

BASIC GRAMMAR OF THE INTERNATIONAL LANGUAGE IDO

A concise guide to this practical international language which has been developed by linguists and scientists and is available for use by all who wish to communicate across language barriers in the easiest and most economical way possible

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INTRODUCTION

The international language Ido has been developed by linguists and scientists who included the philosopher-mathematician Louis Couturat and the philologist Otto Jespersen. It is both a written and a spoken language. It has been put to the test of practical use in correspondence and in hundreds of books and magazines. It has also been used for holiday gatherings and conferences where people from many countries have found themselves able to discuss a wide variety of matters directly with each other.

This eminently practical and easy language is indeed remarkable. Yet its existence is not widely known, partly owing to the scepticism of those who find it difficult to believe that such a thing is possible and who are determined not to allow their prejudiced opinion to be upset by exposing themselves to the evidence. The fact that Ido has achieved all that it already has is a tribute to those who refused to be dissuaded by the cries of "It can't be done" or "It won't work." It is the aim of this booklet not only to demonstrate (for the benefit of those with open minds) that Ido is practical, but also to assist in spreading knowledge of it.

The small vocabularies which follow the basic grammar are intended to include the more useful and frequently found words. They are sufficient for obtaining a very useful knowledge of Ido, enough to understand many ordinary texts and to begin correspondence in the language. More extensive vocabularies (such as Dyer's) tend to be more than a beginner requires, so it is hoped that this publication fills a need for the speaker of English who wishes to try the language at a modest cost.

BASIC GRAMMAR

The **alphabet** of Ido is as in English: *abcdefghijklmnopqrstuvwxyz*.

It therefore contains only letters which are commonly found (often with others) on keyboards in many countries. There are no accented letters, so Ido can be typed, telexed or transferred between computers and programs without the slightest difficulty.

Pronunciation.

The vowels **a e i o u** are pronounced much as in Italian or Spanish, or approximately as follows: **a** as in *father*, **e** between its sound in *get* and in *vein*, **i** as in *marine*, **o** between its sound in *got* and in *go*, and **u** as in *rule*. (These vowels are not diphthongs; do *not* pronounce *a* as in *take*, *i* as in *time*, *o* like the *ou* in *mould*, or *u* as in *mule*.)

There are two diphthongs: *au* pronounced as *ow* in *owl*, and (in a few words) *eu* which is pronounced like the vowels *e* and *u* run together.

Because there are not many vowel sounds, exact pronunciation of them is less critical than it is in some languages where vowels and diphthongs are many and the distinctions are finer. Exact pronunciation of each vowel is less important in Ido than making each clearly recognisable.

Most consonants are pronounced as in English. But *c* is always pronounced like *ts* in *bats*, *g* is always hard as in *get* and *give*, *h* is never silent, *j* is as in French and like the *s* in *pleasure*, *r* is always sounded or trilled a little as in *prize*, *s* is always sharp as in *same* and *bus* (never like *z* as in the *s* in *comes*), and *x* is as in *expert*. The digraph *ch* is pronounced as in *church*, and *sh* as in *ship*; *qu* is pronounced as in *quick*.

Accent. All words of more than one syllable are stressed on the last syllable but one, except for infinitives which are stressed on the last syllable.

For example, *libro*, *sImpla*, *Apud*, *grAnda*, *pardOno*, *avErtas*, *mashIno*, *trovEbla*.

Infinitives all end with the syllable *-ar* which takes the accent: *trovAr*, *parolAr*, *studiAr*. In other words in which the last vowel is immediately preceded by an *i* or a *u*, these two vowels are treated as forming one syllable. For example, *studias* and *linguo* are pronounced *stUdias* and *lInguo*.

The definite **article** ('the' in English) is *la* as in *la ponto* (the bridge), and *la lagi* (the lakes). There is no indefinite article (*a* or *an* in English). So *navo* means *ship* or *a ship* according to context. In some languages, such as Russian, there are no articles at all, so the retention of one article in Ido is a reasonable compromise between languages such as English which have two articles, and those with none. The word *la* is invariable, like English "the" but unlike the corresponding words in French, German, Italian and Spanish. There is also no (grammatical) gender in Ido, consequently no need to learn that a word is masculine or feminine.

