

is applicable to small numbers. *All* men are not born with the same talent, either in degree or kind; but *every* man has a talent peculiar to himself: a parent divides his property among his children, and gives to *each* his due share.

The young fellows were *all* in their Sunday clothes, and made a good appearance.

BRYDENE.

Every man's performances, to be rightly estimated, must be compared to the state of the age in which he lived.

JOHNSON.

Taken singly and individually, it might be difficult to conceive how *each* event wrought for good. They must be viewed in their consequences and effects.

BLAIR.

TO ALLAY, SOOTHE, APPEASE, MITIGATE, ASSUAGE.

To ALLAY is compounded of *al* or *ad*, and *lay*, to lay to or by, signifying to lay a thing to rest, to abate it. SOOTHE probably comes from *sweet*, which is in Swedish *söt*, Low German, etc., *söt*, and is doubtless connected with the Hebrew *sot*, to allure, invite, compose. APPEASE, in French *appaier*, is compounded of *ap* or *ad* and *paix*, peace, signifying to quiet. MITIGATE, from *mitis*, meek, gentle, signifies to make gentle or easy to be borne. ASSUAGE is compounded of *as* or *ad* and *suage*, from the Latin *suasi*, perfect of *suadeo*, to persuade, and *suavis*, sweet, signifying to treat with gentleness, or to render easy.

All these terms indicate a lessening of something painful. In a physical sense an irritating pain is *allayed*; a wounded part is *soothed* by affording ease and comfort. Extreme heat or thirst is *allayed*; extreme hunger is *appeased*; a punishment or sentence is *mitigated*.

Without expecting the return of hunger, they eat for an appetite, and prepare dishes not to *allay*, but to excite it.

ADDISON.

To *soothe* the pangs of dying worth, and from the patriot's breast (Backward to mingle in detested war, But foremost when engaged) to turn the death, And numberless such offices of love Daily and nightly, zealous to perform.

THOMSON.

The rest They cut in legs and fillets for the feast, Which drawn and served, their hunger they *appease*.

DRYDEN.

I undertook Before thee and not repenting, this obtain Of right, that I may *mitigate* their doom.

MILTON.

In a moral sense one *allays* what is fervid and vehement; one *soothes* what is distressed or irritated; one *appeases* what is tumultuous and boisterous; one *mitigates* the pains of others, or what is rigorous and severe; one *assuages* grief or afflictions. Nothing is so calculated to *allay* the fervor of a distempered imagination as prayer and religious meditation: religion has everything in it which can *soothe* a wounded conscience by presenting it with the hope of pardon, that can *appease* the angry passions by giving us a sense of our own sinfulness and need of God's pardon, and that can *assuage* the bitterest griefs by affording us the brightest prospects of future bliss.

If I can any way *assuage* private inflammations, or *allay* public ferments, I shall apply myself to it with the utmost endeavors.

ADDISON.

Nature has given all the little arts of *soothing* and *blandishing* to the female.

ADDISON.

Attendant flatt'ry counts his myriads o'er, Till counted myriads *soothe* his pride no more.

JOHNSON.

Charon is no sooner *appeased*, and the triple-headed dog laid asleep, but *Aeneas* makes his entrance into the dominions of Pluto.

ADDISON.

All it can do is to devise how that which must be endured may be *mitigated*.

HOOKE.

TO ALLEVIATE, RELIEVE.

ALLEVIATE, in Latin *alleviatus*, participle of *allevio*, is compounded of the intensive syllable *al* or *ad* and *levo*, to lighten, signifying to lighten by making less. RELIEVE, from the Latin *relevo*, is compounded of *re* and *levo*, to lift up, signifying to take away or remove.

A pain is *alleviated* by making it less burdensome; a necessity is *relieved* by supplying what is wanted. *Alleviate* respects our internal feelings only; *relieve*, our external circumstances. That *alleviates* which affords ease and comfort; that *relieves* which removes the pain. It is no *alleviation* of sorrow to a feeling mind to reflect that others undergo the same suffering; a change of position is a considerable *relief* to an invalid, wearied with confinement. Condolence and sympathy tend greatly to *alleviate* the sufferings of our fellow-creatures; it is an essential part of the Christian's duty to *relieve* the wants of his indigent neighbor.

Half the misery of human life might be extinguished, would men *alleviate* the general curse

they lie under by mutual offices of compassion, benevolence, and humanity.

ADDISON.

Now sinking underneath a load of grief, From death alone she seeks her last relief.

DRYDEN.

ALLIANCE, LEAGUE, CONFEDERACY.

ALLIANCE, in French *alliance*, from the Latin *alligo*, to knit or tie together, signifies the state of being tied. LEAGUE, in French *lique*, comes from the same verb, *ligo*, to bind. CONFEDERACY or confederation, in Latin *confederatio*, from *con* and *fedus*, an agreement, or *fides*, faith, signifies a joining together under a certain pledge.

All these terms agree in expressing the union between two or more persons or bodies, but they differ in the nature of the union and the motive for entering into it. *Alliance* is the most general term, the other two are rather particular terms; an *alliance* may be entered into either on public grounds as between states, or on private grounds as between families or individuals; a *league* or *confederacy* is entered into upon public grounds or for common interests, as a *league* between nations or states, and a *confederacy* between smaller powers or between individuals. *Alliances* are formed for the mutual conveniences of parties, as between states to promote commerce; *leagues* and *confederacies* are entered into mostly for purposes of self-defence or common safety against the attacks of a common enemy; but a *league* is mostly a solemn act between two or more states and for general purposes of safety; and may, therefore, be both defensive and offensive; a *confederacy* is mostly the temporary act of several uniting in a season of actual danger to resist a common adversary.

