Perhaps the first thing that strikes us when we first learn the classical languages, and more especially Latin, is the freedom with which words are dropped *pêle-mêle*, as it were, into a sentence. This power of transposing words stands in marked contrast with the comparatively fixed order of words in a modern European language. When Tennyson says, "Thee nor carketh care nor slander," we feel that he has gone to the extreme length of what is possible even in poetry, and the arrangement of a German sentence, in spite of its inflections, is determined by somewhat severe rules. We must remember, however, that the apparent freedom of the classical languages is due in great measure to the artificial style of literary men who took advantage of the inflectional character of the dialects they spoke to invert the position of words for rhetorical purposes, and that such inversions were not usual in the language of everyday life. We cannot judge a language properly from the works of its literary men, and this is particularly the case with Latin, where the language of literature was divided by a great gulf from the language of the streets. But even in Latin we find the verb gravitating towards the end of the sentence; this is its predominant position, for instance, throughout the second book of the "Gallic War" of Cæsar, who represents the spoken language of his time much more closely than most of the other authors of Rome. Now, M. Bergaigne, in the very able series of articles already referred to,[1] has lately tried to show that this was not always the position of the Aryan verb. He

[1] "De la Construction Grammaticale," in the "Mémoires de la Société de Linguistique," iii. 1, 2, 3.