The **vocabulary** of Ido is based on that of the main European languages: English, French, German, Italian, Russian and Spanish. In general, each word is based on as many of these languages as possible, so that many words in Ido are recognisable to people in many countries.

Words of particular types (parts of speech) are in most cases indicated by their endings, and this makes it easy to see the structure of sentences. The root of each word (the part to which the ending is added) is never varied. Some words, such as prepositions, conjunctions and some adverbs do not have special endings. For example, *en* = in, *sur* = on, *se* = if.

Nouns in the singular end in *-o*: *domo* = house; *nubo* = cloud; *libro* = book; *ucelo* = bird; *urbo* = town.

Plural nouns are formed by replacing the final *-o* with *-i*: *domi* = houses; *libri* = books; *flori* = flowers; *repasti* = meals.

Adjectives end in *-a*: *bona* = good; *granda* = big; *vera* = true; *simpla* = simple; *saja* = wise; *forta* = strong.

Comparatives and superlatives are made using the words *plu*, *min*, *maxim* and *minim*. For

example, *plu forta* = stronger, and *min forta* = less strong. Similarly, *maxim granda* = biggest or largest, while *minim saja* = least wise.

Adverbs are mostly derived from adjectives by changing the ending to *-e*: *simple* = simply; *vere* = truly; *bone* = well; *rapide* = quickly.

As in English, adjectives do not change their form. They may be placed either before (as usually in English) or after (as usually in French) the noun which they qualify. For example, *reda floro* or *floro reda*, *granda tablo* or *tablo granda*, *nova libri* or *libri nova*, *granda domi* or *domi granda*.

Verbs in the infinitive end in *-ar*: *kantar* = to sing; *skribar* = to write; *vidar* = to see; *flugar* = to fly.

The present tense is formed by replacing *-ar* by *-as*: *vidas* = see(s); *lernas* = learn(s); *trovas* = find (s).

The past tense is formed with the ending *-is*: *vidis* = saw; *kantis* = sang; *movis* = moved.

The future tense is formed with the ending *-os*: *vidos* = will see; *trovos* = will find.

The conditional uses the ending *-us*: *il venus se il povus* = he would come if he were able.

The imperative and hortative ending is *-ez*: *venez!* = come!; *irez!* = go!; *ni irez* = let us go.

The ending *-anta* corresponds to *-ing* in English when it means the active present participle: *fluganta uceli* = flying birds; *persono skribanta letro* = a person writing a letter; *kantanta puerino* = a singing girl.

Use of the letters *a*, *i*, and *o* to indicate present, past and future, as in the endings *as*, *is* and *os* is applied also to the active and passive participles. The ending *-inta* forms the active past participle:

fluginta uceli = birds which have flown;
hundo dorminta = a dog which has slept.

Similarly the ending *-onta* produces the active future participle:

stono falonta = a stone that is going to fall;
la puerino kantonta = the girl who is going to sing.

The ending *-ata* gives the present passive participle:

letro skribata = a letter (that is) being written;
vorto kantata = a word (being) sung.

The past form has the ending *-ita*:

letro skribita = a letter (that has been) written;
lavita vesti = washed clothes;
celita klefo = hidden key;
libro perdita = a lost book.

The future form ends in *-ota*: *letro skribota* = a letter (that is going) to be written; *la jetota bulo* = the ball that is (yet) to be thrown.

Never use "to have" or "to do" (as we do in English) as an auxiliary to form tenses.

Ni esas vidata = we are (being) seen.

Ni esas vidita = we have been seen (literally "we are having-been-seen").

Ni vidis la kato = we saw the cat, or we have seen the cat.

Ni esas trovota = we are (going) to be found, or we will be found.

Ni esis salvata da nia hundo = we were (being) saved by our dog.

Ni esis (ja) salvita = we had been saved, or we were (already) saved.

An active verb is made passive by using the suffix *es* between the root and the required verb

ending.

For example, *vidas* means 'sees', but *videsas* (vid-es-as) means 'is seen'. So an alternative, shorter way of saying *ni esas trovota* is *ni trovesos* = we will be found. Similarly, *ol trovesis* = it was found.

The suffix *-ab-* is used with verbs as an optional substitute for equivalent longer forms ending in *-inta*, and preceded by the appropriate form of the verb *esar* (to be). This is shown by the following examples:

skribabis (sbrib-ab-is) = esis skribinta = had written; *vendabos* (vend-ab-os) = esos vendinta = will have sold; *vidabas* (vid-ab-as) = esas vidinta = has seen ('is having seen').

