ¡quien iba a decirlo! -exclamé yo, Ø y él se rió hasta sofocarse; y rompió de nuevo a reír y tuvo que recostarse en su sillón, desmadejado e impotente. (p.13)	Ø
31.	I suppose that you <b>have been watching</b> the habits, and perhaps the house, of Miss Irene Adler." (p.7)	Present Participle Construction (Verbal Progressive)	-No puedo imaginármelo, aunque supongo que <b>habrá estado estudiando</b> las costumbres, y hasta quizá la casa de la señorita Irene Adler. (p.13)	Antefuturo Construction
32.	At three o'clock precisely I was at Baker Street, but Holmes had not yet returned. The landlady informed me that he had left the house shortly after	Gerund Construction (Nominal)	A las tres en punto me encontraba yo en Barker Street, pero Holmes no había regresado todavía. La dueña me informó que había salido de casa	Infinitive Construction

	eight o'clock in the morning. I sat down beside the fire, however, with the intention of <b>awaiting</b> him, however long he might be. (p.7)		poco después de las ocho de la mañana. Me senté, no obstante, junto al fuego, resuelto a <b>esperarle</b> por mucho que tardase. (p.13)	
33.	"What is it?" "It's quite too funny. I am sure you could never guess how I employed my morning, or what I ended by <b>doing</b> ." (p.7)	Gerund Construction (Nominal)	-La cosa tiene demasiada gracia. Estoy seguro de que no es usted capaz de adivinar en qué invertí la mañana, ni lo que acabé por <b>hacer</b> . (p.13)	Infinitive Construction
34.	I lent the ostlers a hand in <b>rubbing down</b> their horses, and received in exchange two pence, a glass of half and half, two fills of shag tobacco, and as much information as I could desire about Miss Adler, (...) (p.7)	Gerund Construction (Nominal)	Eché una mano a los mozos de cuadra en la tarea de <b>almohazar</b> los caballos, y me lo pagaron con dos peniques, un vaso de mitad y mitad, dos rellenos de la cazoleta de mi pipa con mal tabaco, y todos los informes que yo podía apetecer acerca de la señorita Adler, (p.14)	Infinitive Construction
35.	"I <b>am following</b> you closely," I answered. "I was still balancing the matter in my mind when a hansom cab drove up to Briony Lodge, and a gentleman sprang out. He was a remarkably handsome man, dark, aquiline, and moustached - - evidently the man of whom I had heard. (p.8)	Present Participle Construction (Verbal Progressive)	-Le <b>sigo</b> a usted con gran atención -le contesté. -Aún seguía sopesando el tema en mi mente cuando se detuvo delante del Pabellón Briony un coche de un caballo, y saltó fuera de él un caballero. Era un hombre de extraordinaria belleza, moreno, aguileño, de bigotes, sin duda alguna el hombre del que me habían hablado. (p.15)	Present Construction
36.	"I am following you closely," I answered. "I <b>was</b> still <b>balancing</b> the matter in my mind when a hansom cab drove up to Briony Lodge, and a gentleman sprang out. He was a remarkably handsome man, dark, aquiline, and moustached -	Present Participle Construction (Verbal Progressive)	-Le sigo a usted con gran atención -le contesté. -Aún seguía <b>sopesando</b> el tema en mi mente cuando se detuvo delante del Pabellón Briony un coche de un caballo, y saltó fuera de él un caballero. Era un hombre	Gerund Construction

	- evidently the man of whom I had heard. (p.8)		de extraordinaria belleza, moreno, aguileño, de bigotes, sin duda alguna el hombre del que me habían hablado. (p.15)	
37.	"He was in the house about half an hour, and I could catch glimpses of him in the windows of the sitting-room, <b>pacing up</b> and down, talking excitedly and waving his arms. (p.8)	Present Participle Construction (Adjectival)	Permaneció en el interior cosa de media hora, y yo pude captar rápidas visiones de su persona, al otro lado de las ventanas del cuarto de estar, se <b>paseaba</b> de un lado para otro, hablaba animadamente y agitaba los brazos. (p.15)	Imperfect Construction
38.	"He was in the house about half an hour, and I could catch glimpses of him in the windows of the sitting-room, pacing up and down, <b>talking</b> excitedly and waving his arms. (p.8)	Present Participle Construction (Adjectival)	Permaneció en el interior cosa de media hora, y yo pude captar rápidas visiones de su persona, al otro lado de las ventanas del cuarto de estar, se paseaba de un lado para otro, <b>hablaba</b> animadamente y agitaba los brazos. (p.15)	Imperfect Construction
39.	"He was in the house about half an hour, and I could catch glimpses of him in the windows of the sitting-room, pacing up and down, talking excitedly and <b>waving</b> his arms. (p.8)	Present Participle Construction (Adjectival)	Permaneció en el interior cosa de media hora, y yo pude captar rápidas visiones de su persona, al otro lado de las ventanas del cuarto de estar, se paseaba de un lado para otro, hablaba animadamente y <b>agitaba</b> los brazos. (p.15)	Imperfect Construction
40.	Presently he emerged, <b>looking</b> even more flurried than before. (p.8)	Present Participle Construction (Adjectival)	De pronto volvió a salir aquel hombre con <b>muestras</b> de llevar aún más prisa que antes. (p.15)	Nominal Construction
41.	"Away they went, and I <b>was</b> just <b>wondering</b> whether I should not do well to follow them when up the lane came a neat little landau, the coachman with his coat only half-buttoned, and his tie under his ear, while all the tags of his harness were sticking	Present Participle Construction (Verbal Progressive)	Allá se fueron, y, cuando yo estaba <b>preguntándome</b> si no haría bien en seguirlos, veo venir por la travesía un elegante landó pequeño, cuyo cochero traía aún a medio abrochar la chaqueta, y el nudo de la corbata	Gerund Construction

	out of the buckles. (p.8)		debajo de la oreja, mientras que los extremos de las correas de su atalaje <b>saltan</b> fuera de las hebillas. (p.16)	
42.	"Away they went, and I was just wondering whether I should not do well to follow them when up the lane came a neat little landau, the coachman with his coat only half-buttoned, and his tie under his ear, while all the tags of his harness <b>were sticking out</b> of the buckles. (p.8)	Present Participle Construction (Verbal Progressive)	Allá se fueron, y, cuando yo estaba preguntándome si no haría bien en seguirlos, veo venir por la travesía un elegante landó pequeño, cuyo cochero traía aún a medio abrochar la chaqueta, y el nudo de la corbata debajo de la oreja, mientras que los extremos de las correas de su atalaje <b>saltan</b> fuera de las hebillas. (p.16)	Gerund Construction
43.	I <b>was</b> just <b>balancing</b> whether I should run for it, or whether I should perch behind her landau when a cab came through the street. (p.8)	Present Participle Construction (Verbal Progressive)	<b>Estaba</b> yo <b>calculando</b> qué me convenía más, si echar a correr o colgarme de la parte trasera del landó; pero en ese instante vi acercarse por la calle a un coche de alquiler. (p.16)	Gerund Construction
44.	There was not a soul there save the two whom I had followed and a surpliced clergy-man, who seemed to <b>be expostulating</b> with them. (p.8)	Present Participle Construction (Verbal Progressive)	No había en ella un alma, fuera de las dos a quienes yo había venido siguiendo, y un clérigo vestido de sobrepelliz, que parecía estar <b>arguyendo</b> con ellos. (p.16)	Gerund Construction
45.	They <b>were</b> all three <b>standing</b> in a knot in front of the altar. (p.8)	Present Participle Construction (Verbal Progressive)	Se hallaban los tres <b>formando</b> grupo delante del altar. (p.16)	Gerund Construction
46.	I lounged up the side aisle like any other idler who has dropped into a church. Suddenly, to my surprise, the three at the altar faced round to me, and Godfrey Norton came <b>running</b> as hard as he could towards me. (p.8)	Present Participle Construction (Adverbial)	Yo me metí por el pasillo lateral muy sosegadamente, como uno que ha venido a pasar el tiempo a la iglesia. De pronto, con gran sorpresa mía, los tres que estaban junto al altar se volvieron a	Nominal Construction



			mirarme, y Godfrey Norton vino a todo <b>correr</b> hacia mí. (p.16)	
47.	"I was half-dragged up to the altar, and before I knew where I was I found myself <b>mumbling</b> responses which were whispered in my ear and vouching for things of which I knew nothing, and generally assisting in the secure tying up of Irene Adler, spinster, to Godfrey Norton, bachelor. (p.8)	Present Participle Construction (Verbal Progressive)	Me llevó medio a rastras al altar, y antes que yo comprendiese de qué se trataba, me encontré <b>mascullando</b> respuestas que me susurraban al oído, y saliendogarante de cosas que ignoraba por completo y, en términos generales, colaborandoen unir con firmes lazos a Irene Adler, soltera, con Godfrey Norton, soltero. (p.16)	Gerund Construction
48.	"I was half-dragged up to the altar, and before I knew where I was I found myself mumbling responses which were whispered in my ear and <b>vouching</b> for things of which I knew nothing, and generally assisting in the secure tying up of Irene Adler, spinster, to Godfrey Norton, bachelor. (p.8)	Present Participle Construction (Verbal Progressive)	Me llevó medio a rastras al altar, y antes que yo comprendiese de qué se trataba, me encontré mascullando respuestas que me susurraban al oído, y <b>saliendo</b> garante de cosas que ignoraba por completo y, en términos generales, colaborando en unir con firmes lazos a Irene Adler, soltera, con Godfrey Norton, soltero. (p.16)	Gerund Construction
49.	"I was half-dragged up to the altar, and before I knew where I was I found myself mumbling responses which were whispered in my ear and vouching for things of which I knew nothing, and generally <b>assisting</b> in the secure tying up of Irene Adler, spinster, to Godfrey Norton, bachelor. (p.8)	Present Participle Construction (Verbal Progressive)	Me llevó medio a rastras al altar, y antes que yo comprendiese de qué se trataba, me encontré mascullando respuestas que me susurraban al oído, y saliendo garante de cosas que ignoraba por completo y, en términos generales, <b>colaborando</b> en unir con firmes lazos a Irene Adler, soltera, con Godfrey Norton, soltero.	Gerund Construction

			(p.16)	
50.	It was all done in an instant, and there was the gentleman <b>thanking</b> me on the one side and the lady on the other, while the clergyman beamed on me in front. (p.9)	Present Participle Construction (Adjectival)	Todo se hizo en un instante, y allí me tiene usted entre el caballero, a un lado mío, <b>que me daba las gracias</b> , y al otro lado la dama, haciendo lo propio, mientras el clérigo me sonreía delante, de una manera beatífica. (p.17)	Imperfect Construction
51.	At the church door, however, they separated, he <b>driving back</b> to the Temple, and she to her own house. (p.9)	Present Participle Construction (Adverbial)	Sin embargo, se separaron a la puerta de la iglesia, <b>regresando</b> él en su coche al Temple y ella en el suyo a su propia casa. (p.17)	Gerund Construction
52.	"Which are?" "Some cold beef and a glass of beer," he answered, <b>ringing</b> the bell. (p.9)	Present Participle Construction (Adverbial)	-Y ¿qué es lo suyo? -Pues a comerme alguna carne fiambre y beberme un vaso de cerveza -contestó, <b>tocando</b> la campanilla-. (p.17)	Gerund Construction
53.	"It is nothing very formidable," he said, <b>taking</b> a long cigar-shaped roll from his pocket. (p.9)	Present Participle Construction (Adverbial)	-No se trata de nada muy terrible -dijo, <b>sacando</b> del bolsillo un rollo largo, de forma de cigarro-. (p.18)	Gerund Construction
54.	It seems that there had been some informality about their license, that the clergyman absolutely refused to marry them without a witness of some sort, and that my lucky appearance saved the bridegroom from <b>having</b> to sally out into the streets in search of a best man. (p.9)	Gerund Construction (Nominal)	Por lo visto, faltaba no sé qué requisito a su licencia matrimonial, y el clérigo se negaba rotundamente a casarlos si no presentaban algún testigo; mi afortunada aparición ahorró al novio la <b>necesidad</b> de lanzarse a la calle a la búsqueda de un padrino. (p.17)	Nominal Construction
55.	Now the question is, Where are we to find the photograph?" "Where, indeed?" "It is most unlikely that she carries it about with her. It is cabinet size. Too large for easy concealment	Gerund Construction (Nominal)	Ahora bien: la cuestión que se plantea es ésta: ¿dónde encontraremos la fotografía? -Eso es, ¿dónde? -Es muy poco probable que se la lleve de un lado para otro en	Infinitive Construction

	about a woman's dress. She knows that the King is capable of <b>having</b> her waylaid and searched. (p.10)		su viaje. Es de tamaño de exposición. Demasiado grande parapoder ocultarla entre el vestido. Sabe, además, que el rey es capaz de <b>tenderle</b> una celada y hacerla registrar, [...] (p.19)	
56.	It was already dusk, and the lamps <b>were</b> just <b>being</b> lighted as we paced up and down in front of Briony Lodge, waitingfor the coming of its occupant (p.10)	Present Participle Construction (Verbal Progressive)	Estaba ya oscurecido, y se <b>procedía</b> a encender los faroles del alumbrado, nos paseamos de arriba para abajo por delante del Pabellón Briony esperando a su ocupante. (p.19)	Imperfect Construction
57.	It was already dusk, and thelamps were just being lighted as we paced up and down in front of Briony Lodge, <b>waiting</b> for the coming of its occupant (p.10)	Present Participle Construction (Adverbial)	Estaba ya oscurecido, y se <b>procedía</b> a encender los faroles del alumbrado, nos paseamos de arriba para abajo por delante del Pabellón Briony <b>esperando</b> a su ocupante. (p.19)	Gerund Construction
58.	There was a group of shabbily dressed men <b>smoking</b> , a scissors-grinder with his wheel and laughing in a corner two guardsmen who were flirting with a nurse-girl, and several well-dressed young men who were lounging up and down with cigars in their mouths. (p.10)	Present Participle Construction (Adjectival)	Había en una esquina un grupo de hombres mal vestidos <b>que fumaban</b> y se reían, dos soldados de la guardia flirteando con una niñera, un afilador con su rueda y varios jóvenes bien trajeados que se paseaban tranquilamente con el cigarro en la boca. (p.19)	Imperfect Construction
59.	There was a group of shabbily dressed men smoking, a scissors-grinder with his wheel and <b>laughing</b> in a corner two guardsmen who were flirting with a nurse-girl, and several well-dressed young men who were lounging up and down with	Present Participle Construction (Adjectival)	Había en una esquina un grupo de hombres mal vestidos que fumaban y <b>se reían</b> , dos soldados de la guardia flirteando con una niñera, un afilador con su rueda y varios jóvenes bien trajeados que se paseaban tranquilamente	Imperfect Construction

	cigars in their mouths. (p.10)		con el cigarro en la boca. (p.19)	
60.	There was a group of shabbily dressed men smoking, a scissors-grinder with his wheel and laughing in a corner two guardsmen who <b>were flirting</b> with a nurse-girl, and several well-dressed young men who were lounging up and down with cigars in their mouths. (p.10)	Present Participle Construction (Adjectival)	Había en una esquina un grupo de hombres mal vestidos que fumaban y se reían, dos soldados de la guardia <b>flirteando</b> con una niñera, un afilador con su rueda y varios jóvenes bien trajeados que se paseaban tranquilamente con el cigarro en la boca. (p.19)	Gerund Construction
61.	There was a group of shabbily dressed men smoking, a scissors-grinder with his wheel and laughing in a corner two guardsmen who were flirting with a nurse-girl, and several well-dressed young men who <b>were lounging</b> up and down with cigars in their mouths. (p.10)	Present Participle Construction (Adjectival)	Había en una esquina un grupo de hombres mal vestidos que fumaban y se reían, dos soldados de la guardia flirteando con una niñera, un afilador con su rueda y varios jóvenes bien trajeados que se <b>paseaban</b> tranquilamente con el cigarro en la boca. (p.19)	Imperfect Construction
62.	Holmes dashed into the crowd to protect the lady; but just as he reached her he gave a cry and dropped to the ground, with the blood <b>running</b> freely down his face. (p.11)	Present Participle Construction (Adjectival)	Holmes se precipitó en medio del zafarrancho para proteger a la señora; pero, en el instante mismo en que llegaba hasta ella, dejó escapar un grito y cayó al suelo con la cara convertida en un <b>manantial</b> de sangre. (p.20)	Nominal Construction
63.	As it pulled up, one of the loafing men at the corner dashed forward to open the door in the hope of <b>earning</b> a copper, but was elbowed away by another loafer, who had rushed up with the same intention. (p.11)	Gerund Construction (Nominal)	Uno de los vagabundos echó a correr para abrir la puerta del coche y <b>ganarse</b> de ese modo una moneda, pero otro, que se había lanzado a hacer lo propio, lo apartó violentamente. (p.20)	Infinitive Construction
64.	Irene Adler, as I will still	Present Participle	Adler - seguiré	Infinitive

	call her, had hurried up the steps; but she stood at the top with her superb figure outlined against the lights of the hall, <b>looking</b> back into the street. (p.11)	Construction (Adverbial)	llamándola por ese nombre- se había apresurado a subir la escalinata de sucasa pero se detuvo en el escalón superior y <b>se volvió para mirar</b> a la calle, mientras su figura espléndida se dibujaba sobre el fondo de las luces del vestíbulo. (p.21)	Construction
65.	"He's a brave fellow," said a woman. "They would have had the lady's purse and watch if it hadn't been for him. They were a gang, and a rough one, too. Ah, he's <b>breathing</b> now." (p.11)	Present Participle Construction (Verbal Progressive)	-Se ha portado valerosamente -dijo una mujer-. De no haber sido por él, se habrían llevado el bolso y el reloj de la señora. Formaban una cuadrilla, y de las violentas, además. ¡Ah! Miren cómo <b>respira</b> ahora. (p.21)	Present Construction
66.	I do not know whether he was seized with compunction at that moment for the part he <b>was playing</b> , but I know that I never felt more heartily ashamed of myself in my life than when I saw the beautiful creature against whom I was conspiring, or the grace and kindness with which she waited upon the injured man. (p.11)	Present Participle Construction (Adjectival)	Yo no sé si él se sentiría en ese instante arrepentido del papel que <b>estaba representando</b> , pero sí sé que en mi vida me he sentido yo tan sinceramente avergonzado de mí mismo, como cuando pude ver a la hermosa mujer contra la cual estaba yo conspirando, y la gentileza y amabilidad con que cuidaba al herido. (p.21)	Gerund Construction
67.	I do not know whether he was seized with compunction at that moment for the part he was playing, but I know that I never felt more heartily ashamed of myself in my life than when I saw the beautiful creature against whom I <b>was</b>	Present Participle Construction (Verbal Progressive)	Yo no sé si él se sentiría en ese instante arrepentido del papel que estaba representando, pero sí sé que en mi vida me he sentido yo tan sinceramente avergonzado de mí mismo, como cuando pude ver a la hermosa	Adjectival Construction

	<b>conspiring</b> , or the grace and kindness with which she waited upon the injured man. (p.11)		mujer contra la cual <b>estaba</b> yo <b>conspirando</b> , y la gentileza y amabilidad con que cuidaba al herido. (p.21)	
68.	I hardened my heart, and took the smoke-rocket from under my ulster. After all, I thought, we <b>are</b> not <b>injuring</b> her. We are but preventing her from injuring another. (p.11)	Present Participle Construction (Verbal Progressive)	Endurecí mi sensibilidad y saqué de debajo de mi amplio gabán el cohete de humo. Después de todo pensé no le <b>causamos</b> a ella ningún perjuicio. Lo único que hacemos es impedirle que ella se lo cause a otro. (p.21)	Present Construction
69.	I hardened my heart, and took the smoke-rocket from under my ulster. After all, I thought, we are not injuring her. We <b>are</b> but <b>preventing</b> her from injuring another. (p.11)	Present Participle Construction (Verbal Progressive)	Endurecí mi sensibilidad y saqué de debajo de mi amplio gabán el cohete de humo. Después de todo pensé no le causamo a ella ningún perjuicio. Lo único que hacemos es <b>impedirle</b> que ella se lo cause a otro. (p.21)	Infinitive Construction
70.	I hardened my heart, and took the smoke-rocket from under my ulster. After all, I thought, we are not injuring her. We <b>are</b> but preventing her from <b>injuring</b> another. (p.11)	Gerund Construction (Nominal)	Endurecí mi sensibilidad y saqué de debajo de mi amplio gabán el cohete de humo. Después de todo pensé no le causamo a ella ningún perjuicio. Lo único que hacemos es impedirle que ella se lo <b>cause</b> a otro. (p.21)	Subjunctive Construction
71.	I caught a glimpse of rushing figures, and a moment later the voice of Holmes from within <b>assuring</b> them that it was a false alarm. (p.11)	Gerund Construction (Nominal)	Tuve una visión fugaz de figuras humanasque echaban a correr, y oí dentro la voz de Holmes que les daba la <b>seguridad</b> de que se trataba de una falsa alarma. (p.22)	Nominal Construction
72.	<b>Slipping</b> through the shouting crowd I made my way to the corner of the street, and in ten minutes was rejoiced to find my friend's arm in mine, and to	Present Participle Construction (Adverbial)	Me <b>deslicé</b> por entre la multitud vociferante, abriéndome paso hasta la esquina de la calle, y diez minutos más tarde tuve la alegría de sentir	Past Construction

	get away from the scene of uproar. (p.11)		que mi amigo pasaba su brazo por el mío, alejándonos del escenario de aquel griterío. (p.22)	
73.	"She showed me, as I told you she would." "I am still in the dark." "I do not wish to make a mystery," said he, <b>laughing</b> . " (p.12)	Present Participle Construction (Adverbial)	-Ya le dije a usted que ella me lo indicaría. -Sigo a oscuras. -No quiero hacer del asunto un misterio - exclamó, <b>riéndose</b> -. (p.22)	Gerund Construction
74.	When I cried out that it was a false alarm, she replaced it, glanced at the rocket, rushed from the room, and I have not seen her since. I rose, and, <b>making</b> my excuses, escaped from the house. (p.12)	Present Participle Construction (Adverbial)	Cuando yo empecé a gritar que se trataba de una falsa alarma, volvió a colocarla en su sitio, echó una mirada al cohete, salió corriendo de la habitación, y no volví a verla. Me puse en pie y, <b>dando</b> toda clase de excusas, huí de la casa. (p.23)	Gerund Construction
75.	We had reached Baker Street and had stopped at the door. He <b>was searching</b> his pockets for the key when someone passing said: [...] (p.12)	Present Participle Construction (Verbal Progressive)	Habíamos llegado a Baker Street, y nos habíamos detenido delante de la puerta. Mi compañero <b>rebuscaba</b> la llave en sus Bolsillos cuando alguien le dijo al pasar: [...] (p.23)	Imperfect Construction
76.	We had reached Baker Street and had stopped at the door. He was searching his pockets for the key when someone <b>passing</b> said: [...] (p.12)	Present Participle Construction (Adjectival)	Habíamos llegado a Baker Street, y nos habíamos detenido delante de la puerta. Mi compañero rebuscaba la llave en sus Bolsillos cuando alguien le dijo al <b>pasar</b> : [...] (p.23)	Infinitive Construction
77.	"You have really got it!" he cried, <b>grasping</b> Sherlock Holmes by either shoulder and looking eagerly into his face. "Not yet." (p.13)	Present Participle Construction (Adverbial)	-¿De verdad que se apoderó usted de ella? - exclamó <b>agarrando</b> a Sherlock Holmes por los dos hombros, y clavándole en la cara una ansiosa mirada. -Todavía no. (p.25)	Gerund Construction

78.	"You have really got it!" he cried, grasping Sherlock Holmes by either shoulder and <b>looking</b> eagerly into his face. "Not yet." (p.13)	Present Participle Construction (Adverbial)	-¿De verdad que se apoderó usted de ella? - exclamó agarrando a Sherlock Holmes por los dos hombros, y <b>clavándole</b> en la cara una ansiosa mirada. -Todavía no. (p.25)	Gerund Construction
79.	"But you have hopes?" "I have hopes." "Then, come. I am all impatience to be gone." "We must have a cab." "No, my brougham <b>is waiting</b> ." "Then that will simplify matters." (p.13)	Present Participle Construction (Verbal Progressive)	-Pero ¿confía en hacerlo? -Confío. -Vamos entonces. Ya estoy impaciente por ponerme encamino. - Necesitamos un carruaje. -No, tengo <b>esperando</b> mi brougham -Eso simplifica las cosas. (p.25)	Gerund Construction
80.	"Mr. Sherlock Holmes, I believe?" said she. "I am Mr. Holmes," answered my companion, <b>looking</b> at her with a questioning and rather startled gaze. (p.13)	Present Participle Construction (Adverbial)	-El señor Sherlock Holmes, ¿verdad? -Yo soy el señor Holmes - contestó mi compañero <b>alzando la vista</b> hacia ella con mirada de interrogación y de no pequeñas sorpresa. (p.26)	Gerund Construction
81.	Holmes rushed at the bell-pull, tore back a small sliding shutter, and, <b>plunging</b> in his hand, pulled out a photograph and a letter. The photograph was of Irene Adler herself in evening dress, the letter was superscribed to "Sherlock Holmes, Esq. (p.13)	Present Participle Construction (Adverbial)	Holmes se precipitó hacia el cordón de la campanilla, corrió un pequeño panel, y, <b>metiendo</b> la mano dentro del hueco, extrajo una fotografía y una carta. La fotografía era la de Irene Adler en traje de noche, y la carta llevaba el siguiente sobrescrito: - Para el señor Sherlock Holmes.- (p.26)	Gerund Construction
82.	He bowed, and, <b>turning away</b> without observing the hand which the King had stretched out to him, he set off in my company for his chambers. (p.14)	Present Participle Construction (Adverbial)	Holmes se inclinó, se <b>volvió</b> sin darse por enterado de la mano que el rey le alargaba, y echó a andar, acompañado por mí, hacia sus	Past Construction



			habitaciones. (p.28)	
83.	He bowed, and, turning away without <b>observing</b> the hand which the King had stretched out to him, he set off in my company for his chambers. (p.14)	Gerund Construction (Nominal)	Holmes se inclinó, se volvió sin <b>darse por enterado</b> de la mano que el rey le alargaba, y echó a andar, acompañado por mí, hacia sus habitaciones. (p.28)	Infinitive Construction
84.	"You will remember that I remarked the other day, just before we went into the very simple problem presented by Miss Mary Sutherland, that for strange effects and extraordinary combinations we must go to life itself, which is always far more daring than any effort of the imagination." "A proposition which I took the liberty of <b>doubting</b> ." (p.15)	Gerund Construction (Nominal)	-Recordará usted que hace unos días, antes que nos lanzásemos a abordar el sencillo problema que nos presentaba la señorita Mary Sutherland, le hice la observación de que los efectos raros y las combinaciones extraordinarias debíamos buscarlas en la vida misma, que resulta siempre de una osadía infinitamente mayor que cualquier esfuerzo de la imaginación. -Sí, y yo me permití ponerlo en <b>duda</b> . (p.29)	Nominal Construction
85.	"Try the settee," said Holmes, <b>relapsing</b> into his armchair and putting his fingertips together, as was his custom when in judicial moods. " (p.15)	Present Participle Construction (Adverbial)	Tome asiento en el canapé -dijo Holmes, <b>dejándose caer</b> otravez en su sillón , y juntando las yemas de los dedos, como era costumbre suya cuando se hallaba de humor reflexivo (p.29)	Gerund Construction
86.	"Try the settee," said Holmes, relapsing into his armchair and <b>putting</b> his fingertips together, as was his custom when in judicial moods. " (p.15)	Present Participle Construction (Adverbial)	Tome asiento en el canapé -dijo Holmes, dejándose caer otravez en su sillón , y <b>juntando</b> las yemas de los dedos, como era costumbre suya cuando se hallaba de humor reflexivo (p.29)	Gerund Construction
87.	The stout gentleman half rose from his chair and	Gerund Construction	El voluminoso caballero hizo mención de ponerse	Past Construction

	gave a bob of <b>greeting</b> , with a quick little questioning glance from his small fat-encircled eyes. (p.15)	(Nominal)	en pie y me <b>saludó</b> con una inclinación de cabeza, que acompañó de una rápida mirada interrogadora de sus ojillos, medio hundidos en círculos de grasa. (p.29)	
88.	"You did, Doctor, but none the less you must come round to my view, for otherwise I shall keep on <b>piling</b> fact upon fact on you until your reason breaks down under them and acknowledges me to be right. (p.15)	Gerund Construction (Nominal)	-En efecto, doctor, pero tendrá usted que venir a coincidir con mi punto de vista, porque, en caso contrario, iré <b>amontonando</b> y amontonando hechos sobre usted hasta que su razón se quiebre bajo su peso y reconozca usted que estoy en lo cierto. (p.30)	Gerund Construction
89.	He wore rather baggy gray shepherd's check trousers, a not over-clean black frock-coat, unbuttoned in the front, and a drab waistcoat with a heavy brassy Albert chain, and a square pierced bit of metal <b>dangling down</b> as an ornament. (p.15)	Present Participle Construction (Adjectival)	Vestía unos pantalones abolsados, de tela de pastor, a cuadros grises; una levita negra y no demasiado limpia, desabrochada delante; chaleco gris amarillento, con albertinade pesado metal, de la <b>que colgaba</b> para adorno un trozo, también de metal, cuadrado y agujereado. (p.31)	Imperfect Construction
90.	"The fish that you have tattooed immediately above your right wrist could only have been done in China. I have made a small study of tattoo marks and have even contributed to the literature of the subject. That trick of <b>staining</b> the fishes' scales of a delicate pink is quite peculiar to China. (p.16)	Gerund Construction (Nominal)	-El pez que lleva usted tatuado más arriba de la muñeca sólo ha podido ser dibujado en China. Yo llevo realizado un pequeño estudio acerca de los tatuajes, y he contribuido incluso a la literatura que trata de ese tema. El detalle de <b>colorear</b> las escamas del pez con un leve color sonrosado es completamente característico de China.	Infinitive Construction

			(p.32)	
91.	That trick of staining the fishes' scales of a delicate pink is quite peculiar to China. When, in addition, I see a Chinese coin <b>hanging</b> from your watch-chain, the matter becomes even more simple." (p.16)	Present Participle Construction (Adjectival)	El detalle de colorear las escamas del pez con un leve color sonrosado es completamente característico de China. Si, además de eso, veo <b>colgar</b> de la cadena de su reloj una moneda china, el problema se simplifica aunmás. (p.32)	Infinitive Construction
92.	Mr. Jabez Wilson laughed heavily. "Well, I never!" said he. "I thought at first that you had done something clever, but I see that there was nothing in it, after all." "I begin to think, Watson," said Holmes, "that I make a mistake in <b>explaining</b> ." (p.16)	Gerund Construction (Nominal)	El señor Jabez Wilson se rió con risa torpona, y dijo: -¡No lo hubiera creído! Al principio me pareció que lo que había hecho usted era una cosa por demás inteligente; pero ahora me doy cuenta de que, después de todo, no tiene ningún mérito. - Comienzo a creer, Watson -dijo Holmes-, que es un error de parte mía el <b>dar explicaciones</b> . (p.32)	Infinitive Construction
93.	Well, it is just as I <b>have been telling</b> you, Mr. Sherlock Holmes," said Jabez Wilson, mopping his forehead; (p.16)	Present Participle Construction (Verbal Progressive)	-Pues bien: señor Holmes, como le <b>contaba</b> a usted, dijo Jabez Wilson secándose el sudor de la frente. (p.33)	Impefect Construction
94.	Well, it is just as I have been telling you, Mr. Sherlock Holmes," said Jabez Wilson, <b>mopping</b> his forehead; (p.16)	Present Participle Construction (Adverbial)	-Pues bien: señor Holmes, como le contaba a usted, dijo Jabez Wilson <b>secándose</b> el sudor de la frente. (p.33)	Gerund Construction
95.	"Why, indeed? You seem most fortunate in <b>having</b> an employee who comes under the full market price. (p.17)	Gerund Construction (Nominal)	-Naturalmente, ¿por qué va usted a hacerlo? Es para usted una verdadera fortuna el <b>poder disponer</b> de un empleado que quiere trabajar por un salario inferior al del mercado. (p.33)	Infinitive Construction

96.	It is not a common experience among employers in this age. I don't know that your assistant is not as remarkable as your advertisement." "Oh, he has his faults, too," said Mr. Wilson. "Never was such a fellow for photography. <b>Snapping</b> away with a camera when he ought to be improving his mind, and then diving down into the cellar like a rabbit into its hole to develop his pictures. (p.17)	Gerund Construction (Nominal)	En una época como la que atravesamos no son muchos los patronos que están en la situación de usted. Me está pareciendo que su empleado es tan extraordinario como su anuncio. -Bien, pero también tiene sus defectos ese hombre -dijo el señor Wilson-. Por ejemplo, el de <b>largarse</b> por ahí con el aparato fotográfico en las horas en que debería estar cultivando su inteligencia, para luego venir y meterse en la bodega, lo mismo que un conejo en la madriguera, a revelar sus fotografías. (p.33)	Infinitive Construction
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98.	It is not a common experience among employers in this age. I don't know that your assistant is not as	Present Participle Construction (Verbal Progressive)	En una época como la que atravesamos no son muchos los patronos que están en la situación de usted. Me está	Infinitive Construction

	remarkable as your advertisement." "Oh, he has his faults, too," said Mr. Wilson. "Never was such a fellow for photography. Snapping away with a camera when he ought to be improving his mind, and then <b>diving down</b> into the cellar like a rabbit into its hole to develop his pictures. (p.17)		pareciendo que su empleado es tan extraordinario como su anuncio. -Bien, pero también tiene sus defectos ese hombre -dijo el señor Wilson-. Por ejemplo, el de largarse por ahí con el aparato fotográfico en las horas en que debería estar cultivando su inteligencia, para luego venir y <b>meterse</b> en la bodega, lo mismo que un conejo en la madriguera, a revelar sus fotografías. (p.33)	
99.	In that way I didn't know much of what <b>was going on</b> outside, and I was always glad of a bit of news. (p.17)	Present Participle Construction (Verbal Progressive)	Por esa razón vivía sin enterarme mucho de las <b>cosas</b> de fuera, y recibía con gusto cualquier noticia. (p.34)	Nominal Construction
100.	"Well ' said he, <b>showing</b> me the advertisement. 'you can see for yourself that the League has a vacancy, and there is the address where you should apply for particulars. (p.17)	Present Participle Construction (Adverbial)	«Pues bien -me contestó <b>Mostrándome</b> el anuncio-: usted puede ver por sí mismo que la Liga tiene una vacante, y en el mismo anuncio viene la dirección en que puede pedir todos los detalles. (p.34)	Gerund Construction
101.	When I saw how many <b>were waiting</b> , I would have given it up in despair; but Spaulding would not hear of it. (p.18)	Present Participle Construction (Verbal Progressive)	Viendo que eran tantos los <b>que esperaban</b> , estuve a punto de renunciar, de puro desánimo; pero Spaulding no quiso ni oír hablar de semejante cosa. (p.35)	Imperfect Construction
102.	There was a double stream upon the stair, some <b>going up</b> in hope, and some coming back dejected; but we wedged in as well as we could and soon found ourselves in the office." (p.18)	Present Participle Construction (Adjectival)	Yo no sé cómo se las arregló, pero el caso es que, a fuerza de empujar a éste, apartar al otro y chocar con el de más allá, me hizo cruzar por entre aquella multitud, <b>llevándome</b> hasta la escalera que conducía a las oficinas. (p.35)	Gerund Construction

103.	There was a double stream upon the stair, some going up in hope, and some <b>coming back</b> dejected; but we wedged in as well as we could and soon found ourselves in the office." (p.18)	Present Participle Construction (Adjectival)	Yo no sé cómo se las arregló, pero el caso es que, a fuerza de empujar a éste, apartar al otro y chocar con el de más allá, me hizo cruzar por entre aquella multitud, <b>llevándome</b> hasta la escalera que conducía a las oficinas. (p.35)	Gerund Construction
104.	" 'It would be injustice to hesitate,' said he. 'You will, however, I am sure, excuse me for <b>taking</b> an obvious recaution.' (p.18)	Gerund Construction (Nominal)	«El titubear constituiría una injusticia -dijo-. Pero estoy seguro de que sabrá disculpar el que yo <b>tome</b> una precaución elemental.» (p.36)	Subjunctive Construction
105.	He bowed me out of the room and I went home with my assistant, hardly <b>knowing</b> what to say or do, I was so pleased at my own good fortune. (p.19)	Present Participle Construction (Adverbial)	.» Se despidió de mí con una reverencia, indicándome que podía retirarme, y yo me volví a casa con mi empleado, sin <b>saber</b> casi qué decir ni qué hacer, de tan satisfecho como estaba con mi buena suerte. (p.37)	Infinitive Construction
106.	It seemed altogether past belief that anyone could make such a will, or that they would pay such a sum for <b>doing</b> anything so simple as copying out the Encyclopedia Britannica.] (p.19)	Gerund Construction (Nominal)	Parecía completamente imposible que hubiese nadie capaz de hacer un testamento semejante, y de pagar un sueldo como aquél por un <b>trabajo</b> tan sencillo como el de copiar la Enciclopedia Británica. (p.38)	Nominal Construction
107.	It seemed altogether past belief that anyone could make such a will, or that they would pay such a sum for doing anything so simple as <b>copying out</b> the Encyclopedia Britannica.] (p.19)	Gerund Construction (Nominal)	Parecía completamente imposible que hubiese nadie capaz de hacer un testamento semejante, y de pagar un sueldo como aquél por un trabajo tan sencillo como el de <b>copiar</b> la Enciclopedia Británica. (p.38)	Infinitive Construction
108.	" 'And the work?' " 'Is purely nominal.' " 'What do you call purely nominal?' " 'Well, you have to be in the office, or at least in the building, the whole time. If	Gerund Construction (Nominal)	«¿En qué consistirá el trabajo?» «El trabajo es puramente nominal.» «¿Qué entiende usted por puramente nominal?» «Pues que durante esas	Infinitive Construction

	you leave, you forfeit your whole position forever. The will is very clear upon that point. You don't comply with the conditions if you budge from the office during that time.' " 'It's only four hours a day, and I should not think of <b>leaving</b> ,' said I. (p.19)		horas tendrá usted que hacer acto de presencia en esta oficina, o, por lo menos, en este edificio. Si usted se ausenta del mismo, pierde para siempre su empleo. Sobre este punto es terminante el testamento. Si usted se ausenta de la oficina en estas horas, falta a su compromiso.» «Son nada más que cuatro horas al día, y no se me ocurrirá <b>ausentarme</b> », le contesté. (p.37)	
109.	"My face lengthened at this, Mr. Holmes, for I thought that I was not to have the vacancy after all; but after <b>thinking</b> it over for a few minutes he said that it would be all right." (p.19)	Gerund Construction (Adverbial)	También mi cara se nubló al oír aquello, señor Holmes, viendo que, después de todo, se me escapaba, la vacante; pero, después de <b>pensarlo</b> por espacio de algunos minutos, sentenció que eso no importaba. (p.36)	Infinitive Construction
110.	"I cannot see that there is anything very funny," cried our client, <b>flushing up</b> to the roots of his flaming head. (p.20)	Present Participle Construction (Adverbial)	-Yo no veo que la cosa tenga nada de divertida – exclamó nuestro cliente <b>sonrojándose</b> hasta la raíz de sus rojos cabellos-. (p.39)	Gerund Construction
111.	"No, no," cried Holmes, <b>shoving</b> him <b>back</b> into the chair from which he had half risen. (p.20)	Present Participle Construction (Adverbial)	-No, no -le contestó Holmes <b>empujándolo</b> hacia el sillón del que había empezado a levantarse (p.39)	Gerund Construction
112.	Finally, I went to the landlord, who is an accountant <b>living</b> on the ground-floor, and I asked him if he could tell me what had become of the Red-headed League. (p.20)	Present Participle Construction (Adjectival)	Por último, me dirigí al dueño de la casa, que es contador y <b>vive</b> en la planta baja, y le pregunté si podía darme alguna noticia sobre lo ocurrido a la Liga de los Pelirrojos. (p.39)	Present Construction
113.	" 'Oh,' said he, 'his name was William Morris. He was a solicitor and <b>was using</b> my room as a	Present Participle Construction (Verbal Progressive)	«Su verdadero nombre es William Morris. Se trata de un procurador, y me <b>alquiló</b> la habitación	Past Construction

	temporary convenience until his new premises were ready. (p.20)		temporalmente, mientras quedaban listas sus propias oficinas. (p.39)	
114.	"No, sir. But I want to find out about them, and who they are, and what their object was in <b>playing</b> this prank -- if it was a prank -- upon me. (p.21)	Gerund Construction (Nominal)	No, señor. Pero quiero saber de esa gente, enterarme de quiénes son, y qué se propusieron <b>haciéndome</b> esta jugarreta, porque se trata de una jugarreta. (p.40)	Gerund Construction
115.	"Yes, sir. He told me that a gypsy had done it for him when he was a lad." "Hum!" said Holmes, <b>sinking back</b> in deep thought. (p.21)	Present Participle Construction (Adverbial)	-Sí, señor. Me contó que se las había agujereado una gitana cuando era todavía muchacho. - ¡Ejem!-dijo Holmes <b>recostándose</b> de nuevo en su asiento. (p.41)	Gerund Construction
116.	"What <b>are</b> you <b>going</b> to do, then?" I asked. "To smoke," he answered. "It is quite a three pipe problem, and I beg that you won't speak to me for fifty minutes." (p.22)	Present Participle Construction (Verbal Progressive)	-Y ¿qué <b>va</b> usted <b>a hacer</b> ? -le pregunté. -Fumar -me respondió-. Es un asunto que me llevará sus tres buenas pipas, y yo le pido a usted que no me dirija la palabra durante cincuenta minutos (p.42)	Future Construction
117.	He curled himself up in his chair, with his thin knees drawn up to his hawk-like nose, and there he sat with his eyes closed and his black clay pipe <b>thrusting</b> out like the bill of some strange bird. (p.22)	Present Participle Construction (Adjectival)	Sherlock Holmes se hizo un ovillo en su sillón, levantando las rodillas hasta tocar su nariz aguileña, y de ese modo permaneció con los ojos cerrados y la negra pipa de arcilla <b>apuntando</b> fuera, igual que el pico de algún extraordinario pajarraco. (p.42)	Gerund Construction
118.	"Then put on your hat and come. I <b>am going</b> through the City first, and we can have some lunch on the way. (p.22)	Present Participle Construction (Verbal Progressive)	-En ese caso, póngase el sombrero y acompáñeme. <b>Pasaré</b> primero por la City, y por el camino podemos almorzar alguna cosa. (p.42)	Future Construction
119.	Holmes stopped in front of it with his head on one side	Present Participle Construction	Sherlock Holmes se detuvo delante del	Imperfect Construction



	and looked it all over, with his eyes <b>shining</b> brightly between puckered lids. (p.22)	(Adjectival)	mismo, ladeó la cabeza y lo examinó detenidamente con ojos <b>que brillaban</b> entre sus encogidos párpados. (p.43)	
120.	Then he walked slowly up the street, and then down again to the corner, still <b>looking</b> keenly at the houses. (p.22)	Present Participle Construction (Adverbial)	Después caminó despacio calle arriba, y luego calle abajo hasta la esquina, siempre con la <b>vista</b> clavada en los edificios. (p.43)	Nominal Construction
121.	Finally he returned to the pawnbroker's, and, <b>having thumped</b> vigorously upon the pavement with his stick two or three times, he went up to the door and knocked. It was instantly opened by a bright-looking, clean-shaven young fellow, who asked him to step in. (p.22)	Present Participle Construction (Adverbial)	Regresó, por último, hasta la casa del prestamista, y, después de <b>golpear</b> con fuerza dos o tres veces en el suelo con el bastón, se acercó a la puerta y llamó. Abrió en el acto un joven de aspecto despierto, bien afeitado, y le invitó a entrar. (p.43)	Infinitive Construction
122.	"Third right, fourth left," answered the assistant promptly, <b>closing</b> the door. (p.22)	Present Participle Construction (Adverbial)	-Tres a la derecha, y luego cuatro a la izquierda contestó el empleado, <b>apresurándose a cerrar</b> . (p.43)	Gerund Construction
123.	The roadway was blocked with the immense stream of commerce <b>flowing</b> in a double tide inward and outward, while the footpaths were black with the hurrying swarm of pedestrians. (p.22)	Present Participle Construction (Adjectival)	La calzada se hallaba bloqueada por el inmenso río del tráfico comercial <b>que fluía</b> en una doble marea hacia dentro y hacia fuera, en tanto que los andenes hormigueaban de gentes que caminaban presurosas. (p.44)	Imperfect Construction
124.	"Let me see," said Holmes, <b>standing</b> at the corner and glancing along the line, "I should like just to remember the order of the houses here. It is a hobby of mine to have an exact knowledge of	Present Participle Construction (Adverbial)	-Veamos -dijo Holmes, <b>en pie</b> en la esquina y dirigiendo su vista por la hilera de edificios adelante-. Me gustaría poder recordar el orden en que están aquí las casas. Una de mis	Nominal Construction

	London. (p.23)		aficiones es la de conocer Londres al dedillo. (p.44)	
125.	"Let me see," said Holmes, standing at the corner and <b>glancing</b> along the line, "I should like just to remember the order of the houses here. It is a hobby of mine to have an exact knowl-edge of London. (p.23)	Present Participle Construction (Adverbial)	-Veamos -dijo Holmes, en pie en la esquina y <b>dirigiendo</b> su vista por la hilera de edificios adelante-. Me gustaría poder recordar el orden en que están aquí las casas. Una de mis aficiones es la de conocer Londres al dedillo. (p.44)	Gerund Construction
126.	My friend was an enthusiastic musician, <b>being</b> himself not only a very capable performer but a composer of no ordinary merit. (p.23)	Present Participle Construction (Adverbial)	Era mi amigo un músico entusiasta <b>que no se limitaba</b> a su gran destreza de ejecutante, sino que escribía composiciones de verdadero mérito. (p.44)	Adjectival Construction
127.	All the afternoon he sat in the stalls wrapped in the most perfect happiness, gently <b>waving</b> his long, thin fingers in time to the music, while his gently smiling face and his languid, dreamy eyes were as unlike those of Holmes, the sleuth-hound, Holmes the relentless, keen-witted, readyhanded criminal agent, as it was possible to conceive. (p.23)	Present Participle Construction (Adverbial)	Permaneció toda la tarde sentado en subutaca sumido en la felicidad más completa; de cuando en cuando <b>marcaba</b> gentilmente con el dedo el compás de la música, mientras que su rostro de dulce sonrisa y sus ojos ensoñadores se parecían tan poco a los de Holmes el sabueso, a los de Holmes el perseguidor implacable, agudo, ágil, de criminales, como es posible concebir. (p.44)	Imperfect Construction
128.	The swing of his nature took him from extreme languor to devouring energy; and, as I knew well, he was never so truly formidable as when, for days on end, he <b>had been lounging</b> in his armchair amid his improvisations and his black-letter editions. (p.23)	Present Participle Construction (Verbal Progressive)	Ese vaivén de su temperamento lo hacía pasar desde la más extrema languidez a una devoradora energía; y, según yo tuve oportunidad de saberlo bien, no se mostraba nunca tan verdaderamente formidable como cuando se había pasado días	Gerund Construction

			enteros <b>descansando</b> ociosamente en su sillón, entregado a sus improvisaciones y a sus libros de letra gótica. (p.45)	
129.	When I saw him that after-noon so enwrapped in the music at St. James's Hall I felt that an evil time might <b>be coming</b> upon those whom he had set himself to hunt down. (p.23)	Present Participle Construction (Verbal Progressive)	Cuando aquella tarde lo vi tan arrebuja-do en la música de St. James Hall, tuve la sensación de que quizá se les <b>venían</b> encima malos momentos a aquellos en cuya persecución se había lanzado. (p.45)	Imperfect Construction
130.	"A considerable crime is in contemplation. I have every reason to believe that we shall be in time to stop it. But today, <b>being</b> Saturday, rather complicates matters. (p.23)	Present Participle Construction (Adverbial)	-Está preparándose un gran crimen. Tengo toda clase de razones para creer que llegaremos a tiempo de evitarlo. Pero el <b>ser</b> hoy sábado complica bastante las cosas. (p.45)	Infinitive Construction
131.	What was this nocturnal expedition, and why should I go armed? Where <b>were</b> we <b>going</b> , and what were we to do? (p.24)	Present Participle Construction (Verbal Progressive)	¿Qué expedición nocturna era aquélla, y por qué razón tenía yo que ir armado? ¿Adonde <b>iríamos</b> , y qué era lo que teníamos que hacer? (p.46)	<i>Pospreterito</i> Construction
132.	"Our friend here is a wonderful man for <b>starting</b> a chase. All he wants is an old dog to help him to do the running down." (p.24)	Gerund Construction (Nominal)	Este amigo nuestro es asombroso para <b>levantar</b> la pieza. Lo que él necesita es un perro viejo que le ayude a cazarla. (p.46)	Infinitive Construction
133.	On <b>entering</b> his room I found Holmes in animated conversation with two men, one of whom I recognized as Peter Jones, the official police agent, while the other was a long, thin, sad-faced man, with a very shiny hat and oppressively respectable frock-coat. (p.24)	Gerund Construction (Adverbial)	Al <b>entrar</b> en la habitación de Holmes, encontré a éste en animada conversación con dos hombres, en uno de los cuales reconocí al agente oficial de Policía Peter Jones; el otro era un hombre alto, delgado, caritristón, de sombrero muy lustroso y levita abrumadoramente	Infinitive Construction

			respetable. (p.46)	
134.	Two hansoms <b>were standing</b> at the door, and as I entered the passage I heard the sound of voices from above. (p.24)	Present Participle Construction (Verbal Progressive)	Había <b>parados</b> delante de la puerta dos coches hansom, y al entrar en el Vestíbulo oí ruido de voces en el piso superior. (p.46)	Past Participle Construction
135.	"Ha! Our party is complete," said Holmes, <b>buttoning up</b> his peajacket and taking his heavy hunting crop from the rack. " (p.24)	Present Participle Construction (Adverbial)	-¡Aja! Ya está completa nuestra expedición -dijo Holmes <b>abrochándose</b> la zamarra de marinero y cogiendo del perchero su pesado látigo de caza-. (p.46)	Gerund Construction
136.	"We're <b>hunting</b> in couples again, Doctor, you see," said Jones in his consequential way. "Our friend here is a wonderful man for starting a chase. All he wants is an old dog to help him to do the running down." (p.24)	Present Participle Construction (Verbal Progressive)	-Otra vez salimos de <b>caza</b> por parejas, como usted ve, doctor -me dijo Jones con su prosopopeya habitual-. Este amigo nuestro es asombroso para levantar la pieza. Lo que él necesita es un perro viejo que le ayude a cazarla. (p.46)	Nominal Construction
137.	He'll crack a crib in Scotland one week, and <b>be raising</b> money to build an orphanage in Cornwall the next. I've been on his track for years and have never set eyes on him yet." (p.24)	Present Participle Construction (Verbal Progressive)	Esta semana violenta una casa en Escocia, y a la siguiente va y viene por Cornwall <b>recogiendo</b> fondos para construir un orfanato. Llevo persiguiéndolo varios años, y nunca pude ponerle los ojos encima. (p.47)	Gerund Construction
138.	"I hope that I may have the pleasure of <b>introducing</b> you to-night. I've had one or two little turns also with Mr. John Clay, and I agree with you that he is at the head of his profession. (p.24)	Gerund Construction (Nominal)	-Espero tener el gusto de <b>presentárselo</b> esta noche. También yo he tenido mis más y mis menos con el señor John Clay, y estoy de acuerdo con usted en que va a la cabeza de su profesión. (p.47)	Infinitive Construction
139.	Sherlock Holmes was not very communicative during the long drive and lay back	Present Participle Construction (Adverbial)	Sherlock Holmes no se mostró muy comunicativo durante nuestro largo	Gerund Construction

	in the cab <b>humming</b> the tunes which he had heard in the afternoon. (p.24)		trayecto en coche, y se arrellanó en su asiento <b>tarareando</b> melodías que había oído aquella tarde. (p.47)	
140.	He has one positive virtue. He is as brave as a bulldog and as tenacious as a lobster if he gets his claws upon anyone. Here we are, and they <b>are waiting</b> for us." (p.24)	Present Participle Construction (Verbal Progressive)	Posee una positiva buena cualidad. Es valiente como un bulldog, y tan tenaz como una langosta cuando cierra sus garras sobre alguien. Ya hemos llegado, y nos <b>esperan</b> . (p.48)	Present Construction
141.	"Nor from below," said Mr. Merryweather, <b>striking</b> his stick upon the flags which lined the floor. "Why, dear me, it sounds quite hollow!" he remarked, looking up in surprise. (p.25)	Present Participle Construction (Adverbial)	-Ni desde abajo -dijo el señor Merryweather <b>golpeando</b> con su bastón en las losas con que estaba empedrado el suelo-. ¡Por vida mía, esto suena a hueco! -exclamó, alzando sorprendido la vista. (p.48)	Gerund Construction
142.	It has become known that we have never had occasion to unpack the money, and that it <b>is</b> still <b>lying</b> in our cellar. (p.25)	Present Participle Construction (Verbal Progressive)	Ha corrido la noticia de que no habíamos tenido necesidad de desempaquetar el dinero, y que éste <b>se encuentra</b> aún en nuestra bodega. (p.49)	Present Construction
143.	If they fire, Watson, have no compunction about <b>shooting</b> them down." (p.25)	Gerund Construction (Nominal)	Si ellos hacen fuego, no sienta remordimientos de <b>tumbarlos</b> a tiros, Watson. (p.49)	Infinitive Construction
144.	Mr. Merryweather stopped to light a lantern, and then conducted us down a dark, earth-smelling passage, and so, after <b>opening</b> a third door, into a huge vault or cellar, which was piled all round with crates and massive boxes. (p.25)	Gerund Construction (Adverbial)	El señor Merryweather se detuvo para encender una linterna, y luego nos condujo por un corredor oscuro y que olía a tierra; luego, después de <b>abrir</b> una tercera puerta, desembocamos en una inmensa bóveda o bodega en que había amontonadas por todo su	Infinitive Construction

			alrededor jaulas de embalaje con cajas macizas dentro. (p.48)	
145.	I hope that you have done what I asked you, Jones?" "I have an inspector and two officers <b>waiting</b> at the front door." (p.26)	Present Participle Construction (Adjectival)	Habr� usted hecho ya lo que le ped�, �verdad? -Un inspector y dos funcionarios <b>esperan</b> en la puerta delantera. (p.50)	Present Construction
146.	From comparing notes afterwards it was but an hour and a quarter, yet it appeared to me that the night must have almost gone, and the dawn <b>be breaking</b> above us. (p.26)	Present Participle Construction (Verbal Progressive)	Comparando notas m�s tarde, resulta que la espera fue de una hora y cuarto, pero yo tuve la sensaci�n de que hab�a transcurrido la noche y que deb�a de <b>estar alboreando</b> por encima de nuestras cabezas. (p.50)	Gerund Construction
147.	From <b>comparing</b> notes afterwards it was but an hour and a quarter, yet it appeared to me that the night must have almost gone and the dawn be Breaking above us. (p. 26)	Gerund Construction (Adverbial)	<b>Comparando</b> notas m�s tarde, resulta que la espera fue de una hora y cuarto, pero yo tuve la sensaci�n de que hab�a transcurrido la noche y que deb�a de estar alboreando por encima de nuestras cabezas. (p.21)	Gerund Construction
148.	In another instant he stood at the side of the hole and <b>was hauling</b> after him a companion, lithe and small like himself, with a pale face and a shock of very red hair. (p.26)	Present Participle Construction (Verbal Progressive)	Un instante despu�s se irgui� en pie a un costado del agujero, <b>ayudando</b> a subir a un compa�ero, delgado y peque�o como �l, de cara p�lida y una mata de pelo de un rojo vivo. (p.51)	Gerund Construction
149.	"There are three men <b>waiting</b> for him at the door," said Holmes. "Oh, indeed! You seem to have done the thing very com-pletely. I must compliment you." (p.26)	Present Participle Construction (Adjectival)	-Le <b>esperan</b> tres hombres a la puerta -le dijo Holmes. -�Ah, s�? Por lo visto no se le ha escapado a usted detalle. Le felicito. (p.51)	Present Construction
150.	It was a curious way of <b>managing</b> it, but, really, it would be difficult to	Gerund Construction (Nominal)	El <b>medio</b> fue muy raro, pero la verdad es que habr�a sido dif�cil inventar	Nominal Construction

	suggest a better. The method was no doubt suggested to Clay's ingenious mind by the colour of his accomplice's hair. (p.27)		otro mejor. Con seguridad que fue el color del pelo de su cómplice lo que sugirió la idea al cerebro ingenioso de Clay. (p.52)	
151.	"I have been at some small expense over this matter, which I shall expect the bank to refund, but beyond that I am amply repaid by <b>having had</b> an experience which is in many ways unique, and by hearing the very remarkable narrative of the Red-headed League." (p.27)	Gerund Construction (Adverbial)	El asunto me ha ocasionado algunos pequeños desembolsos que espero que el Banco me reembolsará. Fuera de eso, estoy ampliamente recompensado Ø con esta experiencia, que es en muchos aspectos única , y con haberme podido enterar del extraordinario relato de la Liga de los Pelirrojos. (p.52)	Ø
152.	"I have been at some small expense over this matter, which I shall expect the bank to refund, but beyond that I am amply repaid by having had an experience which is in many ways unique, and by <b>hearing</b> the very remarkable narrative of the Red-headed League." (p.27)	Gerund Construction (Adverbial)	El asunto me ha ocasionado algunos pequeños desembolsos que espero que el Banco me reembolsará. Fuera de eso, estoy ampliamente recompensado Ø con esta experiencia, que es en muchos aspectos única , y con <b>haberme podido enterar</b> del extraordinario relato de la Liga de los Pelirrojos. (p.52)	Infinitive Construction
153.	The 4 pounds a week was a lure which must draw him, and what was it to them, who <b>were playing</b> for thousands? (p.27)	Present Participle Construction} (Verbal Progressive)	Las cuatro libras semanales eran un señuelo que forzosamente tenía que atraerlo, ¿y qué suponía eso para ellos, que se <b>jugaban</b> en el asunto muchos millares? (p.52)	Imperfect Construction
154.	From the time that I heard of the assistant <b>having come</b> for half wages, it was obvious to me that he had some strong motive for securing the situation."	Present Participle Construction (Adverbial)	Desde que me enteré de que el empleado <b>trabajaba</b> a mitad de sueldo, vi con claridad que tenía algún motivo importante para ocupar	Imperfect Construction

	(p.27)		aquel empleo. (p.52)	
155.	"So far I had got when we went to visit the scene of action. I surprised you by <b>beating</b> upon the pavement with my stick. (p.27)	Gerund Construction (Adverbial)	A ese punto había llegado cuando fui a visitar el lugar de la acción. Lo sorprendí a usted cuando <b>golpeé</b> el suelo con mi bastón. (p.53)	Past Construction
156.	He <b>was doing</b> something in the cellar -- something which took many hours a day for months on end. What could it be, once more? I could think of nothing save that he was running a tunnel to some other building. (p.27)	Present Participle Construction (Verbal Progressive)	Este hombre <b>estaba realizando</b> en la bodega algún trabajo que le exigía varias horas todos los días, y esto por espacio de meses. ¿Qué puede ser?, volví a preguntarme. No me quedaba sino pensar que estaba abriendo un túnel que desembocaría en algún otro edificio. (p.53)	Gerund Construction
157.	I <b>was ascertaining</b> whether the cellar stretched out in front or behind. It was not in front. (p.27)	Present Participle Construction (Verbal Progressive)	Lo que yo <b>buscaba</b> era descubrir si la bodega se extendía hacia la parte delantera o hacia la parte posterior. No daba a la parte delantera (p.53)	Imperfect Construction
158.	They spoke of those hours of burrowing. The only remaining point was what they <b>were burrowing</b> for. (p.27)	Present Participle Construction (Verbal Progressive)	Pregonaban las horas que se había pasado socavando el agujero. Ya sólo quedaba por determinar hacia dónde lo <b>abrían</b> . (p.53)	Imperfect Construction
159.	What could it be? I thought of the assistant's fondness for photography, and his trick of <b>vanishing</b> into the cellar. (p.27)	Gerund Construction (Nominal)	¿Qué podía ser? Me dio en qué pensar la afición del empleado a la fotografía, y el truco suyo de <b>desaparecer</b> en la bodega... (p.53)	Infinitive Construction
160.	His knees were what I wished to see. You must yourself have remarked how worn, wrinkled, and stained they were. They spoke of those hours of <b>burrowing</b> . (p.27)	Gerund Construction (Nominal)	Lo que yo deseaba ver eransus rodillas. Usted mismo debió de fijarse en lo desgastadas y llenas de arrugas y de manchas que estaban. . Pregonaban las horas que se había pasado <b>socavando</b> el agujero. (p.53)	Gerund Construction



161.	"It saved me from ennui," he answered, <b>yawning</b> . "Alas! I already feel it closing in upon me. (p.28)	Present Participle Construction (Adverbial)	-Me libró de mi fastidio -contestó Holmes, <b>bostezando</b> -. Por desgracia, ya estoy sintiendo que otra vez se apodera de mí. (p.54)	Gerund Construction
162.	"It saved me from ennui," he answered, yawning. "Alas! I already feel it <b>closing</b> in upon me. (p.28)	Present Participle Construction (Adverbial)	-Me libró de mi fastidio -contestó Holmes, bostezando-. Por desgracia, ya estoy sintiendo que otra vez se <b>apodera</b> de mí. (p.54)	Present Construction
163.	"A certain selection and discretion must be used in <b>producing</b> a realistic effect," remarked Holmes. (p.28)	Gerund Construction (Nominal)	-Se requiere cierta dosis de selección y de discreción al <b>exhibir</b> un efecto realista -comentó Holmes-. (p.55)	Infinitive Construction
164.	If we could fly out of that window hand in hand, hoverover this great city, gently remove the roofs, and peep in at the queer things which <b>are going on</b> , the strange coincidences, the plannings, the cross-purposes, the wonderful chains of events, working through generation and leading to the most outre results, it would make all fiction with its conventionalities and foreseen conclusions most stale and unprofitable. (p.28)	Present Participle Construction (Adjectival)	Si nos fuera posible salir volando por esa ventana agarrados de la mano, revolotear por encima de esta gran ciudad, levantar suavemente los techos, y asomarnos a ver las cosas raras <b>que ocurren</b> , las coincidencias extrañas, los proyectos, los contraproyectos, los asombrosos encadenamientos de circunstancias que laborana través de las generaciones y desembocando en los resultados más outre, nos resultarían por demás trasnochadas e infructíferas todas las obras de ficción, con sus convencionalismos y con sus conclusiones previstas de antemano. (p.55)	Present Construction
165.	If we could fly out of that window hand in hand, hoverover this great city, gently remove the roofs,	Present Participle Construction (Adjectival)	Si nos fuera posible salir volando por esa ventana agarrados de la mano, revolotear por	Present Construction

	and peep in at the queer things which are going on, the strange coincidences, the plannings, the cross-purposes, the wonderful chains of events, <b>working</b> through generation and leading to the most outre results, it would make all fiction with its conventionalities and foreseen conclusions most stale and unprofitable. (p.28)		encima de esta gran ciudad, levantar suavemente los techos, y asomarnos a ver las cosas raras que ocurren, las coincidencias extrañas, los proyectos, los contraproyectos, los asombrosos encadenamientos de circunstancias <b>que laboran</b> a través de las generaciones y desembocando en los resultados más outré, nos resultarían por demás trasnochadas e infructíferas todas las obras de ficción, con sus convencionalismos y con sus conclusiones previstas de antemano. (p.55)	
166.	If we could fly out of that window hand in hand, hover over this great city, gently remove the roofs, and peep in at the queer things which are going on, the strange coincidences, the plannings, the cross-purposes, the wonderful chains of events, working through generation and <b>leading</b> to the most outre results, it would make all fiction with its conventionalities and foreseen conclusions most stale and unprofitable. (p.28)	Present Participle Construction (Adjectival)	Si nos fuera posible salir volando por esa ventana agarrados de la mano, revolotear por encima de esta gran ciudad, levantar suavemente los techos, y asomarnos a ver las cosas raras que ocurren, las coincidencias extrañas, los proyectos, los contraproyectos, los asombrosos encadenamientos de circunstancias que laboran a través de las generaciones y <b>desembocando</b> en los resultados más outré, nos resultarían por demás trasnochadas e infructíferas todas las obras de ficción, con sus convencionalismos y con sus conclusiones previstas de antemano.	Gerund Construction

