

*To Mrs. Swetley & Sprafkin  
respectfully  
from the author*

**MONDIAL**

2 1948  
COPY 1

**AN INTERNATIONAL LANGUAGE**

BY

**HELGE HEIMER**

PH. D.

I.

**GRAMMAR**

A.-B. GLERUPSKA UNIVERSITETSBOKHANDELN  
LUND, SWEDEN

*University of Michigan*

To Mrs. Dorothy S. Sprafkin  
respectfully  
from the author

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2

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## AN INTERNATIONAL LANGUAGE

BY

HELGE HEIMER

PH. D.

# Study Mondial, The New International Language, Based on the Romance and English Languages!

2/-

The Professor of Romance Languages at the University of Stockholm Gunnar Lindner Ph. D. says about Mondial:

"Mondial is far ahead of Esperanto. Indeed the two languages cannot be compared to each other. Esperanto is a world lingo, a mixture of linguistic elements of a quite heterogeneous character. Mondial is homogeneous, amazingly simple and extraordinarily well thought out. It is moreover a beautiful language, and I promise a good future for it."

# MONDIAL

AN INTERNATIONAL LANGUAGE

BY

*Waldemar*

HELGE HEIMER  
PH. D.

I

GRAMMAR

A.B. GLEERUPPSKA UNIVERSITETSBOKHANDLÉN  
LUND, SWEDEN

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*To the Memory of  
my Brother*

EINAR HENRIK HEIMER, LL. D.

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## Preface.

This book is the English edition of the grammar of Mondial, an artificial international language, constructed on the basis of the Romance and English languages. The grammar of Mondial has been previously published in two Swedish editions<sup>1</sup>, the second of them being an abridgement of the first one. The present edition, which has been worked out from an English point of view, claims to give a full account of the grammar of Mondial and of all the more important cases in which it differs from that of the English language. In the Introduction preceding the grammar the international language problem and the possibilities of its solution have been fully dealt with.

My best thanks are due to Mrs. Ursula Holmstedt, who has had the kindness to look through the manuscript.

Örebro, Sweden, *March*, 1947.

*Helge Heimer.*

## Preface to the First Swedish Edition.

Several years ago, I began the work on the artificial language whose grammatical part is presented here. The reason that I came to devote myself to this work was that, on a thorough investigation of the international language problem and of the various language projects that had up to then been constructed, I considered that I had been able to establish:

(1) that only an artificial language can solve the international language problem;

<sup>1</sup> Världsspråket Mondial. I. Grammatik. Lund, Sweden, Gleerupska Univ.-bokhandeln, 1943; Världsspråket Mondial. I. Kort grammatik. Lund, Sweden, Gleerupska Univ.-bokhandeln, 1945.

- (2) that the existing artificial languages are too deficient for the adoption of any of them as an international language;
- (3) that the construction of a satisfactory artificial language lies within the range of possibility.

My work during the past years and the results thereby arrived at have not refuted this opinion of mine, but have on the contrary still more confirmed it. It is, however, in the nature of things that the construction of an artificial language presents many and great difficulties. Above all, the working out of the present part, the grammar, which is also generally considered to be the most difficult one, has presented many complicated problems, often of an intricate nature.

A strong spur in my work has been the consciousness of the immense importance that a solution of the international language problem would have for the future development in all domains of life, commercial, industrial, scientific, cultural, social, and international. Especially in the social and international domain, the effects would be of unsuspected and illimitable consequence. Furthermore, an artificial language, built up, as in the present case, on the international stock of words, would also give great cultural values to the whole of humanity.

In the present work all the more important grammatical questions have been dealt with. Owing to the exhaustive exposition and the rich collection of examples, the book besides being a grammar can also be used as a manual. Together with the dictionary which is in course of preparation it will make it possible for anyone with an ordinary school-education to acquire by himself the necessary knowledge of the language, spoken as well as written.

For valuable help I am greatly indebted to my wife, who with never failing interest has given me her assistance during the work of the past years.

Örebro, October, 1943.

*Helge Heimer.*

## Introduction.

The international language problem more and more urgently claims its solution. The revolutionizing technical inventions of our time, such as airway traffic, broadcasting, talking film and television, by which the factors of time and space have been wholly or partially eliminated, and the enormous development of scientific literature (especially in the domain of natural science), have actualized the solution of this problem in a way that as recently as twenty or thirty years ago would have been considered inconceivable.

As a matter of fact, the international language problem has become so important in our century that its solution can be compared only to the invention of the art of printing 500 years ago. Through the art of printing, human thought was made accessible to the general public; through an international language, the barriers would be pulled down which impede or even prevent this human thought, orally or in writing, from being accessible to all the peoples of the earth with their different languages. Future generations will certainly one day look back with astonishment upon the time when technical progress had reached such perfection that two persons, one on each side of the globe, could hear each other's voices, but when no common linguistic means had yet been adopted and come into general use by which people having different national languages could communicate with one another.

Therefore, as the need, not to say the necessity, of an inter-

national language is incontestable, the question arises how the problem may best be solved.

Nearest to hand comes the thought of promoting one of the national languages to an international language, for instance English, the most widely spread among the national languages, but this thought has had to be abandoned. First and foremost, on account of the rivalry between the Great Powers, none of them would consent to another Great Power being given the enormous advantage that the promotion of its national language to an international language would imply. Furthermore, the national languages are too difficult to serve as international languages. English, for instance, has an antiquated and troublesome spelling, a difficult pronunciation, an enormous vocabulary, and, above all, an extremely intricate phraseology. Other languages, as for instance Spanish, the language that next to English might be thought of, also offer too great difficulties to be adopted as international languages.

Only an artificial language will therefore be able to solve the international language problem satisfactorily. The demands on such an artificial language can be summarized as follows:

1. It should be easy to pronounce.  
The single sounds as well as the sound-groups of the words should be easy to pronounce, and the various sounds should clearly differ from each other.

2. It should be easy to spell.  
The spelling should be as easy as possible, and the graphical signs should so represent the various sounds that when you see a word, you can pronounce it correctly, and that when you hear a word, you can write it correctly. The stress should be placed according to as simple rules as possible.

3. Its accidence, syntax and phraseology should be as simple and clear as possible.

The endings of the accidence (as for instance the plural and tense endings) and the rules of syntactical relations (as for instance the word-order and the use of the various tenses of the verb) should be as simple and clear as possible. The phraseo-

logy should be as free as possible from every counterpart to the -isms of the national languages (Gallicisms, Anglicisms, Germanisms, etc.).

4. Its vocabulary should be such that its acquisition offers the smallest possible difficulty and that a natural growth and expansion of it is possible.

Is it then possible to construct an artificial language that to such an extent fulfils the above-mentioned demands that it can be suitably adopted as an international language?

This question has hitherto generally been answered in the negative by the philologists. They have expressed the opinion that such a solution of the international language problem offers enormous, indeed insurmountable difficulties, and as a proof of this opinion they have among other things pointed out the great deficiencies that attach to the hitherto constructed languages. Nor can it be denied that these are very deficient, but it is to be noted that, almost without exception, they have been constructed, not by professional men, *i. e.* philologists, but by amateurs that have lacked the necessary qualifications for the solution of the problem.<sup>1</sup> For, to solve such a complicated problem, a thorough knowledge of the nature and laws of language, which only the professional man has, is indispensable. The consequence has been that the whole problem has been treated dilettantishly and from erroneous suppositions and points of view, so that it has been wholly spoilt. Essentials have been made non-essentials, and non-essentials have been made essentials. It has been thought possible to solve the international language problem like a mathematical problem, to find a patent solution that involuntarily makes one think of the philosopher's stone. Language has been looked upon as exclusively a mechanism, like that of an automatic telephone exchange, without any regard having been taken to the organic

<sup>1</sup> In his book 'An International Language' (London, Georg Allen & Unwin Ltd., 1928), page 59, Professor Otto Jespersen calls his artificial language, *Novizel*, 'the first interlanguage ever framed by a professional philologist'.

coherence that constitutes an integral part of the nature of a language. Regularity has been too one-sidedly favoured at the cost of naturalness, and this has resulted in rigid and unnatural solutions that are adverse to the elementary and fundamental laws of language. It has thus been thought possible to build up a language logically by adding affixes (prefixes and suffixes) with fixed significations to word-stems taken from different languages. In doing this, it has not been understood that, even if such a logical system were feasible, a language thus constructed must necessarily become too difficult and unpractical, as the laws of language do not without great inconvenience allow themselves to be fitted into such a rigid and artificial system, which would furthermore put too great obstacles in the way of the possibilities of development, especially as regards the vocabulary, which are of vital importance for the continuance of a language. It is therefore not to be wondered at that the artificial languages thus constructed have been subjected to severe criticism by the professional philologists, and that the latter have taken a very sceptical attitude towards the whole international language movement.

Nor has the history of the various language projects refuted such an attitude. Among the artificial languages that have been worked out more fully and spread more widely, the first one, *Volapük*, after a meteoric but short-lived rise, met with a catastrophic fall. If *Volapük* can be compared to a house of cards that collapsed at the first serious strain, its successor, *Esperanto*, can best be likened to a house built up with loose blocks on a weak ground. Although *Esperanto* must be regarded as a distinct improvement on *Volapük*, its many faults and deficiencies were too obvious for its existence not to be imperilled. But warned by the fall of *Volapük*, which had been caused by reform movements, the adherents of *Esperanto* refused to accept the reform proposals that the creator of the language himself made after some years to remedy at least some of its most conspicuous faults, and in doing so, they undoubtedly rescued the loosely constructed building from suffering the

same fate as *Volapük*, that of falling to pieces. For the greatest defectiveness of *Esperanto* lies in its very construction, a defectiveness beside which its other faults and deficiencies, however great and numerous they may be, are of secondary importance. This is also the principal reason why *Ido*, the competing language that on the basis of *Esperanto* was worked out from an opposite side, in spite of its obvious improvements on *Esperanto*, could not vindicate itself better in the competition against this language. Their common construction was too defective.

Among artificial languages that have appeared later on, *Occidental* and *Novial* deserve to be mentioned, neither of which, however, has been more widely spread. Both of them have been constructed by men who for many years had taken an active part in the international language movement, and *Novial* has moreover as its originator the first professional philologist that ever constructed an artificial language, the Danish professor Otto Jespersen, who among other things had earlier played a conspicuous rôle when *Ido* was created. Although in these languages, especially in *Occidental*, a conscious endeavour to get rid of the unnaturalness of the earlier artificial languages has asserted itself, this endeavour has been only partially realized, so that the two languages, which also in other respects present deficiencies, cannot be considered to have solved the international language problem satisfactorily.

Even if the existing artificial languages, on account of their great deficiencies, cannot thus be considered to prove that the international language problem is impossible to solve by means of an artificial language, it must, however, be admitted that the solution of the problem is anything but easy. A thorough investigation also unmistakably proves that it lies outside the range of possibility to construct such a language with both perfect regularity and perfect naturalness. That is only a desirable but unattainable ideal, which can be only partially realized. As has already been mentioned, the great fault hitherto committed has been that regularity has been favoured too one-sidedly, a one-sidedness that has more than anything else

impeded a reasonable solution of the problem, as it only leads to absurdities and unnaturalnesses. For naturalness and adaptation to the laws and forces that are inherent in the very spirit and nature of language, along with the greatest possible simplicity and regularity, are indispensable demands on an artificial language. These demands for naturalness assert themselves in all domains of language: phonetics, accidence, etc., but above all as regards the vocabulary. As a matter of fact, a reasonable solution of the international language problem will be attained only on the basis of the great, already existing international stock of words that chiefly derives its origin from Latin and Greek.

It will furthermore be regarded as impossible to create an acceptable international language unless the remaining part of its vocabulary, entirely or at all events all but entirely, is taken from a certain language group. The linguistic word-jungle is too entangled even without that to allow of the creation of a satisfactory artificial language with word-plants taken from different language groups as, for instance, Romance, Germanic and Slavic languages. Inevitable collisions and complications between these words and word-stems, thus taken from different language groups, would in any case arise during the future growth and enlargement of the vocabulary, if not earlier, and an irremediable confusion be the consequence.

We now have a great and mighty language group, the Romance, whose vocabulary more than that of any other group is suitable for the building up of an artificial language. For into the vocabulary of the Romance languages, which derive direct from Latin, the international stock of words enters as an organic and essential constituent. The Romance languages have this in common with another mighty language, the English language, whose vocabulary for more than two thirds is of Romance origin. The Romance languages are at present spoken by about 200 million people, the English language by about just as many, so that these languages, which reign supreme on the whole American Continent, are spoken by altogether about 400 million

people, spread over all parts of the world. Those facts are to be regarded as the principal reasons that most artificial languages, more or less against the wishes of their authors, have been built up with a predominatingly Romance vocabulary, and that, at any later reforms undertaken, a strong tendency to enlarge and even to use exclusively the Romance vocabulary has generally asserted itself.

Not only the vocabulary, however, but also the phraseology must be mainly taken from a certain language group, if an acceptable language is to be created. The phraseology is just as complicated a linguistic matter as the vocabulary, to which it is moreover closely allied, and even if the greatest possible simplicity and naturalness is striven for at the working out of the phraseology, a phraseology taken from different language groups would result in an entanglement comparable to that of the lianes of a primeval forest. We are thus, also as regards the phraseology, obliged to resort to a certain language group, and, in that respect too, the Romance language group proves to be the most appropriate on account of its very structure.

What has been said above about the vocabulary and the phraseology, also applies to the grammatical part, particularly so the syntax. We here enter upon another aspect of the international language problem, to which hitherto all too little attention has been paid. To create an artificial language is not only a technical problem, but also an artistic one. A language is not to be compared to an algebraic collection of formulas. The primary and fundamental task of a language is to render by speech all the thoughts and feelings that stir in the human soul. To fulfil this task satisfactorily, every language that claims to be a language of culture must possess a certain artistic shape and character, which is most evidently manifested in the rhythm of the language. Like every civilized language, the artificial language, too, should possess such an artistic shape and character, but that will be impossible if it does not essentially adhere to a certain language group.

A suitable solution of the international language problem will

consequently prove to be possible only on the basis of a certain language group, and there the Romance language group has proved to be the incomparably most appropriate one for the purpose.

The present international language, *Mondial*, is based upon the Romance languages, chiefly French, Italian and Spanish, and on the English language, whose large Romance stock of words has played an important and influential rôle in the compilation of the vocabulary and which has also exerted a definite influence on the shaping of the grammar.

From several quarters the opinion has been expressed that an artificial language that has not been built up on elements taken from several language groups would not be very suitable, as it would not be sufficiently neutral for its purpose. Against such an opinion it may first and foremost be stated that the Romance languages, on account of their near relationship to Latin, which, as is known, has exerted an overwhelming influence on the whole occidental civilization, must necessarily play a dominating part in the creating of an international language. Furthermore, it is to be noted that in the present case the vocabulary is essentially based on the international stock of words, that the grammar to a large extent is of a general, international character, and that, as regards the phraseology, (Gallicisms, Italianisms, etc., have been avoided as far as possible.

As has already been mentioned before, regularity has hitherto been favoured too one-sidedly at the cost of naturalness in the different language projects. This has among other things had the result that the number of grammatical rules has been reduced to a minimum, by which the grammar has been supposed to be made as easy and simple as possible. In doing this, however, it has been overlooked that the facility of a language does not necessarily depend upon its grammatical rules being made as few in number as possible. A greater number of rules may on the contrary often prove in practice to be very suitable and essentially contribute to the facility of the language, even in cases where they are not theoretically necessary, and even pure exceptions may sometimes turn out in practice to be advisable.

Moreover, a language is something too delicate and complicated to allow of its grammar being expressed by only a few rules. The grammar should, instead, be so detailed that, like a solid but elastic steel net, it firmly and flexibly catches up all essential grammatical phenomena and prevents them from taking such arbitrary courses as would expose the language to the risk of becoming differentiated and of gradually falling to pieces.

One single example will suffice to show that a rule which, theoretically and on paper, seems to be easy and simple, may prove in practice to be anything but suitable. In Esperanto all the personal pronouns end in *-i* (*mi, vi, li, ŝi, ĝi, si, ni, ili*), from which the possessive pronouns are then formed by adding *-a*, plur. *-oj* (*mia, via, lia, ŝia, ĝia, sia, nia, niaj, viaj, liaj, ŝiaj, ĝiaj, siaj, miaj, iliaj*), and the accusative forms of the words mentioned are formed by adding *-n* (*mian, vian, lian, etc.; mian, vian, lian, etc.; mian, vian, lian, etc.; mian, vian, lian, etc.*). Now, it will be clear to everybody how difficult and troublesome it is in practice to be constantly obliged to use and distinguish all these similar forms, a difficulty that outweighs any little relief that the regularity of these forms may give in learning this comparatively small number of words.

In the following we shall now see how the present artificial language is constructed and to what extent the above-mentioned demands on such a language have been fulfilled.

The *phonetics* of *Mondial* contain only such sounds as will present no difficulty of pronunciation. The vowel sounds, which are only five in number (*a, e, i, o, u*), differ distinctly from each other, as do the diphthongs and consonant sounds. The diphthongal vowel sound *i* and the consonant sound *y*, the only sounds that do not differ clearly from each other, are used according to a simple rule (*y* at the beginning of a word or between two vowels, *i* in all other cases). Nor are there any cumbersome sound-combinations with accumulations of consonants that are difficult to pronounce, and the words end in a vowel or in a euphonic consonant (*l, m, n, r, s, v*).

The *spelling* is simple, as there are no long (only short or half-long) vowels and no double consonants, and as the various linguistic sounds or sound-combinations correspond to definite graphical signs.