Who but a fool would wars with Juno choose, And such *alliance* and such gifts refuse?

DRYDEN.

Rather in *leagues* of endless peace unite, And celebrate the Hymeneal rite.

ADDISON.

The history of mankind informs us that a single power is very seldom broken by a *confederacy*.

JOHNSON.

Alliance, as regards persons, is always taken in a good sense, and as between families or individuals is mostly matrimonial. *League* and *confederacy* are frequently taken in a bad sense; we may

speak of a wicked *league* or an unnatural *league* between persons of opposite characters for their own private purposes, or a *league* between beasts for savage purposes; there may be a *confederacy* between persons to resist a lawful demand, or to forward any evil design.

Though domestic misery must follow an *alliance* with a gamester, matches of this sort are made every day.

CUMBERLAND.

Tiger with tiger, bear with bear, you'll find In *leagues* offensive and defensive joined.

TATE.

When Babel was confounded, and the great *Confederacy* of projectors wild and vain Was split into diversity of tongues, Then, as a shepherd separates his flock, These to the upland, to the valley those, God drave asunder.

COWPER.

ALLIANCE, AFFINITY.

ALLIANCE, *v.* *Alliance, league.* AFFINITY, in Latin *affinitas*, from *af* or *ad* and *finis*, a border, signifies a contiguity of borders.

An *alliance* is a union artificially formed between persons; an *affinity* is a relation which flows from that act as far as the *alliance* is matrimonial—the *affinity* is properly that which results from it; when an *alliance* is formed between persons of different sexes, this necessarily creates an *affinity* between the relatives of the two parties.

O horror! horror! after this *alliance* Let tigers match with hinds, and wolves with sheep, And every creature couple with its foe.

DRYDEN.

The husband and wife are but one flesh, so that he who is related to the one by consanguinity is related to the other by *affinity* in the same degree.

GIBSON.

As respects things, *alliance* is used figuratively in the same sense to denote their union by an artificial tie: as an *alliance* between church and state; *affinity* in this case implies a relation between things by reason of their agreement or resemblance to each other: as an *affinity* of sounds, or an *affinity* of languages.

Religion (in England) has maintained a proper *alliance* with the state.

BLAIR.

It cannot be doubted but that signs were invented originally to express the several occupations of their owners; and to bear some *affinity*, in their external designations, with the wares to be disposed of.

BATHURST.

TO ALLOT, APPOINT, DESTINE.

ALLOT, compounded of *al* or *ad* and *lot*, signifies to set apart by way of a lot or share. APPOINT, in French *appointer*, from *ap* and *point*, signifies to point out or set out in a particular manner for a particular purpose. DESTINE, in French *destiner*, Latin *destino*, compounded of *de* and *stino*, *sto* or *sisto*, signifies to place apart for a particular object.

The idea of setting apart or selecting is common to these terms; but *alLOT* is used only for things, *appoint* and *destine* for persons or things. A space of ground is *alotted* for cultivation; a person is *appointed* as steward or governor; a youth is *destined* for a particular profession. *Alotments* and *appointments* are made for immediate purposes, *destinations* for a future purpose; time may be either *alotted*, *appointed*, or *destined*; but *alLOT* respects indefinite portions of time, as to *alLOT* a portion of one's time to religious meditation; *appoint* respects any particularly defined portion of time, as to *appoint* an hour of meeting; *destine* implies a future time purposely fixed, as the *destined* hour arrived. A space may be *alotted*, because space may be divided into portions: a particular place is *appointed* for a particular immediate object, or it is *destined* by some previous determination; as a person *appoints* the place where a house shall be built; he *destines* a house for a particular purpose.

It is unworthy of a reasonable being to spend any of the little time *alotted* us without some tendency, direct or oblique, to the end of our existence. JOHNSON.

Having notified to my good friend, Sir Roger, that I should set out for London the next day, his horses were ready at the *appointed* hour. STEELE.

Look round and survey the various beauties of the globe, which Heaven has *destined* for man, and consider whether a world thus exquisitely framed could be meant for the abode of misery and pain. JOHNSON.

TO ALLOW, GRANT, BESTOW.

ALLOW, *v. To admit, allow.* GRANT is probably changed from *guarantee*, in French *garantir*, signifying to assure anything to a person by one's word or deed. BESTOW is compounded of *be* and *stow*, which in English, as well as in the northern languages, signifies to place; hence

to *bestow* signifies to dispose according to one's wishes and convenience.

That is *allowed* which may be expected, if not directly required; that is *granted* which is desired, if not directly asked for; that is *bestowed* which is wanted as a matter of necessity. What is *allowed* is a gift sometimes stipulated as to time and quantity, but frequently depends upon the will of the giver; what is *granted* is sometimes perfectly gratuitous on the part of the giver, but, when *granted*, is not always to be taken back; what is *bestowed* is occasional, altogether depending on circumstances and disposition of both giver and receiver. Many of the poor are *allowed* a small sum weekly from the parish. It is as improper to *grant* a person more than he asks, as it is to ask a person for more than he can *grant*. Alms are very ill *bestowed* which only serve to encourage beggary and idleness. A *grant* comprehends in it something more important than an *allowance*, and passes between persons in a higher station; what is *bestowed* is of less value than either. A father *allows* his son a yearly sum for his casual expenses, or a master *allows* his servant a maintenance; kings *grant* pensions to their officers; governments *grant* subsidies to one another; relief is *bestowed* on the indigent.

Martial's description of a species of lawyers is full of humor: "Men that hire out their words and anger, that are more or less passionate as they are paid for it, and *allow* their client a quantity of wrath proportionable to the fee which they receive from him." ADDISON.

All the land is the queen's, unless there be some *grant* of any part thereof to be showed from her majesty. SPENSER.