The main **personal pronouns** are:

me - I, me

tu - you (intimate singular form, like French and Italian 'tu', German 'du')

vu - you (singular)

ilu or *il* - he, him

elu or *el* - she, her

olu or *ol* - it

lu - he, she or it

ni - we, us

vi - you (plural of 'vu')

li - they (plural of 'lu')

onu or *on* - one

su - oneself, himself, herself, itself, themselves.

Note that *me* means both "I" and "me", just as in English we do not have separate words for "you" as subject or object. The full forms of *il*, *el*, *ol* are *ilu*, *elu*, *olu*, but the shorter forms are often used. *Lu* is very useful in situations when we would otherwise need to say *il od el* (he or she) since it covers both possibilities. The reflexive pronoun *su* is used when the object is the same person or thing as the subject.

For example, *el vidis su* = she saw herself.

Possessive pronouns are formed by adding the ending *a* to the personal pronouns (to the full form in the case of *ilu*, *elu*, *olu*). The main ones are:

mea - my, mine

vua - your, yours (singular)

ilua - his

elua - her, hers

olua - its

lua - his, her, hers, its

nia - our, ours

via - your, yours (plural)

lia - their, theirs

onua - one's

sua - one's own, his own, her own, its own, their own.

For example:

ilu havas elua libro = he has her book;

ol esas certe elua = it is certainly hers;

nia kato e vua hundo esas en mea domo = our cat and your dog are in my house.

Derivation. Any adjective can be turned into an adverb by replacing the final *-a* with an *-e*. Similarly, from any verb can be obtained a noun (with the noun ending *o*), meaning the corresponding action.

For example, from *vidar* (to see) we get *vido* = (the act of) seeing or sight.

From *dankar* (to thank) we get *danko* = thanking or thanks.

From *promenar* (to walk) we get *promeno* = walking, or a walk.

From *kurar* (to run) we get *kuro* = running, or a run.

The ending *-ing* in English has two meanings which must be distinguished. In "the running horse" the word "running" is an adjective and is translated as *kuranta* (as in *la kuranta kavalo*). However, in "running is a pleasure" the word "running" is a noun and is translated as *kuro* as in *kuro esas plezuro*.

An adjective can be made into a noun by using the ending *-o*, the meaning of the noun being someone or something which has that quality. For example, from *giganta* (gigantic) we get *giganto* = a giant; from *bela* (beautiful) we derive *belo* (a beauty).

Similarly, from *parolanta* (speaking) we get *parolanto* = speaker, or someone now speaking, from *sequanta* (following) we derive *sequanto* = follower, and from *employata* (employed) we get *employato* = employee.

When a noun root is given the ending *a* the resulting adjective has the same meaning. A couple of examples will make this clear. Thus, from the noun *papero* (paper) the adjective *papera* describes something which is paper, as in *papera chapelo* = paper hat. Similarly, from *metalo* (metal) we get *metala* (of metal) as in *metala taso* = metal cup.

More often, adjectives are formed from nouns by adding a suffix. The general-purpose suffix for forming an adjective is *-al-*, which is placed between the root and the adjective ending *-a*.

For example, from *naturu* we get *naturala*, and from *papero* we get *paperala* as in *paperala industrio* = paper industry.

Similarly from *lego* (law) we derive *legala* = legal (related to law), and from *manuo* (hand) we get *manuala* = manual or by hand.

The suffix *al* can be used also with verb roots, as in *edukala* = educational (from *edukar* = to educate).

A verb can be derived from an adjective by use of a suitable suffix, such as *-ig-*.

For example, from *mola* (soft) we get *moligar* = to soften.

Similarly, from *intensa* (intense) we get *intensigar* = to intensify.

From *varma* (warm) we get *varmigar* = to warm (make something warm).

Compare this with *varmeskar* = to become warm.

Note that a suffix must always be used - we cannot say "varmar" which would be ambiguous (and illogical).

To derive a verb from a noun the appropriate suffix must be used, according to the intended meaning of the verb. In an international language it is essential to make the meaning clear, since different languages give different meanings (and sometimes more than one meaning) to verbs derived from nouns (as, for example, with the English verb "to stone").