In this connection it is to be noted that four sounds or sound-combinations, [ʒ], [k], [dʒ], and [ts], are spelt in two different ways, viz. *g*, *c*, *j*, and *z*, except before *e* and *i*, where they are spelt *gu*, *qu*, *g*, and *c*. The principal reason for this double spelling is that the international word-image, such as it appears especially in the Romance and English languages, will in that way remain essentially unchanged. As examples of this spelling before *e*, *i*, the following may be cited:

*guide* (Eng., Fr. *guide*, It. *guida*, Sp. *guía*);

*quietude* (Eng., Fr. *quietude*, It. *quietudine*, Sp. *quietud*);

*general* (Eng., Fr., Sp. *general*, It. *generale*);

*central* (Eng., Fr., Sp. *central*, It. *centrale*).

It is to be noted here that the common graphical sign is pronounced differently in one or several of the mentioned languages, and that the word-image becomes accordingly the only connecting link where the pronunciation diverges. In *general(e)* *g* is thus pronounced alike in only two of the languages, English and Italian, but in different ways in the two others, and in *central(e)* *c* is pronounced in the same way only in English and French, but in different ways in the two other languages. In the two other examples the pronunciation of *gu* and *qu* is also different in the languages mentioned, inasmuch as *u* is audible in Italian and in *qu* in English and Italian, but silent in the other languages. Owing to this as well as to what has been stated above, *u* has been retained in the last-mentioned example, where otherwise a spelling *q* instead of *qu* would be very plausible.

As a matter of fact, the spelling of the four sounds constitutes one single coherent and very complicated problem, the reasonable solution of which by means of single-spelling will be made only by the consonant *c* being rejected and by the consonants *g*, *k*, *j*, *z* being used for the respective sounds. What rad-

ical change of the word-image such a spelling would imply, will be obvious if we imagine such an English spelling as *gide*, *kietude*, *jeneral*, *zentral*, instead of *guide*, *quietude*, *general*, *central*.

One disadvantage connected with the double spelling is that in certain cases words belonging to the same word-stems, as for instance *ataque* attack (noun), *atacar* attack (verb); *change* change (noun), *chanjar* change (verb), get different signs, according as *e*, *i*, follows or not, a disadvantage which, however, is somewhat neutralized by the common sign in words like *lege* law, *legal* legal; *indice* indication, *indicar* indicate. The advantages obtained from the double spelling are, however, so obvious that they will outweigh this inconvenience as well as the little trouble that the use of the double spelling implies.

The *stress* lies on the last syllable but one in words that end in a vowel or in *s* (the consonant of the plural ending), and on the last syllable in words that end in another consonant than *s*. A diphthong is always counted as only one syllable. Exceptions from these rules, the endings *-té* (*-ité*), *-ía* (*-ería*), and further a number of isolated cases, take an accent.

The simple construction of the *accidence* appears from the following summary:

The indefinite article is *un*.

The definite article is *le*, with neuter expressions *lo*.

The genitive case is expressed by means of the preposition *de*, the dative case by means of the preposition *a*. There is no special accusative form except with certain pronouns.

The plural ending is *-s* after a vowel, *-es* after a consonant.

All nouns are masculine unless they denote female beings. Where a special feminine form is made up from a masculine noun, this is as a rule done by the ending *-a*.

The adjectives are uninflected as complements of a verb and as a rule also as attributes. Their comparison is effected by means of *plu*, 'more', and *mas*, 'most'. They can be used as nouns and are then treated as such.

Adverbs are formed regularly from adjectives by the addition of the ending *-mente*.

The numerals are built up on the cardinal numerals 1—10, and the ordinal numerals are formed from the cardinals by the ending *-eme*.

Pronominal adjectives are invariable. Pronouns that are also used as pronominal adjectives take in the plural the plural ending, and most of them have in addition a neuter singular form in *-o*.

All verbs, with the exception of the auxiliary *ser*, 'to be', which for practical reasons presents certain divergences, are conjugated in the same way, and the endings are the same for all persons in the singular and the plural. Compound active tenses are formed by means of the auxiliary *hav*, 'to have', and all passive tenses by means of the auxiliary *var*, 'to become'.

All verbs, thus also such as belong to other conjugations in the Romance languages, with the infinitive endings *-er* (*-ere*, *-re*) and *-ir* (*-ire*), have been combined into one conjugation, with the infinitive ending *-ar*. This has been done for practical reasons, as the great facility thus obtained must be considered to outweigh the disadvantages associated with it, all the more so as the great majority of the verbs in the Romance languages belong to the corresponding conjugation.

In the *syntax* all the more important syntactical questions have been dealt with, the language thereby being given that stability which is necessary for its continued existence, and that artistic shape which, as mentioned above, every language of culture should possess, and which most clearly manifests itself in the rhythm of the language.

Especially in the working out of the word-order great consideration has been paid to the rhythm of the language in the framing of the rules whose primary task is to make the language as plain and clear as possible.

The syntactical treatment of the pronouns and pronominal adjectives has for practical reasons been almost entirely dealt with in the accordance to avoid a less suitable division of them between the accidence and the *syntax*.

As to the phraseology and the vocabulary, which both belong

to the *lexical* part of the language, the following is briefly to be noted:

In the working out of the *phraseology*, which is chiefly taken from the Romance languages, the principle has been to aim continually at the simplest and most natural phrases and to avoid, as far as possible, every counterpart to the Gallicisms, Italianisms, etc., in the national languages.

The *vocabulary* is, as already mentioned, based on the international stock of words, and, in close connection with this, on the Romance vocabulary, such as it is found in the French, Italian and Spanish languages, and on the Romance stock of words in the English language.

The reasons for this have been fully dealt with in the foregoing pages. Such a solution of the vocabulary problem will also prove to be not only the best but the only possible one. Internationality and regularity cannot be combined, and every attempt at making a regular word-formation by joining affixes to word-stems therefore leads only to unnaturalnesses and absurdities. Nor will such a regular word-formation result in the facility that is thus thought to be achieved, as it necessarily leads to the corruption of the international vocabulary itself, which, as is known, constitutes an essential part of the entire vocabulary, and thus necessitates also the learning of this corrupted international vocabulary, which in its uncorrupted, already known form just constitutes one of the greatest alleviations in the domain of the vocabulary.

To this comes the fact that the words, international as well as others, constructed by such a word-formation do not always convey the same sphere of notions that they have in their original state. For a word is often the expression not of one but of several notions, which together form a sphere of notions in which one or several notions constitute the kernel to which the other notions then adhere more or less closely, and the spheres of notions of the various words are in most cases not isolated, but entangled in each other in all possible ways. From this it also appears how little language and logic have to do with each

other, and how unsuitable, not to say impossible, it is to try and solve the vocabulary problem by a thus constructed regular word-formation. As has been pointed out before, such a solution — if it could now be effectuated — besides being impractical and making the language thus constructed difficult to learn, would also form a serious obstacle to the future natural growth and enlargement of the vocabulary, as troublesome complications would inevitably ensue.

Compromises with double words, one international and one that has been constructed by means of affixes, are also anything but suitable, as they on the one hand imply the learning of the double number of words, on the other hand may lead to unclearness and uncertainty, since the spheres of notions of the two words often do not cover each other.

Finally it may be mentioned that the learning of a vocabulary does not simply and solely consist in the learning of a certain number of words, but also in the learning of the various significations and uses of these words, which plays an important rôle when it comes to judging how easy or difficult the vocabulary really is.

On closer examination it will thus appear that the facility said to have been achieved by means of such a regular word-formation relative to the national languages is of no great account. This facility is, instead, best achieved by means of a vocabulary that has been formed from the international stock of words in its uncorrupted form, supplemented by other words that are found to be necessary, by a selected, suitable choice from the languages that stand nearest to this international vocabulary, namely the Romance languages and, as regards its Romance stock of words, also the English language.

When, moreover, it is asserted that the facility of a language depends in the main on how easy its vocabulary is, consideration has not been sufficiently taken to the difficulties that are to be found in other domains of the language than that of the vocabulary, difficulties that can be very great. Thus phonetics, spelling, accidence, syntax and phraseology each present difficulties,

which in the national languages can be of considerable proportions.

In English, for instance, the spelling (and the pronunciation connected with it) has thus been considered so difficult and complicated that it has been thought possible to create a suitable international language, *Anglic*, solely by simplifying the English spelling. And this, in the case of a language whose vocabulary is so extremely rich and whose phraseology is so intricate as the English.<sup>1</sup> In the Romance languages it is, above all, the accidence and the syntax that present the greatest difficulties, owing to all their verbal forms in the indicative and subjunctive, and the use of these forms, and to the troublesome placing and use of the pronouns, etc.

<sup>1</sup> Another attempt at creating a suitable international language based on English is to be found in *Basic English*, a sort of simplified English, in which the English vocabulary has been reduced to a minimum. Owing to the drastic cutting down of the number of words, especially the verbs, which have been reduced to only 18, Basic English very often presents a cumbersome, unnatural phraseology, quite different from that which is used in ordinary English and also in other national languages.

This implies that an Englishman or an American, in order to speak Basic English satisfactorily, so as to make himself understood by a foreigner who knows Basic English, must learn not only which words he is allowed to use, but also all those more or less peculiar locutions and circumlocutions of Basic English. Instead of saying for instance «Can you speak English?» he must learn to say «Are you able to say things in English?», and instead of «I want some shaving-soap.» something like «I am in need of some soap for taking the hair off my face». It is hardly conceivable that anyone will submit to treating his native language in such a way, still less to taking the trouble of learning to do so.

A foreigner, on the other hand, must necessarily always be greatly handicapped as compared with a native and will make himself more or less ridiculous in speaking Basic English, seeing that, naturally enough, he is often incapable of hitting upon just that circumlocution that sounds tolerably acceptable to the native. Besides, for a foreigner, Basic English, except for the vocabulary, cannot be considered to be a good preparation for learning English, as all the unnatural phrases and circumlocutions of Basic English then have to be unlearned and quite new ones learnt instead, which will present considerable difficulties.

It is furthermore to be noted that contrary to these difficulties the learning of the vocabulary is essentially a pure matter of memory and consequently, although time-consuming, constitutes a difficulty of a simpler nature, and that, moreover, it is not necessary to learn it in its entirety in order to be able to make use of a language satisfactorily. Investigations in this department have also shown that the largeness of the vocabulary is very different for different individuals, so that individuals of a high level of culture use an immensely larger vocabulary than individuals of a low level of culture. The mastering of a comparatively limited central stock of words is therefore, as in the national languages, the essential thing for the average man, and consequently also in practice the decisive criterion by which to judge the question how difficult the vocabulary is in comparison with other difficulties of the language in question. It is, however, to be noted that in the present case the increased difficulty that the learning of a greater stock of words implies at a higher level of culture, will not be so great as might perhaps be imagined, since this increased stock of words, on account of its international character, is for the most part already known to those who stand on this level of culture.

How easy then can an artificial language like the present one be thought to be in comparison with the great modern languages? By knowing a language may then be suitably meant being able to read, speak and write it satisfactorily.

It is of course difficult to answer such a question tolerably exactly, but certain approximate calculations can nevertheless be made. That the facility is greatest in the grammatical domain is obvious. The phonetics and the spelling offer practically no difficulty whatever, the accidence only a slight one, and the syntax is very easily learnt in comparison with that of the national languages. As regards the phraseology and the vocabulary, the facility, although not so great as in the grammatical part, is nevertheless most considerable in comparison with the corresponding parts of the national languages, in respect of the phraseology through its systematic simplification, in respect of

the vocabulary through its internationality and its otherwise selected stock of words. Considering all these factors, the present artificial language will, cautiously calculated, prove in practice to be at least ten times as easy as any of the great modern languages. Its easy grammar also presents the great advantage over the national languages that at a very early stage it is possible not only to read but also to speak and write the language comparatively freely, which naturally stimulates interest in the language, thereby facilitating its learning.

# Phonetics.

## The Alphabet.

1. *a, b, c, d, e, f, g, h, i, j, l, m, n, o, p, q, r, s, t, u, v, x, y, z.*  
In proper nouns and loan-words *k* and *w* also occur.

## General Remarks on the Pronunciation.

(In §§ 2—6 fat-faced type denotes stressed vowel.)

2. Vowels as well as consonants are pronounced clearly and distinctly, and the intonation resembles that which is found in Italian and Spanish.

As in these two languages, the difference between long and short vowels is not so great as in English. Stressed vowels in an open syllable or followed by a consonant at the end of a word are thus only half-long: *metals, metal.*

The consonants [k], [p], [t] are pronounced without aspiration, i. e. without the feeble *h*-sound that is heard in English after these sounds before a vowel: *capital.*

## Pronunciation of Vowels.

3. The vowels are *a, e, i, o, u.* They are pronounced:

*a* clear and open as in English 'father': *mal, clear, amarr.*

*e* half-open as in English 'let': *bel, ver, respecte.*

*i* pure and clear as in English 'machine': *il, vin, viwar.*

*o* half-open as in English 'not': *bon, algo, doctor.*

*u* as in English 'pull', but with tenser rounding of the lips:

*un, pur, fumar.*

The letter *y* is a consonant, but can occur as a vowel in proper nouns and loan-words. It is then pronounced as *i* and is equivalent to *i* also in other respects.

### Pronunciation of Consonants.

4. As to the pronunciation of the consonants, the following is to be noticed:

**c** is pronounced [ts] before *e* and *i*, otherwise [k] as in English 'cold': *place, civil*; but: *car, con, culture, clar*.

**ch** is pronounced [tʃ] as in English 'Charles': *charme, riche*.

**g** is pronounced [dʒ] before *e* and *i*, as in English 'gentleman', otherwise [g] as in English 'go': *agente, gimnaste*; but: *cigar, gaste, grande*. In the combinations *gue, gui*, in which *u* is silent (see § 5. 4), *g* is pronounced [g]: *guera, guide*.

**j** is pronounced [dʒ] as in English 'John'; it occurs only before a hard vowel (*a, o, u*): *ja, jovial, juriste*.

**q** occurs only before *e* and *i* in the combination *qu*, which is pronounced [k] (see § 5. 4): *quel, question, qui*.

**r** is pronounced distinctly and with a more trilled sound than in English: *surde, perle, carne, forse, parte*.

**s** is pronounced voiceless as in English 'sea': *si, vos, cosa*. **x** is pronounced [ks] as in English 'axe': *exemple*.

**y** is pronounced [j] as in English 'yes': *yo, conyoje, ciguata*.

**z** is pronounced [ts]; it occurs only before a hard vowel (*a, o, u*): *zar, zon, azur*.

Before [g] and [k], **r** is pronounced as in English 'anger', 'rank': *hangar, langue, ancor*.

In proper nouns and loan-words, **k** is pronounced [k] as in English 'take', and **w** and **sh** as in English 'Washington'.

### Pronunciation of Vowel Combinations.

5. 1. Vowel combinations with *i* and *u* are diphthongized. *I* and *u* are then pronounced short and assume a consonantal value, *i* like *i* in English 'oil', 'piano', and *u* like *u* in English 'quarter', *w* in English 'now': *bien, aliance, opinionion, sei, cor; cuanto, auto, Europa*.

2. When *i* and *u* are diphthongized with each other, *iu* is stressed on the last vowel, and likewise *ui*, unless *ui* are the only vowels and stand either at the end of the word or are

followed only by *s*, in which case the first vowel is stressed: *triumfe, ruin*; but: *lui, cui, sui, suis*.

3. *I* or *u* + another following vowel (*a, e, o*) are not diphthongized when they are the only vowels and stand either at the end of the word or are followed only by *s*: *via, trio, duo; vias, tríos, duos*.

4. In the combinations *gue, gui*, and *que, qui*, *u* is silent (cf. § 4): *guera, longue, guide; quel, ataque, qui*.

5. The diæresis (´) is placed over *i, u*, in unstressed syllables to denote that they are not to be diphthongized but pronounced according to the main rule (see § 3): *naviítá, stóicisime*. The diæresis over *u* in the combinations *gue, gui*, in which *u* is otherwise silent, denotes that *u* is to be diphthongized: *lingúiste*.

6. When *i, u*, are stressed contrary to the above rules, they take an accent: *economía, natío, heroísmos*.

### Stress.

6. The stress lies:

(1) on the last syllable but one in words that end in a vowel or *s*: *patre, amico, idea; patres, amicos, ideas, doctores*.

(2) on the last syllable in words that end in another consonant than *s*: *doctor, general, american*.

A diphthong is always counted as one syllable: *patria, vidua; patrias, viduas*.

The exceptions from these rules, the endings *-ta (-itá)*, *-ta (-erítá)*, as well as a number of isolated cases, take an accent: *bontá, veritá, economía, cavalería; café, avenú, etui*.

### Pronunciation of the Alphabet.

7. <b>a</b> [a]	<b>e</b> [e]	<b>i</b> [i]	<b>n</b> [en]	<b>r</b> [er]	<b>v</b> [ve]
<b>b</b> [b]	<b>f</b> [efe]	<b>j</b> [dʒi]	<b>o</b> [o]	<b>s</b> [es]	<b>x</b> [ekse]
<b>c</b> [tse]	<b>g</b> [dʒe]	<b>l</b> [el]	<b>p</b> [pe]	<b>t</b> [te]	<b>y</b> [je]
<b>d</b> [de]	<b>h</b> [atʃe]	<b>m</b> [em]	<b>q</b> [ku]	<b>u</b> [u]	<b>z</b> [seta]

In proper nouns and loan-words **k** [ka] and **w** [ve duble]. Note also the combinations **ch** [tʃe], **gu** [ge], **qu** [ke], and in proper nouns and loan-words **sh** [ʃe].

## Ends of Words.

8. All words (with the exception of proper nouns and loan-words) end in a vowel or in (*h*), *l*, *m*, *n*, *r*, *s*, *v*.

## Spelling.

9. As there are no long vowels and no double consonants and as the sounds have their corresponding characters, the spelling offers no difficulty. Note that according to § 4:

[ks] is spelt *x*, but *e* before *e*, *i*: *zar*, *azur*; *place*, *civil*;  
 [dʒ] » » *j*, » » » »: *ja*, *juriste*; *agente*, *gimmaste*;  
 [ʒ] » » » *g*, » » *gu* » » »: *guste*, *grande*; *guera*, *guide*;  
 [k] » » » *c*, » » *qu* » » »: *cultur*, *clar*; *quel*, *qui*.

