

THE ELEMENTS  
OF LANGUAGE

F. H. CHAMBERS

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# THE ELEMENTS OF LANGUAGE

BY

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## PREFACE.

The following pages are quite unconventional and no doubt differ considerably from the accepted type of grammatical text book.

They put forward, nevertheless, no new theory. They deal with a method rather than with a theory, and their aim is simple and definite—to meet certain practical difficulties which exist in the teaching of language, more especially of Latin, in certain kinds of school.

The present writer has been responsible for a school of moderate size for the last nine years. He has been subject during most of that time to the restrictions of the Board of Education, and has had to deal with perhaps a larger proportion than usual of boys whose school life has been short—nearer three years than four, and who began it without any previous preparation in any language but their own.

He has no desire to dogmatise about other schools and about other people's experience ; but, as far as his own goes, there is no question in his mind but that the problem of teaching Latin, and indeed language generally, in the modern State-controlled Secondary School is an utterly different one from what it was when time tables were roughly divided between Classics and Mathematics, and when school-life extended to seventeen or eighteen.

There was time then to get through those initial stages when the forms were learnt by heart, and used with painful unintelligence. After a period of this, the light dawned gradually, and, given time, a fair proportion of boys passed on to a real appreciation of language and its uses.

Under present conditions there is no time. A lesson a day is all that most schools can afford. The study of Latin often ends altogether at sixteen; and there are, in point of fact, dozens of boys who never get past the initial stages at all.

These boys never really know what a Case is or a Mood; their experience of Latin is the useless and barren one of learning forms by heart, of putting certain Cases after certain Verbs because the master or the text book tell them to, or of going through certain tricks with "ut" and a Subjunctive Mood; their sole stimulus is that of the organ-grinder's monkey, stripes when they fail, sugar when they succeed.

If Latin is to form a real part of the machinery of education, it seems to the writer essential that the early stages should become something very different from what convention at present makes them; above all that they should be logical instead of being as at present, an arsenal of unintelligent rules.

Commonsense surely points to this. In Mathematics, to use a formula unintelligently is a crime. Tricks with symbols, unsupported by a knowledge of principles, are not tolerated for a moment by any teacher who knows his business.

Yet, in Grammar the unintelligent formula is rampant.

There is no book on earth that dogmatizes as a Latin Grammar does.

To take examples at random :

“Copulative Verbs take the same case after them as before them.”

“Verbs which govern the Dative in the Active are only used impersonally in the Passive.”

“Historic Tenses in the principal sentence are always followed by Historic Tenses in the Subordinate Clause.”

“The Imperfect Subjunctive in Conditional Sentences becomes Imperfect Subjunctive when thrown into the Oblique form.”

These are formulæ pure and simple ; each and all of them and the dozens like them, which any work on syntax will reveal, need boldly challenging.

If they are true, why are they true ? The writer asks, as a schoolmaster, whose business it is to stuff these things down young throats ? Are there no reasons to be found for all these rules ? Are there no first principles at the back of the formulæ ? Has language really developed on lines of arbitrary and purposeless disorder ? Is it all that scholars can do for us, to tell us that these things are so, that they are idioms, that they have grown with use ? “Learning the alphabet is a dull business,” they say, “nevertheless he who desires to read must do it.”

If the parallel holds, Latin ceases to be a right and proper instrument of education for certain Schools. To show that it does not hold, at any rate for a part of the field, is the object the writer has set before himself.

The following chapters are the record of an attempt

to eliminate from the elements of language rules and formulæ of any sort, and to teach from first principles only.

The chapters grew in the schoolroom, coping with the muddle that mechanical rules always have produced and always will. They are left designedly exactly as they grew. Their value, if they have any, lies in the method they exemplify, and there is only one way to make a method clear, namely, to show it in operation. For this reason the writer apologises neither for colloquialisms nor for homely illustration nor for omissions. They all had their purpose, and they are left as they were used.

He has sometimes been asked whether the book is intended for the teacher or the boy. The answer is, for both. The boy is addressed as the quickest way of demonstrating to the teacher the practicability or otherwise of the method. Many teachers believe grammar from first principles to be an impossible ideal. The opinion has been expressed to the writer again and again. The only way to meet the objection is to put the actual lesson on paper.

On the other hand, boys do not read text book explanations; nor do teachers adopt bodily other teachers' methods; nor is most of the matter dealt with in this book such as can be taught otherwise than by word of mouth. The practical use of the book will rather be this; there is a logical argument running through it, which will need grasping and conserving; when the teacher has adapted it to his own methods and his own pupils, the book will serve the same purpose

to the grammar lesson that the geometrical text book does to the geometry lesson.

A further reason for leaving the lessons as they stand is that they have a certain natural order, which in most cases is not the writer's at all, but the direct product of the boys' difficulties.

"Please, sir, what is it for?" was the question put by a little boy of twelve, who was struggling with a Case.

It was impossible to tell him what it was for without previously familiarising him with the idea of an inflection.

To define an inflection, as any experienced teacher knows, is of no use. The boy has to examine, in his own language, inflections of his own inflecting till the use of the form dawns on him.

Even then he has practically no Cases in English.

Yet for that very reason he has the forms that do the work Case once did—the equivalent of Case:—Order and Prepositions. They are both forms he uses in his own speech with perfect readiness and precision. How, except by examining these under careful guidance, can he form an intelligent idea of what Case is?

Such considerations as these often leave no choice either of the matter to be treated, or of the order of its presentation.

There are similar questions which may be asked with equal reason. What is a Voice for? What is a Subjunctive Mood for? What is an Infinitive Mood for? What are the separate Subjunctive Tenses for? The answer which the boy mostly gets is "They are to follow another form." It is no answer at all. After

x comes y. What profit to know it, if they are both unknowns ?

The same line of reasoning suggests other queries. Why is a Preposition enshrined among the parts of speech when a Case inflection, which is its parallel, is left out in the cold ?

Why in grammar after grammar and declension after declension is the Nominative Case installed in the place of honour without a word of reference to the English tool for doing the same work,—the principle of order.

Again, why is the Conjunction allowed to monopolise the whole idea of connection in the way that it does ? Ninety-nine boys out of a hundred never dream that there is any means in language of expressing a connection other than a Conjunction. The forms that are under their noses,—proximity, order, inflections, stops, prepositions,—are so familiar that they are utterly neglected. The consequence is, the neglected forms, when used, are used mechanically. A formula and not commonsense becomes the guide.

It is not the boy's fault, it is the fault of the conventional manner in which the subject is presented to his mind. Hence the prominence given in this book to connection. It is only reasonable. Analysis is a recognised form of grammatical exercise: why not synthesis ? Connection of various kinds is the very breath of life to language. It is only in the study of the work they have to do that some of the connectives, *e.g.*, the Subjunctive Mood, can be properly understood.

Teachers using this book will probably find it necessary to deal very slowly and thoroughly with the introductory part, that concerned with the recognition of the fundamental ideas.

Until this foundation is properly laid, it is useless to go on.

It is not sufficient, moreover, for a boy to be able to recognise the Subject, Verb and Object in such a sentence as "The carpenter made the box."

He must also be able to deal thoughtfully with such a sentence as "It is not a very good light."

Such sentences, as a very short experience will show, abound in his own speech.

What is the Verb in this sentence? What is the Subject? What are the non-essentials?

There may be several answers to these questions. If so, all the better. To train the boy to judge between them is the business in hand. Do it, and he will say when he comes to put it into French:

*Cette lumière n'est pas bien bonne.*

Fail to do it and he will give you the bald transcription:

*Il n'est pas une très bonne lumière.*

On the other hand, once this part of the work is done, the latter parts are very quickly assimilated. The conditions, in the writer's experience, are exactly similar to those of geometrical teaching. Lay the foundations deep and firm, and progress in the next stage is rapid and sure. If they are not so laid, to go to the next stage at all is waste of time.

Some teachers may disagree with certain terms that

The rule which one sentence suggests, the next one contradicts, and the boy is constantly forced back from the form to what lies behind it. The teacher systematically using "live" sentences will have many questions put to him which are difficult to answer, but his pupils will not be able to help but think.

Again, there may seem, towards the end of the book, overmuch abstract thinking.

Abstractions no doubt, are hard for boys; but in some cases, in that of the Subjunctive, for example, the alternative to risking a more or less abstract explanation is the mischievous and dangerous course of letting the boy use the Mood without knowing what it means.

The writer's experience goes to show that the difficulty, so far as these lessons go, is by no means formidable. Theory, as always, must be administered in not too large doses, and followed by an immediate instalment of practice; for example, the theory of the Subjunctive would be followed by the analysis of the Subjunctives in a page or two of familiar Latin. Given, however, these and such other precautions as will suggest themselves to an experienced teacher, no confusion need be apprehended—none at least in any way comparable with what is inevitable, if theory is left untouched and practice unintelligent.

Lastly. The writer desires to acknowledge his indebtedness to Heyse's "Deutsche Grammatik," for the main part of the chapter on the developments of the cases; and to his friends and colleagues in his own school for invaluable help and criticism.



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## CHAPTER I.

### THE FUNDAMENTAL IDEAS.

Words are tools—tools of expression.

Introduc  
tion

Tools are made to be used—not to be hung up in shining rows and classified.

If you want to be a carpenter you do not begin by wandering round the workshop naming every tool, you can see, large and small.

On the contrary, you are given some simple tool, you watch it being used, you use it yourself, first on simple and then on more difficult work. By using it you soon discover the laws of the tool, what it is for, what it will do, what it will not do. Then you go on to a second, and so on.

The name of the tool does not matter much. Of course it has a name, but it is knowledge of the thing, not of its name, that matters.

Similarly with word tools, not the names but the work they do, and the way they do it are the important things.

To gain this knowledge you must watch the words being used. Where?

In your own speech and in that of your friends.

You start with this great advantage over the budding carpenter, that you can and do use a very large number of these tools correctly and effectively.

You can express by words most things that you want to say, and you generally use the words perfectly rightly.

You do it, however, not because you understand the tools that you are using, or anything about them, but because of long habit.

You have been expressing thoughts by words, ever since you could speak, never troubling about how it was done, but still doing it correctly.

You have now to look more closely at the words, the tools you have been unconsciously using.

You have to watch them at work, and use them again yourself (intelligently this time), till you discover the laws which govern them.

§1 To begin with **you do not talk in single words.**

The  
Sentence

Anything you say with any sense in it is practically always made of two or more words.

For example, if I say *Kitten*, it is not exactly nonsense but it is not sense. If I say *The kitten purred* it is sense.

If you do not believe it, try for some single word conversation yourselves.

Here is an example :

A. Go.

B. What ?

A. Go.

B. Go ?

A. Yes.

B. Shan't.

How long can you keep this up ? It gets a little tiring, doesn't it ? Does it make sense ? Yes. Only on one condition though—That you supply out of your own head a lot of words which are not spoken. That is what makes it tiring. The sentences are not really one-word sentences at all. There are some more words there, which you mean and don't say.

It does not always follow that every time two or three words are put together it is sense. I might say for example *Kitten ran tail*, which is not sense.

**A collection of sense-making words is called a sentence.** You use hundreds of such sentences daily.

The next thing you have to do is to examine some §2  
sentences. As those you use have sometimes (though **Nouns**  
you probably do not know it) rather complicated **and**  
parts to them, it will be better to begin with **Verbs**  
some simple ones ; for example, say something simple  
about a cat.

“The cat scratched the baby.”

Look at this sentence. It is made of words *Cat*.  
*Scratched*. *Baby*. These are not all alike. Which  
are alike ? *Cat*. *Baby*.

Draw a picture of them both.

What are they ? **Names**,—the name of an animal—  
the name of a person.

*Scratched.* Draw a picture of "scratched." You cannot. It does not describe a thing, but an action. Scratched is the word **that tells you what was happening.**

Say something about a lion.

"The lion ate the donkey."

Which of these words are alike? *Lion* and *donkey*. They are like *cat* and *baby* in the previous sentence, **Names**,—the names of two animals.

*Ate* again is like *scratched*—it **tells you what was happening.**

Say something about the sun.

"The sun shone."

*Sun* is like *cat*, *baby*, *lion*, *donkey*, a **name**, the name of a thing.

*Shone* **tells you what was happening.**

Say something about your brother.

My brother is stupid.

*Brother* is like *cat*, *baby*, *lion*, *donkey*, a **Name**, the name of a person.

*Is stupid* **tells you what is happening.**

In these sentences, therefore, we get two main sets of words, first **Names**, names of persons—like *brother*, or of things—like *sun*, or of animals—like *cat*, *donkey*. These words are called **NOUNS: the names of anything or anybody.**

The other sort is the kind **that tells you what is happening.** *Scratching*, *eating*, *shining*, *being stupid*. Such words are called **VERBS.**

Now Verbs are very important words—kings of the sentence in fact. You must learn to recognise them.

No sentence can stand up without a Verb; it is like a boy without a backbone.



Try. Willy — the lamppost.

What does that mean? Put a verb in, and another.

Try again. Father — boots.

What does this mean? Put a verb in.

In the same way make sense of:—

The tiger — the elephant.

The ship — the flag.

The horse — the corn.

Make a list of the words you have inserted in all these sentences.

Rewrite the sentences, putting in other similar words.

Again, make sense of:

The tiger            -    -

The ship            -    -

The horse           -    -

by putting something in.

Make a list of the words you put in.

Now examine your lists. You will find the words in them are all like *Scatched, ate, was stupid*, the words we had above.

All these words are verbs.

What do they tell you? What is happening.

If you look at them closely you see two sorts of things and only two happen.

1. People do things.

2. People are things.

**Verbs  
describe**

1. Actions

2. States

We might say, therefore, **Verbs describe actions or states.**

There are several parts to them sometimes.

The cat *has been scratching* the baby.

My brother *was stupid*.

The whole collection constitutes the Verb.

We see then that the Verb is that part of the sentence which tells you what is happening. It is indispensable. There is no sense in a sentence without it.

§3  
The  
Subject

Indispensable as the Verb is, however, there is another thing in the sentence which is equally indispensable. Supposing I say *Shone*, that tells something about the action, but it does not tell you—What? Was it the sun that shone,—or the kettle—or your boots? You do not really know about the action until you know **who did it.**

Supposing I say :

*Drowned the cat,*

there is something missing besides pussy. What is it? Information about the murderer.

Again, supposing I say :

*Was stupid,*

there is something missing. What is it? Information about who was stupid.

If the sentence, therefore, is to tell us anything properly, besides having a verb to tell us about an action, we must also have a word to tell us who did it; besides having a word to tell us about a state, we must also have a word to tell us who or what was in it. The word or words that do this work are called the Subject words, or for shortness the Subject. (The word Subject means “subject of the sentence,” *i.e.*, the person or the thing the sentence is about).

We have now had three great ideas : **Nouns**, which are a particular sort of word ; **Verbs**, which are another sort ; **Subjects**, which are a part of the sentence. Recapitulation and Exercises

It is essential before you go further that you should be able to recognise these without a mistake. Practise them therefore one at a time, thus :—

**Nouns.** Take a page of your reading book ; note every noun you see. Write them in a list. Ex. 1.  
Nouns

Take any verb you like ; attach one or sometimes two nouns to it to make sense. Repeat this half-a-dozen times with new verbs and new nouns. Ex. 2.  
Nouns

You may find some doubtful words in the reading book ; you will not be quite sure if they are nouns or not. Ask yourself whether they are the names of anything or anybody. If you cannot settle it yourself, ask somebody who knows. You will not find Nouns on the whole at all hard to recognise.

**Verbs.** Collect and write out a number of short sentences of three or four words. Do not invent them for the purpose—you will probably invent them all alike if you do—but catch them alive, *i.e.*, take sentences that you actually say to other people, or that other people say to you. For example, “ I had not got time,” “ My bicycle broke.” Mind and take little ones. Ex. 3.  
Verbs

In these sentences, first of all notice all the verbs : convince yourself that you use one in every sentence. Then write them all down in a column.

What does a verb tell you ?      What happens.

What does happen ?                  Actions or states.

Go to each verb separately and ask yourself whether it is describing an action or a state, *i.e.*, is somebody doing something or is somebody being something ? Write action or state by the side of the word accordingly

Next write half-a-dozen sentences about a ship. Pick out the verbs you use. Put action or state at the side of them as before.

*Ex. 4.*  
**Verbs**

Repeat this half-a-dozen times, with any other noun you like.

Do not be afraid to reckon as the verb all the words that tell you about the action or the state. For example :

I am going to see him to-morrow,  
“ am going to see ” is the verb.

He looked ill,  
“ looked ill,” not “ looked ” is the verb.

You will find some words that seem to you doubtful. Ought they to be state verbs or action verbs ? If you cannot settle it for yourself, leave them and ask somebody who knows.

*Ex. 5*    **Subjects.** Write in a column the following sentences :—  
**Subject**                    1. Jones lent him his bicycle.

2. I have been very ill.
3. The house was burnt down.
4. My uncle gave me sixpence.
5. He will be fourteen next week.
6. That will hurt you.
7. Your exercise is nonsense.
8. I have not a penny.
9. The dentist pulled out six teeth.
10. This is not yours.

Examine the verb in each of these sentences. Make up your mind whether it is an action verb or a state verb.

Write "action" or "state" accordingly in a parallel column by the side of the sentence.

Then go to each sentence with one or the other of the following questions :—

1. Is it an action verb? If so, somebody did the action. Who?

2. Is it a state verb? If so somebody was in the state. Who?

The answer gives you the Subject. Write it in another parallel column opposite the sentence.

Again, make a collection of a dozen live sentences *Ex. 6.* as before. Do the same for each sentence in the col- **Subject** lection.

*Note.*—You will do well to keep the various collections of live sentences you make. Flowers are best studied growing, not in a picture book; and words are best studied in their natural place, namely, in your own speech and that of those around you. Such collections will be needed for almost every form or word you study.

Never allow in them anything you do not actually hear ; also reject, at any rate at first, any sentences that are not fairly straightforward. They might cause you difficulty. Afterwards it will not matter. Questions especially are puzzling.

Such collections are most useful when they are roughly classified, *e.g.*,

A collection of action sentences,

A collection of state sentences,

A collection of double sentences, and so on.

You will perhaps find among the sentences you have just treated, some in which the Subjects are not easy to see at first. For example :

“ Let us go home.”

What is the verb ?                      “ let us go.”

What sort ?        -        -        -        Action.

Who was to do the going ?        We.

“ We ” therefore is the subject of “ let us go.”

Again,

Go away.

What is the verb ?        Go.    Action verb as before.

Who was to do it ?        You.

“ You ” is the Subject.

§4        Again, examine the column of Subjects of all the  
Pronouns sentences you have treated thus.

What sort of words are they ?    Mostly nouns.

Any others ?    Probably.

Collect them. “ I,” “ he,” “ we,” “ that,” “ this,”  
or other words like them.

What are these words? Words which seem to come in and occupy the noun's place. They clearly mean the same as the nouns.

What does "he" mean? "Jones."

What is "Jones"? Noun.

That is to say "he" means the same as a certain noun.

Such words are called **Pronouns**. **They are words which do exactly the same work as nouns and replace them.**

Why do they replace them? Why cannot nouns do their own work? You will see the answer if you try to say this without Pronouns:

*He* gave *me* sixpence, because *he* was so pleased with *me*, and told *me* not to spend *it* all at once.

We have spoken of Verb and Subject. Is the sentence §5  
now complete, if we know what is done and who did it? **The Object**

Examine some sentences.

"The sun shines."

Is this complete? Yes.

"The dog barks."

Is this? Yes.

"My brother is stupid."

Is this? Yes.

"The boy broke——."

Is this? If not, what do we want to know?

Clearly, to whom or to what the action is done. The word that tells us this is called the **Object**.

§6 Examine the following Verbs :

Ex. 6.

*Struck. Shines. Fell down. Weave. Was ill. Smiled. Grew fat. Built. Overflows. Broke. Seems long. Annoy. Wrote. Brushed. Was in a hurry. Flows. Sings,—and as many more as you like to put in.*

Put a Subject to them and see if the sentence is complete.

If not, complete it as simply as possible.

Make a list of the words you completed it with.

What were they? Nouns and pronouns.

Make a list of the verbs which needed completion.

Split this list again into two groups, action verbs or state verbs as the case may be.

Make a list of the verbs which did not need completion. Label these action or state verbs as the case may be.

You will find you will have three lists :

1. Action verbs **which** need no completion.
2. State verbs **which** need no completion.
3. Action verbs which need completion.

**Transitive  
and In-  
transitive  
Verbs**

It is, then, a particular sort of action verb which needs completing, and the completion which it needs is information about the receiver of the action.

The word or words which supply that information are called the **Object words of the action**, or more shortly, the **Object**.



The other action verbs, on the other hand need no receiver.

The two sets of action verbs might be called **action passing verbs** and **non-action passing verbs**, according as they pass their action on to a receiver or not.

They are usually called **Transitive and Intransitive verbs**, which are Latin names meaning "the action passes," "the action does not pass."

Take twenty live sentences. Pick out the action sentences. *Ex. 7.*

Arrange the action sentences in two groups, action passing sentences, non-action passing sentences.

Notice carefully: an Object is not needed in all sentences.

State verbs do not describe an action at all, so of course they have no receiver of it.

Some action verbs do not need a receiver, but, when the action does imply a receiver, then the Object is indispensable. It is like the Verb and the Subject in this.

Again, when actions pass, as has just been explained, §7  
they pass to somebody or something.

Often, however, they pass to more than one somebody or something.

"I gave the lion the baby."

**The  
Indirect  
Object**

Two people are interested in this action—the lion and the baby. It concerns **them** both. They are both Objects.

It does not concern them, however, in the same way. It makes a difference whether I gave the lion the baby, or I gave the baby the lion.

Draw a picture of the first incident.

What have I got in my hand? The baby.

Draw a picture of the second.

What have I got in my hand? The lion, (stuffed presumably).

What gets given the first time?

What gets given the second time?

Each time the action, as it were, hits one of the Objects first, then glances off and hits the other.

We can very well distinguish these Objects by calling them **Object No. 1** and **Object No. 2**. They are often called the **Direct Object** and the **Indirect Object**.

It does not follow that every time you have a pair of Objects, they are No. 1 and No. 2.

You might have two No. 1 Objects.

“I saw my brother and his wife,”  
or again, No. 1 Objects and No. 2 Objects mixed.

“I offered the lion the baby and some biscuits.”

**Summary** To summarise—for the complete sense of every sen-

tence we must know about the action or the state, (the **Verb** tells us this) :

We must know who does it or is in it, (the **Subject** tells us this) :

Sometimes, though not always, we must know to whom actions are done (the **Objects** tell us this).

The Subject, Verb and Objects are the kings of the sentence. They contain its main meaning and do its real work. §8  
The  
Servant  
Words

Now these kings, like other kings, have servants.

A servant's business is always to do something for his master which his master does not do for himself.

The Verb has such a servant—the **ADVERB**.

It is the Adverb's business, not to describe the main action itself, (which is the verb's business), but to describe something about the action which the verb does not—how or when or where or why it took place. Here are some at work. The  
Adverb

1. I saw him *yesterday*.
2. The sun shines *brightly*.
3. My father is coming *soon*.
4. Don't speak *so loud*.

The Subjects and Objects, which are mainly Nouns, have also such a servant—the **ADJECTIVE**. The  
Adjective

The Adjective's business is, not to describe the things themselves, (that is the Noun's business), but to tell us something about them which the Noun itself does not tell us. Here are some at work.

1. Make up a *good* fire.
2. He had a *white* rose in his buttonhole.
3. I like a *low* chair.
4. He would make an *excellent* policeman.

Note that the Adverb, which is mainly the servant of the Verb, can also do odd jobs for an Adjective or another Adverb. Here are some Adverbs at such work.

1. He is not a *very* nice boy.
2. You have come *too* soon.
3. His face is *quite* black.

We have thus as the elements of a full sentence :

1. Subjects, Verbs, and Objects.
2. Their servants.

Now it is of the utmost importance that you should be able to recognise all these various elements with certainty and precision.

Until you are able to do this you have no business to go further, for you will understand nothing.

Nothing but practice will give you the requisite power.

Practice will always take the same form, an examination of your own speech.

To recognise Objects, take your various sets of live sentences. Choose one. Is there any set will serve your purpose better than another ?

There are at least two sets which cannot contain Objects. Which are they ?

1. Having found your set of action passing sentences, *Ex. 8.* which is the one you need, go through it, labelling the **Objects** Objects. Distinguish No. 1 Object from No. 2.

Make a list of the No. 1 Objects and examine it.

You will find the same mixture of Nouns and Pronouns that you found among the Subjects.

Do the same for Object No. 2.

2. Label the Objects in any set of live sentences *Ex. 9.* chosen at random. **Objects**

It will keep you straight if you label the Verbs before you touch the Objects, otherwise you may label a word as Object in a state sentence, which is nonsense.

As you improve, label the Objects without this precaution.

Repeat this exercise till you are perfect.

3. Practise putting some Objects in. *Ex. 10.*

Take any Verb you please. Add a Subject, then an **Objects** Object, if it admits one, No. 1 or No. 2, or both.

Of course make sense all the time.

Be careful not to confuse Objects with Adverbs.

Because a word follows a verb it is not therefore an Object.

Don't call *brightly* an Object in "The sun shines brightly."

The form of question to put to yourself is always: What is the verb? *Shines.*

Then, to whom is the shining done? The answer will give you the Object when there is one.

**Ex. 11. To recognise Adjectives and Adverbs.**

**Adjectives** For Adjectives search any set of live sentences for words that tell you something about a Noun. Make a list of the words when you have found them. Note that such words generally stand immediately before the Noun and are therefore very easily recognised.

**Ex. 12. Adverbs** For Adverbs, search similarly for words which tell you something about the Verb, *i.e.*, about the action or the state. Collect them in a list as before. The lists will be useful later.

**Ex. 13. Adverbs** Again, search your sets of sentences for words telling you something about Adjectives or other Adverbs.

In these searches, you may come across sets of words doing the work you are concerned with, as well as single words, *e.g.*,

“I spent an hour *in the garden.*”

If you understand what the set is doing, label it accordingly. If not, let it alone till you have got to the end of the next chapter and go back and label it then.

§9 We have spoken of Sentences. They are made of Subjects, Verbs and Objects, with their servants.

What have Subjects and Objects mainly been ?  
Nouns and Pronouns.

They can be, however, **not only single words, but collections of words, e.g.,**

**Replacing  
Phrases  
and  
Sentences**

*What he said* surprised me.

I like *to go out for a walk.*

Find in the usual way the Subjects and Objects of these sentences. You will see they are collections of words. Servants also can be collections of words.

“I shall come to see you, *when I am in town.*”

These collections of words are not all alike.

Compare

“I shall come to see you, when I **am** in town.”

“I shall come to see you at 10 o'clock.”

“I shall come to see you soon.”