So from the noun *martelo* (hammer) we use the suffix *-ag-* (indicating action) to obtain the verb *martelagar* = to hammer. This also means that we can go on to derive the word *martelago* = (the act of) hammering.

Similarly, we cannot turn the noun *salo* (salt) into a verb just by substituting a verb ending but must include a suffix such as *-iz-* (indicating addition of one thing to another) so as to get *salizar*

= to salt (add salt to).

Since an adverb can be made from an adjective, and an adjective from a noun, so we can also make an adverb from a noun.

For example, from *hemo* (home) we get *heme* = at home.

Similarly from *nokto* (night) we can form *nokte* = at night, or by night.

Derivation of a variety of words from one word root is an important part of the language's economy and flexibility. So from the root *skrib-* (verb *skribar* = to write) we can derive *skribo* meaning 'writing' (the act of writing), *skribado* (prolonged writing), *skribilo* (a writing instrument of any kind), *skribesos* (will be written), *skribala* (the adjective), *skribita* (written), *skriburo* (a writing, i.e. something written), and so on.

Compound words may be formed freely. The last element in the combination is the main one in determining the meaning, while the preceding element only modifies the meaning.

For example, *skrib-tablo* means a type of table (a writing table). Similarly, *vapor-navo* = steamship, *vid-punto* = viewpoint or point of view, *kristal-klara* = crystal-clear, *sub-mara* = undersea, *amo-letro* = love letter, *te-taso* = teacup, *mar-salo* = sea salt.

The use of a hyphen is optional but helpful as it makes it easier to see the make-up of compound words; *vidpunto* and *vid-punto* are equally valid.

The use of the letter *o* between two nouns which are joined is optional, but advisable where it makes pronunciation easier. So *mar-salo* and *maro-salo* are equally valid, as are *vid-punto* and *vido-punto*, but *letro-buxo* is preferable to "*letr-buxo*".

It is important to note that nouns cannot be used unaltered as though they were also adjectives, as is often the case in English. So *sea salt* must not be translated by "maro salo", but must be translated either as one word, *mar-salo* or *maro-salo*, or by using the adjective for 'sea' (*marala*) as in *marala salo*, or by using the word for 'of' (*di*) as in *salo di maro*. Similarly, 'love letter' is *letro di amo* or *amo-letro* but not "amo letro".

Word order is similar to that in English, with some exceptions. Adjectives may precede or follow the noun they qualify. Shorter adjectives generally precede the noun, and longer ones generally follow it, but this is not obligatory. Adverbs may be placed anywhere that allows the meaning to be clear.

The subject generally comes before the direct object, but if this order is reversed then the direct object must show this by adding the letter *n*.

For example, *la hundo chasas la kato* (the dog chases the cat),

but *la hundon chasas la kato* (the cat chases the dog);

la viro qua vidas el (the man who sees her),

but *la viro quan el vidas* (the man whom she sees).

The indirect object is always indicated by the use of a preposition.

For example, *el donis la buxo ad il* = she gave the box to him.

Never imitate the English sentence "she gave him the box" - where there is no preposition to distinguish the indirect object from the direct one.

A statement is turned into a question not by changing the word order but by starting the sentence with the word *ka*.

For example, *la treno esis hike* = the train was here, but

ka la treno esis hike? = was the train here?

Other question words include *kande* (when), *quale* (how), *ube* (where) and *quo* (what).

For example, *ube nun esas la treno?* or *ube la treno esas nun?* = where is the train now?

Prefixes and suffixes are very important and give great flexibility to the language. The most useful ones are listed here. A few of these are in fact ordinary words which are therefore also used on their own (such as *ne* = not), but most are true prefixes or suffixes and can be used only as such, not as separate words.

