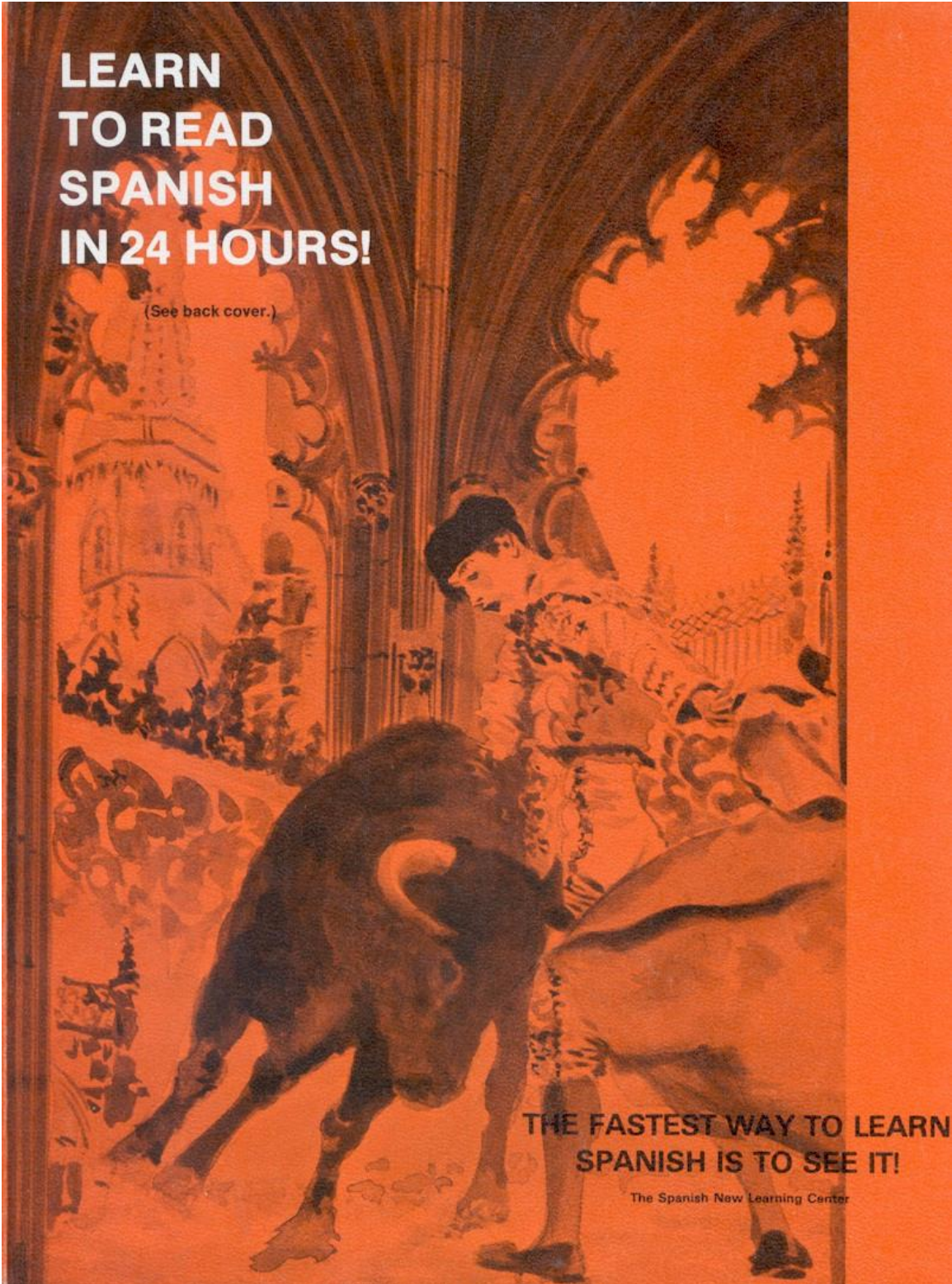


LEARN TO READ SPANISH IN 24 HOURS!

(See back cover.)

THE FASTEST WAY TO LEARN
SPANISH IS TO SEE IT!

The Spanish Now Learning Center



Learn to Read Spanish in 24 Hours!

*The Fastest Way to Learn Spanish
Is to See It*

**The Spanish New Learning Center
Series One: B. 1.**

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**Dedicated to
Linda Brown
who wanted to read this but didn't get to,
and to her parents, whose spontaneous
kindness typifies the help that let this work
materialize.**

Preface

On August 31, 1837 Ralph Waldo Emerson delivered an oration at Cambridge, Massachusetts that is called "The American Scholar." The compilers of this series of language books feel that that oration is their preface for the series.

In that oration he both foresaw and touched upon the details of the beginning of a unique and dynamic "new" way of learning that would emanate from unique dynamics of the American Way of Life. Both inspired by his insights and trying to live up to those characteristics which he intimated were the standards of this "new" American Way of Learning, the compilers of this book have named their authorship co-operative, "The Spanish *New Learning* Center." Though becoming acquainted with the entire oration introduces one to the attitudes we tried to maintain as the book was compiled, thereby psychologically preparing one for the overall message of the book, there is one passage in the oration which encapsulates the whole of it for us.

*"I learn immediately from any speaker how much he has already **lived**, through the poverty or the splendor of his speech. **Life** lies behind us as the quarry from whence we get tiles and copestones for the masonry of today. This is the way to learn Grammar."*
(Bold letters for emphasis ours.)

INTRODUCTION

The goal of this book is to set the guidelines within which you may let your imagination serve you most so that you may most quickly reach independence in reading, listening to and speaking the Spanish language.

"How much does a child's imagination have to do with the speed and thoroughness with which the child learns his native speech?"

Everything.

"If you knew precisely how the imagination of a child functions in teaching that child the Spanish language, do you think that would help you in quickly reaching your goal of independence in reading, listening to and speaking Spanish?"

Oh, yes.

"Why?"

Because then it would be merely a matter of retracing a series of childish simple steps.

"We believe that this book. *The Fastest Way To Learn SPANISH (Is To See It)* is that series of childish simple steps."

The book is divided into two main parts. The first part, "The Spanish Language Tool," is an explanation of the functioning essentials of Spanish. After you have gone through this first part of the book and have practiced reading Spanish texts under the supervision of a trained coach for perhaps as little time as six hours, you probably will be able to read Spanish texts with your "Language Tool," (see page 1), well enough that you will only require the help of a coach for a moment now and then rather than constantly. After some few more hours practice with the Language Tool you ought to be able to read Spanish independent of all outside help.

The second part of the book is built around a chart, which shows the role a child's imagination plays in teaching the child Spanish. This second part of the book goes carefully through each step of this process. After going through this part of the book you may be able to reach reading independence with the Language Tool without needing a coach.

In the third part of the book, entitled, "Independence," you are shown how to read the Spanish language independent of the Language Tool. There you will find suggestions, based upon those steps, which give you reading independence, on how you may most quickly reach independence in listening to and speaking Spanish as well.

CONTENTS

PART I	The Spanish Language Tool	1
PART II	THE MIND MEETS SPANISH INTRODUCTION	49
<p>The Play</p> <p>"THE MIND MEETS SPANISH"</p> <p>Synopsis of Scenes</p>		
THE SETTING	Spain and Spanish	51
	The Sounds of Spanish and the Spanish Alphabet	60
	Sounds in General and Spanish and English Sounds	63
ACT I	THE STARTING POINT	70
Scene 1.	Birth	70
Scene 2.	1-I Outbursts	70
Scene 3.	Conversation	71
Scene 4.	Shouts	73
ACT II	HOW THE SPANISH LOOK AT I ACTION	74
Scene 1.	A. The Mind and Energy Itself	74
Scene 2.	B. Feelings	76
Scene 3.	C. Time	77
Scene 4.	2-3 Other Individuals Looked At	77
Scene 5.	C. Time (Continued)	79
Scene 6.	B. Feelings (Continued)	80
ACT III	WHAT THE SPANISH SEE AS I ACTION	82
Scene 1.	The Effect of Chanting	82
Scene 2.	What the Spanish See as I Action	83
INTERLUDE	FROM ENERGY TO QUALITY	132
	QUALITY.	132
ACT IV	HOW THE SPANISH LOOK AT II QUALITY OF ACTION III QUALITY OF WHAT WE NAME	133

ACT V	WHAT THE SPANISH SEE AS QUALITY . . .	134
Scene 1.	What the Spanish See as II Quality of Action . . .	134
Scene 2.	What the Spanish See as III Quality of What We Name . . .	136
INTERLUDE	FROM QUALITY TO MATTER . . .	141
	MATTER . . .	141
ACT VI	HOW SPANISH (CHILDREN) LOOK AT IV WHAT WE NAME	147
Scene 1.	3. Individuals . . .	147
Scene 2.	2. Classes . . .	147
Scene 3.	1. Action . . .	150
Scene 4.	Looking at Matter Inductively . . .	150
Scene 5.	How the Spanish Look At III Quality of What We Name (as they look at IV What We Name) . . .	151
Scene 6.	How the Spanish Look At IV What We Name . . .	151
Scene 7.	How the Spanish Look at Classes We Name (as They Look at IV What We Name) . . .	152
INTERLUDE	ALWAYS REMEMBER . . .	155
ACT VII	WHAT THE SPANISH SEE AS IV WHAT WE NAME . . .	158
ACT VIII	HOW ADULTS MAY MENTALLY LOOK . . .	169
Scene 1.	Touches . . .	170
Scene 2.	Classes We Name . . .	170
Scene 3.	Individualizers . . .	172
Act IX	THE GREAT MELODRAMA OF LANGUAGE or How the Spanish Look At Those Classes We Name Which Are the Classes-Individuals in "Looking At Action" (As They Look At IV What We Name) . . .	173
Scene 1.	"Looked At Mentally" . . .	173
Scene 2.	Feudalism's Vestiges . . .	176
Scene 3.	"Looked At Physically" . . .	176
Scene 4.	"Looker" . . .	177
Scene 5.	Learning Numbers . . .	179
Scene 6.	I Seen As IV . . .	181
Scene 7.	I Seen As III . . .	183
Scene 8.	Ill Seen As II . . .	183
POSTLUDE	LEARNING . . .	184

PART I

THE SPANISH LANGUAGE TOOL

The Language Tool is made up of four parts:

1. Energy-Quality-Matter Charts
2. A "Tool Card"
3. A standard bilingual dictionary
4. This book: The Fastest Way To Learn SPANISH (Is To See It)

The Energy-Quality-Matter Charts and the "Vocabulary Surface" of the Tool Card have lists, which contain the 3,000 most-used words in the Spanish language. These words will be around 95% of the words which you will find as you read Spanish. Off to the immediate right of every Spanish word on the charts you will find the English word, which the Spanish word means most of the time.

For words that do not appear on the charts or on the Tool Card you will need a standard bilingual dictionary.

The words on the charts are not given in alphabetical order but in their order of frequency of use. To rapidly find where a word is located on the charts use the "Alphabetic Index To The Energy-Quality-Matter Charts," which is found on page 208.

Certain of the words listed under ENERGY need to be supplemented by referring to that section of this book where they are explained in detail.

The Endings Surface of the Tool Card

The Endings Surface of the Tool Card has upon it endings, changes and additions which are added to the words listed on the charts, onto some of the words which you will find on the Vocabulary Surface of the Tool Card and onto the words which you will find in a dictionary. A person cannot read Spanish with full understanding without precisely and clearly understanding what these endings, changes and additions mean.

It is just that difficulty which people encounter in precisely and clearly understanding what these endings, changes and additions mean that takes most of the time in traditional classroom approaches to learning new languages. It seems that, in general, vocabulary memorization is homework while classroom study for a year, two, three or more is devoted to precisely and clearly understanding what the endings etc. mean. However, it is not at all difficult to precisely

and clearly understand what each of the endings, changes and additions on the Tool Card means if one only understands the "arrangement" within which they are found on the Tool Card.

It has not been common practice to teach beginning students this arrangement, but it is not hard to understand if one remembers this fact:

There have been *two* (rather small) groups of people, working in nearly complete isolation one from the other, which have come up with the TWO ideas of what language is that are used by nearly all of mankind.

One of these groups concentrated upon the specific sounds in language and devised the idea of teaching language according to this "arrangement" of the endings, changes and additions (which are sounds) which you see on the Tool Card. The other group concentrated upon a more general aspect of language.

The first group consisted of men of Western Civilization who based their work together upon the idea that the basic unit of language is the single, isolated "sound," represented by a single alphabetical letter. The second group was made up of those people of Eastern Civilization who joined their efforts together upon the idea that the basic building unit of language is the single, isolated "pictureable thought," represented by a single pictureable thought type character.

If we pause for a moment to concentrate upon the differences between the two, we find that if we have an English-speaking person who otherwise knows no Spanish, because of the fact that both languages are written in Western Civilization's Latin alphabet, the English-speaking person could sound out every letter on a page of Spanish writing and there is a good chance that a Spanish-speaking person who was listening might understand the message-of the page. Of course the English-speaking person would have no idea whatsoever of the intellectual content of the page. If a Japanese-speaking person who did not speak Chinese, on the other hand, picked up a page of Chinese writing, because of the fact that these two languages do not employ the alphabet idea, he would have no idea whatsoever what sounds the Chinese writer would have made for his message (spoken Chinese is as different from spoken Japanese as spoken English is); but, because of the fact that both use the same system of pictureable-thought type characters, the Japanese-speaking person will *understand everything* the Chinese-speaking person is *thinking*. If the whole world wrote in Japanese we would not be able, anymore, to make the sounds of other languages, which employ the same alphabet, which we do; but we would all be able to understand *everything, which everyone else is thinking*.

It is precisely this "universality" of the Japanese approach that makes it possible to say that if only we modern Americans understand what language is through the picture which we get by putting these two worldwide ideas of what language is together then it is easy to understand the arrangement of the endings, changes and additions, then to understand exactly what each of them means, then to read Spanish with full understanding with the help of the Language Tool.

"Why?"

There are three reasons.

The first is that the "universalness" of Eastern Civilization's approach to language, explaining speech sounds by sight, is a *universalness of understanding* between languages.

The second is that Western Civilization, with its peculiar fascination with sound and its intense study of language from the point of view of the sense of sound, has found these sounds (the endings, changes and additions) to regularly fall into this "arrangement" in *every* language on earth.

The third reason is that when we modern Americans put these two approaches to language together, that is, explain the arrangement by sight, then the basic American point of view or outlook gives us a *picture* that explains for us everything that happens in language. When we understand that, it is easy to understand the arrangement. When we understand that, it is easy to understand precisely and clearly what each of the endings, changes and additions within the arrangement means. And, when we understand that, we can read in Spanish with full understanding with the help of the Spanish Language Tool.

Cartoons

So, we have a single picture, or "cartoon" as we call it, which explains for us everything that happens in language.

We build up to this cartoon through a series of twelve preliminary cartoons. Each one of these cartoons presents us with one idea. Each idea is, progressively, an explanation of one more part of language by both the senses of sight and of sound. The twelfth cartoon is a composite of these twelve ideas. It explains what goes on in language by both the senses of sight and of sound. It also explains for us precisely and clearly what each of the endings, changes and additions means. But, still more than that, it introduces us to our final cartoon.

This final cartoon explains language in one thought, the central idea of the Language Tool, which makes it easy to put the Language Tool into practical use.

Energy-Quality-Matter Charts

The way that we begin to build our composite cartoon is by explaining the overall arrangement of the words which we find on the Energy-Quality-Matter Charts. We begin with an explanation of the words which we find on the chart entitled "3 MATTER."

There are eight distinct and different "kinds" of words in language. All of the words listed under "3 MATTER" are one of these eight kinds. They are all "names." These are frequently called "nouns" in English because in the Norman French spoken in England during the Middle Ages they were designated "noms." However, since all that "noms" means in French is "names," in this book they are simply called "names."

Still, to just call them "names" and be done with it wouldn't be much help in trying to understand what all of the words which go to make up this one of the eight different kinds of words have in common from the point of view of the sense of sight. For this one of the eight different kinds of words alone, Western Civilization gives us the answer. In Western Civilization they are called "substantives" or the kind of word that comes out of the human throat in a spontaneous reaction by human nature to "substances" we see, or "MATTER."

Here at the beginning, before we have gotten very far along with our discussion of the "arrangement" about which we are talking, let us discuss words, since you will have to be the master of the words on these charts if you want to understand the Spanish language when you do not have the charts with you.

In the word lists you will find about one-half of the Spanish words to be nearly the exact same as the English words. You will find well over one-fourth to be related enough so that it ought to be very easy to remember them. There will be about one-fifth, though, that are very different from English words. If you wish to be the master of these words, it will be necessary for you to somehow memorize them. We suggest, as the easiest way we know to memorize them, that you take a page from both civilizations to do it.

"What is a word?" From the time you were born, if your eyes have functioned well, you have seen things, a "door" for example. As you grow you start constantly hearing a sound for that sight which you always see. One day you hear the sound "door," connect it with the sight; and thereafter the word is yours for good. Eastern Civilization goes with the sight that all mankind sees. Western Civilization goes with the sound the speakers of a language say.

"How may one take a page from both civilizations to learn the words on these charts?"

We suggest, as the most effective way to learn "names," that you take the notched card, (you will find an outline of such a card on page 200), which will expose an English word but cover the Spanish word in the lists of Spanish "names" and their English equivalents (which you will find starting on page 159) and, covering the Spanish word, try to imagine the material picture that the English word seems to mean to you. When you have a picture firmly in mind, drop down the notched card to expose the Spanish word. With the same picture still in mind, pronounce the Spanish word, (you will find instructions to help you pronounce the Spanish Alphabet in the section of the book entitled, "The Sounds of Spanish and The Spanish Alphabet"). This is effective in memorizing in as much as you can *feel* that you are able to call very believable pictures to mind (explained further on page 199). Of course the most believable of pictures to you, as you try to memorize the sounds for these Spanish "names," are the pictures of the exact same MATTER which you had in mind when you first learned the English sounds for them.

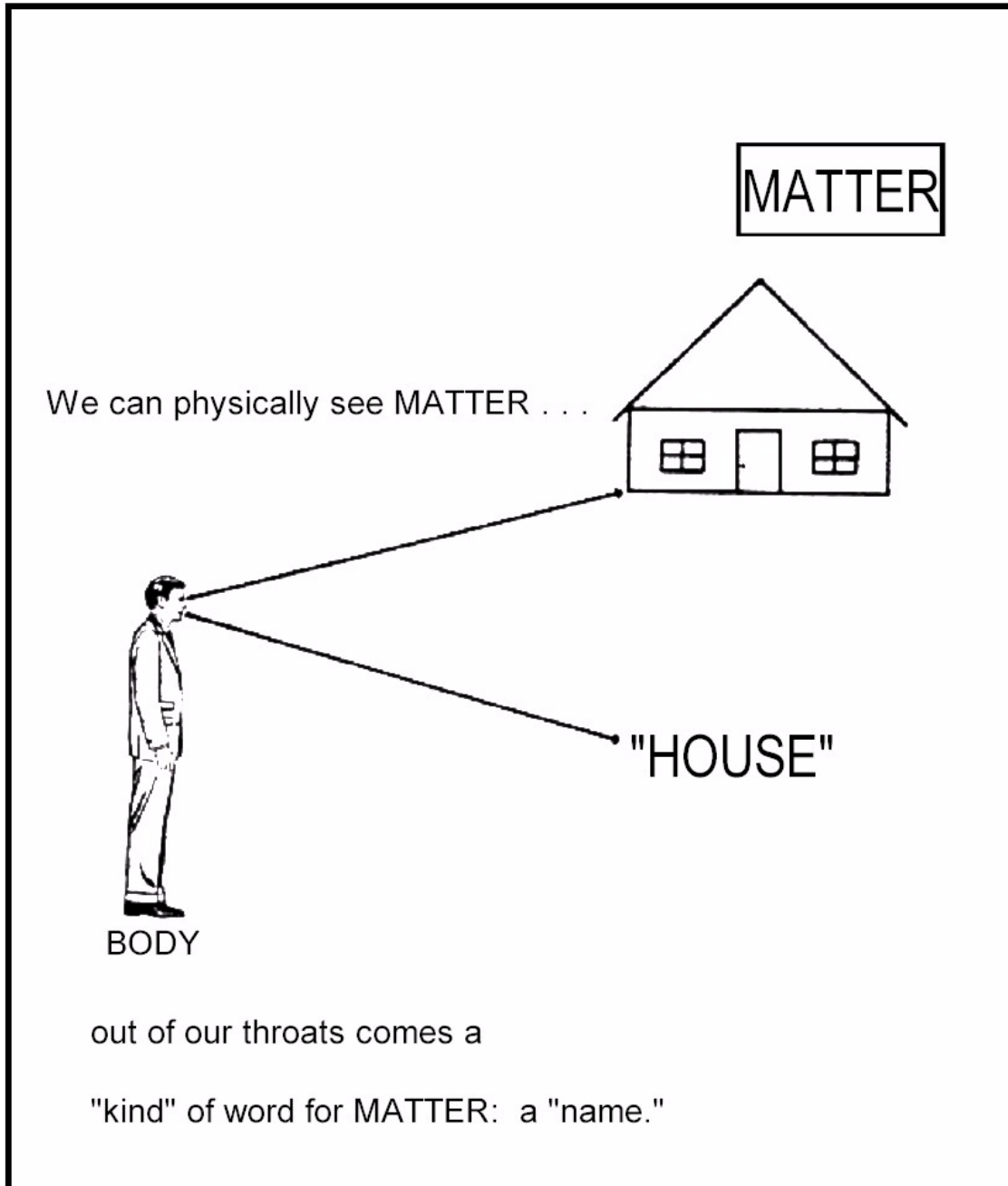
We explain words by both the senses of sight (see the arrow going from the man's eyes to the house) and of sound, (see the arrow going from the man's mouth to the word "HOUSE"). Cartoon One – page 5.

"We can physically see MATTER ... out of our throats comes a 'kind' of word for MATTER: a 'name.'"

Names would seem to account for about one-half of the volume of dictionaries. They account for about one-half of the words in the Language Tool lists. That leaves another half to account for.

In addition to physically seeing MATTER, our lives consist of also seeing material things "act." We can see people's hands; we can also see them move. If we consider every individual bit of matter in existence collectively, we call this, "MATTER." If we consider all "actions" in existence collectively, we call this, "ENERGY."

CARTOON ONE



In the lists appearing under ENERGY we have the most frequently used action words in Spanish. But, the way the words appear in these lists is different from perhaps every other list of Spanish action words that is used to teach the language.

"How do these words appear?"

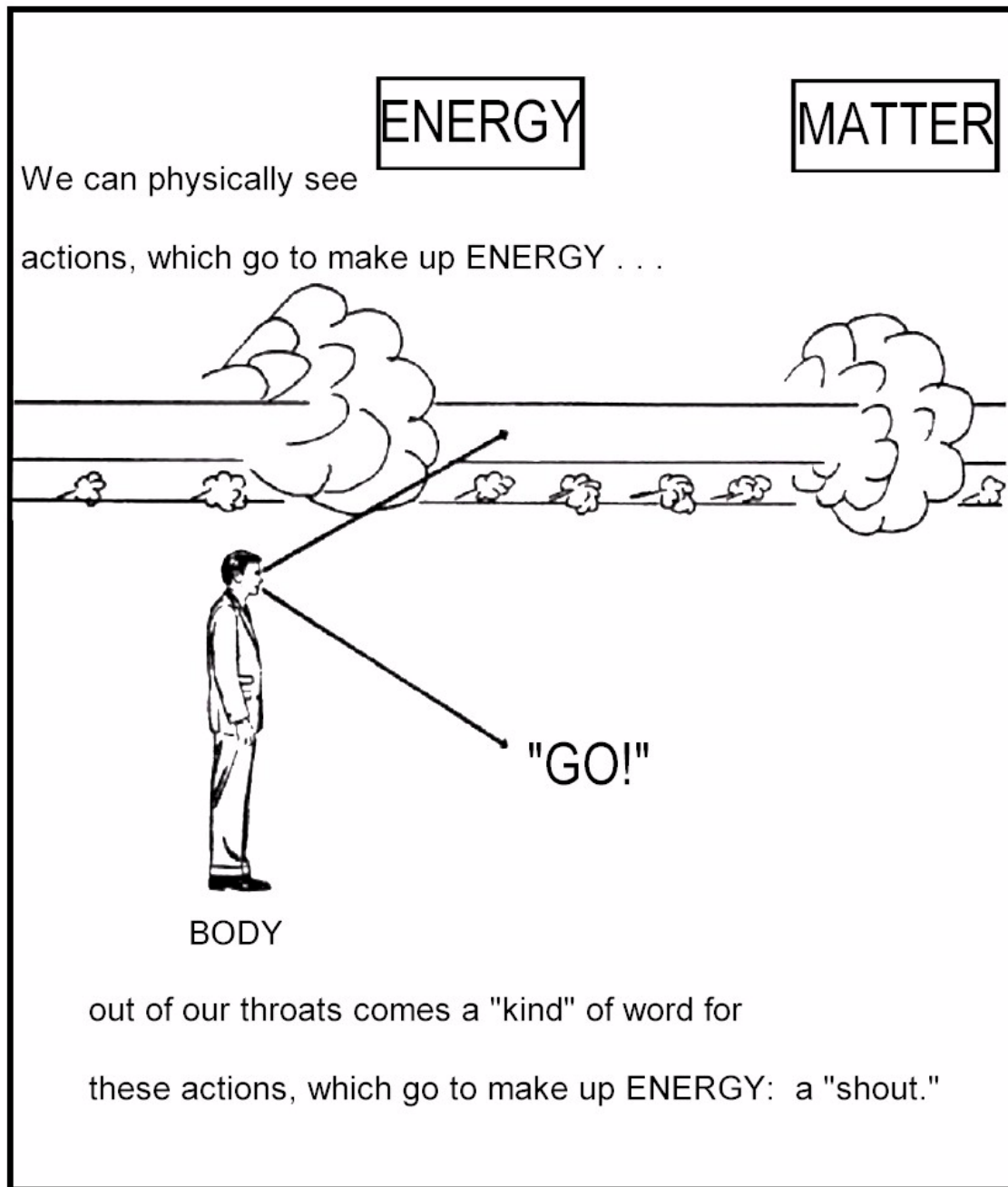
These words are given in the form that children in every language apparently first learn action words. In every language on earth it seems that children add all endings etc. onto the form of the action word they hear when their parents "shout" at them in such a way that they know their parents "really mean it." In English a parent shouts, "Stop!" The child will say, "He stops," "He stopped." A parent will shout, "Walk!" The child will say, "He walks," "He walked." A parent shouts, "Be a good boy!" Children, for a short while, seem universally to say something like, "He *bees* a good boy," "He *beed* a good boy." This does not last long, but it seems that in every language on earth as children are first learning action words they add all endings, changes and other additions onto the word they hear when their parents shout at them in such a way that they know that they really mean it. But, then, so will the adults, for all except those, which are generally the very most used action words (the small list of words in the lower right-hand corner of the words listed under ENERGY on the Energy-Quality-Matter Charts). Adults do not add all endings, changes and other additions onto these words. Spanish-speaking adults no more say the Spanish equivalent of "He bees" and "He beed" than English-speaking adults say such expressions. Spanish-speaking adults say what corresponds to the English expressions "He is" and "He was." It seems obvious what "walks" and "walked" have to do with "Walk!" They are merely a "-s" sound and a "-ed" sound added onto the end of a "walk" that is not said emphatically anymore. But, what "is" and "was" might have to do with "Be!" does not seem to be obvious. "Are," as in "we are," is not Anglo-Saxon but Old Norse. It seems to be a regular feature of the very most used "shouts" in a language that there will be blendings and borrowings from other languages or other alterations which appear as their forms rather than just the regular, standard endings which are added onto all of the other "shouts."

For this reason an entire page in this book has been devoted to each of these most-used shouts. On these pages you may see every one of these blendings or borrowings or other alterations which occur. But, as you inspect all of these blendings, borrowings and alterations on every one of these pages, that is in the case of every one of these very most used shouts, the form of the action word which you will find on each page which gives some shape and cohesion to everything presented on the page is still, in every instance, the "shout." In English, (for one example) we say, "I will be" and "I have been," not "I will is" or "I have wased." Cartoon Two – page 7.

"We can physically see 'actions,' which go to make up ENERGY ... out of our throats comes a 'kind' of word for these actions, which go to make up ENERGY: a 'shout.'"

Shouts seem to account for about one-fifth of the words in dictionaries. That leaves us still with another about three-tenths to account for.

CARTOON TWO



"What are we able to see when the lights are turned out in a room in which we are sitting?" If it is dark outside we are not able to see very much. If light is coming in through the windows we can see. But, if the windows are tightly sealed so that absolutely no light whatsoever is allowed into the room and then we were to ask other people in the room what they see, they might reply that they can't even see their own hands waving close to their eyes. We could all close our eyes and "imagine" how the room looked before it was darkened. We are still able to mentally visualize when a room in which we are located is completely dark. We have a "mind's eye" that visualizes. It does see. But, disregarding our mind's eye for the present and thinking only in terms of our physical eyes, the people waving their hands before their eyes would probably all be constrained to say that they see nothing. However, to the extent that we allow the ENERGY that is in Light to enter into the room, to play upon the material things in it, to that extent we can physically see certain qualities of these material things, their colors, etc.

To get a more graphic picture of how we can physically see qualities of MATTER when ENERGY acts upon MATTER, let us think of an instance when you might need to be able to physically see the quality of the strength of a wall that is near you. Let us say that this is a situation taking place during a war and that it is vital to you to quickly see how strong your defensive protection is in a building in which you have sought refuge. As you look at the wall you don't know whether it is reinforced concrete or plasterboard. But, you have picked up a bowling ball that you have come upon; and with some exertion of ENERGY on your part you heave the bowling ball at the wall. While it is still in mid-air you cannot yet physically see if the wall is strong or weak. But, at the time the ball comes in contact, you can physically see the quality of the MATTER used to make the wall. If the ball goes sailing through the wall the wall was "weak" plasterboard. If the ball comes bouncing back, it was "strong." Cartoon Three – page 9.

In this cartoon we show ENERGY acting upon MATTER. The ENERGY is represented by the cloud of exploded gunpowder that has fired the iron cannonball at the MATTER: the block wall. Before the cannonball actually comes in contact with the wall we can't physically see whether the quality of the wall is that of a "strong" block wall or of a cleverly designed but "weak" stage prop. However, at that instant when the iron ball comes into physical contact with the wall, we can physically see the quality of the wall: it is strong. So ...

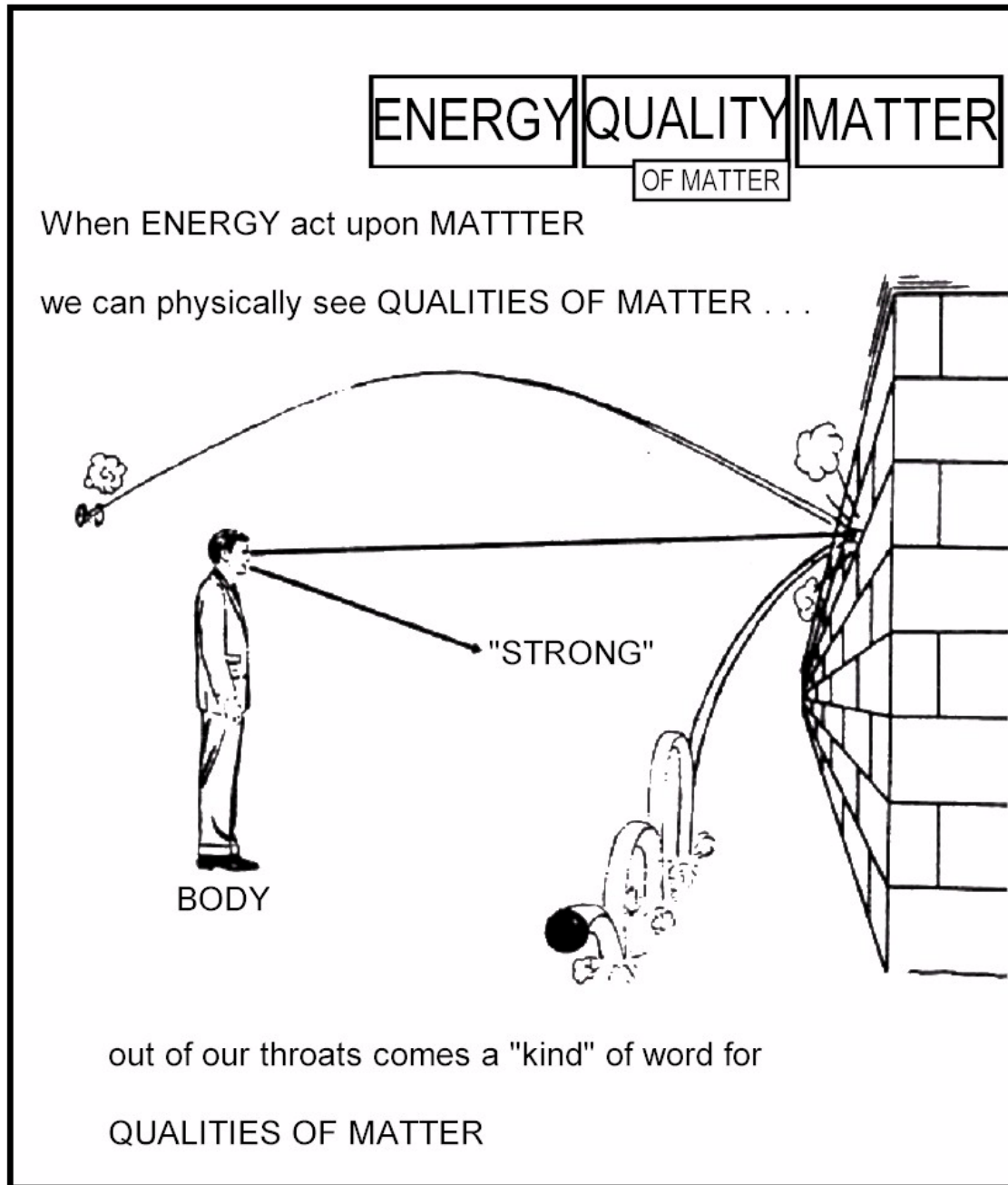
"When ENERGY acts upon MATTER we can physically see QUALITIES OF MATTER ... out of our throats comes a 'kind' of word for QUALITIES OF MATTER."

These are the words listed under the "III" which is under QUALITY on the charts. They seem to compose about one fourth of the words in dictionaries.

We have accounted for about one half, one fifth and one fourth of the words in dictionaries, explaining a "kind" of sound out of our throats by a "kind" of sight which we see. About one half, one fifth and one fourth total 95%, so we still have a short way to go. The words listed under the "II" which is under QUALITY are still to be accounted for. Because they tally up to about one-thirtieth of the words on the Energy-Quality-Matter charts they may amount to the same fraction of words in a larger dictionary.

In order to get the point of this "kind" of word across quickly and well, it was decided that a cartoon be made of a far-fetched situation which could dramatize the point. The situation is the war of the future. The combatants bring mobile laser-beam units into invaded territories. Cartoon Four – page 10.

CARTOON THREE

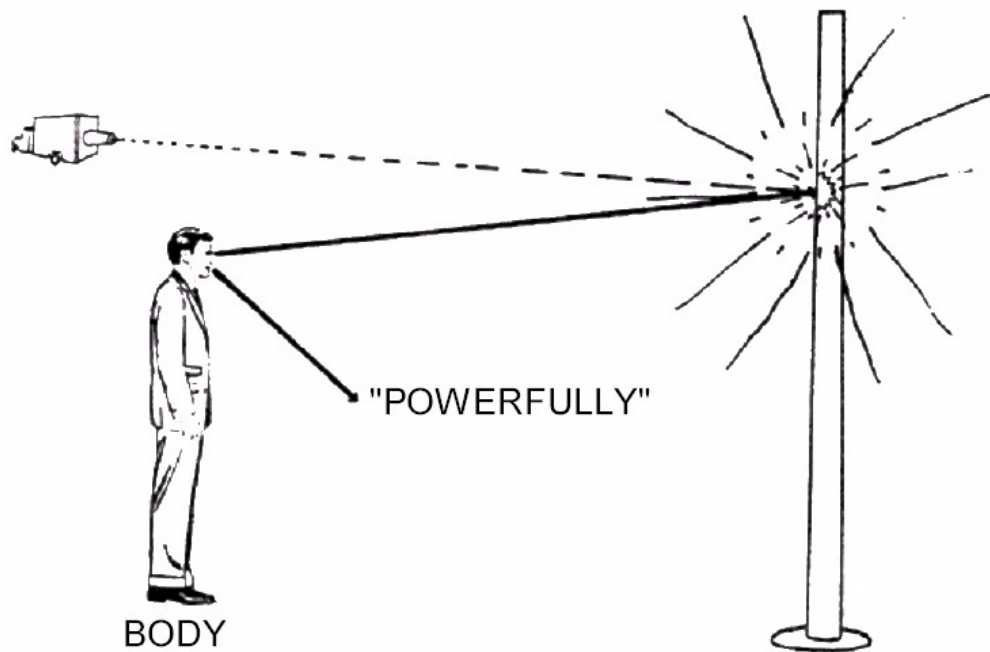


CARTOON FOUR

ENERGY QUALITY MATTER
OF ENERGY

When MATTER gets in ENERGY'S way

we can physically see QUALITIES OF ENERGY . . .



out of our throats comes a "kind" of word for
QUALITIES OF ENERGY.

The beam is infra-red; that is, it is beyond the visible spectrum. When the people are asked what they see as the path of this highly directed form of ENERGY is shot around in plain air, they respond that it does not seem that they see anything.

However, when some MATTER, such as the steel pole shown in the cartoon, gets into the pathway of this highly directed beam of ENERGY, then it is possible for people to physically see the QUALITIES OF (this) ENERGY and out of our throats comes a "kind" of word for "QUALITIES OF ENERGY."

"When MATTER gets in ENERGY's way we can physically see QUALITIES OF ENERGY ... out of our throats comes a 'kind' of word for QUALITIES OF ENERGY."

Reviewing what we have done so far—we can physically see MATTER, and out of our throats comes a "kind" of word for MATTER: names. We can physically see actions, which go to make up ENERGY; and out of our throats comes a "kind" of word for these actions which go to make up ENERGY: shouts. When ENERGY acts upon MATTER then, and only then, can human beings physically see QUALITIES OF MATTER; and out of our throats comes a "kind" of word for QUALITIES OF MATTER. When MATTER gets in ENERGY'S way then, and only then, can we physically see QUALITIES OF ENERGY; and out of our throats comes a "kind" of word for QUALITIES OF ENERGY. Cartoon Five – page 12.

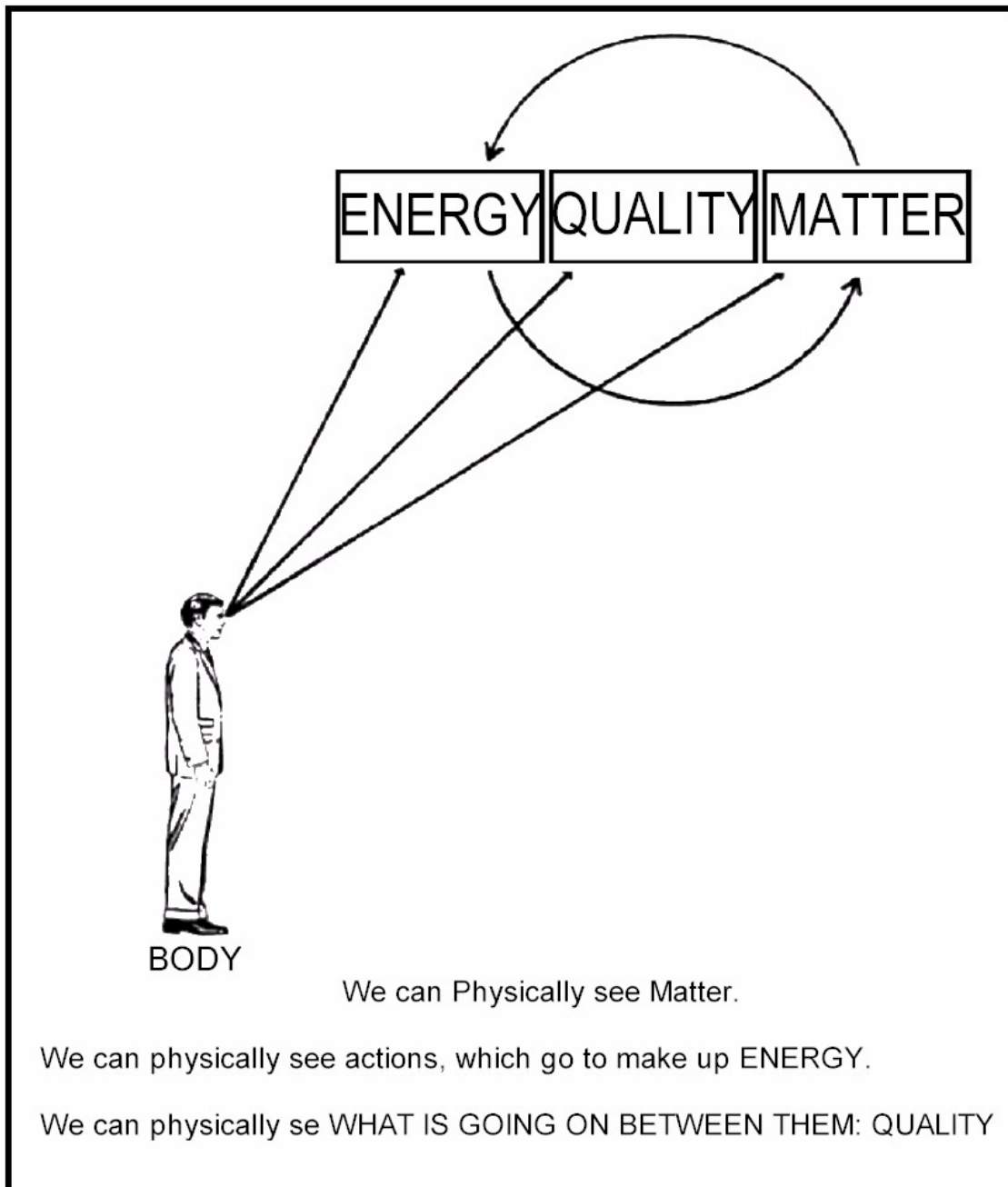
"We can physically see MATTER. We can physically see actions, which go to make up ENERGY. We can physically see WHAT IS GOING ON BETWEEN THEM: QUALITY."

The Vocabulary Surface Of The Tool Card

With about one-half, one-fifth, one-fourth and one-thirtieth of the volume of a dictionary accounted for, we have accounted for all of the volume of a dictionary except for perhaps one leaf. That one leaf would contain the four lists of the four different "kinds" of words that we still have not accounted for which we find on the Vocabulary Surface of the Tool Card. The total number of words in these four lists is only 85, but they present us with a real difficulty.

We are in the midst of an explanation of speech based on both the sense of sound and the sense of sight. We have explained the entire volume of a dictionary except for one leaf by explaining kinds of sounds out of our throats by kinds of things, which we physically see. "Can human beings physically see anything besides ENERGY and MATTER and what is going on between them?" It would seem, by definition that is all that human beings physically see. "But then if that is all that we can physically see, what can the four 'kinds' of words that we haven't accounted for yet be for?" If, just by definition, all that we can see is ENERGY, MATTER and what is going on between them, these four remaining "kinds" of words are a threat to the whole idea of an explanation of speech sounds by our sight. If it did seem most convincing up to this point, explaining almost all of a dictionary by different kinds of sounds for different kinds of things which we physically see, one might well ask, "Since there is only one leaf of the dictionary left, how much would it suffer if that one leaf were just left out?"

CARTOON FIVE



"Just how important are these 85 words to language?" The computer count on which the word lists in the Language Tool are based show these 85 words to amount by frequency to be one word in every three used in this language. So, they are not at all unimportant. On the contrary, though being but just a few words in a big number of words from one point of view, from another point of view they are 1/3 of the language. So we can't just leave them out.

"But, then, what can we do?" It was Oriental Civilization's idea to explain language by the sense of sight. They think that they know what they are doing. It seems like it would be giving up without even trying if we didn't even consider asking them how they are able to think the way they do. However, we must be most observant about this. The decision by the two major divisions of mankind to base their explanations of speech upon two different human senses was one of the first steps in their separation. We would do well, therefore, to try to find our way from this point with a consideration of nothing less than the essential difference between Eastern and Western Civilization. If we can discover precisely what that difference is we will know why the Orientals think they are doing the right thing even though it is different from the way that we do things. Understanding their point of view will give us insight into explaining these last four kinds of words by the sense of sight.

It was Rudyard Kipling who said, "East is East, and West is West, and never the twain shall meet." For a number of generations this expression has appealed to people of Western Civilization as representing the way that things are: that there is an irreconcilable difference between the two. Let's be subjective. "Why do you think that that expression found such a wide acceptance among the people of Western Civilization?" "Why do you think that the people who accepted it felt that it represented the way that things are?" "What do you, yourself, feel to be the essential difference between Oriental Civilization and your civilization?" With these subjective questions in mind, let us compare Eastern Civilization's explanation of language with the Western approach to see what insights we can find that could help us to explain these last four kinds of words by the sense of sight.

We know how Oriental Civilization's writing system is based upon the sense of sight rather than the sense of sound. All of the different languages that use this system are able to agree upon the same pictures in the system to represent the different words in their respective languages. This agreement upon things seen in the physical world is characteristic of Oriental Civilization, but when they get to these 85 words they do something totally different from the course of Western Civilization. "What do they do?"

The classic Oriental idea of a word is that of a "picture frame" into which one places a picture. For examples, one could place the picture of a house into the picture frame to be the word "house," the picture of a speeding vehicle into the picture frame to be the word "go" or the picture of a block wall with a missile bouncing off of it into the picture frame to be the word "strong."

"But, what kind of a picture is put into the picture frame for these last four kinds of words?" "Does this answer, which Oriental Civilization gives, seem to you to be 'essentially different' from the kind of answer which you would expect from your civilization?" Throughout history these kinds of words have been called "empty words," (or "a picture frame without a picture inside of it"). An Oriental might say, "They are words, to be sure; but we don't know what picture is supposed to be put into the picture frame!"

Oriental Civilization as much as apologizes that it does not know what these words are. It seems to be the furthest thing from the nature of Western Civilization, itself, to apologize for things like this. Western Civilization says that it knows exactly what these words are and handles them in a very business-like way, but here we see a beginning of difference emerging between the natures of these two different civilizations.

"What is the 'essential difference' between Eastern and Western Civilization?"

Let's say that you were an English or American sea captain of over one hundred years ago, before Western thought so changed the Orient. Let's say that you have made good friends with an Oriental family that has taken the Western sea captain into their home to help him back to health from a very serious sickness. You are feeling fine again and very grateful to these people who have all been so kind in helping you. Since you have become well again they have felt triumphant for the part, which they have played in healing this personality who has meant so much to them. They come to you in confidence and inform you that Buddha has shown great favor on you. They suggest that so as not to do anything, which would hint of any ingratitude to "Him," that you begin to participate with them in ministrations upon the local idol in the town square. You wouldn't want to hurt their feelings for the world. You have reservations about starting in on anything, "just to go along with the gag," wherein there would be a real hazard that you would betray your sentiment that you really think it is just a farce. "What do you say?"

"Wherein is it that our civilization has differed from Oriental Civilization?" We have seen that the way in which Western Civilization has behaved with these last kinds of words is essentially different from the way in which Oriental Civilization has behaved with them. If it can be fairly said that Oriental Civilization is primarily concerned with the external, physically-seen world, then it would seem (by contrast) that it could be fairly held that all that Western Civilization has been is an appeal to the *inner man*. After a comment upon the "inner man" we will find wherein the differing behavior of Western Civilization, in contrast to Eastern Civilization, with these last 85 words gives us the clue, which we need to explain them by sight.

The "inner man." The Greeks explained that the physical body has a "psyche" within it. All humans are most aware of their "mind's eye"; they are very aware of what that eye sees when they dream. We have an inside "ear" also, our "memory's ear," with which we afterward recall things heard. We have a "memory's nose" and a "memory's taster." Moreover, we have "memory's feelings" throughout our bodies. The inside man or "psyche" of the Greeks is the "anima" of the Romans. To the Romans the "anima" is the inside part that moves the body, the outside part. Everything with an "anima" is an "animal." The expression used in the old language of England was "ghost." We still use it to say, "he gave up the ghost." In the Middle Ages another Old English word, "soul," was used for it. Often today people use the word "spirit." The point here, in this discussion of the matter, is that all people are most aware of that "eye" which we all have within our heads and what it sees, especially when we dream.

Think about this for a moment. "Do you ever recall seeing something in your dreams that made you talk in your sleep?" Or, "Do you remember ever seeing anything in your dreams that made you call out or otherwise produced any sound coming out of your throat physically?" If so, that was a sound that came out of your throat for something that you were seeing with your inside eye.

There is a difference between the way that our mind's eye works and the way that our physical eyes work. Our physical eyes work sometimes; and at other times, when asleep, we aren't conscience of them working. However, our inside eye works while we are awake, we can visualize things just by thinking about them; and it works while we are asleep. Our physical eyes work sometimes, when we are awake and when there is light. Our inside eye works always. We can therefore speak of our physical eyes as our "sometimes eyes" and of our mind's eye as our "always eye."

Now to see how the behavior of Western Civilization with these 85 words gives us the clue to explaining them by sight. Western Civilization differs from Eastern Civilization in that, by contrast, all that it is an appeal to the inner man. The "inner man" has an "inner eye." This "inner eye" is an "always eye." It also sees things for which sounds come out of our throats. Our 85 words are "always words." We use them all of the time. They make up one word in every three that we use. So, sounds come out of our throats for that which our "always eye" sees; and here we are with the need to explain the reason why human nature reacts spontaneously with these four kinds of "always words."

"Do these 'always words' come out of the human throat as a spontaneous reaction by human nature to what our 'always eye' sees?" If we can explain these different kinds of "always words" by different kinds of things our "always eye" sees, then we can explain all of the words in speech by the sense of sight. Then, if we can explain every kind of word that comes out of the human throat as a kind of spontaneous reaction on the part of human nature to a kind of thing it sees, we will see how the basic American point of view or outlook gives us the picture which explains for us why everything in the arrangement of the endings, changes and additions works the way that it does.

We know the kinds of things which our "sometimes" eyes see for which we react with "sometimes words." Our "sometimes eyes" see "ENERGY, QUALITY and MATTER." Let us now explore what we know our "always eye" sees and see what relationship we can establish from that to the "always" kinds of words.

"Always Words" and Sight

"What is it that the 'always eye' sees?" The "always eye" works when we are awake; it works when we sleep. When we are awake we usually concentrate primarily upon that which we are seeing physically. However, when we sleep we concentrate exclusively upon that which our mind's eye sees. Therefore, by explaining that which our mind's eye sees as we see dreams, we could get a good insight into what it is that our "always eye" sees all of the time.

"What is it that our always eye sees as we see dreams?" Since this is a thing that people experience individually, we have to communicate one with another in order to see if the experience has features that are common with that of other people. "What do we see in our dreams?" "Is the following something with which you can identify?"

Dreams seem to be, in general, a rather suspenseful series of dramas in which we find ourselves involved. The germane thing, in this explanation of our dreams, is that the scenes in which the dramas take place are generally readily identifiable. "How frequently is the scene of the drama the home of your early childhood or the neighborhood of your childhood?" "How frequently is the scene that of the hometown of your youth?" Perhaps you have spent some time in a variety of places after you were grown. Perhaps the scenes are a mixture of tall buildings

from large cities you have visited with the natural features of the landscape of your comparatively smaller hometown. Perhaps there will be such identifiable incongruities as palm trees and snow, which are both features of places, which you have come to know. Perhaps the scene will be a flashback to one you experienced as just a small child but so vivid and detailed that it surprises you as you think about it later. The years have passed, but suddenly you are right back doing the exact same thing you may have been doing twenty years ago—so much so that you marvel at the way the scene has been retained right down to the tiniest detail.

"What is it that our 'always eye' sees?"

Everything that we have ever let in through our physical eyes!

"When is this the case?"

Always—that is our memory!

You may see a face on the street which you haven't seen for years. The features may have changed considerably; but, regardless, you recognize the face instantly.

If you close your eyes and then reopen them upon the same scene, your inner eye would experience no shock at what it sees. However, if you closed your eyes upon a scene and then something was suddenly, inexplicably changed when they were reopened, your inner self would experience a shock.

Let us now talk about exactly what our inner eye sees in dreams that so affects us that a sound comes out of our throats for it.

In order to get the point across quickly and clearly, let us use a perhaps far-fetched or ludicrous situation of a "scream-" (there is a sound coming out of the throat) "-ing nightmare" (there is something seen with the mind's eye for which a sound comes out of one's throat).

Let us say that as a present for his fifth birthday a certain father took his little boy to the zoo. However, he made a mistake. He took him up to the big cat cages just at feeding time. The keeper has thrown a big piece of meat into the tigers' cage right in front of the little boy of our story. All of a sudden a huge tiger, four feet high at the shoulder, springs across the cage with the agility of a small cat, pounces on the meat, opens his mouth so as to widely expose his many long, sharp teeth and then sinks them powerfully into the meat. The little boy staring up through big, thick bars is nearly transfixed. He is like a mouse next to this mountain of murder that has come jumping over to where he is. The father, seeing the way that his boy is staring up in disbelief through the bars at the tiger eating his meal, can see that this is not good; it is unwholesome; it could give the little boy bad dreams. Therefore the father takes the boy by the hand and leads him off to another part of the zoo. But as he does the boy is looking back over his shoulder to once more see that tiger sink his long, sharp teeth into the soft meat.

Then the father and son come home. The little boy is fed and put to bed. He closes his eyes. Soon his eyes are seeing again; and before long what comes jumping into things but that tiger, only this time there are no bars between them. The tiger still has those same long, sharp teeth, though; and those long, sharp teeth go into soft meat; and that is what our little boy is made out of; so he puts two and two together and runs.

He has an idea. Humans can get up the side of buildings by climbing with their hands and feet up the clinging ivy or just by pulling themselves up from one window sill to another. Everybody knows that cats can't do that, so he does and gets away from the tiger.

He gets to the top of the building. The tiger is still down at the bottom, just milling around. He is not scared anymore. This is not a bad dream. He got away. So, he picks up a stick lying on the roof of the building and throws it down at the tiger. It hits him.

Now the tiger comes inside the building and starts climbing up the stairs. The little boy must think fast. He remembers seeing people like Superman on television who can fly. He tried it once in a dream, and it seemed to work. Everybody knows that cats can't fly. So he tries it and somehow gets over to the top of another tall building. He got away, and as long as he gets away it is not a bad dream. "When is it a bad dream?" When he does not get away.

The scene has suddenly changed. He is somehow in the very sub-basement of that first tall building now. There is bedrock below him and thick concrete walls on both sides of him as he hides in a corner behind some barrels and other things stacked around there in warehouse fashion. Then, suddenly, in the pale yellow light of the stairway at the far side of the basement, "What does he see coming down the stairs but that tiger!" Now the tiger comes straight over to where he is. However, his teeth are still three feet away. It still doesn't have to be a bad dream. Maybe the tiger still can't see him and is just waving his big, sharp teeth around in the air. But, here come those teeth down closer to him: soft meat. But still, it doesn't have to be a bad dream. The little boy could still fly up, over the room, out the stairway, away and be gone. Or, maybe the tiger is just sniffing him.

But, a tooth comes closer and closer and closer. "When is it a bad (meaning when the yell comes out of his throat that wakes up his parents) dream?" When the tooth "touches."

These seem to be the most used "kind" of words in language.

The small list of words at the top of the Vocabulary Surface of the Tool Card seems to be the most used "kind" of words. "What are they?"

In Western Civilization they are called "pre-positions" because when one writes from left to right with alphabetical letters, a lot of the time these words will be "positioned" immediately "pre-" or "in front of" a word for MATTER. However, they are not always "positioned" "pre-" or "in front of" words for MATTER. Sometimes they are "positioned after." So then, they really aren't "pre-positions." But even if they were, that still wouldn't be any help in trying to explain what they are by the sense of sight. "Exactly what are they?"

"The tiger's tooth goes *into* the meat." "Now he pulls it *out of* the meat." "You place your pen *on* the table." "It falls *onto* the floor." "Just exactly what are the words that make up this 'kind' of word?" Well, all that they are is just the very few ways, (there are only sixteen which are really used at all in Spanish), that our always eye "always" sees ENERGY *touch* MATTER; and it always happens in just these same few ways: "into," "out of," "on," "onto" etc.

All that these few most used words are, is just the very few ways that our always eye "always" sees ENERGY touch MATTER, (the point is that our always eye *always* sees ENERGY touching MATTER in these ways; this is the reason why the drama is suspenseful *always*), so much so that human nature within us spontaneously reacts with a kind of sound from out of our throats for these very few ways that our always eye "always" sees ENERGY touch.

Cartoon Six shows the "inner man" reacting with "on" as the "always eye" of the inner man sees ENERGY *touch* MATTER.

Next, we come to that group which seems to make up the second most used "kind" of words in language. To illustrate this kind of word we could use as our example the instance of a child who has not yet had his eyes open on life for a very long time. He notices many big, benevolent forms walking around him; but before long he starts to notice a "quality" difference between them. He notices that half of them always seem to have long hair and wear skirts, while the other half always seems to have shorter hair and wear trousers. In the Spanish language all "names" are considered to be either "male" or "female," for a very specific reason to which we will come later. The point here, when the small child learns the word "he" (the most used word on this list), of course cannot be that he has been able to physically see all of the "he's" in existence (many of which are listed as the "male names" under MATTER). "Well, then, what is the point?" It is that these words are for qualities that our always eye "always" sees, so much so that human nature within us reacts with a "kind" of word out of our throats that names an entire class which shares this quality in common.

The word "he" is a name for an entire class of things which share the quality of "he-ness" in common. Here the point requiring emphasis is the fact that these are qualities that our always eye always sees; they are always with us—in our memory. For example, "he" is for a quality that the child's always eye always sees; he is always a "he" no matter when awake or in all of his dreams.

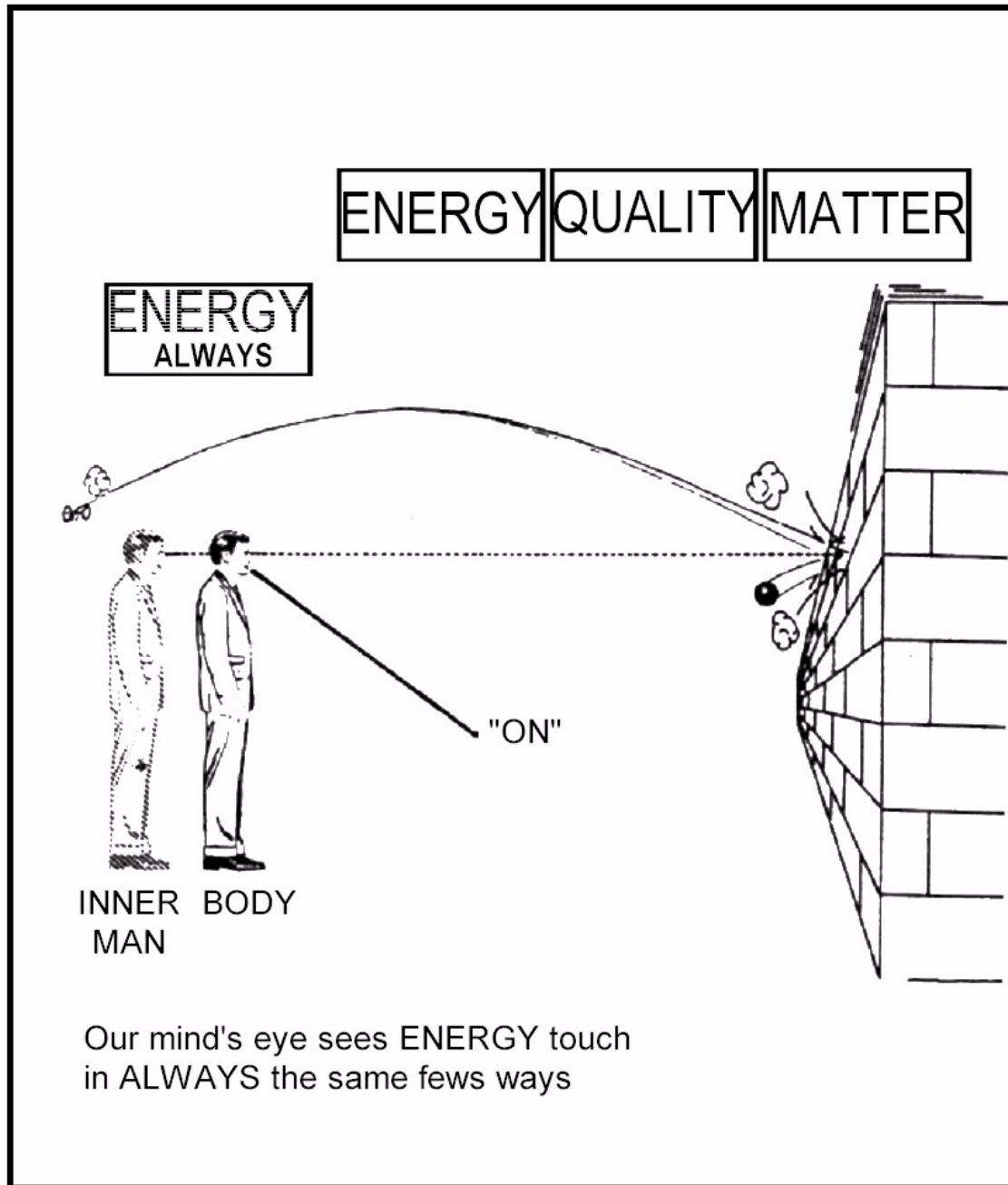
In Cartoon Seven we see how humans react with a word out of our physical throats for a quality which the always eye of the inner man always sees. This kind of a word is for the qualities which our always eye always sees, so much so that human nature within us reacts with a "kind" of word from out of our throats that names an entire class of things which share this quality in common: "he" is for the antlers on the bull elk, no hair behind a child's head, the mane of a male lion or the long beard on the old man.