“when I am in town.”	} are all doing the same work, viz. : assisting “shall come to see.” Hence they are all Adverbs.
“at 10 o'clock.”	
“soon.”	

“Soon” is a **single word Adverb**,

“At 10 o'clock” is what is called an **Adverb phrase**, that is to say a collection of words without a Verb which does duty for an Adverb.

“When I am in town” is an **Adverb sentence**.

Similarly, a collection of words without a Verb, which does duty for an Adjective, would be an **Adjective phrase**.

Make some.

Can you have Noun phrases ?

A sentence, as you saw above, can stand for an Adverb. Can it stand for an Adjective.

Can it stand for a Noun ?

**Sentences or phrases standing for different parts of speech will naturally have just the same importance or otherwise as the words they replace.**

For example, a sentence standing for the Subject would be one of the kings of the full sentence.

A sentence standing for an Adverb would be one of the servants of the full sentence.

You must now, in exactly the same way as before, learn to recognise these replacing sentences and phrases. Your own speech, as before, will be the place to search for them. You will find plenty of replacing phrases in it.

“I am going *into the garden.*”

“It looks like the beginning *of winter.*”

“I was told so by a man *in the train.*”

You will not find so many replacing sentences. You do not use these so freely.

To study replacing sentences, therefore, catch some fairly long live sentences. *e.g.*

*Ex. 14.*

**Phrases,  
etc.**

“I did not know what he had done, till he told me.”

Label every replacing sentence or phrase as you come to it, either Noun, Adjective or Adverb according to its work.

Catch and go through one set of live sentences after another till you are as much at home with replacing sentences or phrases as you are with the single words which they represent.



It is further highly necessary that you should get a sharp sense of the difference which exists between the work of the kings of the sentence and that of their servants.

§10  
Essentials  
and Non-  
Essentials  
of the  
Sentence

The Subject, Verb and Object are indispensable. The sentence can say nothing without them.

The servants add fullness to the sentence but they are luxuries.

It is easy enough to see the difference between the kings and their servants when they are single words ; it is not always so easy when replacing sentences come in.

It is a difference you ought to be able to tell at a glance. To gain this power of quick distinction, write a considerable number of your live sentences, especially the longer ones, with the servant parts in red ink.

Do not confuse the sentences that replace Subjects or Objects with those that replace Adjectives or Adverbs. Subject or Object replacing sentences are not servants, but kings. Write them in black, like the verb.

Ex. 15.  
Replacing  
Sentence

1. I am going home *to-morrow*.
2. I lost the knife *you gave me* (Adj. sentence).
3. We buried the puppy *in the garden*. (Adv. phrase).
- (Subject Sentence) 4. He who takes what isn't his'n, *when he's cotched* will go to prison.  
(Adv. sentence).
5. Come and see me *next time you are here*.  
(Adv. sentence).
- (Subject Sentence) 6. What you say does not interest me.  
*at all*. (Adv. phrase).

You will find occurring in sentences which you examine two other sorts of words which have not yet been noticed.

§11  
Con-  
junctions

The first sort are words you use freely—**CONJUNCTIONS**. Here are some at work.

1. Mr. Jones *and* his friends made a great noise.
2. It is expensive *but* good.
3. I took my umbrella *because* I thought it would rain.
4. They cost two *or* three shillings apiece.
5. He did it, *though* I told him not to.
6. We thought *that* it would make no difference.

Such words as these are used for joining things together, words or sentences. There are two kinds. The first kind joins only like things together, such as two principal sentences, two Objects, two Adjectives which are helping the same Noun, and so on. Here are some at work.

1. Mr. Jones *and* his friends made a great noise.
2. It is expensive *but* good.
3. They cost two *or* three shillings apiece.

The second kind do joining work too, but of a somewhat different kind. They join some of the replacing sentences mentioned above on to the main sentences. Why some only, you will learn later on. You can always tell them; they stand right at the beginning of the replacing sentences. See sentences 3, 5, and 6.

§12  
Pre-  
positions

The second kind of word is called a **PREPOSITION**. Here are some at work.

1. We sat *under* the tree.

2. I am going *to* London.
3. There is no water *in* the well.
4. The clock stands *between* the door and the fireplace.
5. The field is full *of* turnips.
6. I said nothing whatever *to* him.
7. It has nothing to do *with* him.

Search for similar words in any of your sets of live sentences. Make a list of the words you find.

What are they doing? Notice in the first place they are always before a Noun or a Pronoun; they are, in a sense, servants of this word; **they express its connection with some other word in the sentence.**

You will see this more easily when you grasp the fact that, with the Noun, they always make an Adjective or Adverb phrase.

To do this pick out and label the phrases in the above group of sentences, thus—

“ We sat under the tree.”

“ Under the tree ” is a phrase describing where sitting went on. It helps the Verb. It is therefore an Adverb, and the word “ under ” brings “ tree ” into connection with the sitting.

When you have learnt more about the Preposition a chapter or two on, come back and trace the connections in a similar way for the other sentences, also for any Prepositions you find at work in your own sets of live sentences. For the present, however, it is too soon to speak of the exact work of either Prepositions or Conjunctions.

Learn to recognise the two tools when you see them in use.

You can generally tell them both by their position. We shall discuss by and by what we do with them.

**Summary** The main summary of the work of the parts of speech therefore is as follows :—

The **VERB** does the central work, describing the state or the action.

The **NOUNS** do the other important work, describing the **SUBJECTS** and the **OBJECTS**.

The **PRONOUNS** take their places sometimes.

The **SERVANT** work for the Verb is done by the **ADVERB**, that for the Nouns by the **ADJECTIVE**.

Collections of words—that is to say phrases or whole sentences—can do duty for Adjectives or Adverbs or Nouns. It is in these collections that the **PREPOSITIONS** are wanted.

**CONJUNCTIONS** do not do the real business of the sentence, but help to stick together the words, or sets of words, that do.

So much for the work that words have to do. The next thing will be to examine the way they do it.

*Note.*—The Verb will often be spoken of in the future as expressing action. This is for shortness only. The word "action" in this connection will mean where necessary "Action or State."

## CHAPTER II.

### INFLECTION.

You yourself in your everyday speech are constantly changing the form of words; *e.g.*, you turn "pig" to "pigs," "speak" to "spoke," and so on. Find twenty or thirty words which change in this way.

§1  
Changes in  
Words and  
their  
Meaning

Notice that some of them change twice. *Man, men, men's. Say, said, saidst.* Find some such words.

Some words again do not change at all. Find some.

The change is sometimes done in the middle, like *man, men*, but oftenest by addition, like *pig, pigs*.

What we have now to discover is what these changes are for. The kind of answer you feel inclined to give is "Feminine," "Plural." Avoid any such answer: it means nothing.

What does "pigs" mean that "pig" does not? That there is more than one pig. The "more than one" idea is therefore due to the *-s*; that is to say *-s* adds on to "pig" a new idea. What is it?

Speak. Spoke.

What does "spoke" mean that "speak" does not? That the action is finished; it has occurred in past time.

The idea of past time is therefore due to the "o," that is to say "o" adds a new idea to "speak." What is it?

Hero. Heroine.

What does "heroine" mean that "hero" does not? That we are talking of a lady, *i.e.*, —"ine" adds a new idea to "hero." What is it?

Here then are three words which have been changed or added to. Dozens more might be found.

What has the change done each time? It has added a new idea.

What were the three ideas added? "More than one," "past time," and that "it is a lady."

Changes are made therefore always for the same general purpose,—to add some extra thought. As you see above, the thought added may be of various kinds.

Such changes are called **INFLECTIONS**.

We may define them thus:—**An INFLECTION is a change in or an addition to the stem of a word to add to the original idea of the word an additional idea.**

*Note.*—When words are altered or added to in this way there is a part of the word which changes and a part which on the whole does not.

**The part which on the whole does not change is called the stem.**

*e.g.*, Laugh-s. Laugh-ed. Laugh-ing.

## §2

Examine now the different sorts of words.

**The Words  
which  
Change,  
and why**

Which of them change, and what for?

### **NOUNS.**

Do these change? Yes.

How? 1. Pig. Pigs.

What for? More than one.

Any more changes? 2. Pig's tail.

What for? Possession.

Any more ?

3. Actor. Actress.

What for ?

To show it is a lady.

There are then at least three separate sorts of changes in Nouns.

### ADJECTIVES.

Yes.

Nice. Nicer.

What for ?

To show a comparison with something else.

Any more ?

No.

### PRONOUNS.

He. Him.

What for ?

Investigate this for yourselves. What does "him" mean that "he" does not? What does "he" mean that "him" does not? Look at some sentences, *e.g.*,

He broke the window.

His mother whipped him.

### VERBS.

Speak. Spoke.

What for ?

To show the time of the action.

Speak. Speaks.

What for ?

To show the person of the action.

There are therefore two changes at least for Verbs. There are others besides.

### ADVERBS.

Soon. Sooner.

What for ?

Like the Adjective, to show comparison.

**PREPOSITIONS** do not change.

**CONJUNCTIONS** do not change.

Ex. 16. Make a list of the parts of speech.

Divide it into three lists.

1. Those which change most.
2. Those which change less.
3. Those which do not change at all.

Compare these lists with the summary of the work of the different parts of speech at the end of Chapter I.

§ 3 Again, it is essential for you to get firmly fixed in your mind this great principle.

**No word is ever altered for nothing.**

**Every alteration means something.**

Examine some of the words in your own speech which you yourselves alter, thus—

Take a set of live sentences.

Ex. 17. Make a list of every altered word you can find.

**Analysis  
of**

**Inflections** there are in it: thus—

“Boys’ boots are smaller than men’s boots.”

*Boys.* How many ideas ?

1. Boy. (The original one).
2. More than one.
3. Possession.

*Boots.* How many ideas ?

1. Boot.
2. More than one.

*Are.* How many ideas ?

1. Being.
2. Being now.
3. That more than one person or thing is “being.”



*Smaller.* How many ideas.

1. Small.
2. Comparison.

and so on.

Repeat this till you can see at a glance the different meanings that have been added to the original meaning of any word.

You will no doubt find some words which will puzzle you, *e.g.*, "going."

Think them out if you can. Do not worry, however, if you are unable to do this, but put them on one side, to go back to later, or to ask about.

You should do this, whenever you come across any form in your own speech which you cannot understand. Remember, such forms are your own forms: you should take the same interest in finding out what they really are, that you would in a strange beast in the back garden. Lock him up to study at your leisure, or get someone to come in and identify him.

We have seen that inflections are additions to or alterations in words, which add to the original meaning of the word an extra meaning. §4

This is not, however, the only way of doing this work. **The Alternative to Inflection**

"The pig's tail."

Can you say this differently?

"The tail of the pig."

What is the difference?

There is no difference in meaning.

The two sets of words say the same thing, but the extra idea, possession, has been added in a different way

How? By a different word, not by an inflection.

This is a new principle which is directly opposite to the old one.

Can you find examples in your own language where this principle is used; *i.e.*, where the original word is not changed or added to but a new idea is added by a separate word or words?

<b>VERBS.</b>	I shall speak.	-	-	New way.
	I spoke.	-	-	Old way.
<b>NOUNS.</b>	The boy's book.	-		Old way.
	The book of the boy.			New way.
	Duke. Duchess.	-		Old or new?
	Doctor. Lady doctor.			Old or new?
	He-goat. She-goat.	-		Old or new?
	Man. Men.	-	-	Is this old or new? Old.
	What would be the new?			Two man. We have not got to it yet.

<b>ADJECTIVES.</b>	— Nice.	Nicer.	—Old.
	— Beautiful.	More beautiful.	—New.

These two methods of expression represent two great lines along which language has gone.

Some languages express themselves almost entirely in what we have called the old way—*i.e.*, by alterations in or additions to the words.

Greek and Latin, especially Greek, are prominent among such languages.

All modern languages tend to the new way—that of separate words; but, inasmuch as the new languages have grown out of the old ones, there is always some mixture of the two methods. Some have more of the inflections and fewer of the separate words; others *vice versa*.

The free use of separate words is especially characteristic of English.

It is now possible to examine a language other than our own. We will begin with Latin. §5

Look at these forms:—

1. Naut - a.
2. Naut-a-m.
3. Naut-a-e.

Some  
Latin Case  
Inflections

What is all this? A Latin noun with inflections on it, each for a purpose, like "The pig's tail." It means various things about a sailor.

Naut-a is the portion which means "sailor." Each of the inflections is to add on an extra idea. What idea is the whole point?

Naut—is like a brace, the other things like a set of bits

What particular work are they each for?

**No. 1**, which is as it were the original form, unchanged denotes this idea,—that the Naut-a (*i.e.*, the sailor) is the doer of the action, or, if the verb happens to be a state verb, the person or thing who is in the state, *i.e.*, the Naut-a is the Subject of the sentence.

Do English nouns, when subjects, have a special termination like this? No.

**The English Alternatives** Yet we constantly have to express the idea that a certain person is the doer of an action.

How is it done?

Examine this sentence:—

Jones Brown kicked.

Who kicked whom?

Rearrange the sentence to indicate that Jones did the kicking; or again to indicate that Brown did the kicking.

Can you see by what means we indicate the Subject? **Order, i.e., the work that Latin does in this case by the help of that—a we do by arranging our words in a certain order.**

Though we do not change Nouns to indicate the Subject, do we change them at all? Yes.

What for? To add the idea of possession, or the idea of number, *i.e.*, we do similar things but not this particular thing. This particular idea we express by means of order.

Now **No. 2.** Naut-a-m.

What is this for? Something like Naut—a, but to show a different thing.

Naut—a unchanged showed that the Naut-a was doing something.

Naut—a-m shows that the Naut—a is having something done to him.

Do you remember anything like this? “he,” “him,” showed the same thing.

**No. 3.** Naut-a-e.

What does this show? That the Naut—a possesses something.

What is this like? Pig's tail.

We see therefore, so far three inflections in Nouns, each adding a special idea.

Recapitulate the ideas they add.

There are other similar ones to come.

The general name of this kind of Noun inflection is **CASE**.

We have special cases to denote the addition of special ideas, and of course each special case has a special name.

**Thus No. 1**, which gave the idea of the noun being the Subject we might appropriately call **the Subject Case**. It is usually called the **Nominative Case**.

**No. 2**, which added the idea of the Noun being the Object, we might appropriately call the **Object Case**. English does sometimes call it the Objective Case. In Latin it is generally called the **Accusative Case**.

**No. 3**, which added the idea of the noun being the possessor of something, we might appropriately call the **Possessive Case**. English nouns have this case and this only. In Latin it is called the **Genitive Case**.

You have now had put into your hands a tool—**the Case tool**—that is new and rather strange to you.

It is a Greek or Roman tool rather than a modern English one.

It is not the slightest good owning or learning about such a tool, unless you use it. This is the next thing you have to do.

You cannot use it on any ambitious work yet, but you can use it thus :—Collect a few more simple nouns like Naut - a,

Ros - a, a rose, Mens - a, a table, Penn - a, a feather, Agricol - a, a farmer, are such nouns.

Then practise thus :—

I saw *a sailor*. - - Naut - What ? naut - am

I broke the leg of the *table*. mens - What ?

Ex. 18.

Similarly, *The sailor* is merry.

The *sailor* sings.

He tore the *sailor's* trousers.

The *farmer* loves the *sailor* but the *sailor* does not love the *farmer*.

A hen has *feathers*.

*A rose* grows in the garden.

Write for yourselves some sentences about sailors and farmers and feathers, and see how far the tools you have will enable you to express yourself in Latin. Never mind if you cannot always do it. It only means you want a few more tools. You will get them later on.

§6 Again, we have been talking about nouns and their changes, but, as you have already learnt, you cannot say sentences without verbs.

Some  
Latin Verb  
Inflections  
Present  
Time

Let us look at a Latin one. *Have* is a useful one.

Hab - e - o.

Hab - e - s.

Hab - e - t.

What is this ? A verb with inflections.

It is like

I hav - e.

Thou hav - e - st. (hast).

He hav - e - s. (has).

What do we put the inflections on the English verbs for ?

So far, two things. To show :—

1. Time of the action.

2. The person acting.

Now examine Hab - e - o.

What does hab - e mean ? Having now.

What does -- o mean ? That I am doing it.

Similarly hab - e - s equals "having now," "that you are doing it."

Similarly hab - e - t equals "having now," "that he is doing it."

Here is another tool put into your hands, **a tense tool.**

It is not such a strange one to you as the case tool, for you use tense tools in your own language. Can you think of any ?

Practise with it and notice that with the two tools you can now make sense.

Practise thus :—

Say in Latin :—The sailor has a table.

—I have a feather.

—I have a rose.

—The farmer has a table.

Ex. 19.

You are short of some verbs. Collect a few more like hab - e - o and say some things with them and the nouns you collected before.

You will find in the course of saying things that you will want to say not only sentences like "I have a rose," but sentences like "They have some roses."

You have not yet got the tools either for saying "they have," or for saying "more than one rose." There are such tools. They are just like the rest.

The inflections for saying "more than one rose," or "sailor," or whatever it may be, you will find two pages on.

Here are the verb tools you need. They are just like the first three.

**Plural  
Inflection**

Hab - e - mus	Having now.	We are doing it.
Hab - e - tis		You     ,,
Hab - e - nt		They    ,,

We have, then, a set of half-a-dozen forms, all alike in adding to the verb the idea of "doing it now" but adding the ideas of different persons.

This "doing it now" set is called the **PRESENT TENSE**.

Again, not all actions are done now: some have been done in the past, some are going to be done in the future. Therefore to speak of them at least two more such sets will be needed.

**Perfect  
Tense  
Inflection**

Here they are for the "have" Verb.

Hab - u - i	- Having in past time.	I did it.
Hab - u - isti	-     ,,             ,,	Thou didst it.
Hab - u - it	-     ,,             etc.	He       ,,
Hab - u - imus	-	We       ,,
Hab - u - itis	- <i>-i'stis</i>	You      ,,
Hab - u - erunt		They     ,,

This set is called the **PERFECT TENSE**.



Hab - eb - o	--	Having in future time. I shall have.	<b>Future Tense Inflection</b>
Hab - eb - is	-		
Hab - eb - it	-	etc.	
Hab - eb - imus			
Hab - eb - itis	-		
Hab - eb - unt	-		

This set is called the **FUTURE TENSE**.

Now practise with these tense tools, as you did with the Present tense tool. Combine them with the nouns you collected before, to make simple sentences.

If you are not going to learn any Latin, do it all the more. What you are learning is not Latin, but how a tense tool and a case tool between them can say things. You can learn this from what has gone before, even if you never learn another word of Latin.

We will now return to our Latin noun.

§7

We spoke of three Cases. What are they for?

The Nominative (the Subject case) is the inflection which shows the noun is doing something.

The Accusative (the Object case) is the inflection which shows the noun is the receiver of an action.

The Genitive (the Possessive case) is the inflection which shows the noun possesses something.

Often, however, we want to show other things about

nouns as well as these, *e.g.*, that there is more than one and that they are doing something.

Plural  
Case  
Inflection

For example :

The sailors sing.

We can say already :

The sailor sings.

How ? Naut - a.

We clearly want another change to add the "more than one" idea.

Here is the change. Naut - ae.

*Naut - a* - one nauta - doing something.

*Naut - a - e* - more than one nauta - doing something.

Both these inflections are called Nominative Cases.

One is called the Nominative Singular, and the other the Nominative Plural. They pair.

In exactly the same way we often want to say that sailors have something done to them.

Here is the pair of corresponding forms,

*Naut - am*            *Naut - as.*

Or again that they own something.

Here are the corresponding forms.

*Naut - ae.*            *Naut - arum.*

There are therefore two sets of Cases, the first set for one only, the second for more than one.

These are called —The Singular Set.

—The Plural Set.

We have examples of the same thing in English. Find some.

*Singular.*                            *Plural.*

Subject Case - The man fights.    Men fight.

Possessive Case. The man's boots.    Men's boots.

As was said above, the three Cases we spoke of are not all the Case inflections that nouns possess. There is one very important one, which might be called the Indirect Object Case, and which in Latin is called the **Dative Case**. This is put on to show that the noun suffers the action indirectly. §8

If the action were suffered directly, the Accusative case would of course be needed.

You will remember learning about Object No. 2. What was it ? **Further Case Inflections**

Just as the Accusative case is put on to show that the Noun has something done to it directly, *i.e.*, is the Object, so the Dative is put on to show that the noun has something done to it indirectly, *i.e.*, is the Second or Indirect Object. **Dative**

In the case of the Nauta the change is *Naut - ae* (like the Genitive).

If there is more than one, the change is *Naut - is*.

There are two other Cases you will learn more about later, but which you need merely notice now.

One is called the Vocative (the addressing Case), **Vocative** which adds on to the noun the idea of address.

O Sailor.

You will not often need to use this Case.

The other is called the Ablative and adds on any one of two or three ideas, those roughly represented by the words "by," "with," or "from."

Thus if you want to say :

The child was rescued by a sailor. **Ablative**

I went for a walk with a sailor.

I had a letter from a sailor.

the Ablative case, *Naut - ā* expresses, (or at least helps to express) any one of these thoughts.

In other words, the Ablative case has two or three tasks to fulfil. It is a tool which has several different uses.

You will find it not at all uncommon in all languages, to use a word tool, whether a separate word or an inflection to mean two or three different things.

For example—the word “this” has several uses in the English. Look at the sentences :

Whose is *this* book ?

*This* does not please me at all.

The word “this” has two different pieces of work to do in these two sentences : it is first an adjective, then a pronoun.

In the same way the Ablative inflection means at one time one thing and at another, another. The second will probably be related to the first, but still somewhat different.

You need not, however, worry about this. What is meant in any particular sentence will generally be pretty clear.

The main thing to remember is that the Case ending means something. A noun with it on is not the same as a noun without it.

Just as the first three Cases had plural counterparts, so have these three.

You should note, too, that though just now for clearness we spoke of the cases as adding a single idea (posses-

sion, object, etc.), yet the real account is that, except the Nominative, they add groups of ideas, of which the single idea you have had is the main one. This too is a refinement you need not worry about at present.

As we have seen, Tense is that inflection of the verb which adds the idea of the time of the action. §9

As there are three possible times for an action, there will be three groups of tenses. Further  
Tense  
Inflections

If we never wanted to speak of anything but a plain Present, Past or Future action (or state) there would be three plain tenses only.

We often, however, want to say more than this.

We may want to say, for example, that an action started in the past may be going on still—may be in fact unfinished.

We express this by a Tense which we may call the **IM- Imperfect PERFECT OR UNFINISHED TENSE.**

Here is such a Tense :

Latin.	Ama - ba - m	} loving—past time but unfinished. I was doing it.
French.	J'aim - ais	
Eng.	I was loving	

Or we may want to say that it started in the past, and is over and done with now—is in fact finished.

**Perfect** We express this by a tense which we may call the **PERFECT** or **FINISHED TENSE**.

Here is such a Tense :

Latin	Ama - v - i	} loving—past time but finished. I did it.
French.	J'aim - a - i	
Eng.	I have loved.	

Or we may want to say that the action started in the past, and was over and done with a long time ago—is more than finished in fact.

**Pluperfect** We express this by a Tense we may call the **PLUPERFECT TENSE** or the **MORE THAN PERFECT TENSE**.

Here is such a tense :

Latin.	Ama - vera - m.	} loving—past time finished long ago. I had done it.
French.	J'avais aimé.	
Eng.	I had loved.	

To understand the difference between these Tenses, write an Imperfect, Perfect, and Pluperfect sentence.

*Imperfect.* I was killing the cat. How long has the cat been dead ?

*Perfect.* I have killed the cat. How long has the cat been dead ?

*Pluperfect.* I had killed the cat. How long has the cat been dead ?

**Future** Similarly in the Future group, we have the plain

**FUTURE TENSE.**

Latin.	Ama - b - o.	} loving—future time—I.
French.	J'aimerai -	
Eng.	I shall love.	

Or again, we may want to say that the action will take place and be finished in the future.

We express this by a Tense which we may call the **Future Perfect**

**FUTURE PERFECT TENSE.**

Latin.	Ama - ver - o.
French.	J'aurai aimé - loving—a perfect action in the future. I.
Eng.	I shall have loved.

To summarise, we have dealt so far with Nouns and Verbs.

Cases are additions which, up to the present, have been put only on to Nouns, and which carry some additional meaning. There have been six.

1. The Case which gave the idea that the Noun was the Subject. We might call it the Subject Case. The usual name is the Nominative.
2. The one which added the idea that the Noun was the Object. We might call it the Object Case. English calls it the Objective Case. The usual name is the Accusative.
3. The one that added the idea that the Noun was the Indirect Object. We might call it the Indirect Object Case. The usual name is the Dative.

These three Cases are of the utmost importance,

because they deal with and describe three of the main parts of a sentence, the Subject and the two Objects.

Of the other three Cases :

4. The Genitive adds the idea of possession and is called in English the Possessive Case. It is not a tool that is needed nearly so often as the Nominative. It is nevertheless a useful Case and is the only one our own Nouns have got.
5. The Vocative, the addressing case.
6. The Ablative, which adds " by," " with," " or," " from " ideas.

Also—the whole set of six cases is duplicated. The further set shows exactly the same ideas as the old set, with the addition of the idea of " more than one."

Verbs so far have inflections which add :

1. The idea of the time of the action.
2. The idea of the persons and the number of them who do it.

As there can be three sets of persons doing it, " the speaker," " the person spoken to," or " the person spoken of," there will be three inflections, one for each.

Each set, like a Noun's set of cases, will be duplicated to add the plural idea.

As there can be only three times in which an action takes place, Present, Past and Future, there will be three groups of Tenses corresponding to these times.

Among the Past Tenses we have Tenses to distinguish between :

Actions begun in the past and not yet finished.

Actions begun in the past but finished now.

Actions begun in the past but finished a long time ago.



Among the Future Tenses we have Tenses to distinguish between :

Actions to be begun in the future.

Actions to be begun and finished in the future.

There are further distinctions still to come.

Now make yourself familiar with all these Tense tools.

(1) By searching for them and labelling them in your live sentences. They will be mainly done by separate words and not by inflections.

(2) By using them in Latin or French to make sense with nouns. In Latin use the Subject and Object and Indirect Object Cases. *Ex. 20.*  
**Tense and Case**

You have now between the Tenses and the Cases quite enough tools to talk with.

Always remember that it is useless to possess a tool or to learn about it unless you use it.

The corresponding forms for the verb hab - e - o with which you began are :

Hab - eba - m           (Imperfect).

Hab - uera - m       (Pluperfect).

Hab - uer - o         (Future Perfect).

The other three tenses you have had already.

We have dealt so far with Case as an inflection of a noun to add an extra idea. **§10**

Latin possesses half-a-dozen cases and uses them extensively. **Cases in French and English**

English possesses one only for its Nouns. (Boy, Boy's).

French has none at all.