As the difference in the pronunciation between *y* and diphthongized *i* is extremely small, it may be observed that *y* occurs only at the beginning of a word or between two (pronounced) vowels, *i* in all other cases: *yo*, *convoye*; but: *sui*, *aliance*.

## Punctuation, Capital Letters.

10. The punctuation marks are in the main used as in English.

11. Capital letters are used for the first word of a sentence, for proper nouns, for national adjectives when they are used as nouns and denote persons, for names of festivals, and for titles in letters.

## Division into Syllables.

12. 1. Vowels are separated; diphthongs, however, only when the second vowel belongs to a suffix or an ending: *po-em*, *re-ali*; *soci-al*, *naci-on*, *actu-al*, *afectu-ose*; but: *ciel*, *piano*, *ciar*, *ruin*.

2. One consonant, as also *ch* and *sh*, between two vowels belongs to the following syllable; of two or several consonants, only the first belongs as a rule to the preceding syllable: *no-me*, *flu-ze*, *ri-che*; *tem-pe*, *mon-stre*.

3. Contrary to the preceding rule obvious prefixes or parts of compounds are separated: *des-illusion*, *pro-specte*, *re-striction*; *quel-unique*.

4. When a prefix and a following syllable have a common consonant (instead of a double consonant, which never occurs), division is best avoided, or the consonant is joined to the following syllable: *dassonance*, *interuptar*, or: *di-sonance*, *inte-ruptar*.

## Accidence.

## The Articles.

## The Indefinite Article.

13. The indefinite article is *un*: *un patre* a father, *un matre* a mother, *un animal* an animal.

## The Definite Article.

14. The definite article is *le*, with neuter expressions *lo*: *le patre* the father, *le patres* the fathers; *le matre* the mother, *le matres* the mothers; *le animal* the animal, *le animales* the animals; *lo bel* the beautiful, *lo tute* the whole.

15. The prep. *de*, 'of', which expresses the genitive, and the prep. *a*, 'to', which expresses the dative, are contracted with the article *le* to *del* and *al*. There is no possessive genitive as in English.

*Qui e le autor del libre?*

Who is the author of the book?

*U e le letre del doctor?*

Where is the doctor's letter?

*Da le flores al amicos.*

Give the flowers to the friends.

## Nouns.

## Plural of Nouns.

16. The plural is formed by adding *-s* when the singular ends in a vowel, and *-es* when the singular ends in a consonant: *patre* father, *patres* fathers; *animal* animal, *animales* animals.

## Gender of Nouns.

17. Nouns denoting female beings, such as e.g. *dama* lady, *vaca* cow, are feminine; all others are masculine.

## Formation of Feminine Nouns.

18. When a feminine noun is formed from a masculine noun, this is generally done by adding *-a* or, if the masculine ends in a vowel, by changing this vowel into *a*: *actor* actor, *actora* actress; *amico* friend, *amica* [lady] friend.

When the sex is not to be specially signified, the masculine form can be used unchanged instead of the feminine form: *artiste* or *artista* [lady] artist.

### Adjectives.

#### Flexion of Adjectives.

19. The adjective is as a rule uninflected as in English:

*Le flores e bel.*

The flowers are beautiful.

*Da me le bel flores.*

Give me the beautiful flowers.

20. Only when the adjective qualifies a previously mentioned plural noun which is understood, or several preceding nouns, does it take the plural ending (-s after a vowel, -es after a consonant):

*Da me le flores, non le blas ma*

Give me the flowers, not the

*le blanques.*

blue ones, but the white ones.

*Le lingua i le literatur italiana-*

The Italian language and literature.

#### Comparison of Adjectives.

21. The comparative is formed by placing *plu*, 'more', and the superlative by placing *mas*, 'most', before the adjective. A comparison of inferiority is formed by means of *men*, 'less', and *min*, 'least'. English 'than' after a comparative is expressed by *di*, before a sentence by *di* or *di lo que*.

Ex.: *riche* rich, *plu riche* richer, *mas riche* richest.

*Il e plu inteligente di* (or: *di lo que*) *He is more intelligent than I*  
thought.

*Il e (le) mas inteligente.* He is the most intelligent.

22. Besides their regular comparatives with *plu*, the adjectives *bon* good, *male* bad, *grande* great, tall, *petite* small, little, have also the following comparatives: *meior* better, *peior* worse, *major* greater, *minor* smaller. Preceded by the definite article or a possessive adjective, these forms may also be used as superlatives in an attributive position.

*Mi auto e meior* (or: *plu bon*) My motor-car is better than yours.

*di le votre.*

*Il e mi meior* (or: *mas bon*) He is my best friend.

*amico.*

### Adjectives as Nouns.

23. The adjective can be used as a noun. It is then treated as an ordinary noun and takes in the plural the plural ending (-s, -es): *un riche* a rich man, *le riche* the rich man, *le riches* the rich, (the) rich people.

24. The feminine form is formed by the ending -a (plur. -as), before which adjectives ending in -e drop their final vowel: *le bon* the good man, fem. sing. *le bona* the good woman, fem. plur. *le bonas* (the) good women; *le riche* the rich man, fem. sing. *le richa* the rich woman, fem. plur. *le richas* (the) rich women.

Note that, when applicable, the spelling rules of § 9 are to be observed: *le infelice* the unhappy man, fem. sing. *le infeliza* the unhappy woman, fem. plur. *le infelizas* (the) unhappy women.

25. Preceded by the definite article *lo*, the adjective is used to express a neuter notion:

*Il ha fate lo impossible.*

He has done the impossible.

*Nu vidavi lo blu del ciel.*

We saw the blue of the sky.

*Yo comprendavi lo peritose del situation.* I understood the danger of the situation.

### Numerals.

#### Cardinal Numerals.

0	<i>cero</i>						
1	<i>un</i>	11	<i>unce</i>	21	<i>duante un</i>	101	<i>cente un</i> , etc.
2	<i>du</i>	12	<i>dace</i>	22	<i>duante du</i> , etc.	200	<i>ducente</i>
3	<i>tri</i>	13	<i>trice</i>	30	<i>triante</i>	300	<i>tricente</i>
4	<i>cuar</i>	14	<i>cuarce</i>	40	<i>cuarante</i>	400	<i>cuarcente</i>
5	<i>cuin</i>	15	<i>cuince</i>	50	<i>cuinante</i>	500	<i>cuincente</i>
6	<i>sece</i>	16	<i>secece</i>	60	<i>secante</i>	600	<i>secente</i>
7	<i>septe</i>	17	<i>septece</i>	70	<i>septante</i>	700	<i>septecente</i>
8	<i>ocle</i>	18	<i>oclece</i>	80	<i>ocante</i>	800	<i>oclecente</i>
9	<i>noce</i>	19	<i>nocece</i>	90	<i>noceante</i>	900	<i>nocecente</i>
10	<i>dece</i>	20	<i>duante</i>	100	<i>cente</i>	1000	<i>mil</i>
		1001	<i>mil un</i> , etc.	2000	<i>du mil</i> , etc.		

*Milion*, million, and *miliarde*, milliard, are nouns.

## Ordinal Numerals.

27. The ordinal numerals are formed from the corresponding cardinals by the addition of the ending *-eme*, before which cardinals ending in *-e* drop their final vowel. Note, however, in non-compound numbers *le premier*, 'the first', and *le seconde*, 'the second', besides the regular form *le daeme*.

Ex.: *le septieme* the 7th, *le traintieme* the 30th, *le sixante uneme* the 61st, *le tricente quarante octeme* the 348th.

28. Contrary to English usage cardinal numerals (except *un*) are used instead of ordinal numerals: (1) to express dates: *le tri april* the third of April; but: *le premier april* the first of April; (2) after the names of monarchs: *Gustave V (cwin)*; but: *Napoleon I. er (primer)*.

Note. Fractional numerals are expressed by ordinal numerals, as in English: *un sixeme*  $\frac{1}{6}$ , *tri octemes*  $\frac{3}{8}$ . Note, however, *un meiti*  $\frac{1}{2}$ , *un cuarte* (besides *un cuareme*)  $\frac{1}{4}$ ; *du quilos i medi* two kilos and a half.

Pronouns and Pronominal Adjectives.<sup>1</sup>

## Personal Pronouns.

## Singular.

1st pers.

2nd pers.

3rd pers.

Impers.

Nom. *yo* I *tu* thou (you) *il* he *el* she *il* it *lo* itAcc. *me* me *te* thee (you) *lui* him *lei* her *lo* it *lo* it

## Plural.

## Sing. and plur.

1st pers. 2nd pers. 3rd pers.

3rd pers. rel.

Nom. *nu* we *vu* you *li* they Nom. —Acc. *nos* us *vos* you *les* them Acc. *se* himself, herself, itself, oneself, themselves

*Yo vidavi lui, ma il non vidavi* I saw him, but he did not see me.

*Nu ha parlate de les.* We have spoken of them.

*Conosa li nos?* Do they know us?

<sup>1</sup> When treated together in this chapter, pronouns are also called absolute forms and pronominal adjectives conjoint forms.

Note 1. *Vu, vos*, are also used of a single person:

*Coi dica vu, senior Martel?* What do you say, Mr. Martel?

Note 2. *Tu, te*, are used in familiar address, in poetry and elevated style:

*Ha tu trovate le libre, Fred?* Have you found the book, Fred?

30. The accusative form of the 1st and 2nd persons are also used as reflexive pronouns:

*Yo amasa me.* I amuse myself.

*Ha vu amasate vos?* Have you amused yourselves?

31. The reflexive *se* is used with reference to a subject (or the corresponding word in a contracted clause) in the 3rd person sing. or plur.:

*Il amasa se.* He amuses himself.

*Li lasavi du infantes derrier se.* They left two children behind them.

*On non pova sempre defendar se.* One cannot always defend oneself.

*Yo vidavi lui presentar se.* I saw him introduce himself.

32. The indirect object is formed by placing the prep. *a* before the accusative form. The prep. *a* can be omitted when the direct object does not stand between the verb and the indirect object:

*Yo ha date le libre a lei.* I have given the book to her.

or: *Yo ha date (a) lei le libre.* I have given her the book.

For the order between two personal pronouns as objects, see § 103.

33. The English 'it' is rendered by *il* when it stands in the nominative and refers back to a definite noun, by *lo* in all other cases:

*U e le libre? U e il?* *Ha tu* Where is the book? Where is it?

*vidate lo?* Have you seen it?

*Lo pluvia.* It is raining.

*Lo evi un error.* It was a mistake.

*Lo e go.* It is I (me).

*Lo evi go que favi lo.* It was I who did it.

*Ha el parlate de lo?* Has she spoken of it?

34. The impersonal *lo* also corresponds:

(1) , as formal subject, to the English 'there':  
*Lo e du letres sur le table.* There are two letters on the table.

*Lo ha arrivee un accidente.*

There has been an accident.

(2) , as object or predicative complement, to the English 'so', or it has no equivalent in English:

*E il riche?* — *Yo non creda lo.*

Is he rich? — I do not think so.

*Conosa tu lui?* — *Si, yo fa lo.*

Do you know him? — Yes, I do.

*E tu contente?* — *Si, yo e lo.*

Are you contented? — Yes, I am.

Note. The impersonal *lo*, as the subject of the verb *ser*, 'to be', also often corresponds to the English 'he', 'she', 'they', in such cases as the following:

*Qui e cel senior (seniora)?* — *Lo e un Francese (Francesa).*

Who is that gentleman (lady)? — He (She) is a Frenchman (French-woman).

*Queles e cel libress?* — *Lo e dictiona-rios.*

What are those books? — They are dictionaries.

35. As subject or formal subject in direct questions, *lo* can be omitted after a simple tense of the verb *ser*, 'to be': *e (lo)?* is it? is (are) there?, etc.:

*Qui e (lo)? E (lo) le doctor?*

Who is it? Is it the doctor?

*E (lo) posible que il sara lo?*

Is it possible that he knows it?

*E (lo) multe persones al hotel?*

Are there many persons at the hotel?

Note especially the omission of *lo* in the interrogative *e que ...?* (literally: 'is it that ...?') and in interrogative emphatic expressions such as *qui e que ...?* 'who?' (literally: 'who is it that ...?'), *quel e que ...?* 'which?' 'what?' 'who?', *coi e que ...?* 'what?', *u e que ...?* 'where?', etc. (see also the ex. § 50):

*E que le doctor non pova venir?*

Can't the doctor come?

*Qui e que ha fate lo?*

Who has done it?

## Possessives.

## 36.

## Conjoint.

*mi* my

*notre* our

*tui thy* (Your)

*notre* your

*sui* his, its; *sei* her

*lor* their

*su* his, her, its, one's, their

## Absolute.

The absolute possessives ('mine', 'thine', etc.) are formed by placing the definite article before the conjoint forms and by adding in the plural the plural ending (-s, -es):

*Votre amicos e angue le notres.* Your friends are also ours.

*Lo non e sui libbre, lo e le sei.* It is not his book, it is hers.

*Tuto cilo e lo mi.* All this is mine.

Note 1. *Votre* (*le votre*, etc.) is also used, like the corresponding personal pronouns *vu*, *vos*, with reference to a single person:

*Ha vu trovate votre chapel, doctor?* Have you found your hat, doctor?

Note 2. *Tui* (*le tui*, etc.) is used, like the corresponding personal pronouns *tu*, *te*, in familiar address, in poetry and elevated style:

*Ha tu trovate tui libbre, Fred?* Have you found your book, Fred?

37. The form *su* (*le su*, etc.) is used with reference to a subject or the corresponding word in a contracted clause) in the 3rd person sing. or plur.:

*El ama su filio.*

She loves her son.

*Li ama su filios.*

They love their sons.

*On ama su patria.*

One loves one's country.

*Yo ha audiate lui dicar lo a su amico.* I have heard him tell it to his friend.

38. The conjoint possessive can be preceded by the indefinite article, pronominal adjectives, or numerals:

*Un mi amico.*

A friend of mine.

*Alque notre amicos.*

Some friends of ours.

39. Instead of a conjoint possessive in English:

(1) the definite article and the dative of a personal or reflexive pronoun are often used about parts of the body:

*Il pressavi mi mano.*

He pressed my hand.

or: *Il pressavi me le mano.*

(2) the definite article is often used about something belonging to the subject of the sentence. A plural noun in English is then often rendered by a singular if the noun is singular for each individual.

*El unnavi le oculos.*

She opened her eyes.

*Il (Li) perdavi le viva.*

He lost his life. They lost their lives.

## Demonstratives.

40. Sing. and conjoint plur.

Absolute plur.

*cil* this (one), these (ones),*ciles* these (ones), the latter

the latter

*cel* that (one), those (ones),*celes* those (ones), the former

the former

Absolute sing. neutrals: *cilo* this*celo* that; *lo* that*Cil livres e plu interesante di*

These books are more interesting than those.

*celes.**Prenda cilo i da lo a lui.*

Take this and give it him.

*E celo ver?*

Is that true?

**Note.** When the English 'that' on account of somewhat stronger stress is used instead of 'it', it is generally rendered by *lo*:*Yo non savavi lo.*

I did not know that (it).

*Qui evi lo? — Lo evi mi fratre.*

Who was that (it)? — That (It) was my brother.

*Coi dica vu de lo?*

What do you say about that (it)?

41. The absolute forms *cel, celes*, are also used:

(1), instead of a previously mentioned noun, before a genitive:

*Le rapidità del lume e plu grande*

The rapidity of light is greater than that of sound.

*di cel del son.**Tui chapel e plu bel di cel de tui*

Your hat is more beautiful than (that of) your brother's.

*fratre.*

(2), corresponding to 'he, she, that (one), those (ones), the one, the ones', in English, before a restrictive relative clause:

*Mi flores e plu bel di celes que tu ha comprate.*

My flowers are more beautiful than those which you have bought.

42. The absolute neuter *lo*, 'that', is also used immediately

before a relative pronoun (cf. § 58):

*Lo que il dica, e ver.*

That which (What) he says is true.

## Interrogatives.

43. Conjoint and Absolute.

Sing. and conjoint plur.

*quel?* which? what? who?

Absolute plur.

*cuante?* how much? how great?*queles?* which? what? who?

how many?

*cuantes?* how many?Absolute sing. neutrals: *quelo?* which?*quanto?* how much?**Note.** The preposition always precedes the interrogative.*Quel livres ha vu comprate?*

What (Which) books have you bought?

*Queles del livres interesa vos?*

Which of the books interest you?

*Queles e cil semiores?*

Who are these gentlemen?

*Quel e le prece de cil livre?*

What is the price of this book?

*Quelo prefera vu: restar o partir?*

Which do you prefer: to remain or to leave?

*Cuantes e vu?*

How many are you?

*Cuanto ha vu comprate?*

How much have you bought?

In an indirect question:

*Yo savu quel livres vu ha comprate.*

I know what (which) books you have bought.

44. The interrogative *quel* can be preceded by the definite article *le* to indicate, when ambiguity may arise, that *quel* is or qualifies a direct object and not a subject:*Le quel autores admira tui fratre?*

What authors does your brother admire?

*(= Quel autores e que tui fratre admira?)*

45. Absolute.

Nom. sing.: *qui?* who? which (of)?Acc. sing.: *qui?* (quien?) whom? which (of)?Genitiv sing. and plur.: *cui?* whose?Sing. neuter: *coi?* what?

46. *Qui* (*quien*), as well as the genitive *cui*, is used of persons only:

*Qui e la? Qui vida tu?*

Who is there? Whom do you see?

*Qui de vos ha fate lo?*

Which of you has done it?

*De qui parla vu?*

Of whom do you speak? (Whom do you speak of?)

**Note.** The accusative form *quien* is used, instead of *qui*, only to indicate, when ambiguity may arise, that the interrogative is a direct object and not a subject:

*Quien admira tu fratre? ( = Qui e que tu fratre admira?)*

Whom does your brother admire?