Our Saviour doth plainly witness that there should not be so much as a cup of cold water *bestowed* without reward. HOOKER.

In a figurative application, things are *allowed* either out of courtesy or complaisance; they are *granted* by way of favor or indulgence; they are *bestowed* either from necessity or urgent reasons: merit is *allowed*; a request is *granted*; attention or applause is *bestowed*.

The first invention of them (engines) the Grecians claim to themselves, being not easily induced to *allow* the contrivance of any art to other nations. POTTER.

If you in pity *grant* this one request, My death shall glut the hatred of his breast. DRYDEN.

So much the more thy diligence *bestow*,
In depth of winter to defend the snow. DRYDEN.

ALLOWANCE, STIPEND, SALARY,
WAGES, HIRE, PAY.

ALL these terms denote a stated sum paid according to certain stipulations. ALLOWANCE, from *allow* (*v. To admit, allow*), signifies the thing *allowed*. STIPEND, in Latin *stipendium*, from *stips*, a piece of money, signifies money *paid*. SALARY, in French *saltaire*, Latin *salarium*, from the Hebrew *igang*, labor, signifies that which is *paid* for labor. HIRE expresses the sum for which one is hired, and PAY the sum that is to be *paid*.

An *allowance* is gratuitous; it ceases at the pleasure of the donor; all the rest are the requital for some supposed service; they cease with the engagement made between the parties. A *stipend* is more fixed and permanent than a *salary*; and that than *wages*, *hire*, or *pay*: a *stipend* depends upon the fulfilling of an engagement, rather than on the will of an individual; a *salary* is a matter of contract between the giver and receiver, and may be increased or diminished at will. An *allowance* may be given in any form, or at any stated times; a *stipend* and *salary* are paid yearly, or at even portions of a year; *wages*, *hire*, and *pay*, are estimated by days, weeks, or months, as well as years. An *allowance* may be made by, with, and to persons of all ranks; a *stipend* and *salary* are assignable only to persons of respectability; *wages* are given to laborers, *hire* to servants, *pay* to soldiers or such as are employed under government.

Sir Richard Steele was officiously informed that Mr. Savage had ridiculed him; by which he was so much exasperated that he withdrew the *allowance* which he had paid him. JOHNSON.

Is not the care of souls a load sufficient?
Are not your holy *stipends* paid for this? DRYDEN.

Several persons, out of a *salary* of five hundred pounds, have always lived at the rate of two thousand. SWIFT.

The peasant and the mechanic, when they have received the *wages* of the day, and procured their strong beer and supper, have scarce a wish unsatisfied. HAWKSWORTH.

I have five hundred crowns,
The thrifty *hire* I sav'd under your father. SHAKESPEARE.

Come on, brave soldiers, doubt not of the day;
And that once gotten, doubt not of large *pay*. SHAKESPEARE.

TO ALLUDE, REFER, HINT, SUGGEST.

ALLUDE, in Latin *alludo*, is compounded of *al* or *ad* and *ludo*, to sport, that is, to say anything in a cursory manner. REFER, in Latin *refero*, signifies to bring back, that is, to bring back a person's recollection to any subject by mentioning it. HINT may possibly be changed from *hind* or *behind*, in German *hinten*, signifying to convey from behind, or in an obscure manner. SUGGEST, in Latin *suggestus*, participle of *suggero*, is compounded of *sub* and *gero*, to bring under or near, and signifies to bring forward in an indirect or casual manner.

To *allude* is not so direct as to *refer*, but it is more clear and positive than either *hint* or *suggest*. We *allude* to a circumstance by introducing something collaterally allied to it; we *refer* to an event by expressly introducing it into one's discourse; we *hint* at a person's intentions by darkly insinuating what may possibly happen; we *suggest* an idea by some poetical expressions relative to it. There are frequent *allusions* in the Bible to the customs and manners of the East. It is necessary to *refer* to certain passages of a work when we do not expressly copy them. It is sometimes better to be entirely silent upon a subject, than to *hint* at what cannot be fully explained. Many improvements have owed their origin to some ideas casually *suggested* in the course of conversation.

Allude and *refer* are always said with regard to things that have positively happened, and mostly such as are indifferent; *hint* and *suggest* have mostly a personal relation to things that are precarious. The whole drift of a discourse is sometimes unintelligible for want of knowing what is *alluded* to; although many persons and incidents are *referred* to with their proper names and dates. It is the part of the slanderer to *hint* at things discreditable to another, when he does not dare to speak openly; and to *suggest* doubts of his veracity when he cannot positively charge him with falsehood.

I need not inform my reader that the author of Hudibras *alludes* to this strange quality in that cold climate, when, speaking of abstracted notions clothed in a visible shape, he adds that apt simile,

"Like words congeal'd in northern air."

ADDISON.

Every remarkable event, every distinguished personage under the law, is interpreted in the New Testament as bearing some *reference* to Christ's death.

BLAIR.

It is *hinted* that Augustus had in mind to restore the commonwealth.

CUMBERLAND.

This image of misery, in the punishment of Tantalus, was perhaps originally *suggested* to some poet by the conduct of his patron.

JOHNSON.

TO ALLURE, TEMPT, SEDUCE, ENTICE, DECOY.

ALLURE is compounded of the intensive syllable *al* or *ad* and *lure*, in French *leurre*, in German *luder*, a *lure* or *tempting* bait, signifying to hold out a bait in order to catch animals, and figuratively to present something to please the senses. TEMPT, in French *tenter*, Latin *tento*, to try, comes from *tentus*, participle of *tendo*, to stretch, signifying by efforts to impel to action. SEDUCE, in French *séduire*, Latin *seduco*, is compounded of *se*, apart, and *duco*, to lead, signifying to lead any one aside. ENTICE is probably, *per metathesis*, changed from *incite*. DECOY is compounded of the Latin *de* and *coy*, in Dutch *koy*, German, etc., *koi*, a cage or enclosed place for birds, signifying to draw into any place for the purpose of getting into one's power.