Prefixes

des- denotes the direct opposite: *des-agreabla* = disagreeable; *des-facila* = difficult; *des-avantaĵo* = disadvantage.

dis- denotes separation: *dis-ruptar* = to disrupt; *dis-semar* = to disseminate, to scatter.

ex- *ex-*, late, retired: *ex-prezidanto*; *ex-oficiro*.

mi- half, semi-, demi-: *mi-horo* = half an hour; *mi-cirklo* = semicircle.

mis- denotes wrong action: *mis-pronuncar* = to mispronounce; *mis-uzo* = misuse.

ne- *un-*, *im-*, *ir-*, *non-*: *ne-possibla* = impossible; *ne-populara* = unpopular.

par- used with verbal roots to denote thorough action: *par-lectar* = to read thoroughly.

pre- *pre-*, before: *pre-dicar* = to predict; *pre-nomo* = first name.

pseudo- *pseudo-*, false: *pseudo-religioza* = pseudo-religious.

retro- *retro-*, backward (used with verbal roots): *retro-irar* = to go back(ward); *retro-tirar* = to draw back(ward).

ri- denotes repetition (used with verbal roots): *ri-facar* = to do over again; *ri-elektar* = to re-elect.

sen- -less, without: *sen-denta* = toothless; *sen-avantaĵo* = without advantage.

stif- *step-*: *stif-matro* = stepmother.

vice- *vice-*, deputy: *vice-prezidanto* = vice-president.

Suffixes

-ach- gives an unfavourable or disparaging meaning: *hund-acho* = cur; *infant-acho* = brat; *dom-acho* = hovel.

-ad- indicates repeated or continued action (added to verbal roots): from *frapar* = to strike, *frapadar* = to strike repeatedly, *frapado* = a beating; *parolado* = a speech.

-ag- is the root of the word *ag-ar* (to do, to act) and is used with nouns (especially tools) to form verbs meaning to act with the tool: from *martelo* (hammer), *martel-agar* = to hammer.

-aj- (added to adjective or noun) denotes something possessing the quality or made from the material indicated: *bel-ajo* = beautiful object; *metal-ajo* = something made of metal; (added to a

transitive or mixed verb) indicates the object of the action: *send-ajo* = something sent; *drink-ajo* = a drink; *dic-ajo* = saying; (*added to an intransitive verb*) means something which acts in the sense of the verb: *bril-ajo* = something shining; *exist-ajo* = something existing.

-al- relating to: *naciona-ala* = national; *autun-ala* = autumnal; *natur-ala* = natural; *manu-ala* = manual.

-an- in forming a noun, denotes a member, inhabitant or adherent: *senat-ano* = senator; *klub-ano* = club member; *vilaj-ano* = villager; in forming an adjective (most often with the name of a country), it is used to indicate belonging: *japoniana* = Japanese; *nederlandana* = Dutch.

-ar- denotes a collection or group of objects or beings: *hom-aro* = humanity; *libr-aro* = library, book collection; *har-aro* = hair; *muton-aro* = flock of sheep.

-ari- indicates the object or recipient of an action: *pag-ario* = payee.

-atr- like: *metal-atra* = metallic, metal-like; *blu-atra* = bluish.

-e- coloured, having the colour of: *or-ea* = golden; *oranj-ea* = orange(-coloured).

-ebl- -able, -ible: *drink-ebla* = drinkable; *lekt-ebla* = readable; *kred-ebla* = credible.

-ed- -ful, contents of: *pinch-edo* = a pinch; *glas-edo* = glass-ful.

-eg- extremely, to a great extent, very large: *pluv-egar* = to rain very heavily; *pluv-ego* = downpour; *rich-ega* = extremely rich; *dom-ego* = mansion.

-em- inclined to (added to verbal roots): *labor-ema* = industrious; *atak-ema* = aggressive; *parol-ema* = talkative.

-end- something to be done or which must be done: *pag-enda* = payable, must be paid; *problemo solv-enda* = a problem which must be solved.

-er- person, or sometimes animal or thing, which customarily, but not professionally, does something (added to verbal roots): *fum-ero* = smoker; *klim-ero* = climber; *rept-ero* = reptile; *kant-ero* = singer.

-eri- an establishment: *distil-erio* = distillery; *bak-erio* = bakery.

-es- denotes a state or quality (as the root of the verb *esar*, to be): *bel-eso* = beauty; *infant-eso* = infancy; *malad-eso* = sickness.

-esk- to begin to, to become: *dorm-eskar* = to fall asleep; *rich-eskar* = to become rich; *sid-eskar* = to sit down (begin sitting).

-esm- ordinal numbers: *un-esma* = first; *du-esma* = second.

-estr- chief, head: *urb-estro* = (town) mayor; *post-estro* = postmaster; *nav-estro* = (ship's) captain.