We have now raised our total of kinds, of words, accounted for by kinds of things seen to six.

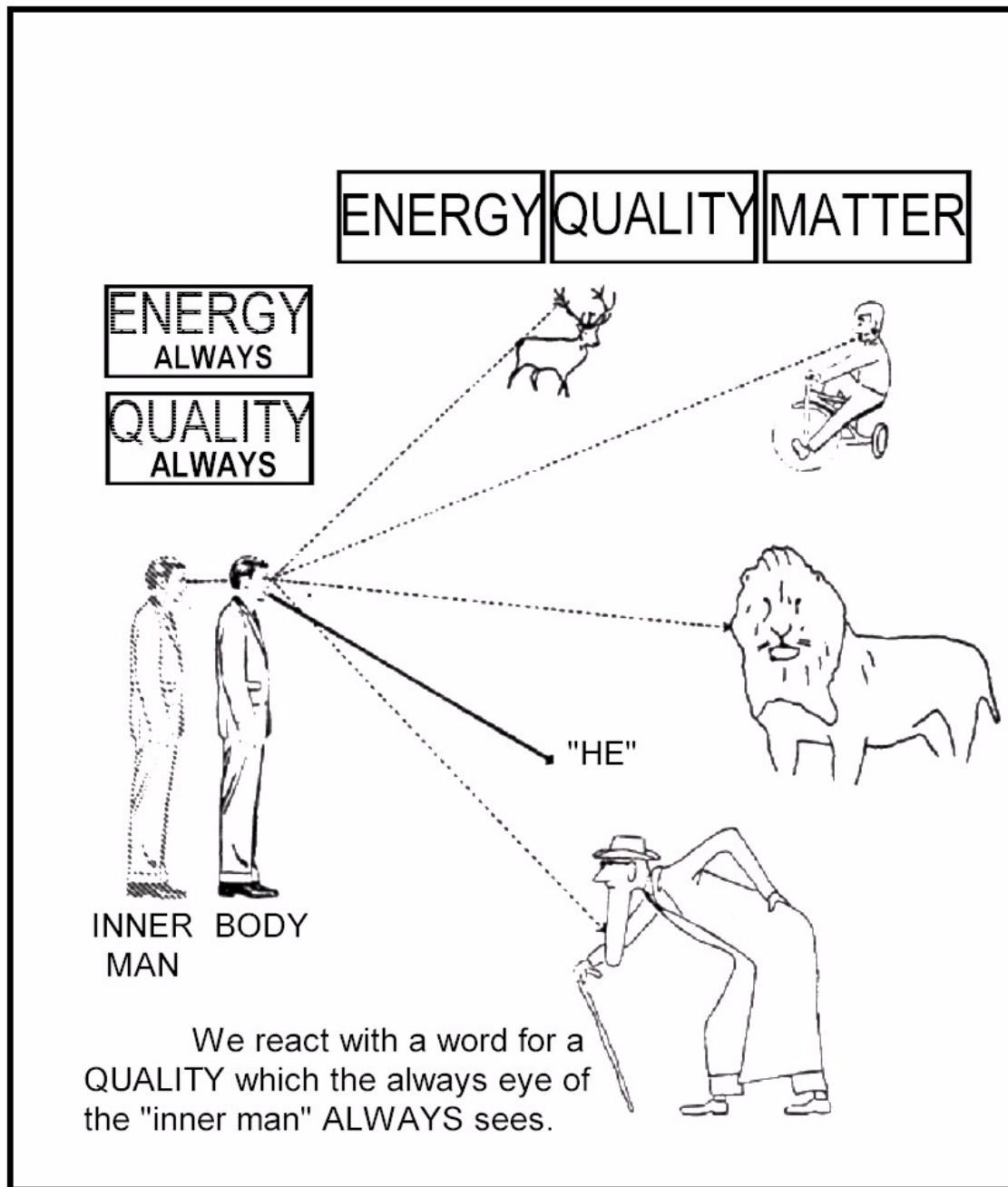
The words in the smallest list on the Vocabulary Surface of the Tool Card are not conversational words like those in the other seven lists. If out on a hike a person were to fall and get hurt, the cry of "Oh!" of course is not to notify people that may be beyond earshot; this is just a spontaneous reaction to the situation. All of the words in this smallest of the lists are among the most spontaneous of words. There need be no premeditation, but rather they just come as natural reactions, without thinking, to situations.

We do this from birth, and these are essentially the same in all languages. This "kind" of word includes laughter, crying etc; and, since it is essentially the same in all languages, it can be thought of as a universal language, a language all of its own: crying means the same in every language, as does laughing. These words don't need to be conversational, as they come out of our throats when we are by ourselves; but they very definitely do have most specific meanings.

CARTOON SIX



CARTOON SEVEN



With the eighth group considered as not necessarily conversational, we have only one "kind" of conversational words left to account for. That is the list which is the lowest of the three larger lists on the Vocabulary Surface of the Tool Card.

It seems at this point that a likely observation, before considering this last kind of conversational word, is the fact that presents itself to us in Cartoon Seven. We have accounted for the bulk of a dictionary by the ENERGY, QUALITY and MATTER, (shown in the boxes across the top of the cartoon), which our "sometimes" eyes see sometimes. We have accounted for two of the three small lists of conversational words, which make up such a huge percentage of words that are said, by accounting for the ways that our "always eye" "always" sees ENERGY touch and by accounting for those words each of which is for a QUALITY which the "always eye" "always sees" (see the two boxes in the upper left portion of the cartoon). "Would you think it significant if this last kind of conversational word were for 'MATTER somehow seen always'?" Then, all that conversational speech would include would be words for ENERGY, QUALITY and MATTER seen "sometimes" and words for ENERGY, QUALITY and MATTER seen "always." Such an explanation as that will give us our "picture" which explains why everything in language works as it does.

However, this last kind of conversational word, which on the surface might seem so easily explained, will in reality require us to pretty well exhaust our capabilities for logical explanation in order to be able to account for it as a spontaneous reaction on the part of human nature within us with a kind of sound out of our throats for a kind of thing seen.

We have found a useful employment for the phrase "human nature reacts." "What do the World's civilizations, which have provided the material with which we have worked to this point, tell us of what it is thought that 'human nature' is?"

To the Greeks the "psyche" is what makes the body go. Within the "psyche," however, people have a "nous" which makes the "psyche" go. The Greek "nous" will be the Roman or Latin word "mind." Old English for "mind" was the "will," still used very much in contemporary expressions such as, "to use one's will-power." Quite often today we refer to this as one's "intelligence."

"Why will we need to exhaust our capabilities for logical explanation in order to account for this last kind of conversational word as a reaction by human nature to a kind of thing seen?"

The person who devised this "arrangement" of which we have been speaking was the Greek, Aristotle, so far back as is generally known. The first reference to the word that is used today to name the "arrangement" is to be found in his treatise, "The Poetics." At the place in that treatise where he gives the name that is today used for the arrangement, he also gives names which are to this day used in Western Civilization to name the different "kinds" of words of which we have been speaking.

Down to the point to which we have come, these names which Aristotle used don't of necessity invalidate the idea of explaining words by a reaction of the human mind to a thing seen; but at this point the circumstances change.

Once again, if we ask ourselves, "What is a word?" we could say, "We see something for which we hear a sound." Eastern Civilization addresses itself to the sight which all mankind sees. Western Civilization addresses itself to the sounds which the speakers of a language say. Aristotle was a man of Western Civilization. For him the point was how the speakers, (adults), seem to use a word, not what might be going on in the mind of a child, before he learns the word, which causes him to learn it.

So, to this point the names that Aristotle devised or used do not of a necessity invalidate the Oriental approach to language, which holds the basic unit of language to be the single "pictureable-thought" type character. However, as Aristotle devises the name which he does to describe this last kind of conversational word, he gives them this name, used by Western Civilization down to this day, "con-junctions," with the idea that the *only* reason he can see that *adults* use these words is "to join" ("-junction") one word "with" ("con-") another, introducing at this point then the thought that deals an almost overwhelming blow to the whole concept of explaining language by pictureable thoughts, since the idea is that ALL that people use this kind of word for is to join one word with another and that other than that THEY HAVE ABSOLUTELY NO PICTURE—NO MEANING—WHATSOEVER. He says that they "are sounds WITHOUT MEANING."

Now, the Chinese were apologetic about not being able to come to a precise understanding on exactly what picture it was that was seen to which a word of this kind was a reaction (the expression "empty word" being ever available in difficult times), but it never dawned on them that there WOULD BE ABSOLUTELY NO PICTURE WHATEVER; that would invalidate their whole civilization. So, working in nearly complete isolation from the Greeks, they came up with an idea that is going 180 degrees in the opposite direction from that of Aristotle's. Far from saying that there was no picture at all, the whole momentum of their civilization brought them to think that as all mankind is born, the human mind is concentrating upon something; and, in order that it may keep up the concentration, it reacts with a "kind" of sound out of the throat which makes it possible for the mind's eye to keep up the concentration.

The two civilizations could not be more absolutely at odds. One says, "No meaning whatever." The other says that apparently something *means* so much, is so important to the human mind that the human mind of all of mankind is born concentrating upon it.

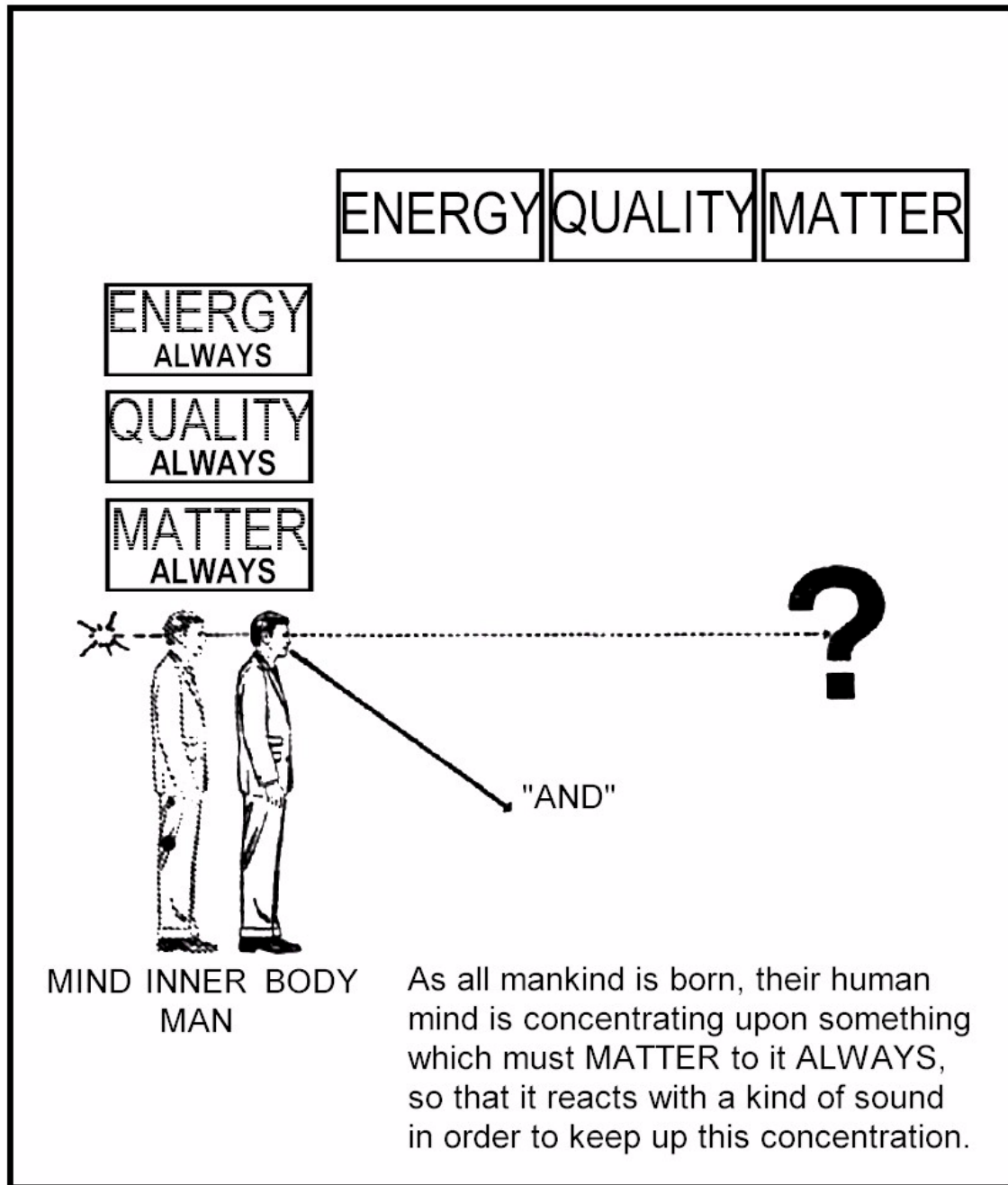
But, Oriental Civilization doesn't tell us what this something might be (see the large question mark in Cartoon Eight).

Just by having the two civilizations in total conflict upon a point does not answer the question. Oriental Civilization does not give us the answer to what that something could possibly be which is so important to human nature that the human mind is born concentrating upon it.

So the old super-giant of languages, Chinese, will not give us the clue which is needed to give us "MATTER always" (see Cartoon Eight). However, there is a new super-giant among languages, which will.

One Chinese Language may have the largest number of speakers of any single language. However, it is not a member of the largest family of languages. Indo-European languages have more speakers than the number of people who speak the, about, 100 Languages of China.

CARTOON EIGHT



Among Indo-European languages there are more people who speak the "European" languages than those who speak the "Indo-" types. The biggest group of languages among the European languages are the Germanic languages. The language which has the biggest number of speakers among the Germanic group of languages is English. So English is the biggest of the biggest of the biggest of the biggest.

It is not the fact that English has achieved this rank nor just the reason (all by itself) why it has, but it is the effect that that reason has upon all civilization in our day that gives us the needed clue. "What is that effect?" Let us look at both the reason and the effect.

There are well over 300,000,000 people who speak the English language as their native tongue. In the 1500's there were only some 3,000,000 people living in England and much less than 1,000,000 living elsewhere in the British Isles where English is spoken. This growth from some 3,000,000 people to well over 300,000,000 native speakers in just 400 years must be without any parallel in human history. "What has been the reason for this growth?" North America has been peopled by about 250,000,000 people who speak this language.

"What is the reason that this growth of English-speaking people in North America has had such a great effect on all civilization that it gives us the needed clue to what it is that is so important to the human mind at birth that it reacts with a kind of word from out of our throats to help the mind's eye keep up the mind's concentration upon it?" The reason and the effect are that the way that the English-speaking mind relates to the material "existence" has proved itself to be so much more powerful than other ways Civilization has known that it has replaced them. "What is the way that the English-speaking mind relates to the physical 'existence'?" It is the word "free."

A man is "free" when the "matter" to which his "will" holds ownership is his forever: the concept of the "fee simple freehold" of Northwest Ordinance fame by which the families of North America own the lots which their houses are built on. That is, they don't revert to any government but descend to one's heirs. Or, the people own their land in the same way that they own their own ("material") flesh. The details of the effect that this kind of a land would have upon the world we will consider after first introducing our clue. It is what the English-speaking mind did with the word "matter."

"Matter" is a French word introduced into English with Norman French feudalism. In French it is a MATTER word, that is, a "name." Now, the English-speaking mind, relating itself to the physical "existence" by the word "free," (meaning: one is free when the "matter" to which one's "will" holds ownership is his forever) took the French name, "matter," and changed it into the ENERGY word used to mean "important," as in the phrase "that matters." Even more than this is what the English-speaking mind did with the French word "immaterial." It changed to mean "unimportant." Neither "matter" nor "immaterial" have either of these meanings in French.

At the time of the American Revolution Samuel Johnson, in England, was preparing a large dictionary of the English language. When he came to the meaning "unimportant" for "immaterial" he made a most interesting comment. Speaking from the viewpoint of the orthodox logic of the feudalism of the Middle Ages he said, "This significance of the word has crept into the conversation and writing of barbarians, but ought to be utterly rejected." The entirety of the feudal civilization of Europe's Middle Ages is based upon certain "immaterial" goals after which all of the people are supposed to be seeking (Saint Augustine's "City in the Sky" for example). To say that "immaterial" things are "unimportant" is to do away at a word with the entirety of Europe's immediately previous civilization. On considering Johnson's viewpoint one grasps the

reason for the energy in his comment on this significance, "unimportant"; but the commentator, in the Oxford English Dictionary, says, after observing Johnson's sentiment on this significance of the word "immaterial," that, nevertheless, it must be accepted as the common significance of the word after the year 1528—the time of Cardinal Wolsey's fall and the beginning of the ascent of Parliament to rule in England.

Johnson's dictionary felt that this significance of the word had crept into the speech of barbarians, but then many with him in England felt that the Americans throwing out the rule of a sovereign were behaving like barbarians. But, nonetheless, what the Americans did so ignited the world who knew what they were doing that the American Revolution touched off the French Revolution. The French Revolution in turn touched off the Russian and Chinese Revolutions (Karl Marx said that all revolution comes from America).

"What has been the effect upon all civilization in our day of the way that the English-speaking mind in North America relates itself to the physical 'existence'?" The effect has been that all civilization has asked itself, "What is civilization for?" The answer has been, "To provide the needs of mankind." "How?" "Mankind must work." "How?" "Together." "By which system?" The answer of our times, "By that system which seems to get closest to harness the most natural human energy."

The world, after the American Revolution, has seen that man will work so much harder to be "free" than he will for anything else that mankind has ever heard of, than for any of the "immaterial" goals of feudalism for example, that such a thing as feudalism has disappeared from the face of the earth.

Americans call it the "Common Law" the way that "we the people" of the U.S.A. have from the beginning owned the "public domain" of their continent "in common." Marxists call it "Communism." Americans call it being "free." Marxists call it "dialectic materialism" (or, all that the common people really want, enough to really work for them, are material goals). However, long before Marx, long before his definitions, long before the word "dialectics" came to the north of Europe, the English-speaking people have had their word, "free."

"What is it that the human mind concentrates upon naturally at birth, so much so that it reacts with a "kind" of word out of our throats to help the mind's eye keep up the concentration?" The whole world, at this time in history, says that the primeval English language concept "free," the way the English-speaking mind relates to the material "existence," gets closer than anything else the world has ever heard of to being the actual full powers of the natural human mental energy with which all mankind is born. (Cartoon Eight shows this natural human mental energy, the "mind" of man, to the left of the "inner man.") "What is it then that the human mind concentrates upon at birth (see the large question mark in Cartoon Eight)?" The English-speaking mind says that unless somehow, somehow MATTER is involved, it is "immaterial," "unimportant," that it "doesn't matter." "Well, this is 'importance' itself; this is what the human mind is concentrating upon at birth, so much so that it reacts with a kind of word from out of our throats to help our mind's eye keep up the concentration!"

Our clue: the whole world, that is both of its two great civilizations, has accepted the English-speaking mind's relation to the physical "existence" in preference to all others.

If we do this as individuals then we say, "If it is importance itself then it cannot be 'immaterial.'" The English-speaking mind says that unless somehow, somehow MATTER is involved, it is unimportant. "MATTER must somehow, somehow be involved." To be most English-speaking we could say, "It must be that which always matters to the human mind." Or, we could say that the human mind reacts with this "kind" of word from out of our throats so that the mind's eye can keep up its concentration upon that which always *matters* to the human mind or upon that which must somehow, somehow be "MATTER always."

The "Arrangement"

If we as individuals are able to accept what the whole world's acceptance has given us as our clue (outlined in the last paragraphs above), then we say,

Whenever the human mind looks out through our physical eyes to physically see MATTER, so much so that it reacts with a sound out "of our throats for it, a name, it has to be looking at it out through our mind's eye, our memory's eye, our always eye, which always sees ENERGY, QUALITY and *MATTER* and sound comes out for each." (See page 27.) Or ...

We would say, "Whenever the human mind looks out through our physical eyes to physically see ENERGY, so much so that it reacts with a sound out of our throats for it, a shout, it has to be looking at it out through our mind's eye, our memory's eye, our always eye, which always sees ENERGY, QUALITY and MATTER; and sound comes out for each." (See page 28.) Or ...

"When the human mind looks out through our physical eyes to physically see what is going on between ENERGY and MATTER: QUALITY, so much so that it reacts with a sound out of our throats for it, it has to be looking at it out through our mind's eye, our memory's eye, our always eye, which always sees ENERGY, QUALITY and MATTER; and sound can come out for each." (See page 29.)

That is the "ARRANGEMENT."

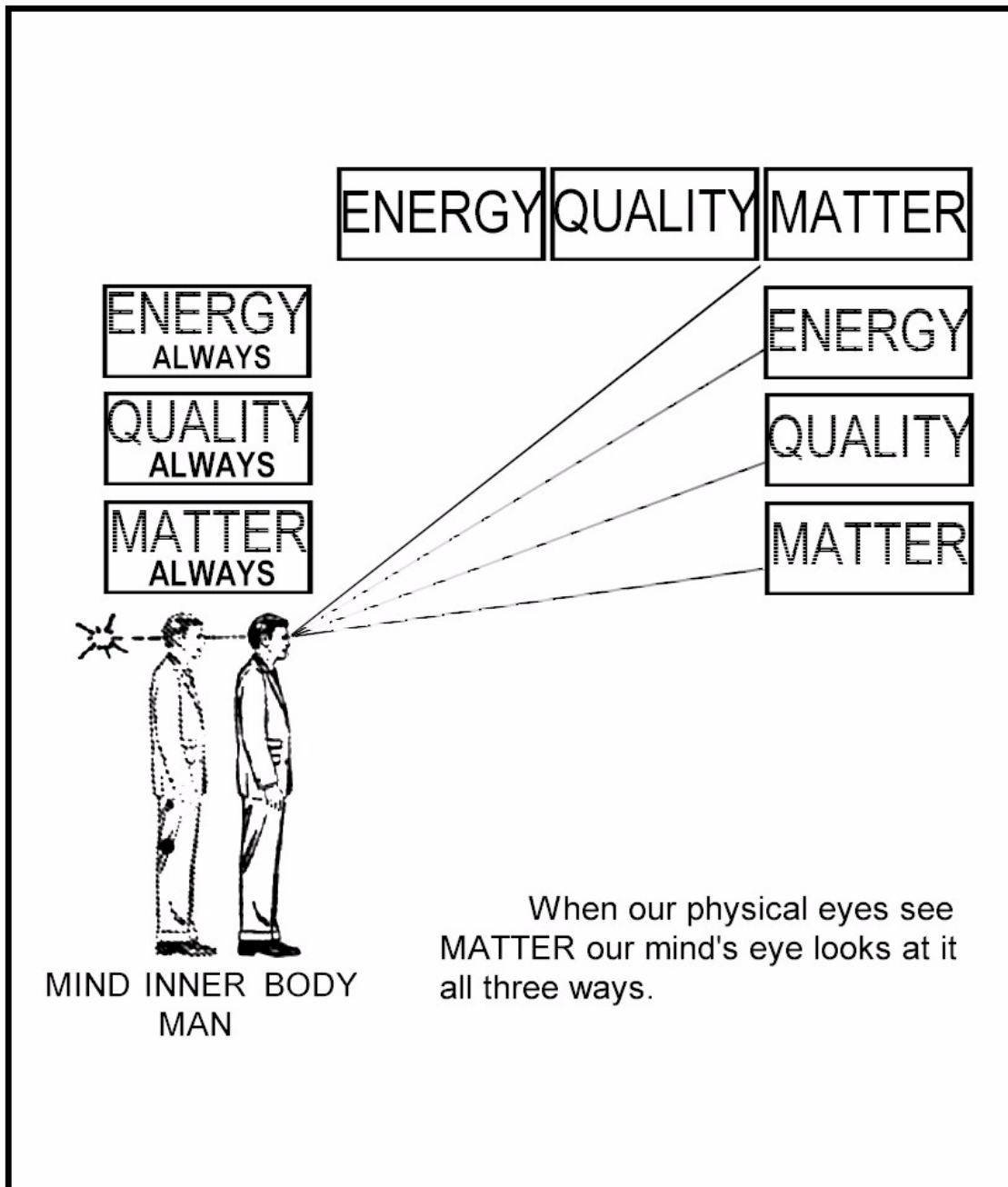
All that the "arrangement" is, for all of the "endings, changes and additions" in any language, is just (see Cartoon Eleven) words for ENERGY, QUALITY and MATTER with "endings, changes and additions" which show ENERGY, QUALITY and MATTER.

Cartoon Eleven is a composite of all of the previous cartoons. It demonstrates for us one of the ideas that lets us understand precisely and clearly what each of the endings, changes and additions within the arrangement means. That idea is the one just expressed in the previous paragraph.

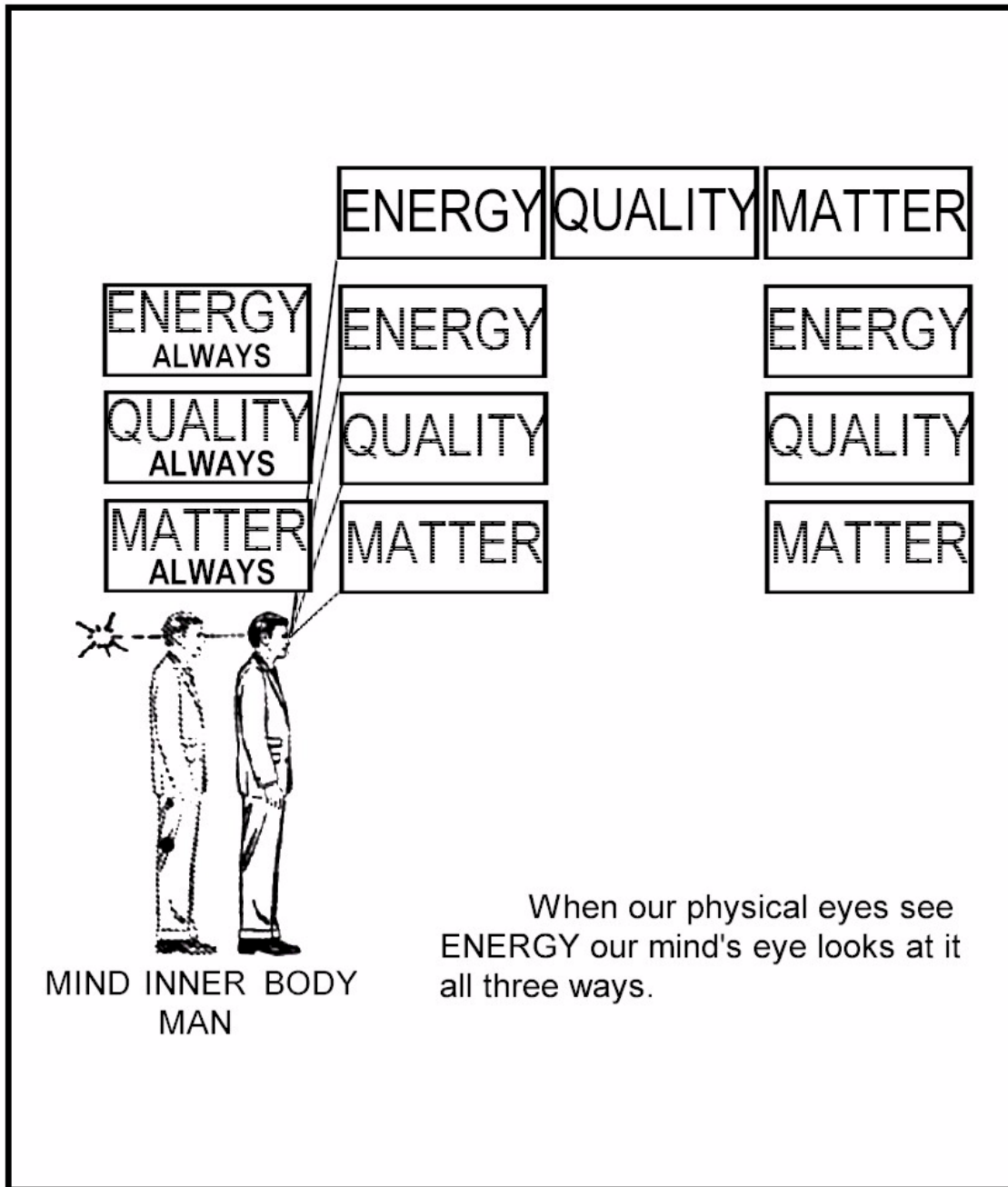
Look at Cartoon Eleven. It is well for us to try to put it very graphically into our memories for all of the use that we put it to as we use the Language Tool.

This idea of Cartoon Eleven is that the inner man puts endings, changes and additions onto the words for the ENERGY, QUALITY and MATTER that the sometimes eyes see sometimes to show the ENERGY, QUALITY and MATTER that the always eye sees always.

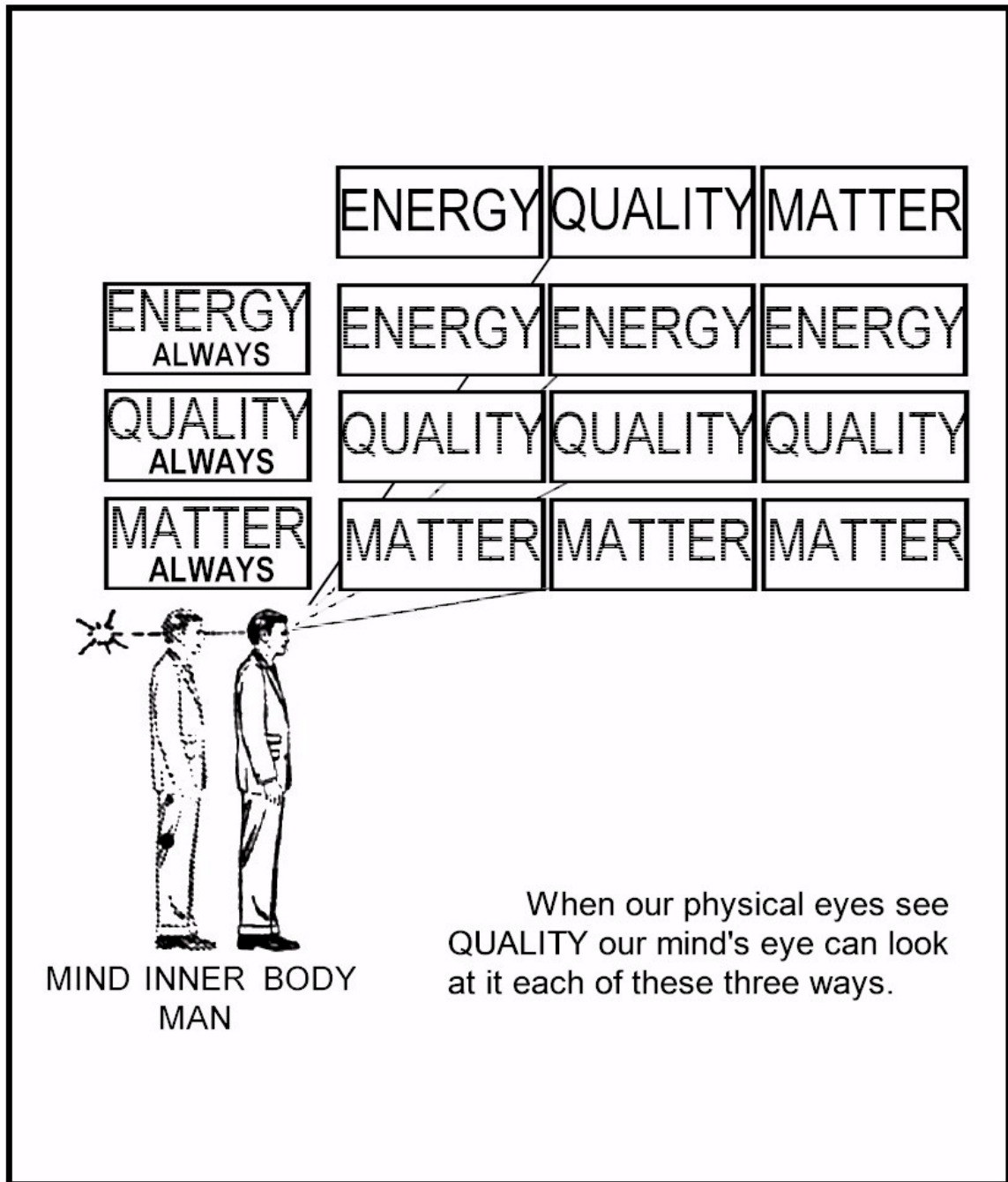
CARTOON NINE



CARTOON TEN



CARTOON ELEVEN



We take the next step toward applying this idea to practical use as we see that Cartoon Twelve shows us the exact same idea but only uses different words for this idea.

Take a word in one of the various boxes in the grid work of Cartoon Eleven and relate it to the word or words in the corresponding box in Cartoon Twelve. Both expressions will just be two different ways of saying the same thing. It is only that the words in Cartoon Twelve are better suited for explaining how we add on endings, changes and additions in language than the words in Cartoon Eleven. We say that endings, changes and additions are added onto words for ENERGY, QUALITY and MATTER to show "1. action" (rather than ENERGY), "2. Classes" (rather than QUALITY—we divide things into classes by their QUALITY) and "3. Individuals" (or "material individuals" rather than MATTER).

These are the things for which endings, changes and additions are added on in this "arrangement" which we find in languages: to show "action," "classes" and "individuals."

We have made a chart out of Cartoon Twelve which shows us how we add endings, changes and additions onto words to show "action," "classes" and "individuals." As we proceed through this chart we will see how Cartoons Eleven and Twelve together show us the other idea that we need to know in order to precisely and clearly understand what each ending, change or addition on the Endings surface of the Tool Card means.

Therefore, there are two ideas, the one that is taught to us by Cartoon Eleven and another that is taught to us by Cartoons Eleven and Twelve together, which two ideas suffice to explain to us precisely and clearly what each ending, change or addition on the Endings Surface of the Tool Card means. It would not be so easy to use the Language Tool as it is, though, were it not for the fact that the second of these ideas introduces us to the single picture that explains for us why everything in language works as it does.

This single picture, the central idea of the Language Tool, we encounter as we make our way through the "How Man Looks And Sees 'It' " Chart (see page 32), the chart that we have developed from Cartoon Twelve.

Notice how the word or words in the boxes of the grid work of Cartoon Twelve are the headings in the "How Man Looks And Sees 'It' " Chart.

We make our way through this chart by constantly referring to the fact that Cartoons Eleven and Twelve both stand for the exact same thing. When we have made our way through the "How Man Looks And Sees 'It' " Chart we will discover how it shows us precisely and clearly what each ending, change and addition on the Endings Surface of the Tool Card means. When we understand that we will know precisely and clearly what each of these endings, changes or additions means in conjunction with the Spanish words which we find translated into English on the Vocabulary Surface of the Tool Card, the Energy-Quality-Matter Charts and in a standard Spanish-English bilingual dictionary. And at that point we can read in Spanish with full understanding.

CARTOON TWELVE

	ENERGY	QUALITY	MATTER
	1-I Pure Action	II Quality of Action III Quality of What we Name	IV What we Name
energy energetic action:	1. Action	1. Action	1. Action
quality qualitative classes:	2. Classes	2. Classes	2. Classes
matter material individuals:	3. Individuals	3. Individuals	3. Individuals
Energetic Action: Energy produces Action			
Qualitative Classes: We divide things into classes by their Quality.			
Material Individuals: Matter exists in individual entities			

HOW MAN LOOKS AND SEES "IT"

WHAT WE SEE

H O W W E L O O K	1-I Pure Action	II Quality of Action	IV What we Name
	A. "IT" 1.doing - 2. done to	III Quality of What we Name	[Quality of What we Name Classes we Name]
	B. "Eye" - eyes 1. enthusiasm - 2. equanimity 3. depression 4. hope	1. Action -	1. Action 1. acting: name- 2. acted upon: 1. by possession 2. directly 3. indirectly 4. by oneself 5. through touches
	C. Time 1. present - 2. future 3. past: 1. simple 2. incompleted 3. completed 4. completed before	2. Classes	2. Classes 1. male- 2. female 3. neither
	2. Classes 1. looker 2. looked at physically - 3. looked at mentally	3. Individuals	3. Individuals 1. one - 2. many
	3. Individuals 1. one - 2. many		

THE "HOW MAN LOOKS AND SEES 'IT' " CHART

The basis of the Chart is, as we have said, Cartoon Eleven:

ENERGY	QUALITY	MATTER
energy	energy	energy
quality	quality	quality
matter	matter	matter

"MATTER" in the outline above is the same as the "IV What we Name" in the upper right-hand corner of the "How Man Looks And Sees 'It' " Chart. [The "WHAT WE SEE" at the top of the Chart refers to ENERGY, QUALITY and MATTER in the above outline. The "HOW WE LOOK" down the left side of the Chart means how we look with the mind's eye and refers to the small "energy, quality and matter" in each of the three columns in the above outline. The subjects enclosed within brackets under "IV What we Name" on the Chart are discussed in detail in the second part of the book.]

The material on the right-hand side of the "How Man Looks And Sees 'It' " Chart explains the endings, changes and additions which we find on the right-hand side of the Endings Surface of the Tool Card. The material in the center of the Chart explains the endings etc. which we find in the middle of the Endings Surface. And, the material on the left-hand side of the Chart explains the endings, changes and additions which we find on the left-hand side of the Endings Surface of the Tool Card.

How We Mentally Look At Matter

We can see MATTER physically. You can physically see other people. They are MATTER. Your mind has to look out through your mind's eye when you see these other people. Your mind's eye, your memory's eye, your always eye always has all of your memory at its recall, all that you have let in through your physical eyes. It has the "energy," the "quality" and the "matter." We will talk about the "energy" first.

If you can physically see another person now, your mind is looking at that person through your mind's eye. Your mind's eye, your memory's eye, your always eye always has the "energy" that has been let in through your physical eyes. Therefore, when your mind looks out through your mind's eye at a person which you physically see, it looks out through a mind's eye that has this "energy-memory" for which sound comes out of your throat.

This is the reason that sound comes out of your throat for "energy" as you see MATTER: you look at the person, MATTER, existing, in the midst of "energy" or "Action" (see "1. Action" on the right-hand side of the Chart). You can either look at that person as "1. acting" or "2. acted upon."

If you look at the person as acting, the sound that comes out of your throat to name that person will never have any ending on it in any language on earth. "Do you see the heavy black mark off to the right of the word 'name'?" That mark will appear off to the immediate right of

every detail on the Chart for which human nature does not feel it necessary to add any "ending, change or addition" as human beings advance through the language learning process. (They are called "It marks" for a reason explained in "Part II" of the book, which goes into detail about that to which human nature reacts spontaneously, without endings, changes and additions, as humans learn language.) Human nature within us as we are children learning language does feel the need to put "endings" on for the other things listed, though. In Spanish there are five ways of being "acted upon" for which endings are added on. We will briefly explain these by the two ways which we look at things being "acted upon" in English.

[Imagine yourself going through this sequence with a pen in your hand.]

The right hand is going to be "acting"; it is going to throw the pen to the left hand, which will be "acted upon." Call the right hand, "he." "He" is "acting"; "he" is throwing this pen to "him," who is being "acted upon." Now call the right hand, "who." "Who" throws the pen to "whom." "He" is "acting"; "him" is "acted upon" (either "directly" or "indirectly" in English). The form "his" means "acted upon" "by possession." The same goes for "who," "whom" and "whose." In each case there is a "-m" sound added on as an "ending" for that which is "acted upon" either "directly" or "indirectly," a "-s" sound added on for that which is being "acted upon" "by possession," and nothing added on for that which is "acting."

Now for the second way that the human mind looks at MATTER as we learn language.

"Which 'quality' associated with MATTER will attract the attention of little children most, that which is moving or that which is motionless?"

That which is moving.

"That which is moving always is not dead but ..." Alive.

"For everything that is alive and moving there are two kinds."

Male and female.

"What would happen if you asked most of the little girls which you meet when they last acted like 'tom-boys'?"

Probably most of them would say, "Yesterday."

Some of them might say, "Well, I don't know if I'm ever really a tom-boy." In response you could ask them, "Oh, come on; don't you ever come home from a movie and then take the part of the cowboy hero which you have just seen as you play 'cowboys' with your playmates?" Most would probably reply, "Well all children do that." Some might still hold out with, "Well, really, I don't know; I'm so bashful, shy etc. that I don't think that I even do that." For such holdouts we might ask, "Have you ever once said something like, 'Oh, the little boys get to have all of the fun, and we girls just have to sit around and ...'?" It seems that most will admit to something like that. It seems to be universal that all children, both male and female, will identify strongly with the male hero idea through their growing years.

This trait to human nature has a most interesting corollary in speech as it seems that the human mind does not insist that there necessarily be any additional "ending" on words to show "male" sex. On the contrary, female names are created out of male ones: man — woman, male

— female, Claude — Claudette etc. The rule seems to be that some "ending" be added on for the "female" sex and that a relatively strong "ending" be added on for "neither" sex.

The third way that humans mentally look at MATTER can be considered through an exercise in simplest logic. "That thing, in all existence, which is the very, very, very (continued ad infinitum) 'most' important to you of necessity has to be how many things?"

One.

There is no ending added on in language to show "one"; endings are added to show "many."

How We Mentally Look At QUALITY

Now to the central portion of the Chart to talk about the three ways that we look at QUALITY.

For children, just learning language, the human mind will find a QUALITY, "green" (just to use an example), to be exciting. It is exciting because it is seen as the result of the interaction of all ENERGY in existence, the sun's heat and light, the rain, the warm spring wind, with all MATTER, the whole world (it seems), to make it all "green" again. This creation seen going on right before their eyes is exciting to them; it means summer, vacation, trips ... We add no ending for the word for the inter-"Action" of MATTER and ENERGY which actually produces QUALITY.

ENERGY is a permanent thing as is MATTER; but what is going on between them, QUALITY, is a transitory thing. Our mind, the basic power within us, spontaneously identifies with the most "power-packed" concepts. (All of the heavy black "It" marks" on the Chart—by those things to which no endings, changes and additions are added—are for the most "power-packed" concepts, such as the ideal of the strength to which both little boys and little girls will react spontaneously in the example we used of the cowboy hero.) As we grow and learn language the mind is not so interested as the mind's eye becomes so engrossed in a transitory QUALITY that it hunts within it for that which has more of it and thereby divides it into "classes." Ready spontaneity to real excitement can account for no ending on the word for a QUALITY which is the direct product of "Action." Relative disinterest on the part of the mind, then, accounts for the endings, changes and additions which appear for the words which show but "Classes" within a QUALITY, as in the expressions "*more* green" or "*greener*" in English.

Getting even further away from the "Action" or actual creation process to which the mind reacts spontaneously explains even more endings, changes and additions coming on to show the even greater disinterest of the mind as the mind's eye gets so engrossed within a QUALITY that one material "individual" that has that QUALITY completely captures its interest to the exclusion of all others; then we get "*the most* green" or "*greenest*."

One way to show this is: the "1. Action, 2. Classes and 3. Individuals" right in the middle of the "How Man Looks And Sees 'It'" Chart on the Tool Card is the same as the "1. Action,

2. Classes and 3. Individuals" on the left side and at the middle of the information placed right above the Chart on the Tool Card. This information shows how the Spanish look at QUALITY. Off to the right of "1. Action" there is only an empty space. This represents the fact that only one word is used for "1. Action." If we use the Spanish QUALITY word "verde" (green), it would be the only expression found there. However, to the right of "2. Classes" it becomes two expressions: "*mas verde*" and "*menos verde*" ("*more green*" and "*less green*"). Off to the right of "3. Individuals" each of the above two expressions further divides down into three: "*mas verde*" becomes "*el mas verde*," "*la mas verde*" and "*lo mas verde*"; etc. So to the right of "1. Action" we have one expression, to the right of "2. Classes" we have two, and to the right of "3. Individuals" we have six.

The man who "devised" the "arrangement," Aristotle, called "1," "the general" and "3," "the specific." The general thing divides down into many "specific" material individuals.

Just as this works for QUALITY it works for MATTER. On the right side of the Chart there are six things under "1. Action," each of which divides into the three things listed under "2. Classes," giving you eighteen, each of which divides into the two things listed under "3. Individuals," which gives a total of thirty-six.

The idea of "the general" and "the specific" is that there are a few things at the top ("the general") which divide down into many specific things at the bottom.

This also applies to the left side of the Chart. The two things under "A." divide down into the four things under "B," which can divide into the six things under "C," which can divide into the three things under "2," which divide into the two things under "3." So once again there are many specific material individuals at the bottom and only a few general things at the top.

How We Mentally Look At ENERGY

It is the explanation of how we human beings mentally look at ENERGY that we feel is what makes learning a new language "easy"—that is, makes it possible to draw a single picture that will show us why everything in any language works as it does—which "picture" we may use as our "tool" (hence the idea of a "Language *Tool*") to explain for ourselves immediately why anything happens as it does.

"What is it that gives us this picture that is the basis of the Language Tool?"

One of our clues to finding this picture was the statements made about the "It" marks" as we spoke about "How We Mentally Look At MATTER" and "How We Mentally Look At QUALITY." It was stated that we find in every language that those details on the "How Man Looks And Sees 'It' " Chart, for which no endings, changes and additions are ever added on are the most "power-packed" or energetic concepts. The idea was that human nature reacts spontaneously to and identifies completely with ENERGY. This was our first clue.

Our second clue is the order in which the endings, changes and additions are always organized in the arrangement. "Why is it that ENERGY is always given first and MATTER last in the arrangement?" We notice on the Energy-Quality-Matter Charts that ENERGY is shown as "1 ENERGY" and MATTER is shown as "3 MATTER." "Why?" "Why is ENERGY always the starting-out point?"

We notice in Cartoon Eleven that below the top row of boxes' (which show the ENERGY, QUALITY and MATTER that the sometimes eyes see sometimes) that the columns below each of these words starts out with ENERGY and ends up with MATTER. In Cartoon Twelve these are translated to "1. action" and "3. individuals." Once again ENERGY is first and MATTER is last. "Why?"

We feel that if a person understands these two ideas about Cartoon Twelve, or its expanded form, the "How Man Looks And Sees 'It'" Chart, that that person will understand the meanings of the endings, changes and additions on the Endings Surface of the Tool Card precisely and clearly enough to be able to use them to translate from Spanish to English.

One of these ideas is that Cartoon Twelve is the same as Cartoon Eleven. That is that the endings, changes and additions added on to show "action" stem from the ENERGY that the mind's eye always sees, that the endings etc. that show "classes" come from the QUALITY that the mind eye always sees, and that those that show "individuals" come from the MATTER that the mind's eye always sees.

The second idea is that the endings, changes and additions that show "action" are "general" and divide down into more things to show "classes" which divide down even further to show "individuals," which are "specific."

When these two ideas about the "How Man Looks And Sees 'It' " Chart are mastered we feel that a person can use that chart to tell quite precisely and clearly what any ending, change or addition in any language means. However just knowing these two ideas doesn't make it "easy" to start right off with a real good grasp on understanding the Language Tool. We don't feel that people really think that the whole Language Tool is an "easy" thing to understand right here at the beginning unless they understand the one picture which we feel explains everything in language and upon which picture the Language Tool is based.

We figured out this picture in the following way.

We said to ourselves how interesting it is that in the arrangement ENERGY is always first and MATTER is always last and that moreover ENERGY is always just a few "general" things which breaks down into many "specific" things. We said to ourselves how bizarre this is, this "arrangement" of speech sounds. "Why is it bizarre?" Because that is the exact same way that Western Civilization's system for learning, which bases itself upon speech sounds, has organized itself to learn.

"How is that?"

Western Civilization's system for learning, based as it is upon speech sounds, has as its beginning a single statement made about ENERGY.

"Why is that so interesting?"

Western Civilization, or the individual people which make up Western Civilization, have worked together as they do all because of one incident which is establishable as the starting point of the way that the people of Western Civilization formally learn to work together. We can trace the way that every single "individual" works together with everybody else in Western Civilization back to that one incident that has cast its "general" influence over all of them. Furthermore we can draw a "picture" of it.

So we asked ourselves, "Could it be possible that Western Civilization, the civilization that bases itself upon speech sounds could be organized or *arranged*, in the same 'arrangement' that speech sounds always arrange themselves in?" If it were possible that this is what has occurred then maybe we could take the picture that we can draw as the starting point for how all people work together in Western Civilization, show what it has to do with the way we have found sight to make human speech, and draw ourselves one picture that would explain the way that all of the things which we find in language work together. This was our task then, to draw a picture for the starting point of all human speech which would explain why everything in human speech works as it does, just the same as it is possible to draw a picture of that one incident in history that is recognized throughout Western Civilization as the formal starting point of the way that people in Western Civilization learn together.

The Starting-out Point of "School"

We can trace our way back to this starting point by tracing the way that the "arrangement" has come down to us.

INFLECTION

CONJUGATION

1-I VERBS

A. Voice

1. active -
2. passive

B. Mood

1. imperative -
2. indicative
3. subjunctive
4. conditional

C. Tense

1. present -
2. future
3. past: 1. preterite
2. imperfect
3. perfect
4. pluperfect

2. Person

1. first
2. second -
3. third

3. Number

1. singular -
2. plural

COMPARISON

II ADVERBS

III ADJECTIVES (DEGREE)

1. Positive -

2. Comparative

3. Superlative

DECLENSION

IV NOUNS

[ADJECTIVES PRONOUNS]

1. Case

1. nominative -
2. oblique
 1. genitive
 2. accusative
 3. dative
 4. reflexive
 5. prepositional

2. Gender

1. masculine -
2. feminine
3. neuter

3. Number

1. singular -
2. plural

This illustration is the way that language is studied in "Western Civilization. All of us who have gone to school in Western Civilization are acquainted with some if not all of these words. Notice how the "arrangement" of these words is the exact same as the arrangement of the

words on the "How Man Looks And Sees 'It' " Chart. This chart for "Inflection" is the total source of the "How Man Looks And Sees 'It' " Chart.

"How did we get this chart for 'Inflection?' "

We get it from schoolteachers.

"Where did they get it from?"

From their predecessors in the clerical classes of Europe's Middle Ages.

"Where did they get it from?"

From their predecessors of the clerical classes of the Ancient Roman Empire.

"Where did they get it from?"

From their predecessors of the clerical class of the Ancient Greek Empires before them.

Where did they get it from?"

From Aristotle's group.

"How did Aristotle's group get it established as the way that people in Western Civilization learn languages?"

In Aristotle's day there was a ruler of a small country who was in the process of conquering and consolidating all of the little countries in which people spoke Greek. "Consolidating" meant getting all of the people to work together as the ruler directed. He was, therefore, the target for the *discovery* that Aristotle and his group had made.

Aristotle's group was the first "school." All subsequent organizations in Western Civilization that have borne that name are in some way successors of that original organization of Aristotle.

The way that "school" was organized by Aristotle's group was in response to the basic reason for the existence of all schools: to teach people how to work.

When people want to work together on any large scale it is necessary for them to be able to formally communicate through language (to read and write). Aristotle's group had achieved much renown because of the success of their method of teaching language (the "arrangement").

With growth it was necessary for "school" to formally organize around the purpose for which people go to school. So Aristotle and his group organized themselves by taking a stand on a statement (discussed in detail in Part II of the book) that had once been made by Socrates about "ENERGY," which is the Greek word (originally "Energeia" in Ancient Greek) for "work."

They felt motivated to take their stand on this statement about ENERGY because of the profound effect which they observed in the people who had come in contact with it: they all believed that it was true.

Aristotle and his group told the ruler that from their observations they knew without any doubt that they had made the discovery of nothing less than the *state* (meaning at the same time "state of mind" and "political state") of all mankind.

The reason that they were so thoroughly personally convinced was because of the effect which they could see upon everybody who was admitted into "school" with them when the newcomers took the stand of "school" on the statement by Socrates about ENERGY.

The ruler wanted to know what the effect upon all of mankind was upon hearing this statement by Socrates.

He was told that people will universally say that the person telling them is right and will feel inclined to do or work as he directs.

He was further told that his was the opportunity of turning this state of all mankind into the political state of all mankind, ruled by him, if only he would institute "school" among all of the people he conquered.

The ruler wanted to know precisely how Aristotle and his followers, along with everyone else who was admitted to "school," took this stand which they did on the statement by Socrates about ENERGY which made them a part of "school."

Aristotle answered that it was simple: the people just thought as big and wide as they could about "work."

The ruler asked them how they did that.

Aristotle answered that his followers and he used to go out at night and lay on their backs to look up at the night sky. They noticed how just as the sun rises in the east every morning and sets in the west, so do the moon and all of the stars rise at night in the east and set in the west, in vast semi-circular movements around them on the Earth. Since all visible existence was united in one massive spinning around the earth they decided to call it the "one-" or "uni-" (meaning "one" as in "unit") "-spin" or "verse" (meaning "spin" as in "re-verse"): the "Universe."

They next asked, "What is it that makes the 'Onespin' spin?" The answer of course is "work" or "ENERGY" in Greek.

Aristotle explained, "So, when people want to join 'school,' in order to learn how to work, we agree with them right off that unless they are in harmony with this very most 'general' ENERGY, this most 'universal' 'work,' that is making the entire 'Onespin' spin, we can't acquire knowledge."

"People go along with that," Aristotle said.

"Now," said Aristotle, "we show the people how harmoniously together everybody works who has heard the statement by Socrates about ENERGY. People are impressed by what they see. We ask them if they think that all of these people are in harmony with ENERGY. The people answer yes they must be for all of these people in Greek civilization who are working together so harmoniously. We then tell them that it is because they have heard the statement by Socrates that they work together like they do. It is because Socrates had made this most profound comment ever made about ENERGY or 'work' that people are able to work together, so

harmoniously, in such large groups as they do. This is the most 'universal,' the most 'general' statement that has ever been made about ENERGY, the force that makes the Onespun spin; and if people had not heard it they would not be able to work together so harmoniously with one another and with all ENERGY ITSELF."

"Now," said Aristotle, "they are ready for the stand we take about this statement by Socrates. We call this statement the 'general' or the 'universal' statement. We have founded 'school' by our stand with these words: 'without the *catholic* (Aristotle's Greek word for "general" or "universal") we cannot acquire knowledge."

The Starting Point Of Language

With this background on the starting point of the way that people learn to work together in Western Civilization we are now ready to confront a picture for the starting point of speech.

We, modern Americans, who were able to draw the "How Man Looks And Sees 'It' " Chart because of our basic American outlook on MATTER, asked ourselves, "What would the starting point of language be if we put the two world-wide ideas of what language is together—what would it be that could be the possible reason why man utters speech sounds in the first place according to this very regular 'arrangement' of which we have been speaking?"

The answer we got was this—the most "general" (the Western concept) thing which we can do with "sight" (the Oriental concept).

In Cartoon Thirteen we see the mind's eye at "wide open" (the most general) and the physical eyes at "wide open" (the most general) and as "wide open" a track of sight as possible between the ENERGY within us (our mind or intelligence or will) and ENERGY ITSELF, the entity ENERGY.

On the Chart this is shown as "1-I Pure Action." The Arabic numeral "1" means our mind's eye looking to ENERGY; the Roman numeral "I" means our physical eyes physically seeing ENERGY.

(Notice, on the Vocabulary Surface of the Tool Card, how the designation for the eighth "kind" of words is "1-I. Outbursts." This, again, is the most unpremeditated, spontaneous, natural and universal speech.)

"Why do humans speak?" The answer: "Whenever the ENERGY (the mind) in human young mentally looks to ENERGY (Arabic numeral "1") it physically sees (Roman numeral "I") "It" (this is what the "It" in "How Man Looks And Sees 'It'" means; it could just as well be "How Man Looks And Sees Energy"), doing everything; and, doing what it sees, the mind reacts with speech out of our throats.

This produces the most spontaneous and non-premeditated type of speech, outbursts. It comes from a "wide open" track between the ENERGY, life, power etc. within us, to ENERGY, LIFE, POWER, "ITSELF," considered as an "entity." We call this "wide-open track," "Pure Action": the producer of speech, the universal speech of the utterances of infants. This speech is the same in all languages, but it is non-conversational.

Cartoon Thirteen is our "picture" which we feel explains for us why everything in language happens as it does. Let us see, now, what amount of help it is able to give us in explaining how we mentally look to ENERGY.

When "Pure Action" becomes conversational with a material individual then Pure Action's three basic parts become discernible. They are: "A," "B" and "C" (see the left side of the Chart). "A." has to do with ENERGY, the ENERGY of the human mind. "B" has to do with the QUALITY of our feelings and the eye of the inner man. "C" has to do with "Time" which is something seen with the physical eyes in the realm, wherein the body functions—MATTER. "A" is the most "general." "A," itself, is that basic act of the human mind that produces speech.

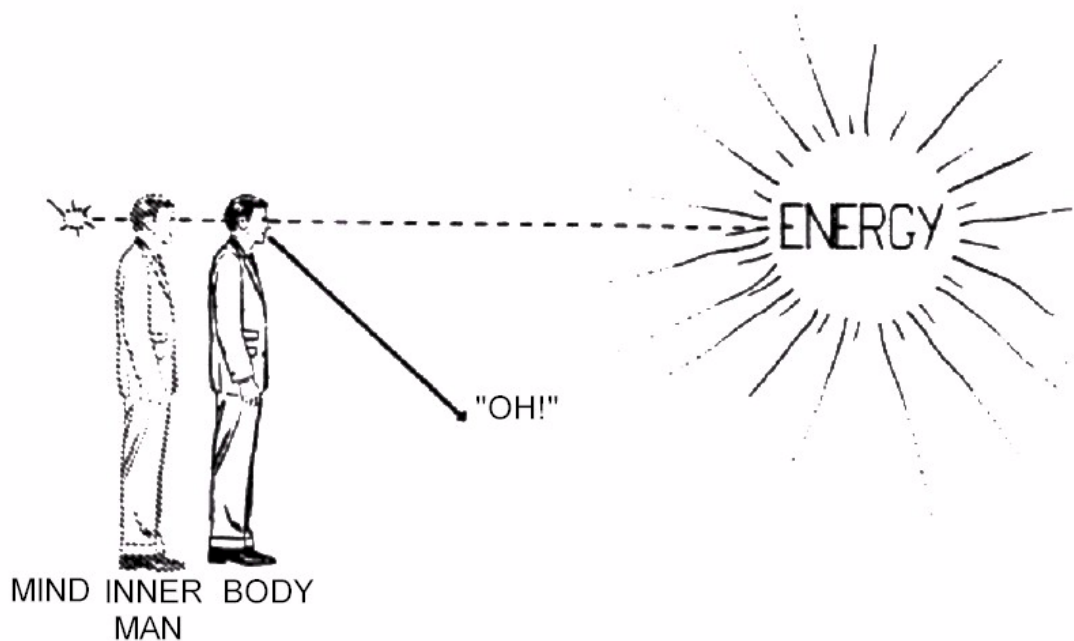
"A": Whenever the mind in human young mentally looks to ENERGY, it physically sees "It" (meaning ENERGY ITSELF) "1. doing" everything; and, doing what it sees, the mind reacts with sound from out of our throats: "human speech." This is what the grammarians of Western Civilization call "Voice."