We are *allured* by the appearances of things; we are *tempted* by the words of persons as well as the appearances of things; we are *enticed* by persuasions; we are *seduced* or *decoyed* by the influence and false arts of others. To *allure* and *tempt* are used either in a good or bad sense: *entice* sometimes in an indifferent, but mostly in a bad sense; *seduce* and *decoy* are always in a bad sense. The weather may *allure* us out-of-doors: the love of pleasures may *allure* us into indulgences that afterward cause repentance. We are sometimes *tempted* upon very fair grounds to undertake what turns out unfortunately in the end: our passions are our bitterest enemies; the devil uses them as instruments to *tempt* us to sin. When the wicked *entice* us to do evil, we should turn a deaf ear to their flattering representations: those

who know what is right, and are determined to practise it, will not suffer themselves to be *enticed* into any irregularities. Young men are frequently *seduced* by the company they keep. Children are *decoyed* away by the evil-minded, who wish to get them into their possession. The country has its *allurements* for the contemplative mind: the metropolis is full of *temptations*. Those who have any evil project to execute will omit no *enticement* in order to *seduce* the young and inexperienced from their duty. The practice of *decoying* children or ignorant people into places of confinement was formerly more frequent than at present.

Allure does not imply such a powerful influence as *tempt*: what *allures* draws by gentle means; it lies in the nature of the thing that affects: what *tempts* acts by direct and continued efforts; it presents motives to the mind in order to produce decision; it tries the power of resistance. *Entice* supposes such a decisive influence on the mind as produces a determination to act; in which respect it differs from the two former terms. *Allure* and *tempt* produce actions on the mind, not necessarily followed by any result; for we may be *allured* or *tempted* to do a thing, without necessarily doing the thing; but we cannot be *enticed* unless we are led to take some step. *Seduce* and *decoy* have reference to the outward action, as well as the inward movements of the mind which give rise to them: they indicate a drawing aside of the person as well as the mind; it is a misleading by false representation. Prospects are *alluring*, offers are *tempting*, words are *enticing*, charms are *seductive*.

June 26, 1284, the rats and mice by which Hamelen was infested were *allured*, it is said, by a piper to a contiguous river, in which they were all drowned.

ADDISON.

In our time the poor are strongly *tempted* to assume the appearance of wealth.

JOHNSON.

There is no kind of idleness by which we are so easily *seduced*, as that which dignifies itself by the appearance of business.

JOHNSON.

There was a particular grove which was called "the labyrinth of coquettes," where many were *enticed* to the chase, but few returned with purchase.

ADDISON.

I have heard of barbarians, who, when tempests drive ships upon their coast, *decoy* them to the rocks that they may plunder their lading.

JOHNSON.

ALLY, CONFEDERATE,

ALTHOUGH derived from the preceding terms (*v. Alliance, confederacy*), are used only in part of their acceptations. An ALLY is one who forms an *alliance* in the political sense; a CONFEDERATE is one who forms *confederacies* in general, but more particularly when such *confederacies* are unauthorized. The Portuguese and English are *allies*. William Tell had some few particular friends who were his *confederates*; but we should use the word with more propriety in its worst sense, for an associate in a rebellious faction, as in speaking of any bandit and his *confederates*.

We could hinder the accession of Holland to France, either as subjects with great immunities for the encouragement of trade, or as an inferior and dependent *ally* under their protection.

TEMPLE.

But there is yet a liberty, unsung
By poets, and by senators unpraised,
Which monarchs cannot grant, nor all the powers
Of earth and hell *confederate* take away.

COWPER.

ALONE, SOLITARY, LONELY.

ALONE, compounded of *all* and *one*, signifies altogether one, or single; that is, by one's self. SOLITARY, in French *solitaire*, Latin *solitarius*, from *solus*, alone, signifies the quality of being *alone*. LONELY signifies in the manner of *alone*. *Alone* marks the state of a person; *solitary* the quality of a person or thing; *lonely* the quality of a thing only. A person walks *alone*, or takes a *solitary* walk in a *lonely* place. Whoever likes to be much *alone* is of a *solitary* turn: wherever we can be most and oftentest *alone*, that is a *solitary* or *lonely* place.

Here we stand *alone*,

As in our form distinct, pre-eminent.

YOUNG.

I would wish no man to deceive himself with opinions which he has not thoroughly reflected upon in his *solitary* hours.

CUMBERLAND.

Within an ancient forest's ample verge
There stands a *lonely*, but a healthful dwelling,
Built for convenience, and the use of life.

ROWE.

ALSO, LIKEWISE, TOO.

ALSO, compounded of *all* and *so*, signifies literally all in the same manner. LIKEWISE, compounded of *like* and *wise*, or manner, signifies in like manner. TOO, a variation of the numeral *two*, signifies

what may be added or joined to another thing from its similarity.

These adverbial expressions obviously convey the same idea of including or classing certain objects together upon a supposed ground of affinity. *Also* is a more general term, and has a more comprehensive meaning, as it implies a sameness in the whole; *likewise* is more specific and limited in its acceptance; *too* is still more limited than either, and refers only to a single object. "He *also* was among the number," may convey the idea of totality both as respects the person and the event: "he writes *likewise* a very fine hand," conveys the idea of similar perfection in his writing as in other qualifications: "he said *so too*," signifies he said so in addition to the others; "he said it *likewise*," would imply that he said the same thing, or in the same manner.