			(p.55)	
167.	"This is the Dundas separation case, and, as it happens, I was engaged in <b>clearing up</b> some small points in connection with it. (p.28)	Gerund Construction (Nominal)	Aquí se trata del caso de separación del matrimonio Dundas; precisamente yo me ocupé de <b>poner en claro</b> algunos detalles pequeños que tenían relación con el mismo. (p.56)	Infinitive Construction
168.	The husband was a teetotaler, there was no other woman, and the conduct complained of was that he had drifted into the habit of <b>winding up</b> every meal by taking out his false teeth and hurling them at his wife, which, you will allow, is not an action likely to occur to the imagination of the average story-teller.(p.28) (p.28)	Gerund Construction (Nominal)	El marido era abstemio, no había de por medio otra mujer y la queja que se alegaba era que el marido había contraído la costumbre de <b>terminar</b> todas las comidas despojándose de su dentadura postiza y tirándosela a su mujer, acto que, usted convendrá conmigo, no es probable que surja en la imaginación del escritor corriente de novelas. (p.56)	Infinitive Construction
169.	The husband was a teetotaler, there was no other woman, and the conduct complained of was that he had drifted into the habit of winding up every meal by <b>taking out</b> his false teeth and hurling them at his wife, which, you will allow, is not an action likely to occur to the imagination of the average story-teller. (p.28)	Gerund Construction (Adverbial)	El marido era abstemio, no había de por medio otra mujer y la queja que se alegaba era que el marido había contraído la costumbre de terminar todas las comidas <b>despojándose</b> de su dentadura postiza y tirándosela a su mujer, acto que, usted convendrá conmigo, no es probable que surja en la imaginación del escritor corriente de novelas. (p.56)	Gerund Construction
170.	The husband was a teetotaler, there was no other woman, and the conduct complained of was that he had drifted into the habit of winding up every meal by taking out his false teeth and <b>hurling</b>	Gerund Construction (Adverbial)	El marido era abstemio, no había de por medio otra mujer y la queja que se alegaba era que el marido había contraído la costumbre de terminar todas las comidas despojándose de su	Gerund Construction

	them at his wife, which, you will allow, is not an action likely to occur to the imagination of the average story-teller.(p.28)		dentadura postiza y <b>tirándosela</b> a su mujer, acto que, usted convendrá conmigo, no es probable que surja en la imaginación del escritor corriente de novelas. (p.56)	
171.	"Indeed, your example is an unfortunate one for your argument," said Holmes, <b>taking</b> the paper and glancing his eye down it. (p.28)	Present Participle Construction (Adverbial)	Pues bien: el ejemplo que usted pone resulta desafortunado para su argumentación - dijo Holmes, <b>echando mano</b> al periódico y recorriéndolo con la mirada-. (p.56)	Gerund Construction
172.	"Indeed, your example is an unfortunate one for your argument," said Holmes, taking the paper and <b>glancing</b> his eye down it. (p.28)	Present Participle Construction (Adverbial)	Pues bien: el ejemplo que usted pone resulta desafortunado para su argumentación - dijo Holmes, echando mano al periódico y <b>recorriéndolo</b> con la mirada-. (p.56)	Gerund Construction
173.	He held out his snuffbox of old gold, with a great amethyst in the centre of the lid. Its splendour was in such contrast to his homely ways and simple life that I could not help <b>commenting</b> upon it. (p.28)	Gerund Construction (Nominal)	Me alargó su caja de oro viejo para el rapé, con una gran amatista en el centro de la tapa. Su magnificencia contrastaba de tal manera con las costumbres sencillas y la vida llana de Holmes, que no pude menos de <b>comentar</b> aquel detalle. (p.56)	Infinitive Construction
174.	They are important, you understand, without <b>being</b> interesting.(p.29)	Gerund Construction (Nominal)	Compréndame, son de importancia, sin <b>ser</b> interesantes. (p.56)	Infinitive Construction
175.	"And the ring?" I asked, <b>glancing</b> at a remarkable brilliant which sparkled upon his finger. (p.29)	Present Participle Construction (Adverbial)	-¿Y el anillo? -le pregunté, <b>mirando</b> al precioso brillante que centelleaba en uno de sus dedos. (p.56)	Gerund Construction
176.	He had risen from his chair and <b>was standing</b> between the parted blinds gazing down into the dull	Present Participle Construction (Verbal Progressive)	Holmes se había levantado de su sillón, y estaba en <b>pie</b> entre las cortinas separadas,	Nominal Construction

	neutral-tinted London street. (p.29)		contemplando la calle londinense, tristonía y de color indefinido. (p.57)	
177.	He had risen from his chair and was standing between the parted blinds <b>gazing down</b> into the dull neutral-tinted London street. (p.29)	Present Participle Construction (Adverbial)	Holmes se había levantado de su sillón, y estaba en pie entre las cortinas separadas, <b>contemplando</b> la calle londinense, tristonía y de color indefinido. (p.57)	Gerund Construction
178.	<b>Looking</b> over his shoulder, I saw that on the pavement opposite there stood a large woman with a heavy fur boa round her neck, and a large curling red feather in a broad-brimmed hat which was tilted in a coquettish Duchess of Devonshire fashion over her ear. (p.29)	Present Participle Construction (Adverbial)	<b>Mirando</b> por encima de su hombro, pude ver yo en la acera de enfrente a una mujer voluminosa que llevaba alrededor del cuello una boa de piel tupida, y una gran pluma rizada sobre el sombrero de anchas alas, ladeado sobre la oreja según la moda coquetona "Duquesa de Devonshire". (p.57)	Gerund Construction
179.	"I have seen those symptoms before," said Holmes, <b>throwing</b> his cigarette into the fire. (p.29)	Present Participle Construction (Adverbial)	-Antes de ahora he presenciado yo esos síntomas -dijo Holmes, <b>tirando</b> al fuego su cigarrillo-. (p.57)	Gerund Construction
180.	Sherlock Holmes welcomed her with the easy courtesy for which he was remarkable, and, <b>having closed</b> the door and bowed her into an armchair, he looked her over in the minute and yet abstracted fashion which was peculiar to him. (p.29)	Present Participle Construction (Adverbial)	Holmes la acogió con la espontánea amabilidad que lo distinguía. Una vez <b>cerrada</b> la puerta y después de indicarle con una inclinación que se sentase en un sillón, la contempló de la manera minuciosa, y sin embargo discreta, que era peculiar en él. (p.58)	Past Participle Construction
181.	Then, suddenly <b>realizing</b> the full purport of his words, she gave a violent start and looked up, with fear and astonishment upon her broad, good-humoured face. (p.29)	Present Participle Construction (Adverbial)	De pronto, <b>dándose cuenta</b> de todo el alcance de sus palabras, experimentó un violento sobresalto, y alzó su vista para mirar con temor y asombro a la cara ancha y de expresión simpática. (p.58)	Gerund Construction

182.	"Never mind," said Holmes, <b>laughing</b> ; "it is my business to know things. (p.29)	Present Participle Construction (Adverbial)	-No le dé importancia -le dijo Holmes, <b>riéndose</b> -, porque la profesión mía consiste en saber cosas. (p.58)	Gerund Construction
183.	He would not go to the police, and he would not go to you, and so at last, as he would do nothing and kept on <b>saying</b> that there was no harm done, it made me mad, and I just on with my things and came right away to you." (p.30)	Gerund Construction (Nominal)	No quiso ir a la Policía, ni venir a usted y, por último, en vista de que él no hacía nada y de <b>que insistía</b> en que nada se había perdido, me salí de mis casillas, me vestí de cualquier manera y vine derecha a visitar a usted. (p.58)	Imperfect Construction
184.	"Oh, no, sir. It is quite separate and was left me by my uncle Ned in Auckland. It is in New Zealand stock, <b>paying</b> 4 1/2 per cent. Two thousand five hundred pounds was the amount, but I can only touch the interest." (p.30)	Present Participle Construction (Adverbial)	-De ninguna manera, señor; se trata de algo en absoluto independiente, y que me fue legado por mi tío Ned, de Auckland. El dinero está colocado en valores de Nueva Zelanda, <b>Ø</b> al cuatro y medio por ciento. El capital asciende a dos mil quinientas libras; pero sólo puedo cobrar los intereses. (p.59)	Ø
185.	"I could do with much less than that, Mr. Holmes, but you understand that as long as I live at home I don't wish to be a burden to them, and so they have the use of the money just while I <b>am staying</b> with them. (p.30)	Present Participle Construction (Verbal Progressive)	-Yo podría hacerlo con una cantidad muy inferior a ésa, señor Holmes; pero ya comprenderá que, mientras <b>viva</b> en casa, no deseo ser una carga para ellos, y son ellos quienes invierten el dinero mío. (p.59)	Subjunctive Construction

186.	He would get quite mad if I wanted so much as to join a Sunday-school treat. But this time I was set on <b>going</b> , and I would go; for what right had he to prevent? (p.30)	Gerund Construction (Nominal)	Bastaba para sacarlo de sus casillas el que yo manifestase deseos de ir, aunque sólo fuese a una fiesta de escuela dominical. Sin embargo, en aquella ocasión me empeñé en <b>ir</b> , y dije que iría porque, ¿qué derecho tenía él a impedírmelo? (p.60)	Infinitive Construction
187.	He laughed, I remember, and shrugged his shoulders, and said there was no use <b>denying</b> anything to a woman, for she would have her way." (p.31)	Gerund Construction (Nominal)	-Pues, verá usted; lo tomó muy a bien. Recuerdo que se echó a reír, se encogió de hombros, y afirmó que era inútil <b>negarle</b> nada a una mujer, porque ésta se siempre con la suya. (p.60)	Infinitive Construction
188.	"But how about Mr. Hosmer Angel? Did he make no attempt to see you?" "Well, father <b>was going off</b> to France again in a week, and Hosmer wrote and said that it would be safer and better not to see each other until he had gone.(p.31)	Present Participle Construction (Verbal Progressive)	-¿Y qué fue del señor Hosmer Angel? ¿No hizo intento alguno para verse con usted? -Pues verá, mi padre <b>iba a marchar</b> a Francia otra vez una semana más tarde, y Hosmer me escribió diciendo que sería mejor y más seguro el que no nos viésemos hasta que hubiese emprendido viaje. (p.61)	Imperfect Construction
189.	He said that if they were sent to the office he would be chaffed by all the other clerks about <b>having</b> letters from a lady, [...] (p.31)	Gerund Construction (Nominal)	Me dijo que si se las enviaba a las oficinas, los demás escribientes le embromarían por <b>recibir</b> cartas de una Dama; [...] (p.61)	Infinitive Construction
190.	Then, when they talked of <b>marrying</b> within the week, I began to ask about father; but they both said never to mind about father, but just to tell him afterwards, and mother said she would make it all right with him. (p.32)	Gerund Construction (Nominal)	Pero cuando empezaron a hablar de <b>celebrar la boda</b> aquella misma semana, empecé yo a preguntar qué le parecería a mi padre; pero los dos me dijeron que no me preocupase de él, que ya	Infinitive Construction

			se lo diríamos después, y mi madre afirmó que ella lo conformaría. (p.62)	
191.	"Oh, no, sir! He was too good and kind to leave me so. Why, all the morning he <b>was saying</b> to me that, whatever happened, I was to be true; (p.32)	Present Participle Construction (Verbal Progressive)	-¡Oh, no señor! Era un hombre demasiado bueno y cariñoso para abandonarme de ese modo. Durante toda la mañana no <u>hizo</u> otra cosa que <b>insistir</b> en que, ocurriese lo que ocurriese, tenía yo que seguir siéndole fiel (p.63)	Infinitive Construction
192.	As he said, what interest could anyone have in <b>bringing</b> me to the doors of the church, and then leaving me? (p.32)	Gerund Construction (Nominal)	Porque, me decía, ¿qué interés podía tener nadie en <b>llevarme</b> hasta las puertas de la iglesia, y abandonarme allí? (p.64)	Infinitive Construction
193.	As he said, what interest could anyone have in bringing me to the doors of the church, and then <b>leaving</b> me? (p.32)	Gerund Construction (Nominal)	Porque, me decía, ¿qué interés podía tener nadie en llevarme hasta las puertas de la iglesia, y <b>abandonarme</b> allí? (p.64)	Infinitive Construction
194.	"I shall glance into the case for you," said Holmes, <b>rising</b> , "and I have no doubt that we shall reach some definite result. (p.32)	Present Participle Construction (Adverbial)	Sherlock Holmes le dijo, <b>levantándose</b> : -Examinaré el caso en interés de usted, y no dudo de que llegaremos a resultados concretos. (p.64)	Gerund Construction
195.	Then he took down from the rack the old and oily clay pipe, which was to him as a counsellor, and, <b>having lit</b> it, he leaned back in his chair, with the thick blue cloudwreaths spinning up from him, and a look of infinite languor in his face. (p.33)	Present Participle Construction (Adverbial)	Cogió luego del colgadero la vieja y aceitosa pipa de arcilla, que era para él como su consejera y, una vez <b>encendida</b> , se recostó en la silla, lanzando de sí en espirales las guiraldas de una nube espesa de humo azul, con una expresión de languidez infinita en su cara. (p.65)	Past Participle Construction
196.	Her boots I didn't observe. She had small round, hanging gold earrings and a general air of <b>being</b> fairly well-to-do in a vulgar,	Gerund Construction (Nominal)	No me fijé en sus botas. Ella es pequeña, redonda, con aros de oro en las orejas y un aspecto general de	Nominal Construction



	comfort-able, easy-going way." (p.33)		<b>persona</b> que vive bastante bien, pero de una manera vulgar, cómoda y sin preocupaciones. (p.66)	
197.	The sewing-machine, of the hand type, leaves a similar mark, but only on the left arm, and on the side of it farthest from the thumb, instead of <b>being</b> right across the broadest part, as this was. (p.33)	Gerund Construction (Nominal)	Las máquinas de coser movidas a mano dejan una señal similar, pero sólo sobre el brazo izquierdo y en la parte más alejada del dedo pulgar, en vez de <b>marcarla</b> cruzando la parte más ancha, como la tenía ésta. (p.66)	Infinitive Construction
198.	As you observe, this woman had plush upon her sleeves, which is a most useful material for <b>showing</b> traces. (p.33)	Gerund Construction (Nominal)	Según ha podido usted advertir, esta mujer lucía felpa en las mangas, y la felpa es un material muy útil para <b>descubrir</b> rastros. (p.66)	Infinitive Construction
199.	" 'Pon my word, Watson, you <b>are coming along</b> wonderfully. You have really done very well indeed. (p.33)	Present Participle Construction (Verbal Progressive)	-Por vida mía, Watson, que <b>está</b> usted <b>haciendo progresos</b> . Lo ha hecho usted pero que muy bien. (p.66)	Gerund Construction
200.	I was then much surprised and interested on <b>glancing</b> down to observe that, though the boots which she was wearing were not unlike each other, they were really odd ones; (...) (p.34)	Gerund Construction (Nominal)	Me sorprendió mucho, después de eso, y me interesó, al <b>mirar</b> hacia abajo, el observar que, a pesar de que las botas que llevaba no eran de distinto número, sí que eran desparejas, porque una tenía la puntera con ligeros adornos, mientras que la otra era lisa. (p.66)	Infinitive Construction
201.	I then glanced at her face, and, <b>observing</b> the dint of a pince-nez at either side of her nose, I ventured a remark upon short sight and typewriting, which seemed to surprise her." (p.34)	Present Participle Construction (Adverbial)	Luego miré su cara, y <b>descubrí</b> en ambos lados de su nariz la señal de unas gafas a presión, todo lo cual me permitió aventurar mi observación sobre la cortedad de vista y la escritura, lo que pareció sorprender a la joven. (p.66)	Past Construction

202.	I was then much surprised and interested on glancing down to observe that, though the boots which she <b>was wearing</b> were not unlike each other, they were really odd ones; the one having a slightly decorated toe-cap, and the other a plain one.(p.34)	Present Participle Construction (Verbal Progressive)	Me sorprendió mucho, después de eso, y me interesó, al mirar hacia abajo, el observar que, a pesar de que las botas que <b>llevaba</b> no eran de distinto número, sí que eran desparejas, porque una tenía la puntera con ligeros adornos, mientras que la otra era lisa. (p.66)	Imperfect Construction
203.	Would you mind <b>reading</b> me the advertised description of Mr. Hosmer Angel?" I held the little printed slip to the light. (p.34)	Gerund Construction (Nominal)	¿Tiene usted inconveniente en <b>leerme</b> la descripción del señor Hosmer Angel que se da en el anuncio? Puse de manera que le diese la luz el pequeño anuncio impreso, (p.67)	Infinitive Construction
204.	Known to have been employed in an office in Leadenhall Street. Anybody <b>bringing</b> --" "That will do," said Holmes. "As to the letters," he continued, glancing over them, "they are very commonplace. (p.34)	Present Participle Construction (Adjectival)	Sábase que estaba empleado en una oficina de la calle Leadenhall Street. Cualquiera que <b>proporcione</b> , etc., etcétera.» -Con eso basta -dijo Holmes-. Por lo que hace a las cartas -dijo pasándoles la vista por encima- son de lo más vulgar. (p.67)	Subjunctive Construction
205.	Known to have been employed in an office in Leadenhall Street. Anybody bringing --" "That will do," said Holmes. "As to the letters," he continued, <b>glancing</b> over them, "they are very commonplace. (p.34)	Present Participle Construction (Adverbial)	Sábase que estaba empleado en una oficina de la calle Leadenhall Street. Cualquiera que proporcione, etc., etcétera.» -Con eso basta -dijo Holmes-. Por lo que hace a las cartas -dijo <b>pasándoles la vista</b> por encima- son de lo más vulgar. (p.68)	Gerund Construction
206.	One is to a firm in the City, the other is to the young lady's stepfather, Mr. Windibank, <b>asking</b> him whether he could meet us here at six o'clock tomorrow evening. (p.34)	Present Participle Construction (Adjectival)	La una para cierta firma comercial de la City y la otra al padrastro de esta señorita, el señor Windibank, en la que le <b>pediré</b> que venga a vernos aquí mañana a las seis de la tarde.	Future Construction

			(p.68)	
207.	"I noted, in <b>passing</b> , that she had written a note before leaving home but after being fully dressed. (p.34)	Gerund Construction (Adverbial)	-Advertí, <b>de pasada</b> , que había escrito una carta antes de salir de casa pero cuando estaba ya completamente vestida. (p.67)	Nominal Construction
208.	"I noted, in passing, that she had written a note before <b>leaving</b> home but after being fully dressed. (p.34)	Gerund Construction (Adverbial)	-Advertí, de pasada, que había escrito una carta antes de <b>salir</b> de casa pero cuando estaba ya completamente vestida. (p.67)	Infinitive Construction
209.	"I noted, in passing, that she had written a note before leaving home but after <b>being</b> fully dressed. (p.34)	Gerund Construction (Adverbial)	-Advertí, depasada, que había escrito una carta antes de salir de casa pero cuando <b>estaba</b> ya completamente vestida. (p.67)	Imperfect Construction
210.	I left him then, still <b>puffing</b> at his black clay pipe, with the conviction that when I came again on the next evening I would find that he held in his hands all the clues which would lead up to the identity of the disappearing bridegroom of Miss Mary Sutherland. (p.35)	Present Participle Construction (Adverbial)	Me marché y lo dejé <b>dando bocanadas</b> en su pipa de arcilla, convencido de que, cuando yo volviese por allí al día siguiente por la tarde, me encontraría con que Holmes tenía en sus manos todas las pistas que le conducirían a la identificación del desaparecido novio de la señorita Mary Sutherland. (p.68)	Gerund Construction
211.	A professional case of great gravity <b>was engaging</b> my own attention at the time, and the whole of next day I was busy at the bedside of the sufferer. (p.35)	Present Participle Construction (Verbal Progressive)	<b>Ocupaba</b> por aquel entonces toda mi atención un caso profesional de extrema gravedad, y estuve durante todo el día siguiente atareado junto al lecho del enfermo. (p.68)	Imperfect Construction
212.	"Well, have you solved it?" I asked as I entered. "Yes. It was the bisulphate of baryta." "No, no, the mystery!" I cried.	Present Participle Construction (Verbal Progressive)	-Qué, ¿lo resolvió usted? -le pregunté al entrar. -Sí. Era el bisulfato de barita. -¡No, no! ¡El misterio! -le	Gerundial Construction

	"Oh, that! I thought of the salt that I <b>have been working</b> upon. (p.35)		grité. -¡Oh, eso! Creí que se refería a la sal que <b>había estado manipulando</b> . (p.69)	
213.	There was never any mystery in the matter, though, as I said yesterday, some of the details are of interest. The only drawback is that there is no law, I fear, that can touch the scoundrel." "Who was he, then, and what was his object in <b>deserting</b> Miss Sutherland?" (p.35)	Gerund Construction (Nominal)	Como le dije ayer, en este asunto no hubo nunca misterio alguno, aunque si algunos detalles de interés. El único inconveniente con que nos encontramos es el de que, según parece, no existe ley alguna que permita castigar al granuja este. -¿Y quién era el granuja, y qué se propuso con <b>abandonar</b> a la señorita Sutherland? (p.69)	Infinitive Construction
214.	"On the contrary," said Holmes quietly; "I have every reason to believe that I will succeed in <b>discovering</b> Mr. Hosmer Angel." Mr. Windibank gave a violent start and dropped his gloves. "I am delighted to hear it," he said. (p.35)	Gerund Construction (Nominal)	-Por el contrario -dijo tranquilamente Holmes-, tengo toda clase de razones para creer que lograré <b>encontrar</b> a ese señor. El señor Windibank experimentó un violento sobresalto, y dejó caer sus guantes, diciendo: -Me encanta oír decir eso. (p.70)	Infinitive Construction
215.	He takes the obvious course of <b>keeping</b> her at home and forbidding her to seek the company of people of her own age. (p.36)	Gerund Construction (Nominal)	Adoptó la norma fácil de <b>mantenerla</b> dentro de casa, prohibiéndole el trato con otras personas de su misma edad. (p.71)	Infinitive Construction
216.	He takes the obvious course of keeping her at home and <b>forbidding</b> her to seek the company of people of her own age. (p.36)	Gerund Construction (Nominal)	Adoptó la norma fácil de mantenerla dentro de casa, <b>prohibiéndole</b> el trato con otras personas de su misma edad. (p.71)	Gerund Construction
217.	With the connivance and assistance of his wife he disguised himself, covered those keen eyes with tinted	Gerund Construction (Adverbial)	Se disfrazó, con la complicidad y ayuda de su esposa, se cubrió sus ojos de aguda mirada	Gerund Construction

	glasses, masked the face with a moustache and a pair of bushy whiskers, sunk that clear voice into an insinuating whisper, and doubly secure on account of the girl's short sight, he appears as Mr. Hosmer Angel, and keeps off other lovers by <b>making</b> love himself." (p.36)		con cristales de color, enmascaró su rostro con un bigote y un par de hirsutas patillas. Rebajó el timbre claro de su voz hasta convertirlo en cuchicheo insinuante y, doblemente seguro porque la muchacha era corta de vista, se presentó bajo el nombre de señor Hosmer Angel, y alejó a los demás pretendientes, <b>haciéndole</b> el amor él mismo. (p.72)	
218.	"We do all our correspondence with this machine at the office, and no doubt it is a little worn," our visitor answered, <b>glancing</b> keenly at Holmes with his bright little eyes.(p.36)	Present Participle Construction (Adverbial)	-Escribimos toda nuestra correspondencia en la oficina con esta máquina, y por eso sin duda está algo gastada –contestó nuestro visitante, clavando la <b>mirada</b> de sus ojillos brillantes en Holmes. (p.70)	Nominal Construction
219.	"I think of <b>writing</b> another little monograph some of these days on the typewriter and its relation to crime. It is a subject to which I have devoted some little attention. (p.36)	Gerund Construction (Nominal)	Estoy pensando en <b>escribi</b> cualquier día de éstos otra pequeña monografía acerca de la máquina de escribir y de sus relaciones con el crimen. Es un tema al que he consagrado alguna atención. (p.70)	Infinitive Construction
220.	"Certainly," said Holmes, <b>stepping over</b> and turning the key in the door. "I let you know, then, that I have caught him!" (p.36)	Present Participle Construction (Adverbial)	-Desde luego -dijo Holmes, <b>cruzando</b> la habitación y haciendo girarla llave de la puerta-. Por eso le notifico ahora que lo he atrapado. [...] (p.70)	Gerund Construction
221.	"Certainly," said Holmes, stepping over and <b>turning</b> the key in the door. "I let you know, then, that I have caught him!" (p.36)	Present Participle Construction (Adverbial)	-Desde luego -dijo Holmes, cruzando la habitación y <b>haciendo girar</b> la llave de la puerta-. Por eso le notifico ahora que lo he atrapado. [...] (p.70)	Gerund Construction

222.	She became restive, insisted upon her rights, and finally announced her positive intention of <b>going</b> to a certain ball. (p.36)	Gerund Construction (Nominal)	La joven se sintió desasosegada y reclamó sus derechos, terminando por anunciar su propósito terminante de <b>concurrir</b> a determinado baile. (p.71)	Infinitive Construction
223.	"What! where?" shouted Mr. Windibank, <b>turning</b> white to his lips and glancing about him like a rat in a trap. (p.36)	Present Participle Construction (Adverbial)	-¡Cómo! ¿Dónde? -gritó el señor Windibank, y hasta sus labios <b>palidecieron</b> mientras miraba todas partes igual que rata cogida en la trampa. (p.71)	Past Construction
224.	"What! where?" shouted Mr. Windibank, turning white to his lips and <b>glancing</b> about him like a rat in a trap. (p.36)	Present Participle Construction (Adverbial)	-¡Cómo! ¿Dónde? -gritó el señor Windibank, y hasta sus labios palidecieron mientras <b>miraba</b> a todas partes igual que rata cogida en la trampa. (p.71)	Imperfect Construction
225.	Holmes stuck his feet up on the corner of the mantelpiece and, <b>leaning back</b> with his hands in his pockets, began talking, rather to himself, as it seemed, than to us. (p.36)	Present Participle Construction (Adverbial)	Holmes colocó sus pies en alto, apoyándolos en la repisa de la chimenea, y <b>echándose</b> hacia atrás en su sillón, con las manos en los bolsillos, comenzó a hablar, en apariencia para sí mismo más bien que para nosotros (p.71)	Gerund Construction
226.	Holmes stuck his feet up on the corner of the mantelpiece and, leaning back with his hands in his pockets, began <b>talking</b> , rather to himself, as it seemed, than to us. (p.36)	Gerund Construction (Nominal)	Holmes colocó sus pies en alto, apoyándolos en la repisa de la chimenea, y echándose hacia atrás en su sillón, con las manos en los bolsillos, comenzó a <b>hablar</b> , en apariencia para sí mismo más bien que para nosotros (p.71)	Infinitive Construction
227.	However that may be, the young lady was very decidedly carried away, and, <b>having</b> quite <b>made</b>	Present Participle Construction (Adverbial)	Fuese como fuese, la muchacha se enamoró por completo, y <b>estando</b> como estaba	Gerund Construction

	<b>up</b> her mind that her stepfather was in France, the suspicion of treachery never for an instant entered her mind.(p.36)		<b>convencida</b> de que su padrastro se hallaba en Francia, ni por un solo momento se le pasó por la imaginación la sospecha de que fuese víctima de una traición. (p.72)	
228.	Hence those vows of fidelity exacted upon a Testament, and hence also the allusions to a possibility of something <b>happening</b> on the very morning of the wedding. (p.37)	Present Participle Construction (Adjectival)	Por eso se le exigieron aquellos juramentos de fidelidad con la mano puesta en los Evangelios, y por eso también las alusiones a la posibilidad de <b>que ocurriese</b> algo la mañana misma de la boda.	Subjunctive Construction
229.	As far as the church door he brought her, and then, as he could go no farther, he conveniently vanished away by the old trick of <b>stepping in</b> at one door of a four-wheeler and out at the other. (p.37)	Gerund Construction (Nominal)	La condujo hasta la puerta de la iglesia, y entonces, como ya no podía llevar las cosas más adelante, desapareció oportunamente, recurriendo al viejo truco de <b>entrar</b> en el coche de cuatro ruedas por una portezuela y salir por la otra. (p.72)	Infinitive Construction
230.	The thing to do was clearly to bring the business to an end in such a dramatic manner that it would leave a permanent impression upon the young lady's mind and prevent her from <b>looking</b> upon any other suitor for some time to come. (p.37)	Gerund Construction (Nominal)	Se imponía claramente la necesidad de llevar el negocio a término de una manera tan dramática que dejase una impresión permanente en el alma de la joven, y que la impidiese durante algún tiempo <b>poner los ojos</b> en otro pretendiente. (p.72)	Infinitive Construction
231.	Our visitor had recovered something of his assurance while Holmes <b>had been talking</b> , and he rose from his chair now with a cold sneer upon his pale face. (p.37)	Present Participle Construction (Adverbial)	Mientras Holmes <b>estuvo hablando</b> , nuestro visitante había recobrado en parte su aplomo, y al oír esas palabras se levantó de la silla y dijo con frío gesto de burla en su pálido rostro: (p.73)	Gerund Construction
232.	There were meetings, and an engagement, which	Gerund Construction	Hubo entrevistas y un compromiso matrimonial,	Ø

	would finally secure the girl's affections from <b>turning</b> towards anyone else. But the deception could not be kept up forever. (p.37)	(Nominal)	que evitaría que la joven enderezase sus afectos <b>Ø</b> hacia ninguna otra persona. Sin embargo, no era posible mantener el engaño para siempre. (p.72)	
233.	"It may be so, or it may not. Mr. Holmes," said he. "but if you are so very sharp you ought to be sharp enough to know that it is you who <b>are breaking</b> the law now, and not me. (p.37)	Present Participle Construction (Verbal Progressive)	-Quizá, señor Holmes, todo haya ocurrido de esa manera, y quizá no; pero si usted es tan agudo, debería serlo lo bastante para saber que es usted quien <b>está faltando</b> ahora a la ley, y no yo. (p.73)	Gerund Construction
234.	"The law cannot, as you say, touch you," said Holmes, <b>unlocking</b> and throwing open the door, "yet there never was a man who deserved punishment more. (p.37)	Present Participle Construction (Adverbial)	-En efecto, dice usted bien; la ley no puede castigar -dijo Holmes, <b>haciendo girar</b> la llave y abriendo la puerta de par en par-. Sin embargo, nadie mereció jamás un castigo más que usted. (p.73)	Gerund Construction
235.	"The law cannot, as you say, touch you," said Holmes, unlocking and <b>throwing</b> open the door, "yet there never was a man who deserved punishment more. (p.37)	Present Participle Construction (Adverbial)	-En efecto, dice usted bien; la ley no puede castigar -dijo Holmes, haciendo girar la llave y <b>abriendo</b> la puerta de par en par-. Sin embargo, nadie mereció jamás un castigo más que usted. (p.73)	Gerund Construction
236.	By Jove!" he continued, <b>flushing up</b> at the sight of the bitter sneer upon the man's face, "it is not part of my duties to my client, but here's a hunting crop handy, and I think I shall just treat myself to --" (p.37)	Present Participle Construction (Adverbial)	¡Por Júpiter! -prosiguió, <b>acalorándose</b> al ver la expresión de mofa en la cara de aquel hombre-. Esto no entra en mis obligaciones para con mi cliente, pero tengo a mano un látigo de cazador, y me está pareciendo que voy a darme el gustazo de... (p.73)	Gerund Construction
237.	He took two swift steps to the whip, but before he could grasp it there was a wild clatter of steps upon	Present Participle Construction (Adjectival)	Holmes dio dos pasos rápidos hacia el látigo, pero antes que pudiera echarle mano, resonó en	Imperfect Construction



	the stairs, the heavy hall door banged, and from the window we could see Mr. James Windibank <b>running</b> at the top of his speed down the road. (p.37)		la escalera el ruido de unos pasos desatinados, se cerró con un golpe estrepitoso la pesada puerta del vestíbulo; y nosotros pudimos ver por la ventana al señor James Windibank que <b>corría</b> calle adelante a todo lo que daban sus piernas. (p.73)	
238.	"There's a cold-blooded scoundrel!" said Holmes, <b>laughing</b> , as he threw himself down into his chair once more. (p.37)	Present Participle Construction (Adverbial)	-¡Ahí va un hombre que hace sus canalladas a sangre fría! - exclamó Holmes <b>riéndose</b> , al mismo tiempo que se dejaba caer otra vez en su sillón-. (p.73)	Gerund Construction
239.	"Having once spotted my man, it was easy to get corroboration. I knew the firm for which this man worked. <b>Having taken</b> the printed description, I eliminated, everything from it which could be the result of a disguise -- (p.37)	Present Participle Construction (Adverbial)	-Una vez localizado mi hombre, resultaba fácil conseguir la confirmación. Yo sabía con qué casa comercial trabajaba este hombre. <b>Examinando</b> la descripción impresa, eliminé todo aquello que podía ser consecuencia de un disfraz. (p.74)	Gerund Construction
240.	I had already noticed the peculiarities of the type-writer, and I wrote to the man himself at his business address <b>asking</b> him if he would come here. (p.37)	Present Participle Construction (Verbal Progressive)	Me había fijado ya en las características de la máquina de escribir y envié una carta a nuestro hombre, dirigida a su lugar de trabajo, <b>preguntándole</b> si podría presentarse aquí. (p.74)	Gerund Construction
241.	We had the carriage to ourselves save for an immense litter of papers which Holmes had brought with him. Among these he rummaged and read, with intervals of <b>note-taking</b> and of medita-tion, until we were past Reading. (p.38)	Gerund Construction (Nominal)	Teníamos todo el compartimento para nosotros, si no contamos un inmenso montón de papeles que Holmes había traído consigo. Estuvo hojeándolos y leyéndolos, con intervalos dedicados a <b>tomar notas</b> y a meditar, hasta que dejamos atrás	Infinitive Construction

			Reading. (p.75)	
242.	"What do you say, dear?" said my wife, <b>looking across</b> at me. "Will you go?" "I really don't know what to say. I have a fairly long list at present." "Oh, Anstruther would do your work for you. You have been looking a little pale lately.(p.38)	Present Participle Construction (Adverbial)	-¿Qué dices a esto, querido? -preguntó mi esposa, <b>mirándome</b> directamente-. ¿Vas a ir? -No sé qué decir. En estos momentos tengo una lista de pacientes bastante larga. -¡Bah! Anstruther se encargará de ellos. últimamente se te ve un poco pálido. (p.75)	Gerund Construction
243.	"I should be ungrateful if I were not, <b>seeing</b> what I gained through one of them," I answered.(p.38)	Present Participle Construction (Adverbial)	-Sería un desagradecido si no me interesaran, en <b>vista</b> de lo que he ganado con uno solo de ellos -respondí- (p75).	Nominal Construction
244.	My experience of camp life in Afghanistan had at least had the effect of <b>making</b> me a prompt and ready traveller. (p.38)	Gerund Construction (Nominal)	Mi experiencia en la campaña de Afganistán me <b>había convertido</b> , por lo menos, en un viajero rápido y dispuesto. (p.75)	<i>Antecopreterito</i> Construction
245.	My wants were few and simple, so that in less than the time stated I was in a cab with my valise, <b>rattling away</b> to Paddington Station. (p.38)	Present Participle Construction (Adverbial)	Mis necesidades eran pocas y sencillas, de modo que, en menos de la mitad del tiempo mencionado, ya estaba en un coche de alquiler con mi maleta, <b>rodando</b> en dirección a la estación de Paddington. (p.75)	Gerund Construction
246.	Sherlock Holmes <b>was pacing</b> up and down the platform, his tall, gaunt figure made even gaunter and taller by his long gray travelling-cloak and close-fitting cloth cap. (p.38)	Present Participle Construction (Verbal Progressive)	Sherlock Holmes <b>paseaba</b> andén arriba y andén abajo, y su alta y sombría figura parecía aún más alta y sombría a causa de su largo capote gris de viaje y su ajustada gorra de paño. (p.75)	Imperfect Construction
247.	"It makes a considerable difference to me, <b>having</b> someone with me on whom I can thoroughly rely. (p.38)	Present Participle Construction (Adverbial)	Para mí es considerablemente mejor <b>tener</b> al lado a alguien de quien fiarme por completo. (p.75)	Infinitive Construction

248.	"Not a word. I have not seen a paper for some days." "The London press has not had very full accounts. I <b>have just been looking</b> through all the recent papers in order to master the particulars. (p.38)	Present Participle Construction (Verbal Progressive)	-Ni una palabra. No he leído un periódico en varios días. -La prensa de Londres no ha publicado relatos muy completos. Acabo de <b>repasar</b> todos los periódicos recientes a fin de hacerme con los detalles. (p.76)	Infinitive Construction
249.	"It is a murder, then?" "Well, it is conjectured to be so. I shall take nothing for granted until I have the opportunity of <b>looking</b> personally into it. I will explain the state of things to you, as far as I have been able to understand it, in a very few words. (p.38)	Gerund Construction (Nominal)	-Entonces, ¿se trata de un asesinato? -Bueno, eso se supone. Yo no aceptaré nada como seguro hasta que haya tenido ocasión <b>de echar un vistazo</b> en persona. Voy a explicarle en pocas palabras la situación, tal y como yo la he entendido. (p.76)	Infinitive Construction
250.	McCarthy had one son, a lad of eighteen, and Turner had an only daughter of the same age, but neither of them had wives <b>living</b> . (p.39)	Present Participle Construction (Adjectival)	McCarthy tenía un hijo, un muchacho de dieciocho años, y Turner tenía una hija única de la misma edad, pero a ninguno de los dos les <b>vivía</b> la esposa (p.76)	Imperfect Construction
251.	One was an old woman, whose name is not mentioned, and the other was William Crowder, a game-keeper in the employ of Mr. Turner. Both these witnesses depose that Mr. McCarthy <b>was walking</b> alone. (p.39)	Present Participle Construction (Verbal Progressive)	Una fue una anciana, cuyo nombre no se menciona, y la otra fue William Crowder, un guarda de caza que está al servicio del señor Turner. Los dos testigos aseguran que el señor McCarthy <b>iba caminando</b> solo. (p.77)	Gerund Construction
252.	The game-keeper adds that within a few minutes of his <b>seeing</b> Mr. McCarthy pass he had seen his son, Mr. James McCarthy, going the same way with a gun under his arm. (p.39)	Gerund Construction (Nominal)	El guarda añade que a los pocos minutos de <b>haber visto</b> pasar al señor McCarthy vio pasar a su hijo en la misma dirección, con una escopeta bajo el brazo. (p.77)	Infinitive Construction
253.	The game-keeper adds that within a few minutes of	Present Participle Construction	El guarda añade que a los pocos minutos de	Infinitive Construction

	his seeing Mr. McCarthy pass he had seen his son, Mr. James McCarthy, <b>going</b> the same way with a gun under his arm. (p.39)	(Adjectival)	haber visto pasar al señor McCarthy vio <b>pasar</b> a su hijo en la misma dirección, con una escopeta bajo el brazo. (p.77)	
254.	A girl of fourteen, Patience Moran, who is the daughter of the lodge-keeper of the Boscombe Valley estate, was in one of the woods <b>picking</b> flowers. (p.39)	Present Participle Construction (Verbal Progressive)	Una muchacha de catorce años, Patience Moran, hija del guardés del pabellón de Boscombe Valley, se encontraba en uno de los bosques <b>cogiendo</b> flores. (p.77)	Gerund Construction
255.	She heard Mr. McCarthy the elder <b>using</b> very strong language to his son, and she saw the latter raise up his hand as if to strike his father. (p.39)	Present Participle Construction (Adjectival)	Oyó al mayor de los McCarthy <b>dirigirle</b> a su hijo palabras muy fuertes, y vio a éste levantar la mano como para pegar a su padre. (p.77)	Infinitive Construction
256.	She was so frightened by their violence that she ran away and told her mother when she reached home that she had left the two McCarthys <b>quarrelling</b> near Boscombe Pool, and that she was afraid that they were going to fight. (p.39)	Present Participle Construction (Adverbial)	La violencia de la escena la asustó tanto que echó a correr, y cuando llegó a su casa le contó a su madre que había visto a los dos McCarthy <b>discutiendo</b> junto al estanque de Boscombe y que tenía miedo de que fueran a pelearse. (p.77)	Gerund Construction
257.	She had hardly said the words when young Mr. McCarthy came <b>running up</b> to the lodge to say that he had found his father dead in the wood, and to ask for the help of the lodge-keeper. (p.39)	Present Participle Construction (Adverbial)	Apenas había terminado de hablar cuando el joven McCarthy llegó <b>corriendo</b> al pabellón, diciendo que había encontrado a su padre muerto en el bosque y pidiendo ayuda al guardés. (p.77)	Gerund Construction
258.	The injuries were such as might very well have been inflicted by the butt-end of his son's gun, which was found <b>lying</b> on the grass within a few paces of the body. (p.39)	Present Participle Construction (Adjectival)	Eran heridas que podrían perfectamente haberse infligido con la culata de la escopeta del hijo, que se encontró <b>tirada</b> en la hierba a pocos pasos del cuerpo. (p.78)	Past Participle Construction
259.	On <b>following</b> him they found the dead body stretched out upon the	Present Participle Construction (Adverbial)	<b>Fueron</b> con él y encontraron el cadáver del padre, tendido sobre	Past Construction

	grass beside the pool. (p.39)		la hierba junto al estanque. (p.78)	
260.	Under these circumstances the young man was instantly arrested, and a verdict of 'wilful murder' <b>having been returned</b> at the inquest on Tuesday, he was on Wednesday brought before the magistrates at Ross, who have referred the case to the next Assizes. (p.39)	Present Participle Construction (Adverbial)	Dadas las circunstancias, el joven fue detenido inmediatamente, el martes la investigación <b>dio</b> como resultado un veredicto de «homicidio intencionado», y el miércoles compareció ante los magistrado de Ross, que han remitido el caso a la próxima sesión del tribunal. (p.78)	Past Construction
261.	You know me too well to think that I am boasting when I say that I shall either confirm or destroy his theory by means which he is quite incapable of <b>employing</b> , or even of understanding. (p.40)	Gerund Construction (Nominal)	Me conoce usted lo suficientemente bien como para saber que no fanfarroneo al decir que soy capaz de confirmar o echar por tierra su teoría valiéndome de medios que él es totalmente incapaz de <b>emplear</b> e incluso de comprender. (p.78)	Infinitive Construction
262.	You know me too well to think that I am boasting when I say that I shall either confirm or destroy his theory by means which he is quite incapable of employing, or even of <b>understanding</b> . (p.40)	Gerund Construction (Nominal)	Me conoce usted lo suficientemente bien como para saber que no fanfarroneo al decir que soy capaz de confirmar o echar por tierra su teoría valiéndome de medios que él es totalmente incapaz de emplear e incluso de <b>comprender</b> . (p.78)	Infinitive Construction
263.	Lestrade, being rather puzzled, has referred the case to me, and hence it is that two middle-aged gentlemen are flying westward at fifty miles an hour instead of quietly <b>digesting</b> their breakfasts at home." (p.40)	Gerund Construction (Nominal)	Lestrade se encuentra perdido y me ha pasado el caso a mí, y ésta es la razón de que dos caballeros de edad mediana vuelen en este momento hacia el oeste, a cincuenta millas por hora, en lugar de <b>digerir</b> tranquilamente su desayuno en casa. (p.78)	Infinitive Construction
264.	Lestrade, <b>being</b> rather puzzled, has referred the	Present Participle Construction	Lestrade <b>se encuentra</b> perdido y me ha pasado	Present Construction

	case to me, and hence it is that two middle-aged gentlemen are flying westward at fifty miles an hour instead of quietly digesting their breakfasts at home." (p.40)	(Adverbial)	el caso a mí, y ésta es la razón de que dos caballeros de edad mediana vuelen en este momento hacia el oeste, a cincuenta millas por hora, en lugar de digerir tranquilamente su desayuno en casa. (p.78)	
265.	"There is nothing more deceptive than an obvious fact," he answered, <b>laughing</b> . (p.40)	Present Participle Construction (Adverbial)	No hay nada tan engañoso como un hecho evidente - respondió <b>riendo</b> -. (p.78)	Gerund Construction
266.	You know me too well to think that I <b>am boasting</b> when I say that I shall either confirm or destroy his theory by means which he is quite incapable of employing, or even of understanding. (p.40)	Present Participle Construction (Verbal Progressive)	Me conoce usted lo suficientemente bien como para saber que <b>no fanfarroneo</b> al decir que soy capaz de confirmar o echar por tierra su teoría valiéndome de medios que él es totalmente incapaz de emplear e incluso de comprender. (p.78)	Present Construction
267.	I could not imagine a man of your habits <b>looking</b> at himself in an equal light and being satisfied with such a result. I only quote this as a trivial example of observation and inference. (p.40)	Present Participle Construction (Adjectival)	No puedo concebir que un hombre como usted se diera por satisfecho con ese resultado si pudiera <b>verse</b> ambos lados con la misma luz. Esto lo digo sólo a manera de ejemplo trivial de observación y deducción. (p.79)	Infinitive Construction
268.	On the inspector of constabulary informing him that he was a prisoner, he remarked that he was not surprised to hear it, and that it was no more than his deserts. This observation of his had the natural effect of <b>removing</b> any traces of doubt which might have remained in the minds of the coroner's jury." (p.40)	Gerund Construction (Nominal)	Cuando el inspector de policía le comunicó que estaba detenido, repusoque no le sorprendía y que no se merecía otra cosa. Este comentario contribuyó a <b>disipar</b> todo rastro de duda que pudiera quedar en las mentes del jurado encargado de la instrucción. (p.79)	Infinitive Construction
269.	On the inspector of	Present Participle	Cuando el inspector de	Past Construction

	constabulary <b>informing</b> him that he was a prisoner, he remarked that he was not surprised to hear it, and that it was no more than his deserts. (p.40)	Construction (Adverbial)	policía le <b>comunicó</b> que estaba detenido, repusoque no le sorprendía y que no se merecía otra cosa. (p.79)	
270.	"It was a confession," I ejaculated. "No, for it was followed by a protestation of innocence." " <b>Coming</b> on the top of such a damning series of events, it was at least a most suspicious remark." (p.40)	Present Participle Construction (Adverbial)	-Como que es una confesión -exclamé. - Nada de eso, porque a continuación se declaró inocente. - <b>Viniendo</b> después de una serie de hechos tan condenatoria fue, por lo menos, un comentario de lo más sospechoso. (p.79)	Gerund Construction
271.	He picked out from his bundle a copy of the local Herefordshire paper, and <b>having turned down</b> the sheet he pointed out the paragraph in which the unfortunate young man had given his own statement of what had occurred. (p.41)	Present Participle Construction (Adverbial)	Sacó de entre el montón de papeles un ejemplar del periódico de Herefordshire, <b>encontró</b> la página y me señaló el párrafo en el que el desdichado joven daba su propia versión de lo ocurrido. (p.80)	Past Construction
272.	Shortly after my return I heard the wheels of his trap in the yard, and, <b>looking out</b> of my window, I saw him get out and walk rapidly out of the yard, though I was not aware in which direction he was going. (p.41)	Present Participle Construction (Adverbial)	Poco después de llegar, oí en el patio las ruedas de su coche; <b>miré</b> por la ventana y le vi bajarse y salir a toda prisa del patio, aunque no me fijé en qué dirección se fue (p.80)	Past Construction
273.	Shortly after my return I heard the wheels of his trap in the yard, and, looking out of my window, I saw him get out and walk rapidly out of the yard, though I was not aware in which direction he <b>was going</b> . (p.41)	Present Participle Construction (Verbal Progressive)	Poco después de llegar, oí en el patio las ruedas de su coche; miré por la ventana y le vi bajarse y salir a toda prisa del patio, aunque no me fijé en qué dirección se <b>fue</b> (p.80)	Past Construction
274.	I then took my gun and strolled out in the direction of the Boscombe Pool, with the intention of <b>visiting</b> the rabbit-warren	Gerund Construction (Nominal)	Cogí entonces mi escopeta y eché a andar en dirección al estanque de Boscombe, con la intención de <b>visitar</b> las	Infinitive Construction

	which is upon the other side. (p.41)		conejas que hay al otro lado. (p.80)	
275.	On my way I saw William Crowder, the game-keeper, as he had stated in his evidence; but he is mistaken in thinking that I <b>was following</b> my father. (p.41)	Present Participle Construction (Verbal Progressive)	Por el camino vi a William Crowder, el guarda, tal como él ha declarado; pero se equivocó al pensar que yo <b>iba siguiendo</b> a mi padre. (p.80)	Gerund Construction
276.	When about a hundred yards from the pool I heard a cry of 'Cooee!' which was a usual signal between my father and myself. I then hurried forward, and found him <b>standing</b> by the pool. (p.41)	Present Participle Construction (Adverbial)	. A unas cien yardas del estanque oí el grito de ¡cui!, que mi padre y yo utilizábamos normalmente como señal. Al oírlo, eché a correr y lo encontré <b>de pie</b> junto al estanque. (p.80)	Nominal Construction
277.	On my way I saw William Crowder, the game-keeper, as he had stated in his evidence; but he is mistaken in <b>thinking</b> that I was following my father. (p.41)	Gerund Construction (Nominal)	Por el camino vi a William Crowder, el guarda, tal como él ha declarado; pero se equivocó al <b>pensar</b> que yo iba siguiendo a mi padre. (p.80)	Infinitive Construction
278.	He appeared to be much surprised at <b>seeing</b> me and asked me rather roughly what I was doing there. (p.41)	Gerund Construction (Adverbial)	Pareció muy sorprendido de <b>verme</b> y me preguntó con bastante mal humor qué estaba haciendo allí. (p.80)	Infinitive Construction
279.	He appeared to be much surprised at seeing me and asked me rather roughly what I <b>was doing</b> there. (p.41)	Present Participle Construction (Verbal Progressive)	Pareció muy sorprendido de verme y me preguntó con bastante mal humor qué <b>estaba haciendo</b> allí. (p.80)	Gerund Construction
280.	<b>Seeing</b> that his passion was becoming ungovernable, I left him and returned towards Hatherley Farm. (p.41)	Present Participle Construction (Adverbial)	<b>En vista</b> de que su irritación se hacía incontrolable, lo dejé, y emprendí el camino de regreso a Hatherley. (p.81)	Nominal Construction
281.	Seeing that his passion <b>was becoming</b> ungovernable, I left him and returned towards Hatherley Farm. (p.41)	Present Participle Construction (Verbal Progressive)	En vista de que su irritación <b>se hacía</b> incontrolable, lo dejé, y emprendí el camino de regreso a Hatherley. (p.81)	Imperfect Construction



282.	I found my father <b>expiring</b> upon the ground, with his head terribly injured. (p.41)	Present Participle Construction (Adjectival)	Encontré a mi padre <b>agonizando</b> en el suelo, con terribles heridas en la cabeza. (p.81)	Gerund Construction
283.	I knelt beside him for some minutes, and then made my way to Mr. Turner's lodge-keeper, his house <b>being</b> the nearest, to ask for assistance. (p.41)	Present Participle Construction (Adverbial)	Permanecí unos minutos arrodillado a su lado y luego fui a pedir ayuda a la casa del guardés del señor Turner, <b>que era</b> la más cercana. (p.81)	Imperfect Construction
284.	Don't you see that you alternately give him credit for <b>having</b> too much imagination and too little? (p.42)	Gerund Construction (Nominal)	¿No se da usted cuenta de que tan pronto le atribuyen <b>Ø</b> demasiada imaginación como demasiado poca? (p. 82)	Ø
285.	A Juryman: Did you see nothing which aroused your suspicions when you returned on <b>hearing</b> the cry and found your father fatally injured? Witness: Nothing definite. (p.42)	Gerund Construction (Adverbial)	»Un jurado: ¿Novio usted nada que despertara sus sospechas cuando regresó al <b>oír</b> gritar a su padre y lo encontró herido de Muerte? »El testigo: Nada concreto. (p.82)	Infinitive Construction
286.	He calls attention, and with reason, to the discrepancy about his father <b>having signaled</b> to him before seeing him also to his refusal to give details of his conversation with his father, and his singular account of his father's dying words. (p.42)	Present Participle Construction (Verbal Progressive)	Llama la atención, y con toda la razón, sobre la discrepancia de que el padre <b>lanzara</b> la llamada antes de verlo, hacia su negativa a dar detalles de la conversación con el padre y sobre su extraño relato de las últimas palabras del moribundo. (p.82)	Subjunctive Construction
287.	He calls attention, and with reason, to the discrepancy about his father having signaled to him before <b>seeing</b> him also to his refusal to give details of his conversation with his father, and his singular account of his father's dying words. (p.42)	Gerund Construction (Adverbial)	Llama la atención, y con toda la razón, sobre la discrepancia de que el padre lanzara la llamada antes de <b>verlo</b> , hacia su negativa a dar detalles de la conversación con el padre y sobre su extraño relato de las últimas palabras del moribundo. (p.82)	Infinitive Construction
288.	A lean, ferret-like man, furtive and sly-looking, <b>was waiting</b> for us upon the platform. (p.42)	Present Participle Construction (Verbal Progressive)	Un hombre delgado, con cara de hurón y mirada furtiva y astuta, nos <b>esperaba</b> en el andén.	Imperfect Construction

			(p.83)	
289.	In spite of the light brown dustcoat and leather-leggings which he wore in deference to his rustic surroundings, I had no difficulty in <b>recognizing</b> Lestrade, of Scot-land Yard. (p.42)	Gerund Construction (Nominal)	A pesar del guardapolvo marrón claro y de las polainas de cuero que llevaba como concesión al ambiente campesino, no tuve dificultad en <b>reconocer</b> a Lestrade, de Scodand Yard. (p.83)	Infinitive Construction
290.	It was nearly four o'clock when we at last, after <b>passing</b> through the beautiful Stroud Valley, and over the broad gleaming Severn, found ourselves at the pretty little countrytown of Ross. (p.42)	Gerund Construction (Adverbial)	Eran casi las cuatro cuando nos encontramos por fin en el bonito pueblecito campesino de Ross, tras <b>haber atravesado</b> el hermoso valle del Stroud y cruzado el ancho y reluciente Severn. (p.83)	Infinitive Construction
291.	Her violet eyes <b>shining</b> , her lips parted, a pink flush upon her cheeks, all thought of her natural reserve lost in her overpowering excitement and concern. (p.43)	Present Participle Construction (Adjectival)	<b>Brillantes</b> ojos color violeta, labios entreabiertos, un toque de rubor en sus mejillas, habiendo perdido toda noción de su recato natural ante el ímpetu arrollador de su agitación y preocupación. (p.84)	Adjectival Construction
292.	"I am afraid that my colleague has been a little quick in <b>forming</b> his conclusions," he said. (p.43)	Gerund Construction (Nominal)	-Me temo que mi colega se ha precipitado un poco al <b>sacar</b> conclusiones -dijo. (p.84)	Infinitive Construction
293.	"Oh, Mr. Sherlock Holmes!" she cried, <b>glancing</b> from one to the other of us, and finally, with a woman's quick intuition, fastening upon my companion, "I am so glad that you have come. (p.43)	Present Participle Construction (Adverbial)	-¡Oh, señor Sherlock Holmes! -exclamó, <b>pasando la mirada</b> de uno a otro, hasta que, con rápida intuición femenina, la fijó en mi compañero-. Estoy muy contenta de que haya venido. (p.84)	Gerund Construction
294.	"Oh, Mr. Sherlock Holmes!" she cried, glancing from one to the other of us, and finally, with a woman's quick intuition, <b>fastening</b> upon	Present Participle Construction (Adverbial)	-¡Oh, señor Sherlock Holmes! -exclamó, pasando la mirada de uno a otro, hasta que, con rápida intuición femenina, la <b>fijó</b> en mi	Past Construction

	my companion, "I am so glad that you have come. (p.43)		compañero-. Estoy muy contenta de que haya venido. (p.84)	
295.	I have driven down to tell you so. I know that James didn't do it. I know it, and I want you to start upon your work <b>knowing</b> it, too. (p.43)	Present Participle Construction (Adverbial)	. He venido a decírselo. Sé que James no lo hizo. Lo sé, y quiero que usted empiece a trabajar <b>sabiéndolo</b> también. (p.84)	Gerund Construction
296.	"There, now!" she cried, <b>throwing back</b> her head and looking defiantly at Lestrade. (p.43)	Present Participle Construction (Adverbial)	-¡Ya lo ve usted! - exclamó ella, <b>echando atrás</b> la cabeza y mirando desafiante a Lestrade-. (p.84)	Gerund Construction
297.	"There, now!" she cried, throwing back her head and <b>looking</b> defiantly at Lestrade. (p.43)	Present Participle Construction (Adverbial)	-¡Ya lo ve usted! - exclamó ella, echando atrás la cabeza y <b>mirando</b> desafiante a Lestrade-. (p.84)	Gerund Construction
298.	I walked down to the station with them, and then wandered through the streets of the little town, finally <b>returning</b> to the hotel, where I lay upon the sofa and tried to interest myself in a yellow-backed novel. (p.44)	Present Participle Construction (Adverbial)	Los acompañé andando hasta la estación, y luego vagabundeeé por las calles del pueblecito, <b>acabando por regresar</b> al hotel, donde me tumbé en el sofá y procuré interesarme en una novela policiaca. (p.86)	Gerund Construction
299.	The puny plot of the story was so thin, however, when compared to the deep mystery through which we <b>were groping</b> , and I found my attention wander so continually from the action to the fact, that I at last flung it across the room and gave myself up entirely to a consideration of the events of the day. (p.44)	Present Participle Construction (Adjectival)	Pero la trama de la historia era tan endeble en comparación con el profundo misterio en el <b>que estábamos sumidos</b> , que mi atención se desviaba constantemente de la ficción a los hechos, y acabé por tirarla al otro extremo de la habitación y entregarme por completo a recapacitar sobre los acontecimientos del día. (p.86)	Past Participle Construction
300.	<b>Supposing</b> that this unhappy young man's story were absolutely true, then what hellish	Present Participle Construction (Adverbial)	<b>Suponiendo</b> que la historia del desdichado joven fuera absolutamente cierta,	Gerund Construction

	thing, what absolutely unforeseen and extraordinary calamity could have occurred between the time when he parted from his father, and the moment when drawn back by his screams, he rushed into the glade? (p.44)		¿qué cosa diabólica, qué calamidad absolutamente imprevista y extraordinaria podía haber ocurrido entre el momento en que se separó de su padre y el instante en que, atraído por sus gritos, volvió corriendo al claro? (p.86)	
301.	That was to some extent in favour of the accused, as when seen <b>quarrelling</b> he was face to face with his father. (p.44)	Gerund Construction (Nominal)	Hasta cierto punto, aquello favorecía al acusado, ya que cuando se le vio <b>discutiendo</b> con su padre ambos estaban frente a frente. (p.86)	Gerund Construction
302.	What could that mean? It could not be delirium. A man <b>dying</b> from a sudden blow does not commonly become delirious. (p.44)	Present Participle Construction (Adjectival)	¿Qué podía significar aquello? No podía tratarse de un delirio. Un hombre <b>que ha recibido un golpe mortal</b> no suele delirar. (p.87)	<i>Antepresente</i> Construction
303.	If that were true the murderer must have dropped some part of his dress, presumably his overcoat, in his flight, and must have had the hardihood to return and to carry it away at the instant when the son <b>was kneeling</b> with his back turned not a dozen paces off. (p.44)	Present Participle Construction (Verbal Progressive)	De ser cierto aquello, el asesino debía haber perdido al huir alguna prenda de vestir, probablemente su gabán, y había tenido la sangre fría de volver a recuperarla en el mismo instante en que el hijo se <b>arrodillaba</b> , vuelto de espaldas, a menos de doce pasos. (p.87)	Imperfect Construction
304.	"Then I shall reconsider my resolution about <b>going out</b> . We have still time to take a train to Hereford and see him to-night?" (p.44)	Gerund Construction (Nominal)	-En tal caso, reconsideraré mi decisión de no <b>salir</b> . ¿Tendremos todavía tiempo para tomar un tren a Hereford y verlo esta noche? (p.86)	Infinitive Construction
305.	It was late before Sherlock Holmes returned. He came back alone, for Lestrade <b>was staying</b> in lodgings in the town. (p.45)	Present Participle Construction (Verbal Progressive)	Era ya tarde cuando regresó Sherlock Holmes. Venía solo, ya que Lestrade se <b>alojaba</b> en el pueblo. (p.87)	Imperfect Construction
306.	"None at all. I was inclined	Present Participle	-Absolutamente ninguna.	Gerund

	to think at one time that he knew who had done it and <b>was screening</b> him or her, but I am convinced now that he is as puzzled as everyone else. (p.45)	Construction (Verbal Progressive)	En algún momento me sentí inclinado a pensar que él sabía quién lo había hecho y estaba <b>encubriéndolo</b> o <b>encubriéndola</b> , pero ahora estoy convencido de que está tan a oscuras como todos los demás. (p.87)	Construction
307.	It was sheer frenzy of this sort which made him throw his hands up into the air when his father, at their last interview, <b>was goading</b> him on to propose to Miss Turner. (p.45)	Present Participle Construction (Verbal Progressive)	Fue uno de esos arrebatos de locura lo que le hizo levantar las manos cuando su padre, en su última conversación, le seguía <b>insistiendo</b> en que le propusiera matrimonio a la señorita Turner. (p.88)	Gerund Construction
308.	It was sheer frenzy of this sort which made him throw his hands up into the air when his father, at their last interview, was goading him on to propose to Miss Turner. On the other hand, he had no means of <b>supporting</b> himself, and his father, who was by all accounts a very hard man, would have thrown him over utterly had he known the truth. (p.45)	Gerund Construction (Nominal)	Fue uno de esos arrebatos de locura lo que le hizo levantar las manos cuando su padre, en su última conversación, le seguía insistiendo en que le propusiera matrimonio a la señorita Turner. Por otra parte, carece de <b>medios económicos</b> propios y su padre, que era en todos los aspectos un hombre muy duro, le habría repudiado por completo si se hubiera enterado de la verdad. (p.88)	Nominal Construction
309.	Good has come out of evil, however, for the barmaid, <b>finding</b> from the papers that he is in serious trouble and likely to be hanged, has thrown him over utterly and has written to him to say that she has a husband already in the Bermuda Dockyard, so that there is really no tie between them. I think that	Present Participle Construction (Adverbial)	Sin embargo, no hay mal que por bien no venga, ya que la camarera, al <b>enterarse</b> por los periódicos de que el chico se ha metido en un grave aprieto y es posible que lo ahorquen, ha roto con él y le ha escrito comunicándole que ya tiene un marido en los astilleros	Infinitive Construction

	that bit of news has consoled young McCarthy for all that he has suffered." (p.45)		Bermudas, de modo que no existe un verdadero vínculo entre ellos. Creo que esta noticia ha bastado para consolar al joven McCarthy de todo lo que ha sufrido. (p.88)	
310.	"We have got to the deductions and the inferences," said Lestrade, <b>winking</b> at me. (p.46)	Present Participle Construction (Adverbial)	-Ya llegamos a las deducciones y las inferencias -dijo Lestrade, <b>guiñándose</b> un ojo-. (p.89)	Gerund Construction
311.	"Well, moonshine is a brighter thing than fog," said Holmes, <b>laughing</b> . "But I am very much mistaken if this is not Hatherley Farm upon the left." (p.46)	Present Participle Construction (Adverbial)	-Bueno, a la luz de la luna se ve más que en la niebla -dijo Holmes, <b>echándose a reír</b> -. Pero, o mucho me equivoco o eso de la izquierda es la granja Hatherley. (p.89)	Gerund Construction
312.	Everybody about here speaks of his kindness to him." "Really! Does it not strike- you as a little singular that this McCarthy, who appears to have had little of his own, and to have been under such obligations to Turner, should still talk of <b>marrying</b> his son to Turner's daughter, who is, presumably, heiress to the estate, and that in such a very cocksure manner, as if it were merely a case of a proposal and all else would follow? (p.46)	Gerund Construction (Nominal)	Por aquí todo el mundo habla de lo bien que se portaba con él. -¡Vaya! ¿Y no le parece a usted un poco curioso que este McCarthy, que parece no poseer casi nada y deber tantos favores a Turner, hable, a pesar de todo, de <b>casar</b> a su hijo con la hija de Turner, presumible heredera de su fortuna, y, además, lo diga con tanta seguridad como si bastara con proponerlo para que todo lo demás viniera por sí solo? (p.89)	Infinitive Construction
313.	<b>Having measured</b> these very carefully from seven or eight different points, Holmes desired to be led to the courtyard, from which we all followed the winding track which led to Boscombe Pool. (p.46)	Present Participle Construction (Adverbial)	Después de <b>haberlas medido</b> cuidadosamente por siete u ocho puntos diferentes, Holmes pidió que le condujeran al patio, desde donde todos seguimos el tortuoso sendero que llevaba al estanque de Boscombe. (p.90)	Infinitive Construction

