Webster's

NEW STANDARD

Dictionary

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NOAH WEBSTER,
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JOSEPH DEVLIN EDITOR IN CHIEF

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INTRODUCTION

Few words will occur in the activities of life that are not given in this Dictionary, for it is comprehensive of the wide range of English literature and besides, contains many words and expressions recently adopted from foreign languages and now amalgamated with our own.

Many *new* words and terms, not in any other Dictionary, have been inserted, for the reason that it was deemed necessary to do so in order to have it abreast of the times—right up to date in every particular. The constant march of events, the ever-changing state of world affairs, political and international relations, the progress of scientific investigation, the solving of many of Nature's secrets, the inventions which have revolutionized former conditions—all of these have contributed their quota of *new* words to the language and made the inclusion of such absolutely imperative in a work which aims to give exact knowledge of the terms fast coming into general use. For instance, Wireless Telegraphy or Radio, as it is now called, has put upon us a nomenclature decidedly its own and which demands a place in the vocabulary of recent words. Aviation, too, must get its due in the way of terms expressive of its development, functions and relationship to world progress and accomplishments. Many other inventions and discoveries in the fields of human activity call for the coinage of new words and expressions. We have admitted most of the new and have rejected much of the old.

The exigencies of the present demand the admission of the *useful* and the *necessary* and the elimination of the *useless* and the *unnecessary*. The scholar or scientist, undoubtedly, has a perfect right to coin a word, for such coinage is minted from a sound amalgam of elements with which he is thoroughly familiar and which will be able to withstand the acid test of the severest criticism.

As to old words which have served in a long-vanished period and are no longer applicable, there should be no hesitation in relegating them to the limbo of the Past.

Dead words, useless words, obsolete words, even obsolescent words, have no place in the present volume. A few which may be termed archaic, or which are approaching the goal of extinction, have been admitted, but care has been taken to call attention to these in an addendum to the definition of each.

A distinguishing feature of this work is the simplicity of its orthoēpy. The phonetic method of pronunciation is used throughout and in such a way as to be easily comprehensible by all. In the case of monosyllables, all that is necessary is to indicate the *quantity* of the vowel. As to polysyllables, they have been divided according to the best authorities and the most approved rules and their component parts (syllables) phonetically spelled, with the accent or stress mark on the syllable which is to be emphasized, thus rendering the pronunciation of the whole word beyond any possibility of error, while the quantity of the vowel in each syllable is clearly indicated by the diacritical mark or its absence. The golden rule in pronunciation is, to imitate those who are considered adepts in the language, and therefore speak and write it the most correctly.

Another salient distinction to be noted is the brevity, consistent with accuracy, of the definitions. They are couched in precise terms and, in regard to abstruse or scientific or technical words, so simplified as to be readily understood by the least experienced. In making up this Dictionary, when it was felt that a definition required fuller treatment than the space afforded, in lieu thereof, a brief remark or comment was appended, separated from the real definition by a colon (:) to show that it is *not a secondary definition*, but merely a footnote, as it were, to illustrate or make clearer what goes before. *This should be noted by the consultant.*

Slang terms and expressions are another characteristic of the present volume. While vulgar slang is always to be deprecated and rigidly tabooed, there is a slang which demands admittance, and that is the kind which forms part and parcel of everyday language and is being constantly used by many who may not be aware that it is slang. In time, custom will sanction this kind of slang and it will become a component part of our speech. Colloquialisms and provincialisms have been included under slang in this Dictionary for, in reality, such are simply *local* slang; also cant, which is merely a kind of jargon of the trades and professions, and sometimes irreverently or hypocritically used in religious expression. Reputable slang commends itself for several reasons—it is terse, vivid, picturesque and, above all, expressive and, moreover, it forms a goodly part of the street vernacular of everyday life.

It will be noted that quite a number of *foreign* words and phrases have been incorporated in the work, particularly from the French, especially from the beginning of the World War. The reason for this is apparent. Once English appropriates a foreign word, it is no longer foreign; it becomes naturalized, in other words, Anglicized into an ordinary of current expression. English has a remarkable facility for assimilation. It is ever swallowing any and all kinds of words and converting them into constituents to help maintain the strong vitality which characterizes it. No other language, no race, no country, is immune to its aggressiveness. It has borrowed *wigwam*, *wikiup*, and *tomahawk* from the Indian; *ukulele* from the Hawaiian; *wahwahlung* from the South Sea Islander; *wahina* from the Maori; *lubra*, *gin*, *boomerang*, *kangaroo*, and *jumbuck* from the Australian; and *igloo* from the Eskimo.

This Dictionary should prove invaluable to the young student climbing the hills of learning in High School, College, or University, owing to its reliability, conciseness, and comprehensiveness for, in a moment, he can find just the exact definition he is seeking, expressed clearly and tersely, without his having to wade through etymological terminology which would retard, instead of accelerate, his progress. Professionals, as well, will find in it a most useful and trustworthy assistant, ever ready to impart its knowledge and solve any verbal difficulty that may confront them. As to the business man, actively following his daily pursuits, he can lay his finger on what he wants without having to sift it out from an accumulation of cumbersome verbiage of derivation which would be as unintelligible as it would be useless to him. Busy folk are not at all concerned with the origin and history of words,—they simply want to know their meaning in their present application.

A good Dictionary serves a very important purpose in the stimulus it gives to a study of the great masterpieces of the world's literature. The English language in itself possesses an inexhaustible treasure-trove in the mighty works bequeathed to it by the many Immortals who have passed on but who "yet liveth" in the imperishable records they have left behind. They have left us a legacy more valuable than silver or gold.

The Editor-in-Chief of this Dictionary, JOSEPH DEVLIN, has had the opportunity of observing how English is spoken and written in almost every part of the world. He has given much time and care to the revision and supervision of this book, consequently it can be readily inferred that in every respect it is as perfect as it is possible for modern scholarship and wide experience to make it.

J. D.

KEY TO PRONUNCIATION

The following table of values shows at a glance the fundamentals upon which the pronunciations given in this Dictionary are based

a short, as in hat, man, rat; also equivalent to short *o*, as in swan, wash; also to *aw*, as in halt, water.

ā long, as in day, fade, take.

å medial, as in ask, dance, path.

ä open, as in arm, father, palm.

e short, as in bed, den, pet.

ē long, as in be, fear, mere.

ẽ neutral or unaccented before final *r* of a syllable, as in baker, gather; also, represents short *i*, as in bird, fir; also short *u*, as in burn, hurt.

i short, as in fin, kid, pit.

ī long, as in fine, kind, white.

o short, as in bob, hot, top; often represented by short *u* (**u**), as in son, wagon, and in words ending in -tion.

ō long, as in old, bone, home; represented by *oo*, as in bosom, woman; and by *o͞o*, as in do, to.