Both French and English express themselves, when necessary by separate words.

*i.e.*, They use the principle shown in :

“The hat of the boy.” “Le chapeau du garçon.”  
rather than that shown in :

“The boy’s hat.”

It therefore comes to this, that **Latin is the only one of the three languages that uses Cases as a serious means of expression.**

It is therefore, only in the study of Latin, among the three, that you will properly understand the use of the Case tool.

Note that Greek uses cases much as Latin does, while of modern languages German uses cases extensively, though not so extensively as Latin.

English used to have them. If you would like to see some, buy Chaucer’s Prologue (you can get it for fourpence) and try and read it for yourself. You will see some of these Cases on the nouns and other inflections on the verbs, which have now disappeared. If you have not got fourpence, ask some one to read it to you.

§11. Have any other words Cases besides nouns? Certainly.  
Cases of other Words

Pronouns do the work of Nouns. It is natural therefore that we should need to add the same ideas to them that we do to Nouns, for example, that the Pronoun is the doer or the receiver of the action.

Pronouns will therefore need Cases as much as nouns.

**In English** pronouns have cases—the Subject Case and the Object Case.

Find some.	Nom.	He.	We.
	Acc.	Him.	Us.

Pronoun  
Cases

“Him” and similar pronouns are the only Accusative or Object cases in English.

**In French** the pronoun has the Subject Case, the Object Case, and the Indirect Object Case, *i.e.*, Nominative, Accusative and Dative, *e.g.* :

Nom.	Il.	} or again	Nom.	Je.
Acc.	Le		Acc.	Me.
Dat.	Lui.		Dat.	Me.

**Latin Pronouns** have all the Cases.

Do Adjectives have Cases?

Adjective  
Cases

No Adjective has a Case in **English or French**.

**In Latin** an Adjective always has a Case. The meaning of the Case of the Adjective, however, is not the same as the meaning of the Case of the Noun (though it is put on for the same general purpose).

The Nominative Case of the Noun implies that the Noun is the Subject of the Sentence.

The Adjective which belongs to the Noun has a Nominative Case ending too, but it is not to show that the Adjective is the subject of the sentence. That would

be nonsense. It is to show that the Adjective belongs to a Noun which is the Subject of the sentence. In other words, the Adjective wears the livery of its master, the Noun.

**Summary** The general idea which a Case adds to a word is this :  
**A Case is that change in or addition to the stem of a word which adds to the original idea of the word the additional idea of the word's particular connection with some other word in the sentence.**

For example :

The **Nominative** adds the idea  
of the Noun's particular con-  
nection with - - The Verb (Subj.)

The **Accusative** adds the idea  
of the Noun's particular con-  
nection with - - The Verb (Obj.)

The **Dative** adds the idea of the  
Noun's particular connection  
with - - - - The Verb (Ind. Obj.)

The **Genitive** adds the idea of  
the Noun's particular con-  
nection with - - Another Noun.

The **Ablative** adds the idea of  
the Noun's particular con-  
nection with - - The Verb

An Ablative Case is like an Adverb. It  
makes an Adverb phrase.

An **Adjective's Case** adds the idea of its particular  
connection with the Noun it belongs to.

Since some languages have Cases and some have not, there must be some other way of doing the work that Cases do. §12  
The Alternatives  
to Cases

The Nominative, for example, says the Noun does an action.

The Accusative says the Noun receives an action.

The Dative says the Noun indirectly receives an action.

How do we say these things in English, for say them we often must ?

We say many of them by means of **ORDER**.

Thus a Noun standing in a certain place before the Verb is equivalent to a Noun with a Nominative inflection on it. Order

Similarly for the Accusative Case, and often for the Dative Case.

The Latin case tool, therefore (in the Nominative, Accusative, and sometimes in the Dative cases) is replaced in English by the order tool.

In the other cases, English, (except for the use of the possessive case) and French always replace the case tool by a separate word.

Here are three parallel sets of expressions :

<i>Latin.</i>	<i>French.</i>	<i>English.</i>
- - - Fratrīs. (Gen.)	<i>de mon frère.</i>	The son <i>of</i> my brother.
- - - Fratri. (Dat.)	<i>à mon frère.</i>	I gave it <i>to</i> my brother.
(cum) Fratre. (Abl.)	<i>avec mon frère.</i>	I went <i>with</i> my brother.
(a) Fratre. (Abl.)	<i>par mon frère.</i>	It was built <i>by</i> my brother.

Examine some of the separate words in the English column : *of, by, with, to.*

Can you find any more ? *in, under, on, above, from,* etc.

§13  
Prepositions

All these words are of the same kind.

They are **PREPOSITIONS**: the words we noticed and postponed.

What are they doing? Clearly the same sort of work as Cases.

What is that? To show the particular connection between the word they belong to and some other word in the sentence.

Here then is the work of Prepositions. It is connecting work, like the work of Case.

Do they replace all Cases? No.

Which?

What in the nature of things must a Preposition have after it? A Noun or a Pronoun.

A Preposition without a Noun would be like a Case ending without a Noun.

Remember therefore that a **Preposition** belongs to the **Noun** or **Pronoun** it is attached to, in precisely the same way that the **Case ending** does, nor can any word without a **Noun** or a **Pronoun** following (or at any rate understood) be a **Preposition**.

Notice, too, the way in which these Prepositions come into sentences:

“The tail *of the bird* was visible.”

“The turnip grows *in the field*.”

“The tree *in the playground* was struck *by lightning*.”

What is *in the field*?

Adverb phrase.

What is *in the playground*?

Adjective phrase.

What is *by lightning*?

Adverb phrase.

What is *of the bird*?

Adjective phrase.

The work of the Preposition, therefore, lies among the subordinate parts of the sentence.

It makes Adjective or Adverb phrases, which do the servant work of the sentences.

Now study Prepositions at work.

Search your live sentences for them and collect as usual twenty or thirty examples.

They will all be helping to make a phrase, sometimes an Adjective phrase, sometimes an Adverb phrase.

“He got under the table.”

Label the phrase. This one is an Adverb helping *got*.

Ex. 21.  
Prepositions

What therefore is the Preposition doing? Connecting *table* with *got*.

“The man in the train told me so.”

Label the phrase. It is an Adjective helping *man*, therefore *in* connects *train* with *man*.

Examine :

“The man told me so in the train,”

and as many more live sentences as are necessary to give you mastery over the tool and an understanding of its work.

If you are learning French and Latin, extract from §14 the respective Grammars the Present Tenses of any Verb you like.

Place the English Tense with them, thus :—

1. Finio.
2. Je finis.
3. I finish.

Tense  
Inflections  
in the  
Three  
Languages

Are there any more English Tenses showing a present action ?

“I am finishing.” Put it with the rest.

Finio.

Je finis.

I finish.

I am finishing.

Examine these :—

How much inflection is there in the first ?  
in the second ?  
in the third ?

Take any Tense you please and repeat the process. You will always find inflections strongest in Latin, and the separate word principle strongest in English.

Note how the separate word principle sometimes results in three or four tense tools for the same thing, often almost indistinguishable, and undeniably clumsy.

Compare :

Finiam.

Je finirai.

I shall finish.

I will finish.

I am going to finish.

I am about to finish.

I shall be finishing.

Again, do you notice anything about a Tense such as J'aimerai ?

What difference is there between this and “ amabo ” ?

The person work is done twice on it, one by Je, a separate word, once by “—ai,” the person part of the inflection.



Can you think of any example of work done twice like this in your own language ?

“ Thou lovedst.”

“ He loves,” or again “ Two men.” (“ Two man ” is the logical form). The double forms

It is the middle stage of transition from the old method to the new. The first stage is inflection to show everything. The main part of Latin is in this stage.

The second stage is inflection **and** a separate word.

This is present in all three languages in some degree ; in Latin least.

The third stage is the separate word without the inflection : the inflection becomes needless and drops off.

You can almost see the -----dst dropping off “ lovedst.” It is seldom used. It will be gone by and by.

What will the Present Tense of “ love ” be some day ?

I love.

Thou love.

He love.

We love.

You love.

They love.

It has travelled a long way towards it already.

Again, over the door of a Norfolk public-house hangs the sign of a gate with this legend :—

“ This gate hang high, but hinder none,

Refresh and pay, and travel on.”

Is Norfolk behind the times or before them ?

§15 We have already added two extra ideas to the Verb—  
**Mood** Time and Person.

We did it by adding two inflections to the stem.

It is necessary to add still another, that of the mode or manner of the action. (Mood means mode).

We should call it nowadays the kind of the action.

Just as we have to have different tense forms for adding the ideas of different kinds of time, so we need different mood forms **for adding the ideas of different kinds of action.**

**Indicative  
Fact  
Actions**

1. The usual kind of action, the one we most commonly want to talk about, is the one which actually has happened or is happening or will happen.

We might call such actions "fact actions," and the form which expresses them we might call the "fact" mood. It is usually called the Indicative Mood.

2. All actions however that we talk about do not actually happen.

For example :

"If I were to go I should see him."

**Sub-  
junctive  
Thought-  
of Actions**

The going does not actually take place nor is there any certainty that it will : (though of course it may).

The going is not expressed as an action which happens at all. It may or may not happen in the end, but we are not talking about that. It is an action which somebody has thought about, or figured in his mind.

Such actions we might call "thought-of actions."

The mood which expresses them we might call the "thought mood."

The usual name is the Subjunctive Mood, a name given to it owing to one of the particular uses of this mood tool which you will learn more about later.

3. Actions again may need to have attached to them the idea of command.

“Go.”

“Let him come.”

Such actions might be called “command” actions, and the mood which expresses them we might call the “command” mood. **Imperative Command Actions**

The usual name is the Imperative Mood.

It is clear that a great many ideas might be added to the Verb in this way.

For example, we might express the **action as a wish.**

“I wish to see my brother.”

Such actions might be called “wish” actions and the Mood the Wish Mood.

Greek actually has a Wish Mood—the Optative.

Or again, we might have “**Question**” actions and a “Question” Mood.

Or again, “**repeated**” actions and “repeated” Mood, and so on.

It is not done, because the ideas can be expressed more simply in other ways. We can find simpler tools than such forms.

4. There are two other important forms of the verb which we generally class with the Mood forms.

They are called the Infinitive Mood and the Participles.

They are like Verbs, because they express action, but they are quite unlike Verbs in the work they do.

The Verb describes the main action, and, as such, occupies the centre of the sentence.

Because, however, there is a main action in every sentence, it does not follow that there cannot therefore be other actions there too.

For example :

“ To eat too fast will give you a pain.”

What is the Verb ? “ *Will give.*”

Nevertheless, “ *To eat too fast* ” certainly describes an action.

It is just as certainly not the Verb.

What is it ? **It is the name of an action.**

Actions themselves are often the Subjects or Objects of sentences, and, as such, they have to be named, and the names, like all other names, are nouns.

Such Nouns might be called action nouns.

The form of the action word, (*i.e.*, of the Verb) that expresses them, might be called the noun mood of the Verb.

“ I should like *to see you* to-morrow.”

“ *To read at night* will spoil your eyes.”

“ *To take exercise* is a necessity.”

These are all action nouns, Subjects or Objects of the sentences they belong to.

Again, examine the sentence: "To read at night will spoil your eyes."

Can you express this in any other way?

"Reading at night will spoil your eyes,"

And similarly: "Eating too fast will give you a pain."

Again: To walk is good for you,  
and Walking is good for you,

clearly mean the same thing.

This new form is called the Gerund—sometimes the Verb Noun.

There are then two tools for expressing noun actions.

First, **the Noun Mood or the Infinitive Mood.**

Secondly, **the Gerund.**

Investigate for yourselves the difference between them. They are not quite alike in their use. Write sentences with them both till you discover.

If you are learning Latin look at the forms called the Supines. Find out in what relation they stand to the Infinitive Mood and what work they do.

The name "Infinitive Mood" which is the usual name for this Mood, really means the indefinite mood.

The name is given because noun actions are often indefinite ones, *i.e.*, actions which do not refer to any particular Subject or Object.

Such actions may fairly be called indefinite actions and the Mood which expresses them the Indefinite Mood.

All noun actions, however, are not entirely indefinite: some want a definite receiver of the action mentioned to complete the sense in the same way as ordinary Verbs.

For example:

"To see his suffering caused me great pain."

**The  
Gerund**

Again, some want a definite doer of the action mentioned.

For example :

“ For Cæsar to die unavenged would be a shame.

The Noun Mood is therefore the better way to think of it, at first.

5. Again, just as **action describing words** may occur in a sentence as **Nouns**, so they may also occur as **Adjectives**.

For example :

“ Our *exhausting* labours had their reward.”

The  
Participles  
(adjectives)

*Exhausting* is certainly not the Verb. It just as certainly refers to an action.

Again :

“ I shall always remember this *terrifying* spectacle.”

The work of these words is clearly to act as servants to *labours* and *spectacle*, *i.e.*, it is adjectival work.

**Participles therefore, like infinitive moods, are words which express actions other than the main one of the sentence.**

As Infinitives are action nouns, so **participles are action adjectives.**

Participles, like any other action expressing word, may need an Object to complete their sense.

What about the doer of an action expressed by the participle ? How is that indicated ?

To summarise :

Fact actions require a Fact Mood—Indicative.

Actions which are thought of or figured require a Thought Mood—Subjunctive.

Command actions require a Command Mood—Imperative.

Action nouns require a Noun Mood—the Infinitive.

Action Adjectives require an Adjective Mood—the Participle.

So far we have been speaking simply of the different aspects of the action that need expression by Moods. §16

We shall need tools for each. It remains to see what these tools are.

These different ideas could be of course added by Mood inflection. **Inflections**

On the other hand many Verbs, especially in Latin, have already added two ideas by inflection—person and time—an inflection for each.

To add a third would make the word a very clumsy tool. Three inflections on one stem are getting too much. The word would be all inflections, the dog all tail.

Mood inflection when it is added is done, not by a separate inflection, but by a changed inflection, that is, by a separate time or person inflection for each mood.

Thus *hab - e - o* which we had before, really means not only *having*, “*present time*” and *I* but *having*, “*action is really happening in present time,*” and *I*; on the other hand *hab - e - am* means *having*, somebody has thought *in present time about the action*, and *I*.

In English, however, the mood ideas are added by separate words.

For the mood work, Latin, as you would expect,

makes free use of inflections ; French has some, English none at all.

Note the following forms :

I love.	}	All these express fact actions which actually come to pass.
I loved.		
I have loved.		
I had loved.		
I shall love.		
I shall have loved.		

I may love.	}	All these express the thought of an action.
I might love.		
I may have loved.		
I might have loved.		

“ Let us love ” expresses a command action.

The action must happen in the future. There is no choice of tenses.

To love.	}	All these are Action Nouns.
To have loved.		
To be about to love.		

Loving.	}	All these are Action Adjectives.
Having loved.		
Being about to love.		



We have seen so far that Verbs express two great ideas—Actions—and States. §17

Analysis of  
State Verbs

Actions always imply someone to do them, and often one or more people to receive them.

Associated with the Verb there is always a Subject and often a direct or indirect Object.

It is now necessary to look a little closer at the State Verbs.

You made some time ago various lists of live sentences in which you marked the State Verbs. If you have them turn them up. If not, catch twenty more sentences and mark them as before.

Sift out the action sentences. We are not concerned with those for the moment. Look at those that remain. Ex. 22.

The first thing that will strike you is the constant recurrence of *is* or *was* or one or other of the parts of the verb *to be*.

“The boy is dirty.”

“This pudding is very nice.”

Nine out of ten state verbs are made out of the verb *to be*.

The use of the verb is to give the idea of a state. That is all it does, however.

If we say :

*The boy is,*

*The pudding is,*

we get no sense.

All we know is that the description of some state or other has been begun. The Verb is incomplete.

It is completed by another word which follows, describing the state.

The other state verbs which do not use the verb *to be*, are nevertheless built on exactly the same principle as the above.

They have a word first which gives the idea of state and carries the inflection, followed by another word which describes the state.

“ He seemed cheerful.”

“ Cæsar became a General.”

“ He got too fat.”

The words *Seemed, became, got*, are the words which probably gave you difficulty when you first tried to separate action verbs from state verbs. You can generally solve such difficulties by asking “ Is somebody doing something ? ” or “ Is somebody being something ? ”

Again, you can always tell state verbs by their always needing a describing word to follow :

*He seemed,*

*Cæsar became,*

*He got,*

mean nothing.

They need, if they are to make sense the words which follow them, *i.e., Cheerful, General, Fat.*

All state verbs are like this both in English and French.

Since they are in two or more parts they are called Compound Verbs.

The work that these second parts of the verb do is to describe the state.

As it is necessarily the state of the subject, it follows **that in describing it they must also describe the subject, *i.e., that they do adjectival work for the Subject.***

The word *General* cannot describe *became*, without also describing *Cæsar*.

It makes not the slightest difference that the words are not always Adjectives. Many of them are: some are originally nouns: some are originally adverbs: but they are one and all doing adjectival work.

A steel tool which by turns puts in screws and opens packing cases may easily be called a screw-driver at one time and a lever at another. It is not necessary to quarrel about which it is.

It is sensible however, if you find it opening packing-cases to call it a lever, if putting in screws, a screw-driver. Similarly if you find a word doing adjectival work, you are justified in treating it as an adjective.

Standing between actions and states and the ways §18  
of expressing them, is an alternative way of expressing  
certain sorts of action which is of great importance.

In the ordinary way we say that *A* does an action  
to *B*, the receiver.

We may equally well say *B* suffers the action at the  
hands of *A*.

We may regard the action as done or as suffered and  
we can describe it equally well in either way.

Since then we desire sometimes to describe the action  
as a **done action**, we have as usual an inflection, or a

Two  
Alternative  
Tools

The Active  
and the  
Passive  
Voice

special form, of the verb to denote this. The particular form which does it is called the **Active Voice**.

Similarly the form which denotes that the action is **a suffered action** we call the **Passive Voice**.

Voice is thus somewhat akin to mood.

**Mood** adds the idea of the kind of the action.

**Voice** adds the idea that the action is presented in one of two alternative ways.

It is clear that if the action is suffered, someone or something must suffer it.

This someone or something, as before, becomes the subject of the sentence.

It is also clear that the sufferer is no other than the person of whom we spoke as the receiver when we were speaking of the action in the active way, *i.e.*, **the person who is the Object in the active sentence will become the Subject of the Passive sentence**.

Moreover since the sufferer of the action is the receiver of the action, if there is no receiver there can be no sufferer, *i.e.*, **only verbs which describe actions that pass to a receiver can be put into this passive form, *i.e.*, only transitive verbs have a passive voice**.

To choose a passive form for describing an action brings the receiver rather than the doer into the position of the Subject and so into prominence.

This is the great value of the passive form.

For example, The Emperor of the French after 1870, might have said :—" My country has been devastated, my armies have been vanquished, my provinces taken from me."

If he had had no passive voice he would have to have

said:—"The Germans have devastated my country, they have vanquished my armies, they have taken from me my provinces." The Germans in such circumstances were the very last people he would have desired to talk about.

In the same way, search your live sentences for half-a-dozen instances in which nothing but the passive form will say what you want to say, *e.g.*, "That window was broken last term."

Such a language as **Latin** will add the idea of the active or passive aspect of the action through inflection, having one set of moods, tenses, persons, etc., all denoting done actions, another different set all denoting suffered actions. §19

**French** and **English** make no attempt at inflection for this purpose. They both do it by the method described above for state verbs, *i.e.*, by a word expressing state, (the verb *to be*) which carries the inflections, (mood, tense, and so on) followed by a word describing the state. **Passive Inflections**

This describing word is one of the participles, and, as before, will be doing adjectival work for the subject of the passive sentence.

A Verb in the passive voice is thus a sort of state verb.

Compare :

Amor. a typical Latin Passive Tense.

Je suis aimé	}	The French and English forms—both on the state verb principle.
I am loved		

§20  
Compound  
Action  
Verbs

We saw when investigating state verbs that they consisted of two parts, of which the first denoted that the description of some state had been begun: the second described the state and incidentally the person in it.

Something similar happens sometimes among action verbs. The description of an action is begun, but the verb is not complete in itself, and requires another word.

*e.g.*, Find the verb in the following sentences:—

“They pulled the house down.”

“He called his dog Nebuchadnezzar.”

“He shot the beast dead.”

“I offered the shares for sale.”

“Pulled down,” “called Nebuchadnezzar,” “shot dead,” “offered for sale,”—are the verbs.

The main work that these second parts of the verb do is unquestionably to complete the verb.

Incidentally they are adjectival to the Object when one is present; exactly as the second parts of the state verb were to the Subject.

There is this general difference between such verbs and the ordinary state verb—the first part of them means more and carries more of the central idea than the first part of the state verb.

Compare: “He hung the picture up,”

and: “The picture is charming.”

As to the adjectival character of the second parts consider:

“Cæsar me certiozem fecit, se Gallos vicisse.”

The main work of *certiozem* is adverbial—to amplify *fecit*—the two between them constitute the full verb—but it also describes *me*.

“ He knocked the policeman down ”

*Down* amplifies *knocked*, but it also describes the policeman.

“ He called his dog Nebuchadnezzar.”

*Nebuchadnezzar* is a necessary complement of *called*, but it also describes the dog.

A development of this is to be seen in some of the compound tenses of the Active Voice.

“ I have seen my friend.”

*Seen* completes the verb, but it is also incidentally adjectival to *friend*.

This adjectival function often gets overshadowed by the adverbial one, but it is there all the same.

“ I have *done* my work ” is only a variation of

“ I have my work done.”

“ I have my work ready.”

“ I have my work complete.”

Such participles are always adjectival to the object, when one is present.

This principle is a complete guide to the use of the French Past Participle in combination with *avoir*. §21

The verb in such cases is an Action Verb ; and the participle is adjectival to the object.

It is accordingly attached to it by the usual agreement.

In the case, however, in which the object follows the participle, a conflict of duties arises :

“ J’ai écrites mes lettres,” is logically correct :

“ Ecrites ” as a part of the verb has to stand in close combination with “ ai.”

As an adjective it has no business in front of “ lettres.”

Hence the least important side of its work (the adjectival side) gives way—the agreement drops, and the sentence becomes “ J’ai écrit mes lettres.”

Compare :

“ I have cornered the enemy.” (The verb character of the participle is prominent, as shown by position.)

“ I have the enemy cornered.” (The adjective character is prominent, shown the same way.)



## CHAPTER III.

### ADJECTIVES AND ADVERBS.

We have seen that the sentence consists of Subjects, Verbs, Objects, and their servants.

We have dealt so far with the kings. We are now coming to the servants.

Two principles emerge :

(1) It is necessary for the sense that it should be §1  
quite plain to which masters the respective servants belong.

Consider :

“ The baron killed the soldier, brave, bold, bad.” **Attach-**

Did it serve him right ? **ment**

What does it mean ? That there was butchery of some sort :—very little else till the adjectives have been properly placed.

Servants have to be attached to their masters ; these Adjectives are not so attached ; that is the trouble.

Make the sentence into sense and watch what you do.

You put the adjective next door to the noun it belongs to.

What for ? To show that it belongs to that noun.

What principle do we use ? That of **ORDER**.

When did you use it before ? To mark the Subjects and Objects.

**Latin** following the inflection principle, makes case endings do this work.

Not only does a Latin adjective wear the same case as its master, but also the same gender.

Each adjective, therefore, has three inflections in each case, one for use with the masculine noun, one with the feminine, one with the neuter.

Similarly it wears the number of the noun.

Look at its declension in your Grammar.

This imitation of the noun is called **AGREEMENT**.  
Bon - us dominus, means bon - (attached to) domin - (who is doing something).

**In French** we find a similar correspondence but less of it: nouns in French have no cases, hence the adjectives which follow them have no cases.

Nouns in French have genders however, hence the adjectives which belong to them have genders inflections to match.

The nouns have numbers, and the adjectives which belong to them have accordingly number inflections to match.

**In English**, though nouns have gender inflections and number inflections, adjectives do not follow the noun by wearing corresponding inflections, but are attached to the noun solely by their position.

**In all the languages the necessary thing for the sense is to connect the adjective with its master.**

In the same way the Adverb has to be connected with the word it works for, generally a verb.

This connection is a great deal more easily made than the last.

There are often two or three words in a sentence that may be a loose adjective's masters. There is doubt. It has to be guarded against.

There is only one verb in a sentence, however, and it is generally plain from the meaning that the Adverb is working for that, and not for some stray adjective or adverb.

No agreement is necessary because there is practically no doubt.

No amount of alteration of the position of the Adverb can spoil the sense of :

“ He will arrive soon,”

although it may alter the sentence in other ways ; on the other hand alter the place of the adjectives in :

“ The brave baron killed the bold, bad soldier,”  
and see what happens.

Similarly neither Latin nor French adverbs need any agreement.

While, however, adverbs do not need such rigorous attachment to their masters as adjectives, they naturally need some, and the attachment is done in all languages by their place.

Adverbs working for a verb are generally in close proximity to it in a sentence.

Adverbs working for an adjective or other adverb are always next door to it.

2. The second principle is that adjectives and adverbs  
are servants. §2

Subordina-  
tion

As such they are required to take a back seat in the sentence.

Their business is to introduce their masters, to assist their masters, not to draw attention off their masters, nor to usurp the place of honour in the sentence, nor to claim from the listener or reader the attention that belongs to kings of the sentence.

What is the matter with the German Emperor's remark ?

“ My late, never-to-be-forgotten, always wise and far-seeing grandfather used to say. . . . ”

Poor old grandfather, staggering under the weight of his adjectives.

Or again :

“ I yesterday in the mud down fell.”

The adverbs have got the middle of the stage, which properly belongs to the verb.

This principle appears in various ways.

(1). **Nouns in any language may not be overloaded with adjectives.**

My dear old, fat, white-haired, benevolent friend came to see me this morning.”

If for any reason it is necessary to attach so many adjectives, some of them must be taken away from the front.

“ My dear old friend, who is both fat, white-haired and benevolent, came to see me this morning.”

Or better still :

“ My dear old friend came to see me this morning ; he is as fat, white-haired, and benevolent as ever.”

Note how only the smallest and most unobtrusive adjectives are left, *dear, old*.

The field must be left clear for the noun.

(2). **French dislikes adjectives before the noun at all.**

It allows a few short ones, such as *bon, mauvais, jeune, vieux, petit, grand*. It is partly, because they, as it were, coalesce with the noun. Compare *I often see him*, in English, where *often see* is really the verb.

French also allows, if they are not long, a few introductory ones, *i.e.*, adjectives which suggest the Noun and do not distract attention by carrying a meaning foreign to that suggested by the noun, *e.g.*, *Sur le penchant de quelque agreable colline j'aurai une petite maison*.

Why can you say: *une verte prairie*,

but not: *un vert pré?*

or again: *une flatteuse espérance*,

but not: *un flatteur espoir?*

(3). **There are certain parts of the sentence which are practically forbidden ground for the adverb.**

They are those parts where the Subject, Verb and Object are at work.