No ending would be expected to be put onto the reason we speak in the first place (see the black mark after "1. doing") but we put "endings" on to show we see something being "done to." "1. doing"="Bat the ball!" (no endings). "2. done to"="The ball is bat-*ted*" (ending and addition *italicized*).

The second thing that happens as human beings mentally look to ENERGY is "B," the quality of our feelings. This is what the grammarians of Western Civilization have called "moods" through the millenniums. We could call it, "human happiness," if we think of the word "happy" as coming from the word "happen" (the idea that a person is "happy" when things "happen" the way that person wants them to is seen in expressions like "mayhap" and "perhaps"). The easiest way to think of "B" is that it is the relationship of these two sets of eyes, our mind's "Eye" and our physical eyes, working together.

CARTOON THIRTEEN

With our mind's eye at wide open, and the physical eyes at wide open, we have a wide open track of sight from the Energy within us, which is our Mind, to ENERGY itself, which we see as an entity, doing everything -- and doing what it sees, the mind reacts with speech out of our throats.



"1. enthusiasm" is for that which you see with your mind's eye and which you "enthusiastically" want to see with your physical eyes. For this you say, "Stop!" "Go!" "Jump!" etc. There will never be any "ending" upon this word in any language on Earth — shown by the black mark off to the right of "enthusiasm" — this is the kind of sound that comes out when you "really mean it."

The second way of feeling, "2. equanimity" (the word itself means "equalness of feeling"), is when "for all you know" what you see with your physical eyes is what you see with your mind's eye. This is just "ordinary" feeling, but it certainly is not so "exciting" as "enthusiasm"; it could even be considered "boring" by comparison. The point is that "endings" are added on for this type of feeling.

The third way of feeling, "3. depression," seems most graphically approachable from the point of view of a child. It is that feeling of some terror, aloneness and maybe of desperation one feels when "he knows that that which he sees mentally he cannot see physically." The case of children seems more graphic because they often cry at the moment of discovery of the fact that an idea which they got into their heads is not going to come true. Grown people learn to live with such things, but human nature within still requires a powerful "ending" to show this feeling. For example, if a man is not the King of England he does not say, "I am King," because that is just not the way things are around here in the physical world. However, in his mind's eye he might be able to conceive of himself drawing the cheers on the palace balcony just the same as anyone else might. He will say instead of "I am King," "If I *were* King."

The fourth way of feeling, "4. hope," is when "we treasure the slightest hope that what we see mentally we may see physically." We say, "If I were King, what wonders I *should* bring." We don't say "shall" here but its alteration to show this feeling: "should."

"C": The third thing that happens as the human mind looks out at ENERGY or POWER or LIFE seen going on through these two sets of eyes working together is a reaction to the circumstance that it is "going on" — in a sequence of rotations of the orbs of the physical "existence." This is shown as "C. Time."

"1. present." If you see a truck driver about to run down someone he doesn't see, you yell, "Stop!" That means "right now." There will never be any "ending" added on for that in any language on Earth.

"But, what is the future, '2. future,' to a little child?" It has never happened yet. For all that the child knows, "It never might." It is difficult for a child to think about; on come endings, changes and additions.

But, there has been an awful lot of past to children learning conversational speech; and their reaction to it is remarkable. All of the fear, all of the bad, all of the wrong, all of those things which somehow seem to justify the one thing which the child's mind has seen in the past but to which it can in no way reconcile itself, death, are all stored by its mind's eye and are included in reflections on the past. When we are little children we are going to live forever, but "Tomorrow, what's that?" "Today is great!" But, for statements that a thing "simply" happened in the "past," "3. *past*: 1. simple," the mind in little children will alter the pure sound of the "shout" almost to the same extent as for the feeling of "depression."

However, for statements that things were going on in the past and we don't know but what maybe they are still going on, maybe they are still not completed, maybe they yet are not done and dead, maybe they still have something of that all-important virtue of "life" still about them, for these there is not so much powerful "ending" added: "3. past: 2. incompleting."

But when a point is made of the fact that an action is "done and dead," "completed," in the past, the mind will alter the sound of the shout so much that in the Spanish and English languages it is changed from being a word for ENERGY into a word for QUALITY; and the word for ENERGY, "have," is used along with it. This is "3. past: 3. completed."

We could use the English shout "Go!" for an example of these different "times." 1. present = "Go!" (no "ending"). 2. future = "will go." 3.1. simple past = "went" (most powerfully changed). 3.2. incompleting past = "was going" (although powerfully changed, it might be mentioned that the original sound "go" is retained). 3.3. completed past = "have gone" (powerfully changed with the word for ENERGY, "go," changed into the word for QUALITY, "gone," but this time with the sound of the "o" in "go" altered).

When we make a point out of the fact that something was "completed before" something else in the past, then the word, "have," is put into the past. "3. past: 4. completed before" = "*had gone*."

When human beings mentally look to MATTER, the "quality" which is ever before them, to the point that that is the quality about which they "materially individualize" (see "3. Individuals" in the lower right-hand corner of the Chart), is the quality of "sex" (see "2. Classes" on the right side of the Chart).

When human beings mentally look to LIFE ITSELF, (see the left side of the Chart), the "quality" upon which everything depends, so much so that this is the quality about which they "materially individualize," (see "3. Individuals" in the lower left-hand corner of the Chart), is the "quality of our looking," (see "2. Classes" on the left side of the Chart). You call the individual at whom you are looking physically, "you." You call the individual at whom you are looking mentally, "he," "she" or "it." You call the doer of this act, "I." These last five words in quotation marks are the signals of the quality of our looking; it is they which we materially individualize, as "one" or "many" on the left side of the Chart.

Summary

Cartoon Thirteen, which illustrates for us our concept of "Pure Action"—the spontaneous reaction of the human mind to ENERGY ITSELF, was the basis of our explanation of why endings, changes and additions are added onto words for ENERGY, shouts, as we explained what we found on the left-hand side of the "How Man Looks And Sees 'It' " Chart. It was the basis of our explanation of why everything that happens to shouts happens. We feel that this same concept, "Pure Action," also explains why endings, changes and additions are added onto QUALITY words, as shown in the middle of the Chart and onto names as shown on the right-hand side of the chart.

Part II of this book goes into as great detail as we feel is necessary to show how this concept of "Pure Action," as shown in Cartoon Thirteen, is what is at work causing all endings, changes and additions in language.

We go into this detail in order that a person who wants to learn Spanish can use one single concept to arrange all of the many details that are a part of this language and which make such great demands upon our time to learn them if we don't have a control over all of these details that is all-encompassing enough to comprehend them as a single system.

It is to be hoped that after you have read the rest of the material in this book you will be able to read Spanish on your own. Although it may seem most slow at first, when you begin translating from Spanish into English with the help of the Language Tool, our experience has been that the essentials of the Spanish language as you have them on this Spanish Language Tool are mastered quite quickly as you persist in using the Language Tool to "solve" things written in Spanish.

However, if you are learning to use this Language Tool with the help of a certified coach you should be able to translate after you have had this following introduction to the endings, changes and additions of the Spanish language which you see on the Endings Surface of the Tool Card.

The Endings Surface Of The Tool Card

[Introduction]

On the left side of the Endings Surface of the Tool Card we have a chart with the endings, changes and additions on it which we put on shouts or words for ENERGY. These "endings" are all arranged according to the same code which we find on the left side of the "How Man Looks And Sees 'It'" Chart, with an "A," "B," "C" etc. By correlating the code which is found here on the left-hand side of the Endings Surface of the Tool Card with the code on the left-hand side of the "How Man Looks And Sees 'It' " Chart, you can tell by the "ending," which you find on the first, the way a person is thinking, which you find on the second.

As you can see, the material which dominates this portion of the Tool Card is the material within the elongated brackets. As you see, within each set of brackets there is always two columns of three units apiece. "What are these for?" We find the answer at the lower left-hand corner of this material. The two columns stand for "3. Individuals." The column on the left in each of the sets of brackets stands for "3.1. one material individual." The column on the right in each set of brackets stands for "3.2. many material individuals."

Within each of these two columns there are always three units. "What are these for?" We find that the top one is "2.1. looker," then under that "2.2. looked at physically," then on the bottom "2.3. looked at mentally."

Just as there is a very definite pattern which dominates all of the material on the left side of the Endings Surface of the Tool Card, the two columns of three units apiece, so is there a very definite pattern which dominates the material which we find on the right side of the Endings Surface. This pattern, as you can see, is the pattern of "1,2,3," "1,2,3," "1,2,3" which one finds in each of these three groupings which compose the material on the right side of the Endings Surface. The "1,2,3" in each of these groupings is the same as the "1,2,3" which you will find on the right side of the "How Man Looks And Sees 'It' " Chart; that is, "1." = "Action," "2." = "Classes" and "3." = "Individuals." We will use the middle of the three groupings on the right side of the Endings Surface of the Tool Card as our example.

There are four lines of data going from left to right in this grouping. In each of these lines a Spanish word has been replaced by two hyphens, " - -." On the top line, to the right of the designation "1.1," you will see that nothing is ever added in front of the two hyphens. This is because "1.1." means "acting"; and we see from the heavy black mark to the right of "1.1. acting" on the "How Man Looks And Sees 'It' " Chart that nothing is ever added on to show "acting."

Below the top line there is a space and then three more lines. These lines show that which is "1.2. acted upon." You will notice the way that things are added on in front of the two hyphens which, appear in these three lines. These things added on in front of the two hyphens in these three lines are the "touches" through which these words are "acted upon."

Beginning on the left side of this middle grouping and proceeding to the right, we find five columns of data going from top to bottom. In the upper left-hand corner of the data we find the designation "2.1." In the column below "2.1." we notice that nothing is ever added on behind the two hyphens, while under the designation "2.2." we regularly find an "-a" added on and in the column under "2.3." we regularly find an "-o" added on behind the two hyphens. The reason for this, as we see on the "How Man Looks And Sees 'It' " Chart, is that "2.1." stands for "male"; and the heavy black mark beside it means that nothing additional has to necessarily be added on. The standard Spanish ending to show "2.2. female" is the "-a" that is shown added on here. The standard ending to show "2.3. neither (sex)" is the "-o" that is shown here.

We notice in the two remaining columns on the right that after possible primary additions are added on, a further ending is added on, an "-s." This is because these two columns on the right stand for, as the designation above them shows, "3.2. many." We find on the "How Man Looks And Sees 'It' " Chart that endings regularly appear for this designation. The material in the three columns on the left, however, being under the designation "3.1." which stands for "one," will not have anything additional added on, as indicated by the heavy black mark to the right of that designation on the "How Man Looks And Sees 'It' " Chart.

Part II

THE MIND MEETS SPANISH

INTRODUCTION

"ALWAYS—REMEMBER" This part of this book is exclusively about this phrase, "always remember."

Because of the arrangement which we found in Cartoon Eleven it is possible to compose a "How Man Looks And Sees 'It' " Chart. Because of the Chart it is possible to present all of the working details of a new language to someone wanting to learn them in the form of a play.

This "play" is entitled, "The Mind Meets Spanish." It is the story of a (any) human mind encountering certain things which cause it to behave in certain ways which results in it learning the Spanish language.

To the extent that one can personally identify with the movement of these experiences, that is to the extent that one is able personally to believe them plausible, then to that extent one retains from this "play" a very "cogent, vivid picture dramatizing each detail of the structure of this language, so that when that detail is encountered again in the language the picture explains to one's mind what the detail means. However, to the extent that the entire play is so believable that we are able to identify with all of it as an entity, then to that extent we have something that can be of still greater significance to us.

The last section of the first part of the book is entitled, "The Endings Surface Of The Tool Card, Introduction." In this play we proceed on from that general introduction to a careful examination of each component of the Endings Surface of the Tool Card. Then, we go beyond that. Here we also encounter that 53% of the essential vocabulary of the Spanish language that is very similar to or the same as English. We also encounter that 29% of the essential vocabulary that is near enough to English that it is easy to show the relationship. But, moreover, here we encounter as well that 18% of the essential vocabulary which is so different from the English equivalents that there is no similarity between the two languages to serve as an aid to help us remember.

And now— that word, "remember."

"What do we remember?" In the first half of the book it was stated that we remember "everything which *we let in* through our physical eyes." Let us examine those words "we let in" and the word "learn."

If a person were to dip up a glassful of the Atlantic Ocean, take it inland, show it to a friend and say, "This is the Atlantic Ocean," it would of course be true enough, but hardly significant in view of what an ocean in reality is. Similarly the Spanish language is an "ocean" of

things said in the past, being said now by upwards of two hundred million native speakers and which is to be said.

Experience at teaching languages at all levels of formal instruction would seem to indicate that most of the people who would otherwise want to learn new languages eventually turn away from trying to learn them because they feel that they are getting "glasses" of seawater rather than finding their way to the Ocean. "How can one, then, find 'his way' to the Ocean?" In the same way that he found his way to that "ocean" that is his native tongue. "How is that?" It is the difference between formal learning and spontaneous learning. It is the difference between "schooling" and what is called by our group "New Learning." "New learning" is the way that the human mind spontaneously learns life when it is new and then "always remembers."

Think about this, "What part of the things that were presented to you in the years you were in school, which were intended by *others* that you learn, do you in fact remember today?" Perhaps you think that it is only an infinitesimally small part, of all of those things said to you during all of those hours of all of those days of all of those years that you have attended school, which is in your ability to recall.

On the other hand, "How much of all of those things which *your own* mind learned as a spontaneous reaction to the things that happened around you, among which are the things which taught you the words and expressions of the language which you use every day, do you feel is within your ability to recall?" "All?"

"What is the difference between these two ways that learning is approached?" They are both touched upon in the play. The overall purpose of this play is to so well examine the way that the human mind learns Spanish spontaneously from birth that all who want to be able to find their way to this "ocean" of things to be remembered, who have no time for any way there but the most expeditious, will have that way opened up between them and this goal wherein their progress is made toward it in such a way that they are able to always remember what they learn.

The Setting

SPAIN AND SPANISH

Spanish *is* a Romance or Latin language. "Romance" means having to do with the city of "Roma." "Latin" means having to do with the small district of "Latia" within which the city of Rome is located.

The "Spanish" language of our day comes to us through a race of people called the "Visigoths."

Perhaps one might remember, if just vaguely, how the Visigoths were the conquerors of the ancient Roman Empire. One might ask how the conquerors of the Roman Empire came to speak the Romans' language and then how they gave mankind this language spoken by something upwards of 200 million people. If we do ask ourselves these questions we can obtain some general answers which will make many of the apparent difficulties peculiar to the Spanish language disappear as we see their overall cause.

The concept around which the Roman Empire was organized was that of a "state." This is the concept that has preserved the language of the Romans in Spain. If only we understand precisely what the Romans meant by that word "state," then it is easy to comprehend how their language was able to survive in Spain, as well as to be able to understand the peculiarities of this language.

The Romans got their concept of a "state" from the Greeks. The "state," to the Greeks, was the "state" of mind of a people collectively believing in the same government. The way that the Greeks suggested as the most easy in which to get people into that "state," was to get them in mass groups, in amphitheaters etc, chanting things together. Apparently the Greeks did not use this suggestion too widely, but the Romans used it as a primary tool for the establishment of their "state" among all of the people who became part of their empire.

In the briefest terms, the Roman Empire was a military reaction to a great confrontation in which Spain played a role in subsequent centuries. By understanding the part played by Spain, one can grasp the general forces at work that produce the peculiarities which we encounter as we learn the language of the people of Spain and of the Spanish-speaking world.

When we read the writings of Julius Caesar we find that the vast military effort which he led was a confrontation of the government of Rome with the race to which the Visigoths belonged, the Germanic peoples living north of the Alps. Julius Caesar and his successors were able to establish a series of gigantic military installations along the west bank of the Rhine River and the south bank of the Danube River as the line where the government of the Romans met this race which would in subsequent centuries come to dominate Europe in place of Rome.

Map 1. Roman "Iberia"

- 1. The expansion of the Roman state and presumably simultaneous introduction of Latin speech into Iberia.**



- A. 195 B.C.
B. 154 B.C.
C. 121 B.C.
D. 19 B.C.

Perhaps the most holocaustal war in history, if thought of in respect to its social consequences, was the invasion of the Huns, under Roman generalship, which changed the linguistic and cultural map of Europe as the Huns drove people such as the Visigoths from their previous home to refuge in such places as Spain. In Spain the Visigoths continued to speak their ancestral language, akin to Old English, even though they lived among a population which greatly outnumbered them who continued to speak the language of the Romans.

With the passage of time, as it is said, certain among the conquered people were able to influence the Goths to abandon their previous culture and language; but just as they did their country was overrun by Berbers and Arabs (Moors) from North Africa who drove them out of most of Spain and into that area which is bordered by the south shore of the Bay of Biscay to the north and by a tall range of mountains to the south (which divides the area off from the rest of Spain). The Goths remained there for the next three centuries. At the end of that time the Goths were confronted with an opportunity.

On the eve of the First Crusade the Norman naval powers of the North Atlantic were seeking unimpeded access through the Straits of Gibraltar to Sicily and Palestine. The Eastern Mediterranean powers, against whom they would soon be engaged in prolonged warfare, held the crucial naval base of Valencia in Moorish Spain. The hitherto seemingly insignificant county of Navarre came into importance. It is the district of the Pass of Roncesvalles, the only pass by which mass traffic could pass from the rest of Europe into Spain. A personality who styled himself "Sancho the Great" gained control of the area and from there set the machinery in motion which would create the modern state of Spain.

In the first place, vast amounts of military materiel were brought into the peninsula on which Spain is located from Norman Aquitaine on the other side of the pass. The opponents of the Moors who lived on the northern fringe of Spain, including the Goths, had their opportunity to acquire new lands as they came into possession of this military materiel. The precise manner in which they replaced the Moors established the linguistic map of the Iberian Peninsula in modern times.

Strictly speaking there is no such thing as a "Spanish" language. The people from the northwest corner of Spain brought their language into the lands which they took from the Moors to the south of their original territory. In these new lands the language which they introduced is termed "Portuguese." In the original lands, however, to this day it is "Galician Spanish." The people coming down the east coast of Spain expanded the area wherein their form of language is spoken. Their language is akin to French. In these eastern portions of Spain it is still termed "Catalonian Spanish." The descendants of the Goths, emerging from their northern retreat, took over the bulk of the Iberian Peninsula and conquered Valencia under "El Cid." They established the Roman language which they had adopted in the conquered territories. The state which they erected over some of these lands they named "Castile." The language which they had the population they found accept is the "Castilian Spanish" which the conquistadors of a few centuries later would bring across the Atlantic to be the "Spanish" of such a huge portion of the Western Hemisphere.

With this overall view of the things which happened in Spain because of the military preparations of Western Europe for "The First Crusade," let us now investigate the exact details by which the conquered populations were brought to speak a new language, so that we will be able to account for the peculiarities caused by these details in this modern language both of Spain and of the New World.

Map 2. "Spain" of the Germanic and Allied Tribes



2. The dates during which Germanic and allied tribes held parts of Spain.

A.1.	Asding Vandals	409-419 A.D.
A.2.	Asding Vandals	419-429 A.D.
B.1.	Siling Vandals	409-429 A.D.
B.2.	Siling Vandals	426 A.D.
C.	Alans	409-429 A.D.
D.1.	Swabians	409-419 A.D.
D.2.	Swabians	419-447 A.D.
D.3.	Swabians	447-456 A.D.
D.4.	Swabians	456-585 A.D.
E.1.	Visigoths	497-585 A.D.
E.2.	Visigoths	585-711 A.D.

Map 3. "Andalusia" or Moorish Spain

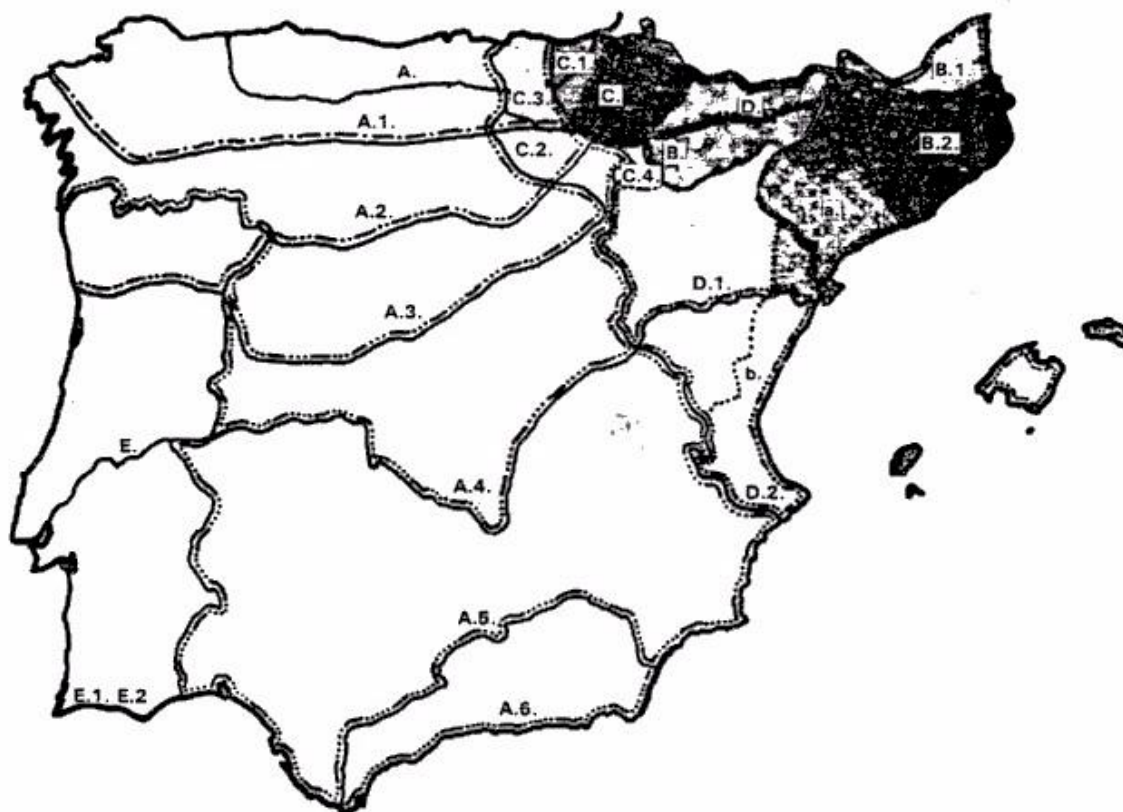


The dates of the frontiers of Andalusia.

Dates

- A. 718 A.D. Farthest Moorish conquest
- B. 814 Land lost to the time of the death of Charlemagne -----
- C. 910 Frontier at the time of the founding of the Cluniac Black Monks
- D. 1037 Frontier at the time of Sancho "the Great" -----
- E. 1057-1149 Land lost at the time of the First Crusade
- F. 1197-1262 Land lost following the time of the Fourth Crusade
- G. 1492 Final conquest of Grenada

Map 4. Growth of the "Reconquest" States



Date	State	Date	State
I. 718 A.D.	A. Kingdom of Asturias	V. 1150	A.4. Kingdoms of Castile and Leon
II. 814	A.1. Kingdom of Asturias	C.3. Kingdom of Navarre	
	B. Spanish March	D.1. Kingdom of Aragon (including Barcelona)	
	C. County of Pamplona	E. Kingdom of Portugal	
II. 910	A.2. Kingdom of Leon (including counties of Castile and Portugal)	VI. 1262	A.5. Kingdom of Castile
	B.1. County of Barcelona	C.4. Kingdom of Navarre	
	C.1. Kingdom of Navarre	D.2. Kingdom of Aragon	
IV. 1034	Empire of Sancho "the Great"	E.1. Kingdom of Portugal	
	A.3. Kingdom of Castile and Leon	VII. 1516	A.6. Kingdom of Spain
	C.2. Kingdom of Navarre	a. Archbishopric of Tarragona	
	D. Kingdom of Aragon dependent state	b. Archbishopric of Valencia	
	B.2. County of Barcelona	E.2. Kingdom of Portugal	

Map 5. Modern Linguistic Map of the Iberian Peninsula



The conterminality of the linguistic with the political-ecclesiastical borders shows the effect of mediaeval statecraft on the spread of modern speech.

In the grand-scale warfare that was about to commence between the Western and Eastern "Worlds," it is generally admitted that the details of the overall plan for the "Crusades" were devised by those of the "Black Monks" (the "Benedictines") who took orders from the headquarters of their reform at Cluny, France. From the day that the order had been started at Monte Cassino, Italy, as the Ostrogoths conquered Italy from the Romans, the Black Monks had been the sole preservers of the details of Mediterranean statecraft from ancient times. They knew and followed exactly the details of their ancient sources for the establishment of states.

"How was it that the Black Monks would get the Moorish populations to surrender their previous culture and language for that of their conquerors?" It was the exact same process used by the followers of Julius Caesar in ancient times to get the Celtic speech and culture of Gaul replaced by the speech and culture of Rome. It was the exact same process that the Black Monks had used to get the Visigoths, themselves, to abandon their former speech and culture for that of Rome a few centuries earlier.

"What was the process?" It was the process outlined by the Ancient Greeks.

A person might ask, "But really, is such a thing as that really possible for mere human beings to get it to happen?"

The answer is that it had no less effect in England at this exact same time, than to obliterate the old Germanic way of showing "many" for names, replacing it with the same Vulgar Latin "-s" as in Spanish and introducing into English, at this time, all of the vocabulary which, as you see from the Energy-Quality-Matter Charts, makes it so that only 18% of the Spanish words there are entirely different from the English words for such concepts.

If one were to render in English the Greek formula for this peculiar feature by which Mediterranean cultures have been transmitted down from one generation to the next through the millenniums, it might sound as if it were something out of a fairy tale. The Greek formula could sound, in English, something like, "The best way to get new populations into your 'state' is to get them together in large groups, in coliseums, amphitheaters etc., and *enchant* them into your state." If this does sound like something out of a fairy tale to say it in English it doesn't in the language of Rome. In Latin it merely means to get people together to all "chant" things at the same time.

It might be some matter of debate to try to follow exactly the steps of the process by which the Ancient Romans got the people of Gaul to abandon their previous Celtic speech for the language of the Romans. The process by which Roman speech replaced Germanic and Moorish speech in Spain and tried to replace Germanic speech in England was the Roman Catholic Mass of the Middle Ages.

Because of the fact that the Romans' language was either introduced or perpetuated by chanting, every modern Romance or Latin language has the rhythmic quality of this chanted uniformity to it to this day. This uniform quality, that is so important to us as we try to learn Spanish, is this rule:

The last syllable in every word in the Spanish language is emphasized unless that syllable ends in a vowel or in the sounds "-n", or "-s," in which cases the next to last syllable is emphasized. Any exceptions to this universal rule will always be indicated by an accent mark.

You will be able to identify Spanish syllables by the following four rules:

1. A single consonant forms a separate syllable with a following vowel, double vowel or triple vowel.
2. "Ch," "ll" and "rr" and pronounceable combinations with "l" or "r" go with the following vowel, double vowel or triple vowel.
3. Two consonants, if not one of the foregoing combinations, are usually separated.
4. If there are more than two consonants between vowels, the last consonant or one of the inseparable combinations ("ch," "ll" or "rr") goes with the following vowel, double vowel or triple vowel.

The way the rule is stated is perhaps the easiest way to work with Spanish spelling rules, which reflect this uniformity of pronunciation for Spanish words. This uniformity of pronunciation, coming from chanting, has a unifying influence on the Spanish words which you will presently encounter which explains nearly all of the spelling difficulties which generally give learners of the Spanish language so much difficulty.

However, in spite of the way the rule has just been stated, there is a rule of thumb that is even more helpful. You will find that nearly all Spanish words either end in a vowel, a "-n" or a "-s" sound or perhaps used to. So it appears that the rule of thumb that perpetuated Roman speech among the people of Castile and from there through the Spanish-speaking part of the Americas has been, **"CHANT EVERY WORD SO THAT YOU EMPHASIZE THE NEXT TO LAST SYLLABLE."**

You will see how totally omnipresent this rule of thumb is and how completely it will explain both the way that Spanish words are spelled and the way that they undergo changes as we proceed through our adventure, "The Mind Meets Spanish." Before we can come to that, though, we will first have to meet the details of the system which records those words and their changes as we consider: "The Sounds Of Spanish And The Spanish Alphabet."

THE SOUNDS OF SPANISH AND THE SPANISH ALPHABET

To anyone contemplating the descent of man (either for a few persons through a few generations or for all people through all generations) from a common ancestor, it is obvious that human beings change physically. Just as it is visually obvious that our appearances change so it is audible that these kinds of changes extend to our organs which produce speech.

When members of the same family have voices which sound alike we easily understand the reason in the common generic origin of their speech-producing faculties. Moreover the reverse of this comes as no surprise when persons who are genetically most distant one from another have speech-producing organs which make their voices sound dissimilar. We suggest the concept of concentrating upon this constant changing of our physical, bodily organs, that is part and parcel of the generic descent of mankind, to comprehend the cause of the diversity among human languages.

In spite of the fact that small children are involved in this constant, on-going genetic changing which we see affecting the human family, the result of this constant change does not block children from learning to speak flawlessly in a new language in the same way in which one sees adults so blocked. In a "melting-pot" country, such as the U.S.A., we see that children of whatever generic or cultural background will, if brought here early enough, learn to speak English just as perfectly as those whose English-speaking heritage extends back through generations.

This means then that if any one of us were taken into any foreign language situation soon enough he would be able to learn to speak that language as flawlessly as natives. This of course is the glimmer of hope to which all of us may still cling in the prospect of achieving total fluency in a foreign language.

Part II of this book, which we are now commencing, is a play about what the mind of the human child "imitates" that teaches it to speak flawlessly. We will proceed to some lengths to try to adequately understand, now, what this is that allows children to do this.

However, it is no mystery at all what adults are "imitating" as the process of the learning of formal speech rules proceeds on: it is "other adults."

When adults "imitate" the speech sounds of other adults they "formalize" the voice peculiarities of those whom they imitate.

The basis of "formal" communication among the people of a "state" of Western Civilization is the "alphabet" of that state.

It is the adults who are the political leaders of a "state" who determine what the alphabet will be.

It is the "state" of Ancient "Babylonia" which was the first "state" of Western Civilization. It was the political leaders of that first "state" who were those who conceived of the idea of that "alphabet" which is the ultimate source of the alphabets of all of the modern states that make up Western Civilization.

When we talk about Ancient "Babylonia" most modern people who are heirs to a European heritage feel quite comfortable and understand exactly what it is that is under discussion.

Not infrequently a bit of a start comes when such a person is apprised of the information that a "state" which its people called "Babylonia" never existed.

The start is relieved when he is apprised that the name "Babylonia" is the Roman (or Latin) ending "-ia," as in "Californ-ia" or "Britann-ia" added on to the Greek expression of "Babylon."

The start will frequently return, however, when such people are told that there never existed such a place whose people named their, "state" "Babylon." ("Babylon" is the Greek ending "-on"—as in "phenomen-on" or "neutr-on"—added onto "Babel.")

It seems that in comparison with the people of Islam the people of European heritage find it nearly "mind-boggling" to comprehend that their prototype for their "state"—that which gives to them their alphabet—was actually "Babel." It sounds almost unbelievable and unreal to even entertain the concept. To the people of Islam, though, who have been unchanged parties in that location to the culture of Babel right down through the centuries to our day it is the most natural thing in the world.

To them the word "Bab-el" simply means the "Tower" (Bab" is Arabic for "tower") "of God" ("El" is Arabic for God"), and the politician who led the religion of Islam down through the ages to our times—until he was deposed after being on the losing side in World War I—had always been called the "Bab-El" as the formal designation of his office.

With this much of our ideas on this subject we feel that we now have enough of a common ground between us to for us to state what we hope can be accomplished with this short section of our book entitled The Sounds of Spanish And The Spanish Alphabet.

It is easily understandable that . . .

1. With 3,000 words to be memorized it is absolutely essential that, as much as is possible through the medium of the printed page, the person about to undertake the memorization be equipped with the most serviceable understanding possible of the general pronunciation rules for the Spanish language. We feel that this can be accomplished . . .
2. By observing that people are born with the same voice organs which, though there may be genetic differences affecting them, are theoretically at birth capable of making all of the sounds of any language.
3. By observing that there are only a set number of the basic few sounds that our speech producing organs make and that, though peculiarities may affect the way that certain of these sounds may be said, these sounds are essentially the same in all languages.
4. By pointing out the sounds which are essentially the same in both English and Spanish.
5. By, through the medium of the printed page, trying to convey as best we can how sounds which are peculiar to Spanish are made. And . . .
6. By having the most serviceable attitude possible toward the main tool with which we must work, the Spanish Alphabet.

"What do we mean by the 'most serviceable' attitude?"

We wish to use the Spanish Alphabet as a functioning part of our "tool" by which we can learn Spanish. Oftentimes there are things which are so socially broad that we are loathe to consider them in just the "nutsy-boltsy" manner which they ought be if in fact they are to be of the very most day-to-day use to us. Such a socially broad thing is an alphabet.

Very commonly we people of Western Civilization have such a reverential and respectful attitude to such a thing as the alphabet in which our language is written that we are unable to make the most use of it to accomplish a very practical end.

If, on the other hand, we can but bring ourselves to feel that perhaps we aren't completely out of harmony with the "One-spin" if we regard such a generally unquestionable thing as an alphabet as after all being but a most man-made thing, then we are in position to understand its inadequacies and shortcomings and take them into account as we proceed to use the Spanish Alphabet as part of the tool we want to use as the quickest way to learn to use the Spanish language.

Sounds in General and Spanish and English Sounds

As we blow air out from our lungs, we make a stream of air which first must go through the voice box. Here there are two bands of tissues called vocal cords. With these bands, we can stop the air stream completely, as we do when we say "uh-oh" meaning "something is wrong"—the hyphen indicating this stop with the bands. If we do not stop the air stream here with the bands, it continues up through the mouth and sometimes even the nose, but with one of two effects. These are made by two other positions of the bands. One of these positions is to hold the bands close enough together to make a buzzing sensation. This may be felt by placing the hand over the throat as you say the following sounds: *zzz*, *ahh*, *vvv*, or *eee*. You should be able to feel the voice box buzzing from the vibrations of the bands inside. Now try *sss*, *fff*, *shh*. You don't feel the buzzing in these, because the bands are farther apart, almost like normal breathing. The three positions of the bands then are:

Bands	Effect	Examples
1. Together	Air stops in voice box	uh-oh
2. Close	Buzzing in voice box	<i>zzz</i> , <i>eee</i>
3. Apart	Air goes freely, no stop, no buzz.	<i>sss</i> , <i>fff</i>

From the voice box then, the air goes on up the rest of the throat, where some interesting Arabic sounds are made, and on around the corner into the mouth. It is just at this corner that the end part of the roof of the mouth is. It is softer tissue, called the soft palate, and can act like a leather flap to open and close a passageway to the nose. With this passageway open, a nasal quality results in the sounds. With it shut, there is no such nasal sound. Here then, we have two of the three possibilities or combinations: **3. Apart**, when the flap is open, making a nasal effect, and **1. Together** when it is shut, leaving a plain sound without this side-effect. With this flap there is no half-way **2. Close** position possible.

For air that goes on through the rest of the mouth we can again block the air in the same three ways as we did in the voice box. The first moving part that the air stream passes is the back of the tongue. If we block the air off by raising it up to the part of the roof right above it, we get these sounds:

Sound	Example	Bands	Flap
<i>k</i>	<i>kite</i>	3. Apart (free)	1. Together (plain)
<i>g</i>	<i>go</i>	2. Close (buzz)	1. Together (plain)
<i>ng</i>	<i>sing</i>	2. Close (buzz)	3. Apart (nasal)

If you place your tongue in position for these three sounds, you will notice that your tongue is really going to the same place. This place we will call *K* position. Note, too, that the above three sounds involve particular positions of the previous parts we discussed above, the

bands and the flap. The sounds *k*, *g*, and *ng* all have the tongue up touching the roof of the mouth in the **1. Together** position. The **2. Close** type, where the tongue **almost** touches, is used as the Spanish **j**, and sometimes **g** letters. That is the spelling used in the same place as we use our soft **g** or *j* sound in English: before **i**, **e**, or **y**, all of which used to be pronounced in the front of the mouth, much like the Spanish pronunciation of these letters.

Right here in the *K* position, the raspy *Loch* Lomond sound is made. To do it yourself, put your tongue in position for *k* but not quite touching the roof of the mouth. Now exhale. The result is the sound we want: stronger, more scrapey than a plain *h*, but never quite touching to make the air stop completely.

If you place your tongue tip under the front of your mouth roof just behind your front teeth and slowly draw it back as far as it can comfortably go, you will reach the *R* position for English. The most forward one possible is the *TH* position. With the tongue behind the teeth, we get the *T* position. In Spanish it is exactly behind the teeth; with English it is back a little farther than that. Many sounds are made in this spot. The main thing to remember is to put your tongue a little more forward if you want a more authentic sounding Spanish accent.

In general, we see that something low in the mouth moves up to something higher in the mouth. The lower thing is usually some part of the tongue, besides which the lips can also take part. For example, the lower lip and upper teeth make the *f* or *v* in English. Just the two lips by themselves make *p* and *b*. Spanish speakers also use a sound with just the two lips, but in a **2. Close** position. Try to say *v* using just your two lips and letting the air go through the very tight and flat opening you have made. Not touching your teeth is the hard part. It sounds more like a *b* to us, and in fact, *b* is a better substitute than *v*, if you need one in the meanwhile. You will still be understandable.

Sounds that do not have the air blocked in the mouth and allow the air to pass the tongue freely are traditionally called vowels, which means vocals. That is, the types of sounds that come out just because we want to be vocal: the outburst sounds. Most outbursts are mostly these free sounds. The tongue and lips are apart, shaping this free passage of air, and only rarely coming close to the **2. Close** position and blocking some air (the traditional consonant sounds). Say *ee* and *oo* (food) back and forth. Notice the changes? One is with the lips, the other with the tongue. From *oo* to *ee* the tongue stays in place as a whole, but humps itself slightly forward. This forward humped position is the front position. Now say *ee*, *ih* (pin), and *eh* (let) back and forth: *ee ih eh ih ee ih eh*. The *ee* is really just a higher version of the others. Or we could say the *eh* is really just a lower version of the others. Thus in one sense, they are all the same vowel, the same free sound, with the tongue in slightly different positions, slightly differently shaping the air. This concept is important for Spanish, in understanding how some of the closely related words differ in form. Sometimes it is just a matter of how high or low the same particular vowel is. If you can learn to recognize **sent** and **sint** as related, you will be that much faster in learning Spanish. They are the same except that the tongue position is slightly different during the vowel. This can be accomplished, by the way, by lowering or raising the jaw to help the tongue get into its various positions. The forms **dorm** and **durm** are really the same, too, since *oh* is in one spot, and *oo* (Spanish *u*) is just a little higher. Try that, to see that it works: *oh oo oh oo*.

Along with *eh* and *oh* another low vowel is *ah*. We spell these three low vowels in Spanish just the same but without the *h* on the end: *eh* is written *e*, *ah* is written *a*, and *oh* is written *o*. The sound *ih* would then of course be written *i*, but the Academy only recognizes the next closest thing, the sound *ee*. So, *ee* and *oo* are spelled *i* and *u*, like *machine* or *police*, and **rule**. Another important point about the high vowels *i* and *u* (call them *ee* and *oo*) is that when said quickly in comparison with a neighboring regular speed vowel, they become like *y* and *w* in sound. Take *ee-oo* for example. Hold the *oo* part but say the *ee* quickly: *ee-OO y-OO ... it* comes out "you." Now reverse it—use *oo-ee* and hold the second part out but say the *oo* part quickly: *oo-EE w-EE ... it* comes out "we." The Spanish do not always use the letter *y* and even more rarely *w*. So, *ue* is said *weh* and *ie* is *yeh* and *io* is pronounced *yoh*. Any departure from this usual practice (say they wanted *EE-oh* instead of *yoh*) will be indicated by putting an accent mark over the vowel that is to be stressed. The other use of the accent mark, by the way, is to distinguish between words that otherwise would be spelled the same except for this mark. The words are either different meanings, or different usages of the same word. *Como* means how like "Here's how to do it." On the first *o* you put a mark though if it is used as a question, how? as in "How do you do it?" And *mas* means "but," without a mark, and "more," with one.

C and *g* used to stand for *k* and *g* (*go*) in Latin, but by the time it had turned into Spanish and English, they represented the sounds *s* and *j* whenever they were in front of *i* and *e*. For example, say: *cat*, *cot*, and *cut*: sounds like *k*. Now try *city*, *center*: sounds like *s*. This happens for Spanish as well. What is happening, is that the back *k* sound is changed to a front *s* to match the position of the following vowel, getting the tongue ready for it earlier than necessary. The anticipation is created by the following longer-lasting vowel sound. The change in Spain itself is even farther forward than *s*, it is *th* (*breath*). *G* changes to *j*: try *go*, *gum*, and *gather*, but *gem*, and *giblet*. It is now a *j* sound. Interestingly enough, and helpfully too, the Spanish spell the changed sound *j* also, even though they use the raspy *h* (*Loch Lomond*) sound.

Now of course if they wanted to have a *keh kee* or *geh ghee* sound, they had to make up a trick to spell it. The trick was to block off the *c* or *g* in writing so that technically they were not just right exactly in the front of the *i* or *e*. That is what they did, and they used a back vowel letter *u* to do it. So, *gue* and *gui* are said *geh* and *ghee* (*not jee* but starting with the same *g* as in *go*). If you wonder why *gue* is not said *gweh* they may have too, and needed still another trick, so for *gweh* they put two dots on the *u* in *güe*. The *eu* combination for *kee* and *keh* reverse the trick. They have *cui* and *cue* for *kwee* and *kweh* and to get the *kee* sound, without making it look like the *k* changed to *s*, they turn the *c* into a *q* which they got from the rest of the Latin alphabet. So we have *qui* and *que* for *kee* and *keh* sounds, which are, by the way, very important and frequent words: *who* and *what*.

	Front			
HIGH	i		u	HIGH
LOW	e	a	o	LOW
	c sounds like s		c sounds like k	
	g sounds like j		g sounds like g (go)	

The Spanish Alphabet

In every state of Western Civilization, the basis of formal communication is its "Alphabet," named for alpha beta, α , β , the first two letters of the Greek alphabet. The following is the Alphabet of Castile and of Spanish-speaking America in dictionary order.

A B C Ch D E F G H I J K L Ll M N Ñ O P Q R Rr S T U V W X Y Z

Letter	Spanish examples	English examples of the sound
1. a	a	fAther, ah
3. c	a) con b) ciudad	Cone Silver, City (Castilian: THin)
4. ch	chino	CHurch
6. e	el	gEt, thEy (without the quick 'y' sound), eh
7. f	fin	Fine
9. h	he	Honor (silent)
10. i	ir	machine
12. k	kilómetro	Key
15. m	más	Mercy
18. o	o	bOne (without the final "w'-like sound), oh
19. p	por	Pull
20. q	que	Key (used before front group)
22. s	ser	Silver
24. u	un	mOOOn (no final 'w'-like sound)
26. x	existir	eXcuse, exit
27. y	a) y b) yo	machine (only when alone) Yes (some dialects approach 'zh'-like sound)
28. z	zona	Silver (Castilian, THin)

Note: All sounds in the 'T' position (t, d, n, ñ, l, ll, and s) are farther front in Spanish than in English. That is the only difference to concern the student.

Because 'll' and 'ñ' are used for the sounds *ly* and *ny* any additional *y* sound will not be indicated in spelling. Thus we write 'mulló' and 'riñó' where these words are actually 'mull-' and 'riñ-' with the ending '-ió' added.

Special Cases

2. b	a) bajo b) pasaba	like English, (after a space, or consonant) like a 'v' with two lips instead of lip and teeth
5. d	a) de b) pasado, usted	like English (after a space or consonant) breaTHe (elsewhere)
8. g	a) gana b) gente	like English raspy 'h' in LoCH Lomond (with front group)
11. j	joven	as 8. b)
14. ll	llega	a special spelling for the sound ly (milLion)
17. ñ	año	a special spelling for the sound ny (caNYon)
21. r	a) para b) razón, tierra	one flap of the tongue—like American leTTer many flaps (makes a trill)
25. v	vida	just like 2. (often called 'uve' to distinguish)

Other Special Sounds and Spelling Points

With the solitary exception of the quality word *casi* there are NO unstressed i's on the ends of any Spanish words. There are none written, and yet many dialects or colloquial versions of speech will pronounce such a sound like the *i* in pin, a sound which one expert, Rosenthal, uses as being standard Castilian. If any such -i would occur, they are indicated in writing by the lower vowel letter e. By "occur" we mean that it would end up being the last sound in the word according to formation rules presented, in this case if in fact there are no additions to be put on. This change of a final -i being written e is indicated in our material by ø.

Just as we write science with both the s and the c, even though they are pronounced just the same, it helps us to solve the mystery of the "shouts" like those in the parece group (I. 2. 3.) the luci and produci groups (I. 3. 3. and 4. 19.) as far as the interchange between the c and zc are concerned. The c has a *k* sound which has been altered to the front sound *s* before front sounds *i* and *e*. Thus the original *luski* becomes *lussi* which sounds like *lusi* since the length of the double *s* is not significant to the Spanish, and they rarely spell the same sound twice, with two letters. Do you ever have to think a moment whether a certain letter is doubled or not in English? They have gotten rid of that annoying problem in Spanish. In Castilian (spoken in Spain itself) the original was *luthki* becoming *luththi* and then undoubled to *luthi*. The c went even further forward than *s*—it went to *th*. That is a new sound, explaining why the c is still used, and not s because the changed c in Castilian, the original Spanish for all of Latin America, did not SOUND like s. The eventual *s* sound is apparently the Latin American approximation of this *th* sound. Keeping this sound-spelling correspondence consistent is helpful to anyone who wishes to go to Spain—he can convert all the correct *s* sounds to *th* ones, by remembering how they are spelled; just change the ones spelled c or z.

Within the groups for **mueri** and **sienti** (I. 3. 2. 2.-4.) we find some changes in the vowel sounds that could be considered a "high-low" switch. The unstressed *weh* (**ue**), *i* (**i**), and *yoh* (**io**) sounds appear respectively as *oh* (**o**), *eh* (**e**), and *eh* (**e**) which are all LOW sounds, when the STRESSED vowel in the word (usually the very next one) is just the opposite: HIGH (either *i* or *u*). Conversely then, the unstressed **ue**, **i**, and **ie** appear as **u**, **i**, and **i** respectively, when the stressed vowel is LOW, just the opposite. Take **duermi** as, an example. Here are a few forms which have endings so that the chanting puts the stress on a different syllable than in the "shout," thus making the *ue* of the "shout" part unstressed and subject to high-low switch:

The stressed vowel is LOW **ó**,

durmió

stressed LOW **a**

durmamos

So the **ue** appears as HIGH **u**.

ue goes to HIGH **u**

HIGH **i**

dormimos

LOW **o**

HIGH **í**

dormí

LOW **o**

With **sienti** and **pidi** the choice is between LOW **e** and HIGH **i**:

sintamos

HIGH LOW

pidan

HIGH LOW

sentía

LOW HIGH

pediamos

LOW HIGH

It is the second part, the stressed vowel, that determines the first part. The change is merely a matter of variety, or speaking ease, like some meaningless decoration in the sound system. Changing *ue* to *u* or any other sound, for that matter, does not affect the meaning in the least, and probably seems like an unnecessary added extra to annoy the learner. But it is not hard to get used to in reading, and by the time you have seen it many times you will have adjusted to it more and have less problem when it comes time to begin speaking.

In group I. 4., the most used shouts, (and as we see, the most worn and full of unusual forms as unrelated as **are**, **be**, and **is**) all the ones ending in **n**, **l**, or **y** (just before the **i** in **oyi**) have an unexpected back **g** before back **a**, and **o**. The would-be **ven-o** comes out **vengo**, and the **ng** combination is pronounced like our **ng** in **finger**, or **Congo**.

In group I. 3. 4. **construyi** you will notice that the **y** disappears now and then. Everywhere the form would have **yi** (pronounced *yee*) the **y** part never showed up because *yee* is not a combination that the Spanish kept. It is difficult for them to say correctly, and they have to practice it a lot when they learn English, as do the Japanese who also do not have this combination in their language. So all that is left, is the *ee* part, spelled **i**. The shout itself is spelled **construye** by the Academy, since the would-be **i** is pronounced *ih* as in **pin**.

In the future and hope forms, there is a missing **h**, which helps to explain how these future and hope forms came to be. The English versions "I will go" and "I would go" seem to show a former form that meant that we do things in the future because we **WILL** (want) to do them. In Spanish, and other Latin languages, their form means that the reason we are going to do something in the future is because we **HAVE** to do it. Thus, "I-have to prepare," built up backward from our standpoint, comes out in Spanish as "prepare to I-have" **prepara r he** or all in one word as they do it: **Prepararé** with the **h** gone. Then they add an accent mark to show that the **he** part of the phrase was the stressed part of the phrase. 'I will adopt' comes out **adoptaré**. For 'would' which is the past time form for 'will' the Spanish of course use the *past* time of their have which is **había**. The stressed part of this is just the final **ía** so we get **prepara r ía** = **prepararía** and **adopta r ía**, 'I would adopt,' **adoptaría**. In these short-cut ways of saying the phrase, only the stressed part on out, is what is left of the Spanish word for **have**. The Endings Surface of the Tool Card will bear this out as you compare the endings for the future and hope forms with the full forms for Spanish **have** which appear down next to the bottom of the same chart. When you have a future or hope form being made in the common group, I. 4., the **n y l** group show another specialty. According to formation, the combinations are **nr** and **lr**. Right in between **n** and **r** it is easy to say a **d** and this is because **d** is pronounced with half the positions of the **n** or **l** before it and the **r** following it. It makes a convenient half-way point in pronunciation, but again, does not change nor add to the meaning in any way. It seems to just add another picky point for the learner. But since we want to learn to speak their language correctly, and also since we have as many picky points in our own language, we try to go along and accept them as part of a fascinating and essential world language. **N**, **y**, and **l** belong to a group of eight consonants, which stand alone in that there is no partner to them as far as buzzing in the voice box is concerned. **N** is a buzzed sound, but there is no non-buzzing version of it in Spanish (or English for that matter) which would make a pair with it, like **z** and **s**, or **v** and **f** do. They are pronounced with special effects, like nasal, or putting the sides of your tongue down while the tip still touches like **l** or saying a vowel quickly like **y**. So, in many languages they create extra changes.

Act I

THE STARTING POINT

Scene I

Birth

The beginning of our play is the first encounter of the human mind with human language. It seems that the first breath of life drawn in generally comes back out in the form of a cry. This first cry is part of a universal language with which the human mind reacts to Life regardless of the cultural or language environment into which it is born.

Let's examine 1-I Outbursts very closely. Let's examine the mechanism of the first human thought. Under 1-I on the "How man Looks and Sees 'It' " Chart, the first item is "A." "A." stands for the human mind. As the human mind thinks its first thought in a physical body, it is also thinking with a mind's eye. Therefore, the first thought which the mind, "A." has at birth affects a mind's eye and a physical body.

Let us follow the drama of the mind having the first human thought. "A." has its first thought. "What is that thought?" That first thought is what the mind, ENERGY, *knows* just because it is ENERGY; and that which it knows is ENERGY ITSELF. The mind, then, has its first thought as a spontaneous reaction to what it itself is: ENERGY. As it reacts it actuates the mind's eye to mentally look to ENERGY. The mind's eye actuates its corresponding organ in the physical body, and the whole being reacts to ENERGY ITSELF with a 1-I Outburst.

How The Spanish Look And See ENERGY With 1-I. Outbursts

- | | |
|-------|--------------------------|
| 1. oh | Oh! (delight) |
| 2. ah | Ahh! (delight or fright) |
| 3. ja | Hahah! (disdain) |
| 4. ay | Ayyee! (fright) |

Scene 2

1-I Outbursts

1-I Outbursts are results of Pure Action. That is, they are the spontaneous reactions of the human mind in human young to LIFE itself, or ENERGY ITSELF, when life is new. They aren't preceded by any forethought but are most spontaneous reactions to Life. As results of Pure Action they have three parts, "A." "B." and "C." "A." is for the mind, "B." is for the mind's eye and "C." is for the physical body. The only things which apply to Outbursts are "A.1," "B.1," and "C.1." That is, "A.1.": they are reactions of the human mind to ENERGY seen "doing"; "B.1.": the mind wants "enthusiastically" to see physically what it sees with the mind's eye; and "C.1.": the Outburst is for "right now" (or the "present)." Each of these three things, "A." "B." and "C." divides into a number of things after Pure Action becomes conversational; but the Outbursts which come out of our throats at the start of life are non-conversational.

Scene 3

Conversation

"Precisely what is the beginning of conversational speech?" That is the "plot" of this play.

"When, in your mind does a small child outgrow the designation 'baby'?" "When it begins to converse?" If this is so then the reason that it begins to converse is something that went on in the mind of a baby.

In this play the plot is given away right here, almost at its start. This plot is "babyishly" simple, but it has some merits that we would do well to consider before it is encountered.

As far as the group that has prepared this Language Tool knows, because of this "plot," all that anyone in the world has to do, who can read and wants to be able to immediately grasp the details of the structure of any language in the world, is to buy a language tool written in his own language about the new one and then familiarize himself with this play built around this plot. So, you see, though "babyish," to this group at least the plot is all-significant.

But, on the other hand, the precise reason why "conversation" exists is of a significance to far more persons than just those of our group.

The first volume of the set of books called, "Great Books of the Western World," published by the Encyclopedia Britannica, is entitled, "The Great Conversation." Chapter I of that volume begins with these words:

"The tradition of the West is embodied in the Great Conversation that began in the dawn of history and that continues to the present day. Whatever the merits of other civilizations in other respects, no civilization is like that of the West in this respect. No other civilization can claim that its defining characteristic is a dialogue of this sort. No dialogue in any other civilization can compare with that of the West in the number of great works of the mind that have contributed to this dialogue. The goal toward which Western society moves is the Civilization of the Dialogue. The spirit of Western civilization is the spirit of inquiry. Its dominant element is the Logos. Nothing is to remain undiscussed. Everybody is to speak his mind. No proposition is to be left unexamined. The exchange of ideas is held to be the path to the realization of the potentialities of the race."

That Greek word "Logos" meant both "word" and "conversation" in Ancient Greek, but it has come to mean much more in the Western Civilization that has afterwards been built upon it as its "dominant element." To exchange words about any subject until those words seem to make sense to the exchangers is the concept of "log-ic," "Logic." To exchange words on the subject of "life," "bios" in Ancient Greek, until it seems to make sense to the exchangers is "bios-logic" or "Biology," on "minerals" till they seem to make sense is "mineral-logic" or "Mineralogy," and so on with all "-logics." All "-logics" put together constitute the Western Civilization concept, "Science." This "dominant element" of "Logos" or "dialogue" or "conversation" has created in this day this entity of "Science" upon which Western Civilization and now all mankind along with it has come to base all life on Earth.

The plot, then, which is the precise beginning of conversational speech, is all-important to the group which prepared the Language Tool; and the topic "Conversation" has in these times become all-significant to all whose lives in any way depend upon Western Civilization's concept of "Science."

"What is the beginning of 'Conversation'?"

It seems that the mind within the human baby is so given to the wonder of the ENERGY or LIFE ITSELF which it physically sees that ... "the human mind in all of us wants TO KNOW LIFE ITSELF." (There is a discussion about the subject "How we know" at the conclusion of Act II, Scene 1.)

"How is this the precise beginning of conversational speech?"

It produces our first "shout."

"Our first shout is the precise beginning of conversational speech?"

Yes.

"Why?"

Shouts are "Pure Action" and have "A.1.," "B.1." and "C.1.," just like "outbursts" do; but in addition shouts also have "2.2." and "3.1 That is, they are directed toward "3.1. one material individual," "2.2. looked at physically." It is the identification of that "one material individual looked at physically" that is the precise beginning of conversational speech.

"Is that identification our plot?"

Yes.

"And that identification makes it 'babyishly simple' for anyone on Earth to immediately grasp all of the details of the structure of any other of the thousands of languages of the World?"

Yes.

"Why?"

It is because of what that "one material individual looked at physically" is!

"What is it?"

It is what, when we first got the idea, caused us to try to imagine what the point of view of a baby could be, but which, when we did, gave us this "plot" which makes the details of every language of which we have ever heard so babyishly simple to grasp: that is it breaks the barrier of the confusion between tongues.

"What is it?"

It is that the big question mark on the right-hand side of Cartoon Eight, which is that upon which the human mind is born concentrating—which the basic American outlook would

hold to somehow, somehow be "material," is "ENERGY" or the same thing that we find on the right-hand side of Cartoon Thirteen—which is that which makes people speak.

When you boil that down, it comes out that when babies are born they think that LIFE, itself, or ENERGY ITSELF (thought of as an entity) is a "material individual" which can be "looked at physically," just like other humans.

Scene 4

SHOUTS

Shouts result from Pure Action and are conversational with one material individual looked at physically. That is, they are "A. 1," "B. 1," "C. 1," "2.2." and "3.1." (At this point the plot begins to thicken.) As long as shouts are conversational with only ENERGY ITSELF (which as an entity is the one material individual to which we are born looking physically), no endings are attached to the shout. However, when conversation begins with anything other than ENERGY ITSELF the trouble begins. Everything for which endings are put onto shouts means trouble to the mind. "Why use such a strong word?" "Why use the word, 'trouble'?" Because when the human mind is reacting only to what it itself is, it is at peace; but when that happens which makes it into something other than what it is, it is in trouble; and it reacts with "endings, changes and additions" put onto words. The mind is ENERGY. As long as it is reacting only to ENERGY there are no endings. But, when it reacts to anything else it is in trouble.

ACT II

HOW THE SPANISH LOOK AT I ACTION

Scene 1

A. The Mind And ENERGY ITSELF

It seems that the trouble starts when the mind looks at material individuals that are not ENERGY ITSELF. "What is this trouble?" This trouble is the most general endings that are put on in language. When the mind looks to material individuals that are not ENERGY ITSELF it sees things happening which are foreign to the nature of ENERGY ITSELF and to the nature of the mind. It sees things being "done to."

The addition that is put on in the Spanish language to show "A. 2. done to," is most often the word "se" added on in front of the word which, in Spanish, looks most like the shout. It is the word which shows one individual looked at mentally. The other types of additions which come on to show "done to" are generally the word "es" in front of what is generally like the shout and "-do" added onto the end of what is generally like the shout. You will see these additions in the upper left-hand corner of page 75, headed "How The Spanish Look At I Action."

In the upper left-hand corner of the page headed "How The Spanish Look At I Action" you will see "1-I." This stands for Pure Action, the relationship between the mind and ENERGY ITSELF which causes human speech. "And once again what is that relationship?" It is the mind's eye (the "1" in the "1-I") at "wide-open" and the physical eyes (the "I" in the "1-I") at "wide open" and, therefore, as "wide-open" a track of sight as possible between the ENERGY, the mind, within and ENERGY ITSELF on the outside. The "A." underneath the "1-I" stands for the mind, and the "1." after it stands for ENERGY ITSELF. Then there is a vacant space followed by a comma which shows that the shout which the mind produces for ENERGY ITSELF has no ending added to it. After the comma there is a "-mos." This is given to show the effect that chanting has upon the shout. The significance of the "(-r)" is explained at the end of this part of the book, on page 182. The "2.1. se" and "2.2. es -do," show the ways in which the Spanish-speaking mind reacts with endings when it sees something being "done to."