ô medial, as in horse, lord, orb.

u short, as in cup, dumb, jump.

ū long, as in cure, dude, mule; also, represented by the wide *oo*, as in bull, bush, put; also, by the open *o͞o*, as in crude, flue, jury.

æ This ligature has the sound of long *e* (**ē**), as in Cæsar, pæan; also of short *e* (**e**), as in hæmalopia; as a digraph (**æ**) it has the sound of either long *a* (**ā**) or long *e* (**ē**); when dissyllabic, the *e* is often noted by the dieresis (¨), as in aërial, but the modern tendency is to eliminate it.

ai this vowel digraph has the sound of long *a* (**ā**), as in mail, or of long *i* (**ī**), as in kaiser.

au this proper diphthong has the sound of medial *o* (**ô**), as in fault, haul.

ea this vowel digraph is equivalent to long *e* (**ē**), as in bead, each, seal; also to short *e* (**e**), as in bread, head, lead; also to long *a* (**ā**), as in break, great, pear.

eau this vowel trigraph has the sound of long *o* (**ō**), as in beau; occurs only in words of French origin.

ee this vowel digraph has the sound of long *e* (**ē**), as in deep, feet, sleep.

ei this vowel digraph has the sound of long *e* (**ē**), as in deceive, receipt; also of long *a* (**ā**), as in feint, rein.

eu, ew these digraphs have the sound of long *u* (**ū**), as in feud, mewl; in some words, however, *ew* is given the sound of long *o* (**ō**), as in sew, sewer.

oe this improper diphthong usually has the sound of long *o* (**ō**), as in hoe, sloe; sometimes of *o͞o*, as in doer, shoe.

oi, oy these proper diphthongs are sounded as in boil, boy.

oo wide digraph, sounded as in foot, hood, wool; the sound conveyed, however, is really a *u* sound between the short and the long of that letter.

o͞o open vowel digraph, sounded as in boot, moon, root; in reality it is the long sound of *u* (**ū**), without the *y* element.

ou this proper diphthong represents the sound heard in flounce, gout, house; represented by *o͞o*, especially in words of French origin, as in croup, ousel, soup; in some words it is equivalent to medial *o* (**ô**), as in cough, nought, trough; and in other to long *o* (**ō**), as in four, pour, soul; also, in a number of words, it represents short *u*, as in couple, enough, tough.

ow this proper diphthong has the sound heard in cow, now, how; it also represents that of long *o* (ō), as in bowl, know, show.

g hard, as in again, gay, leg.

g soft, represented by *j*, as in edge, gin, rage; *g* is silent before final *m* and *n*, as in phlegm, sign, and when initial to *n*, as in gnaw, gnome, gnu; in some words from the French it has the sound of *zh*, as in cortege, mirage, rouge.

ph this consonantal digraph is usually sounded as *f*, as in delph, philosophy, sophistry, though in some words it has a *v* sound, as in nephew.

q this letter is always followed by *u*, both being sounded *kw*, as in quart, quite, quote, but in some words of French origin only the sound of *k* is heard, as in etiquette.

th voiceless, as in birth, hearth, thing.

th voiced, as in breathe, smooth, with; in some words only the *t* of this digraph is sounded, as in thyme.

hw this consonant digraph is pronounced *hw*, that is, *h* with a voiceless *w*, which means that the *w* is not heard until the beginning of the vowel succeeding it, as in what, wheat, white.

x this letter has a voiceless sound equivalent to *ks*, as in box, excite, extreme; and a voiced sound equivalent to *gs*, as in exalt, exit, exult; as an initial, it is equivalent to *z*, as in xebec, xiphoid, xylograph.

y as a vowel, this letter has the sound of long *i* (ī), as in cry, defy, fly; also, of short *i* (i), as in city, happy, nymph; also, of *e* (short *u*), as in myrtle; sometimes it is obscure or unaccented, as in zephyr; as a consonant, that is, at the beginning of a word or syllable, it is pronounced as in yard, year, you.

z this letter usually has the sound as heard in lazy, size, zeal; in some cases it is used to represent the pronunciation of *c*, as in sacrifice, and of *s*, as in easy; in a number of words *z* is pronounced as *zh*, the voiced correlative of *sh*, as in azure, brazier, glazier; in a few words, particularly from the French, *zh* is used to represent *g*, as in rouge, mirage.

GUIDE TO PRONUNCIATION

THE phonetic method of pronunciation is used throughout this Dictionary, that is, each word is pronounced according to *sound*, irrespective of the letters which compose it. To do this, letters are used in the pronunciation which invariably have the same sound, regardless of the combination in which they may occur. For instance, the word photo is pronounced *fō'to*, the *f* and long *o* in combination always having the same sound *fo* and this sound represents the syllable *pho*, ignoring the individual sounds of the *p* and the *h*.

Monosyllables present little difficulty of pronunciation, most being phonetic in themselves, the quantity of the vowel being indicated by a diacritical symbol or its absence. In dissyllables, one is more prominent than the other, therefore to be more emphasized in the pronunciation. Thus, in photo, the *pho* is the more important syllable, hence it is emphasized by having the acute accent mark attached and the vowel indicated as long, whereas the other syllable is quickly passed over with the vowel unmarked, showing that it is short. To pronounce polysyllables correctly, they must be rightly divided into their component parts (syllables) and one of these parts always stands out more prominently than the rest, in other words, one is more emphasized, one to which the voice gives greater stress in correctly pronouncing the whole. This syllable is known as the stressed or *accented* syllable and is indicated by the mark (′), called the acute accent. In many polysyllables, however, there are often two syllables of almost equal importance, both requiring stress or emphasis of voice. In such cases, a secondary accent (″) is frequently used but, for the sake of both clarity and brevity, this secondary accent has been eliminated from the present work.

The English alphabet is far from being a perfect one, consequently it has not nearly enough letters to represent the different sounds of the language. If each letter had a sound distinctively its own, or if each sound had a letter to represent it, pronunciation would present no difficulty whatever, but as at present constituted, the English language has a great deal more sounds than it has letters to express them, therefore some letters are called upon to do duty in indicating several sounds. The vowels especially are hard-worked in this respect. In some Dictionaries, the vowel *a* is compelled to represent six or seven, even eight, different sounds. In this Dictionary it is not imposed upon so heavily, being required to express but four, namely, the short *a* (**a**), the long *a* (**ā**), the medial *a* (**å**), and the open *a* (**ä**), as exemplified in the words fat (fat), gate (gāt), mast (måst), star (stär). In some words *a* itself is represented by short *o*, as in swan (swon) and by *aw*, as in gall (gawl).