The stage must be left clear when these three words come on it.

They do the work of expressing the main idea of the sentence.

When once that work is begun, subordinate words of any kind are better out of the way until it is finished.

Adverbs have no business, for example, at the critical point of the whole sentence, between the Subject and the Verb.

“ I yesterday saw him.”

“ He at 10 o'clock arrived.”

A few odd ones are allowed in.

“ I often see him.”

“ He never came.”

The real reason is they are not doing the usual subordinate adverb work, but form essential parts of the verbs.

*Often see, — Never came,*  
are the real assertions.

French never allows an adverb of any sort in this position.

Note this and take care. The few English exceptions there are will mislead you.

Adverbs can go in front of everything if you desire to emphasise the idea they express, or they can go in various places after the verb, according to circumstances.

These placing principles are naturally more important in English and French, which depend so largely on the placing of the words to give intelligibility to the sentence, than in Latin, which depends on inflections.

To disturb the place of a subject in English, strikes at the sense of the whole sentence.

Nothing can do that in Latin, except to omit inflections or to put on wrong ones, as people have been known to do.

Care has especially to be taken with both adjective and adverb sentences.

If it is dangerous to let adjectives and adverbs get out of hand, it is far more so to let adjective or adverb sentences do so, because they are so much bigger and heavier than single words, and, misplaced, will do so much more mischief to the clearness of the sentence.

The main difficulty with them is that they suspend the action of the sentence.

The long adjective sentence, for example, will get between the Subject and the Verb, where adverbs are forbidden to go. The subject is mentioned and then the key of the sentence withheld. You will learn more about these dangers and the way they are met, later on.

## CHAPTER IV.

### CLASSIFICATION.

§1 In the course of an examination of the tools of expression that we have in daily use, we have seen that there are certain great sets of words—Verbs, Nouns, Pronouns,—each of which does a certain well-defined part of the work of expression.

The first necessity was to distinguish these sets one from the other.

The words in each set, however, are not always precisely alike among themselves.

Some verbs, for example, express action, others state; that is to say, we have two sorts of verb tools, just as a carpenter may have two kinds of saw, a tenon saw and a panel saw. Each kind is for a separate purpose.

We want names for these different kinds.

The names you give do not matter much, so long as they indicate, as they ought to do, the special work the tools are for.

We have appropriately called such verbs “state verbs” and “action verbs.”

Again, among the “action verbs” we have “action done” verbs and “action suffered” verbs.

These are appropriately named active verbs and passive verbs.

Again, among the active verbs, with some the action passes to one or more receivers; with others the action does not pass.



We needed names for these verbs. We called them "action passing" verbs, and "non-action passing" verbs, or again, Transitive and Intransitive Verbs.

Classification of this sort has to go on in nearly every set of our word tools, and you must learn to do it for yourself.

The principle is the same everywhere, We have to watch what work a particular kind of word is doing and to label it accordingly. **Method of Classification**

For example: NOUNS. Here are twenty Nouns:

*Warmth, Hydrogen, Book, Courage, Smith, Elephant, Cloak, Impulse, Sound, Man, Growth, Length, Blackness, Speed, Wing, Trifle, Postcard, Wheat, John, Africa.*

Arrange them in classes: form as many classes as *Ex. 23* seem desirable.

Class No. 1, are names of . . . ?

Class No. 2, are the names of . . . ?

Class No. 3, are the names of . . . ?

Find names accordingly for the classes.

Compare with the usual names of such classes.

Again, ADVERBS.

Here are a score of Adverbs,

*Ex. 24*

*When, to-morrow, nicely, here, fast, how, shortly, well, soon, by heart, why, at ten, fitly, strenuously, for a week, at home, out of wantonness, very, too, somewhat, greatly, quite.*

Arrange them as before in classes.

Class No. 1 adds to the verb the idea of . . . ?

Class No. 2 adds to the verb the idea of . . . ?

and so on.

Find names for the classes accordingly.

Find other members of each class.

Find adverbs which come in none of the above classes.

Classify these.

Verify your work by comparison with the usual divisions of adverbs.

If any of these adverbs puzzle you, write them in a sentence and think about them there. Study them alive.

Collect adverbs from your live sentences and classify them in the same way.

## §2 Again, PRONOUNS.

Pronouns need careful classification.

In dealing with them, especially in a foreign language, the beginner always has this difficulty; the same words at one time are pronouns, at another adjectives; at one time they are one sort of tool and at another, another.

For example :

“ He lives in *this* house.”

*This* is an adjective.

“ He has done *this*.”

*This* is a pronoun.

Again, the word *that* does at least four different sorts of work in the following sentences :

1. “ Where is *that* house you spoke of ? ”
2. “ Why have you done *that* ? ”
3. “ I lost the pencil *that* I bought.”
4. “ He told me *that* he could not come.”

This use of a word tool for three or four different purposes is by no means uncommon. It is not to be

The  
distinction  
between  
Pronouns  
and  
Adjectives

wondered at. Does the owner of a hammer never use it for anything but knocking in nails ?

It is essential, therefore, that before attempting to classify pronouns, you understand adjective and pronoun work.

**An adjective's business is to help the noun : the pronoun's to replace it.**

**When the adjective is there, the noun is present.**

**When the pronoun is there, the noun is not.**

It is true that when an adjective is at work the noun is sometimes left out.

(a) " Good people are happy,"  
may be expressed as :

(b) " The good are happy."

It is only, however, because the word *people* is understood without being said. If it were not so, it would have to be said.

" Good salmon are scarce."

Leave out *salmon* and see what happens.

Adjectives, therefore, with obvious nouns following, tend to lose them. The obvious noun gets omitted, and the adjective has to do the whole work of both words.

Such a word as *good* therefore in (b) can be described perfectly rightly in two ways.

First, as an adjective serving the word *people*, which is understood with it.

Second, as a noun. An adjectival noun would be a good name for it.

You can see from such an example how the same words may come to do the work of different parts of speech.

The word *good*, by a perfectly natural process, here does, first the work of an adjective, then that of a noun.

It is our old friend the screwdriver acting as a lever. It would be absurd to dispute about its name.

Remember, however, that any tool which acts as a lever follows the laws of the lever. Similarly any word which acts as an adjective or as a pronoun follows the laws of the adjective or of the pronoun.

§3 We next have to classify pronouns.

The first step in classification is always to make a collection. Make a list containing every pronoun you can find.

**Personal  
Pronouns**

Split it up into separate classes as before.

1. Your first set will probably be the set you have seen attached to the verb. "I," "he," "we," and similar words. We call them **personal pronouns**.

You are familiar with the idea of the different persons or things who may do the action of the verb.

These pronouns replace the nouns which are the names of these persons; the name is therefore a perfectly natural one.

Ex. 25

1. Write in a column the English Personal Pronouns I. 1. I. 2. Thou. 3. He, she, it. 4. We. 5. You. 6. They.

Write in a parallel column their French equivalents, and in a third parallel column their Latin equivalents.

Ex. 26

2. Write in parallel columns the English, French and Latin declensions of "I."

Do the same for the other pronouns, especially for the third person, which is in common use.

Do not however, attempt this form of exercise till you are thoroughly familiar with the declensions themselves and can use them to express yourself with. The simple comparison in No. 1 you can do at an early stage.

3. Make from your French grammar a list of the French conjunctive personal pronouns. Catch some sentences from your French reading book which contain them. Examine these sentences and discover for yourselves the use of this particular set of pronoun tools.

*Ex. 27*

Do the same for the disjunctive pronouns. Do not attempt this exercise too soon.

What is the use of having two sets ?

2. Connected with the personal pronoun is another set which you should also have discovered—*Himself, Myself, Ourselves*, etc. §4

In the course of using the personal pronouns, it may happen that one of them, besides being the Subject, may occur again in some other capacity in the sentence, generally as the direct or indirect Object.

If we had nothing but personal pronouns available we should have to express such forms as follows :

“ I hurt me,”

“ We said to us.”

“ You said to you.”

Is there any reason why such forms should not be used ?  
Not the least. They are quite plain.

French, which never wastes energy in needless forms, uses them exactly as they stand.

Among them, however, there are some which are not clear.

“ He hurt him.”

Who is “ him ” ? The original “ he ” or someone else ?  
It is obscure.

“ She said to her,”

The sentence is obscure again.

Examine as many such forms as you can think of.

The obscurity always occurs in the third person and only there.

It is remedied in Latin and French by the use of a special pronoun for the third personal pronoun the second time it occurs.

This pronoun is “ Se ” in both languages and of course always refers to the Subject.

Find out for yourself why “ Se ” has no nominative in Latin or in French : why the Dative and Accusative cases are the only cases of “ Se ” in French and the main cases of “ Se ” in Latin.

As the same obscurity exists in English, how is it prevented ?

We, too, have a special group of pronouns, *himself*, *herself*, etc.

In English, however, we not only insert these pronouns in the third person, where obscurity exists, but in the first and second, where it does not.

We have thus the set *yourself*, *thymself*, *myself*.

We need a name for these. They are pronouns that are used to denote the Subject on its second appearance in the sentence.

As far as the third person is concerned and the original use of the pronouns—"Doubt stopping Pronouns" would be a good name.

They do stop doubt in the third person, and are used uselessly in the first and second.

The general name is **Reflexive Pronouns**, *i.e.*, pronouns which denote that the action is reflected back again on to the Subject instead of proceeding to a separate Object.

An action is not always reflected back, however, *e.g.* :

"He gave me a seat near *himself*."

There is, as a matter of fact, no name which completely describes all they do. **Second-time-subject Pronouns** would describe them in English, but would not be appropriate for the other languages.

Note again :

"He will come *himself*"

"He hurt *himself*."

The *himself* in the first sentence is a totally different pronoun from the one in the second.

Number 2 is one of these of which we have just been speaking, reflexive or doubt stopping.

The first *himself* neither denotes that an action is reflected nor stops doubt. It is doing totally different work: it emphasises. It is properly therefore called an **emphatic pronoun**.

Something might be said for calling it an emphatic adjective.

Whether regarded as a pronoun or as an adjective, it is doing adjectival work for *he*.

§5 Related again to the Personal Pronouns are the two sets of **Possessive Pronouns** and **Possessive Adjectives**.

All that is necessary with regard to these words is to know the adjectives from the pronouns.

Possessive is an excellent name for them.

§6 Another kind of pronoun tool we use in the **Demonstrative or Pointing Pronoun**.

We use it naturally when we want to point.

Akin to these are the **Demonstrative or Pointing Adjectives**.

The words *this* and *that* are the words most generally used in both classes.

Can you think of any more? "*The*."

*The* points. It points less vigorously than *this* or *that*, but it points.

"*The* bird is a crow,"

is not so forcible as :

"*That* bird is a crow,"

but all the same it directs your attention to a particular bird, exactly as "*that* bird" does.

*The* is therefore a demonstrative or pointing adjective.

It is used so freely however, that it is almost a part of the noun it belongs to, *i.e.*, *the bird* may be regarded as one noun, rather than as a noun served by an adjective.

Again, examine :

"I cannot go, but *he* can."



What is *he*? Personal pronoun?

No. Pointing pronoun.

Don't you see the speaker's finger go out?

Compare:

"He can't come." Emphasis on *can't*.

*He* personal pronoun.

"He can't come." Emphasis on *he*.

*He* demonstrative pronoun.

As a further illustration of suitable methods study the following. Classify as Pronouns or Adjectives the French pointing words.

§7

**They are all founded on the word "ce."**

1. What does "ce" do? Pointing Adjective work.

It denotes "this" or "that."

Donnez moi ce livre Give me "this" or "that" book.

(according to the circumstances).

2. Does it do any pronoun work? Its neuter does—"that thing" or "this thing."

*C'est dommage. Qu'est-ce que c'est, etc.*

*Tout ce que je vous ai dit est vrai.* All "that thing" which I have told you is true.

These two uses are all the Pronoun uses of "ce." The other words now fall into their classes.

**Ce - la** That thing there. What is *ce*?

A pronoun. What is the whole word?

A pure pointing pronoun.

Don't use it as an adjective.

**Ce - ci** Similarly.

**Ce - lui** That - lui. What is *ce* ?

A pointing adjective. What is *lui* ?

Disjunctive Personal Pronoun. What is the whole word ? A pure pointing pronoun.

Similarly **Celle** Cette elle - —that lady.

**Ceux** Ces eux —those persons.

**Ce - lui - la** That gentleman there.

**Ce - lui - ci** This gentleman here, *i.e.*, the nearest, *i.e.*, in some cases the nearest to my mind, *i.e.*, the last spoken of, the latter.

The words seem mostly pronouns. Are there adjectives enough ?

We use *ci* and *la* with the adjective *ce* when we want them.

Cet homme - *ci*.

Ce livre - *la*.

Ex. 28

Classify the Latin pointing words. Make up your mind clearly. (1) What Pronoun tools are available for pointing.

(2) What adjective tools there are ; and more especially which are pure adjectives and which are pure pronouns.

§8 In precisely the same way that there are in every language sets of adjectives and pronouns whose business it is to point, so there are sets of adjectives and pronouns whose business it is to ask questions.

Write down twenty questions.

Pick out the sentences with question asking pronouns.  
 Pick out the sentences with question asking adjectives.  
 Incidentally study the tools that are used for question asking.

They will be found to be :

**Questions**

1. Order.
2. Special question asking words, the adjectives and pronouns above, with certain adverbs.

The main question asking pronouns will be found to be : *who, which, what* :

“ Who is there ? ”

“ Which have you chosen ? ”

“ What did you see ? ”

The main question asking adjectives are *which, what*,

“ Which chair did you buy ? ”

“ To what country do you refer ? ”

Take the English question asking pronouns.

*Ex. 29*

1st. Decline them where possible, *i.e.*, make a list of their cases.

2nd. Place by the side of them the French pronouns which do the same work.

Take care that the words are really pronouns. We are not talking about the question asking adjectives.

Set by the side of the scanty English declension the fuller French declension.

Do the same for the Latin question asking pronouns.

Make a similar table for the three sets of question asking adjectives.

This exercise, like all other comparative ones, except

the simplest, is to be done after you have become familiar with the matter you are comparing : not while you are learning it for the first time.

§9  
The  
Relatives

What sort of pronouns have we had ?

Personal—Possessive—Reflexive—Question asking.

Any more ? Yes. Words like “ who ” “ which ” “ that.”

Look at this sentence :

“ The soldiers *who saw the enemy* took cover.”

“ The book *that you gave me* was extremely interesting.”

“ The horse *on which I was riding* fell down.”

Do you notice anything about the italicised sentences ?

They are all replacing sentences.

You would suspect, therefore, that the first characteristic of this kind of pronoun is that it works in a replacing sentence.

What kind of a replacing sentence ?

Do you remember any other word that works only in a replacing phrase ?

Make a dozen sentences with *who*, *which*, and *that* as pronouns.

Examine them.

Label *who*, *which*, and *that* wherever they occur, according to the work they are doing.

Are there any sentences in which the words are neither question asking nor pointing pronouns ?

What are such sentences ?

You will find they are always replacing sentences.

Such a replacing sentence always implies a main sentence before it, and the pronoun clearly refers to some person or thing mentioned in the main sentence.

There is more than that, however.

Consider the sentence :

“ The soldiers, who had seen the enemy, took cover.”

The point is, what work is *who* doing ?

To investigate, try to say the sentence without it.

“ The soldiers took cover, *for they* had seen the enemy.”

We have had to take two tools—*for* and *they*—to do the work, a Conjunction and a Personal Pronoun.

“ The book that you gave me was useless.”

Say this without the pronoun *that*.

“ The book was useless *and* you gave *it* me.”

We have had again to take two tools *and* and *it*, a Conjunction and a Personal Pronoun.

The conclusion clearly reached is that *who* does two words' work, (1) **that of a Conjunction**, (2) **that of a Personal Pronoun referring to a word in the previous sentence.**

The proper account therefore of *who* and of other words like it is this; they are pronouns **which are used only in replacing sentences; they refer to some person or thing spoken of in the principal sentence and at the same time join the replacing sentence to the principal sentence.**

The name usually given is that of **Relative Pronouns**, because they relate, *i.e.*, carry the mind back to the person or thing which has gone before—the antecedent.

The name does not express their conjunction character at all.

Such words are wanted in all languages.

Here are a few examples :

“ My brother, *who* sailed for India yesterday, will not be back for ten years.”

“ The story *that* he tells is extraordinary.”

“ The elephant accepted the bun *which* I offered him.”

§10 The Relative pronoun clearly has work to do in its own sentence.

It will be Subject or Object or anything else it is wanted for.

It is obviously necessary for the sense of its own sentence that its case should correspond with its work ; that is to say **the case of a relative pronoun is a matter which has to do entirely with its own sentence.**

Relative  
Construc-  
tion

It is equally necessary for the sake of the sense of the whole that it should be quite clear to what the relative refers.

**It is attached, therefore, to its antecedent in an inflected language by a gender and number agreement,** just as an adjective is attached to the noun it belongs to.

It is interesting to observe what happens **in English.**

The sense of the relative sentence has to be made clear, also that of the whole just as before.

In the relative sentence when *who* is the Subject, it can at the same time mark the Subject by standing first, and at the same time be near enough to its antecedent to be properly attached to it by proximity, our English method of attachment.

“ I saw the *villain, who* slew his grandmother.”

When the relative is the Object, however, to place it after the verb, in the usual way, means tearing it from its antecedent.

To mark the Object by order is therefore impracticable ; hence the survival of the case ending *whom* and the occurrence of the Object, fortified by the case ending, in a highly unusual position at the beginning of the sentence.

“ I saw the villain whom the policeman had just arrested.”

It is exactly the same **in French**.

Work out the application of the principle for yourself.

The relative's attachment to its antecedent will also repay study

In Latin the connection is marked by a number and gender agreement and also by proximity. The two between them suffice,

In English the number and gender inflection is gone ; proximity alone has to suffice ; but there is a certain endeavour to get an agreement (always for the same purpose, viz. : that of making it plain to which noun

the relative refers) by the use of three relatives :  
*who* for persons,  
*which* for animals,  
*that* for things.

It is true that the three words, except *who* and *which* are somewhat interchangeable, but the above principle underlies their use.

In French the same thing happens, except that there are only two words, *qui* and *lequel*, and that *lequel* carries number and gender inflections, which make it a certain tool for making the connection when other means fail.

*Ex.* 30      Tabulate the Relatives and their declensions in the three languages.

§11      **What.**—The word *what* has a great many characters. Those of question asking adjective and question asking pronoun have already been noticed.

**Compound  
Relatives**

Examine :

“ Tell me what will happen.”

It is clearly equivalent to :

“ Tell me that which will happen.”

It is in this case equivalent to a relative and the neuter demonstrative pronoun, its antecedent.

French uses *ce qui* for it, showing them both.

It is a double word.

The proper name for it is a **compound relative**.

Do you know another ?

**Whoever**, in certain senses equals *he who*.

**When**, in certain senses is a double word.

“ Tell me when you are coming.”

*i.e.*, “ Tell me the time at which you are coming.”



Similarly **where** and **how**.

In other uses these are not double words.

Collect examples of each of these words from your live sentences.

Classify the uses of *when*, *where*, *how*.

Ex. 31

## CHAPTER V.

### AGREEMENT AND GOVERNMENT.

§1 Certain words are said to agree with certain other **Agreement** words, that is to say they carry corresponding inflections.

We have seen that **an adjective's inflections are made to correspond with the noun's in order to attach the adjective to that particular noun.**

This is necessary for the sense, and the same work is done in English by order.

It is clearly a misuse of terms to speak of agreement when inflections are not present.

English adjectives, for example, do not agree with their nouns.

They belong to them, and the attachment is shewn by order, not agreement.

In many sentences nouns do adjective work, *i.e.*, they extend the meaning of another noun, by saying something for it that it does not say for itself.

“My brother the soldier returned yesterday.”  
*The soldier* is doing adjective work.

Compare :

“My soldier brother returned yesterday.”

As an adjective the inflections of *soldier* are made to agree with those of *brother* : in Latin two nominative cases.

Again :

“I saw my brother, the soldier.”

Two accusative cases.

Again :

“ Cæsar was a great General.”

As was made plain earlier, *a great General* describes the state, and in doing so perforce describes the man who was in it.

It is adjectival to Cæsar, therefore takes the same inflections.

Similarly :

“ *Artaxerxes* became *king*,”

“ My *friend* was called *John*,”

“ *He* seemed *ill*.”

This agreement of one noun with another to which it is giving adjectival help is called “ Apposition ” and might be called common-sense.

**Verbs are sometimes said to agree with their Subjects.**

They agree in this way. The inflections of the verb shew the number and person of the Subject.

So do those of the word expressing the Subject itself.

Number and Person are shown twice, and as long as both words are inflected it is impossible that their inflections should be different. Any difference would confuse the sense.

To mark them on the Subject and also on the Verb is, however, unnecessary, at least in most cases.

They are accordingly dropping off the verb.

This agreement or correspondence when it exists is an

accident, due to the inflection of the verb and the inflection of the subject doing the same work.

It is not an instrument of expression like the agreement of the adjective with the noun it serves.

§ 2  
Government

Again: there are certain words which in practice are always associated with other words bearing particular inflections.

For example, a Latin transitive verb will always be associated with some Object in the Accusative case.

The particular action implies a receiver and the receiver is marked by the accusative inflection.

This association is often described as a government of the Object by the Verb.

**No more pernicious description was ever invented by grammarians.**

**Nothing can govern, that is to say dictate, the choice of any inflection tool except the work that it is wanted for.**

The term *govern* suggests that the presence of the accusative inflection is due, not to the fact that it is the appropriate tool for its particular work, but to some mysterious action of one of its fellow tools—the verb.

A transitive verb implies an accusative case and a hammer implies a nail.

It is about as sensible to say that the verb governs the accusative as that the hammer governs the nail.

The verb and the case are fellow tools both chosen for their fitness and for nothing else.

The proper account of “Gallos” in “Cæsar Gallos vicit,” is not “accusative case” governed by the verb

“vicit,” but that is the Object of the action and has the inflection which says so.

When, therefore, it is said that one word governs another, what is really meant, and all that is meant is, that, in practice, when the first word has been used a particular inflection of the second will be found at its heels.

The two forms occur together. The first does not appear without the second, but the first is in no way the reason of the second.

You will find in most Latin grammars lists of verbs which govern the dative, or the genitive, or two accusatives.

This means that after those verbs the dative, or the genitive, or two accusatives occur.

If you have a spark of intelligent curiosity you will not be content with this information, but will proceed to enquire what those datives or genitives are doing there.

It is the same thing with French constructions.

For example :

“ Je lui pardonnai.”

What case is “ *lui* ” ?

Dative.

Why ?

Because *pardonner* takes *à* after it, which is the same thing as saying it takes a dative.

That is no reason. Look again.

What does the dative generally show ? Indirect object.

Make an English sentence with *pardon*.

“ I pardoned him his offence.”

What are the words doing ?

*Offence* —direct object.

*Him* —indirect object.

What is the proper account of *lui* ? Indirect object.

Where is the direct ? Understood.

Learn to understand about the word *pardonner* and then get rid of all rules about it.

If a following word requires a “ dative ” choose it yourself, intelligently. You, not *pardonner*, are the master of the tool.

The general account of all so-called governing constructions is this : **a word—the verb is a typical one—has a meaning which is not complete in itself and requires, before the whole work of expression is done, certain other ideas to complete it.**

Some verbs, for example, require one Object, others a direct and an indirect Object, others two direct Objects ; others again will need additional adverbial ideas.

“ I broke *the window*.”

“ I gave *him sixpence*.”

“ I taught *the boy Latin*.”

“ I am afraid *of lions*.”

**These ideas involve nouns and pronouns in various cases to express them.** In what cases depends entirely upon the ideas to be expressed.

Hence the train of thought started by a particular word always ends in the employment of a particular case.

The word *implies* would be a better word than *governs*.

To say the word implies the Dative case is not only a more correct way of stating the facts, but starts some very pertinent questions as to how it implies that case.

You will no doubt find certain cases in which it is not clear how a particular word comes to be followed by another in a particular case.

“Taedet me vitae.”

Why “Vitae?” You may suspect a causal genitive.

“I am weary because of life.”

or give some similar explanation. It is theory only, and may be good or bad. (*See p. 211.*)

What is true, however, is that there is a reason for the inflection somewhere. No one ever yet used meaningless speech or meaningless inflections habitually. An expression, like a building, may be changed and altered in the course of centuries till its original form is almost lost; nevertheless there was a plan once; that it is hard to see now is not a reason against looking for it.

There is another form of so-called government to which the term is even more inappropriate, namely, the cases that follow prepositions. §3

Examine :

“The boy’s hat,”

“The hat of the boy.”

**The Gov-  
ernment of  
Preposi-  
tions**

It is clear from such forms and from many others that might be quoted, that the prepositions replace the case inflections; that they represent man's tendency to express himself, not synthetically, as it is called, but analytically, *i.e.*, not by one word added to and inflected, but by separate words.

We have therefore in such forms as "In hortum" simply a stage in the transition.

"Hortum" was the first stage when the idea of "motion into" was represented simply by a case ending.

"In hortum," was the second, when the case tools proved insufficient to do the work of expressing the dozens of ideas we now represent by prepositions, and special words for the purpose were fashioned.

"In hort," would be the third and final stage.

It is at this stage that English practice has arrived.

Our only examples of prepositions followed by a case are among the pronouns.

We still use "to him" "of them," but even here the case endings, though usual, are quite unnecessary.

Note too that the only noun case ending we have—the possessive—is not used with a preposition, but is alternative to it.

We say,

"The man's hat,"

"The hat of the man."

We do not say,

"The hat of the man's."

The correspondence between a certain group of prepositions and a certain case is in no way due to any mysterious action of the preposition. It is accidental.



It tends to disappear. It has practically disappeared in both French and English.

It is because the group of prepositions and the case are doing the same work twice over.

The case is needless, but as long as it is there it is impossible for it to be other than one which originally added the same general idea as the group of prepositions. Any difference between the case meaning and the preposition meaning would confuse the sense.

It is an exactly similar correspondence to the one we have in "Je parle"; the separate word has begun to supplant the inflection, but the inflection has not yet gone.

Hence the key to the prepositions and the cases which occur after them is to be found in the study of the cases.

Given, for example, the main ideas expressed by the Ablative case, the prepositions which express those ideas in various forms, will be the ones which, when the Ablative Case broke down, were brought into service, first with the case and ultimately instead of it: so too for the other cases.

The proper account of "urbe" in "Evadit ex urbe," is not Ablative Case governed by "ex" but Ablative Case associated with "ex," a preposition of the same general signification as the case.