Before we leave talking about "A. The Mind And ENERGY ITSELF," which relationship was mentioned as that which we first "know" at birth, it will be well to make an observation about the next scene of our play which adds to its significance as a part of the play.

When talking about "Birth" it was said that our first thought is what "the mind, ENERGY, *knows* just because it is ENERGY; and that which it knows is ENERGY ITSELF." The mind is represented in both the upper left-hand corner of the "How Man Looks And Sees 'It'" Chart and in the upper left-hand corner of the page headed "How The Spanish Look At I Action" as "A." ENERGY ITSELF is represented in both as the "1." to the right of the "A." The relationship between "A." and "1." is "knowing." (The word "science" literally means "knowing," nothing more, nothing less.) "But what is that relationship between 'A.' and '1'?" The only relationship that exists between the human mind and ENERGY ITSELF is through "1-I," which as we shall now see, stands for our "feelings."

How The Spanish Look At I Action

1 - 1

A. 1. , -mos. (-r)

2. 1. se
2. es -do*

B. 1. 3.1. 3.2. -d

2. see C.

3. C. 1.. "a" \rightarrow $\begin{bmatrix} - & -mos \\ -s & -is \\ - & -n \end{bmatrix}$ "e" & "i" \rightarrow -a $\begin{bmatrix} - & -mos \\ -s & -is \\ - & -n \end{bmatrix}$

C. 3. 2. -ra- "a" $\begin{bmatrix} -ra & -ramos \\ -ras & -rais \\ -ra & -ran \end{bmatrix}$ "e" & "i" \rightarrow -ie- $\begin{bmatrix} -ra & -iéramos \\ -ras & -rais \\ -ra & -ran \end{bmatrix}$
or
-se- $\begin{bmatrix} -se & -séramos \\ -ses & -seis \\ -se & -sen \end{bmatrix}$ or $\begin{bmatrix} -se & -iésemos \\ -ses & -seis \\ -se & -sen \end{bmatrix}$

4. -ría- $\begin{bmatrix} - & -mos \\ -s & -is \\ - & -n \end{bmatrix}$

C. 1. see 2 - 3.

2. -r- $\begin{bmatrix} -é & -emos \\ -ás & -éis \\ -á & -án \end{bmatrix}$

3. 1. "a" \rightarrow $\begin{bmatrix} é & -mos \\ -ste & -steis \\ ó & -ron \end{bmatrix}$ "e" & "i" \rightarrow $\begin{bmatrix} í & -imos \\ -iste & -isteis \\ -ió & -ieron \end{bmatrix}$

2. -ba- and -a- "a" $\begin{bmatrix} -ba & -bamos \\ -bas & -bais \\ -ba & -ban \end{bmatrix}$ "e" & "i" \rightarrow -í- $\begin{bmatrix} -a & -amos \\ -as & -ais \\ -a & -an \end{bmatrix}$

3. he hemos -do*
has habéis
ha han

4. había habíamos -do*
habías habíais
había habían

2 - 3.

"a" \rightarrow $\begin{matrix} 3.1. & 2. \\ 2.1. & o & -mos \\ 2. & -s & -is \\ 3. & - & -n \end{matrix}$ "e" \rightarrow $\begin{bmatrix} o & -mos \\ -s & -is \\ - & -n \end{bmatrix}$ "i" \rightarrow $\begin{bmatrix} o & -mos \\ \ominus s & -s \\ \ominus & \ominus n \end{bmatrix}$

In the "1-I" in the upper left-hand corner of both the Chart and page 75 "1" stands for the mind's eye looking at and "I" for the physical eye seeing ENERGY. The only way that the mind can get through to "know" ENERGY, therefore, is through first the mind's eye and then the physical eyes.

This being as it is brings us to perhaps the most idea-provoking concept we meet as we make our way through becoming acquainted with a language by means of a Language Tool.

The four different relationships which exist between the mind's eye, "Eye" on the Chart, and the physical eyes, "eyes" on the Chart, are the four different human feelings which we discuss under "B. Feelings." There is a powerful drama present here. It is what persuaded us to put this part of this book into the form of a play. The whole drama is a "rush" out by the human mind through these two sets of eyes (the mind's eye and the physical eyes) to *know* ENERGY ITSELF. This rushing out is the spontaneous reaction of the human mind in all babies at birth.

A drama develops as that comes along which impedes the mind from this rushing out through first the mind's eye and then the physical eyes to both see and know ENERGY ITSELF. That drama is the description of each of these four human feelings which it is now our task to try to understand.

The things which impede the ENERGY within us, our minds, from rushing out through these two sets of eyes to physically see ENERGY ITSELF are dealt with now as we talk about each of these four "feelings." There is a key word in each part of this drama (which we will encounter in italics as it is met) which is for that which indeed changes us from one of these feelings into one of the others. We find that the principle element is still always the same—the human mind wishing to rush out through the two sets of eyes to *physically see* and *know* ENERGY ITSELF. In two of these feelings the mind feels that it gets to do this. In the other two it doesn't feel so much that way. The same point is still always at issue, but the key word for that point in the two instances of success is "see" whereas in the other two instances it is "know."

"Now what is the idea-provoking concept that we now encounter as we begin acquainting ourselves with this part of language, feelings, through the means of a Language Tool?"

It is that the more that we use a Language Tool to acquaint ourselves with a language the more resounding in our ears gets this thought—that as all humans are born their minds are reacting spontaneously to the concept that to "know" is to "physically see."

Scene 2

B. Feelings

"B. 1." The human mind is born enthusiastic. This is shown by "B. 1." The "B. 1." in the upper left-hand corner of page 75 is followed by a "3.1," which is followed by a vacant space. The vacant space shows the fact that the human mind adds no endings when its enthusiasm controls the mind's eye. The mind's enthusiasm controls the mind's eye when the mind "wants enthusiastically to *see* physically that which it sees mentally." "3.1," is ENERGY ITSELF seen as "one" material individual. The mind is no longer in the feeling of enthusiasm when it sees "many" material individuals. The sound "-d" off to the right of "3.2" is added on to show "3.2. many" (material individuals).

"What is it that by and by gets the human mind into 'trouble'?" It is that which causes the mind to lose its native state of enthusiasm. "What is that?" It is when it looks at material individuals other than ENERGY ITSELF, sees them "done to," tries to identify with what it sees just as it is born doing with ENERGY ITSELF, finds that it can't, loses the feeling of enthusiasm and finds itself down in "B. 2. equanimity."

(It may perhaps be helpful to frequently refer to the left side of the "How Man Looks And Sees 'It'" Chart as we make our way through these details given on page 75. You will find there on the Chart the words which explain the code, letters and numbers, that are used on page 75.)

"B. 2. equanimity" means the absence of any particular feeling, which comes when "for all the mind *knows* what it sees with the mind's eye is what it is seeing with the physical eyes." The mind is born part of ENERGY ITSELF, but then it isn't really of necessity "all that smart"; it can be fooled. In this feeling it can be fooled. It is not in the feeling of enthusiasm when it is in this feeling, and the main feature of this feeling is that it does "not" know but what that which it sees with the mind's eye is what it sees with the physical eyes. Since it does not know, it causes no ending to be put onto the shout to show this feeling *per se*, but while in this feeling the burden of "Time" plagues it. This is the reason for the note "see C," which means "see Time." All of the times listed under "C." are expressed when the mind is in this feeling.

Scene 3

C. Time

The biggest variety of "endings, changes and additions" are added onto the shout to show Time. Time is what plagues the mind most when it is in the feeling that results from not knowing for certain.

While in this feeling the present time (C. 1. present) does not create any more difficulty for the mind than the fact that it is dominated by the cause of the mind being deflected out of the feeling of enthusiasm in the first place. This cause is the individuals which the mind started to look at in place of ENERGY ITSELF. This is the reason for the note "see 2-3" after "C. I." This means that no "endings, changes or additions" are put on to show present time in the feeling of equanimity but that endings etc. are put on to show individuals other than ENERGY ITSELF looked at in the present time while in the feeling of equanimity.

Scene 4

2-3. Other Individuals Looked At

At the bottom of page 75 we find "2-3." "What does '2-3' mean?" The mind is born concentrating upon ENERGY ITSELF; when it is deflected from this concentration it still has its concentrator, the mind's eye, "on its hands." "What is there 'around' for it to look at?" It can look at things mentally, "2.3." It can look at things physically, "2.2." Or, it can turn the mind's eye around and look at itself, "2.1." It can look at one or more material individuals in each of these three classes of things which are the three alternatives for the activity of the mind's eye. It is easy here to see how the "3" in "2-3" stands for one or many material individuals, but what is critical here is to see how the "2" in "2-3" stands for QUALITY. So since this is the "QUALITY" in the left-hand column (going up and down) in Cartoon Eleven, let's see how "I," "you," "he," "she" and "it" stand for QUALITY in this place where we would find them in Cartoon Eleven.

In the first place QUALITY is the interaction of ENERGY with MATTER. "What is the ENERGY and the MATTER involved here?"

The ENERGY involved is the human mind.

"Then what is the MATTER involved?"

The MATTER is that MATTER that Americanism or Freedom tells us must somehow, somehow be associated with ENERGY ITSELF.

The human mind identifies spontaneously with that MATTER. It rushes out to it totally at birth. This total rushing out of the human mind to that MATTER that is somehow, somehow associated with ENERGY ITSELF produces that most wide-open state of sight possible which we call "Pure Action."

When the human mind "looks physically" ("you") at material individuals other than ENERGY ITSELF the "QUALITY" of its "Pure Action" changes. It changes even more when it doesn't even look out of the physical eyes anymore but just "looks mentally" at material individuals ("he," "she" and "it"). It changes most when the mind turns the mind's eye around to look at itself ("I"). So the QUALITY involved here is the quality of the "pureness" of the basic action of the human mind (reacting to that MATTER which Americanism tells us is somehow, somehow associated with ENERGY ITSELF), that we are born reacting with, becoming less "pure."

Americanism or Freedom returns mankind to the same full, total, pure mental powers that they were born with. Alternative things to look at alter the "quality" of this "Pure Action." In English one of the following words in quotes is added in front of the shout to show what the ending shows in Spanish. Their Spanish equivalents follow.

ENGLISH			SPANISH	
3.1. one individual:				
2.	1. "I"	looker	"yo"	
	2. "thou" or "you"	looked at physically	"tu" ("usted")	
	3. "he," "she" and "it"	looked at mentally	"el" "usted"	
			"ella"	
			"ello"	
2. many individual(s):				
2.	1. "we"	lookers	"nosotros, -as"	
	2. "you"	looked at physically	"vosotros, -as"	("ustedes")
	3. "they"	looked at mentally	"ellos"	"ustedes"
			"ellas"	

These things are not ENERGY ITSELF; and the mind puts endings, changes and additions onto shouts to show that; but these six things are the alternative things for the mind to look at after being deflected from concentrating upon ENERGY ITSELF.

Since we will encounter them so much in everything we will do with the Spanish language it seems well, before going on, to make a more precise observation concerning them. We are right now in between two sections of the play that are observations about "Time." It has been said that looking at these six things rather than looking at ENERGY ITSELF is the reason that the mind gets deflected out of its native state of enthusiasm and into a feeling where Time "plagues" it. The word that means "having to do with 'time'" is the word "temporal." "What ought our general attitude be toward these six things?" "Can we say that these things are 'temporal'?" "If we can then, can it be said that these are the things and creatures of 'temporal' civilization?"

What was "temporal civilization?"

"Wasn't it just all of the boring, stagnating, never-get-anything-done alternative things to do that got thrown out the window after the world saw how much more could be accomplished by Americanism after the American Revolution?"

We think, that that is what these things may be called. They are the comparatively going-nowhere, boring, "temporal" alternative things for mankind to occupy their minds with rather than the very most exciting, rewarding and most productive thing which the World has ever heard of—the Freedom of the Americans.

Scene 5

C. Time (continued)

Apparently when the mind is not concentrating upon ENERGY but is looking at these alternative things, in the feeling of equanimity, it begins to worry about them. "What is going to happen to them?" Endings are added on to show the "future" for these alternative things. To the right of the designation "C. 2," in the middle of page 75, the "-r-" shows the future; and each of the six items within the brackets indicates one of the six alternative things which there are for the mind's eye to look at. The human mind wonders what will happen to these things in the future. The answer is the things which have happened in the past. They all die. This is shown by the second strongest change in language, "the simple past," which is shown on page 75 by the designation "3.1." under the "C."

When the human mind is born it is going to go on forever, just like all ENERGY. It cannot identify with death, and its shock at contemplating the past is shown by the powerful changes indicated by the arrows.

It isn't as difficult, though, to think about things that were going on in the past and which might still be going on. So for "C. 3.2. incompleting past" there is not such a powerful change. For shouts that end in "-a" nothing happens to the shout more than that the sound "-ba" is added onto the shout and then the other endings are added on after it to indicate which one of the six alternative things the mind's eye can do is involved. For shouts that end in "-e" and "-i," the "-e" and "-i" are uniformly strengthened by chanting to an "-i" which takes the place of the "-b-," and then "-a" and the other endings are added on.

"C. 3.3. completed past" stands for an action that has been stopped in the past. What the mind does for this is that it changes the shout from being a word for ENERGY into being a word for QUALITY. It generally does so by putting the sound "-do" onto what is generally the shout. The asterisk in the "-do*" is put there to show that when an ENERGY word is changed into a QUALITY word it does not have to be only by adding a "-do." The words to the left of the "-do*" and to the right of the "3," at the bottom of page 75, are the different ways of saying "have" in Spanish, which correspond to the six alternative things for the mind's eye to look at. Perhaps it is because it is so hard for the mind to think about a completed action, a dead one, that it uses this most intimate word, "have," in both Spanish and English, which is able to show the struggle which it is for the mind to contemplate that which is dead and done.

The words to the left of the "-do*" and to the right of the "4." are the words which show "C. 3.4. completed before" and are the ways that the Spanish-speaking mind shows "had." The word "have" is a shout. These six Spanish words for "had," show the incompleted past of "have."

B. Feelings (continued)

It would seem that all of this contemplation of death, that is all of the different ways that things have ended etc. in the past, works upon the human mind to budge it out of the feeling of "B. 2. equanimity" into the feeling of "E. 3. depression." In the upper portion of page 75, we find "B. 3. C. 1." "B. 3." means the feeling of depression, and "C. 1." means the present time while in that feeling.

The mood of depression is the feeling that the mind senses when "it *knows* that that which it sees mentally it can 'not' see physically," This is a powerful depressor to the human mind. It means, in one sense, that it has come to a dead end. If this is not too "heavy" a thing to consider, it seems that this mood or feeling represents the mind sensing the approach of its own ending, which brings on the most powerful change in language. In Spanish, shouts which end in "-a" change that "-a" to an "-e" before adding the endings in the brackets to show "the alternatives." Shouts that end in both "-e" and "-i" change these sounds to "-a" before adding the endings in the brackets.

"B. 3. C. 3.2." is the incompleted past time in the feeling of depression. The reconquest of Spain from the Moors didn't occur all at once. That would mean that different groups would have been brought to learn Spanish at different times. That could explain why there are two equally serviceable endings added onto shouts which show this time in this feeling. These endings are "-ra" and "-se." For shouts ending in "-a." the Spanish-speaking mind shows this time in this feeling by either of the two ways shown to the right of the "-a." Either the "-ra" and the other endings within the brackets are added onto the "-a" of the shout or "-se" and the other endings that are within the brackets are added onto the "-a." For shouts that end in "-e" and "-i" something additional happens. It happens because these two sounds are affected by the influence of chanting more than "-a" is. So, when "-ra" and "-se" are added onto them the "-e" and "-i," becoming the chanted syllable, react so that the emphasis of the chant changes the "-e" and "-i" into "-ie."

"B. 4. hope." This plot could seem incongruous with the sensibilities which we have of our personal initial confrontations with Life if we happened to continue on in our story and hadn't included this part of it.

The plot has been that the human mind is deflected from that upon which it wants naturally to concentrate by alternative things to look at. This deflection from that upon which it can naturally concentrate is onto things upon which it can't concentrate for long without getting budged out of its native feeling of enthusiasm. The reason that this happens is because it sees these other things being "done to," which is foreign to the nature of ENERGY ITSELF, which the mind is and in regard to which it is born in the feeling of enthusiasm. In the feeling of "ordinary feeling" or equanimity it gets so concerned about these alternative things to look at that it worries about their future. When it reflects upon their past, dominated by death, it gets further budged out of the mood of ordinary feeling into the feeling of depression. Within that feeling of depression it sometimes dwells upon the past. This is as far as we have gone till now, tracing a rather tragic descent of the mind from a feeling of exhilarated enthusiasm to one of deep depression. But, the behavior of the mind at this point takes a most interesting turn.

Far from feeling the need to remain in any feeling of depression, the mind characteristically bounces back into the "feeling of hope": "4. hope."

Grammarians have called the "feeling of depression" the "subjunctive mood." "Subjunctive" means "joining (-junctive)" "under (sub-)." "'Joined under' what?" Joined under an expression generally in the "feeling of hope."

Expressions said in the "feeling of depression" generally can't make any sense when just said by themselves. The statement made along with them is generally made in the "feeling of hope." The characteristic of this feeling can be analyzed as that wherein "the mind treasures the slightest hope that that which it *sees* mentally it can also see physically."

The feeling of hope is shown by adding the "ending" "-ría," that is found to the right of the "4." which is just above the middle of the page on the left-hand side of page 75, and the other endings within the brackets to the right of the "-ría."

This is the way that the Spanish look at Action. They add the endings, changes and additions shown on page 75, headed, "How The Spanish Look At I Action," to all shouts.

ACT III

WHAT THE SPANISH SEE AS I ACTION

Scene 1

The Effect of Chanting

Other than the people living in England, English-speaking people do not call themselves "Englishmen." They call themselves "Scots," "Canadians," "Australians," "Americans" etc. Likewise, only the Spanish-speaking people living in Spain call themselves "Spaniards." But, unlike the English-speaking people, Spanish-speaking peoples will universally describe themselves as "Latins" as a group. This goes as well for the blue-eyed, blond Gothic Spaniard as it does for the man of 100 percent Indian blood living in the mountains of Bolivia.

The difference between the two cultures which gives rise to this is the fact that the English language has descended racially to perhaps most of its modern-day native speakers, while Spanish has descended to essentially none this way. This is not to say that none of the people who speak Spanish today have Roman blood in their veins; they do. This is only to say how the Latin tongue has not descended down through time with that blood. The interesting historical switch was that the Moors forced the Roman people whom they found, as they drove the Goths away, to adopt the Moorish tongue and ways. When the Goths reconquered Spain as the Castilians etc. they had to reintroduce to the people they found, now of mixed Roman, Moorish etc. blood, the "Latin" language which they brought with them.

So, none of the people of the Iberian peninsula have received their language directly, down through time, from Roman ancestors. They have all received it politically.

The American Indians received this language from a race of people that was by then heavily Moorish. The mixed Moorish and Roman people had received it from the Goths. The Goths had received it from the Romans.

So, although this language which all of these modern peoples received from the Goths was originally the "Latin" of the Romans, they received it through a political means rather than from parents to children in a natural chain from generation to generation. The result of the exact political means that was used so powerfully effected this language that it became changed and was the "Latin" language no more.

We can think of the dynamics involved in introducing a new language to foreign populations by such a means as has been used in the history of Spanish as follows. A shout is reaction of the human mind to a pictureable thought for an action which all mankind sees. The peoples who were successively brought to speak this modern version of the language of the Romans saw these actions and reacted to them with the sounds of their original languages before

being brought to use "Spanish" sounds for them. When the change occurred from the previous languages to this new one the psychology of the people learning it emerges as a detectable factor in the new language.

Scene 2

What the Spanish See as I Action

Page 84, headed "What The Spanish See As I Action," is an index to the effect that teaching the language of the Romans to successive foreign populations by chanting has had upon the original language. The Language Tool has the 644 most used shouts in the Spanish language. These shouts are for actions which all men see, but these 644 shouts are divided into a number of subgroups because the successive populations who learned this version of the Romans' language by chanting learned to pronounce some words in a way different from that in which the Romans used to pronounce them.

There are 411 of these shouts which end in "-a." Of these 411, the endings shown on page 75, headed "How The Spanish Look At I Action," do not alter the spelling of 370. That is, for 370 of the shouts ending in "-a" (which makes up well over one half of all of the shouts on the Language Tool) all of the endings, changes and additions shown on the left-hand side of page 75 are added right on to what is spelled like the shout. From this point on, however, we will have to begin considering the effect that chanting has had upon these words.

(As we proceed through this consideration, let us emphasize the code given, up and down, on the left-hand side of page 84. This will help you to understand the effect of chanting on Spanish spelling.)

The "I." in the upper left-hand corner of page 84 and to the left of the word "Actions," stands for the fact that these words are for "actions" which we see and to which we react with "shouts." There are 644 of them. Of these 644 shouts, 411 end in "-a." So "I." and "1." mean "shouts" which end in "-a." There are 370 of these shouts in which there is no spelling change, because of chanting, when endings are added. So "I. 1.1." means "shouts" ending in "-a" which have "no" spelling change as endings are added on. These 370 shouts are shown on pages 86, 87 and 88 .

On page 86 , headed "I. 1.1," the shout "pasa" has the endings, changes and additions put onto it that are shown up and down the left-hand side of page 75. The exact same endings that are put on "pasa" are put on all 370 of the shouts on pages 86 to 88.

In the upper left-hand corner of page 86 there is a "2." directly under the last "1." in the designation "I. 1.1." which we have just considered. By substituting this "2." for the "1." directly above it we get the designation "I. 1.2." The designation "I. 1.2." stands for "shouts" which end in "-a," which "do" have a spelling change, because of chanting, when endings are added. "What is the reason for this spelling change?"

In the upper right-hand corner of page 89, headed "I. 1.2.1," you will find a list of 18 shouts ending in "-a" which have an "-ie-" in the next to last syllable. The next to last syllable is the syllable that receives the chanted emphasis. In the original language of the Romans this "-ie" was written just "-e-." However, the emphasis placed upon this syllable when people chanted it made it become pronounced so emphatically that they started pronouncing it "-ye-." This

What The Spanish See As I Action

I. Actions	644	Pages
1. "-a"	411	
1. -	370	86
2. 1. -ie- → -e-	18	89
2. -ue- → -o-	22	90
3. -ue- → -u-	1	91
2. "-e"	84	
1. -	41	92
2. 1. -ie- → -e-	10	94
2. -ue- → -o-	10	95
3. c and zc	23	96
3. "-i"	99	
1. -	55	99
2. 1. -ie- → -i-	2	101
2. -ie- → -e-	11	102
3. -i- → -e-	16	103
4. -ue- → -o-	2	104
3. c and zc	1	105
4. y disappears	11	107
5. ñ serves as ni	1	108
4. most frequent actions	50	
1. sé	1	109
2. hé	1	110
3. está	1	111
4. ten(i)	7	112
5. haz	3	113
6. puede	1	114
7. di	1	115
8. ve	1	116
9. da	1	117
10. vé	1	118
11. quiere	1	119
12. sabe	1	120
13. pon(e)	9	121
14. ven(i)	3	122
15. sal(i)	1	123
16. oyi	1	124
17. ca(i)e	1	125
18. tra(i)e	3	126
19. produci	7	127
20. anda	1	128
21. val(e)	1	129
22. rii	2	130
23. cabe	1	131

pronunciation is conveyed in Spanish by the "-ie-" which you see in each of the 18 shouts that we find in the column in the upper right-hand corner of page 00. However, as endings are added onto these shouts, the second to last syllable, the syllable that gets the chanted emphasis, moves to become a syllable that is closer to the end of the word. When this happens the "-ie-" drops back to being the "-e-" of the original Roman language. Therefore in the designation "I. 1.2.1," the "I." means "shouts," the first "I." means ending in "-a," the "2." means that the shouts in this group "do" have a spelling change because of chanting when endings are added; and the last "I." means that that change is from "-ie-" back to "-e-."

On page 90, headed "I. 1.2.2," we find in the upper right-hand corner of the page a column of 22 shouts in which the "-ue-" of the syllable that receives the chanted emphasis drops back to being the "-o-" of the original Roman language when the chanted emphasis moves to a syllable closer to the end of the word as endings are added. The final "2." in "I. 1.2.2." means "-ue-" drops back to "-o-."

In the upper right-hand corner of page 91, headed "I. 1.2.3," we find a single word in which the "-ue-" of the syllable receiving the chanted emphasis drops back to a Latin "-u-" when unemphasized. The "3." means "-ue-" drops back to "-u-."

On each of these pages of shouts you will find an example of the Spanish shouts in the upper left-hand corner of the page after the "A. I." It is followed by a comma. Immediately thereafter you will find what affect on the spelling of a shout an ending will have. The ending that you will find there to show this on all of these pages will be, "-mos."

On page 84, "What The Spanish See As I Action," there is an interval between the section where the code numbers are given for the shouts which end in "-a," of which we have been speaking, and the code numbers for the next group.

The shouts in this next group end in "-e." In our code "I. 2." means "shouts" which end in "-e." There are 84 of these. Of these 84, 42 exhibit no spelling change when endings are added. Our code for "shouts" which end in "-e" without spelling change is "I. 2.1." These 42 are found on page 92.

As you see on page 92, it is the endings, changes and additions from the right-hand side of page 75, "How the Spanish Look at I Action," that are used with these shouts which end in "-e" (rather than the endings, changes and additions from the left-hand side of that page which are used with the shouts which end in "-a"). On the right hand side of page 92 we will find all of these endings, changes and additions added onto the shout "comprende" with no spelling change taking place in the basic shout "comprende." The same thing works for all 42 of the shouts on this page.

The ten shouts in the group on page 94 headed "I 2.2.1." do have a spelling change. In this designation "I." means "shouts," "2." means which end in "-e," "2." means that they "do" have a spelling change when endings are added and "1." means that the "-ie" of the syllable receiving the chanted emphasis drops back to being the original Roman "-e" when unemphasized. Therefore, the shouts in this group "I. 2.2.1." exhibit a similar spelling change to the shouts in group "I. 1.2.1." In both groups the chanted "-ie-" goes back to the original Roman "-e-" when the chanted emphasis moves to a syllable closer to the end of the word. The difference between these two groups is that the shouts in group "I. 1.2.1." end in "-a" and those in group "I. 2.2.1." end in "-e."

I. 1. 1.

1 - 1

A. 1. pasa, pasamos. (pasar)

2. 1. se pasa
2. es pasado

B. 1. 3.1. pasa 3.2. pasad

2. see C.

3. C. 1. pase pasemos
pases paséis
pase pasen

C. 3. 2. pasara pasáramos
pasaras pasarais
pasara pasaran
or
pasase pasásemos
pasases pasaseis
pasase pasasen

4. pasaría pasaríamos
pasarías pasaríais
pasaría pasarían

C. 1. see 2 - 3.

2. pasaré pasaremos
pasarás pasaréis
pasará pasarán

3. 1. pasé pasamos
pasaste pasasteis
pasó pasaron

2. pasaba pasábamos
pasabas pasabais
pasaba pasaban

3. he hemos pasado
has habéis
ha han

4. había habíamos pasado
habías habíais
había habían

2 - 3.

3.1. 2.
2.1. paso pasamos
2. pasas pasáis
3. pasa pasan

- llega	arrive
pasa	pass
- habla	speak
- deja	leave
- lleva	carry
* llama	call
- queda	stay
- toma	take
entra	enter
- acaba	finish
* mira	look
- busca	search
- halla	find
trata	treat
- espera	wait
presenta	present
* necesita	need
* explica	explain
crea	create
* falta	lack
forma	form
resulta	result
ocupa	occupy
* trabaja	work
considera	consider
estudia	study
- pregunta	ask
- levanta	raise
- saca	take out
* desea	wish
* termina	finish
- pesa	weigh
- olvida	forget
* publica	publish
- basta	suffice
representa	representa
conserva	conserve
gana	gain
- cambia	change
marcha	march
* toca	touch
continúa	continue
interesa	interest
- echa	throw
fija	fix
- logra	achieve
* gusta	like
* realiza	materialize
observa	observe
* guarda	take care of
afirma	affirm
figura	figure
* intenta	attempt
prepara	prepare
* nota	notice

acompañía	accompany	— aprovecha	take advantage of	* consta	be certain
acepta	accept	penetra	penetrate	* supera	excel
— alcanza	reach	— para	stop	cura	cure
juzga	judge	* cita	date	marca	mark
asegura	secure	— asoma	become visible	sospecha	suspect
* acerca	approach	perdona	pardon	— queja	complain
* procura	try	* oculta	conceal	inspira	inspire
celebra	celebrate	dura	endure	* ordena	order
* canta	sing	pronuncia	pronounce	— gasta	spend
— enseña	teach	organiza	organize	justifica	justify
— presta	lend	inicia	initiate	revolucionaria	revolutionize
* contesta	answer	— engaña	deceive	* aplica	apply
— calla	be silent	anuncia	announce	admira	admire
significa	signify	aprecia	appreciate	— dispara	shoot
importa	be important	— cuida	take care	— descansa	rest
* salva	save	* preocupa	worry	— comina	walk
paga	pay	pinta	paint	medita	meditate
visita	visit	manifiesta	manifest	* equivoca	err
* obliga	compel	* nombra	name	adopta	adopt
— manda	command	funda	found	varia	vary
* señala	point out	aspira	aspire	invita	invite
* ama	love	* rodea	surround	— firma	sign
— emplea	employ	— desarrolla	develop	triunfa	triumph
— escucha	listen	eleva	elevate	acusa	accuse
— compra	buy	cesa	cease	— sobra	exceed
dedica	dedicate	* encarga	entrust	* aguarda	wait for
— goza	enjoy	— aleja	get further away	* aparta	separate
imagina	imagine	causa	cause	cultiva	cultivate
* quita	remove	— tira	toss	* molesta	bother
— entrega	hand over	revela	reveal	facilita	facilitate
* llora	cry	* precisa	state precisely	* opina	judge
— cesa	marry	* viaja	travel	— destaca	stand out clearly
* aumenta	enlarge	respeto	respect	— mezcla	mix
— llena	fill	inventa	invent	transforma	transform
* coloca	place	confirma	confirm	cruza	cross
declara	declare	retira	retire	* averigua	ascertain
domina	dominate	— alza	raise	— obra	work
contempla	contemplate	— proporciona	furnish	— extraña	wonder
— corta	cut	— cansa	tire	baila	dance
indica	indicate	educa	educate	* junta	unite
* baja	put down	compara	compare	registra	register
usa	use	— entera	acquaint	— apaga	turn off
— arranca	pull out	comenta	comment	desvía	deviate
* evita	avoid	utiliza	utilize	sitúa	situate
* duda	doubt	libra	liberate	* pisa	step on
* apunta	aim	— apoya	support	— empuja	push
— envía	send	— grita	shout	* enamora	excite love
abandona	abandon	determina	determine	— arroja	hurl
* ayuda	help	* tarda	be delayed	— lucha	fight
— mata	kill	ataca	attack	guía	guide
limita	limit	aconseja	counsel	* anima	encourage
expresa	express	— rechaza	reject	* lava	wash
avanza	advance	— adivina	guess	* titula	entitle
escapa	escape	— quema	burn	— poda	prune
examina	examine	* actúa	act	* inclina	lean
* ignora	do not know	* salta	jump	— agota	exhaust
* lanza	throw	estima	esteem	instala	install
— traslada	transport	* renuncia	resign	verifica	verify
comunica	communicate	* regresa	return	protesta	protest

repara	repair	— estalla	explode	— vela	keep watch
* mejora	improve	— embarca	embark	* venga	revenge
* arregia	arrange	— empeña	pledge	* media	be in the middle
* carga	load	refugia	take refuge	deriva	derive
plantea	plant	imita	imitate	agita	agitate
— adelanta	advance	* remonta	overcome	— amapara	give protection
— desempeña	discharge a duty	adora	adore	colabora	collaborate
proyecta	project	idea	get an idea	— apodera	take over
* amenaza	threaten	* ingresa	enter	irrita	irritate
integra	integrate	* estorba	obstruct	dicta	dictate
torna	turn	informa	inform	— pelea	fight
contenta	be content	— arrastra	drag along	* burla	mock
* besa	kiss	consulta	consult	— muda	move away
designa	designate	— cobra	collect	— cria	bring up
multiplica	multiply	refleja	reflect	asigna	assign
calcula	calculate	* alumbra	light	evoca	evoke
exagera	exaggerate	— convida	invite	funciona	function
provoca	provoke	* jura	swear	* desfila	parade
— brota	bud	— contrasta	contrast	* hereda	inherit
— dibuja	draw	prolonga	prolong	reserva	reserve
* gira	spin	reina	reign		
exalta	exalt	* vigila	watch over		
caracteriza	characterize	— asombra	amaze		
* abunda	abound	— subleva	revolt		
* traza	sketch	flota	float		
lamenta	lament	* roba	steal		
* suma	add	* avisa	warn		
— borra	erase	desdeña	disdain		
* impresiona	impress	— asusta	scare		
modifica	modigy	* castiga	punish		
* reza	say prayers	copia	copy		
aproxima	approximate	* tranquiliza	calm down		
* presencia	witness	navega	navigate		
* limpia	clean	traspasa	trespass		
— reanuda	renew	practica	practice		
— cena	have supper	apela	appeal		
solicita	solicit	excita	excite		
* califica	grade	— abarca	comprise		
* pasea	stroll	analiza	analyze		
— aporta	contribute	— apresura	haste		
consagra	consecrate	incorpora	incorporate		
* relaciona	associate	— redacta	edit		
* abraza	embrace	soporta	support		
* confia	trust	exclama	exclaim		
— disfruta	enjoy	* reacciona	react		
completa	complete	* respira	breathe		
* regala	give gifts	* peca	sin		
— alaba	praise	* aborda	go aboard		
— alegra	rejoice	— charla	chat		
* efectúa	carry out	* engendra	beget		
interpreta	interpret	implica	imply		
* reclama	claim	— ahorra	save		
— arma	rig	diferencia	differentiate		
* experimenta	experience	— resalta	rebound		
* brilla	shine	* choca	crash		
* vacila	hesitate	— malogra	spoil		
afecta	affect	— otorga	consent		
ilumina	illuminate	* relata	narrate		
circula	circulate	acostumbra	accustom		

I. 1, 2, 1.

1 - 1

A. 1. piensa, pensamos. (pensar)

2. 1. se piensa
2. es pensado

B. 1. 3-1. piensa 3-2. pensad

2. see C.

3. C. 1. piense pensemos
pienses penséis
piense piensen

C. 3. 2. pensara pensáramos
pensaras pensarais
pensara pensaran
or
pensase pensásemos
pensases pensaseis
pensase pensasen

4. pensaría pensaríamos
pensarías pensaríais
pensaría pensarían

C. 1. see 2 - 3.

2. pensaré pensaremos
pensarás pensaréis
pensará pensarán

3. 1. pensé pensamos
pensaste pensasteis
pensó pensaron

2. pensaba pensábamos
pensabas pensabais
pensaba pensaban

3. he hemos pensado
has habéis
ha han

4. había habíamos pensado
habías habíais
había habían

2 - 3.

3-1. 2.
2-1. pienso pensamos
2. piensas pensáis
3. piensa piensan

* piensa	think
— empieza	begin
* comienza	start
* sienta	sit
* niega	deny
— cierra	close
— despierta	wake up
— tropieza	stumble
— encierra	enclose
confiesa	confess
* atraviesa	go across
* acierta	hit the mark
tiembla	tremble
gobierna	govern
* recomienda	advise
— siembra	sow
desconcierta	disconcert
* entierra	bury

I. 1. 2. 2.

1 - 1

A. 1. encuentra, encontramos. (encontrar)

2. 1. se encuentra
2. es encontrado

B. 1. 3.1. encuentra 3.2. encontrad

2. see C.

3. C. 1. encuentre encontremos
encuentres encontréis
encuentre encuentren

C. 3. 2. encontrara encontráramos
encontraras encontrarais
encontrara encontrarán
or
encontrase encontrásemos
encontrases encontraseis
encontrase encontrasen

4. encontraría encontraríamos
encontrarías encontraríais
encontraría encontrarían

C. 1. see 2 - 3.

2. encontraré encontraremos
encontrarás encontraréis
encontrará encontrarán

3. 1. encontré encontramos
encontraste encontrasteis
encontró encontraron

2. encontraba encontrábamos
encontrabas encontrabais
encontraba encontraban

3. he hemos encontrado
has habéis
ha han

4. había habíamos encontrado
habías habíais
había habían

2 - 3.

3.1. 2.
2.1. encuentro encontramos
2. encuentras encontráis
3. encuentra encuentran

* encuentra	meet
cuenta	count
* recuerda	remember
* muestra	show
demuestra	demonstrate
* prueba	prove
* suena	sound
— acuerda	remind
* sueña	dream
* vuela	fly
— comprueba	verify
cuesta	cost
* acuerda	agree
* ruega	beg
— acuesta	go to bed
* aprueba	approve
* renueva	renew
— rueda	rotate
* suelta	loosen
— cuelga	hang
— avergüenza	embarrass
* esfuerza	force

I. 1. 2. 3.

1 - I

* juega

play

A. 1. juega, jugamos. (jugar)

2. 1. se juega
2. es jugado

B. 1. 3.1. juega 3.2. jugad
2. see C.

3. C. 1. juegue juguemos
juegues juguéis
juegue jueguen

C. 3. 2. jugara jugáramos
jugaras jugarais
jugara jugaran
or
jugase jugásemos
jugases jugaseis
jugasc jugasen

4. jugaría jugaríamos
jugarías jugaríais
jugaria jugarían

C. 1. see 2 - 3.

2. jugaré jugaremos
jugarás jugaréis
jugará jugarán

3. 1. jugué jugamos
jugaste jugasteis
jugó jugaron

2. jugaba jugábamos
jugabas jugabais
jugaba jugaban

3. he hemos jugado
has habéis
ha han

4. había habíamos jugado
habías habíais
había habían

2 - 3.

3.1. 2.
2.1. juego jugamos
2. juegas jugáis
3. juega juegan

I. 2. 1.

1 - 1

A. 1. comprende, comprendemos. (comprender)

2. 1. se comprende
2. es comprendido

B. 1. 3.1. comprende 3.2. comprended

2. see C.

3. C. 1. comprenda comprendamos
comprendas comprendáis
comprenda comprendan

C. 3. 2. comprendiera comprendiéramos
comprendieras comprendierais
comprendiera comprendieran
or
comprendiese comprendiésemos
comprendieses comprendieseis
comprendiese comprendiesen

4. comprendería comprenderíamos
comprenderías comprenderíais
comprendería comprenderían

C.1. see 2 - 3.

2. comprenderé comprenderemos
comprenderás comprenderéis
comprenderá comprenderán

3. 1. comprendí comprendimos
comprendiste comprendisteis
comprendió comprendieron

2. comprendía comprendíamos
comprendías comprendíais
comprendía comprendían

3. he hemos comprendido
has habéis
ha han

4. había habíamos comprendido
habías habíais
había habían

2 - 3.

3.1. 2.
2.1. comprendo comprendemos
2. comprendes comprendéis
3. comprende comprenden

* debe	owe
* cree	believe
— lee	read
* comprende	understand
* corre	run
— come	eat
* sucede	happen
pretende	pretend
— recoge	pick up
posee	possess
* responde	answer
* vende	sell
corresponde	correspond
convence	convince
— aprende	learn
— mete	insert
procede	proceed
* rompe	break
sorprende	surprise
— atreve	dare
* teme	be afraid of
ejerce	exert
concede	concede
* bebe	drink
— coge	catch
— emprende	undertake
* vence	conquer
promete	promise
somete	submit
* recorre	survey
cede	yield
comete	commit
— acoge	harbor
depende	depend
* protege	protect
* prende	grasp
* suspende	hang
* arde	burn
— desprende	loosen
— esconde	hide
— escoge	choose
ofende	offend

The ten shouts in the group on page 95, headed "I. 2.2.2." have a similar spelling change to that of the shouts in group "I. 1.2.2." That is, in both the sound "-ue-" of the syllable receiving the chanted emphasis drops back to being the original Roman "-o-." The difference between these two groups, again, is that the shouts in this group end in "-e" and those in the other group end in "-a." Notice, moreover, in the lower right-hand corner of page 95 how 5 of the 10 shouts in this group do not form the QUALITY word, (which one finds to the right of A. 2.2., C. 3.3. and C. 3.4., on the left-hand side of the page), by adding "-do" to the shout. Instead of doing that, which would change the chanted "-ue-" back to the Roman "-o-," they drop the final "-e-" sound of the shout, add "-to" and retain the chanted "-ue-."

The 23 shouts on page 96, headed "I. 2.3." are "shouts" which end in "-e" but which have a peculiar feature that we show by the "3." in the designation "I. 2.3." This feature is the "-c-" which appears immediately before, the "-e-." This group presents a most interesting history of shouts and chanting.

In the ancient language of Rome they used to put the sound "-sk" onto a shout to show that an action was starting to take place. Before the sounds "a" and "o" the "sk" remained the same. However, with chanting the sound "sk" gradually mutated to the sound "sh" before the sounds "e" and "i." These are the sounds of Modern Italian to this day.

An interesting thing about shouts and chanting is that shouts are taught to us by our parents though chanting may be taught to a foreign population by a state. It happened that the shouts that the Romans had end in "-sk" met very interesting histories, therefore, among the different peoples taught to speak their language. The English-speaking people started to communicate the shouts "establi-sh" and "peri-sh" to their children.

The Spanish, on the other hand, do not have the sound "sh" in their language. The closest they come is the sound "s," spelled "c" before the "e" which is the final sound of these shouts.

Therefore, all of the words on page 96 are built on a shout that ends with a "-ce"; but there are some peculiarities. Before the "a" sounds of "B. 3. C. I." and the "o" sound near the bottom of the page under the "2.1. – 3.1.," the ancient Roman "sk" sound has been retained. The sound "sk" is spelled "zc" in Spanish.

Before leaving off speaking about these different groups of shouts which end in "-e," it will be necessary to present a few further observations.

The letter "i" is underlined in the word "comprendido" in each of the three places on page 92 where we find the word given; that is, to the right of A. 2.2, C. 3.3. and C. 3.4. We find a similar underlined "i" at this same place on every page in the book that shows shouts which end in "-e."

The reason for this is that the final vowel sound in Spanish shouts is very soft, so much softer than the other sounds in the word that the sound was just left off by the English-speaking voices who heard these words; examples are "pretend(e)" and "correspond(e)." When endings are added to shouts ending in "-e" (pronounced "e" as in "met") this very soft "e" sound may be the vowel in the syllable that moves over to become the syllable that gets the chanted emphasis. If this happens it merely remains the same "e" sound (as in "met") pronounced more loudly. However, at the three places with an underlined "i" and in another instance as well, chanting has had a further effect upon shouts ending in "-e."

I. 2. 2. 1.

1 - 1

A. 1. pierde, perdemos. (perder)

2. 1. se pierde
2. es perdido

B. 1. 3. 1. pierde 3. 2. perded
2. see C.

3. C. 1. pierda perdamos
pierdas perdáis
pierda pierdan

C. 3. 2. perdiera perdiéramos
perdieras perdierais
perdiera perdieran
or
perdiese perdiésemos
perdieses perdiéscis
perdiese perdiesen

4. perdería perderíamos
perderías perderíais
perdería perderían

C. 1. see 2 - 3.

2. perderé perderemos
perderás perderéis
perderá perderán

3. 1. perdí perdimos
perdiste perdisteis
perdió perdieron

2. perdía perdíamos
perdías perdíais
perdía perdían

3. he hemos perdido
has habéis
ha han

4. había habíamos perdido
habías habíais
había habían

2 - 3.

3. 1. pierdo perdemos
2. pierdes perdéis
3. pierde pierden

* pierde	lose
* entiende	understand
defiende	defend
extiende	extend
atiende	attend to
* tiende	stretch
* enciende	light on fire
desciende	descend
asciende	ascend
* vierte	pour

1. 2. 2. 2.

1 - 1

A. 1. vuelve, volvemos. (volver)

2. 1. se vuelve
2. es vuelto

B. 1. 3. 1. vuelve 3. 2. volved

2. see C.

3. C. 1. vuelva volvamos
vuelvas volváis
vuelva vuelvan

C. 3. 2. volviera volviéramos
volvieras volvierais
volviera volvieran
or
volviese volviésemos
volvieses volviéseis
volviese volviesen

4. volvería volveríamos
volverías volveríais
volvería volverían

C. 1. see 2 - 3.

2. volveré volveremos
volverás volveréis
volverá volverán

3. 1. volví volvimos
volviste volvisteis
volvió volvieron

2. volvía volvíamos
volvías volvíais
volvía volvían

3. he hemos vuelto
has habéis
ha han

4. había habíamos vuelto
habías habíais
había habían

2 - 3.

3. 1. 2.
2. 1. vuelvo volvemos
2. vuelves volvéis
3. vuelve vuelven

* vuelve	come back
mueve	move
* resuelve	conclude
* envuelve	wrap
— llueve	rain
* devuelve	give back
* huele (oler)	smell
— conmueve	move to pity
disuelve	dissolve
* duele	ache

C. 3. 3 and 4. use:

vuelto
movido
resuelto
envuelto
llovido
devuelto
olido
conmovido
disuelto
dolido

1. 2. 3.

1 - 1

A.1. conoce, conocemos. (conocer)

2. 1. se conoce
2. es conocido

B.1. 3.1. conoce 3.2. conoced

2. see C.

3. C.1. conozca conozcamos
conozcas conozcáis
conozca conozcan

C.3.2. conociera conociéramos
conocieras conocierais
conociera conocieran
or
conociese conociésemos
conociese conocieseis
conociese conociesen

4. conocería conoceríamos
conocerías conoceríais
conocería conocerían

C.1. see 2 - 3.

2. conoceré conoceremos
conocerás conoceréis
conocerá conocerán

3.1. conocí conocimos
conociste conocisteis
conoció conocieron

2. conocía conocíamos
conocías conocíais
conocía conocían

3. he hemos conocido
has habéis
ha han

4. había habíamos conocido
habías habíais
había habían

2 - 3.

	3.1.	2.
2.1.	conozco	conocemos
2.	conoces	conocéis
3.	conoce	conocen

— parece	seem
— conoce	know
aparece	appear
ofrece	offer
* nace	be born
reconoce	recognize
* merece	deserve
desaparece	disappear
establece	establish
* pertenece	belong
— padece	be afflicted
* permanece	remain
* crece	grow up
* agradece	thank
— desconoce	do not recognize
— carece	lack
* complace	please
— amanece	dawn
favorece	favor
* obedece	obey
* place	please
* perece	perish
— acontece	happen

The reason for this was explained on page 64 where the "transfer" between the vowel sounds "e" (as in "met"), "i" (as in "pin") and "ee" (as in "meet" — written "i" or "í" in Spanish) was discussed. There are two different instances, on these pages showing the different groups of shouts which end in "-e," where the final soft "e" sound transfers up to a loud "ee" sound (as in "meet") rather than just becoming a loud "e" sound (as in "met"). In one of these two different instances the loud "ee" sound is written "í": this is the instance of the underlined "í" in the three appearances of "comprendido" and the words which appear at its place on the other pages. The other instance is the appearance of the letter "í" in the words to the right of "C. 3.2." on these pages; as in "comprendía" etc.

All shouts which end in "-e" at least transfer the soft final "e" sound up to the loud "ee" sound (spelled "í") when the shouts are made into the kind of word that "comprendido" is. Some change more, as we see from the examples in the lower right-hand corner of page 95. The reason for this is that these words like "comprendido" are not just ENERGY words with an ending, change or addition. The final "-do" etc. is our signal that they have been changed far more than that; they have been changed into an entirely different kind of word; they have been changed into QUALITY words. None of these keep the "e" sound (as it would be the case of "comprende" to a "comprendedo").

As was mentioned earlier, on page 79, the reason that all shouts that end in "-e" transfer the soft final "e" up to an "i" sound in all of the words to the right of "C. 3.2." is that chanting did away with the old "-b-" sound, that is still added onto "-a" shouts to show "C. 3.2." The chanted emphasis that removed the "-b-" sound at the same time transferred both the soft final "e" of "-e" shouts and the soft final "i" of "-i" shouts into the strong "ee" (written "í") in the C. 3.2. words of "-e" and "-i" shouts.

On page 84, headed "What The Spanish See As I Action," there is a space below the code for the shouts that end in "-e." Below this space there is a "3." To the right of the "3." we find "-i." "I. 3." stands for the 99 "shouts" which end in "-i." Of these 99. 55 experience "no" spelling change when endings are added to them; these are designated "I. 3.1."

Before launching our discussion of the various subgroups of shouts that end in "-i," let us consider the general characteristics of all of the shouts that end in "-i."

We feel that the major difficulty which chanting has caused in the spelling rules of the Spanish language is the difficulty that it has caused in distinguishing between the sounds "i" and "e." The Spanish Academy does not recognize, officially, the sound "i" as in "pin." The only value assigned to the letter "i" officially is that of the sound "ee" as is "meet." The only value assigned to the letter "e" is that of the "e" sound in "met." The actual sounds represented by "e" and "i," however, vary greatly depending on whether they are emphasized or not. And, although the Spanish Academy does not officially recognize the sound "i" as in "pin," it is most widely used, particularly noticeably as the final sound in the shouts which end in "-i" and in the pronunciation of little children.

Both the letters "e" and "i" are pronounced "e" as in "met," "i" as in "pin" or even sometimes as the "u" sound in "but" when they are unemphasized. When these two letters do receive the chanted emphasis, "i" as in "pin" will be pronounced "ee" as "meet" whereas "e" as in "met" may be pronounced that way but most of the time is just pronounced as a louder "e" as in "met." The present-day heir of the people who introduced the modern Spanish language to the people of the Iberian peninsula by chanting is the Spanish Academy. This organization is the one that has established the spelling rules which we are now considering. The Spanish Academy makes no acknowledgement of the part which it or its predecessors have in the phenomenon of chanting in the Spanish language. They publicly don't recognize it.

This has produced a difficulty. As mentioned earlier, the sound "i" as in "pin" is the most "volatile" sound in the transfer scale of "e" as in "met" up to "i" as in "pin" up to "ee" as in "meet." Chanting is the reason that it is so volatile: that it goes either way, down to "e" or up to "ee," so easily. The difficulty is how to explain "transfer" without explaining "chanting." The result is that both go unexplained.

The sound "i" as in "pin" is the final sound of all of the "-i" shouts, which we shall presently encounter, when they are actually bonafide, spontaneous, excited "shouts," on the lips of an excited child for example. These are the dynamics at work which give us the sound "ee" as in "meet" when the final, soft "i" as in "pin" sound receives the chanted emphasis on these pages which we shall now encounter. However, rather than dig up this whole business about chanting, the Spanish Academy chose to merely spell the six instances on each of these pages, wherein the final, soft "i" sound is unemphasized as "e." Indeed it is most frequently and naturally pronounced this way, as "e" in "met," due to transferring down from "i" as in "pin," in unexcited speech. In very spontaneous speech, however, the idea of using the letter "e" to serve in these six places seems a substandard decision.

For all of these reasons it seemed that the only logical way to show shouts which end in "-i" is the way that they are found on page 99, headed "I. 3.1."

On the right-hand side of page 99 we find the 55 shouts which end in "-i" as in "pin" which experience no spelling change due to chanting when endings are added. In the shout at the top of the column, "vivi," the first "i" is pronounced "ee" as in "meet" and the final one "i" as in "pin." On the left-hand side of page 99 we find in six places, three at the top of the page and three at the bottom, this indicator: "ø." This indicator indicates the six instances where the Spanish Academy has chosen to spell the final, soft "-i" sound as "e." This indicator shows us that:

1. In excited speech we will hear this sound as "i" in "pin;"
2. The Spanish Royal Academy chooses to spell it as "e;" and
3. Very frequently you will hear it pronounced "e" as in "met."


(Notice "part^{ie}" in the upper left-hand corner of page 99. A similar indicator will be at the top of all pages of shouts which end in "-i." This indicates that the shout which you learn with a final "-i" sound as in "pin," will frequently carry with it the "transferred" sound "e" as in "met.")

The two shouts shown in the upper right-hand corner of page 101, headed "I. 3.2.1," are "shouts" which end in "-i" which "do" have a spelling change when endings are added. This particular change is that the "-ie-" of the syllable of chanted emphasis drops back to being the Roman "-i-" when unemphasized.

1. 3. 1.

1 - 1

A. 1. parti , partimos. (partir)

2. 1. se part 
2. es partido

B. 1. 3.1. part  3.2. partid

2. see C.

3. C. 1. parta partamos
partas partáis
parta partan

C. 3. 2. partiera partiéramos
partieras partierais
partiera partieran
or
partiese partiésemos
partieses partieseis
partiese partiesen

4. partiría partiríamos
partirías partiríais
partiría partirían

C. 1. see 2 - 3.

2. partiré partiremos
partirás partiréis
partirá partirán




3. 1. partí partimos
partiste partisteis
partió partieron

2. partía partíamos
partías partíais
partía partían

3. he hemos partido
has habéis
ha han

4. había habíamos partido
habías habíais
había habían

2 - 3.

3.1. 2.
2.1. parto partimos
2. part  partis
3. part  part 

* vivi	live
* escribi	write
recibi	receive
existi	exist
ocurri	occur
permiti	permit
—abri	open
sufri	suffer
—acudi	go to someone's aid
* compli	fulfill
—añadi	add
descubri	discover
—subi	go up
dirigi	direct
consisti	consist
decidi	decide
* exigi	require
* parti	divide in pieces
—asisti	attend
* reuni	gather together
uni	unite
* surgi	come out
discuti	discuss
resisti	resist
distingui	distinguish
describi	describe
insisti	insist
cubri	cover
* confundi	confuse
defini	define
admiti	admit
dividi	divide
percibi	perceive
—transcurri	transpire
—hundi	sink
—discurri	deduce
coincidi	coincide
* reparti	divide
* concurri	go as a group
* presumi	boast
residi	reside
aludi	allude
consumi	consume
—suprimi	suppress
* fingi	pretend
* bari	mix together
* imprimi	print
aplaudi	applaud
combati	combat
presidi	preside
—sacudi	shake out
transmiti	transmit
difundi	diffuse
resumi	resume
—recurri	make use of

C. 3. 3 and 4 use:
escrito

In the groups of "-i" shouts which follow we will find a further effect of chanting which it is well for us to cover before we encounter. It is a further effect of the "volatility" of the sound "i" as in "pin." Chanting makes this sound so unstable or volatile because it is right in the middle of the transfer scale of from "e" up to "i" up to "ee," as was stated on page 64 ; chanting makes it so prone to change in either direction. This instability effects the "-i" shouts in the following groups in such a way that the vowels of the syllable which get the chanted emphasis in the shout don't go all of the way back to the vowel of the original Roman shout when endings are added but become a hybrid mutant sound.

The eleven shouts shown in the column in the upper right-hand corner of page 102, headed "I. 3.2.2," generally have the "-ie-" of the syllable of chanted emphasis revert to being the Roman "-e-" when unemphasized. That means that they are almost like the shouts in groups "I. 1.2.1." and "I. 2.2.1." except that these end in "-i" rather than "-a" or "-e." Although the chanted "-ie-" returns to being the original Roman "-e-" most of the time, in the two underlined instances in "B. 3. C. I," in all of the words in "B. 3. C. 3.2." and in the two underlined instances in "C. 3.1." the "-ie-" sound of the shout is mutated to an "-i-" sound by the mechanics involved in replacing the volatile final "-i" sound of these shouts with these particular endings.

In the group of shouts shown on page 103, headed "I. 3.2.3," the Spanish Academy has the emphasized "-i-" (pronounced "ee" as in "meet") sound of the syllable with chanted emphasis in the shout return to being the original Roman "-e-" ("e" as in "met") sound when unemphasized. In those same instances as those pointed out in group "I. 3.2.2," however, (that is in the two underlined instances in both "B. 3. C. I." and in "C. 3.1." and in all of the words in "B.3.C.3.2.") the use of the letter "i" is retained for the syllable which had the chanted emphasis in the shout but which has lost it in these particular words. In these instances the use of the letter "i" is retained, but it is no longer pronounced "ee" as in "meet"; it is pronounced "i" as in "pin": an "unofficial" recognition on the part of the Spanish Royal Academy of the sound "i" as in "pin."

In the two shouts listed in the upper right-hand corner of page 104, headed "I. 3.2.4," the "-ue-" sound of the syllable of chanted emphasis in the shout generally reverts to being the original Roman "-o-" when unemphasized. Therefore, the shouts in this group are almost the same as those in groups "I. 1.2.2." and "I. 2.2.2." except that these end in an "-i" rather than "-a" or "-e." The difference occurs in the exact same instances as those pointed out in the last two groups (that is in the two underlined instances in both "B. 3. C. 1." and "C. 3.1." and in all of the words in "B. 3. C. 3.2."). The difference here is that the addition of these particular endings in the place of the volatile final "-i" sound of the shout has the effect of mutating the "-ue-" sound of the shout into a "-u-" sound.

The single shout "luci" on page 105 headed "I. 3.3," is like the shouts in group "I.2.3." except that this shout ends in "-i" rather than "-e." As in that group the Roman sound "sk," written "zc," is retained before the "a's" in "B. 3. C. I." and the "o" in "2.1.. 3.1." at the bottom of the page.

I. 3. 2. 2.

1 - I

A. 1. senti o, sentimos. (sentir)

2. 1. se sient o
2. es sentido

B. 1. 3. 1. sient o 3. 2. sentid

2. see C.

3. C. 1. sienta sintamos
sientas sintáis
sienta sientan

C. 3. 2. sintiera sintiéramos
sintieras sintierais
sintiera sintieran
or
sintiese sintiésemos
sintiesen sintieseis
sintiesen sintiesen

4. sentiría sentiríamos
sentirías sentiríais
sentiría sentirían

C. 1. see 2 - 3.

2. sentiré sentiremos
sentirás sentiréis
sentirá sentirán

3. 1. sentí sentimos
sentiste sentisteis
sintió sintieron

2. sentía sentíamos
sentías sentíais
sentía sentían

3. he hemos sentido
has habéis
ha han

4. había habíamos sentido
habías habíais
había habían

2 - 3.

3. 1. 2.
2. 1. siento sentimos
2. sient o s sentís
3. sient o sient o n

* sienti	feel
refieri	refer
* advierte	warn
convierti	convert
prefieri	prefer
* mienti	lie
* divierte	entertain
requieri	require
- hieri	wound
* consienti	give permission
sugieri	suggest

I. 3. 2. 3.

1 - 1

A. 1. pidi o, pedimos. (pedir)

2. 1. se pidio
2. es pedido

B. 1. 3. 1. pidio 3. 2. pedid

2. see C.

3. C. 1. pida pidamos
pidas pidáis
pida pidan

C. 3. 2. pidiera pidiéramos
pidieras pidierais
pidiera pidieran
or
pidiese pidiésemos
pidieses pidieseis
pidiese pidiesen

4. pediría pediríamos
pedirías pediríais
pediría pedirían

C. 1. see 2 - 3.

2. pediré pediremos
pedirás pediréis
pedirá pedirán

3. 1. pedí pedimos
pediste pedisteis
pidió pidieron

2. pedía pedíamos
pedías pedíais
pedía pedían

3. he hemos pedido
has habéis
ha han

4. había habíamos pedido
habías habíais
había habían

2 - 3.

3. 1. pido pedimos
2. pidos pedís
3. pidio pidon

* sigui	follow
servi	serve
* pidi	ask for
—consigui	obtain
repiti	repeat
impidi	impede
—despidi	say goodbye
* visti	dress
eligi	elect
* midi	measure
* persigui	pursue
rindi	surrender
prosigui	continue
corrigi	correct
concibi	conceive
* rigi	rule

I. 3. 2. 4.

1 - I

* mucri die
* duermi sleep

A. 1. duermi ⊙, dormimos. (dormir)

2. 1. se duerm ⊙
2. es dormido

B. 1. 3.1. duerm ⊙ 3.2. dormid
2. see C.

3. C. 1. duerma durmamos
 duermas durmáis
 duerma duerman

C. 3. 2. durmiera durmiéramos
 durmieras durmierais
 durmiera durmieran
 or
 durmiese durmiésemos
 durmieses durmieseis
 durmiese durmiesen

4. dormiría dormiríamos
 dormirías dormiríais
 dormiría dormirían

C. 1. see 2 - 3.

2. dormiré dormiremos
 dormirás dormiréis
 dormiré dormirán

3. 1. dormí dormimos
 dormiste dormisteis
 durmió durmieron

2. dormía dormíamos
 dormías dormíais
 dormía dormían

3. he hemos dormido
 has habéis
 ha han

4. había habíamos dormido
 habías habíais
 había habían

C.3.3. and 4. use:
muerto
dormido

2 - 3.