The second vowel *e* is often called upon to do more than its share, for it is used as an equivalent for the sounds of letters with which it has little in common. For example, in the form **ē** it is made to express the short *i* sound as in bird (bērd), and the short *o* sound, as in debtor (det'ēr). Strictly speaking, it is short *u* (not *e*) that is heard in the proper pronunciation of such words. In this same form **ē**, it also represents the neutral or unaccented vowel vefore *r*, as in alter (awl'tēr). In the simple form (**e**) it is short, as in pet (pet)—with a macron above (**ē**) it is long, as in here (hēr). This vowel is usually silent when it ends a syllable with a consonant preceding, as in servile (sēr'vil); it is also unaccented or obscure before final *l* and *n*, as in betel (bē't'l), gravel (grav″l), open (ōp″n). In some words it has the value of (**ā**), as in there (thār), and in some that of (**ä**), as in sergeant (sär'jent).

The vowel *i* in this Dictionary stands for but two sounds, short *i* (**i**), as in fin, and long *i* (**ī**), as in fine. In a large number of words **ē** is used to express the sound of short *i*, as in stir (stēr) but, as intimated above, the sound conveyed in

such words is that of short *u*. Sometimes *i* has the sound of long *e* (ē), particularly in words taken from foreign sources, as in clique (klēk), machine (ma'shēn), etc.

There are many variations and shadings of the sound conveyed by the vowel *o* and, to give an idea of the peculiarity of each, some Dictionaries use as many as a dozen forms for this letter, yet fail to cover all. In this Book but three are used, namely, the long *o* (ō) to denote the long or open sound, as in hope (hōp), the short *o* (o) to denote the obscure sound, as in hop (hop), and the medial *o* (ô) to indicate a sound between the open and the obscure, as in horse (hôrs). Some of the variations of this letter are indicated by obscure *e* (ē), as in work (wērk), by short *u* (u), as in son (sun) and in words ending in the suffix *-tion*, as nation (nā'shun), by the wide digraph oo, as in bosom (boo'zum), and by the open digraph ōō, as in who (hōō).

The vowel *u* is somewhat difficult to interpret in terms of sound, as it displays much diversity, chiefly owing to the manner in which it is pronounced by various individuals. Two speakers may pronounce a syllable or word in which it occurs differently, yet both be correct. One may give it the broad, whirring sound, the "burr," as it is called, while the other may pass over it lightly with the obscure. The primary sound of this letter is that heard in the symbol *oo*, with an initial *y* element, as in use (ūs), therefore the long *u* (ū) is employed to represent such sound but, usually, after *j* and *l*, preceded by a consonant, as well as after *r*, the *y* element disappears and the sound of the open vowel digraph ōō only is heard, as in jury (jōō'ri), clue (klōō), rude (rōōd). The short *u* (u) in many words is indicated in the pronunciation by the wide digraph oo, as in bull (bool), bush (boosh), put (poot), etc. After *g* hard, *q*, and before another vowel, *u* has a consonantal value equivalent to *w*, as in language (lang'gwej), quaff (kwåf), suit (swēt). The obscure *u* (u) is often represented by obscure *e* (ē), as in burn (bērn) and also, in syllables in which it is heard, but does not appear, as in her (hēr). After *g* hard, *u* is often silent, as in guard (gärd). Sometimes the short *u* (u) is represented by the short *i* (i), as in busy (biz'i).

A good rule for the correct pronunciation of English is to follow the example of the best speakers of the language. Who are the best speakers? This question admits of a wide diversity of answer, if it can be answered at all.

The accent or tone of voice differs with each individual. A person, no matter what the environment in which he may afterwards be placed, always indicates his origin, always betrays his nativity, more or less. The truth is, that the so-called best speakers are products of heredity and exemplars of environment; they speak according to their origin and locality,—it is only in tone that they differ, the manner of speaking, therefore the old rule still holds good,—the best guide to correct pronunciation is the example of the best speakers, and the best speakers are those whose oral utterance is based on a correct knowledge of the printed word.

As regards compound words and terms connected by a hyphen, no arbitrary rule can be formulated, or any dogmatic principle laid down for guidance; however, the modern tendency is to omit the hyphen, if it is possible to do so without affecting the meaning. The separate or two-word form is preferred to the hyphen when there is no shade of difference in meaning, whether the words are connected or separate. On the other hand, many good authorities prefer to consolidate a hyphened compound when its appearance as a whole, in either script or print, is not likely to confuse the eye.

SUMMARY OF ENGLISH GRAMMAR

By JOSEPH DEVLIN

LANGUAGE

English is a language. What is Language? Language is the expression of ideas, the means of communicating thought or feeling from one to another. How does Language express ideas? By the use of verbal sounds called words. What branch of knowledge treats of words in their relations as used for the expression of thought? *Grammar.*

GRAMMAR

Grammar is the art of speaking and writing a language with propriety. English Grammar is the art of speaking and writing the English language with propriety. It consists of a system of general principles and a number of particular rules governing the use of words and their relation to one another. There are four parts or divisions of Grammar, namely, *Orthography*, *Etymology*, *Syntax* and *Prosody*.

ORTHOGRAPHY

Orthography means *right writing* and is that part of Grammar which treats of letters, their forms and sounds, of syllables, of words, and the correct method of spelling words.

A **letter** is a character or symbol used to represent sound. There are twenty-six letters in the English language—taken together called the *alphabet*. Letters are divided into two classes—*vowels* and *consonants*. A *vowel* is a letter that represents a perfect or open sound; a *consonant* is one which does not represent a perfect or open sound. The vowels are *a*, *e*, *i*, *o*, *u*, and sometimes *w* and *y*—these last two are vowels when they do not begin a word or syllable; they are consonants when they precede a vowel sound. The consonants are divided into *mutes* and *semivowels*. A mute is a consonant that cannot be sounded without the aid of a vowel; a semivowel is a consonant that can be sounded, though imperfectly, without the aid of a vowel. These are subdivided into *dentals*, *gutturals*, *palatals*, *labials*, *linguals*, *liquids*, *nasals*, according to the organ of speech most used in uttering them. Some consonants are uttered with a friction of the breath against the oral passage—these are called *spirants* or *fricatives*, as *f*, *v*, *ch*, *th*; the letter *h* is called an *aspirate*.

A **syllable** is a distinct sound produced by a single effort of the voice. A **word** consists of one, two or more syllables. When a word consists of but one syllable it is called a *monosyllable*; of two syllables, a *dissyllable*; of three, a *trisyllable*; of more than three, a *polysyllable*. The union of two vowels in one syllable is called a *diphthong*—a *proper* diphthong when both vowels blend into one sound, as *oi* in boil, *improper* when only one of the vowels is sounded, as *ai* in rain—the latter is properly a vowel *digraph*. Such combinations as *æ*, *œ*, *fi* are called *ligatures*. A *consonantal diphthong* is the blending of two consonants in one syllable, as *ch* in chin. A *triphthong* is the union of three vowels in one syllable, as *oya* in royal—when the three vowels convey but one distinct sound, it is called an *improper* triphthong, as *eye*, but this is strictly a *trigraph*.