## CHAPTER VI.

### PARSING.

§1 To parse a word is to give account of the work it is doing in the sentence, as shown either by inflection, or by the substitutes of inflection, or by its position, adding any appropriate information as to its classification and main inflections.

For example. Parse the words in the sentence, "He broke the window by throwing stones."

"He           Pronoun, personal, showing by position and inflection that it is the Subject of the sentence. It is the third person and denotes one only.

broke        A verb. Inflection and meaning show a perfect action which happened. It is a verb of action and passes its action on. Its principal parts are *break, broke, broken*.

the           A pointing adjective serving "window," attached to it by position.

window       A noun. Position shows it to be the Object of the action.

by throw-   A combination of preposition and a verbal  
ing           noun.

The phrase includes an object "stones" and is equivalent to an adverb; it serves the word *broke*.

stones."    A noun. Its position shows it to be the Object of the action expressed by "throwing." Its inflection shows more than one.

The word " parsing " is sometimes applied, especially §2  
in connection with the more inflected languages, to the  
much more mechanical process of cataloguing a word's  
inflections.

For example, to parse " militibus " in the sentence  
" Rex dedit pecuniam militibus."

we may proceed as follows :

*Militibus* : Noun, Common, Third Dec., Miles. Militis—  
Plural, Masculine, Dative—following " dedit."

Such an exercise will give you familiarity with the  
forms and their names (which is desirable enough some-  
times), but it will do no more.

It has further this great danger ; that you may learn  
the name of the form and stop short of the only thing  
that really matters, viz. : the meaning of the form. To  
know a name is not necessarily to know the thing. You  
have not accounted for " militibus " when you have  
said " Dative Case following dedit or governed by  
dedit " : you have only named the inflection. You  
only really account for " militibus " when you say it  
expresses the fact that the " milites " were the in-  
direct recipients of the action of " dedit."

In other words it is futile to name a form if you know  
nothing of its force ; and still more so to use it.

You can no more talk sense with inflection forms that  
are meaningless to you than you can with words that  
are meaningless.

You may succeed, with the help of a multitude of  
rules (inflection A always follows inflection B, and so  
on), in imitating correctly the speech of the original  
users of the forms. They, however, used them in-

telligently. Your success will be simply that of a highly developed parrot.

It follows that parsing on anything but the catalogue principle must be restricted at first to the simpler forms which will be the only ones you really possess.

You cannot, for example, parse a Subjunctive Tense form properly till you have learnt both what the Mood is for and what the Tense is for.

Many of the Cases which you will meet with you will not be able to account for till you have studied Case carefully. Don't be misled into thinking your work begins and ends with names.

To understand the uselessness of mere names, consider the following conversation :

*Passenger.* Can you tell me what that curious arrangement of ropes and pulleys is for ?

*Boatman.* That, Sir! That's the purchase of the peak halyard.

*Passenger.* Ah! of course. How stupid of me! And what's the peak halyard ?

*Boatman.* Peak halyard, Sir! Why that's what we always bend on the gaff, Sir.

Passenger has a vague feeling that he ought to know all about it but somehow doesn't.

The following sentence will give you some idea of what parts of the work are within your reach, and what parts require further knowledge :

*Helvetii* – Noun, Proper, Masc., 2nd Dec. Its inflection shows a number of persons who are the doers of the action expressed by “dixere.”

*Cæsari* – Noun, Proper, Masc., 3rd Dec. Singular by nature. Its Dative inflection shows that Cæsar is the indirect receiver of the action expressed by “dixere.”

*dixere* – Verb, Trans., 3rd Conj. Dico Dixi Dictum Dicere. Its inflections show a complete action which actually happened in past time ; and that there were more doers than one, viz. : the Helvetii.

*Sibi esse in animo*  
*iter per provinciam* } Object of “dixere.”  
*facere.*

For further parsing in this sentence, the Object must be subdivided and after that again the parts of the Object.

*Esse in animo.* A verb : expressing a state. Sum Fui Esse—in animo : or better, Est Fuit Esse in animo. Infinitive or Noun Mood denotes a present state (strictly the thought of a present state). As a Noun it forms with its complement “sibi” and its subject “iter per provinciam facere” the object of the action expressed by “dixere.”

*in animo.* An indispensable adverbial complement of esse. Both the preposition and the ablative case express the idea “where.” (See ch. xiii.)

*Sibi.* A reflexive pronoun referring to the same persons as “*Helvetii*,” already described. Its Dative inflection expresses the fact that these persons are indirectly interested in the “*esse in animo*.”

*Iter per provinciam facere.* Subject of “*esse in animo*.”

*Facere.* A verb: expressing an action, which passes, 3rd Conj. *Facio Feci Factum Facere.* Noun Mood denoting an action (strictly the thought of an action) in Present time; with its complements “*iter*” and “*per provinciam*” it is the subject of “*esse in animo*.”

*Per provinciam.* An adverbial complement of “*iter facere*”; the preposition and the accusative case both express the idea of the “*where to*” of the action. Compare:

“*He drove the bradawl through the board,*”

“*He pushed his stick into the sand.*” (*See ch. xiii.*)

*Iter.* Object of “*facere*”—etc.

These examples are not given you for exact imitation. You are not meant to imitate but to think.

Scrutinise each word or phrase or replacing sentence: make up your mind what each is doing; in the case of inflected words, what each inflection is saying.

When you have found this out, put it down plainly. Any form, or any grouping of words is justifiable which makes for this plainness. Use as few inflection names as possible.

You will see where the difficulties come above.

“Sibi” “In animo” “Per provinciam” were all difficult to account for: so will all such forms be till you have studied the different meanings that the various forms of Case convey.

Do not in any case slur over the difficulty by such a description as “Accusative governed by per.”

All that this means is that when the Romans said “per” they said an Accusative directly after it.

So no doubt they did—and so no doubt may you do; but if Providence had intended you for a parrot you would have been furnished with claws and a tail.

In the same way the full account of the Infinitives “esse in animo” and “facere” needs a further study of the Infinitive.

## CHAPTER VII.

### ANALYSIS.

§1 Every sentence of whatever apparent length has a single framework consisting of Subject, Verb, and in certain cases Objects.

This part of the sentence is indispensable.

The rest of the sentence consists simply of elements subordinate to these, either of an adjective nature assisting the Subjects and Objects, or of an adverb nature assisting the verb.

This second part of the sentence adds fulness, but is not indispensable.

In other words, there are in the sentence, at most, three kings and their servants: nothing more except the connections needed to link the whole together.

1. Now, if the sentence consisted, as it might, of the **bare framework**, and had no luxuries in the shape of adjectives or adverbs, it would be as simple and clear as possible, but bare.

“ I broke the window.”

2. Assuming again that appropriate assisting words are added in the shape of **single word adjectives or adverbs**, fulness is gained but simplicity is sacrificed a little.

“ I broke the classroom window to-day.”

It has already been explained how even single word servants in the wrong places can do mischief to the main object of the sentence, which is to express something clearly. For example, in the sentence :



“ I to-day broke the classroom window.”

*To-day* is out of place.

3. A further stage in the process is to add any or all of the **servant elements by means of phrases** instead of by single words.

Prepositions are used solely in the manufacture of such phrases.

Completeness grows, but the non-essential part becomes larger and needs more care in handling.

Up to now the sentences are such as you use yourself for everyday purposes.

“ I broke the window in the classroom this afternoon.”

Note how the long adjective *in the classroom* has been removed from the front of “ window.”

4. The next stage of complexity is that in which **auxiliary or replacing sentences are introduced**.

Not only the servant elements but parts of the framework may be replaced by such sentences.

The possibilities of obscurity are increased enormously at this stage, in two ways :—

(a) We have said that parts of the framework (the Object for example) may consist of a sentence. This in itself slows, as it were, the main action. The presentation of the essential part, instead being quick and crisp, becomes fuller, but at the same time heavier and more cumbrous. What it gains in fulness it loses in clearness and vigour.

(b) There may also be three or four replacing servant sentences. The full sentence may then consist of the original framework with

replacing sentences as integral parts, and various servants, also expressed by replacing sentences.

The clearness of the sentence, and so its value as a tool of expression, suffers both ways. The impression left on the mind by the central and essential part is blurred; on the other hand, the presence of such a mass of servant sentences impairs its chance of getting the attention and prominence that are its due.

The penalty of all this is confusion. No one knows what the sentence is about.

The remedy is simple. When you write or speak at such length (which, by the way, it is to be hoped is not often):—

1. **Take the utmost care of the essential part of your sentence, *i.e.*, the part embodied in the Subject, Verb and Objects.**

Be cautious how you use replacing sentences for any of these elements.

It is often necessary to do so. Such a tool as a replacing sentence would not be there, unless it were wanted; nevertheless bear in mind that every replacing sentence you use here, takes the point off the main thing you want to say.

2. **Watch the arrangement** also. The main assertion, whether embodied in single words, or in single words and replacing sentences, must get a clear field.

**Keep servants**, especially servant replacing sentences, as far as possible **out of the middle of it**. Put them at the end (as is chiefly done), or at the beginning. Do not place some at the beginning and some at the end

If you do this, you begin the impression on the mind with a servant idea and end with a servant idea. The main idea will never get properly impressed.

3. Further—**Minimise in every possible way the length, the number, and the weight of your replacing servant sentences.**

They are servants only. If you do not take care, they will obliterate from your hearer or your reader's mind the very idea you are striving to implant in it—that of the main sentence. You will have killed it with explanations.

To minimise the servant elements in length and number, use phrases rather than sentences, and words rather than phrases; when in doubt cut them out altogether.

To minimise them in weight, keep out from among them weighty or important ideas. Nothing but servant ideas ought to go in servant sentences. Put anything other than this into a separate main sentence of its own.

Before we proceed to examine the application of these principles, note the presence in some sentences of a refinement of a replacing sentence, namely, **sentences dependent on a replacing sentence.**

We spoke of the kings and the servants in a sentence. A king may have a duke to represent him abroad. A duke may have a secretary to write his letters: the secretary may have a boy to run his errands.

In precisely the same way, any sentence, which itself depends on the main sentence, may have a sentence depending on it; and there may be again another depending on that, and so on.

As the poet says :—

“ And even fleas have little fleas,  
Upon their backs to bite 'em,  
And little fleas have lesser fleas,  
And so ad infinitum.”

It is clear that as far as the above principles are concerned, a servant sentence with a dependent can do as much mischief as two servant sentences ; or, again, that a replacing object sentence with a dependent would take the point off the main assertion even more than a simple replacing sentence.

It appears, therefore, that such sentences are rather dangerous tools to use, and that great skill is needed to avoid obscurity. “ The House that Jack built,” you will remember, was constructed with them.

§2 The next thing that you have to do, is to **learn to recognise with certainty these different parts of the sentence.**

To assist you, **analyse first your own speech.** You will find it much simpler than anything we have been talking about. You have already begun the process when you learnt about replacing sentences, and it should not take you long.

To analyse means to sort out, in every sentence you say, the different elements, the kings and the servants.

Do not invent sentences for this work—if you do, you will probably write stuff quite unlike your ordinary speech—but take matter you actually use. “There is no mustard in this pot,” and so on. Begin now to take a keen interest in your own speech, and in what it is made of.

The form in which the necessary distinctions will best be shown, will depend on the sentences you are analysing.

Whatever the form you adopt, in no case destroy the order of a sentence. Order means something. To destroy it is as bad as omitting words.

It will be well to denote some attention, in the first instance, to comparatively simple sentences and a study of the framework.

In ordinary short sentences the Subjects, Verbs and Objects will be quite apparent, and will not need separate labels. In such sentences the analysis will generally be perfectly clear, if you write the words composing the framework in black, and the non-essential parts in red. Write suitable labels above when there is any doubt.

For example :

*Adj. Sent.*

“Have you done *that* exercise *he set us* yesterday.”

*Adv. Ph.*

“No, I did not have time *last night*.”

“Well, *perhaps* he won’t say anything. He is in a good temper *this morning*.”

“*How* do you know?”

*Adv. Ph.*

“You can tell *by his eye*.”

On the other hand, you will sometimes meet with sentences in which the recognition of the Subject, Verb

and Object demand considerable thought. For example :

“ Whose is the next study ? ”

“ It is not a good light.”

“ It will soon be time to get up.”

“ There is a cow in that field.”

“ What time is it ? ”

Such sentences will need re-writing if the distinctions are to be properly shown.

“ Whose is the next study ? ” —The next study (Subject) is whose (Verb),

“ It is not a good light ”: —The light (Subject) is not good (Verb),

“ It will soon be time to get up ” —Getting up time (Subject), will be soon (Verb)

or alternatively : —Soon (Subject) will be getting up time,

and so on.

§3  
Essential  
Comple-  
ments of  
the Verb

A further question which will constantly arise is—what words ought to be included in the Verb? For example, how are we to treat *not* in the sentence: “ It is not a good light ? ” The word taken alone is an Adverb, and therefore in one sense a servant. As far as its work is concerned, it is an essential part of the Verb. The central idea is not *is good*, but *is not good*. In other words, *not* is tied to the verb so tightly that it cannot be taken off at all.

Similarly, “ I praised him because he did it well.” *Did well* is the verb : not *did*.

Find for yourselves other examples of this : almost any set of live sentences will show them.

It is quite a natural development of the relations between the Adverb and the Verb, and need present no real difficulty.

Usually the Verb contains the main thought, and the Adverb adds something extra, and so completes it. The Verb does the main work : the Adverb is secondary and is rightly called a servant. It can at a pinch be spared.

There are cases, however, when the thought added by the Adverb is of great importance to the sense, and when it can not be spared. There are cases too when it even overshadows the thought conveyed by the Verb. In all such cases it has become an integral part of the Verb : it has ceased to be a servant. The combination ought to be regarded as a whole and never taken apart.

Exactly the same thing happens with the Adjective. The Noun, in the ordinary way, contains the main thought and the Adjective the secondary one. It sometimes happens, however, that the thought added by the Adjective is indispensable ; sometimes it is actually the main thought, and that conveyed by the Noun the secondary one. For example : " Industrious boys get prizes." It is perfectly impossible to dispense with the word *industrious*. " The cold winds made my face numb." The word *cold* is at least as important as the word *winds*, if not more so.

In such cases the Adjective has become an integral part of the Noun. The combination ought to be regarded as a whole and ought never to be taken apart.

*Industrious boys* and *cold winds* are simply composite nouns.

Such combinations want black ink—not red.

The exact point at which any word or set of words ceases to be subordinate and non-essential, and becomes essential, is a matter for you to judge: there is no hard and fast line.

§4 Again, difficulties will sometimes arise about the analysis of questions. For example, what are the Subjects and the Verbs in:

“Is it time to get up?”

“Whose is the next study?”

Questions

Such difficulties are best solved by separating altogether the idea of interrogation from the statement. A question is simply a statement with the idea of interrogation added. This idea is added by various means. One of the commonest methods is an interrogative word or words in a suitable position.

“You like pudding,” is a statement.

“You like pudding, eh?” is a question.

Again, compare:

“You love your master, *eh*?”

*Amas ne dominum?*

or again:

“You love your master, *don't you*?”

*Nonne dominum amas?*

*Vous aimez votre maître, n'est ce pas.*

Adding the question idea to a statement is exactly like adding a second idea to a word by inflection. A



question might be called an inflected form of a statement.

The interrogative idea can be added, not only by the use of special words, but by means of the principle of order. It is shown by inverting the Verb and the Subject.

“ He is gone.”

“ Has he gone ? ”

“ Said he aught of me ? ”

“ No, he said nothing.”

It is this disturbance of the position of the Verb and the Subject which sometimes makes their recognition difficult in questions. The sentence, however, cannot have a different Subject and Verb after the question idea is added from those it had before.

Hence reduce the question boldly to a statement, and apply the ordinary principles.

*e.g.*, Whose is the next study ?

Consider instead : The next study is mine.

Subject : *The next study.* Verb : *Is mine.*

Hence in the question :

Subject : *The next study.* Verb : *Is whose.*

Another form of sentence which will be frequently encountered, is that involving the postponement of the Subject. For example, how are we to analyse “ It is a pity you are not more intelligent ” ? § 5  
Postpone-  
ment of the  
Subject

Here the Verb is “ *is a pity,*” the Subject is “ *that you are not more intelligent.*”

The peculiarity of the sentence is that the Subject, instead of standing in its normal place before the Verb,

has been postponed, and in its place we have the word *it*, as a kind of temporary stop-gap.

No such departure from ordinary practice ever happens without a reason; it is not hard to find in this case.

Consider the alternative, "That you are not more intelligent is a pity."

It appears instantly that the Verb is overweighted by the size of the Subject.

The central idea "*it is a pity*" which ought to be dominant, is driven into comparative obscurity. It is in the interests of the Verb that the Subject is postponed.

Generally speaking, as often as a stop-gap Subject is put in and the position of the real Subject changed, it is done to ensure the attention being where the real sense lies.

For example: "There is a cow in that field."

The alternative is "A cow is in that field."

The Subject is "*a cow*," the Verb is "*is in that field*."

The central idea, however, is the presence of the cow. An introductory Subject is therefore put in and *cow* is transferred to the centre of the sentence. The postponement, in this case, is to heighten the value of the Subject, which, in its normal place, would not receive the necessary attention.

You have already seen that in writing English it is necessary to ensure that the servant parts do not obscure the essential parts. It is equally necessary to maintain proper relations between the central word—the Verb—and the closely allied ideas of the Subject and Object. Variations in the position of the Subject, such

as are rendered possible by the use of the introductory Subject, make it possible to adjust these relations with nicety. In an analysis, therefore, "*it*" is to be regarded as the introductory Subject merely and in no case must the study of the real Subject be omitted. The point of interest is not only what is the real Subject, but where it is and why.

Note that *it* is not an introductory Subject in such expressions as "It rains," "It thunders." "It" in such cases is the real Subject, and means the unknown power to whom primitive language-makers ascribed natural phenomena.

As long as your sentences are short, deal with them § 6  
by one or other of the foregoing methods. When they get long, however, it will not be the relations of the Subject, Verb and Object of the main sentence which will need attention, so much as the relations of the servant sentences to the main sentence; the first step then necessary will be to separate the essentials of the full sentence from the non-essentials. **The Management of Re-placing Sentences**

You will find as a rule such sentences fall two ways, either :

- |                          |                       |
|--------------------------|-----------------------|
| 1. A servant part.       | 2. The main sentence. |
| or 1. The main sentence. | 2. A servant part.    |

They do not as a rule go :

- |             |                   |             |
|-------------|-------------------|-------------|
| 1. Servant. | 2. Main sentence. | 3. Servant. |
|-------------|-------------------|-------------|

If they do, they ought not to.

For a time write the servant parts in red ink and put a line between them and the essential part.

Here are some sentences so separated :

“ What did he tell you | *when you saw him this afternoon ?* ”

“ I shall never believe that he did it, | *whatever people say.* ”

“ Three of them | *who were badly hurt* | succumbed to their injuries.”

“ Can you tell me the reason why little children always say “me” instead of “I” (No non-essentials).

“ I have known that | *ever since I was a boy.* ”

“ *Though he was old* | his sight was perfect.”

Always in analysis keep the original order as intact as possible. If you destroy this, you will lose the sense of the sentence as a whole and will never see where to mend it, or to improve it, or to point it, as the case may be. This is the value of red ink. It distinguishes without spoiling the order. You do not as a rule need for this work to take the framework apart, (the Subject, Verb, and Object, or, when a state is described, the Subject and the set of words describing the state ; your work is rather to make yourself familiar with the different sorts of ornaments which you habitually hang on this framework.

Identify them ; label them ; as far as possible collect them together.

Leave the frame-work clear ; where you can see it, with the non-essentials on one side or the other.

When you have done this to fifty or sixty of your own

sentences, you will probably make various discoveries.

1. That your ornaments are not very often sentences (once in how many times ?).

2. That you use phrases freely. How many times in a dozen sentences ?

3. That you prefer to use a couple of principal sentences connected by some such conjunction as *and*, rather than a single sentence carrying a servant sentence. You don't say, "Jones, who was late for school, had to stay behind"; you say "Jones was late for school and had to stay behind."

In a word, you talk with the simpler tools and with the simpler forms.

Now all these things you do perfectly rightly, not because you mean to, but because the moment you do anything else you cease to be intelligible. You have been taught unconsciously by experience.

There was once a bright and shining saw that Willy desired to play with. Every time he meddled with it he cut his fingers. He soon learnt to let it alone. Willy has now gone back to his own little box of tools.

You are like Willy. Every time you meddled with that long sentence you cut your fingers; in other words you ceased to be understood. You have learnt to take only tools you can handle.

There is a further moral to this parable. There are some tools you can use and others you cannot.

The ones you can and do use, when you mean business, are sentences with not more than one servant sentence; up to there you are masters of your tools, beyond there, as a rule, you are not.

See to it therefore, that in writing letters, or essays, or answers to questions of any sort, you use the tools you know.

For some time limit yourself deliberately and patiently to one servant sentence. Only thus will you attain clearness.

**Analyse next one of your old exercises** ; for example, a written historical answer.

How many sentences in that answer contain more than one servant sentence ?

If there is more than an accidental one here and there, your habits of writing are almost certainly wrong. You are endeavouring to use tools that are beyond you.

Mend your habits. It can soon be done with care.

Re-write first every offending sentence in the above exercise.

Turn the superfluous sentences into separate principal sentences if necessary.

Leave no sentence with more than one servant sentence.

It will be found that the effort to mend generally means reducing the servant part. It can be done in many ways.

You will see them best by some examples.

**Cæsar returned to Rome after he had  
conquered the Gauls.**

*Essentials.*

*Non-essentials.*

1. Cæsar returned - - to Rome  
after he had conquered the Gauls.

Cut the sentence down to a phrase.

2. Cæsar returned - - to Rome  
after his victories in Gaul.

Cut the phrase down to a word.

3. Cæsar returned - - to Rome victorious ;  
or, if the worst comes to the worst :

4. Cæsar returned - - to Rome.

He had conquered the Gauls.

**“ I shall never forgive him because of what he did  
when he was Lord-Lieutenant.**

*Essentials.*

*Non-essentials.*

1. I shall never forgive him - because of what he did  
when he was Lord-Lieu-  
tenant

The non-essentials here are an adverbial servant sentence with a sentence dependent on it. To reduce it, first clear off the dependent part.

2. I shall never forgive him - for what he did as Lord-  
Lieutenant.

To reduce further :

3. I shall never forgive him - for his conduct as Lord-  
Lieutenant ;

or better again :

4. I shall never forgive him - his conduct as Lord-  
Lieutenant.

**“ What he says, were it not for the fact that he has  
held an official position ever since the present  
Government came into office, would not be of  
importance.”**

The first change that is clearly needed is to put the essentials together .

1. What he says would not be of importance - - - were it not for the fact that he has held an official position ever since the present Government came into office.

The essential part of this sentence contains a replacing sentence. To point this essential part is the next stage.

2. His words would be unimportant - - - were it not for the fact, etc.

Note the removal of the replacing sentence.

Note also the change from the negative *not be* to the positive *be*: both alterations point the essential part.

*Essentials.*

*Non-essentials.*

3. His words would be unimportant - - - but for the fact that he has held an official position, etc.
4. His words would be unimportant - - - had he not held an official position ever since the present Government came into office.
5. His words would be unimportant - - - had he not held an official position for so long.



6. His words would be unimportant - - - but for his official position.

If this process of reduction means sacrificing too much, and losing elements you really want to say, they must be taken right out and made into a separate sentence.

For example :

**“ He has held an official position since the present Government came into office ; otherwise his words would be unimportant.**

It does not, of course, follow that all sentences need such reduction. The above examples are to show you how to do it when necessary.

A good writer will so order his sentences, that the servant element never interferes with the other ; and you will find in many examples of English you examine, that neither by pointing the essential part, nor by reducing the non-essential part, can you effect the least improvement ; the sentences are balanced as they are ; they have the right combination of fulness and clearness.

On the other hand, your own long sentences will probably need ruthless reduction. As was explained above, they are not the forms you naturally use. If you have ventured on handling them you have probably done so unskilfully.

It will sometimes be necessary to analyse passages of greater intricacy than those you have noticed. A sentence, as you have seen, can be made highly complex by stringing sentences on to sentences ; moreover,

§ 7  
Forms  
Suitable  
for  
Complex  
Analysis

when this happens, obscurity is never very far off.

It is a method, however, which is sometimes employed justifiably. Poets use it; so do certain prose writers whose aim approximates to that of the poet. They are able to do so, because their main object is not so much clearness of impression, as harmony of impression. To apply to a poem the analytical methods which are natural to prose, is rather like dissecting a butterfly; it is putting the creature to a use it was never intended for.

If, in the interests of science, it has to be done, choose an arrangement which will do as little dismemberment as possible.

You ought, always, at every stage, to be able to see your sentence as a whole. Especially keep order intact. To do otherwise is like taking a complicated machine to pieces, and mixing up the parts. You can study and examine any particular part, it is true; but you have lost the most valuable element of all, the sense of its relation to the whole.

Any form of analysis which destroys the life of the sentence it is applied to, is inadequate; for it destroys the connections, (*e.g.*, the order connection), which are as much a part of the sentence as the words they connect.

Hence adopt some such method as the following :

1. The curfew tolls the knell of *parting day*.  
Adj. Ph.
2. The lowing herd winds slowly *o'er the lea*.  
Adv. Ph.
3. The ploughman homeward plods *his weary way*.  
Adv. Ph.
4. And leaves the world to *darkness and to me*.  
Ind. Obj. Adv. Ph.
5. Now fades the glimmering landscape *on the sight*.  
Adv. Ph.
6. And *all the air* a solemn stillness holds,

Save where the beetle wheels his droning flight And drowsy tinklings lull the distant folds	6. 1. 6. 2.	Adv. Sent. Adv. Sent.
(Save that <i>from yonder ivy mantled tower</i> The moping owl doth to the moon complain Of such	6. 3.	Adv. Sent.
(as, <i>wandering near her secret bower</i> Molest her ancient solitary reign.	6. 3. 1.	Ad. Sent.
Beneath those rugged elms, that yew trees shade,	P. 7.	Adv. Phrase
Where heaves the turf in many a mouldering heap,	7. 1	Adv. Sent.
Each in his narrow cell for ever laid,	P. 7.	Adv. Phrase

7. | The rude forefathers of the hamlet sleep.

- P. 1, P. 2, P. 3, denote first, second, third principal sentence and so on.  
 6. 3, means the third replacing sentence of the sixth principal one and so on.  
 6. 3. 1, means the first replacing sentence of the third replacing sentence of the sixth principal one and so on.  
 P. 7, on the right means the phrase belongs to the seventh principal sentence.  
 Put a first dependent close up to the line.  
 Set a second dependent back from the first, and the third, if necessary, back from the second.