3.1. 2.
2.1. duermo dormimos
2. duerm ⊙s dormís

I. 3. 3.

1 - I

• luci shine (personally)

A. 1. luci_☉, lucimos. (lucir)

2. 1. se luc_☉
2. es lucido

B. 1. 3. 1. luc_☉ 3. 2. lucid
2. see C.

3. C. 1. luzca luzcamos
luzcas luzcáis
luzca luzcan

C. 3. 2. luciera luciéramos
lucieras lucierais
luciera lucieran
or
luciese luciésemos
lucieses lucieseis
luciese luciesen

4. luciría luciríamos
lucirías luciríais
luciría lucirían

C. 1. see 2 - 3.

2. luciré luciremos
lucirás luciréis
lucirá lucirán

3. 1. lucí lucimos
luciste lucisteis
lució lucieron

2. lucía lucíamos
lucías lucíais
lucía lucían

3. he hemos lucido
has habéis
ha han

4. había habíamos lucido
habías habíais
había habían

2 - 3.

3. 1. 2.
2. 1. luzco lucimos
2. luc_☉s lucís
3. luc_☉ luc_☉n

The shouts in the group on page 107, headed "I. 3.4," all end in "-uyi." The sound receiving the chanted emphasis in the shout is the "-u-." Because of the fact that the "-u-" gets this chanted emphasis a "-y-" sound has developed before the final "-i" sound of the original Roman word. When the chanted emphasis is taken off of the "-u-" sound and moved toward the end of the word, with the addition of endings, the "-y-" sound disappears.

The letter "y" continues to be used in the two underlined instances in "B. 3. C. I," in all of the words in "B. 3. C. 3.2." and in the two underlined instances in "C. 3.1." However, in these latter two groupings it is only an arbitrary decision on the part of the Spanish Royal Academy to spell the "-i-" sound that would be there anyway (and pronounced "y" as in "yes") a "-y-."

As for the two underlined "y's" in "B. 3. C. I," on the other hand, they really should not be there by our rule. They are in fact "not" pronounced by some speakers. Maybe the reason they are pronounced by some speakers stems from a feeling that they keep things uniform that way, a very real consideration in a chanted language.

The single shout "riñi" on page 108, was made into a separate classification, designated by the heading "I. 3.5.," merely to show a spelling technicality. That technicality is just that "ñ" is pronounced "ny." The sound "ñ" in the Spanish word "cañon" is the same as the "ny" in the English word "canyon." For this reason it is unnecessary to add the letter "i" behind a "ñ" in order to get the sound "ny," since "ñ" already means "ny" (or "ni"). This is why the letter "i," which frequently appears as the first letter of the endings for shouts which end in "-e" and "-i" (shown on the right side of page 75), is frequently left off for the shouts which belong to this group. Although our example, "riñi," is the only shout in this group included in the 3,000 most-used words, this rule which applies to this sound "ñ" ("ny" or "ni" in English) also applies to shouts which have in the place in question the sound "ll" (which may be "lly" or "lli" in English). Other than this spelling technicality, which leaves out an "i" in many of the endings, "riñi" is like the other shouts in group "I. 3.2.3." on page 103.

The Most Frequent Actions

The bottom half of page 84 is headed "4. most frequent actions." "I. 4." means the shouts with which we react for the actions which we see most frequently. If you will look through the 23 pages on which these shouts, their derivatives and the endings, changes and additions that are put onto them are given, you will see by their English equivalents that these shouts make up what are the most-used shouts in English as well: "Be!" "Have!" etc.

Because of the fact that they are most frequently seen actions they represent a "battle royal" between natural and artificial forces at work in this language. This "battle royal" results in a number of oddities. As you use the Language Tool you will be constantly referred to these pages. A Language Tool user quickly comes to know these pages from constant reference to them. About as much as can be quickly said is that overall rules for all shouts generally apply but that the quickest route to their mastery is probably to just casually acquaint yourself with all of these pages in a general way and then reinforce that acquaintance with the practical knowledge which will come from reading Spanish written materials, which will all constantly refer you back to the details on these pages.

I. 3. 4.

1 - 1

A. 1. constituyi ○, constituimos. (constituir)

2. 1. se constituy ○
2. es constituído

B. 1. 3. 1. constituy ○ 3. 2. constituid
2. see C.

3. C. 1. constituya constituyamos
constituyas constituyáis
constituya constituyan

C. 3. 2. constituyera constituyéramos
constituyeras constituyerais
constituyera constituyeran
or
constituyese constituyésemos
constituyeses constituyeseis
constituyese constituyesen

4. constituiría constituiríamos
constituirías constituiríais
constituiría constituirían

C. 1. see 2 - 3.

2. constituiré consituiremos
constituirás constiuiiréis
constituirá constituirán

3. 1. constituí constituímos
constituiste constituísteis
constituyó constituyeron

2. constituía constituíamos
constituías constituíais
constituía constituían

3. he hemos constituído
has habéis
ha han

4. había habíamos constituído
habías habíais
había habían

2 - 3.

3. 1. constituyo constituímos
2. constituy ○s constituís
3. constituy ○ constituy ○n

constituyi	constitute
- huyi	flee
* construyi	build
influyi	influence
contribuyi	contribute
concluyi	conclude
disminuyi	diminish
atribuyi	attribute
substituyi	substitute
destruyi	destroy
incluyi	include

1 - 1

—riñi

fight with

A. 1. riñi **o**, reñimos. (reñir)

2. 1. se riñ **o**

2. es reñido

B. 1. 3.1. riñ **o** 3.2. reñid

2. see C.

3. C. 1. riña riñamos
riñas riñáis
riña riñan

C. 3. 2. riñera riñéramos
riñeras riñerais
riñera riñeran
or
riñese riñésemos
riñeses riñeseis
riñese riñesen

4. reñiría reñiríamos
reñirías reñiríais
reñiría reñirían

C. 1. see 2 - 3.

2. reñiré reñiremos
reñirás reñiréis
reñirá reñirán

3. 1. reñí reñimos
reñiste reñisteis
reñó reñeron

2. reñía reñíamos
reñías reñíais
reñía reñían

3. he hemos reñido
has habéis
ha han

4. había habíamos
habías habíais
había habían

2 - 3.

2. 1. riño reñimos
2. riñ **o**s reñís
3. riñ **o** riñ **o**n

I. 4. i.

1 - I

-sé

be

A. 1. sé, somos. (ser)

2. 1. se es
2. es sido

B. 1. 3. 1. sé 3. 2. sed

2. see C.

3. C. 1. sea seamos
seas seáis
sea sean

C. 3. 2. fuera fuéramos
fuera fuerais
fuera fueran
or
fuese fuésemos
fuese fueseis
fuese fuesen

4. sería seríamos
serías seriais
sería serían

C. 1. see 2 - 3.

2. seré seremos
serás seréis
será serán

3. 1. fui fuimos
fuiste fuisteis
fue fueron

2. era éramos
eras erais
era eran

3. he hemos sido
has habéis
ha han

4. había habíamos sido
habías habíais
había habían

2 - 3.

3. 1. 2.
2. 1. soy somos
2. eres sois
3. es son

1.4.2.

1 - I

-he have

A. 1. hé, hemos. (haber)

2. 1. hay
2. es habido

B. 1. 3.1. hé 3.2. habed

2. see C.

3. C. 1. haya hayamos
hayas hayáis
haya hayan

C. 3. 2. hubiera hubiéramos
hubieras hubierais
hubiera hubieran
or
hubiese hubiésemos
hubieseis hubieseis
hubiese hubiesen

4. habría habríamos
habrías habríais
habría habrían

C. 1. see 2 - 3.

2. habré habremos
habrás habréis
habrá habrán

3. 1. hube hubimos
hubiste hubisteis
hubo hubieron

2. había habíamos
habías habíais
había habían

3. he hemos habido
has habéis
ha han

4. había habíamos habido
habías habíais
había habían

2 - 3.

2. 1. 3.1. he hemos
2. has habéis
3. ha han

1 - 1

*está

be

A. 1. está, estamos. (estar)

2. 1. se está
2. es estado

B. 1. 3.1. está 3.2. estad

2. see C.

3. C. 1. esté estemos
estés estéis
esté estén

C. 3. 2. estuviera estuviéramos
estuvieras estuvierais
estuviera estuvieran
or
estuviese estuviésemos
estuvieses estuvieseis
estuviese estuviesen

4. estaría estaríamos
estarías estaríais
estaría estarían

C. 1. see 2 - 3.

2. estaré estaremos
estaréis estaréis
estará estarán

3. 1. estuve estuvimos
estuviste estuvisteis
estuvo estuvieron

2. estaba estábamos
estabas estabais
estaba estaban

3. he hemos estado
has habéis
ha han

4. había habíamos estado
habías habíais
había habían

2 - 3.

3.1. 2.
2.1. estoy estamos
2. estás estáis
3. está están

I. 4. 4.

1 - 1

A. 1. ten(e), tenemos (tener)

2. 1. se tiene
2. es tenido

B. 1. 3. 1. ten 3. 2. tened

2. see C.

3. C. 1. tenga tengamos
tengas tengáis
tenga tengan

C. 3. 2. tuviera tuviéramos
tuvieras tuvierais
tuviera tuvieran
or
tuviese tuviésemos
tuvieses tuvieseis
tuviese tuviesen

4. tendría tendríamos
tendrías tendríais
tendría tendrían

C. 1. see 2 - 3.

2. tendré tendremos
tendrás tendréis
tendrá tendrán

3. 1. tuve tuvimos
tuviste tuvisteis
tuvo tuvieron

2. tenía teníamos
tenías teníais
tenía tenían

3. he hemos tenido
has habéis
ha han

4. había habíamos tenido
habías habíais
había habían

2 - 3.

2. 1. tengo tenemos
2. tienes tenéis
3. tiene tienen

— ten(e)	have
detén(e)	detain
mantén(e)	maintain
sostén(e)	sustain
obtén(e)	obtain
contén(e)	contain
entretén(e)	entertain

1. 4. 5.

1 - I

A. 1. haz, hacemos. (hacer)

- haz	make
- satisfaz	satisfy
- deshaz	undo

2. 1. se hace
2. es hecho

B. 1. 3.1. haz 3.2. haced

2. see C.

3. C. 1. haga hagamos
hagas hagáis
haga hagan

C. 3. 2. hiciera hiciéramos
hicieras hicierais
hiciera hicieran
or
hiciese hiciésemos
hicieseis hicieseis
hiciese hiciesen

4. haría haríamos
harías haríais
haría harían

C. 1. see 2 - 3.

2. haré haremos
harás haréis
hará harán

3. 1. hice hicimos
hiciste hicisteis
hizo hicieron

2. hacía hacíamos
hacías hacíais
hacía hacían

3. he hemos hecho
has habéis
ha han

4. había habíamos hecho
habías habíais
había habían

2 - 3.

	3.1.	2.
2.1.	hago	hacemos
2.	haces	hacéis
3.	hace	hacen

1 - 1

— puede

be able

A. 1. puede, podemos. (poder)

- 2. 1. se puede
- 2. es podido

B. 1. 1₁ puede 2₁ poder

2. see C.

3. C. 1. pueda podamos
puedas podáis
pueda puedan

C. 3. 2. pudiera pudiéramos
pudieras pudierais
pudiera pudieran
or
pudiese pudiésemos
pudieses pudieseis
pudiese pudiesen

4. podría podríamos
podrías podríais
podría podrían

C. 1. see 2 - 3.

2. podré podremos
podrás podréis
podrá podrán

3. 1. pude pudimos
pudiste pudisteis
pudo pudieron

2. podía podíamos
podías podíais
podía podían

3. he hemos podido
has habéis
ha han

4. había habíamos podido
habías habíais
había habían

2 - 3.

2. 1. 3. 1. 2.
2. 1. puedo podemos
2. puedes podéis
3. puede pueden

1 - I

• di

say

A. 1. di, decimos. (decir)

2. 1. se dice
2. es dicho

B. 1. 3. 1. di 3. 2. decid

2. see C.

3. C. 1. diga digamos
digas digáis
diga digan

C. 3. 2. dijera dijéramos
dijeras dijerais
dijera dijeran
or
dijese dijéscamos
dijeses dijeseis
dijese dijesen

4. diría diríamos
dirías diríais
diría dirían

C. 1. see 2 - 3.

2. diré diremos
dirás diréis
dirá dirán

3. 1. dije dijimos
dijiste dijisteis
dijo dijeron

2. decía decíamos
decías decíais
decía decían

3. he hemos dicho
has habéis
ha han

4. había habíamos dicho
habías habíais
había habían

2 - 3.

	3. 1.	2.
2. 1.	digo	decimos
2.	dic@s	decís
3.	dic@	dic@n

1 - I

-vé

go

A. 1. vé, vamos. (ir)

2. 1. se va
2. es ido

B. 1. 3.1. vé 3.2. id

2. see C.

3. C. 1. vaya vayamos
vayas vayáis
vaya vayan

C. 3. 2. fuera fuéramos
fuera fuerais
fuera fueran
or
fuese fuésemos
fuese fueseis
fuese fuesen

4. iría iríamos
irías iríais
iría irían

C. 1. see 2 - 3.

2. iré iremos
irás iréis
irá irán

3. 1. fui fuimos
fuiste fuisteis
fue fueron

2. iba íbamos
ibas ibais
iba iban

3. he hemos ido
has habéis
ha han

4. había habíamos ido
habías habíais
había habían

2 - 3.

2.1. 3.1. 2.
voy vamos
2. vas vais
3. va van

1. 4. 9.

1 - 1

-da

give

A. 1. da, damos. (dar)

2. 1. se da
2. es dado

B. 1. 3.1. da 3.2. dad

2. see C.

3. C. 1. dé demos
des deis
dé den

C. 3. 2. diera diéramos
dieras dierais
diera dicran
or
diese diésemos
diesen diéseis
diesen diesen

4. daría daríamos
darías daríais
daría darían

C. 1. see 2 - 3.

2. daré daremos
darás daréis
daré darán

3. 1. di dimos
diste disteis
dieron

2. daba dabámos
dabas dabais
daba daban

3. he hemos dado
has habéis
ha han

4. había habíamos dado
habías habíais
había habían

2 - 3.

2. 1. 3.1. 2.
doy damos
2. das dais
3. da dan

I. 4. 10.

1 - I

* VC

sec

A. 1. ve, vemos. (ver)

2. 1. se ve
2. es visgo

B. 1. 3. 1. ve 3. 2. ved

2. see C.

3. C. 1. vea veamos
veas veáis
vea vean

C. 3. 2. viera viéramos
vieras vierais
viera vieran
or
viese viésemos
vieses viescis
viese viescn

4. vería veríamos
verías veríais
vería verían

C. 1. see 2 - 3.

2. veré veremos
verás veréis
veré verán

3. 1. vi vimos
viste visteis
vio vieron

2. veía veíamos
veías veíais
veía veían

3. he hemos visgo
has habéis
ha han

4. había habíamos visgo
habías habíais
había habían

2 - 3.

2. 1. 3. 1. 2.
veo vemos
ves veis
ve ven

1 - I

* quiere want

A. 1. quiere, queremos. (querer)

2. 1. se quiere
2. es querido

B. 1. 3. 1. quiere 3. 2. quered
2. see C.

3. C. 1. quiera queramos
 quieras queráis
 quiera quieran

C. 3. 2. quisiera quisieramos
 quisieras quisierais
 quisiera quisieran
 or
 quisiese quisiesemos
 quisieses quisieseis
 quisiese quisiesen

4. querría querríamos
 querrías querríais
 querría querrían

C. 1. see 2 - 3.

2. querré querremos
 querrás querréis
 querrá querrán

3. 1. quise quisimos
 quisiste quisisteis
 quiso quisieron

2. quería queríamos
 querías queríais
 quería querían

3. he hemos querido
 has habéis
 ha han

4. había habíamos querido
 habías habíais
 había habían

2 - 3.

2. 1. 3. 1. 2.
 quiero querremos
 quieres queréis
 quiere quieren

1 - I

• sabe

know

A. 1. sabe, sabemos. (saber)

2. 1. se sabe
 2. es sabido

B. 1. 3. 1. sabe 3. 2. sabed

2. see C.

3. C. 1. sepa sepamos
 sepas sepáis
 sepa sepan

C. 3. 2. supiera supiéramos
 supieras supierais
 supiera supieran
 or
 supiese supiésemos
 supiesen supieseis
 supiese supiesen

4. sabría sabríamos
 sabrías sabríais
 sabría sabrían

C. 1. see 2 - 3.

2. sabré sabremos
 sabrás sabréis
 sabrá sabrán

3. 1. supe supimos
 supiste supisteis
 supo supieron

2. sabía sabíamos
 sabías sabíais
 sabía sabían

3. he hemos sabido
 has habéis
 ha han

4. había habíamos sabido
 habías habíais
 había habían

2 - 3.

2. 1. 3. 1. sé sabemos
 2. sabes sabéis
 3. sabe saben

I. 4. 13.

1 - I

A. 1. pon(e), ponemos. (poner)

2. 1. se pone
2. es puesto

B. 1. 3. 1. pon 3. 2. poned

2. see C.

3. C. 1. ponga pongamos
pongas pongáis
ponga pongan

C. 3. 2. pusiera pusiéramos
pusieras pusierais
pusiera pusieran
or
pusiese pusiésemos
pusieses pusieseis
pusiese pusiesen

4. pondría pondríamos
pondrían pondría
pondría pondrían

C. 1. see 2 - 3.

2. pondré pondremos
pondrás pondréis
pondrá pondrán

3. 1. puse pusimos
pusiste pusisteis
puso pusieron

2. ponía poníamos
ponías poníais
ponía ponían

3. he hemos puesto
has habéis
ha han

4. había habíamos puesto
habías habíais
había habían

2 - 3.

3. 1. 2.
2. 1. pongo ponemos
2. pones ponéis
3. pone ponen

* pon(e)	put
supon(e)	suppose
propon(e)	propose
- dispon(e)	give a decision
impon(e)	impose
expon(e)	expound
* opon(e)	oppose
* compon(e)	fix up
* repon(e)	recover

1 - I

A. 1. ven(i), venimos. (venir)

2. 1. se vien ©
2. es venido

B. 1. 3.1. ven 3.2. venid

2. see C.

3. C. 1. venga vengamos
vengas vengáis
venga vengán

C. 3. 2. viniera viniéramos
vinieras vinierais
viniera vinieran
or
viniese viniésemos
viniesen vinieseis
viniesen viniesen

4. vendría vendríamos
vendrías vendrías
vendría vendrían

C. 1. see 2 - 3.

2. vendré vendremos
vendrás vendréis
vendrá vendrán

3. 1. vine vinimos
viniste vinisteis
vino vinieron

2. venía veníamos
venías veníais
venía venían

3. he hemos venido
has habéis
ha han

4. había habíamos venido
habías habíais
había habían

2 - 3.

2. 1. vengo venimos
2. vien © s venís
3. vien © vien © n

* ven(i)
conven(i)
interven(i)
come
convene
intervene

1 - I

* sal(i)

come out

A. 1. sal(i), salimos. (salir)

2. 1. se sal^o

2. es salido

B. 1. 3.1. sal 3.2. salid

2. see C.

3. C. 1. salga salgamos
salgas salgáis
salga salganC. 3. 2. saliera saliéramos
salieras salierais
saliera salieran
or
saliese saliésemos
saliesen salieseis
saliesen saliesen4. saldría saldríamos
saldrías saldríais
saldría saldrían

C. 1. see 2 - 3.

2. saldré saldremos
saldrás saldréis
saldrá saldrán3. 1. salí salimos
saliste salisteis
salíó salieron2. salía salíamos
salías salíais
salía salían3. he hemos salido
has habéis
ha han4. había habíamos salido
habías habíais
había habían2 - 3. 3.1. 2.
2.1. salgo salimos
2. sal^os salís
3. sal^o sal^on

1 - I

—oyi

hear

A. 1. oyí  oímos (oír)2. 1. se oy 

2. es oído

B. 1. 3. 1. oy  3. 2. oíd




2. see C.

3. C. 1. oiga oigamos
oigas oigáis
oiga oiganC. 3. 2. oyera oyéramos
oyeras oyerais
oyera oyeran
or
oyese oyésemos
oyeses oyeseis
oyesen oyesen4. oiría oiríamos
oirías oiríais
oiría oirían

C. 1. see 2 - 3.

2. oiré oiremos
oirás oiréis
oirá oirán3. 1. oí oímos
oíste oísteis
oyó oyeron2. oía oíamos
oías oíais
oía oían3. he hemos oído
has habéis
ha han4. había habíamos oído
habías habíais
había habían

2 - 3.

2. 1. oigo oímos
2. oy s oís
3. oy n oy n

1 - I

- ca(i)c

fall.

A. 1. ca(i)c, caemos. (caer)

2. 1. se cae
2. es caído

B. 1. 3. 1. cae 3. 2. caed

2. see C.

3. C. 1. caiga caigamos
caigas caigáis
caiga caigan

C. 3. 2. cayera cayéramos
cayeras cayerais
cayera cayeran
or
cayese cayésemos
cayeses cayescis
cayese cayescen

4. caería caeríamos
caerías caeríais
caería caerían

C. 1. see 2 - 3.

2. caeré caeremos
caerás caeréis
caerá caerán

3. 1. caí caímos
caíste caísteis
cayó cayeron

2. caía caíamos
caías caíais
caía caían

3. he hemos caído
has habéis
ha han

4. había habíamos caído
habías habíais
había habían

2 - 3. 3. 1. 2.
2. 1. caigo caemos
2. caes caéis
3. cae caen

1 - 1

A. 1. tra(i)e, traemos. (traer)

2. 1. se trae
2. es traído

—tra(i)e
distr(a)i(e)
atra(i)e
bring
distract
attract

B. 1. 3. 1. trae 3. 2. traed

2. see C.

3. C. 1. traiga traigamos
traigas traigáis
traiga traigan

C. 3. 2. trajera trajéramos
trajeras trajerais
trajera trajeran
or
trajese trajésemos
trajeses trajescis
trajese trajesen

4. traería traeríamos
traerías traeríais
traería traerían

C. 1. see 2 - 3.

2. traeré traeremos
traerás traeréis
traerá traerán

3. 1. traje trajeimos
trajiste trajisteis
trajo trajeron

2. traía traíamos
traías traíais
traía traían

3. he hemos traído
has habéis
ha han

4. había habíamos traído
habías habíais
había habían

2 - 3. 3. 1. 2.
2. 1. traigo traemos
2. traes traéis
3. trae traen

1 - 1

A.1. , produci_@, producimos. (producir)

2. 1. se produce@
2. es producido

produci	produce
reduci	reduce
conduci	conduct
— traduci	translate
deduci	deduce
reproduci	reproduce
introduci	introduce

B. 1. 3.1. produc@ 3.2. producí

2. see C.

3. C. 1. produzca produzcamos
produzcas produzcaís
produzca produzcan

C. 3. 2. produjera produjéramos
produjeras produjeráis
produjera produjeran
or
produjese produjésemos
produjeses produjescís
produjese produjesen

4. produciría produciríamos
producirías produciríais
produciría producirían

C. 1. see 2 - 3.

2. produciré producirémos
producirás produciréis
producirá producirán

3. 1. produce produjimos
produjiste produjisteis
produjo produjeron

2. producía producíamos
producías producíais
producía producían

3. he hemos producido
has habéis
ha han

4. había habíamos producido
habías habíais
había habían

2 - 3.

3.1. 2.
2.1. produzco producimos
2. produc@s producís
3. produc@ produc@ n

1 - 1

— anda

walk

A. 1. anda, andamos. (andar)

2. 1. se anda
2. es andado

B. 1. 3.1. anda 3.2. andad

2. see C.

3. C. 1. ande andemos
andes andéis
ande anden

- C. 3. 2. anduviera anduviéramos
anduvieras anduvierais
anduviera anduvieran
or
anduviese anduviésemos
anduvieses anduviescís
anduviese anduviesen

4. andaría andaríamos
andarías andaríais
andaría andarían

C. 1. see 2 - 3.

2. andaré andaremos
andarás andaréis
andaré andarán

3. 1. anduve anduvimos
anduviste anduvisteis
anduvo anduvieron

2. andaba andábamos
andabas andabais
andaba andaban

3. he hemos andado
h has habéis
ha han

4. había habíamos andado
habías habíais
había habían

2 - 3.

- 3.1. 2.
2.1. ando andamos
2. andas andáis
3. anda andan

1 - I

• val(e)

be worth

A. 1. val(e), valemos. (valer)

2. 1. se vale
2. es válido

B. 1. 3.1. val 3.2. valed

2. see C.

3. C. 1. valga valgamos
valgas valgáis
valga valgan

C. 3. 2. valiera valiéramos
valieras valierais
valiera valieran
or
valiese valiésemos
valieses valieseis
valiese valiesen

4. valdría valdríamos
valdrías valdríais
valdría valdrían

C. 1. see 2 - 3.

2. valdré valdremos
valdrás valdréis
valdrá valdrán

3. 1. valí valimos
valiste valisteis
valió valieron

2. valía valíamos
valías valíais
valía valían

3. he hemos valido
has habéis
ha han

4. había habíamos valido
habías habíais
había habían

2 - 3. 3.1. 2.
2.1. valgo valemos
2. vales valéis
3. vale valen

I. 4. 22.

1 - 1

A. 1. rí o reímos. (reír)

* ríi
-sonríi

laugh
smile

2. 1. se rí o
2. es reído

B. 1. 3. 1. río 3. 2. reíd

2. see C.

3. C. 1. ría ríamos
rías ríais
rían rían

C. 3. 2. riera rieramos
rieras rierais
rieran rieran
or
riese rierasmos
rieses rieras
riesen rieran

4. reiría reiríamos
reirías reiríais
reiría reirían

C. 1. see 2 - 3.

2. reiré reiremos
reirás reiréis
reirá reirán

3. 1. reí reímos
reiste reisteis
rió rieron

2. reía reíamos
reías reíais
reía reían

3. he hemos reído
has habéis
ha han

4. había habíamos reído
habías habíais
había habían

2 - 3. 3. 1. 2.
2. 1. río reímos
2. rí o reís
3. rí o rí o n

1 - 1

• cabe

fit

A. 1. cabe, cabemos. (caber)

2. 1. se cabe
2. es cabido

B. 1. 3-1. cabe 3-2. cabed

2. see C.

3. C. 1. quepa quepamos
quepas quepáis
quepa quepan

C. 3. 2. cupiera cupiéramos
cupieras cupierais
cupiera cupieran
or
cupiese cupiésemos
cupieses cupieseis
cupiese cupiesen

4. cabría cabríamos
cabrías cabríaís
cabría cabrían

C. 1. see 2 - 3.

2. cabré cabremos
cabrés cabréis
cabrá cabrán

3. 1. cupe cupimos
cupiste cupistéis
cupo cupieron

2. cabía cabíamos
cabías cabíaís
cabía cabían

3. he hemos cabido
has habéis
ha han

4. había habíamos cabido
habías habíaís
había habían

2 - 3.

3-1. 2.
2-1. quepo cabemos
2. cabes cabéis
3. cabe caben

INTERLUDE FROM ENERGY TO QUALITY

"Is the tone of this play pessimistic?" It began by saying that the human mind is born concentrating upon ENERGY ITSELF but is gradually deflected from it. It continued by saying that the things and creatures of "temporal civilization" are what deflect it. It continues recounting how in this deflected state of mind it gets led down into a feeling of deep depression. Yet, that is what it says has happened; but it didn't stop there. It says that the mind bounces back with hope even when experiencing its depression.

We would like for the play to stay reasonable and realistic. "Could we say that it is staying that way if we say that when the mind is born all that it knows is ENERGY ITSELF but that it doesn't seem that it knows that much about it that it is able to keep up its concentration upon it?" We wouldn't want to let pessimism into the play, though, since that wouldn't allow for the hope with which the mind springs back as it learns language.

"How might the play continue on from this point staying reasonable with the elements of the play that we have discovered so far?" "What if we took this to be the tone of the rest of our play: Let's let the apparently natural hope with which the mind springs back to learn language pervade all that we discuss from this point, since by seeking in hope we may find other principles which will help us to discover how the mind works at birth that lets it always remember what it learns?"

QUALITY

"Aren't we kind of steering our hopefulness into a brick wall as we approach this subject? If all that the human mind wants to concentrate upon when humans are born is ENERGY ITSELF, aren't we sort of admitting defeat in this narrative in directing our concentrated attention to things other than ENERGY, which have distracted the mind's attention from ENERGY, QUALITY for example?"

Maybe we would be if we directed our concentration onto everything involved in QUALITY, but we must remember that the mind is spontaneously interested in that "Action" of ENERGY which it sees actually creating the QUALITY. True, it is not spontaneously interested in QUALITY when looking at its "classes" and "individuals"; it puts endings, changes and additions on to show its lack of spontaneity for them; but it does react with total spontaneity for the QUALITIES which it sees as the "actions" of ENERGY upon MATTER.

Act IV
HOW THE SPANISH LOOK AT
II Quality of Action
III Quality of What we Name

The chart below shows the normal and special ways the mind adds endings, changes and additions when looking at QUALITY.

In the normal way we find the mind spontaneously identifying with the ENERGY which it sees as the "Action" actually creating the QUALITIES in the interaction of ENERGY with MATTER. A very set pattern of additions are added on for "Classes" and "Individuals."

In the special ways the mind looks at QUALITY we see it reacting by replacing the "Action" word by an entirely different word for "Classes" and "Individuals." These special cases are among the most frequently used of QUALITY words.

In these special ways of looking at QUALITIES you can distinguish the columns of words for II Qualities of Action from the columns of words for III Qualities of What we Name in the fact that the "Individuals" are given for the latter.

As we see, many of the "special" words for "Classes" end in the sound "-or." This is from the old Latin way of showing "Classes." In what is generally a sort of "flowery" way of saying things, the Spanish version of the old Latin way of showing "individuals" is sometimes seen. It is the addition of the endings "-ísimo" and "-ísima."

How The Spanish Look At									
II Quality of Action									
III Quality of What we Name									
Normal									
Increase of Quality					Decrease of Quality				
1. Action	:								
2. Classes	:		más					menos	
3. Individuals	:	1. male	el más					el menos	
		2. female	la más					la menos	
		3. neither	lo más					lo menos	
Special									
1. Action	:		grande	pequeño	bien	bueno	mal	malo	mucho poco
2. Classes	:		mayor	menor	mejor	mejor	peor	peor	mas menos
3. Individuals	:	1. male	el mayor	el menor		el mejor		el peor	-ísimo
		2. female	la mayor	la menor		la mejor		la peor	-ísima
		3. neither	lo mayor	lo menor		lo mejor		lo peor	

Act V

WHAT THE SPANISH SEE AS QUALITY

The index below and the one on page 136 point out the way in which these words are arranged in the Language Tool. These are the words with which the Spanish-speaking mind reacts for the QUALITIES it sees.

Scene I

What the Spanish See As

II Quality of Action

The heading "What The Spanish See As II Quality Of Action" is an index to the 117 Qualities of Action given in the Language Tool. They are arranged in groups by their final sounds for no other reason than that it seems that is the way that makes it easiest to use them in the Language Tool.

What the Spanish See As II Quality of Action

1.	"-o"	21
2.	"-a"	15
3.	"-e"	13
4.	"-y"	2
5.	"-i" or "-i"	7
6.	"-s"	12
7.	"-n"	6
8.	"-r"	1
9.	"-l"	1
10.	"-mente"	39

total 117

II. QUALITIES OF ACTION

1. "-o"

no	no
- cuando	when
• sólo	only
- como	how
mucho	much
- luego	then
- dentro	inside
- bajo	below
- poco	a little
- tanto	so much
- algo	somewhat
- pronto	soon
- tampoco	neither
- acaso	by chance
- junto	near
- debajo	below
- demasiado	too much
- asimismo	likewise
- abajo	under
- bueno	all right
- claro	clearly

2. "-a"

- ya	already
- ahora	now
- nunca	never (till now)
- todavía	still
- quizá	maybe
- allá	there
- fuera	outside
- cerca	near
- encima	on top of
- acerca	about
- arriba	above
- siquiera	at least
- mañana	tomorrow
- enseguida	right away
- basta	enough

3. "-e"

- siempre	always
- dónde	where
- durante	during
- por qué	why
• tarde	late
- delante	before
- bastante	enough
- adelante	forward
- adónde	whither
- anoche	last night
• aparte	separately
- no obstante	even though
• mediante	through means of

4. "-y"

- muy	very
- hoy	today

5. "-í" or "-i"

- así	so, in this way
- aquí	here
- casi	almost
- sí	yes
- allí	there
- ni	neither, nor
- ahí	there

6. "-s"

- más	more
- después	after
• antes	before
• menos	less
- entonces	then
- además	besides
- mientras	meanwhile
- lejos	far away
- apenas	hardly
- jamás	never (forever)
- detrás	behind
- atrás	behind

7. "-n"

- tan	so
- también	also
• bien	well
- aun	yet
- según	according to
- recién	recently

8. "-r"

- ayer	yesterday
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9. "-l"

• mal	badly
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10. "-mente"

precisamente	precisely
• solamente	only
perfectamente	perfectly
• seguramente	certainly
especialmente	specially
naturalmente	naturally
completamente	completely
inmediatamente	immediately
rápidamente	rapidly
• únicamente	solely
• verdaderamente	truly
exclusivamente	exclusively
principalmente	principally
directamente	directly
• fácilmente	easily
definitivamente	definitely
absolutamente	absolutely
probablemente	probably
realmente	really
puramente	purely
finalmente	finally
eternamente	eternally
constantemente	constantly
sencillamente	simply
igualmente	equally
efectivamente	effectively
particularmente	particularly
recientemente	recently
claramente	clearly
simplemente	simply
- actualmente	at present
profundamente	profoundly
- nuevamente	again
generalmente	generally
intensamente	intensively
frecuentemente	frequently
seriamente	seriously
• indudablemente	undoubtedly
• tranquilamente	quietly

Scene 2

What the Spanish See As

III Quality of What We Name

The heading "What The Spanish See As III Quality of What we Name" is an index to the 681 Qualities of What we Name given in the Language Tool. If you will refer to the "How Man Looks And Sees 'It' " Chart, you will find "Quality of What we Name" within brackets under "IV What we Name." This stands for the fact that the human mind can also look at Quality of What we Name in the same way that it looks at IV What we Name, that is that it reacts with the same endings, changes and additions put onto Qualities of What we Name as it reacts with to put onto words for IV What we Name. For this reason it is important to group Qualities of What we Name in groups by their final sound, as the index shows them. All of the words listed under "III QUALITIES OF WHAT WE NAME" in the Language Tool are shown being looked at as "male."

What the Spanish See As III Quality of What We Name

1.	"-o"	426
2.	"-e"	85
3.	"-a"	4
4.	"-u"	2
5.	"-i"	1
6.	"-l"	61
7.	"-r"	18
8.	"-n"	8
9.	"-s"	7
10.	"-z"	6

total 681

III. QUALITIES OF WHAT WE NAME

1. "o"					
* todo	all	* bajo	low	romano	Roman
otro	other	* ambo(s)	both	— querido	loved
— mismo	same	— conocido	known	* amoroso	loving
— nuestro	our	diverso	diverse	* frío	cold
mucho	much	seguro	secure	delicado	delicate
* nuevo	new	religioso	religious	preparado	prepared
* ciento	hundred	perfecto	perfect	práctico	practical
* bueno	good	entero	entire	— escrito	written
* poco	little	numeroso	numerous	— cerrado	closed
cierto	certain	* duro	hard	nervioso	nervous
— tanto	so much	literario	literary	directo	direct
* cuanto	how much	— demasiado	too much	inmediato	immediate
* último	last	exacto	exact	contrario	contrary
— ninguno	none	* precioso	beautiful	— poderoso	powerful
propio	proper	* pleno	complete	* vestido	dressed
* medio	middle	íntimo	intimate	sereno	serene
* solo	alone	absoluto	absolute	fijo	fixed
claro	clear	fino	fine	— ajeno	another's
* alto	tall	famoso	famous	* enamorado	in love
* vario(s)	several	maravilloso	marvelous	físico	physical
* décimo	tenth	— corto	short	violento	violent
— pequeño	little	— vuestro	your	decidido	decided
* antiguo	ancient	eterno	eternal	primitivo	primitive
* malo	bad	unido	united	* nacido	born
* único	single	clásico	classic	* debido	due
— viejo	old	* muerto	dead	técnico	technical
segundo	second	magnífico	magnificent	análogo	analogous
* verdadero	true	* seco	dry	absurdo	absurd
largo	large	— sencillo	simple	* perdido	lost
preciso	precise	junto	joined	* limpio	clean
humano	human	— dado	given	sincero	sincere
— lleno	full	— abierto	open	fresco	fresh
* blanco	white	* extranjero	alien	* seguido	followed
— dicho	said	justo	just	aislado	isolated
puro	pure	determinado	determined	espléndido	splendid
político	political	inmenso	immense	— bonito	pretty
distinto	distinct	falso	false	* sabio	wise
rico	rich	— europeo	European	* oscuro	dark
raro	rare	ancho	wide	franco	frank
— hermoso	beautiful	amplio	ample	— dorado	golden
moderno	modern	— hondo	deep	* cuarto	fourth
* profundo	deep	curioso	curious	* diario	daily
* tercero	third	* octavo	eighth	romántico	romantic
negro	black	* digno	worthy	* vecino	neighboring
extraño	strange	— rojo	red	— llegado	arrived
público	public	* tranquilo	calm	solitario	solitary
necesario	necessary	— escaso	scarce	* simpático	good-looking
— llamado	called	rápido	rapid	infinito	infinite
— hecho	done	serio	serious	misterioso	mysterious
extraordinario	extraordinary	divino	divine	— estrecho	narrow
completo	complete	incluso	inclusive	reducido	reduced
* próximo	next	luminoso	luminous	ibérico	Iberian
* puesto	placed	artístico	artistic	americano	American
* vivo	alive	republicano	republican	glorioso	glorious
pasado	past	futuro	future	crítico	critical
histórico	historical	* dispuesto	ready	decisivo	decisive
— ligero	light	remoto	remote	* quinto	fifth
científico	scientific	cristiano	Christian	sagrado	sacred
* bello	beautiful	elevado	elevated	delicioso	delicious
		modesto	modest	opuesto	opposite
		— lejano	distant	heroico	heroic

- desconocido	unknown	estético	esthetic	- barato	cheap
generoso	generous	obligado	obligated	- cansado	tired
supremo	supreme	confuso	confused	- químico	chemical
establecido	established	encantado	enchanted	atento	attentive
intenso	intense	expuesto	exposed	atractivo	attractive
contemporáneo	contemporary	trágico	tragic	dominado	dominated
honrado	honest	auténtico	authentic	filosófico	philosophical
expresivo	expressive	privado	private	ilustrado	illustrated
formado	formed	- lento	slow	perpetuo	perpetual
griego	Greek	extremo	extreme	- recogido	collected
sano	sane	complicado	complicated	* recto	straight
* cómodo	comfortable	- lindo	pretty	respectivo	respective
- ciego	blind	interesado	selfish	* sometido	subdued
poético	poetic	- olvidado	forgotten	- amarillo	yellow
oportuno	opportune	máximo	maximum	dramático	dramatic
lógico	logical	sevillano	of Seville	ordinario	ordinary
castellano	Castilian	repetido	repeated	* delgado	thin
legítimo	legitimate	* noveno	ninth	matemático	mathematical
- suelto	loose	supuesto	supposed	previo	previous
terminado	terminated	recibido	received	ruso	Russian
extenso	extensive	enemigo	inimical	arbitrario	arbitrary
considerado	considered	complejo	complex	- despierto	awake
gracioso	gracious	* propicio	favorable	- encerrado	locked
publicado	published	- harto	fed up	vano	vain
femenino	feminine	característico	characteristic	- atrevido	daring
italiano	Italian	- sabido	known	barbaro	barbarous
económico	economic	resuelto	resolved	compuesto	composed
revolucionario	revolutionary	* pálido	pale	dividido	divided
- peligroso	dangerous	efectivo	effective	* construido	built
- pesado	heavy	dirigido	directed	* rotundo	thoroughgoing
* agudo	sharp	quieto	quiet	democrático	democratic
loco	crazy	avanzado	advanced	fantástico	fantastic
* definitivo	conclusive	* derecho	right	cómico	comical
típico	typical	oculto	occult	* sangriento	bloody
* citado	summoned	universitario	of a university	* desgraciado	unfortunate
* silencioso	silent	madriñeno	of Madrid	* encendido	inflamed
mediterráneo	Mediterranean	- tomado	taken	* leído	read
ingenuo	ingenuous	* sumo	highest	* obscuro	dark
positivo	positive	- caro	expensive	acostumbrado	accustomed
* titulado	graduate (college)	paralelo	parallel	concreto	concrete
pintado	painted	vago	vague	- casado	married
* séptimo	seventh	- caído	fallen	limitado	limited
cubierto	covered	ingenioso	ingenious	pintoresco	picturesque
situado	situated	- católico	Catholic	referido	referred
* enfermo	sick	- inesperado	unexpected	severo	severe
* animado	spirited	mágico	magical	* desaparecido	vanished
- piadoso	pious	constituído	constituted	- cortado	cut
detenido	detained	reunido	reunited	chino	Chinese
satisfecho	satisfied	empleado	employed	indeciso	indecisive
* señalado	marked	culto	cultured	indefenso	defenseless
* desnudo	naked	relativo	relative	- recio	robust
continuo	continuous	sucesivo	successive	exclusivo	exclusive
cristalino	crystalline	* contento	happy	mutuo	mutual
* amado	loved	- callado	taciturn	médico	medical
idéntico	identical	* visto	seen	distanciado	distant
- sentado	seated	creado	created	* mínimo	least
- redondo	round	menudo	minute	orgánico	organic
* doloroso	painful	aplicado	applied	distinguido	distinguished
- rodeado	surrounded	* entendido	understood	- destacado	outstanding
excesivo	excessive	fundado	founded	- áspero	rough
* sexto	sixth	académico	academic	riguroso	rigorous
* descubierto	uncovered	dedicado	dedicated	vasco	Basque
* grato	pleasant	* fecundo	fertile	cargado	loaded
acompañado	accompanied	- acabado	finished	difuso	diffuse

- venido	arrived
iluminado	illuminated
decorativo	decorative
- dichoso	fortunate
separado	separated
* pensado	deliberated
laborioso	laborious
* llano	level
tremendo	tremendous
* encargado	entrusted
* envuelto	wrapped
místico	mystic
* bendito	blessed
desesperado	desperate
mediado	mediated
* rendido	fatigued
urbano	urban
psicológico	psychological
fabuloso	fabulous
metálico	metallic
sólido	solid
refinado	refined
* soberbio	arrogant
gigantesco	gigantic
monstruoso	monstrous
- parecido	resembling
aéreo	aerial
- espeso	thick (viscous)
eléctrico	electrical
nocturno	nocturnal
- tendido	laid down
- liso	plain
- amargo	sour
- dudoso	doubtful
enérgico	energetic
- gordo	fat
objetivo	objective
externo	external
impuesto	imposed
administrativo	administrative
* exquisito	delicious
organizado	organized
* grueso	bulky
indirecto	indirect
bravo	brave
* sospechoso	suspicious
- aficionado	avidly devoted
iniciado	initiated
mejicano	Mexican
geográfico	geographic
- cotidiano	daily
- izquierdo	left
prodigioso	prodigious

2. "-e"

- este (estos)	this
- ese (esos)	that (far)
* grande	big
posible	possible
* pobre	poor
* siguiente	following
* libre	free

- triste	sad
importante	important
* fuerte	strong
grave	grave
interesante	interesting
simple	simple
presente	present
- bastante	enough
enorme	enormous
breve	brief
- alegre	happy
imposible	impossible
- semejante	similar
noble	noble
* ilustre	renowned
reciente	recent
- dulce	sweet
brillante	brilliant
constante	constant
* conforme	agreeable
* verde	green
excelente	excellent
terrible	terrible
suave	smooth
admirable	admirable
diferente	different
elegante	elegant
firme	firm
doble	double
inteligente	intelligent
humilde	humble
corriente	current
correspondiente	corresponding
visible	visible
- agradable	pleasing
indudable	indubitable
conveniente	convenient
formidable	wonderful
valiente	valiant
rebelde	rebellious
independiente	independent
evidente	evident
permanente	permanent
suficiente	sufficient
notable	famous
indispensable	indispensable
abundante	abundant
indiferente	indifferent
árabe	Arab
innumerable	innumerable
inocente	innocent
sensible	sensible
unánime	unanimous
- caliente	warm
* célebre	famous
invisible	invisible
favorable	favorable
inevitable	inevitable
implacable	implacable
celeste	celestial
aparente	apparent
* apacible	peaceful
* ardiente	burning
* insigne	notable

solemne	solemn
múltiple	multiple
frecuente	frequent
consiguiente	consequential
triumfante	triumphant
razonable	reasonable
salvaje	savage
sublime	sublime
inefable	ineffable
precedente	preceding
insignificante	insignificant
inconveniente	inconvenient
transparente	transparent
- sonriente	smiling

3. "-a"

- cada	each
entusiasta	enthusiastic
- agrícola	agricultural
socialista	socialistic

4. "-u"

- su	his, her, their, your
- tu	your (thy)

5. "-i"

mi	my
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6. "-l" (-es)

- aquel (aquellos)	that (far)
español	Spanish
- tal	such
natural	natural
general	general
igual	equal
real	real
difícil	difficult
social	social
nacional	national
actual	present
principal	main
* fácil	easy
especial	special
moral	moral
personal	personal
vital	vital
espiritual	spiritual
central	central
original	original
* azul	blue
fundamental	fundamental
* inútil	useless
esencial	essential
liberal	liberal
- fiel	faithful
internacional	international

universal	universal	latín	Latin
ideal	ideal	- musulmán	Moslem
civil	civil	catalán	Catalonian
total	total	galán	gallant
local	local		
profesional	professional		
oficial	official	9. "-s" (-es)	
cordial	cordial		
débil	weak	- más	more
mental	mental	francés	French
sentimental	sentimental	inglés	English
cultural	cultural	- demás	remaining
genial	genial	* menos	less
infantil	infantile	- gris	grey
elemental	elementary	portugués	Portuguese
material	material		
individual	individual	10. "-z" (-ces)	
juvenil	juvenile		
final	final	* feliz	happy
sutil	subtle	* capaz	capable
normal	normal	andaluz	Andalusian
superficial	superficial	incapaz	incapable
fatal	fatal	eficaz	effective
oriental	oriental	feroz	ferocious
tradicional	traditional		
industrial	industrial		
inicial	initial		
excepcional	exceptional		
comercial	commercial		
* útil	useful		
artificial	artificial		
occidental	occidental		
formal	formal		
* desigual	unequal		
7. "-r" (-es)			
* primer	first		
anterior	previous		
superior	superior		
particular	particular		
popular	popular		
militar	military		
interior	interior		
vulgar	vulgar		
exterior	exterior		
singular	singular		
ejemplar	exemplary		
familiar	familiar		
inferior	inferior		
posterior	posterior		
regular	regular		
peculiar	peculiar		
creador	creative		
encantador	enchanting		
8. "-n" (-es)			
- algún	some		
- común	common		
- alemán	German		
* joven	young		

INTERLUDE

FROM QUALITY TO MATTER

QUALITY is the infraction of all ENERGY with all MATTER. Further, if all ENERGY is interacting with MATTER and if all MATTER is involved in this interaction with ENERGY, then another word for QUALITY is "everything."

Being this as it is, it looks like we may wrestle out of our observations to this point, on how the human mind works at birth, another piece of information. We have proceeded on from our discussion of ENERGY in the mind's native state of "hope." We have had a real need for this hope, for more understanding, for we have tackled a colossal subject that may be no smaller than "everything." However, by being hopeful it looks like we have been rewarded. It looks like our reward is discovery of the fact that the native state of the human mind, though it be in the midst of "everything," doggedly tries to keep on concentrating upon ENERGY ITSELF, or only on that part of QUALITY wherein it sees the "action" of ENERGY interacting with MATTER to produce QUALITY. It is at home with "action"; for all else it adds endings, changes and additions.

So from our discussion of ENERGY we proceed on "hoping;" from our discussion of QUALITY we proceed on trying to doggedly keep on concentrating, in our quest to be able to clearly understand how once again we can "always remember" that which we learn.

MATTER

If we have added the principle of concentration to the hopeful attitude we have of being able to rediscover how to "always remember" what we learn, we have done it none too soon; for between here and the end of the book, when we will hope to be at our goal, we will encounter such a maze and labyrinth of facts and forces that our only hope to make it through will be by concentrating in the extreme.

It is the way that the English-speaking mind in North America relates to the material "existence," or MATTER, that is the breakthrough making it easy to logically explain language: as done at the end of Part I of the book.

This attitude toward MATTER, the real estate concept of the "fee-simple freehold," by which the people of North America own their continent, has revolutionized the entire concept of "civilization" throughout the World. There would seem to be no better or more success-promising portal through which to enter into the labyrinth of details before us than that which the consideration would give us of the reason why the attitude of the English-speaking people of North America toward MATTER has so revolutionized Civilization.

It was the people of Ancient Babylonia who were those who originally based Western Civilization upon the sense of sound. They did this by inventing what has come down to us through the Greeks bearing the Greek name "alphabet." The Ancient Greeks were the people who gave Western Civilization the precise form it has taken from their day to ours.

The great, pressing, immediately urgent and practical problem for every civilization has always been how the people in the civilization shall work together. It is altogether understandable, therefore, that the subject of the treatise by Aristotle that Western Civilization uses as its intellectual constitution, should be that one wherein Aristotle attempts to spell out, as far as it is possible for humans to do so, exactly what "WORK" is. Again, Aristotle's and the Greeks' word for "work" was "energeia," our word "ENERGY."

After examining almost all that was available to him of comments by earlier people upon the subject, he finally reaches a point where he asks, "Why need we seek any further principles?" It was at the point at which he was convinced that man had reached the very most "general" point to which the mind of man goes. It is the point where he feels that all ought be constrained with him to feel that "ENERGY ITSELF" "must be immaterial." It is precisely that word of Aristotle's, "immaterial," used at that place in that treatise that is the reason the medieval states of Europe are shook to their foundations when the customary Law of the Americans collides with that foundation in the assertion that that which is most important to man "cannot be immaterial."

"But, why do the medieval states shake so?" "Why does the Law of the Americans hit them with such a bang?" It was the reason that Aristotle felt that ENERGY ITSELF must be immaterial. And that reason was the way that Aristotle got his idea applied.

Aristotle got his idea, that ENERGY ITSELF must be immaterial, applied (as previously outlined in detail in Part I) by making an observation about the way that a statement by Socrates about ENERGY ITSELF seemed to help people work together. Since that statement seemed to Aristotle to help all of the people of the Greece that he knew work together harmoniously in great groups, he felt that that statement was what let the individual person's work be in harmony with WORK itself, or all work in existence, ENERGY ITSELF.

[We mentioned in Part I how helpful this was to us to draw a picture which would show us "Pure Action." That picture is Cartoon Thirteen. Western Civilization has worked together by that statement by Socrates which statement Aristotle said was the biggest, widest (most "universal" or "general") thing ever *said* about ENERGY or WORK. Western Civilization's way of working together, therefore, took its start from something someone *said* about ENERGY and has been built up from that by things that Western Civilization's people *say* about WORK. To get our picture of "Pure Action" (that is to put Eastern and Western Civilizations' approach to language together from the American point of view) all that we did was draw a picture of the "biggest, widest thing ever *seen*" about ENERGY.]

Because Aristotle felt that great groups of humanity were able to blend their work together with the WORK that turns the "One-spin" as a result of that statement by Socrates about ENERGY, Aristotle said that that statement is "that which is." The phrase "that which is" is the phrase that begins the concept of the "political state"—supposedly the state of mind of all mankind.

"Well, what was that statement by Socrates?"

In one of Socrates' "conversations" he said that nobody on Earth can know what ENERGY ITSELF is. The key point was that nobody knows what ENERGY ITSELF is because there is nobody who is able to explain it in such a way that it is of any "use" at all to anyone else.

The agreement of the people, with whom Aristotle was acquainted, upon that statement was that it had been in fact definitely demonstrated to their mutual satisfaction, so much so that they were able to work together by the statement, that there is no need to hold on to any hope at all that there is anyone who can in fact explain what ENERGY ITSELF is, so much so that it is of any "use" at all to anyone else. The understanding, that this agreement concluded for their mutual work, was that the idea had been proven to their mutual satisfactions to be totally hopeless.

Socrates' conversation partner, after hearing the statement, wanted to know what in the world is useful that men can communicate one to another. Socrates asserted that the men who had led the building of the castled cities in which the people of Greece, as had the people of the earlier Near Eastern Civilizations that had preceded them, lived, had something that was superior to what ordinary men had. Their "psyches" just got "hunches," which they were unable to explain but which, if we all follow, is what gets our cities built for us in the tradition of the Persians and the Babylonians. And, the sounds which those men (a Greek castle-city was called a "polis," the people who led them "politicians") speak are the sounds upon which Western Civilization is based. What the "hunches" of their "psyches" tell them is good for the "polis" is what the politicians accept for it, and that is what becomes Western Civilization's "knowing" or "Science."

Although the point of impact of the Law of the Americans with the ideas of the Greeks is the absolute variance of the words "immaterial" and "material" for that which is "important" to man, the American idea "free" hit the Greek idea "state" in a variety of ways that nearly all mankind agrees with.

In the first place, Socrates' idea that the politicians have something that is superior to that which other men have that enables them to run the "state" had spilled an uninterrupted river of blood thereafter between the contestants constantly quibbling over every conceivable point about precisely who had the right to be the politicians who are possessed by these superior gifts. The Americans' Law leveled all of that. It simply stated that "all men are created equal," and the whole World buys that as a vastly superior idea to continuing war upon the point by Europe's and the World's erstwhile monarchs.

But then if this Law of the Americans has replaced Socrates and it is the source from which the ideas come that the whole World imitates to get the dynamics that are at work in America, one might well ask, "Where did this Law of the Americans come from?" Any judge or lawyer can tell you that that is a mystery that no one officially knows. All that is known is that no ideas or suggestions in a court of law about what the Common Law is, is valid if from a point further back in time than the ascension of Richard I of England, at which time the "legal memory" of England's and America's courts begins. However, in his work "A History Of The English-speaking Peoples," Winston S. Churchill has the chapter in Volume One, "The Birth Of Britain," that he entitles "The English Common Law" end with these words:

"... the liberties of Englishmen rested not on any enactment of the State but on immemorial, slow-growing custom, declared by juries of free men who gave their verdicts case by case in open court."

He of course says that no one knows where Law comes from, "immemorial" is his word, other than from "juries." "But, where do juries come from, these twelve men who get together at least every three months in the divisions of a shire in England or of a state in America (at the county courthouse)?" Nobody officially knows. It's indigenous to the English-speaking people. A division of a shire in Germany, where English-speaking people came from, is still called a "bezirk" for the twelve men called "bezirks" who anciently came there when Law was brought there. All of these things, the juries, the folkways, were there at times long before that point in time for which the modern courts have records that they recognize as binding for the memory of the Law.

But that doesn't stop the people of the World. They all want what the Americans have. "How do the Americans communicate the source of their power one with another—the sounds that have replaced those of the European heads of states as the way that men may best work together?" Well, "... juries of free men" declare it. "But, who taught them this which has now become that which is the very most 'useful' to all mankind?" It is the "Common Law" that has done it. It is the "Common Law" of the English-speaking peoples that all civilization, whether they call it the Common Law as the Americans do or "Communism" as the Marxists have, has grasped at now as the very most "useful" thing on Earth for men to communicate one to another for how people may best work together. "Yes, but again who was the teacher who could have originally taught it to them?" That is way back beyond the beginning of legal memory; but the moral of the story for all mankind is that which is the essential criterion for being selected to a jury, which is ...

"Every person who is really 'free' knows what Law is."

Now we have made our way right directly in front of the portal to the labyrinth; now we may proceed with our consideration of MATTER. "Why did we have to talk about these things, the 'state,' 'free,' etc. first?"

Because our plot is to approach the subject of MATTER like the mind of a little child does. When we spoke about ENERGY and QUALITY we were talking about things going on in the mind of a child in the first hours or months of life, when it is difficult to discern from observation what is going on. But as we talk about MATTER we will be talking about the way that small children learn the material World, and that is something that it is very easy to make observations about.

"What is it that we see that we can make these observations about?" We see that small children are in a state of mind wherein they first learn the material "Existence" "from the specific to the general exclusively," that which is formally called "inductive reasoning." Small children learn to call the one man around them, "Dadda"; but that also goes, for some while, for all men. One thing round, laying on the ground is a "rock"—everything round, laying on the ground is a "rock." Things like this, so productive of humorous and entertaining incidents in the way that children learn the material World constitutes a "way of learning" that, in relation to other

approaches to learning, is incomparably dynamic, both as regards the amount of things learned and the rapidity with which things are learned.

Now a word about language learning in general. After a person has learned to read a new language with the help of the Language Tool, it is easy to stage all of the situations for that person which teach a little child to listen to and speak the language correctly. In theory it ought to be easy for the adult to do the same thing that the child does. In fact it hardly ever is. "Why?" The reason is that the child's avenue for learning is very nearly, if not completely, "wide open." The adult's is probably almost completely "shut." A child's motive to learn is its "wonder." The adult generally learns in response to a "problem." As far as quickly learning the myriad things that are part of listening to and speaking a new language correctly goes, "wonder" wins.

There are two easily discernible reasons why things are like this for adults. One, the minor one, will be discussed here, and the major one will be discussed at the end of the play.

The minor one comes from the concept of the "state" within which most people in the World live. In the formal defining of precisely what the "state" is the Greeks and those who have followed them were convinced that the very most "general" issue is established and that it only remains for the people within that "state" to address themselves to the "specific" problems within the state in which they live. To go from the "general" to the "specific" is what is called "deductive reasoning"—the exclusive approach of "Science" to problem solving. Consequently most modern people are constantly personally talking their own "psyche" into narrowing its attention down upon the specific problem which the state has given to that individual to address him or herself to. We talk our "psyches" into going along with the sounds of the State, which are the sounds of politicians, whose "psyches" are acting upon their "hunches" to solve the specific problems within the general state of Western Civilization in which they find themselves.

America, however, gave a massive jolt to this age-old way of doing things. The people of the World said that that which the Greeks said and which the European monarchs did wasn't the "state"—"the way that things are." The World said that the way that things are is the essence of the way that the Americans do things. The source of real power isn't from the hunches of the few but from the "What everybody knows" of the many. America emphasizes all men rather than the few—the "common sense" of all men in relation to the "Common Law." The World wants to harness as much natural human mental ENERGY as it can to help get work done. The American idea "free" gets more work done. It gets closer back to the full natural mental ENERGY with which *all men are born* than anything else the World has ever heard of. It has reversed the whole World's way of working together. "Does this line of reasoning hold out for us a pointer, as Emerson used this line of reasoning to point out, in 'The American Scholar,' to a 'new,' an 'American' way to approach learning?"

"Science" looks at the material "existence": MATTER, deductively, from the "general" to the "specific." The human mind is born looking at MATTER inductively, from the specific to the "general." The human mind is born learning in such a way that it "always remembers" what it learns. Doing so makes it possible to quickly reach independence in listening to and speaking a new language. These are stated goals of the Language Tool. "Are they goals for you?" If they are then maybe we, together, are advised by the reorientation of the World's public thinking after the American Revolution, to test, in seeking our personal learning goals, the way of directing our personal mental ENERGIES along those lines in our heritage which have no peers as fonts of powerful ENERGY and to which all mankind has now turned.