ETYMOLOGY

Etymology is the Grammar of words, or that part of Grammar which treats of the derivation, classification and inflection of words or the changes which some words undergo. The word itself is derived from the Greek *étumos*, true, and *lógos*, a discourse or description.

There are many words in the English language—some of the larger dictionaries list almost half a million. All these words are arranged into groups or classes known as the **Parts of Speech.** Most grammarians divide words into nine classes, but some increase the number to ten, while others diminish it to eight and even to seven. The following, however, is the usual grouping:—*Article*, *Noun*, *Adjective*, *Pronoun*, *Verb*, *Adverb*, *Preposition*, *Conjunction* and *Interjection*. The *Participle* is sometimes reckoned as a tenth Part of Speech, while a few eliminate the Article and others object to the Interjection being classified, deeming it but a brutish sound or, at best, but an involuntary exclamation.

ARTICLE

An **Article** is a word placed before a noun to show whether the noun is used in a particular or general sense. There are but two Articles, *a* or *an* and *the*; *a* is called the *indefinite* article because it is used in an indefinite or general way—it becomes *an* before a vowel or *h* silent; *the* is called the *definite* article because it is used in a definite or particular sense. If I say, give me *a* book, I mean any book, but if I say, give me

the book, I mean some particular book. Some grammarians treat the Article as a limited adjective.

NOUN

A **Noun** is the name of any person, place or thing, of anything which we can see, hear, feel or touch, or of anything of which we can have any idea or notion. It is often called *substantive*. There are two classes of nouns—*proper* and *common*. A *proper* noun is the name of any particular person, place or thing or of a particular group of persons, places or things, as *John, Washington, Americans*. A *common* noun is the name of any one of a class or group, as *man, dog, hill*. Included in common nouns are *collective* nouns or nouns of multitude, as *army, crowd, family*. To these may be added *diminutive* nouns, expressing a lessening of the thing or quality, as *gosling, rivulet, kitten*; *abstract* nouns, denoting qualities as abstracted from the substance, as *goodness, hardness, wisdom*; *participial* or *verbal* nouns, denoting action or state of being, as *breathing, singing, praying*; *compound* nouns, consisting of proper nouns composed of two or more proper names, as *John Jones*; *complex* nouns, consisting of proper nouns with titles prefixed, as *Sir John Jones*.

Nouns are distinguished by having four properties, namely, *gender, person, number* and *case*.

GENDER

Gender is that property of a noun which distinguishes sex, but strictly, it is merely a grammatical distinction among words, whereas sex is a natural distinction of living beings. Things without life have no sex, therefore gender calls for more than masculine and feminine distinction, so there are *three* genders—*masculine, feminine* and *neuter*, the last meaning "neither," and denoting inanimate objects, that is, objects that are neither male nor female.

All nouns denoting persons, animals or beings of the male sex are of the *masculine* gender.

All nouns denoting persons, animals or beings of the female sex are of the *feminine* gender.

All nouns denoting inanimate objects or objects of no sex are of the *neuter* gender.

There are a large number of substantive words of indeterminate gender, which cannot be classed as a *fourth* gender, for such words designate living beings of either sex. In fact the vast majority of nouns are indeterminate in gender, as *bird, boss, child, cousin, friend, helper, liar, monkey, neighbor, patriot, relative, stranger, wanderer*. Many grammarians classify such nouns as of *common gender*, but the adjective is rather inapplicable, as it can be taken to imply *both* masculine and feminine.

Gender may be distinguished in three ways: (1) by the use of different words, as *boy, girl*; (2) by different terminations, as *hero, heroine*; (3) by prefixes and suffixes, as *manservant, maidservant; peacock, peahen*.

In figurative language, nouns of the neuter gender may, by *personification*, become either masculine or feminine, as the sun!—*he* is setting; the moon!—*she* is rising.

The name of an animal or person may be classed as neuter when it is not important to regard the sex, as he bought a cow and sold *it;* the child kissed *its* mamma.

Collective nouns, considered as a unit, usually are regarded as neuter, as the army continued *its* march.

PERSON

Person is that property of nouns which indicates whether the object is speaking, spoken to, or is spoken of.

There are *three* persons in Grammar, namely, *first, second* and *third*. The *first* person denotes that the object is the speaker or writer, as *I, John*, tell you it is true. The *second* person denotes that the object is spoken to, as *John*, come here! The *third* person denotes that the object is spoken of, as *John* is a good man.

Sometimes the *third* person is used for the *first*, as *Mr. Jones* presents his compliments, etc.

A noun cannot be used in the *first* person without the pronoun of that person; in the *second* person, a pronoun may, or may not, be used; in the *third* person, a noun should never be accompanied by a pronoun of that person.

To determine the person of a noun, we have merely to ask whether it indicates that which is speaking, that which is spoken to, or that which is spoken of.

NUMBER

Number is that property of nouns which distinguishes one from more than one. There are two numbers, *singular* and *plural*, the singular designating one or a unit, the plural designating more than one.

The *plural* is formed in several ways: (1) regularly, by adding *s* to the singular,

as *boy, boys; glove, gloves;* (2) irregularly, by change of vowel, as *man, men; mouse, mice;* (3) by the addition of *es* to nouns ending in *ch* (soft), *s, sh, ss, x* and *z*, as *match, matches; rush, rushes; box, boxes;* (4) nouns ending in *y* preceded by a consonant, change the *y* into *i* and add *es*, as *berry, berries; daisy, daisies;* (5) many nouns ending in *f* or *fe*, change *f* into *v* and add *es*, as *loaf, loaves; wife, wives;* (6) nouns ending in *o* preceded by a vowel, as well as many ending in *o* preceded by a consonant, form their plurals regularly by adding *s* to the singular, as *folio, folios; canto, cantos*, but a large number of those ending in *o* preceded by a consonant, take *es* to form the plural, as *cargo, cargoes; potato, potatoes;* (7) compounds ending in *ful* form their plurals regularly, as *handful, handfuls; spoonful, spoonfuls;* (8) in other compounds, the plural is formed from the more, or most, important part or syllable, as *stepson, stepsons; son-in-law, sons-in-law;* (9) letters, figures, marks, signs and the like form their plural by adding *s* with an apostrophe ('), as the *a's* and the *b's;* the 4's and 5's; (10) the plural of other words than nouns, when used as nouns, are formed by adding *s* or *es*, as the *ifs* and the *ands*; the *ayes* and the *noes*, though the last is sometimes formed by the apostrophe (no's); (11) the Old English plural *en*, once common, is now used in only three words, *brethren* (brother), *children* (child), and *oxen* (ox); (12) foreign words usually retain their foreign plurals, though some follow the English style—there are no fixed rules; foreign nouns ending in *a* generally take *æ*, as *alumna, alumnæ; larva, larvæ;* some take *ata*, as *miasma, miasmata;* foreign *us* is often changed into *i*, as *alumnus, alumni; radius, radii; um* generally takes *a*, as *arcanum, arcana; datum, data; is* usually takes *es*, sometimes *ides*, as *analysis, analyses; axis, axes; x* is often changed into *ces* or *ices*, as *apex, apices; radix, radices;* (13) when a title and name are used together, the best custom sanctions the pluralizing of the names when they are the *same*, as the Miss *Joneses*, but when the names are *different*, it is usual to pluralize the title only, as the *Misses* Jones and Smith.