Let us only think for a little of that reproach of modern times, that gulf of time and fortune, the passion for gaming, which is so often the refuge of the idle sons of pleasure, and often *also* the last resource of the ruined.

BLAIR.

Long life is of all others the most general, and seemingly the most innocent object of desire. With respect to this, *too*, we so frequently err, that it would have been a blessing to many to have had their wish denied.

BLAIR.

All the duties of a daughter, a sister, a wife, and a mother may be well performed, though a lady should not be the finest woman at an opera. They are *likewise* consistent with a moderate share of wit, a plain dress, and a modest air.

STEELE.

ALWAYS, AT ALL TIMES, EVER.

ALWAYS, compounded of *all* and *ways*, is the same as, under all circumstances, through all the ways of life, that is, uninterruptedly. AT ALL TIMES means without distinction of time. EVER implies for a perpetuity, without end. A man must be *always* virtuous, that is, whether in adversity or prosperity; and *at all times* virtuous, that is, in his going in and coming out, his rising up and his lying down, by day and by night; he will then be *ever*, happy, that is, in this life and the life to come.

Human life never stands still for any long time. It is by no means a fixed and steady object, like the mountain or the rock, which you *always* find in the same situation.

BLAIR.

Among all the expressions of good-nature, I shall single out that which goes under the general name of charity, as it consists in relieving

the indigent; that being a trial of this kind which offers itself to us almost *at all times*, and in every place. ADDISON.

Have you forgotten all the blessings you have continued to enjoy, *ever* since the day that you came forth a helpless infant into the world? BLAIR.

AMBASSADOR, ENVOY, PLENIPOTENTIARY, DEPUTY.

AMBASSADOR is supposed to come from the low Latin *ambasciator*, a waiter, although this does not accord with the high station which ambassadors have always held. ENVOY, from the French *envoyer*, to send, signifies one sent. PLENIPOTENTIARY, from the Latin *plenus* and *potens*, signifies one invested with full powers. DEPUTY signifies one deputed.

Ambassadors, envoys, and plenipotentiaries speak and act in the name of their sovereigns, with this difference, that the first is invested with the highest authority, acting in all cases as the representative; the second appears only as a simple authorized minister acting for another, but not always representing him; the third is a species of *envoy* used by courts only on the occasion of concluding peace or making treaties: *deputies* are not deputed by sovereigns, although they may be *deputed* to sovereigns; they have no power to act or speak but in the name of some subordinate community or particular body. The functions of the three first belong to the minister, those of the latter to the agent.

An *ambassador* is a resident in a country during a state of peace; he must maintain the dignity of his court by a suitable degree of splendor: an *envoy* may be a resident, but he is more commonly employed on particular occasions; address in negotiating forms an essential in his character: a *plenipotentiary* is not so much connected with the court immediately, as with persons in the same capacity with himself; he requires to have integrity, coolness, penetration, loyalty, and patriotism. A *deputy* has little or no responsibility, and still less intercourse with those to whom he is *deputed*; he needs no more talent than is sufficient to maintain the respectability of his own character, and that of the body to which he belongs.

Prior continued to act without a title till the Duke of Shrewsbury returned next year to England, and then he assumed the style and dignity of an *ambassador*. JOHNSON.

We hear from Rome, by letters dated the 20th of April, that the Count de Melhos, *envoy* from the King of Portugal, had made his public entry into that city with much state and magnificence. TATLER.

The conferences began at Utrecht on the 1st of January, 1711-12, and the English *plenipotentiaries* arrived on the 15th. JOHNSON.

They add that the *deputies* of the Swiss cantons were returned from Soleure, where they were assembled at the instance of the French *ambassador*. STEELE.

AMBIGUOUS, EQUIVOCAL.

AMBIGUOUS, in Latin *ambiguus*, from *ambigo*, compounded of *ambo* and *ago*, signifies acting both ways, or having two meanings. EQUIVOCAL, in French *equivoque*, Latin *equivocus*, composed of *æquus* and *vox*, signifies a word to be applied equally to two or more different objects.

An *ambiguity* arises from a too general form of expression, which leaves the sense of the author indeterminate; an *equivocation* lies in the power of particular terms used, which admit of a double interpretation, or an application to two different things: the *ambiguity* leaves us in entire incertitude as to what is meant; the *equivocation* misleads us in the use of a term in the sense which we do not suspect.

The parliament of England is without comparison the most voluminous author in the world, and there is such a happy *ambiguity* in its works, that its students have as much to say on the wrong side of every question as upon the right. CUMBERLAND.

Give a man all that is in the power of the world to bestow, but leave him at the same time under some secret oppression or heaviness of heart; you bestow indeed the materials of enjoyment, but you deprive him of the ability to extract it. Hence prosperity is so often an *equivocal* word, denoting merely affluence of possession, but unjustly applied to the possessor. BLAIR.

The *ambiguity* may be unintentional, arising from the nature both of the words and the things; or it may be employed to withhold information respecting our views; the *equivocation* is always intentional, and may be employed for purposes of fraud. The histories of heathen nations are full of confusion and *ambiguity*: the heathen oracles are mostly veiled by some *equivocation*; of this we have a re-

markable instance in the oracle of the Persian mule, by which Cræsus was misled.

An honest man will never employ an *equivocal* expression; a confused man may often utter *ambiguous* ones without any design. BLAIR.

We make use of an *equivocation* to deceive; of an *ambiguity* to keep in the dark. TRUSLER.

Shakspeare is not long soft and pathetic, without some idle conceit or contemptible *equivocation*. JOHNSON.

TO AMEND, CORRECT, EMEND, IMPROVE, MEND, BETTER.