Maybe we are advised to take a much more careful stock of the perhaps limitless treasure that is the mental ENERGY in our possession, that nothing is worthy of it except that which comes acclaimed of the most promise. Maybe then we would be walking in the same circumstances as that Emerson who said, "...this confidence in the unsearched might of man belongs, by all motives, by all prophecy, by all preparation, to the American Scholar. We have listened too long to the courtly muses of Europe..." or "The one thing in the world, of value, is the active soul. In this action it (the soul) is genius; not the privilege of here and there a favorite, but the sound estate of every man..." or "Of course, he who has put forth his total strength in fit actions has the richest return of wisdom..." or go all of the way to the most ultimate reach of all of this thinking, to that point where we with him each tell our mind, "... if the single man plant himself indomitably on *his* instincts and there abide, the huge world will come round to *him* (Italics ours.) Maybe then at that point we have taken that place where we are able to each look at MATTER inductively again, as we did when we were children.

Act VI

HOW SPANISH (CHILDREN) LOOK AT IV WHAT WE NAME

Scene 1

3. Individuals

To look at MATTER inductively is to go from the specific to the general. That starts us out with the "3. Individuals" in the lower right-hand corner of the "How Man Looks And Sees 'It'" Chart.

"If we look at MATTER this way, what is it that we find the mind of children reacting to spontaneously?" We find the mind in children reacting spontaneously to "1. one" (notice the heavy black "It" mark to the right of "1. one"). The mind in children adds endings for "2. many."

It has been already stated that the title of the Chart could just as well be "How Man Looks And Sees ENERGY" rather than "It." The heavy black marks are called "It" marks for the fact that they represent to us those particulars to which the mind in human children reacts spontaneously, without adding any endings, changes or additions as languages are learned. Therefore, if we ask ourselves, "What is that 'one' thing in the material 'existence' that the mind of the child is born reacting to spontaneously?," the reply, at this stage of our play, has become somewhat of a ready answer. We would say, "Why, that 'one' thing is that upon which the human mind is born concentrating." "What is that?" At this stage we would presume the answer to be, "Well, the one thing in the material 'existence' upon which the human mind is born concentrating is ENERGY ITSELF, thought of as an entity, isn't it?" The hopeful concentration that we have taken with us from our considerations of the human mind's first encounters with ENERGY and QUALITY has brought us directly before that portal through which we may make our way back into that same material world in which early childhood is spent. The portal is that of which the Customary Law of the Americans came to say, "If it is 'important,' it must somehow, someway be 'material.'" We may enter, therefore, through the portal by feeling that that upon which the mind in human young is born concentrating, ENERGY ITSELF, must somehow, someway be material. "How is it that we get through the portal; what is the power that moves us?" It is our own hopeful concentration, once more, upon that self-same "one" material individual.

Scene 2

2. Classes

Now we are inside of the labyrinth. "How do we move onward to our goal of rediscovery of how to 'always remember' that which we learn?" To consider MATTER perfectly inductively again, to go from the specific to the general, is to take ourselves from "3. Individuals" up to "2. Classes." "What is it under '2. Classes' to which we find the mind in little children reacting spontaneously, without adding any endings, changes or additions?" It is "1. male."

"How will this help us move forward?"

We remember, in this part of the play, that we are not talking anymore about what may be going on in the human mind just during those first few hours or months of life; now we are talking about the way that the mind of little children reacts to learn the material "existence" during those growing years, when it is easier to observe how the mind in children reacts to Life.

Since we are talking about "1. male" right now it seems that our inquiry would be starting out with less than the greatest promise if we addressed ourselves to how the human mind in little boys reacts to "1. male"; since they are "male," we might encounter that distorting our reading of the feedback. It seems that a field that would offer much more abundant immediate promise is the way that the human mind in little girls reacts to the concept of, "1. male."

As we all can observe every day, all little girls don't think that all maleness is the greatest thing that ever came along. As a matter of fact, if one were to sit in on a representative kindergarten or first or second grade class, it seems that we find most of the little girls feeling that most of the boys are substantially below what is expected of them. "What is it that is expected of them by the little girls, that they merely grow to be bigger?" "Does the human mind in little girls spontaneously identify with all adult males?" Of course not. Their general reaction has to be something termed at least no less than "mild aversion," and that quickly deteriorates to horror, disgust or even terror most easily. "What is it about maleness, then, that the mind in little children spontaneously reacts to, both in little girls and little boys?" It is the picture of "the perfect hero."

"But, isn't heroism female as well as male?" When we are in the state of mind we were in as little children, learning our native tongue, we spontaneously identify with the perfect male hero—that is we think that we actually are him as we go out and walk through the paces of the role he played in a movie we just saw, regardless of whether we are little boys or little girls. And, it seems that this self-same total identification with what attracts our attention to it to be learned is an indispensable ingredient of that kind of learning which we do wherein we always remember what we learn. But, the human mind in little girls is cognizant of reality, even in those earliest times. They see how it is the "male" body that "plates with armor," as it were, by fulfilling its role of "work," which asset fits it out to overcome the physical struggles of life, while a woman's body remains soft as she performs her role.

Physical struggles, the material "existence," the perfect hero, the spontaneous reaction of the human mind in little girls to that ideal personality, and our goal of rediscovery of how to always remember what we learn —

So, the human mind in the little girl, besides teaching her this total identification with heroism, also teaches her the reality that her soft flesh isn't the most apt kind of tool with which to conquer the material "existence." She relies on the most useful of the female heroic virtues. "What is that?" "On a practical level, is it not to keep on hoping in the midst of almost total

hopelessness, perhaps the way that some mother of whom you know was able to keep the bits and pieces of her family's life, in this very material World, together with what seemed no other thing than that of her indomitable 'hope' amid raging despair?" "Is that the 'most useful' of heroic female virtues on a practical level?" If it is we might ask ourselves what this would be on the very most idealistic of levels so that this approach which we have chosen to take can be most instructive to us of precisely what it is of "2. Classes 1. male" that we need to make our way upward through a totally inductive consideration of MATTER.

"What would be the very most idealistic exercise of this most useful of female heroic virtues, hope, that the human mind in a little girl could fix upon?" "Would it be that of Snow White singing 'Some day my prince will come'?" The human mind in the little girl says, "Of course he will; you're such a good girl Snow White that somehow, somehow, someday it is inevitable." Now, "Precisely what is it, that the prince can do for her that she has no way that she can do for herself, that is what she is hoping for?" She knows that there is no wall so strong nor obstacle so powerful in all of this material world that can keep out and away from her the all-conquering virtue that has no peer for strength in this material world, which will batter its way through all material obstacles and which virtue is indeed what her expression, "her prince," means. "What is that male heroic virtue?" Well, we all know what that is.

In this part of our discussion we are no longer talking about theoretic obstacles which might block our path to being able to always remember what we learn. We are talking about material obstacles. To make our way through material obstacles we will need the most ideal quality (among all QUALITY) for making one's way through the material "existence": MATTER. That is the QUALITY under MATTER to which the human mind in little children reacts spontaneously, without adding any endings, changes or additions. And, likewise we, therefore, at the tip of our attack, the cutting edge of our thrust through the obstacles of the material world in our way to the very most ideal, the very most perfect cause: perfect learning, are advised by what we find to place before us that which is much harder, much stronger than the hardest and strongest of obstacles. "Name it?" "Is there in existence such a 'quality,' of which humans are capable, that can in fact pierce its way through any obstacle to human fulfillment in the material 'existence'?"

"The human mind in little children universally seems to be reacting to something like this, doesn't it?" That is on one side of us. On the other side of us the bards who have most universally found their way into the hearts of Americans as most intimately understanding that which is requisite for the fulfillment of the Customary Law of the Americans, The American Way of Life, are unanimous that we move absolutely nowhere at all in a forward direction without it. But, such is the dignity of Life that unless the individual himself or herself decides that this "quality" of the perfect male hero, that can break its way through any obstacle, exists, for that person it is not a functioning tool. But, to the person who does decide that way, that there is a power within the grasp of mankind that can make its way through any obstacle, then that person has within his or her grasp the diamond hard piercing tool of the perfect male hero with which we can make our way upwards out of "2. Classes" through to "1. Action": and that is the quality of "bravery."

Emerson said, "... there can be no scholar without the heroic mind... Free should the scholar be, free and brave." So with whatever the picture called up by the words "free and brave" means to us, the sea king of the Saga at the very head of his men charging into his foes, the childhood picture of the prince who uses his life as his sword to fight his way over the odds, insuperable by any other means, to his beautiful reward waiting for him in her hope, Emerson's persuasion of the essential heroism of the mind of the "American freeman" turned to scholarship, let us move on, adding to the "hope" we learned from ENERGY and the "concentration" we learned from QUALITY the virtue of the "bravery" which we perceive in the way that the human mind in little children reacts spontaneously to the ideal of this virtue in the perfect male hero in the way it learns, from specific to general, the World of MATTER.

Scene 3

1. Action

If, in addition to the "hope" we learned from ENERGY and the "concentration" we learned from QUALITY, we have added the virtue of the "bravery" with which we see little children spontaneously identifying in the concept of the perfect "male" hero, then that allows us a logical explanation for the way the mind in little children adds no endings for "male" as it inductively learns MATTER, from specific to general, and that lets us onward to "1. Action."

"Where is that?" may we ask. Well that is right back in the same material "World of Action," "World of Wonder" in which we spent our early childhood—the World in which the human mind reacts with that total and vibrant spontaneity which calls for no endings, changes and additions being added onto the "name" it learns for that material thing which it sees "acting."

Scene 4

Looking At MATTER Inductively

Having arrived at this point, by the route which we have taken, it would seem that after we have outlined that which we find at this point we will have the wherewithal in our possession that is needed to understand well the way that the human mind in children "always remembers" that which it learns.

The final section of Part I of the book is entitled, "The Endings Surface Of The Tool Card, Introduction." We are now in position to go into detail about the groupings of data on the right-hand side of the Endings Surface which we only touched upon briefly in Part I.

Our route to this point has been "How Spanish (Children) Look At IV What we Name" or how they look at MATTER. These dynamics involved in the way that children learn language fix the pattern of the language which they continue to speak when they are grown. So, by following this route we now have observations behind us which explain the language phenomena present in the way that all Spanish-speaking people, children and adults, look at MATTER.

In the upper right-hand corner of the "How Man Looks And Sees" 'It' " Chart we see "IV What we Name." In the brackets below it we see "Quality of What we Name" and "Classes we Name." The way that the Spanish look at these three things, in this order from top to bottom, is given to us in the three groupings on the right-hand side of the Endings Surface of the Tool Card.

The top grouping, "How The Spanish Look At IV What we Name," is essentially identical to the middle grouping, "How The Spanish Look At III Quality of What we Name (as they look at IV What we Name)," except for the inclusion of the words "el," "la," "lo," "los" and "las" in the former (see page 152). The five words mean "the" in English and are explained at the end of the play.

Scene 5 How The Spanish Look At III Quality of What we Name
(as they look at IV What we Name)

This is the middle grouping on the right-hand side of the Endings Surface of the Tool Card and was the example that was used to explain all three of the groupings which we find there in the brief explanation given at the end of Part I of the book. Since this grouping is essentially the same as the top grouping, we will find that which is included in it explained in detail as we consider the top grouping.

How The Spanish Look At III Quality of What we Name
(as they look at IV What we Name)

3.1.			2.	
2.1.	2.	3.	1.	2.
1.1. --	--a	--o	--(e)s	--as, (e)s
2.1. de --	de --a	de --o	de --(e)s	de --as, (e)s
2. a --	a --a	--o	a --(e)s	a --as, (e)s
3. (t.) --	(t.) --a	(t.) --o	(t.) --(e)s	(t.) --as, (e)s

Scene 6 How The Spanish Look At IV What we Name

The words "the" and "a" are frequently used with "names" in language. The explanation for this is given at the end of the play. Suffice it here to say that where "el" appears in the outline below it may be replaced by "un," and where "la" appears it may be replaced by "una." The words "un" and "una" are Spanish for the English word "a."

Other than the five words for "the" in the outline below, we find nothing else added before the "--" (which stands for a name) in the line to the right of "1.1." In the three lines that go below the top line, though, "de" appears in all instances in the line going to the right of "1.2.1," "a" appears in four of the five instances to the right of "1.2.2." and "(t.)" appears in the five instances to the right of "1.2.3." These three things, "de," "a" and "(t.)" show the different ways in which the mind in Spanish-speaking people looks at MATTER being "acted upon."

The touch "de" is used to show things being "acted upon" "by possession." The touch "a" is to indicate living things "acted upon" "directly." You will see no "a" given in the middle of the five instances in the line to the right of "1.2.2." The reason will be seen by referring to the column, up and down, in which it is located. It is in column "2.3," which is "neither (sex)." Something that has neither sex is not considered to be a living thing in the same way as things which do have sex are; so the Spanish do not use the "a" in this instance. The entry "(t.)" means "touches." This stands for the other touches in the language, which are added in front of names to show how they are "acted upon" "indirectly" through touches.

The reason for the parentheses around the "o" in the column for "'2.3. neither (sex)" needs to be explained. The only time that the Spanish have a name for something that is neither sex is when they take a word that is a III Quality of What we Name and change it into a name. They do this by adding the word "lo" in front of the male form of a word that is a III Quality of What we Name. Most words in the male form of a III Quality of What we Name end in an "o." Since all of them don't the "o" is put in parentheses.

In the outline on page 151, however, an "o" added on to the end of the word is the standard way to show "2.3 neither (sex)."

How The Spanish Look At IV What we Name

3.1.		2.		
2.1.		2.	3.	1.
1.1. el --		la --a	lo --(o)	los --(e)s
2.1. del --		de la --a	de lo --(o)	de los --(e)s
2. al, el --		a la, la --a	lo --(o)	a los --(e)s
3. (t.) el --		(t.) la --a	(t.) lo --(o)	(t.) los --(e)s
				2. las --as, (e)s
				de las --as, (e)s
				a las --as, (e)s
				(t.) las --as, (e)s

Scene 7 How The Spanish Look At Classes we Name (as they look at IV What we Name)

There are two parts to this discussion. The first part is the two examples of how the Spanish look at Classes we Name as they look at IV What we Name, which are given on page 153. The second part is scenes 1, 2, 3 and 4 of Act IX. It is the explanation of the large grouping at the bottom on the right-hand side of the Endings Surface of the Tool Card.

In both of these two parts of this discussion we find the same elements at work as we found in the two outlines we have just finished discussing. The only differences are slight. They are that in the top example, on page 153, we have a final male "e" which is changed to an "a" for female and an "o" for neither (sex), and that in the second example on page 153 there is no final vowel sound on the male form, while its final "l" is doubled to become a more involved sound before the "a" for female or "o" for neither sex is added.

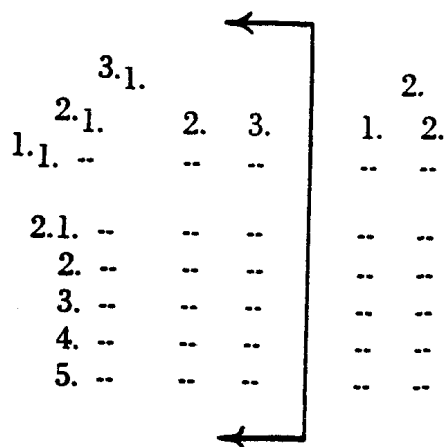
	3.1.			2.	
	2.1.	2.	3.	1.	2.
1.1.	ése	ésa	eso	esos	ésas
2.1.	de ése	de ésa	de eso	de esos	de esas
2.	a ése	a ésa	eso	a esos	a esas
3.	(t.) ése	(t.) ésa	(t.) eso	(t.) esos	(t.) esas

	3.1.			2.	
	2.1.	2.	3.	1.	2.
1.1.	aquéel	aquélla	aquello	aquéellos	aquéllas
2.1.	de aquél	de aquélla	de aquello	de aquéllos	de aquéllas
2.	a aquél	a aquélla	aquello	a aquéllos	a aquéllas
3.	(t.) aquél	(t.) aquélla	(t.) aquello	(t.) aquéllos	(t.) aquéllas

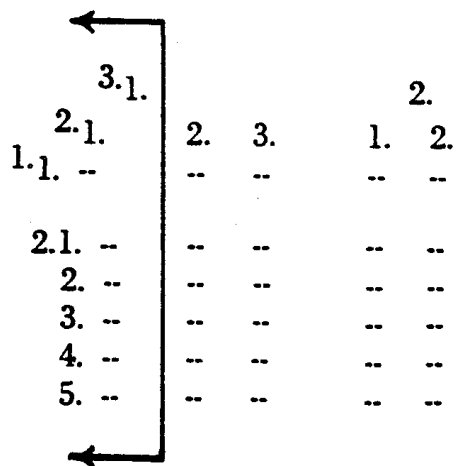
So, as we have seen for the two top groupings on the right-hand side of the Endings Surface of the Tool Card, (as they have been discussed here and as the lower of the two was discussed at the end of Part I of the Book), as we have seen from these two examples at the top of this page, which are in the same general category as the bottom of the three groupings on the Tool Card, and as we shall see in that bottom grouping when we encounter it in Act IX, the same elements are at work in each of the three groupings on the right-hand side of the Endings Surface of the Tool Card. These three groupings display how the Spanish look at MATTER and at other things as they look at MATTER. These elements can all be shown on the basic diagram which we find below. These elements are the way that the mind in human children looks at MATTER as they learn language which fixes the structure of the language as it is retained by them when they have grown up.

	3.1.			2.	
	2.1.	2.	3.	1.	2.
1.1.	--	--	--	--	--
2.1.	--	--	--	--	--
2.	--	--	--	--	--
3.	--	--	--	--	--
4.	--	--	--	--	--
5.	--	--	--	--	--

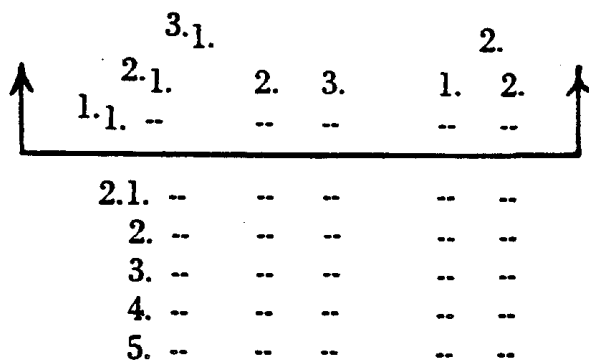
These elements are that: a: No endings, changes or additions are added for that which is "one," (that which is to the left of the arrows in the diagram below) rather than "many."



b: No endings etc. are added for that which is "male" (that which is to the left of the arrows in the diagram below).



c: No endings etc. are added for that which is "acting," (that which is above the arrows in the diagram below) rather than "acted upon."



INTERLUDE

ALWAYS REMEMBER

Having traced our way through the play in the way that we have, we are now in position to see how it is that children learn in such a way that they "always remember" what they learn. Let us think, now, about the "World of Wonder," the "World of Action" that the mind of the child lives in, as alluded to on page 150 .

"We have followed a story in this play which is that all that the human mind in children is spontaneously interested in is ENERGY ITSELF. The action of the play is that since the mind is ENERGY it totally identifies with the ENERGY it sees. In the "World of Action" in which the child's mind finds itself, it totally identifies with the material things which it sees "acting"; and that is the way that it learns "names."

In order to better grasp the circumstances under which these things take place, let's give them a name. To people of other countries the picture held of America is that of an entire country of grown people who retain a certain childlike wonder about Life in general. Everyone who has traveled knows that this general attitude toward Life contrasts quite markedly with the varying degrees of grimness with which Life may meet mankind elsewhere. In America's movies and television how often we encounter something such as "The Wonderful World of this or that" or "The Wide World of this or that." It seems that this can be very instructive to us in helping us to have a good grasp upon the forces at work in the "World of Action" and "World of Wonder" in which childhood learning takes place if we use such things to name that world, "The Wide World of Wonder."

Think for a moment of the totally innumerable amount of material things in the near vicinity to you right now which could possibly become the object of the wonder of a little child to pick it up or follow it or poke at it or in some way or other direct that wondering attention upon it that will commit it to the mind of the child who will thenceforth "always remember" it. "What is there about such a thing that is the cause of such wonder?" Here is where it seems discernable that the veritable "miracle" of natural learning occurs. "The mind in human young is only spontaneously interested in ENERGY ITSELF; why then does the mind in human young attach itself with such wonder to the innumerable amount of material things about them in this Wide World of Wonder to help them 'always remember' such things?" We see on the "How Man Looks And Sees 'It' " Chart, under "1. Action," that the mind in human young reacts spontaneously, with no endings, changes or additions for that material thing which it physically sees "1. acting."

It is at this point where the "miracle" occurs, the point where ENERGY and MATTER meet at peace with each other. It is the "flit" of the butterfly, the "dangling" of the leaf, the "darting" of the kitten, that attracts from the child's mind the wonder filled gaze of the physical eyes that puts a picture in the child's mind's eye that will be "always remembered." As a matter of fact, if we spread the entire vast panorama before ourselves of everything in the material existence that the mind of all mankind has ever physically seen, we find that all that the mind of man will react to with a "name" is that which the physical eyes see "1. acting." "What does this mean?"

It means that in the Wide World of Wonder of little children ENERGY ITSELF, or LIFE ITSELF, is their teacher that teaches them speech.

We saw how it was their teacher as they learn shouts: they react spontaneously to all ENERGY. It is their teacher as they learn QUALITY: they react spontaneously to that part of QUALITY wherein they see ENERGY interacting with MATTER. And, by following the very tortuous path of the hopeful concentrating which we took from our examinations of the spontaneous reactions of the human mind in children to ENERGY and QUALITY, we have investigated MATTER from specific to general as the human mind in children does. When we have done this, that is investigate the one material thing upon which speech seems to tell us they must be concentrating (by the success of the inductive approach of America's Customary Law in collision with the deductive approach of Medieval Europe's statecraft), the quality in the physical world to which it seems that the mind in human young universally responds, in confidence of its energetic ability to overcome material difficulties — bravery in the male body equipped for struggle — and now have come to the point where we see that the only thing that the human mind reacts spontaneously for, in material things, is that which is "acting," the moral comes that it is ENERGY ITSELF that is the teacher teaching us MATTER, as well, in the Wide World of Wonder.

So now we expand the earlier observation, that we can call the "How Man Looks And Sees 'It'" Chart, the "How Man Looks And Sees ENERGY" Chart (since speech is the reaction of the human mind to the ENERGY it sees). The expanded observation is that the name of the book could just as well be "The Fastest Way To Learn SPANISH (Is To See ENERGY)" [rather than "It"], that ENERGY ITSELF is our teacher in the Wide World of Wonder that gives us our mother tongue and that the best way to learn a new language is to go through the same steps.

"The steps?" In the Wide World of Wonder the wonder-filled look of the physical eye with which the mind reacts to ENERGY ITSELF puts a picture upon the mind's eye that is thereafter "always remembered."

The moral of the book is that this approach to language would say that — "All that 'learning' is, is the record upon the mind's eye of the mind physically seeing ENERGY.

People by the millions have tried to learn new languages. Most of them get discouraged and quit right at the start. Those who are determined to push on, maybe even devote their lives to it, still, very often, feel like they have glasses of seawater rather than having found their way to the Ocean, in nearly all cases of those with whom one talks who have done so.

Now that the Language Tool has been invented, people can learn to read as many languages as they can get Language Tools in. Then, if a great part of the vocabulary is similar to English, it ought to be an easy matter to soon be able to operate almost independently of the Tool. However, with an increasing amount of that vocabulary that is dissimilar from English, there will be that much increased difficulty in reading without the Tool.

So, for all vocabulary memorization beyond that which is similar to English and for learning to listen to and speak the Spanish language, we suggest that a person try to retrace the steps of this story to try to get in the same "natural learning" state of mind that a child is in when he or she learns language.

"What are those steps again?"

We find that "natural learning" is the relationship between the mind and ENERGY ITSELF, which in Part I of the Book we termed "Pure Action," in the midst of every part of the physical "existence," ENERGY, QUALITY and even MATTER. The steps are:

a) In the first place we have to have "hope" that we are able to get our minds into the state of "Pure Action" with ENERGY ITSELF.

b) We have to "concentrate" enough so that our minds can stay in the state of "Pure Action."

c) We have to concentrate on the concept of "Pure Action" to the point where it becomes a real "way of life" with us, then exercise the "bravery" that is necessary to stay in that way of life here in the material world; and then we are in the same Wide World of Wonder in which we were born.

Those are the steps of the play: "a)" for ENERGY, "b)" for QUALITY and "c)" for MATTER. We feel that if people will do these steps as they learn to read a language with the help of the Language Tool that they will find themselves listening to and speaking Spanish correctly most rapidly — that they will be served once again by the "always remember" feature of "natural learning," that is that the everyday things in staged or real Spanish-speaking situations will "stick" with them in a "usable" way just as they do with little children.

Act VII

WHAT THE SPANISH SEE AS IV WHAT WE NAME

"Well, if it is all so easy as you have just indicated, why do people ever stop learning that way in the first place?"

They get "deflected."

"Oh yes, that's right, by 'material individuals,' other than ENERGY ITSELF, that they start looking at instead. Now I wonder what material individuals they might possibly be, that I can see with these physical eyes of mine, in all the material 'existence,' which are those which could have done that."

Say, that would be a good question to bear in mind as we go through the 1,486 "names" that are given in the Language Tool.

IV. WHAT WE NAME

2.1. male

1. "o"					
* año	year	* deseo	wish	— retrato	picture
* tiempo	time	teatro	theatre	* sabio	wise man
* mundo	world	concepto	concept	puerto	port
* pueblo	town	* derecho	right	silencio	silence
momento	moment	aspecto	aspect	* oficio	occupation
caso	case	* periódico	newspaper	* puesto	position
* libro	book	minuto	minute	modelo	model
* modo	manner	* recuerdo	remembrance	— verano	summer
* trabajo	work	artículo	article	* caballo	horse
— siglo	century	destino	destiny	* barco	boat
* ojo	eye	esfuerzo	effort	— pelo	hair
* estado	state	— fuego	fire	— muchacho	boy
* amigo	friend	acto	act	terreno	terrain
punto	point	secreto	secret	* labio	lip
— hijo	son	espectáculo	spectacle	tono	tone
— lado	side	partido	party	curso	course
— camino	road	— conocimiento	knowledge	* muro	wall
* campo	field	sitio	site	círculo	circle
* cuerpo	body	* cuarto	room	— viajero	traveler
embargo	confiscation	público	public	ensayo	essay
— hecho	action	— peligro	danger	genio	genius
* maestro	teacher	matrimonio	matrimony	* suceso	happening
* fondo	bottom	* discurso	talk	— éxito	success
paso	pace	— juego	game	mérito	merit
— niño	child	título	title	* contrario	opponent
número	number	— rato	while	estilo	style
sentido	sense	compañero	companion	cargo	load
ejemplo	example	* cuento	tale	— ejército	army
estudio	study	— poco	bit	ingeniero	engineer
* caballero	gentleman	cabo	cape	extremo	extreme
* pensamiento	thought	* consejo	advice	dato	datum
— cambio	change	— cuidado	carefulness	* blanco	whiteness
efecto	effect	verso	verse	* viento	wind
* medio	half	— miedo	fear	comercio	commerce
elemento	element	* cuadro	picture frame	enemigo	enemy
tipo	type	* ánimo	bravery	— grito	shout
— río	river	espacio	space	* edificio	building
grupo	group	palacio	palace	* plano	blueprint
principio	principle	* enfermo	patient	individuo	individual
médico	medical doctor	convento	convent	* extranjero	foreigner
movimiento	movement	sueño	dream	* fruto	product of effort
sentimiento	sentiment	uso	use	remedio	remedy
* cielo	heaven	* acuerdo	agreement	— domingo	Sunday
* oro	gold	respeto	respect	talento	talent
gobierno	government	género	gender	crítico	critic
objeto	object	* resto	residue	descubrimiento	discovery
motivo	motive	* marido	husband	nervio	nerve
* propósito	purpose	aparato	apparatus	método	method
* brazo	arm	* espejo	mirror	* muerto	dead man
* suelo	floor	* negocio	business	kilómetro	kilometer
— gusto	taste	misterio	mystery	* obispo	bishop
término	term	* respecto	mystery	procedimiento	proceedings
servicio	service	resultado	result	* comienzo	beginning
— hermano	brother	* juicio	trial	patio	patio
— dinero	money	grado	grade	sacrificio	sacrifice
— asunto	matter	ministro	minister	territorio	territory
centro	center	— obrero	worker	* pecho	chest
		* pasado	past	— desarrollo	development
				triunfo	triumph

ángulo	angle	- perro	dog	dominio	dominion
* encanto	charm	- diputado	deputy	- cansancio	weariness
- soldado	soldier	- baño	bath	- ciudadano	citizen
gesto	gesture	rayo	ray	romanticismo	romanticism
santo	saint	* cuello	neck	* alumno	pupil
producto	product	* sujeto	guy	* mando	command
instinto	instinct	* frío	coldness	* reposo	relaxation
proyecto	project	* premio	reward	estímulo	stimulus
* hierro	iron	documento	document	- primo	cousin
texto	text	- renacimiento	rebirth	otoño	autumn
discípulo	disciple	* castigo	punishment	* pecado	sin
museo	museum	- hombro	shoulder	instituto	institute
criterio	criterion	comentario	commentary	eco	echo
proceso	process	mayo	May	- rumbo	route
impulso	impulse	- invierno	winter	- anhelo	great desire
* torno	lathe	sombrero	hat	- trozo	piece
instrumento	instrument	banco	bank	- chico	boy
- barrio	neighborhood	párrafo	paragraph	tratado	treaty
- orgullo	pride	acontecimiento	event	influjo	influx
ingenio	ingenuity	precio	price	- menudo	intestines
fenómeno	phenomenon	egoísmo	egoism	* acierto	correct answer
contacto	contact	- dibujo	drawing	congreso	congress
- rostro	face	recurso	recourse	escándalo	scandal
- tío	uncle	período	period	* infierno	hell
- paseo	walk	paraíso	paradise	auto	car
progreso	progress	- daño	damage	ejercicio	exercise
junio	June	testimonio	testimony	- ensueño	beautiful dream
* vecino	neighbor	* conjunto	group	- trigo	wheat
- dedo	finger	- amo	master	prestigio	prestige
imperio	empire	* empleado	employee	celo	zeal
tesoro	treasure	- milagro	miracle	exceso	excess
vino	wine	arquitecto	architect	- oído	hearing
colegio	college	- pájaro	bird	- ramo	bouquet
* escrito (s)	writing (s)	* trato	treatment	* humo	smoke
* cariño	affection	manuscrito	manuscript	órgano	organ
temperamento	temperament	* mercado	market	* aviso	warning
- rasgo	feature	político	politician	- señorito	young aristocrat
laboratorio	laboratory	- beso	kiss	- provecho	advantage
- hueso	bone	organismo	organism	capricho	caprice
* capítulo	chapter	chino	Chinese man	reconocimiento	recognition
cristiano	Christian	- dueño	owner	signo	sign
miembro	member	negro	blackness	duelo	duel
moro	Moor	cálculo	calculation	claustro	cloister
- novio	boyfriend	- nacimiento	birth	* arreglo	arrangement
filósofo	philosopher	indio	Indian	- descanso	rest
arco	arch	núcleo	nucleus	dialogo	dialogue
- peso	weight	secretario	secretary	- campesino	field worker
* apellido	surname	esposo	husband	- gasto	expenditure
- abuelo	grandfather	voto	vote	- mozo	young man
diario	diary	* canto	song	anuncio	announcement
lujo	luxury	vuelo	flight	cultivo	cultivation
metro	meter	* disgusto	dissatisfaction	obstáculo	obstacle
- empeño	motivation	prólogo	prologue	reflejo	reflex
* reino	kingdom	agosto	August	* vestido	dress
- toro	bull	mecanismo	mechanism	riesgo	risk
* odio	hatred	ministerio	ministry	desierto	desert
defecto	defect	apetito	appetite	mito	myth
* polvo	dust	griego	Greek	fundamento	foundation
julio	July	italiano	Italian	hallazgo	finding
castillo	castle	* anciano	elderly man	vicio	vice
* despacho	business office	- marco	frame	- foco	light bulb
- piso	floor	futuro	future	grano	grain
casino	casino	* abogado	lawyer	* bando	faction
- ruido	noise	castellano	Castilian	músico	musician
		* diablo	devil		

clásico	classic	- acero	steel	2. "e"	
* testigo	witness	- caserío	poor neighborhood	- hombre	man
crédito	credit	- amparo	protection	- nombre	name
- arroyo	creek	- beneficio	benefit	* padre	father
episodio	episode	- techo	roof	arte	art
- hueco	hole	- tejido	woven fabric	aire	air
- cuchillo	knife	* erudito	learned man	* pie	foot
* tercero	third	- plazo	time lapse	- viaje	trip
contorno	contour	- cabello	hair of the head	frente	front
* elogio	praise	* puño	fist	valle	valley
* socorro	help	- liberalismo	liberalism	personaje	personage
delirio	delirium	- asiento	seat	* ambiente	environment
- aliento	breath	- asombro	amazement	instante	instant
- amarillo	yellowness	* cumplimiento	fulfilling duty	héroe	hero
pretexto	pretext	- decreto	decree	* coche	car
símbolo	symbol	- pueblecito	small town	especie	species
- bolsillo	pocket	* sello	stamp	jefe	chief
monumento	monument	- marzo	March	detalle	detail
* relato	tale	- almuerzo	breakfast	príncipe	prince
- molino	mill	* lazo	rope	corriente	current
ritmo	rhythm	- teléfono	telephone	fuelle	fountain
consuelo	consolation	* sendero	path	presidente	president
riego	irrigation	* demonio	devil	café	coffee
* tránsito	traffic	- engaño	deceit	habitante	inhabitant
- nieto	grandson	* escúpulo	scruple	- golpe	blow
enero	January	hábito	habit	* conde	earl
cementerio	cemetery	- llano	plain	* pobre	poor man
lago	lake	* adorno	ornament	- monte	rural country
templo	temple	pico	peak	duque	duke
- olvido	forgetfulness	ridículo	ridicule	horizonte	horizon
* sábado	Saturday	revolucionario	revolutionary	estudiante	student
* tiro	shot	absurdo	absurdity	- bosque	woods
- gato	cat	- paño	cloth	* baile	dance
afecto	affection	* retiro	refuge	norte	north
monstruo	monster	- plato	plate	* borde	edge
rico	rich man	- apoyo	support	presente	present
intento	intent	- espanto	fright	mente	mind
- seno	bosom	* alimento	nourishment	- paisaje	landscape
* ciento	hundred	* correo	mail	lenguaje	language
- ganado	cattle	- nido	nest	representante	representative
- pleito	dispute	insecto	insect	límite	limit
- catedrático	professor	prisionero	prisoner	- mueble	piece of furniture
- delito	delinquency	vacío	vacuum	- buque	ship
acento	accent	martirio	martyrdom	* puente	bridge
- encargo	request	pago	pay	- traje	suit
* ingreso	income	piano	piano	octubre	October
* ámbito	circumference	- yeso	gypsum	* amante	lover
- prado	lawn	* crecimiento	growth	- alcalde	mayor
culto	cult	heroísmo	heroism	pasaje	passage
- tomo	volume	carro	car	perfume	perfume
coro	chorus	* hielo	ice	ataque	attack
prejuicio	prejudice	privilegio	privilege	fraile	friar
equilibrio	equilibrium	espectro	spectrum	* sacerdote	priest
* entendimiento	agreement	* aumento	increase	relieve	relief (map)
* escenario	stage	depósito	deposit	* verde	greenness
- lecho	bed			* diente	tooth
funcionario	functionary			eje	axis
- hidalgo	nobleman			- aceite	oil
* vaso	glass			cobre	copper
objetivo	objective			trance	trance
- hilo	thread			* timbre	doorbell
sexo	sex			continente	continent
consejero	counselor				
- tejado	tiled roof				

- vientre	womb
* informe	report
combate	combat
agente	agent
* ave	fowl
contraste	contrast
- alcance	reach
* oriente	east
* comerciante	merchant
té	tea
bronce	bronze
linaje	lineage
* cine	movie
desastre	disaster
uniforme	uniform
rebelde	rebel
cliente	client
diciembre	December
teniente	lieutenant
* occidente	west
banquete	banquet
* porte	stature
- resorte	elastic
este	east
salvaje	savage
- cauce	river bed
- postre	dessert

3. "-a"

* día	day
- alma	soul
problema	problem
poeta	poet
artista	artist
* arma	weapon
sistema	system
tema	theme
guardia	guard
- ala	wing
* idioma	language
* periodista	journalist
camarada	comrade
* cura	priest
programa	program
víctima	victim
clima	climate
drama	drama
monarca	monarch
especialista	specialist
patriota	patriot
poema	poem
* mediodía	noon
planeta	planet
guía	guide
síntoma	symptom
* tranvía	streetcar
socialista	socialist
* fantasma	ghost
protagonista	protagonist
profeta	prophet
colega	colleague

4. "-u"

espíritu	spirit
tribu	tribe
ímpetu	impetus

5. "-y" (-es)

* rey	king
-------	------

6. "-r" (-es)

* señor	Mister
* amor	love
- lugar	place
carácter	character
color	color
autor	author
valor	valor
* mar	sea
doctor	doctor
* lector	reader
honor	honor
- poder	power
* dolor	pain
* escritor	writer
favor	favor
- ser	being
- hogar	home
- porvenir	future
error	error
- pesar	sorrow
* deber	duty
profesor	professor
par	pair
ejemplar	sample
* calor	heat
pintor	painter
actor	actor
* militar	soldier
- taller	workshop
- temor	fear
humor	humor
interior	interior
director	director
pastor	pastor
cadáver	corpse
- sur	south
gobernador	governor
horror	horror
* millar	thousand
labrador	laborer
- alrededor (es)	outskirts
* olor	smell
historiador	historian
* azar	chance
placer	pleasure
* particular	individual
rumor	rumor

* saber	knowledge
* menester	need
embajador	ambassador
creador	creator
editor	editor
emperador	emperor
- alcázar	fortress
terror	terror
factor	factor
mayor	mayor
- pormenor	detail
* rector	dean
- solar	lot (house)
motor	engine
* trabajador	worker
altar	altar
* sabor	taste
* sentir	feeling

7. "-n" (-es)

* don	gift
* fin	end
orden	orderliness
- corazón	heart
* joven	young man
origen	origin
jardín	garden
capitán	captain
balcón	balcony
millón	million
régimen	regime
tren	train
- pan	bread
salón	salon
- rincón	corner
volumen	volume
- afán	anxiety
* bien	good
latín	Latin
- ladrón	thief
margen	margin
desdén	disdain
resumen	resume
- sillón	easy chair
crimen	crime
examen	examination
perdón	pardon
carbón	coal
germen	germ
musulmán	Moslem
* varón	man
- alemán	German
- avión	airplane
botón	button

8. "-l" (-es)

* mil	thousand
* español	Spaniard
- papel	paper
* sol	sun
general	general
hotel	hotel
capital	capital
* árbol	tree
ideal	ideal
intellectual	intellectual
animal	animal
* mal	evil
cristal	crystal
hospital	hospital
ángel	angel
final	end
* azul	blueness
automóvil	automobile
metal	metal
abril	April
perfil	profile
material	material
personal	personnel
coronel	colonel
cuartel	headquarters
* oficial	journeyman
tribunal	tribunal
cónsul	consul
laurel	laurel
- caudal	cascade
portal	porch
* natural	disposition
canal	canal
corral	corral

9. "-s" (-es)

- país	country
* mes	month
* dios	God
interés	interest
marqués	marquis
- través	slant
francés	Frenchman
inglés	Englishman
gas	gas
revés	reverse

10. "-z" (-es)

* juez	judge
- matiz	hue
- arroz	rice
* pez	fish

11. "-j" (-es)

- reloj	wristwatch
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IV. WHAT WE NAME

2.2. female

1. "-a"					
* vida	life	-boca	mouth	- estrella	star
- cosa	thing	- hermana	sister	energía	energy
- casa	house	- semana	week	fórmula	formula
- obra	work	- alegría	happiness	leyenda	legend
- palabra	word	letra	letter	* lectura	reading
hora	hour	masa	physical mass	pieza	piece
* tierra	earth	nota	note	literatura	literature
idea	idea	consecuencia	consequence	* altura	height
historia	history	* dama	lady	filosofía	philosophy
persona	person	fiesta	party	raza	race (human)
fuerza	force	- fecha	date	aventura	adventure
* guerra	war	* pena	embarrassment	doctrina	doctrine
* agua (el agua)	water	- lucha	struggle	* isla	island
* cuenta	computation	- mesa	table	* vía	way
- mañana	morning	fortuna	fortune	- montaña	mountain
forma	form	plaza	market place	distancia	distance
vista	view	fantasía	fantasy	muchacha	girl
gracia	grace	escena	scene	península	peninsula
manera	manner	costa	coast	entrada	entrance
* puerta	door	academia	academy	técnica	technique
familia	family	mayoría	majority	- peseta	twenty-five cents
época	epoch	* ventana	window	* reina	queen
duda	doubt	- niña	girl	- comida	food
- cabeza	head	* patria	country	miseria	misery
novela	novel	* pluma	pen	* junta	meeting
ciencia	science	- hoja	leaf	* desgracia	misfortune
* noticia	piece of news	lengua	language	música	music
línea	line	* mirada	glance	* barba	beard
* señora	Mrs.	compañía	company	industria	industry
* carta	letter	carrera	career	rosa	rose
falta	fault	diferencia	difference	criatura	creature
causa	cause	influencia	influence	estructura	structure
- doña	Lady	planta	plant	* tabla	board
- cara	face	santa	saint	- madera	wood
escuela	school	* belleza	beauty	* esposa	wife
* piedra	stone	- pregunta	question	- izquierda	left hand
figura	figure	- medida	measure	policia	police
cultura	culture	* materia	matter	- primavera	Spring
zona	zone	suma	sum	* sierra	mountain range
- hija	daughter	* revista	magazine	prensa	press
importancia	importance	teoría	theory	* sala	living room
república	republic	* frontera	border	colonia	colony
memoria	memory	visita	visit	conducta	conduct
* prueba	test	marcha	march	- empresa	enterprise
provincia	province	conferencia	conference	crítica	criticism
naturaleza	nature	presencia	presence	* biblioteca	library
existencia	existence	medicina	medicine	comedia	comedy
justicia	justice	* villa	town	batalla	battle
* sombra	shade	- derecha	right side	* periodista	journalist
política	politics	- vuelta	turn	- tristeza	sadness
* iglesia	church	* seguida	continuation	novelista	novelist
artista	artist	- esperanza	hope	* bandera	flag
gloria	glory	* plata	silver	* fábrica	factory
experiencia	experience	inteligencia	intelligence	* salida	exit
página	page	frecuencia	frequency	camarada	comrade
conciencia	conscience	categoría	category	* pureza	purity
		* riqueza	wealth	* prisa	hurry
		confianza	confidence	- espalda	back
		circunstancia	circumstance	* locura	craziness

simpatía	sympathy	disciplina	discipline	* alcoba	living room
- vera	edge	- deuda	debt	- silla	chair
tragedia	tragedy	ruina	ruin	- rueda	wheel
* respuesta	answer	- falda	skirt	independencia	independence
* regla	rule	* jornada	working day	- lástima	pity
tendencia	tendency	curva	curve	ignorancia	ignorance
capa	cape (garment)	- pobreza	poverty	victoria	victory
- señorita	young lady	- seda	silk	especialista	specialist
conquista	conquest	- aldea	small village	* estancia	stay
punta	point	* carga	load	* luna	moon
- tía	aunt	excelencia	excellence	- novia	girlfriend
- viuda	widow	* misa	mass (Catholic)	* fila	row
- tarea	task	decadencia	decadence	* huerta	orchard
* ayuda	help	protesta	protest	- dueña	owner
máquina	machine	- broma	joke	- casita	little house
defensa	defense	- caja	box	* muralla	defensive wall
- cámara	chamber	- cosecha	harvest	envidia	envy
* culpa	fault	- entrevista	interview	- hacienda	estate
ventaja	advantage	tropa	troop	* galería	balcony
- pierna	leg	* tienda	store	chica	girl
* ansia	anxiety	ruta	route	potencia	potency
pintura	painting	* temporada	period of time	temperatura	temperature
* cifra	number	resistencia	resistance	- ola	wave
* ropa	clothes	dictadura	dictatorship	* delicadeza	gentleness
- cama	bed	crónica	chronicle	- sabiduría	wisdom
- boda	wedding	reforma	reform	- ternura	tenderness
columna	column	- cátedra	professorship	cueva	cave
* amiga	lady friend	infancia	infancy	paciencia	patience
- lluvia	rain	- entraña	womb	fatiga	fatigue
- busca	search	- finca	real estate	* amenaza	threat
- abuela	grandmother	referencia	reference	banda	band
poesía	poetry	eficacia	effectiveness	- muestra	sample
aparición	appearance	- herida	wound	* nobleza	nobility
sorpresas	surprise	- injusticia	injustice	- pata	paw
* moneda	coin	- huella	footprint	* burla	mockery
herencia	inheritance	* escalera	staircase	área	area
norma	norm	rebelión	rebelliousness	- abeja	bee
marquesa	marchioness	- mentira	lie	- dicha	happiness
violencia	violence	- espada	sword	característica	characteristic
era	era	honra	honesty	abundancia	abundance
* risa	laugh	residencia	residence	- casona	large house
- cocina	kitchen	elegancia	elegance	sentencia	sentence
víctima	victim	- tertulia	assembly	renta	rent
* moda	fashion	- charla	chat	capilla	chapel
* grandeza	greatness	- gana	desire	* placa	insignia
- enseñanza	teaching	campana	campaign	condesa	countess
fama	fame	legua	league (measurement)	* onda	wave
* partida	departure	impaciencia	impatience	garantía	guaranty
fruta	fruit	- madrugada	dawn	milicia	militia
prosa	prose	esfera	sphere	consulta	consultation
- llegada	arrival	- cera	wax	elocuencia	eloquence
copia	copy	- media	stocking	indiferencia	indifference
feria	fair	* pareja	couple	economía	economy
práctica	practice	- vergüenza	shame	* maravilla	wonder
- lágrima	tear	- mezcla	mixture	- mancha	stain
- venta	sale	* pérdida	loss	- doncella	court maiden
- orilla	edge	atmósfera	atmosphere	- moza	young girl
oficina	office	- reja	iron fence	melancolía	melancholy
* carretera	highway	- faena	labor	audiencia	audience
angustia	anguish	preferencia	preference	caballería	cavalry
substancia	substance	perla	pearl	* caza	hunt
estatua	statue	* creencia	belief	chimenea	chimney
* corona	crown	audacia	audacity	* sepultura	tomb
reserva	reserve	- cadena	chain	- sonrisa	smile

escala	scale	* muerte	death	* manifestación	demonstration
docena	dozen	* frente	forehead	visión	vision
taberna	tavern	frase	phrase	tradición	tradition
- sobrina	niece	costumbre	custom	ilusión	illusion
traza	trace	- suerte	luck	conversación	conversation
- gota	drop	* sangre	blood	observación	observation
lista	list	especie	species	creación	creation
arquitectura	architecture	- fe	faith	satisfacción	satisfaction
- tontería	foolishness	* carne	meat	lección	lesson
t tormenta	torment	corriente	current	disposición	disposition
armonía	harmony	corte	court	* preocupación	worry
- cabra	goat	base	base	civilización	civilization
conveniencia	convenience	serie	series	representación	representation
cuerda	rope	torre	tower	intención	intention
copla	couplet	- hambre	hunger	sensación	sensation
evidencia	evidence	- nube	cloud	generación	generation
fortaleza	fortress	* amante	lover	construcción	construction
* tinta	ink	- muchedumbre	crowd	profesión	profession
- esquina	corner	- nieve	snow	imaginación	imagination
celda	cell	- llave	key	exposición	exposition
pistola	pistol	* leche	milk	sección	section
presidencia	presidency	* superficie	surface	* explicación	explanation
paradoja	paradox	catástrofe	catastrophe	organización	organization
- aguja	needle	* barbarie	uncivilized state	religión	religion
- amargura	bitterness	- cumbre	top	misión	mission
* espuma	foam			investigación	investigation
* fuga	escape			operación	operation
silueta	silhouette			interpretación	interpretation
* urgencia	hurry	3. "-o"		definición	definition
estadística	statistics			colección	collection
asamblea	assembly	* mano	hand	declaración	declaration
fauna	fauna	radio	radio	solución	solution
- navaja	razor blade			afirmación	affirmation
- vela	candle	4. "-y" (-es)		producción	production
* raya	line			extensión	extension
analogía	analogy	* ley	law	reacción	reaction
aurora	dawn			proporción	proportion
* semilla	seed	5. "-ión" (-es)		división	division
arena	sand			continuación	continuation
- monja	nun	condición	condition	excepción	exception
- llanura	plain (landscape)	oportunidad	occasion	edición	edition
mina	mine	relación	relation	comisión	commission
esencia	essence	acción	action	* reunión	meeting
promesa	promise	* cuestión	matter at issue	composición	composition
princesa	princess	opinión	opinion	formación	formation
* campana	bell	situación	situation	evolución	evolution
- criada	servant girl	emoción	emotion	resolución	resolution
fachada	facade	estación	station	decisión	decision
matemática	mathematics	atención	attention	aplicación	application
- dulzura	sweetness	pasión	passion	consideración	consideration
* estampa	printing	región	region	unión	union
- cúpula	dome	posición	position	descripción	description
		expresión	expression	admiración	admiration
		función	function	confusión	confusion
2. "-e"		* dirección	address	conclusión	conclusion
parte	part	nación	nation	obligación	obligation
- calle	street	impresión	impression	posesión	possession
* noche	night	población	population	constitución	constitution
* gente	people	habitación	habitation	comparación	comparison
* tarde	afternoon	revolución	revolution	elección	election
* madre	mother			* redacción	editing
clase	class			* discusión	argument
				asociación	combination
					association

porción	portion	6. “-(t)dad” (-es)		7. “-ud” (-es)	
pretensión	pretension			* juventud	youth
colaboración	collaboration			actitud	attitude
nación	nation	ciudad	city	virtud	virtue
aspiración	aspiration	* verdad	truth	* salud	health
versión	version	realidad	reality	* inquietud	uneasiness
institución	institution	— edad	age	gratitud	gratitude
aparición	apparition	universidad	university	multitud	multitude
preparación	preparation	sociedad	society	magnitud	magnitude
educación	education	necesidad	necessity	— esclavitud	slavery
oposición	opposition	* voluntad	will	exactitud	exactitude
distinción	distinction	actividad	activity	amplitud	amplitude
actuación	actuation	libertad	liberty		
exaltación	exaltation	autoridad	authority	8. “-ed” (-es)	
publicación	publication	* enfermedad	illness	* pared	wall
canción	song	* amistad	friendship	merced	mercy
sucesión	succession	— dificultad	difficulty	— red	net
rebelión	rebellion	— mitad	half	— sed	thirst
ejecución	execution	novedad	novelty	9. “-z” (-es)	
transformación	transformation	personalidad	personality	* vez	time (an occasion)
orientación	orientation	— bondad	kindness	* luz	light
perfección	perfection	cantidad	quantity	voz	voice
reflexión	reflection	curiosidad	curiosity	* paz	peace
fundación	foundation	claridad	clarity	* raíz	root
* oración	sentence	humanidad	humanity	— tez	complexion
alusión	allusion	* soledad	solitude	* cruz	cross
precisión	precision	* facultad	college department	* nariz	nose
meditación	meditation	propiedad	property	actriz	actress
modificación	modification	serenidad	serenity	— vejez	old age
invención	invention	tranquilidad	tranquility	* sencillez	simplicity
instrucción	instruction	unidad	unity	* madurez	maturity
vocación	vocation	* felicidad	happiness	* rapidez	rapidity
superstición	superstition	seguridad	security		
concesión	concession	variedad	variety	10. “-n” (-es)	
decoración	decoration	posibilidad	possibility	razón	reason
presentación	presentation	calidad	quality	* orden	command
administración	administration	dignidad	dignity	imagen	image
sesión	session	calidad	quality	virgen	virgin
— traducción	translation	capacidad	capacity	11. “-l” (-es)	
— gobernación	Interior Ministry	* actualidad	present time	* piel	skin
mansión	mansion	habilidad	ability	* cárcel	jail
diversión	diversion	responsabilidad	responsibility	* sal	salt
* peregrinación	pilgrimage	majestad	majesty	catedral	cathedral
* significación	meaning	velocidad	velocity	moral	morality
convicción	conviction	intensidad	intensity	* señal	sign
* afición	(public) following	finalidad	finality		
intervención	intervention	* antigüedad	antiquity		
ficción	fiction	* piedad	mercy		
dimensión	dimension	* vecindad	neighborhood		
atracción	attraction	* facilidad	facility		
excursión	excursion	* debilidad	weakness		
intuición	intuition	gravidad	gravity		
expedición	expedition	vanidad	vanity		
sugestión	suggestion	* casualidad	chance happening		
realización	realization	infinitud	infinity		
separación	separation	sensibilidad	sensibility		
proposición	proposition	— mocedad	youthfulness		
— aportación	contribution	intimidad	intimacy		
* contestación	answer	superioridad	superiority		
invitación	invitation	normalidad	normality		
		* profundidad	depth		
		igualdad	equality		
		comunidad	community		

12. “-r” (-es)

—	mujer	woman
•	mar	sea
	flor	flower
	labor	labor

13. “-is”

hipótesis	hypothesis
tesis	thesis
crisis	crisis
síntesis	synthesis

Act VIII

HOW ADULTS MAY MENTALLY LOOK

"Well, I didn't see anything among those 1,486 names that I think was the picture that could have deflected me from concentrating upon ENERGY ITSELF."

That is right, because it probably wasn't.

"It wasn't? You mean that the pictures of the material individuals that I can see with my physical eyes that deflected me from concentrating on ENERGY are among the less frequently used names?"

Oh, they are the most frequently used of words; but they are not for material individuals that we see with our physical eyes.

"They are not? Well, what are they then?"

They are material individuals that we see with our mind's eye.

On the next three pages we will have the "villuns," the victims" and "heroes" of "The Great Melodrama of Language."

As you see, these word lists differ from those which we have encountered heretofore in the play. As you see, there are generally a number of English words off to the right of the Spanish word. The reason for this is that the words in these lists are for things that our "always" eye always sees. Since this is a different kind of a matter than that of a picture that our "sometimes" eyes see sometimes, a different approach was followed that seems more serviceable.

Instead of just giving the one English word which the Spanish word means most of the time, as in the earlier lists, here we find nearly all of the English words which the Spanish word might mean. As you can see among the English words off to the right of a number of Spanish words, the meanings change considerably. This is because of the different character of these "always" words. Something of the same format is kept, though; the first English word off to the right of a Spanish word is what the Spanish word means most of the time, the second English word is what the Spanish word means second most, etc.

The headings for these word lists are also different from that of the earlier lists. Instead of reading "What The Spanish See As...etc," they read, "How The Spanish Look With...etc." This needs to be explained. Since these words are for things which the "always" eye "always" sees, these things have a determining effect upon the way that our mind's eye looks. And that brief explanation introduces the final scenes of the play.

Scene 1

Touches

The "villuns" in the Great Melodrama are "touches."

As the mind in human young reacts spontaneously to the ENERGY which it sees, it begins to record memories in the mind's eye of the ways in which it has seen ENERGY touch things.

"What are the things which it sees 'touched'?" It sees MATTER or IV What we Name being touched. It sees Qualities of What we Name, looked at as IV What we Name, being touched. And, it sees Classes we Name, looked at as IV What we Name, being touched.

How The Spanish Look With 1. Touches

- | | |
|------------|--|
| 1. de | of; from; out of; concerning, about; between; on; to, in; for, at, on account of |
| 2. a | to, at, toward, on, by, in, up to, according to, as, as if, for, against, with |
| 3. en | in, into; at; upon, on; for |
| 4. por | for, on account of, for the sake of; through, between; about; per; because, as |
| 5. con | with; in; by; toward; although |
| 6. para | for, towards, to, in order to |
| 7. sin | without; however |
| 8. sobre | upon; towards; nearly; super- |
| 9. entre | among, amongst, between, amidst |
| 10. hasta | until, till; as far as; down to, up to |
| 11. desde | since, after, from, as soon as |
| 12. ante | in presence of; in comparison with; in respect of; before |
| 13. hacia | in a direction, toward; near to |
| 14. contra | against, contrary to, opposite to, in opposition to, counter |
| 15. según | according to, as; depending on |
| 16. tras | after, behind; beyond; besides |

Scene 2

Classes we Name

We have considered two examples of "How The Spanish Look At Classes we Name (as they look at) IV What we Name," those of *ése* and *aquél* on page 153. What was involved in those two examples holds true generally for all of the Classes we Name given on the following page.

How The Spanish Look With 2. Classes we Name

1. él	he
2. que	that, who, whom, which, what
3. yo	I, myself
4. ella	she
5. ello	it
6. todo	all
7. esto	(3. neither sex of) éste
8. tú	thou (you)
9. usted	you, your worship, your honor
10. eso	(3. neither sex of) ése
11. quien	who, which, whoever, whichever
12. cual	which
13. éste	this
14. ése	that (near)
15. uno	one, someone, anyone
16. otro	other, another
17. ésta	(2. female of) éste
18. nadie	nobody, no one, none
19. nada	nothing
20. cuyo	whose, of whom, of which, whereof
21. algo	something
22. cuya	(2. female of) cuyo
23. otra	(2. female of) otro
24. demás	others
25. quién	Who?
26. cualquier	(contraction of) cualquiera
27. ésa	(2. female of) ése
28. mismo	self
29. alguno	someone, something, anyone
30. una	(2. female of) uno
31. cualquiera	any, anyone, someone, whoever, whichever, whosoever
32. aquél	that (far)
33. aquélla	(2. female of) aquél
34. mucho	much
35. suyo	his, hers, theirs, yours
36. aquello	(3. neither of) aquél
37. alguien	somebody, someone
38. suya	(2. female of) suyo
39. tanto	that
40. cuanto	how much
41. nuestro	our
42. todas	(2. female, many, of) todo
43. ninguno	none, not one, not any
44. mismo	same
45. ambos	both
46. mío	mine
47. mía	(2. female of) mío
48. tuya	thine (yours) (2. female)

For those very most used Classes we Name, given at the top of the list on the last page, though, there is more involved. These are those "Classes we Name Which Are The Classes-Individuals In 'Looking At Action'." (See page 174.) That is they are "I, you, he, she, it, we, and they." These are the "alternative things" for the mind to look at other than at ENERGY ITSELF; they are the "victims" in the Great Melodrama of Language. One indication of how much more is involved is that these have five ways of being "acted upon" rather than three.

Scene 3

Individualizers

Rather than get involved in the "plight" that takes place between the two elements of the Melodrama which have just been mentioned, the human mind reacts with these "heroes." They may be thought of as the human mind's reasons for being allowed to keep on concentrating upon ENERGY ITSELF in spite of that which it sees involved in this Melodrama.

How The Spanish Look With 3. Individualizers

1. y and (spelled "e" before some words beginning in "i" or "hi")
2. que that, than, whether, because, as, when
3. para in order to
4. como how, in what manner, to what degree; why; as; if; because; that; in such a manner; like, in the same manner as; so that; such as; inasmuch as; about
5. pero but, yet, nevertheless
6. o or, either (spelled "u" before words beginning in "o" or "ho")
7. si if, provided that, although, when, unless, whether
8. porque because, for the reason that, in order that, as
9. ni neither, nor
10. pues then, since, inasmuch as, therefore, because, for; surely, certainly
11. sino except, if not, but (rather), besides; solely, only, otherwise
12. aunque though, notwithstanding, however
13. cuando though, although, even; sometimes, now and then; since, inasmuch as
14. mas but, yet
15. por tanto hence
16. donde where
17. mientras in the meantime, as long as, in the meanwhile, whilst; when

Act IX

THE GREAT MELODRAMA OF LANGUAGE

or

How The Spanish Look At Those Classes we Name

Which Are The Classes-individuals In "Looking At Action"

(as they look at IV What we Name)

This is the Great Melodrama. Here we will encounter the forces which seem identifiable as those which deflect the mind from its native concentration upon ENERGY ITSELF. Because of this it may seem that these forces, in a way, make out of page 174, where we see them at work, some sort of a battleground between the natural tendency of the human mind to want to doggedly keep on trying to concentrate upon ENERGY ITSELF and those forces which seem bent to deflect it from doing that.