314.	He ran round, like a dog who <b>is picking up</b> a scent, and then turned upon my companion. (p.47)	Present Participle Construction (Adjectival)	Corrió de un lado a otro, como un perro de caza que <b>sigue</b> una pista, y luego se dirigió a nuestro acompañante. (p.91)	Present Construction
315.	He drew out a lens and lay down upon his waterproof to have a better view, <b>talking</b> all the time rather to himself than to us. (p.47)	Present Participle Construction (Adverbial)	[...] sacó una lupa y se tendió sobre el impermeable para ver mejor, <b>sin dejar de hablar</b> , más para sí mismo que para nosotros-. (p.91)	Infinitive Construction
316.	"These are young McCarthy's feet. Twice he <b>was walking</b> , and once he ran swiftly, so that the soles are deeply marked and the heels hardly visible. (p.47)	Present Participle Construction (Verbal Progressive)	Son los pies del joven McCarthy. Dos veces <b>andando</b> y una corriendo tan aprisa que las puntas están marcadas y los tacones apenas se ven. (p.91)	Gerund Construction
317.	What is this, then? It is the butt-end of the gun as the son stood <b>listening</b> . (p.47)	Present Participle Construction (Adverbial)	¿Y esto qué es? Ah, la culata de la escopeta del hijo, que se apoyaba en ella mientras <b>escuchaba</b> . (p.91)	Imperfect Construction
318.	He ran up and down, sometimes <b>losing</b> , sometimes finding the track until we were well within the edge of the wood and under the shadow of a great beech, the largest tree in the neighbourhood. (p.47)	Present Participle Construction (Adverbial)	Corrió de un lado a otro, <b>perdiendo</b> a veces la pista y volviéndola a encontrar, hasta que nos adentramos bastante en el bosque y llegamos a la sombra de una enorme haya, el árbol más grande de los alrededores. (p.92)	Gerund Construction
319.	He ran up and down, sometimes losing, sometimes <b>finding</b> the track until we were well within the edge of the wood and under the shadow of a great beech, the largest tree in the neighbourhood. (p.47)	Present Participle Construction (Adverbial)	Corrió de un lado a otro, perdiendo a veces la pista y <b>volviéndola a encontrar</b> , hasta que nos adentramos bastante en el bosque y llegamos a la sombra de una enorme haya, el árbol más grande de los alrededores. (p.92)	Gerund Construction
320.	For a long time he remained there, <b>turning over</b> the leaves and dried	Present Participle Construction (Adverbial)	Se quedó allí durante un buen rato, <b>levantando</b> las	Gerund Construction

	sticks and, gathering up what seemed to me to be dust into an envelope examining with his lens not only the ground but even the bark of the tree as far as he could reach. (p.47)		hojas y las ramitas secas, recogiendo en un sobre algo que a mí me pareció polvo y examinando con la lupa no sólo el suelo sino también la corteza del árbol hasta donde pudo alcanzar. (p.92)	
321.	For a long time he remained there, turning over the leaves and dried sticks and, <b>gathering up</b> what seemed to me to be dust into an envelope examining with his lens not only the ground but even the bark of the tree as far as he could reach. (p.47)	Present Participle Construction (Adverbial)	Se quedó allí durante un buen rato, levantando las hojas y las ramitas secas, <b>recogiendo</b> en un sobre algo que a mí me pareció polvo y examinando con la lupa no sólo el suelo sino también la corteza del árbol hasta donde pudo alcanzar. (p.92)	Gerund Construction
322.	For a long time he remained there, turning over the leaves and dried sticks and, gathering up what seemed to me to be dust into an envelope <b>examining</b> with his lens not only the ground but even the bark of the tree as far as he could reach. (p.47)	Present Participle Construction (Adverbial)	Se quedó allí durante un buen rato, levantando las hojas y las ramitas secas, recogiendo en un sobre algo que a mí me pareció polvo y <b>examinando</b> con la lupa no sólo el suelo sino también la corteza del árbol hasta donde pudo alcanzar. (p.92)	Gerund Construction
323.	A jagged stone <b>was lying</b> among the moss, and this also he carefully examined and retained. (p.47)	Present Participle Construction (Verbal Progressive)	<b>Tirada</b> entre el musgo había una piedra de forma irregular, que también examinó atentamente, guardándosela luego. (p.92)	Past Participle Construction
324.	"It has been a case of considerable interest," he remarked, <b>returning</b> to his natural manner. "I fancy that this gray house on the right must be the lodge. (p.47)	Present Participle Construction (Adverbial)	-Ha sido un caso sumamente interesante - comentó, <b>volviendo</b> a su forma de ser habitual-. Imagino que esa casa gris de la derecha debe ser el pabellón del guarda. (p.92)	Gerund Construction
325.	<b>Having done</b> that, we may drive back to our luncheon. You may walk to the cab, and I shall be with you presently." (p.47)	Present Participle Construction (Adverbial)	Una vez <b>hecho</b> eso, podemos volver para comer. Ustedes pueden ir andando hasta el coche, que yo me reuniré con	Past Participle Construction



			ustedes en seguida. (p.92)	
326.	It was about ten minutes before we regained our cab and drove back into Ross, Holmes still <b>carrying</b> with him the stone which he had picked up in the wood. (p.47)	Present Participle Construction (Adverbial)	Tardamos unos diez minutos en llegar hasta el coche y emprender el regreso a Ross. Holmes seguía <b>llevando</b> la piedra que había recogido en el bosque. (p.92)	Gerund Construction
327.	"I see no marks." "There are none." "How do you know, then?" "The grass <b>was growing</b> under it. It had only lain there a few days. (p.47)	Present Participle Construction (Verbal Progressive)	-No veo ninguna señal. -No las hay. -Y entonces, ¿cómo lo sabe? -Debajo de ella, la hierba estaba <b>crecida</b> . Sólo llevaba unos días tirada allí. (p.92)	Past Participle Construction
328.	Lestrade shrugged his shoulders. "I am a practical man," he said, "and I really cannot undertake to go about the country <b>looking for</b> a left-handed gentleman with a game-leg.(p.48)	Present Participle Construction (Adverbial)	Lestrade se encogió de hombros. -Soy un hombre práctico -dijo-, y la verdad es que no puedo ponerme a recorrer los campos <b>en busca</b> de un caballero zurdo con una pata coja.	Nominal Construction
329.	<b>Having left</b> Lestrade at his rooms, we drove to our hotel, where we found lunch upon the table. (p.48)	Present Participle Construction (Adverbial)	<b>Tras dejar</b> a Lestrade en sus habitaciones, regresamos a nuestro hotel, donde encontramos la comida ya servida. (p.93)	Infinitive Construction
330.	Now from this double point our research must commence, and we will begin it by <b>presuming</b> that what the lad says is absolutely true." (p.48)	Gerund Construction (Adverbial)	Ahora bien, nuestra investigación debe partir de estos dos puntos, y comenzaremos por <b>suponer</b> que lo que declaró el muchacho es la pura verdad. (p.93)	Infinitive Construction
331.	"Well, now, in <b>considering</b> this case, there are two points about young McCarthy's narrative which struck us both instantly, although they impressed me in his favour and you against him. (p.48)	Gerund Construction (Adverbial)	Pues bien, al <b>estudiar</b> este caso hubo dos detalles de la declaración del joven McCarthy que nos llamaron la atención al instante, aunque a mí me predispusieron a favor y a usted en contra del joven. (p.93)	Infinitive Construction

332.	"Quite so. That was the word the man uttered, and of which his son only caught the last two syllables. He <b>was trying</b> to utter the name of his murderer. (p.48)	Present Participle Construction (Verbal Progressive)	-Exacto. Eso es lo que dijo el moribundo, pero su hijo sólo en tendió las dos últimas sílabas: a rat, una rata. <b>Estaba intentando</b> decir el nombre de su asesino. (p.94)	Gerund Construction
333.	The possession of a gray garment was a third point which, <b>granting</b> the son's statement to be correct, was a certainty. (p.48)	Present Participle Construction (Adverbial)	La posesión de una prenda gris era un tercer punto seguro, siempre <b>suponiendo</b> que la declaración del hijo fuera cierta. (p.94)	Gerund Construction
334.	One was the fact that his father should, according to his account, cry 'Cooee!' before <b>seeing</b> him. (p.48)	Gerund Construction (Adverbial)	Uno, el hecho de que el padre, según la declaración, lanzara el grito de cuü antes de <b>ver</b> a su hijo. (p.93)	Infinitive Construction
335.	<b>Having found</b> the ash, I then looked round and discovered the stump among the moss where he had tossed it. It was an Indian cigar, of the variety which are rolled in Rotterdam." (p.49)	Present Participle Construction (Adverbial)	En cuanto <b>encontré</b> la ceniza, eché un vistazo por los alrededores y descubrí la colilla entre el musgo, donde la habían tirado. Era un cigarro indio de los que se lían en Rotterdam. (p.95)	Past Construction
336.	"Holmes," I said, "you have drawn a net round this man from which he cannot escape, and you have saved an innocent human life as truly as if you had cut the cord which <b>was hanging</b> him. (p.49)	Present Participle Construction (Adjectival)	-Holmes -dije-, ha tendido usted una red en torno a ese hombre, de la que no podrá escapar, y ha salvado usted una vida inocente, tan seguro como si hubiera cortado la cuerda que le <b>ahorcaba</b> . (p.95)	Imperfect Construction
337.	"Mr. John Turner," cried the hotel waiter, <b>opening</b> the door of our sitting-room, and ushering in a visitor.	Present Participle Construction (Adverbial)	-¡El señor John Turner! -exclamó el camarero del hotel, <b>abriendo</b> la puerta de nuestra sala de estar y haciendo pasar a un visitante (p.95)	Gerund Construction
338.	"Mr. John Turner," cried the hotel waiter, opening the door of our sitting-room, and <b>ushering</b> in a visitor.	Present Participle Construction (Adverbial)	-¡El señor John Turner! -exclamó el camarero del hotel, abriendo la puerta de nuestra sala de estar y <b>haciendo pasar</b> a un visitante (p.95)	Gerund Construction
339.	"Yes," said Holmes,	Present Participle	Sí, eso es -dijo Holmes,	Gerund

	<b>answering</b> the look rather than the words. "It is so. I know all about McCarthy." (p.49)	Construction (Adverbial)	<b>respondiendo</b> más a la mirada que a las palabras-. Sé todo lo referente a McCarthy. (p.96)	Construction
340.	"I am no official agent. I understand that it was your daughter who required my presence here, and I <b>am acting</b> in her interests. (p.50)	Present Participle Construction (Verbal Progressive)	Yo no soy un agente de la policía. Tengo entendido que fue su hija la que solicitó mi presencia aquí, y <b>actúo</b> en nombre suyo. (p.96)	Past Construction
341.	There were six of us, and we had a wild, free life of it, <b>sticking up</b> a station from time to time, or stopping the wagons on the road to the diggings. (p.50)	Present Participle Construction (Adverbial)	Éramos seis, y llevábamos una vida de lo más salvaje, <b>robando</b> de vez en cuando algún rancho, o asaltando las carretas que se dirigían a las excavaciones.(p.97)	Gerund Construction
342.	There were six of us, and we had a wild, free life of it, sticking up a station from time to time, or <b>stopping</b> the wagons on the road to the diggings. (p.50)	Present Participle Construction (Adverbial)	Éramos seis, y llevábamos una vida de lo más salvaje, robando de vez en cuando algún rancho, o <b>asaltando</b> las carretas que se dirigían a las excavaciones.(p.97)	Gerund Construction
343.	In a word, I turned over a new leaf and did my best to make up for the past. All <b>was going</b> well when McCarthy laid his grip upon me. (p.50)	Present Participle Construction (Verbal Progressive)	En una palabra, pasé una página de mi vida y me esforcé por reparar el pasado. Todo <b>iba</b> bien, hasta que McCarthy me echó las zarpas encima. (p.98)	Imperfect Construction
344.	"'Here we are, Jack,' says he, <b>touching</b> me on the arm; 'we'll be as good as a family to you. (p.50)	Present Participle Construction (Adverbial)	»-Aquí estamos, Jack - me dijo, <b>tocándome</b> el brazo-. Vamos a ser como una familia para ti. (p.98)	Gerund Construction
345.	It grew worse as Alice grew up, for he soon saw I was more afraid of her <b>knowing</b> my past than of the police. (p.51)	Gerund Construction (Nominal)	Y la cosa empeoró al crecer Alice, porque él en seguida se dio cuenta de que yo tenía más miedo a que ella se <b>enterara</b> de mi pasado que de que lo supiera la policía. (p.98)	Subjunctive Construction
346.	"When we went down there I found him <b>talking</b>	Present Participle Construction	»Cuando llegué allí, lo encontré <b>hablando</b> con	Gerund Construction

	with his son, so smoked a cigar and waited behind a tree until he should be alone. (p.51)	(Verbal Progressive)	su hijo, de modo que encendí un cigarro y esperé detrás de un árbol a que se quedara solo. (p.98)	
347.	He <b>was urging</b> his son to marry my daughter with as little regard for what she might think as if she were a slut from off the streets. (p.51)	Present Participle Construction (Verbal Progressive)	Estaba <b>instando</b> a su hijo a que se casara con mi hija, con tan poca consideración por lo que ella pudiera opinar como si se tratara de una buscona de la calle. (p.99)	Gerund Construction
348.	<b>Tottering</b> and shaking in all his giant frame, he stumbled slowly from the room. " [...] (p.51)	Present Participle Construction (Adverbial)	[...] y salió de la habitación <b>tambaleándose</b> , con toda su gigantesca figura sacudida por temblores. (p.99)	Gerund Construction
349.	Tottering and <b>shaking in</b> all his giant frame, he stumbled slowly from the room. " (p.51)	Present Participle Construction (Adverbial)	[...] y salió de la habitación tambaleándose, con toda su gigantesca figura <b>sacudida</b> por temblores. (p.99)	Past Participle Construction
350.	In the latter, as may be remembered, Sherlock Holmes was able, by <b>winding up</b> the dead man's watch, to prove that it had been wound up two hours before, and that therefore the deceased had gone to bed within that time – a deduction which was of the greatest importance in clearing up the case. (p.52)	Gerund Construction (Adverbial)	Se recordará que en este último caso consiguió Sherlock Holmes demostrar <b>Ø</b> que el muerto había dado cuerda a su reloj dos horas antes, y que, por consiguiente, se había acostado durante ese tiempo... , deducción que tuvo la mayor importancia en el esclarecimiento del caso.(p.101)	Ø
351.	In the latter, as may be remembered, Sherlock Holmes was able, by winding up the dead man's watch, to prove that it had been wound up two hours before, and that therefore the deceased had gone to bed within that time – a deduction which was of the greatest importance in	Gerund Construction (Nominal)	Se recordará que en este último caso consiguió Sherlock Holmes demostrar <b>Ø</b> que el muerto había dado cuerda a su reloj dos horas antes, y que, por consiguiente, se había acostado durante ese tiempo... , deducción que tuvo la mayor importancia	Nominal Construction

	<b>clearing up</b> the case. (p.52)		en el <b>esclarecimiento</b> del caso.(p.101)	
352.	Sherlock Holmes sat moodily at one side of the fireplace <b>cross-indexing</b> his records of crime, while I at the other was deep in one of Clark Russell's fine sea-stories until the howl of the gale from without seemed to blend with the text, and the splash of the rain to lengthen out into the long swash of the sea waves. (p.52)	Present Participle Construction (Adverbial)	Sherlock Holmes, a un lado del hogar, sentado melancólicamente en un sillón, <b>combinaba los índices</b> de sus registros de crímenes, mientras que yo, en el otro lado, estaba absorto en la lectura de uno de los bellos relatos marineros de Clark Russell. Hubo un momento en que el bramar de la tempestad del exterior pareció fundirse con el texto, y el chapoteo de la lluvia se alargó hasta dar la impresión del prolongado espumajeo de las olas del mar. (p.102)	Imperfect Construction
353.	"Why," said I, <b>glancing up</b> at my companion, "that was surely the bell. (p.52)	Present Participle Construction (Adverbial)	-¿Qué es eso?-dije, alzando la <b>vista</b> hacia mi compañero-. Fue la campanilla de la puerta, (p.102)	Nominal Construction
354.	"I owe you an apology," he said, <b>raising</b> his golden pince-nez to his eyes. "I trust that I am not intruding. (p.52)	Present Participle Construction (Adverbial)	-Debo a ustedes una disculpa -dijo, <b>subiéndose</b> hasta el arranque de la nariz las gafas doradas, a presión-. Espero que mi visita no sea un entretenimiento. (p.103)	Gerund Construction
355.	"I owe you an apology," he said, raising his golden pince-nez to his eyes. "I trust that I <b>am not intruding</b> . (p.52)	Present Participle Construction (Verbal Progressive)	-Debo a ustedes una disculpa -dijo, subiéndose hasta el arranque de la nariz las gafas doradas, a presión-. Espero que mi visita no sea un <b>entretenimiento</b> . (p.103)	Nominal Construction
356.	"I have heard of you, Mr. Holmes. I heard from	Gerund Construction	-He oído hablar de usted, señor Holmes. Le	Infinitive Construction

	Major Prendergast how you saved him in the Tankerville Club scandal." "Ah, of course. He was wrongfully accused of <b>cheating</b> at cards." (p.53)	(Nominal)	oí contar al comandante Prendergast cómo le salvó usted en el escándalo de Tankerville Club. -Sí, es cierto. Se le acusó injustamente de <b>hacer trampas</b> en el juego. (p.103)	
357.	He had made a very considerable fortune in the States, and his reason for <b>leaving</b> them was his aversion to the negroes, and his dislike of the Republican policy in extending the franchise to them. (p.53)	Gerund Construction (Nominal)	Había hecho una fortuna muy considerable, y si <b>abandonó</b> Norteamérica fue movido de su antipatía a los negros, y de su desagrado por la política del partido republicano de concederles la liberación de la esclavitud. (p.104)	Past Construction
358.	He had made a very considerable fortune in the States, and his reason for leaving them was his aversion to the negroes, and his dislike of the Republican policy in <b>extending</b> the franchise to them. (p.53)	Gerund Construction (Nominal)	Había hecho una fortuna muy considerable, y si abandonó Norteamérica fue movido de su antipatía a los negros, y de su desagrado por la política del partido republicano de <b>concederles</b> la liberación de la esclavitud. (p.104)	Infinitive Construction
359.	My father had a small factory at Coventry, which he enlarged at the time of the invention of <b>bicycling</b> . (p.53)	Gerund Construction (Nominal)	Mi padre poseía, en Coventry, una pequeña fábrica, que amplió al inventarse las <b>bicicletas</b> . (p.104)	Nominal Construction
360.	When he was sober he used to be fond of <b>playing</b> backgammon and draughts with me, and he would make me his representative both with the servants and with the tradespeople, so that by the time that I was sixteen I was quite master of the house. (p.54)	Gerund Construction (Nominal)	Cuando estaba sereno, gustaba de <b>jugar</b> conmigo al chaquete y a las damas, y me hacía portavoz suyo junto a la servidumbre y con los proveedores, de modo que para cuando tuve dieciséis años era yo el verdadero señor de la casa. (p.105)	Infinitive Construction
361.	<b>Opening</b> it hurriedly, out there jumped five little dried orange pips, which	Present Participle Construction (Adverbial)	Al <b>abrirla</b> recitadamente saltaron del sobre cinco pequeñas	Infinitive Construction

	pattered down upon his plate. (p.54)		y resecas semillas de naranja, que tintinearón en su plato. (p.105)	
362.	His lip had fallen, his eyes <b>were protruding</b> , his skin the colour of putty, and he glared at the envelope which he still held in his trembling hand, (p.54)	Present Participle Construction (Verbal Progressive)	Le colgaba la mandíbula, se le <b>saltaban</b> los ojos, se le había vuelto la piel del color de la masilla, y miraba fijamente el sobre que sostenía aún en sus manos temblorosas. (p.105)	Imperfect Construction
363.	'What is it, uncle?' I cried. " 'Death,' said he, and <b>rising</b> from the table he retired to his room, leaving me palpitating with horror. (p.54)	Present Participle Construction (Adverbial)	«¿Qué significa eso, tío?», exclamé. «Muerte», me dijo, y <b>levantándose</b> de la mesa, se retiró a su habitación, dejándome estremecido de horror. (p.106)	Gerund Construction
364.	'What is it, uncle?' I cried. " 'Death,' said he, and rising from the table he retired to his room, <b>leaving</b> me palpitating with horror. (p.54)	Present Participle Construction (Adverbial)	«¿Qué significa eso, tío?», exclamé. «Muerte», me dijo, y levantándose de la mesa, se retiró a su habitación, <b>dejándome</b> estremecido de horror. (p.106)	Gerund Construction
365.	'What is it, uncle?' I cried. " 'Death,' said he, and rising from the table he retired to his room, leaving me <b>palpitating</b> with horror. (p.54)	Present Participle Construction (Adjectival)	«¿Qué significa eso, tío?», exclamé. «Muerte», me dijo, y levantándose de la mesa, se retiró a su habitación, dejándome <b>estremecido</b> de horror. (p.106)	Past Participle Construction
366.	I left the breakfast-table, and as I ascended the stair I met him <b>coming down</b> with an old rusty key, which must have belonged to the attic, in one hand, and a small brass box, like a cashbox, in the other. (p.54)	Present Participle Construction (Adjectival)	Me alejé de la mesa del desayuno y, cuando yo subía por las escaleras, me tropecé con mi tío, que <b>bajaba</b> por ellas, trayendo en una mano una vieja llave roñosa, y en la otra, una caja pequeña de bronce, por el estilo de las de guardar el dinero. (p.106)	Imperfect Construction
367.	The fire <b>was burning</b> brightly, and in the grate	Present Participle Construction	<b>Ardía</b> vivamente el fuego, y en la rejilla del	Imperfect Construction

	there was a mass of black, fluffy ashes, as of burned paper, while the brass box stood open and empty beside it. (p.54)	(Verbal Progressive)	hogar se amontonaba una gran masa de cenizas negras y sueltas, como de papel quemado, en tanto que la caja de bronce estaba muy cerca y con la tapa abierta. (p.106)	
368.	I am sorry to give you such a two-edged thing, but I can't say what turn things <b>are going</b> to take. (p.54)	Present Participle Construction (Verbal Progressive)	Lamento dejaros un arma así, de dos filos, pero no sé qué giro <b>tomarán</b> las cosas. (p.106)	Future Construction
369.	Most of his time he would spend in his room, with the door locked upon the inside, but sometimes he would emerge in a sort of drunken frenzy and would burst out of the house and tear about the garden with a revolver in his hand, <b>screaming out</b> that he was afraid of no man, [...] (p.54)	Present Participle Construction (Adverbial)	Pasaba la mayor parte del tiempo metido en su habitación, con la llave echada por dentro, pero a veces salía como poseído de un furor de borracho, se lanzaba fuera de la casa, y se paseaba por el jardín impetuosamente, esgrimiendo en la mano un revólver y <b>diciendo a gritos</b> que a él no le asustaba nadie (...) (p.107)	Gerund Construction
370.	There was no sign of any violence, and the water was but two feet deep, so that the jury, <b>having</b> regard to his known eccentricity, brought in a verdict of 'suicide.' (p.55)	Present Participle Construction (Adverbial)	No presentaba señal alguna de violencia, y la profundidad del agua era sólo de dos pies, y por eso el Jurado, <b>teniendo</b> en cuenta sus conocidas excentricidades, dictó veredicto de suicidio. (p.107)	Gerund Construction
371.	For the rest, there was nothing of much importance in the attic save a great many scattered papers and note-books <b>bearing</b> upon my uncle's life in America. (p.55)	Present Participle Construction (Adjectival)	Fuera de esto, no había en el ático nada de importancia, aparte de gran cantidad de papeles y cuadernos desparramados <b>que se referían</b> a la vida de mi tío en Norteamérica. (p.108)	Imperfect Construction
372.	There he was, <b>sitting</b> with a newly opened envelope in one hand and five dried	Present Participle Construction (Verbal	Y lo vi <b>sentado</b> , con un sobre recién abierto en una mano y cinco	Past Participle Construction



	orange pips in the outstretched palm of the other one. (p.55)	Progressive)	semillas secas de naranja en la palma abierta de la otra. (p.108)	
373.	'Here are the very letters. But what is this written above them?' " 'Put the papers on the sundial,' I read, <b>peeping</b> over his shoulder. (p.55)	Present Participle Construction (Adverbial)	«En efecto, aquí están las mismas letras. Pero ¿qué es lo que hay escrito encima de ellas?» Yo leí, <b>mirando</b> por encima de su hombro: (p.108)	Gerund Construction
374.	'The sundial in the garden. There is no other,' said I; 'but the papers must be those that are destroyed.' " 'Pooh!' said he, <b>gripping</b> hard at his courage. (p.55)	Present Participle Construction (Adverbial)	. «El reloj de sol está en el jardín. No hay otro -dije yo-. Pero los documentos deben de ser los que fueron destruidos», «¡Puf! -dijo él, <b>aferrándose</b> a su valor. (p.108)	Gerund Construction
375.	Others were of a date during the reconstruction of the Southern states, and were mostly concerned with politics, for he had evidently taken a strong part in <b>opposing</b> the carpet-bag politicians who had been sent down from the North. (p.55)	Gerund Construction (Nominal)	Otros llevaban la fecha de los tiempos de la reconstrucción de los estados del Sur, y se referían a cosas de política, siendo evidente que mi tío había tomado parte destacada en la <b>oposición</b> contra los que en el Sur se llamaron políticos hambrones, que habían sido enviados desde el Norte. (108)	Nominal Construction
376.	Upon the second day of his absence I received a telegram from the major, <b>imploring</b> me to come at once. (p.56)	Present Participle Construction (Adjectival)	Al segundo día de su ausencia recibí un telegrama del comandante en el <b>que</b> me <b>suplicaba</b> que acudiese allí inmediatamente. (p.109)	Imperfect Construction
377.	My father had fallen over one of the deep chalk-pits which abound in the neighbourhood, and <b>was lying</b> senseless, with a shattered skull. (p.56)	Present Participle Construction (Verbal Progressive)	Mi padre había caído por la boca de uno de los profundos pozos de cal que abundan en aquellos alrededores, y <b>yacía</b> sin sentido, con el cráneo fracturado. (p.109)	Imperfect Construction
378.	He <b>had</b> , as it appears, <b>been returning</b> from Fareham in the twilight, and as the country was unknown to him, and the	Present Participle Construction (Verbal Progressive)	Según parece, <b>regresaba</b> , ya entre dos luces, desde Fareham, y como desconocía el terreno y la boca del	Imperfect Construction

	chalk-pit unfenced, the jury had no hesitation in bringing in a verdict of 'death from accidental causes. (p.56)		pozo estaba sin cercar, el Jurado no titubeó en dar su veredicto de muerte producida por causa accidental. p.109)	
379.	He had, as it appears, been returning from Fareham in the twilight, and as the country was unknown to him, and the chalk-pit unfenced, the jury had no hesitation in <b>bringing</b> in a verdict of 'death from accidental causes. (p.56)	Gerund Construction (Nominal)	Según parece, regresaba, ya entre dos luces, desde Fareham, y como desconocía el terreno y la boca del pozo estaba sin cercar, el Jurado no titubeó en <b>dar</b> su veredicto de muerte producida por causa accidental. p.109)	Nominal Construction
380.	There were no signs of violence, no footmarks, no robbery, no record of strangers <b>having been seen</b> upon the roads. (p.56)	Present Participle Construction (Adjectival)	No mostraba señales de violencia, ni había huellas de pies, ni robo, ni constancia de que se <b>hubiese observado</b> por las carreteras la presencia de extranjeros. (p.109)	Subjunctive Construction
381.	The young man took from his waistcoat a crumpled envelope, and <b>turning</b> to the table he shook out upon it five little dried orange pips. (p.56)	Present Participle Construction (Adverbial)	El joven sacó del chaleco un sobre arrugado, y <b>volviéndolo</b> boca abajo encima de la mesa, hizo saltar del mismo cinco pequeñas semillas secas de naranja. (p.110)	Gerund Construction
382.	I have felt like one of those poor rabbits when the snake <b>is writhing</b> towards it. (p.56)	Present Participle Construction (Verbal Progressive)	Algo así como un pobre conejo cuando la serpiente <b>retorciéndose</b> avanza hacia él. (p.110)	Gerund Construction
383.	He rummaged in his coat pocket, and <b>drawing out</b> a piece of discoloured, blue-tinted paper, he laid it out upon the table. " (p.57)	Present Participle Construction (Adverbial)	Registró en el bolsillo de su chaqueta, y, <b>sacando</b> un pedazo de papel azul descolorido, lo extendió encima de la mesa, (p.111)	Gerund Construction
384.	"Thank you!" said Holmes, <b>folding up</b> the paper and returning it to our visitor. (p.57)	Present Participle Construction (Adverbial)	-Gracias-dijo Holmes, <b>doblando</b> el documento y devolviéndoselo a nuestro visitante-. (p.111)	Gerund Construction
385.	"Thank you!" said Holmes, folding up the paper and	Present Participle Construction	-Gracias-dijo Holmes, doblando el documento y	Gerund Construction

	<b>returning</b> it to our visitor. (p.57)	(Adverbial)	<b>devolviéndoselo</b> a nuestro visitante-. (p.111)	
386.	You must assert that in such words as will carry conviction with them. <b>Having done</b> this, you must at once put the box out upon the sundial, as directed. Do you understand?" (p.57)	Present Participle Construction (Adverbial)	Debe usted expresarlo en una forma que convenga. Después de <b>hecho</b> eso, colocará la caja encima del reloj de sol, de acuerdo con las indicaciones. ¿Me comprende? (p.112)	Past Participle Construction
387.	"I thank you," said the young man, <b>rising</b> and pulling on his overcoat. "You have given me fresh life and hope. I shall certainly do as you advise. (p.57)	Present Participle Construction (Adverbial)	-Le doy a usted las gracias -dijo el joven, <b>levantándose</b> y echándose encima el impermeable. Me ha dado usted nueva vida y esperanza. Seguiré, desde luego, su consejo. (p.112)	Gerund Construction
388.	"I thank you," said the young man, rising and <b>pulling on</b> his overcoat. "You have given me fresh life and hope. I shall certainly do as you advise. (p.57)	Present Participle Construction (Adverbial)	-Le doy a usted las gracias -dijo el joven, levantándose y <b>echándose</b> encima el impermeable. Me ha dado usted nueva vida y esperanza. Seguiré, desde luego, su consejo. (p.112)	Gerund Construction
389.	Then he lit his pipe, and <b>leaning back</b> in his chair he watched the blue smoke-rings as they chased each other up to the ceiling. (p.58)	Present Participle Construction (Adverbial)	Luego encendió su pipa, se <b>recostó</b> en el respaldo de su asiento, y se quedó contemplando los anillos de humo azul que se perseguían los unos a los otros en su ascenso hacia el techo. (p.113)	Past Construction
390.	"Well, yes. Save, perhaps, that. And yet this John Openshaw seems to me to <b>be walking</b> amid even greater perils than did the Sholtos." (p.58)	Present Participle Construction (Verbal Progressive)	Bien, sí. Con excepción, quizá, de ése. Sin embargo, creo que este John Openshaw se <b>mueve</b> entre peligros todavía mayores que los que rodeaban a los Sholtos. (p.113)	Present Construction

391.	"Yes," I answered, <b>laughing</b> . "It was a singular document. Philosophy, astronomy, and politics were marked at zero, [...]" (p.58)	Present Participle Construction (Adverbial)	-Sí -le contesté, <b>echándome a reír</b> -. Hice un documento curioso. En filosofía, astronomía y política le puse a usted cero, lo recuerdo. (p.114)	Gerund Construction
392.	In the first place, we may start with a strong presumption that Colonel Openshaw had some very strong reason for <b>leaving</b> America. (p.59)	Gerund Construction (Adverbial)	Empezaremos con la firme presunción de que el coronel Openshaw tuvo algún motivo importante para <b>abandonar</b> Norteamérica. (p.114)	Infinitive Construction
393.	It looks as if they always sent their singular warning or token before them when <b>starting</b> upon their mission. (p.59)	Gerund Construction (Nominal)	Parece como si hubiesen enviado siempre su extraño aviso, o prenda, cuando <b>iban</b> a salir para realizar su cometido. (p.115)	Imperfect Construction
394.	"Have you never --" said Sherlock Holmes, <b>bending</b> forward and sinking his voice -- "have you never heard of the Ku Klux Klan?" "I never have." (p.59)	Present Participle Construction (Adverbial)	Sherlock Holmes <b>echó el busto</b> hacia adelante , y dijo bajando la voz -¿No ha oído usted hablar nunca del Ku Klux Klan? , -Jamás. (p.116)	Past Construction
395.	"Have you never --" said Sherlock Holmes, bending forward and <b>sinking</b> his voice -- "have you never heard of the Ku Klux Klan?" "I never have." (p.59)	Present Participle Construction (Adverbial)	Sherlock Holmes echó el busto hacia adelante , y dijo <b>bajando</b> la voz -¿No ha oído usted hablar nunca del Ku Klux Klan? , -Jamás. (p.116)	Gerund Construction
396.	His extreme love of solitude in England suggests the idea that he was in fear of someone or something, so we may assume as a working hypothesis that it was fear of someone or something which drove him from America. As to what it was he feared, we can only deduce that by <b>considering</b> the formidable letters which	Gerund Construcion (Adverbial)	El extraordinario apego a la soledad que demostró en Inglaterra sugiere la idea de que sentía miedo de alguien o de algo; de modo, pues, que podemos aceptar como hipótesis de trabajo la de que fue el miedo lo que le empujó fuera de Norteamérica. En cuanto a lo que él temía, sólo podemos deducirlo por el <b>estudio</b> de las	Nominal Construction

	were received by himself and his successors. (p.59)		tremendas cartas que él y sus herederos recibieron. (p.114)	
397.	Holmes turned over the leaves of the book upon his knee. "Here it is," said he presently: "Ku Klux Klan. A name derived from the fanciful resemblance to the sound produced by <b>cocking</b> a rifle. (p.59)	Gerund Construction (Adverbial)	Holmes fue pasando las hojas del volumen que tenía sobre sus rodillas, y dijo de pronto: -Aquí está: «Ku Klux Klan. Nombre que sugiere una fantástica semejanza con el ruido que se produce al <b>levantar</b> el gatillo de un rifle. (p.116)	Infinitive Construction
398.	So perfect was the organization of the society, and so systematic its methods, that there is hardly a case upon record where any man succeeded in <b>braving</b> it with impunity, or in which any of its outrages were traced home to the perpetrators. (p.60)	Gerund Construction (Nominal)	Era tan perfecta la organización de la sociedad y trabajaba ésta tan sistemáticamente, que apenas se registra algún caso en que alguien la <b>desafiase</b> con impunidad, o en que alguno de sus ataques dejase un rastro capaz de conducir al descubrimiento de quienes lo perpetraron. (p.116)	Subjunctive Construction
399.	"You will observe," said Holmes, <b>laying down</b> the volume, "that the sudden breaking up of the society was coincident with the disappearance of Openshaw from America with their papers. (p.60)	Present Participle Construction (Adverbial)	-Fíjese -dijo Holmes, <b>dejando</b> el libro- en que el súbito hundimiento de la sociedad coincide con la desaparición de Openshaw de Norteamérica, levándose los documentos. (p.116)	Gerund Construction
400.	On <b>receiving</b> this, the victim might either openly abjure his former ways, or might fly from the country. (p.60)	Gerund Construction (Adverbial)	Al <b>recibir</b> este aviso, la víctima podía optar entre abjurar públicamente de sus normas anteriores o huir de la región. (p.116)	Infinitive Construction
401.	It had cleared in the morning, and the sun <b>was shining</b> with a subdued brightness through the dim veil which hangs over the great city. (p.60)	Present Participle Construction (Verbal Progressive)	A la mañana siguiente había escampado, y el sol <b>brillaba</b> con amortiguada luminosidad por entre el velo gris que envuelve a la gran ciudad. (p.117)	Imperfect Construction
402.	"You will excuse me for not	Gerund	-Discúlpeme el que no le	Subjunctive

	<b>waiting</b> for you," said he;	Construction (Nominal)	<b>espere</b> -me dijo-.	Construction
403.	"I have, I foresee, a very busy day before me in <b>looking into</b> this case of young Openshaw's." (p.60)	Gerund Construction (Nominal)	Preveo que se me presenta un día atareadísimo en la <b>investigación</b> de este caso del joven Openshaw. (p.117)	Nominal Construction
404.	"Ah!" said he, <b>laying down</b> his cup, "I feared as much. How was it done?" He spoke calmly, but I could see that he was deeply moved. (p.60)	Present Participle Construction (Adverbial)	-¡Vaya! -dijo él, <b>dejando</b> la taza que tenía en la mano-. Me lo estaba temiendo. ¿Cómo ha sido? Se expresaba con tranquilidad, pero vi que la noticia le había conmovido profundamente. (p.118)	Gerund Construction
405.	The body exhibited no traces of violence, and there can be no doubt that the deceased had been the victim of an unfortunate accident, which should have the effect of <b>calling</b> the attention of the authorities to the condition of the riverside landing-stages." (p.61)	Gerund Construction (Nominal)	El cadáver no mostraba señales de violencia, y no cabe duda alguna de que el muerto fue víctima de un accidente desgraciado, que debería servir para <b>llamar</b> la atención de las autoridades acerca del estado en que se encuentran las plataformas de los embarcaderos de la orilla del río.» (p.118)	Infinitive Construction
406.	It is conjectured that he may <b>have been hurrying down</b> to catch the last train from Waterloo Station, and that in his haste and the extreme darkness he missed his path and walked over the edge of one of the small landing-places for river steamboats. (p.61)	Present Participle Construction (Verbal Progressive)	Se conjetura que debió de ir <b>corriendo</b> para alcanzar el tren último que sale de la estación de Waterloo, y que, en su apresuramiento y por la gran oscuridad, se salió de su camino y fue a caer al río por uno de los pequeños embarcaderos destinados a los barcos fluviales. (p.118)	Gerund Construction
407.	It was nearly ten o'clock before he entered, <b>looking</b> pale and worn., He walked	Present Participle Construction (Adverbial)	Eran ya cerca de las diez cuando entró <b>con aspecto</b> pálido y agotado	Nominal Construction

	up to the side-board and tearing a piece from the loaf he devoured it voraciously, washing it down with a long draught of water. (p.61)		Se acercó al aparador, arrancó un trozo de la hogaza de pan y se puso a comerlo con voracidad, ayudándolo a pasar con un gran trago de agua. (p.119)	
408.	It was nearly ten o'clock before he entered, looking pale and worn., He walked up to the side-board and <b>tearing</b> a piece from the loaf he devoured it voraciously, washing it down with a long draught of water. (p.61)	Present Participle Construction (Adverbial)	Eran ya cerca de las diez cuando entró con aspecto pálido y agotado Se acercó al aparador, <b>arrancó</b> un trozo de la hogaza de pan y se puso a comerlo con voracidad, ayudándolo a pasar con un gran trago de agua. (p.119)	Past Construction
409.	It was nearly ten o'clock before he entered, looking pale and worn., He walked up to the side-board and tearing a piece from the loaf he devoured it voraciously, <b>washing</b> it down with a long draught of water. (p.61)	Present Participle Construction (Adverbial)	Eran ya cerca de las diez cuando entró con aspecto pálido y agotado Se acercó al aparador, arrancó un trozo de la hogaza de pan y se puso a comerlo con voracidad, <b>ayudándolo</b> a pasar con un gran trago de agua. (p.119)	Gerund Construction
410.	"You are hungry," I remarked. <b>Starving</b> . It had escaped my memory. I have had nothing since breakfast." (p.61)	Present Participle Construction (Verbal Progressive)	-Está usted hambriento - dije yo. <b>-Muriéndome de hambre.</b> Se me olvidó comer. No probé bocado desde que me desayuné. (p.119)	Gerund Construction
411.	"That will await him when he enters port," said he, <b>chuckling</b> . "It may give him a sleepless night. (p.61)	Present Participle Construction (Adverbial)	-Le estará esperando cuando entre en el puerto -dijo, <b>riéndose</b> por lo bajo-. Quizá le quite el sueño. (p.119)	Gerund Construction
412.	"I have spent the whole day," said he, "over Lloyd's registers and files of the old papers, <b>following</b> the future career of every vessel which touched at Pondicherry in January	Present Participle Construction (Adverbial)	-Me he pasado todo el día examinando los registros del Lloyd y las colecciones de periódicos atrasados, <b>siguiendo</b> las andanzas de todos los barcos que tocaron en el	Gerund Construction

	and Febru-ary in '83. (p.61)		puerto de Pondicherry durante los meses de enero y febrero del año ochenta y tres. (p.120)	
413.	I know, also, that they were all three away from the ship last night. I had it from the stevedore who <b>has been loading</b> their cargo. (p.62)	Present Participle Construction (Verbal Progressive)	Me consta, asimismo, que los tres pasaron la noche en tierra. Lo supe por el estibador que ha estado <b>estibando</b> su cargamento. (p.120)	Gerund Construction
414.	We did at last hear that somewhere far out in the Atlantic a shattered stern-post of the boat was seen <b>swinging</b> in the trough of a wave, with the letters "L. S." carved upon it, and that is all which we shall ever know of the fate of the Lone Star. (p.62)	Present Participle Construction (Verbal Progressive)	Finalmente, nos enteramos de que allá, en pleno Atlántico, había sido visto <b>flotando</b> en el seno de una ola el destrozado codaste de una lancha y que llevaba grabadas las letras L. S. Y eso es todo lo que podremos saber ya acerca del final que tuvo el Lone Star. (p.121)	Gerund Construction
415.	The habit grew upon him, as I understand, from some foolish freak when he was at college; for <b>having</b> read De Quincey's description of his dreams and sensations, he had drenched his tobacco with laudanum in an attempt to produce the same effects. (p.62)	Gerund Construction (Adverbial)	Según tengo entendido, adquirió el hábito a causa de una típica extravagancia de estudiante: <b>habiendo leído</b> en la universidad la descripción que hacía De Quincey de sus ensueños y sensaciones, había empapado su tabaco en láudano con la intención de experimentar los mismos efectos. (p.122)	Gerund Construction
416.	"You will excuse my <b>calling</b> so late," she began, and then, suddenly losing her self control, she ran forward, threw her arms about my wife's neck, and sobbed upon her shoulder. (p.63)	Gerund Construction (Nominal)	—Perdonen ustedes que <b>venga</b> tan tarde — empezó a decir; y en ese mismo momento, perdiendo de repente el dominio de sí misma, se abalanzó corriendo sobre mi esposa, le echó los brazos al cuello y rompió a llorar sobre su hombro.	Subjunctive Construction
417.	"You will excuse my calling so late," she began, and then, suddenly <b>losing</b> her	Present Participle Construction (Adverbial)	—Perdonen ustedes que venga tan tarde — empezó a decir; y en ese	Gerund Construction



	self control, she ran forward, threw her arms about my wife's neck, and sobbed upon her shoulder. (p.63)		mismo momento, <b>perdiendo</b> de repente el dominio de sí misma, se abalanzó corriendo sobre mi esposa, le echó los brazos al cuello y rompió a llorar sobre su hombro.	
418.	"Why," said my wife, <b>pulling up</b> her veil, "it is Kate Whitney. How you startled me, Kate! I had not an idea who you were when you came in." (p.63)	Present Participle Construction (Adverbial)	—¡Pero si es Kate Whitney! —dijo mi esposa, <b>alzándole</b> el velo—. ¡Qué susto me has dado, Kate! Cuando entraste no tenía ni idea de quién eras. (p.122)	Gerund Construction
419.	But now the spell had been upon him eight-and-forty hours, and he lay there, doubtless among the dregs of the docks, <b>breathing in</b> the poison or sleeping off the effects. (p.63)	Present Participle Construction (Adverbial)	Pero esta vez el maleficio llevaba durándole cuarenta y ocho horas, y sin duda allí seguía tumbado, entre la escoria de los muelles, <b>aspirando</b> el veneno o durmiendo bajo sus efectos. (p.123)	Gerund Construction
420.	But now the spell had been upon him eight-and-forty hours, and he lay there, doubtless among the dregs of the docks, breathing in the poison or <b>sleeping off</b> the effects. (p.63)	Present Participle Construction (Adverbial)	Pero esta vez el maleficio llevaba durándole cuarenta y ocho horas, y sin duda allí seguía tumbado, entre la escoria de los muelles, aspirando el veneno o <b>durmiendo</b> bajo sus efectos. (p.123)	Gerund Construction
421.	And so in ten minutes I had left my armchair and cheery sitting-room behind me, and <b>was speeding</b> eastward in a hansom on a strange errand, as it seemed to me at the time, though the future only could show how strange it was to be. (p.63)	Present Participle Construction (Verbal Progressive)	Y así, al cabo de diez minutos, había abandonado mi butaca y mi acogedor cuarto de estar y <b>viajaba a toda velocidad</b> en un coche de alquiler rumbo al este, con lo que entonces me parecía una extraña misión, aunque sólo el futuro me iba a demostrar lo extraña que era en realidad. (p.123)	Imperfect Construction
422.	Upper Swandam Lane is a vile alley <b>lurking</b> behind the high wharves which	Present Participle Construction (Adjectival)	Upper Swandam Lane es una callejuela miserable, <b>oculta</b> detrás de los altos	Adjectival Construction

	line the north side of the river to the east of London Bridge. (p.63)		muelles que se extienden en la orilla norte del río, al este del puente de Londres. (p.124)	
423.	Between a slop-shop and a gin-shop, approached by a steep flight of steps <b>leading down</b> to a black gap like the mouth of a cave, I found the den of which I was in search. (p.63)	Present Participle Construction (Adjectival)	Entre una tienda de ropa usada y un establecimiento de ginebra encontré el antro que iba buscando, al que se llegaba por una empinada escalera <b>que descendía</b> hasta un agujero negro como la boca de una caverna. (p.124)	Imperfect Construction
424.	<b>Ordering</b> my cab to wait, I passed down the steps, worn hollow in the centre by the ceaseless tread of drunken feet; and by the light of a flickering oil-lamp above the door I found the latch and made my way into a long, low room, thick and heavy with the brown opium smoke, and terraced with wooden berths, like the forecastle of an emigrant ship. (p.63)	Present Participle Construction (Adverbial)	<b>Ordené</b> al cochero que aguardara y bajé los escalones, desgastados en el centro por el paso incesante de pies de borrachos. A la luz vacilante de una lámpara de aceite colocada encima de la puerta, encontré el picaporte y penetré en una habitación larga y de techo bajo, con la atmósfera espesa y cargada del humo pardo del opio, y equipada con una serie de literas de madera, como el castillo de proa de un barco de emigrantes. (p.124)	Past Construction
425.	Through the gloom one could dimly catch a glimpse of bodies <b>lying</b> in strange fantastic poses, bowed shoulders, bent knees, heads thrown back, and chins pointing upward, with here and there a dark, lack-lustre eye turned upon the newcomer. (p.63)	Present Participle Construction (Adjectival)	A través de la penumbra se podían distinguir a duras penas numerosos cuerpos, <b>tumbados</b> en posturas extrañas y fantásticas, con los hombros encorvados las rodillas dobladas, las cabezas echadas hacia atrás y el mentón apuntando hacia arriba; de vez en cuando, un ojo	Past Participle Construction

			oscuro y sin brillo se fijaba en el recién llegado. (p.124)	
426.	Through the gloom one could dimly catch a glimpse of bodies lying in strange fantastic poses, bowed shoulders, bent knees, heads thrown back, and chins <b>pointing</b> upward, with here and there a dark, lack-lustre eye turned upon the newcomer. (p.63)	Present Participle Construction (Adjectival)	A través de la penumbra se podían distinguir a duras penas numerosos cuerpos, tumbados en posturas extrañas y fantásticas, con los hombros encorvados las rodillas dobladas, las cabezas echadas hacia atrás y el mentón <b>apuntando</b> hacia arriba; de vez en cuando, un ojo oscuro y sin brillo se fijaba en el recién llegado. (p.124)	Gerund Construction
427.	The most lay silent, but some muttered to themselves, and others talked together in a strange, low, monotonous voice, their conversation <b>coming</b> in gushes, and then suddenly tailing off into silence each mumbling out his own thoughts and paying little heed to the words of his neighbour. (p.63)	Present Participle Construction (Adjectival)	La mayoría permanecía tendida en silencio, pero algunos murmuraban para sí mismos, y otros conversaban con voz extraña, apagada y monótona; su conversación <b>surgía</b> en ráfagas y luego se desvanecía de pronto en el silencio, mientras cada uno seguía mascullando sus propios pensamientos, sin prestar atención a las palabras de su vecino. (p.124)	Imperfect Construction
428.	The most lay silent, but some muttered to themselves, and others talked together in a strange, low, monotonous voice, their conversation coming in gushes, and then suddenly <b>tailing off</b> into silence each mumbling out his own thoughts and paying little heed to the words of his neighbour. (p.63)	Present Participle Construction (Adverbial)	La mayoría permanecía tendida en silencio, pero algunos murmuraban para sí mismos, y otros conversaban con voz extraña, apagada y monótona; su conversación surgía en ráfagas y luego se <b>desvanecía</b> de pronto en el silencio, mientras cada uno seguía mascullando sus propios	Imperfect Construction

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430.	<p>The most lay silent, but some muttered to themselves, and others talked together in a strange, low, monotonous voice, their conversation coming in gushes, and then suddenly tailing off into silence each mumbling out his own thoughts and <b>paying</b> little heed to the words of his neighbour. (p.63)</p>	<p>Present Participle Construction (Adjectival)</p>	<p>La mayoría permanecía tendida en silencio, pero algunos murmuraban para sí mismos, y otros conversaban con voz extraña, apagada y monótona; su conversación surgía en ráfagas y luego se desvanecía de pronto en el silencio, mientras cada uno seguía mascullando sus propios pensamientos, sin <b>prestar</b> atención a las palabras de su vecino. (p.124)</p>	<p>Infinitive Construction</p>
431.	<p>At the farther end was a small brazier of burning charcoal, beside which on a three-legged wooden stool there sat a tall, thin old man, with his jaw <b>resting</b> upon his two fists, and his elbows upon his knees, staring into the fire. (p.64)</p>	<p>Present Participle Construction (Adjectival)</p>	<p>En el extremo más apartado había un pequeño brasero de carbón, y a su lado un taburete de madera de tres patas, en el que se sentaba un anciano alto y delgado, con la barbilla <b>apoyada</b> en los puños y los codos en las rodillas, mirando fijamente el fuego. (p.124)</p>	<p>Past Participle Construction</p>

432.	At the farther end was a small brazier of burning charcoal, beside which on a three-legged wooden stool there sat a tall, thin old man, with his jaw resting upon his two fists, and his elbows upon his knees, <b>staring</b> into the fire. (p.64)	Present Participle Construction (Adjectival)	En el extremo más apartado había un pequeño brasero de carbón, y a su lado un taburete de madera de tres patas, en el que se sentaba un anciano alto y delgado, con la barbilla apoyada en los puños y los codos en las rodillas, <b>mirando</b> fijamente el fuego. (p.124)	Gerund Construction
433.	As I entered, a sallow Malay attendant had hurried up with a pipe for me and a supply of the drug, <b>beckoning</b> me to an empty berth. (p.64)	Present Participle Construction (Adverbial)	Al verme entrar, un malayo de piel cetrina se me acercó rápidamente con una pipa y una porción de droga, <b>indicándome</b> una litera libre. (p.124)	Gerund Construction
434.	There was a movement and an exclamation from my right, and <b>peering</b> through the gloom I saw Whitney, pale, haggard, and unkempt, staring out at me (p.64)	Present Participle Construction (Adverbial)	Hubo un movimiento y una exclamación a mi derecha y, <b>atisbando</b> entre las tinieblas, distinguí a Whitney, pálido, ojeroso y desaliñado, con la mirada fija en mí. (p.124)	Gerund Construction
435.	There was a movement and an exclamation from my right, and peering through the gloom I saw Whitney, pale, haggard, and unkempt, <b>staring out</b> at me (p.64)	Present Participle Construction (Adjectival)	Hubo un movimiento y una exclamación a mi derecha y, atisbando entre las tinieblas, distinguí a Whitney, pálido, ojeroso y desaliñado, con la <b>mirada</b> fija en mí. (p.124)	Nominal Construction
436.	I took two steps forward and looked back. It took all my self-control to prevent me from <b>breaking out</b> into a cry of astonishment. (p.64)	Gerund Construction (Nominal)	Avancé dos pasos y me volvía mirar. Necesité todo el dominio de mí mismo para no <b>soltar</b> un grito de asombro. (p.125)	Infinitive Construction
437.	Your wife <b>has been waiting</b> this two days for you. You should be ashamed of yourself!" "So I am. (p.64)	Present Participle Construction (Verbal Progressive)	Su esposa lleva dos días <b>esperándole</b> . ¡Debería estar avergonzado de sí mismo! (p.125)	Gerund Construction
438.	Give me your hand! Have you a cab?" "Yes, I have	Present Participle Construction	Pero iré a casa con usted. ¿Ha traído usted	Gerund Construction

	one <b>waiting.</b> " (p.64)	(Adjectival)	un coche? —Sí, tengo uno <b>esperando.</b> (p.125)	
439.	I walked down the narrow passage between the double row of sleepers, <b>holding</b> my breath to keep out the vile, stupefying fumes of the drug, and looking about for the manager. (p.64)	Present Participle Construction (Adverbial)	Recorrí el estrecho pasadizo entre la doble hilera de durmientes, <b>conteniendo</b> la respiración para no inhalar el humo infecto y estupefaciente de la droga, y busqué al encargado. (p.125)	Gerund Construction
440.	I walked down the narrow passage between the double row of sleepers, holding my breath to keep out the vile, stupefying fumes of the drug, and <b>looking</b> about for the manager. (p.64)	Present Participle Construction (Adverbial)	Recorrí el estrecho pasadizo entre la doble hilera de durmientes, conteniendo la respiración para no inhalar el humo infecto y estupefaciente de la droga, y <b>busqué</b> al encargado. (p.125)	Past Construction
441.	They could only have come from the old man at my side, and yet he sat now as absorbed as ever, very thin, very wrinkled, bent with age, an opium pipe <b>dangling down</b> from between his knees, as though it had dropped in sheer lassitude from his fingers. (p.64)	Present Participle Construction (Adjectival)	Sólo podía haberlas pronunciado el anciano que tenía a mi lado, y sin embargo continuaba sentado tan absorto como antes, muy flaco, muy arrugado, encorvado por la edad, con una pipa de opio <b>caída</b> entre sus rodillas, como si sus dedos la hubieran dejado caer de puro relajamiento. (p.125)	Past Participle Construction
442.	His form had filled out, his wrinkles were gone, the dull eyes had regained their fire, and there, <b>sitting</b> by the fire and grinning at my surprise, was none other than Sherlock Holmes. (p.64)	Present Participle Construction (Adverbial)	Su figura se había agrandado, sus arrugas habían desaparecido, los ojos apagados habían recuperado su fuego, y allí, <b>sentado</b> junto al brasero y sonriendo ante mi sorpresa, estaba ni más ni menos que Sherlock Holmes. (p.125)	Past Participle Construction
443.	His form had filled out, his wrinkles were gone, the dull eyes had regained their fire, and there, sitting by the fire and <b>grinning</b> at my surprise, was none	Present Participle Construction (Adverbial)	Su figura se había agrandado, sus arrugas habían desaparecido, los ojos apagados habían recuperado su fuego, y allí, <b>sentado</b> junto al	Gerund Construction

	other than Sherlock Holmes. (p.64)		brasero y <b>sonriendo</b> ante mi sorpresa, estaba ni más ni menos que Sherlock Holmes. (p.125)	
444.	"Holmes!" I whispered, "what on earth <b>are</b> you <b>doing</b> in this den?" (p.64)	Present Participle Construction (Verbal Progressive)	—¡Holmes! —susurré—. ¿Qué demonios <b>está</b> usted <b>haciendo</b> en este antro? (p.126)	Gerund Construction
445.	In a very short time a decrepit figure had emerged from the opium den, and I <b>was walking down</b> the street with Sherlock Holmes. (p.65)	Present Participle Construction (Verbal Progressive)	Muy poco después, una decrepita figura salía del fumadero de opio y yo <b>caminaba</b> calle abajo en compañía de Sherlock Holmes. (p.126)	Imperfect Construction
446.	Then, <b>glancing</b> quickly round, he straightened himself out and burst into a hearty fit of laughter. (p.65)	Present Participle Construction (Adverbial)	[...] y de pronto, tras echar una rápida <b>mirada</b> a su alrededor, enderezó el cuerpo y estalló en una alegre carcajada. (p.126)	Nominal Construction
447.	"Now, Watson," said Holmes, as a tall dog-cart dashed up through the gloom, <b>throwing out</b> two golden tunnels of yellow light from its side lanterns. (p.65)	Present Participle Construction (Adverbial)	—Y ahora, Watson —dijo Holmes, mientras un coche alto, de un caballo, salía de la oscuridad <b>arrojando</b> dos chorros dorados de luz amarilla por sus faroles laterales. (p.127)	Gerund Construction
448.	Oh, a trusty comrade is always of use; and a chronicler still more so. My room at The Cedars is a double-bedded one." "The Cedars?" "Yes; that is Mr. St. Clair's house. I am <b>staying</b> there while I conduct the inquiry." (p.65)	Present Participle Construction (Verbal Progressive)	—Oh, un camarada de confianza siempre resulta útil. Y un cronista, más aún. Mi habitación de Los Cedros tiene dos camas. —¿Los Cedros? —Sí, así se llama la casa del señor St. Clair. Me estoy <b>alojando</b> allí mientras llevo a cabo la investigación. (p.127)	Gerund Construction
449.	He flicked the horse with his whip, and we dashed away through the endless succession of sombre and deserted streets, which widened gradually, until we <b>were flying across</b> a broad balustraded bridge, with the murky river flowing	Present Participle Construction (Verbal Progressive)	Tocó al caballo con el látigo y salimos disparados a través de la interminable sucesión de calles sombrías y desiertas, que poco a poco se fueron ensanchando hasta que <b>cruzamos</b> a toda	Past Construction

	sluggishly beneath us. (p.65)		velocidad un amplio puente con balaustrada, mientras las turbias aguas del río se deslizaban perezosamente por debajo (p.128)	
450.	He flicked the horse with his whip, and we dashed away through the endless succession of sombre and deserted streets, which widened gradually, until we were flying across a broad balustraded bridge, with the murky river <b>flowing</b> sluggishly beneath us. (p.65)	Present Participle Construction (Adjectival)	Tocó al caballo con el látigo y salimos disparados a través de la interminable sucesión de calles sombrías y desiertas, que poco a poco se fueron ensanchando hasta que cruzamos a toda velocidad un amplio puente con balaustrada, mientras las turbias aguas del río se <b>deslizaban</b> perezosamente por debajo (p.128)	Imperfect Construction
451.	A dull wrack <b>was drifting</b> slowly across the sky, and a star or two twinkled dimly here and there through the rifts of the clouds. (p.65)	Present Participle Construction (Verbal Progressive)	Una oscura cortina se <b>deslizaba</b> lentamente a través del cielo, y una o dos estrellas brillaban débilmente entre las rendijas de las nubes. (p.128)	Imperfect Construction
452.	We had driven several miles, and <b>were beginning</b> to get to the fringe of the belt of suburban villas, when he shook himself, shrugged his shoulders, and lit up his pipe with the air of a man who has satisfied himself that he is acting for the best. (p.65)	Present Participle Construction (Verbal Progressive)	Llevábamos recorridas varias millas, y <b>empezábamos</b> a entrar en el cinturón de residencias suburbanas, cuando Holmes se desperezó, se encogió de hombros y encendió su pipa con el aire de un hombre satisfecho por estar haciéndolo lo mejor posible.	Imperfect Construction
453.	We had driven several miles, and were beginning to get to the fringe of the belt of suburban villas, when he shook himself, shrugged his shoulders,	Present Participle Construction (Verbal Progressive)	Llevábamos recorridas varias millas, y empezábamos a entrar en el cinturón de residencias suburbanas, cuando Holmes se	Gerund Construction



	and lit up his pipe with the air of a man who has satisfied himself that he <b>is acting</b> for the best. (p.65)		desperezó, se encogió de hombros y encendió su pipa con el aire de un hombre satisfecho por <b>estar haciéndolo</b> lo mejor posible.	
454.	I <b>was wondering</b> what I should say to this dear little woman to-night when she meets me at the door." (p.66)	Present Participle Construction (Verbal Progressive)	Me <b>estaba preguntando</b> qué le voy a decir a esta pobre mujer cuando salga esta noche a recibirme a la puerta. (p.128)	Gerund Construction
455.	He had no occupation, but was interested in several companies and went into town as a rule in the morning, <b>returning</b> by the 5:14 from Cannon Street every night. (p.66)	Present Participle Construction (Adverbial)	No trabajaba en nada concreto, pero tenía intereses en varias empresas y venía todos los días a Londres por la mañana, <b>regresando</b> por la tarde en el tren de las cinco catorce desde Cannon Street. (p.129)	Gerund Construction
456.	I may add that his whole debts at the present moment, as far as we have been able to ascertain amount to 88 pounds IOs., while he has 220 pounds <b>standing</b> to his credit in the Capital and Counties Bank.	Present Participle Construction (Adjectival)	Podríamos añadir que sus deudas actuales, hasta donde hemos podido averiguar, suman un total de ochenta y ocho libras y diez chelines, y que su cuenta en el banco, el Capital & Counties Bank, <b>arroja</b> un saldo favorable de doscientas veinte libras.	Present Construction
457.	There is no reason, therefore, to think that money troubles <b>have been weighing</b> upon his mind. (p.66)	Present Participle Construction (Verbal Progressive)	Por tanto, no hay razón para suponer que sean problemas de dinero los que le <b>atormentan</b> . (p.129)	Present Construction
458.	Now, by the merest chance, his wife received a telegram upon this same Monday, very shortly after his departure, to the effect that a small parcel of considerable value which she <b>had been expecting</b> was waiting for her at the	Present Participle Construction (Adjectival)	Ahora bien, por pura casualidad, su esposa recibió un telegrama ese mismo lunes, muy poco después de marcharse él, comunicándole que había llegado un paquetito muy valioso que ella <b>estaba</b>	Gerund Construction

	offices of the Aberdeen Shipping Company. (p.66)		<b>esperando</b> , y que Ø podía recogerlo en las oficinas dela Compañía Naviera Aberdeen. (p.129)	
459.	Now, by the merest chance, his wife received a telegram upon this same Monday, very shortly after his departure, to the effect that a small parcel of considerable value which she had been expecting <b>was waiting</b> for her at the offices of the Aberdeen Shipping Company. (p.66)	Present Participle Construction (Verbal Progressive)	Ahora bien, por pura casualidad, su esposa recibió un telegrama ese mismo lunes, muy poco después de marcharse él, comunicándole que había llegado un paquetito muy valioso que ella estaba esperando, y que Ø podía recogerlo en las oficinas dela Compañía Naviera Aberdeen. (p.129)	Ø
460.	"If you remember, Monday was an exceedingly hot day, and Mrs. St. Clair walked slowly, glancing about in the hope of <b>seeing</b> a cab, as she did not like the neighbourhood in which she found herself. (p.66)	Gerund Construction (Nominal)	—Quizá recuerde usted que el lunes hizo muchísimo calor, y la señora St. Clair iba andando despacio, mirando por todas partes con la esperanza de <b>ver</b> un coche de alquiler, porque no le gustaba el barrio en el que se encontraba. (p.129)	Infinitive Construction
461.	Now, if you are well up in your London, you will know that the office of the company is in Fresno Street, which branches out of Upper Swandam Lane, where you found me to-night. Mrs. St. Clair had her lunch, started for the City, did some shopping, pro-ceeded to the company's office, got her packet, and found herself at exactly 4:35 <b>walking</b> through Swandam Lane on her way back to the station. (p.66)	Present Participle Construction (Verbal Progressive)	Pues bien, si conoce usted Londres, sabrá que las oficinas de esta compañía están en Fresno Street, que hace esquina con Upper Swandam Lane, donde me ha encontrado usted esta noche. La señora St. Clair almorzó, se fue a Londres, hizo algunas compras, pasó por la oficina de la compañía, recogió su paquete, y exactamente a las cuatro treinta y cinco iba <b>caminando</b> por	Gerund Construction

