

ing, it may be remarked that there were four endings merged into the modern *ing*. These were *ande* of the participle, *an* of the infinitive, *enne* of the dative infinitive, and *ung* of the verbal noun. This similarity of form in those different parts of speech gives us great difficulty in ascertaining the nature of the words. Their construction is the safest guide to their meaning. If they are simple nominatives they are nouns, or infinitives from *ing* or *en*; if governed by prepositions, and descriptive of acts, followed by cases, they are infinitives; if descriptive of purpose, they are gerundials.

To know the difference between a participle and an adjective, we should remember the nature of a verb, thus

A verb=assertion + time + attribute.

Participle=time + attribute.

Adjective=attribute.

In "a thinking man" we have a permanent quality, hence thinking is an adjective. In "man thinking" we have only a temporary attribute; hence thinking is participle. Walking-stick, walking is the gerund of purpose and could not be a participle unless a stick that walks is meant.

Lastly, we come to the *subjunctive* mood, the most difficult of all moods to master.

This mood is indicated by a different form for the substantive verb, and by the loss of personal endings in other verbs, but frequently we can only detect it by examining the nature of the thought. The use of *be* instead of *am*, *art*, *is*, arose perhaps from the idea of futurity contained in that verb. The compound forms of this mood were occasioned by the loss of inflections; thus *had*, when used with the meaning of "would have," is a remnant of the inflected subjunctive. If we remember that the subjunctive expresses not a fact, but something thought of, part of its difficulty will be removed. Hence if this *subjective* idea be kept in view

it will be found that we have the subjunctive expressing, 1st, a *wish*, as "Thy kingdom *come*;" 2nd, a *purpose*, as "See that all *be* in readiness;" 3rd, the purport of a command, as "Go bid thy mistress, that she strike upon the bell;" 4th, a supposition or wish contrary to fact, as "If he were here," "Oh that he were;" 5th, a concession, as "Though he *slay* me." It is an open question whether we have a subjunctive or an imperative in such expressions as the following:

"Good, now sit down and tell me, he that knows."

"Come we now."

If we are to be guided by similar forms in other languages, we would call these verbs imperatives, but as there is something incongruous in addressing a command to one absent, or to oneself, and as a strong wish is closely related to a command, we would be justified in calling these forms subjunctives of wish.

The subjunctive of *attraction* is a name intended to describe a peculiar subjunctive in dependent sentences, influenced by a previous verb, as in "He will lie, sir, with such volubility that you *would* think truth *were* a fool."

There is a distinction made with regard to the use of the indicative or the subjunctive after *if*. In this case, when doubt is present, use the subjunctive, as "If the prisoner *be* guilty" =doubt. "If the prisoner *is* guilty," =fact or opinion. Compare also the significant use of the subjunctive in Othello's exclamation. "I think my wife *be* honest, and I think she *is* not."

The student need not be told that the subj. forms are more frequently used in poetry than in prose, and that the tendency is growing to discard them altogether, and to throw the burden of indicating the peculiar idea meant upon the context and the connections.—A.