These are the characters of the drama:

1. "Looker:" "I" and "we"
2. "Looked at physically:" "thou" "you" and, "all of you"
3. "Looked at mentally:" "he," "she," "it," "they," and another expression for "you."

Let us begin with "Looked at mentally" (that which is on the lower half of page 174 as the page is turned to be read). Let us start from the left of this material and continue to the right.

Scene 1

"Looked at Mentally"

The word "él," on the left-hand side of the material at the bottom of page 174, (as the page is turned to be read), is "1.1," "2.1." and "3.1." That is, it is "3.1. one," "2.1. male" and "1.1. acting." (These designations are, of course, those from the right-hand side of the "How Man Looks And Sees 'It' " Chart.) This word is "he" in English. It is one of the things which competes with ENERGY for our attention. When "él" is "1.2.1. acted upon by possession" it looks like the mind allows "él" to remain the same and only adds the touch "de" in front, but we will see that there is more change involved when we get to "1.2.5." When the mind sees "él" "1.2.2. acted upon directly" it sees "él" changed into an entirely different person, "le" or "lo" ("le" is more used in Spain, "lo" in Mexico).

How The Spanish Look At Those Classes we Name
Which Are The Classes-Individuals In "Looking At Action"

(as they look at IV What we Name)

"Looker"

"Looked at physically"

3.1.		2.		3.1.		2.		2.		2. ustedes (see below)	
2.1.		2.1.		1.1.		2.1.		2.1.		2.	
1.1. yo		nosotros		tú (vos)		vosotros		vosotras			
2.1. de mí	de nosotros	de nosotras		2.1. de ti	de vosotros	de vosotras					
2. me	nos	nos		2. te	os	os					
3. me	nos	nos		3. te	os	os					
4. me	nos	nos		4. te	os	os					
5. (t.) mí	1. nosotros	(t.) 1. nosotras		5. (t.) ti	(t.) 1. vosotros	(t.) 1. vosotras					
(conmigo)	2. nos	2. nos		(contigo)	2. vos	2. vos					

"Looked at mentally"

Substitution of "Looked at mentally" for "Looked at physically"

3.1.		2.		3.1.		2.		2.		2.		2.	
2.1.		2.1.		1.1.		2.1.		2.1.		2.1.		2.	
1.1. él		ella		ello		ellos		ellas		usted		ustedes	
2.1. de él	de ella	de ello		2.1. de ellos	de ellas	2.1. de usted	de usted	2.1. de usted	de usted	2.1. de usted	de usted	2.1. de usted	de usted
2. 1. le	la	lo		1. les	las	2. 1. le	la	2. 1. le	las	2. 1. le	las	2. 1. le	las
2. lo				2. los		2. lo		2. lo		2. lo		2. los	
3. 1. le	1. le	1. le		1. les	1. les	3. 1. le	1. le	3. 1. le	1. les	3. 1. le	1. les	3. 1. le	1. les
2. se	2. se	2. se		2. se	2. se	2. se	2. se	2. se	2. se	2. se	2. se	2. se	2. se
4. se	se	se		se	se	4. se	se	4. se	se	4. se	se	4. se	se
5. (t.) 1. él	(t.) 1. ella	(t.) 1. ello		(t.) 1. ellos	(t.) 1. ellas	5. (t.) 1. usted	(t.) 1. usted	5. (t.) 1. usted	(t.) 1. usted	5. (t.) 1. usted	(t.) 1. usted	5. (t.) 1. usted	(t.) 1. usted
2. sf	2. sf	2. sf		2. sf	2. sf	2. sf	2. sf	2. sf	2. sf	2. sf	2. sf	2. sf	2. sf
(consigno)													

When the mind sees "él" "1.2.3. acted upon indirectly," it changes "él" a lot, (in the speech of Mexico), from the word "lo" to the word "le." (These words on this outline for "acted upon" "directly" and "indirectly" are often put together and said so that they become the final part of an action word. The first part of the resultant expressions, "-lele" or "-lelo," should receive the chanted emphasis, since it is the second to last syllable of the expression. But, it does not; the chanted emphasis remains with the action word. The result of this is that the sound of the first part of the expression is changed to "-se-," giving us instead the expressions "-sele" and "-selo." This is the meaning of the "se" listed as "1.2.3.2. se.")

As we see, when the mind looks at "él," and all other things "looked at mentally" as "1.2.4. acted upon by oneself," it sees them all changed into something quite different from what they started out as. They all are changed into "se."

When the mind sees that "él" is "1.2.5. acted upon through touches," it does something that is remarkable. As we see, across the bottom of the outline, sometimes the mind adds touches, "(t.)," right in front of the same word as "1.1. acting" (just as it does with the touch "de," to make "1.2.1. acted upon by possession"). However, when a point is made out of the fact that that to which it is "mentally looking" is getting "acted upon" through "touches," the mind reacts with a word that is said "louder" than the rest of the words around it. This is called a "tonic word," meaning that the "tone" of all of the words among which it is said is increased for this word to make it stand out. Such a word is the "si" in "1.2.5.2. si" The "point" that that which is being looked at mentally is getting acted upon through touches can be made through the addition of such a word as "mismo," "self" in English. The meaning is, "he, himself, is touched."

"Why does the mind react with 'tonics'?" "Touches" are the main thing against which the mind reacts with endings, changes and additions as it looks at MATTER and at other things as it looks at MATTER. The plot of our play has been that for that with which the mind can identify most spontaneously it reacts with no endings, changes and additions. By the reverse of that it would seem that that for which most endings, changes and additions are added would be that with which the mind identifies least. And here the mind is even "crying out."

A touch that really "smarts" is one that comes and stays. Such a touch is "con" ("with"). For this touch the Spanish mind adds the "con" in front of the "si"," but makes the same word out of it and then takes the additional step of remembering the old Roman word for "con" and adding the vestige left from it, "-go," onto the end of this compound word: "consigo." (Similar compounds found elsewhere on page 174 are "contigo" and "conmigo."

Essentially, the things that have been observed for "él" go for "ella," "ello," "ellos" and "ellas."

For "ella" "1.2.2." is "la."

For "ello" "1.2.2." is "lo."

"Ellos" is "3.2. many" for both " él" (he) and "ello" (it). The additions of the final "-s" sounds which the words under "ellos" have are what we would expect to show "many."

The word "ellas" is to "ella" what "ellos" is to "él" and "ello."

Scene 2

Feudalism's Vestiges

A vestige of feudalism that is still intelligible in English is the type of expression: "Your Majesty is looking well this morning," or "Your Honor is mistaken." It is not right to say, "Your Majesty are looking well this morning." We would say, "You are looking well this morning." In both cases these words come out of our mouths for "one person looked at physically," but in the case of "Your Honor is mistaken" we address the person to whom we are looking physically as if we were looking at him mentally.

There are far fewer vestiges of feudalism in the U.S.A. than there are in Old England. The English-speaking people who came to what is now the U.S.A. wanted to be "free," and their efforts here set up practices so that they could be.

We must not forget, though, that the large Indian populations of Latin America were conquered by "conquerors," "conquistadors." Feudal remnants are much more a part of their life there.

The expression "usted" comes from the earlier Spanish expression "Vuestra Merced," "Your Mercy." It is used far more in Latin America than in Spain. The conquered were taught to call their conquerors, "Your Mercy." So, we have these expressions "usted" and "ustedes" which change when they are "acted upon" into the same expressions that we have for "el," "ella," "ellos" and "ellas" when "acted upon." For an example, in English we say, "Can I get Your Honor his coat?" instead of "Can I get Your Honor your coat?" The Spanish say "Your Mercy, his, him etc."

Scene 3

"Looked at Physically"

"One" person "(3.1.)" "looked at physically" is "tu" in Spanish. In modern English we say, "you." In older English they said, "thou." In some places in the Spanish-speaking world "vos" is used for "tu."

"Tu" is one of the alternative things for us to look at when we are not in the feeling of enthusiasm. It seems that the mind really does identify with "tu" because for any touch, such as the "de" which shows "1.2.1 acted upon by possession," the mind changes "tu" into the tonic "ti." When the mind looks at "tu" being acted upon "1.2.2. directly," "1.2.3 indirectly" or "1.2.4. by oneself," the mind doesn't feel such a need for empathy; and a milder change is made from "tu" to "te."

In some situations the expressions "vosotros" (male) and "vosotras" (female) are used to show "3.2. many" for "tu." Most of the time, however, the expression "ustedes" is used. "Vosotros" literally means "you" (vos) "others" (otros), not too unlike the American Southern expression "you all." As we notice the "otros" disappears for "1.2.2." "1.2.3." and "1.2.4." as does the "v-" off of the beginning of the word. The "v-" sound is lost because these expressions written "os" are said so much a part of a preceding action word that the mechanics of speaking Spanish has had the chanted emphasis of the action word eliminate the "v-" before the "-os," which is often written on as the final portion of the action word which precedes it.

Scene 4

"Looker"

The expressions "nosotros" and "nosotras" are similar to "vosotros" and "vosotras." They are "3.2. many" for the "looker."

"When children are just starting to learn language, do they think of themselves as 'I' or 'me'?" It seems they think of themselves as "me."

(It is an interesting coincidence that "acted upon" "directly" and "indirectly," in both Spanish and English is "me." See "1.2.2." and 1.2.3.)

The essential relationship between the mind in the child and ENERGY ITSELF is "Pure Action": the wide-open connection between the ENERGY within us and ENERGY ITSELF. It is only understandable that the mind within the child should feel itself the "acted upon" in this relationship. Both the ENERGY on the inside and the ENERGY on the outside are ENERGY, but the mind knows that although it is giving its all in concentration upon the ENERGY that is on the outside, it is getting a real good deal; it is getting far more in return from all ENERGY ITSELF on the outside than it is giving in this "two-way street" of "Pure Action."

The young mind loves being on the receiving end of this good deal and most heartily thinks of itself as "acted upon": "me."

However, the wide-open track of Pure Action is the best means in existence to pile up pictures aplenty on the mind's eye.

Before long there are considerable pictures there of a number of very unpleasant touches. These touches "smart." They are what the mind identifies with least.

The stock of these touches piling up gets immense, particularly those so close to home that it evokes that personal "tonic," "mi," as in "1.2.1. de mi," "1.2.5. (t.) mi" and the variant "conmigo." As long as the mind keeps itself engaged in this powerful give and take of Pure Action, besides all of the good it wants, and gets, it keeps piling up this mountainous memory of these most unwanted touches.

Classes we Name, including these most used ones, are things the "always" eye always sees. Touches are things that the "always" eye always sees. At the height of the melodrama, which we are presently in the midst of, the mind's eye piles up this maelstrom of touches and things always seen touched as an uninvited "rider" of Pure Action.

Now the mind only has one value, ENERGY. However, it is in two places, one inside and one outside. It can keep up its concentration upon ENERGY ITSELF, on the outside, and keep piling up these unwelcome riders; or, if it starts to get too uneasy, it can start thinking about an alternative.

If it decides to cut off its contact with ENERGY ITSELF, on the outside, so that it can direct its attentions to ways of defending itself, on the inside, there may be temporary illusions of relief; but there will be grave consequences.

The mind knows this so it displays its bravery; it learns "individualizers" which demonstrate why it should doggedly hang in there concentrating. "But, how long will the bravery last?" "How grave are the consequences?" The different relationships between the mind's eye and the physical eyes, human feelings, are the connection between the ENERGY within us and ENERGY ITSELF or LIFE ITSELF that is on the outside. As long as the tiniest last filament of human feeling, hope, lasts, as long as bravery keeps it lasting, the connection between the ENERGY within us and ENERGY ITSELF is there, alive and functioning. But, if the mind decides to take the mind's eye off of ENERGY ITSELF and direct it upon itself, the mind, then that filament is broken.

The consequences of this would be all-significant. ENERGY ITSELF, on the outside, can only come in to "charge" the mind, ENERGY on the inside, as long as the mind's bravery doggedly holds onto the "hope" that it, the mind, is going to be able to keep on seeing LIFE ITSELF or ENERGY ITSELF physically.

"In-ductive" means "leading (-ductive)" "into (in-)." "De-ductive" means "leading (-ductive)" "away from (de-)." "Leading' 'into' or 'away from' what?" Technically the formal origin of these two expressions (as relates to learning) is "leading" "into" or "away from" "the general." "The general" is ENERGY ITSELF. ENERGY ITSELF is LIFE ITSELF.

This consequence, then, is so all-pervasively significant. For the mind to give up the hope that it is going to be able to keep on physically seeing LIFE ITSELF, because the onslaught of the disagreeable things as well seen has become too intense for bravery to maintain itself against, would mean an end to the "charging" kind of learning that the mind is born involved in.

The mind would sense that things are most different, changed, if this should happen. It would know that it is not the same "charging — acted upon" mind that it was. It would probably feel more comfortable with AN ENTIRELY DIFFERENT NAME FOR ITSELF than it used to go by.

That is what "yo" is in relation to "me." "Yo" of course is Spanish for the English "I," in both languages an entirely different "name" from "me."

"You're saying that that is the melodrama, that that is what deflects the human mind from its native concentration upon ENERGY ITSELF?"

The "law of language" is that endings, changes and additions are placed upon the "name" for that which is "acting" in order to show that which is "acted upon." We all know when we start learning language, as children, we think of ourselves as "me," "acted upon." These words involved in this melodrama are the first which we meet in which there is not *one* form of the word that is without endings, changes and additions. On top of this the fact that the word for "acting" is an entirely different word constitutes these the greatest anomaly in speech. This seems "pinpointable" as that which deflects us.

"And then, you have intimated, we start learning things in a different way, deductively rather than inductively?"

Scene 5

Learning Numbers

That seems to hit the nail on the head in explaining how to classify what "kind" of words the most-used expressions in speech are.

		3.1.			2.	
	2.1.		2.	3.	1.	2.
the =	1.1. el		la	lo	los	las
a (an) =	un		una			
some, few =					unos	unas

As we see, the Spanish have five expressions for the English word "the." If we take these five expressions along with those for "a (an)" and "some" and put them together with the 81 words listed under "touches," "classes we name" and "individualizers," together they will amount to about 50% of the words used, by frequency, in the Spanish language.

"The" and "a" are the most-used expressions in speech, but it has been the topic of real debate as to just exactly what "kind" of words they belong to.

It would seem that as children we learn them as "III Qualities of What we Name." "How are they 'qualities'?"

A QUALITY is an interaction of ENERGY and MATTER. "How is the word 'the' an interaction of ENERGY and MATTER?" All that learning is when we are young is the record on the mind's eye of the mind physically seeing ENERGY. The only time that the mind will react with a "name" (that is learn a "name") for MATTER which it sees, is when the mind sees the MATTER "as" ENERGY or "acting," or at that time when MATTER and ENERGY are seen at "peace" with one another, the "miracle" of spontaneous learning, as mentioned on page 155. "But, then, what is the QUALITY 'the'?" "The" would be the QUALITY of the MATTER which the mind once saw as ENERGY, now "deserted" by the ENERGY but still just "there," introducing itself upon the sensitivities that once learned it when it was seen "acting."

"And, what about 'a'?"

When this QUALITY, of MATTER now seen "deserted" by ENERGY, becomes attached to so many units of MATTER that they begin becoming totally innumerable to us, that is mounting up so fast that we give up any hope of keeping any intellectual control as relates to them, then we need this further III Quality of What we Name: "a."

"And then how does my question about the start of inductive learning 'hit the nail on the head' as relates to what 'kind' of words 'the' and 'a' are?"

It seems that when the mind begins reacting to the world deductively instead of inductively, "the" and "a" change from being one kind of word into being another kind.

"How is that?"

It would seem that as we make the change from inductive to deductive reasoning "the" and "a" change from being III Qualities of What we Name into being "Classes we Name."

"What is the difference?"

A III Quality of What we Name is something that we see sometimes, with our "sometimes" eyes (the physical eyes). Classes we Name, on the other hand, are words for qualities which the "always" eye sees always. As the mind switches from inductive to deductive learning the QUALITY of MATTER that was once seen "acting" but is now seen "deserted" by ENERGY is internalized, that is it goes from something seen sometimes by the physical eyes to something seen always by the mind's eye.

"But that would then mean that 'the' would represent to us the QUALITY the mind senses that the MATTER, which it sees, is 'always' deserted by ENERGY. And, what is more, 'a' would be for that which represents to the mind the fact that these units of MATTER which it sees always deserted by ENERGY have become so innumerable that they have caused the mind's abandon of hope of any intellectual control of the situation."

Yes, that is correct; and that then would be what introduces our minds to the first number.

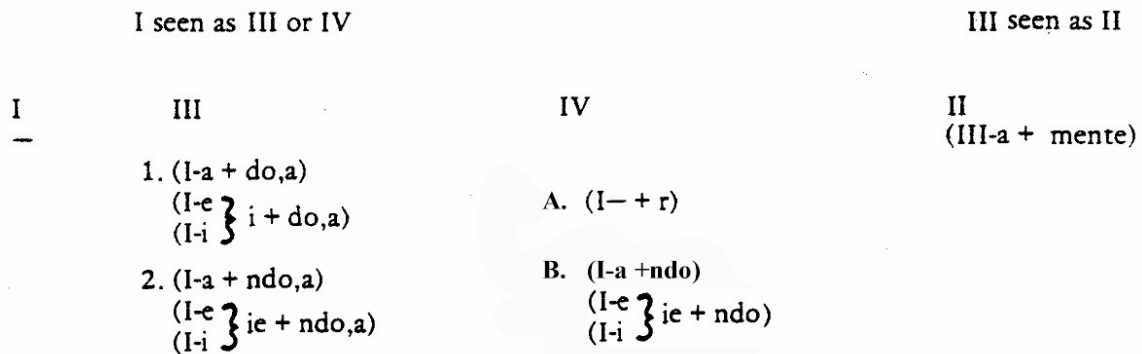
NUMBERS

1 ¹	uno	21	veintiuno	first	primero
2	dos	22	veintidos	second	segundo
3	tres	30	treinta	third	tercero
4	cuatro	31	treintiuno	fourth	cuarto
5	cinco	40	cuarenta	fifth	quinto
6	seis	50	cincuenta	sixth	sexto
7	siete	60	sesenta	seventh	séptimo
8	ocho	70	setenta	eighth	octavo
9	nueve	80	ochenta	ninth	noveno
10	diez	90	noventa	tenth	décimo
11	once	100	cien		
12	doce	101	ciento uno		
13	trece	200	doscientos		
14	catorce	201	doscientos uno		
15	quince	1,000	mil		
16	dieciseis	1,001	mil uno		
17	diecisiete	2,000	dos mil		
18	dieciocho	2,001	dos mil uno		
19	diecinueve	1,000,000	un millón		
20	veinte	1,000,000,000	mil millones		

In some languages the word "a" is often identifiable with the word "one." It is completely noticeable in Spanish but also so with the "-n" that still comes on after "a," to form the expression "an," that is used in English before vowels.

"Well then from this it would seem that what we generally call 'learning' isn't really learning at all but maybe just some kind of a ... 'momentum' type of carryover from the real learning that we were doing at birth."

Maybe that is the most astute observation available for us to introduce this next feature of language.



As we spoke about "I" and "me" we made mention of the fact that it was our first encounter with words not one form of which is without endings, changes and additions. We mentioned how we all know that the form which we start out with, using for ourselves, is the "acted upon" form, "me." It was further made a point of observation how for these words we change the "acting" form of the word, (the form that generally has no endings, changes or additions) into an entirely different word from the base word with which we start out. We are now at a point, however, where we encounter a feature of language the primary characteristic of which presents itself to us, as the fact, that everything in the system in some way is the result of the addition of endings, changes and additions.

The designation "I" in the upper left-hand corner of this illustration stands for a shout. The designation below the "I," the "—," stands for the fact that the shout will be the only word in the illustration without any endings, changes or additions. All of the other words will have them.

The heading "I Seen As III or IV" stands for the fact that the illustration shows ways that endings, changes and additions are put onto the shout to make IV words, or "names," for MATTER, or III words for Qualities of What we Name.

Scene 6

I Seen As IV

When the mind sees something which it used to think of as I - ENERGY (that is, with a shout), but now sees as IV - MATTER, there are two ways that it can express this: "A" & "B."

One way of doing this, "A," is merely to put the sound "-r" onto the end of the shout. This is what the word in parentheses in the top line of words, in the upper left-hand corner of the pages of Spanish words in the section of the play entitled "What The Spanish See As I Action," means. An example is "(pasar)," the third word on the top line of words on page 86. This same feature of language is accomplished in English by the addition of the word "to"- in front of the shout.

To see how the addition of "r" onto the end of a Spanish shout or the word "to" in front of an English shout has the effect of turning erstwhile expressions for ENERGY into expressions for MATTER, we could use this example.

We can start with your name. If your name is Dave then we have "Dave" as our "name" for MATTER. One expression that could be said of this MATTER, let us say by a good old friend, could, be, "Dave is fun." The word "Swim!" is a shout, an ENERGY word. In English we cannot say, "'Swim!' is fun," and have it sound right. By the addition of the word "to," however, as in the expression, "To swim is fun," we have made of "Swim!" the same kind of concept, a MATTER concept, as "Dave."

We can also make a MATTER concept out of a shout by the addition of the sound "-ndo" onto the end of the shout. This is shown on the right-hand side of the illustration as "B." The sound "-ndo" is equivalent to the English ending "-ing," as in the expression "Swimming is fun." Because of chanting, the final "-e" and "-i" of shouts that end in these two sounds are emphasized so that they become the sound "-ie-" before the ending "-ndo" is added.

Scene 7

I Seen As III

When the mind sees something that it used to think of as I ENERGY, but now sees as III Quality of What we Name, Spanish-speaking people add endings as shown in the material in the illustration under "III."

If the word for the Quality of What we Name is conceived of as having happened in the "past" the endings are added on that are shown to the right of "I." If the word for the Quality of What we Name is conceived of as happening in the "present" the endings are added on which are shown to the right of the "2."

"1. past." The ending "-do" is added on to make a past Quality of What we Name from a word that used to be a shout (for ENERGY) and that ended in the sound "-a," if the MATTER word of which the QUALITY word is a quality is "male." If the MATTER word is "female" then the ending "-da" is added. Chanting causes the final "-e" sound (as in "met") and the final "-i" sound (as in "pin") of the shouts that end in these two sounds to transfer up to become the sound "ee" as in "meet" (spelled "-i" in Spanish) before either the ending "-do" or "-da" is added on.

The word "pasado" in Spanish is the ending "-do" added on to what used to be the shout "pasa" (which means "pass" in English). The word "pasado" means "passed" in English, as in "The time has passed."

"2. present." The ending "-ndo" is added on to make a present Quality of What we Name from a word that used to be a shout (for ENERGY) and that ended in the sound "-a," if the MATTER word of which the QUALITY word is a quality is "male." If the MATTER word is "female" then the ending "-nda" is added. Because of chanting, the final "-e" and "-i" of shouts that end in these two sounds are emphasized so that they become the sound "-ie-" before the ending "-ndo" is added.

The word "pasando" is "passing" in English, as in "a passing day."

Scene 8

III Seen As II

Spanish-speaking people make Qualities of Action out of Qualities of What we Name by the addition of the ending "-mente" to the female form of Qualities of What we Name. That means that if the Quality of What we Name ends in a consonant the ending "-mente" will be added right onto that consonant, but if it ends in a vowel the ending "-mente" will be added on after the "female" ending "a." This is the way, then, that Qualities of Action (or II words) are formed from Qualities of What we Name (or III words).

POSTLUDE

LEARNING

"Now let me see if I'm able to encapsulate this play for myself to see if I have the gist of it."

"I think that the most advantageous place for me to start, in order to understand the opinion that created the play as it is, was the mention in the play of 'the very most perfect cause: perfect learning.' "

"It is the opinion of the group that wrote this book that when all of mankind is born they are involved in 'perfect learning'?"

Yes.

"And the reason you put forward for this opinion is that as long as we are engaged in Pure Action we 'always remember' what we learn?"

Yes.

"And you hold that human speech is the record that mankind has available to it of the 'perfect learning,' Pure Action, in which they were engaged at birth?"

Yes.

"And you think that anyone who very analytically goes through this play can discover how to become a 'perfect learner' again?"

It was Emerson who said he sensed such things coming for the scholars of this country. He said that if we would, in addition to gaining political independence from Europe, now turn our backs learning-wise to "the courtly muses of Europe" and concentrate our efforts instead upon the essential dynamics of the American point of view that "the UNSEARCHED MIGHT of man" would in time be ours.

We do feel that that time of which he spoke is now here.

We feel that anyone on Earth who wants to now can, by becoming personally analytical about the details of the play, discover how to reengage all of the mental power with which he or she was born to recommence learning with all of his or her mental capacity.

"You're not saying, of course, that by reading this play a person will become mentally superior to other people, are you?"

We aren't stressing any comparison of one person with another. We say the comparison is with what we as individuals are doing now in relation to what we can do—that "unsearched might of man" which Emerson stressed that America should bring to the fore. But, we do feel, absolutely, that with this play anyone on Earth who wants to can learn again at the fullness of his or her capacity.

"Do you have any idea at all of what you are saying—the break-through in learning for all of mankind which you are speaking of?"

When this book was started it began as a simple effort to create a language tool. However, as progress was made toward making the tool describable by as few concepts as possible we had to blend and wed, more and more, the Oriental approach to speech with the European and the both of them with our own Americanism.

We realize how we have been saying, "we say" or "we feel," "hold" etc. And we know what a massive break-through in human learning we are speaking about. However, we don't feel presumptive in the least about talking about this break-through; and there is a reason for not feeling that way.

Mankind discovered that the most powerful thing which it has to base its work together upon is conversation or dialogue—dialectic—logic—the "-logics"—Science. And European Civilization, which has been based upon this longest (Japan only went over to European ideas about a century ago and China only as recently as its Revolution), has left us with a doorway that is wide-open.

Aristotle and his associates who conceived the European idea, "School," stated that they definitely *did* feel that there is a purpose or reason why humans speak (they made a statement to this effect among those which they used as their justification for basing human life upon human speech sounds). HOWEVER, THEY ALSO SAID THAT THEY DID *NOT* KNOW WHAT THAT PURPOSE WAS.

Now, Americanism in our day has transformed the world.

Americanism, with its intense purposefulness has, in the realm of human government, gone sailing right through that door left so wide-open by Aristotle and his associates. It has seemed to the authors that by merely making those same dynamics of Americanism the central feature of this play that mankind has that breakthrough in learning which Emerson long ago intimated would be that fabulous drama for all mankind when mankind's mind meets her destiny.

"What do you think would be the result if all mankind rediscovered how to learn again with the same contact between the mind and ENERGY ITSELF that the mind is born involved in, in Pure Action?"

It would seem that the brilliance of the sunburst of the explosion of human mental ENERGY would almost totally eclipse even the effect that the basic idea of Americanism, that is the basis of the Language Tool, had as it reoriented all modern civilization in the wake of the American Revolution.

"And you think that this is possible?"

Oh, very!

"Well then, let's cover the bases on how the human mind gets deflected from that kind of learning, inductive learning, to deductive learning, as recounted in the play, from the last of the Great Melodrama till now."

"Because of the 'invasion' of all of the touches that come along as unwanted riders while the mind is engaged in Pure Action the mind's 'bravery' starts to wane."

"When at length the mind feels constrained to give up 'hope' that it is going to be able to continue seeing ENERGY ITSELF physically, in order to direct the mind's eye to defense duty upon the mind, the mind severs the connection that it has had with ENERGY ITSELF, i.e. Pure Action."

"When this happens the mind feels more logical with a new and entirely different name for itself, the idea being that it has changed itself into a different kind of mind by giving up the hope that it is going to be able to keep on seeing ENERGY ITSELF physically."

"This then is the end of the inductive-type learning whereby we learn our native tongue and the beginning of deductive learning."

"The words 'the' and 'a,' that started out as words for MATTER sometimes seen deserted by ENERGY, now become words for MATTER always seen deserted by ENERGY."

"As this happens we begin to understand numbers with their emphasis in the opposite direction of concentration, that is upon the dispersion of our interest to numbers of things."

"The 'momentum' of the way that we are born learning 'carries' us, in our new dispersion (rather than concentration) type of learning, to add endings, changes and additions onto the things which we had learned while concentrating."

"Is this correct?"

That is correct.

"But if this is true then it would seem that the whole human race has something which works long enough for it to learn just its mother tongue and then shuts off tight."

That is right, "tighter than a drum"; well over 99% of the human race can converse in its mother tongue, and that is as far as it goes.

"But then that seems to substantiate my earlier observation that what we call 'learning' isn't really learning at all but just some kind of a reshuffling of the things which we learned by inductive learning and that the reshuffling just comes as a consequence of the 'momentum' that we had built up while we were still learning inductively."

The way that your observations have encapsulated the way the subject of "LEARNING" has been handled in the play seems to be an adequate way to understand the way that the human mind changes from its native way of inductive learning, that is with imagination, to learning deductively, that is without imagination. However, it would seem that at this juncture we are at a place to make an observation that might really come as a welcomed one to you as regards your goal of independence in reading, listening to and speaking the Spanish language.

The word "imagination" means "having to do with the power to form mental *images* (or pictures)."

In languages other than English, particularly German, we find that although the total vocabulary of the language may consist of hundreds of thousands of words, in the main all that the long lists of the complicated, more "technical" words of the grown people are innumerable "shufflings" and "reshufflings," in differing combinations, of the basic stock of the most-used words in language — the words of little children.

If one thinks of the near 3,000 words on the Energy Quality-Matter charts as the 3,000 most seen mental images, or pictures, of Spanish-speaking children, then you will find both in theory and identifiably in fact that in the main the hundreds of thousands of other words in the vocabulary of the Spanish language are just differing combinations, over and over again, of the 3,000 words on the charts.

The expression "in theory" is used because if you should look for the definitions of these "big" words in a dictionary (that is entirely in Spanish) you will find the definitions given in terms of the 3,000 words on the charts.

The expression "in fact" is used because you will actually see how the components of the "big" words are just the most used of the "little" words on the charts. This is not very noticeable in the English language where the "big" words are generally from the Ancient Greek and Latin introduced in the Medieval Latin of the Normans as they took over the administration of technical things in the British Isles. However, it is so noticeable in German, oftentimes most comically so to English-speaking people, because of the contrast with their language, where the "big, dignified fancy words" are just made up of a lot of so understandable "baby-talk" words. Though not at all so obvious in Spanish as it is in German, the continual presence of these "baby-talk" words, which you will find among the 3,000 words on the Energy-Quality-Matter charts, as components of the "big, fancy" words, will make building your "technical" vocabulary of Spanish a far different and easier matter than doing the same in English, being as the "baby-talk" words of this modern Latin language have a lingual relationship to those words of Medieval Latin which are the source of the technical words of Spanish.

"Well, that may be a most helpful and reassuring thing to know; but the main point that all of this raises, in my mind at least, the turning by mankind from learning with our imaginations to learning without them, has left me a little discouraged as regards my hope of employing my imagination to help me most quickly reach my goal of independence in reading, listening to and speaking the Spanish language."

We will come to that in the next part of the book, entitled "Independence."

Part III

INDEPENDENCE

The goal of the Language Tool is to "set the guidelines within which you may let your imagination serve you most to most quickly reach independence in reading, listening to and speaking the Spanish language." This is the step by step procedure that is recommended to help you to do that.

STEPS

1

Acquaint yourself well with Endings Surface of the Tool Card. You can obtain an acquaintance with its overall idea by reading "Part I" of the book. You can acquaint yourself with the details of its individual parts by reading "Part II" of the book. A "feel" for the ways that the Endings Surface of the Tool Card is used is the main requirement to independence in reading Spanish.

2

The Spanish words for "the" and "a" (see the upper right-hand corner of the Endings Surface of the Tool Card) together with the "touches," "classes we name" and "in-dividualizers" which you find on the Vocabulary Surface of the Tool Card will add up to one half of the words, by frequency, which you will ever encounter as you read Spanish. That means that if you will acquaint yourself well with the words for "the" and "a" and also with these 81 other words you will be well acquainted with "every other" word which you come upon as you read Spanish writings.

3

When you think that you have a good feel for both surfaces of the Tool Card you are ready to read. The "Appendix" will show you how to use the Energy-Quality-Matter Charts. For words not on the Charts you will need a good Spanish-English dictionary. (Remember that shouts will be shown with a final "-r" in a dictionary and that will be the same word as an English shout with the word "to" in front of it.)

4

As you make your plans to read, try to select Spanish writings for which you can obtain a "thought for thought" translation in English (just so that you will be able to easily check your own progress as you go). The translation may be close to thought for thought if the material is important. "Important" would mean that the translator is directed to stick as close as he can to the original. These types of translations could be expected for famous novels, the publications of international businesses and religious organizations, government publications etc. Not as trustworthy as these (to be thought for thought translations) but still serviceable is the same article in the Spanish and English editions of well-known magazines.

After you have read for a while you will discover for yourself how intensely valuable the computer is in providing us with lists of the words of the Spanish language ordered from top to bottom by their frequency. As you read you will find the Alphabetic Index To The Energy-Quality-Matter Charts referring you time and time again to the words that we find at the very top of the lists on the Charts. Because this will bring to our attention the serviceability of the "dictionary at one glance" feature of the Charts, this seems one of the very best ways to introduce us to the Spanish to English translations on the Charts.

The Energy-Quality-Matter Charts

Reading which brings us to use them somewhat before we begin to study them intensely seems a good way to build up desire to learn the Energy-Quality-Matter Charts well. Just a little bit of reading generally suffices to show us how much of all of the words we encounter in Spanish writings are given to us in the Charts. And, that is a most welcome thing since we see on the Charts how over 50% of the Spanish to English translations are identifiably the same word.

5

Open this book to "IV WHAT WE NAME" page 159. The Spanish words which have no designation to their left in the word lists in this book (that is no asterisk, "*" nor dash "—") are identifiably the same in both Spanish and English. Make your way down through all of the Spanish words in the book under "IV WHAT WE NAME" which are identifiably the same in Spanish and in English. Go as slowly as you need to see exactly how each of the pairs of words are related.

6

Now turn to page 137, "III QUALITIES OF WHAT WE NAME." Make your way down through each of the Spanish words which is identifiably the same in the two languages (those with no "*" nor "—" to their left). Take as much time as you need to see the relationship between each of these pairs of words.

7

Now turn to page 135, "QUALITIES OF ACTION." As you see, there are very few of these words that are the "same" in Spanish and in English. Go through these pairs that have no designation to the left of the Spanish word.

8

Now turn to page 86, headed "I.1.1. "These are the first of the "ACTIONS." Examine this page and all of those following after it with lists of Spanish shouts and their English translations. Look for those pairs of shouts with no designation, to the left of the Spanish shout. These will be those which are identifiably the same. Go through them carefully seeing the relationship between each pair.

When you have completed "Step 8" you will already have reached a high level of independence in reading Spanish.

Moreover, if you have been careful to notice the distinct few ways that the Spanish and English words that are identifiably the same are almost always spelled a little differently in Spanish (though sometimes they are spelled exactly the same in both languages) you will have acquired a valuable asset. These Spanish and English words that are identifiably the same amount to over 50% of the words on the Energy-Quality-Matter Charts. The same percentage, about 50% or possibly much higher, will probably remain true for all of the words in the Spanish language. That is about 50% or more of all words in the Spanish language ought to be identifiably the same as English words. If you have been careful to notice the distinct few ways that the Spanish words are spelled differently from the English ones, sometimes almost exactly the same except for a letter or two, then you will have the asset that not only will you be well acquainted with the 50% of the words which you will encounter in Spanish by frequency, (from your study of the Tool Card), you will probably be able to figure out what over 50% of all Spanish words which you read mean.

THIRD WORDS

Beginning on page 191 you find a number of pages of lists of Spanish and English words entitled "THIRD WORDS." The Spanish words in these lists are those in the lists in "Part II" of the book with an asterisk, "*", to their left. Those Spanish words in the lists in "Part II" of the book with an asterisk to their left can be shown to be related to the English words to their right through the employment of the English words that are given to their right in these lists in this part of the book.

Remember that the lists in this part of the book are entirely different from the lists in "Part II." In "Part II" the Spanish word and the English word to its right both stand for the same picture." Here in "Part III" the English words need not be for the same picture as the Spanish words at all, but are merely "third words" that should help you to see a relationship between the two words given in Spanish and English, for the same picture, in "Part II."

1 ENERGY

I. 1.1.

llama	exclaim
mira	admire
necesita	necessitate
explica	explicate
falta	fault
trabaja	travail
desea	desire
termina	terminate
publica	publication
gusta	disgust
realiza	be realized
guarda	guard
intenta	intent
nota	take note
acerca	circa
procura	procure
canta	chant
contesta	contest
salva	salvation
obliga	obligation
señala	signal
ama	amorous
quita	quit
llora	deplorable
aumenta	augment
llena	plenitude
coloca	locate
baja	base
evita	inevitable
duda	indubitable
apunta	point
ayuda	aid
ignora	ignore
lanza	lance
cita	cite
oculta	occult
preocupa	preoccupied
nombra	nominate
rodea	rodeo
encarga	encharge
precisa	precise
viaja	voyage
tarda	tardy
salta	somersault
renuncia	renounce
regresa	regress
consta	constant
supera	superb
ordena	ordinal
aplica	application
equivoca	equivocate

aguarda	on guard
aparta	apart
molesta	molest
opina	opinion
averigua	verify
baila	ballet
junta	join
pisa	pace
enamora	enamored
anima	animate
lava	lavatory
titula	title
inclina	incline
mejora	ameliorate
arregla	regulate
carga	cargo
amenaza	menace
besa	buss
gira	girate
abunda	abundant
traza	trace
suma	sum
impresiona	impression
reza	recite
presencia	presence
limpia	limpid
califica	qualify
pasea	pace
relaciona	relation
abrazo	(em)brace
confia	confide in
regala	regale
efectúa	effect
reclama	reclaim
experimenta	experiment
brilla	brilliant
vacila	vacillate
remonta	mount
ingresa	"ingress"
estorba	disturb
alumbró	illuminate
jura	jury
vigila	vigilant
roba	rob
avisa	advise
castiga	castigate
tranquiliza	tranquelize
reacciona	reaction
respira	respire
peca	impeccable
aborda	all aboard
engendra	engender
choca	shock

relata	relate
venga	vengeance
media	medial
burla	burlesque
desfila	single "file"
hereda	heredity

I. 1.2.1.

piensa	pensive
comienza	commence
sienta	sedentary
niega	negate
atraviesa	traverse
acierta	(a)certain
recomienda	recommend
entierra	interment

I. 1.2.2.

encuentra	encounter
recuerda	record
muestra	(de)monstrate
prueba	probation
suena	sonic
sueña	insomnia
vuela	volatile
acuerda	accord
ruega	interrogate
aprueba	approbation
renueva	renovate
suelta	solution
esfuerza	force

I. 1.2.3.

juega	joke
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I. 2.2.	debe cree comprende corre sucede responde vende rompe teme bebe vence prende suspende arde	debt creed comprehend corridor successive respond vendor rupture timid beverage invincible apprehend suspend ardent	reuni surgi confundi reparti concurri presumi fingi bati imprimi	reunion surge confound parts concur presume feign batter imprint	I. 4.10. ve	vision
					I. 4.11. quiere	require
			I. 3.2.2.		I. 4.12. sabe	"savvy"
			sienti adverti mienti diverti consienti	sentiment advertise mendacity diversion consent	I. 4.13. pon(e) opon(e) compon(e) repon(e)	position opponent component repose
I. 2.2.1.	pierde entiende tiende enciende vierte	perdition intend tendon cinder divert	I. 3.2.3.		I. 4.14. ven(i)	advent
			sigui pidi visti midi persigui prosigui rigi	sequence petition vestment metc out persecute prosecute reign	I. 4.15. sal(i)	sally forth
I. 2.2.2.	vuelve resuelve envuelve devuelve huele (oler) duele	revolve resolve involve devolve olfactory condolence	I. 3.2.4.		I. 4.21. val(e)	value
			mueri duermi	mortal dormitory		
I. 2.3.	nace merece pertenece permanece crece agradece complace obedece place	nascent merit pertain permanent increase grateful complacent obedient placate	I. 3.3. luci	lucid	I. 4.22. rfi	derision
			I. 3.4. construyi	construct	I. 4.23. cabe	capable
			I. 4.3. está	status		
I. 3.1.	vivi escribi cumpli exigi parti	vivid scribe accomplish exigency parts	I. 4.7. di	dictate		

II. QUALITIES OF ACTION

1. "-o"

sólo	solely
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3. "-e"

tarde	tardy
aparte	apart
mediante	medium

6. "-s"

antes	ante-room
menos	minus

7. "-n"

bien	benefit
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9. "-l"

mal	malign
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10. "-mente"

solamente	solely
seguramente	securely
únicamente	uniquely
verdaderamente	verily
fácilmente	facility
indudablemente	indubitably
tranquilamente	tranquil

III. QUALITIES OF WHAT WE NAME

1. "-o"

todo	total
nuevo	novelty
ciento	percent
bueno	bonafide
poco	paucity
cuanto	quantity
último	ultimate
medio	medium
solo	sole
alto	altitude
vario(s)	various
décimo	decimal
antiguo	antique
malo	malfactor
único	unique
verdadero	verity
blanco	blank
profundo	profound
tercero	terciary
próximo	proximity
puesto	posted
vivo	vivacious
bello	"belic"
bajo	base
ambo(s)	ambidexterous
duro	durable
precioso	precious
pleno	plenty
muerto	mortal
seco	desiccate
extranjero	strange
octavo	octave
digno	dignity
tranquilo	tranquil
dispuesto	disposed
amoroso	amorous
frío	frigid
vestido	vestment
enamorado	enamored
nacido	nascent
debido	debit
perdido	perdition
limpio	limpid
seguido	sequence
oscuro	obscure
cuarto	quarter
diario	diary
vecino	vicinity
simpático	sympathetic
quinto	quintuplet

cómodo	commodious
agudo	acute
definitivo	definitive
citado	cited
silencioso	silence
titulado	titled
séptimo	September
enfermo	infirm
animado	animated
señalado	signaled
desnudo	nude
amado	amorous
doloroso	doleful
sexto	sextuplet
descubierto	discovered
grato	gratified
noveno	November
propicio	propitiate
pálido	pallid
derecho	directed
sumo	summit
contento	content
visto	visual
entendido	intended
fecundo	fecund
recto	direct
sometido	submitted
delgado	delicate
construido	constructed
rotundo	rotund
sangriento	sanguine
desgraciado	disgraced
encendido	incendiary
leído	legible
oscuro	obscure
desaparecido	disappeared
mínimo	minimal
cargado	charged
pensado	pensive
llano	plain
encargado	in charge
envuelto	involved
bendito	benediction
rendido	rendered
soberbio	superb
exquisito	exquisite
grueso	gruesome
sospechoso	suspect

2. "-e"

grande	grand
pobre	poverty
siguiente	sequence
libre	liberty
fuerite	fortitude
ilustre	illustrious
conforme	conforming
verde	verdant
célebre	celebrity
apacible	pacify
ardiente	ardent
insigne	significant

6. "-i" (-es)

facil	facility
azul	azure
inútil	utility
débil	debility
útil	utility
desigual	disequal

7. "-r" (-es)

primer	primary
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8. "-n" (-es)

joven	juvenile
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9. "-s" (-es)

menos	minus
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10. "-z" (-es)

feliz	felicity
capaz	capacity

IV. WHAT WE NAME

2-1. male

1. "-o"

año	annual
tiempo	temporal
mundo	mundane
pueblo	people
libro	library
modo	mode
trabajo	travail
ojo	ocular
amigo	amicable
campo	campus
cuerpo	corpse
maestro	master
fondo	foundation
caballero	cavalier
pensamiento	pensive
medio	medium
cielo	celestial
oro	ore
propósito	proposed
brazo	brace
suelo	soil (dirt floor)
deseo	desire
derecho	directed
periódico	periodical
recuerdo	recórd
cuarto	quarters
discurso	discourse
cuento	recount
consejo	counsel
cuadro	quadrant
ánimo	animation
enfermo	infirm(ary)
sueño	insomnia
acuerdo	accord
resto	rest
marido	marital
espejo	inspect
negocio	negociate
respeto	respect
juicio	judicial
pasado	passed
sabio	"savvy"
oficio	office
puesto	post
caballo	cavalry
barco	(em)bark
labio	labial
muro	mural
suceso	successive
contrario	contrary

blanco	blank
viento	ventilate
edificio	edifice
plano	plan
extranjero	stranger
fruto	fruits of labor
muerto	mortal
obispo	episcopal
comienzo	commence
pecho	pectoralis
encanto	enchant
hierro	ferrous
torno	turn
vecino	vicinity
escrito (s)	script(ure)
cariño	care
capítulo	capital
apellido	appellation
reino	reign
odio	odious
polvo	pulverize
despacho	dispatch
cuello	collar
sujeto	subject
premio	premium
castigo	castigate
conjunto	conjoined
empleado	employed
trato	treatise
mercado	mercantile
esposo	spouse
canto	chant
disgusto	disgust
anciano	ancient
abogado	advocate
diablo	diabolical
alumno	alumni
mando	mandate
reposo	repose
pecado	impeccable
acierto	certain
infierno	inferno
humo	fume
aviso	advise
arreglo	regulate
vestido	vestment
bando	band
testigo	testify
tercero	terciary
elogio	eulogy
socorro	succor

relato	relate
tránsito	transit
sábado	Jewish Sabbath
tiro	tirade
ciento	century
ingreso	"in-gress"
ámbito	ambit
entendimiento	entente
escenario	scenery
vaso	vase
erudito	erudite
puño	pugnacious
cumplimiento	comply
sello	seal
lazo	lasso
demonio	demon
adorno	adornment
retiro	retire
alimento	alimentary
correo	courier
crecimiento	increase
hielo	congeal
aumento	augment

2. "-e"

padre	patriarch
pie	pedal
ambiente	ambient
coche	coach
conde	count
pobre	poverty
baile	ball
borde	border
puente	pontoon
amante	amorous
sacerdote	sacerdotal
verde	verdant
diente	dentist
timbre	timbrel
informe	inform
ave	aviary
oriente	orient
comerciante	commerce
cine	cinema
occidente	occident
porte	deportment

3. "-a"

día	diary
arma	arms
idioma	idiom
periodista	periodical
cura	cure
mediodía	midday
tranvía	tramway
fantasma	fantasy

8. "-l" (-es)

mil	milipede
español	Spaniard
sol	solar
árbol	arbor
mal	malignant
azul	azure
oficial	official
natural	nature

5. "-y" (-es)

rey	regal
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9. "-s" (-es)

mes	mensual
dios	divine

6. "-r" (-es)

señor	senior
amor	amorous
mar	marine
lector	lecture
dolor	doleful
escritor	"script-or"
deber	debt
calor	calorie
militar	military
millar	millipede
olor	olfactory
azar	hazard
particular	(person)
saber	"savvy"
menester	administer
rector	rectify
trabajador	travail
sabor	savor(y)
sentir	sense

10. "-z" (-es)

juez	judicial
pez	pisces

7. "-n" (-es)

don	donation
fin	final
joven	juvenile
bien	beneficial
varón	baron

IV. WHAT WE NAME

2.2. female

1. "-a"

vida	vital
tierra	terrain
guerra	guerilla
agua	aquarium
cuenta	count
puerta	portal
noticia	notice
señora	senior
carta	(post)card
pedra	petrified
prueba	probe
sombra	somber
iglesia	ecclesiastic
dama	dame
pena	pain
ventana	ventilate
patria	patriot
pluma	plume
mirada	admire
belleza	belle
materia	material
revista	revise
frontera	frontier
villa	village
seguida	sequence
plata	plate
riqueza	rich
lectura	lecture
altura	altitude
isla	isola(te)
vía	viaduct
reina	reign
junta	joined
desgracia	disgrace
barba	barber
tabla	table
esposa	spouse
sierra	Sierras
sala	salon
biblioteca	Bible
periodista	periodical
bandera	banner
fábrica	fabricate
salida	sally forth
pureza	pure
prisa	pressed for time
locura	loco
respuesta	respond
regla	regulate

ayuda	aid
culpa	culpable
ansia	anxious
cifra	cipher
ropa	robes
amiga	amicable
moneda	monetary
risa	dirision
moda	mode
grandeza	grandure
partida	depart
venta	vendor
carretera	"car" terrain
corona	coronation
jornada	journeyman
carga	cargo
misa	missal
tienda	tent
temporada	temporary
escalera	scale
pareja	pair
pérdida	perdition
creencia	credence
alcoba	alcove
estancia	stance
luna	lunar
fila	(single) file
huerta	horticulture
muralla	mural
galería	gallery
delicadeza	delicacy
amenaza	menace
nobleza	noble
burla	burlesque
placa	plaque
onda	undulate
maravilla	marvel
caza	chase
sepultura	sepulchre
tinta	tint
espuma	spume
fuga	fugitive
urgencia	urgency
raya	ray
semilla	insemination
campana	campanile
estampa	stamp

2. "-e"

noche	nocturne
gente	generation
tarde	tardy
madre	matriarch
muerte	mortal
frente	front
sangre	sanguine
carne	carnivorous
amante	amorous
leche	lactic
superficie	superficial
barbarie	barbarian

3. "-o"

mano	manual
------	--------

4. "-y" (-es)

ley	legal
-----	-------

5. "-ion" (-es)

cuestión	question
dirección	direction
manifestación	manifest
preocupación	preoccupied
explicación	explicate
reunión	reunion
redacción	redactor
discusión	discuss
oración	oration
peregrinación	peregrine
significación	signify
afición	affection
contestación	"no contest"

6. "-(t)dad" (-es)

verdad	verity
voluntad	volunteer
enfermedad	infirmity
amistad	amity
soledad	sole
facultad	faculty
felicidad	felicity
actualidad	actual
antigüedad	antiquated
piedad	piety
vecindad	vicinity
debilidad	debility
casualidad	casualty
profundidad	profound

12. "-r" (-es)

mar	maritime
-----	----------

7. "-ud" (-es)

juventud	juvenile
salud	salute
inquietud	inquietude

8. "-ed" (-es)

pared	parapet
-------	---------

9. "-z" (-es)

vez	vice versa
luz	lucid
paz	pacify
raíz	radical
cruz	crux
nariz	nasal
madurez	mature
rapidez	rapid

10. "-n" (-es)

orden	orders
-------	--------

11. "-l" (-es)

piel	peel
carcel	incarcerate
sal	saline
señal	signal

Open the book to page 159, "IV WHAT WE NAME." The first word at the top of the list is "año." It has an asterisk to its left. That means that there is a "third word" that should show us the relationship between "año" and its English equivalent "year." If we turn to page 195 we find that the first word at the top of the list for "IV WHAT WE NAME" there under "THIRD WORDS" is also "año." We find that the "third word," which is an English word which comes from the same Latin word that the Spanish word "año" does, is "annual," meaning "yearly." So, when you think of "año," think of "annual," meaning "yearly"; and that ought to help you to bring the picture "year" to your mind.

Now go to the next word under "año" on page 159 that has an asterisk; that will be "tiempo." Now go to page 195 and find "tiempo." We see that "tiempo" has as its third word the English word "temporal." Both the Spanish word "tiempo" and the English word "temporal" come from the same Latin Word (note how chanting has changed the "e" in "temporal" to the "ie" in "tiempo"). "Temporal" means "having to do with time." There is a relationship from that third word to help you to associate "tiempo" with "time."

(These Spanish words in the Third Words lists are in the exact same order and overall arrangement as the Spanish words with asterisks to their left in Part II of the book, except that the words with no designations or with dashes have been left out.)

After you go through the words with asterisks under "IV WHAT WE NAME," starting on page 159, then go to "III QUALITIES OF WHAT WE NAME," starting on page 137 and go through the words there with asterisks. After you have gone through these two "kinds" of words, checking with the "Third Words" lists for each word with an asterisk, then repeat this for the words with asterisks under "II QUALITIES OF ACTION," on page 135. After this go through "I ACTIONS" starting with group "I.1.1." on page 86.

If you should develop an ability to see how this operation of third words works you may have an ability that will bring you very close to independence in reading Spanish. If, in your reading, as you come upon Spanish words which are not in the Charts but somehow seemingly relatable to English words, and you are able to come up with fairly accurate third words of your own, this ability ought to bring you very close to independence. The words in the "Third Words" lists account for between 1/3 to 1/4 of the words on the Energy-Quality-Matter Charts. It would seem likely that these fractions would stay about the same for all of the remaining half of the vocabulary of the Spanish language, (the words of which are not identifiably the same as their English equivalent). That is, about, 1/3 to 1/4 more, in addition to the 1/2 that are the same, ought to be close enough that a relationship can be shown by a third word. Therefore, if you become adept at inventing your own third words you ought to be independent with a minimum of about 75% of all Spanish vocabulary. But, even if you don't, after you have adequately learned the Tool Card, then gone through and learned the words in "Part II" with no designations to their left, and then gone through those words in "Part II" with asterisks to their left and learned them with the help of the third words, you will be the master of 82% of the words in the Language Tool; and the words of the Language Tool amount to from about 95 to 97.5% of the words which you will meet in Spanish by frequency.

MEMORIZATION

When you have adequately learned the words in "Part II" without designations and those with asterisks, you will only have 18% of the words on the Energy-Quality-Matter Charts left to learn.

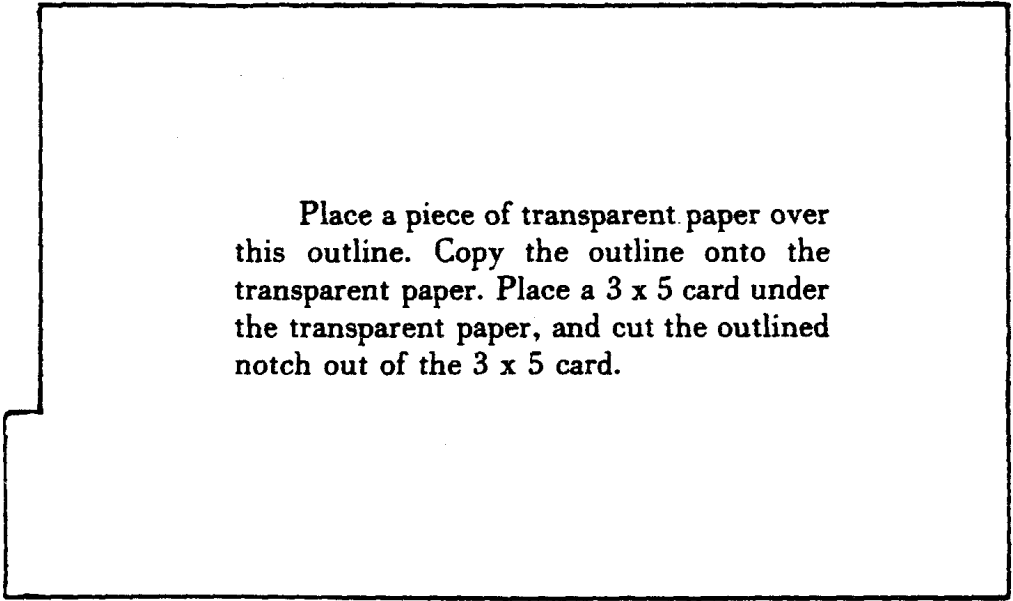
The fastest way that we know of to memorize these remaining words, those Spanish words with a dash, "—," to their left in "Part II" of the book, is the "notched card" technique mentioned at the beginning of "Part I" of the book, on page 4, coupled with "New Learning."

10

The way to use the notched card is as follows.

Open the book to page 159. Lay the notched card over the Spanish words there listed, under "IV WHAT WE NAME," so that the notch is on the right and the designations to the left of the Spanish words are exposed. Drop the top of the card down so that it covers the Spanish word to the right of the first dash. When this is done the English word "century" should appear in the notch. Use "New Learning" (see Step 11) to visualize in your mind's eye what "century" means to you. When you "feel" that you have a picture that will work for you, drop down the top of the card to expose the Spanish word "siglo." Keeping the same "feeling" that you had for "century," "New Learn" "siglo."

Say it over to yourself, pronouncing it in Spanish by the rules for Spanish pronunciation given in "The Sounds of Spanish And The Spanish Alphabet" in "Part II." Maybe it may help to try to mentally emblazon the Spanish letters for "s-i-g-l-o" into the mental picture which you are holding in your mind from "century." There may be any of a number of little tricks which you may find helpful, but stay on with "siglo" until *you feel* that you have some kind of a "New Learning" grasp on it. When you do then drop the card down to bring the English word "son," which is the next English word to the right of a dash, into the notch; and repeat the process.



Place a piece of transparent paper over this outline. Copy the outline onto the transparent paper. Place a 3 x 5 card under the transparent paper, and cut the outlined notch out of the 3 x 5 card.

After going through all of the words with dashes under "IV WHAT WE NAME" then go to page 137 and do the same with "III QUALITIES OF WHAT WE NAME," then with "II QUALITIES OF ACTION" on page 135, and then with "I ACTIONS" starting on page 86.

When you have done this you will be able to read Spanish independently of the Language Tool.

NEW LEARNING

11

"New Learning" is "learning" by using our own "feelings." Our example for this is the way that we try to remember "siglo" by *the feeling* we have for "century." We could do it this way.

You have dropped the notched card down to expose "century" in the notch, but "siglo" is kept covered. You mentally visualize a "picture" or "image" for "century." But, it is not enough to just get any picture before your mind's eye; you must keep on trying pictures until you can get one that you yourself, personally, have some "feeling" for, that it is the right picture. When you do have some "feeling," no matter how small, drop the card to expose "siglo"; and then proceed on as in "Step 10."

All that "New Learning" is, is learning by sight through our feelings. If you have any feeling at all for a mental picture you get in your mind's eye, that picture is remembered. The greater the feeling, the greater our ability to remember. It is really a very simple process; but the "sine qua non," absolute, rock bottom minimum is that WE HAVE TO FEEL SOMETHING OR THE PICTURES ARE JUST NOT REMEMBERED.

If you work on this it ought to develop for you to help you to memorize these remaining 18% of the words on the Energy-Quality-Matter Charts in a very little bit of time. When you have done this you will be able to read Spanish independently of the Language Tool, just referring to a Spanish-English dictionary occasionally for certain less frequently used words.

It is not at all unlikely that at this juncture a feeling of just a little in-quiet should come over people who are acquainting themselves with the Language Tool. They could say, "I have learned how to read using the Tool Card; it was a fairly mechanical process." "I have acquainted myself with the 50% of the words of the Language Tool that are about the same in both languages; that was a fairly mechanical thing to do." "Furthermore, I have acquainted myself through the third words with all of the rest of the vocabulary of the Language Tool except for only 18% of the words; and doing this with the third words was a fairly mechanical thing to do." "So, here I am now with almost all of the Language Tool, a supposedly mechanical thing, in my control; but I am impeded from my independence in reading by that remaining nearly 1/5 of the vocabulary that I have got to 'memorize'; and memorizing foreign words doesn't seem like it is going to be a very 'mechanical' thing to do."

It would be perfectly understandable if such feelings as this should arise, but it is hoped that the memorization of this remaining nearly 1/5 of the essential vocabulary will not prove to be any block to moving right into independence in reading. It is for this reason that we will spend a few extra words on this subject.

It was in fact a "mechanical" thing for us once to learn the English sounds which we did for the "pictures" of the particular words in question. It would seem that our greatest hope for speed in learning these Spanish sounds and their alphabetical symbols for these pictures would be if we can get ourselves in that same state of mind that we were once in when it was such a mechanical thing. It would seem that the area that calls for our concentrated attention is that "sacred channel" of our feelings through which we let that which we learn into our minds.

If we are able to concentrate upon these feelings of ours to the extent that we become so hypersensitive to them that we are able to discern when and when not an "image" which we have brought into our imagination is felt strongly enough that we will be able to retain it in our memory, then "New Learning" has become that mechanical process again. Perhaps it would be a good idea to substitute the word "instincts" for "feelings" as in Emerson's ideal for learning — "if the single man will plant himself indomitably on his *instincts* and there abide" — "learning," by a total reliance upon our own personal "instincts" once again, just like we did when we were little children (*italics ours*).