Several classes of nouns have no plural, such as the names of some arts and sciences, of material substances, of abstractions, of diseases, etc., as *music, geometry, gold, prudence, frankness, measles*, though names of substances are pluralized when different kinds of qualities of the same substance are meant, as *wines, sugars.*

Many nouns have the singular and plural alike, as *deer, sheep, fish, swine, salmon, trout, nuptials*, etc.

Many nouns are used in the plural only and have no singular form, though singular in signification, as *ashes, alms, clothes, scissors, tidings, riches, wages*, etc.

Many nouns have double plurals, as bandit, *bandits, banditti;* brother, *brothers, brethren;* cherub, *cherubs, cherubim;* die, *dies, dice;* fish, *fishes, fish;* genius, *geniuses, genii;* index, *indexes, indices;* memorandum, *memorandums, memoranda;* penny, *pennies, pence.*

CASE

Case is that property of nouns and pronouns which denotes their relation to other words, as indicating the person or thing acting, or possessing, or acted upon.

There are *three* cases—*nominative, possessive*, and *objective.*

The *Nominative Case* denotes the person or thing speaking or acting and is always the subject of a finite verb. It answers to the question Who? or What? The verb asserts something about the subject, as the *boy* plays. Who plays? The boy. What does the boy do? The boy plays.

The *Possessive Case* is that form of the noun or pronoun that denotes ownership or possession, in other words, it designates the person or thing owning or possessing; it also denotes authorship, origin, source, kind or other close relation. In the singular number, the possessive is formed by adding *'s* to the nominative singular, as the *boy's* book; in the plural number, it is formed by merely adding the apostrophe to the final *s*, as the *boys'* books—when the plural does not end in *s* both *s* and the apostrophe must be added, as *men's* clothing. As to compounds, the possessive is formed by adding *'s* to the entire combination, as my *son-in-law's* automobile.

In groups of associated words, the possessive is formed by adding *'s* at the end, as the *Sampson, Low & Marsh Company's* publications. But sometimes it is awkward and cumbersome to use this form with a combination of words and in such cases the preposition *of* may be used to denote possession, thus, the publications *of the Sampson, Low & Marsh Company.*

The *Objective Case* is that form of the noun or pronoun which generally denotes the object of a transitive verb, or of a preposition. When it is used as the object of a verb it generally is a direct object and is called the *objective after a verb*, as Tom shot a *duck*—here "duck" is the direct object of *shot* and is the *objective* after the verb. An objective after a preposition usually shows from what the idea of the preposition springs or to what it is directed and is called the *objective after a preposition*, as Tom went into the *house*—here "house" is the object of the preposition *into.*

The subject of a verb in the infinitive mood is in the objective case, as he challenged *him* to come forward.

APPOSITION

When a noun is in *apposition* with the object of a verb or preposition, it, too, is in the objective case, as Fitzsimmons defeated Corbett, the *conqueror* of Sullivan; he voted for Smith, the *Governor* of New York. This is called the *objective by apposition.*

A noun in apposition may be in any of the three cases, according as it is used. Apposition simply means a placing near or beside, so when one noun is placed near or beside another to explain, expand, emphasize or limit it, the second is said to be in apposition to the first and is always in the same case, thus:—Paul, the *Apostle*, was a native of Tarsus—here "Apostle" is *nominative in apposition* to Paul. A noun in apposition with another is called an *appositive.*

DECLENSION

The change which nouns and pronouns undergo to indicate gender, person, number and case is called *Declension.* When applied to the Parts of Speech in general the change is termed *Inflection.*

Nouns are declined as follows:—

	Sing.	*Plur.*
Nom.	child	children
Poss.	child's	children's
Obj.	child	children

	Sing.	*Plur.*
Nom.	fox	foxes
Poss.	fox's	foxes'
Obj.	fox	fox

	Sing.	*Plur.*
Nom.	goose	geese
Poss.	goose's	geese's
Obj.	goose	geese

	Sing.	*Plur.*
Nom.	ox	oxen
Poss.	ox's	oxen's
Obj.	ox	oxen

	Sing.	*Plur.*
Nom.	wife	wives
Poss.	wife's	wives'
Obj.	wife	wives

ADJECTIVE

An **Adjective** is a word that qualifies or limits the meaning of a noun or pronoun; in English, it is usually placed immediately before the noun; sometimes, however, it follows the noun for the sake of effect or emphasis; when used to modify or qualify a pronoun the adjective is placed after, as we considered him *worthy.* An Adjective can be used in the predicate after a verb, as the man is *wise.* A single noun may be modified by two or more adjectives connected by conjunctions, expressed or understood, as the man, *poor, lonely, dejected* and *ill,* was evicted from his home.

Many nouns can be used as adjectives when placed before other nouns to express material or quality, as a *gold* spoon, an *iron* rod, a *brick* house. On the other hand many adjectives can be used as nouns when the qualified or modified noun is understood, as the *good* are content; the *first* shall be *last; all* must die.

Adjectives which express number are called *numeral adjectives* and are divided into *three* classes—*cardinal, ordinal* and *multiplicative.* A *cardinal adjective* is one that denotes a definite number, as *one, two, three;* an *ordinal adjective* is one that denotes place in a series, order or arrangement, as *first, second, third;* a *multiplicative adjective* is one that denotes how many times or how many fold, as *single, double, triple, twofold, threefold.*

Adjectives lack the properties that distinguish nouns and pronouns, that is, they have neither gender, person, number nor case, but they have *comparison,* that is, variation to denote quality in different degrees. There are *three* degrees of comparison, namely, the *positive* degree, the *comparative* degree, and the *superlative* degree. The *positive* degree is that form of the Adjective which expresses simply the quality of an object or thing without reference to any other object or thing, in other words, it denotes quality *without* increase or diminution, as a *tall* man; a *small* boy. The *comparative* degree is that form of the Adjective which expresses *more* or *less* of a quality in an object or thing than is to be found in some other object or thing with which it is compared, that is, it is the form of the Adjective which denotes an *increase* or *diminution* of the original quality, as a *taller* man; a *smaller* boy. The *superlative* degree is that form of the Adjective which expresses the *greatest* or *least* amount of quality in the object or thing when compared with other objects or things, that is, it is the form of the Adjective which denotes the *greatest increase* or *greatest diminution* of the original quality, as, the *tallest* man; the *smallest* boy. The *positive* has reference to *one,* the *comparative* to *two,* and the *superlative* to *three* or *more.*