47. *Cui*, as well as *de qui*, *de quel*, *de queles*, immediately qualifies a noun in the sense of 'whose':

*In cui casa viva il?* or: *In le In whose house does he live? casa de qui (de quel) viva il?*

**Note.** *Cui* can be used predicatively with *ser*, 'to be':  
*Cui e cil libre?* Whose is this book?

48. *Coi*, 'what', is a general neuter:

*Coi ha il dicate?*

What has he said?

*De coi ha il parlate?*

What has he spoken of?

49. In indirect questions the English 'what' can, instead of *by coi*, also be rendered by *lo* + a relative pronoun (= 'that which'):  
*Dica me coi (or: lo que) il ha dicare.* Tell me what he has said.

*Sava tu de coi (or: lo de quel) il ha parlate?* Do you know of what he has spoken?

50. Instead of the interrogatives *qui*, *quel*, *coi*, etc., the emphatic expressions *qui e que*, *quel e que*, *coi e que*, etc., are often used in direct questions (cf. § 35. Note, § 44, § 46. Note):  
*Qui e que tu fratre admira?* Whom does your brother admire?

*Quel autores e que tu fratre admira?* What authors does your brother admire?

*Coi e que vu desira?* What do you want?

51. Interrogative adverbs are: *come?* how? *quanto?* how much? *quando?* when? *u?* where? (*a*) *u?* whither? where? *du?* where ... from? whence?:

*Come sava tu u il e?*

*Du vena tu?*

How do you know where he is? Where do you come from?

52. Interrogatives are also used in exclamatory sentences, as in English. *Quel* then corresponds to 'what', 'what a(n)!' in English.

*Quel imbecil! Quel ideas!*

What a fool! What ideas!

*Come (Quanto) go regreta lo!*

How (How much) I regret it!

53. The interrogative can be used immediately before an infinitive in elliptical questions, direct as well as indirect:

*Coi far?*

What to do?

*Yo non sava coi far.*

I do not know what to do.

### Relative Pronouns.

54. Sing. and plur.: *que* who, whom, which, that

Sing.: *quel*, plur.: *queles*, who, whom, which, that

Genitive sing. and plur.: *cui* whose, of which

Sing. neuter: *coi* what, which

**Note.** The relative pronoun must never be omitted as in English. The preposition always precedes the relative pronoun.

55. *Que* is used when the relative is not governed by a preposition (i.e. as subject, direct object or predicative complement):

*Mi amico, que e riche, ha comprate un auto.* My friend, who is rich, has bought a motor-car.

*Le auto que il ha comprate, e francese.* The motor-car that (which) he has bought is French.

56. *Quel*, plur. *queles*, is used when the relative is governed by a preposition:

*Le señiores de queles il parlan, e mi amigos.* The gentlemen of whom he spoke (whom, that he spoke of) are my friends.

Note 1. *Quel*, plur. *quelles*, can also be used:

(1) as direct object, instead of *que*, to indicate that the relative is a direct object and not a subject, when ambiguity may arise on account of inverted word-order (cf. § 100. 2):

*Conosca tu le dama quel admira le* Do you know the lady that (whom) *amico de mi fratre* (or: *que le* my brother's friend admires? *amico de mi fratre admirata*)?

(2), preceded by the definite article *le*, with reference to a word that does not stand immediately before the relative:

*Le matre de mi amico, le quel* My friend's mother, who lives in *habita Berlin, ha arivate.* Berlin, has arrived.

Note 2. Like the English 'which', *quel* can also be used conjointly. It is then uninflected in the plural.

*Il pova prender le tren cil sera, in* He can take the train to-night, in *quel caso il arivura deman.* which case he will arrive to-morrow.

57. *Cui* is used more often than *de quel*, *de queles*, to express the genitives 'whose', 'of which':

*Yo non compra libros cui autores* I do not buy books whose *res* (or: *le autores de queles*) authors (or: the authors of *yo non conosco.* which) I do not know.

58. The English general neuter 'what' = 'that which' is expressed by *lo* + a relative pronoun. When it stands without a preposition, it may also be expressed by *coi*.

*Pensa a lo que il ha dicato.* Think of what he has said.

*Prenda lo que tu desira.* Take what you want.

or: *Prenda coi tu desira.*

59. The English 'which', referring back to a whole sentence, is rendered by *lo que* or *coi*:

*Il non ha venate, lo que* (or: He has not come, which aston- *coi*) *astona me.*ishes me.

Note. When the English 'which', referring back to a whole sentence, is preceded by a preposition, it is always rendered by *coi*:

*Il dari me le letre, dopo coi il re-* He gave me the letter, after which *travai se.* (= whereupon) he retired.

60. Relative adverbs are: *u* where, when, (*a*) *u* whither, where, *du* from where, whence, *que* that, (when). The adverbs *u*, (*a*) *u*, *du*, are used instead of a prep. + a relative pronoun in expressions of place and time. *Que* is used with reference to a preceding adverbial adjunct.

*Yo savu le casa u il vivu.*

*Al momente u il retornavi se, yo re-* I know the house where he lives. *conoscu lu.* At the moment when he turned back, I recognized him.

*Ora que il ha venate, vu pova vidar* Now that he has come, you can see *lu.* him.

61. Indefinite relatives are:

*qui que* 'whoever', *quel que*, *quel* ... *que* 'whichever', 'whatever', 'whoever', *coi que* 'whatsoever', *si* ... *que* 'however', *u que* 'wherever', *cquando que* 'whenever', etc.:

*Qui que ataca vos, defenda vos!* Whoever attacks you, defend your- *selves!*

*Coi que il dica, yo fara lo.* Whatever he says, I shall do it. *Si riche que il e, il non e contente.* However rich he may be, he is not contented.

Note with similar signification: *quintunge* 'whoever', *quelungue*, absol. plur. *quelungues*, 'whichever', 'whatever', 'whoever', *coyungue* 'whatsoever', *commungue* 'however', *unque* 'wherever', *cquandounque* 'whenever', etc.:

*Tu hara quelungue libre tu desira.* You shall have whichever book you want.

*Quintunge, quelungue, coyungue*, are also indefinite pronouns (see § 82).

### Indefinites.

62. Note that when two neuter pronouns are juxtaposed, one or both of which are indefinite, they both keep their neuter form: *tato cilo* all this, *coi altro?* what else?, *nalo altro* nothing else, *algo telo* such a thing.

63. *On*, 'one' ('we', 'you', 'they', 'people'). The active voice with *on* often corresponds to a passive construction in English.

*Si on e riche, tute le monde* If one is (you are) rich, all the *flata vos.* world flatters you.

*On dica que il e riche.* It is said that he is rich.

*On ha dicato lo a me.* I have been told so.

64. Sing. and conjoint plur.: *algue* some, somebody, someone, a few, any, anybody, anyone,

Absolute plur.: *algues* some, some people, a few, any,

Absolute neuter: *algo* something, anything

*Ha tu algue amicos?* *Si, al-* Have you any friends? Yes, *gues.* some.

*Yo ha algo interessante da dicar* I have something interesting to *te.* tell you.

*Il non dicavi algo a algue.* He did not say anything to anybody.

**Note 1.** The English 'any' ('anybody, -one, -thing') is rendered by *algue(s)*, *algo*, only in negative, interrogative, and conditional sentences. For the translation of 'any' and its compounds in affirmative declarative sentences, see § 67. 2, § 82.

**Note 2.** *Algo* is also used as an adverb in the sense of 'somewhat', 'a little':

*Il e algo surde.* He is a little deaf.

65. Sing. and conjoint plur.: *nul* no, nobody, no one, none

Absolute plur.: *nules* none

Absolute neuter: *nulo* nothing

*Il ha nul amicos.* He has no friends.

*Nul sava lo.* Nobody knows it.

*Nules de mi amicos ha venate.* None of my friends have come.

*El dica nulo.* She says nothing.

66. Sing. and conjoint plur.: *tel* such

Absolute plur.: *teles* such

Absolute neuter: *telo* such things, (such a thing)

*Il non ha tel amicos come go.* He has not such friends as I.

*Teles e mi amicos.* Such are my friends.

*Algo telo e incredibile.* Such a thing is incredible.

**Note.** The English 'such a(n)', absolutely 'such a one', is rendered by *un tel*:  
*Yo non ha un tel amico.* I have not such a friend.

67. Sing. and conjoint plur.: *tute* all, whole

Absolute plur.: *tutes* all, (everybody)

Absolute neuter: *tuto* everything, (all); *lo tute* the whole

1. In the singular *tute* is used in the above senses before nouns preceded by the definite or indefinite article, or by a pronominal adjective, in the plural also before nouns without these qualifiers:

*Il travolavi tute le dia (tute un dia).* He worked all the (the whole) day (a whole day).

*Tute mi amicos dica lo.* All my friends say so.

*Tute homes (Tutes) e mortal.* All men (All) are mortal.

*Il sava tuto.* He knows everything.

**Note 1.** With names of towns and countries without any other qualifier, *tute* is used in the sense of 'all', 'the whole of', without the definite article:

*Tute Roma (Italia) parla de lo.* All Rome (Italy) speaks of it.

**Note 2.** 'Whole' before a plural noun is expressed by *entier*: *entier noctes* whole nights.

**Note 3.** *Tuto* is also used as an adverb in the sense of 'quite', 'entirely':  
*Yo e tuto contente.* I am quite contented.

2. In the singular *tute* is used in the sense of 'every', 'any', 'all' (= 'all conceivable'), before nouns that are not preceded by the qualifiers mentioned under § 67. 1 (see, however, § 67. 1. Note 1):

*Tute citá ha un centre.* Every town has a centre.

*Tute infante sava lo.* Any child knows it.

*Nu ha perdute tute esperance.* We have lost all hope.

**Note** with numerals: *tute tri dias* every three days.

68. *Chascun* means conjointly 'each', absolutely 'each (one)', 'everybody', 'everyone':

*Chascun paese ha su leges.* Each country has its laws.

*Chascun de nos sava lo.* Every one of us knows it.

69. Sing. and conjoint plur.: *altre* other, ... else

Absolute plur.: *altres* others

Absolute neuter: *altro* other things, another thing, ... else

*Yo fara lo un altre dia.* I will do it another day.

*U e le altre libros?* Where are the other books?

*U e le altres?* Where are the others?

*Nul altre ha arrivate.* Nobody else has arrived.

*Yo ha algo altro da dicar.* I have something else to say

*Parla de altro!* Speak of other things!

**Note** also the following examples:

*Il non ja altro di dormir.* He does nothing but sleep.

*Il e tuto altro di riche.* He is anything but rich.

70. **Note** the combinations:

Sing.: *le un ... le altre* (the) one ... the other

Absolute plur.: *le unes ... le altres* some (of them) ... the others

Absolute neuter: *lo un ... lo altre* one thing ... the other (another)

Sing.: *un ... un autre* one ... another

Absolute neuter: *uno ... altro* one thing ... another thing

*Li entravi le un dopo le altre.*

*Il dica lo un i ja lo altre.*

*Un ridavi, un altre ploravi.*

They entered one after the other.  
He says one thing and does the other.  
One laughed, another cried.

71. *Unaltes* each other, one another:

*Li ama unaltes.*

They love each other.

*Nu respecta le opinionones de unaltes.*

We respect each other's opinions.

72. Sing. and conjoint plur.: *certe* certain, some

Absolute plur.: *certes* some, (certain people)

*Un certe senior Martel.*

A certain Mr. Martel.

*A un certe momente.*

At a certain moment.

*Certes de cil seniores e Franceses.*

Some of these gentlemen are Frenchmen.

73. 1. Sing. and conjoint plur.: *le mem* the same

Absolute plur.: *le memes* the same

Absolute neuter: *lo mem* the same (thing)

*Yo arivavi le mem dia que il partavi.*

I arrived the same day that he left.

*Sui pretextes e sempre le memes.*

His pretexts are always the same.

*Tutes dica lo mem.*

All say the same (thing).

2. *Mem*, absolute plur. *memes*, without the article, is used to strengthen a preceding noun, pronoun or adverb, and corresponds to the English forms in 'self', '-selves', or to 'very', 'even':

*Il e le bokta mem.*

He is goodness itself.

*Le infantes mem savva lo.*

The children themselves know it.

*El non savva lo el mem.*

She does not know it herself.

*Li paria nunca de se memes.*

They never speak of themselves.

*Yo fara lo cil dia mem.*

I will do it this very day.

Note the adverb *mem*, 'even':

*Meme sui amicos dica lo.*

Even his friends say so.

*Il non ha memme invitate nos.*

He has not even invited us.

74. Sing. and conjoint plur.: *multe* much, many a(n), many a one (man), many

Absolute plur.: *multes* many

Absolute neuter: *multo* much; *lo multe* the many things

*Nu favi lo con multe pena.*

We did it with much trouble.

*Multe non savva lo.*

Many a man does not know it.

*Multes de sui amicos creda lo.*

Many of his friends believe it.

*Yo savva multo de lui.*

I know much about him.

Note. *Multo* is also used as an adverb in the sense of 'very', 'much', 'very much'. An abbreviated form *mul* can also be used before adjectives and adverbs:

*Il e multo (or: mul) riche, multo (or: mul) plu riche di el.*

He is very rich, much richer than she.

75. Sing. and conjoint plur.: *tante* so much, as much, so many, as many

Absolute plur.: *tantes* so many, as many

Absolute neuter: *tanto* so much, as much

*Il ha tante amicos.*

He has so many friends.

*Yo ha tante vin come tu desira.*

I have as much wine as you want.

*Yo conosa tantes de sui amicos.*

I know so many of his friends.

*Il ha tanto da dicar nos.*

He has so much to tell us.

Note. *Tanto* is also used as an adverb in the sense of 'so much', 'as much':

*Il travadia tanto (come il pova).*

He works so much (as much as he can).

76. Sing. and conjoint plur.: *alante* (just) as much, (just) as many

Absolute plur.: *alantes* (just) as many

Absolute neuter: *alanto* (just) as much

*Ha il alante livres come yo?*

Has he as many books as I (have)?

*Il savva alanto come tu.*

He knows as much as you (do).

Note. *Alquanto* is also used as an adverb in the sense of 'just' as much: *Il travaglia alquanto come io.* He works as much as I (do).

77. Sing. and conjoint plur.: *poque* little, few

Absolute neuter: *poques* few  
Absolute plur.: *poque* little; *lo poche* the little; *un poco* a little

*Il ha poche intelligence.* He has little intelligence.

*Il ha poche amicos.* He has few friends.

*Sui amicos e poche.* His friends are few.

*El sava poco (un poco).* She knows little (a little).

Note 1. *Poco* and *un poco* are also used as adverbs:  
*Lo e poco probable.* It is little probable.

*Il e un poco supersticiose.* He is a little superstitious.

Note 2. 'A little', 'a few', after 'not', 'only', are rendered by *poco*, *poque(s)*, not by *un poco*, *alco*, *alque(s)* (cf. § 64):

*Il e non poco intelligente.* He is not a little intelligent.

*Il ha solo poche amicos.* He has only a few friends.

78. Conjoint plur.: *plure* several; absolute plur.: *plures* several;  
*Il ha plure amicos.* He has several friends.

*Plures de sui amicos dica lo.* Several of his friends say so.

79. *Plu* more, *men* fewer:

*Nu ha plu (men) amicos di tu.* We have more (fewer) friends than you.

80. Sing. and conjoint plur.: *le mas* (the) most, most (of the...)

Absolute plur.: *le mases* most people, most of them

Absolute neuter: *lo mas* (the) most, most things

*Le mas coton vena de America.* Most cotton comes from America.

*Il ha le mas amicos.* He has (the) most friends.

*Le mases e egoistes.* Most people are egoists.

*Il ha fate lo mas.* He has done (the) most.

81. Conjoint plur.: *ambe* both; absolute plur.: *ambes* both;  
*Ambe le libres e sur le table.* Both (the) books are on the table.

*Nu e ambes sui amicos.* We are both his friends.

*Cilo interessa nos ambes.* This interests us both.

82. *Quinque* anybody, anyone, *quelunque*, absolute plur. *quelunques*, any (whatever), anybody, anyone, *coyunque* anything (whatever):

*Quinque pova far lo.*

Anybody can do it.

*Il e prone a far coyunque.*

He is prepared to do anything (whatever).

*Yo compra le libre a quelunque* I buy the book at any price  
*price.* (whatever).

Note 1. In negative, interrogative, and conditional sentences the English 'any' and its compounds are rendered by *alque(s)*, *alco* (see § 64). In such sentences *quinque*, *quelunque*, *coyunque*, correspond to 'just any' ('just anybody, -one, -thing') in English, in negative sentences also to 'every' and its compounds:

*Yo non compra le libre a quelunque* I do not buy the book at just any price.

Note 2. Like the English 'whatever', *quelunque*, *coyunque*, are also used to strengthen a negative pronoun or pronominal adjective:

*Il non ha alque opinion quelunque.* He has not any opinion whatever.

*Il sava nulo coyunque.* He knows nothing whatever.

## Verbs.

### Active Voice.

83. All verbs, except the auxiliary *ser*, 'to be', have the following endings:

Present infinitive: *-ar*: *amar* (to) love

Present participle: *-ante*: *amante* loving

Past participle: *-ate*: *amate* loved

Present: *-a*: *yo ama* I love

Imperfect: *-avi*: *yo amavi* I loved

Future: *-ara*: *yo amara* I shall love

Conditional: *-aria*: *yo amaria* I should love

Imperative { 2nd pers. sing. and plur.: *-a*: *ama* / love!  
1st pers. plur.: *-amo*: *amamo* / let us love!

84. All persons in the sing. and plur. (except those of the imperative, see above) have the same endings. Thus, for instance, in the future: *yo amara*, *tu amara*, *il (el) amara*, *nu*

*amara, vu amara, i amara*, I shall love, thou wilt (you will) love, he (she) will love, we shall love, you will love, they will love.