-et- diminutive: *river-eto* = brook; *libr-eto* = booklet; *pluv-etar* = to drizzle; *humid-eta* = a trifle damp.

-*ey-* place for something or for doing something: *kaval-eyo* = stable; *lav-eyo* = wash-room; *koqu-eyo* = kitchen.

-*id-* offspring, descendant: *Izrael-ido* = Israelite.

-*ier-* (1) characterised by: *kaval-iero* = cavalier; (2) a tree or plant bearing the fruit etc indicated: *pom-iero* = apple tree; (3) a holder for something: *kandel-iero* = candlestick.

-*if-* indicates production or generation of something: *sudor-ifar* = to sweat; *martel-if-isto* = hammer maker.

-*ig-* to make, render, or transform into: *bel-igar* = to beautify; *petr-igar* = to petrify; *larj-igar* = to broaden; *korekt-igar* = to correct.

-*il-* denotes instrument or means of performing an action (added to verbal roots): *bros-ilo* = brush; *paf-ilo* = gun; *bar-ilo* = barrier; *lud-ilo* = plaything, toy.

-*im-* fraction: *du-imo* = half; *quar-imo* = quarter.

-*in-* female: *spoz-ino* = wife; *aktor-ino* = actress; *kaval-ino* = mare.

-*ind-* deserving to be, worthy of: *respekt-inda* = respectable; *laud-inda* = praiseworthy.

-*ism-* denotes a system, doctrine or belief: *social-ismo* = socialism; *katolik-ismo* = Catholicism; *real-ismo* = realism.

-*ist-* denotes a person in an occupation or profession: *dent-isto* = dentist; *kant-isto* = professional singer; also adherent of a party or doctrine: *elit-isto* = elitist.

-*iv-* capable of, that can do something (added to verbal roots): *instrukt-iva* = instructive; *konvink-iva* = convincing.

-*iz-* to provide with or put on: *arm-izar* = to arm; *kron-izar* = to crown; *butr-izar* = to (put) butter (on).

-*op-* so many at a time: *quar-ope* = four together, four at a time.

-*opl-* multiplying: *du-opla* = double; *tri-opla* = triple.

-*oz-* full of, containing: *joy-oza* = joyful, joyous; *por-oza* = porous; *kuraj-oza* = courageous.

-*ul-* male: *spoz-ulo* = husband; *kat-ulo* = tom-cat.

-*ur-* result or product of an action (added to verbal roots): *pikt-uro* = picture; *skult-uro* = sculpture; *apert-uro* = opening.

-*uy-* container: *violin-uyo* = violin case; *sigar-uyo* = cigar box.

-*yun-* young of an animal: *bov-yuno* = calf; *kat-yuno* = kitten.

Elision is useful mainly in poetry, of which there is quite a lot in Ido. The final *-a* of the adjective

may be omitted (e.g., *bon* instead of *bona*; *nacional* instead of *nacionala*), and the final *-as* of the present tense of the verb may be elided (e.g., *dank* instead of *dankas*). In ordinary texts, however, the instance most generally found is use of *es* instead of *esas* (= am, is, are) since this word is used so often and the shorter form is convenient. (A few other words, such as some pronouns, also have short forms as noted above and in the vocabularies.)

Numbers are formed as shown by the following examples: *un, du, tri, quar, kin, sis, sep, ok, non, dek; dek-e-un* (eleven), *dek-e-du* (twelve), *dek-e-tri* (thirteen), *dek-e-quar* (fourteen) ... *dek-e-non* (nineteen); *duadek* (twenty), *duadek-e-un* (twenty-one), *duadek-e-du* (twenty-two) ...; *triadek* (thirty)... *quaradek-e-kin* (forty-five); ... *cent* (hundred), ... *sepacent-e-duadek-e-sis* (seven hundred and twenty-six); *mil* (thousand). Note the use of the letter *a* to link figures which are multiplied together (as in *duadek* for twenty, i.e. two times ten), and the use of *-e-* to link numbers which are added to make the required larger number.

A small selection of books in and about Ido

Complete Manual of the Auxiliary Language Ido (*Louis de Beaufront*), 44pp, abridged reprint. Grammar/reference book, also suitable for beginners; ring bound.

English-Ido Dictionary by (*L.H. Dyer*), 392 pp.