INDEPENDENCE IN LISTENING TO AND SPEAKING SPANISH

If you have a general understanding of the Tool Card from "Part I" of the book, a good feel for the details of the Tool Card from "Part II" and have followed these 11 steps for using the Language Tool, you are independent or very near it in reading Spanish. All that remains, as you read Spanish from the Language Tool approach, is to remember that the endings, changes and additions on the Endings Surface of the Tool Card (which you will see attached to words) will show you how Spanish-speaking people are mentally looking at (i.e. thinking about) what they physically see, the words (on the Energy-Quality-Matter Charts) themselves upon which the endings, changes and additions are put.

If you have any real difficulties with reading independence, write to "SNLC" in care of the Publisher. If you have gone through these steps, though, you will more than likely be able to read well enough that most of your problems would be such that any educated Spanish-speaking person would be able to clear them up for you.

12

This last step is the giant step. It is from independence in reading Spanish to independence in listening to and understanding spoken Spanish. If you can understand everything said in the spoken language, you are accepted as one of the "crowd" whether you speak well or not. However, if people notice that you can't understand what they are saying, they will mentally discount you although you may have learned a few things to say in an acceptable way. When you understand everything that you hear you will be able to do quite well with speaking by just saying in various speaking situations the words and expressions which you have heard, understood and seen to be correct in the same hearing situations. This is the exact same way that we learn to speak as children.

We have quite a jump on children, however. It is some while before children have a complete hold on the overall system in which the expressions of the people they hear are being said. We, on the other hand, have a general feel for that just by going through this book, maybe taking only one full day's work. A little practice with reading, then, ought to fortify that general feel for reading Spanish into a good, strong hold on the overall system.

So, with the Language Tool, independence in reading Spanish can be ours quite quickly. The goal of this book however, is to take us beyond that to also help us reach independence in listening to and speaking Spanish as quickly as possible. We feel that the way to do that is by the same "New Learning" that was suggested for learning that 18% of the vocabulary of the Language Tool the words of which are quite different from their English equivalents.

If you have practiced with the Language Tool and then have read independently of it enough so that you can read and understand almost anything you pick up, you have in your possession the key to understanding everything you hear. Then, again, when you understand everything you hear, you need only practice saying what you have heard to be speaking correctly. This twelfth step deals exclusively with how to "turn that key" (to understand everything in the spoken language you hear) that you have in your possession because of your ability to understand everything you read.

When we are little children we learn by our "feelings." We feel that this is the very fastest way in existence that we can go from an ability to understand all that we can read to understanding all that we hear. There are innumerable Spanish speaking situations into which a person in North America may place him or herself to be able to listen to the spoken Spanish language. Mexico is both near and economical, and there are many areas of the U.S.A. which have Spanish-speaking communities. It is not the scarcity of these situations at all which would impede us from learning to understand the spoken Spanish we hear. The whole difficulty is if we "turn ourselves off" to those same situations which we would have "drunk" in with such wonder if we were only children again. So often all of the things which we now know are "wrong," so many of the things to which we now react with aversion, long ago became a signal for us to "turn off" that sacred channel from our physical preceptors into that inmost part of us that "learns," the mind.

To try to merely ignore the fact that the prudence of experience has taught us to do this is not enough. It will take far more than just that to once again "open us up" to the "wide open" which we must be to get the very most worth out of the Spanish "hearing situations" which will carry us through to our goal of all-around independence with the Spanish language. If we want to be able to get our learning channel wide open again, as it was when we were little children, we are going to have to rediscover how to sincerely open up our feelings again to "wide open," wittingly, that is when we want to, just as they were wide open naturally, without any effort on our part, when we were born.

We feel that the Language Tool does this for us. By the chance occurrence that brought around the idea of combining Oriental Civilization's approach to language with that of Western Civilization and then the idea of supplying the missing element in those two by the most crucial concept in English-language property Law, which has so reorganized all Civilization in our day and which, as it applies to language, is the basis of the patent upon which the Language Tool rests, we have a quite thorough-going explanation (the "Play") of how our feelings worked at wide open when we were little children. From this explanation it seems that it ought to be a fairly

easy matter to pinpoint how to get them working for us again that way whenever we want them to.

The pin's point is on the word "ENERGY." That is that to which the ENERGY within us, the mind, reacts spontaneously; that is what it is that elicits language from us in the first place; that is what we physically *see* which *is* language. So then, all that language is is the vocal reaction of a physical body actuated by a mind that is physically seeing ENERGY ITSELF. ENERGY ITSELF is, in fact, something that we can physically see, that is physically *know*; indeed that is what all speech is, a vocal reaction of the mind to that ENERGY ITSELF which it both physically sees and knows.

The breakthrough that has given us this has been the "moral sense" of the American people and their English-speaking predecessors back through immemorial time as they have met to declare that moral sense doing jury duty. They have said that if something is important it must somehow, someway be "material." "Immaterial" became "unimportant." This has given us the crucial idea of the Language Tool, "ENERGY is all-important to us; therefore, somehow, it must be 'material.'" Therefore, we suggest, as the fastest way to open up our feelings again, to "drink in to our very minds" again, everything which we hear in Spanish hearing situations, to carefully go through the dynamics involved in the "Play," ("The Mind Meets Spanish"), and try to use what we find there as our *physical* grasp on ENERGY ITSELF to give us the "POWER" to reopen our learning channels between that ENERGY ITSELF and our own minds, the ENERGY within us, to wide open.

"Say, you know I certainly would hate to disappoint you, with all of the enthusiasm which you seem to have for what that play you have cooked up is able to do for me; but, quite frankly, the only 'feeling' that it gives me to this point is one of a very thorough-going 'discouragement.' To see how the mind of the whole human race 'turns off its attention upon ENERGY ITSELF in order to defend itself against more memory of more unpleasant touches, thus giving us the greatest anomaly in speech — the "I" versus "me" difference — then changes the most used words, "the" and "a," to be words for the QUALITY of MATTER always seen deserted by ENERGY, then going on thereafter to start putting endings, changes and additions upon everything that it used to see as ENERGY but now sees as other things, and what's more not really learning any more pictures but just making 'Old Learning' multiplications of the pictures already learned to that point; that is discouraging. I'm afraid that if we can't do any better than that for me, I'm going to have to tell you that I really don't think that your play is going to be what gives me that 'physical grasp' upon ENERGY ITSELF that I will need in order to let me 'turn on' my feelings to 'wide open' again to be able to really remember all about Spanish hearing situations which I may be in. To me the thought that everybody on Earth gives up hope, and then on top of that that it is precisely upon their mutual despair that mankind organizes itself in civilizations and then that the means used to perpetuate such an organization, chanting, should have such an overwhelmingly all-pervasive influence on the every day speech we use—to me ... it gives me a headache just to think of it ... so I can't. On the other hand, quite the contrary from what you apparently think this play of yours will do for a person, I think that your play gives such a discouraging picture of the abilities of the human mind that I would think that it would make people wonder if maybe those Ancient Greeks really didn't have something there about the 'state' of mind of all mankind: that maybe nobody on Earth really does know what ENERGY is, that is in such a way that any explanation which they might give of it would be of any USE to anyone else. I know for my own part, the independence which I now have for reading Spanish with the Language Tool aside, I don't feel that the play has given me any explanation of what ENERGY

ITSELF is, so much so that I in fact have any 'physical grasp' upon it at all, that I can put to any real USE at all, to give me any real 'power' at all to reopen up my feelings to wide open to let what I witness in Spanish hearing situations penetrate into that inmost part of me that learns."

Now, "You know what you are saying, don't you?" If we can in fact impart to you AN explanation of what ENERGY ITSELF is, so much so that it is in fact of ANY USE to you AT ALL in helping you reopen up the learning channel between ENERGY ITSELF, through your feelings, to the ENERGY that is within you, your mind, to help you do something so useful as to quickly understand a new tongue, then by the rules of "Old Learning" we have arrived at "New Learning."

We have a "moral to the story" that applies to the Play that we will tell you in just a bit. But, remember, if in fact you are able to put this to any use at all in accomplishing your goal, you may be the means of ushering in an explosion of power of developing human mental ENERGY unequaled by anything that has ever happened yet to the human family.

"You say that you have a 'moral' to the story?"

Yes.

"Well, all that I have to say is that it had better be good."

We hope that it will be, but since you have just now recalled the idea of the "state" in contrast to the idea that has produced the Language Tool, let's talk about this contrast just one more time before coming to the "moral of the story."

Once again, the English-speaking people have, from immemorial time, conducted gatherings among themselves wherein they have declared in the most solemn of terms the moral sense of the people. The body of the verdicts they rendered is the basis of what is known as "Law," both in Britain and in the areas colonized from Britain, including the United States. In modern times, say after the year 1500, when the voice of the people began to rule in England, the moral sense of the people, as expressed by their jury verdicts, so effected the language that it became the accepted speech of daily life to express the idea that unless something is somehow, someway "material" it is "unimportant," and the idea that in order to be "important" something must in some way be "material."

Beside the effect that this has had in reorganizing Civilization, this concept is the heart concept of the Language Tool. It is the heart concept because it explains what it is that the Chinese approach to language only hints at when comparing it with the flaw in Western Civilization's explanation of language: that all mankind is born spontaneously learning a particular "kind" of word that none-the-less is "without meaning" (which is patently illogical). The Chinese say that the mind in man must be reacting to that which is "important" to it. Western Civilization says that that which is "important" to man is ENERGY. The English-speaking mind says that that which is "important" must be "material." This is the idea that has so reorganized Civilization in our day. We are brought to the heart of the Language Tool which is that that ENERGY ITSELF which is so "all-important" to the human mind at birth must in some way be "material." If someway "material," then it is someway physically "seeable." If someway physically seeable, then it is someway physically "knowable." If it is someway physically knowable, then it is possible somehow, someway to pass that knowledge of ENERGY ITSELF on to others so that they may make use of it.

We are trying to do that now so that you can use that knowledge to reopen up the channel from the ENERGY within you to ENERGY ITSELF, so that you will be able to learn Spanish hearing situations with the same wide open learning abilities with which humans are born.

Now the Ancient Greeks said that no man can know what ENERGY ITSELF is to the point that they can communicate it to anyone else in such a way that it is of any use to them. They said that this was the "state" of the minds of mankind. This gained so infinitely much renown in Western Civilization because of an "insinuation." In those days it was true, men did not know too much about ENERGY and felt that it was probably some "spooky," "metaphysical" thing that had to do with the world of the "psyche." The insinuation was that the "psyches" of politicians were somehow, miraculously, able to make USE of it for the benefit of all.

It was the fact that "all that Western Civilization is, is an appeal to the inner man" that was our clue to explaining those words by sight which Oriental Civilization is weak on. Western Civilization is an appeal to the inner man; but there are two parts to Western Civilization, a northern part and a southern part. Both concentrate on the inner man. The outstanding feature of the southern part is the concept of the "state"; it is what the inner man cannot do; he cannot know what ENERGY is. The outstanding remnant of the northern part is the concept "free"; it is what the inner man can do; he can keep on doggedly holding on to that which is his.

It is the outlook of the authorship cooperative that has produced this Language Tool that in times long past the concept "free" was the predominate one in the folk customs of all of Europe north of the Alps. In the wars that raged through Europe during the early "Middle Ages" the idea "free" seemed to dry up almost everywhere except upon the island of Great Britain. Even there things came to such a pass that at the time of the Crusades the politicians were insinuating that they were even the owners of the "material" bodies of the people who lived on the island. At this the people of England united to put their foot down and draw the line beyond which the loss of their freedom would not go. This was at the signing of the Magna Carta in the year 1215. A result of this, not many years later, the politicians had to recognize the "fee simple freehold" way of holding onto one's land, which was done in the statute "Quia Emptores" in 1290. With the passage of time and Britain's colonization of North America, these traits of the concept "free" were transplanted to the North American continent. When the people in North America became so strong that they were able to operate under these traits exclusively, they revolutionized the World.

The United States of America is in fact the massive Common Law "corporation" of the whole Earth which annually produces one and a half trillion dollars worth of goods and services. It has only 6% of the World's people but it does about 50% of the WORK. Almost all of the other 50% is either: 1. made possible by America's WORK, 2. made possible by an imitation of it, or 3. made possible by a counterfeit. The American idea of what WORK is, is what gets things done.

Now the Ancient Greeks didn't get hardly anything at all done in comparison to this and by their own admission did not know what ENERGY (which means "WORK") was, except for the popular feeling that it probably had something to do with the world of the "psyche." But just because of the fact that ever since the Crusades the English-speaking people have found themselves using Greek words in the technology which they developed within their Common Law, "corporate," way of doing business, a very most interesting thing has happened with the

meanings of these Greek words in the period after the American Revolution when the ideas of the American Revolution have dominated the World of Work.

The Medieval Latin words "physical" and "physics" both came from the same Greek origin and meant "having to do with MATTER." However, in these modern times, when America has shown the world what WORK or ENERGY really is and the rest of the World has followed it, in this scheme of things the Greek word "physics" has come all of the way from meaning "having to do with MATTER" to becoming the modern expression for the "science of ENERGY and its transformations."

So, nowadays the whole World uses, in the very most practical, everyday, obvious applications the primeval persuasion inherent in the word "free," that that which is "important" to man, WORK or ENERGY, must in some way be "material."

Now, again, to the wide-spread conception that says that it is impossibly hopeless for man to know what ENERGY is and therefore to communicate one to the other how they may use it to learn again as they did when they were little children, the idea of the "state" of the Ancient Greeks. The only reason that it found any "use" among them was because of the insinuation, made possible by the popular superstition that ENERGY has something to do with the spooky, metaphysical world of the "psyche," that politicians were somehow, magically, able to make some use of it with their "psyches."

Now in these modern days people are free to think whatever they please; but as far as that insinuation (that made the concept "state" the "used" thing which it was) goes as having any USE at all in the modern scheme of things... well that is... frankly and succinctly anymore... insane.

"Well, okay, then I guess that I am ready for the moral of the story. But listen, you had better say it in great big, black capital letters just to make sure that I don't miss the point."

Well all that it is, is that "IF WE WILL BUT TREASURE THE SLIGHTEST HOPE THAT WE OURSELVES, PHYSICALLY, ARE GOING TO KEEP RIGHT ON SEEING 'LIFE ITSELF,' PHYSICALLY ... WE MAY! And if we do ... well, that's:

THE FASTEST WAY (in existence, that we know of) **TO LEARN SPANISH."**

APPENDIX

Alphabetic Index

To

Energy-Quality-Matter Charts

The purpose of this index is to allow you to be able to read Spanish immediately, that is before you have memorized the words on the Energy-Quality-Matter Charts.

Those Spanish words, along with their English equivalents, that are indexed are those in the columns on the Energy-Quality-Matter Charts that are headed by a letter of the alphabet. The column on the left, will be headed "A," the column to its right will be "B," the column to the right of that, "C" etc.

Within these columns there will be a number, "1," "2," "3" etc., between that Spanish word and its English equivalent which is "10," "20," "30" etc. down from the top of the column.

Therefore, if you should come upon a word in your reading which this index shows as "C48," you will find that word on the Charts in the column that is the third in from the left (for the columns for this particular type of words) and is number "48" down from the top of the column.

To the right of the Spanish word you will find the English word that the Spanish word means most of the time.

SHOUTS

To determine if a word which you have come upon in your reading is a "shout," the big help which you have to let you know this immediately is that which you find on the left-hand side of the Endings Surface of the Tool Card. If the word has the endings, changes and additions upon it that are shown there as those which are put upon "shouts" then you will know that the word is a "shout."

The index is only developed for those shouts that are in the large, first group on the Charts, group "I.1.1:" shouts which end in "-a"-and which undergo no change. The other groups of shouts are so small that no index is needed for them.

Within all groups of shouts, in general, you will be able to isolate the basic shout, and thereby have an educated idea of which one of the groups the particular shout belongs to, by merely removing the endings, changes and additions found on the left-hand side of the Endings Surface of the Tool Card. Be careful in doing this, though, of the changes caused by chanting, from "transferring" up and down between "e" and "i" because of chanting, and of the change in shouts that have retained the Roman sound "-zc-" before the sounds "-a" and "-o."

Often the very most used shouts (those found on pages 109 through 131, or groups "I.4.1." through "I.4.23" inclusive) have no apparent relationship to the different forms that occur as their changes or with their endings, and additions. For this reason, and because of the fact that they are encountered so often, it is well to familiarize yourself generally with these words which are found on these twenty-three pages.

ALPHABETIC INDEX
TO
ENERGY - QUALITY - MATTER
CHARTS

SHOUTS (nonchanging, ending in "-a")

- A -									
abandona	A103	aporta	C33	camina	B72				
abarca	C90	apoya	B43	cansa	B36				
aborda	C100	aprecia	B11	canta	A64	charia		C101	
abrazo	C36	apresura	C92	caracteriza	C16	choca		C107	
abunda	C17	aprovecha	A115	carga	B119				
acaba	A10	aproxima	C25	casa	A87				
acepta	A57	apunta	A101	castiga	C82				
acerca	A61	arma	C46	causa	B25	declara		A91	
acompaña	A56	arranca	A98	celebra	A63	dedica		A81	
aconseja	B48	arrastra	C64	cena	C29	deja		A4	
acostumbra	C111	arregia	B118	cesa	B22	deriva		C115	
actúa	B52	arroja	B104	circula	C52	desarrolla		B20	
acusa	B80	asegura	A60	cita	B1	descansa		B71	
adelanta	B121	asigna	D4	cobra	C66	desdeña		C80	
adivina	B50	asoma	B2	colabora	C118	desea		A30	
admira	B69	asombra	C75	coloca	A90	desempeña		B122	
adopta	B75	aspira	B18	comenta	B40	desfila		D7	
adora	C59	asusta	C81	compara	B38	designa		C7	
afecta	C50	ataca	B47	completa	C39	destaca		B88	
afirma	A51	aumenta	A88	compra	A80	desvía		B99	
agita	C116	avanza	A108	comunica	A114	determina		B45	
agota	B112	averigua	B92	confía	C37	dibuja		C13	
aguarda	B82	avisa	C79	confirma	B32	dicta		C121	
ahorra	C104	ayuda	A104	consagra	C34	diferencia		C105	
alaba	C41			conserva	A37	disfruta		C38	
alcanza	A58	- B -		considera	A25	dispara		B70	
alegra	C42			consta	B57	domina		A92	
aleja	B24	baila	B95	consulta	C65	duda		A100	
alumbra	C68	baja	A96	contempla	A93	dura		B5	
alza	B34	basta	A35	contenta	C5				
ama	A77	besa	C6	contesta	A67				
amenaza	C2	borra	C21	continúa	A42				
ampara	C117	brilla	C48	contrasta	C71	echa		A44	
analiza	C91	brota	C12	convida	C69	educa		B37	
anima	B107	burla	D1	copia	C83	efectúa		C43	
anuncia	B10	busca	A12	corta	A94	eleva		B21	
apaga	B98			crea	A19	embarca		C54	
aparta	B83	- C -		cría	D3	empeña		C55	
apela	C88			cruza	B91	emplea		A78	
aplica	B68	calcula	C9	cuida	B12	empuja		B102	
apodera	C119	califica	C31	cultiva	B84	enamora		B103	
		calla	A68	cura	B59	encarga		B23	
		cambia	A39			engaña		B9	

engendra	C102		- H -		- Ll -	peca	C99
enseña	A65					pelea	C122
entera	B39	habla	A3	llama	A6	penetra	A116
entra	A9	halla	A13	llega	A1	perdona	B3
entrega	A85	hereda	D8	llena	A89	pesa	A32
envia	A102			lleva	A5	pinta	B14
equivoca	B74		- I -	llora	A86	pisa	B101
escapa	A109					plantea	B120
escucha	A79	idea	C60		- M -	poda	B110
espera	A15	ignora	A111			practica	C87
estalla	C53	ilumina	C51	malogra	C108	precisa	B28
estima	B54	imagina	A83	manda	A75	pregunta	A27
estorba	C62	imita	C57	manifesta	B15	preocupa	B13
estudia	A26	implica	C103	marca	B60	prepara	A54
evita	A99	importa	A70	marcha	A40	presencia	C26
evoca	D5	impresiona	C22	mata	A105	presenta	A16
exagera	C10	inclina	B111	media	C114	presta	A66
exalta	C15	incorpora	C93	medita	B73	procura	A62
examina	A110	indica	A95	mejora	B117	prolonga	C72
excita	C89	informa	C63	mezcla	B89	pronuncia	B6
exclama	C96	ingresa	C61	mira	A11	proporciona	B35
experimenta	C47	inicia	B8	modifica	C23	protesta	B115
explica	A18	inspira	B63	molesta	B85	provoca	C11
expresa	A107	instala	B113	muda	D2	proyecta	C1
extraña	B94	integra	C3	multiplica	C8	publica	A34
		intenta	A53				
- F -		interesa	A43		- N -		- Q -
		interpreta	C44				
facilita	B86	inventa	B31	navega	C85	queda	A7
falta	A20	invita	B77	necesita	A17	queja	B62
figura	A52	irrita	C120	nombra	B16	quema	B51
fija	A45			nota	A55	quita	A84
firma	B78		- J -				
flota	C77				- O -		- R -
forma	A21	junta	B96				
funciona	D6	jura	C70	obliga	A74	reacciona	C97
funda	B17	justifica	B66	obra	B93	realiza	A48
		juzga	A59	observa	A49	reanuda	C28
- G -				oculta	B4	reclama	C45
			- L -	ocupa	A23	rechaza	B49
gana	A38			olvida	A33	redacta	C94
gasta	B65	lamenta	C19	opina	B87	refleja	C67
gira	C14	lanza	A112	ordena	B64	refugia	C56
goza	A82	lava	B108	organiza	B7	regala	C40
grita	B44	levanta	A28	otorga	C109	registra	B97
guarda	A50	libra	B42			regresa	B56
guía	B106	limita	A106		- P -	reina	C73
gusta	A47	limpia	C27			relaciona	C35
		logra	A46	paga	A72	relata	C110
		lucha	B105	para	A117	remonta	C58
				pasa	A2	renuncia	B55
				pasea	C32	repara	B116

representa	A36		
resalta	C106		
reserva	D9	vacila	C49
respeta	B30	varía	B76
respira	C98	vela	C112
resulta	A22	venga	C113
retira	B33	verifica	B114
revela	B27	viaja	B29
revolucionaria	B67	vigila	C74
reza	C24	visita	A73
roba	C78		
rodea	B19		

- V -

- S -

saca	A29
salta	B53
salva	A71
señala	A76
significa	A69
sitúa	B100
sobra	B81
solicita	C30
soporta	C95
sospecha	B61
subleva	C76
suma	C20
supera	B58

- T -

tarda	B46
termina	A31
tira	B26
titula	B109
toca	A41
toma	A8
torna	C4
trabaja	A24
tranquiliza	C84
transforma	B90
traslada	A113
traspasa	C86
trata	A14
traza	C18
triunfa	B79

- U -

usa	A97
utiliza	B41

QUALITIES OF ACTION

An index has not been developed for these words since the individual groups within this type of words are so small. However, since each of these small groups are divided into groups by their final sound or sounds, you may quickly tell by the final sound of a word, which you find in reading, if it is a Quality of Action by referring to that small group on the Chart which ends in that sound.

One indicator that a word which you come upon in reading is a Quality of Action is that it will not have either the endings, changes and additions of "shouts" nor "names." Another indicator is if it has the endings, changes and additions shown in the upper center of the Endings Surface of the Tool Card.

QUALITIES OF WHAT WE NAME

One indicator that a word which you come upon in reading is a Quality of What we Name is that it does not have the endings, changes and additions of "shouts." Another indicator is if it has the endings, changes and additions shown in the upper center of the Endings Surface of the Tool Card. Another indicator is if it has the endings, changes and additions shown in the middle grouping of endings, changes and additions on the right-hand side of the Endings Surface of the Tool Card.

All Qualities of What we Name given on the Energy-Quality-Matter Charts are shown as "male." A word which you come upon in reading may be the "female" form of a Quality of What we Name if it is the same word as one given on the Chart but with either the addition of the female final "-a" sound or the substitution by this final sound for a final "male" vowel sound.

QUALITIES OF WHAT WE NAME

- A -		atrevido	C102	cómodo	B81	decisivo	B64
		auténtico	C20	completo	A51	decorativo	D24
abierto	A91	avanzado	C45	complejo	C35	dedicado	C75
absoluto	A76	azul	E72	complicado	C24	definitivo	B102
absurdo	B36			compuesto	C104	delgado	C94
abundante	E13	- B -		común	F29	delicado	B13
acabado	C77			concreto	C117	delicioso	B67
académico	C74	bajo	A60	conforme	D101	demás	F39
acompañado	C13	barato	C78	confuso	C16	demasiado	A71
acostumbrado	C116	bárbaro	C103	conocido	A62	democrático	C108
actual	E62	bastante	D89	considerado	B91	derecho	C46
administrativo	D61	bello	A59	consiguiente	E34	desaparecido	D3
admirable	D106	bendito	D34	constante	D100	desconocido	B70
aéreo	D48	blanco	A33	constituído	C60	descubierto	C11
aficionado	D68	bonito	B44	construído	C106	desesperado	D35
agradable	E1	bravo	D66	contemporáneo	B75	desgraciado	C112
agrícola	E47	breve	D91	contento	C66	desigual	F9
agudo	B100	brillante	D99	continuo	C1	desnudo	B120
aislado	B42	bueno	A8	contrario	B21	despierto	C99
ajeno	B26			conveniente	E3	destacado	D16
alegre	D92	- C -		cordial	E86	detenido	B117
alemán	F30			correspondiente	D114	determinado	A94
algún	F28	cada	E45	corriente	D113	diario	B50
alto	A19	caído	C55	cortado	D4	dicho	A34
amado	C3	caliente	E20	corto	A80	dichoso	D25
amargo	D54	callado	C67	cotidiano	D72	diferente	D107
amarillo	C91	cansado	C79	creado	C69	difícil	E59
ambos	A61	capaz	F44	creador	F26	difuso	D21
americano	B61	característico	C38	cristalino	C2	digno	A103
amoroso	B11	cargado	D20	cristiano	B5	directo	B19
amplio	A99	caro	C52	crítico	B63	dirigido	C43
análogo	B35	casado	C118	cuanto	A12	dispuesto	B3
ancho	A98	castellano	B86	cuarto	B49	distanciado	D12
andaluz	F45	catalán	F34	cubierto	B112	distinguido	D15
animado	B115	católico	C57	culto	C63	distinto	A37
anterior	F11	célebre	E21	cultural	E90	diverso	A63
antiguo	A23	celeste	E26	curioso	A101	dividido	C105
apacible	E28	central	E70			divino	A109
aparente	E27	cerrado	B17	- Ch -		doble	D110
aplicado	C71	ciego	B82			doloroso	C7
aquel	E52	científico	A58	chino	D5	dominado	C83
árabe	E15	ciento	A7			dorado	B48
arbitrario	C98	cierto	A10	- D -		dramático	C92
ardiente	E29	citado	B104			dudoso	D55
artificial	F6	civil	E81	dado	A90	dulce	D98
artístico	A112	claro	A18	debido	B33	duro	A69
áspero	D17	clásico	A84	débil	E87		
atento	C81	comercial	F4	decidido	B30		
atractivo	C82	cómico	C110	décimo	A21		

- E -		extranjero	A92	grave	D85	inicial	F2
económico	B96	extraño	A45	griego	B79	inmediato	B20
efectivo	C42	extraordinario	A50	gris	F41	inmenso	A95
eficaz	F47	extremo	C23	grueso	D64	innumerable	E16
ejemplar	F20	- F -		- H -		inocente	E17
eléctrico	D50					insigne	E30
elegante	D108	fabuloso	D40	harto	C37	insignificante	E41
elemental	E93	fácil	E64	hecho	A49	inteligente	D111
elevado	B6	falso	A96	hermoso	A40	intenso	B74
empleado	C62	familiar	F21	histórico	B69	interesado	C26
enamorado	B27	famoso	A78	hondo	A56	interesante	D86
encantado	C17	fantástico	C109	honrado	A100	interior	F16
encantador	F27	fatal	E101	humano	A76	internacional	E78
encargado	D31	favorable	E23	humilde	A31	íntimo	A75
encendido	C113	fecundo	C76		D112	inútil	E74
encerrado	C100	feliz	F43			invisible	E22
enemigo	C34	feminino	B94	- I -		italiano	B95
enérgico	D56	feroz	F48			izquierdo	D73
enfermo	B114	fiel	E77	ibérico	B60	- J -	
enorme	D90	fijo	B25	ideal	E80		
entendido	C72	filosófico	C84	idéntico	C4	joven	F31
entero	A67	final	E97	igual	E57	junto	A89
entusiasta	E46	fino	A77	iluminado	D23	justo	A93
envuelta	D32	firme	D109	ilustrado	C85	juvenil	E96
escaso	A106	físico	B28	ilustre	D96		
escrito	B16	formado	B78	implacable	E25	- L -	
ese	D76	formal	F8	importante	D83		
esencial	E75	formidable	E4	imposible	D93	laborioso	D28
español	E53	francés	F37	impuesto	D60	largo	A29
especial	E65	franco	B47	incapaz	F46	latín	F32
espeso	D49	frecuente	F33	incluso	A110	legítimo	B87
espiritual	E69	fresco	B40	inconveniente	E42	leído	C114
espléndido	B43	frío	B12	indeciso	D6	lejano	B8
establecido	B73	fuerte	D84	indefenso	D7	lento	C22
este	D75	fundado	C73	independiente	E7	liberal	E76
estético	C14	fundamental	E73	indiferente	E14	libre	D81
estrecho	B58	futuro	B2	indirecto	D65	ligero	A57
eterno	A82	- G -		indispensable	E12	limitado	C119
européo	A97			individual	E95	limpio	B38
evidente	E8			indudable	E2	lindo	C25
exacto	A72	galán	F35	industrial	F1	liso	D53
excelente	D103	general	E56	inefable	E39	literario	A70
excepcional	F3	generoso	B71	inesperado	C58	local	E83
excesivo	C9	genial	E91	inevitable	E24	loco	B101
exclusivo	D9	geográfico	D71	infantil	E92	lógico	B85
expresivo	B77	gigantesco	D45	inferior	F22	luminoso	A111
expuesto	C18	glorioso	B62	infinito	B56		
exquisito	D62	gordo	D57	ingenioso	C56	- Ll -	
extenso	B90	gracioso	B92	ingenuo	B107		
exterior	F18	grande	D77	inglés	F38	llamado	A48
externo	D59	grato	C12	iniciado	D69	llano	D29

llegado	B53	noveno	C31	portugués	F42	religioso	A65
lleno	A32	nuestro	A4	posible	D78	remoto	B4
		nuevo	A6	positivo	B108	rendido	D37
- M -		numeroso	A68	posterior	F23	repetido	C30
madrileño	C49			práctico	B15	republicano	B1
mágico	C59	- O -		precedente	E40	respectivo	C89
magnífico	A86	objetivo	D58	precioso	A73	resuelto	C40
malo	A24	obligado	C15	preciso	A30	reunido	C61
maravilloso	A79	obscuro	C115	preparado	B14	revolucionario	B97
más	F36	occidental	F7	presente	D88	rico	A38
matemático	C95	octavo	A102	previo	C96	riguroso	D18
material	E94	oculto	C47	primer	F10	rodeado	C8
máximo	C28	oficial	E85	primitivo	B31	rojo	A104
mediado	D36	olvidado	C27	principal	E63	romano	B9
médico	D11	oportuno	B84	privado	C21	romántico	B51
medio	A16	opuesto	B68	prodigioso	D74	rotundo	C107
mediterráneo	B106	ordinario	C93	profesional	E84	ruso	C97
mejicano	D70	orgánico	D14	profundo	A42		
menos	F40	organizado	D63	propicio	C36	- S -	
mental	E88	oriental	E102	propio	A15		
menudo	C70	original	E71	próximo	A52	sabido	C39
metálico	D41	oscuro	B46	psicológico	D39	sabio	B45
mi	E51	otro	A2	publicado	B93	sagrado	B66
militar	F15			público	A46	salvaje	E37
mínimo	D13	- P -		puesto	A53	sangriento	C111
mismo	A3			puro	A35	sano	B80
misterioso	B57	pálido	C41			satisfecho	B118
místico	D33	paralelo	C53	- Q -		seco	A87
moderno	A41	parecido	D47	querido	B10	seguido	B41
modesto	B7	particular	F13	quieto	C44	segundo	A27
monstruoso	D46	pasado	A55	químico	C80	seguro	A64
moral	E66	peculiar	F25	quinto	B65	semejante	D94
mucho	A5	peligroso	B98			sencillo	A88
muerto	A85	pensado	D27	- R -		sensible	E18
múltiple	E32	pequeño	A22			sentado	C5
musulmán	F33	perdido	B37	rápido	A107	sentimental	E89
mutuo	D10	perfecto	A66	raro	A39	señalado	B119
		permanente	E9	razonable	E36	separado	D26
- N -		perpetuo	C86	real	E58	séptimo	B111
nacido	B32	personal	E67	rebelde	E6	sereno	B24
nacional	E61	pesado	B99	recibido	C33	serio	A108
natural	E55	piadoso	B116	reciente	D97	severo	D2
necesario	A47	pintado	B110	recio	D8	sevillano	C29
negro	A44	pintoresco	C120	recogido	C87	sexto	C10
nervioso	B18	pleno	A74	recto	C88	siguiente	D80
ninguno	A14	pobre	D79	redondo	C6	silencioso	B105
noble	D95	poco	A9	reducido	B59	simpático	B55
nocturno	D51	poderoso	B22	referido	D1	simple	D87
normal	E99	poético	B83	refinado	D43	sincero	B39
notable	E11	político	A36	regular	F24	singular	F19
		popular	F14	relativo	C64	situado	B113
						soberbio	D44

social	E60	universitario	C48
socialista	E48	urbano	D38
solemne	E31	útil	F5
sólido	D42		
solitario	B54	- V -	
solo	A17	vago	C54
sometido	C90	valiente	E5
sonriente	E44	vano	C101
sospechoso	D67	varios	A20
su	E49	vasco	D19
suave	D105	vecino	B52
sublime	E38	venido	D22
sucesivo	C65	verdadero	A28
suelto	B88	verde	D102
suficiente	E10	vestido	B23
sumo	C51	viejo	A26
superficial	E100	violento	B29
superior	F12	visible	D115
supremo	B72	visto	C68
supuesto	C32	vital	E68
sutil	E98	vivo	A54
		vuestro	A81
- T -		vulgar	F17

tal	E54
tanto	A11
técnico	B34
tendido	D52
tercero	A43
terminado	B89
terrible	D104
típico	B103
titulado	B109
todo	A1
tomado	C50
total	E82
tradicional	E103
trágico	C19
tranquilo	A105
transparente	E43
tremendo	D30
triste	D82
triunfante	E35
tu	E50

- U -

último	A13
unánime	E19
único	A25
unido	A83
universal	E79

NAMES

Indicators that a word which you come upon in reading is a "name" are: 1. if it has a "pre-position" or "touch" positioned before it, 2. if it has "el," "la," "lo," "los," "las," "unos" or "unas" in front of it, or 3. if it has the endings, changes and additions shown in the upper right-hand corner of the Endings Surface of the Tool Card.

("Positioned before it" and "in front of it" do not have to mean "immediately" in front or before. There may be, and quite often are, one or more Qualities of What we Name between these words, that are positioned before or in front of names and the name itself.)

MALE NAMES

- A -		apellido	B116	- C -	coche	E35
		apetito	C69		colega	F32
abogado	C75	apoyo	E2	caballero	A30	B101
abril	G54	árbol	G42	caballo	B18	F41
absurdo	D118	arco	B114	cabello	D94	E85
abuelo	B117	arma	F6	cabo	A87	C25
aceite	E78	arquitecto	C44	cadáver	F71	E91
acento	D65	arreglo	D1	café	E43	B43
acero	D86	arroyo	D25	cálculo	C55	B62
acierto	C98	arroz	G81	calor	F61	A84
acontecimiento	C31	arte	E25	camarada	F13	A60
acto	A70	artículo	A66	cambio	A32	E46
actor	F63	artista	F5	camino	A17	C99
acuerdo	A100	asiento	D97	campesino	D4	C40
adorno	D114	asombro	D98	campo	A18	A74
afán	G17	aspecto	A62	canal	G67	D84
afecto	D55	asunto	A56	canto	C62	A88
agente	E86	ataque	E71	cansancio	C79	D43
agosto	C66	aumento	E20	capital	G41	G62
aire	E26	auto	C102	capitán	G8	B90
ala	F10	automóvil	G52	capítulo	B108	E82
alcalde	E68	autor	F42	capricho	C116	D30
alcance	E89	ave	E87	carácter	F40	B34
alcázar	F90	avión	G33	carbón	G28	E88
alemán	G32	aviso	C113	cargo	B36	A97
aliento	D34	azar	F80	cariño	B103	G4
alimento	E4	azul	G51	carro	E16	D72
alma	F2			caserío	D87	G58
almuerzo	D104	- B -		casino	C11	G68
alrededor (es)	F77			caso	A6	E5
altar	F99	baile	E53	castellano	C76	E40
alumno	C82	balcón	G9	castigo	C23	F87
amante	E67	banco	C29	castillo	C8	E14
amarillo	D35	bando	D20	catedrático	D63	D24
ambiente	E32	banquete	E103	cauce	E108	G25
ámbito	D68	baño	C15	caudal	G64	G47
amigo	A13	barco	B19	celo	C107	B109
amo	C41	barrio	B86	cementario	D48	B81
amor	F38	beneficio	D89	centro	A57	B54
amparo	D88	beso	C50	cielo	A43	A92
anciano	C72	bien	G18	ciento	D60	G59
ángel	G49	blanco	B41	cine	E95	A76
ángulo	B69	bolsillo	D38	círculo	B27	D28
anhelo	C92	borde	E55	ciudadano	C80	C17
animal	G45	bosque	E52	clásico	D22	A85
ánimo	A93	botón	G34	claustro	C120	A19
anuncio	D7	brazo	A49	cliente	E99	A89
año	A1	bronce	E93	clima	F17	D8
aparato	A105	buque	E63	cobre	E79	D70

cumplimiento	D99	drama	F18	esposo	C60	griego	C70
cura	F14	duelo	C119	estado	A12	grito	B45
curso	B25	dueño	C53	este	E106	grupo	A38
- Ch -		duque	E49	estilo	B35	guardia	F9
		- E -		estímulo	C85	guía	F25
chico	C94			estudiante	E51	gusto	A51
chino	C52	eco	C90	estudio	A29		
- D -		edificio	B46	examen	G76	- H -	
		editor	F88	exceso	C108		
daño	C38	efecto	A33	éxito	B32	habitante	E44
dato	B40	egoísmo	C33	extranjero	B49	hábito	D112
deber	F57	eje	E77	extremo	B39	hallazgo	D16
decreto	D100	ejemplar	F60	- F -		hecho	A21
dedo	B97	ejemplo	A28			hermano	A54
defecto	C5	ejercicio	C103	factor	F92	héroe	E34
delirio	D33	ejército	B37	fantasma	F29	heroísmo	E15
delito	D64	elemento	A35	fávor	F51	hidalgo	D79
demonio	D109	elogio	D31	fenómeno	B89	hielo	E17
depósito	E21	embajador	F86	filósofo	B113	hierro	B77
derecho	A61	embargo	A20	fin	G2	hijo	A15
desarrollo	B67	empeño	C1	final	G50	hilo	D82
desastre	E96	emperador	F89	foco	D18	historiador	F79
descanso	D2	empleado	C42	fondo	A23	hogar	F53
descubrimiento	B55	encanto	B70	fraile	E72	hombre	E22
desdén	G22	encargo	D66	francés	G75	hombro	C24
deseo	A58	enemigo	B44	franco	D107	honor	F47
desierto	D13	enero	D47	frente	E29	horizonte	E50
despacho	C9	enfermo	A96	frío	C19	horror	F74
destino	A67	engaño	D110	fruto	B50	hospital	G48
detalle	E38	ensayo	B29	fuego	A69	hotel	G40
día	F1	ensueño	C104	fuerza	E41	hueco	D27
diablo	C77	entendimiento	D75	futuro	D15	hueso	B107
diálogo	D3	episodio	D26	fundamento	D78	humo	C111
diario	B118	equilibrio	D74	funcionario	C74	humor	F67
dibujo	C34	error	F55	- G -		- I -	
diciembre	E100	erudito	D92				
diente	E76	escándalo	C100	ganado	D61	ideal	G43
dinero	A55	escenario	D76	gas	G77	idioma	F11
dios	G71	escrito (s)	B102	gasto	D5	imperio	B98
diputado	C14	escritor	F50	gato	D54	ímpetu	F35
director	F69	escrúpulo	D111	general	G39	impulso	B83
discípulo	B79	esfuerzo	A68	género	A102	indio	C57
discurso	A80	espacio	A94	genio	B30	individuo	B48
disgusto	C64	espanto	E3	germen	G29	infierno	C101
doctor	F45	español	G36	gesto	B72	influjo	C96
documento	C21	especialista	F20	gobierno	F73	informe	E84
dolor	F49	especie	E36	golpe	A45	ingeniero	B38
domingo	B52	espectáculo	A72	grado	E45	ingenio	B88
dominio	C78	espectro	E19	grano	B6	inglés	G76
don	G1	espejo	A106		D19	ingreso	D67
		espíritu	F33			insecto	E7

instante	E33	- M -	motivo	A47	otoño	C87	
instinto	B75		motor	F97			
instituto	C89	maestro	A22	movimiento	A41	- P -	
instrumento	B85	mal	G46	mozo	D6		
italiano	C71	mando	C83	muchacho	B21	padre	E24
intelectual	G44	manuscrito	C47	mueble	E62	pago	E11
intento	D58	mar	F44	muerto	B58	país	G69
interés	G72	marco	C73	mundo	A3	paisaje	E58
interior	F68	margen	G21	muro	B26	pájaro	C45
invierno	C27	marido	A104	museo	B80	palacio	A95
		marqués	G73	músico	D21	pan	G13
- J -		martirio	E10	musulmán	G30	pañó	D119
		marzo	D103			papel	G37
jardín	G7	material	G56	- N -		par	F59
jefe	E37	matiz	G80			paraíso	C37
joven	G5	matrimonio	A79	nacimiento	C56	párrafo	C30
juego	A81	mayo	C26	natural	G66	particular	F82
juez	G79	mayor	F93	negocio	B1	partido	A73
juicio	B5	mecanismo	C67	negro	C54	pasado	B9
julio	C7	médico	A40	nervio	B56	pasaje	E69
junio	B95	medio	A34	nido	E6	paso	A24
		mediodía	F23	nieto	D46	paseo	B93
- K -		menester	F85	niño	A25	pastor	F70
		mente	E57	nombre	E23	patio	B63
kilometro	B59	menudo	C97	norte	E54	patriota	F21
		mercado	C48	novio	B112	pecado	C88
- L -		mérito	B33	núcleo	C58	pecho	B66
		mes	G70	número	A26	peligro	A78
labio	B23	metal	G53			pelo	B20
laboratorio	B106	método	B57	- O -		pensamiento	A31
labrador	F76	metro	B120			perdón	G27
lado	A16	miedo	A91	obispo	B60	perfil	G55
ladrón	G20	miembro	B110	objetivo	D81	perfume	E70
lago	D49	mil	G35	objeto	A46	periódico	A63
latín	G19	milagro	C43	obrero	B8	periodista	F12
laurel	G63	militar	F64	obstáculo	D9	período	C36
lazo	D105	millar	F75	occidente	E102	perro	C13
lecho	D77	millón	G10	octubre	E66	personaje	E31
lector	F46	ministerio	C68	odio	C4	personal	G57
lenguaje	E59	ministro	B7	oficial	G60	pesar	F56
liberalismo	D96	minuto	A64	oficio	B14	peso	B115
libro	A7	misterio	B2	oído	C109	pez	G82
límite	E61	mito	D14	ojo	A11	piano	E12
linaje	E94	modelo	B16	olor	F78	pico	D115
lugar	F39	modo	A8	olvido	D51	pie	E27
lujo	B119	molino	D41	orden	G3	pintor	F62
		momento	A5	organismo	C51	piso	C10
- Ll -		monarca	F19	órgano	C112	placer	F81
		monstruo	D56	orgullo	B87	planeta	F24
llano	D113	monte	E48	oriente	E90	plano	B47
		monumento	D39	origen	G6	plato	E1
		moro	B111	oro	A44	plazo	D93

pleito	D62	rato	A83	secretario	C59	terror	F91
pobre	E47	rayo	C16	secreto	A71	tesoro	B99
poco	A86	rebelde	E98	sello	D102	testigo	D23
poder	F48	reconocimiento	C117	sendero	D108	testimonio	C39
poema	F22	rector	F95	seno	D59	texto	B78
poeta	F4	recuerdo	A65	sentido	A27	tiempo	A2
político	C49	recurso	C35	sentimiento	A42	timbre	E81
polvo	C6	reflejo	D10	sentir	F101	tío	B92
pormenor	F94	régimen	G11	señor	F37	tipo	A36
portal	G65	reino	C2	señorito	C114	tiro	D53
porte	E104	relato	D40	ser	F52	título	A82
porvenir	F54	relieve	E74	servicio	A53	tomo	D71
postre	E109	reloj	G83	sexo	D83	tono	B24
prado	D69	remedio	B51	siglo	A10	torno	B84
precio	C32	renacimiento	C22	signo	C118	toro	C3
prejuicio	D73	reposo	C84	silencio	B13	trabajador	F98
premio	C20	representante	E60	sillón	G24	trabajo	A9
presente	E56	resorte	E105	símbolo	D37	traje	E65
presidente	E42	respeto	B3	síntoma	F26	trance	E80
prestigio	C106	respeto	A101	sistema	F7	tránsito	D45
pretexto	D36	resto	A103	sitio	A75	tranvía	F27
primo	C86	resultado	B4	socialista	F28	tratado	C95
príncipe	E39	resumen	G23	socorro	D32	trato	C46
principio	A39	retiro	D120	sol	G38	través	G74
prisionero	E8	retrato	B10	solar	F96	tren	G12
privilegio	E18	revés	G78	soldado	B71	tribu	F34
problema	F3	revolucionario	D117	sombrero	C28	tribunal	G61
procedimiento	B61	rey	F36	suceso	B31	trigo	C105
proceso	B82	rico	D57	suelo	A50	triumfo	B68
producto	B74	ridículo	D116	sueño	A98	trozo	C93
profesor	F58	riego	D44	sujeto	C18		
profeta	F31	riesgo	D12	sur	F72	- U -	
programa	F15	rincón	G15				
progreso	B94	río	A37	- T -		uniforme	E97
prólogo	C65	ritmo	D42			uso	A99
propósito	A48	romanticismo	C81	talento	B53		
protagonista	F30	rostro	B91	taller	F65	- V -	
provecho	C115	ruido	C12	té	E92		
proyecto	B76	rumbo	C91	teatro	A59	vacío	E9
público	A77	rumor	F83	techo	D90	valor	F43
pueblecito	D101			tejado	D85	valle	E30
pueblo	A4	- S -		tejido	D91	varón	G31
puede	E64			teléfono	D106	vaso	D80
puerto	B12	sábado	D52	tema	F8	vecino	B96
puesto	B15	saber	F84	temor	F66	verano	B17
punto	A14	sabio	B11	temperamento	B104	verde	E75
puño	D95	sabor	F100	templo	D50	verso	A90
		sacerdote	E73	teniente	E101	vestido	D11
- R -		sacrificio	B64	tercero	D29	viaje	E28
		salón	G14	término	A52	viajero	B28
ramo	C110	salvaje	E107	terreno	B22	vicio	D17
rasgo	B105	santo	B73	territorio	B65	víctima	F16

viento	B42
vientre	E83
vino	B100
volumen	G16
voto	C61
vuelo	C63

- Y -

yeso	E13
------	-----

FEMALE NAMES

- A -		audiencia	D15	carta	A30	continuación	E61
		aurora	D57	casa	A3	conveniencia	D33
abeja	C113	autoridad	F44	casita	C91	conversación	E27
abuela	B99	aventura	B20	casona	C117	convicción	F18
abundancia	C116	ayuda	B82	casualidad	F84	copia	B120
academia	A76			catástrofe	D102	copla	D35
acción	E5	- B -		cátedra	C39	corona	C11
actitud	F95			catedral	G25	corriente	D89
actividad	F42	banda	C107	categoría	B6	corre	D90
actriz	G13	bandera	B61	causa	A32	cosa	A2
actuación	E98	barba	B37	caza	D17	cosecha	C29
actualidad	F70	barbarie	D103	celda	D40	costa	A75
administración	F10	base	D91	cera	C63	costumbre	D83
admiración	E75	batalla	B57	ciencia	A26	creación	E29
afición	F19	belleza	A91	cifra	B91	creencia	C74
afirmación	E55	biblioteca	B55	circunstancia	B9	criada	D67
agua	A13	boca	A57	ciudad	F34	criatura	B40
aguja	D44	boda	B94	civilización	E34	crisis	G34
alcoba	C77	bondad	F51	claridad	F54	crítica	B54
aldea	C21	broma	C27	clase	D79	crónica	C37
alegría	A60	burla	C111	cocina	B110	cruz	G11
altura	B17	busca	B98	colaboración	E89	cualidad	F66
alusión	E111			colección	E52	cuenta	A14
amante	D96	- C -		colonia	B51	cuerda	D34
amargura	D45			columna	B95	cuestión	E6
amenaza	C106	caballería	D16	combinación	E85	cueva	C103
amiga	B96	cabeza	A24	comedia	B56	culpa	B86
amistad	F46	cabra	D32	comida	B32	cultura	A38
amplitud	F104	cadena	C76	comisión	E64	cumbre	D104
analogía	D56	caja	C28	compañía	A85	cúpula	D72
angustia	C8	calidad	F68	comparación	E81	curiosidad	F53
ansia	B89	calle	D74	composición	E66	curva	C18
antigüedad	F77	cama	B93	comunidad	F93		
aparición	E93	cámara	B85	concesión	F7	- Ch -	
apariencia	B101	camarada	B64	conclusión	E77		
aplicación	E71	campana	D66	conciencia	A56	charla	C56
aportación	F31	campana	C58	condesa	D2	chica	C96
área	C112	canción	E101	condición	E2	chimenea	D18
arena	D59	cantidad	F52	conducta	B52		
armonía	D31	capa	B75	conferencia	A101	- D -	
arquitectura	D28	capacidad	F69	confianza	B8		
artista	A52	capilla	C120	confusión	E76	dama	A65
asamblea	D51	cara	A34	conquista	B77	debilidad	F81
asociación	E86	característica	C115	consecuencia	A64	decadencia	C25
aspiración	E90	carcel	G23	consideración	E72	decisión	E70
atención	E11	carga	C22	constitución	E80	declaración	E53
atmósfera	C69	carne	D88	construcción	E39	decoración	F8
atracción	F23	carrera	A86	consulta	D6	defensa	B84
audacia	C75	carretera	C7	contestación	F32	definición	E51

delicadeza	C100	esclavitud	F102	ficción	F21	honra	C52
derecha	A105	escuela	A35	fiesta	A66	hora	A6
descripción	E74	esencia	D63	figura	A37	huella	C47
desgracia	B35	esfera	C62	fila	C88	huerta	C89
deuda	C14	espada	C51	filosofía	B18	humanidad	F55
dicha	C114	espalda	B67	finalidad	F76		
dictadura	C36	especialista	C84	finca	C42	- I -	
diferencia	A87	especie	D86	flor	G30		
dificultad	F47	esperanza	B2	forma	A16	idea	A8
dignidad	F67	esposa	B44	formación	E67	iglesia	A51
dimensión	F22	espuma	D46	fórmula	B12	ignorancia	C82
dirección	E17	esquina	D39	fortaleza	D37	igualdad	F92
disciplina	C13	estación	E10	fortuna	A71	ilusión	E26
discusión	E84	estadística	D50	frase	D82	imagen	G20
disposición	E32	estampa	D71	frecuencia	B5	imaginación	E41
distancia	B25	estancia	C85	frente	D81	impaciencia	C60
distinción	E97	estatua	C10	frontera	A98	importancia	A41
diversión	F15	estrella	B10	fruta	B117	impresión	E19
división	E60	estructura	B41	fuerza	A11	independencia	C80
docena	D22	evidencia	D36	fuga	D47	indiferencia	D8
doctrina	B21	evolución	E68	función	E16	industria	B38
doncella	D12	exactitud	F103	fundación	E109	infancia	C40
doña	A33	exaltación	E100			infinidad	F85
duda	A23	excelencia	C23	- G -		influencia	A88
dueña	C90	excepción	E62			injusticia	C46
dulzura	D70	excursión	F24	galería	C95	inquietud	F98
		existencia	A47	gana	C57	institución	E92
- E -		expedición	F26	garantía	D4	instrucción	F4
economía	D9	experiencia	A54	generación	E38	inteligencia	B4
edad	F37	explicación	E44	gente	D76	intención	E36
edición	E63	exposición	E42	gloria	A53	intensidad	F75
educación	E95	expresión	E15	gobernación	F13	interpretación	E50
eficacia	C44	extensión	E57	gota	D26	intervención	F20
ejecución	E104			gracia	A18	intimidad	F88
elección	E82	- F -		grandeza	B113	intuición	F25
elegancia	C54	fábrica	B62	gratitud	F99	invención	F3
elocuencia	D7	fachada	D68	gravedad	F82	investigación	E48
emoción	E9	facilidad	F80	guerra	A12	invitación	F33
empresa	B53	facultad	F57			isla	B22
energía	B11	faena	C71	- H -		izquierda	B45
enfermedad	F45	falda	C16	habilidad	F71	- J -	
enseñanza	B114	falta	A31	habitación	E21		
entrada	B28	fama	B115	hacienda	C94	jornada	C17
entraña	C41	familia	A21	hambre	D94	junta	B34
entrevista	C30	fantasía	A73	herencia	B104	justicia	A48
envidia	C93	fatiga	C105	herida	C45	juventud	F94
época	A22	fauna	D52	hermana	A58		
era	B108	fe	D87	hija	A40	- L -	
escala	D21	fecha	A67	hipótesis	G32		
escalera	C48	felicidad	F62	historia	A9	labor	G31
escena	A74	feria	C1	hoja	A82	lágrima	C3

lástima	C81	melancolía	D14	- O -	plaza	A72	
lección	E31	memoria	A43		pluma	A81	
leche	D100	mentira	C50	obligación	E78	población	E20
lectura	B14	merced	G2	obra	A4	pobreza	C19
legua	C59	mesa	A70	observación	E28	poesía	B100
lengua	A83	mezcla	C67	ocasión	E3	policía	B46
letra	A61	milicia	D5	oficina	C6	política	A50
ley	E1	mina	D62	ola	C99	porción	E87
leyenda	B13	mirada	A84	onda	D3	posesión	E79
libertad	F43	misa	C24	operación	E49	posibilidad	F65
línea	A28	miseria	B33	opinión	E7	posición	E14
lista	D37	misión	E47	oposición	E96	potencia	C97
literatura	B16	mitad	F48	oración	E110	práctica	C2
locura	B68	mocedad	F87	orden	G19	precisión	E112
lucha	A69	moda	B112	organización	E45	preferencia	C72
luna	C86	modificación	F2	orientación	E106	pregunta	A92
luz	G6	moneda	B103	orilla	C5	prensa	B49
		monja	D60			preocupación	E33
- LI -		montaña	B24	- P -		preparación	E94
		moral	G26			presencia	A102
llanura	D61	moza	D13	paciencia	C104	presentación	F9
llave	D99	muchacha	B26	página	A55	presidencia	D42
llegada	B119	muchedumbre	D97	palabra	A5	pretensión	E88
lluvia	B97	muerte	D80	paradoja	D43	primavera	B47
		muestra	C108	pared	G1	princesa	D65
- M -		mujer	G28	pareja	C65	prisa	B66
		multitud	F100	parte	D73	producción	E56
madera	B43	muralla	C92	partida	B116	profesión	E40
madre	D78	música	B36	pasión	E12	profundidad	F91
madrugada	C61			pata	C110	promesa	D64
madurez	G16	- N -		patria	A80	propiedad	F58
magnitud	F101			paz	G8	proporción	E59
majestad	F73	nación	E18	pena	A68	proposición	F30
mancha	D11	nariz	G12	península	B27	prosa	B118
manera	A19	naturaleza	A46	pérdida	C68	protesta	C26
manifestación	E23	navaja	D53	peregrinación	F16	provincia	A45
mano	D105	necesidad	F40	perfección	E107	prueba	A44
mansión	F14	nieve	D98	periodista	B58	publicación	E100
mañana	A15	niña	A79	perla	C73	puerta	A20
máquina	B83	nobleza	C109	persona	A10	punta	B78
mar	G29	noche	D75	personalidad	F50	pureza	B65
maravilla	D10	norma	B105	peseta	B30		
marcha	A100	normalidad	F90	piEDAD	F78	- R -	
marquesa	B106	nota	A63	pieRa	A36		
masa	A62	noticia	A27	piel	G22	radio	D106
matemática	D69	novedad	F49	pierna	B88	raíz	G9
materia	A94	novela	A25	pieza	B15	rapidez	G17
mayoría	A77	novelista	B60	pintura	B90	raya	D55
media	C64	novia	C87	pistola	D41	raza	B19
medicina	A103	nube	D95	placa	D1	razón	G18
medida	A93			planta	A89	reacción	E58
meditación	F1			plata	B3	realidad	F36

Some may take longer, some may take less—but Anna Cox did it in 16 hours!

Hello. I'm Anna Cox. In the picture I'm shown handing you my translation of an article from the front page of a Mexico City newspaper after having studied Spanish for less than 16 hours.

After studying Spanish for 15 hours and 15 minutes by the method contained in this book, I picked up the article (shown on the left below) and did my translation (shown in the middle below), which as you can see from the professional translation on the right is just about thought for thought perfect.

If you would like to know how I did it there are two things which you can do. One is to write to the publisher to find out how unbiased experts have verified what I have done by using this method. The other, the best way I think, is to just do it yourself. It will only take you a few hours.



NEWSPAPER ARTICLE

Una Organizacion Israeli Sentencia a HK y Afirma que lo Ejecutará en Sesenta Horas

JERUSALEN, 25 de agosto. (Reuter-Latin)—El secretario norteamericano de Estado, Henry Kissinger, fue sentenciado a muerte por una organización israelí, según un comunicado telefónico anónimo que se hizo hoy a la televisión de Israel.

La sentencia será ejecutado dentro de las próximas sesenta horas, agregó el telefonema.

Un hombre llamó para comunicar la sentencia, una hora antes que Kissinger llegara desde Alejandria para continuar las conversaciones con dirigentes israelíes a propósito de un eventual acuerdo con Egipto.

El hombre dijo representar a un grupo hasta ahora. . .

ANNA'S TRANSLATION

An Israeli Organization Sentences Henry Kissinger and Affirms that it will Execute Him in Sixty Hours.

Jerusalem, 25 of August (Reuter Latin) the North American Secretary of State Kissinger, was sentenced to death through an Israeli organization. According to an anonymous telephone communication which made itself today on the television of Israel.

The sentence will be executed inside of the last sixty hours, added the telephone message.

A man called to communicate the sentence, an hour before that Kissinger might arrive after Alexandria to continue the conversations with Israeli leaders, at purpose of an eventual agreement with Egypt.

The man said to represent a group until now. . .

PROFESSIONAL TRANSLATION

An Israeli Organization Sentences HK and Affirms it Will Execute Him In Sixty Hours

Jerusalem August 25 (Reuter-Latin)

The North American Secretary of State, Henry Kissinger, was sentenced to death by an Israeli organization, according to an anonymous telephone communication made today to Israel television.

The sentence will be executed within the next sixty hours added the telephone message.

A man called to communicate the sentence one hour before Kissinger was to arrive from Alexandria to continue conversations with Israeli leaders concerning an eventual agreement with Egypt.

The man said he represented a group 'till now. . .

The authors of this book have organized the details of the Spanish language learned by Spanish-speaking children around a single picture: it is the picture which the authors feel shows why human beings learn.

With these details organized into a "language tool" (shown on the walls and on the table with Anna), Anna Cox was able to proceed from that single picture to an understanding of her language tool sufficient to do the translation which she has done in the short amount of time indicated.

The authors were caught by the idea of how fast a person might gain total independence in listening to and speaking Spanish if introduced to all of the details involved in reaching this goal through this picture. That is what this book attempts to do.

But one might ask, "What exactly is it that this picture shows that lets a person understand language so fast?"

The authors' answer is that it shows how children learn instantaneously by the sense of sight.