## Or again,

P. 1.	The boast of heraldry the pomp of power	that beauty	1.	Adj. Sent.
	And all			
	all	that wealth e'er gave	2.	Adj. Sent.
P. 2.	Awaits alike the inevitable hour			
	Adv. Ph.			
	The paths of glory lead <i>but to the grave</i>			

The foregoing forms of analysis have been based, in § 8  
the main, on this broad principle.

**There are certain parts of the sentence which we must have; there are again certain parts which we may have.** The division is two-fold, and analysis consists in the identification and distinction of those parts of the sentence which fall under one division or the other—more especially when such parts are embodied in replacing sentences.

The  
Analysis of  
Relative  
Values

Such a method is of great value whenever, as in ordinary composition, the full sentence involves anything like the free use of replacing sentences. The danger, in such cases, is always the disproportion of non-essentials. To correct it, the first step must always be their identification.

It is possible however, and often necessary, to look at the sentence from another point of view.

Instead of considering it as consisting of a framework of essentials—with various ornaments and amplifications added—we may regard it as expressing one central thought, (generally embodied in the verb), with the other thoughts needed to complete it (Subjects, Objects, Adjectives, Adverbs,) grouped round it.

We may distinguish these additional ideas, not as before, by the test of “essential or non-essential,”—but by their greater or less degree of relationship to the central idea.

Thus we should distinguish a Subject from an ordinary servant Adverb, not by the fact that one can be spared and the other cannot, which is a test of unlikeness, but by their different degrees of likeness. They are both

assisting to complete the central idea ; but the Subject does it in the closest possible relationship, the Adverb at a much greater distance.

This distinction is much more accurate, and much more delicate than any distinction founded on differences, and it expresses itself in English, at least, by Order.

Consider such a sentence as :

“ We cut the tree down yesterday.”

*Cutting* is the central idea. *We* — *the tree* — *down* and — *yesterday* each add their respective shares, viz. :—

That *we* — did the cutting.

That the cutting was done — *to the tree*.

That the cutting was — *down*

That the cutting was — *yesterday*.

As the sentence stands, the degree of importance of these additions is expressed by their positions. *We* is first in importance, standing immediately before the verb.

*The tree* is next, standing immediately after.

*Down* is next—an important completion of the verb.

*Yesterday* is next—an unimportant completion.

Note that, we cannot say :

“ We cut the tree yesterday down.”

Again, we can say :

“ We cut down the tree yesterday.”

It follows that *down* is of such importance to the central idea that it not only is incapable of following *yesterday*, but that it can even take precedence of an object.

We arrive at the same result in another way when

we make *down* a part of the verb, and regard it as *cut down* rather than *cut*.

You may learn in this way to estimate the comparative values of words, as well as their functions.

*Down* is a word of greater value to the central idea than *yesterday*, and has a little more or a little less value than an object, according to the precise shade of meaning expressed.

Compare :

“ He gave *away* the money.”

“ He gave *the money* away.”

The first sentence concentrates attention on the manner of the gift, the second on the fate of the money.

In the first case *away* outweighs *money*, in the second *money* outweighs *away*.

Generally speaking, Order is an instrument of the greatest precision for expressing exact values.

Consider :

“ He obviously knew all about it.”

A first rough analysis would give :

*Knew* the verb,

*Obviously* an adverb.

No ordinary servant adverb, however can stand in such a position as *obviously* does.

We cannot say :

“ He to-day knew all about it.”

*Obviously* if a complement of the verb is clearly not an ordinary subordinate complement.

We may therefore have recourse to the analysis :

<i>Obviously</i>	<i>knew</i>	the Verb.
<i>He</i>	- -	the Subject.
<i>All about it</i>		the Object.

Even this, however, is inadequate.

Why must we say :

“ He obviously knew all about it ” ?

When we may not say :

“ He knew obviously all about it ” ?

The conclusion is that *obviously* is the more important word of the two and carries the main part of the central idea ; and the analysis we arrive at is that *obviously* is the centre of the sentence, closely supported by *knew*, with *he* and *all about it* third and fourth respectively.

There is clearly a great difference between a result like this, and the plan of treating *obviously* as an adverb ; to do so, while in one sense correct, suggests that the word which really is the key of the sentence is subordinate and of minor importance to the sense.

The same conclusion can be reached from another side.

“ He obviously knew all about it,” is equivalent to “ It was obvious that he knew all about it.”

*Obviously* which in the first case was the real though not the formal centre of the sentence, has become in *was obvious*, the formal centre. Neither sentence is equivalent to “ Obviously he knew all about it,” where *knew* and not *obviously* is paramount.



The study of the relation of the adjective to the central idea is highly instructive. §9

It varies with every adjective.

The adjective is related, in the first instance, not to the word which normally embodies the central idea, the verb, but to one of the outlying words.

**The Different Values of the Adjective**

Hence in the ordinary way its connection is indirect and distant.

An adjective completing a noun, which itself is only a distant complement of the central idea, has the least share of all in building up the general sense of the sentence,

“The butterfly settled on a large stone.”

The word *large* has practically no connection with the central idea *settled*; stated otherwise, *large* has no adverbial character, but is a pure adjective.

But consider :

“A large stone broke the window to atoms.”

The *largeness* has a good deal to do with *broke to atoms.*” A stone the size of a pea would not have done it. *Large* has begun to bear on the verb, and has some adverbial character.

Again :

“A large stone (a diamond) would cost hundreds of pounds.”

*Large* here is not only bearing on the verb, but is doing the main part of the work of the subject. It is a more important word than *stone*. Its relation to the Verb is more than Adverbial. It is tending towards a subject relation.

Again :

“ The obstruction consisted of a large stone, embedded  
in the channel.”

*Large* in this case is an integral part of the central idea. The adjective has not only become a complement of the verb, but an essential complement ; in other words a part of the central idea itself.

Hence it appears the services of the adjective to the central idea depend entirely on the particular circumstances.

In the examples given above, the values of the word *large* to the sentence are entirely different. The single label *adjective* provides no adequate distinction between the cases.

To summarise.

The first and roughest distinction between the parts of a sentence is that between Subject, Verb, Objects and their Complements.

Difficulties, however, inevitably arise, because complements merge in and sometimes even dominate the words they belong to ; and then defy separation.

The second approximation is the distinction between the essentials and the non-essentials of a sentence :— the inseparable complements, which caused the difficulty in the first analysis, now appearing among the essentials.

Even this however is inadequate ; for it takes no account of the different degrees in which the essential words themselves are necessary to the sense, nor again

of the different weights of the non-essential words.

The most accurate distinction, therefore, is the one which estimates the value of the different services rendered by each of the components of the sentence to the central idea.

Such an analysis may be called quantitative rather than qualitative; it is made by means of the study of the order of a sentence, and of the possible and impossible variations of it.

## CHAPTER VIII.

### THE CONNECTION OF IDEAS.

#### SYNTHESIS.

§1 You learnt in the last chapter how to analyse, that is, how to take to pieces sentences containing a great many parts.

Now if a word is a tool, a sentence is a tool composed of several parts, and a complicated sentence, such as those we have been examining, may be fitly compared to a machine.

A machine is pulled to pieces for two reasons—there may be something the matter with it ; in this case it wants mending, like sentences in some of your exercises ; or on the other hand its owner may want to see how it works, in which case the putting together is as important as the pulling to pieces.

It is time this process began.

To begin with, why do you put ideas together at all ?

You do, as a matter of fact, put together in your own speech, not only sentences, but words of all sorts, Nouns, Verbs, Adjectives, and so on.

For example, put a pair of nouns together in any sense making sentence.

“ The *gardener* planted the *shrub*.”

Or a noun and a verb :

“ Jones is going skating.”

Or a pair of sentences :

“ He went out and bought a pair of boots,”

“ He could not run, because he had no legs.”

Or a pair of adjectives :

“ Give me two or three shillings.”

Can you join up in this way any two things you like ?

Any two nouns for example

Join in any sense making sentence a *whale* and an *inflection*.

If you cannot manage it, why cannot you ?

Join again a *whale* and an *oak tree*, or again a *hairpin* and an *isosceles triangle*.

Again, join these up in any way you like :

“ The mutton was high,”

“ The fish whisked his tail.”

If you cannot do it, why not ? If you can, why ?

Join again :

“ The mutton was tough,”

“ The rain fell in torrents.”

You will have probably found out, in your efforts, that some ideas are a great deal easier to join up than others.

You can join a *whale* to a *ship* a great deal more easily than you can attach him to an *inflection*, or to an *oak tree*.

Do it and convince yourself.

Find a better friend for *The mutton was high*, than the fish sentence.

Why is connection of this sort sometimes easy and sometimes difficult ? The answer is simple. **The words and sentences cannot be connected, because the ideas that they represent are not connected.**

On the other hand, **the more closely things or ideas are connected, the more closely will the words or sentences be connected.**

Now, pairs or sets of ideas are connected with each other in all sorts of ways, ranging from a very distant connection indeed to a very close one.

We ought, therefore, to be able to tie together the words or sentences that express them by various kinds of connection, ranging from a way which gives a very distant connection, to a way which gives a very close one.

Conjunctions

So we can! Now you can see something of what Conjunctions are for.

§2 **Conjunctions are words which express the different kinds of connection, not between any two ideas, but between two ideas of a similar kind.**

You should note carefully—Conjunctions do not do anything like the whole work of connection, but only that between similar ideas.

The connection between dissimilar ideas is done by different tools, as you will learn later on.

The main importance of Conjunctions lies in the fact that, among the similar ideas they connect, are the ideas we express by sentences.

A sentence is only a verb on a large scale, and the connection between two sentences is simply the connection between a couple of verb ideas, which of course are similar.

§3 As there are many degrees of connection between two

pairs of Verb ideas, there will naturally be Conjunctions to correspond.

As two sentences stand side by side they may be connected by a very loose bond indeed, and be practically independent of each other.

As connection between them grows, however, there comes a time when the ideas become not two, but one.

Exactly where this point comes is sometimes hard to define ; but it does come ; and connection between the two sentences, after that point, is of a different nature from what it was before.

Before that point, the second sentence had an independent existence, as a member of the main train of thought of which both sentences formed a part. After that point, it has given up its independent existence. It exists, not for the larger world, but solely for the sentence which precedes it.

It is now properly called a dependent or subordinate sentence.

The Conjunctions that made the connection before that point was reached are usually called Co-ordinate Conjunctions ; those that make it after that point are usually called Subordinate Conjunctions.

Apply this to any particular train of related ideas.

A traveller, we will say, is attacked by brigands. We might say, " They caught him and cut his throat."

These are simply two steps in the main story.

Two things were done, two actions expressed ; first the catching, then the throat-cutting.

Their connection is the very slight one of their happening successively, close together, in a given portion of time.

It is expressed by placing the two sentences together, in the order of the events, and by placing between them the conjunction *and*.

We may, however, express it "After they had caught him they cut his throat."

One thing only is expressed here—throat-cutting with attendant circumstances. The sentence *After they had caught him*, has given up its work in the main story.

If you do not believe it, write the main story on both sides of the two sentences. Take out *After they had caught him*. The story will be less full, but its sense will not be broken. Take out *They cut his throat*, the sense will be wrecked.

The first way, therefore, expresses "catching" and "throat-cutting", the second, "throat-cutting with attendant circumstances."

Hence, if you desire to concentrate your hearer's attention on throat-cutting choose the latter method.

If you are concerned rather with the two actions than the one, choose the first.

These two methods of connecting a pair of sentences may fitly be called **Equi-connection** and **Sub-connection**.

The choice between them is exactly like the choice between the active and the passive forms of the verb. It depends entirely on where you desire to concentrate attention.

It is clear, too, that when sub-connection is chosen, the true spirit of its use will be for the **main idea to be in prominence and the other in the shade**. A subordinate connection where this is not so is approximating to an equi-connection, and the other method of connection is becoming preferable.



You should note that, in your own speech, you **habitually choose equi-connection rather than sub-connection.**

Note also that the **English language chooses equi-connection** rather than sub-connection, but that **Latin makes free use of sub-connection.**

Note also that though equi-connection and sub-connection are often matters of choice, they are not entirely so. A succession of incidents often happens which is by far most appropriately expressed by equi-connection.

If Cæsar had said :—

“ Cum venissēm, et cum vidissem, vici,”

instead of “ Veni, vidi, vici,” he would not have been Cæsar, but a rather long-winded old woman.

Sometimes the only possible connection is equi-connection. For instance :

What happened on Tuesday ?

The cow died and the House of Lords was abolished.

Two such events must be independently expressed.

As was noted above, **connection by Conjunctions of §4 any sort is only a small part of the connection that is going on between ideas, wherever language is used.** **Connection generally**

Subjects and Objects are connected with verbs, Adjectives are connected with Nouns, and so on.

Connection of different kinds is the very breath of life to a sentence.

Take any collection of words ; strip from them the inflections and the particular positions which connect them, and there is nothing left but dry bones.

“ The ship was dashed against the rocks by the force of the waves.”

Take away the connectives and it becomes :

*The rocks, the waves, dash, the force, the ship.*

The conjunction is only one of a number of connecting tools that we use.

What are the others ? **Case**, which connects noun ideas to verb ideas, adjective ideas to noun ideas. **Preposition**, which connects the noun idea to the verb idea, or the noun used adjectivally to the noun.

In a more subtle way, some **inflections of the verb do the same work.**

Last, but not least, **Order** is freely used ; it connects our own subjects and objects to the verb.

What is the difference between such connectives as these, and the conjunction connecting tools ?

Examine the connections which they make, until you see.

**Case, Order, and Prepositions define the connections between dissimilar ideas, Conjunctions define the connections between similar ideas.**

Hence we see the real parts of speech are Nouns, Pronouns, which replace them, and Verbs, with Adjectives and Adverbs.

Most of the inflections, more especially Case, with the Conjunction, the Preposition, and Order simply connect them.

## CHAPTER IX.

### THE CONNECTION OF REPLACING SENTENCES.

It is clear that for one sentence to merge its identity in another as has been described in what we called sub-connection, the second sentence must be of an adverbial nature to the first. The first sentence is a step in the main story. It must be of the nature of a verb. Any sentence which extends it, or explains it, must therefore be adverbial to it.

We consequently have the principle; **no sentence which is not of an adverbial nature, is capable of sub-connection with another.**

If this is so, what is the connection of an adjective sentence with a main sentence ?

Precisely the same considerations apply that became evident when we were investigating the relation of an ordinary adjective to the central idea.

1. An adjective may be a mere adjunct of the nouns §1  
furnishing additional or interesting information about **The**  
the noun, but with little or no bearing on the verb. **Adjective**  
**Sentence**

*e.g.*, "A newly-built cottage occupied the foreground."

*Newly-built* has no bearing on *occupied*. It is a pure adjective.

Similarly, replacing adjective sentences may be of this nature ; if they bear entirely, or even mainly on the noun they are attached to, their function is purely ad-

jectival. They cannot enter into sub-connection, *i.e.*, into adverbial relations with the main sentence. Their connection is equi-connection, for they are independent of the verb, in spite of their dependence on their own noun. They need nothing but expression (usually by an indicative) and an order attachment to their noun.

“ Mr. Smith, who had lately returned from India, made an excellent speech.”

2. Again, adjectives may have a distinct bearing on the verb, *i.e.*, a distinct adverbial character.

*e.g.*, “ A *faithful* few followed him through all his misfortunes.”

In exactly the same way replacing adjective sentences may bear very distinctly on the central idea of the sentence, and not only on the noun they are nominally attached to.

In such a case, like the single word adjectives considered above, they have gained an adverbial character ; they enter into sub-connection precisely as the formal adverb sentence does ; the connecting tool is the Subjunctive. (*See § 2 of this Chapter.*)

“ Cæsar *misit* legatos, qui pacem *petierunt*.”

*Qui pacem petierunt*, shows a Subjunctive in sub-connection, because it bears on *misit*.

Cæsar *misit* legatos, qui pacem *petierunt*.

*Qui pacem petierunt* shows an Indicative in equi-connection, because it does not bear on *misit*.

Cæsar sent certain messengers ; these men afterwards did so and so.

The exact point at which the bearing of the replacing adjective sentence on the Verb becomes sufficiently

pronounced to justify sub-connection, and the Subjunctive (*i.e.*, the sub-joining mood), is a matter for you to judge. You will have at and near that point the option of using a Subjunctive or an Indicative, (sub-connection or equi-connection), according as you desire the sense of the replacing sentence to lean towards, or away from the verb.

Note that a replacing adjective sentence has certain limitations of its own, from which a single word adjective is free.

Owing to its length, an adjective Sentence can never precede its noun as a single word adjective does.

Hence when an adjective sentence is attached to the Subject, it has of necessity to occupy the highly important position between the Subject and the Verb. Now this is the vital spot of the sentence, and nothing can stand in it without making havoc of the Subject and Verb connection, except an idea which is in close relation both to the Subject and the Verb.

Compare the French refusal to allow adverbs there.

Hence we find the adjective sentence following the subject constantly containing introductory matter to the Verb, and at its best when doing so.

“The sailor, *who had been watching us curiously,*  
now accosted us.”

“ Their leader, *who was as strong as a bull,*  
hurled his assailants backwards.”

The adjective sentence in both these examples directly paves the way for the verb.

When the matter is not introductory it must not go there.

“ The soldier, whose name was Thomas Atkins,  
reloaded his rifle.”

Note the instinct that you have against such a form.

Note again the effort to soften it by parenthesis.

“ The soldier (his name was Thomas Atkins) re-  
loaded his rifle.”

In other words the Adjective Sentence in some cases not only may be, but must be strongly adverbial ; and it may then be used with great effect, not to interfere with, but to point and to reinforce the highly important connection between Subject and Verb.

The same necessity for an adverbial character is not present in adjective sentences attached to the Object ; for in such cases the main work of the sentence is done before the adjective sentence is reached.

At the same time such sentences often are adverbial.

“ I punished the boy, who had committed the  
offence,”

is quite a different combination to :

“ I punished the boy, who went home directly  
afterwards.”

3. Again, while adjectives can, and often do acquire an adverbial character, this extension of their functions does not stop there.

They can become in practice essential parts of the Subject or Object ideas.

Consider :

“ Industrious boys get prizes.”

The Subject really is *The industrious*. Of the two components of the full Subject *Industrious boys*, we can spare *boys* far better than *industrious*. *Industrious* predominates, and is morally, though not formally, the noun.

It may be said that *industrious* bears strongly on the verb—a fact in favour of its adverbial character. This is perfectly true, but does not go far enough. The assistance that *industrious* renders to the verb is more than adverbial; it has become identified with the Subject. Its connection with the verb is not a subordinate one, but the reverse.

Hence, when such a single word adjective is replaced by a sentence :—“ Those who are industrious get prizes ”—the replacing sentence is governed by exactly the same principles. It is not subordinate to the verb. Its relation to it is that of a subject, not of an adverb.

Hence the term Sub-connection does not apply. Sub-connection denotes the connection of one complete verb (a sentence), in an adverbial function, with another complete verb. But we are dealing here not with the connection of a verb with a verb, but of a subject with a verb; the replacing sentence requires exactly what a subject requires; (i) to be expressed: (ii) to be placed in its right position in the sentence.

The principles which apply to the adjective sentence when essential to a Subject and not merely supplementing it, apply to it equally when it forms an essential part of an Object.

In "Those *who are industrious* thrive," the adjective sentence is practically part of the Subject. It must be treated as such, and not subordinated.

In "The hospitals received those *who were hurt*," the adjective sentence is practically part of the Object ; it **must** be treated as such, and not subordinated.

The same principles apply again to the Noun Sentence pure and simple :

"I wish *you would come oftener*."

In none of these cases is there any question whatever of subordination.

§ 2 As a result of the foregoing reasoning we have :

**A.** *Dependent on the Verb and capable of Sub-connection.*

(1) The pure Adverb Sentence.

(2). The Adjective Sentence which bears too much on the Verb to be regarded as a mere adjunct of the noun ; but which does not bear enough on the noun to be indispensable to it.

**B.** *Independent of the Verb, and entering therefore only into independent connection with it.*

(1). The Adjective Sentence, which is the mere adjunct of a noun.



- (2). The Adjective Sentence, which has become an essential part of the non-subordinate Subject or Object.
- (3). The Noun Sentences, which stand for the Subject or Object.

You express the Sub-connection by the Subjunctive, **The Dependent Re-placing Sentences** in the first set of sentences. You do it, however, not because the Subjunctive in itself expresses Sub-connection: it does not; it expresses the thought or mental figure of an action, as opposed to the record of its happening, which is the Indicative idea.

You do it because you present, when you express sub-connection, not two blunt records of events (as you do in Equi-connection), but the first event only, and then thoughts about the second, viz.: your views about its relations to the first: these require a Subjunctive to express them.

Sub-connection leads to the employment of a Subjunctive, but one is the work and the other is the tool. It does not follow that the tool cannot do other work. The Subjunctive is used (always to express the same thing, the thought or figure of an action) in many sentences which are not in Sub-connection.

Nor does it follow that the same work cannot be done with other tools.

English constantly forsakes Sub-connection for Equi-connection, *e.g.*, "He will never do it, strong though he may be," gets discarded for, "He will never do it, strong as he is."

The relationships of the independent replacing sentences to the main sentence are expressed solely by position.

Of the sentences enumerated under the heading B., position alone attaches No. 1 to its noun, No. 2 to the Subject or Object of which it is an essential part, and No. 3 to the Verb of which it is the Subject or Object.

**The In-  
dependent  
Re-placing  
Sentences**

In other words, position does for these sentences what the Subjunctive Inflection and the conjunction between them do for the Sub-connected sentences, viz. : defines their relationship to the main sentence.

Compare the parallel uses of position and the Case ending to define the relationships of nouns to a verb.

These sentences need merely what the words they replace needed, viz. : saying and placing : by " saying " is meant independent expression which has no reference to any external relationship of the sentence, but takes account solely of the ideas it is desired to convey.

The Moods used for such expression may be any that fit the sense.

You will use the Indicative or Subjunctive according as you require to speak of an action or the mental picture of one. The Indicative is the normal mood, but you will sometimes require the Subjunctive for the following reasons :

The main verb of your sentence will sometimes deal not with the actual world, but with the thought world ; and when that is so the complementary ideas of it (*i.e.*, the Subject or Object or Adverbial ideas) will sometimes need to be thought too, *i.e.*, not real actions or states but thoughts, or figures, or mental pictures of those actions or states.

You cannot tell a real action. A real action can only be done. You can only tell your thought of or the story of a real action.

You cannot know a real action; you cannot ask a real action; you cannot wish or think a real action. Again, a real action cannot be the subject of such a verb as *is impossible, would be a shame, is necessary*, and so on.

In other words, the nouns you are dealing with are not the names of actions or states, but the names or descriptions of thoughts of actions or states.

Hence such nouns are to be expressed by the Subjunctive.

“Dic mihi quid feceris.”

“I wish you would tell me.”

The Infinitive will express such figures of actions when the doers of them are either obvious or unimportant. “I wish to know.”

Replacing sentences are sometimes constructed with one or other of the compound relatives “what” “where” “how,” etc. Such sentences are apt to lead to confusion.

§3

**Compound  
Relative  
Combinations**

To guard against this, analyse the connection of the compound relative combinations.

The compound relative does away with the separation between the relative and its antecedent. They are no longer two, but one.

Hence its use turns the antecedent and the following relative sentence into one whole.

This whole is not, as it is often mistakenly called, a sentence, but a noun. It is not a sentence at all: it is simply the antecedent, magnified; and as a noun, with which an adjective sentence has coalesced, it is no more a sentence than any other combination of a noun and an adjective. Call it if you choose a **noun combination**, but do not call it a noun sentence: it denotes a thing, not a happening, as a sentence does.

Its functions in the sentence are precisely those of any other noun: thus it may act as the subject.

*What happened*, was most interesting: *i.e.*, a *certain thing* was most interesting.

It may act as Object.

Tell me *how to do it*, *i.e.*, Tell me a *certain thing*.

It may help to form an adverbial phrase.

I found it *where you left it*, *i.e.*, I found it in a *certain spot*.

I honoured him for *what he did*, *i.e.*, I honoured him for a *certain thing*.

He came exactly *when I told him*, *i.e.*, He came at a *certain time*.

It may do verbal and adjectival work.

He is not *what he seems*, *i.e.*, He is not a *certain thing*.

The Noun Combination in all these functions is connected with the verb of the sentence it works in, precisely as any other noun is: *viz.*, by position.

To express it, use whatever mood fits the sense. If for example, the combination is the Object of a verb of mentality, the Thought Mood will be needed. You may need the same mood for Subjects sometimes.

Take care not to confuse such adverbial phrases as those shown above, with adverbial sentences in sub-connection. There is no question of sub-connection here. Sub-connection is a relation between one happening and another happening. This is a relation between a thing and a happening.

Note that the moment you cease to use the Compound Relative the noun combination spoken of above, splits up into its original components. What was one sentence, becomes two, and the original principles apply.

*e.g.*, "Tell me what you did" is one sentence: "What you did" is a noun combination. "Tell" is a verb of mentality. The combination really means "the tale of your action." "Dic mihi quid feceris." Quid being the Latin compound relative.

On the other hand you may say if you choose, "Tell me that, which you did." You have now two sentences. "Which you did" is an adjective sentence essential to the object and independent of the verb. Nothing but an Indicative is required.

"Dic mihi id, quod fecisti."

Besides the Adverb sentence and the Adjective sentence in its various forms, we may also have Noun sentences pure and simple. § 4

"I do not believe—that he has done it."

They stand for Subjects and Objects. As has already been explained, we have nothing to do but express them, and place them in their proper positions in the sentences. There is no question of subordination to the verb idea—quite the reverse.

**Noun  
Sentences**

A simple tool for their expression is the noun form of the verb—the Infinitive.

It cannot always be used, however, owing to the necessity which occurs sometimes of emphasising the actors as well as the action. The Infinitive will express the action, but it is not a good tool for the actors.

As the name or description of an action or a state it is a noun ; it bears therefore a different relation to the accessories or complementary ideas of that action or state (*i.e.*, the Subject or the Object) from that which the ordinary verb bears to an ordinary subject or object.

The Subject and Object of an Infinitive are really adjectival to it—and subordinate.

“Jubet me ire.” He orders *my* going.

The Subject and Object of an ordinary Verb are not adjectival. The relation is much more one of equality. Otherwise stated, an expressed or plainly appearing Subject is a necessity to an ordinary verb. It is a luxury to an Infinitive—mere supplementary information about the action noun. Hence the Infinitive is an appropriate tool to express a noun sentence in which the actors are of secondary importance only.

If, as sometimes happens, they make so little difference to the sense that they can be left unexpressed, the Infinitive is the only appropriate tool ; it is a pure noun, without an adjective. “Nolo episcopari.”

If they bear enough on the sense to need expression, but still are of only secondary importance, the infinitive is still the right tool ; it is a noun with adjective complements in the shape of its subject or object.

This is the usual Accusative with the Infinitive construction. “Dixit Cæsarem Gallos vicisse.”