Adjectives of one syllable are generally compared by adding the suffix *er* to the positive degree to form the comparative and *est* to form the superlative, as *tall, taller, tallest.* Adjectives of two or more syllables are compared by prefixing to the positive the adverbs *more* and *most* or *less* and *least* to form the comparative and superlative, as, *beautiful, more beautiful, most beautiful; lovely, less lovely, least lovely.*

Many adjectives are compared irregularly and these are among those most frequently used. The following is a partial list:

Positive	*Comparative*	*Superlative*	*Positive*	*Comparative*	*Superlative*
bad	worse	worst	late	latter	last
evil	worse	worst	little	less	least
ill	worse	worst	little	lesser	least
far	farther	farthest	many	more	most
far	further	furthest	much	more	most
fore	former	foremost	nigh	nigher	nighest
good	better	best	nigh	nigher	next
well	better	best	old	older	oldest
hind	hinder	hindermost	old	elder	eldest
hind	hinder	hindmost	out	outer	outermost
in	inner	innermost	out (adv.)	outer	outmost
in (adv.)	inner	inmost	up	upper	uppermost
late	later	latest	up (adv.)	upper	upmost

Of the double comparatives and superlatives in the above, *farther, farthest* should be used in referring to physical distance, *further, furthest* in referring to advancement in thought, mental achievement, or in progress, as of business; *later, latest* are used in referring to time, *latter, last* to denote succession in order; *elder, eldest* denote superiority in age without reference to advancement in years; *older, oldest* always imply increase in age—the *eldest* son may be a very *young* man, but the *oldest* man denotes the man who is more advanced in years than all with whom he is compared.

Adjectives, as the above, which admit of more than one comparative or superlative are said to be *redundant.*

Some adjectives do not admit of comparison, having in themselves a superlative significance, as, *right, wrong, eternal, supreme, extreme, infinite, perfect, ceaseless, omnipotent, complete, square, circular, perpendicular, absolute, illimitable.*

Many grammarians classify the Articles as limiting Adjectives, because the Article always precedes the Noun. True, the definite article *the* always indicates a definite object, but it can be used before an adjective and gives to the latter a noun signification, as *the good* alone are happy.

PRONOUN

A Pronoun is a word used for or instead of a noun to enable a speaker or writer to avoid a wearisome repetition of the noun. For example, in the complex sentence—John gave *his* pen to Jane and *she* lent *it* to Tom to write *his* copy with *it*, the words in italics are pronouns and if these were wanting, we would be obliged to use this combersome repetition—John gave John's pen to Jane and Jane lent John's pen to Tom to write Tom's copy with John's pen.

Pronouns are divided into *three* classes—*Personal, Relative* and *Adjective* and have the same properties as nouns, that is, they have gender, person, number and case.

A *Personal Pronoun* is so called because it shows by its form whether the person is represented as speaking, as spoken to, or as spoken of. The personal pronoun *I* is the pronoun of the *first* person because it represents the person speaking; the personal pronoun *thou* or *you* is the pronoun of the *second* person because it represents the person spoken to, and the personal pronouns *he, she, it* are the pronouns of the *third* person because they represent the person or thing spoken of. Therefore, the personal pronouns are *I, thou* or *you, he, she* and *it.* The nominative plurals of *I* and *thou* or *you* are *we* and *you*, while the nominative plural of *he, she* and *it* is *they.* The pronouns of the second person, singular, *thou, thine, thee*, are seldom used except in poetry, and in solemn or sacred language and by the religious body known as the Society of Friends, popularly called Quakers—the plural forms *you, yours, you* are substituted; *you*, even when singular in meaning, always calls for a plural verb.

The Pronouns of the *first* and *second* persons have no gender, or rather, their gender is obvious as they represent the person or persons speaking and the person or persons spoken to. Some grammarians classify them under indeterminate or common gender, but there is no need to do so. The pronouns of the *third* person are masculine, feminine and neuter.

DECLENSION

The *Personal Pronouns* are thus declined:—

First Person		Second Person		Third Person					
					Sing.				
Sing.	*Plur.*	*Sing.*	*Plur.*		*Mas.*	*Fem.*	*Neut.*	*Plur.*	
Nom. I	we	*Nom.* thou	you	*Nom.*	he	she	it	they	all genders
Poss. mine	ours	*Poss.* thine	yours	*Poss.*	his	hers	its	theirs	
Obj. me	us	*Obj.* thee	you	*Obj.*	him	her	it	them	

Personal Pronouns are turned into *Compound Personal Pronouns* by the addition of *self* to the singular and *selves* to the plural; they are *myself, thyself, himself, herself, itself*, with their plurals, *ourselves, yourselves, themselves;* they are either in the nominative or objective case and are used (1) for emphasis, as, I, *myself*, did it; (2) in a reflective way, in which the subject of the verb also signifies the object, as, he blamed *himself;* (3) sometimes instead of the simple Personal Pronouns, as he told me to give it to *yourself*.

RELATIVE PRONOUNS

A **Relative Pronoun** is so called because it relates to an antecedent, that is, a preceding noun or phrase, and introduces a dependent clause qualifying or limiting the antecedent, as this is the boy *who* ran away from school. The Relative Pronouns are *who, which, that, what. As* is sometimes regarded as a Relative, particularly after *such*, and some include *but* when it follows a negative.

Relative Pronouns have always the same gender, person and number as their antecedents, but only *who* is declined, and it is the same in the singular and plural, masculine and feminine, thus:

Masculine and Feminine

	Sing. and *Plur.*
Nom.	who
Poss.	whose
Obj.	whom

But some good authorities use the possessive of *who* (whose) also as a possessive for *which*, as, the walls *whose* crumbling stones proclaim their age. Walls, as a neuter noun, calls for *which* in the nominative, but "which" having no possessive, *whose* is here used instead. *Who* is always used in speaking of persons, *which* and *what* in speaking of the lower animals and things without life (neuter). *Which*, however, was formerly applied to persons and is still so used in the Authorized Version of the Bible, as Our Father, *which* art in heaven. On occasion *what* is applied to persons as well as things, as, the building was too small to contain *what* (the people) came.

That, as a Relative, is applied to persons, animals, and things, as, the girl *that* sings; the horse *that* limps; the house *that* I own. *That* is a Relative Pronoun when its place can be supplied by *who* or *which*—in other cases, it is a demonstrative adjective pronoun, an adjective, a conjunction, or an adverb.