			Swandam Lane camino de la estación. (p.129)	
462.	"If you remember, Monday was an exceedingly hot day, and Mrs. St. Clair walked slowly, <b>glancing about</b> in the hope of seeing a cab, as she did not like the neighbourhood in which she found herself. (p.66)	Present Participle Construction (Adverbial)	—Quizá recuerde usted que el lunes hizo muchísimo calor, y la señora St. Clair iba andando despacio, <b>mirando</b> por todas partes con la esperanza de ver un coche de alquiler, porque no le gustaba el barrio en el que se encontraba. (p.129)	Gerund Construction
463.	While she <b>was walking</b> in this way down Swandam Lane, she suddenly heard an ejaculation or cry and, as it seemed to her, and was struck cold to see her husband looking down at her beckoning to her from a second floor window. (p.66)	Present Participle Construction (Verbal Progressive)	Mientras <b>bajaba</b> de esta manera por Swandam Lane, oyó de repente un grito o una exclamación según le pareció a ella, y se quedó helada de espanto al ver a su marido mirándola desde la ventana de un segundo piso y, llamándola con gestos. (p.129)	Imperfect Construction
464.	While she was walking in this way down Swandam Lane, she suddenly heard an ejaculation or cry and, as it seemed to her, and was struck cold to see her husband <b>looking</b> down at her beckoning to her from a second floor window. (p.66)	Present Participle Construction (Adjectival)	Mientras bajaba de esta manera por Swandam Lane, oyó de repente un grito o una exclamación según le pareció a ella, y se quedó helada de espanto al ver a su marido <b>mirándola</b> desde la ventana de un segundo piso y, llamándola con gestos. (p.129)	Gerund Construction
465.	While she was walking in this way down Swandam Lane, she suddenly heard an ejaculation or cry and, as it seemed to her, and was struck cold to see her husband looking down at her <b>beckoning</b> to her from a second floor window. (p.66)	Present Participle Construction (Adjectival)	Mientras bajaba de esta manera por Swandam Lane, oyó de repente un grito o una exclamación según le pareció a ella, y se quedó helada de espanto al ver a su marido mirándola desde la ventana de un segundo piso y, <b>llamándola</b> con gestos. (p.129)	Gerund Construction
466.	"Convinced that something	Present Participle	»Convencida de que algo	Infinitive

	was amiss with him, she rushed down the steps -- for the house was none other than the opium den in which you found me tonight -- and <b>running</b> through the front room she attempted to ascend the stairs which led to the first floor. (p.66)	Construction (Adverbial)	malo le sucedía, bajó corriendo los escalones —pues la casa no era otra que el fumadero de opio en el que usted me ha encontrado— y <b>tras atravesar</b> a toda velocidad la sala delantera, intentó subir por las escaleras que llevan al primer piso. (p.130)	Construction
467.	There were no signs of violence upon any of these garments, and there were no other traces of Mr. Neville St. Clair. Out of the window he must apparently have gone for no other exit could be discovered, and the ominous bloodstains upon the sill gave little promise that he could save himself by <b>swimming</b> , for the tide was at its very highest at the moment of the tragedy. (p.67)	Gerund Construction (Adverbial)	No se veían señales de violencia en ninguna de las prendas, ni se encontró ningún otro rastro del señor St. Clair. Al parecer, tenían que haberlo sacado por la ventana, ya que no se pudo encontrar otra salida, y las ominosas manchas de sangre en la ventana daban pocas esperanzas de que hubiera podido salvarse a <b>nado</b> , porque la marea estaba en su punto más alto en el momento de la tragedia. (p.131)	Nominal Construction
468.	I have watched the fellow more than once before ever I thought of <b>making</b> his professional acquaintance, and I have been surprised at the harvest which he has reaped in a short time. (p.67)	Gerund Construction (Nominal)	Más de una vez lo he estado observando, sin tener ni idea de que llegaría a <b>relacionarme</b> profesionalmente con él, y me ha sorprendido lo mucho que recoge en poco tiempo. (p.131)	Infinitive Construction
469.	There were, it is true, some bloodstains upon his right shirt-sleeve, but he pointed to his ring-finger, which had been cut near the nail, and explained that the bleeding came from there, <b>adding</b> that he had been to the window not	Present Participle Construction (Adverbial)	Es cierto que había manchas de sangre en la manga derecha de su camisa, pero enseñó su dedo índice, que tenía un corte cerca de la uña, y explicó que la sangre procedía de allí, <b>añadiendo</b> que poco	Gerund Construction

	long before, and that the stains which had been observed there came doubtless from the same source. (p.68)		antes había estado asomado a la ventana y que las manchas observadas allí procedían, sin duda, de la misma fuente. (p.132)	
470.	He denied strenuously <b>having ever seen</b> Mr. Neville St.Clair and swore that the presence of the clothes in his room was as much a mystery to him as to the police. (p.68)	Gerund Construction (Nominal)	Negó hasta la saciedad <b>haber visto</b> en su vida al señor Neville St. Clair, y juró que la presencia de las ropas en su habitación resultaba tan misteriosa para él como para la policía. (p.132)	Infinitive Construction
471.	As to Mrs. St. Clair's assertion that she had actually seen her husband at the window, he declared that she must <b>have been</b> either mad or <b>dreaming</b> . (p.68)	Present Participle Construction (Verbal Progressive)	En cuanto a la declaración de la señora St. Clair, que afirmaba haber visto a su marido en la ventana, alegó que estaría loca o lo habría <b>soñado</b> . (p.133)	Past Participle Construction
472.	He has little time, for he has heard the scuffle downstairs when the wife tried to force her way up, and perhaps he has already heard from his lascar confederate that the police <b>are hurrying up</b> the street. (p.68)	Present Participle Construction (Verbal Progressive)	Tiene poco tiempo, porque ha oído el alboroto al pie de la escalera, cuando la esposa intenta subir, y puede que su compinche el marinero le haya avisado ya de que la policía viene <b>corriendo</b> calle arriba. (p.133)	Gerund Construction
473.	What would he do then? It would of course instantly strike him that he must get rid of the tell-tale garments. He would seize the coat, then, and be in the act of <b>throwing</b> it out, when it would occur to him that it would swim and not sink. (p.68)	Gerund Construction (Nominal)	¿Qué hace a continuación? Por supuesto, pensará inmediatamente en librarse de las ropas delatorias. Coge la chaqueta, y está a punto de <b>tirla</b> cuando se le ocurre que flotará en vez de hundirse. (p.133)	Infinitive Construction
474.	There the matter stands at present, and the questions which have to be solved--what Neville St. Clair <b>was doing</b> in the opium den, what happened to him when there, where is he now, and what Hugh	Present Participle Construction (Verbal Progressive)	Así están las cosas por el momento, y nos hallamos tan lejos como al principio de la solución de las cuestiones pendientes: qué <b>hacía</b> Neville St. Clair en el fumadero de opio, qué le	Imperfect Construction

	Boone had to do with his disappearance -- (p.69)		sucedió allí, dónde está ahora y qué tiene que ver Hugh Boone con su desaparición. (p.134)	
475.	Holmes <b>had been detailing</b> this singular series of events, we had been whirling through the outskirts of the great town until the last straggling houses had been left behind, and we rattled along with a country hedge upon either side of us. (p.69)	Present Participle Construction (Verbal Progressive)	Mientras Sherlock Holmes iba <b>exponiendo</b> los detalles de esta singular serie de acontecimientos, rodábamos a toda velocidad por las afueras de la gran ciudad, hasta que dejamos atrás las últimas casas desperdigadas y seguimos avanzando con un seto rural a cada lado del camino. (p.134)	Gerund Construction
476.	Holmes had been detailing this singular series of events, we <b>had been whirling</b> through the outskirts of the great town until the last straggling houses had been left behind, and we rattled along with a country hedge upon either side of us. (p.69)	Present Participle Construction (Verbal Progressive)	Mientras Sherlock Holmes iba exponiendo los detalles de esta singular serie de acontecimientos, <b>rodábamos</b> a toda velocidad por las afueras de la gran ciudad, hasta que dejamos atrás las últimas casas desperdigadas y seguimos avanzando con un seto rural a cada lado del camino. (p.134)	Imperfect Construction
477.	"We have touched on three English counties in our short drive, <b>starting</b> in Middlesex, passing over an angle of Surrey, and ending in Kent. (p.69)	Present Participle Construction (Adverbial)	En esta breve carrera hemos pisado tres condados ingleses, <b>partiendo</b> de Middlesex pasandode refilón por Surrey , y terminando en Kent. (p.134)	Gerund Construction
478.	"We have touched on three English counties in our short drive, starting in Middlesex, <b>passing over</b> an angle of Surrey, and ending in Kent. (p.69)	Present Participle Construction (Adverbial)	En esta breve carrera hemos pisado tres condados ingleses, partiendo de Middlesex <b>pasando</b> de refilón por Surrey , y terminando en Kent. (p.134)	Gerund Construction
479.	"We have touched on three English counties in our short drive, starting in Middlesex, passing over	Present Participle Construction (Adverbial)	En esta breve carrera hemos pisado tres condados ingleses, partiendo de Middlesex	Gerund Construction

	an angle of Surrey, and <b>ending</b> in Kent. (p.69)		pasando de refilón por Surrey , y <b>terminando</b> en Kent. (p.134)	
480.	"But why <b>are</b> you not <b>conducting</b> the case from Baker Street?" I asked. (p.69)	Present Participle Construction (Verbal Progressive)	—Pero ¿por qué no <b>lleva</b> usted el caso desde Baker Street? (p.134)	Present Construction
481.	A stable-boy had run out to the horse's head, and <b>springing</b> down I followed Holmes up the small, winding gravel-drive which led to the house. (p.69)	Present Participle Construction (Adverbial)	Un mozo de cuabras había corrido a hacerse cargo del caballo y, <b>tras descender</b> del coche, seguí a Holmes por un estrecho y ondulante sendero de grava que llevaba a la casa. (p.134)	Infinitive Construction
482.	"Well?" she cried, "well?" And then, <b>seeing</b> that there were two of us, she gave a cry of hope which sank into a groan as she saw that my companion shook his head and shrugged his shoulders. (p.69)	Present Participle Construction (Adverbial)	—¿Y bien? —gimió—. ¿Qué hay? Y entonces, <b>viendo</b> que éramos dos, soltó un grito de esperanza que se transformó en un gemido al ver que mi compañero meneaba la cabeza y se encogía de hombros. (p.135)	Gerund Construction
483.	"I am delighted to see you," said she, <b>pressing</b> my hand warmly. (p.69)	Present Participle Construction (Adverbial)	—Encantada de conocerlo —dijo ella, <b>estrechándome</b> calurosamente la mano— (p.135)	Gerund Construction
484.	"You will, I am sure, forgive anything that may be <b>wanting</b> in our arrangements, when you consider the blow which has come so suddenly upon us." (p.69)	Present Participle Construction (Verbal Progressive)	Estoy segura que sabrá disculpar las <b>deficiencias</b> que encuentre, teniendo en cuenta la desgracia tan repentina que nos ha ocurrido. (p.135)	Nominal Construction
485.	"Frankly, now!" she repeated, <b>standing</b> upon the rug and looking keenly down at him as he leaned back in a basket-chair. "Frankly, then, madam, I do not." (p.70)	Present Participle Construction (Adverbial)	—¡Francamente! —repitió ella, <b>de pie</b> sobre la alfombra y mirándolo fijamente desde lo alto, mientras Holmes se retrepaba en un sillón de mimbre. —Pues, francamente, señora: no. (p.136)	Nominal Construction
486.	"Frankly, now!" she repeated, standing upon	Present Participle Construction	—¡Francamente! —repitió ella, de pie sobre la	Gerund Construction

	the rug and <b>looking</b> keenly down at him as he leaned back in a basket-chair. "Frankly, then, madam, I do not." (p.70)	(Adverbial)	alfombra y <b>mirándolo</b> fijamente desde lo alto, mientras Holmes se retrepaba en un sillón de mimbre. —Pues, francamente, señora: no. (p.136)	
487.	"What!" he roared. "Yes, today." She stood <b>smiling</b> , holding up a little slip of paper in the air. (p.70)	Present Participle Construction (Adverbial)	—¿Qué? —rugió. —Sí, hoy mismo —dijo ella, <b>sonriendo</b> y sosteniendo en alto una hojita de papel. (p.136)	Gerund Construction
488.	"What!" he roared. "Yes, to-day." She stood smiling, <b>holding up</b> a little slip of paper in the air. (p.70)	Present Participle Construction (Adverbial)	—¿Qué? —rugió. —Sí, hoy mismo —dijo ella, sonriendo y <b>sosteniendo</b> en alto una hojita de papel. (p.136)	Gerund Construction
489.	I had left my chair and <b>was gazing</b> at it over his shoulder. (p.70)	Present Participle Construction (Verbal Progressive)	Yo me había levantado de mi silla y <b>miraba</b> por encima de su hombro. (p.136)	Imperfect Construction
490.	And the flap has been gummed, if I am not very much in error, by a person who <b>had been chewing</b> tobacco. (p.71)	Present Participle Construction (Adjectival)	Y la solapa la ha pegado, si no me equivoco, una persona que ha <b>estado mascando</b> tabaco. (p.137)	Gerund Construction
491.	"And on Monday he made no remarks before <b>leaving</b> you?" "No." "And you were surprised to see him in Swandam Lane?" "Very much so." (p.71)	Gerund Construction (Adverbial)	—¿No comentó nada el lunes antes de <b>marcharse</b> ? —No. —Y a usted le sorprendió verlo en Swandan Lane. —Mucho. (p. 138)	Infinitive Construction
492.	"Had he ever spoken of Swandam Lane?" "Never." "Had he ever showed any signs of <b>having taken</b> opium?" "Never." (p.71)	Gerund Construction (Adverbial)	—¿Había mencionado alguna vez Swandam Lane? —Nunca. —¿Alguna vez dio señales de <b>haber tomado</b> opio? —Nunca. (p.138)	Infinitive Construction



493.	Sherlock Holmes was a man, however, who, when he had an unsolved problem upon his mind, would go for days, and even for a week, without rest, <b>turning</b> it over, rearranging his facts, looking at it from every point of view until he had either fathomed it or convinced himself that his data were insufficient. (p.72)	Present Participle Construction (Adverbial)	Sin embargo, Sherlock Holmes era un hombre que cuando tenía en la cabeza un problema sin resolver, podía pasar días, y hasta una semana, sin dormir, <b>dándole</b> vueltas, reordenando los datos, considerándolos desde todos los puntos de vista, hasta que lograba resolverlo o se convencía de que los datos eran insuficientes. (p.139)	Gerund Construction
494.	Sherlock Holmes was a man, however, who, when he had an unsolved problem upon his mind, would go for days, and even for a week, without rest, turning it over, <b>rearranging</b> his facts, looking at it from every point of view until he had either fathomed it or convinced himself that his data were insufficient. (p.72)	Present Participle Construction (Adverbial)	Sin embargo, Sherlock Holmes era un hombre que cuando tenía en la cabeza un problema sin resolver, podía pasar días, y hasta una semana, sin dormir, dándole vueltas, <b>reordenando</b> los datos, considerándolos desde todos los puntos de vista, hasta que lograba resolverlo o se convencía de que los datos eran insuficientes. (p.139)	Gerund Construction
495.	Sherlock Holmes was a man, however, who, when he had an unsolved problem upon his mind, would go for days, and even for a week, without rest, turning it over, rearranging his facts, <b>looking</b> at it from every point of view until he had either fathomed it or convinced himself that his data were insufficient. (p.72)	Present Participle Construction (Adverbial)	Sin embargo, Sherlock Holmes era un hombre que cuando tenía en la cabeza un problema sin resolver, podía pasar días, y hasta una semana, sin dormir, dándole vueltas, reordenando los datos, <b>considerándolos</b> desde todos los puntos de vista, hasta que lograba resolverlo o se convencía de que los datos eran insuficientes. (p.139)	Gerund Construction
496.	It was soon evident to me that he <b>was</b> now	Present Participle Construction	Pronto me resultó evidente que se <b>estaba</b>	Gerund Construction

	<b>preparing</b> for an all-night sitting. (p.72)	(Verbal Progressive)	<b>preparando</b> para pasar la noche en vela. (p.139)	
497.	He took off his coat and waistcoat, put on a large bluedressing-gown, and then wandered about the room <b>collecting</b> pillows from his bed and cushions from the sofa and armchairs. (p.72)	Present Participle Construction (Verbal Progressive)	Se quitó la chaqueta y el chaleco, se puso una amplia bata azul y empezó a vagar por la habitación, <b>recogiendo</b> almohadas de la cama y cojines del sofá y las butacas. (p.139)	Gerund Construction
498.	In the dim light of the lamp I saw him <b>sitting</b> there, an old briar pipe between his lips, his eyes fixed vacantly upon the corner of the ceiling, the blue smoke curling up from him, silent, motionless, with the light shining upon his strong-set aquiline features. (p.72)	Present Participle Construction (Adjectival)	Pude verlo allí <b>sentado</b> a la luz mortecina de la lámpara, con una vieja pipa de brezo entre los labios, los ojos ausentes, fijos en un ángulo del techo, desprendiendo volutas de humo azulado, callado, inmóvil, con la luz cayendo sobre sus marcadas y aguileñas facciones. (p.139)	Past Participle Construction
499.	In the dim light of the lamp I saw him sitting there, an old briar pipe between his lips, his eyes fixed vacantly upon the corner of the ceiling, the blue smoke <b>curling</b> up from him, silent, motionless, with the light shining upon his strong-set aquiline features. (p.72)	Present Participle Construction (Adjectival)	Pude verlo allí sentado a la luz mortecina de la lámpara, con una vieja pipa de brezo entre los labios, los ojos ausentes, fijos en un ángulo del techo, <b>desprendiendo</b> volutas de humo azulado, callado, inmóvil, con la luz cayendo sobre sus marcadas y aguileñas facciones. (p.139)	Gerund Construction
500.	In the dim light of the lamp I saw him sitting there, an old briar pipe between his lips, his eyes fixed vacantly upon the corner of the ceiling, the blue smoke curling up from him, silent, motionless, with the light <b>shining</b> upon his strong-set aquiline features. (p.72)	Present Participle Construction (Adjectival)	Pude verlo allí sentado a la luz mortecina de la lámpara, con una vieja pipa de brezo entre los labios, los ojos ausentes, fijos en un ángulo del techo, desprendiendo volutas de humo azulado, callado, inmóvil, con la luz <b>cayendo</b> sobre sus marcadas y aguileñas facciones. (p.139)	Gerund Construction
501.	So he sat as I dropped off	Present Participle	Así se encontraba	Imperfect

	to sleep, and so he sat when a sudden ejaculation caused me to wake up, and I found the summer sun <b>shining</b> into the apartment. (p.72)	Construction (Adjectival)	cuando me fui a dormir, y así continuaba cuando una súbita exclamación suya me despertó, y vi que la luz del sol ya <b>entraba</b> en el cuarto. (p.139)	Construction
502.	"Awake, Watson?" he asked. "Yes." "Game for a morning drive?" "Certainly." "Then dress. No one is <b>stirring</b> yet, but I know where the stable-boy sleeps, and we shall soon have the trap out." (p.72)	Present Participle Construction (Verbal Progressive)	—¿Está despierto, Watson? —preguntó. —Sí. —¿Listo para una excursión matutina? —Desde luego. —Entonces, vístase. Aún no se <b>ha levantado</b> nadie, pero sé dónde duerme el mozo de cuadras, y pronto tendremos preparado el coche. (p.139)	<i>Antepresente</i> Construction
503.	I had hardly finished when Holmes returned with the news that the boy <b>was putting in</b> the horse. (p.72)	Present Participle Construction (Verbal Progressive)	Apenas había terminado cuando Holmes regresó para anunciar que el mozo <b>estaba enganchando</b> el caballo. (p.139)	Gerund Construction
504.	"I think, Watson, that you <b>are</b> now <b>standing</b> in the presence of one of the most absolute fools in Europe. (p.72)	Present Participle Construction (Verbal Progressive)	Creo, Watson, que <b>tiene</b> usted delante a uno de los más completos idiotas de toda Europa. (p.140)	Present Construction
505.	"And where is it?" I asked, <b>smiling</b> . "In the bathroom," he answered. (p.72)	Present Participle Construction (Adverbial)	—¿Y dónde está? —pregunté, <b>sonriendo</b> . —En el cuarto de baño —respondió. (p.140)	Gerund Construction
506.	"Oh, yes, I <b>am</b> not <b>joking</b> ," he continued, seeing my look of incredulity (p.72)	Present Participle Construction (Verbal Progressive)	No, no <b>estoy bromeando*</b> —continuó, al ver mi gesto de incredulidad. (p.140)	Gerund Construction
507.	"Oh, yes, I am not joking," he continued, <b>seeing</b> my look of incredulity (p.72)	Present Participle Construction (Adverbial)	No, no <b>estoy bromeando*</b> —continuó, al <b>ver</b> mi gesto de incredulidad. (p.140)	Infinitive Construction
508.	In the road stood our horse and trap, with the half-clad stable-boy <b>waiting</b> at the head. (p.72)	Present Participle Construction (Adjectival)	El coche y el caballo ya estaban en la carretera, con el mozo de cuadras a medio vestir <b>aguardando</b> delante. (p.140)	Gerund Construction

509.	A few country carts <b>were stirring</b> , bearing in vegetables to the metropolis, but the lines of villas on either side were as silent and lifeless as some city in a dream. (p.72)	Present Participle Construction (Verbal Progressive)	<b>Rodaban</b> por ella algunos carros que llevaban verduras a la capital, pero las hileras de casas de los lados estaban tan silenciosas e inertes como una ciudad de ensueño. (p.140)	Imperfect Construction
510.	A few country carts were stirring, <b>bearing in</b> vegetables to the metropolis, but the lines of villas on either side were as silent and lifeless as some city in a dream. (p.72)	Present Participle Construction (Verbal Progressive)	Rodaban por ella algunos carros <b>que llevaban</b> verduras a la capital, pero las hileras de casas de los lados estaban tan silenciosas e inertes como una ciudad de ensueño. (p.140)	Imperfect Construction
511.	"It has been in some points a singular case," said Holmes, <b>flicking</b> the horse on into a gallop. (p.72)	Present Participle Construction (Adverbial)	—En ciertos aspectos, ha sido un caso muy curioso —dijo Holmes, <b>azuzando</b> al caballo para ponerlo al galope. (p.140)	Gerund Construction
512.	In town the earliest risers <b>were</b> just <b>beginning</b> to look sleepily from their windows as we drove through the streets of the Surrey side. (p.72)	Present Participle Construction (Verbal Progressive)	En la ciudad, los más madrugadores apenas <b>empezaban</b> a asomarse medio dormidos a la ventana cuando nosotros penetramos por las calles del lado de Surrey. (p.140)	Imperfect Construction
513.	<b>Passing</b> down the Waterloo Bridge Road we crossed over the river, and dashing up Wellington Street wheeled sharply to the right and found ourselves in Bow Street. (p.72)	Present Participle Construction (Adverbial)	<b>Bajamos</b> por Waterloo Bridge Road, cruzamos el río y subimos a toda velocidad por Wellington Street, para allí torcer bruscamente a la derecha y llegar a Bow Street. (p.140)	Past Construction
514.	Passing down the Waterloo Bridge Road we crossed over the river, and <b>dashing up</b> Wellington Street wheeled sharply to the right and found ourselves in Bow Street. (p.72)	Present Participle Construction (Adverbial)	Bajamos por Waterloo Bridge Road, cruzamos el río y <b>subimos</b> a toda velocidad por Wellington Street, para allí torcer bruscamente a la derecha y llegar a Bow Street. (p.140)	Past Construction
515.	"Certainly, Mr. Holmes. Step into my room here." It was a small, office like room, with a huge ledger	Present Participle Construction (Adjectival)	—Desde luego, señor Holmes. Pase a mi despacho. Era un despachito pequeño, con	Ø

	upon the table, and a telephone <b>projecting</b> from the wall. (p.73)		un libro enorme encima de la mesa y un teléfono Ø de pared. (p.140)	
516.	"I called about that beggarman, Boone -- the one who was charged with <b>being</b> concerned in the disappearance of Mr. Neville St. Clair, of Lee." (p.73)	Gerund Construction (Nominal)	—Se trata de ese mendigo, el que está acusado de <b>participar</b> en la desaparición del señor Neville St. Clair, de Lee. (p.141)	Infinitive Construction
517.	The prisoner lay with his face towards us, in a very deep sleep, <b>breathing</b> slowly and heavily. (p.73)	Present Participle Construction (Adverbial)	El detenido estaba tumbado con el rostro vuelto hacia nosotros, sumido en un profundo sueño, <b>respirando</b> lenta y ruidosamente. (p.141)	Gerund Construction
518.	He was a middle-sized man, coarsely clad as became his calling, with a coloured shirt <b>protruding</b> through the rent in his tattered coat. (p.73)	Present Participle Construction (Adjectival)	Era un hombre de estatura mediana, vestido toscamente, como correspondía a su oficio, con una camisa de colores que <b>asomaba</b> por los rotos de su andrajosa chaqueta. (p.141)	Imperfect Construction
519.	A twitch brought away the tangled red hair, and there, <b>sitting up</b> in his bed, was a pale, sad-faced, refined-looking man, black-haired and smooth-skinned, rubbing his eyes and staring about him with sleepy bewilderment. (p.74)	Present Participle Construction (Adjectival)	Los desgredados pelos rojos se desprendieron de un tirón, y ante nosotros quedó, <b>sentado</b> en el camastro, un hombre pálido, de expresión triste y aspecto refinado, pelo negro y piel suave frotándose los ojos, y mirando a su alrededor con asombro soñoliento. (p.142)	Past Participle Construction
520.	A twitch brought away the tangled red hair, and there, sitting up in his bed, was a pale, sad-faced, refined-looking man, black-haired and smooth-skinned, <b>rubbing</b> his eyes and staring about him with sleepy bewilderment. (p.74)	Present Participle Construction (Adjectival)	Los desgredados pelos rojos se desprendieron de un tirón, y ante nosotros quedó, sentado en el camastro, un hombre pálido, de expresión triste y aspecto refinado, pelo negro y piel suave <b>frotándose</b> los ojos, y mirando a su alrededor con asombro soñoliento. (p.142)	Gerund Construction

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522.	"He's a beauty, isn't he?" said the inspector. "He certainly needs a wash," remarked Holmes. "I had an idea that he might, and I took the liberty of <b>bringing</b> the tools with me." (p.73)	Gerund Construction (Nominal)	—Una preciosidad, ¿no les parece? —dijo el inspector. —Desde luego, necesita un lavado —contestó Holmes—. Se me ocurrió que podría necesitarlo y me tomé la libertad de <b>traer</b> el instrumental necesario (...)(p.142)	Infinitive Construction
523.	"And pray what am I charged with?" "With <b>making away</b> with Mr. Neville St. (p.74)	Gerund Construction (Nominal)	Y ahora, por favor, ¿de qué se me acusa? —De la <b>desaparición</b> del señor Neville St... (p.142)	Nominal Construction
524.	Then suddenly <b>realizing</b> the exposure, he broke into a scream and threw himself down with his face to the pillow. (p.74)	Present Participle Construction (Adverbial)	De pronto, <b>dándose cuenta</b> de que le habían descubierto, lanzó un alarido y se dejó caer, hundiendo el rostro en la almohada. (p.142)	Gerund Construction
525.	It was only by <b>trying</b> begging as an amateur that I could get the facts upon which to base my articles. (p.74)	Gerund Construction (Adverbial)	La única manera de obtener datos para mis artículos era <b>practicando</b> como mendigo aficionado. (p.143)	Gerund Construction
526.	It was only by trying <b>begging</b> as an amateur that I could get the facts upon which to base my articles. (p.74)	Gerund Construction (Nominal)	La única manera de obtener datos para mis artículos era practicando como <b>mendigo</b> aficionado. (p.143)	Nominal Construction
527.	When an actor I had, of course, learned all the secrets of <b>making up</b> , and had been famous in the green-room for my skill. (p.74)	Gerund Construction (Nominal)	Naturalmente, cuando trabajé como actor había aprendido todos los trucos del <b>maquillaje</b> , y tenía fama en los camerinos por mi habilidad en la	Nominal Construction

			materia. (p.143)	
528.	I begged a fortnight's grace from the creditor, asked for a holiday from my employers, and spent the time in <b>begging</b> in the City under my disguise. (p.74)	Gerund Construction (Nominal)	Solicit� al acreedor una pr�rroga de quince d�as, ped� vacaciones a mis jefes y me dediqu� a <b>pedir limosna</b> en la City, disfrazado. (p.144)	Infinitive Construction
529.	I do not mean that any beggar in the streets of London could earn 700 pounds a year -- which is less than my average takings -- but I had exceptional advantages in my power of <b>making up</b> , and also in a facility of repartee, which improved by practice and made me quite a recognized character in the City. (p.75)	Gerund Construction (Nominal)	No pretendo decir que cualquier mendigo que ande por las calles de Londres pueda ganar setecientas libras al a�o —que es menos de lo que yo ganaba por t�rmino medio—, pero yo contaba con importantes ventajas en mi habilidad para la <b>caracterizaci�n</b> y tambi�n en mi facilidad para las r�plicas ingeniosas, que fui perfeccionando con la pr�ctica hasta convertirme en un personaje bastante conocido en la City (p.144)	Nominal Construction
530.	It was a long fight between my pride and the money, but the dollars won at last, and I threw up <b>reporting</b> and sat day after day in the corner which I had first chosen, inspiring pity by my ghastly face and filling my pockets with coppers. (p.75)	Gerund Construction (Nominal)	Hubo una larga lucha entre mi orgullo y el dinero, pero al final gan� el dinero, dej� el <b>periodismo</b> y me fui a sentar, un d�a tras otro, en el mismo rinc�n del principio, inspirando l�stima con mi espantosa cara y llen�ndomelos bolsillos de monedas. (p.144)	Nominal Construction
531.	It was a long fight between my pride and the money, but the dollars won at last, and I threw up reporting and sat day after day in the corner which I had first chosen, <b>inspiring</b> pity by my ghastly face and filling my pockets with coppers. (p.75)	Present Participle Construction (Adverbial)	Hubo una larga lucha entre mi orgullo y el dinero, pero al final gan� el dinero, dej� el periodismo y me fui a sentar, un d�a tras otro, en el mismo rinc�n del principio, <b>inspirando</b> l�stima con mi espantosa cara y llen�ndome los bolsillos	Gerund Construction

			de monedas. (p.144)	
532.	It was a long fight between my pride and the money, but the dollars won at last, and I threw up reporting and sat day after day in the corner which I had first chosen, inspiring pity by my ghastly face and <b>filling</b> my pockets with coppers. (p.75)	Present Participle Construction (Adverbial)	Hubo una larga lucha entre mi orgullo y el dinero, pero al final ganó el dinero, dejé el periodismo y me fui a sentar, un día tras otro, en el mismo rincón del principio, inspirando lástima con mi espantosa cara y <b>llenándome</b> los bolsillos de monedas. (p.144)	Gerund Construction
533.	"Well, you can imagine how hard it was to settle down to arduous work at 2 pounds a week when I knew that I could earn as much in a day by <b>smearing</b> my face with a little paint, laying my cap on the ground, and sitting still (p.75)	Gerund Construction (Adverbial)	»Pues bien, se imaginarán lo difícil que me resultó someterme de nuevo a un trabajo fatigoso por dos libras a la semana, sabiendo que podía ganar esa cantidad en un día con sólo <b>pintarme</b> la cara, dejar la gorra en el suelo y esperar sentado. (p.144)	Infinitive Construction
534.	"Well, you can imagine how hard it was to settle down to arduous work at 2 pounds a week when I knew that I could earn as much in a day by smearing my face with a little paint, <b>laying</b> my cap on the ground, and sitting still. (p.75)	Present Participle Construction (Adverbial)	»Pues bien, se imaginarán lo difícil que me resultó someterme de nuevo a un trabajo fatigoso por dos libras a la semana, sabiendo que podía ganar esa cantidad en un día con sólo pintarme la cara, <b>dejar</b> la gorra en el suelo y esperar sentado. (p.144)	Infinitive Construction
535.	"Well, you can imagine how hard it was to settle down to arduous work at 2 pounds a week when I knew that I could earn as much in a day by smearing my face with a little paint, laying my cap on the ground, and <b>sitting</b> still. (p.75)	Present Participle Construction (Adverbial)	»Pues bien, se imaginarán lo difícil que me resultó someterme de nuevo a un trabajo fatigoso por dos libras a la semana, sabiendo que podía ganar esa cantidad en un día con sólo pintarme la cara, dejar la gorra en el suelo y esperar <b>sentado</b> . (p.144)	Past Participle Construction
536.	"Well, very soon I found	Present Participle	»Muy pronto me encontré	Gerund



	that I <b>was saving</b> considerable sums of money. I do not mean that any beggar in the streets of London could earn 700 pounds a year (p.75)	Construction (Verbal Progressive)	con que estaba <b>ahorrando</b> sumas considerables de dinero. No pretendo decir que cualquier mendigo que ande por las calles de Londres pueda ganar setecientas libras al año. (p.144)	Construction
537.	I gave a cry of surprise, threw up my arms to cover my face, and, rushing to my confidant, the lascar, entreated him to prevent anyone from <b>coming up</b> to me. (p.75)	Gerund Construction (Nominal)	Solté un grito de sorpresa, levanté los brazos para taparme la cara y corrí en busca de mi confidente, el marinero, instándole a que no permitiese a nadie <b>subira</b> donde yo estaba. (p.145)	Infinitive Construction
538.	"That was it," said Holmes, nodding approvingly; "I have no doubt of it. But have you never been prosecuted for <b>begging</b> ?" "Many times; but what was a fine to me?" "It must stop here, however," said Bradstreet. (p.75)	Gerund Construction (Nominal)	—Así debió de ser, no me cabe duda —dijo Holmes, asintiendo—. Pero ¿nunca le han detenido por <b>pedir limosna</b> ?—Muchas veces; pero ¿qué significaba para mí una multa? —Sin embargo, esto tiene que terminar aquí —dijo Bradstreet— (p.146)	Infinitive Construction
539.	I am sure, Mr. Holmes, that we are very much indebted to you for <b>having cleared</b> the matter up. I wish I knew how you reach your results." (p.75)	Gerund Construction (Nominal)	Verdaderamente, señor Holmes, estamos en deuda con usted por <b>haber esclarecido</b> el caso. Me gustaría saber cómo obtiene esos resultados. (p.146)	Infinitive Construction
540.	"As I grew richer I grew more ambitious, took a house in the country, and eventually married, without anyone <b>having</b> a suspicion as to my real occupation. (p.75)	Gerund Construction (Nominal)	»A medida que me iba haciendo rico, me fui volviendo más ambicioso: adquirí una casa en el campo y me casé, sin que nadie <b>llegara</b> a sospechar a qué me dedicaba en realidad. (p.145)	Subjunctive Construction
541.	The other clothes would	Gerund	Habría hecho lo mismo	Infinitive

	have followed, but at that moment there was a rush of constables up the stair, and a few minutes after I found, rather, I confess, to my relief, that instead of <b>being</b> identified as Mr. Neville St. Clair, I was arrested as his murderer. (p.75)	Construction (Nominal)	con las demás prendas, pero en aquel momento llegaron los policías corriendo por la escalera y a los pocos minutos descubrí, debo confesar que con gran alivio por mi parte, que en lugar de <b>identificarme</b> como el señor Neville St. Clair, se me detenía por su asesinato. (p.145)	Construction
542.	I gave a cry of surprise, threw up my arms to cover my face, and, <b>rushing</b> to my confidant, the lascar, entreated him to prevent anyone from coming up to me. (p.75)	Present Participle Construction (Adverbial)	Solté un grito de sorpresa, levanté los brazos para taparme la cara y <b>corrí</b> en busca de mi confidente, el marinero, instándole a que no permitiese a nadie subir a donde yo estaba. (p.145)	Past Construction
543.	I threw open the window, <b>reopening</b> by my violence a small cut which I had inflicted upon myself in the bedroom that morning. (p.75)	Present Participle Construction (Adverbial)	Abrí la ventana con tal violencia que se me <b>volvió a abrir</b> un corte que me había hecho por la mañana en mi casa. (p.145)	Past Construction
544.	<b>Knowing</b> that my wife would be terribly anxious, I slipped off my ring and confided it to the lascar at a moment when no constable was watching me, together with a hurried scrawl, telling her that she had no cause to fear." (p.75)	Present Participle Construction (Adverbial)	<b>Sabiendo</b> que mi esposa estaría terriblemente preocupada, me quité el anillo y se lo pasé al marinero en un momento en que ningún policía me miraba, junto con una notita apresurada, diciéndole que no debía temer nada.	Gerund Construction
545.	Knowing that my wife would be terribly anxious, I slipped off my ring and confided it to the lascar at a moment when no constable <b>was watching</b> me, together with a hurried scrawl, telling her that she had no cause to fear." (p.75)	Present Participle Construction (Verbal Progressive)	Sabiendo que mi esposa estaría terriblemente preocupada, me quité el anillo y se lo pasé al marinero en un momento en que ningún policía me <b>miraba</b> , junto con una notita apresurada, diciéndole que no debía temer nada.	Imperfect Construction
546.	Knowing that my wife	Present Participle	Sabiendo que mi esposa	Gerund

	would be terribly anxious, I slipped off my ring and confided it to the lascar at a moment when no constable was watching me, together with a hurried scrawl, <b>telling</b> her that she had no cause to fear." (p.75)	Construction (Adverbial)	estaría terriblemente preocupada, me quité el anillo y se lo pasé al marinero en un momento en que ningún policía me miraba, junto con una notita apresurada, <b>diciéndole</b> que no debía temer nada.	Construction
547.	"That was it," said Holmes, <b>nodding</b> approvingly; "I have no doubt of it. (p.75)	Present Participle Construction (Adverbial)	—Así debió de ser, no me cabe duda —dijo Holmes, <b>asintiendo</b> . (p.146)	Gerund Construction
548.	"I reached this one," said my friend, "by <b>sitting</b> upon five pillows and consuming an ounce of shag. I think, Watson, that if we drive to Baker Street we shall just be in time for breakfast." (p.76)	Gerund Construction (Adverbial)	—Éste lo obtuve —dijo mi amigo— <b>sentándome</b> sobre cinco almohadas y consumiendo una onza de tabaco. Creo, Watson, que, si nos ponemos en marcha hacia Baker Street, llegaremos a tiempo para el desayuno. (p.146)	Gerund Construction
549.	"I reached this one," said my friend, "by sitting upon five pillows and <b>consuming</b> an ounce of shag. I think, Watson, that if we drive to Baker Street we shall just be in time for breakfast." (p.76)	Gerund Construction (Adverbial)	—Éste lo obtuve —dijo mi amigo— sentándome sobre cinco almohadas y <b>consumiendo</b> una onza de tabaco. Creo, Watson, que, si nos ponemos en marcha hacia Baker Street, llegaremos a tiempo para el desayuno. (p.146)	Gerund Construction
550.	He <b>was lounging</b> upon the sofa in a purple dressing-gown, a pipe-rack within his reach upon the right, and a pile of crumpled morning papers, evidently newly studied, near at hand. (p.76)	Present Participle Construction (Verbal Progressive)	Lo encontré <b>tumbado</b> en el sofá, con una bata morada, el colgador de las pipas a su derecha y un montón de periódicos arrugados, que evidentemente acababa de estudiar, al alcance de la mano. (p.147)	Past Participle Construction

551.	A lens and a forceps <b>lying</b> upon the seat of the chair suggested that the hat had been suspended in this manner for the purpose of examination. (p.76)	Present Participle Construction (Adjectival)	Una lupa y unas pinzas <b>dejadas</b> sobre el asiento indicaban que el sombrero había sido colgado allí con el fin de examinarlo. (p.147)	Past Participle Construction
552.	"No, no. No crime," said Sherlock Holmes, <b>laughing</b> . "Only one of those whimsical little incidents which will happen when you have fourmillion human beings all jostling each other within the space of a few square miles. (p.76)	Present Participle Construction (Adverbial)	-No, qué va. Nada de crímenes -dijo Sherlock Holmes, <b>echándose a reír</b> -. Tan sólo uno de esos incidentes caprichosos quesuelen suceder cuando tenemos cuatro millones de seres humanos apretujados en unas pocas millas cuadradas. (p.147)	Gerund Construction
553.	"No, no. No crime," said Sherlock Holmes, laughing. "Only one of those whimsical little incidents which will happen when you have fourmillion human beings all <b>jostling</b> each other within the space of a few square miles. (p.76)	Present Participle Construction (Adjectival)	-No, qué va. Nada de crímenes -dijo Sherlock Holmes, echándose a reír-. Tan sólo uno de esos incidentes caprichosos quesuelen suceder cuando tenemos cuatro millones de seres humanos <b>apretujados</b> en unas pocas millas cuadradas. (p.147)	Adjectival Construction
554.	I had called upon my friend Sherlock Holmes upon the second morning after Christmas, with the intention of <b>wishing</b> him the compliments of the season. (p.76)	Gerund Construction (Nominal)	Dos días después de la Navidad, pasé a visitar a mi amigo Sherlock Holmes con la intención de <b>transmitirle</b> las felicitaciones propias de la época. (p.147)	Infinitive Construction
555.	And, first, as to how it came here. It arrived upon Christmas morning, in company with a good fat goose, which <b>is</b> , I have no doubt, <b>roasting</b> at this moment in front of Peterson's fire. (p.76)	Present Participle Construction (Verbal Progressive)	. Veamos, primero, cómo llegó aquí. Llegó la mañana de Navidad, en compañía de un ganso cebado que, no me cabe duda, ahora mismo se <b>está asando</b> en la cocina de Peterson. (p.148)	Gerund Construction
556.	Peterson, who, as you know, is a very honest fellow, <b>was returning</b> from some small jollification and was making his way	Present Participle Construction (Verbal Progressive)	[...] Peterson, que, como usted sabe, es un tipo muy honrado, <b>regresaba</b> de alguna pequeña celebración y se dirigía a	Imperfect Construction

	homeward down Tottenham Court Road. (p.76)		su casa bajando por Tottenham Court Road. (p.148)	
557.	Peterson, who, as you know, is a very honest fellow, was returning from some small jollification and <b>was making</b> his way homeward down Tottenham Court Road. (p.76)	Present Participle Construction (Verbal Progressive)	[...] Peterson, que, como usted sabe, es un tipo muy honrado, regresaba de alguna pequeña celebración y <b>se dirigía</b> a su casa bajando por Tottenham Court Road. (p.148)	Imperfect Construction
558.	In front of him he saw, in the gaslight, a tallish man, <b>walking</b> with a slight stagger and carrying a white goose slung over his shoulder. (p.76)	Present Participle Construction (Adjectival)	A la luz de las farolas vio a un hombre alto que <b>caminaba</b> delante de él, tambaleándose un poco y con un ganso blanco al hombro. (p.148)	Imperfect Construction
559.	In front of him he saw, in the gaslight, a tallish man, walking with a slight stagger and <b>carrying</b> a white goose slung over his shoulder. (p.76)	Present Participle Construction (Adjectival)	A la luz de las farolas vio a un hombre alto que caminaba delante de él, <b>tambaleándose</b> un poco y con un ganso blanco al hombro. (p.148)	Gerund Construction
560.	One of the latter knocked off the man's hat, on which he raised his stick to defend himself and, <b>swinging</b> it over his head, smashed the shop window behind him. (p.76)	Present Participle Construction (Adverbial)	Uno de éstos le quitó el sombrero de un golpe; el desconocido levantó su bastón para defenderse y, al <b>enarbolarlo</b> sobre su cabeza, rompió el escaparate de la tienda que tenía detrás. (p.148)	Infinitive Construction
561.	Peterson had rushed forward to protect the stranger from his assailants; but the man, shocked at <b>having broken</b> the window, and seeing an official-looking person in uniform rushing towards him, dropped his goose, took to his heels, and vanished amid the labyrinth of small streets which lie at the back of Tottenham Court Road.	Gerund Construction (Nominal)	Peterson había echado a correr para defender al desconocido contra sus agresores, pero el hombre, asustado por <b>haber roto</b> el escaparate y viendo una persona de uniforme que corría hacia él, dejó caer el ganso, puso pies en polvorosa y se desvaneció en el laberinto de callejuelas que hay detrás de	Infinitive Construction

	(p.76)		Tottenham Court Road. (p.148)	
562.	Peterson had rushed forward to protect the stranger from his assailants; but the man, shocked at having broken the window, and <b>seeing</b> an official-looking person in uniform rushing towards him, dropped his goose, took to his heels, and vanished amid the labyrinth of small streets which lie at the back of Tottenham Court Road. (p.76)	Present Participle Construction (Adverbial)	Peterson había echado a correr para defender al desconocido contra sus agresores, pero el hombre, asustado por haber roto el escaparate y <b>viendo</b> una persona de uniforme que corría hacia él, dejó caer el ganso, puso pies en polvorosa y se desvaneció en el laberinto de callejuelas que hay detrás de Tottenham Court Road. (p.148)	Gerund Construction
563.	Peterson had rushed forward to protect the stranger from his assailants; but the man, shocked at having broken the window, and seeing an official-looking person in uniform <b>rushing</b> towards him, dropped his goose, took to his heels, and vanished amid the labyrinth of small streets which lie at the back of Tottenham Court Road. (p.76)	Present Participle Construction (Adjectival)	Peterson había echado a correr para defender al desconocido contra sus agresores, pero el hombre, asustado por haber roto el escaparate y viendo una persona de uniforme que <b>corría</b> hacia él, dejó caer el ganso, puso pies en polvorosa y se desvaneció en el laberinto de callejuelas que hay detrás de Tottenham Court Road. (p.148)	Imperfect Construction
564.	"He brought round both hat and goose to me on Christmas morning, <b>knowing</b> that even the smallest problems are of interest to me. (p.77)	Present Participle Construction (Adverbial)	-La misma mañana de Navidad me trajo el sombrero y el ganso, <b>sabiendo</b> que a mí me interesan hasta los problemas más insignificantes. (p.149)	Gerund Construction
565.	"Did he not advertise?" "No." "Then, what clue could you have as to his identity?" "Only as much as we can deduce."	Present Participle Construction (Verbal Progressive)	-¿No puso ningún anuncio? -No. -¿Y qué pistas tiene usted de su identidad? -Sólo lo que podemos	Nominal Construction

	<p>"From his hat?"</p> <p>"Precisely."</p> <p>"But you <b>are joking</b>. (p.77)</p>		<p>deducir.</p> <p>-¿De su sombrero?</p> <p>-Exactamente.</p> <p>-Está usted de <b>broma</b>. (p.149)</p>	
566.	<p>There was no maker's name; but, as Holmes had remarked, the initials "H. B." were scrawled upon one side. It was pierced in the brim for a hat-securer, but the elastic <b>was missing</b>. (p.77)</p>	<p>Present Participle Construction (Verbal Progressive)</p>	<p>No llevaba el nombre del fabricante, pero, tal como Holmes había dicho, tenía garabateadas en un costado las iniciales «H. B.». El ala tenía presillas para sujetar una goma elástica, pero <b>faltaba</b> ésta. (p.149)</p>	<p>Imperfect Construction</p>
567.	<p>"I can see nothing," said I, <b>handing</b> it <b>back</b> to my friend. "On the contrary, Watson, you can see everything. (p.77)</p>	<p>Present Participle Construction (Adverbial)</p>	<p>-No veo nada –dije, <b>devolviéndoselo</b> a mi amigo. –Al contrario, Watson, lo tiene todo a la vista. (p.149)</p>	<p>Gerund Construction</p>
568.	<p>"I can see nothing," said I, handing it back to my friend. "On the contrary, Watson, you can see everything. You fail, however, to reason from what you see. You are too timid in <b>drawing</b> your inferences." (p.77)</p>	<p>Gerund Construction (Nominal)</p>	<p>-No veo nada –dije, devolviéndoselo a mi amigo. –Al contrario, Watson, lo tiene todo a la vista. Pero no es capaz de razonar a partir de lo que ve. Es usted demasiado tímido a la hora de <b>hacer</b> deducciones. (p.149)</p>	<p>Infinitive Construction</p>
569.	<p>He had foresight, but has less now than formerly, <b>pointing</b> to a moral retrogression, which, when taken with the decline of his fortunes, seems to indicate some evil influence, probably drink, at work upon him. (p.77)</p>	<p>Present Participle Construction (Adverbial)</p>	<p>Era un hombre previsor, pero ahora no lo es tanto, lo cual parece <b>indicar</b> una regresión moral que, unida a su declive económico, podría significar que sobre él actúa alguna influencia maligna, probablemente la bebida. (p.150)</p>	<p>Infinitive Construction</p>
570.	<p>"He has, however, retained some degree of self-respect," he continued, <b>disregarding</b> my remonstrance. (p.77)</p>	<p>Present Participle Construction (Adverbial)</p>	<p>-Sin embargo, aún conserva un cierto grado de amor propio continuó, <b>sin hacer caso</b> de mis protestas. (p.150)</p>	<p>Infinitive Construction</p>
571.	<p>"You <b>are</b> certainly <b>joking</b>, Holmes." "Not in the least. Is it possible that even now, when I give you these</p>	<p>Present Participle Construction (Verbal Progressive)</p>	<p>-<b>Se burla</b> usted de mí, Holmes. -Ni muchos menos. ¿Es posible que aún ahora,</p>	<p>Present Construction</p>

	results, you are unable to see how they are attained?" (p.78)		cuando le acabo de dar los resultados, sea usted incapaz de ver cómo los he obtenido? (p.150)	
572.	Sherlock Holmes laughed. "Here is the foresight," said he <b>putting</b> his finger upon the little disc and loop of the hat-securer. (p.78)	Present Participle Construction (Adverbial)	Sherlock Holmes se echó a reír. –Aquí está la precisión –dijo, <b>señalando</b> con el dedo la presilla para enganchar la goma sujeta sombreros-. (p.151)	Gerund Construction
573.	This dust, you will observe, is not the gritty, gray dust of the street but the fluffy brown dust of the house, <b>showing</b> that it has been hung up indoors most of the time, while the marks of moisture upon the inside are proof positive that the wearer perspired very freely, and could therefore, hardly be in the best of training." (p.78)	Present Participle Construction (Adjectival)	Este polvo, fíjese usted, no es el polvo gris y terroso de la calle, sino la pelusilla parda de las casas, lo cual <b>demuestra</b> que ha permanecido colgado dentro de casa la mayor parte del tiempo; y las manchas de sudor del interior son una prueba palpable de que el propietario transpira abundantemente y, por lo tanto, difícilmente puede encontrarse en buena forma física. (p.151)	Present Construction
574.	"Nay, he <b>was bringing</b> home the goose as a peace-offering to his wife. (p.78)	Present Participle Construction (Verbal Progressive)	No, <b>llevaba</b> a casa el ganso como ofrenda de paz a su mujer. (p.151)	Imperfect Construction
575.	On the other hand, he has endeavoured to conceal some of these stains upon the felt by <b>daubing</b> them with ink, which is a sign that he has not entirely lost his self-respect." (p.78)	Gerund Construction (Adverbial)	Por otra parte, ha procurado disimular algunas de las manchas <b>pintándolas</b> con tinta, señal de que no ha perdido por completo su amor propio. (p.151)	Gerund Construction
576.	Anyhow, he never got tallow-stains from a gasjet. Are you satisfied?" "Well, it is very ingenious," said I, <b>laughing</b> ; [...] (p.78)	Present Participle Construction (Adverbial)	. En cualquier caso, un aplique de gas no produce manchas de sebo. ¿Está usted satisfecho? -Bueno, es muy ingenioso –dije, <b>echándome a reír</b> -. (p.151)	Gerund Construction



			(p.152)	
577.	“Not the Countess of Morcar’s blue carbuncle!” I ejaculated. “Precisely so. I ought to know its size and shape, <b>seeing</b> that I have read the advertisement about it in The Times every day lately. (p.79)	Present Participle Construction (Adverbial)	-¿No se referirá al carbunclo azul de la condesa de Morcar? – exclamé yo. -Precisamente. No podría dejar de reconocer su tamaño y forma, Ø después de haber estado leyendo el anuncio en el Times tantos días seguidos. (p.152)	Ø
578.	On <b>returning</b> , he found that Horner had disappeared, that the bureau had been forced open, and that the small morocco casket in which, as it afterwards transpired, the Countess was accustomed to keep her jewel, was lying empty upon the dressing-table (p.79)	Present Participle Construction (Adverbial)	Al <b>regresar</b> comprobó que Horner había desaparecido, que el escritorio había sido forzado y que el cofrecillo de tafilete en el que, según se supo luego, la condesa acostumbraba a guardar la joya, estaba tirado, vacío, sobre el tocador. (p.153)	Infinitive Construction
579.	John Horner, 26, plumber, was brought up upon the charge of <b>having</b> upon the 22d inst., abstracted from the jewel-case of the Countess of Morcar the valuable gem known as the blue carbuncle. (p.79)	Gerund Construction (Nominal)	John Horner, de 26 años, fontanero, ha sido detenido bajo la acusación de <b>haber sustraído</b> , el 22 del corriente, del joyero de la condesa de Morcar, la valiosa piedra conocida como “el carbunclo azul”. (p.153)	Infinitive Construction
580.	He rummaged amid his newspapers, <b>glancing</b> over the dates, until at last he smoothed one out, doubled it over, and read the following paragraph: [...] (p.79)	Present Participle Construction (Adverbial)	Creo que tengo por aquí un informe –rebuscó entre los periódicos, <b>consultando</b> las fechas, hasta que seleccionó uno, lo dobló y leyó el siguiente párrafo: (p.153)	Gerund Construction
581.	“Precisely so, on December 22d, just five days ago. John Horner, a plumber, was accused of <b>having abstracted</b> it from the lady’s jewel-case. The evidence against him was	Gerund Construction (Nominal)	-Exactamente, el 22 de diciembre, hace cinco días. John Horner, fontanero, fue acusado de <b>haberla sustraído</b> del joyero de la señora. Las pruebas	Infinitive Construction

	so strong that the case has been referred to the Assizes. (p.79)		en su contra eran tan sólidas que el caso ha pasado ya a los tribunales. (p.153)	
582.	On returning, he found that Horner had disappeared, that the bureau had been forced open, and that the small morocco casket in which, as it afterwards transpired, the Countess was accustomed to keep her jewel, <b>was lying</b> empty upon the dressing-table. (p.79)	Present Participle Construction (Verbal Progressive)	Al regresar comprobó que Horner había desaparecido, que el escritorio había sido forzado y que el cofrecillo de tafilete en el que, según se supo luego, la condesa acostumbraba a guardar la joya, estaba <b>tirado</b> , vacío, sobre el tocador. (p.153)	Past Participle Construction
583.	Catherine Cusack, maid to the Countess, deposed to <b>having heard</b> Ryder's cry of dismay on discovering the robbery, and to having rushed into the room, where she found matters as described by the last witness. (p.79)	Gerund Construction (Nominal)	Catherine Cusack, doncella de la condesa, declaró <b>haber oído</b> el grito de angustia que profirió Ryder al descubrir el robo, y haber corrido a la habitación, donde se encontró con la situación ya descrita por el anterior testigo. (p.153)	Infinitive Construction
584.	Catherine Cusack, maid to the Countess, deposed to having heard Ryder's cry of dismay on <b>discovering</b> the robbery, and to having rushed into the room, where she found matters as described by the last witness. (p.79)	Gerund Construction (Adverbial)	Catherine Cusack, doncella de la condesa, declaró haber oído el grito de angustia que profirió Ryder al <b>descubrir</b> el robo, y haber corrido a la habitación, donde se encontró con la situación ya descrita por el anterior testigo. (p.153)	Infinitive Construction
585.	Evidence of a previous conviction for robbery <b>having been given</b> against the prisoner, the magistrate refused to deal summarily with the offence, but referred it to the Assizes. (p.79)	Present Participle Construction (Adjectival)	Al existir constancia de que el detenido <b>había sufrido</b> una condena anterior por robo, el magistrado se negó a tratar sumariamente el caso, remitiéndolo a un tribunal superior. (p.153)	<i>Antecopreterito</i> Construction
586.	John Horner, a plumber, was accused of <b>having abstracted</b> it from the lady's jewel-case. (p.79)	Gerund Construction (Nominal)	John Horner, fontanero, fue acusado de <b>haberla sustraído</b> del joyero de la señora. (p.153)	Infinitive Construction
587.	"Hum! So much for the	Present Participle	-¡Hum! Hasta aquí, el	Ø

	police-court,” said Holmes thoughtfully, <b>tossing</b> aside the paper. (p.80)	Construction (Adverbial)	informe de la policía –dijo Holmes, pensativo-. (p.153)	
588.	He was clearly so scared by his mischance in <b>breaking</b> the window and by the approach of Peterson that he thought of nothing but flight, but since then he must have bitterly regretted the impulse which caused him to drop his bird. (p.80)	Gerund Construction (Nominal)	No cabe duda de que se asustó tanto al <b>romper</b> el escaparate y ver acercarse a Peterson que no pensó más que en huir; pero luego debe de haberse arrepentido del impulso que le hizo soltar el ave. (p.154)	Infinitive Construction
589.	“Ah, yes, I shall keep the stone. Thank you. And, I say, Peterson, just buy a goose on your way back and leave it here with me, for we must have one to give to this gentleman in place of the one which your family <b>is</b> now <b>devouring</b> .” (p.80)	Present Participle Construction (Verbal Progressive)	-Ah, sí, yo guardaré la piedra. Gracias. Y oiga, Peterson, en el camino de vuelta compre un ganso y tráigalo aquí, porque tenemos que darle uno a este caballero a cambio del que se <b>está comiendo</b> su familia. (p.154)	Gerund Construction
590.	“It is, I think, much more likely that Henry Baker is an absolutely innocent man, who had no idea that the bird which he <b>was carrying</b> was of considerably more value than if it were made of solid gold. (p.80)	Present Participle Construction} (Verbal Progressive)	-Me parece mucho más probable que Henry Baker sea un hombre completamente inocente, que no tenía ni idea de que el ave que <b>llevaba</b> valía mucho más que si estuviera hecha de oro macizo. (p.155)	Imperfect Construction
591.	As I approached the house I saw a tall man in a Scotch bonnet with a coat which was buttoned up to his chin <b>waiting</b> outside in the bright semicircle which was thrown from the fanlight. (p.80)	Present Participle Construction (Adjectival)	Al acercarme a la casa vi a un hombre alto con boina escocesa y chaqueta abotonada hasta la barbilla, que <b>aguardaba</b> en el brillante semicírculo de luz de la entrada. (p.155)	Imperfect Construction
592.	This stone is not yet twenty years old. It was found in the banks of the Amoy River in southern China and is remarkable in <b>having</b> every characteristic of the carbuncle, save that it is	Gerund Construction (Nominal)	. Esta piedra aún no tiene ni veinte años de edad. La encontraron a orillas del río Amoy, en el sur de China, y presenta la particularidad de <b>poseer</b> todas las características del carbunclo, salvo que	Infinitive Construction

	blue in shade instead of ruby red. (p.80)		es de color azul en lugar de rojo rubí. (p.155)	
593.	"Mr. Henry Baker, I believe," said he, <b>rising</b> from his armchair and greeting his visitor with the easy air of geniality which he could so readily assume. (p.80)	Present Participle Construction (Adverbial)	-El señor Henry Baker, supongo –dijo Holmes, <b>levantándose</b> de su butaca y saludando al visitante con aquel aire de jovialidad espontánea que tan fácil le resultaba adoptar. (p.156)	Gerund Construction
594.	"Mr. Henry Baker, I believe," said he, rising from his armchair and <b>greeting</b> his visitor with the easy air of geniality which he could so readily assume. (p.80)	Present Participle Construction (Adverbial)	-El señor Henry Baker, supongo –dijo Holmes, <b>levantándose</b> de su butaca y <b>saludando</b> al visitante con aquel aire de jovialidad espontánea que tan fácil le resultaba adoptar. (p.156)	Gerund Construction
595.	He was a large man with rounded shoulders, a massive head, and a broad, intelligent face, <b>sloping down</b> to a pointed beard of grizzled brown. (p.80)	Present Participle Construction (Adjectival)	Era un hombre corpulento, de hombros cargados, cabeza voluminosa y un rostro amplio e inteligente, <b>rematado</b> por una barba puntiaguda, de color castaño canoso. (p.156)	Past Participle Construction
596.	"Found at the corner of Goodge Street, a goose and a black felt hat. Mr. Henry Baker can have the same by <b>applying</b> at 6:30 this evening at 221B, Baker Street. (p.80)	Gerund Construction (Adverbial)	«Encontrados un ganso y un sombrero negro de fieltro en la esquina de Goodge Street. El señor Henry Baker puede recuperarlos <b>presentándose</b> esta tarde a las 6,30 en el 221 B de Baker Street». (p. 154)	Gerund Construction
597.	He spoke in a slow staccato fashion, <b>choosing</b> his words with care, and gave the impression generally of a man of learning and letters who had had ill-usage at the hands of fortune. (p.81)	Present Participle Construction (Adverbial)	Hablaba en voz baja y entrecortada, <b>eligiendo</b> cuidadosamente sus palabras, y en general daba la impresión de un hombre culto e instruido, maltratado por la fortuna. (p.156)	Gerund Construction
598.	"We have retained these things for some days," said Holmes, "because we expected to see an advertisement from you	Present Participle Construction (Adjectival)	-Hemos guardado estas cosas durante varios días -dijo Holmes- porque esperábamos ver un anuncio suyo, <b>dando</b> su	Gerund Construction

	<b>giving</b> your address. (p.81)		dirección. (p.156)	
599.	"They might be useful to me as relics of my adventure," said he, "but beyond that I can hardly see what use the disjecta membra of my late acquaintance <b>are going</b> to be to me. (p.81)	Present Participle Construction (Verbal Progressive)	-Podrían servirme como recuerdo de la aventura -dijo-, pero aparte de eso, no veo de qué utilidad me <b>iban</b> a resultar los disjecta membra de mi difunto amigo. (p.157)	Imperfect Construction
600.	Outside, the stars <b>were shining</b> coldly in a cloudless sky, and the breath of the passersby blew out into smoke like so many pistol shots. (p.82)	Present Participle Construction (Verbal Progressive)	En el exterior, las estrellas <b>brillaban</b> con luz fría en un cielo sin nubes, y el aliento de los transeúntes despedía tanto humo como un pistoletazo. (p.158)	Imperfect Construction
601.	"Now for Mr. Breckinridge," he continued, <b>buttoning up</b> his coat as we came out into the frosty air. (p.82)	Present Participle Construction (Adverbial)	-Y ahora, vamos por el señor Breckinridge continuó, <b>abotonándose</b> el gabán mientras salíamos al aire helado de la calle-. (p.159)	Gerund Construction
602.	One of the largest stalls bore the name of Breckinridge upon it, and the proprietor a horsy-looking man, with a sharp face and trim side-whiskers <b>was helping</b> a boy to put up the shutters. (p.82)	Present Participle Construction (Verbal Progressive)	Uno de los puestos más grandes tenía encima el rótulo de Breckinridge, y el dueño, un hombre con aspecto de caballo, de cara astuta y patillas recortadas, <b>estaba ayudando</b> a un muchacho a echar el cierre. (p.159)	Gerund Construction
603.	"Good-evening. It's a cold night," said Holmes. The salesman nodded and shot a questioning glance at my companion. "Sold out of geese, I see," continued Holmes, <b>pointing</b> at the bare slabs of marble. (p.82)	Present Participle Construction (Adverbial)	-Buenas noches, y fresquitas -dijo Holmes. El vendedor asintió y dirigió una mirada inquisitiva a mi compañero. -Por lo que veo, se le han terminado los gansos -continuó Holmes, <b>señalando</b> los estantes de mármol vacíos. (p.159)	Gerund Construction
604.	"Now, then, mister," said he, with his head cocked and his arms akimbo, "what <b>are</b> you <b>driving</b> at?"	Present Participle Construction (Verbal Progressive)	-Oiga usted, señor -dijo con la cabeza erguida y los brazos en jarras-. ¿Adónde <b>quiere llegar</b> ?	Present Construction

	Let's have it straight, now." (p.82)		Me gustan las cosas claritas. (p.160)	
605.	"Well, I have no connection with any other people who <b>have been making inquiries</b> ," said Holmes carelessly. (p.83)	Present Participle Construction (Adjectival)	-Le aseguro que no tengo relación alguna con los que le <b>han estado interrogando</b> -dijo Holmes con tono indiferente-. (p.160)	Gerund Construction
606.	"You'll never persuade me to believe that." "Will you bet, then?" "It's merely <b>taking</b> your money, for I know that I am right. But I'll have a sovereign on with you, just to teach you not to be obstinate." (p.83)	Gerund Construction (Nominal)	-No conseguirá convencerme. -¿Quiere apostar algo? -Es como <b>robarle</b> el dinero, porque me consta que tengo razón. Pero le apuesto un soberano, sólo para que aprenda a no ser tan terco. (p.160)	Infinitive Construction
607.	The small boy brought round a small thin volume and a great greasy-backed one, <b>laying</b> them out together beneath the hanging lamp. (p.83)	Present Participle Construction (Adverbial)	El muchacho trajo un librito muy fino y otro muy grande con tapas grasientas, y los <b>colocó</b> juntos bajo la lámpara. (p.160)	Past Construction
608.	Sherlock Holmes looked deeply chagrined. He drew a sover-eign from his pocket and threw it down upon the slab, <b>turning away</b> with the air of a man whose disgust is too deep for words. (p.83)	Present Participle Construction (Adjectival)	Sherlock Holmes parecía profundamente disgustado. Sacó un soberano del bolsillo y lo arrojó sobre el mostrador, <b>retirándose</b> con el aire de quien está tan fastidiado que incluso le faltan las palabras. (p.161)	Gerund Construction
609.	"When you see a man with whiskers of that cut and the 'Pink 'un' <b>protruding</b> out of his pocket, you can always draw him by a bet," said he. (p.83)	Present Participle Construction (Adjectival)	-Cuando vea usted un hombre con patillas recortadas de ese modo y el «Pink'Up» <b>asomándole</b> del bolsillo, puede estar seguro de que siempre se le podrá sonsacar mediante una apuesta dijo-. (p.161)	Gerund Construction
610.	"I daresay that if I had put 100 pounds down in front of him, that man would not have given me such complete information as was drawn from him by the	Present Participle Construction (Verbal Progressive)	Me atrevería a decir que si le hubiera puesto delante cien libras, el tipo no me habría dado una información tan completa como la que le saqué	Imperfect Construction

	idea that he <b>was doing</b> me on a wager. (p.83)		haciéndole creer que me <b>ganaba</b> una apuesta. (p.161)	
611.	Well, Watson, we are, I fancy, <b>nearing</b> the end of our quest, and the only point which remains to be determined is whether we should go on to this Mrs. Oakshott to-night, or whether we should reserve it for to-morrow. (p.83)	Present Participle Construction (Verbal Progressive)	Bien, Watson, me parece que nos vamos <b>acercando</b> al fo ral de nuestra investigación, y lo único que queda por determinar es si debemos visitar a esta señora Oakshott esta misma noche o si lo dejamos para mañana. (p.161)	Gerund Construction
612.	<b>Turning round</b> we saw a little rat-faced fellow standing in the centre of the circle of yellow light which was thrown by the swinging lamp, while Breckinridge, the salesman, framed in the door of his stall, was shaking his fists fiercely at the cringing figure. (p.84)	Present Participle Construction (Adverbial)	Al <b>darnos la vuelta</b> , vimos a un sujeto pequeño y con cara de rata, de pie en el centro del círculo de luz proyectado por la lámpara colgante, mientras Breckinridge, el tendero, enmarcado en la puerta de su establecimiento, agitaba ferozmente sus puños en dirección a la figura encogida del otro. (p.162)	Infinitive Construction
613.	Turning round we saw a little rat-faced fellow <b>standing</b> in the centre of the circle of yellow light which was thrown by the swinging lamp, while Breckinridge, the salesman, framed in the door of his stall, was shaking his fists fiercely at the cringing figure. (p.84)	Present Participle Construction (Verbal Progressive)	Al darnos la vuelta, vimos a un sujeto pequeño y con cara de rata, <b>de pie</b> en el centro del círculo de luz proyectado por la lámpara colgante, mientras Breckinridge, el tendero, enmarcado en la puerta de su establecimiento, agitaba ferozmente sus puños en dirección a la figura encogida del otro. (p.162)	Nominal Construction
614.	Turning round we saw a little rat-faced fellow standing in the centre of the circle of yellow light which was thrown by the swinging lamp, while Breckinridge, the	Present Participle Construction (Verbal Progressive)	Al darnos la vuelta, vimos a un sujeto pequeño y con cara de rata, de pie en el centro del círculo de luz proyectado por la lámpara colgante, mientras Breckinridge, el	Imperfect Construction

	salesman, framed in the door of his stall, <b>was shaking</b> his fists fiercely at the cringing figure. (p.84)		tendero, enmarcado en la puerta de su establecimiento, <b>agitaba</b> ferozmente sus puños en dirección a la figura encogida del otro. (p.162)	
615.	If you come <b>pestering</b> me any more with your silly talk I'll set the dog at you. (p.84)	Present Participle Construction (Adverbial)	Si vuelven a <b>fastidiarme</b> con sus tonterías, les soltaré el perro. (p.162)	Infinitive Construction
616.	<b>Striding</b> through the scattered knots of people who lounged round the flaring stalls, my companion speedily overtook the little man and touched him upon the shoulder. (p.84)	Present Participle Construction (Adverbial)	<b>Avanzando</b> a largas zancadas entre los reducidos grupillos de gente que aún rondaban en torno a los puestos iluminados, mi compañero no tardó en alcanzar al hombrecillo y le tocó con la mano en el hombro. (p.162)	Gerund Construction
617.	"You will excuse me," said Holmes blandly, "but I could not help <b>overhearing</b> the questions which you put to the salesman just now. (p.84)	Gerund Construction (Nominal)	-Perdone usted -dijo Holmes en tono suave-, pero no he podido evitar <b>oír</b> lo que le preguntaba hace un momento al tendero, y creo que yo podría ayudarle. (p.162)	Infinitive Construction
618.	You <b>are endeavouring</b> to trace some geese which were sold by Mrs. Oakshott, of Brixton Road, to a salesman named Breckinridge, by him in turn to Mr. Windigate, of the Alpha, and by him to his club, of which Mr. Henry Baker is a member." (p.84)	Present Participle Construction (Verbal Progressive)	<b>Anda</b> usted <b>buscando</b> unos gansos que la señora Oakshott, de Brixton Road, vendió a un tendero llamado Breckinridge, y que éste a su vez vendió al señor Windigate, del Alpha, y éste a su club, uno de cuyos miembros es el señor Henry Baker. (p.162)	Gerund Construction
619.	Sherlock Holmes hailed a four-wheeler which <b>was passing</b> . "In that case we had better discuss it in a cosy room rather than in this wind-swept market-place," said he. (p.84)	Present Participle Construction (Adjectival)	Sherlock Holmes hizo señas a un coche que <b>pasaba</b> . -En tal caso, lo mejor sería hablar de ello en una habitación confortable, y no en este mercado azotado por el viento -dijo-. (p.163)	Imperfect Construction