85. The auxiliary *ser*, 'to be', has the following forms:

Present infinitive: *ser* (to) be  
Present participle: *sete* being

Past participle: *sete* been

Present: *go e* I am

Imperfect: *go eri* I was

Future: *go sera* I shall be

Conditional: *go seria* I should be

Imperative { 2nd pers. sing. and plur.: *set' bei*  
1st pers. plur.: *semo!* let us be!

86. All compound active tenses are formed by means of the auxiliary *har*, 'to have':

Perfect infinitive: *har amate* (to) have loved

Perfect participle: *hante amate* having loved

Perfect: *go ha amate* I have loved

Pluperfect: *go havi amate* I had loved

Future perfect: *go hara amate* I shall have loved

Conditional perfect: *go haria amate* I should have loved

### Passive Voice.

87. All passive tenses are formed by the corresponding active tenses of the auxiliary *var*, 'to become', + the past participle of the verb:

Present: *go va amate* I am loved

Imperfect: *go vavi amate* I was loved

Perfect: *go ha vate amate* I have been loved

Pluperfect: *go havi vate amate* I had been loved

Future: *go vara amate* I shall be loved

Future perfect: *go hara vate amate* I shall have been loved

Conditional: *go varria amate* I should be loved

Conditional perfect: *go haria vate amate* I should have been loved

Imperative { 2nd pers. sing. and plur.: *va amate!* be loved!  
1st pers. plur.: *vamo amate!* let us be loved!

Present infinitive: *var amate* (to) be loved

Perfect infinitive: *har vate amate* (to) have been loved

Present participle: *vante amate* being loved

Perfect participle: *hante vate amate* having been loved

88. The agent is expressed by means of the prep. *da*:  
*Il va amate da tutes.* He is loved by all.

89. The auxiliary *ser*, 'to be', may, instead of *var*, be used for the formation of the passive voice only when no ambiguity arises.

Thus:

*Il va (or: e) amate da tutes.* He is loved by all.

but only:

*Le porte va uvrate a tri hores.* The door is opened at 3 o'clock.

(*Le porte e uvrate a tri hores.* = The door is open at 3 o'clock.)

90. The auxiliary *var*, in the sense of 'become', is used only for the formation of the passive voice; in other cases 'become' is generally expressed by the verb *devenar*:

*Il ha devenate riche.*

He has become rich.

### Adverbs.

#### Derived Adverbs.

91. Adverbs are regularly formed from the corresponding adjectives by the addition of the ending *-mente*: *probable* probable, adv. *probablemente* probably; *real* real, adv. *realmentente* really.

Note. If the adjective ends in *-m*, the *m* of *-mente* is dropped: *intim* intimate, adv. *intimamente* intimately.

#### Comparison of Adverbs.

92. Adverbs are compared like adjectives by means of *plu* more, *mas* most, and *men* less, *min* least: *sovente* often, *plu sovente* more often, *mas sovente* most often.

93. Besides the regular comparison with *plu*, the adverbs *bien* well, *mal* badly, *ill*, have the comparatives *melio* better, *pejo* worse: *Il sava lo melio* (or: *plu bien*) *di* He knows it better than I.

## Syntax.

### Word-Order.

#### Position of the Subject.

##### I. Direct Interrogative Sentences.

94. In direct questions the subject follows the finite verb (inverted word-order), unless it is (or is determined by) an interrogative pronoun or adjective:

*Coi ha il dicato?*

What has he said?

*Conosa sui matre lei?*

Does his mother know her?

*Por coi ha tui amico partate?*

Why has your friend left?

but:

*Qui (Quel autor) ha dicato lo?* Who (What author) has said it?

95. If an interrogative word begins the sentence and the verb is a compound, a noun subject can also be placed after the whole verb when no ambiguity arises; thus often with intransitive, reflexive, and passive verbs, and particularly with the verb *ser*, 'to be':

*Por coi ha partate tui amico?*

Why has your friend left?

*Quel ha sete sui intencioni?*

What has been his intention?

96. Without inverted word-order a question (particularly if it is a short one) can also be expressed by special intonation (rising tone):

*Tu e malade?*

You are ill?

Note. A direct question is often expressed by a periphrasis with *e que?*, or with the emphatic expressions *qui e que?*, *quel e que?*, *coi e que?*, *u e que?*, etc. (see the ex. § 35. Note, § 50).

##### II. Clauses of Statement.

97. In appended or inserted clauses of statement, normal as well as inverted word-order can be used. If the clause is short, inverted word-order is preferable:

»*Parla», dicavi il (or: il dicavi),* »*Speaks, said he (he said),*

»*yo vola savar lo.*» »*I want to know it.*»

##### III. Other Sentences.

98. When the subject is a personal pronoun or *on*, 'one' (see § 63), it always precedes the verb:

*Cuando yo venavi, il scribavi.*

When I came, he was writing.

*Dopo le diner nu dansavi.*

After (the) dinner we danced.

99. When the subject is a noun word (i.e. another word than a personal pronoun or *on*), it also generally precedes the verb. As in English, the word-order is thus:

(1) always normal in a main clause that is preceded by a subordinate clause:

*Si tu vena, le auto sera al station.*

If you come, the motor-car will be at the station.

(2) as a rule normal, even if the sentence begins with an adverbial adjunct:

*Cil sera mi amico visitava me.*

This evening my friend will pay me a visit.

100. Inverted word-order (with the noun subject after the whole verb) is, however, often used, particularly when the subject is more strongly stressed or has a qualifier of some length:

(1) in main clauses beginning with an adverbial adjunct (or with *que*, see § 140), in which the verb is intransitive, reflexive, or passive:

*Dopo tri anos finavi le guerra*

After three years the war between the two countries ended.

*entre le du passes.*

*Alor cambiavi se le situation in quel il trovavi se.*

Then the situation in which he found himself changed.

*A cel epoque vavi create le univers- sita de Roma.*

At that epoch the University of Rome was created.

(2) and, when no ambiguity arises, in subordinate clauses, such as relative, indirect interrogative, temporal, and comparative clauses, and in concessive clauses beginning with *qui que*, *coi que*, *si ... que*, etc. (see § 61):

*Dica me cuanto ha costate le casa que il ha comprate.*

Tell me how much the house that he bought has cost.

*Il dormavi, cuando arivavi le letre que tu havi scrivate.*

He was sleeping when the letter that you had written arrived.

*Coi que dica le amico de mi fratre, yo fara lo.*

Whatever my brother's friend says, I shall do it.

Note particularly the inverted word-order to avoid the ending of a sentence with a tense of the verb *ser*, 'to be':

*Dica me u e mi amico.*

Tell me where my friend is.

101. As in English, the word-order is inverted when the sentence begins with a predicative complement and the subject is a noun word:

*Tel ha sete suu vita.*

Such has been his life.

### Position of the Object.

102. As a rule the direct object is, as in English, placed after the verb in declarative sentences. When a noun as direct object is placed at the beginning of the sentence, it is best repeated by a personal pronoun after the verb:

*Cil libes, yo ha comprate les  
in Roma.*

These books I have bought in Rome.

103. When both the direct and the indirect object are personal pronouns, the direct object precedes the indirect object. If, however, the indirect object is reflexive (i. e. refers to the subject), it is best placed before the direct object without the prep. *a*.

*Presenta lui a lei.*

Introduce him to her.

but with a reflexive dative:

*Yo ha sovente dicato me lo.*

I have often said it to myself.

### Position of the Attributive Adjective.

104. The attributive adjective may precede or follow its noun. By being placed after the noun, the adjective is more emphasized than if it is placed before it. It can always stand before the noun. For rhetorical reasons, however, short adjectives are as a rule placed before the noun, long adjectives or adjectives with an adjunct of some length after it: *un bon amico* a good friend, *un blu chapel* a blue hat; but: *un successu incontestabile* an incontestable success, *un vin passabilemente bon* a passably good wine.

105. After the noun are also more commonly placed:

(1) adjectives that denote nationality, confession, station: *un soldate francese* a French soldier, *le doctrine protestante* the Protestant doctrine, *un corona du cal* a ducal coronet.

(2) adjectives that are technical or scientific terms: *le lume electricu* the electric light, *un poem lirique* a lyric poem, *un reforme social* a social reform.

(3) nouns that are used as adjectives: *un marito model* a model husband.

(4) participles that are used as adjectives: *un lingua vivante* a living language, *un problem discutate* a discussed problem.

106. Adjectives that otherwise usually follow the noun, are often placed before it to denote a quality:

(1) that is to be emphasized in an emotionally coloured way, as in direct address, in exclamations and in epistolary style:

*Qual admirabile corage!*

What admirable courage!

(2) that is presumed to be already known:

*Coi pensa un de cil inexplicabile incidente?*

What do you think of this inexplicable incident?

(3) that is considered as essential to the noun: *un corajose soldate* a courageous soldier.

Note. Before compounds are also often placed adjectives that otherwise usually follow the noun: *un sensacional accidente de auto* a sensational motor-car accident.

### Position of the Adverb.

107. The adverb is placed after a simple tense of the verb unless it especially qualifies and emphasizes the verb, in which case it is placed before:

*Mi amico parla sovente de te.*

My friend often speaks of you.

*Il ueravi lentamente le porte.*

He slowly opened the door.

but:

*Il m'eme menazavi me.*

He even threatened me.

*Yo solo suspecta lo.*

I only suspect it.

*El presque ploravi.*

She almost cried.

Note. Adverbs and adverbial adjuncts are often placed at the beginning or end of the sentence for more emphasis:

*Demari mi padre retorna de Italia.*

To-morrow my father returns from Italy.

*Mi amico parla de te sovente.*

My friend speaks of you often.

*Il ueravi le porte lentamente.*

He opened the door slowly.

108. The negation *non*, 'not', regularly precedes the verb unless it especially qualifies and emphasizes another word in the sentence, in which case it is placed before that word:
- Yo non sawa sui nome.* I don't know his name.  
*Non sawa tu u il e?* Don't you know where he is?  
*Non ha tu vidate lui?* Haven't you seen him?  
 but:  
*Yo ha invitate non lui ma sui* I have invited not him but his  
*fratre.* brother.

## The Articles.

### The Definite Article.

#### I. With other Nouns than Proper Nouns.

109. As in English, the definite article is used with nouns that denote a definite person or thing. Note especially the article before nouns that are qualified by an adjective, or by a following *de-attributive* or infinitive.

*Le infantes e malade.*

The children are ill.

*Le autor del libre e mi amico.*

The author of the book is my friend.

*Ha tu le corage da far lo?*

Have you the courage to do it.

*Il arrivavi le dia secuerite.*

He arrived the following day.

Note the use of the article before nouns that in English, though used in a definite sense, often omit the article, such as names of meals and seasons, *dia* day, *nocte* night, and different times of the day, *ciut* town, and also *scola* school, *eclesia* church, and other similar words that in English stand without the article when not the building itself, but the work carried on in it, is thought of:

*Dopo le diner il fuma sempre un* After dinner he always smokes a  
*cigar.* cigar.

*Le autumme ha venate.*

Autumn has come.

*Nu partavi al alba.*

We left at daybreak.

*Il ha andate al scola.*

He has gone to school.

110. The use of the definite article is further to be noticed: (1) with class names in the singular to denote a whole class in a general sense. Class names in the plural, names of

materials, and abstract nouns can, when used in a general sense, take as well as omit the article. Abstract nouns, however, are best preceded by the article.

*Le cane e un animal domestique.* The dog is a domestic animal.  
*(Le) infantes ama (le) animales.* Children love animals.  
*Yo prefera (le) acqua a(l) vin.* I prefer water to wine.  
*(Le) ricchese non e tuto.* Wealth is not everything.

Note especially the use of the definite article before words corresponding to the following words, which in English are used without the article: man, woman (in a general sense); mankind, humanity, youth, Christendom, Christianity, society, posterity, Congress, Parliament; nature, Providence, fate, Fortune; heaven, hell, paradise, purgatory:

*Le horn e mortal.* Man is mortal.  
*Le humanita ha sufrate molto duram* Humanity (Mankind) has suffered  
*le guerra.* much during the war.

(2) with distributive expressions denoting time, measure, weight, number:

*Il vena tri voltes le mense.* He comes three times a month.  
*Le peras costa du liras le quilo.* The pears cost two lire a kilo.

(3) with professional designations (but as a rule not with titles or family titles) that immediately precede names of persons: *le mercante Bertin* Bertin, the merchant, *le poete Piron* the poet Piron; but: *imperator Napoleon* the Emperor Napoleon, *colonel Martel* Colonel Martel, *tante Irene* Aunt Irene.

Note the article and the plural ending with titles in the plural: *le seniores (seniores) Martel* the Mr. (Mrs.) Martels.

(4) to denote the hours of the day when the numeral stands without its head-word:

*Il venavi al tri* (or: *a tri hores*). He came at three (o'clock).

111. The definite article is often omitted, as in English, with titles of books, headings, addresses, advertisements, and references: *Historia del guerra mondial.* History of the World War.  
*Sua adrese e 12, strada Nobel.* His address is 12, Nobel Street.  
*Vidar capitale tri!* See chapter three.

## II. With Proper Nouns.

112. The definite article is used:

(1) with names of mountains, rivers, seas, lakes, boats of all kinds, aeroplanes, hotels, theatres, and most other public buildings, with most newspapers, and with names of festivals except *Natal* Christmas, and *Pascua* Easter: *le Ethna* Etna, *le Nil* the Nile, *le Atlantique* the Atlantic (Ocean), *le Malta* the Malta (ship), *le Continental* the Continental (hotel), *le Matin* (newspaper), *le San Johan* Midsummer.

Note 1. The above-mentioned proper nouns omit the article:

(1) when they are preceded by an apposition (with or without *de*, cf. § 117. 4): *le Fluss de Po* the river Po, *le nave Malta* the ship Malta.  
(2) often with enumerations: *Po i Arno e Fluss italiani*. The Po and the Arno are Italian rivers.

Note 2. Names of streets and public places (bridges, squares, parks) can take as well as omit the article: (*le*) *strada Nobel* Nobel Street, (*le*) *place Dante* Dante Place.

(2) with names of days unless the day mentioned is the present, next or last one (see the ex. § 116. 1).

113. Proper nouns that otherwise stand without the definite article, such as names of persons, towns (villages, castles), countries (continents, provinces, islands) take the article:

(1) when they stand in the plural (they then take the plural ending):

*Yo ha sete che le Marteles.*

I have been with the Martels.

*Il viva in le Antiles.*

He lives in the Antilles.

Note 1. If a title precedes the name of a person, the title, not the name, takes the article and the plural ending in the plural (cf. § 110. 3. Note).

Note 2. Names of persons generally take the article when they denote works of art: *le Mona Lisa* the Mona Lisa (picture).

(2) when they are qualified by an adjective or a de-attributive: *le divin Patti* the divine Patti, *le Beatrice de Dante* Dante's Beatrice, *le moderne Europa* modern Europe, *le Roma de nostre dias* the Rome of our days.

Note. In familiar speech, however, the article can be omitted before names of persons: *viet Irene* old Irene.

## The Indefinite Article.

114. Contrary to English usage:

(1) the indefinite article is as a rule omitted before a predicative complement of adjectival nature or an apposition (often preceded by *come*, 'as') to denote in a general manner nationality, religion, rank, profession, relationship, etc.:

*Sei marito e Francese.*

Her husband is a Frenchman.

*Il vavi fate colonel.*

He was made a colonel.

*Senior Martini, mercante de*

Mr. Martini, a merchant of

*Milano.*

Milan.

*Come rege il evi amate da tutes.*

As a king, he was loved by all.

Note. The indefinite article is used after *lo*, 'it is', (cf. § 34. Note) or when the noun is qualified by an adjective:

*Lo e un Francese.*

He (literally: It) is a Frenchman.

*Mi amico e un grande autor.*

My friend is a great author.

For the indefinite article in distributive expressions, see § 110. 2; for the translation of 'what a(n)' in exclamatory sentences, see § 52.

(2) the indefinite article may be used before abstract nouns that have no plural and are qualified by an adjective:

*Il parlavi con (un) grande elo-*

He spoke with great eloquence.

*cuence.*

Note also the indefinite article in *un parte de* part of (= some part of): *Un parte del cild e ora in ruines.* Part of the town is now in ruins.

## Position of the Articles.

115. Contrary to English usage:

(1) the definite article precedes *medi* half, *double* double: *le medi (double) prece* half (double) the price.

(2) the indefinite article precedes *medi* half, *tel* such (cf. § 66. Note), and also the adverbs *si* so, *tan* as, *tro* too, *tuto* quite, followed by an adjective: *un medi hore* half an hour, *un tro alte prece* too high a price.

*Il e un tan brillante autor*

He is as brilliant an author as his father.

*come sui patre.*

## Nouns.

## The Noun without a Preposition.

116. Contrary to English usage the noun stands without a preposition:

(1) in certain expressions of time:

*Il retournera lundi.*

He will return on Monday.

*El partívi martedì.*

She left on Tuesday.

*Il vena sempre le lunedìs.*

He always comes on Mondays.

*Le sera go e sempre fatigatè.*

In the evening I am always tired.

*Il venavi le tri april.*

He came on the third of April.

(2) with the so-called 'accusative absolute'. The preposition 'with' is generally used in English.

*Il entravi, le chapel al mano.*

He entered with his hat in his hand (hat in hand).

Note. The prep. *de*, 'of', cannot be omitted as in English before nouns used predicatively and denoting age, size, colour: *De quel color e le ciel?* What colour is the sky?

## The Noun with a de-Attribute.

117. A de-attribute of the noun is used:

(1) as a subjective or objective genitive: *le chapel del doctor* the doctor's hat, *le educacion del(l) infantes* the education of (the) children.

Note 1. A prepositional attribute is most often expressed by means of the preposition *de*, 'of', especially when the head-word is preceded by the definite article: *le bataille de Verdun* the battle of Verdun, *le clave del porte* the key to (of) the door, *un mercante de Milano* a merchant of Milan.

Note 2. There is no counterpart to the English elliptical genitive (with or without a preceding 'of'): *le farmacia* the chemist's (shop), *algue amicos de mi fratre* some friends of my brother's.