What is a double Relative, combining within itself both antecedent and relative, and is equivalent to *that which, those which* or *the thing* or *things which*, as, I know *what* you want, that is, I know *that which* you want, or *the thing* or *things which* you want. *What* takes the place of *which* when the antecedent is omitted or understood, and may be either singular or plural, as this is, or these are, *what* I wanted, meaning this is the thing, or these are the things, *which* I wanted.

When the adverbs *ever* and *soever* are added to the Relatives *who, which* and *what*, they are called *Compound* Relatives—*whoever, whosoever, whichever, whichsoever, whatever, whatsoever*.

As is regarded as a Relative Pronoun by many grammarians when it follows *same, such, as much* and *as many*, as to such *as* asked, he made the one reply.

Some classify *but* as a Relative in sentences like this:—There is no person *but* knows it is wrong to steal; in such cases the word is really an adversative conjunction.

INTERROGATIVE PRONOUNS

Who, which and *what*, when used in asking questions, are called *Interrogative Pronouns*. They are the same for all genders, persons and number. They have no antecedents. *Which* and *what* do not change form, so have no declension. *Who* is declined the same as the Relative,—

Nom.	who
Poss.	whose
Obj.	whom

in both the masculine and feminine, singular and plural. *Who*, as an Interrogative is used for person, *which* for persons, lower animals and things. *What*, as an Interrogative, also may be applied to persons, lower animals, or things; as applied to persons, it is descriptive, as applied to things it is universal. Interrogatives are used in both direct and indirect questions. The Interrogative Pronoun of an indirect question is sometimes called a *Responsive Pronoun.*

ADJECTIVE PRONOUNS

Adjective Pronouns are so called because they partake of the nature of both Adjectives and Pronouns. They are often called *Pronominal Adjectives*, but unlike Adjectives, they do not admit of comparison.

There are four classes of Adjective Pronouns—*Possessive, Distributive, Demonstrative* and *Indefinite.*

The *Possessive Adjective Pronouns* are *my, thy, his, her, its, our, your, their. My, thy, her, your* and *our* are to be distinguished from the possessive cases of the personal pronouns—*mine, thine, hers, yours* and *ours.* The latter can stand alone, the former require the nouns or substantives which they qualify. For instance, in answer to the question—Whose book is that? I can say, it is *mine*, but I cannot say it is *my*—when I use *my*, I must add book and say, it is *my* book. Yet *mine* and *thine* are sometimes used as Possessive Pronouns before words beginning with a vowel, especially in solemn and poetic language and in the Scriptures, as *thine* eye; *mine* enemies.

The *Distributive Adjective Pronouns* are *each, every, either* and *neither*; they refer separately to a person or thing of a number. *Each* is used in speaking or writing of two or more and always implies reference to a definite number, emphasizing consideration of them as individuals or units; *every* is used in speaking or writing of more than two and emphasizes that *all* the individuals or units of a group or class are included or under consideration; *either* is applied to each of two, to the one or the other; *neither* denotes not either. The following illustrates the usage: *each* of you should contribute; *every* one of you must contribute; *either* John or James will contribute; *neither* John nor James will contribute.

The *Demonstrative Adjective Pronouns* are *this, that*, with their plurals, *these, those.* They point out in a definite way the persons or things to which they relate. *This* and *these* refer to the nearer, *that* and *those* to the more distant. Some add *yon* and *yonder* to the Demonstratives.

The *Indefinite Adjective Pronouns* refer in an indefinite manner to the persons or things to which they relate; they are *any, all, few, some, several, one, other, another, none, both* and *such.* Most of them—indeed all—may be used as nouns.

THE VERB

A Verb is a word which signifies action or the doing of something, or which predicates or affirms, or denotes a state of being or existence. It is the most important of the Parts of Speech, for without it, we could not arrange words so as to convey a determinate sense or meaning; in other words, we could not form a sentence without a verb. Verb is derived from the Latin *verbum*, meaning a word, hence a verb is *the word*, the most important word in the structure of language. Without it there could be no vehicle for the conveyance of ideas, no agent for the expression of thought. So embracing and comprehensive is the verb that it can represent a sentence in itself. For example, if I say "Go," I am using the word imperatively, and I mean that the person whom I am addressing is to proceed, advance, move forward, thus the word forms a sentence in itself, with the subject (you) not expressed, but understood, the expression being equivalent to "go you" or "you go." The Verb, therefore, is the word which enables a meaning to be conveyed and so puts *life* into the language.

Verbs are divided into *two* classes—*transitive* and *intransitive.* When the action which a verb signifies passes over to an object, that is, affects it in some way, the verb is said to be *transitive;* thus, in I *strike* the boy, the action of striking affects the object, boy. When a verb merely denotes a state of being or feeling, terminating in the subject or agent, the action is passive, and the verb is then said to be *intransitive;* thus, in water *flows*, the action of flowing is passive; it does not affect anything save the subject, consequently "flows" is an intransitive verb. The simplest definition of an intransitive verb is, a verb that does not take an object.

INFLECTION OF VERBS

Verbs are inflected, that is changed or modified for *Voice, Mood, Tense, Person* and *Number.* These are called the properties of the Verb.

VOICE

Voice is that attribute or property of the transitive verb which shows whether the subject acts or is acted upon. When the subject is represented as acting, the verb

is said to be in the *Active Voice*, as in the mother *loves* her boy—"loves" is in the active voice; when the subject is acted upon, the verb is said to be in the *Passive Voice*, as in the boy *is loved* by his mother—"is loved" is in the passive voice. This voice (passive) is formed by adding the past participle of the principal verb to any of the various forms of the verb *to be*. Only *transitive* verbs, or those used transitively, have Voice.

MOOD

Mood is the mode or manner in which the action or state expressed by the verb is presented, or is to be regarded, or more briefly, it is that form of the verb which distinguishes the manner of the assertion. Moods are of two classes, the *finite* and the *infinite*. The finite moods are limited by person and number. There are four—the *Indicative*, *Potential*, *Subjunctive* and *Imperative*.

The *Indicative Mood* is that form of verb which makes a direct statement or declaration, asks a direct question, affirms something to be a fact, or denies it to be a fact, in short, it is the mood that deals with action or state in the form of fact; thus, the boy *studies* diligently; the girl *attends* school; *was* he at school today? the river *flows* eastward.

The *Potential Mood* is that form of the verb which expresses or implies power, possibility, liberty, necessity, will, duty, wish, entreaty, determination, obligation, inclination, or the like. This mood is expressed by means of the auxiliaries *may*, *can*, *ought*, *must*, *might*, *could*, *should* and *would*, as, I *may walk* home; I *could have verified* it. The Potential also is often expressed with the conjunctions *if*, *though*, *lest*, *unless*, etc., as, I will do it, *though* I *may suffer*.