AMEND and EMEND, in Latin *emendo*, from *menda*, the fault of a transcriber, signifies to remove faults generally. MEND, which is a contraction of *amend*, is similar in sense, but different in application. CORRECT, from *cor* or *cuan* and *rego*, to regulate, signifies to set right in a particular manner. IMPROVE, from *probus*, signifies, like the word BETTER, literally to make better.

To *amend, emend, correct, and mend*, imply the removing of an evil; *improve* and *better*, the increase of good. *Amend, emend, and correct*, are all applied to works of the understanding, with this distinction, that *amend* signifies to remove faults or defects generally, either by adding, taking away, or altering, as to *amend* a law, to *amend* a passage in a book; this is the work of the author, or some one acting for him: to *emend* is to remove particular faults in any literary work by the alteration of letters or single words; this is the work of the critic: to *correct* is to remove gross faults, as to *correct* the press.

They (the Presbyterians) excepted many parts of the office of baptism that import the inward regeneration of all that were baptized. But as they proposed these *amendments*, so they did offer a liturgy new drawn up by Mr. Baxter. BURNET.

That useful part of learning which consists in *emendations*, knowledge of different readings, and the like, is what, in all ages, persons extremely wise and learned have had in great veneration. ADDISON.

I have undertaken to *correct* every sheet as it comes from the press. JOHNSON.

Amend and correct may be applied to moral objects with a similar distinction.

The interest which the corrupt part of mankind have in hardening themselves against every mo-

tive to *amendment* has disposed them to give to contradictions, when they can be produced against the cause of virtue, that weight which they will not allow them in any other case. JOHNSON.

Presumption will be easily *corrected*; but timidity is a disease of the mind more obstinate and fatal. JOHNSON.

Mend is employed in respect to any works in the sense of putting that right which either is or has become faulty. It is a term in ordinary use, but may be employed in the higher style.

The wise for cure on exercise depend, God never made his work for man to *mend*. DRYDEN.

To *improve* is said either of persons or things which are made better; as to *improve* the mind, morals, etc.: to *better* is mostly applied to the outward condition on familiar occasions.

While a man, infatuated with the promises of greatness, wastes his hours and days in attendance and solicitation, the honest opportunities of *improving* his condition pass by without his notice. ADDISON.

I then *bettered* my condition a little, and lived a whole summer in the shape of a bee. ADDISON.

AMIABLE, LOVELY, BELOVED.

AMIABLE, in Latin *amabilis*, from *amo* and *habilis*, signifies fit to be loved. LOVELY, compounded of *love* and *ly*, or *like*, signifies like that which we love, fit to produce love. BELOVED signifies having or receiving love.

The two first express the fitness of an object to awaken the sentiment of love; the former by spiritual qualities, the latter by personal attractions. One is *amiable* from the qualities of the heart.

If these charms (of person and voice) had been united to the qualities of a modest and *amiable* mind, she must have made dreadful havoc in the world. BRYDENE.

So also it is said of things personified.

Tully has a very beautiful gradation of thoughts to show how *amiable* virtue is. "We lose a virtuous man," says he, "who lives in the remotest parts of the earth, although we are altogether out of the reach of his virtue, and can receive from it no manner of benefit." ADDISON.

One has a *lovely* person, or is *lovely* in one's person.

Alive, the crooked hand of age had marr'd Those *lovely* features which cold death had spar'd. WALLER.

It may be applied to the attractions of other objects besides those of the person.

Sweet Auburn, *loveliest* village of the plain.
GOLDSMITH.

Beloved denotes the state of being loved, or being the object of love, which may arise from being *amiable* or *lovely*, or from other causes. Both persons and things may be *beloved*.

Sorrow would be a rarity most *belov'd*
If all could so become it.
SHAKESPEARE.

AMICABLE, FRIENDLY.

AMICABLE, from *amicus*, a friend, signifies able or fit for a friend. FRIENDLY signifies *like a friend*. The word *amicus* likewise comes from *amo*, to love, and *friend*, in the Northern languages, from *fregan*, to love. *Amicable* and *friendly*, therefore, both denote the tender sentiment of good-will which all men ought to bear one to another; but *amicable* rather implies a negative sentiment, a freedom from discordance; and *friendly* a positive feeling of regard, the absence of indifference. We make an *amicable* accommodation, and a *friendly* visit. It is a happy thing when people who have been at variance can *amicably* adjust all their disputes. Nothing adds more to the charms of society than a *friendly* correspondence. *Amicable* is always said of persons who have been in connection with each other; *friendly* may be applied to those who are perfect strangers. Neighbors must always endeavor to live *amicably* with each other. Travellers should always endeavor to keep up a *friendly* intercourse with the inhabitants wherever they come.

What first presents itself to be recommended is a disposition averse to offence, and desirous of cultivating harmony and *amicable* intercourse in society.
BLAIR.

Who shake his thirst—who spread the *friendly* board,
To give the famish'd Belisarius food?
PHILLIPS.

The abstract terms of the preceding qualities admit of no variation but in the signification of *friendship*, which marks an individual feeling only. To live *amicably*, or in *amity* with all men, is a point of Christian duty, but we cannot live in *friendship* with all men; since *friendship*

must be confined to a few: so nations may be in *amity*, though not on terms of *friendship* with each other.

Beasts of each kind their fellow spare;
Bear lives in *amity* with bear.
JOHNSON.

Every man might, in the multitudes that swarm about him, find some kindred mind with which he could unite in confidence and *friendship*.
JOHNSON.

AMOROUS, LOVING, FOND.

AMOROUS, from *amor*, and the ending, *ous*, which designates abundance, signifies full of love. LOVING signifies the act of *loving*, that is, continually *loving*. FOND, from the Saxon *fundan*, and the German *finden*, which signify either to seek or find. Hence *fond* signifies longing for or eagerly attached to.