Otto Jespersen, his work for an international auxiliary language; with Jespersen's "History of our language" (*Henry Jacob*), 32pp. In English and Ido.

Ido-Svensk Ordbok (*Axel Rylander*), 292pp. Ido-Swedish vocabulary.

Svensk-Ido Ordbok (*Axel Rylander*), 693pp.

Lexiko di Japoniana-Ido (*Kuriyama Hitosi*), 118pp. Japanese-Ido vocabulary. Also available is an Ido-Japanese vocabulary.

La Misterio di Valo Boscombe (*Sir Arthur Conan Doyle*), 28pp. Translated by David Weston.

La Serchado (*Andreas Juste*), 177pp. An amusing tale in the form of a heroic poem in ten "songs" written in Ido by a Belgian with a rare gift for poetry.

La Fabli dil Olda Korvo (*A. Juste*), 36pp. A book of short poems: "the fables of the old raven".

Enoch Arden (*Tennyson*), 57pp. Translated by Louis Pascau.

Evangelio da Santa Lukas, 90pp. St Luke's Gospel, translated by L. Kauling.

Esther (*J. Racine*), 52pp, a tragedy translated by J. Guignon.

Antologio dil Idolinguo, Tomo I (274pp) & Tomo II (275+89pp). A two-volume anthology of original and translated works in Ido by many authors.

Progreso is the review published by the Union for the International Language Ido (ULI).

Ido-Vivo is published by the International Language (Ido) Society of Great Britain (ILSGB) but it also has readers in other countries.

Further information

Those who would like to support the work of spreading Ido are invited to join their national society and/or the International Union for the International Language Ido, and to subscribe to one of the small magazines which keep those interested in touch with developments. Further information may be obtained from the following society, and from similar societies or representatives of Ido in other countries.

The International Language (Ido) Society of Great Britain

Hon. Secretary & Treasurer (to whom membership enquiries and subscriptions can be sent):
David Weston, 24 Nunn Street, Leek, Staffs. ST13 8EA.

Book Service Manager (from whom a price list of publications can be obtained, and who can also supply details of subscriptions):

Terry Minty, 44 Woodville Road, Cathays, Cardiff CF2 4EB.

The language barrier **La linguala barilo**

The diversity of languages in the world contributes much to the cultural richness of mankind. It presents, however, an obstacle to understanding between peoples.

La diverseso di lingui en la mondo kontributas multe a la kulturala richeso di homaro. Ol prizentas, tamen, obstaklo a kompreno inter populi.

Without losing the advantage of many national languages, we can cross the resulting barriers with an international language which is reserved for use only when people have no other means of communication in common.

Sen perdar la avantaĵo di multa nacionala lingui, ni povas transirar la rezultanta barili per internaciona linguo qua es rezervata por uzo nur kande personi havas nula altra komuna moyeno di komuniko.

Of many proposals for such a language, the most practical is that chosen by the Delegation for the Adoption of an Auxiliary International Language and developed over many years of work.

Di multa propozi por tala linguo, la maxim praktikala es ta selektita da la Delegaciono por la Adopto di Auxiliara Linguo Internaciona e developita dum multa yari de laboro.

The basic details of this remarkable language (Ido) are to be found in this booklet. Also included are two small vocabularies.

La bazala detali di ca remarkinda linguo (Ido) es trovebla en ca libreto. Anke inkluzita es du mikra vortari.

The reader is invited first just to gain the knowledge necessary to understand this language. Soon you will discover the pleasure of rapid progress and perhaps you will want to correspond with someone in another country. We know that Ido works. Now you can try it.

La lektanto es invitata unesme nur ganar la savo necesa por komprenar ca linguo. Balde vu deskovros la plezuro di rapida progreso e forsan vu volos korespondar kun ulu en altra lando. Ni savas ke Ido funkcias. Nun vu povas probar ol.

Ido is a key that opens the door to a wider world.

Ido es klefo qua apertas la pordo a plu vasta mondo.

Basic Ido-English vocabulary

Click here for [IDO-ENGLISH VOCABULARY](http://members.aol.com/idolinguo/bgrammar.html)

Basic English-Ido vocabulary

Click here for [ENGLISH-IDO VOCABULARY](#)

For very basic information about the grammar and vocabulary of Ido, the following link will take you to [HOW IDO WORKS](#)

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