(2) as a genitive of description (denoting material or quality): *un anel de or* a ring of gold, *un autor de talente* a talented author.

(3) as a partitive genitive (denoting the whole from which a part is taken) after nouns denoting quantity, measure, weight: *un multitude de livres* a multitude of books, *un botelle de vin* a bottle of wine, *un quilo de sucre* a kilo of sugar.

Note also the use of *de* in expressions of time and measure such as the following: *dopo cuar anos de guerra* after four years' war, *al dece metres de distance* at ten metres' distance.

(4) as a genitive of definition, which occurs:

(a) after geographical (and political-geographical) class names: *le fluve de Po* the river Po, *le monte de Etna* Mount Etna, *le cité de Milano* the city of Milan, *le regne de Bulgarie* the Kingdom of Bulgaria.

(b) with names of streets, squares, bridges, etc., unless the proper noun is the name of a person: *le strada de Roma* Rome Street, *le ponte de Rialto* the Rialto Bridge; but: *le strada Nobel* Nobel Street, *le place Dante* Dante Place.

Note. When the proper noun is the name of a person, it stands without *de* after the apposition also in other expressions than the above-mentioned: *le expedition Scott* the Scott expedition, *le price Nobel* the Nobel prize, *le chocolate Menier* the Menier chocolate.

(c) as in English after the words *nome* name, *titre* title, *cri* cry, *mensse* month, and after the names of seasons: *le nome de Paul* the name of Paul, *le titre de dague* the title of Duke, *le mensse de april* the month of April, *le automne de 1939* the autumn of 1939.

## Compound Nouns.

118. Compound nouns in which the parts are written as one word occur rather seldom: *autocar* autocar, *ferovia* railway, *radiolegrafia*, radio telegraphy.

1. The compound noun is most often expressed by two nouns joined by means of a preposition, in most cases *de*: *un biéte de teatre* a theatre-ticket, *un accidente de auto* a motor-car accident, *un disque de gramofon* a gramophone record.

Note 1. When the sense so demands, the noun following the preposition stands in the plural: *un boutique de flores* a flower-shop, *un tren de pasajeros* a passenger train.

**Note 2.** The noun following the preposition can take the definite article in case that happens in English if the compound is dissolved: *al angle de (l) strada* at the street corner (or: at the corner of the street).

2. The preposition *a* is used before the second noun, if this denotes what different kinds of vessels, receptacles, are meant to contain: *un botelie a vin* a wine-bottle, *un vase a floras* a flower-vase.

Cf. with this: *un botelie de vin* a bottle of wine (see § 117. 3).

3. Other prepositions are also sometimes used before the second noun: *un envoie so bande* a book-rate packet, *production in masa* mass-production.

4. The preposition *da* is used when the second word of the compound is an infinitive (cf. § 149. 3): *un sala da manjar* a dining-room.

5. The compound sometimes consists of two nouns united by a hyphen: *un carte-letre* a letter-card, or of a verb in the imperative + a noun: *un porta-paquete* a parcel-holder.

6. The compound is often expressed by a noun qualified by an adjective, or by a single noun: *un office central* a head office; *un pomo* an apple-tree, *un vagon* a railway carriage.

### Plural of Compound Nouns.

119. When the two nouns of the compound are joined by means of a preposition, the first word (the principal word) takes the plural ending; when the two nouns are joined by a hyphen, the second word takes the plural ending: *bilietes de teatre* theatre-tickets, *botelies a vin* wine-bottles; but: *carte-letres* letter-cards, *porta-paquetes* parcel-holders.

### Adjectives.

#### Construction of the Adjective.

120. The adjective can take adjuncts joined to it by *de*, *a*, or other prepositions:

*Il e capabile de tutto.*

*Il restavoi fidel a su rege.*

He is capable of everything.

He remained faithful to his king.

*Yo e contente con tui travaiie.* I am contented with your work.

**Note 1.** With adjectives expressing age or dimension, the prep. *de* denotes measure:

*Il e viel de septece anos.*

He is seventeen years old.

*Le mur e alte de dou metres.*

The wall is two metres high.

**Note 2.** With comparatives the prep. *de* denotes the difference: *Il e plu jun di el de tri anos.* He is three years younger than she.

### Verbs.

#### Construction of the Verb.

121. No verb can take two direct objects, i. e. one object denoting a person, and one, a thing. The most common constructions used with transitive verbs are *algo a algue* or *algue de algo*:

*dicar algo a algue*

to say something to somebody

*informar algue de algo*

to inform somebody of something

**Note.** Only the direct object (not the indirect object) of an active sentence can be made a subject if the sentence is changed into a passive one:

*Sui amicos davi lui un libre.*

His friends gave him a book.

In the passive only:

*Un libre avoi date a lui da sui amicos.*

A book was given him by his friends.

#### Verbs with a Double Accusative.

122. A double accusative, one as direct object and the other as objective complement, is found after some verbs which mean 'make', 'choose', 'select', 'appoint', 'crown', 'call': *Le pople favi lui presidente.* The people made him President.

**Note.** If the active sentence is changed into a passive one, these verbs take two nominatives:

*Il avoi fate presidente da le pople.*

He was made President by the people.

**Reflexive verbs.**

123. Many verbs that are not reflexive in English must be rendered by reflexive verbs:

*Il ritiravi se por riposar se.* He retired to rest.

124. When the subject is the name of a thing and the agent is not expressed, the reflexive form is often used instead of the passive voice:

*Le porte urravvi se lentamente.* The door (was) opened slowly.

**Tenses of the Verb.****General Remarks.**

125. The tenses of the verb are in the main used as in English. Note especially that an English present, imperfect, perfect or pluperfect is always rendered by the corresponding tense in temporal and conditional clauses (also concessive conditional clauses). See also the ex. § 132. 1.

*Cuando (Si, Meme sè) il vena,* When (If, Even if) he comes  
(*ha venate*), *yo fara lo.* (has come), I shall do it.

**The Various Tenses.**

126. The Present is used:

(1) about an action or a state belonging to the present time:

*Il dorma ancor.*

He is still sleeping.

*El viva sovente in Roma.*

She often lives in Rome.

*Il parla sempre de lei.*

He is always speaking of her.

(2) often, instead of the future, about something that is close at hand:

*Il retorna deman.*

He returns to-morrow.

127. The Imperfect is used to express an action or a state that took place in the past:

*Il dormavi, quando yo entravi.* He was sleeping when I entered.

128. The Perfect is used:

(1) to denote an action as completed in relation to the present time:

*Colombo ha decovrate America.* Columbus (has) discovered America.

(2) about something that has happened recently. Note that in this sense the perfect often corresponds to an imperfect in English, especially when the verb is qualified by an expression of time.

*Ha tu vidate mi fratre?*

Have you seen my brother?

*Si, yo ha vidate lai yer.*

Yes, I saw him yesterday.

(3) often, accompanied by an expression of time, instead of the future perfect, about something that is close at hand:

*Yo ha tasto finate.*

I have soon finished.

129. The Pluperfect is used about an action that was already completed before another action in the past began:

*Il havi ja dinate, cuando yo arivavi.*

He had already dined when I arrived.

130. The Future is used:

(1) about something that is going to take place in the future (cf., however, § 126. 2):

*Yo fara lo un altre dia.*

I shall do it another day.

(2) to express a modest request or a command:

*Tu excusara mi retardè.*

You will excuse my delay.

*Tu honorara tui patre i tui matre.* Thou shalt honour thy father and thy mother.

131. The Future Perfect is used:

(1) to denote an action that will be completed before a fixed time in the future (cf., however, § 128. 3):

*Yo hara dinare, cuando tu vena.*

I shall have dined when you come.

(2) about a past action to express an explanatory supposition, a probability ('may'):

*Il non e ci; il hara mancatele tren.* He is not here; he may have missed the train.

132. The Conditional and the Conditional Perfect are used: (1) in main clauses of conditional sentences to express that something would happen (or would have happened) if (even if) a certain condition were (or had been) fulfilled:

*Si il pregavi me, go faria lo.* If he asked me, I should do it.  
*Meme si il havi pregate me, go* Even if he had asked me, I  
*non haria fate lo.* should not have done it.

Note 1. The conditional clause can also take the conditional if it is introduced by another conjunction than *si*, 'if', or *meme si*, 'even if':

*In caso que il venaria, dica lui* In case (If) he should come, tell  
*que go e ocupate.* him that I am occupied.  
*Camandaque il pregarria (or: pre-* Even though he should ask (asked)  
*gavi) me, go non faria lo.* me, I should not do it.

Note 2. The conditional clause can be abbreviated or understood; thus often with expressions of politeness and to denote a rumour:

*A vobte place go faria lo.* In your place I should do it.  
*Yo volaria dicar vos algo.* I should like to tell you something.  
*Le rege de R. haria abdicate.* The King of R. is said to have  
 abdicated.

Note 3. The main clause can also be understood:

*Si nu prendavi un taxi?* If we should take a taxi?

(2) in subordinate clauses (and apparent main clauses) to denote an action that seen from a point of time in the past takes place in the future:

*Il dicavi que il faria (harria* He said that he would do (have  
*fate) lo avan unce hores.* done) it before 11 o'clock.

### Periphrastic Tenses.

133. The auxiliary *ser*, 'to be', + the present participle of the head-verb is used especially to emphasize an action or a state as going on at a certain moment or during a certain period (expressed or understood). These progressive forms, which are never necessary, are used much less than in English.

*Yo e (evi) scribante un letre.* I am (was) writing a letter.

134. Instead of the future and the conditional, the present and the imperfect of the auxiliary *vor* + a pure infinitive are used, corresponding to the English 'am going to', 'was going to', to denote intention or what is going to happen immediately:

*Coi va vu far?* What are you going to do?  
*Yo vavi scribar un letre,* I was (just) going to write a  
*cuando mi fratre venavi.* letter when my brother came.

Note. The immediate future can also be expressed by *star por* (literally: 'stand for'), corresponding to 'be about to' in English, + an infinitive:

*Yo stavi por andar al teatre,* I was about to go to the theatre  
*cuando il venavi.* when he came.

135. The present and the imperfect of *devar* (see § 136) before a pure infinitive are used, corresponding to the English 'am to', 'was to', to denote a future action or state as previously decided or agreed upon:

*Il non devavi revidar lei.* He was not to see her again.

### Modal Auxiliaries.

136. The modal auxiliaries are *far*, 'make', 'cause', *lasar*, 'let', 'allow', 'suffer', *devar*, 'be obliged to', 'ought to', 'should', 'povar', 'be able to', 'can', 'could', 'may', 'might', *savar*, 'be able to' (= know how to), 'can', 'could', *volar*, 'will', 'be willing to', 'wish', 'want', *solar*, 'be in the habit of', 'used to':

*Il favi lei promiar lo.* He made her promise it.  
*Yo ha lasate lui far lo.* I have allowed him to do it.  
*Tu non deva dicar lo a lui.* You ought not to tell it him.  
*Il non povva venar.* He cannot come.  
*Sava tu conducator un auto?* Can you (= Do you know how  
 to) drive a motor-car?

*Il non volavi ajutar me.* He wouldn't help me.  
*El solavi dinar che nos.* She used to dine with us.

**Note.** The English 'could', 'might', 'ought to', are rendered by conditional forms in main clauses of conditional sentences (with the conditional clause expressed or understood):

*Il povaria far lo, si il non evi occupate.* He could (would be able to) do it, if he were not occupied.

*Il povaria far lo, si il non evi occupate.* He could (ought to) have done it.

*Algo tela povaria arivar.* Such a thing might happen.

137. The English 'must' is expressed:

(1) by *ser obligate* (or: *forzate*) *da* (= be obliged (forced) to):

*Tu e obligate da far lo.* You must do it. (= You are obliged to do it.)

(2) by a periphrasis with *lo e (ev) necessari* (= it is (was) necessary):

*Lo e necessari que il vena.* He must come. (= It is necessary that he comes.)

(3) by *devar* (= 'be more or less obliged to', 'ought to'):

*Yo deva scribar un letre a lui.* I must write a letter to him.

*Vu deva excusar me.* You must excuse me.

*El deva ser multo riche.* She must be very rich.

*Il dicavi que el devavi ser multo riche.* He said that she must be very rich.

*Il deva har portate.* He must have left.

*Nu deva ser contente, si il vena.* We must (ought to) be contented if he comes.

(4) by *har da* (= have to):

*Yo ha algo da dicar te.* I must tell you something. (= I have something to tell you.)

(5) by *non povar men di* (= 'cannot but'):

*Yo non povar men di ridar.* I must (= cannot but) laugh.

**Note.** The English 'must', followed by a negation, is expressed by *devar* ('ought to') or by a periphrasis with *permiar*, 'permit', 'allow':

*Tu non deva ridar.* You must not (ought not to) laugh.

*Lo non e permiate a vos da far lo.* You must not do it. (You are not allowed to do it.)

138. The English 'may', 'might', is expressed:

(1) by the conjunction *que*, 'that', + the present of the head-verb in main clauses to express a wish, an exhortation, or a concession (see § 140. Note).

(2) by the imperative:

*Se felice!* May you be happy! (= Be happy!)

(3) by a periphrasis with the adverb *forse*, 'perhaps'; thus almost always when 'may', 'might', are followed by a negation.

*Il e forse riche.* He may be (= is perhaps) rich.

*Lo non e forse ver.*

It may not be true. (= It is perhaps not true.)

*Tu ha forse vidate lui avon.*

You may have (= You have perhaps) seen him before.

*Il dicavi que il venaria forse deman.* He said that he might (= would perhaps) come to-morrow.

(4) by the future perfect, about a past action, to express an explanatory supposition or a probability (see § 131. 2).

(5) by *povar* in the sense of 'can', 'could':

*Lo povar ser ver.* It may (= can) be true.

*Pova yo entrar?* May (= Can) I enter?

*Tu pova far, come tu vola.* You may (= can) do as you like.

*Il dicavi que yo povavi venar.* He said that I might (= could) come.

(6) by a periphrasis with *permiar*, 'permit', 'allow':

*Permiata vu me da agitar vos?* May I help you? (= Do you permit me to help you?)

(7) by the tenses of the verb when these forms can be used instead of expressions with 'may', 'might':

*Coì que il dica, yo non creda lui.* Whatever he may say (= say's), I don't believe him.

*Yo aspava que tu sera felice.* I hope that you may (= will) be happy.

*Il dicavi lo a me, afin que yo savava lo.* He told it me, so that I might (= should) know it.

**The Subjunctive.**

### The Subjunctive.

139. There is no subjunctive. English subjunctive tenses are rendered by the corresponding indicative tenses:

*Il destravi que lo evi ver.* He wished it were true.

*Si yo evi tu, yo faria lo.* If I were you, I should do it.

140. The present subjunctive in English main clauses, expressing a wish, exhortation, or concession, is rendered by the conjunction *que*, 'that', + the present:

*Que Deo garda le regel!* God save the King!

*Que tu regne vena. or: Que vena tu regne.* Thy kingdom come.

**Note.** *Que* + the present, expressing a wish, exhortation, or concession, also often corresponds to 'may' or 'let' + an infinitive in English:

*Que tu e felice!* May you be happy!

*Que tu e felice!* May you be happy!

*Que chascun fa su devar.* May everybody do his duty.  
*Que ti entra!* Let him come in!  
*Que el plora o non, go non permit it.* She may cry or not, I do not permit it.  
*mita lo.*

### The Imperative.

141. Besides the form in *-amo*, the 1st pers. plur. imperative can also be expressed by *lasa nos*, 'let us', + an infinitive: *Andamo!* or: *Lasa nos andar!* Let us go!

Note. In the 2nd pers. imperative an exhortation can be softened by placing *ple*, 'please', before the imperative: *Ple dica me vore adrese.* Please tell me your address.

### The Infinitive.

#### The Infinitive as a Noun.

142. Every infinitive can be used as a noun and is then treated as an ordinary noun. It then often corresponds to an English gerund.

*Le arte del dansar non e facil.* The art of dancing is not easy.

*Al partar del tren go detectavi lu.* At the departure of the train I discovered him.

*Nu audia vi un distante tonar.* We heard a distant thundering.

#### The Infinitive without a Preposition.

143. The pure infinitive (infinitive without a preposition) is used:

(1) as subject before the predicate: *Travaluar e necessari.* To work is necessary.

(2) as predicative complement (mostly after *ser* be, *semblar* seem, *apelar* call): *Vidar e crear.* To see is to believe. (Seeing is believing).

*Il sembra crear lo.* He seems to believe it.

*Tu apela cilo studiar!* You call this studying.

(3) as object or objective complement after the modal auxiliaries (see §136), after the auxiliary *var* (see §134),

after the verbs of perception *vidar* see, *audiar* hear, *sentar* feel, and after *pensar* intend, mean, *osar* dare, *besoniar* need:

*Yo vidavi lui tremblar.* I saw him tremble (trembling).

*Cuando pensa nu retornar?* When do you intend to return?

*Vu non besonia far lo.* You need not do it.

(4) as adverbial adjunct after unstressed verbs of motion to express the purpose of the movement. The purpose is more emphasized by placing the prep. *por*, 'in order to', before the infinitive.

*Vena dinar con nos!* Come and dine with us!

*Il ha andate vidar su amico.* He has gone to see his friend.

*Yo vena por felicitar te.* I come to congratulate you.

(5) as an independent infinitive at the beginning of the sentence, as apposition, and in elliptical exclamations and questions (cf. § 53):

*Retornar, il non pensa a lo.* Return, he doesn't think of it.

*Il desiravi solo un cosa: revindar su patria.* He wished only one thing: to see his native country again.

144. The pure infinitive is used after the comparative *di*, 'than'; if two infinitives are compared with each other, the infinitive following *di* is construed in the same way as the preceding infinitive:

*Il faria lo plutosto di abandonar te.* He would do it rather than abandon you.

*Un tel cosa e plu facil da dicar di da far.* Such a thing is easier to say than to do.