These epithets are all used to mark the excess or distortion of a tender sentiment. *Amorous* is taken in a criminal sense, *loving* and *fond* in a contemptuous sense; an indiscriminate and dishonorable attachment to the fair sex characterizes the *amorous* man; an overweening and childish attachment to any object marks the *loving* and *fond* person. *Loving* is less dishonorable than *fond*: men may be *loving*; children and brutes may be *fond*. Those who have not a well-regulated affection for each other will be *loving* by fits and starts; children and animals who have no control over their appetites will be apt to be *fond* to those who indulge them. An *amorous* temper should be suppressed; a *loving* temper should be regulated; a *fond* temper should be checked.

I shall range all old *amorous* dotards under the denomination of grinners.
STEELE.

So *loving* to my mother
That he would not let even the winds of heav'n
Visit her too roughly.
SHAKESPEARE.

I'm a foolish *fond* wife.
ADDISON.

When taken generally, *loving* and *fond* may be used in a good or indifferent sense.

This place may seem for shepherds' leisure made,
So *lovingly* these elms unite their shade.
PHILLIPS.

My impatience for your return, my anxiety for your welfare, and my *fondness* for my dear Ulysses, were the only distempers that preyed upon my life.
ADDISON.

AMPLE, SPACIOUS, CAPACIOUS.

AMPLE, in French *ample*, Latin *amplus*, probably comes from the Greek *αυανλευς*, full. SPACIOUS, in French *spacieux*, Latin *spaciosus*, comes from *spatium*, a space, implying the quality of having *space*. CAPACIOUS, in Latin *capax*, from *capio*, to hold, signifies the quality of being able to hold.

These epithets convey the analogous ideas of extent in quantity, and extent in space. *Ample* is figuratively employed for whatever is extended in quantity; *spacious* is literally used for whatever is extended in *space*; *capacious* is literally and figuratively employed to express extension in both quantity and *space*. Stores are *ample*, room is *ample*, an allowance is *ample*: a room, a house, or a garden is *spacious*: a vessel or hollow of any kind is *capacious*; the soul, the mind, and the heart are *capacious*. *Ample* is opposed to scanty, *spacious* to narrow, *capacious* to small. What is *ample* suffices and satisfies; it imposes no constraint: what is *spacious* is free and open; it does not confine: what is *capacious* readily receives and contains; it is liberal and generous. Although sciences, arts, philosophy, and languages afford to the mass of mankind *ample* scope for the exercise of their mental powers without recurring to mysterious or fanciful researches, yet this world is hardly *spacious* enough for the range of the intellectual faculties: the *capacious* minds of some are no less capable of containing than they are disposed for receiving whatever spiritual good is offered them.

The pure consciousness of worthy actions, abstracted from the views of popular applause, is to a generous mind an *ample* reward.
HUGHES.

These mighty monarchies, that had o'erspread
The *spacious* earth, and stretch'd their conqu'ring
arms

From pole to pole, by ensnaring charms
Were quite consumed.
MAY.

Down sunk, a hollow bottom broad and deep,
Capacious bed of waters.
MILTON.

TO AMUSE, DIVERT, ENTERTAIN.

TO AMUSE is to occupy the mind lightly, from the Latin *musa*, a song, signifying to allure the attention by anything as light and airy as a song. DIVERT, in French *divertir*, Latin *diverto*, is compounded of

di and *verto*, to turn aside, signifying to turn the mind aside from an object. ENTERTAIN, in French *entretenir*, compounded of *entre*, *inter*, and *tenir*, *tenco*, to keep, signifies to keep the mind fixed on a thing.

We *amuse* or *entertain* by engaging the attention on some present occupation; we *divert* by drawing the attention from a present object; all this proceeds by means of that pleasure which the object produces, which in the first case is less vivid than in the second, and in the second case is less durable than in the third. Whatever *amuses* serves to kill time; to lull the faculties and banish reflection; it may be solitary, sedentary, and lifeless: whatever *diverts* causes mirth and provokes laughter; it will be active, lively, and tumultuous: whatever *entertains* acts on the senses, and awakens the understanding; it must be rational, and is mostly social. The bare act of walking and changing place may *amuse*; the tricks of animals *divert*; conversation *entertains*. We sit down to a card-table to be *amused*; we go to a comedy or pantomime to be *diverted*; we go to a tragedy to be *entertained*. Children are *amused* with looking at pictures: ignorant people are *diverted* with shows; intelligent people are *entertained* with reading. The dullest and most vacant minds may be *amused*; the most volatile are *diverted*; the most reflective are *entertained*: the emperor Domitian *amused* himself with killing flies; the emperor Nero *diverted* himself with appearing before his subjects in the characters of gladiator and charioteer; Socrates *entertained* himself by discoursing on the day of his execution with his friends on the immortality of the soul.

I yesterday passed a whole afternoon in the church-yard, the cloisters, and the church, *amusing* myself with the tombstones and inscriptions that I met with in those several regions of the dead.
ADDISON.

His *diversion* on this occasion was to see the cross-bows, mistaken signs, and wrong connivances that passed amidst so many broken and refracted rays of light.
ADDISON.

The one *entertained* me with her vivacity when I was gay, the other with her sense when I was serious.
GOLDSMITH.

TO AMUSE, BEGUILE.