620.	"In that case we had better discuss it in a cosy room rather than in this wind-swept market-place," said he. "But pray tell me, before we go farther, who it is that I have the pleasure of <b>assisting</b> ." The man hesitated for an instant. "My name is John Robin-son," he answered with a sidelong glance. (p.84)	Gerund Construction (Nominal)	-En tal caso, lo mejor sería hablar de ello en una habitaciónconfortable, y no en este mercado azotado por el viento -dijo-.Pero antes de seguir adelante, dígame por favor a quién tengo el placer de <b>ayudar</b> . El hombre vaciló un instante. -Me llamo John Robinson -respondió, con una mirada de soslayo. (p.163)	Infinitive Construction
621.	The little man stood <b>glancing</b> from one to the other of us with half-frightened, half hopeful eyes, as one who is not sure whether he is on the verge of a windfall or of a catastrophe. (p.84)	Present Participle Construction (Adverbial)	El hombrecillo se nos quedó <b>mirando</b> con ojos medio asustados y medio esperanzados, como quien no está seguro de si le aguarda un golpe de suerte o una catástrofe. (p.163)	Gerund Construction
622.	Ryder stood <b>glaring</b> with a drawn face, uncertain whether to claim or to disown it. "The game's up, Ryder," said Holmes quietly. (p.85)	Present Participle Construction (Adverbial)	Ryder se lo quedó <b>mirando</b> con las facciones contraídas, sin decidirse entre reclamarlo o negar todo conocimiento del mismo. -Se acabó el juego, Ryder -dijo Holmes muy tranquilo-. (p.164)	Gerund Construction
623.	What a shrimp it is, to be sure!" For a moment he had staggered and nearly fallen, but the brandy brought a tinge of colour into his cheeks, and he sat <b>staring</b> with frightened eyes at his accuser. (p.85)	Present Participle Construction (Adverbial)	¡Menudo mequetrefe, ya lo creo! Durante un momento había estado a punto de desplomarse, pero el brandy hizo subir un toque de color a sus mejillas, y permaneció sentado, <b>mirando</b> con ojos asustados a su acusador. (p.164)	Gerund Construction
624.	All the way there every man I met seemed to me to be a policeman or a	Present Participle Construction (Verbal)	Durante todo el camino, cada hombre que veía se me antojaba un policía o	Imperfect Construction

	detective; and, for all that it was a cold night, the sweat <b>was pouring down</b> my face before I came to the Brixton Road. (p.86)	Progressive)	un detective, y aunque hacía una noche bastante fría, antes de llegar a Brixton Road me <b>chorreaba</b> el sudor por toda la cara. (p.165)	
625.	"I had a friend once called Maudsley, who went to the bad, and <b>has just been serving</b> his time in Pentonville. (p.86)	Present Participle Construction (Adjectival)	»En otros tiempos tuve un amigo llamado Maudsley que se fue por el mal camino y acaba de <b>cumplir</b> condena en Pentonville. (p.165)	Infinitive Construction
626.	I <b>was leaning</b> against the wall at the time and looking at the geese which were waddling about round my feet, and suddenly an idea came into my head which showed me how I could beat the best detective that ever lived. (p.86)	Present Participle Construction (Verbal Progressive)	En aquel momento estaba <b>apoyado</b> en la pared, mirando a los gansos que correteaban alrededor de mis pies, y de pronto se me ocurrió una idea para burlar al mejor detective que haya existido en el mundo. (p.166)	Past Participle Construction
627.	I was leaning against the wall at the time and <b>looking</b> at the geese which were waddling about round my feet, and suddenly an idea came into my head which showed me how I could beat the best detective that ever lived. (p.86)	Present Participle Construction (Verbal Progressive)	En aquel momento estaba apoyado en la pared, <b>mirando</b> a los gansos que correteaban alrededor de mis pies, y de pronto se me ocurrió una idea para burlar al mejor detective que haya existido en el mundo. (p.166)	Gerund Construction
628.	I was leaning against the wall at the time and looking at the geese which <b>were waddling</b> about round my feet, and suddenly an idea came into my head which showed me how I could beat the best detective that ever lived. (p.86)	Present Participle Construction (Adjectival)	En aquel momento estaba apoyado en la pared, mirando a los gansos que <b>correteaban</b> alrededor de mis pies, y de pronto se me ocurrió una idea para burlar al mejor detective que haya existido en el mundo. (p.166)	Imperfect Construction
629.	But how to get to him in safety? I thought of the agonies I had gone through in <b>coming</b> from	Gerund Construction (Nominal)	Pero ¿cómo llegar hasta él sin contratiempos? Pensé en la angustia que había pasado <b>viniendo</b>	Gerund Construction

	the hotel. (p.86)		del hotel, [...] (p.166)	
630.	There was a little shed in the yard, and behind this I drove one of the birds -- a fine big one, white, with a barred tail. I caught it, and <b>prying</b> its bill open, I thrust the stone down its throat as far as my finger could reach. (p.86)	Present Participle Construction (Adverbial)	Había en el patio un pequeño cobertizo, y me metí detrás de él con uno de los gansos, un magnífico ejemplar, blanco y con una franja en la cola. Lo sujeté, le <b>abrí</b> el pico y le metí la piedra por el gaznate, tan abajo como pude llegar con los dedos. (p.166)	Past Construction
631.	" 'Whatever <b>were</b> you <b>doing</b> with that bird, Jem?' says she. " (p.86)	Present Participle Construction (Verbal Progressive)	»-¿Qué <b>estás haciendo</b> con ese ganso, Jem? - preguntó mihermana. (p.86)	Gerund Construction
632.	'Well,' said I, 'you said you'd give me one for Christmas, and I <b>was feeling</b> which was the fattest.' (p.86)	Present Participle Construction (Verbal Progressive)	»-Bueno -dije-, como dijiste que me ibas a regalar uno por Navidad, estaba <b>mirando</b> cuál es el más gordo. (p.166)	Gerund Construction
633.	'Thank you, Maggie,' says I; 'but if it is all the same to you, I'd rather have that one I <b>was handling</b> just now.' " 'The other is a good three pound heavier,' said she, 'and we fattened it expressly for you.' (p.86)	Present Participle Construction (Adjectival)	»-Gracias, Maggie -dije yo-. Pero, si te da lo mismo, prefiero ese otro que <b>estaba examinando</b> . »-El otro pesa por lo menos tres libras más -dijo ella-, y lo hemos engordado expresamente para ti. (p.166)	Gerund Construction
634.	You heard him yourselves to-night. Well, he has always answered me like that. My sister thinks that I <b>am going</b> mad. (p.87)	Present Participle Construction (Verbal Progressive)	Ya le han oído ustedes esta noche. Pues todas las veces ha sido igual. Mi hermana cree que me <b>estoy volviendo</b> loco. (p.167)	Gerund Construction
635.	"After all, Watson," said Holmes, <b>reaching up</b> his hand for his clay pipe, "I am not retained by the police to supply their deficiencies. (p.87)	Present Participle Construction (Adverbial)	-Al fin y al cabo, Watson -dijo Holmes, <b>estirando</b> la mano en busca de su pipa de arcilla-, la policía no me paga para que cubra sus deficiencies. (p.167)	Gerund Construction
636.	I suppose that I <b>am commuting</b> a felony, but it is just possible that I am	Present Participle Construction (Verbal	Supongo que estoy <b>indultando</b> a un delincuente, pero	Gerund Construction

	saving a soul. (p.87)	Progressive)	también es posible que esté salvando un alma. (p.167)	
637.	I suppose that I am commuting a felony, but it is just possible that I <b>am saving</b> a soul. (p.87)	Present Participle Construction (Verbal Progressive)	Supongo que estoy indultando a un delincuente, pero también es posible que <b>esté salvando</b> un alma. (p.167)	Subjunctive Construction
638.	On <b>glancing</b> over my notes of the seventy odd cases in which I have during the last eight years studied the methods of my friend Sherlock Holmes, I find many tragic, some comic, a large number merely strange, but none commonplace; (p.87)	Present Participle Construction (Adverbial)	Al <b>repasar</b> mis notas sobre los setenta y tantos casos en los que, durante los ocho últimos años, he estudiado los métodos de mi amigo Sherlock Holmes, he encontrado muchos trágicos, algunos cómicos, un buen número de ellos que eran simplemente extraños, pero ninguno vulgar; [...] (p.169)	Infinitive Construction
639.	It was early in April in the year '83 that I woke one morning to find Sherlock Holmes <b>standing</b> , fully dressed, by the side of my bed. (p.88)	Present Participle Construction (Adjectival)	Una mañana de principios de abril de 1883, me desperté y vi a Sherlock Holmes completamente vestido, <b>de pie</b> junto a mi cama. (p.169)	Nominal Construction
640.	"I had no keener pleasure than in <b>following</b> Holmes in his professional investigations, and in admiring the rapid deductions, as swift as intuitions, and yet always founded on a logical basis with which he unraveled the problems which were submitted to him. (p.88)	Gerund Construction (Nominal)	No existía para mí mayor placer que <b>seguir</b> a Holmes en todas sus investigaciones y admirar las rápidas deducciones, tan veloces como si fueran intuiciones, pero siempre fundadas en una base lógica, con las que desentrañaba los problemas que se le planteaban. (p.170)	Infinitive Construction
641.	"I had no keener pleasure than in following Holmes in his professional investigations, and in <b>admiring</b> the rapid deductions, as swift as intuitions, and yet always founded on a logical basis	Gerund Construction (Nominal)	No existía para mí mayor placer que seguir a Holmes en todas sus investigaciones y <b>admirar</b> las rápidas deducciones, tan veloces como si fueran intuiciones, pero siempre	Infinitive Construction

	with which he unraveled the problems which were submitted to him. (p.88)		fundadas en una base lógica, con las que desentrañaba los problemas que se le planteaban. (p.170)	
642.	"No; a client. It seems that a young lady has arrived in a considerable state of excitement, who insists upon seeing me. She <b>is waiting</b> now in the sitting-room. (p.88)	Present Participle Construction (Verbal Progressive)	—No, un cliente. Parece que ha llegado una señorita en estado de gran excitación, que insiste en verme. <b>Está aguardando</b> en la sala de estar. (p.169)	Gerund Construction
643.	A lady dressed in black and heavily veiled, who <b>had been sitting</b> in the window, rose as we entered. (p.88)	Present Participle Construction (Adjectival)	Una dama vestida de negro y con el rostro cubierto por un espeso velo estaba <b>sentada</b> junto a la ventana y se levantó al entrar nosotros. (p.170)	Past Participle Construction
644.	I am glad to see that Mrs. Hudson has had the good sense to light the fire. Pray draw up to it, and I shall order you a cup of hot coffee, for I observe that you <b>are shivering</b> ." (p.88)	Present Participle Construction (Verbal Progressive)	Ajá, me alegro de comprobar que la señora Hudson ha tenido el buen sentido de encender el fuego. Por favor, acérquese a él y pediré que le traigan una taza de chocolate, pues veo que <b>está</b> usted <b>temblando</b> . (p.170)	Gerund Construction
645.	"It is not cold which makes me shiver," said the woman in a low voice, <b>changing</b> her seat as requested. (p.88)	Present Participle Construction (Adverbial)	—No es el frío lo que me hace temblar —dijo la mujer en voz baja, <b>cambiando</b> de asiento como se le sugería. (p.170)	Gerund Construction
646.	You must not fear," said he soothingly, <b>bending</b> forward and patting her forearm. (p.88)	Present Participle Construction (Adverbial)	—No debe usted tener miedo —dijo en tono consolador, <b>inclinándose</b> hacia delante y almeándole el antebrazo— (p.170)	Gerund Construction
647.	You must not fear," said he soothingly, bending forward and <b>patting</b> her forearm. (p.88)	Present Participle Construction (Adverbial)	—No debe usted tener miedo —dijo en tono consolador, inclinándose hacia delante y <b>almeándole</b> el antebrazo— (p.170)	Gerund Construction

648.	"There is no mystery, my dear madam," said he, <b>smiling</b> . (p.88)	Present Participle Construction (Adverbial)	—No hay misterio alguno, querida señora —explicó Holmes <b>sonriendo</b> . (p.171)	Gerund Construction
649.	As to reward, my profession is its own reward; but you are at liberty to defray whatever expenses I may be put to, at the time which suits you best. And now I beg that you will lay before us everything that may help us in <b>forming</b> an opinion upon the matter." (p.89)	Gerund Construction (Nominal)	En cuanto a la retribución, mi profesión lleva en sí misma la recompensa; pero es usted libre de sufragar los gastos en los que yo pueda incurrir, cuando le resulte más conveniente. Y ahora, le ruego que nos exponga todo lo que pueda servirnos de ayuda para <b>formarnos</b> una opinión sobre el asunto. (p.171)	Infinitive Construction
650.	Holmes turned to his desk and, <b>unlocking</b> it, drew out a small case-book, which he consulted. (p.89)	Present Participle Construction (Adverbial)	Holmes se dirigió a su escritorio, lo <b>abrió</b> y sacó un pequeño fichero que consultó a continuación. (p.171)	Past Construction
651.	"I am all attention, madam." "My name is Helen Stoner, and I <b>am living</b> with my stepfather, who is the last survivor of one of the oldest Saxon families in England, the Royslotts of Stoke Moran, on the western border of Surrey." (p.89)	Present Participle Construction (Verbal Progressive)	—Soy todo oídos, señora. —Me llamo Helen Stoner, y <b>vivo</b> con mi padrastro, último superviviente de una de las familias sajonas más antiguas de Inglaterra, los Royslott de Stoke Moran, en el límite occidental de Surrey. (p.172)	Present Construction
652.	The last squire dragged out his existence there, <b>living</b> the horrible life of an aristocratic pauper; but his only son, my stepfather, seeing that he must adapt himself to the new conditions, obtained an advance from a relative, which enabled him to take a medical degree and went out to Calcutta, where, by	Present Participle Construction (Adverbial)	Allí arrastró su existencia el último señor, <b>viviendo</b> la vida miserable de un mendigo aristócrata; pero su único hijo, mi padrastro, comprendiendo que debía adaptarse a las nuevas condiciones, consiguió un préstamo de un pariente, que le permitió estudiar	Gerund Construction

	his professional skill and his force of character, he established a large practice. (p.89)		medicina, y emigró a Calcuta, donde, gracias a su talento profesional y a su fuerza de carácter, consiguió una numerosa clientela. (p.172)	
653.	The last squire dragged out his existence there, living the horrible life of an aristocratic pauper; but his only son, my stepfather, <b>seeing</b> that he must adapt himself to the new conditions, obtained an advance from a relative, which enabled him to take a medical degree and went out to Calcutta, where, by his professional skill and his force of character, he established a large practice. (p.89)	Present Participle Construction (Adverbial)	Allí arrastró su existencia el último señor, Viviendo la vida miserable de un mendigo aristócrata; pero su único hijo, mi padrastro, <b>comprendiendo</b> que debía adaptarse a las nuevas condiciones, consiguió un préstamo de un pariente, que le permitió estudiar medicina, y emigró a Calcuta, donde, gracias a su talento profesional y a su fuerza de carácter, consiguió una numerosa clientela. (p.172)	Gerund Construction
654.	Violence of temper <b>approaching</b> to mania has been hereditary in the men of the family, and in my stepfather's case it had, I believe, been intensified by his long residence in the tropics. (p.90)	Present Participle Construction (Adjectival)	El temperamento violento, <b>rayano</b> con la manía, parece ser hereditario en los varones de la familia, y en el caso de mi padrastro creo que se intensificó a consecuencia de su larga estancia en el trópico. (p.173)	Adjectival Construction
655.	He had no friends at all save the wandering gypsies, and he would give these vagabonds leave to encamp upon the few acres of bramble-covered land which represent the family estate, and would accept in return the hospitality of their tents, <b>wandering away</b> with them sometimes for weeks	Present Participle Construction (Adverbial)	No tiene ningún amigo, a excepción de los gitanos errantes, y a estos vagabundos les da permiso para acampar en las pocas hectáreas de tierra cubierta de zarzas que componen la finca familiar, aceptando a cambio la hospitalidad de sus tiendas y <b>marchándose</b> a veces	Gerund Construction

	on end. (p.90)		con ellos durante semanas enteras. (p.173)	
656.	"But a terrible change came over our stepfather about this time. Instead of <b>making</b> friends and exchanging visits with our neighbours, who had at first been overjoyed to see a Roylott of Stoke Moran back in the old family seat, he shut himself up in his house and seldom came out save to indulge in ferocious quarrels with whoever might cross his path. (p.90)	Gerund Construction (Nominal)	»Pero, aproximadamente por aquella época, nuestro padrastro experimentó un cambio terrible. En lugar de <b>hacer</b> amistades e intercambiar visitas con nuestros vecinos, que al principio se alegraron muchísimo de ver a un Roylott de Stoke Moran instalado de nuevo en la vieja mansión familiar, se encerró en la casa sin salir casi nunca, a no ser para enzarzarse en furiosas disputas con cualquiera que se cruzase en su camino (p.173)	Infinitive Construction
657.	"But a terrible change came over our stepfather about this time. Instead of making friends and <b>exchanging</b> visits with our neighbours, who had at first been overjoyed to see a Roylott of Stoke Moran back in the old family seat, he shut himself up in his house and seldom came out save to indulge in ferocious quarrels with whoever might cross his path. (p.90)	Gerund Construction (Nominal)	»Pero, aproximadamente por aquella época, nuestro padrastro experimentó un cambio terrible. En lugar de hacer amistades e <b>intercambiar</b> visitas con nuestros vecinos, que al principio se alegraron muchísimo de ver a un Roylott de Stoke Moran instalado de nuevo en la vieja mansión familiar, se encerró en la casa sin salir casi nunca, a no ser para enzarzarse en furiosas disputas con cualquiera que se cruzase en su camino (p.173)	Infinitive Construction
658.	"Last week he hurled the local blacksmith over a parapet into a stream, and it was only by <b>paying</b> over all the money which I could gather together that I was	Gerund Construction (Adverbial)	»La semana pasada tiró al herrero del pueblo al río, por encima del pretil, y sólo a base de <b>pagar</b> todo el dinero que pude reunir conseguí evitar	Infinitive Construction



	able to avert another public exposure. (p.90)		una nueva vergüenza pública. (p.173)	
659.	"She died just two years ago, and it is of her death that I wish to speak to you. You can understand that, <b>living</b> the life which I have described, we were little likely to see anyone of our own age and position. (p.90)	Present Participle Construction (Adverbial)	—Murió hace dos años, y es de su muerte de lo que vengo a hablarle. Comprenderá usted que, <b>llevando</b> la vida que he descrito, teníamos pocas posibilidades de conocer a gente de nuestra misma edad y posición. (p.174)	Gerund Construction
660.	Sherlock Holmes <b>had been leaning back</b> in his chair with his eyes closed and his head sunk in a cushion, but he half opened his lids now and glanced across at his visitor. "Pray be precise as to details," said he. (p.90)	Present Participle Construction (Verbal Progressive)	Sherlock Holmes había permanecido <b>recostado</b> en su butaca con los ojos cerrados y la cabeza apoyada en un cojín, pero al oír esto entreabrió los párpados y miró de frente a su interlocutora. (p.174)	Past Participle Construction
661.	The bedrooms in this wing are on the ground floor, the sitting-rooms <b>being</b> in the central block of the buildings. (p.90)	Gerund Construction (Nominal)	Los dormitorios de esta ala se encuentran en la planta baja, y las salas <b>Ø</b> en el bloque central del edificio. (p.174)	Ø
662.	She left her room, therefore, and came into mine, where she sat for some time, <b>chatting</b> about her approaching wedding. (p.90)	Present Participle Construction (Adverbial)	Por eso dejó su habitación y vino a la mía, donde se quedó bastante rato, <b>hablando</b> sobre su inminente boda. (p.175)	Gerund Construction
663.	The wind <b>was howling</b> outside, and the rain was beating and splashing against the windows. (p.91)	Present Participle Construction (Verbal Progressive)	El viento <b>aullaba</b> en el exterior, y la lluvia caía <b>Ø</b> con fuerza sobre las ventanas. (p.175)	Imperfect Construction
664.	The wind was howling outside, and the rain <b>was beating</b> and splashing against the windows. (p.91)	Present Participle Construction (Verbal Progressive)	El viento aullaba en el exterior, y la lluvia <b>caía</b> <b>Ø</b> con fuerza sobre las ventanas. (p.175)	Imperfect Construction
665.	The wind was howling outside, and the rain was beating and <b>splashing</b> against the windows. (p.91)	Present Participle Construction (Verbal Progressive)	El viento aullaba en el exterior, y la lluvia caía con <b>fuerza</b> sobre las ventanas. (p.175)	Nominal Construction
666.	As I ran down the passage, my sister's door	Present Participle Construction	Mientras yo corría por el pasillo se abrió la	Infinitive Construction

	was unlocked, and revolved slowly upon its hinges. I stared at it horror stricken, not <b>knowing</b> what was about to issue from it. (p.91)	(Adverbial)	cerradura del cuarto de mi hermana y la puerta giró lentamente sobre sus goznes. Me quedé mirando horrorizada, <b>sin saber</b> lo que iría a salir por ella. (p.176)	
667.	By the light of the corridor-lamp I saw my sister appear at the opening, her face blanched with terror, her hands <b>groping</b> for help, her whole figure swaying to and fro like that of a drunkard. (p.91)	Present Participle Construction (Adjectival)	A la luz de la lámpara del pasillo, vi que mi hermana aparecía en el hueco, con la cara lívida de espanto y las manos <b>extendidas</b> en petición de socorro, toda su figura oscilando de un lado a otro, como la de un borracho. (p.176)	Past Participle Construction
668.	By the light of the corridor-lamp I saw my sister appear at the opening, her face blanched with terror, her hands groping for help, her whole figure <b>swaying</b> to and fro like that of a drunkard. (p.91)	Present Participle Construction (Adjectival)	A la luz de la lámpara del pasillo, vi que mi hermana aparecía en el hueco, con la cara lívida de espanto y las manos extendidas en petición de socorro, toda su figura <b>oscilando</b> de un lado a otro, como la de un borracho. (p.176)	Gerund Construction
669.	I rushed out, <b>calling</b> loudly for my stepfather, and I met him hastening from his room in his dressing-gown. (p.91)	Present Participle Construction (Adverbial)	Corrí <b>llamando</b> a gritos a nuestro padrastro, y me tropecé con él, que salía en bata de su habitación. (p.176)	Gerund Construction
670.	I rushed out, calling loudly for my stepfather, and I met him <b>hastening</b> from his room in his dressing-gown. (p.91)	Present Participle Construction (Adjectival)	Corrí llamando a gritos a nuestro padrastro, y me tropecé con él, <b>que salía</b> en bata de su habitación. (p.176)	Imperfect Construction
671.	In her right hand was found the charred stump of amatch, and in her left a match-box."" <b>Showing</b> that she had struck a light and looked about her when the alarm took place. That is important. (p.91)	Present Participle Construction (Adjectival)	En la mano derecha se encontró el extremo chamuscado de una cerilla, y en la izquierda una caja de fósforos.—Lo cual <b>demuestra</b> que encendió una cerilla y miró a su alrededor cuando se produjo la	Present Construction

			alarma. Eso es importante. (p.176)	
672.	Imagine, then, my thrill of terror when last night, as I lay awake, <b>thinking</b> over her terrible fate, I suddenly heard in the silence of the night the low whistle which had been the herald of her own death. (p.92)	Present Participle Construction (Adverbial)	Imagínese mi escalofrío de terror cuando anoche, estando yo acostada pero despierta, <b>pensando</b> en su terrible final, oí de pronto en el silencio de la noche el suave silbido que había anunciado su propia muerte. (p.178)	Gerund Construction
673.	Holmes shook his head like a man who is far from <b>being</b> satisfied. (p.92)	Gerund Construction (Nominal)	Holmes meneó la cabeza como quien <b>no se da</b> por satisfecho. (p.177)	Present Construction
674.	"You have done wisely," said my friend. "But have you told me all?" "Yes, all." "Miss Roylott, you have not. You <b>are screening</b> your stepfather." (p.92)	Present Participle Construction (Verbal Progressive)	—Ha hecho usted muy bien —dijo mi amigo—. Pero ¿me lo ha contado todo? —Sí, todo. —Señorita Stoner, no me lo ha dicho todo. <b>Está</b> usted <b>encubriendo</b> a su padrastro. (p.178)	Gerund Construction
675.	I was too shaken to go to bed again, however, so I dressed, and as soon as it was daylight I slipped down, got a dog-cart at the Crown Inn, which is opposite, and drove to Leatherhead, from whence I have come on this morning with the one object of <b>seeing</b> you and asking your advice." (p.92)	Gerund Construction (Nominal)	Estaba demasiado nerviosa como para volver a acostarme, así que me vestí y, en cuando salió el sol, me eché a la calle, cogí un coche en la posada Crown, que está enfrente de casa, y me planté en Leatherhead, de donde he llegado esta mañana, con el único objeto de <b>venir a verle</b> y pedirle consejo. (p.178)	Infinitive Construction
676.	I was too shaken to go to bed again, however, so I dressed, and as soon as it was daylight I slipped down, got a dog-cart at the Crown Inn, which is opposite, and drove to Leatherhead, from whence I have come on this morning with the one object of seeing you and	Gerund Construction (Nominal)	Estaba demasiado nerviosa como para volver a acostarme, así que me vestí y, en cuando salió el sol, me eché a la calle, cogí un coche en la posada Crown, que está enfrente de casa, y me planté en Leatherhead, de donde he llegado esta mañana,	Infinitive Construction

	<b>asking</b> your advice." (p.92)		con el único objeto de venir a verle y <b>pedirle</b> consejo. (p.178)	
677.	Then we shall both come. What <b>are</b> you <b>going</b> to do yourself?" "I have one or two things which I would wish to do now that I am in town. (p.92)	Present Participle Construction (Verbal Progressive)	—Entonces, iremos los dos. Y usted, ¿qué <b>va a hacer</b> ? —Ya que estoy en Londres, hay un par de cosillas que me gustaría hacer. (p.178)	Future Construction
678.	"And what do you think of it all, Watson?" asked Sherlock Holmes, <b>leaning</b> back in his chair. (p.92)	Present Participle Construction (Adverbial)	—¿Qué le parece todo esto, Watson? —preguntó Sherlock Holmes <b>recostándose</b> en su butaca. (p.179)	Gerund Construction
679.	"As it happens, he spoke of <b>coming</b> into town to-day upon some most important business. It is probable that he will be away all day, and that there would be nothing to disturb you. (p.93)	Gerund Construction (Nominal)	—Precisamente dijo que hoy tenía que <b>venir</b> a Londres para algún asunto importante. Es probable que esté ausente todo el día y que pueda usted actuar sin estorbos. (p.178)	Infinitive Construction
680.	"When you combine the ideas of whistles at night, the presence of a band of gypsies who are on intimate terms with this old doctor, the fact that we have every reason to believe that the doctor has an interest in <b>preventing</b> his stepdaughter's marriage, and, finally, the fact that Miss Helen Stoner heard a metallic clang, which might have been caused by one of those metal bars that secured the shutters falling back into its place, [...] (p.93)	Gerund Construction (Nominal)	—Si combinamos los silbidos en la noche, la presencia de una banda de gitanos que cuentan con la amistad del viejo doctor, el hecho de que tenemos razones de sobra para creer que el doctor está muy interesado en <b>impedir</b> la boda de su hijastra, el hecho de que la señorita Helen Stoner oyera un golpe metálico, que pudo haber sido producido por una de esas barras de metal que cierran los postigos al caer de nuevo en su sitio, [...] (p.179)	Infinitive Construction
681.	"When you combine the ideas of whistles at night, the presence of a band of gypsies who are on intimate terms with this old doctor, the fact that we	Present Participle Construction (Adjectival)	—Si combinamos los silbidos en la noche, la presencia de una banda de gitanos que cuentan con la amistad del viejo doctor, el hecho	Infinitive Construction

	have every reason to believe that the doctor has an interest in preventing his stepdaughter's marriage, and, finally, the fact that Miss Helen Stoner heard a metallic clang, which might have been caused by one of those metal bars that secured the shutters <b>falling back</b> into its place, [...] (p.93)		de que tenemos razones de sobra para creer que el doctor está muy interesado en impedir la boda de su hijastra, el hecho de que la señorita Helen Stoner oyera un golpe metálico, que pudo haber sido producido por una de esas barras de metal que cierran los postigos al <b>caer</b> de nuevo en su sitio, [...] (p.179)	
682.	"Yet if the lady is correct in <b>saying</b> that the flooring and walls are sound, and that the door, window, and chimney are impassable, then her sister must have been undoubtedly alone when she met her mysterious end." (p.93)	Gerund Construction (Nominal)	—Sin embargo, si la señorita tiene razón al <b>afirmar</b> que las paredes y el suelo son sólidos, y que la puerta, ventanas y chimenea son infranqueables, no cabe duda de que la hermana tenía que encontrarse sola cuando encontró la muerte de manera tan misteriosa. (p.179)	Infinitive Construction
683.	"I see many objections to any such theory." "And so do I. It is precisely for that reason that we <b>are going</b> to Stoke Moran this day. (p.93)	Present Participle Construction (Verbal Progressive)	—Encuentro muchas objeciones a esa teoría. —También yo. Precisamente por esa razón <b>vamos a ir</b> hoy a Stoke Moran. (p.179)	Future Construction
684.	His costume was a peculiar mixture of the professional and of the agricultural, <b>having</b> a black top-hat, a long frock-coat, and a pair of high gaiters, with a hunting-crop swinging in his hand. (p.93)	Present Participle Construction (Adjectival)	Sus ropas eran una curiosa mezcla de lo profesional y lo agrícola: <b>llevaba</b> un sombrero negro de copa, una levita con faldones largos y un par de polainas altas, y hacía oscilar en la mano un látigo de caza. (p.180)	Imperfect Construction
685.	His costume was a peculiar mixture of the professional and of the agricultural, having a black top-hat, a long frock-coat, and a pair of high gaiters,	Present Participle Construction (Adjectival)	Sus ropas eran una curiosa mezcla de lo profesional y lo agrícola: llevaba un sombrero negro de copa, una levita con	Imperfect Construction

	with a hunting-crop <b>swinging</b> in his hand. (p.93)		faldones largos y un par de polainas altas , y <b>hacía oscilar</b> en la mano un látigo de caza. (p.180)	
686.	What <b>has</b> she <b>been saying</b> to you?" "It is a little cold for the time of the year," said Holmes. (p.94)	Present Participle Construction (Verbal Progressive)	¿Qué le <b>ha estado contando</b> ? —Hace algo de frío para esta época del año —dijo Holmes. (p.180)	Gerund Construction
687.	"What <b>has</b> she <b>been saying</b> to you?" screamed the old man furiously. (p.94)	Present Participle Construction (Verbal Progressive)	—¿Qué le <b>ha contado</b> ? —gritó el viejo, enfurecido. (p.180)	<i>Antepresente</i> Construction
688.	"Ha! You put me off, do you?" said our new visitor, <b>taking</b> a step forward and shaking his hunting-crop. "I know you, you scoundrel! I have heard of you before. You are Holmes, the meddler." (p.94)	Present Participle Construction (Adverbial)	—¡Ja! Conque se desentendiende de mí, ¿eh? —dijo nuestra nueva visita, <b>dando</b> un paso adelante y esgrimiendo su látigo de caza—. Ya le conozco, granuja. He oído hablar de usted. Usted es Holmes, el entrometido. (p.180)	Gerund Construction
689.	"Ha! You put me off, do you?" said our new visitor, taking a step forward and <b>shaking</b> his hunting-crop. "I know you, you scoundrel! I have heard of you before. You are Holmes, the meddler." (p.94)	Present Participle Construction (Adverbial)	—¡Ja! Conque se desentendiende de mí, ¿eh? —dijo nuestra nueva visita, dando un paso adelante y <b>esgrimiendo</b> su látigo de caza—. Ya le conozco, granuja. He oído hablar de usted. Usted es Holmes, el entrometido. (p.180)	Gerund Construction
690.	This incident gives zest to our investigation, however, and I only trust that our little friend will not suffer from her imprudence in <b>allowing</b> this brute to trace her. (p.94)	Gerund Construction (Nominal)	No obstante, este incidente añade interés personal a la investigación, y sólo espero que nuestra amiga no sufra las consecuencias de su imprudencia al <b>dejar</b> que esa bestia le siguiera los pasos. (p.181)	Infinitive Construction
691.	At Waterloo we were fortunate in <b>catching</b> a train for Leatherhead, where we hired a trap at the station inn and drove	Gerund Construction (Nominal)	En Waterloo tuvimos la suerte de <b>coger</b> un tren a Leatherhead, y una vez allí alquilamos un coche en la posada de la	Infinitive Construction

	for four or five miles through the lovely Surrey laries. (p.94)		estación y recorrimos cuatro o cinco millas por los encantadores caminos de Surrey. (p.183)	
692.	My morning's work has not been wasted, since it has proved that he has the very strongest motives for <b>standing</b> in the way of anything of the sort. (p.94)	Gerund Construction (Nominal)	El trabajo de esta mañana no ha sido en vano, ya que ha quedado demostrado que el tipo tiene motivos de los más fuertes para <b>tratar</b> de impedir que tal cosa ocurra. (p.181)	Infinitive Construction
693.	"See that you keep yourself out of my grip," he snarled, and <b>hurling</b> the twisted poker into the fireplace he strode out of the room. (p.94)	Present Participle Construction (Adverbial)	—¡Procure mantenerse fuera de mi alcance! —rugió. Y <b>arrojando</b> el hierro doblado a la chimenea, salió de la habitación a grandes zancadas. (p.181)	Gerund Construction
694.	And now, Watson, this is too serious for <b>dawdling</b> , especially as the old man is aware that we are interesting ourselves in his affairs; [...] (p.94)	Gerund Construction (Nominal)	Y ahora, Watson, la cosa es demasiado grave como para <b>andar perdiendo el tiempo</b> , especialmente si tenemos en cuenta que el viejo ya sabe que nos interesamos por sus asuntos, [...] (p.181)	Gerund Construction
695.	And now, Watson, this is too serious for dawdling, especially as the old man is aware that we <b>are interesting</b> ourselves in his affairs; [...] (p.94)	Present Participle Construction (Verbal Progressive)	Y ahora, Watson, la cosa es demasiado grave como para andar perdiendo el tiempo, especialmente si tenemos en cuenta que el viejo ya sabe que nos <b>interesamos</b> por sus asuntos, [...] (p.181)	Present Construction
696.	"He seems a very amiable person," said Holmes, <b>laughing</b> . "I am not quite so bulky, but if he had remained I might have shown him that my grip was not much more feeble than his own." (p.94)	Present Participle Construction (Adverbial)	—Parece una persona muy simpática —dijo Holmes, <b>echándose a reír</b> —. Yo no tengo su corpulencia, pero si se hubiera quedado le habría podido demostrar que mis manos no son mucho más débiles que las suyas (...) (p.181)	Gerund Construction

697.	The trees and wayside hedges <b>were</b> just <b>throwing out</b> their first green shoots, and the air was full of the pleasant smell of the moist earth. (p.94)	Present Participle Construction (Verbal Progressive)	Los árboles y los setos de los lados <b>empezaban a echar</b> los primeros brotes, y el aire olía agradablemente a tierra mojada. (p.183)	Imperfect Construction
698.	A heavily timbered park stretched up in a gentle slope, <b>thickening</b> into a grove at the highest point. From amid the branches there jutted out the gray gables and high roof of a very old mansion. (p.94)	Present Participle Construction (Adverbial)	Un parque con abundantes árboles se extendía en suave pendiente, hasta <b>convertirse</b> en bosque cerrado en su punto más alto. Entre las ramas sobresalían los frontones grises y el alto tejado de una mansión muy antigua. (p.183)	Infinitive Construction
699.	"There is some building <b>going on</b> there," said Holmes; "that is where we are going." "There's the village," said the driver, pointing to a cluster of roofs some distance to the left; (p.95)	Present Participle Construction (Adjectival)	—Veo que <b>están haciendo</b> obras —dijo Holmes—. Es allí donde vamos. —El pueblo está allí —dijo el cochero, señalando un grupo de tejados que se veía a cierta distancia a la izquierda. (p.183)	Gerund Construction
700.	"There is some building going on there," said Holmes; "that is where we <b>are going</b> ." "There's the village," said the driver, pointing to a cluster of roofs some distance to the left; (p.95)	Present Participle Construction (Verbal Progressive)	—Veo que <b>están haciendo</b> obras —dijo Holmes—. Es allí donde <b>vamos</b> . —El pueblo está allí —dijo el cochero, señalando un grupo de tejados que se veía a cierta distancia a la izquierda. (p.183)	Present Construction
701.	"There is some building going on there," said Holmes; "that is where we are going." "There's the village," said the driver, <b>pointing</b> to a cluster of roofs some distance to the left; (p.95)	Present Participle Construction (Adverbial)	—Veo que <b>están haciendo</b> obras —dijo Holmes—. Es allí donde vamos. —El pueblo está allí —dijo el cochero, <b>señalando</b> un grupo de tejados que se veía a cierta distancia a la izquierda. (p.183)	Gerund Construction
702.	There it is, where the lady	Present Participle	—Y me imagino que	Ø



	<b>is walking.</b> "And the lady, I fancy, is Miss Stoner," observed Holmes, shading his eyes. (p.95)	Construction (Verbal Progressive)	dicha señora es la señorita Stoner Ø — comentó Holmes ,haciendo visera com la mano sobre los ojos (p.183)	
703.	There it is, where the lady is walking." "And the lady, I fancy, is Miss Stoner," observed Holmes, <b>shading</b> his eyes. (p.95)	Present Participle Construction (Adverbial)	—Y me imagino que dicha señora es la señorita Stoner Ø — comentó Holmes , <b>haciendo visera com la mano</b> sobre los ojos (p.183)	Gerund Construction
704.	"I <b>have been waiting</b> so eagerly for you, she cried, shaking hands with us warmly. " "All has turned out splendidly. Dr. Roylott has gone to town, and it is unlikely that he will be back before evening." (p.95)	Present Participle Construction (Verbal Progressive)	—Les <b>he estado esperando</b> ansiosamente — exclamó, estrechándonos afectuosamente las manos—. Todo ha salido de maravilla. El doctor Roylott se ha marchado a Londres, y no es probable que vuelva antes del anocheecer. [...] (p.184)	Gerund Construction
705.	"I have been waiting so eagerly for you, she cried, <b>shaking</b> hands with us warmly. " "All has turned out splendidly. Dr. Roylott has gone to town, and it is unlikely that he will be back before evening." (p.95)	Present Participle Construction (Adverbial)	—Les he estado esperando ansiosamente —exclamó, <b>estrechándonos</b> afectuosamente las manos—. Todo ha salido de maravilla. El doctor Roylott se ha marchado a Londres, y no es probable que vuelva antes del anocheecer. [...] (p.184)	Gerund Construction
706.	"We have had the pleasure of <b>making</b> the doctor's acquaintance," said Holmes, and in a few words he sketched out what had occurred. (p.95)	Gerund Construction (Nominal)	—Hemos tenido el placer de <b>conocer</b> al doctor — dijo Holmes, y en pocas palabras le resumió lo ocurrido. (p.184)	Infinitive Construction
707.	The central portion was in little better repair, but the righthand block was comparatively modern, and the blinds in the windows, with the blue smoke <b>curling up</b> from the	Present Participle Construction (Adjectival)	El bloque central estaba algo mejor conservado, pero el ala derecha era relativamente moderna, y las cortinas de las ventanas, junto con las volutas de humo azulado	Imperfect Construction

	chimneys, showed that this was where the family resided. (p.95)		que <b>salían</b> de las chimeneas, demostraban que en ella residía la familia. (p.184)	
708.	"Exactly so. But I <b>am</b> now <b>sleeping</b> in the middle one." (p.95)	Present Participle Construction (Verbal Progressive)	—Exactamente. Pero ahora <b>duermo</b> en la del centro.(p.185)	Present Construction
709.	" <b>Pending</b> the alterations, as I understand. By the way, there does not seem to be any very pressing need for repairs at that end wall." (p.95)	Present Participle Construction (Adverbial)	— <b>Mientras duren</b> las reformas, según tengo entendido. Por cierto, no parece que haya una necesidad urgente de reparaciones en ese extremo del muro. (p.185)	Present Construction
710.	Then with his lens he tested the hinges, but they were of solid iron, built firmly into the massive masonry. "Hum!" said he, <b>scratching</b> his chin in some perplexity, "my theory certainly presents some difficulties. (p.96)	Present Participle Construction (Adverbial)	A continuación, examinó con la lupa las bisagras, pero éstas eran de hierro macizo, firmemente empotrado en la recia pared. —¡Hum! —dijo, <b>rascándose</b> la barbilla y algo perplejo—. Desde luego, mi teoría presenta ciertas dificultades. (p.185)	Past Participle Construction
711.	Holmes refused to examine the third chamber, so we passed at once to the second, that in which Miss Stoner <b>was</b> now <b>sleeping</b> , and in which her sister had met with her fate. (p.96)	Present Participle Construction (Adjectival)	Holmes se negó a examinar la tercera habitación y pasamos directamente a la segunda, en la que <b>dormía</b> la señorita Stoner y en la que su hermana había encontrado la muerte. (p.185)	Imperfect Construction
712.	Holmes drew one of the chairs into a corner and sat silent, while his eyes travelled round and round and up and down, <b>taking</b> in every detail of the apartment. (p.96)	Present Participle Construction (Adverbial)	Holmes arrimó una de las sillas a un rincón y se sentó en silencio, mientras sus ojos se desplazaban de un lado a otro, arriba y abajo, <b>asimilando</b> cada detalle de la habitación. (p.186)	Gerund Construction
713.	Finally he walked over to	Gerund	Por último, se acercó a la	Gerund

	the bed and spent some time in <b>staring</b> at it and in running his eye up and down the wall. (p.96)	Construction (Nominal)	cama y permaneció algún tiempo <b>mirándola</b> fijamente y examinando la pared de arriba a abajo. (p.186)	Construction
714.	Finally he walked over to the bed and spent some time in staring at it and in <b>running</b> his eye up and down the wall. (p.96)	Gerund Construction (Nominal)	Por último, se acercó a la cama y permaneció algún tiempo <b>mirándola</b> fijamente y <b>examinando</b> la pared de arriba a abajo. (p.186)	Gerund Construction
715.	"Where does that bell communicate with?" he asked at last <b>pointing</b> to a thick belt-rope which hung down beside the bed, the tassel actually lying upon the pillow. (p.96)	Present Participle Construction (Adverbial)	—¿Con qué comunica esta campanilla? — preguntó por fin, <b>señalando</b> un grueso cordón de campanilla que colgaba junto a la cama, y cuya borla llegaba a apoyarse en la almohada. (p.186)	Gerund Construction
716.	"Where does that bell communicate with?" he asked at last pointing to a thick belt-rope which hung down beside the bed, the tassel actually <b>lying</b> upon the pillow. (p.96)	Present Participle Construction (Adjectival)	—¿Con qué comunica esta campanilla? — preguntó por fin, señalando un grueso cordón de campanilla que colgaba junto a la cama, y cuya borla <b>llegaba a apoyarse</b> en la almohada. (p.186)	Imperfect Construction
717.	"It goes to the housekeeper's room." "It looks newer than the other things?" "Yes, it was only put there a couple of years ago." "Your sister asked for it, I suppose?" "No, I never heard of her <b>using</b> it. (p.96)	Gerund Construction (Nominal)	—Con la habitación de la sirvienta. —Parece más nueva que el resto de las cosas. —Sí, la instalaron hace sólo dos años. —Supongo que a petición de su hermana. —No; que yo sepa, nunca la <b>utilizó</b> . (p.186)	Past Construction
718.	He threw himself down upon his face with his lens in his hand and crawled swiftly backward and forward, <b>examining</b> minutely the cracks between the boards. (p.96)	Present Participle Construction (Adverbial)	Se tumbó boca abajo en el suelo, con la lupa en la mano, y se arrastró velozmente de un lado a otro, <b>inspeccionando</b> atentamente las rendijas del entarimado. (p.186)	Gerund Construction
719.	"How very absurd! I never noticed that before." "Very strange!" muttered Holmes, <b>pulling</b> at the	Present Participle Construction (Adverbial)	—¡Qué absurdo! ¡Jamás me había fijado! —Es muy extraño — murmuró Holmes,	Gerund Construction

	rope. (p.96)		<b>tirando</b> del cordón—. (p.186)	
720.	"What's in here?" he asked, <b>tapping</b> the safe. "My stepfather's business papers." (p.97)	Present Participle Construction (Adverbial)	—¿Qué hay aquí? —preguntó, <b>golpeando</b> con los nudillos la caja fuerte. —Papeles de negocios de mi padrastro. (p.187)	Gerund Construction
721.	"Ah, yes, of course! Well, a cheetah is just a big cat, and yet a saucer of milk does not go very far in <b>satisfying</b> its wants, I daresay. (p.97)	Gerund Construction (Nominal)	—¡Ah, sí, claro! Al fin y al cabo, un guepardo no es más que un gato grandote, pero me atrevería a decir que con un platito de leche no bastaría, ni mucho menos, para <b>satisfacer</b> sus necesidades. (p.187)	Infinitive Construction
722.	Thank you. That is quite settled," said he, <b>rising</b> and putting his lens in his pocket. (p.97)	Present Participle Construction (Adverbial)	—Gracias. Esto queda claro —dijo <b>levantándose</b> y metiéndose la lupa en el bolsillo. (p.187)	Gerund Construction
723.	Thank you. That is quite settled," said he, rising and <b>putting</b> his lens in his pocket. (p.97)	Present Participle Construction (Adverbial)	—Gracias. Esto queda claro —dijo <b>levantándose</b> y <b>metiéndose</b> la lupa en el bolsillo. (p.187)	Gerund Construction
724.	We had walked several times up and down the lawn, neither Miss Stoner nor myself <b>liking</b> to break in upon his thoughts before he roused himself from his reverie. (p.97)	Present Participle Construction (Adverbial)	Habíamos recorrido el jardín varias veces de arriba abajo, sin que ni la señorita Stoner ni yo nos <b>atreviéramos</b> a interrumpir el curso de sus pensamientos, cuando al fin Holmes salió de su ensimismamiento. (p.188)	Infinitive Construction
725.	"I believe, Mr. Holmes, that you have already made up your mind," said Miss Stoner, <b>laying</b> her hand upon my companion's sleeve. (p.98)	Present Participle Construction (Adverbial)	—Me parece, señor Holmes, que ya ha llegado usted a una conclusión —dijo la señorita Stoner, <b>posando</b> su mano sobre el brazo de mi compañero. (p.188)	Gerund Construction
726.	The boy had some slight	Gerund	El cochero tuvo alguna	Infinitive

	difficulty in <b>undoing</b> the heavy iron gates, and we heard the hoarse roar of the doctor's voice and saw the fury with which he shook his clinched fists at him. (p.98)	Construction (Nominal)	dificultad para <b>abrir</b> las pesadas puertas de hierro, y pudimos oír el áspero rugido del doctor y ver la furia con que agitaba los puños cerrados, amenazándolo. (p.189)	Construction
727.	At dusk we saw Dr. Grimesby Roylott drive past, his huge form <b>looming up</b> beside the little figure of the lad who drove him. (p.98)	Present Participle Construction (Adjectival)	Al atardecer vimos pasar en un coche al doctor Grimesby Roylott, con su gigantesca figura <b>sobresaliendo</b> junto a la menuda figurilla del muchacho que guiaba el coche. (p.189)	Gerund Construction
728.	Sherlock Holmes and I had no difficulty in <b>engaging</b> a bed-room and sitting room at the Crown Inn. (p.98)	Gerund Construction (Nominal)	Sherlock Holmes y yo no tuvimos dificultades para <b>alquilar</b> una alcoba con sala de estar en el «Crown». (p.189)	Infinitive Construction
729.	"Holmes," I cried, "I seem to see dimly what you <b>are hinting</b> at. We are only just in time to prevent some subtle and horrible crime." (p.99)	Present Participle Construction (Verbal Progressive)	—Holmes, creo que empiezo a entrever adónde quiere usted ir a <b>parar</b> —exclamé—. Tenemos el tiempo justo para impedir algún crimen artero y horrible. (p.190)	Infinitive Construction
730.	"That is our signal," said Holmes, <b>springing</b> to his feet; "it comes from the middle window." (p.99)	Present Participle Construction (Adverbial)	Ésa es nuestra señal —dijo Holmes, <b>poniéndose</b> en pie de un salto—. Viene de la ventana del centro. (p.191)	Gerund Construction
731.	There was little difficulty in <b>entering</b> the grounds, for unrepaired breaches gaped in the old park wall. (p.99)	Gerund Construction (Nominal)	No tuvimos dificultades para <b>entrar</b> en la finca porque la vieja tapia del parque estaba derruida por varios sitios. (p.191)	Infinitive Construction
732.	As we passed out he exchanged a few words with the land-lord, <b>explaining</b> that we were going on a late visit to an acquaintance, and that it was possible that we might spend the night there. (p.99)	Present Participle Construction (Adverbial)	Al salir, Holmes intercambió algunas frases con el posadero, <b>explicándole</b> que íbamos a hacer una visita de última hora a un conocido y que era posible que pasáramos la noche en su casa.	Gerund Construction

			(p.191)	
733.	As we passed out he exchanged a few words with the land-lord, explaining that we <b>were going</b> on a late visit to an acquaintance, and that it was possible that we might spend the night there. (p.99)	Present Participle Construction (Verbal Progressive)	Al salir, Holmes intercambió algunas frases con el posadero, explicándole que <b>íbamos</b> a hacer una visita de última hora a un conocido y que era posible que pasáramos la noche en su casa. (p.191)	Imperfect Construction
734.	A moment later we were out on the dark road, a chill wind <b>blowing</b> in our faces, and one yellow light twinkling in front of us through the gloom to guide us on our sombre errand. (p.99)	Present Participle Construction (Adjectival)	Un momento después avanzábamos por el oscuro camino, con el viento helado <b>soplándonos</b> en la cara y una lucecita amarilla parpadeando frente a nosotros en medio de las tinieblas para guiarnos en nuestra tétrica incursión. (p.191)	Gerund Construction
735.	A moment later we were out on the dark road, a chill wind blowing in our faces, and one yellow light <b>twinkling</b> in front of us through the gloom to guide us on our sombre errand. (p.99)	Present Participle Construction (Adjectival)	Un momento después avanzábamos por el oscuro camino, con el viento helado soplándonos en la cara y una lucecita amarilla <b>parpadeando</b> frente a nosotros en medio de las tinieblas para guiarnos en nuestra tétrica incursión. (p.191)	Gerund Construction
736.	<b>Making</b> our way among the trees, we reached the lawn, crossed it, and were about to enter through the window when out from a clump of laurel bushes there darted what seemed to be a hideous and distorted child, who threw itself upon the grass with writhing limbs and then ran swiftly across the lawn into the darkness. (p.99)	Present Participle Construction (Adverbial)	Nos <b>abrimos</b> camino entre los árboles, llegamos al jardín, lo cruzamos, y nos disponíamos a entrar por la ventana cuando de un macizo de laureles salió disparado algo que parecía un niño deforme y repugnante, que se tiró sobre la hierba retorciendo los miembros y luego corrió a toda velocidad por el jardín	Past Construction

			hasta perderse en la oscuridad. (p.191)	
737.	Then <b>creeping</b> up to me and making a trumpet of his hand, he whispered into my ear again so gently that it was all that I could do to distinguish the words: (p.99)	Present Participle Construction (Adverbial)	Luego se <b>arrastró</b> hacia mí y, haciendo bocina con la mano, volvió a susurrarme al oído, en voz tan baja que a duras penas conseguí entender las palabras. (p.191)	Past Construction
738.	Then creeping up to me and <b>making</b> a trumpet of his hand, he whispered into my ear again so gently that it was all that I could do to distinguish the words: (p.99)	Present Participle Construction (Adverbial)	Luego se arrastró hacia mí y, <b>haciendo</b> bocina con la mano, volvió a susurrarme al oído, en voz tan baja que a duras penas conseguí entender las palabras. (p.191)	Gerund Construction
739.	I confess that I felt easier in my mind when, after <b>following</b> Holmes's example and slipping off my shoes, I found myself inside the bedroom. (p.99)	Gerund Construction (Adverbial)	Confieso que me sentí más tranquilo cuando, tras <b>seguir</b> el ejemplo de Holmes y quitarme los zapatos, me encontré dentro de la habitación. (p.191)	Infinitive Construction
740.	I confess that I felt easier in my mind when, after following Holmes's example and <b>slipping off</b> my shoes, I found myself inside the bedroom. (p.99)	Gerund Construction (Adverbial)	Confieso que me sentí más tranquilo cuando, tras seguir el ejemplo de Holmes y <b>quitarme</b> los zapatos, me encontré dentro de la habitación. (p.191)	Infinitive Construction
741.	How long they seemed,	Present Participle	¡Qué largos parecían	Gerund

	those quarters! Twelve struck, and one and two and three, and still we sat <b>waiting</b> silently for whatever might befall. (p.100)	Construction (Adverbial)	aquellos cuartos de hora! Dieron las doce, la una, las dos, las tres, y nosotros seguíamos sentados en silencio, <b>aguardando</b> lo que pudiera suceder. (p.192)	Construction
742.	Then suddenly another sound became audible -- a very gentle, soothing sound, like that of a small jet of steam <b>escaping</b> continually from a kettle. (p.100)	Present Participle Construction (Adjectival)	De repente se oyó otro sonido... un sonido muy suave y acariciador, como el de un chorrito de vapor al <b>salir</b> de una tetera. (p.192)	Infinitive Construction
743.	At the moment when Holmes struck the light I heard a low, clear whistle, but the sudden glare <b>flashing</b> into my weary eyes made it impossible for me to tell what it was at which my friend lashed so savagely. (p.100)	Present Participle Construction (Adjectival)	En el mismo momento en que Holmes encendió la luz, oí un silbido suave y muy claro, pero el repentino <b>resplandor</b> ante mis ojos hizo que me resultara imposible distinguir qué era lo que mi amigo golpeaba con tanta ferocidad. (p.193)	Nominal Construction
744.	He had ceased to strike and <b>was gazing up</b> at the ventilator when suddenly there broke from the silence of the night the most horrible cry to which I have ever listened. (p.100)	Present Participle Construction (Verbal Progressive)	Había dejado de dar golpes y <b>levantaba</b> la mirada hacia el orificio de ventilación, cuando, de pronto, el silencio de la noche se rompió con el alarido más espantoso que jamás he oído. (p.193)	Imperfect Construction
745.	It struck cold to our hearts, and I stood <b>gazing</b> at Holmes, and he at me, until the last echoes of it had died away into the silence from which it rose. (p.100)	Present Participle Construction (Adverbial)	A nosotros nos heló el corazón; yo me quedé <b>mirando</b> a Holmes, y él a mí, hasta que los últimos ecos se extinguieron en el silencio del que habían surgido. (p.193)	Gerund Construction
746.	On the table stood a dark-lantern with the shutter half open, <b>throwing</b> a brilliant beam of light upon the iron safe, the door of	Present Participle Construction (Adjectival)	Sobre la mesa había una linterna sorda con la pantalla a medio abrir, <b>arrojando</b> un brillante rayo de luz sobre la caja	Gerund Construction



	which was ajar. (p.100)		fuerte, cuya puerta estaba entreabierta. (p.193)	
747.	Beside this table, on the wooden chair, sat Dr. Grimesby Roylott clad in a long gray dressing-gown, his bare ankles <b>protruding</b> beneath, and his feet thrust into red heelless Turkish slippers. (p.100)	Present Participle Construction (Adjectival)	Junto a esta mesa, en la silla de madera, estaba sentado el doctor Grimesby Roylott, vestido con una larga bata gris, bajo la cual <b>asomaban</b> sus tobillos desnudos, con los pies enfundados en unas babuchas rojas. (p.193)	Imperfect Construction
748.	In an instant his strange headgear began to move, and there reared itself from among his hair the squat diamond-shaped head and puffed neck of a loathsome serpent. "It is a swamp adder!" cried Holmes; "the deadliest snake in India. He has died within ten seconds of <b>being</b> bitten. (p.100)	Gerund Construction (Nominal)	Al instante, el extraño tocado empezó a moverse y se desenroscó, apareciendo entre los cabellos la cabeza achatada en forma de rombo y el cuello hinchado de una horrenda serpiente. —¡Una víbora de los pantanos! —exclamó Holmes—. La serpiente más mortífera de la India. Este hombre ha muerto a los diez segundos de <b>ser</b> mordido. (p.194)	Infinitive Construction
749.	As he spoke he drew the dog-whip swiftly from the dead man's lap, and <b>throwing</b> the noose round the reptile's neck he drew it from its horrid perch and, carrying it at arm's length, threw it into the iron safe, which he closed upon it. (p.100)	Present Participle Construction (Adverbial)	Mientras hablaba cogió rápidamente el látigo del regazo del muerto, <b>pasó</b> el lazo por el cuello del reptil, lo desprendió de su macabra percha y, llevándolo con el brazo bien extendido, lo arrojó a la caja fuerte, que cerró a continuación. (p.127)	Past Construction
750.	As he spoke he drew the dog-whip swiftly from the dead man's lap, and throwing thenoose round the reptile's neck he drew it from its horrid perch and, <b>carrying</b> it at arm's length, threw it into the iron safe, which he closed upon it.	Present Participle Construction (Adverbial)	Mientras hablaba cogió rápidamente el látigo del regazo del muerto, pasó el lazo por el cuello del reptil, lo desprendió de su macabra percha y, <b>llevándolo</b> con el brazo bien extendido, lo arrojó a la caja fuerte,	Gerund Construction