As the importance of the Infinitive Subject to the main sense increases, it ceases to be able to stand as an adjectival complement to the Infinitive noun. The Infinitive tool is abandoned and the Subjunctive sentence adopted. At and near this point either tool can be used.

“Jubet me ire.” He orders my going.

*Going* is the thing which has got to be done; that *I* have got to do it is secondary, but only just so.

“Imperavit mihi ut irem.”

That *I* have got to go is just primary.

The exact point at which the subject of the Infinitive ceases to be of secondary importance, and demands a sentence of its own, differs in different languages. English practice differs from Latin considerably. In French the two forms are often actually alternative: “Il faut m’en aller.” “Il faut que je m’en aille.” “Avant d’aller.” “Avant que j’aille.” But the principle is the same in all three languages. **Whenever the Infinitive is used the action is prominent; the actors are in the background, sometimes more, sometimes less, sometimes unexpressed altogether.**

CHAPTER X.  
THE SUBJUNCTIVE MOOD.

§1 We have been speaking of the connection between ideas and the methods of its expression.

We saw that the connections between sentences, *i.e.*, between two similar verb ideas, are made by Conjunctions.

It has become plain moreover that Latin possesses in addition a very beautiful and delicate tool for making a certain kind of these connections, *viz.*, the Subjunctive Mood.

English and French have it too; but, as usual, it is most freely used in Latin, less freely in French, and hardly at all in English.

We defined the Indicative Mood as that inflection of the verb which expressed an action or a state which actually happened, or existed.

We defined the Subjunctive as expressing an action which some one had thought about or figured. The definitions need some amplification.

They do not mean that an action expressed by the Subjunctive never gets done. Because an action is thought about, that is no reason why it should not be done in due course; nor again does it mean that, once it has been done, it cannot be thought about afterwards, and so in due course expressed by the Subjunctive.

The distinction between what we call "fact" actions and "thought-of" actions often tends to be interpreted



as the distinction between "fact" actions and "non-fact" actions. This is not correct.

Actions get thought about at three times :

1. **Before they are done.**
2. **While they are being done.**
3. **After they have been done.**

At all these times they are expressed by the Subjunctive.

It is quite easy to see that they are "thought-of" actions, when they are thought about before they are done ; this is because they have not yet been done ; they are not yet facts.

*e.g.*, " I hope *he may succeed.*"

It is not so easy to recognise them as "thought-of" actions when they are thought about after they have been done. In this case you know the action has happened. This knowledge bulks large in your mind and leads you to lose sight of the fact that it is being thought about as well.

*e.g.*, " I am sorry *that he did it.*"

The question to ask yourself is not " Is it a thought or is it a fact ? " but " Is the speaker thinking about this ? "

If so the Subjunctive expresses his thought picture of the action.

" I am sorry that he should have done it."

§2 **Subjunctive Tenses** Since the Subjunctive describes not an action, but the thought or mental image of an action, the question arises : In what sense does a Subjunctive Mood possess Tenses.

To answer this question, Tense generally must be studied more closely.

Its primary use, as you have already learnt, is to add to the idea of an action the idea of its time.

This can be done with perfect clearness as long as it is desired to speak of nothing further than the action and its time. I write. I wrote.

Often, however, other elements have to be incorporated in the Tense. For example, we need sometimes, to speak of an action and also of its degree of completeness : and confusion arises because both the action and the completeness of it take the idea of time

There is the question not only of when the action was done, but of when it was complete.

For example :

“ I have written the letter.” expresses a past action now complete.

The difficulty of naming such a form is this. If we call it the Past Complete, we ignore the time of the completeness. If we call it the Present Complete, we ignore the time of the action. No name will really describe it, except the full one : “ Past action now complete.”

Difficulties become greater still when, besides speaking of the action and its degree of completeness, we need to speak of the thought of it : the thought takes the idea of time, too : it may have been either past thought or

present thought : and we may have accordingly in the one form, ideas of when the action was thought about, of when it was done, and of when it was complete : and these times need not be all the same.

Single names, *e.g.*, Present, or Perfect, are out of the question to describe such combinations accurately.

Fortunately, you can use tools without so much naming. You can use names which are merely distinctive : *e.g.*, you can call your tools the X tool, and the Y tool, and the Z tool, and it will not make the least difference so long as you know the tools apart, and what each will do. This knowledge is a necessity. An accurately descriptive name, though desirable, is not a necessity. Proceed, therefore, first, not to name but to analyse the Tense forms you use ; let the names take care of themselves for a while.

- |                                |                  |                 |
|--------------------------------|------------------|-----------------|
| 1. I write the letter, implies | A present action |                 |
| 2. I am writing the letter -   | A present action | Now Incomplete  |
| 3. I wrote the letter -        | A past action    |                 |
| 4. I have written the letter   | A past action    | Now Complete    |
| 5. I was writing the letter -  | A past action    | Then Incomplete |
| 6. I had written the letter    | A past action    | Then Complete   |

**The  
Present  
and Past  
Forms**

Note that (1) and (3) are the only single element forms : and that in all the rest both the action and the completeness have the idea of time.

With the Future Tenses a new element enters, *viz.* : thought ; any action which has not yet happened, if it is to be expressed at all, must be figured or pictured ; nothing else is possible : and such a mental figure implies the passage from the record of an action to the intelligent thought of an action. A phonograph can record past sounds—only intelligence can figure future ones.

In the Indicative, only actions are figured which are going to happen, either certainly or probably.

In the Subjunctive they are figured irrespective of whether they happen or not.

We need the term Non-Complete rather than Incomplete to characterise figured actions. "Incomplete" implies they have been begun, which implies they are happening. This is too large an assumption.

The difference between "happening" actions and "figured" actions is exactly like that between things and pictures. Pictures may be pictures of real things; or again, of things which have no existence outside the artist's mind. Figured actions may have real ones to correspond (as the Future Indicatives<sup>T</sup> do), or they may be simply mental pictures.

7. I will write the letter, expresses Present Thought of a Future Action, which is certain.
  8. I would (*i.e.*, willed to) write the letter, expresses Past Thought of a then Future Action; also reasonably certain.
- Non-Completeness is logically implied in the two "Futures" but is not directly expressed.
9. I will have written the letter, expresses Present Thought of the Future Completion of an Action, which is certain.
  10. I would have written the letter, Past Thought of the then Future Completion of an Action, which was also certain.

### The Future Forms

There are other forms you should analyse for yourselves, *e.g.*, "I have been writing," "I am about to write," and so on. Those given above are the main ones.

\ Again, nothing but an action which happens, has time, *i.e.*, no merely figured action has time, any more than a picture has time; the figuring of it has time, just as a

picture has a time of painting; and if the action materialises, as it may do, then the action has time; but in the Subjunctive such materialisation is of secondary importance. Hence we find as we should expect in the Subjunctive forms that the thought of the action and its completeness are the main things expressed, and that the time of the happening, if it happens, is secondary.

- |                  |   |  |                              |
|------------------|---|--|------------------------------|
| It is possible   | { | 11. I may write the letter, Present Thought of a Non-Complete Action (which, if it happens, must be Future).<br>12. I may have written the letter, Present Thought of a Complete Action (which, if it happened, must have been in the Past).               | <b>The Subjunctive Forms</b> |
| It was suggested | { | 13. I might write the letter, Past Thought of a Non-Complete Action (which, if it happened, must have been then in the Future).<br>14. I might have written, Past Thought of a Complete Action (which, if it happened, must have been then in the Future). |                              |

A working distinction can be obtained among these forms by classifying the groups rather than naming the individual forms. §3

The first and broadest distinction is clearly between "happening" actions and "figured" actions.

Nos. 1 to 6, express actions which happen.

Nos. 7 to 10, express actions which are figured and are going to happen.

Nos. 11 to 14, express actions which are simply figured.

There are other forms besides those given, but they will all fall in one or other of the three classes

**Nos. 1 to 6.** When actions happen the time of their happening is a weightier idea than the time of their completeness. Hence we may classify :

Nos. 1 and 2 as Present forms,

Nos. 3, 4, 5, 6, as Past forms,

the words Present and Past referring to the time of the action.

If however in No. 4, "I have written the letter," it is desired to emphasise the present completeness, No. 4 must be classed as a Present form. The form does double work.

**Nos. 7 to 10** When actions are figured, the time of their figuring cannot be neglected ; nor when they happen, as these do, can the time of their happening-be neglected.

Hence Nos. 7 and 9, may be classified as the Present Future group ; Nos. 8 and 10, as Past Future group, the first word referring to the time of the thought, the second to the time of the happening.

**Nos. 11 to 14.** Again, when actions are figured only, they have no time : only the figuring has time.

Hence Nos. 11 and 12 may be classified as Present Thought forms ; and Nos. 13 and 14, as Past Thought forms.

To summarise, we have to speak of :

Happening Actions

and Figured Actions.

Happening Actions can happen at three times,

Present, Past and Future ; but if they happen in the future they have to be figured, to be expressed.

Figuring is sometimes done in the present, sometimes in the past.

Actions which have happened or are happening are *reconstructed* by the mind and recorded, mechanically so to speak, by the Past and Present forms of the Indicative.

Actions which are going to happen are *constructed* by the mind, and figured intelligently by the Future Indicative group of forms.

The figured actions of the Subjunctive (also intelligently constructed) may or may not have real counterparts. They differ from those of the Future Indicative group as pictures differ from photographs.

The figure of an action expressed by the Subjunctive has no time except the time of the figuring ; but in the background there is the time of the possible happening which the Subjunctive neither asserts nor excludes.

It is now possible to examine more closely the Subjunctive Tense forms. §4

In dealing with "thought of or figured actions" we need to express four main things :—

1. **Present thought of an action still to be completed** (which in the nature of things is now in the present or the future).
2. **Present thought of a completed action** (which in the nature of things is now in the past).
3. **Past thought of an action which was then still to be completed** (which in the nature of things was then in the present or the future).

4. **Past thought of a complete action** (which in the nature of things might then have been in the past or the future.

Thus :

“ I fear we may arrive too late,”

“ It is possible he may succeed,”

“ Whether it be so or no, I know not,”

represent Present Thoughts of Actions or States still to be completed.

But :

“ I fear he arrived too late,”

“ It is possible he has succeeded,” -

“ Whether it has happened or no, I know not,”

all represent Present Thought of a Complete Action, now past.

Again :

“ I warned him I should do it,”

“ We hoped he might come,”

“ He insisted it would be sufficient,”

all denote Past Thought of an Action or State still to be completed—and then in the future ;

Whereas :

“ I told him I had done it,”

“ It was impossible that it should have been otherwise,”

“ We thought it might have sufficed,”

all represent Past Thought of Complete Actions or States in the Past or in the Future at the time of thinking.

These four are expressed by the Tenses usually labelled Present, Perfect, Imperfect, and Pluperfect.

The labels are inadequate for any purpose but that



of distinction. They are taken from the Indicative and are no real guide to the use of the Tenses.

If you re-label them at all you must have double labels such as :

Present	Non-Complete	(Present)
Present	Complete	(Perfect)
Past	Non-Complete	(Imperfect)
Past	Complete	(Pluperfect)

Whether you use the Subjunctive in Subconnection, or in one of the connections independent of the Verb (*e.g.*, in a noun object sentence) you are always connecting a figured or pictured action which is secondary, to a main or primary one.

§5  
The Sequence of Tenses

It is quite natural therefore that the time of picturing the second should correspond to the time of the first.

What do we mean by the time of the first ?

If the first is a happening action we mean the time of its happening.

If the first is a pictured action, (which it may be—as in the Futures), the natural time for the second picture is the time of the first picture.

This principle is much easier than it looks. It may be stated thus.

The time of the first event, (if it is a happening one), determines the time of your thought about the second.

The time of the thought of the first event (if it is a pictured one) determines the time of your thought about the second.

Apply the principle as follows :

Cæsar mittit legatos, qui pacem — ? Cæsar's sending is present. Your thought is present. Present thought of a non-complete action. Present Subjunctive. Petant.

Cæsar misit legatos, qui pacem — ? Cæsar's sending is past. Your thought is past. Past thought of a non-complete action. Imperfect Subj. Peterent.

Cæsar mittet legatos, qui pacem — Cæsar's sending is figured. The figure is present. Your thought is present. Present thought of a non-complete action. Petant.

Or again :

Cæsar misit legatos—may mean: Cæsar's sending is now complete. The ambassadors are on the way. The form is present. Your thought is present. Present thought of a non-complete action ; Qui pacem petant.

Again :

Cæsar asked what the ambassadors had done. Cæsar's asking was past. Your thought (which is the Object complement of " asked ") is past. Past thought of a complete action. Pluperfect—Subjunctive. Quid legati fecissent.

Note how the Future Indicative Forms and the Subjunctive Forms are related. §6

Both sets express figures of actions ; and broadly speaking of the same actions ; but the Indicative implies that the figures will materialise ; the Subjunctive says nothing one way or the other.

**Relations  
of the  
Future  
Forms and  
the Sub-  
junctive  
Forms**

It is manifest that where the chance of an action happening is very strong, it will tend to push the method of expression towards the Indicative, though the Subjunctive may still be strictly correct ; in other words the Indicative will be used to express not only actions which will certainly happen, but which will probably happen.

Hence when English or any other language says, " I hope he will come," rather than " I hope he may come " no laws are violated, and there is no sudden change of practice ; all that happens is that the more accurate and delicate tool, the Present Subjunctive, is laid down, and the next in the range, the Future Indicative, is taken up. The word does nearly as well. It is less subtle but more direct. The emphasis shifts from the thought side of the action to its fact side.

More than this, English methods of expression habitually incline to the fact side of actions rather than to the thought side.

*e.g.*, " Whether it is so or not, I do not know," would probably be preferred to the formally correct form.

" Whether it be so or not, I do not know."

The first sentence means. Either it is so ; or it is not so ; I do not know which. It deals with facts only.

It is by such steps as these that in English the Indicative has come to supplant the Subjunctive.

Compare :

“ I wish he were here,” (a true Subjunctive),

“ I wish he was here.”

The first sentence is good English, the second is not ; and the reason is because “ the wishing ” implies that “ his being here ” is not a fact ; hence the use of the Fact Mood jars on the ear.

Compare again :

“ I thought he was here,”

as opposed to “ I thought he were here.”

Precisely the opposite is the case in this example ; the word *thought* (which is equivalent to *believed*) expresses a presumption in favour of *his being here* being a fact, and makes the fact side an appropriate one to dwell on.

In French, far less freedom is taken, and in Latin none at all.

“ Je croyais qu'il fût ici ”

“ Credidi eum adesse.”

The Tense usually called the Conditional in the French Indicative is interesting.

It bears exactly the same relation to the Tense usually called the Imperfect Subjunctive that the Future Indicative bears to the Present Subjunctive.

Just as :

“ I will go ” denotes a present thought of an action still to be completed, with the idea of its happening predominant.

and :

“ I may go ” denotes a present thought of an action still to be completed, with the idea of “ thought ” predominant.

So :

“ I would go ” denote a past thought of an action still to be completed, with the idea of its happening predominant.  
 “ I should go ”

and :

“ I might go ” denotes a past thought of an action still to be completed, with the idea of thought predominant.

Note finally, the connection between the Infinitive and the Subjunctive. §7

The Infinitive freely expresses the thought of an action ; in fact it is usually wanted for this rather than to express the action itself.

The limitation of the Infinitive, as was previously explained, is that its Subject and Object (being adjectival to the verb noun) are very secondary in the main sentence—and the sense does not always permit of their being thus lowered in value.

But when English says :

“ He sent messengers to beg for peace,”

and Latin says :

“ Misit legatos, ut pacem peterent,”

there is no radical difference of practice. The two

**Relations  
between  
the Infinitive  
and the  
Subjunctive**

forms adjoin. "The seekers" are expressed in the Subjunctive, they are taken for granted in the Infinitive.

The real choice is not between two dissimilar tools, the Subjunctive and the Infinitive ; they are not dissimilar, **it is rather between the full Adverbial Sentence which defines its subject, and the condensed Adverbial Phrase which omits it.**

For further examples of the use of the Subjunctive Tenses, see Chapter XII.

## CHAPTER XI.

### THE BASIS OF CONNECTION.

We saw, when investigating connection, that certain words can only be connected with great difficulty, because the things or ideas they represent are only connected at a great distance. §1

Again, other words are quite easy to connect, because the things they represent are quite closely connected.

This is true not only of the similar ideas, *i.e.*, of the similar noun ideas or adjective ideas or verb ideas (sentences) which we habitually connect by Conjunctions, but of all ideas that we ever link by any means whatever, *e.g.*, by Case, by Order or by anything else.

Subject-Verb, Adjective-Noun are examples of such connections, and **you cannot make them as you will.**

*e.g.*, *Self-sacrificing* is an inappropriate adjective for a cabbage.

*Butterfly* is an impossible subject for *shouted*.

On the other hand *toothsome* will connect with *cabbage*, without difficulty.

Find for yourself a suitable verb for *butterfly*.

You can see from this that ideas must have some common ground before you connect them. That there was so little was the reason of your difficulty in connecting *whale* and *inflection*.

Now the way connection is made is always the same ; **the common ground is found and then expressed.**

You will find that the tools by which this expression

is done are of various sorts. The amount of common ground varies ; some pairs of ideas have a bare inch of it, other pairs have a foot, others an acre, others are almost all common ground.

**The Tools  
of Dis-  
similar  
Con-  
nection**

Now you connect with great ease, so much so, that you are perfectly unconscious of the process, those pairs of ideas that have much common ground. Such pairs are Verb and Subject, Verb and Adverb, Verb and Objects, Nouns and Adjectives.

Examine such a connection. Take the words :

*Dog the shot keeper my.*

They are now disconnected. Watch the steps of connection.

What is the first ? Put them in order.

Very well, write them in any order you please. You say :

“ My keeper shot the dog.”

Is that all ? Yes.

Very well, write *my* on one sheet of paper, write *keeper* on another, and so on.

Arrange the sheets of paper one above another as the words come. They are still in order.

Are they properly connected ? No.

What is necessary ? We must have all the words in order on the same sheet of paper.

Two things have to be done. First, they have to be collected together ; Second, they have to be placed in order.

Two tools have to be used. (1) **Proximity.** (2) **Order.**

Proximity has been used to denote that the words are connected, order has been used to say exactly how.



Both these tools were wanted for the connection. The order tool as you saw, was not of the slightest use without the other.

If it were Latin, we should use the **Case and Person tools** instead of the Order tool.

Should we use the proximity tool ?

Is *Puer amat dominum* any use on separate sheets of paper ?

Work out for yourselves the tools for connecting adjective and noun, verb and adverb.

We shall see finally that these pairs of ideas require to connect them, first, **the use of the proximity tool**, secondly **the use of one or other of these tools, Order, Case or Preposition**.

You will remember how Case in one language was replaced by Order in another, or again, how sometimes Cases are replaced by Prepositions.

It is another sign that these tools are all doing the same work.

To sum up, proximity connects, the other tool expresses the exact connection.

Now all these connections are made between ideas, which, though of a different nature, have a great deal in common. They are like the connections which exist between the different members of a family, father, mother, daughters, and so on. §2

You make hundreds of such connections daily.

They are not, however, the only connections which exist and have to be expressed. The father of a family

is not only connected with his daughter, who is close to him, but unlike himself, but he may also have business relations with the father of another family like himself, but not in the least closely related.

In precisely the same way connections have to be made between pairs of ideas which are alike but which have a good deal less in common than the pairs above.

The commonest of such cases is the connection which has to be made between sentences, *i.e.*, between pairs of verb ideas.

You make hundreds of these connections also every day. You can no more tell a story, or describe an incident, or carry on a conversation by means of one single sentence followed by no others, than you can say a sentence with one single word. If you do not believe it, try the effect of allowing yourself a conversation of one sentence only with each member of your family during next dinner-time. See how much news you can tell them.

Before we examine the tools by which such connections are made, it is well to look for a moment at the reason we make them.

**The Basis  
of Similar  
connec-  
tion**

By what right do we connect two sentences, *i.e.*, two verb ideas at all? As we saw above, because the two ideas have some common ground.

What is it? It depends on what the two sentences mean. Some states or events (which are the ideas all sentences express) have more in common than others.

There is, however, one bit of common ground by which any pair of verb ideas, *i.e.*, any two sentences may be

connected, viz. : that they happen in the same portion of time, *i.e.*, **that they are contemporaneous.**

What happened on Tuesday ?

“ The cow died,”

“ The House of Lords was abolished.”

“ I caught a four pound bream.”

These ideas are quite different. They have hardly any common ground.

The one and only scrap that they have is that they all happened in one particular period.

We use the proximity tool to express this.

When we placé such sentences close to one another in a story, or a conversation, or anywhere else, we mean something.

We mean to say the events they express are contemporaneous.

Contemporaneousness is a word that may frighten you. It means that they are enclosed in a particular period of time. We will express it in future by saying **proximity of sentences denotes that the events are in a time box.**

(1). They may need a very big time box.

“ Queen Anne died. England adopted Free Trade.”

These have almost no connection at all.

(2). Some will hardly go into a time box at all.

“ Noah built an Ark. I bought a new umbrella.”

(3). Some are in the time box at opposite ends.

“ I caught a four pound bream. The House of Lords was abolished.”

The time box is shown by **proximity**, and the separation of the ideas by the separation of the sentences, *i.e.*, by **the full stop.**

**Contemporaneousness**

**The Work of the Coordinate Conjunctions**

(4). Some are in the time box, a good way apart, in order.

“ Veni. Vidi. Vici.”

The tools we use to express this connection are **proximity** for the time box, **full stops** for the separation, **Order** of the sentences for the order of the events.

(5). Some are in the time box close together.

“ He is good and he is kind.”

The tools are **proximity** for the time box, “ **and** ” to express the closeness.

(6). Some are in the time box, close, and in order.

“ He gave me sixpence and told me not to spend it all at once.”

The tools are **proximity**, “ **and** ”, and **order**.

(7). Some are in the time box, in order, and mutually opposite.

“ I went but I did not see him.”

The tools are **proximity**, **order**, and “ **but**.”

(8). Some are in the time box very close and in order.

“ It was raining, so I took an umbrella.”

The tools are **proximity**, “ **so**,” and **order**.

(9). Some are in the time box, and simultaneous.

“ I saw him as I was leaving.”

The tools are **proximity** and “ **as**.” The only order here is that of importance of ideas.

Similar tools are “ **for** ” (Simultaneous with one event of major importance); “ **though** ” (Simultaneous but incompatible); “ **or** ” (One or other in the time box, but not both).

You can now see what the words *and*, *but*, *or*, etc., which

are usually called Co-ordinate Conjunctions, do. They help two other tools, viz.: proximity and order, to make a certain kind of connection between two verb ideas. The connections are all contemporaneous connections—time box connections.

The words are doing exactly the same work when they stand between nouns.

“ I bought a horse and a sheep,” only means :

“ I bought a horse and I bought a sheep.”

The common ground is time box, closeness, order of events.

The tools for its expression are Proximity, “ and,” and order of sentences.

All events that have ever happened have some time connections with one another, and consequently can be described by sentences connected on the time box principle ; but just as a pair of distant events are not connected directly, but by a series of intermediate events, so the sentences which express them will need intermediate sentences to connect them. A story is the description of such a set of events.

“ Noah built an ark,”

“ I bought a new umbrella,”

might be the first and last sentences of such a story. They are in the time box after all. It is not for nothing that the tale begins with “ Once upon a time.”

As you have seen, time box connections can be very slight indeed, almost nothing but the time box sometimes. On the other hand they can be very much

closer. Two events can have a good deal in common besides the time box.

Suppose that two such events happen close together with a good deal more common ground than their mere time connection, *e.g.*, “*rain falling*” and “*Mr. Smith taking his umbrella.*” There is the common ground of time; there is also the common ground that they are both component parts of one main incident.

We have to express these events. To do this we must do one or other of two things.

1. We may take the connection which is there, ready made, between the two events—the time box connection. In this case we simply record the events as they happen, with any further common ground there may be of order, or of closeness, or of anything else.

We use proximity, order, and the co-ordinate conjunctions as our tools. The three between them express the connection.

“It was raining heavily and Mr. Smith took  
his umbrella.”

Time box, order, closeness.

“It was raining heavily, so Mr. Smith took  
his umbrella.”

Time box, order, very close.

This connection is the only one possible for some events, *viz.*: those with very little common ground.

**It is our old friend equi-connection in another dress.**

2. When there is plenty of common ground we may, if we choose, forsake the time box connection altogether and connect on the other part of the common ground, which is that the two events are both part of one large

event, just as two words are part of one sentence.

**This is our old friend sub-connection and involves, what the time box connection does not, a deliberate choice on your part.**

The first time you record the events and leave them as they happened. You express them of course the second time, but also you take them out of the time box altogether and give them another connection. This involves thought. The first time you were a phonograph; the second time you are a composer.

As long as you are recording you use the recording tool—the Indicative Mood; the moment you compose, *i.e.*, think of an event rather than record it, you use the tool which expresses the thought of action—the Subjunctive.

“Mr. Smith took his umbrella. (*I will tell you why; it was*) because it was raining.”

Hence in Sub-connection the main event is recorded—(Indicative)—the other is thought about as its adjunct—(Subjunctive)—and connected with it.

1. By proximity.
2. By suitable order (which is not the time order).
3. By the subordinate conjunctions.

**The Tools  
of Sub-  
connection**

Note that the time idea has dropped out of sight. You cannot interchange.

“They caught him and cut his throat,” because the events only happened one way, and you have to record them that way.

You can interchange:

“After they had caught him they cut his throat.”

You are no longer bound to time.

§4 **Note the place where equi-connection merges into sub-connection.**

When events in the time box become simultaneous, as they may, it is clear they are likely to have considerable common ground, and that sub-connection is possible and natural.

“ It was raining, so Mr. Smith took his umbrella.”

*So* means very close in the time box. This is a true equi-connection and cannot be reversed, but examine :

“ Mr. Smith took his umbrella, as it was raining.”

“ It was raining. Mr. Smith took his umbrella.”

“ Mr. Smith took his umbrella. It was raining.”

“ It was raining as Mr. Smith took his umbrella.”

These are all time box connections, records of events merely. The reversals are only due to the fact that the events are simultaneous and so have no order.

You have a kind of choice, however ; you have to choose which event you will record first, *i.e.*, which you regard as the most important. Though they are still records, it is the beginning of the mental process which ends in your taking them out of the time box and saying :

“ Mr. Smith took his umbrella because it was raining.”

The two conjunctions which are nearest the border line are *for* and *though*.

They both express the time box connections between two events of which one is of major importance.

“ Mr. Smith left his umbrella at home—though  
it was raining.”

“ Mr. Smith took his umbrella—for it was raining.”

The step from such forms as these (which say that one event is of greater importance than the other) to sub-



connection (which say the second is a part of the first) is almost imperceptible.