145. The active infinitive after *far*, *lasar*, *vidar*, *audiar*, corresponds to a passive infinitive or a past participle in English when the doer of the action expressed by the infinitive is not mentioned:

*Il favi arestar les.* He had them (caused, ordered, commanded them to be) arrested.

*El non lasavi persuadar se.* She did not allow (permit, suffer) herself to be persuaded.

*Nu vidavi atacar le cidi.* We saw the town attacked.

*Yo audia vi mencionar mi nome.* I heard my name mentioned.

Note. No nominative with an infinitive is used as in English (cf. § 63): *On audiaevi lei plorare*. She was heard to weep.

### The Infinitive with a Preposition.

146. The most common prepositions before an infinitive are *da*, corresponding to the English sign of the infinitive 'to', and *a*, 'to', *de*, 'of'. For their use, see §§ 147—149.

Other prepositions that can precede the infinitive are *avan* before, *con* with, *contre* against, *dopo* after, *entre* between, *excepte* except, *in* in, *per* by, *por* for, *sin* without, *sur* on, *ultra* besides. The infinitive following the preposition as a rule corresponds to a gerund in English.

*Avan partar il davi me su* Before leaving he gave me his  
*adrese.* address.

*El comenzaivi per ridar i* She began by laughing and  
*finavi per plorar.* finished by weeping.

*Il ha un grande passion por* He has a great passion for  
 *fumar.* smoking.

*El insistiavi sur vidar lui.* She insisted on seeing him.  
*Il passavi sin vidar nos.* He passed without seeing us.

*Ultra ser bel e molto riche.* Besides being beautiful, she is  
very rich.

Note. The English 'to', 'in order to', preceding an infinitive to denote purpose or destination, is rendered by the prep. *por* (cf. also § 143.4):  
*Nu manja por vivar.* We eat (in order) to live.

147. The prep. *a* is used before an infinitive after verbs, adjectives and nouns that are construed with *a* before a noun:

*Il invita te a venar.* He invites you to come.

*Yo e averse a far lo?* I am averse to doing it.

*Il ha aversion a manjar.* He has an aversion to eating.

148. The prep. *de* is used before an infinitive after verbs and adjectives that are construed with *de* before a noun:  
*Il parla de andar a Italia.* He speaks of going to Italy.  
*E tu capace de far lo?* Are you capable of doing it?

149. The prep. *da* is used before the infinitive in all other cases. The infinitive with *da* is thus used:

(1) as subject after the verb:

*Lo e necessari da travaliar.* It is necessary to work.

(2) as direct object after all verbs except those previously enumerated with a pure infinitive:

*Yo desira da dicar vos algo.* I want to tell you something.

*Il promia da agutar me.* He promises to help me.

(3) as attribute or adverbial adjunct when according to the foregoing no other preposition is to be used. As an attribute *da* + an infinitive most often corresponds to 'of' + a gerund or to a compound noun in English (cf. also § 118.4).

*Il saon le arte da parlar.* He knows the art of speaking.

*El e in le sala da manjar.* She is in the dining-room.

*Il davi me algo da manjar.* He gave me something to eat.

*Un tel cosa e facil da far.* Such a thing is easy to do.

(4) as agent:

*Yo va iritate da savar lo.* I am irritated by knowing it.

Note. Just as 'to' + an infinitive is sometimes used in English instead of a preposition + a gerund, the prep. *da* can sometimes be used before an infinitive instead of another preposition, particularly *a* or *de*:

*El tu prone a (or: da) far lo?* Are you prepared to do it?

*Nu ha pregate lui de (or: da) agutar nos.* We have asked him to help us.

*Yo e contente con (or: da) savar lo.* I am contented with knowing (to know) it.

150. The English passive infinitive is to be rendered by an active infinitive after *ser* be, *restar* remain, *lasar* leave:

*Il e da plentiar.* He is to be pitied.

*Nulo resta da far.* Nothing remains to be done.

*Le qualita lasa mucho da desirar.* The quality leaves much to be desired.

Note. The passive infinitive that is used in English after 'cause', 'order', 'command', 'direct', and 'let', 'allow', 'permit', 'suffer', when the subject of the infinitive (the doer of the action) is not expressed, is rendered by an active infinitive (see the ex. § 145).

151. Among compound prepositional expressions that can be used before an infinitive may be noticed *afin da* in order to, *invece de* instead of, *lontano de* far from, *quanto a* as regards, as for:

*Invece de responder il amavi se.* Instead of answering he went away.  
*Quando a fumar il e molto moderato.* As regards smoking he is very moderate.

### Infinitive instead of a Subordinate Clause.

152. An infinitive construction is often used instead of a subordinate clause introduced by *que*, 'that', when the subject of the *que*-clause also occurs in the main clause (as subject, direct or indirect object).

*Il promitavi da far lo (que il faria lo).* He promised to do it (that he would do it).

153. Infinitive constructions can also be used instead of other subordinate clauses than *que*-clauses when the subject is the same in the main clause and the subordinate clause. The infinitive after the prepositions *avan*, *dopo*, *escepte*, *per*, *por*, *sin*, *oltre*, *afin da*, is thus often used instead of a clause introduced by the corresponding conjunctions *avan que*, *dopo que*, etc.:

*Avan partar (Avan que il tava) el dava me su adresse.* Before leaving (Before he left), he gave me his address.

### Participles.

#### The Present Participle.

154. The present participle can be used either as a pure verbal form or as a verbal adjective, but never, like the English gerund, as a verbal noun. The English gerund is most often rendered by an infinitive (see §§ 142, 143), thus always immediately after a preposition (see § 146) except sometimes after the prep. *in* (see § 157).

155. If the English gerund is preceded by a qualifier (an article, a pronominal adjective, or a possessive genitive), it is generally rendered by a noun infinitive (see § 142), an ordinary noun, or (thus always when it also retains the function of a verb) by a subordinate clause:

*El venavi, sinque mi amico (il savavi lo).* She came without my friend(s) (his) knowing it.

156. Except in participial constructions (see §§ 161, 162) the present participle, as a pure verbal form, is used much less than in English. It occurs:

(1) after *ser*, 'to be' (see § 133), after certain verbs of motion and rest, such as 'come', 'go', 'sit', 'lie', 'stand', after *lavar*, 'leave', and after *trovar*, 'find', and other verbs of perception, to denote an action as going on:

*Il venavi curante ver me.* He came running towards me.  
*El sidavi scrivante un letre.* She sat writing a letter.  
*Yo trovavi lui sidante in le parque.* I found him sitting in the park.

Note. The verbs of perception *vidar* see, *audiar* hear, *sentar* feel, are most often followed by an infinitive (see § 143. 3).

(2) to denote an action as going on simultaneously with that of the head-verb ('attendant circumstances'):

*Tremblante de pavor, el re-tremavi se.* Trembling with fear, she re-tired.

157. When referring to the subject, the present participle can be preceded by the prep. *in* to express a simultaneous action:  
*In dicante cil parolas, il dava me le letre.* Saying these words, he gave me the letter.

158. As a rule the present participle can also be used as a verbal adjective to express a quality or a state:  
*El parlavi con un voce tremblante.* She spoke in a trembling voice.

Note. In several cases, however, the verbal adjective presents another form than the corresponding verbal form (most often the ending *-ente* instead of *-ante*):

*Vidar le page secuentel* See the following page.

#### The Past Participle.

159. Like the present participle, the past participle can be used both as a pure verbal form and as a verbal adjective:

*Il favi se amate da tutes.* He made himself loved by all.  
*Le problem discutate evi molto interessante.* The problem discussed was very interesting.

## Participles as Nouns.

160. As verbal adjectives the participles can, like ordinary adjectives, be used as nouns (cf. §§ 23—25): *le parlante* the speaker, *le accusate* the accused; *lo pasate* the past.

## Participle instead of a Subordinate Clause.

161. Instead of relative, temporal, or causal clauses, participial constructions are often used with the participle referring to a word in the main clause, as a rule to its subject or direct object:

*Ha tu envoyate le lettres, scribate ger.* Have you sent the letters written yesterday.

*Arrivate a Roma, nu visitati le museos.* Arrived in Rome, we visited the museums.

*Non savante sui adresse, go telefonati a sui amico.* Not knowing his address, I telephoned to his friend.

Note that the participle cannot be preceded by a temporal conjunction, as is sometimes the case in English.

162. The participle can also be used with a subject of its own in absolute participial constructions corresponding to temporal, causal, or conditional clauses:

*Le travalie finate, nu returnati al station.* The work finished, we returned to the station.

*Le temps sente pluviose, go prendati un taxi.* The weather being rainy, I took a taxi.

## Prepositions.

## Preposition before a Subordinate Clause.

163. The prepositions always precede the word they govern. They can govern subordinate clauses, also those introduced by *que*, 'that'. The *que*-clause governed by a preposition most often corresponds to an English gerund (cf. § 155).

*Ha ti parlate de come lo arripentati?* Has he spoken of how it happened?

*Yo ha nul idea de cuando il revenara.* I have no idea when he will be back.

*El insista sur que tu fara lo.* She insists on your doing it.

Note. The preposition can sometimes be omitted before the subordinate clause, as in English:

*Yo e convince (de) que il venara deman.* I am convinced that he will come to-morrow.

## Simple Prepositions.

164. The most common simple prepositions<sup>1</sup> are:

\**a* to, at; in, by

\**avan* before (of time and order); until (after negation)

\**che* at (to) the house of; with

\**circa* circa, about

\**con* with, together with

\**concernante* concerning, as to

\**conforme* in accordance with

\**contre* against; contrary to

\**da* by (the prep. of the agent); since; (all the way) from

\**de* of, from; about

\**dentre* inside; within (also of time)

\**derier* behind, after (of place)

\**devan* before (of place); in front of

\**dopo* after (of time and order)

\**duren* during; for (of time)

\**entre* between, among

\**excepte* except, save

\**fa* ... ago

\**for* for

\**in* in, at; into; in, within (of time)

\**inturne* (a)round, about

\**lango* along

\**malgre* in spite of, notwithstanding

\**nonobstante* notwithstanding

\**oposite* opposite

\**per* by; through, out of

\**por* for

\**pre* near; close to, by

\**selon* according to

\**sin* without

\**so* under

\**soto* beneath, below

\**supre* above

\**sur* on, upon

\**traver* across, through

\**ultra* beyond; besides

\**ver* towards

<sup>1</sup> The prepositions marked with \* are treated in alphabetical order in §§ 166—181.

## Compound Prepositions.

165. Among compound prepositions and prepositional expressions are to be noticed: *fin a* as far as, up to, till, until, *fin da* ever since, *fin de* all the way from, from (the very ...), *cuanto a* as for, as regards, *relativo a* relative to, *fuor de* (from) out of (of place), *invece de* instead of; *a causa de* on account of.

Note. As to combinations consisting of *a* or *de* + another preposition, the following is to be noticed:

(1) *a* + preposition is used to denote motion or direction towards a place when there is a possibility of ambiguity:

*Le cane saltavi a sur (a so) le table.* The dog jumped on to (down beneath) the table.

(2) *de* + preposition is used to denote more exactly motion or direction from a place:

*Yo audiaivi un cri de dentre le casa.* I heard a cry from within the house.

## Uses and Significations of Certain Prepositions.

166. *A*, primary sense to, is used in the sense of:

(1) to (direction):

*Il anda a Italia, a Roma.*

He goes to Italy, to Rome.

*Li anda al scola, al teatre.*

They go to school, to the theatre.

*Le via a Roma.*

The way to Rome.

(2) at, by (place):

*Il stavi al fenestre.*

He was standing at (by) the window.

(3) at, in (place). *A* denotes a point of place; in the sense of 'within', 'inside', the prepositions *in*, *dentre*, are used.

*Il e al scola, al teatre.*

He is at school, at the theatre.

*Il portavi le chapel al mano.*

He carried his hat in his hand.

*A tui place yo faria lo.*

In your place I should do it.

(4) at (distance):

*A tri metres de distance.*

At three metres' distance.

(5) at, till, to (fixed point of time):

*Lo arivavi al fine del mense.*

It happened at the end of the month.

*A su morte il evi riche.*

At his death he was rich.

*Il venava a tri hores (al tri).*

He will come at three o'clock.

*Del main al sera.*

From morning to (till) evening.

(6) at, by, on, (manner, means):

*Il favi lo a l risque del vita.*

He did it at the risk of his life.

*Nu ha venate a biciclate (a pede).*

We have come by bicycle (on foot).

(7) to (the preposition of the indirect object; cf. §§ 15, 32).

(8) to (purpose):

*Li bevvi a sui salute.*

They drank to his health.

Note also such expressions as *un botelle a vin* a wine-bottle (cf. § 118. 2).

(9) at (price):

*A quel pree? — A du liras le quilo.*

At what price? — At two lire a kilo.

(10) by (distributively):

*Il ha dicato lo parol a (por) parol.*

He has said so word by (for) word.

(11) to, for, towards (with nouns and adjectives that denote aptitude, direction, aim):

*Il ha aversion a cilo.*

He has an aversion to this.

*Il e promte a tuto.*

He is prepared for everything.

*Il e fidel a su rege.*

He is faithful to his king.

*Il e surde a mi demande.*

He is deaf to my demand.

*Fumar e nocibile al salute.*

Smoking is noxious to health.

(12) at, to (figuratively):

*Yo fara lo al primer ocasion.*

I shall do it at the first opportunity.

*A mi stupefacion il venavi.*

To my stupefaction he came.

Note also the use of *a* after a number of verbs that are construed with this preposition:

*Yo pensa sovente a lui.*

I often think of him.

167. **Che**, primary sense at (to) the house of; with:  
*Yo ha sete che lui, che le Martels.* I have been at his house, at the Martels' (with the Martels).

*Yer il ha andate che sui amico.* Yesterday he went (home) to his friend.  
*Yo vena de che lui.* I come from him (= from his house).

168. **Con**, primary sense with, together with (company, combination; means, instrument; accessories, characteristics; manner, relation):

*Yo parta deman con un amico.* I leave to-morrow with a friend.

*El verravi le porte con le clave.* She opened the door with the key.

*Un casa con un jartín.*

A house with a garden.

*Le dama con le bel oclés.*

The lady with the beautiful eyes.

*Il regardavi nos con indifference.* He regarded us with indifference.  
*Yo e contente con te.* I am contented with you.

169. **Contre**, primary sense against (immediate vicinity, support, hostility, resistance, contrast, exchange, comparison); contrary to:

*Yo mitavi mi biciclete contre le mur.* I placed my bicycle against the wall.

*Il precipitavi se contre me.*

He threw himself against me.

*Nu marchavi contre le vente.*

We marched against the wind.

*Le arbres desinavi se contre le ciel.*

The trees stood out against the sky.

*Yo chanjavi le libre contre un altre.*

I changed the book for another.

*Coi e le richehe contre le salute?*

What is wealth against health?

*Cil exemple e contre le regle.* This example is contrary to the rule.

170. **Da**, primary sense by, is used in the sense of:

(1) by (the preposition of the agent):

*Il va (e) admirete da tutes.* He is admired by all.  
*Un libre da Anatole France* A book by Anatole France  
 (= *scribeate da A. F.*) (= written by A. F.)

(2) (ever) since:

*Da cel dia yo non ha vidate lui.* Since that day I have not seen him.

*Il veva da tri anos in Roma.*

He has lived for three years past in Rome.

(3) (all the way) from (see also § 171. I. Note):

*Da su source le fluve e grande.* From its very source the river is large.

(4) to (the preposition of the infinitive; see §§ 146, 149).

171. **De**, primary sense of, from, is used in the sense of:

(1) from (place: starting point, origin, separation):

*Il vena de Roma, de Italia.* He comes from Rome, from Italy.

*Il desenda de Napoleon.*

He is descended from Napoleon. He went away from us.

*Il alontanavi se de nos.*

Note. 'From' as designation of place (origin, separation) can be rendered by *da*, instead of by *de*, when there is a possibility of ambiguity:

*Le via da Roma.*

The way from Rome.

(2) out of, out from (place):

*Il tiravi le rete del acqua.* He drew the net out of the water.

(3) from (time):

*Del matin al sera.*

From morning to evening.

(4) of, with, in (genitive of description: material, quality, aptitude; often predicatively with *ser*, 'to be'):

*Le anel e de or.*

The ring is of gold.

*El e malade de inquietude.*

She is sick with inquietude.

*Il e sempre de bon humor.*

He is always in good humour.

(5) of, about (figuratively):

*El parla sovente de lui.*

She often speaks of (about) him.

*Coi dica vu de cila?* What do you say about this?  
*Coi pensa vu de sui proposi-* What do you think of his  
*cion?* proposition?

Note also the use of *de* after a number of verbs and adjectives that are construed with this preposition (see also § 120):

*Cil animales viva de fructes.*

These animals live on fruit.

For de-attributes of nouns, see § 117, § 118. 1.

**172. Duran, primary sense during:**

*Il evi in Italia duran le guera.* He was in Italy during the war.

Note. Answering the question 'how long?', *duran* also corresponds to 'for' in English in such cases as the following (cf. § 176. 6):

*Duran du anos yo non ha vidate* For two years I have not seen him.  
*lui.*

*Il evi ci (duran) tri dias.* He was here for (during) three days.

**173. Fuor, primary sense outside, is used in the sense of:**

(1) outside (place):

*Il viva fuor le citta.*

He lives outside the town.

*Fuor mi casa e un bel parque.*

Outside my house is a beautiful park.

(2) outside, out of, beside (oneself) (figuratively):

*Il e fuor tute peril.*

He is out of all danger.

*El evi fuor se de coler.*

She was beside herself with rage.

Note the combination *fuor de*, '(from) out of' (place):

*Fuor del foreste venavi du sol-* (From) out of the forest came two  
*dates.* soldiers.

**174. In, primary sense in, is used in the sense of:**

(1) in, at (place). Of a point of place, however, the prep. *a* is used (see § 166. 3).

*Il viva in Italia, in Roma (in*

He lives in Italy, in Rome (at

*Pisa).*

Pisa).