	(p.100)		que cerró a continuación. (p.127)	
751.	It is not necessary that I should prolong a narrative which has already run to too great a length by <b>telling</b> how we broke the sad news to the terrified girl, how we conveyed her by the morning train to the care of her good aunt at Harrow, of how the slow process of official inquiry came to the conclusion that the doctor met his fate while indiscreetly playing with a dangerous pet. (p.101)	Gerund Construction (Adverbial)	No es necesario que alargue un relato que ya es bastante extenso, <b>explicando</b> cómo comunicamos la triste noticia a la aterrorizada joven, cómo la llevamos en el tren de la mañana a casa de su tía de Harrow, o cómo el lento proceso de la investigación judicial llegó a la conclusión de que el doctor había encontrado la muerte mientras jugaba imprudentemente con una de sus peligrosas mascotas. (p.194)	Gerund Construction
752.	It is not necessary that I should prolong a narrative which has already run to too great a length by telling how we broke the sad news to the terrified girl, how we conveyed her by the morning train to the care of her good aunt at Harrow, of how the slow process of official inquiry came to the conclusion that the doctor met his fate while indiscreetly <b>playing</b> with a dangerous pet. (p.101)	Present Participle Construction (Adverbial)	No es necesario que alargue un relato que ya es bastante extenso, explicando cómo comunicamos la triste noticia a la aterrorizada joven, cómo la llevamos en el tren de la mañana a casa de su tía de Harrow, o cómo el lento proceso de la investigación judicial llegó a la conclusión de que el doctor había encontrado la muerte mientras <b>jugaba</b> imprudentemente con una de sus peligrosas mascotas. (p.194)	Imperfect Construction
753.	The discovery that this was a dummy, and that the bed was clamped to the floor, instantly gave rise to the suspicion that the rope was there as a bridge for something <b>passing</b> through the hole and	Present Participle Construction (Adjectival)	Al descubrir que no tenía campanilla, y que la cama estaba clavada al suelo, empecé a sospechar que el cordón pudiera servir de puente para que algo <b>entrara</b> por el agujero llegara a la	Subjunctive Construction

	coming to the bed. (p.101)		cama. (p.194)	
754.	The discovery that this was a dummy, and that the bed was clamped to the floor, instantly gave rise to the suspicion that the rope was there as a bridge for something passing through the hole and <b>coming</b> to the bed. (p.101)	Present Participle Construction (Adjectival)	Al descubrir que no tenía campanilla, y que la cama estaba clavada al suelo, empecé a sospechar que el cordón pudiera servir de puente para que algo entrara por el agujero <b>llegara</b> a la cama. (p.194)	Subjunctive Construction
755.	An inspection of his chair showed me that he had been in the habit of <b>standing</b> on it, which of course would be necessary in order that he should reach the ventilator. (p.101)	Gerund Construction (Nominal)	Al examinar su silla comprobé que tenía la costumbre de <b>ponerse en pie</b> sobre ella: evidentemente, tenía que hacerlo para llegar al respiradero. (p.195)	Infinitive Construction
756.	"With the result of <b>driving</b> it through the ventilator." (p.101)	Gerund Construction (Nominal)	—Con el resultado de que volvió a <b>meterse</b> por el respiradero. (p.195)	Infinitive Construction
757.	"And also with the result of <b>causing</b> it to turn upon its master at the other side. (p.101)	Gerund Construction (Nominal)	—Y también con el resultado de que, Ø una vez al otro lado, se <b>revolvió</b> contra su amo. (p.195)	Past Construction
758.	The idea of <b>using</b> a form of poison which could not possibly be discovered by any chemical test was just such a one as would occur to a clever and ruthless man who had had an Eastern training. (p.101)	Gerund Construction (Nominal)	La idea de <b>utilizar</b> una clase de veneno que los análisis químicos no pudieran descubrir parecía digna de un hombre inteligente y despiadado, con experiencia en Oriente. (p.195)	Infinitive Construction
759.	The metallic clang heard by Miss Stoner was obviously caused by her stepfather hastily <b>closing</b> the door of his safe upon its terrible occupant. (p.101)	Present Participle Construction (Adjectival)	El golpe metálico que oyó la señorita Stoner lo produjo sin duda el padrastro <b>al cerrar</b> apresuradamente la puerta de la caja fuerte, tras meter dentro a su terrible ocupante. (p.195)	Infinitive Construction
760.	<b>Having once made up</b> my mind, you know the steps	Present Participle Construction	Una vez <b>formada</b> mi opinión, ya conoce usted	Past Participle Construction

	which I took in order to put the matter to the proof. I heard the creature hiss as I have no doubt that you did also, and I instantly lit the light and attacked it." (p.101)	(Adverbial)	las medidas que adopté para ponerla a prueba. Oí el silbido del animal, como sin duda lo oyó usted también, y al momento encendí la luz y lo atacué. (p.195)	
761.	One of these, whom I had cured of a painful and lingering disease, was never weary of <b>advertising</b> my virtues and of endeavouring to send me on every sufferer over whom he might have any influence. (p.102)	Gerund Construction (Nominal)	Uno de éstos, al que le había curado una enfermedad tan dolorosa como persistente, no se cansaba de <b>pregonar</b> mis talentos , ni de procurar enviarme todo enfermo sobre el cual éltuviera alguna influencia. (p.196)	Infinitive Construction
762.	One of these, whom I had cured of a painful and lingering disease, was never weary of advertising my virtues and of <b>endeavouring</b> to send me on every sufferer over whom he might have any influence. (p.102)	Gerund Construction (Nominal)	Uno de éstos, al que le había curado una enfermedad tan dolorosa como persistente, no se cansaba de pregonar mis talentos , ni de <b>procurar</b> enviarme todo enfermo sobre el cual éltuviera alguna influencia. (p.196)	Infinitive Construction
763.	Of these the latter may have afforded a finer field for an acute and original observer, but the other was so strange in its inception and so dramatic in its details that it may be the more worthy of <b>being</b> placed upon record, even if it gave my friend fewer openings for those deductive methods of reasoning by which he achieved such remarkable results. (p.102)	Gerund Construction (Nominal)	De ellos, el último pudo haber proporcionado mejor campo para un observador agudo y dotado de originalidad, pero el otro fue tan extraño en su comienzo y tan dramático en sus detalles, que bien puede ser el más merecedor de <b>quedar</b> registrado por escrito, aunque diera a mi amigo menos oportunidades para practicar aquellos métodos deductivos de razonamiento con los que conseguía tan notables resultados. (p.196)	Infinitive Construction
764.	One morning, at a little before seven o'clock, I was	Present Participle Construction	Una mañana, poco antes de las siete, me despertó	Infinitive Construction

	awakened by the maid <b>tapping</b> at the door to announce that two men had come from Paddington and were waiting in the consulting-room. (p.102)	(Adjectival)	la sirvienta <b>al golpear</b> mi puerta, para anunciarme que habían llegado de Paddington dos hombres y que esperaban en la sala de consulta (p.197)	
765.	One morning, at a little before seven o'clock, I was awakened by the maid tapping at the door to announce that two men had come from Paddington and <b>were waiting</b> in the consulting-room. (p.102)	Present Participle Construction (Verbal Progressive)	Una mañana, poco antes de las siete, me despertó la sirvienta al golpear mi puerta, para anunciarme que habían llegado de Paddington dos hombres y <b>que esperaban</b> en la sala de consulta (p.197)	Imperfect Construction
766.	"I've got him here," he whispered, <b>jerking</b> his thumb over his shoulder; "he's all right." (p.102)	Present Participle Construction (Adverbial)	-Lo tengo aquí -susurró, <b>señalando</b> con su pulgar por encima del hombro-. Está bien. (p.197)	Gerund Construction
767.	He was young, not more than five-and-twenty, I should say, with a strong, masculine face; but he was exceedingly pale and gave me the impression of a man who <b>was suffering</b> from some strong agitation, which it took all his strength of mind to control. (p.102)	Present Participle Construction (Adjectival)	Era un hombre joven, de no más de veinticinco años, hu- biera asegurado yo, con un rostro enérgico y varonil, pero estaba muy pálido. Me dio la impresión de ser <b>víctima</b> de una intensa agitación que sólo dominaba recurriendo a toda su energía. (p.197)	Nominal Construction
768.	I came in by train this morning, and on <b>inquiring</b> at Paddington as to where I might find a doctor, a worthy fellow very kindly escorted me here. (p.102)	Gerund Construction (Adverbial)	He llegado esta mañana en tren y, al <b>preguntar</b> en Paddington dónde podía encontrar un médico, un buen hombre me ha acompañado hasta aquí. (p.197)	Infinitive Construction
769.	"I regret that I have kept you <b>waiting</b> ," said I sitting down in my library-chair. (p.102)	Gerund Construction (Adverbial)	-Lamento haberle hecho <b>esperar</b> -le dije, sentándome en el sillón de mi biblioteca-. (p.197)	Infinitive Construction
770.	"I regret that I have kept you waiting," said I <b>sitting down</b> in my library-chair. (p.102)	Present Participle Construction (Adverbial)	-Lamento haberle hecho esperar-le dije, <b>sentándome</b> en el sillón de mi biblioteca-. (p.197)	Gerund Construction
771.	He laughed very heartily, with a high, ringing note,	Present Participle Construction	Se rió con ganas, con una nota aguda y	Gerund Construction

	<b>leaning back</b> in his chair and shaking his sides. All my medical instincts rose up against that laugh. (p.103)	(Adverbial)	penetrante, <b>repantigándose</b> en su silla y estremeciéndose de la cabeza a los pies. Todo mi instinto médico se alzó contra esta risa. (p.198)	
772.	He laughed very heartily, with a high, ringing note, leaning back in his chair and <b>shaking</b> his sides. All my medical instincts rose up against that laugh. (p.103)	Present Participle Construction (Adverbial)	Se rió con ganas, con una nota aguda y penetrante, repantigándose en su silla y <b>estremeciéndose</b> de la cabeza a los pies. Todo mi instinto médico se alzó contra esta risa. (p.198)	Gerund Construction
773.	"I <b>have been making</b> a fool of myself," he gasped. "Not at all. Drink this." I dashed some brandy into the water, and the colour began to come back to his bloodless cheeks. (p.103)	Present Participle Construction (Verbal Progressive)	-Me <b>he puesto</b> en ridículo -jadeó. -En absoluto. ¡Bébase esto! Añadí un poco de brandy al agua y empezó a reaparecer el color en sus mejillas exangües. (p.198)	Antepresente Construction
774.	When I came to I found that it <b>was</b> still <b>bleeding</b> , sol tied one end of my handkerchief very tightly round the wrist and braced it up with a twig." (p.103)	Present Participle Construction (Verbal Progressive)	Cuando volví en mí, descubrí que todavía <b>sangraba</b> , por lo que até un extremo de mi pañuelo estrechamente en torno a la muñeca y lo aseguré con un palito. (p.198)	Imperfect Construction
775.	"This has been done," said I, <b>examining</b> the wound, "by a very heavy and sharp instrument." "A thing like a cleaver," said he. (p.103)	Present Participle Construction (Adverbial)	-Esto lo ha hecho -dije, <b>examinando</b> la herida- un instrumento muy pesado y afilado. (p.198)	Gerund Construction
776.	"Perhaps you had better not speak of the matter. It <b>is</b> evidently <b>trying</b> to your nerves." (p.103)	Present Participle Construction (Verbal Progressive)	-Tal vez sea mejor que no hable del asunto. Es evidente que pone a <b>prueba</b> sus nervios. (p.199)	Nominal Construction
777.	I rushed upstairs, explained the matter shortly to my wife, and in five minutes was inside a	Present Participle Construction (Verbal Progressive)	Subí apresuradamente al primer piso, expliqué el asunto a mi esposa, en pocas palabras, y cinco	Past Construction

	hansom, <b>driving</b> with my new acquaintance to Baker Street. (p.104)		minutos después me instalé en el interior de un coche de alquiler que me <b>condujo</b> , junto con mi nuevo conocido, a Baker Street. (p.199)	
778.	Sherlock Holmes <b>was</b> , as I expected, <b>lounging</b> about his sitting-room in his dressing gown, reading the agony column of The Times and smoking his before-breakfast pipe, (p.104)	Present Participle Construction (Verbal Progressive)	Como yo me había figurado, Sherlock Holmes se <b>encontraba</b> en su sala de estar, en bata, entregado a la lectura de la columna de anuncios de personas desaparecidas en The Times, y fumando su pipa anterior al desayuno (p.200)	Imperfect Construction
779.	Sherlock Holmes was, as I expected, lounging about his sitting-room in his dressing gown, <b>reading</b> the agony column of The Times and smoking his before-breakfast pipe, (p.104)	Present Participle Construction (Verbal Progressive)	Como yo me había figurado, Sherlock Holmes se encontraba en su sala de estar, en bata, entregado a la <b>lectura</b> de la columna de anuncios de personas desaparecidas en The Times, y fumando su pipa anterior al desayuno (p.200)	Nominal Construction
780.	Sherlock Holmes was, as I expected, lounging about his sitting-room in his dressing gown, reading the agony column of The Times and <b>smoking</b> his before-breakfast pipe, (p.104)	Present Participle Construction (Verbal Progressive)	Como yo me había figurado, Sherlock Holmes se encontraba en su sala de estar, en bata, entregado a la lectura de la columna de anuncios de personas desaparecidas en The Times, y <b>fumando</b> su pipa anterior al desayuno (p.200)	Gerund Construction
781.	You must know," said he, "that I am an orphan and a bachelor, <b>residing</b> alone in lodgings in London. (p.104)	Present Participle Construction (Adjectival)	-Deben saber -dijo- que soy huérfano y soltero, y que <b>vivo</b> solo en una pensión de Londres. (p.200)	Present Construction
782.	Two years ago, <b>having served</b> my time, and having also come into a fair sum of money through my poor father's death, I	Present Participle Construction (Adverbial)	Hace dos años, <b>cumplido</b> mi período de prácticas y tras haber conseguido una sustanciosa suma de	Past Participle Construction

	determined to start in business for myself and took professional chambers in Victoria Street. (p.104)		dinero debido a la muerte de mi pobre padre, decidí establecerme por mi cuenta y alquilé un despacho profesional en Victoria Street. (p.200)	
783.	Two years ago, having served my time, and <b>having</b> also <b>come</b> into a fair sum of money through my poor father's death, I determined to start in business for myself and took professional chambers in Victoria Street. (p.104)	Present Participle Construction (Adverbial)	Hace dos años, cumplido mi período de prácticas y <b>tras haber conseguido</b> una sustanciosa suma de dinero debido a la muerte de mi pobre padre, decidí establecerme por mi cuenta y alquilé un despacho profesional en Victoria Street. (p.200)	Infinitive Construction
784.	" 'Mr. Hatherley?' said he, with something of a German accent. 'You have been recommended to me, Mr. Hatherley, as being a man who is not only proficient in his profession but is also discreet and capable of <b>preserving</b> a secret.' (p.104)	Gerund Construction (Nominal)	»-¿El señor Hatherley? - dijo con un vestigio de acento alemán-. Usted me ha sido recomendado, señor Hatherley, como un hombre que no sólo es eficiente en su profesión, sino además discreto y capaz de <b>guardar</b> un secreto. (p.201)	Infinitive Construction
785.	"Yesterday, however, just as I <b>was thinking</b> of leaving the office, my clerk entered to say there was a gentleman waiting who wished to see me upon business. (p.104)	Present Participle Construction (Verbal Progressive)	»Ayer, sin embargo, precisamente cuando <b>pensaba</b> abandonar el despacho, entró mi dependiente para anunciarme que esperaba un caballero que deseaba verme por cuestiones de negocio. (p.201)	Imperfect Construction
786.	"Yesterday, however, just as I was thinking of <b>leaving</b> the office, my clerk entered to say there was a gentleman waiting who wished to see me upon business. (p.104)	Gerund Construction (Nominal)	»Ayer, sin embargo, precisamente cuando pensaba <b>abandonar</b> el despacho, entró mi dependiente para anunciarme que esperaba un caballero que deseaba verme por cuestiones de negocio. (p.201)	Infinitive Construction
787.	"Yesterday, however, just	Present Participle	»Ayer, sin embargo,	Imperfect



	as I was thinking of leaving the office, my clerk entered to say there was a gentleman <b>waiting</b> who wished to see me upon business. (p.104)	Construction (Adjectival)	precisamente cuando pensaba abandonar el despacho, entró mi dependiente para anunciarme <b>que esperaba</b> un caballero que deseaba verme por cuestiones de negocio. (p.201)	Construction
788.	"I bowed, <b>feeling</b> as flattered as any young man would at such an address. 'May I ask who it was who gave me so good a character?' (p.104)	Present Participle Construction (Adverbial)	»Me <b>sentí</b> tan halagado como podría sentirse cualquier joven ante semejante introducción. »-¿Puedo preguntarle quién le ha dado tan buenas referencias? (p.201)	Past Construction
789.	I have it from the same source that you are both an orphan and a bachelor and <b>are residing</b> alone in London.' (p.104)	Present Participle Construction (Verbal Progressive)	Sé, a través de la misma fuente, que es usted a la vez huérfano y soltero, y <b>que vive</b> solo en Londres. (p.201)	Present Construction
790.	" 'Very good.' He suddenly sprang up, and <b>darting</b> like lightning across the room he flung open the door. The passage outside was empty. (p.105)	Present Participle Construction (Adverbial)	»-Muy bien. »Se levantó de pronto y, <b>cruzando</b> como un rayo la pequeña oficina, abrió la puerta de par en par. Afuera, el pasillo estaba vacío. (p.202)	Gerund Construction
791.	'That's all right,' said he, <b>coming back</b> . 'I know the clerks are sometimes curious as to their master's affairs. (p.105)	Present Participle Construction (Adverbial)	Todo va bien -dijo al <b>regresar</b> -. Sé que los empleados se muestran a veces curiosos con los asuntos de sus amos. (p.202)	Infinitive Construction
792.	"A feeling of repulsion, and of something akin to fear had begun to rise within me at the strange antics of this fleshless man. Even my dread of <b>losing</b> a client could not restrain me from showing my impatience. (p.105)	Gerund Construction (Nominal)	Una sensación de repulsión, junto con algo similar al temor, había empezado a surgir en mi interior ante la extraña actitud de aquel hombre descarnado. Ni siquiera mi temor a <b>perder</b> un cliente pudo impedirme que le mostrase mi impaciencia. (p.202)	Infinitive Construction
793.	"A feeling of repulsion, and of something akin to fear	Gerund Construction	Una sensación de repulsión, junto con algo	Subjunctive Construction

	had begun to rise within me at the strange antics of this fleshless man. Even my dread of losing a client could not restrain me from <b>showing</b> my impatience. (p.105)	(Nominal)	similar al temor, había empezado a surgir en mi interior ante la extraña actitud de aquel hombre descarnado. Ni siquiera mi temor a perder un cliente pudo impedirme que le <b>mostrase</b> mi impaciencia. (p.202)	
794.	'We have judged it best that you should come late. It is to recompense you for any inconvenience that we <b>are paying</b> to you, a young and unknown man, a fee which would buy an opinion from the very heads of your profession. (p.105)	Present Participle Construction (Verbal Progressive)	»-Hemos considerado que llegue usted tarde. Precisamente, para compensarle por cualquier inconveniente, le <b>pagamos</b> , pese a ser un joven desconocido, unos honorarios como los que requeriría una opinión por parte de algunas de las figuras más descollantes de su profesión. (p.203)	Present Construction
795.	On <b>examining</b> it, however, I found that this deposit was a comparatively small one, and that it formed a link between two very much larger ones upon the right and left -- both of them, however, in the grounds of my neighbours. (p.106)	Gerund Construction (Adverbial)	»Al <b>examinarlo</b> , sin embargo, observé que ese filón era relativamente pequeño y que constituía un enlace entre dos mucho más grandes a la derecha y a la izquierda, aunque ambos se encontraban en terrenos de mis vecinos. (p.204)	Infinitive Construction
796.	This we <b>have</b> now <b>been doing</b> for some time, and in order to help us in our operations we erected a hydraulic press. (p.106)	Present Participle Construction (Verbal Progressive)	Y esto es lo que <b>hemos estado haciendo</b> durante algún tiempo, y con el fin de que nos ayudara en nuestras operaciones montamos una prensa hidráulica. (p.204)	Gerund Construction
797.	We guard our secret very jealously, however, and if it once became known that we had hydraulic engineers <b>coming</b> to our little house, it would soon rouse inquiry, and then, if the facts came out, it would be good-bye to any	Present Participle Construction (Adjectival)	Pero nosotros guardamos celosamente nuestro secreto, porque si llegara a saberse <b>que vienen</b> ingenieros a nuestra propiedad, pronto se desataría la curiosidad y entonces, si se averiguase la verdad,	Present Construction

	chance of getting these fields and carrying out our plans. (p.106)		adiós a toda posibilidad de conseguir aquellos campos y llevar a la práctica nuestros planes. (p.204)	
798.	We guard our secret very jealously, however, and if it once became known that we had hydraulic engineers coming to our little house, it would soon rouse inquiry, and then, if the facts came out, it would be good-bye to any chance of <b>getting</b> these fields and carrying out our plans. (p.106)	Gerund Construction (Nominal)	Pero nosotros guardamos celosamente nuestro secreto, porque si llegara a saberse que vienen ingenieros a nuestra propiedad, pronto se desataría la curiosidad y entonces, si se averiguase la verdad, adiós a toda posibilidad de <b>conseguir</b> aquellos campos y llevar a la práctica nuestros planes. (p.204)	Infinitive Construction
799.	We guard our secret very jealously, however, and if it once became known that we had hydraulic engineers coming to our little house, it would soon rouse inquiry, and then, if the facts came out, it would be good-bye to any chance of getting these fields and <b>carrying out</b> our plans. (p.106)	Gerund Construction (Nominal)	Pero nosotros guardamos celosamente nuestro secreto, porque si llegara a saberse que vienen ingenieros a nuestra propiedad, pronto se desataría la curiosidad y entonces, si se averiguase la verdad, adiós a toda posibilidad de conseguir aquellos campos y llevar a la <b>práctica</b> nuestros planes. (p.204)	Nominal Construction
800.	That is why I have made you promise me that you will not tell a human being that you <b>are going</b> to Eyford to-night. (p.106)	Present Participle Construction (Verbal Progressive)	Por esto yo le he hecho prometer que no dirá a nadie que <b>va</b> a Eyford esta noche. (p.204)	Present Construction
801.	" 'And not a word to a soul.' He looked at me with a last long, questioning gaze, and then, <b>pressing</b> my hand in a cold, dank grasp, he hurried from the room. (p.106)	Present Participle Construction (Adverbial)	»-Y ni una sola palabra a nadie -dijo, dirigiéndome una última y prolongada mirada inquisitiva, y acto seguido, dando a mi mano un húmedo y frío <b>apretón</b> , salió presuroso de la oficina. (p.205)	Nominal Construction
802.	However, I threw all fears to the winds, ate a hearty	Present Participle Construction	Sin embargo, deseché todos mis temores,	Infinitive Construction

	supper, drove to Paddington, and started off, <b>having obeyed</b> to the letter the injunction as to holding my tongue. (p.106)	(Adverbial)	despaché una buena cena, tomé un coche de punto hasta Paddington y di comienzo a mi viaje, <b>tras haber obedecido</b> al pie de la letra mi compromiso de guardar silencio. (p.205)	
803.	'The only point which I could not quite understand was what use you could make of a hydraulic press in <b>excavating</b> fuller's-earth, which, as I understand, is dug out like gravel from a pit.' (p.106)	Gerund Construction (Nominal)	El único punto que no acierto a comprender es qué servicio puede prestarles una prensa hidráulica para <b>excavar</b> tierra de batán, que, según tengo entendido, se extrae de un pozo, como la gravilla. (p.205)	Infinitive Construction
804.	As I passed out through the wicket gate, however, I found my acquaintance of the morning <b>waiting</b> in the shadow upon the other side. (p.107)	Present Participle Construction (Adjectival)	Pero al traspasar el portillo vi que mi visitante de la mañana me <b>esperaba</b> entre las sombras al otro lado. (p.205)	Imperfect Construction
805.	Without a word he grasped my arm and hurried me into a carriage, the door of which <b>was standing</b> open. (p.107)	Present Participle Construction (Adjectival)	Sin pronunciar palabra, aferró mi brazo y me hizo subir apresuradamente a un carruaje cuya puerta <b>había quedado</b> abierta. (p.206)	<i>Antecopreterito</i> Construction
806.	"Did you observe the colour?" "Yes, I saw it by the side-lights when I <b>was stepping into</b> the carriage. It was achestnut." (p.107)	Present Participle Construction (Adverbial)	-¿Se fijó en el color? -Sí, lo vi a la luz de los faroles laterales cuando yo <b>subía</b> al carruaje. Color castaño, (p.206)	Imperfect Construction
807.	He sat at my side in silence all the time, and I was aware, more than once when I glanced in his direction, that he <b>was looking</b> at me with great intensity. (p.107)	Present Participle Construction (Verbal Progressive)	Sentado a mi lado, él guardó silencio en todo momento, y advertí más de una vez, al mirar en su dirección, que <b>tenía la vista</b> clavada en mi con gran intensidad. (p.206)	Imperfect Construction
808.	It grew broader, and a woman appeared with a lamp in her hand, which she held above her head, <b>pushing</b> her face	Present Participle Construction (Adverbial)	La franja se ensanchó y apareció una mujer que sostenía una lámpara encendida por encima de su cabeza y <b>avanzaba</b> el	Imperfect Construction

	forward and peering at us. (p.107)		cuello para mirarnos. (p.207)	
809.	It grew broader, and a woman appeared with a lamp in her hand, which she held above her head, pushing her face forward and <b>peering</b> at us. (p.107)	Present Participle Construction (Adverbial)	La franja se ensanchó y apareció una mujer que sostenía una lámpara encendida por encima de su cabeza y avanzaba el cuello para <b>mirarnos</b> . (p.207)	Infinitive Construction
810.	She spoke a few words in a foreign tongue in a tone as though <b>asking</b> a question, and when my companion answered in a gruff monosyllable she gave such a start that the lamp nearly fell from her hand. (p.107)	Gerund Construction (Adverbial)	Dijo unas palabras en un idioma extranjero y en el tono de quien <b>hace</b> una pregunta, y cuando mi acompañante contestó con un brusco monosílabo, ella experimentó tal sobresalto que la lámpara estuvo a punto de caérsele de la mano. (p.207)	Present Construction
811.	Colonel Stark went up to her, whispered something in her ear, and then, <b>pushing</b> her back into the room from whence she had come, he walked towards me again with the lamp in his hand. (p.107)	Present Participle Construction (Adverbial)	El coronel Stark se acercó a ella y le quitó la lámpara, murmurándole algo al oído, y después, <b>empujándola</b> hacia el cuarto del que había salido, avanzó de nuevo hacia mí con la lámpara en la mano. (p.207)	Gerund Construction
812.	'Perhaps you will have the kindness to wait in this room for a few minutes,' said he, <b>throwing open</b> another door. (p.107)	Present Participle Construction (Adverbial)	»-Le ruego que tenga la bondad de esperar unos minutos en esta habitación -me dijo, <b>abriendo</b> otra puerta. (p.207)	Gerund Construction
813.	'I shall not keep you <b>waiting</b> an instant,' said he, and vanished into the darkness. (p.107)	Present Participle Construction (Adverbial)	No le haré <b>esperar</b> mucho tiempo me aseguró, y se desvaneció en la oscuridad. (p.207)	Infinitive Construction
814.	"I glanced at the books upon the table, and in spite of my ignorance of German I could see that two of them were treatises on science, the others <b>being</b> volumes of poetry. (p.107)	Gerund Construction (Nominal)	»Examiné los libros y, a pesar de mi ignorancia del idioma alemán, pude ver que dos de ellos eran tratados científicos y los otros Ø volúmenes de poesía. (p.207)	Ø

815.	Then I walked across to the window, <b>hoping</b> that I might catch some glimpse of the countryside, but an oak shutter, heavily barred, was folded across it. It was a wonderfully silent house. (p.107)	Present Participle Construction (Adverbial)	Entonces me dirigí hacia la ventana, <b>esperando</b> poder echar un vistazo al paisaje rural, pero la cubría un porticón de madera de roble asegurado con recios barrotes. Era una casa asombrosamente silenciosa. (p.207)	Gerund Construction
816.	"It was pitch dark inside the house, and the colonel fumbled about <b>looking for</b> matches and muttering under his breath. (p.107)	Gerund Construction (Nominal)	»Dentro de la casa reinaba una oscuridad absoluta y el coronel <b>buscó</b> en vano cerillas, mientras rezongaba para sus adentros [...] (p.206)	Past Construction
817.	"It was pitch dark inside the house, and the colonel fumbled about looking for matches and <b>muttering</b> under his breath. (p.107)	Gerund Construction (Nominal)	»Dentro de la casa reinaba una oscuridad absoluta y el coronel buscó en vano cerillas, mientras <b>rezongaba</b> para sus adentros [...] (p.206)	Imperfect Construction
818.	Who were these German people, and what <b>were</b> they <b>doing</b> living in this strange, out-of-the-way place? And where was the place? [...] (p.107)	Present Participle Construction (Verbal Progressive)	¿Quiénes eran aquellos alemanes, y qué <b>hacían</b> en un lugar tan extraño y aislado? ¿Y dónde estaba ese lugar? (p.207)	Imperfect Construction
819.	Who were these German people, and what were they doing <b>living</b> in this strange, out-of-the-way place? And where was the place? [...] (p.107)	Present Participle Construction (Adverbial)	¿Quiénes eran aquellos alemanes, y qué hacían <b>Ø</b> en un lugar tan extraño y aislado? ¿Y dónde estaba ese lugar? (p.207)	Ø
820.	I paced up and down the room, <b>humming</b> a tune under my breath to keep up my spirits and feeling that I was thoroughly earning my fifty-guinea fee. (p.108)	Present Participle Construction (Adverbial)	Paseé de un lado a otro de la habitación, <b>entonando</b> una cancioncilla entre dientes para mantener el ánimo y pensando que me estaba ganando cumplidamente las cincuenta guineas de mis honorarios. (p.208)	Gerund Construction
821.	I paced up and down the room, humming a tune under my breath to keep up my spirits and <b>feeling</b>	Present Participle Construction (Adverbial)	Paseé de un lado a otro de la habitación, entonando una cancioncilla entre	Gerund Construction

	that I was thoroughly earning my fifty-guinea fee. (p.108)		dientes para mantener el ánimo y <b>pensando</b> que me estaba ganando cumplidamente las cincuenta guineas de mis honorarios. (p.208)	
822.	I paced up and down the room, humming a tune under my breath to keep up my spirits and feeling that I <b>was</b> thoroughly <b>earning</b> my fifty-guinea fee. (p.108)	Present Participle Construction (Verbal Progressive)	Paseé de un lado a otro de la habitación, entonando una cancioncilla entre dientes para mantener el ánimo y pensando que me <b>estaba ganando</b> cumplidamente las cincuenta guineas de mis honorarios. (p.208)	Gerund Construction
823.	The woman <b>was standing</b> in the aperture, the darkness of the hall behind her, the yellow light from my lamp beating upon her eager and beautiful face. (p.108)	Present Participle Construction (Verbal Progressive)	La mujer se <b>perfiló</b> en la abertura, con la oscuridad del vestíbulo detrás de ella, mientras la luz amarillenta de mi lámpara iluminaba su bellísima y angustiada cara. (p.208)	Past Construction
824.	The woman was standing in the aperture, the darkness of the hall behind her, the yellow light from my lamp <b>beating</b> upon her eager and beautiful face. (p.108)	Present Participle Construction (Adjectival)	La mujer se perfiló en la abertura, con la oscuridad del vestíbulo detrás de ella, mientras la luz amarillenta de mi lámpara <b>iluminaba</b> su bellísima y angustiada cara. (p.208)	Imperfect Construction
825.	With a stout bearing, therefore, though her manner had shaken me more than I cared to confess, I still shook my head and declared my intention of <b>remaining</b> where I was. (p.108)	Gerund Construction (Nominal)	Con una firme postura, por consiguiente, aunque la actitud de ella me había impresionado más de lo que yo quisiera admitir, seguí denegando con la cabeza e insistí en mi intención de <b>quedarme</b> . (p.208)	Infinitive Construction
826.	She held up one shaking finger to warn me to be silent, and she shot a few whispered words of broken English at me, her eyes <b>glancing</b> back, like those of a frightened horse, into	Present Participle Construction (Adjectival)	Mantenía en alto un dedo tembloroso para pedirme silencio y murmuró unas cuantas palabras entrecortadas en un inglés vacilante, con unos ojos como los de un	Gerund Construction

	the gloom behind her. (p.108)		caballo asustado, <b>mirando</b> hacia atrás, hacia las tinieblas a su espalda. (p.208)	
827.	'I would go,' said she, <b>trying</b> hard, as it seemed to me, to speak calmly; 'I would go. I should not stay here. There is no good for you to do.' (p.108)	Present Participle Construction (Adverbial)	»-Yo me iría -dijo, <b>procurando</b> , según me pareció, hablar con calma-. Yo me iría. Yo no me quedaría aquí. quedarse no es bueno para usted. (p.208)	Gerund Construction
828.	And then, <b>seeing</b> that I smiled and shook my head, she suddenly threw aside her constraint and made a step forward, with her hands wrung together. (p.108)	Present Participle Construction (Adverbial)	»Entonces, al <b>ver</b> que yo sonreía y meneaba la cabeza negativamente, abandonó toda compostura y dio un paso adelante, con las manos entrelazadas. (p.208)	Infinitive Construction
829.	"The newcomers were Colonel Lysander Stark and a short thick man with a chinchilla beard <b>growing out</b> of the creases of his double chin, who was introduced to me as Mr. Ferguson. (p.108)	Present Participle Construction (Adjectival)	»Los recién llegados eran el coronel Lysander Stark y un hombre bajo y grueso, con una barba hirsuta <b>que crecía</b> en los pliegues de su doble papada y que me fue presentado como el señor Ferguson. (p.209)	Imperfect Construction
830.	There were no carpets and no signs of any furniture above the ground floor, while the plaster <b>was peeling off</b> the walls, and the damp was breaking through in green, unhealthy blotches. (p.109)	Present Participle Construction (Verbal Progressive)	No había alfombras ni señales de mobiliario más arriba de la planta baja y, en cambio, el estuco se estaba <b>desprendiendo</b> de las paredes y la humedad se filtraba formando manchones de un feo color verdoso. (p.209)	Gerund Construction
831.	There were no carpets and no signs of any furniture above the ground floor, while the plaster was peeling off the walls, and the damp <b>was breaking through</b> in green, unhealthy blotches. (p.109)	Present Participle Construction (Verbal Progressive)	No había alfombras ni señales de mobiliario más arriba de la planta baja y, en cambio, el estuco se estaba desprendiendo de las paredes y la humedad se <b>filtraba</b> formando manchones de un feo	Imperfect Construction



			color verdoso. (p.209)	
832.	I had stooped and <b>was scraping</b> at this to see exactly what it was when I heard a muttered exclama-tion in German and saw the cadaverous face of the colonel looking down at me. " 'What are you doing there?' he asked. (p.109)	Present Participle Construction (Verbal Progressive)	Me había agachado y la <b>raspaba</b> para saber exactamente qué era, cuando oí una sorda exclamación en alemán y vi la faz cadavérica del coronel que me miraba desde arriba. »-¿Qué está haciendo aquí? -pregunto. (p.210)	Imperfect Construction
833.	I had stooped and was scraping at this to see exactly what it was when I heard a muttered exclama-tion in German and saw the cadaverous face of the colonel <b>looking down</b> at me. " 'What are you doing there?' he asked. (p.109)	Present Participle Construction (Adjectival)	Me había agachado y la raspaba para saber exactamente qué era, cuando oí una sorda exclamación en alemán y vi la faz cadavérica del coronel que me <b>miraba</b> desde arriba. »-¿Qué está haciendo aquí? -pregunto. (p.210)	Imperfect Construction
834.	I had stooped and was scraping at this to see exactly what it was when I heard a muttered exclama-tion in German and saw the cadaverous face of the colonel looking down at me. " 'What <b>are</b> you <b>doing</b> there?' he asked. (p.109)	Present Participle Construction (Verbal Progressive)	Me había agachado y la raspaba para saber exactamente qué era, cuando oí una sorda exclamación en alemán y vi la faz cadavérica del coronel que me miraba desde arriba. »-¿Qué <b>está haciendo</b> aquí? -pregunto. (p.210)	Gerund Construction
835.	"I felt angry at <b>having been tricked</b> by so elaborate a story as that which he had told me.'I was admiring your fuller's-earth,' said I; (p.109)	Gerund Construction (Adverbial)	»Yo estaba indignado por <b>haberme dejado engañar</b> por una historia tan rebuscada como la que me había contado. »-Estaba admirando su tierra de batán -repliqué-. (p.211)	Infinitive Construction
836.	"I felt angry at having been	Present Participle	»Yo estaba indignado por	Gerund

	tricked by so elaborate a story as that which he had told me.'I <b>was admiring</b> your fuller's-earth,' said I; (p.109)	Construction (Verbal Progressive)	haberme dejado engañar por una historia tan rebuscada como la que me había contado. »- Estaba <b>admirando</b> su tierra de batán -repliqué-. (p.211)	Construction
837.	It was the clank of the levers and the swish of the leaking cylinder. He had set the engine at work. The lamp still stood upon the floor where I had placed it when <b>examining</b> the trough. (p.109)	Present Participle Construction (Adverbial)	Era el chasquido metálico de las palancas y el silbido del escape en el cilindro. Había puesto la máquina en marcha. La lámpara se encontraba todavía en el suelo metálico, donde la había colocado al <b>inspeccionarlo</b> . (p.211)	Infinitive Construction
838.	By its light I saw that the black ceiling <b>was coming down</b> upon me, slowly, jerkily, but, as none knew better than myself, with a force which must within a minute grind me to a shapeless pulp. (p.109)	Present Participle Construction (Verbal Progressive)	Su luz me permitió ver que el negro techo <b>descendía</b> sobre mí, lentamente y a sacudidas, pero, como nadie podía saber mejor que yo, con una fuerza que al cabo de un minuto me habría reducido a una papilla informe. (p.211)	Imperfect Construction
839.	I threw myself, <b>screaming</b> , against the door, and dragged with my nails at the lock. (p.110)	Present Participle Construction (Adverbial)	Me abalancé, <b>chillando</b> , contra la puerta y forcejeé con la cerradura. (p.211)	Gerund Construction
840.	Easier the other way, perhaps; and yet, had I the nerve to lie and look up at that deadly black shadow <b>wavering down</b> upon me? (p.110)	Present Participle Construction (Adjectival)	Tal vez resultara más fácil hacerlo al revés, pero ¿tendría la sangre fría necesaria para contemplar, echado, aquella mortal sombra negra que <b>descendía</b> , oscilante, sobre mí? (p.211)	Imperfect Construction
841.	"I was shaken but not hurt by the fall; so I picked myself up and rushed off among the bushes as hard as I could run, for I understood that I was far from <b>being</b> out of danger yet. (p.110)	Gerund Construction (Nominal)	»Me sentí conmovido pero no lesionado por la caída, de modo que me levanté y eché a correr con todas mis fuerzas a través de los matorrales, pues comprendía que todavía distaba mucho de poder <b>considerarme</b>	Infinitive Construction

			fuera de peligro. (p.213)	
842.	"I was recalled to myself by a frantic plucking at my wrist, and I found myself <b>lying</b> upon the stone floor of a narrow corridor, while a woman bent over me and tugged at me with her left hand, while she held a candle in her right. (p.110)	Present Participle Construction (Verbal Progressive)	»Me hizo volver en mí un frenético tirón en mi muñeca, y me encontré <b>echado</b> en el suelo de piedra de un estrecho corredor, con una mujer agachada que tiraba de mí con la mano izquierda, mientras sostenía una vela con la derecha. (p.212)	Past Participle Construction
843.	The latter led to another broad passage, and just as we reached it we heard the sound of running feet and the shouting of two voices, one <b>answering</b> the other from the floor on which we were and from the one beneath. (p.110)	Present Participle Construction (Adjectival)	Esta conducía a otro pasillo ancho y, apenas llegamos a él, oímos el ruido de pies que corrían y gritos de dos voces - una <b>que contestaba</b> a la otra- desde la planta en que nos encontrábamos y desde el piso de abajo. (p.212)	Imperfect Construction
844.	Then she threw open a door which led into a bedroom, through the window of which the moon <b>was shining</b> brightly. (p.110)	Present Participle Construction (Verbal Progressive)	Abrió entonces una puerta que daba a un dormitorio, a través de cuya ventana la luna <b>brillaba</b> espléndidamente. (p.212)	Imperfect Construction
845.	"As she spoke a light sprang into view at the further end of the passage, and I saw the lean figure of Colonel Lysander Stark <b>rushing</b> forward with a lantern in one hand and a weapon like a butcher's cleaver in the other. (p.110)	Present Participle Construction (Adjectival)	»Mientras hablaba, se dejó ver una luz en el extremo más distante del pasillo, y vi la magra silueta del coronel Lysander Stark <b>que corría</b> hacia nosotros con una linterna en una mano y un arma parecida a un cuchillo de carnicero en la otra. (p.212)	Imperfect Construction
846.	The thought had hardly flashed through my mind before he was at the door, <b>pushing</b> his way past her; but she threw her arms round him and tried to hold him back. (p.110)	Present Participle Construction (Adverbial)	Apenas acababa de imponerse este pensamiento en mi mente, cuando él ya se encontraba en la puerta, <b>forcejeando</b> con la mujer para abrirse camino, pero ella le rodeó con los brazos y trató de contenerlo. (p.213)	Gerund Construction
847.	" 'You are mad, Elise!' he	Present Participle	»-¡Estás loca, Elise! -gritó	Gerund

	shouted, <b>struggling</b> to break away from her. 'You will be the ruin of us. He has seen too much. Let me pass, I say!' (p.110)	Construction (Adverbial)	él a su vez, <b>luchando</b> para desprenderse de ella-. Será nuestra ruina. Ha visto demasiado. ¡Déjame pasar, te digo! (p.213)	Construction
848.	I had let myself go, and <b>was hanging</b> by the hands to the sill, when his blow fell. I was conscious of a dull pain, my grip loosened, and I fell into the garden below. (p.110)	Present Participle Construction (Verbal Progressive)	Yo había atravesado la ventana y me <b>sujetaba</b> con ambas manos, colgando del alféizar, cuando descargó su golpe. Noté un dolor sordo, mis manos se distendieron y caí al jardín. (p.213)	Imperfect Construction
849.	I glanced down at my hand, which <b>was throbbing</b> painfully, and then, for the first time, saw that my thumb had been cut off and that the blood was pouring from my wound. (p.111)	Present Participle Construction (Adjectival)	Miré mi mano, que <b>experimentaba</b> dolorosas pulsaciones, y vi entonces, por primera vez, que mi pulgar había sido seccionado y que la sangre brotaba de mi herida. (p.213)	Imperfect Construction
850.	I glanced down at my hand, which was throbbing painfully, and then, for the first time, saw that my thumb had been cut off and that the blood <b>was pouring</b> from my wound. (p.111)	Present Participle Construction (Verbal Progressive)	Miré mi mano, que experimentaba dolorosas pulsaciones, y vi entonces, por primera vez, que mi pulgar había sido seccionado y que la sangre <b>brotaba</b> de mi herida. (p.213)	Imperfect Construction
851.	"How long I remained unconscious I cannot tell. It must have been a very long time, for the moon had sunk, and a bright morning <b>was breaking</b> when I came to myself. (p.111)	Present Participle Construction (Verbal Progressive)	»No me es posible decir cuánto tiempo permanecí inconsciente. Debí de ser mucho tiempo, pues al volver en mí la luna se había puesto y <b>despuntaba</b> ya una radiante mañana. (p.213)	Imperfect Construction
852.	I <b>had been lying</b> in an angle of the hedge close by the highroad, and just a little lower down was a long building, which proved, upon my approaching it, to be the very station at which I had arrived upon the previous	Present Participle Construction (Verbal Progressive)	Había estado <b>tumbado</b> junto a un seto próximo a la carretera; un poco más abajo había un edificio de construcción baja y alargada que, al aproximarme, resultó ser la misma estación a la que yo había llegado	Past Participle Construction

	night. (p.111)		la noche anterior. (p.213)	
853.	I had been lying in an angle of the hedge close by the highroad, and just a little lower down was a long building, which proved, upon my <b>approaching</b> it, to be the very station at which I had arrived upon the previous night. (p.111)	Gerund Construction (Nominal)	Había estado tumbado junto a un seto próximo a la carretera; un poco más abajo había un edificio de construcción baja y alargada que, al <b>aproximarme</b> , resultó ser la misma estación a la que yo había llegado la noche anterior. (p.213)	Infinitive Construction
854.	The name was strange to him. Had he observed a carriage the night before <b>waiting</b> for me? (p.111)	Present Participle Construction (Adjectival)	El nombre le era desconocido. ¿No había observado, la noche antes, un carruaje <b>que me estaba esperando?</b> (p.214)	Gerund Construction
855.	Bradstreet had spread an ordnance map of the county out upon the seat and was busy with his compasses <b>drawing</b> a circle with Eyford for its centre. (p.111)	Gerund Construction (Nominal)	Bradstreet había desplegado un mapa del condado sobre el asiento y con un compás se dedicaba a <b>trazar</b> un círculo con Eyford como centro. (p.215)	Infinitive Construction
856.	"We both sat in silence for some little time after <b>listening</b> to this extraordinary narrative. (p.111)	Gerund Construction (Adverbial)	Los dos permanecimos sentados y en silencio un buen rato, después de <b>oír</b> su extraordinaria narración. (p.214)	Infinitive Construction
857.	"It was too far for me to go, weak and ill as I was. I determined to wait until I got back to town before <b>telling</b> my story to the police. (p.111)	Gerund Construction (Adverbial)	»Era demasiado trecho para mí, débil y enfermo como me sentía. Decidí esperar hasta volver a la ciudad antes de <b>contarle</b> mi historia a la policía. (p. 214)	Infinitive Construction
858.	"What I cannot understand," said I, "is why they should have spared you when they found you <b>lying</b> fainting in the garden. (p.112)	Present Participle Construction (Verbal Progressive)	-Lo que no logro comprender –dije yo- es por qué le respetaron la vida cuando lo encontraron <b>Ø</b> desmayado en el jardín. (p.215)	Ø
859.	"What I cannot understand," said I, "is why they should have spared you when they found you lying <b>fainting</b> in the	Present Participle Construction (Verbal Progressive)	-Lo que no logro comprender –dije yo- es por qué le respetaron la vida cuando lo encontraron <b>desmayado</b>	Past Participle Construction

	garden. (p.112)		en el jardín. (p.215)	
860.	“And you think that they brought you back all that way when you were unconscious?”“They must have done so I have a confused memory, too, of <b>having been lifted</b> and conveyed somewhere.” (p.112)	Gerund Construction (Nominal)	-¿Y usted cree que le llevaron de nuevo al punto de partida, cuando estaba inconsciente? – Tuvieron que hacerlo. Tengo también el confuso recuerdo de <b>haber sido levantado</b> y conducido a alguna parte. (p.215)	Infinitive Construction
861.	“Come,” cried the inspector, <b>laughing</b> ; “it’s a very pretty diversity of opinion. We have boxed the compass among us. (p.112)	Present Participle Construction (Adverbial)	-¡Vaya diversidad de opiniones! –exclamó el inspector, <b>riéndose</b> -. Entre todos hemos agotado las posibilidades del compás. (p.215)	Gerund Construction
862.	“They <b>have been turning out</b> half-crowns by the thousand. We even traced them as far as Reading, but could get no farther, for they had covered their traces in a way that showed that they were very old hands. (p.112)	Present Participle Construction (Verbal Progressive)	<b>Han estado acuñando</b> monedas de media corona a millares. Incluso les seguimos la pista hasta Reading, pero no nos fue posible llegar más lejos, pues habían disimulado sus huellas de una manera que indicaba su gran veteranía.	Gerund Construction
863.	But he has a gentleman <b>staying</b> with him, a patient, as I understand, who is a foreigner, and he looks as if a little good Berkshire beef would do him no harm.” (p.112)	Present Participle Construction (Adjectival)	Pero <b>vive</b> en su casa un señor, un paciente según tengo entendido, que es extranjero y que da la impresión de que le convendría un buen bisté del Berkshire. (p.217)	Present Construction
864.	The station-master had not finished his speech before we <b>were</b> all <b>hastening</b> in the direction of the fire. (p.112)	Present Participle Construction (Verbal Progressive)	No había terminado su explicación el jefe de estación cuando ya nos dirigíamos todos, <b>presurosos</b> , hacia el fuego. (p.217)	Adjectival Construction
865.	The road topped a low hill, and there was a great widespread whitewashed building in front of us, <b>spouting</b> fire at every chink and window, while in	Present Participle Construction (Adjectival)	La carretera ascendía a lo alto de una colina y apareció ante nosotros un gran edificio de paredes encaladas del que	Imperfect Construction

	the garden in front three fire-engines were vainly striving to keep the flames under. (p.113)		<b>brotaban</b> llamas por todas las ventanas y aberturas, mientras en el jardín anterior tres coches de bomberos trataban en vano de sofocar el incendio. (p.217)	
866.	The road topped a low hill, and there was a great widespread whitewashed building in front of us, spouting fire at every chink and window, while in the garden in front three fire-engines <b>were</b> vainly <b>striving</b> to keep the flames under. (p.113)	Present Participle Construction (Verbal Progressive)	La carretera ascendía a lo alto de una colina y apareció ante nosotros un gran edificio de paredes encaladas del que brotaban llamas por todas las ventanas y aberturas, mientras en el jardín anterior tres coches de bomberos <b>trataban</b> en vano de sofocar el incendio. (p.217)	Imperfect Construction
867.	Early that morn-ing a peasant had met a cart <b>containing</b> several people and some very bulky boxes driving rapidly in the direction of Reading, but there all traces of the fugitives disappeared, and even Holmes's ingenuity failed ever to discover the least clue as to their whereabouts. (p.113)	Present Participle Construction (Adjectival)	Aquella mañana, a primera hora, un campesino había visto un carruaje en el que <b>viajaban</b> varias personas y que transportaba unas cajas muy voluminosas, dirigirse con rapidez hacia Reading, pero allí desaparecía toda traza de los fugitivos, y ni siquiera el ingenio de Holmes fue capaz de averiguar la menor pista de su paradero. (p.217)	Imperfect Construction
868.	Early that morn-ing a peasant had met a cart containing several people and some very bulky boxes <b>driving</b> rapidly in the direction of Reading, but there all traces of the fugitives disappeared, and even Holmes's ingenuity failed ever to discover the least clue as to their whereabouts. (p.113)	Present Participle Construction (Adverbial)	Aquella mañana, a primera hora, un campesino había visto un carruaje en el que viajaban varias personas y que transportaba unas cajas muy voluminosas, <b>dirigirse</b> con rapidez hacia Reading, pero allí desaparecía toda traza de los fugitivos, y ni siquiera el ingenio de Holmes fue capaz de	Infinitive Construction

			averiguar la menor pista de su paradero. (p.217)	
869.	On the whole, it was most probable that the silent Englishman, <b>being</b> less bold or less murderous than his companion, had assisted the woman to bear the unconscious man out of the way of danger. (p.113)	Present Participle Construction (Adverbial)	En resumidas cuentas, era lo más probable que el silencioso inglés, <b>Ø</b> menos osado o menos sanguinario que su compañero, hubiera ayudado a la mujer a transportar al hombre inconsciente hasta un lugar menos comprometido para ellos. (p.218)	Ø
870.	"Experience," said Holmes, <b>laughing</b> . "Indirectly it may be of value, you know; you have only to put it into words to gain the reputation of being excellent company for the remainder of your existence." (p.113)	Present Participle Construction (Adverbial)	-Experiencia -reposo Holmes, <b>riéndose</b> -. Indirectamente, sepa que puede resultarle valiosa. Le basta con traducirla en palabras para conseguir la reputación de ser un excelente conversador durante el resto de su existencia. (p.218)	Gerund Construction
871.	I have lost my thumb and I have lost a fifty-guinea fee, and what have I gained?" "Experience," said Holmes, laughing. "Indirectly it may be of value, you know; you have only to put it into words to gain the reputation of <b>being</b> excellent company for the remainder of your existence." (p.113)	Gerund Construcion (Nominal)	He perdido mi dedo pulgar y también unos honorarios de cincuenta guineas. ¿Y qué he ganado? -Experiencia -reposo Holmes, <b>riéndose</b> -. Indirectamente, sepa que puede resultarle valiosa. Le basta con traducirla en palabras para conseguir la reputación de <b>ser</b> un excelente conversador durante el resto de su existencia. (p.218)	Infinitive Construction
872.	It was a few weeks before my own marriage, during the days when I <b>was</b> still <b>sharing</b> rooms with Holmes in Baker Street, that he came home from	Present Participle Construction (Verbal Progressive)	Pocas semanas antes de mi propia boda, cuando aún <b>compartía</b> con Holmes el apartamento de Baker Street, mi amigo regresó a casa	Imperfect Construction



	an afternoon stroll to find a letter on the table waiting for him. (p.113)		después de un paseo y encontró una carta aguardándole encima de la mesa. (p.219)	
873.	It was a few weeks before my own marriage, during the days when I was still sharing rooms with Holmes in Baker Street, that he came home from an afternoon stroll to find a letter on the table <b>waiting</b> for him. (p.113)	Present Participle Construction (Adjectival)	Pocas semanas antes de mi propia boda, cuando aún compartía con Holmes el apartamento de Baker Street, mi amigo regresó a casa después de un paseo y encontró una carta <b>aguardándole</b> encima de la mesa. (p.219)	Gerund Construction
874.	As I have reason to believe, however, that the full facts have never been revealed to the general public, and as my friend Sherlock Holmes had a considerable share in <b>clearing</b> the matter <b>up</b> , I feel that no memoir of him would be complete without some little sketch of this remark-able episode. (p.113)	Gerund Construction (Nominal)	No obstante, como tengo razones para creer que los hechos completos no se han revelado nunca al público en general, y dado que mi amigo Sherlock Holmes desempeñó un importante papel en el <b>esclarecimiento</b> del asunto, considero que ninguna biografía suya estaría completa sin un breve resumen de este notable episodio. (p.219)	Nominal Construction
875.	I tossed them all aside and lay listless, <b>watching</b> the huge crest and monogram upon the envelope upon the table and wondering lazily who my friend's noble correspondent could be. (p.113)	Present Participle Construction (Adverbial)	, los tiré a un lado y me quedé postrado e inerte, <b>contemplando</b> el escudo y las iniciales del sobre que había encima de la mesa, y preguntándome perezosamente quién sería aquel noble que escribía a mi amigo. (p.219)	Gerund Construction
876.	I tossed them all aside and lay listless, watching the huge crest and monogram upon the envelope upon the table and <b>wondering</b> lazily who my friend's noble correspondent could be. (p.113)	Present Participle Construction (Adverbial)	, los tiré a un lado y me quedé postrado e inerte, contemplando el escudo y las iniciales del sobre que había encima de la mesa, y <b>preguntándome</b> perezosamente quién sería aquel noble que escribía a mi amigo. (p.219)	Gerund Construction
877.	Yes, my correspondence	Present Participle	-Sí, desde luego, mi	Gerund

	has certainly the charm of variety," he answered, <b>smiling</b> , "and the humbler are usually the more interesting. (p.114)	Construction (Adverbial)	correspondencia tiene el encanto de la variedad -respondió él, <b>sonriendo</b> -. Y, por lo general, las más humildes son las más interesantes. (p.219)	Construction
878.	It is just possible, however, that that also may not <b>be wanting</b> in this new investigation. You have been reading the papers diligently of late, have you not?" (p.114)	Present Participle Construction (Verbal Progressive)	Sin embargo, es posible que esta nueva investigación no carezca de <b>interés</b> . Ha leído usted con atención los últimos periódicos, ¿no es cierto? (p.220)	Nominal Construction
879.	It is just possible, however, that that also may not be wanting in this new investigation. You <b>have been reading</b> the papers diligently of late, have you not?" (p.114)	Present Participle Construction (Verbal Progressive)	Sin embargo, es posible que esta nueva investigación no carezca de interés. <b>Ha leído</b> usted con atención los últimos periódicos, ¿no es cierto? (p.220)	<i>Antepresente</i> Construction
880.	"It looks like it," said I ruefully, <b>pointing</b> to a huge bundle in the corner. "I have had nothing else to do." (p.114)	Participle Construction (Adverbial)	-Eso parece -dije melancólicamente, <b>señalando</b> un enorme montón que había en un rincón-. No tenía otra cosa que hacer. (p.220)	Gerund Construction
881.	Mr. Lestrade, of Scotland Yard, <b>is acting</b> already in the matter, but he assures me that he sees no objection to your cooperation, and that he even thinks that it might be of some assistance. (p.114)	Present Participle Construction (Verbal Progressive)	El señor Lestrade, de Scotland Yard, se encuentra ya <b>trabajando</b> en el asunto, pero me ha asegurado que no hay inconveniente alguno en que usted coopere, e incluso cree que podría resultar de alguna ayuda. (p.220)	Gerund Construction
882.	"I have very little difficulty in <b>finding</b> what I want," said I, "for the facts are quite recent, and the matter struck me as remarkable. (p.115)	Gerund Construction (Nominal)	-Me resultará muy fácil <b>encontrarlo</b> que busco -dije yo-, porque los hechos son bastante recientes y el asunto me llamó bastante la atención. (p.221)	Infinitive Construction
883.	"Here he is," said he,	Present Participle	Aquí está -dijo,	Gerund

	<b>sitting</b> down and flattening it out upon his knee. "Lord Robert Walsingham de Vere St. Simon, second son of the Duke of Balmoral. (p.115)	Construction (Adverbial)	<b>sentándose</b> y abriéndolo sobre las rodillas-. «Robert Walsingham de Vere St. Simon, segundo hijo del duque de Balmoral» (p.221)	Construction
884.	"Here he is," said he, sitting down and <b>flattening</b> it <b>out</b> upon his knee. "Lord Robert Walsingham de Vere St. Simon, second son of the Duke of Balmoral. (p.115)	Present Participle Construction (Adverbial)	Aquí está -dijo, sentándose y <b>abriéndolo</b> sobre las rodillas-. «Robert Walsingham de Vere St. Simon, segundo hijo del duque de Balmoral» (p.221)	Gerund Construction
885.	"Terse and to the point," remarked Holmes, <b>stretching</b> his long, thin legs towards the fire. "There was a paragraph amplifying this in one of the society papers of the same week. (p.115)	Present Participle Construction (Adverbial)	-Escueto y al grano -comentó Holmes, <b>extendiendo</b> hacia el fuego sus largas y delgadas piernas. -En la sección de sociedad de la misma semana apareció un párrafo ampliando lo anterior. (p.221)	Gerund Construcion
886.	"Terse and to the point," remarked Holmes, stretching his long, thin legs towards the fire. "There was a paragraph <b>amplifying</b> this in one of the society papers of the same week. (p.115)	Present Participle Construction (Adjectival)	-Escueto y al grano -comentó Holmes, extendiendo hacia el fuego sus largas y delgadas piernas. -En la sección de sociedad de la misma semana apareció un párrafo <b>ampliando</b> lo anterior. (p.221)	Gerund Construction
887.	One by one the management of the noble houses of Great Britain <b>is passing</b> into the hands of our faircousins from across the Atlantic. (p.115)	Present Participle Construction (Verbal Progressive)	Una tras otra, las grandes casas nobiliarias de Gran Bretaña <b>van cayendo</b> en manos de nuestras bellas primas del otro lado del Atlántico. (p.222)	Gerund Construction
888.	"Anything else?" asked Holmes, <b>yawning</b> . "Oh,	Present Participle Construction	-¿Algo más? -preguntó Holmes, <b>bostezando</b> .	Gerund Construction

	yes; plenty. (p.115)	(Adverbial)	-Oh, sí, mucho. (p.222)	
889.	The ceremony, as shortly announced in the papers of yesterday, occurred on the previous morning; but it is only now that it has been possible to confirm the strange rumours which <b>have been</b> so persistently <b>floating</b> about. (p.116)	Present Participle Construction (Adjectival)	. La ceremonia, tal como se anunciaba brevemente en la prensa de ayer, se celebró anteayer por la mañana, pero hasta hoy no había sido posible confirmar los extraños rumores que <b>circulaban</b> de manera insistente. (p.223)	Imperfect Construction
890.	"The ceremony, which was performed at St. George's, Hanover Square, was a very quiet one, no one <b>being</b> present save the father of the bride, Mr. Aloysius Doran, the Duchess of Balmoral, Lord Backwater, Lord Eustace, and Lady Clara St. Simon (the younger brother and sister of the bridegroom), and Lady Alicia Whittington. (p.116)	Present Participle Construction (Adverbial)	»La ceremonia, que se celebró en la iglesia de San Jorge, en Hanover Square, tuvo lugar en privado, asistiendo <b>Ø</b> tan sólo el padre de la novia, señor Aloysius Doran, la duquesa de Balmoral, lord Backwater, lord Eustace y lady Clara St. Simon (hermano menor y hermana del novio), y lady Alicia Whittington. (p.223)	Ø
891.	It appears that some little trouble was caused by a woman, whose name has not been ascertained, who endeavoured to force her way into the house after the bridal party, <b>alleging</b> that she had some claim upon Lord St. Simon. (p.116)	Present Participle Construction (Adverbial)	Parece que allí se produjo un pequeño incidente, provocado por una mujer cuyo nombre no se ha podido confirmar, que intentó penetrar por la fuerza en la casa tras el cortejo nupcial, <b>alegando</b> ciertas reclamaciones que tenía que hacerle a lord St. Simon. (p.223)	Gerund Construction
892.	In spite of the attempts of the friends to hush the matter up, so much public attention has now been drawn to it that no good purpose can be served by <b>affecting</b> to disregard what is a common subject for conversation. (p.116)	Gerund Construction (Adverbial)	A pesar de los esfuerzos de los amigos por silenciar el asunto, éste ha atraído de tal modo la atención del público que de nada serviría <b> fingir</b> desconocimiento de un tema que está en todas las conversaciones. (p.223)	Infinitive Construction
893.	Her prolonged absence <b>having caused</b> some	Present Participle Construction	Como su prolongada ausencia <b>empezaba a</b>	Imperfect Construction

	comment, her father followed her, but learned from her maid that she had only come up to her chamber for an instant, caught up an ulster and bonnet, and hurried down to the passage. (p.116)	(Adverbial)	<b>provocar</b> comentarios, su padre fue a buscarla; pero la doncella le dijo que sólo había entrado un momento en su habitación para coger un abrigo y un sombrero, y que luego había salido a toda prisa por el pasillo. (p.223)	
894.	One of the footmen declared that he had seen a lady leave the house thus apparelled, but had refused to credit that it was his mistress, <b>believing</b> her to be with the company. (p.116)	Present Participle Construction (Adverbial)	Uno de los lacayos declaró haber visto salir de la casa a una señora cuya vestimenta respondía a la descripción, pero se negaba a creer que fuera la novia, por estar <b>convencido</b> de que ésta se encontraba con los invitados. (p.224)	Past Participle Construction
895.	On <b>ascertaining</b> that his daughter had disappeared, Mr. Aloysius Doran, in conjunction with the bridegroom, instantly put themselves in communication with the police, and very energetic inquiries are being made, which will probably result in a speedy clearing up of this very singular business. (p.116)	Gerund Construction (Adverbial)	Al <b>comprobar</b> que su hija había desaparecido, el señor Aloysius Doran, acompañado por el novio, se puso en contacto con la policía sin pérdida de tiempo, y en la actualidad se están llevando acabo intensas investigaciones, que probablemente no tardarán en esclarecer este misterioso asunto. (p.224)	Infinitive Construction
896.	On ascertaining that his daughter had disappeared, Mr. Aloysius Doran, in conjunction with the bridegroom, instantly put themselves in communication with the police, and very energetic inquiries <b>are being</b> made, which will probably result in a speedy clearing up of this very singular business. (p.116)	Present Participle Construction (Verbal Progressive)	Al comprobar que su hija había desaparecido, el señor Aloysius Doran, acompañado por el novio, se puso en contacto con la policía sin pérdida de tiempo, y en la actualidad se <b>están llevando acabo</b> intensas investigaciones, que probablemente no tardarán en esclarecer	Gerund Construction

			este misterioso asunto. (p.224)	
897.	Do not dream of <b>going</b> , Watson, for I very much prefer having a witness, if only as a check to my own memory." "Lord Robert St. Simon," announced our page-boy, throwing open the door. (p.117)	Gerund Construction (Nominal)	No se le ocurra <b>marcharse</b> , Watson, porque me interesa mucho tener un testigo, aunque sólo sea para confirmar mi propia memoria. -El señor Robert St. Simon - anunció nuestro botones, abriendo la puerta de par en par, (...) (p.224)	Infinitive Construction
898.	Do not dream of going, Watson, for I very much prefer <b>having</b> a witness, if only as a check to my own memory." "Lord Robert St. Simon," announced our page-boy, throwing open the door. (p.117)	Gerund Construction (Nominal)	No se le ocurra marcharse, Watson, porque me interesa mucho <b>tener</b> un testigo, aunque sólo sea para confirmar mi propia memoria. -El señor Robert St. Simon - anunció nuestro botones, abriendo la puerta de par en par, (...) (p.224)	Infinitive Construction
899.	"Lord Robert St. Simon," announced our page-boy, <b>throwing open</b> the door. A gentleman entered, with a pleasant, cultured face, high-nosed and pale, with something perhaps of petulance about the mouth, and with the steady, well-opened eye of a man whose pleasant lot it had ever been to command and to be obeyed. (p.117)	Present Participle Construction (Adverbial)	-El señor Robert St. Simon -anunció nuestro botones, <b>abriendo</b> la puerta de par en par, para dejar entrar a un caballero de rostro agradable y expresión inteligente, altivo y pálido, quizás con algo de petulancia en el gesto de la boca, y con la mirada firme y abierta de quien ha tenido la suerte de nacer para mandar y ser obedecido. (p.224)	Gerund Construction
900.	"Thank you. I have already learned all that is in the public prints, nothing more. I presume that I may take it as correct -- this article, for example, as to the disappearance of the bride." Lord St. Simon glanced over it. "Yes, it is correct, as far as it goes."	Gerund Construction (Nominal)	-Gracias. Sé todo lo que ha aparecido en la prensa, pero nada más. Supongo que puedo considerarlo correcto... Por ejemplo, este artículo sobre la desaparición de la novia. El señor St. Simon le echó un vistazo. -Sí, es	Nominal Construction

	"But it needs a great deal of <b>supplementing</b> before anyone could offer an opinion. (p.117)		más o menos correcto en lo que dice. -Pero hace falta mucha <b>información</b> complementaria para que alguien pueda adelantar una opinión. (p.225)	
901.	He advanced slowly into the room, <b>turning</b> his head from left to right, and swinging in his right hand the cord which held his golden eyeglasses (p.117)	Present Participle Construction (Adverbial)	Entró despacio en la habitación, <b>girando</b> la cabeza de izquierda a derecha y balanceando en la mano derecha el cordón del que colgaban sus gafas con montura de oro. (p.225)	Gerund Construction
902.	He advanced slowly into the room, turning his head from left to right, and <b>swinging</b> in his right hand the cord which held his golden eyeglasses (p.117)	Present Participle Construction (Adverbial)	Entró despacio en la habitación, girando la cabeza de izquierda a derecha y <b>balanceando</b> en la mano derecha el cordón del que colgaban sus gafas con montura de oro. (p.225)	Gerund Construction
903.	"Of course! Very right! very right! I'm sure I beg pardon. As to my own case, I am ready to give you any information which may assist you in <b>forming</b> an opinion." (p.117)	Gerund Construction (Nominal)	-¡Naturalmente! ¡Tiene razón, mucha razón! Le pido mil perdones. En cuanto a mi caso, estoy dispuesto a proporcionarle cualquier información que pueda ayudarle a <b>formarse</b> una opinión. (p.225)	Infinitive Construction
904.	I think that I may arrive at my facts most directly by <b>questioning</b> you." "Pray do so." (p.117)	Gerund Construction (Adverbial)	Creo que el modo más directo de conocer los hechos sería <b>preguntarle</b> a usted. - Adelante. (p.225)	Infinitive Construction
905.	"Goodday, Lord St. Simon," said Holmes, <b>rising</b> and bowing. "Pray take the basketchair. This is my friend and colleague, Dr. Watson. (p.117)	Present Participle Construction (Adverbial)	-Buenos días, lord St. Simon -dijo Holmes, <b>levantándose</b> y haciendo una reverencia-. Por favor, siéntese en la butaca de mimbre. Éste es mi amigo y colaborador, el doctor Watson. (p.225)	Gerund Construction
906.	"Goodday, Lord St.	Present Participle	-Buenos días, lord St.	Gerund