Hence in Latin, *quamquam*, an equi-connecting conjunction with the Indicative, means practically the same as *quam vis* a sub-connecting one with the Subjunctive. Similarly in German *denn*, on the one side of the line touches *weil* on the other, and so on.

It follows, therefore, that if two events adjoin, you §5  
have various forms of expression open to you.

1. **You may record them in equi-connection.** Providence connects them in time, all you have to do is to render that connection faithfully.

2. **You may connect them yourself**, (always assuming there is sufficient common ground for this). **You record the main event and express your idea of the connection** (*i.e.*, your thought about the second event) **by means of the appropriate tools**—a Subordinate conjunction and the Subjunctive Mood; in this case you have chosen the adverbial form for the second event.

Or, again, **you may do the same thing, choosing not an adverbial form but an adjectival one**, *i.e.*, you may hang your second event not directly on to the main one but to one of the actors in the main one. The Subjunctive will still be used and there will still be a subordinate conjunction contained in the relative pronoun.

3. **The second event may not be a real adjunct of the first, but a mere adjunct only of an actor in the first.** There is no serious connection in this case between the

first and the second. All that is required is to express the second with the Indicative as your normal tool, and place it in connection with the actor.

4. **The second event or state may be such that it is not a mere adjunct of the actor only, but in practice the description of the actor himself.** It has become the actor. In such a case, all you have to do is to express it as before, and place it in its proper connection with the verb.

The connection is made entirely by placing and has nothing to do with (1) and (2), which are connections of a sentence with a sentence; this is a connection of a word with a verb—inside a sentence.

## CHAPTER XII.

The following illustrations will make clear the application of the principles laid down in the preceding chapters.

**Some  
Practical  
Applica-  
tions**

Remember that the analysis is not an analysis of the words and forms, but of the thoughts which underlie them.

Do not say : This speaker uses an Indicative or a Subjunctive Mood—therefore the form is in a mysterious relationship called Equi-connection or Sub-connection as the case may be : therefore use Indicative or Subjunctive in all languages.

Say rather : This speaker wishes to express two events independently of each other. Hence he connects them on equal terms. He uses appropriate tools to do it,—very often a pair of Indicative forms. The Subjunctive is not in the least excluded, if it is wanted.

Or again : This speaker wishes to express one event with a second as an adjunct. Hence he connects them, with the second event subordinate. He uses the appropriate tools again : usually a Subjunctive form for the second.

It does not follow that because one man habitually uses a tool for a certain purpose, another will use the same one. Latin regularly uses the Subjunctive in the course of making Sub-connections. English makes many of them by the Indicative, without the least loss of clearness. "He will not succeed, however strong he is."

Hence in this as in many other instances, the two languages say the same thing by means of different forms. Study the thing—and not the English form : in the study of the thing, you will find the key to both sets of forms : and the differences of practice which you will discover, will be, as they should be, so many revelations of the working of the English or the Roman mind.

On the other hand, if you do not go behind the words, to the sense, but merely transfer the words, or the combinations from one language to another, your work is mechanical and unintelligent—and every difference in practice between the two languages becomes a pitfall. It is true you may fence the worst pitfalls round with cautions and rules. For example : “ Purpose ” in Latin is not expressed by an Infinitive as in English, but by *ut* or *qui* with a Subjunctive. Nevertheless, the truth is, you ought not to be on the road at all. If you took such sentences to pieces, you would discover that both English and Latin are saying the same thing—English by the use of an Adverbial Phrase (made out of the Verb noun, the Infinitive), Latin by the use of a sub-connected Adverbial Sentence. Such a fact ought not to be a trap, but a highly interesting discovery.

1. He waited so long, *that he lost his train.*

The second sentence is adverbial. It bears on the “ waited long,” which is the real assertion of the first sentence. Sub-connection. In strictness Subjunctive. Past thought of a complete action. Perfect Tense.

2. The poor child was weeping, *as he ran.*

An instance of Equi-connection tending towards

Sub-connection. He ran along and cried. He cried and ran. Not sufficient predominance of either idea for Sub-connection: two indicatives.

3. Tell him *to come and speak to me.*

A replacing phrase. Object of "tell." You cannot tell a real action—only the "tale" of one. The object is the thought of an action; expressed by Infinitives in English. In French "*Dites lui qu'il vienne me trouver.*" A Subjunctive sentence.

4. We ran *till we were dead beat.*

If it is desired to say: "We ran till the point, at which we were dead beat." The second sentence is adjectival—and describes "point." It is in Equi-connection and needs an Indicative.

But if the sentence means "We ran so fast and so far that we were dead beat," *i.e.*, if the "dead beat" is to be connected with "the running," the second sentence is in Adverbial Sub-connection and requires in strictness a Subjunctive. A past thought of a complete state is indicated—hence Pluperfect.

5. *Clever as he is* he is not always right.

The first sentence limits the verb of the second and is adverbial to it. Sub-connection. Subjunctive. "Clever as he may be." "*Quelle que soit son adresse . . .*" Present thought of a non-complete state. Present Subjunctive.

6. He could see well, *although he was old.*

The second sentence like all "although" sentences is on the margin between adverbial sub-

connection and equi-connection. The two types are: He could see well in spite of his age—and He could see well; yet he was old.

Both forms are possible, according to the shade of meaning desired. Latin *quamquam* and Indicative. Equi-connection, *Quamvis* and Subjunctive, Sub-connection. French prefers Sub-connection, to which on the whole the sense leans. "Quoique" and "bien que" both with Subjunctives. English has both. "I can see well, old as I am," or "I can see well, old though I may be."

7. He failed *because he took no precautions.*

A similar combination to the last one. "Because" sentences are on the margin like "although" sentences.

Equi-connection says, He failed. He took no precautions. Two blunt records of fact are presented. The work of interpreting their relation is left to the listener.

Sub-connection says: He failed, and in my opinion it was because . . . . The speaker is responsible for the interpretation of the relationship.

8. It will dry *if it is exposed to the air.*

As it stands in English with its two indicatives it expresses a time sequence. Expose it. It will dry. An example of equi-connection. The listener is to draw the inference. But when the speaker draws the inference: It would dry, *if it were exposed to the air.* Sub-connection and the Subjunctive; or keeping the time unchanged: It will dry, if it be exposed to the air.

9. They little knew *what he had done*.

Main verb one of mentality. Object a noun combination, (not a noun sentence), expressing the figure of an action. Subjunctive strictly. Past thought of a complete action. Pluperfect.

10. They little knew the mischief, *which he had caused*.

In this case the second sentence is not the object, but adjectival to the object. It is in Equi-connection and needs an Indicative.

11. Men stop work *if they don't get paid*.

The second sentence is really an adjective sentence dominating the Subject. "Non-paid men stop work." Compare: "Men, who are industrious, thrive." The sentence is more than an adverb—it is a part of the subject. It merely needs expression. There is nothing in the verb "stop" to call for the thought of an action as its Subject Complement. Hence an Indicative.

The same result can be reached from another point of view. Men don't get paid (this happens) and they stop work (this happens too). It is a pure time sequence. Equi-connection and two indicatives. "He broke his leg, and was carried home on a stretcher," is an exactly similar sequence.

12. Men would stop work *if they didn't get paid*.

Adverbial Sub-connection. Subjunctive. Past thought of a complete action.

Tense in the first sentence to denote past thought of a non-complete action, with the idea of its happening predominating.

13. All *that glitters* is not gold.

An adjective sentence which is part of the Subject Sentence. No mentality in "is not gold." Indicative only needed.

14. I am not surprised *at what you tell me*.

*i.e.*, at something. "What you tell me" is a magnified noun. "At what you tell me" is an Adverb Phrase. Its connection is that of a single word Adverb, not of an Adverb Sentence. Order and expression needed. Indicative.

15. *Who steals my purse*, steals trash.

"Who" is a compound relative. "Who steals my purse," a noun combination, and the subject. There is nothing in "steals" to demand a thought subject. Indicative, "Bis dat qui cito dat" is a similar case.

But compare the alternative method of expressing the same thing :

"*If a man steal my purse*, he steals trash." Which is a Subjunctive in Sub-connection.

The two methods are very easily confused. The secret of the compound relative form is that the relative sentence merges in the antecedent, and not in the verb as in Sub-connection.

16. The depth was *greater than I expected*.

"Greater than I expected" is an adjective combination, in exactly the same way that the compound relative combination is a noun. Express it and place it. Do not separate "than I expected" and infer Sub-connection.

"The depth is *greater than you may think*."



The same thing : with the Subjunctive used to express a figured standard, not an actually formulated one.

17. Order him *to get the carriage ready*.

An Object. The thought or figure of an action. Expressed by an Infinitive Phrase : or alternatively by a Subjunctive Sentence. Note the time connections in the latter case between "order" and "get ready." "Order" is an Imperative—and, like the Future and Subjunctive forms, a figure of an action. The time of the first figure is present—so must the time of the second figure be. Present thought of a Non-complete action.

Note the relationship that the Analysis of the Imperative shows between it and the other forms which express figures of actions.

Indicative Futures—

Present and Past figures of actions which will happen.

Imperative—

Present figures of actions which it is desired shall happen.

Subjunctive—

Present and Past figures of actions irrespective of their happening.

18. Buy a new hat, *before you come back*.

Adverbial Sub-connection. The analysis of the replacing sentence is instructive. Beginners are often puzzled by the word "before." What is it? The most obvious answer is "A preposition." "Buy a new hat before your return." "You

come back," or as it is sometimes written, "that you come back" is a noun sentence. The whole thing is a noun sentence in an adverbial function; just as "In the garden" is adverbial in "I spent the afternoon in the garden," or as the Ablative is adverbial in "Vulneratur telo."

You may feel inclined to call "before" a subordinate conjunction. It is open to you to do so. What you need to recognise is that prepositions and conjunctions belong to the same order of word tools, viz.: the connectives. The preposition, (alternatively with certain cases) is the normal connector of a noun in a subordinate function with a verb or other word. It is used here perfectly naturally to connect a noun replacing sentence with a verb.

On the other hand you may say, Conjunctions are the normal connectors of sentences. Here are two sentences—the connective ought to be classed as a conjunction.

It does not matter two straws which method you adopt. "Before" does the work either way. It defines the relationship between the two sentences and so connects them; if you regard the second sentence as a noun, you will call "before" a preposition; if you regard it as a sentence, you will call "before" a conjunction.

You must not in any case call "before" an adverb. It is not an adverb but a connective which is quite a different sort of word; the whole combination is the adverb.

## CHAPTER XIII.

### THE CASES.

You were told earlier that the Cases added to the Noun §1  
not one idea only but groups of ideas.

A rough analysis of the work these Case tools did will help you in the study of prepositions and also of many constructions which involve cases.

Nouns, apart from the Subject, come into the sentence as one or other of the complementary ideas of the action.

“ I sat on the bridge,”

“ I talked to a friend,”

“ I came from London to-day,”

and so on.

Now the main body of such complementary ideas which had to be expressed in the early stages of language were concrete; they were those dealing with place and time—**the whens and wheres of the action**. Such abstract ideas as :

“ He lived in a state of savagery,”  
would belong to a later stage, whereas, such expressions as :

“ He lived in a hut,”  
would be in everyday use quite early.

There are three broad groups of such ideas :

The *where from* of the action,

The *where* of the action,

The *where to* of the action.

Related to them were corresponding time ideas :

The *from when* of the action,

The *when* of the action,

And the *to when* of the action.

To express these three broad groups of ideas various Case tools came into use.

The *where from* and *when from* ideas found expression mainly in the Genitive.

The *where* and *when* ideas used mainly the Dative.

The *where to* and *when to* ideas expressed themselves by the Accusative.

The original use of all Cases was thus to mark place and time.

As language developed and became more metaphorical, the Case tools were used not only to express the original physical circumstances of the actions, but other more abstract ones which grew out of them, *i.e.*, Cases were not only used to say things like *in the garden*, but also such things as *in a hurry*, *secure in the knowledge that*.

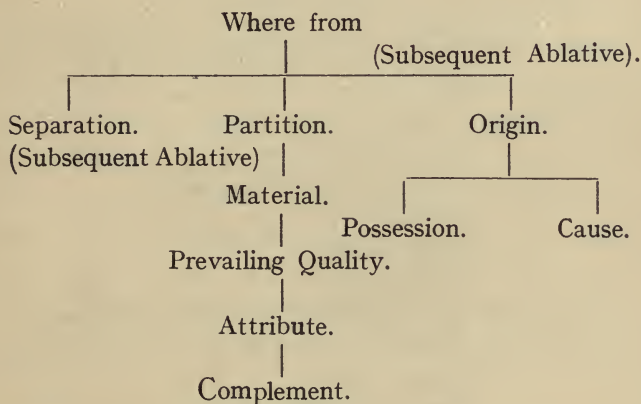
At a later stage still the main cases fell into disuse for the physical work (their earliest work of all) ; that is, they ceased, generally speaking, to say *in the garden*, and things like it, and were left with the vaguer and more metaphorical work. The physical work was done by prepositions, and sometimes by other special Case tools.

You can see the process, not indeed by studying the Cases, for the Cases themselves are gone—at any rate in English—but by studying the Prepositions which they have left behind them all along their track.

## THE GENITIVE CASE.

The following table shows the general ideas which ultimately developed from the original *where from* idea. § 2

No one Case, as such a mass of related ideas developed, could possibly cope with the work of expressing them and distinguishing between them. Hence the development first of other cases, then of prepositions.



**Where from** (of place and time) included such ideas as :

“ They went from home,”

“ He jumped out of the window.”

“ He started from Paris.”

All this work was subsequently done by the Ablative.

You may recognise, generally speaking, the traces of the Ablative by the occurrence of the preposition “ from,” and those of the Genitive by the occurrence of the preposition “ of.”

From the idea "Where from" developed ideas of:

1. Separation.
2. Partition.
3. Origin.

1. **Separation** included such ideas as:

"Away from" "To alter from" "Different from"  
 "Far from" "To take from" "Dismissed from"  
 or again:

"Bereft of" "To rob a man of"  
 "To deprive of."

Most of this work was subsequently done by the Ablative.

2. **Partition**, included such ideas as:

"He shall take of mine."  
 "Shall taste of my dinner."  
 "J'en ai."  
 "Many of us."  
 "A bottle of wine."

From it was directly derived the idea of *Material*.

"We be of one flesh."  
 "Horns of iron."  
 "Made of wood."

From this came the idea of the pervading *Quality*.

"The God of all grace."  
 "A man of intellect."  
 "A man of his word," of sense, etc.

From this again came the idea of any *Attribute*, and so of any *Complement* of a noun.

"A lover of good."  
 "The architect of the building."  
 "The housing of the poor."

These are all the object complements of nouns expressing action.

3. **Origin** included such ideas as :

“ Shakespeare’s works.”

“ Zebedee’s children.”

“ My brother’s doings.”

From it developed two other ideas :

(a) *Possession.*

(b) *Cause.*

(a) Possession is shown in our usual Possessive Case :

“ The things that are Cæsar’s.”

(b) Cause is shown in such expressions as :

“ To die of grief.”

“ The pangs of hunger.”

“ The thought of friends.”

“ Tired of work.”

“ The enjoyment of life.”

“ To be afraid of.”

Together with dozens of French words followed by *de*.

“ Il riait de . . . .”

“ Il se fachait de . . . .” etc.

The above represents something of our own past dealings only, with the Genitive Case. It does not follow that whenever we say *of* Latin will use a Genitive. The Latin mind may and sometimes does take some other aspect of an action and express it by a different Case. On the other hand, the broad lines of thought expressed by the Case are the same for all three languages.

## THE DATIVE.

- 3 The original idea is "where" (in space and time). The general line of development is a good deal simpler.

From the idea of *where* grew the idea of the persons and the things who constituted, as it were, the circumstances and accessories of the action. It took place, so to speak, in the middle of them.

They fell into two groups :

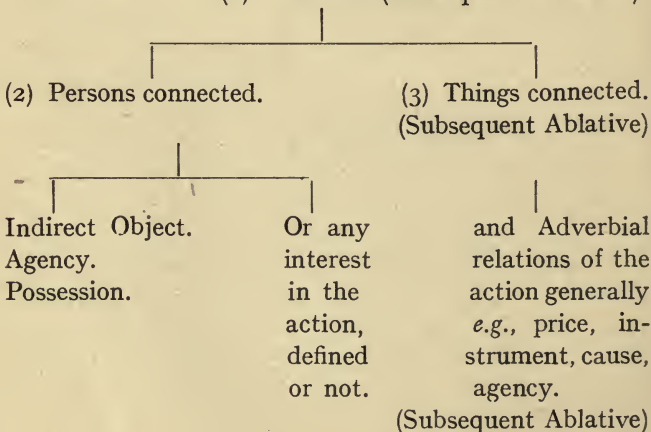
(1). The persons connected with it, and

(2). The things connected with it.

In Latin, the Ablative, which is only a kind of second Dative, took the work of expressing the second group—the things—and also the physical ideas of *where* and *when*.

The Dative became the special case for the person (other than the Subject or direct Object) who was in any way connected with the action.

(1) Where. (Subsequent Ablative).



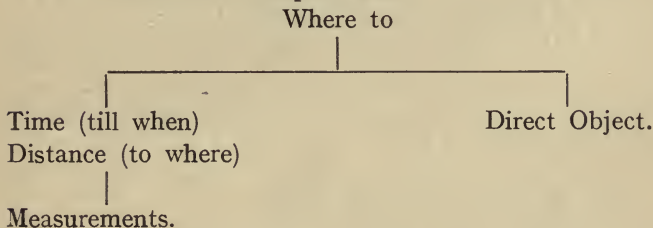


Different languages vary in the use they make of the Dative (or the Dative replacing prepositions) to express (1) and (3), but they are alike in using the Dative as the person case.

### THE ACCUSATIVE.

The Accusative is simpler still.

§ 4



Just as there were only Present, Past and Future groups of Tenses, so there were only originally:

*Where from, Where, Where to Cases.*

Other Cases are developments of these.

Study the Ablative. Note its relation to the Genitive and Dative. Note its main idea—the *thing* accessories of the action, and how the Genitive ideas, which have been absorbed, can be regarded in this light.

“ He dismissed him *from his office*,”

may be regarded as an instance of separation—originally a Genitive idea. “ Office ” may also be regarded as one

of the thing accessories of *dismissed*; and so come to be finally an Ablative idea.

Again, the idea of cause may be associated with the idea of origin; and so of "where from"

Taedet me vitae.

Or it can be regarded as one of the thing accessories of the action and expressed by an Ablative.

Ablatives, broadly speaking, make Nouns into Adverb Phrases, but not into Adjective ones.

For an analysis of Case to be of any use to you, you must have in front of you as you study it, examples of the Cases at work. Your Latin reading book will be the readiest source of such. For example, to study the Dative, proceed thus:

Take a couple of pages of familiar Latin. Collect all the Datives. Write down the particular idea each one conveys: and place it in the subdivision of the general Dative idea, to which it belongs.

You cannot get the sense of the Dative from having the Dative described to you. You can only get it by observing Datives. Use the foregoing analysis therefore to guide your observations, not to replace them.

## CHAPTER XIV.

Speech is sometimes reported indirectly, or as it is called obliquely.

Instead of the speaker's exact words being given, *e.g.*, *He said "I have done it,"* the substance may be given, *e.g.*, *"He said he had done it."* Oratio  
Obliqua

The practical effect is to destroy the independent existence which the sentence had when its exact words were quoted, and to turn it into the object of some such word as "He says," "He said," "He asked," "He commanded," *all of which verbs are verbs of mentality.*

The usual principles apply. The cases arising are :

1. **Statements.** "He said he had done it," the object is the figure of an action ; Infinitive or Subjunctive ; the Infinitive is Latin practice.
2. **Commands.** "Make haste. Get your weapons ready," becomes "He commanded them to make haste ; to get their weapons ready." The objects are Figures of Actions. The Subjunctive or the Infinitive needed. The Subjunctive is Latin practice.
3. **Questions.** A question addressed to one person about another person or thing approximates to a statement. "I ask you, am I to wait all day," is practically equivalent to, "I am to wait all day I suppose." Such questions are treated as statements. "Is the building finished yet." He supposed the building was finished. Was it so ? The Accusative with the Infinitive de-

notes the thought of the action. A special word adds the idea of the question.

When, however, the question concerns the person it is addressed to, this person matters much more to the general sense.

“ I ask you, am I to wait all day,” “ You ” is unimportant ; it might just as well have been “ I ask these gentlemen, am I . . . ”

But in “ I ask you if you will do it,” “ You ” is a word of quite different weight.

Hence in such questions the full Subjunctive Sentence is adopted to express the thought of the action. “ Are you going ? ” “ I asked whether he were going.”

The Tenses depend entirely on the Tense of the report. If the report is present—He says or asks so and so——, the figures of the following Subjunctives will all be present figures—and the Tenses Present or Perfect Subjunctives.

If the report is past.—He said so and so—the figures following will be past figures, and the Tenses Imperfects or Pluperfects.

The Indicatives of replacing sentences are affected also. “ *The fireman, who rescued the child, was unhurt,* ” becomes when reported—*The newspaper asserted, that the fireman, who, it was informed, had rescued the child, was unhurt.* The rescue is no longer recorded, but thought about. The Subjunctive replaces the Indicative.

An Indicative appearing in reported speech denotes that the fact expressed is not part of that body of statement for which the speaker makes himself responsible.

A few definitions are collected for convenience of reference :

**A Noun** is the name of anybody or anything ; and an **Adjective** adds supplementary information about this person or thing. This information is usually of secondary importance, but need not be so.

**A Verb** is the word or set of words which describe the state or the action which constitutes the central idea of every sentence. An **Adverb** adds supplementary information about this state or action. This information is usually of secondary importance, but need not be so.

**A Pronoun** is a short substitute for a noun, used when the actual mention or repetition of the noun is unnecessary for the sense. Shortness is an essential characteristic of it. Its work is precisely that of the noun.

To make sense these words have to be connected, *i.e.*, their relationships have to be defined.

The connectives are as follows :

**Proximity** which denotes a relationship without defining it.

**Case Inflections, Number and Person Inflections, Order and Prepositions**, all of which define the internal relationships of the words in a sentence.

**Conjunctions, Tense Inflections, and Mood Inflections** define the external relationships of the sentence, *i.e.*, not the relationships between the component parts of the sentence, but those of the whole sentence to other sentences or ideas, expressed or implied.

**Inflection** is a change in or addition to the stem of a word, which adds a further idea to the original idea of the word.

The different **Case Inflections** in Latin define the different relationships of the noun to other words in the sentence. Those of the Adjective define the relation of the Adjective to the Noun.

**Order** in English expresses the relation of the Subject and the Objects with the Verb, *i.e.*, it defines the independent or semi-independent relationships of the noun. The Nominative, Accusative, and Dative Cases in Latin do similar work. **Order** also connects the Adjective with the Noun, and the Adverb with the Verb.

**Prepositions** in English define the subordinate relationships of the Noun to other words in the sentence.

**The Person and Number Inflections** define the relationship of the Verb to the Subject.

**A Replacing Sentence** is a sentence which replaces any part of speech. It is not necessarily subordinate. Its character is exactly that of the word it replaces.

**Equi-connection and Sub-connection** are relationships between two sentences. **Equi-connection** is a relation implying mutual independence. **Sub-connection** implies the absorption of one sentence by the other.

“There was a young lady of Riga  
Who went for a ride on a tiger.”

So far, Equi-connection.

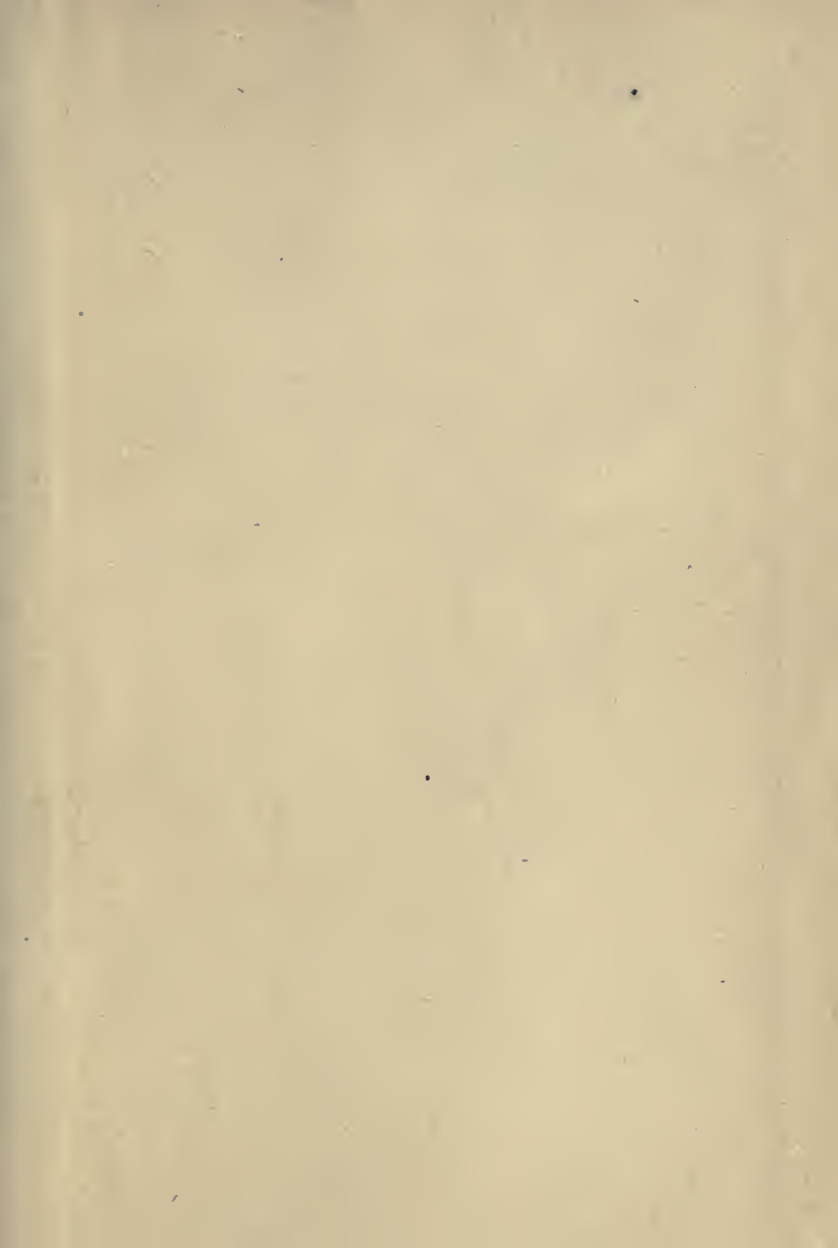
“They returned from the ride,  
With the lady inside,  
And a smile on the face of the tiger.”


Absorption and Sub-connection.









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