*Lo e multe chambres in cil hotel.*

There are many rooms in this hotel.

(2) into (place):

*Il precipitavi se in le casa.*

He rushed into the house.

Note. *Intro* or the combination *a in* is used, instead of *in*, to denote more clearly motion or direction when there is a possibility of ambiguity:

*Il saltavi intro (or: a in) le acqua.*

He jumped into the water.

(3) in, within (time):

*Il arrivava in april.*

He will arrive in April.

*Le guera començavi in 1939.*

The war began in 1939.

*In le autumne il e sempre ci.*

In the autumn he is always here.

*Il favi lo in du dias.*

He did it in (within) two days.

(4) in (figuratively):

*Yo trocavi lui in un state misere-*  
*rabbe.*

I found him in a miserable state.

*Il e experte in cil arte.*

He is experienced in this art.

*Il respondavi me in italian.*

He answered me in Italian.

**175. Per, primary sense by, is used in the sense of:**

(1) through, out of (place):

*Il pasavi per le porte.*

He passed through the door.

*El gettavi le flores per le fenestre.*

She threw the flowers out of the window.

(2) by, through, by way of, via (place):

*Li arivavi per Italia.*

They arrived via Italy.

(3) by (means of communication):

*Il parta per tren por Roma.*

He leaves by train for Rome.

(4) by, through, by means of (figuratively):

*Il surmonta tute per su ener-*  
*gia.*

He surmounts everything by his energy.

*Il prendavi le denaro per force.*

He took the money by force.

*Yo provava lo per un exemple.*

I will prove it by (means of) an example.

*Il viva per su travaille.*

He lives by his work.

- (5) per (distributively):  
*Tri volte per dia* (or: *le dia*). Three times per day (a day).
- (6) out of (motive):  
*Per amor del patria*. Out of love for one's country.
- (7) by (contact):  
*Il prendavi me per le mano*. He took me by the hand.
- (8) by (assurance):  
*Yo jura lo per Deo*. I swear it by God.
176. **Por**, primary sense **for**, is used in the sense of:  
(1) for (for the benefit of, for the sake of):  
*Il davi su vita por le patria*. He gave his life for his country.  
(2) for (in return for):  
*Le lege del talion e: dente por dente*. The law of retaliation is: tooth for tooth.  
(3) for (instead of):  
*Por qui prenda vu me?* For whom do you take me?  
(4) for, concerning, respecting, as to, as for:  
*Por me, yo non creda lo*. As for me, I do not believe it.  
(5) for (on account of):  
*Yo admira lui por sui corage*. I admire him for his courage.  
(6) for (time):  
*Yo e le tui por tute le vita*. I am yours for the whole of my life.  
*Yo parta por un mense*. I leave for a month.  
(7) for (in proportion to, considering):  
*Il e grande por su anos*. He is tall for his years.  
(8) for, as (in the capacity of):  
*Qui ha vu electate por chefe?* Whom have you chosen for (as) chief?  
(9) for (destination):  
*Lo e un letre por te*. There is a letter for you.  
*Cuando partara vu por Italia?* When will you leave for Italy?  
(10) for (intention):  
*Il venavi a me por un conselie*. He came to me for advice.

- (11) for (feeling):  
*Il ha un grande passion por le sporte*. He has a great passion for sport.
177. **So**, primary sense **under** (place, subordinate position, and figuratively):  
*Nu miavi nos so un arbre*. We placed ourselves under a tree.  
*Le nacion sufravi so sui tirania*. The nation suffered under his tyranny.  
*Il favi lo so un false nome*. He did it under a false name.
178. **Soto**, primary sense **beneath**; below (place and figuratively: measure, value, dignity):  
*Yo vidavi le citta soto me*. I saw the town beneath me.  
*Le termometre e soto zero*. The thermometer is below zero.  
*Il consideravi cilo soto su dignita*. He considered this beneath his dignity.
179. **Supre**, primary sense **above**; over (place and figuratively: measure, value, dignity):  
*Yo vidavi le ciel supre me*. I saw the sky above me.  
*Le termometre e supre zero*. The thermometer is above zero.  
*Cil autor e supre le critica*. This author is above criticism.  
Note the combination *per supre* about motion or direction:  
*Il gectavi se per supre le mur*. He threw himself over the wall.
180. **Sur**, primary sense **on, upon**, is used in the sense of:  
(1) on, upon (place):  
*Le letre e sur le table*. The letter is on the table.  
(2) on (place: situation):  
*Berlin e situate sur le Spree*. Berlin is situated on the Spree.  
(3) on, over, about (figuratively):  
*Yo creda vos sur votre parol*. I believe you on your word.  
*Il precipitavi se sur su adversario*. He precipitated himself upon his adversary.  
*Il ha fate lo sur mi conselie*. He has done it on my advice.  
*Il ha scribate un tese sur cil maladia*. He has written a treatise on this disease.

181. *Ver*, primary sense towards, is used in the sense of:

(1) towards (place: in the direction of):

*Nu andavi ver le mar.*

We went towards the sea.

(2) towards, close (u)p on (time):

*Il ha venate ver tri hores.*

He came towards three o'clock.

(3) towards, to (feeling):

*El e sempre amable ver me.*

She is always amiable to me.

## Conjunctions.

### 182. Co-ordinating Conjunctions.

#### 1. Copulative.

*i* and

*non solo ... ma anque* not only

*i ... i* both ... and, as well ... as

... but also

*aque* also, too

*ora ... ora* now ... now

*ni* nor

*parte ... parte* partly ... partly

*ni ... ni* neither ... nor (after negation: either ... or)

*inoltre* besides, moreover  
*de plu* moreover

#### 2. Disjunctive.

or, *o* *bien* or else

*o ... o* either ... or

#### 3. Adversative.

*ma* but

*nonobstante* notwithstanding

*pure* yet, still, however

*malgre tuto* in spite of all, for

*portan* however, nevertheless

all that, all the same

*nondimen* nevertheless

#### 4. Conclusive.

*donque* then, therefore, accordingly, consequently

*consequentemente*

*por cilo (celo)* for this (that)

*per consequence*

consequently

reason

#### 5. Explanatory.

*car* for

*lo e* that is (to say), id est (i. e.)

*a savoir* namely

Note the expression *lo e que ...*, 'the fact is that ...'

### 183. Subordinating Conjunctions.

#### 1. The General Conjunction of Subordination

*que* that

Note that *que*, 'that', must never be omitted:

*Yo espera que tu fara lo.*

I hope (that) you will do it.

#### 2. Temporal.

*quando*

when

*daque* since

*alor que*

when

*come* (just) as

*avan que* before, until

*apena*

*apena ... que* scarcely ... when

*tosto que* } as soon as

*mentre* while, whilst

*tanque* as long as

*mentre que* while, whereas

*cuanquando* whenever

*dopo que* after

*finque* till, until

For the relative adverbs *u* and *que* in the sense of 'when', see § 60.

#### 3. Comparative.

*come* as, like

*tan ... come* (just) as ... as

*de meme que* like, in the same way as

*come si* as if, as though

*di* (lo *que*) than (see § 21)

— (*plu*) ... — (*plu*) the (more)

*si ... come* as (so) ... as

*selon que* according as

#### 4. Consecutive.

*si que* so that

*telmente ... que* in such a way

*de maner que*

... that

*de sorte que* } so that

*singue* without (... -ing)

*si ... que* so ... that

#### 5. Final.

*afin que* in order that, so that

*porque* in order that

#### 6. Causal.

*perque* because, as

*poique* since, as, seeing that

*come* as (in subordinate clause preceding the main clause)

*non que* not because, not that

## 7. Conditional.

<i>si</i> if	<i>porque</i> if only, as long as
<i>in caso que</i> in case	<i>por poco que</i> however little
<i>a condicion que</i> on condition	<i>suposate que</i> supposing that
that	<i>sea que . . . sea que</i> } whether . . .
<i>a men que</i> unless	<i>sea que . . . o que</i> } or

Note. The conditional *si*, 'if', must never be omitted:

*Si yo hevi seavate lo, yo havia venate.* Had I known it, I should have come.

## 8. Concessive.

<i>bienque</i> } though, although	<i>nonobstante que</i> notwith-
<i>ancor que</i> }	standing (that)
<i>malgre que</i> notwithstanding	<i>meme si</i> } even if, even
(that)	<i>cuandaque</i> } though

## 9. Interrogative.

*si* if, whether

## Contents.

	Page
PREFACE . . . . .	v
PREFACE TO THE FIRST SWEDISH EDITION . . . . .	v
INTRODUCTION . . . . .	vii
<b>Phonetics.</b>	
PHONETICS . . . . .	1
The Alphabet § 1. General Remarks on the Pronunciation § 2.	
Pronunciation of Vowels § 3. Pronunciation of Consonants § 4.	
Pronunciation of Vowel Combinations § 5. Stress § 6. Pronun-	
tion of the Alphabet § 7. Ends of Words § 8. Spelling § 9. Punctua-	
tion. Capital Letters §§ 10, 11. Division into Syllables § 12.	
<b>Accidence.</b>	
THE ARTICLES . . . . .	5
The Indefinite Article § 13. The Definite Article §§ 14, 15.	
NOUNS . . . . .	5
Plural of Nouns § 16. Gender of Nouns § 17. Formation of	
Feminine Nouns § 18. . . . .	
ADJECTIVES . . . . .	6
Flexion of Adjectives §§ 19, 20. Comparison of Adjectives §§ 21,	
22. Adjectives as Nouns §§ 23—25.	
NUMERALS . . . . .	7
Cardinal Numerals § 26. Ordinal Numerals §§ 27, 28.	
PRONOUNS AND PRONOMINAL ADJECTIVES . . . . .	8
Personal Pronouns §§ 29—35. Possessives §§ 36—39. Demons-	
tratives §§ 40—42. Interrogatives §§ 43—53. Relative Pronouns,	
§§ 54—61. Indefinites §§ 62—82.	
VERBS . . . . .	23
Active Voice §§ 83—86. Passive Voice §§ 87—90.	
ADVERBS . . . . .	25
Derived Adverbs § 91. Comparison of Adverbs §§ 92, 93.	

## Syntax.

	Page
<b>WORD-ORDER</b> . . . . .	26
Position of the Subject §§ 94—101. Position of the Object §§ 102, 103. Position of the Attributive Adjective §§ 104—106. Position of the Adverb §§ 107, 108.	
<b>THE ARTICLES</b> . . . . .	30
The Definite Article §§ 109—113. The Indefinite Article § 114. Position of the Articles § 115.	
<b>NOUNS</b> . . . . .	34
The Noun without a Preposition § 116. The Noun with a <i>de</i> -Attribute § 117. Compound Nouns § 118. Plural of Compound Nouns § 119.	
<b>ADJECTIVES</b> . . . . .	36
Construction of the Adjective § 120.	
<b>VERBS</b> . . . . .	37
Construction of the Verb § 121. Verbs with a Double Accusative § 122. Reflexive Verbs §§ 123, 124. Tenses of the Verb §§ 125—132. Periphrastic Tenses §§ 133—135. Modal Auxiliaries §§ 136—138. The Subjunctive §§ 139, 140. The Imperative § 141. The Infinitive §§ 142—153. Participles §§ 154—162.	
<b>PREPOSITIONS</b> . . . . .	50
Preposition before a Subordinate Clause § 163. Simple Prepositions § 164. Compound Prepositions § 165. Uses and Significations of Certain Prepositions §§ 166—181.	
<b>CONJUNCTIONS</b> . . . . .	60
Co-ordinating Conjunctions § 182. Subordinating Conjunctions § 183.	

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*Appendix*  
*to Helge Heimer: Mondial, An International Language. I. Grammar.*

**Anecdote.**

Tristan Bernard, l'auteur humoriste, avait un jour pris place avec un ami dans un wagon de première classe pour aller à Versailles. Il alluma immédiatement un bon cigare, qu'il se mit à fumer avec une visible satisfaction. Alors un monsieur entra et dit d'un ton irrité à Tristan Bernard de jeter le cigare ou d'aller dans un autre compartiment. Aucune réponse. Le monsieur d'aller dans un autre compartiment. Aucune réponse. Le monsieur inconnu répète sa demande, mais en vain. Hors de lui d'indignation, il se précipite hors du compartiment et revient quelques instants après avec le contrôleur. »Ce monsieur-là n'a rien à dire ici», dit alors Tristan Bernard, »il a un billet de seconde classe, et c'est ici la première classe.» Confus et furieux, le voyageur dut présenter son billet au contrôleur et l'accompagner immédiatement dans un compartiment de seconde classe. Quand ils s'en furent allés, l'ami de Tristan Bernard lui demanda comment il avait pu savoir que c'était un billet de seconde classe. »Il sortait de la poche de son gilet», répondit Tristan Bernard, »et j'ai vu qu'il était de la même couleur que le mien.»

Italian.

**Aneddoto.**

Tristan Bernard, l'autore umoristico, aveva un giorno preso posto con un amico in un vagone di prima classe per andare a Versaglia. Accese immediatamente un buon sigaro, che cominciò a fumare con visibile soddisfazione. Allora un signore entrò e disse in tono irritato a Tristan Bernard di gettare il sigaro o di andare in un altro scompartimento. Nessuna risposta. Il signore sconosciuto ripeté la sua domanda, ma invano. Fuori di sé d'indignazione, si precipitò fuori dallo scompartimento e ritornò alcuni momenti dopo col conduttore. »Quel signore non ha nulla da dire qui», disse allora Tristan Bernard, »egli ha un biglietto di seconda classe, e questa è la prima classe.» Confuso e furioso, il viaggiatore dovè presentare il suo biglietto al conduttore e accompagnarlo immediatamente in uno scompartimento di seconda classe. Quando se ne furono andati, l'amico di Tristan Bernard gli domandò come aveva potuto sapere che era un biglietto di seconda classe. »Sporgeva dal taschino del suo gilet», rispose Tristan Bernard, »e ho visto che era dello stesso colore del mio.»

## Specimen.

### Mondial.

#### Anecdote.

Tristan Bernard, le autor humoristique, havi un dia prendate place con un amico in un vagon de primer clase por andar a Versailles. Il alumnavi inmediatamente un bon cigar, que il comenzavi da fumar con visible satisfacion. Alor un senior entravi i dicevi in un ton iritate a Tristan Bernard da gectar le cigar o da andar in un altre compartimente. Nul response. Le senior inconosate repeta su demande, ma in van. Fuor se de indignacion, il precipita se fuor del compartimente i retorna algue momentos dopo con le conductor. »Cel senior ha nulo da dicar ei», dicevi alor Tristan Bernard, »il ha un biliete de secunde clase, i cil e le primer clase.» Confuse i furiose, le pasagero devavi presentar su biliete al conductor i accompagner lui inmediatamente a un compartimente de secunde clase. Quando li havi andate se, le amico de Tristan Bernard questionavi lui come il havi povate savar que lo evi un biliete de secunde clase. »Il saliavi del poche de sui gilet», respondavi Tristan Bernard, »i yo vidavi que il evi del mem color que le mi.»

#### Anecdote.

### English.

Tristan Bernard, the humorous author, had one day taken a seat with a friend in a first-class carriage in order to go to Versailles. He immediately lighted a good cigar, which he began to smoke with visible satisfaction. A gentleman then entered and in an irritated tone told Tristan Bernard to throw away the cigar or to go into another compartment. No answer. The unknown gentleman repeats his demand, but in vain. Beside himself with indignation, he rushes out of the compartment and returns some moments later with the guard. »That gentleman has nothing to say here», Tristan Bernard then said, »he has a second-class ticket, and this is first class.» Confused and furious, the passenger had to show his ticket to the guard and immediately accompany him to a second-class compartment. When they had gone, Tristan Bernard's friend asked him how he had been able to know that it was a second-class ticket. »It struck out of his waistcoat-pocket», answered Tristan Bernard, »and I saw that it was of the same colour as mine.»

#### Anécdota.

### Spanish.

Tristán Bernard, el autor humorístico, habia tomado un día asiento con un amigo en un vagón de primera clase para ir a Versailles. Encendió inmediatamente un buen cigarro, que empezó a fumar con visible satisfacción. Entonces un señor entró y dijo en tono iritado a Tristán Bernard que tirase el cigarro o que se fuese a otro compartimiento. Ninguna respuesta. El señor desconocido repite su demanda, mas en vano. Fuera de sí de indignación, precipitase fuera del compartimiento y vuelve momentos después con el revisor. »Este señor no tiene nada que decir aquí», dijo entonces Tristán Bernard, »tiene un billete de segunda clase, y esta es la primera clase.» Confuso y furioso, el viajero tuvo que presentar su billete al revisor y acompañarle inmediatamente a un compartimiento de segunda clase. Cuando se hubieron ido, el amigo de Tristán Bernard preguntóle cómo habia podido saber que era un billete de segunda clase. »Salía del bolsillo de su chaleco», respondió Tristán Bernard, »y vi que era del mismo color que el mío.»

#### Anedota.

### Portuguese.

Tristan Bernard, o autor humorístico, um dia tomara lugar com um amigo num vagão de primeira classe para ir a Versailles. Acendeu imediatamente um bom charuto, que começou a fumar com visível satisfação. Então um senhor entrou e disse em tom iritado a Tristan Bernard que a tirasse o charuto ou que fosse para outro compartimento. Nenhuma resposta. O senhor desconhecido repete o seu pedido, mas em vão. Fóra de si de indignação, precipita-se fóra do compartimento e volta alguns momentos depois com o condutor. »Esse senhor não tem nada que dizer aqui», disse então Tristan Bernard, »ele tem um bilhete de segunda classe, e esta é a primeira classe.» Confuso e furioso, o passageiro teve que apresentar o seu bilhete ao condutor e acompanhá-lo imediatamente a um compartimento de segunda classe. Quando estes se foram, o amigo de Tristan Bernard preguntou-lhe como tinha podido saber que era um bilhete de segunda classe. »Sobresafia da algribeira do seu colete», respondeu Tristan Bernard, »e vi que era da mesma cor que o meu.»