	Simon," said Holmes, rising and <b>bowing</b> . "Pray take the basketchair. This is my friend and colleague, Dr. Watson. (p.117)	Construction (Adverbial)	Simon -dijo Holmes, levantándose y <b>haciendo una reverencia</b> -. Por favor, siéntese en la butaca de mimbre. Éste es mi amigo y colaborador, el doctor Watson. (p.225)	Construction
907.	I understand that you have already managed several delicate cases of this sort sir, though I presume that they were hardly from the same class of society." "No, I <b>am descending</b> ." "I beg pardon." "My last client of the sort was a king." (p.117)	Present Participle Construction (Verbal Progressive)	Tengo entendido, señor, que usted ya ha intervenido en varios casos delicados, parecidos a éste, aunque supongo que no afectarían a personas de la misma clase social. -En efecto, <b>voy descendiendo</b> . -¿Cómo dice? -Mi último cliente de este tipo fue un rey. (p.225)	Gerund Construction
908.	"When did you first meet Miss Hatty Doran?" "In San Francisco, a year ago." "You <b>were travelling</b> in the States?" "Yes." (p.117)	Present Participle Construction (Verbal Progressive)	-¿Cuándo conoció usted a la señorita Hatty Doran? -Hace un año, en San Francisco. -¿Estaba usted de <b>viaje</b> por los Estados Unidos? -Sí. (p.225)	Nominal Construction
909.	She is impetuous volcanic, I was about to say. She is swift in <b>making up</b> her mind and fearless in carrying out her resolutions. (p.118)	Gerund Construction (Nominal)	Es impetuosa... hasta diría que volcánica. <b>Toma decisiones</b> con rapidez y no vacila en llevarlas a la práctica. (p.226)	Present Construction
910.	She is impetuous volcanic, I was about to say. She is swift in making up her mind and fearless in <b>carrying out</b> her resolutions. (p.118)	Gerund Construction (Nominal)	Es impetuosa... hasta diría que volcánica. Toma decisiones con rapidez y no vacila en <b>llevarlas a la práctica</b> . (p.226)	Infinitive Construction
911.	"Was she in good spirits?" "Never better. She kept <b>talking</b> of what we should do in our future lives." (p.118)	Gerund Construction (Nominal)	-¿Estaba ella de buen humor? -Mejor que nunca. No paraba de <b>hablar</b> de la vida que llevaríamos en el futuro. (p.227)	Infinitive Construction



912.	"Oh, it is childish. She dropped her bouquet as we went towards the vestry. She <b>was passing</b> the front pew at the time, and it fell over into the pew. (p.118)	Present Participle Construction (Verbal Progressive)	-Oh, es una niñería. Cuando íbamos hacia la sacristía se le cayó el ramo. <b>Pasaba</b> en aquel momento por la primera fila de reclinatorios, y se le cayó en uno de ellos. (p.227)	Imperfect Construction
913.	"No, no; I call him a gentleman by courtesy, but he was quite a common-looking person. I hardly noticed his appearance. But really I think that <b>we are wandering</b> rather far from the point." (p.118)	Present Participle Construction (Verbal Progressive)	-No, no; le he llamado caballero por cortesía, pero era una persona bastante vulgar. Apenas me fijé en su aspecto. Pero creo que nos <b>estamos desviando</b> del tema. (p.227)	Gerund Construction
914.	What did she do on <b>reentering</b> her father's house?" (p.118)	Gerund Construction (Adverbial)	¿Qué hizo al <b>entrar de nuevo</b> en casa de su padre? (p.227)	Infinitive Construction
915.	"American slang is very expressive sometimes. And what did your wife do when she finished <b>speaking</b> to her maid?" "She walked into the breakfast-room." (p.119)	Gerund Construction (Nominal)	-A veces, la jerga norteamericana resulta muy expresiva. ¿Qué hizo su esposa cuando terminó de <b>hablar</b> con la doncella? -Entró en el comedor. (p.228)	Infinitive Construction
916.	"You did not overhear what they said?" "Lady St. Simon said something about ' <b>jumping</b> a claim.' She was accustomed to use slang of the kind. I have no idea what she meant." (p.119)	Gerund Construction (Nominal)	-¿No oyó usted lo que decían? -La señora St. Simon dijo algo acerca de « <b>pisarle</b> a otro la licencia». Solía utilizar esa jerga de los mineros para hablar. No tengo ni idea de lo que quiso decir con eso. (p. 228)	Infinitive Construction
917.	And she was afterwards seen <b>walking</b> into Hyde Park in company with Flora Millar, a woman who is now in custody, and who had already made a disturbance at Mr. Doran's house that morning." (p.119)	Present Participle Construction (Adjectival)	Y más tarde la vieron <b>entrando</b> en Hyde Park en compañía de Flora Millar, una mujer que ahora está detenida y que ya había provocado un incidente en casa del señor Doran aquella misma mañana. (p.228)	Gerund Construction

918.	Since you ask me, however, I may say that it has occurred to me as possible that the excitement of this affair, the consciousness that she had made so immense a social stride, had the effect of <b>causing</b> some little nervous disturbance in my wife." (p.119)	Gerund Construction (Nominal)	Sin embargo, ya que lo pregunta, puedo decirle que se me ha pasado por la cabeza la posibilidad de que la emoción de la boda y la conciencia de haber dado un salto social tan inmenso le <b>hayan provocado</b> a mi esposa algún pequeño trastorno nervioso de naturaleza transitoria. (p.229)	Subjunctive Construction
919.	She came to Mr. Doran's door just after we returned, and she endeavoured to push her way in, <b>uttering</b> very abusive expressions towards my wife, and even threatening her, but I had foreseen the possibility of something of the sort, and I had two police fellows there in private clothes, who soon pushed her out again. (p.119)	Present Participle Construction (Adverbial)	. Se presentó en la puerta de la casa del señor Doran cuando nosotros acabábamos de volver, e intentó abrirse paso a empujones, <b>pronunciando</b> frases muy injuriosas contra mi esposa , e incluso amenazándola, pero yo había previsto la posibilidad de que ocurriera algo semejante, y había dado instrucciones al servicio, que no tardó en expulsarla. (p.229)	Gerund Construction
920.	She came to Mr. Doran's door just after we returned, and she endeavoured to push her way in, uttering very abusive expressions towards my wife, and even <b>threatening</b> her, but I had foreseen the possibility of something of the sort, and I had two police fellows there in private clothes, who soon pushed her out again. (p.119)	Present Participle Construction (Adverbial)	. Se presentó en la puerta de la casa del señor Doran cuando nosotros acabábamos de volver, e intentó abrirse paso a empujones,pronunciando frases muy injuriosas contra mi esposa , e incluso <b>amenazándola</b> , pero yo había previsto la posibilidad de que ocurriera algo semejante, y había dado instrucciones al servicio, que no tardó en expulsarla. (p.229)	Gerund Construction

921.	"Did your wife hear all this?" "No, thank goodness, she did not." "And she was seen <b>walking</b> with this very woman afterwards?" "Yes. That is what Mr. Lestrade, of Scotland Yard, looks upon as so serious. (p.119)	Present Participle Construction (Adjectival)	-¿Su esposa oyó todo esto? -No, gracias a Dios, no lo oyó. -¿Pero más tarde la vieron <b>paseando</b> con esta misma mujer? -Sí. Y al señor Lestrade, de Scotland Yard, eso le parece muy grave. (p.229)	Gerund Construction
922.	"Well, certainly that is also a conceivable hypothesis," said Holmes, <b>smiling</b> . (p.120)	Present Participle Construction (Adverbial)	-Bien, desde luego, también es una hipótesis concebible –dijo Holmes <b>sonriendo</b> -. (p.230)	Gerund Construction
923.	"Should you be fortunate enough to solve this problem," said our client, <b>rising</b> . (p.120)	Present Participle Construction (Adverbial)	-Si es que tiene la suerte de resolver el problema -dijo nuestro cliente, <b>levantándose</b> de su asiento. (p.230)	Gerund Construction
924.	"I am afraid that it will take wiser heads than yours or mine," he remarked, and <b>bowing</b> in a stately, old-fashioned manner he departed. (p.120)	Present Participle Construction (Adverbial)	-Me temo que esto exija cabezas más inteligentes que la suya la mía -comentó, y tras una pomposa <b>inclinación</b> , al estilo antiguo, salió de la habitación. (p.230)	Nominal Construction
925.	"It is very good of Lord St. Simon to honour my head by <b>putting</b> it on a level with his own," said Sherlock Holmes, laughing. (p.120)	Gerund Construction (Adverbial)	-El bueno de lord St. Simon me hace un gran honor al <b>colocar</b> mi cabeza al mismo nivel que la suya -dijo Sherlock Holmes, echándose a reír-. (p.230)	Infinitive Construction
926.	"It is very good of Lord St. Simon to honour my head by putting it on a level with his own," said Sherlock Holmes, <b>laughing</b> . (p.120)	Present Participle Construction (Adverbial)	-El bueno de lord St. Simon me hace un gran honor al colocar mi cabeza al mismo nivel que la suya -dijo Sherlock Holmes, <b>echándose a reír</b> -. (p.230)	Gerund Construction
927.	"And very wet it seems to have made you," said Holmes <b>laying</b> his hand upon the arm of the peajacket. [...] (p.120)	Present Participle Construction (Adverbial)	-Y parece que ha salido mojadísimo del empeño -dijo Holmes, <b>tocándole</b> la manga de la chaqueta marinera. [...] (p.231)	Gerund Construction
928.	"Yes, I <b>have been</b>	Present Participle	-Sí, es que <b>he estado</b>	Gerund

	<b>dragging</b> the Serpentine." (p.120)	Construction (Verbal Progressive)	<b>dragando</b> el Serpentine. (p.231)	Construction
929.	Sherlock Holmes leaned back in his chair and laughed heartily. "Have you dragged the basin of Trafalgar Square fountain?" he asked. "Why? What do you mean?" "Because you have just as good a chance of <b>finding</b> this lady in the one as in the other." (p.120)	Gerund Construction (Nominal)	Sherlock Holmes se echó hacia atrás en su asiento y rompió en carcajadas. -¿Y no se le ha ocurrido dragar la pila de la fuente de Trafalgar Square? -¿Por qué? ¿Qué quiere decir? -Pues que tiene usted tantas posibilidades de <b>encontrar</b> a la dama en un sitio como en otro. (p.231)	Infinitive Construction
930.	"There," said he, <b>putting</b> a new wedding-ring upon the top of the pile. "There is a little nut for you to crack, Master Holmes." (p.121)	Present Participle Construction (Adverbial)	Encima del montón <b>colocó</b> un anillo de boda nuevo-. Aquí tiene, maestro Holmes. A ver cómo casca usted esta nuez. (p.232)	Past Construction
931.	"Oh, indeed!" said my friend, <b>blowing</b> blue rings into the air. "You dragged them from the Serpentine?" (p.121)	Present Participle Construction (Adverbial)	-Vaya, vaya -dijo mi amigo, <b>lanzando</b> al aire anillos de humo azulado-. ¿Ha encontrado usted todo eso al dragar el Serpentine? (p.232)	Gerund Construction
932.	No. They were found <b>floating</b> near the margin by a park-keeper. They have been identified as her clothes, and it seemed to me that if the clothes were there the body would not be far off." (p.121)	Present Participle Construction (Verbal Progressive)	-No, lo encontró un guarda del parque, <b>flotando</b> cerca de la orilla. Han sido identificadas como las prendas que vestía la novia, y me pareció que si la ropa estaba allí, el cuerpo no se encontraría muy lejos. (p.232)	Gerund Construction
933.	"By the same brilliant reasoning, every man's body is to be found in the neighbourhood of his wardrobe. And pray what did you hope to arrive at	Present Participle Construction (Adjectival)	-Según ese brillante razonamiento, todos los cadáveres deben encontrarse cerca de un armario ropero. Y dígame, por favor, ¿qué	Subjunctive Construction

	through this?" "At some evidence <b>implicating</b> Flora Millar in the disappearance." (p.121)		esperaba obtener con todo esto? -Alguna prueba que <b>complicara</b> a Flora Millar en la desaparición. (p.232)	
934.	"Very good, Lestrade," said Holmes, <b>laughing</b> . "You really are very fine indeed. (p.121)	Present Participle Construction (Adverbial)	-Muy bien, Lestrade -dijo Holmes, <b>riendo</b> -. Es usted fantástico. (p.232)	Gerund Construction
935.	Lestrade rose in his triumph and bent his head to look. "Why," he shrieked, " <b>you're looking</b> at the wrong side!" "On the contrary, this is the right side." (p.121)	Present Participle Construction (Verbal Progressive)	Lestrade se levantó con aire triunfal e inclinó la cabeza para mirar. - ¡Pero... ! -exclamó-. ¡Si lo <b>está</b> usted <b>mirando</b> por el otro lado! -Al contrario, éste es el lado bueno. (p.233)	Gerund Construction
936.	"I believe in hard work and not in <b>sitting</b> by the fire spinning fine theories. (p.121)	Gerund Construction (Nominal)	Yo creo en el trabajo duro, y no en <b>sentarme</b> junto a la chimenea urdiendo bellas teorías. (p.233)	Infinitive Construction
937.	"I believe in hard work and not in sitting by the fire <b>spinning</b> fine theories. (p.121)	Present Participle Construction (Adverbial)	Yo creo en el trabajo duro, y no en sentarme junto a la chimenea <b>urdiendo</b> bellas teorías. (p.233)	Gerund Construction
938.	"I've wasted time enough," said Lestrade, <b>rising</b> . (p.121)	Present Participle Construction (Adverbial)	-Ya he perdido bastante tiempo -dijo Lestrade, <b>poniéndose en pie</b> -. (p.233)	Gerund Construction
939.	<b>Having laid</b> out all these luxuries, my two visitors vanished away, like the genii of the Arabian Nights, with no explanation save that the things had been paid for and were ordered to this address. (p.122)	Present Participle Construction (Adverbial)	Tras <b>extender</b> todas aquellas delicias, los dos visitantes se esfumaron como si fueran genios de las Mil y Una Noches, sin dar explicaciones, aparte de que las viandas estaban pagadas y que les habían encargado llevarlas a nuestra dirección. (p.234)	Infinitive Construction
940.	"They have laid the supper, then," he said, <b>rubbing</b> his hands. (p.122)	Present Participle Construction (Adverbial)	-Veo que han traído la cena -dijo, <b>frotándose</b> las manos. (p.234)	Gerund Construction
941.	I can hardly see how the	Gerund	A mi entender, la dama	Infinitive

	lady could have acted otherwise, though her abrupt method of <b>doing</b> it was undoubtedly to be regretted. (p.122)	Construction (Nominal)	no podía actuar de otro modo, aunque la brusquedad de su <b>proceder</b> sea, sin duda, lamentable. (p.234)	Construction
942.	"You seem to expect company. They have laid for five." "Yes, I fancy we may have some company <b>dropping in</b> ," said he. " (p.122)	Present Participle Construction (Adjectival)	-Parece que espera usted invitados. Han traído bastante para cinco personas. -Sí, me parece muy posible que <b>se deje caer</b> por aquí alguna visita -dijo-. (p.234)	Subjunctive Construction
943.	It was indeed our visitor of the afternoon who came <b>bustling</b> in, dangling his glasses more vigorously than ever, and with a very perturbed expression upon his aristocratic features. (p.122)	Present Participle Construction (Adverbial)	Era, en efecto, nuestro visitante de por la mañana, que entró como una <b>tromba</b> , balanceando sus lentes con más fuerza que nunca y con una expresión de absoluto desconcierto en sus aristocráticas facciones. (p.234)	Nominal Construction
944.	It was indeed our visitor of the afternoon who came bustling in, <b>dangling</b> his glasses more vigorously than ever, and with a very perturbed expression upon his aristocratic features. (p.122)	Present Participle Construction (Adverbial)	Era, en efecto, nuestro visitante de por la mañana, que entró como una tromba, <b>balanceando</b> sus lentes con más fuerza que nunca y con una expresión de absoluto desconcierto en sus aristocráticas facciones. (p.234)	Gerund Construction
945.	<b>Having</b> no mother, she had no one to advise her at such a crisis." (p.122)	Present Participle Construction (Adverbial)	Al <b>carecer</b> de madre, no tenía a nadie que la aconsejara en esa crisis. (p.234)	Infinitive Construction
946.	"It was a slight, sir, a public slight," said Lord St. Simon, <b>tapping</b> his fingers upon the table. (p.122)	Present Participle Construction (Adverbial)	-Ha sido un desaire, señor, un desaire público -dijo lord St. Simon, <b>tamborileando</b> con los dedos sobre la mesa. (p.234)	Gerund Construction
947.	"Oh, yes, I know that I have treated you real bad and that I should have spoken to you before I went; but I was	Present Participle Construction (Verbal Progressive)	-Oh, sí, ya sé que te he tratado muy mal, y que debería haber hablado contigo antes de marcharme; pero estaba	Imperfect Construction

	kind of rattled, and from the time when I saw Frank here again I just didn't know what I <b>was doing</b> or saying. (p.123)		como aton- tada,y desde que vi aquí a Frank, no supe lo que <b>hacía</b> ni lo que decía. (p.235)	
948.	"Oh, yes, I know that I have treated you real bad and that I should have spoken to you before I went; but I was kind of rattled, and from the time when I saw Frank here again I just didn't know what I was doing or <b>saying</b> . (p.123)	Present Participle Construction (Verbal Progressive)	-Oh, sí, ya sé que te he tratado muy mal, y que debería haber hablado contigo antes de marcharme; pero estaba como aton- tada,y desde que vi aquí a Frank, no supe lo que <b>hacía</b> ni lo que <b>decía</b> . (p.235)	Imperfect Construction
949.	"Frank here and I met in '84, in McQuire's camp, near the Rockies, where pa <b>was working</b> a claim. (p.123)	Present Participle Construction (Verbal Progressive)	Frank y yo nos conocimos en el 81, en el campamento minero de McQuire, cerca de las Rocosas, donde papá <b>explotaba</b> una mina. (p.235)	Imperfect Construction
950.	The richer pa grew the poorer was Frank; so at last pa wouldn't hear of our engagement <b>lasting</b> any longer, and he took me away to 'Frisco. (p.123)	Present Participle Construction (Adjectival)	Cuanto más rico se hacia papá, más pobre era Frank; llegó un momento en que papá se negó a que nuestro compromiso <b>siguiera</b> adelante, y me llevó a San Francisco (p.236)	Subjunctive Construction
951.	Well, we talked it over, and he had fixed it all up so nicely, with a clergyman all ready in <b>waiting</b> , that we just did it right there; Frank wouldn't throw up his hand, though; so he followed me there, and he saw me without pa knowing anything about it. (p.123)	Gerund Construction (Nominal)	En fin, discutimos el asunto y resultó que él ya lo tenía todo arreglado, con un cura <b>esperandoy</b> todo, de manera que nos casamos allí mismo; pero Frank no se dio por vencido y me siguió hasta allí; nos vimos sin que papá supiera nada. (p.236)	Gerund Construction
952.	Well, we talked it over, and he had fixed it all up so nicely, with a clergyman all ready in waiting, that we just did it right there; Frank wouldn't throw up his hand, though; so he followed me there, and he saw me without pa <b>knowing</b>	Gerund Construction (Adverbial)	En fin, discutimos el asunto y resultó que él ya lo tenía todo arreglado, con un cura esperando y todo, de manera que nos casamos allí mismo; pero Frank no se dio por vencido y me siguió hasta allí; nos vimos sin	Subjunctive Construction

	anything about it. (p.123)		que papá <b>supiera</b> nada. (p.236)	
953.	"The next I heard of Frank was that he was in Montana, and then he went <b>prospecting</b> in Arizona, and then I heard of him from New Mexico. (p.123)	Present Participle Construction (Adverbial)	»Lo siguiente que supe de Frank fue que estaba en Montana; después oí que andaba <b>buscando</b> oro en Arizona, y más tarde tuve noticias tuyas desde Nuevo México. (p.236)	Gerund Construction
954.	But you may imagine what I felt when, just as I came to the altar rails, I glanced back and saw Frank <b>standing</b> and looking at me out of the first pew. (p.123)	Present Participle Construction (Adjectival)	Pero puede usted imaginarse lo que sentí cuando, al acercarme al altar, volví la mirada hacia atrás y vi a Frank <b>Ø</b> mirándome desde el primer reclinatorio. (p.236)	Ø
955.	But you may imagine what I felt when, just as I came to the altar rails, I glanced back and saw Frank standing and <b>looking</b> at me out of the first pew. (p.123)	Present Participle Construction (Adjectival)	Pero puede usted imaginarse lo que sentí cuando, al acercarme al altar, volví la mirada hacia atrás y vi a Frank <b>mirándome</b> desde el primer reclinatorio. (p.236)	Gerund Construction
956.	I know that everything <b>was turning round</b> , and the words of the clergyman were just like the buzz of a bee in my ear. (p.123)	Present Participle Construction (Verbal Progressive)	Sé que todo me <b>daba vueltas</b> , y las palabras del sacerdote me sonaban en los oídos como el zumbido de una abeja. (p.237)	Imperfect Construction
957.	Then I saw him scribble on a piece of paper, and I knew that he <b>was writing</b> me a note. (p.123)	Present Participle Construction (Verbal Progressive)	Luego le vi garabatear en un papel y supe que me <b>estaba escribiendo</b> una nota. (p.237)	Gerund Construction
958.	It was only a line <b>asking</b> me to join him when he made the sign to me to do so. (p.123)	Present Participle Construction (Adjectival)	. Eran sólo unas palabras <b>diciéndome</b> que me reuniera con él cuando él me diera la señal. (p.237)	Gerund Construction
959.	We got into a cab together, and away we drove to some lodgings he had taken in Gordon Square, and that was my true wedding after all those years of <b>waiting</b> . (p.124)	Gerund Construction (Nominal)	Nos metimos en un coche y fuimos a un apartamento que tenía alquilado en Gordon Square, y allí se celebró mi verdadera boda, después de tantos años de <b>espera</b> . (p.237)	Nominal Construction
960.	He beckoned to me and	Gerund	Me hizo una seña y <b>echó</b>	Past Construction



	then began <b>walking</b> into the Park. I slipped out, put on my things, and followed him. Some woman came talking something or other about Lord St. Simon to me -- seemed to me from the little I heard as if he had a little secret of his own before marriage also - - but I managed to get away from her and soon overtook Frank. (p.124)	Construction (Nominal)	<b>a andar</b> hacia el parque. Yo me levanté, me puse el abrigo y salí tras él. En la calle se me acercó una mujer que me dijo no sé qué acerca de lord St. John... Por lo poco que entendí, me pareció que también ella tenía su pequeño secreto anterior a la boda... Pero conseguí librarme de ella y pronto alcancé a Frank. (p.237)	
961.	He beckoned to me and then began walking into the Park. I slipped out, put on my things, and followed him. Some woman came <b>talking</b> something or other about Lord St. Simon to me -- seemed to me from the little I heard as if he had a little secret of his own before marriage also - - but I managed to get away from her and soon overtook Frank. (p.124)	Present Participle Construction (Adverbial)	Me hizo una seña y echó a andar hacia el parque. Yo me levanté, me puse el abrigo y salí tras él. En la calle se me acercó una mujer que <b>me dijo</b> no sé qué acerca de lord St. John... Por lo poco que entendí, me pareció que también ella tenía su pequeño secreto anterior a la boda... Pero conseguí librarme de ella y pronto alcancé a Frank. (p.237)	Past Construction
962.	"Then we had a talk as to what we should do, and Frank was all for openness, but I was so ashamed of it all that I felt as if I should like to vanish away and never see any of them again -- just <b>sending</b> a line to pa, perhaps, to show him that I was alive. (p.124)	Gerund Construction (Nominal)	-Entonces discutimos lo que debíamos hacer, y Frank era partidario de revelarlo todo, pero a mí me daba tanta vergüenza que prefería desaparecer y no volver a ver a nadie; todo lo más, <b>escribirle</b> unas líneas a papá para hacerle saber que estaba viva. (p.238)	Infinitive Construction
963.	"It is always a joy to meet an American, Mr. Moulton, for I am one of those who believe that the folly of a monarch and the blundering of a minister in far-gone years will not	Gerund Construction (Nominal)	Siempre es un placer conocer a un norteamericano, señor Moulton; soy de los que opinan que la estupidez de un monarca y las torpezas de un ministro	Subjunctive Construction

	prevent our children from <b>being</b> some day citizens of the same worldwide country under a flag which shall be a quartering of the Union Jack with the Stars and Stripes." (p.124)		en tiempos lejanos no impedirán que nuestros hijos <b>sean</b> algún día ciudadanos de una única nación que abarcará todo el mundo, bajo una bandera que combinará los colores de la Unión Jack con las Barras y Estrellas. (p.238)	
964.	It was awful to me to think of all those lords and ladies <b>sitting</b> round that breakfast-table and waiting for me to come back. (p.124)	Present Participle Construction (Adjectival)	Me resultaba espantoso pensar en todos aquellos personajes de la nobleza, <b>sentados</b> a la mesa y esperando mi regreso. (p.238)	Past Participle Construction
965.	It was awful to me to think of all those lords and ladies sitting round that breakfast-table and <b>waiting</b> for me to come back. (p.124)	Present Participle Construction (Adjectival)	Me resultaba espantoso pensar en todos aquellos personajes de la nobleza, sentados a la mesa y <b>esperando</b> mi regreso. (p.238)	Gerund Construction
966.	It is likely that we should have gone on to Paris tomorrow, only that this good gentleman, Mr. Holmes, came round to us this evening, though how he found us is more than I can think, and he showed us very clearly and kindly that I was wrong and that Frank was right, and that we should <b>be putting</b> ourselves in the wrong if we were so secret. (p.124)	Present Participle Construction (Verbal Progressive)	Lo más seguro es que nos hubiéramos marchado a París mañana, pero este caballero, el señor Holmes, vino a vernos esta tarde y nos hizo ver con toda claridad que yo estaba equivocada y Frank tenía razón, y tanto secreto no hacía sino <b>empeorar</b> nuestra situación. (p.238)	Infinitive Construction
967.	"From the first, two facts were very obvious to me, the one that the lady had been quite willing to undergo the wedding ceremony, the other that she had repented of it within a few minutes of <b>returning</b> home. (p.125)	Gerund Construction (Nominal)	-Desde un principio había dos hechos que me resultaron evidentes. El primero, que la novia había acudido por su propia voluntad a la boda; el otro, que se había arrepentido a los pocos minutos de <b>regresar</b> a casa. (p.239)	Infinitive Construction
968.	His letters were to be forwarded to 226 Gordon Square; so there I	Present Participle Construction (Adverbial)	Había dejado dicho que se le enviara la correspondencia al 226	Past Construction

	travelled, and <b>being</b> fortunate enough to find the loving couple at home, I ventured to give them some paternal advice and to point out to them that it would be better in every way that they should make their position a little clearer both to the general public and to Lord St. Simon in particular. (p.125)		de Gordon Square, así que allá me encaminé, <b>tuve</b> la suerte de encontrar en casa a la pareja de enamorados y me atreví a ofrecerles algunos consejos paternos, indicándoles que sería mucho mejor, en todos los aspectos, que aclararan un poco su situación, tanto al público en general como a lord St. Simon en particular. (p.240)	
969.	Eight shillings for a bed and eight pence for a glass of sherry pointed to one of the most expensive hotels. There are not many in London which charge at that rate. In the second one which I visited in Northumberland Avenue, I learned by an inspection of the book that Francis H. Moulton, an American gentleman, had left only the day before, and on <b>looking over</b> the entries against him, I came upon the very items which I had seen in the duplicate bill. (p.125)	Gerund Construction (Adverbial)	Ocho chelines por una cama y ocho peniques por una copa de jerez indicaban que se trataba de uno de los hoteles más caros de Londres. No hay muchos que cobren esos precios. En el segundo que visité, en Northumberland Avenue, pude ver en el libro de registros que el señor Francis H. Moulton, caballero norteamericano, se había marchado el día anterior; y al <b>examinar</b> su factura, me encontré con las mismas cuentas que habíamos visto en la copia. (p.240)	Infinitive Construction
970.	When he told us of a man in a pew, of the change in the bride's manner, of so transparent a device for <b>obtaining</b> a note as the dropping of a bouquet, of her resort to her confidential maid, and of her very significant allusion to claim jumping -- which in miners' parlance means taking possession of that which another person has	Gerund Construction (Nominal)	Cuando éste nos habló de un hombre en un reclinatorio, del cambio de humor de la novia, del truco tan transparente de <b>recoger</b> una nota dejando caer un ramo de flores, de la conversación con la doncella y confidente, y de la significativa alusión a «pisarle la licencia a otro», que en la jerga de	Infinitive Construction

	a prior claim to -- the whole situation became absolutely clear. (p.125)		los mineros significa apoderarse de lo que otro ha reclamado con anterioridad, la situación se me hizo absolutamente clara. (p.239)	
971.	"Ah, Watson," said Holmes, <b>smiling</b> , "perhaps you would not be very gracious either, if, after all the trouble of wooing and wedding, you found yourself deprived in an instant of wife and of fortune. (p.125)	Present Participle Construction (Adverbial)	-¡Ah, Watson! -dijo Holmes <b>sonriendo</b> -. Puede que tampoco usted se comportara muy elegantemente si, después de todo el trabajo que representa echarse novia y casarse, se encontrara privado en un instante de esposa y de fortuna. (p.48)	Gerund Construction
972.	"Ah, Watson," said Holmes, smiling, "perhaps you would not be very gracious either, if, after all the trouble of <b>wooing</b> and wedding, you found yourself deprived in an instant of wife and of fortune. (p.125)	Gerund Construction (Nominal)	-¡Ah, Watson! -dijo Holmes sonriendo-. Puede que tampoco usted se comportara muy elegantemente si, después de todo el trabajo que representa <b>echarse novia</b> y casarse, se encontrara privado en un instante de esposa y de fortuna. (p.48)	Infinitive Construction
973.	"Ah, Watson," said Holmes, smiling, "perhaps you would not be very gracious either, if, after all the trouble of wooing and <b>wedding</b> , you found yourself deprived in an instant of wife and of fortune. (p.125)	Gerund Construction (Nominal)	-¡Ah, Watson! -dijo Holmes sonriendo-. Puede que tampoco usted se comportara muy elegantemente si, después de todo el trabajo que representa echarse novia y <b>casarse</b> , se encontrara privado en un instante de esposa y de fortuna. (p.48)	Infinitive Construction
974.	"Holmes," said I as I stood one morning in our bow-window <b>looking</b> down the street, "here is a madman coming along. It seems rather sad that his relatives	Present Participle Construction (Adverbial)	Holmes —dije una mañana, mientras <b>contemplaba</b> la calle desde nuestro mirador—, por ahí viene un loco. ¡Qué vergüenza que su	Imperfect Construction

	should allow him to come out alone." (p.126)		familia le deje salir solo! (p.241)	
975.	"Holmes," said I as I stood one morning in our bow-window looking down the street, "here is a madman <b>coming along</b> . It seems rather sad that his relatives should allow him to come out alone." (p.126)	Present Participle Construction (Adjectival)	Holmes —dije una mañana, mientras contemplabala calle desde nuestro mirador—, por ahí <b>viene</b> un loco. ¡Qué vergüenza que su familia le deje salir solo! (p.241)	Present Construction
976.	My friend rose lazily from his armchair and stood with his hands in the pockets of his dressing-gown, <b>looking</b> over my shoulder. (p.126)	Present Participle Construction (Adverbial)	Mi amigo se levantó perezosamente de su sillón y <b>miró</b> sobre mi hombro, con las manos metidas en los bolsillos de su bata. (p.241)	Past Construction
977.	It was a bright, crisp February morning, and the snow of the day before still lay deep upon the ground, <b>shimmering</b> brightly in the wintry sun. (p.126)	Present Participle Construction (Adverbial)	Era una mañana fresca y luminosa de febrero, y la nieve del día anterior aún permanecía acumulada sobre el suelo, en una espesa capa <b>que brillaba</b> bajo el sol invernal. (p.241)	Imperfect Construction
978.	Indeed, from the direction of the Metropolitan Station no one <b>was coming</b> save the single gentleman whose eccentric conduct had drawn my attention. (p.126)	Present Participle Construction (Verbal Progressive)	En realidad, por la parte que llevaba a la estación del Metro no <b>venía</b> nadie, a excepción del solitario caballero cuya excéntrica conducta me había llamado la atención. (p.241)	Imperfect Construction
979.	Yet his actions were in absurd contrast to the dignity of his dress and features, for he <b>was running</b> hard, with occasional little springs, such as a weary man gives who is little accustomed to set any tax upon his legs. (p.126)	Present Participle Construction (Verbal Progressive)	Sin embargo, su manera de actuar ofrecía un absurdo contraste con la dignidad de su atuendo y su porte, porque <b>venía a todo correr</b> , dando saltitos de vez en cuando, como los que da un hombre cansado y poco acostumbrado a someter a un esfuerzo a sus piernas. (p.241)	Imperfect Construction
980.	"He <b>is looking up</b> at the numbers of the houses." "I believe that he is coming here," said Holmes,	Present Participle Construction (Verbal Progressive)	<b>Está mirando</b> los números de las casas. —Me parece que viene aquí	Gerund Construction

	rubbing his hands. "Here?" "Yes; I rather think he is coming to consult me professionally. (p.126)		—dijo Holmes, frotándose las manos. —¿Aquí? —Sí, y yo diría que viene a consultarme profesionalmente. (p.241)	
981.	"He is looking up at the numbers of the houses." "I believe that he <b>is coming</b> here," said Holmes, rubbing his hands. "Here?" "Yes; I rather think he is coming to consult me professionally. (p.126)	Present Participle Construction (Verbal Progressive)	Está mirando los números de las casas. —Me parece que <b>viene</b> aquí —dijo Holmes, frotándose las manos. —¿Aquí? —Sí, y yo diría que viene a consultarme profesionalmente. (p.241)	Present Construction
982.	"He is looking up at the numbers of the houses." "I believe that he is coming here," said Holmes, <b>rubbing</b> his hands. "Here?" "Yes; I rather think he is coming to consult me professionally. (p.126)	Present Participle Construction (Adverbial)	Está mirando los números de las casas. —Me parece que viene aquí —dijo Holmes, <b>frotándose</b> las manos. —¿Aquí? —Sí, y yo diría que viene a consultarme profesionalmente. (p.241)	Gerund Construction
983.	"He is looking up at the numbers of the houses." "I believe that he is coming here," said Holmes, rubbing his hands. "Here?" "Yes; I rather think he is <b>coming</b> to consult me professionally. (p.126)	Present Participle Construction (Verbal Progressive)	Está mirando los números de las casas. —Me parece que viene aquí —dijo Holmes, frotándose las manos. —¿Aquí? —Sí, y yo diría que <b>viene</b> a consultarme profesionalmente. (p.241)	Present Construction
984.	As he spoke, the man, <b>puffing</b> and blowing, rushed at our door and	Present Participle Construction (Adjectival)	Holmes hablaba, el hombre, <b>jadeando</b> y resoplando, llegó	Gerund Construction

	pulled at our bell until the whole house resounded with the clanging. (p.126)		corriendo a nuestra puerta y tiró de la campanilla hasta que las llamadas resonaron en toda la casa. (p.241)	
985.	As he spoke, the man, puffing and <b>blowing</b> , rushed at our door and pulled at our bell until the whole house resounded with the clanging. (p.126)	Present Participle Construction (Adjectival)	Holmes hablaba, el hombre, jadeando y <b>resoplando</b> , llegó corriendo a nuestra puerta y tiró de la campanilla hasta que las llamadas resonaron en toda la casa. (p.241)	Gerund Construction
986.	A few moments later he was in our room, still <b>puffing</b> , still gesticulating, but with so fixed a look of grief and despair in his eyes that our smiles were turned in an instant to horror and pity. (p.126)	Present Participle Construction (Verbal Progressive)	Unos instantes después estaba ya en nuestra habitación, todavía <b>resoplando</b> y gesticulando, pero con una expresión tan intensa de dolor y desesperación en los ojos que nuestras sonrisas se trasformaron al instante en espanto y compasión. (p.242)	Gerund Construction
987.	A few moments later he was in our room, still puffing, still <b>gesticulating</b> , but with so fixed a look of grief and despair in his eyes that our smiles were turned in an instant to horror and pity. (p.126)	Present Participle Construction (Verbal Progressive)	Unos instantes después estaba ya en nuestra habitación, todavía resoplando y <b>gesticulando</b> , pero con una expresión tan intensa de dolor y desesperación en los ojos que nuestras sonrisas se trasformaron al instante en espanto y compasión. (p.242)	Gerund Construction
988.	Then, suddenly <b>springing</b> to his feet, he beat his head against the wall with such force that we both rushed upon him and tore him away to the centre of the room. (p.126)	Present Participle Construction (Adverbial)	De pronto, se puso en pie de un <b>salto</b> y se golpeó la cabeza contra la pared con tal fuerza que tuvimos que correr en su ayuda y arrastrarlo al centro de la habitación. (p.242)	Nominal Construction
989.	Sherlock Holmes pushed him down into the easy-chair and, <b>sitting</b> beside him, patted his hand and chatted with him in the easy, soothing tones which he knew so well how to	Present Participle Construction (Adverbial)	Sherlock Holmes le empujó hacia una butaca y se <b>sentó</b> a su lado, dándole palmaditas en la mano y procurando tranquilizarlo con la charla suave y	Past Construction

	employ. (p.126)		acariciadora que tan bien sabía emplear y que tan excelentes resultados le había dado en otras ocasiones. (p.242)	
990.	The man sat for a minute or more with a heaving chest, <b>fighting</b> against his emotion. (p.126)	Present Participle Construction (Adverbial)	El hombre permaneció sentado algo más de un minuto con el pecho agitado, <b>luchando</b> contra sus emociones. (p.242)	Gerund Construction
991.	Private affliction also is the lot of every man; but the two <b>coming</b> together, and in so frightful a form, have been enough to shake my very soul. (p.126)	Present Participle Construction (Adjectival)	Y una desgracia privada puede ocurrirle a cualquiera. Pero las dos cosas <b>Ø</b> juntas, y de unamanera tan espantosa, han conseguido destrozarme hasta el alma. (p.242)	Ø
992.	One of our most lucrative means of <b>laying out</b> money is in the shape of loans, where the security is unimpeachable. (p.127)	Gerund Construction (Nominal)	. Uno de los sistemas más lucrativos de <b>invertir</b> dinero es en forma de préstamos, cuando la garantía no ofrece dudas. (p.243)	Infinitive Construction
993.	" 'I should much prefer to have it so,' said he, <b>raising up</b> a square, black morocco case which he had laid beside his chair. 'You have doubtless heard of the Beryl Coronet?' " 'One of the most precious public possessions of the empire,' said I. (p.127)	Present Participle Construction (Adverbial)	»—Lo prefiero así, y con mucho —dijo él, <b>alzando</b> una caja de tafilete negro que había dejado junto a su silla—. Supongo que habrá oído hablar de la corona de berilos. »—Una de las más preciadas posesiones públicas del Imperio —respondí yo. (p.244)	Gerund Construction
994.	" 'Mr. Holder,' said he, 'I have been informed that you are in the habit of <b>advancing</b> money.' " 'The firm does so when the security is good.' I answered. (p.127)	Gerund Construction (Nominal)	»—Señor Holder —dijo—, se me ha informado de que <b>presta</b> usted dinero. »—La firma lo hace cuando la garantía es buena —respondí yo. (p.244)	Present Construction
995.	I should not dream of <b>doing</b> so were it not absolutely certain that I should be able in four days to reclaim it. (p.128)	Gerund Construction (Nominal)	Ni en sueños se me ocurriría <b>hacerlo</b> si no estuviese absolutamente seguro de poder recuperarla en cuatro días. (p.243)	Infinitive Construction



996.	" 'You understand, Mr. Holder, that I <b>am giving</b> you a strong proof of the confidence which I have in you, founded upon all that I have heard of you. (p.128)	Present Participle Construction (Verbal Progressive)	»—Se dará usted cuenta, señor Holder, de que con esto le <b>doy</b> una enorme prueba de la confianza que tengo en usted, basada en las referencias que me han dado. (p.245)	Present Construction
997.	" <b>Seeing</b> that my client was anxious to leave, I said no more but, calling for my cashier, I ordered him to pay over fifty 1000 pound notes. (p.128)	Present Participle Construction (Adverbial)	» <b>Viendo</b> que mi cliente estaba deseoso de marcharse, no dije nada más; llamé al cajero y le di orden de que pagara cincuenta mil libras en billetes. (245)	Gerund Construction
998.	"Seeing that my client was anxious to leave, I said no more but, <b>calling</b> for my cashier, I ordered him to pay over fifty 1000 pound notes. (p.128)	Present Participle Construction (Adverbial)	»Viendo que mi cliente estaba deseoso de marcharse, no dije nada más; <b>llamé</b> al cajero y le di orden de que pagara cincuenta mil libras en billetes. (245)	Past Construction
999.	When I was alone once more, however, with the precious case <b>lying</b> upon the table in front of me, I could not but think with some misgivings of the immense responsibility which it entailed upon me. (p.128)	Present Participle Construction (Adverbial)	Sin embargo, cuando me quedé solo con el precioso estuche <b>Ø</b> encima de la mesa, delante de mí, no pude evitar pensar con cierta inquietud en la inmensa responsabilidad que había contraído. (p.245)	Ø
1000.	With this intention, I called a cab and drove out to my house at Streatham, <b>carrying</b> the jewel with me. (p.128)	Present Participle Construction (Adverbial)	Con esta intención, llamé a un coche y me hice conducir a mi casa de Streatham, <b>llevándome</b> la joya. (p.245)	Gerund Construction
1001.	When he was young he became a member of an aristocratic club, and there, <b>having</b> charming manners, he was soon the intimate of a number of men with long purses and expensive habits. (p.128)	Present Participle Construction (Adverbial)	Cuando era joven se hizo miembro de un club aristocrático, y allí, <b>gracias</b> a su carácter simpático, no tardó en hacer amistades con gente de bolsa bien repleta y costumbres caras. (p.246)	Nominal Construction
1002.	He tried more than once to	Present Participle	Más de una vez intentó	Ø

	break away from the dangerous company which he <b>was keeping</b> , but each time the influence of his friend, Sir George Burnwell, was enough to draw him back again. (p.129)	Construction (Adjectival)	romper con aquellas peligrosas compañías, Ø pero la influencia de su amigo sir George Burnwell le hizo volver en todas las ocasiones. (p.246)	
1003.	"When we <b>were taking</b> coffee in the drawing-room that night after dinner, I told Arthur and Mary my experience, and of the precious treasure which we had under our roof, suppressing only the name of my client. (p.129)	Present Participle Construction (Verbal Progressive)	»Aquella noche, después de cenar, mientras <b>tomábamos</b> café en la sala de estar, les conté a Arthur y Mary lo sucedido y leshablé del precioso tesoro que teníamos en casa, omitiendo únicamente el nombre de mi cliente. (p.247)	Imperfect Construction
1004.	"When we were taking coffee in the drawing-room that night after dinner, I told Arthur and Mary my experience, and of the precious treasure which we had under our roof, <b>suppressing</b> only the name of my client. (p.129)	Present Participle Construction (Adverbial)	»Aquella noche, después de cenar, mientras tomábamos café en la sala de estar, les conté a Arthur y Mary lo sucedido y leshablé del precioso tesoro que teníamos en casa, <b>omitiendo</b> únicamente el nombre de mi cliente. (p.247)	Gerund Construction
1005.	"He often had a wild way of <b>talking</b> , so that I thought little of what he said. He followed me to my room, however, that night with a very grave face. (p.129)	Gerund Construction (Nominal)	»Ésa era su manera normal de <b>hablar</b> , así que no presté mucha atención a lo que decía. Sin embargo, aquella noche me siguió a mi habitación con una expresión muy seria. (p.247)	Infinitive Construction
1006.	'Tell me, dad,' said she, <b>looking</b> , I thought, a little disturbed, 'did you give Lucy, the maid, leave to go out to-night?' " 'Certainly not.' (p.130)	Present Participle Construction (Adverbial)	»—Dime, papá —dijo algo preocupada, o así me lo <b>pareció</b> —. ¿Le has dado permiso a Lucy, la doncella, para salir esta noche? »—Desde luego que no. (p.248)	Past Construction
1007.	"I <b>am endeavouring</b> to tell you everything, Mr. Holmes, which may have	Present Participle Construction (Verbal	»Señor Holmes, estoy <b>esforzándome</b> por contarle todo lo que	Gerund Construction

	any bearing upon the case, but I beg that you will question me upon any point which I do not make clear." (p.130)	Progressive)	pueda tener alguna relación con el caso, pero le ruego que no vacile en preguntar si hay algún detalle que no queda claro. (p.248)	
1008.	I lay <b>listening</b> with all my ears. Suddenly, to my horror, there was a distinct sound of footsteps moving softly in the next room. I slipped out of bed, all palpitating with fear, and peeped round the comer of my dressing-room door. " (p.130)	Present Participle Construction (Adverbial)	<b>Escuché</b> con toda mi alma. De pronto, con gran espanto por mi parte, oí el sonido inconfundible de unos pasos sigilososen la habitación de al lado. Me deslicé fuera de la cama, temblandode miedo, y miré por la esquina de la puerta del gabinete. (p.249)	Past Construction
1009.	I lay listeningwith all my ears. Suddenly, to my horror, there was a distinct sound of footsteps <b>moving</b> softly in the next room. I slipped out of bed, all palpitating with fear, and peeped round the comer of my dressing-room door. " (p.130)	Present Participle Construction (Adjectival)	Escuché con toda mi alma. De pronto, con gran espanto por mi parte, oí el sonido inconfundible de unos pasos <b>sigilosos</b> en la habitación de al lado. Me deslicé fuera de la cama, temblandode miedo, y miré por la esquina de la puerta del gabinete. (p.249)	Adjectival Construction
1010.	I lay listeningwith all my ears. Suddenly, to my horror, there was a distinct sound of footsteps moving softly in the next room. I slipped out of bed, all <b>palpitating</b> with fear, and peeped round the comer of my dressing-room door. " (p.130)	Present Participle Construction (Adverbial)	Escuché con toda mi alma. De pronto, con gran espanto por mi parte, oí el sonido inconfundible de unos pasos sigilososen la habitación de al lado. Me deslicé fuera de la cama, <b>temblando</b> de miedo, y miré por la esquina de la puerta del gabinete. (p.249)	Gerund Construction
1011.	"The gas was half up, as I had left it, and my unhappy boy, dressed only in his shirt and trousers, <b>was</b>	Present Participle Construction (Verbal Progressive)	»La luz de gas estaba a media potencia, como yo la había dejado, y mi desdichado hijo, vestido	Nominal Construction

	<b>standing</b> beside the light, holding the coronet in his hands. (p.130)		sólo con camisa y pantalones, estaba <b>de pie</b> junto a la luz, con la corona en las manos. (p.249)	
1012.	He appeared to <b>be wrenching</b> at it, or bending it with all his strength. At my cry he dropped it from his grasp and turned as pale as death. I snatched it up and examined it. One of the gold corners, with three of the beryls in it, was missing. (p.130)	Present Participle Construction (Verbal Progressive)	Parecía <b>estar torciéndola</b> o aplastándola con todas sus fuerzas. Al oír mi grito la dejó caer y se puso tan pálido como un muerto. La recogí y la examiné. Le faltaba uno de los extremos de oro, con tres de los berilos. (p.249)	Gerund Construction
1013.	He appeared to be wrenching at it, or <b>bending</b> it with all his strength. At my cry he dropped it from his grasp and turned as pale as death. I snatched it up and examined it. One of the gold corners, with three of the beryls in it, was missing. (p.130)	Present Participle Construction (Verbal Progressive)	Parecía estar torciéndola o <b>aplastándola</b> con todas sus fuerzas. Al oír mi grito la dejó caer y se puso tan pálido como un muerto. La recogí y la examiné. Le faltaba uno de los extremos de oro, con tres de los berilos. (p.249)	Gerund Construction
1014.	He appeared to be wrenching at it, or bending it with all his strength. At my cry he dropped it from his grasp and turned as pale as death. I snatched it up and examined it. One of the gold corners, with three of the beryls in it, <b>was missing</b> . (p.130)	Present Participle Construction (Verbal Progressive)	Parecía estar torciéndola o aplastándola con todas sus fuerzas. Al oír mi grito la dejó caer y se puso tan pálido como un muerto. La recogí y la examiné. Le <b>faltaba</b> uno de los extremos de oro, con tres de los berilos. (p.249)	Imperfect Construction
1015.	" 'Yes, thief!' I roared, <b>shaking</b> him by the shoulder. " 'There are none missing. There cannot be any missing,' said he. (p.130)	Present Participle Construction (Adverbial)	»—¡Sí, ladrón! —rugí yo, <b>sacudiéndolo</b> por los hombros. »—No falta ninguna. No puede faltar ninguna. (p.249)	Gerund Construction
1016.	" 'There are three <b>missing</b> . And you know where they are. Must I call you a liar as well as a thief?	Present Participle Construction (Adjectival)	»—¡ <b>Faltan</b> tres! ¡Y tú sabes qué ha sido de ellas! ¿Tengo que llamarte mentiroso, además de ladrón?	Present Construction
1017.	Did I not see you <b>trying</b> to	Gerund	¿Acaso no te acabo de	Gerund

	tear off another piece? (p.130)	Construction (Nominal)	ver <b>intentando</b> arrancar otro trozo? (p.249)	Construction
1018.	And then, <b>realizing</b> the dreadful position in which I was placed, I implored him to remember that not only my honour but that of one who was far greater than I was at stake; and that he threatened to raise a scandal which would convulse the nation. (p.131)	Present Participle Construction (Adverbial)	»Y a continuación, <b>dándome cuenta</b> de la terrible situación en la que se encontraba, le imploré que recordara que no sólo estaba en juego mi honor, sino también el de alguien mucho más importante que yo; y que su conducta podía provocar un escándalo capaz de conmocionar a la nación entera. (p.250)	Gerund Construction
1019.	'Keep your forgiveness for those who ask for it,' he answered, <b>turning away</b> from me with a sneer. (p.131)	Present Participle Construction (Adverbial)	»—Guárdate tu perdón para el que te lo pida — respondió, <b>apartándose</b> de mí con un gesto de desprecio. (p.250)	Gerund Construction
1020.	He put a hand on either side of his head and rocked himself to and for, <b>droning</b> to himself like a child whose grief has got beyond words. (p.131)	Present Participle Construction (Adverbial)	Se llevó las manos a la cabeza y empezó a oscilar de delante a atrás, <b>parloteando</b> consigo mismo, como un niño que no encuentra palabras para expresar su dolor. (p.251)	Gerund Construction
1021.	This morning he was removed to a cell, and I, after <b>going</b> through all the police formalities, have hurried round to you to implore you to use your skill in unraveling the matter. (p.131)	Gerund Construction (Adverbial)	Esta mañana lo han encerrado en una celda, y yo, tras <b>pasar</b> por todas las formalidades de la policía, he venido corriendo a verle a usted, para rogarle que aplique su talento a la resolución del misterio. (p.250)	Infinitive Construction
1022.	This morning he was removed to a cell, and I, after going through all the police formalities, have hurried round to you to implore you to use your skill in <b>unraveling</b> the matter. (p.131)	Gerund Construction (Nominal)	Esta mañana lo han encerrado en una celda, y yo, tras pasar por todas las formalidades de la policía, he venido corriendo a verle a usted, para rogarle que aplique su talento a la <b>resolución</b> del misterio. (p.250)	Nominal Construction

1023.	"Do you not think, then, that he might <b>have been trying</b> to straighten it?" (p.131)	Present Participle Construction (Verbal Progressive)	—¿Y no cree usted que es posible que estuviera <b>intentando</b> enderezarla? (p.251)	Gerund Construction
1024.	"God bless you! You <b>are doing</b> what you can for him and for me. But it is too heavy a task. (p.131)	Present Participle Construction (Verbal Progressive)	—¡Dios le bendiga! <b>Está</b> usted <b>haciendo</b> todo lo que puede por él y por mí. Pero es una tarea desmesurada. (p.251)	Gerund Construction
1025.	What <b>was</b> he <b>doing</b> there at all? (p.131)	Present Participle Construction (Verbal Progressive)	Al fin y al cabo, ¿qué <b>estaba haciendo</b> allí? (p.251)	Gerund Construction
1026.	"They <b>are</b> still <b>sounding</b> the planking and probing the furniture in the hope of finding them." (p.131)	Present Participle Construction (Verbal Progressive)	—Todavía <b>están sondeando</b> las tablas del suelo y agujereando muebles con la esperanza de encontrarlas. (p.252)	Gerund Construction
1027.	"They are still sounding the planking and <b>probing</b> the furniture in the hope of finding them." (p.131)	Present Participle Construction (Verbal Progressive)	—Todavía <b>están</b> sondeando las tablas del suelo y <b>agujereando</b> muebles con la esperanza de encontrarlas. (p.252)	Gerund Construction
1028.	What did they say, then, of the disappearance of these gems?" "They are still sounding the planking and probing the furniture in the hope of <b>finding</b> them." (p.131)	Gerund Construction (Nominal)	¿Y qué han dicho de la desaparición de las piedras? —Todavía <b>están</b> sondeando las tablas del suelo y agujereando muebles con la esperanza de <b>encontrarlas</b> . (p.252)	Infinitive Construction
1029.	Her lips, too, were bloodless, but her eyes were flushed with <b>crying</b> (p.132)	Gerund Construction (Nominal)	También sus labios parecían desprovistos de sangre, pero sus ojos estaban enrojecidos de tanto <b>llorar</b> . (p.253)	Infinitive Construction
1030.	"Have they thought of <b>looking</b> outside the house?" "Yes, they have shown extraordinary energy. (p.132)	Gerund Construction (Nominal)	—¿No se les ha ocurrido <b>buscar</b> fuera de la casa? —Oh, sí, se han mostrado extraordinariamente diligentes. (p.252)	Infinitive Construction

1031.	You suppose that your son came down from his bed, went at great risk, to your dressing-room, opened your bureau, took out your coronet, broke off by main force a small portion of it, went off to some other place, concealed three gems out of the thirty-nine with such skill that nobody can find them, and then returned with the other thirty-six into the room in which he exposed himself to the greatest danger of <b>being</b> discovered. (p.132)	Gerund Construction (Nominal)	Considere usted todo lo que implica su teoría: usted supone que su hijo se levantó de la cama, se arriesgó a ir a su gabinete, forzó el escritorio, sacó la corona, rompió un trocito de la misma, se fue a algún otro sitio donde escondió tres de las treinta y nueve gemas, tan hábilmente que nadie ha sido capaz de encontrarlas, y luego regresó con las treinta y seis restantes al gabinete, donde se exponía con toda seguridad a <b>ser</b> descubierto. (p.252)	Infinitive Construction
1032.	Fairbank was a good-sized square house of white stone, <b>standing back</b> a little from the road. (p.132)	Present Participle Construction (Adjectival)	Fairbank era una mansión cuadrada de buen tamaño, construida en piedra blanca y un poco <b>retirada</b> de la carretera. (p.253)	Past Participle Construction
1033.	On the right side was a small wooden thicket, which led into a narrow path between two neat hedges <b>stretching</b> from the road to the kitchen door, and forming the tradesmen's entrance. (p.132)	Present Participle Construction (Adjectival)	A la derecha había un bosquecillo del que salía un estrecho sendero con dos setos bien cuidados a los lados, <b>que llevaba</b> desde la carretera hasta la puerta de la cocina, y servía como entrada de servicio. (p.253)	Imperfect Construction
1034.	On the right side was a small wooden thicket, which led into a narrow path between two neat hedges stretching from the road to the kitchen door, and <b>forming</b> the tradesmen's entrance. (p.132)	Present Participle Construction (Adjectival)	A la derecha había un bosquecillo del que salía un estrecho sendero con dos setos bien cuidados a los lados, que llevaba desde la carretera hasta la puerta de la cocina, y <b>servía</b> como entrada de servicio. (p.253)	Imperfect Construction
1035.	On the left ran a lane which led to the stables, and was not itself within the grounds at all, <b>being</b> a	Present Participle Construction (Adverbial)	A la izquierda salía un sendero que conducía a los establos, y que no formaba parte de la finca,	Imperfect Construction

	public, though little used, thoroughfare. (p.132)		sino que <b>se trataba</b> de un camino público, aunque poco transitado. (p.253)	
1036.	"No, no, my girl, the matter must be probed to the bottom." "But I am so sure that he is innocent. You know what woman's instincts are. I know that he has done no harm and that you will be sorry for <b>having acted</b> so harshly." (p.132)	Gerund Construction (Nominal)	—No, hija mía, no. El asunto debe investigarse a fondo. —Pero estoy segura de que es inocente. Ya sabes cómo es la intuición femenina. Sé que no ha hecho nada malo Ø.(p.254)	Ø
1037.	Holmes left us <b>standing</b> at the door and walked slowly allround the house, across the front, down the tradesmen's path, and so round by the garden behind into the stable lane. (p.132)	Present Participle Construction (Adverbial)	Holmes nos abandonó Ø ante la puerta y empezó a caminar muy despacio: dio la vuelta a la casa, volvió a la parte delantera, recorrió el sendero de los proveedores y dio la vuelta al jardín por detrás, hasta llegar al sendero que llevaba a los establos. (p.253)	Ø
1038.	We <b>were sitting</b> there in silence when the door opened and a young lady came in. (p.132)	Present Participle Construction (Verbal Progressive)	Allí nos <b>encontrábamos</b> , sentados en silencio, cuando se abrió una puerta y entró una joven. (p.253)	Imperfect Construction
1039.	<b>Disregarding</b> my presence, she went straight to her uncle and passed her hand over his head with a sweet womanly caress. (p.132)	Present Participle Construction (Adverbial)	<b>Sin hacer caso</b> de mi presencia, se dirigió directamente a su tío y le pasó la mano por la cabeza, en una dulce caricia femenina. (p.254)	Infinitive Construction
1040.	I trust, sir, that you will succeed in <b>proving</b> , what I feel sure is the truth, that my cousin Arthur is innocent of this crime." (p.133)	Gerund Construction (Nominal)	Confío, caballero, en que logre usted <b>demostrar</b> lo que tengo por seguro que es la verdad: que mi primo Arthur es inocente de este robo. (p.254)	Infinitive Construction
1041.	"How could I help <b>suspecting</b> him, when I actually saw him with the coronet in his hand?"	Gerund Construction (Nominal)	—¿Cómo no iba a <b>sospechar</b> , si yo mismo le vi con la corona en las manos? —¿Pero si sólo la había cogido para	Infinitive Construction



	"Oh, but he had only picked it up to look at it. (p.133)		mirarla! (p.254)	
1042.	"This gentleman?" she asked, <b>facing round</b> to me. "No, his friend. He wished us to leave him alone. He is round in the stable lane now." (p.133)	Present Participle Construction (Adverbial)	—¿Este caballero? —preguntó ella, <b>dándose la vuelta</b> para mirarme. —No, su amigo. Ha querido que le dejáramos solo. Ahora anda por el sendero del establo. (p.254)	Gerund Construction
1043.	"I fully share your opinion, and I trust, with you, that we may prove it," returned Holmes, going back to the mat to knock the snow from his shoes. "I believe I have the honour of <b>addressing</b> Miss Mary Holder. (p.133)	Gerund Construction (Nominal)	—Comparto plenamente su opinión, señorita, y, lo mismo que usted, yo también confío en que lograremos demostrarlo —respondió Holmes, retrocediendo hasta el felpudo para quitarse la nieve de los zapatos—. Creo que tengo el honor de <b>dirigirme</b> a la señorita Mary Holder. (p.254)	Infinitive Construction
1044.	Far from <b>hushing</b> the thing up, I have brought a gentleman down from London to inquire more deeply into it." (p.133)	Gerund Construction (Nominal)	Lejos de <b>silenciar</b> el asunto, he traído de Londres a un caballero para que lo investigue más a fondo. (p.254)	Infinitive Construction
1045.	"I fully share your opinion, and I trust, with you, that we may prove it," returned Holmes, <b>going back</b> to the mat to knock the snow from his shoes. (p.133)	Present Participle Construction (Adverbial)	—Comparto plenamente su opinión, señorita, y, lo mismo que usted, yo también confío en que lograremos demostrarlo —respondió Holmes, <b>retrocediendo</b> hasta el felpudo para quitarse la nieve de los zapatos—. (p.255)	Gerund Construction
1046.	You saw her return by the kitchen door, I presume?" "Yes; when I went to see if the door was fastened for the night I met her <b>slipping in</b> . (p.133)	Present Participle Construction (Adjectival)	Me imagino que la vio usted volver por la puerta de la cocina. —Sí; cuando fui a ver si la puerta estaba cerrada, me tropecé con ella que <b>entraba</b> . (p.255)	Imperfect Construction
1047.	He walked swiftly round from one to the other, <b>pausing</b> only at the	Present Participle Construction (Adverbial)	Caminó rápidamente de una ventana a otra, <b>deteniéndose</b> sólo en la	Gerund Construction

	large one which looked from the hall onto the stable lane. (p.133)		más grande, que se abría en el vestíbulo y daba al sendero de los establos. (p.256)	
1048.	He opened the case, and <b>taking out</b> the diadem he laid it upon the table. (p.134)	Present Participle Construction (Adverbial)	Abrió la caja, <b>sacó</b> la diadema y la colocó sobre la mesa. (p.256)	Past Construction
1049.	"Now, Mr. Holder," said Holmes, "here is the corner which corresponds to that which has been so unfortunately lost. Might I beg that you will break it off." The banker recoiled in horror. "I should not dream of <b>trying</b> ," said he. (p.134)	Gerund Construction (Nominal)	—Ahora, señor Holder —dijo Holmes—, aquí tiene la esquina simétrica a la que se ha perdido tan lamentablemente. Haga usted el favor de arrancarla. El banquero retrocedió horrorizado. —Ni en sueños me atrevería a <b>intentarlo</b> —dijo. (p.256)	Infinitive Construction
1050.	We have certainly been favoured with extraordinary luck during this inquiry, and it will be entirely our own fault if we do not succeed in <b>clearing</b> the matter <b>up</b> . (p.134)	Gerund Construction (Nominal)	No cabe duda de que hemos tenido una suerte extraordinaria en esta investigación, y si no logramos <b>aclarar</b> el asunto será exclusivamente por culpa nuestra. (p.257)	Infinitive Construction
1051.	"I think that I have seen now all that there is to see, Mr. Holder," said he; "I can serve you best by <b>returning</b> to my rooms." (p.134)	Gerund Construction (Adverbial)	—Creo que ya he visto todo lo que había que ver, señor Holder —dijo—. Le resultará más útil si <b>regreso</b> a mis habitaciones. (p.257)	Present Construction
1052.	At one side of the coronet was a cracked edge, where a corner <b>holding</b> three gems had been torn away. (p.134)	Present Participle Construction (Adjectival)	Uno de sus lados tenía el borde torcido y roto, y le faltaba una esquina <b>Ø</b> con tres piedras. (p.256)	Ø
1053.	For an hour or more he was at work, <b>returning</b> at last with his feet heavy with snow and his features as inscrutable as ever. (p.134)	Present Participle Construction (Adverbial)	Estuvo ocupado durante más de una hora, y cuando por fin <b>regresó</b> traía los pies cargados de nieve y la expresión tan inscrutable como siempre. (p.257)	Past Construction
1054.	"I think that this should do," said he, <b>glancing</b> into the	Present Participle Construction	—Creo que esto servirá —dijo <b>mirándose</b> en el	Gerund Construction

	glass above the fireplace. (p.135)	(Adverbial)	espejo que había sobre la chimenea—. (p.258)	
1055.	"I only wish that you could come with me, Watson, but I fear that it won't do. I may be on the trail in this matter, or I may <b>be following</b> a will-o'-the-wisp, but I shall soon know which it is. (p.135)	Present Participle Construction (Verbal Progressive)	Me gustaría que viniera usted conmigo, Watson, pero me temo que no puede ser. Puede que esté sobre la buena pista, y puede que <b>esté siguiendo</b> un fuego fatuo, pero pronto saldremos de dudas. (p.258)	Subjunctive Construction
1056.	He cut a slice of beef from the joint upon the sideboard, sandwiched it between two rounds of bread, and <b>thrusting</b> this rude meal into his pocket he started off upon his expedition. (p.135)	Present Participle Construction (Adverbial)	Cortó una rodaja de carne de una pieza que había sobre el aparador, la metió entre dos rebanadas de pan y, <b>guardándose</b> la improvisada comida en el bolsillo, emprendió su expedición. (p.258)	Gerund Construction
1057.	I had just finished my tea when he returned, evidently in excellent spirits, <b>swinging</b> an old elastic-sided boot in his hand. He chucked it down into a corner and helped himself to a cup of tea. (p.135)	Present Participle Construction (Adverbial)	Yo estaba terminando de tomar el té cuando regresó; se notaba que venía de un humor excelente, y <b>traía</b> en la mano una vieja bota de elástico. La tiró a un rincón y se sirvió una taza de té. (p.258)	Imperfect Construction
1058.	"I only looked in as I passed," said he. "I <b>am going</b> right on." (p.135)	Present Participle Construction (Verbal Progressive)	—Sólo vengo de pasada —dijo—. Tengo que <b>marcharme</b> enseguida.	Infinitive Construction
1059.	"Where to?" "Oh, to the other side of the West End. It may be some time before I get back. Don't wait up for me in case I should be late." "How <b>are</b> you <b>getting on</b> ?" (p.135)	Present Participle Construction (Verbal Progressive)	—¿Adónde? —Oh, al otro lado del West End. Puede que tarde algo en volver. No me espere si se hace muy tarde. —¿Qué tal le <b>ha ido</b> hasta ahora? (p.258)	<i>Antepresente</i> Construction
1060.	However, I must not sit <b>gossiping</b> here, but must get these disreputable clothes off and return to	Present Participle Construction (Adverbial)	Pero no puedo quedarme aquí <b>chismorreando</b> ; tengo que quitarme estas deplorables ropas y	Gerund Construction

	my highly respectable self." (p.135)		recuperar mi respetable personalidad. (p.258)	
1061.	"No, no, nothing of the kind. It is perhaps the best possible solution. I trust, Mr. Holder, that you <b>are nearing</b> the end of your troubles." (p.136)	Present Participle Construction (Verbal Progressive)	—No, no, nada de eso. Quizá sea ésta la mejor solución. Meparece, señor Holder, que sus dificultades están <b>a punto</b> de terminar. (p.260)	Nominal Construction
1062.	"He knows it already. When I had cleared it all up I had an interview with him, and <b>finding</b> that he would not tell me the story, I told it to him, on which he had to confess that I was right and to add the very few details which were not yet quite clear to me. (p.136)	Present Participle Construction (Adverbial)	—Él ya lo sabe. Después de haberlo resuelto todo, tuve una entrevista con él y, al <b>comprobar</b> que no estaba dispuesto a explicarme lo sucedido, se lo expliqué yo a él, ante lo cual no tuvo más remedio que reconocer que yo tenía razón, y añadir los poquísimos detalles que yo aún no veía muy claros. (p.260)	Infinitive Construction
1063.	She had hardly listened to his instructions when she saw you <b>coming</b> downstairs, on which she closed the window rapidly and told you about one of the servants' escapade with her wooden-legged lover, which was all perfectly true. (p.137)	Gerund Construction (Nominal)	Apenas había acabado de oír las órdenes de sir George, vio que usted <b>bajaba</b> por las escaleras, y cerró apresuradamente la ventana; a continuación, le habló de la escapada de una de las doncellas con su novio el de la pata de palo, que era absolutamente cierta. (p.261)	Imperfect Construction
1064.	The devil knows best what he said, but at least she became his tool and was in the habit of <b>seeing</b> him nearly every evening." (p.136)	Gerund Construction (Nominal)	El diablo sabe lo que le diría, pero acabó convirtiéndola en su instrumento, y <b>se veían</b> casi todas las noches. (p.261)	Imperfect Construction
1065.	In the middle of the night he heard a soft tread pass his door, so he rose and, <b>looking out</b> , was surprised to see his cousin	Present Participle Construction (Adverbial)	A mitad de la noche, oyó unos pasos furtivos junto a su puerta; se levantó a <b>asomarse</b> y quedó muy sorprendido al ver a su	Infinitive Construction

	walking very stealthily along the passage until she disappeared into your dressing-room. (p.137)		prima avanzando con gran sigilo por el pasillo, hasta desaparecer en el gabinete. (p.262)	
1066.	In the middle of the night he heard a soft tread pass his door, so he rose and, looking out, was surprised to see his cousin <b>walking</b> very stealthily along the passage until she disappeared into your dressing-room. (p.137)	Gerund Construction (Nominal)	A mitad de la noche, oyó unos pasos furtivos junto a su puerta; se levantó a asomarse y quedó muy sorprendido al ver a su prima <b>avanzando</b> con gran sigilo por el pasillo, hasta desaparecer en el gabinete. (p.262)	Gerund Construction
1067.	She passed down the stairs, and he, <b>thrilling</b> with horror, ran along and slipped behind the curtain near your door, whence he could see what passed in the hall beneath. (p.137)	Present Participle Construction (Adverbial)	La muchacha bajó a la planta baja, y su hijo, <b>temblando</b> de horror, corrió a esconderse detrás de la cortina que hay junto a la puerta de la habitación de usted, desde donde podía ver lo que ocurría en el vestíbulo. (p.262)	Gerund Construction
1068.	"You then roused his anger by <b>calling</b> him names at a moment when he felt that he had deserved your warmest thanks. (p.137)	Gerund Construction (Adverbial)	—Entonces, usted le irritó con sus <b>insultos</b> , precisamente cuando él opinaba que merecía su más encendida gratitud. (p.262)	Nominal Construction
1069.	He saw her stealthily open the window, hand out the coronet to someone in the gloom, and then <b>closing</b> it once more hurry back to her room, passing quite close to where he stood hid behind the curtain. (p.137)	Present Participle Construction (Adverbial)	Así vio cómo ella abría sin hacer ruido la ventana, le entregaba la corona a alguien que aguardaba en la oscuridad y, <b>tras volver a cerrar</b> la ventana, regresaba a toda prisa a su habitación, pasando muy cerca de donde él estaba escondido detrás de la cortina. (p.262)	Infinitive Construction
1070.	He saw her stealthily open the window, hand out the coronet to someone in the gloom, and then closing it once more hurry back to her room, <b>passing</b> quite close to where he	Present Participle Construction (Adverbial)	Así vio cómo ella abría sin hacer ruido la ventana, le entregaba la corona a alguien que aguardaba en la oscuridad y, tras volver a cerrar la ventana,	Gerund Construction

	stood hid behind the curtain. (p.137)		regresaba a toda prisa a su habitación, <b>pasando</b> muy cerca de donde él estaba escondido detrás de la cortina. (p.262)	
1071.	Sir George Burnwell tried to get away, but Arthur caught him, and there was a struggle between them, your lad <b>tugging</b> at one side of the coronet, and his opponent at the other. (p.137)	Present Participle Construction (Adjectival)	Sir George Burnwell intentó escapar, pero Arthur le alcanzó y se entabló un forcejeo entre ellos, su hijo <b>tirando</b> de un lado de la corona y su oponente del otro. (p.262)	Gerund Construction
1072.	Then something suddenly snapped, and your son, <b>finding</b> that he had the coronet in his hands, rushed back, closed the window, ascended to your room, and had just observed that the coronet had been twisted in the struggle and was endeavouring to straighten it when you appeared upon the scene." (p.137)	Present Participle Construction (Adverbial)	Entonces, se oyó un fuerte chasquido y su hijo, <b>viendo</b> que tenía la corona en las manos, corrió de vuelta a la casa, cerró la ventana, subió al gabinete y allí advirtió que la corona se había torcido durante el forcejeo. Estaba intentando enderezarla cuando usted apareció en escena. (p.262)	Gerund Construction
1073.	Then something suddenly snapped, and your son, finding that he had the coronet in his hands, rushed back, closed the window, ascended to your room, and had just observed that the coronet had been twisted in the struggle and <b>was endeavouring</b> to straighten it when you appeared upon the scene." (p.137)	Present Participle Construction (Verbal Progressive)	Entonces, se oyó un fuerte chasquido y su hijo, viendo que tenía la corona en las manos, corrió de vuelta a la casa, cerró la ventana, subió al gabinete y allí advirtió que la corona se había torcido durante el forcejeo. <b>Estaba intentando</b> enderezarla cuando usted apareció en escena. (p.262)	Gerund Construction
1074.	I followed them up and found they led to the hall window, where Boots had worn all the snow away while <b>waiting</b> . (p.138)	Gerund Construction (Adverbial)	Las seguí en una dirección y comprobé que llegaban hasta la ventana del vestíbulo, donde el de las botas <b>había permanecido</b> tanto tiempo que dejó la nieve completamente pisada.	<i>Antepresente</i> Construction