The *Subjunctive Mood* is that form of the verb which indicates doubt, supposition, uncertainty, or contingency; it presumes or imagines an action or state. It is always used in a conditional or dependent sentence subjoined to a principal sentence, that is, it is always followed by, or connected with, another verb in some other mood, as, if he *were* here, all would be well. The signs of the Subjunctive are the conjunctions *if*, *though*, *except*, *unless*, *till*, *lest*, *whether*, *that* and the like. The sign is frequently omitted, as, *had* he *known* better, he would have acted better. The tendency of modern English is to eliminate the Subjunctive, because the verb has the same form as in other moods.

The *Imperative Mood* is that which expresses command, exhortation, entreaty, request, permission, and the like, and always has the subject in the second person, singular or plural (thou or you), which is seldom expressed, being in most cases understood, as, *give* me the book—*thou* or *you* is here understood after "give."

The *Infinitive Mood*, in itself, constitutes the other class of moods. It is usually called the *Infinitive* and is used to express an action, being, or state of being unlimited by person and number, that is, the verb is not varied to correspond with the person and number of its subject, as, he loves *to do* good; she loves *to do* good; you love *to do* good; they love *to do* good. The preposition *to* is the sign of the Infinitive Mood, but it is often suppressed, particularly after the verbs *bid*, *dare*, *feel*, *hear*, *help*, *let*, *make*, *need*, *please*, *see*, and some others, as, let us (to) go.

A *Split Infinitive* is one in which an adverb comes between the preposition and the verb, as, *to swiftly run*. There has been much discussion over the Split Infinitive, many condemning the form as bad style, but several of the best authors of today give it their unqualified approval.

TENSE

Tense is that form or property of the verb which expresses action, being, or state, simply in regard to time.

As there are *three* great divisions of time, *past*, *present* and *future*, so there are *three* tenses in grammar to correspond with these, namely, *Present Tense*, *Past Tense* and *Future Tense*—these are known as the *simple tenses*, but as an action may be regarded as occurring in any of the three divisions of time, or as completed and perfected in any of these divisions, we have three additional tenses called *perfect tenses*—the *Present-Perfect Tense*, the *Past-Perfect Tense* and the *Future-Perfect Tense*, making *six tenses* in all. It is only in the Indicative Mood that the six are found complete.

The *Present Tense* is that form of the verb which simply indicates present time, or the action occurring in present time, as, the lark *sings*. Properly speaking, present time denotes but the moment that is *now*, yet in grammar we can extend the duration of the present to include both time past and time to come, as the *present* century. When the present is used in the past it is called the *historical present*, as, Shakespeare *excels* all others; Milton *says* "fools rush in where angels fear to tread." The present also denotes any extent of time, part of which is included in the present, as, Shakespeare *is praised* for his dramatic skill, that is, he was and is still praised.

The *Past Tense* is that form of the Verb which simply indicates past time, or the

action or state of being as belonging to the past, as the lark *sang*. This tense is called by some the *preterit*, by others the *imperfect*, and by a few the *first past tense*.

The *Future Tense* is that form of the Verb which simply indicates future time, or the action or state of being as occurring in or belonging to future time, as the lark *will sing*. It is formed by using the auxiliaries *shall* and *will* with the root form of the principal verb, as I *shall sing*. Some grammarians call this tense the *first future*.

The *Present-Perfect Tense* is that form of the Verb which indicates what is past brought into connection with the present, or expresses action or state regarded as completed in, or brought up to, the present time, as I *have written* a letter, meaning that though the action of writing is past or completed, it has extended up to the present time. This tense cannot be used of an act done wholly in the past—the act must *touch the present*. I cannot say, I have arrived here long ago, for the "long ago" indicates a considerable time has elapsed since my arrival, therefore I must use the past tense and say, I *came* here long ago. The signs of the present-perfect tense are *has, have, hath* and *hast*. Some grammarians call this tense the *Perfect Tense*, others the *Second Past Tense*.

The *Past-Perfect Tense* is that form of the Verb which indicates that which was past or completed before some other past action or event occurred, or it expresses action or state as completed at some specified past time, or before some specified past act, as, I *had completed* the job before he arrived. The signs of this tense are *had* and *hadst*. Some grammarians call it the *Pluperfect Tense*, others the *Third Past Tense*.

The *Present-Perfect* and *Past-Perfect* tenses allude to *past* time, just as well as the *Past Tense*, but the two former differ from the last in the respect that while the *past tense* denotes time that is completely past, the *Present-Perfect* denotes past time extending up to the present, and the *Past-Perfect* denotes past time preceding some other past time.

The *Future-Perfect Tense* is that form of the Verb which indicates a future time preceding some other future time, or denotes an action or state of being regarded as completed at some specified future time or before some specified future act, as, I *shall have completed* the task before he arrives. The signs of this tense are *shall have* and *will have*—the latter used in the second and third persons. Some grammarians call it the *Second Future Tense*.

The Indicative Mood has all six tenses complete—*Present, Present-Perfect, Past, Past-Perfect, Future* and *Future-Perfect*.

The Potential Mood has four tenses—*Present, Present-Perfect, Past* and *Past-Perfect*.

The Subjunctive Mood has three tenses—*Present, Past* and *Past-Perfect*.

The Imperative Mood has but one tense—the *Present*.

The Infinitive Mood has two tenses—*Present* and *Present-Perfect*.

PERSON AND NUMBER

Strictly speaking, Verbs have neither person nor number, but these two properties or attributes are applied to them so as to make them agree with their subjects as to *person* and *number*. The action or state expressed by a verb may refer to the person or persons speaking, to the person or persons spoken to, or to the person or persons spoken of, hence a verb is said to be in the *first, second* or *third* person according as it is used in these references.

Again a Verb may express action or state of being as regards one person or thing, or more than one person or thing, hence a verb is said to be *singular* or *plural* according as the action or state of being which it signifies refers to one or more than one. All finite verbs, therefore, agree with their subjects in *person* and *number*.

THE PARTICIPLE

A *Participle* is a word derived from a verb, participating in the properties of a verb, and of an adjective or a noun. This is the definition of Goold Brown, an authority who cannot be improved upon, as far as English Grammar is concerned.

Participles retain the properties of the Verb in governing objects and in being modified by adverbs.

There are *two* Participles formed directly from the stem of the verb—the *Present* and the *Past*, as *loving, loved*. Many grammarians make more than two, with the aid of the auxiliaries. Goold Brown gives three in both voices—the Imperfect, as *loving, being loved*; the Perfect, as *loved, loved*; the Preperfect, as *having loved, having been loved*.

The *Present Participle* always ends in *ing* and implies a continuance of action, state, or being, as *loving, being loved*.

The *Past* or *Perfect Participle* implies a completion of action, of state, or of being, as *loved, having loved*.

Only *transitive* verbs have participles in both voices—active and passive.