			(p.263)	
1075.	I could distinguish the outline of an instep where the wet foot had been placed in <b>coming in</b> . I was then beginning to be able to form an opinion as to what had occurred. (p.138)	Gerund Construction (Adverbial)	Se notaba la huella dejada por un pie mojado al <b>entrar</b> . Ya podía empezar a formarme una opinión de lo ocurrido. (p.264)	Infinitive Construction
1076.	When I remembered that you had seen her at that window, and how she had fainted on <b>seeing</b> the coronet again, my conjecture became a certainty. (p.138)	Gerund Construction (Adverbial)	Cuando recordé que usted la había visto junto a aquella misma ventana, y que se había desmayado al <b>ver</b> la corona, mis conjeturas se convirtieron en certidumbre. (p.264)	Infinitive Construction
1077.	Even though he knew that Arthur had discovered him, he might still flatter himself that he was safe, for the lad could not say a word without <b>compromising</b> his own family. (p.138)	Gerund Construction (Nominal)	Aun sabiendo que Arthur le había descubierto, se consideraba a salvo porque el muchacho no podía decir una palabra sin <b>comprometer</b> a su propia familia. (p.264)	Infinitive Construction
1078.	I <b>was</b> then <b>beginning</b> to be able to form an opinion as to what had occurred. (p.138)	Present Participle Construction (Verbal Progressive)	Ya <b>podía empezar</b> a formarme una opinión de lo ocurrido. (p.264)	Imperfect Construction
1079.	A man had waited outside the window; someone had brought the gems; the deed had been overseen by your son; he had pursued the thief; had struggled with him; they had each tugged at the coronet, their united strength <b>causing</b> injuries which neither alone could have effected. (p.138)	Present Participle Construction (Adjectival)	Un hombre había aguardado fuera de la casa junto a la ventana. Alguien le había entregado la joya; su hijo había sido testigo de la fechoría, había salido en persecución del ladrón, había luchado con él, los dos habían tirado de la corona y la combinación de sus esfuerzos <b>provocó</b> daños que ninguno de ellos habría podido causar por sí solo. (p.264)	Past Construction
1080.	I went in the shape of a loafer to Sir George's house, managed to pick up an acquaintance with his valet, learned that his	Gerund Construction (Adverbial)	Me dirigí, disfrazado de vago, a la casa de sir George, me las arreglé para entablar conversación con su	Gerund Construction

	master had cut his head the night before, and, finally, at the expense of six shillings, made all sure by <b>buying</b> a pair of his cast-off shoes. (p.138)		lacayo, me enteré de que su señor se había hecho una herida en la cabeza la noche anterior y, por último, al precio de seis chelines, conseguí la prueba definitiva <b>comprándole</b> un par de zapatos viejos de su amo. (p.265)	
1081.	"On <b>entering</b> the house, however, I examined, as you remember, the sill and framework of the hall window with my lens, and I could at once see that someone had passed out. (p.138)	Gerund Construction (Adverbial)	»Sin embargo, al <b>entrar</b> en la casa, recordará usted que examiné con la lupa el alféizar y el marco de la ventana del vestíbulo, y pude advertir al instante que alguien había pasado por ella. (p.264)	Infinitive Construction
1082.	"A day which has saved England from a great public scan-dal," said the banker, <b>rising</b> . "Sir, I cannot find words to thank you, but you shall not find me ungrateful for what you have done. (p.139)	Present Participle Construction (Adverbial)	—¡Una jornada que ha salvado a Inglaterra de un gran escándalo público! —dijo el banquero, <b>poniéndose en pie</b> —. Señor, no encuentro palabras para darle las gracias, pero ya comprobará usted que no soy desagradecido. (p.265)	Gerund Construction
1083.	I soon managed to get the address of the receiver who had them, on <b>promising</b> him that there would be no prosecution. (p.139)	Gerund Construction (Adverbial)	No tardé en arrancarle la dirección del comprador, <b>prometiéndole</b> que no presentaríamos ninguna denuncia. (p.265)	Gerund Construction
1084.	[...] "you have erred perhaps in <b>attempting</b> to put colour and life into each of your statements instead of confining yourself to the task of placing upon record that severe reasoning from cause to effect which is really the only notable feature about the thing." (p.139)	Gerund Construction (Adverbial)	Quizá se haya equivocado al <b>intentar</b> añadir color y vida a sus descripciones, en lugar de limitarse a exponer los sesudos razonamientos de causa a efecto, que son en realidad lo único verdaderamente digno de mención del asunto. (p.267)	Infinitive Construction
1085.	[...] "you have erred perhaps in attempting to	Gerund Construction	Quizá se haya equivocado al intentar	Infinitive Construction



	put colour and life into each of your statements instead of <b>confining</b> yourself to the task of placing upon record that severe reasoning from cause to effect which is really the only notable feature about the thing." (p.139)	(Nominal)	añadir color y vida a sus descripciones, en lugar de <b>limitarse</b> a exponer los sesudos razonamientos de causa a efecto, que son en realidad lo único verdaderamente digno de mención del asunto. (p.267)	
1086.	[...] "you have erred perhaps in attempting to put colour and life into each of your statements instead of confining yourself to the task of <b>placing</b> upon record that severe reasoning from cause to effect which is really the only notable feature about the thing." (p.139)	Gerund Construction (Nominal)	Quizá se haya equivocado al intentar añadir color y vida a sus descripciones, en lugar de limitarse a <b>exponer</b> los sesudos razonamientos de causa a efecto, que son en realidad lo único verdaderamente digno de mención del asunto. (p.267)	Infinitive Construction
1087.	"To the man who loves art for its own sake," remarked Sherlock Holmes, <b>tossing</b> aside the advertisement sheet of the Daily Telegraph, "it is frequently in its least important and lowliest manifestations that the keenest pleasure is to be derived. (p.139)	Present Participle Construction (Adverbial)	—El hombre que ama el arte por el arte —comentó Sherlock Holmes, <b>dejando</b> a un lado la hoja de anuncios del Daily Telegraph— suele encontrar los placeres más intensos en sus manifestaciones más humildes y menos importantes. (p.267)	Gerund Construction
1088.	"And yet," said I, <b>smiling</b> , "I cannot quite hold myself absolved from the charge of sensationalism which has been urged against my records." (p.139)	Present Participle Construction (Adverbial)	—Y, sin embargo —dije yo, <b>sonriendo</b> —, no me considero definitivamente absuelto de la acusación de sensacionalismo que se ha lanzado contra mis crónicas. (p.267)	Gerund Construction
1089.	"You have erred, perhaps," he observed, <b>taking up</b> a glowing cinder with the tongs and lighting with it the long cherry-wood pipe which was wont to replace his clay when he was in a disputatious rather than a meditative mood (p.139)	Present Participle Construction (Adverbial)	—Tal vez haya cometido un error —apuntó él, <b>tomando</b> una brasa con las pinzas y encendiendo con ellas la larga pipa de -cerezo que sustituía a la de arcilla cuando se sentía más dado a la polémica que a la	Gerund Construction

			reflexión. (p.267)	
1090.	"You have erred, perhaps," he observed, taking up a glowing cinder with the tongs and <b>lighting</b> with it the long cherry-wood pipe which was wont to replace his clay when he was in a disputatious rather than a meditative mood (p.139)	Present Participle Construction (Adverbial)	—Tal vez haya cometido un error —apuntó él, tomando una brasa con las pinzas y <b>encendiendo</b> con ellas la larga pipa de -cerezo que sustituía a la de arcilla cuando se sentía más dado a la polémica que a la reflexión. (p.267)	Gerund Construction
1091.	"No, it is not selfishness or conceit," said he, <b>answering</b> , as was his wont, my thoughts rather than my words. (p.139)	Present Participle Construction (Adverbial)	—No, no es cuestión de vanidad o egoísmo —dijo él, <b>respondiendo</b> , como tenía por costumbre, a mis pensamientos más que a mis palabras—. (p.267)	Gerund Construction
1092.	As to my own little practice, it seems to <b>be degenerating</b> into an agency for recovering lost lead pencils and giving advice to young ladies from boarding schools. (p.140)	Present Participle Construction (Verbal Progressive)	Y mi humilde consultorio parece <b>estar degenerando</b> en una agencia para recuperar lápices extraviados y ofrecer consejo a señoritas de internado. (p.268)	Gerund Construction
1093.	As to my own little practice, it seems to be degenerating into an agency for <b>recovering</b> lost lead pencils and giving advice to young ladies from boarding schools. (p.140)	Gerund Construction (Nominal)	Y mi humilde consultorio parece estar degenerando en una agencia para <b>recuperar</b> lápices extraviados y ofrecer consejo a señoritas de internado. (p.268)	Infinitive Construction
1094.	The small matter in which I endeavoured to help the King of Bohemia, the singular experience of Miss Mary Sutherland, the problem connected with the man with the twisted lip, and the incident of the noble bachelor, were all matters which are outside the pale of the law. But in <b>avoiding</b> the sensational, I fear that you may have bordered on the trivial." (p.140)	Gerund Construction (Adverbial)	El asunto en el que intenté ayudar al rey de Bohemia, la curiosa experiencia de la señorita Mary Sutherland, el problema del hombre del labio retorcido y el incidente de la boda del noble, fueron todos ellos casos que escapaban al alcance de la ley. Pero, al <b>evitar</b> lo sensacional, me temo que puede usted haber bordeado lo trivial. (p.268)	Infinitive Construction

1095.	Sherlock Holmes had been silent all the morning, <b>dipping</b> continuously into the advertisement columns of a succession of papers until at last, having apparently given up his search, he had emerged in no very sweet temper to lecture me upon my literary shortcomings. (p.140)	Present Participle Construction (Adverbial)	Sherlock Holmes se había pasado callado toda la mañana, <b>zambulléndose</b> continuamente en las columnas de anuncios de una larga serie de periódicos, hasta que por fin, renunciando aparentemente a su búsqueda, había emergido, no de muy buen humor, para darme una charla sobre mis defectos literarios. (p.268)	Gerund Construction
1096.	Sherlock Holmes had been silent all the morning, dipping continuously into the advertisement columns of a succession of papers until at last, <b>having</b> apparently <b>given up</b> his search, he had emerged in no very sweet temper to lecture me upon my literary shortcomings. (p.140)	Present Participle Construction (Adverbial)	Sherlock Holmes se había pasado callado toda la mañana, zambulléndose continuamente en las columnas de anuncios de una larga serie de periódicos, hasta que por fin, <b>renunciando</b> aparentemente a su búsqueda, había emergido, no de muy buen humor, para darme una charla sobre mis defectos literarios. (p.268)	Gerund Construction
1097.	"At the same time," he remarked after a pause, during which he had sat <b>puffing</b> at his long pipe and gazing down into the fire, "you can hardly be open to a charge of sensationalism, for out of these cases which you have been so kind as to interest yourself in, a fair proportion do not treat of crime, in its legal sense, at all. (p.140)	Present Participle Construction (Adverbial)	—Por otra parte — comentó tras una pausa, durante la cual estuvo <b>dándole chupadas</b> a su larga pipa y contemplando el fuego—, difícilmente se le puede acusar a usted de sensacionalismo, cuando entre los casos por los que ha tenido la bondad de interesarse hay una elevada proporción que no tratan de ningún delito, en el sentido legal de la palabra. (p.268)	Gerund Construction
1098.	"At the same time," he	Present Participle	—Por otra parte —	Gerund

	<p>remarked after a pause, during which he had sat puffing at his long pipe and <b>gazing down</b> into the fire, "you can hardly be open to a charge of sensationalism, for out of these cases which you have been so kind as to interest yourself in, a fair proportion do not treat of crime, in its legal sense, at all. (p.140)</p>	Construction (Adverbial)	<p>comentó tras una pausa, durante la cual estuvo dándole chupadas a su larga pipa y <b>contemplando</b> el fuego—, difícilmente se le puede acusar a usted de sensacionalismo, cuando entre los casos por los que ha tenido la bondad de interesarse hay una elevada proporción que no tratan de ningún delito, en el sentido legal de la palabra. (p.268)</p>	Construction
1099.	<p>He looked her over in his searching fashion, and then composed himself, with his lids <b>drooping</b> and his finger-tips together, to listen to her story. (p.141)</p>	Present Participle Construction (Adjectival)	<p>. La contempló del modo inquisitivo que era habitual en él y luego se sentó a escuchar su caso con los párpados <b>caídos</b> y las puntas de los dedos juntas. (p.269)</p>	Past Participle Construction
1100.	<p>She sits in her own little office, and the ladies who <b>are seeking</b> employment wait in an anteroom, and are then shown in one by one, when she consults her ledgers and sees whether she has anything which would suit them. (p.141)</p>	Present Participle Construction (Adjectival)	<p>Se sienta en un pequeño despacho, y las mujeres que <b>buscan</b> empleo aguardan en una antesala y van pasando una a una. Ella consulta sus ficheros y mira a ver si tiene algo que pueda interesarlas. (p.270)</p>	Present Construction
1101.	<p>A prodigiously stout man with a very smiling face and a great heavy chin which rolled down in fold upon fold over his throat sat at her elbow with a pair of glasses on his nose, <b>looking</b> very earnestly at the ladies who entered. (p.141)</p>	Present Participle Construction (Adverbial)	<p>Junto a ella se sentaba un hombre prodigiosamente gordo, de rostro muy sonriente y con una enorme papada que le caía en pliegues sobre el cuello; llevaba un par de gafas sobre la nariz y <b>miraba</b> con mucho interés a las mujeres que iban entrando. (p.270)</p>	Imperfect Construction
1102.	<p>" 'You <b>are looking</b> for a situation, miss?' he asked.</p>	Present Participle Construction	<p>»—¿<b>Busca</b> usted trabajo, señorita? —</p>	Present Construction

	<p>" 'Yes, sir.'</p> <p>" 'As governess?'</p> <p>" 'Yes, sir.'</p> <p>" 'And what salary do you ask?'</p> <p>" 'I had 4 pounds a month in my last place with Colonel Spence Munro.' (p.141)</p>	(Verbal Progressive)	<p>preguntó.</p> <p>»—Sí, señor.</p> <p>»—¿Como institutriz?</p> <p>»—Sí, señor.</p> <p>»—¿Y qué salario pide usted?</p> <p>»—En mi último empleo, en casa del coronel Spence Munro, cobraba cuatro libras al mes. (p.270)</p>	
1103.	<p>" 'Oh, tut, tut! sweating -- rank sweating!' he cried, <b>throwing</b> his fat hands out into the air like a man who is in a boiling passion. 'How could anyone offer so pitiful a sum to a lady with such attractions and accomplishments?' (p.141)</p>	Present Participle Construction (Adverbial)	<p>»—¡Puf! ¡Denigrante! ¡Sencillamente denigrante! —exclamó, <b>elevando</b> en el aire sus rollizas manos, como arrebatado por la indignación—. ¿Cómo se le puede ofrecer una suma tan lamentable a una dama con semejantes atractivos y cualidades? (p.270)</p>	Gerund Construction
1104.	<p>The gentleman, however, <b>seeing</b> perhaps the look of incredulity upon my face, opened a pocket-book and took out a note. (p.141)</p>	Present Participle Construction (Adverbial)	<p>. Sin embargo, el caballero, <b>advirtiendo</b> tal vez mi expresión de incredulidad, abrió su cartera y sacó un billete. (p.271)</p>	Gerund Construction
1105.	<p>'It is also my custom,' said he, <b>smiling</b> in the most pleasant fashion until his eyes were just two little shining slits amid the white creases of his face, [...]</p> <p>(p.141)</p>	Present Participle Construction (Adverbial)	<p>»—Es también mi costumbre —dijo, <b>sonriendo</b> del modo más amable, hasta que sus ojos quedaron reducidos a dos ranuras que brillaban entre los pliegues blancos de su cara (...) (p.271)</p>	Gerund Construction
1106.	<p>Oh, if you could see him <b>killing</b> cockroaches with a slipper! Smack! smack! smack! Three gone before you could wink!' (p.142)</p>	Gerund Construction (Nominal)	<p>¡Tendría usted que verlo <b>matando</b> cucarachas con una zapatilla! ¡Plaf, plaf, plaf! ¡Tres muertas en un abrir y cerrar de ojos! (p.271)</p>	Gerund Construction
1107.	<p>"I was a little startled at the nature of the child's amusement, but the</p>	Present Participle Construction (Verbal	<p>»Quedé un poco perpleja ante la naturaleza de las diversiones del niño, pero</p>	Gerund Construction

	father's laughter made me think that perhaps he <b>was joking</b> . (p.142)	Progressive)	la risa del padre me hizo pensar que tal vez <b>estuviera bromeando</b> . (p.271)	
1108.	" 'I am afraid that that is quite impossible,' said I. He <b>had been watching</b> me eagerly out of his small eyes, and I could see a shadow pass over his face as I spoke. (p.142)	Present Participle Construction (Verbal Progressive)	»—Me temo que eso es del todo imposible —dije. Él me estaba <b>observando</b> atentamente con sus ojillos, y pude advertir que al oír mis palabras pasó una sombra por su rostro. (p.272)	Gerund Construction
1109.	"I could hardly believe my ears. As you may observe, Mr. Holmes, my hair is somewhat luxuriant, and of a rather peculiar tint of chestnut. It has been considered artistic. I could not dream of <b>sacrificing</b> it in this offhand fashion. (p.142)	Gerund Construction (Nominal)	»Yo no daba crédito a mis oídos. Como puede usted observar, señor Holmes, mi pelo es algo exuberante y de un tono castaño bastante peculiar. Han llegado a describirlo como artístico. Ni en sueños pensaría en <b>sacrificarlo</b> de buenas a primeras. (p.272)	Infinitive Construction
1110.	"The manageress had sat all this while busy with her papers without a word to either of us, but she glanced at me now with so much annoyance upon her face that I could not help <b>suspecting</b> that she had lost a handsome commission through my refusal. (p.142)	Gerund Construction (Nominal)	»La directora de la agencia había permanecido durante toda la entrevista ocupada con sus papeles, sin dirigirnos la palabra a ninguno de los dos, pero en aquel momento me miró con tal expresión de disgusto que no pude evitar <b>sospechar</b> que mi negativa le había hecho perder una espléndida comisión. (p.272)	Infinitive Construction
1111.	Very few governesses in England <b>are getting</b> 100 pounds a year. (p.142)	Present Participle Construction (Verbal Progressive)	Hay muy pocas institutrices en Inglaterra que <b>ganen</b> cien libras al año. (p.273)	Subjunctive Construction
1112.	You need not, however, go	Present Participle	Sin embargo, no tiene	Adjectival

	to the expense of purchasing one, as we have one <b>belonging</b> to my dear daughter Alice (now in Philadelphia), which would, I should think, fit you very well. (p.143)	Construction (Adjectival)	que incurrir en el gasto de adquirirlo, ya que tenemos uno <b>perteneciente</b> a mi querida hija Alice (actualmente en Filadelfia), que creo que le sentaría muy bien. (p.273)	Construction
1113.	My wife is fond of a particular shade of electric blue and would like you to wear such a dress indoors in the morning. You need not, however, go to the expense of <b>purchasing</b> one, as we have one belonging to my dear daughter Alice (now in Philadelphia), which would, I should think, fit you very well. (p.143)	Gerund Construction (Nominal)	A mi esposa le encanta un cierto tono de azul eléctrico, y le gustaría que usted llevase un vestido de ese color por las mañanas. Sin embargo, no tiene que incurrir en el gasto de <b>adquirirlo</b> , ya que tenemos uno perteneciente a mi querida hija Alice (actualmente en Filadelfia), que creo que le sentaría muy bien. (p.273)	Infinitive Construction
1114.	As regards your hair, it is no doubt a pity, especially as I could not help <b>remarking</b> its beauty during our short interview, but I am afraid that I must remain firm upon this point, and I only hope that the increased salary may recompense you for the loss. (p.143)	Gerund Construction (Nominal)	Y con respecto a su cabello, no cabe duda de que es una lástima, especialmente si se tiene en cuenta que no pude evitar <b>fijarme</b> en su belleza durante nuestra breve entrevista, pero me temo que debo mantenerme firme en este punto, y solamente confío en que el aumento de salario pueda compensarle de la pérdida. (p.274)	Infinitive Construction
1115.	"Well, Miss Hunter, if your mind is made up, that settles the question," said Holmes, <b>smiling</b> . (p.143)	Present Participle Construction (Adverbial)	Bien, señorita Hunter, si su decisión está tomada, eso deja zanjado el asunto —dijo Holmes <b>sonriente</b> . (p.274)	Adjectival Construction
1116.	"That is the letter which I have just received, Mr.	Gerund Construction	Ésta es la carta que acabo de recibir, señor	Infinitive Construction

	Holmes, and my mind is made up that I will accept it. I thought, however, that before <b>taking</b> the final step I should like to submit the whole matter to your consideration." (p.143)	(Adverbial)	Holmes, y ya he tomado la decisión de aceptar. Sin embargo, me pareció que antes de <b>dar</b> el paso definitivo debía someter el asunto a su consideración. (p.274)	
1117.	"At least," said I as we heard her quick, firm steps <b>descending</b> the stairs, "she seems to be a young lady who is very well able to take care of herself." (p.144)	Present Participle Construction (Adjectival)	—Por lo menos —dije mientras oíamos sus pasos rápidos y firmes <b>escaleras abajo</b> —, parece una jovencita perfectamente capaz de cuidar de sí misma. (p.275)	Nominal Construction
1118.	It was not very long before my friend's prediction was fulfilled. A fortnight went by, during which I frequently found my thoughts <b>turning</b> in her direction and wondering what strange side-alley of human experience this lonely woman had strayed into. (p.144)	Present Participle Construction (Adjectival)	No tardó en cumplirse la predicción de mi amigo. Transcurrieron dos semanas, durante las cuales <b>pensé</b> más de una vez en ella, preguntándome en qué extraño callejón de la experiencia humana se había introducido aquella mujer solitaria. (p.275)	Past Construction
1119.	It was not very long before my friend's prediction was fulfilled. A fortnight went by, during which I frequently found my thoughts turning in her direction and <b>wondering</b> what strange side-alley of human experience this lonely woman had strayed into. (p.144)	Present Participle Construction (Adjectival)	No tardó en cumplirse la predicción de mi amigo. Transcurrieron dos semanas, durante las cuales pensé más de una vez en ella, <b>preguntándome</b> en qué extraño callejón de la experiencia humana se había introducido aquella mujer solitaria. (p.275)	Gerund Construction
1120.	As to Holmes, I observed that he sat frequently for half an hour on end, with knitted brows and an abstracted air, but he swept the matter away with a wave of his hand when I mentioned it. "Data! data! data!" he cried impatiently. "I can't make bricks without	Gerund Construction (Adverbial)	En cuanto a Holmes, observé que muchas veces se quedaba sentado durante media hora o más, con el ceño fruncido y aire abstraído, pero cada vez que yo mencionaba el asunto, él lo descartaba con un gesto de la mano.	Infinitive Construction



	clay." And yet he would always wind up by <b>muttering</b> that no sister of his should ever have accepted such a situation. (p.144)		«¡Datos, datos, datos!» —exclamaba con impaciencia—. «¡No puedo hacer ladrillos sin arcilla!» Y, sin embargo, siempre acababa por <b>murmurar</b> que no le gustaría que una hermana suya hubiera aceptado semejante empleo. (p.275)	
1121.	The telegram which we eventually received came late one night just as I <b>was thinking</b> of turning in and Holmes was settling down to one of those all-night chemical researches which he frequently indulged in, when I would leave him stooping over a retort and a test-tube at night and find him in the same position when I came down to breakfast in the morning. (p.144)	Present Participle Construction (Verbal Progressive)	El telegrama que al fin recibimos llegó una noche, justo cuando yo me <b>disponía</b> a acostarme en aquellas ocasiones, y Holmes se preparabapara uno de los experimentos nocturnos en los que frecuentemente se enfrascaba yo lo dejaba por la noche, inclinado sobre una retorta o un tubo de ensayo, y lo encontraba en la misma posición cuando bajaba a desayunar por la mañana.	Imperfect Construction
1122.	The telegram which we eventually received came late one night just as I was thinking of turning in and Holmes <b>was settling down</b> to one of those all-night chemical researches which he frequently indulged in, when I would leave him stooping over a retort and a test-tube at night and find him in the same position when I came down to breakfast in the morning. (p.144)	Present Participle Construction (Verbal Progressive)	El telegrama que al fin recibimos llegó una noche, justo cuando yo me disponía a acostarme en aquellas ocasiones, y Holmes se <b>preparaba</b> para uno de los experimentos nocturnos en los que frecuentemente se enfrascaba yo lo dejaba por la noche, inclinado sobre una retorta o un tubo de ensayo, y lo encontraba en la misma posición cuando bajaba a desayunar por la mañana.	Imperfect Construction
1123.	The telegram which we	Present Participle	El telegrama que al fin	Past Participle

	eventually received came late one night just as I was thinking of turning in and Holmes was settling down to one of those all-night chemical researches which he frequently indulged in, when I would leave him <b>stooping</b> over a retort and a test-tube at night and find him in the same position when I came down to breakfast in the morning. (p.144)	Construction (Adverbial)	recibimos llegó una noche, justo cuando yo me disponíaa acostarme en aquellas ocasiones, y Holmes se preparaba para uno de los experimentos nocturnos en los que frecuentemente se enfrascaba yo lo dejaba por la noche, <b>inclinado</b> sobre una retorta o un tubo de ensayo, y lo encontraba en la misma posición cuando bajaba a desayunar por la mañana.	Construction
1124.	The telegram which we eventually received came late one night just as I was thinking of <b>turning in</b> and Holmes was settling down to one of those all-night chemical researches which he frequently indulged in, when I would leave him stooping over a retort and a test-tube at night and find him in the same position when I came down to breakfast in the morning. (p.144)	Gerund Construction (Nominal)	El telegrama que al fin recibimos llegó una noche, justo cuando yo me disponía a <b>acostarme</b> y Holmes se preparaba para uno de los experimentos nocturnos en los que frecuentemente se enfrascaba; en aquellas ocasiones, yo lo dejaba por la noche, inclinado sobre una retorta o un tubo de ensayo, y lo encontraba en la misma posición cuando bajaba a desayunar por la mañana. (p.276)	Infinitive Construction
1125.	He opened the yellow envelope, and then, <b>glancing</b> at the message, threw it across to me. (p.144)	Present Participle Construction (Adverbial)	Abrió el sobre amarillo y, <b>tras echar un vistazo</b> al mensaje, me lo pasó. (p.276)	Infinitive Construction
1126.	"Will you come with me?" asked Holmes, <b>glancing</b> up. "I should wish to." "Just look it up, then." "There is a train at half-past nine," said I, glancing over my Bradshaw. (p.144)	Present Participle Construction (Adverbial)	—¿Viene usted conmigo? Ø —Me gustaría. —Pues mire el horario. —Hay un tren a las nueve y media —dije, consultando la guía— (p.276)	Ø

1127.	"Will you come with me?" asked Holmes, glancing up. "I should wish to." "Just look it up, then." "There is a train at half-past nine," said I, <b>glancing</b> over my Bradshaw. (p.144)	Present Participle Construction (Adverbial)	—¿Viene usted conmigo? Ø —Me gustaría. —Pues mire el horario. —Hay un tren a las nueve y media —dije, <b>consultando</b> la guía— (p.276)	Gerund Construction
1128.	It was an ideal spring day, a light blue sky, flecked with little fleecy white clouds <b>drifting</b> across from west to east. (p.144)	Present Participle Construction (Adjectival)	Era un hermoso día de primavera, con un cielo azul claro, salpicado de nubecillas algodonosas que se <b>desplazaban</b> de oeste a este. (p.276)	Imperfect Construction
1129.	The sun <b>was shining</b> very brightly, and yet there was an exhilarating nip in the air, which set an edge to a man's energy. (p.144)	Present Participle Construction (Verbal Progressive)	Lucía un sol muy <b>brillante</b> , a pesar de lo cual el aire tenía un frescor estimulante, que aguzaba la energía humana. (p.276)	Adjectival Construction
1130.	There is no lane so vile that the scream of a tortured child, or the thud of a drunkard's blow, does not beget sympathy and indignation among the neighbours, and then the whole machinery of justice is ever so close that a word of complaint can set it <b>going</b> , and there is but a step between the crime and the dock. (p.145)	Gerund Construction (Nominal)	No hay callejuela tan miserable como para que los gritos de un niño maltratado o los golpes de un marido borracho no despierten la simpatía y la indignación del vecindario; y además, toda la maquinaria de la justicia está siempre tan a mano que basta una palabra de queja para ponerla <b>en marcha</b> , y no hay más que un paso entre el delito y el banquillo. (p.277)	Nominal Construction
1131.	"I have devised seven separate explanations, each of which would cover the facts as far as we know them. But which of these is correct can only be determined by the fresh information which we shall no doubt find <b>waiting</b> for	Present Participle Construction (Verbal Progressive)	—Se me han ocurrido siete explicaciones diferentes, cada una de las cuales tiene en cuenta los pocos datos que conocemos. Pero ¿cuál es la acertada? Eso sólo puede determinarlo la	Present Construction

	us. (p.145)		nueva información que sin duda nos <b>aguarda</b> . (p.278)	
1132.	The Black Swan is an inn of repute in the High Street, at no distance from the station, and there we found the young lady <b>waiting</b> for us. (p.145)	Present Participle Construction (Adjectival)	El Black Swan era una posada de cierta fama situada en High Street, a muy poca distancia de la estación, y allí estaba la joven <b>aguardándonos</b> . (p.278)	Gerund Construction
1133.	<b>Giving</b> pain to any creature weaker than himself seems to be his one idea of amusement, and he shows quite remarkable talent in planning the capture of mice, little birds, and insects. (p.146)	Gerund Construction (Nominal)	Su único concepto de la diversión parece consistir en <b>hacer sufrir</b> a cualquier criatura más débil que él, y despliega un considerable talento para el acecho y captura de ratones, pajarillos e insectos. (p.279)	Infinitive Construction
1134.	Giving pain to any creature weaker than himself seems to be his one idea of amusement, and he shows quite remarkable talent in <b>planning</b> the capture of mice, little birds, and insects. (p.146)	Gerund Construction (Nominal)	Su único concepto de la diversión parece consistir en hacer sufrir a cualquier criatura más débil que él, y despliega un considerable talento para el <b>acecho</b> y captura de ratones, pajarillos e insectos. (p.279)	Nominal Construction
1135.	Her light gray eyes wandered continually from one to the other, <b>noting</b> every little want and forestalling it if possible. (p.146)	Present Participle Construction (Adverbial)	Sus ojos grises pasaban continuamente del uno al otro, <b>pendiente</b> de sus más mínimos deseos y anticipándose a ellos si podía. (p.279)	Adjectival Construction
1136.	Her light gray eyes wandered continually from one to the other, noting every little want and <b>forestalling</b> it if possible. (p.146)	Present Participle Construction (Adverbial)	Sus ojos grises pasaban continuamente del uno al otro, pendiente de sus más mínimos deseos y <b>anticipándose</b> a ellos si podía. (p.279)	Gerund Construction
1137.	His whole life appears to be spent in an alternation between savage fits of passion and gloomy intervals of <b>sulking</b> . (p.146)	Gerund Construction (Nominal)	Toda su vida parecetranscurrir en una alternancia de rabietas salvajes e intervalos de <b>negra melancolía</b> . (p.279)	Nominal Construction

1138.	" 'Oh, yes,' said he, <b>turning</b> to me, 'we are very much obliged to you, Miss Hunter, for falling in with our whims so far as to cut your hair. (p.146)	Present Participle Construction (Adverbial)	»—Oh, sí —dijo él, <b>volviéndose</b> hacia mí—. Le estamos muy agradecidos, señorita Hunter, por acceder a nuestros caprichos hasta el punto de cortarse el pelo. (p.280)	Gerund Construction
1139.	"The dress which I found <b>waiting</b> for me was of a peculiar shade of blue. It was of excellent material, a sort of beige, but it bore unmistakable signs of having been worn before. (p.146)	Present Participle Construction (Verbal Progressive)	»El vestido que encontré <b>esperándome</b> tenía una tonalidad azul bastante curiosa. El material era excelente, una especie de lana cruda, pero presentaba señales inequívocas de habersido usado. (p.280)	Gerund Construction
1140.	'Oh, yes,' said he, turning to me, 'we are very much obliged to you, Miss Hunter, for <b>falling</b> in with our whims so far as to cut your hair. (p.146)	Gerund Construction (Nominal)	»—Oh, sí —dijo él, volviéndose hacia mí—. Le estamos muy agradecidos, señorita Hunter, por <b>acceder</b> a nuestros caprichos hasta el punto de cortarse el pelo. (p.280)	Infinitive Construction
1141.	"The dress which I found waiting for me was of a peculiar shade of blue. It was of excellent material, a sort of beige, but it bore unmistakable signs of <b>having been worn</b> before. (p.146)	Gerund Construction (Nominal)	»El vestido que encontré esperándome tenía una tonalidad azul bastante curiosa. El material era excelente, una especie de lana cruda, pero presentaba señales inequívocas de <b>haber sido usado</b> . (p.280)	Infinitive Construction
1142.	They <b>were waiting</b> for me in the drawing-room, which is a very large room, with three long windows stretching along the entire front of the house, reaching down to the floor. (p.146)	Present Participle Construction (Verbal Progressive)	<b>Estaban aguardándome</b> en la sala de estar, que es una habitación muy grande, que ocupa la parte delantera de la casa, con tres ventanales hasta el suelo (p.280)	Gerund Construction
1143.	They were waiting for me in the drawing-room, which is a very large room, with three long windows <b>stretching along</b> the entire front of the house, reaching down to the floor. (p.146)	Present Participle Construction (Adjectival)	Estaban aguardándome en la sala de estar, que es una habitación muy grande, <b>que ocupa</b> la parte delantera de la casa, con tres ventanales hasta el suelo (p.280)	Present Construction

1144.	They were waiting for me in the drawing-room, which is a very large room, with three long windows stretching along the entire front of the house, <b>reaching down</b> to the floor. (p.146)	Present Participle Construction (Adjectival)	Estaban aguardándome en la sala de estar, que es una habitación muy grande, que ocupa la parte delantera de la casa, con tres ventanales <b>Ø</b> hasta el suelo (p.280)	Ø
1145.	In this I was asked to sit, and then Mr. Rucastle, <b>walking</b> up and down on the other side of the room, began to tell me a series of the funniest stories that I have ever listened to. (p.146)	Present Participle Construction (Adjectival)	Me pidieron que me sentara en ella y, a continuación, el señor Rucastle <b>empezó a pasear</b> de un extremo a otro de la habitación contándome algunos de los chistes más graciosos que he oído en mi vida. (p.280)	Past Construction
1146.	Then he handed me a yellow-backed novel, and <b>moving</b> my chair a little sideways, that my own shadow might not fall upon the page. He begged me to read aloud to him. (p.147)	Present Participle Construction (Adverbial)	. A continuación, me entregó una novela de tapas amarillas y, tras <b>correr</b> un poco mi silla hacia un lado, de manera que mi sombra no cayera sobre las páginas, me pidió que le leyera en voz alta. (p.281)	Infinitive Construction
1147.	I read for about ten minutes, <b>beginning</b> in the heart of a chapter, and then suddenly, in the middle of a sentence, he ordered me to cease and to change my dress. (p.147)	Present Participle Construction (Adverbial)	Leí durante unos diez minutos, <b>comenzando</b> en medio de un capítulo, y de pronto, a mitad de una frase, me ordenó que lo dejara y que me cambiara de vestido. (p.281)	Gerund Construction
1148.	They were always very careful, I observed, to turn my face away from the window, so that I became consumed with the desire to see what <b>was going</b> on behind my back. (p.147)	Present Participle Construction (Verbal Progressive)	Me di cuenta de que siempre ponían mucho cuidado en que yo estuviera de espaldas a la ventana, y empecé a consumirme de ganas de ver lo que <b>ocurría</b> a mis espaldas. (p.281)	Imperfect Construction
1149.	At the second glance, however, I perceived that there was a man <b>standing</b> in the Southampton Road, a small bearded man in a gray suit, who seemed to	Present Participle Construction (Adjectival)	Sin embargo, al mirar de nuevo me di cuenta de que había un hombre <b>parado</b> en la carretera de Southampton; un hombre	Past Participle Construction

	be looking in my direction. (p.147)		de baja estatura, barbudo y con un traje gris, que parecía estar mirando hacia mí. (p.281)	
1150.	At the second glance, however, I perceived that there was a man standing in the Southampton Road, a small bearded man in a gray suit, who seemed to <b>be looking</b> in my direction. (p.147)	Present Participle Construction (Verbal Progressive)	Sin embargo, al mirar de nuevo me di cuenta de que había un hombre parado en la carretera de Southampton; un hombre de baja estatura, barbudo y con un traje gris, que parecía <b>estar mirando</b> hacia mí. (p.281)	Gerund Construction
1151.	This man, however, <b>was leaning</b> against the railings which bordered our field and was looking earnestly up. (p.147)	Present Participle Construction (Verbal Progressive)	Sin embargo, este hombre estaba <b>apoyado</b> en la verja que rodea nuestro campo, y miraba con mucho interés. (p.281)	Past Participle Construction
1152.	This man, however, was leaning against the railings which bordered our field and <b>was looking</b> earnestly up. (p.147)	Present Participle Construction (Verbal Progressive)	Sin embargo, este hombre estaba apoyado en la verja que rodea nuestro campo, y <b>miraba</b> con mucho interés. (p.281)	Imperfect Construction
1153.	'Dear me! How very impertinent! Kindly turn round and motion to him to go away.' " 'Surely it would be better to take no notice.' " 'No, no, we should have him <b>loitering</b> here always. Kindly turn round and wave him away like that.' (p.147)	Gerund Construction (Nominal)	<p>»—Jephro —dijo—, hay un impertinente en la carretera que está mirando a la señorita Hunter.</p> <p>»—¿No será algún amigo suyo, señorita Hunter? —preguntó él.</p> <p>»—No; no conozco a nadie por aquí.</p> <p>»—¡Válgame Dios, qué impertinencia! Tenga la bondad de darse la vuelta y hacerle un gesto para que se vaya.</p> <p>»—¿No sería mejor no darnos por enterados?</p> <p>»—No, no; entonces le tendríamos <b>rondando</b> por aquí a todas horas. Haga el favor de darse la vuelta e indíquele que se marche,</p>	Gerund Construction

			así. (p.282)	
1154.	" 'Look in here!' said Mr. Rucastle, <b>showing</b> me a slit be-tween two planks. 'Is he not a beauty?' (p.147)	Present Participle Construction (Adverbial)	»—Mire por aquí —dijo el señor Rucastle, <b>indicándome</b> una rendija entre dos tablas—. ¿No es una preciosidad? (p.282)	Gerund Construction
1155.	'Don't be frightened,' said my employer, <b>laughing</b> at the start which I had given. (p.147)	Present Participle Construction (Adverbial)	»—No se asuste —dijo mi patrón, <b>echándose a reír</b> ante mi sobresalto— (p.282)	Gerund Construction
1156.	One evening, after the child was in bed, I began to amuse myself by <b>examining</b> the furniture of my room and by rearranging my own little things. (p.148)	Gerund Construction (Adverbial)	Una noche, después de acostar al niño, me puse a <b>inspeccionar</b> los muebles de mi habitación y ordenar mis cosas. (p.283)	Infinitive Construction
1157.	One evening, after the child was in bed, I began to amuse myself by examining the furniture of my room and by <b>rearranging</b> my own little things. (p.148)	Gerund Construction (Adverbial)	Una noche, después de acostar al niño, me puse a inspeccionar los muebles de mi habitación y <b>ordenar</b> mis cosas. (p.283)	Infinitive Construction
1158.	I <b>was standing</b> , rapt in the peaceful beauty of the scene, when I was aware that something was moving under the shadow of the copper beeches. (p.148)	Present Participle Construction (Verbal Progressive)	Me <b>encontraba</b> absorta en la apacible belleza de la escena cuando sentí que algo se movía entre las sombras de las hayas cobrizas. (p.283)	Imperfect Construction
1159.	I was standing, rapt in the peaceful beauty of the scene, when I was aware that something <b>was moving</b> under the shadow of the copper beeches. (p.148)	Present Participle Construction (Verbal Progressive)	Me encontraba absorta en la apacible belleza de la escena cuando sentí que algo se <b>movía</b> entre las sombras de las hayas cobrizas. (p.283)	Imperfect Construction
1160.	One day, however, as I ascended the stair, I met Mr. Rucastle <b>coming</b> out through this door, his keys in his hand, and a look on his face which made him a very different person to the round, jovial man to whom I was accustomed. (p.148)	Present Participle Construction (Adjectival)	Sin embargo, un día, al subir las escaleras, me encontré con el señor Rucastle que <b>salía</b> por aquella puerta con las llaves en la mano y una expresión en el rostro que lo convertía en una persona totalmente	Imperfect Construction



			diferente del hombre orondo y jovial al que yo estaba acostumbrada. (p.284)	
1161.	They were evidently all deserted. As I strolled up and down, <b>glancing</b> at them occasionally, Mr. Rucastle came out to me, looking as merry and jovial as ever. (p.148)	Present Participle Construction (Adverbial)	. Evidentemente, allí no vivía nadie. Mientras paseaba de un lado a otro, <b>dirigiendo miradas</b> ocasionales a las ventanas, el señor Rucastle vino hacia mí, tan alegre y jovial como de costumbre. (p.284)	Gerund Construction
1162.	They were evidently all deserted. As I strolled up and down, glancing at them occasionally, Mr. Rucastle came out to me, <b>looking</b> as merry and jovial as ever. (p.148)	Present Participle Construction (Adverbial)	. Evidentemente, allí no vivía nadie. Mientras paseaba de un lado a otro, dirigiendo miradas ocasionales a las ventanas, el señor Rucastle vino hacia mí, Ø tan alegre y jovial como de costumbre. (p.284)	Gerund Construction
1163.	I returned the strange hair to the drawer, and I said nothing of the matter to the Rucastles as I felt that I had put myself in the wrong by <b>opening</b> a drawer which they had locked. (p.148)	Gerund Construction (Adverbial)	Volví a meter la misteriosa mata de pelo en el cajón y no les dije nada a los Rucastle, pues sentí que quizás había obrado mal al <b>abrir</b> un cajón que ellos habían dejado cerrado. (p.283)	Infinitive Construction
1164.	"It was only yesterday that the chance came. I may tell you that, besides Mr. Rucastle, both Toller and his wife find some-thing to do in these deserted rooms, and I once saw him <b>carrying</b> a large black linen bag with him through the door. (p.149)	Gerund Construction (Nominal)	»La oportunidad no llegó hasta ayer. Puedo decirle que, además del señor Rucastle, tanto Toller como su mujer tienen algo que hacer en esas habitaciones deshabitadas, y una vez vi a Toller <b>entrando</b> por la puerta con una gran bolsa de lona negra. (p.285)	Gerund Construction
1165.	Recently he <b>has been drinking</b> hard, and yesterday evening he was very drunk; and when I came upstairs there was the key in the door. (p.149)	Present Participle Construction (Verbal Progressive)	Últimamente, Toller está <b>bebiendo</b> mucho, y ayer por la tarde estaba borracho perdido; y cuando subí las escaleras, encontré la	Gerund Construction

			llave en la puerta. (p.285)	
1166.	As I stood in the passage <b>gazing</b> at the sinister door and wondering what secret it might veil, I suddenly heard the sound of steps within the room and saw a shadow pass backward and forward against the little slit of dim light which shone out from under the door. (p.149)	Present Participle Construction (Adverbial)	Mientras estaba en el pasillo <b>mirando</b> aquella puerta siniestra y preguntándome qué secreto ocultaba, oí de pronto ruido de pasos dentro de la habitación y vi una sombra que cruzaba de un lado a otro en la pequeña rendija de luz que brillaba bajo la puerta. (p.285)	Gerund Construction
1167.	As I stood in the passage gazing at the sinister door and <b>wondering</b> what secret it might veil, I suddenly heard the sound of steps within the room and saw a shadow pass backward and forward against the little slit of dim light which shone out from under the door. (p.149)	Present Participle Construction (Adverbial)	Mientras estaba en el pasillo mirando aquella puerta siniestra y <b>preguntándome</b> qué secreto ocultaba, oí de pronto ruido de pasos dentro de la habitación y vi una sombra que cruzaba de un lado a otro en la pequeña rendija de luz que brillaba bajo la puerta. (p.285)	Gerund Construction
1168.	My overstrung nerves failed me suddenly, and I turned and ran -- ran as though some dreadful hand were behind me <b>clutching</b> at the skirt of my dress. (p.149)	Present Participle Construction (Adverbial)	Mis nervios, que ya estaban de punta, me fallaron de repente, di media vuelta y eché a correr. Corrí como si detrás de mí hubiera una mano espantosa <b>tratando</b> de agarrar la falda de mi vestido. (p.285)	Gerund Construction
1169.	I rushed down the passage, through the door, and straight into the arms of Mr. Rucastle, who <b>was waiting</b> outside. (p.149)	Present Participle Construction (Adjectival)	Atravesé el pasillo, crucé la puerta y fui a parar directamente en los brazos del señor Rucastle, que <b>esperaba</b> fuera. (p.285)	Imperfect Construction
1170.	" 'So,' said he, <b>smiling</b> , 'it was you, then. I thought that it must be when I saw the door open.' (p.149)	Present Participle Construction (Adverbial)	»—¡Vaya! —dijo <b>sonriendo</b> —. ¡Así que era usted! Me lo imaginé al ver la puerta abierta. (p.286)	Gerund Construction

1171.	" 'Only that?' said he, <b>looking</b> at me keenly. " 'Why, what did you think?' I asked. " 'Why do you think that I lock this door?' (p.149)	Present Participle Construction (Adverbial)	»—¿Sólo ha sido eso? —preguntó, <b>mirándome</b> con insistencia. »—¿Pues qué se había creído? —pregunté a mi vez. »—¿Por qué cree usted que tengo cerrada esta puerta? (p.286)	Gerund Construction
1172.	'It is to keep people out who have no business there. Do you see?' He <b>was</b> still <b>smiling</b> in the most amiable manner. (p.149)	Present Participle Construction (Verbal Progressive)	»—Pues para que no entren los que no tienen nada que hacer ahí. ¿Entiende? —seguía <b>sonriendo</b> de la manera más amistosa. (p.286)	Gerund Construction
1173.	I remember nothing until I found myself <b>lying</b> on my bed trembling all over. (p.150)	Present Participle Construction (Verbal Progressive)	Lo siguiente que recuerdo es que estaba <b>tirada</b> en mi cama, temblando de pies a cabeza. (p.286)	Past Participle Construction
1174.	I remember nothing until I found myself lying on my bed <b>trembling</b> all over. (p.150)	Present Participle Construction (Verbal Progressive)	Lo siguiente que recuerdo es que estaba tirada en mi cama, <b>temblando</b> de pies a cabeza. (p.286)	Gerund Construction
1175.	I had no difficulty in <b>getting</b> leave to come into Winchester this morning, but I must be back before three o'clock, for Mr. and Mrs. Rucastle are going on a visit, and will be away all the evening, so that I must look after the child. (p.150)	Gerund Construction (Nominal)	No tuve ninguna dificultad en <b>obtener</b> permiso para venir a Winchester esta mañana, pero tengo que estar de vuelta antes de las tres, porque el señor y la señora Rucastle van a salir de visita y estarán fuera toda la tarde, así que tengo que cuidar del niño. (p.287)	Infinitive Construction
1176.	I had no difficulty in getting leave to come into Winchester this morning, but I must be back before three o'clock, for Mr. and Mrs. Rucastle <b>are going</b> on a visit, and will be away all the evening, so that I	Present Participle Construction (Verbal Progressive)	No tuve ninguna dificultad en obtener permiso para venir a Winchester esta mañana, pero tengo que estar de vuelta antes de las tres, porque el señor y la señora Rucastle <b>van</b>	Future Construction

	must look after the child. (p.150)		<b>a salir</b> de visita y estarán fuera toda la tarde, así que tengo que cuidar del niño. (p.287)	
1177.	I put on my hat and cloak, went down to the office, which is about half a mile from the house, and then returned, <b>feeling</b> very much easier. (p.150)	Present Participle Construction (Adverbial)	Me puse el sombrero y la capa, me acerqué a la oficina de telégrafos, que está como a media milla de la casa, y al regresar ya me <b>sentía</b> mucho mejor. (p.286)	Imperfect Construction
1178.	I slipped in in safety and lay awake half the night in my joy at the thought of <b>seeing</b> you. (p.150)	Gerund Construction (Nominal)	Entré sin problemas y permanecí despierta durante media noche de la alegría que me daba el pensar en <b>verle</b> a usted. (p.287)	Infinitive Construction
1179.	I had no difficulty in <b>getting</b> leave to come into Winchester this morning, but I must be back before three o'clock, for Mr. and Mrs. Rucastle are going on a visit, and will be away all the evening, so that I must look after the child. (p.150)	Gerund Construction (Nominal)	No tuve ninguna dificultad en <b>obtener</b> permiso para venir a Winchester esta mañana, pero tengo que estar de vuelta antes de las tres, porque el señor y la señora Rucastle van a salir de visita y estarán fuera toda la tarde, así que tengo que cuidar del niño. (p.287)	Infinitive Construction
1180.	"My dear Watson, you as a medical man <b>are</b> continually <b>gaining</b> light as to the tendencies of a child by the study of the parents. (p.151)	Present Participle Construction (Verbal Progressive)	—Querido Watson: usted mismo, en su práctica médica, <b>está</b> continuamente <b>sacando</b> deducciones sobre las tendencias de los niños, mediante el estudio de los padres. (p.288)	Gerund Construction
1181.	"We must be circumspect, for we <b>are dealing</b> with a very cunning man. We can do nothing until seven o'clock. At that hour we shall be with you, and it will not be long before we solve the mystery." (p.151)	Present Participle Construction (Verbal Progressive)	—Debemos actuar con prudencia, porque nos <b>enfrentamos</b> con un hombre muy astuto. No podemos hacer nada hasta las siete. A esa hora estaremos con usted, y no tardaremos mucho en resolver el misterio. (p.288)	Present Construction
1182.	"I am sure that you are right, Mr. Holmes," cried	Gerund Construction	—Estoy convencida de que tiene usted razón,	Infinitive Construction

	our client. "A thousand things come back to me which make me certain that you have hit it. Oh, let us lose not an instant in <b>bringing</b> help to this poor creature." (p.151)	(Nominal)	señor Holmes —exclamó nuestra cliente—. Me han venido a la cabeza mil detalles que me convencen de que ha dado en el clavo. ¡Oh, no perdamos un instante y vayamos a <b>ayudar</b> a esta pobre mujer! (p.288)	
1183.	The dog is let loose at night to prevent him from <b>endeavouring</b> to communicate with her. (p.151)	Gerund Construction (Nominal)	Al perro lo sueltan por las noches para impedir que él <b>intente</b> comunicarse con ella. (p.288)	Subjunctive Construction
1184.	Don't you see that the converse is equally valid. I have frequently gained my first real insight into the character of parents by <b>studying</b> their children. (p.151)	Gerund Construction (Adverbial)	¿No comprende que el procedimiento inverso es igualmente válido? Con mucha frecuencia he obtenido los primeros indicios fiables sobre el carácter de los padres <b>estudiando</b> a sus hijos. (p.288)	Gerund Construction
1185.	We were as good as our word, for it was just seven when we reached the Copper Beeches, <b>having put up</b> our trap at a wayside public-house. (p.151)	Present Participle Construction (Adverbial)	Fieles a nuestra palabra, llegamos a Copper Beeches a las siete en punto, tras <b>dejar</b> nuestro carricoche en un bar del camino. (p.288)	Infinitive Construction
1186.	The group of trees, with their dark leaves <b>shining</b> like burnished metal in the light of the setting sun, were sufficient to mark the house even had Miss Hunter not been standing smiling on the doorstep [...] (p.151)	Present Participle Construction (Adjectival)	El grupo de hayas, cuyas hojas oscuras <b>brillaban</b> como metal bruñido a la luz del sol poniente, habría bastado para identificar la casa aunque la señorita Hunter no hubiera estado aguardando sonriente en el umbral de la puerta (p.288)	Imperfect Construction
1187.	The group of trees, with their dark leaves shining like burnished metal in the light of the setting sun, were sufficient to mark the house even had Miss Hunter not <b>been standing</b> smiling on the doorstep (p.151)	Present Participle Construction (Verbal Progressive)	El grupo de hayas, cuyas hojas oscuras brillaban como metal bruñido a la luz del sol poniente, habría bastado para identificar la casa aunque la señorita Hunter no hubiera estado <b>aguardando</b> sonriente	Gerund Construction

			en el umbral de la puerta (p.288)	
1188.	The group of trees, with their dark leaves shining like burnished metal in the light of the setting sun, were sufficient to mark the house even had Miss Hunter not been standing <b>smiling</b> on the doorstep (p.151)	Present Participle Construction (Verbal Progressive)	El grupo de hayas, cuyas hojas oscuras brillaban como metal bruñido a la luz del sol poniente, habría bastado para identificar la casa aunque la señorita Hunter no hubiera estado aguardando <b>sonriente</b> en el umbral de la puerta (p.288)	Adjectival Construction
1189.	A loud thudding noise came from somewhere downstairs. "That is Mrs. Toller in the cellar," said she. "Her husband lies <b>snoring</b> on the kitchen rug. (p.151)	Present Participle Construction (Adverbial)	Se oyeron unos fuertes golpes desde algún lugar de los sótanos. —Ésa es la señora Toller desde la bodega —dijo la señorita Hunter—. Su marido sigue <b>roncando</b> , tirado en la cocina. (p.289)	Gerund Construction
1190.	An elderly man with a red face and shaking limbs came <b>staggering out</b> at a side door. (p.152)	Present Participle Construction (Adverbial)	Un hombre de edad avanzada, con el rostro colorado y las piernas temblorosas, llegó <b>tambaleándose</b> por una puerta lateral. (p.290)	Gerund Construction
1191.	<b>Running up</b> , I blew its brains out, and it fell over with its keen white teeth still meeting in the great creases of his neck. (p.152)	Present Participle Construction (Adverbial)	<b>Corrí</b> hacia ella y le volé los sesos. Se desplomó con sus blancos y afilados dientes aún clavados en la papada del hombre. (p.290)	Past Construction
1192.	With much labour we separated them and carried him, <b>living</b> but horribly mangled, into the house. We laid him upon the drawing-room sofa, and having dispatched the sobered Toller to bear the news to his wife, I did what I could to relieve his pain. We were all assembled round him when the door opened, and a tall, gaunt woman entered the room. (p.152)	Present Participle Construction (Adjectival)	Nos costó mucho trabajo separarlos. Llevamos a Rucastle, <b>vivo</b> , pero horriblemente mutilado, a la casa, y lo tendimos sobre el sofá del cuarto de estar. Tras enviar a Toller, que se había despejado de golpe, a que informara a su esposa de lo sucedido, hice lo que pude por aliviar su dolor. Nos encontrábamos todos reunidos en torno al	Adjectival Construction

			herido cuando se abrió la puerta y entró en la habitación una mujer alta y demacrada. (p.290) (p.290)	
1193.	With much labour we separated them and carried him, living but horribly mangled, into the house. We laid him upon the drawing-room sofa, and <b>having dispatched</b> the sobered Toller to bear the news to his wife, I did what I could to relieve his pain. We were all assembled round him when the door opened, and a tall, gaunt woman entered the room. (p.152)	Present Participle Construction (Adverbial)	Nos costó mucho trabajo separarlos. Llevamos a Rucastle, vivo, pero horriblemente mutilado, a la casa, y lo tendimos sobre el sofá del cuarto de estar. Tras <b>enviar</b> a Toller, que se había despejado de golpe, a que informara a su esposa de lo sucedido, hice lo que pude por aliviar su dolor. Nos encontrábamos todos reunidos en torno al herido cuando se abrió la puerta y entró en la habitación una mujer alta y demacrada. (p.290) (p.290)	Infinitive Construction
1194.	"Ha!" said Holmes, <b>looking</b> keenly at her. "It is clear that Mrs. Toller knows more about this matter than anyone else." "Yes, sir, I do, and I am ready enough to tell what I know." (p.152)	Present Participle Construction (Adverbial)	—¿Ah, sí? —dijo Holmes, <b>mirándola</b> intensamente—. Está claro que la señora Toller sabe más del asunto que ninguno de nosotros. —Sí, señor. Sé bastante y estoy dispuesta a contar lo que sé. (p.291)	Gerund Construction
1195.	He knew he was safe with her; but when there was a chance of a husband <b>coming</b> forward, who would ask for all that the law would give him, then her father thought it time to put a stop on it. (p.152)	Gerund Construction (Nominal)	Él sabía que no tenía nada que temer de ella. Pero en cuanto surgió la posibilidad de que <b>se presentara</b> un marido a reclamar lo que le correspondía por ley, el padre pensó que había llegado el momento de poner fin a la situación. (p.291)	Subjunctive Construction
1196.	He wanted her to sign a	Gerund	Intentó que ella le firmara	Gerund

	paper, so that whether she married or not, he could use her money. When she wouldn't do it, he kept on <b>worrying</b> her until she got brain-fever, and for six weeks was at death's door. (p.152)	Construction (Nominal)	un documento autorizándole a disponer de su dinero, tanto si ella se casaba como si no. Cuando ella se negó, él siguió <b>acosándola</b> hasta que la pobre chica enfermó de fiebre cerebral y pasó seis semanas entre la vida y la muerte. (p.291)	Construction
1197.	"But Mr. Fowler <b>being</b> a persevering man, as a good seaman should be, blockaded the house, and having met you succeeded by certain arguments, metallic or otherwise, in convincing you that your interests were the same as his." (p.153)	Present Participle Construction (Adjectival)	—Pero el señor Fowler, <b>Ø</b> perseverante como todo buen marino, puso sitio a la casa, habló con usted y, mediante ciertos argumentos, monetarios o de otro tipo, consiguió convencerla de que sus intereses coincidían con los de usted. (p.292)	Ø
1198.	"But Mr. Fowler being a persevering man, as a good seaman should be, blockaded the house, and <b>having met</b> you succeeded by certain arguments, metallic or otherwise, in convincing you that your interests were the same as his." (p.153)	Present Participle Construction (Adverbial)	—Pero el señor Fowler, <b>Ø</b> perseverante como todo buen marino, puso sitio a la casa, <b>habló</b> con usted y, mediante ciertos argumentos, monetarios o de otro tipo, consiguió convencerla de que sus intereses coincidían con los de usted. (p.292)	Past Construction
1199.	"But Mr. Fowler being a persevering man, as a good seaman should be, blockaded the house, and having met you succeeded by certain arguments, metallic or otherwise, in <b>convincing</b> you that your interests were the same as his." (p.153)	Gerund Construction (Nominal)	—Pero el señor Fowler, <b>Ø</b> perseverante como todo buen marino, puso sitio a la casa, habló con usted y, mediante ciertos argumentos, monetarios o de otro tipo, consiguió <b>convencerla</b> de que sus intereses coincidían con los de usted. (p.292)	Infinitive Construction