As AMUSE (*v. Amuse, divert*) denotes the occupation of the mind, so BEGUILE,

compounded of *be* and *guile*, signifying to overreach with guile, expresses an effect or consequence of amusement. When *amuse* and *beguile* express any species of deception, the former indicates what is effected by persons, and the latter that which is effected by things. The first is a fraud upon the understanding; the second is a fraud upon the memory and consciousness. We are *amused* by a false story; our misfortunes are *beguiled* by the charms of fine music or fine scenery. To suffer one's self to be *amused* is an act of weakness; to be *beguiled* is a relief and a privilege. Credulous people are easily *amused* by any idle tale, and thus prevented from penetrating the designs of the artful; weary travellers *beguile* the tedium of the journey by lively conversation.

In latter ages pious frauds were made use of to *amuse* mankind.
ADDISON.
With seeming innocence the crowd *beguiled*,
But made the desperate passes when he *smil'd*.
DRYDEN.

AMUSEMENT, ENTERTAINMENT, DIVERSION, SPORT, RECREATION, PASTIME.

AMUSEMENT signifies here that which serves to *amuse* (*v. To amuse, divert*). ENTERTAINMENT, that which serves to *entertain* (*v. To amuse*). DIVERSION, that which serves to *divert* (*v. To amuse, divert*). SPORT, that which serves to give *sport*. RECREATION, that which serves to *recreate*, from *recreatus*, participle of *recreo*, or *re* and *creo*, to create or make alive again. PASTIME, that which serves to *pass time*.

The four first of these terms are either applied to objects which specifically serve the purposes of pleasure, or to such objects as may accidentally serve these purposes; the two last terms are employed only in the latter sense. The distinction between the three first terms is very similar in this as in the preceding case. *Amusement* is a general term, which comprehends little more than the common idea of pleasure, whether small or great; *entertainment* is a species of amusement which is always more or less of an intellectual nature; *diversions* and *sports* are a species of amusements more adapted to the young and the active, particularly the latter: the theatre or the concert is an

entertainment: fairs and public exhibitions are *diversions*: games of racing or cricket, hunting, shooting, and the like, are *sports*.

As Atlas groan'd
The world beneath, we groan beneath an hour:
We cry for mercy to the next amusement:
The next amusement mortgages our fields.

YOUNG.

The stage might be made a perpetual source of the most noble and useful *entertainments*, were it under proper regulations. ADDISON.

When I was some years younger than I am at present, I used to employ myself in a more laborious *diversion*, which I learned from a Latin treatise of exercises that is written with great erudition; it is there called the *επιμαχια*, or the fighting with a man's own shadow.

ADDISON.

With great respect to country *sports*, I may say this gentleman could pass his time agreeably if there were not a fox or a hare in his county.

STEELE.

Recreation and *pastime* are terms of relative import: the former is of use for those who labor; the latter for those who are idle. A *recreation* must partake more or less of the nature of an *amusement*, but it is an occupation which owes its pleasure to the relaxation of the mind from severe exertion: in this manner gardening may be a *recreation* to one who studies; company is *recreation* to a man of business: the *pastime* is the *amusement* of the leisure hour; it may be alternately a *diversion*, a *sport*, or a simple *amusement*, as circumstances require.

Pleasure and *recreation* of one kind or other are absolutely necessary to relieve our minds and bodies from too constant attention and labor; where therefore public *diversions* are tolerated, it behoves persons of distinction, with their power and example, to preside over them. STEELE.

Your microscope brings to sight shoals of living creatures in a spoonful of vinegar; but we, who can distinguish them in their different magnitudes, see among them several huge leviathans that terrify the little fry of animals about them, and take their *pastime* as in an ocean.

ADDISON.

ANECDOTE, STORY.

AN ANECDOTE (*v. Anecdotes*) has but little incident, and no plot; a STORY (which, like history, comes from the Greek *ιστορειν*, to relate) may have many incidents, and an important catastrophe annexed to it: *anecdotes* are related of individuals, some of which are of a trifling nature, and others characteristic; *stories* are generally told to young people of

ghosts and visions, which are calculated to act on their fears. An *anecdote* is pleasing and pretty; a *story* is frightful or melancholy; an *anecdote* always consists of some matter of fact; a *story* is sometimes founded on that which is real. *Anecdotes* are related of some distinguished persons, displaying their characters or the circumstances of their lives; *stories* from life, however striking and wonderful, will seldom impress so powerfully as those which are drawn from the world of spirits: *anecdotes* serve to amuse men, *stories* to amuse children.

How admirably Rapin, the most popular among the French critics, was qualified to sit in judgment upon Homer and Thucydides, Demosthenes and Plato, may be gathered from an *anecdote* preserved by Menage, who affirms upon his own knowledge that Le Fevre and Saumur furnished this assuming critic with the Greek passages which he had to cite, Rapin himself being totally ignorant of that language.

WARTON.

This *story* I once intended to omit, as it appears with no great evidence; nor have I met with any confirmation but in a letter of Farquhar, and he only relates that the funeral of Dryden was tumultuary and confused.

JOHNSON.

ANECDOTES, MEMOIRS, CHRONICLES, ANNALS.

ANECDOTE, from the Greek *ανεκδοτος*, signifies what is communicated in a private way. MEMOIRS, in French *mémoires*, from the word *memory*, signifies what serves to help the memory. CHRONICLE, in French *chronique*, from the Greek *χρονος*, time, signifies an account of the times. ANNALS, from the French *annales*, from the Latin *annus*, signifies a detail of what passes in the year.

All these terms mark a species of narrative, more or less connected, that may serve as materials for a regular history. *Anecdotes* consist of personal or detached circumstances of a public or private nature, involving one subject or more. *Anecdotes* may be either moral or political, literary or biographical; they may serve as characteristics of any individual, or of any particular nation or age. *Memoirs* may include *anecdotes*, as far as they are connected with the leading subject on which they treat: *memoirs* are rather connected than complete; they are a partial narrative respecting an individual, comprehending matter of a public or pri-

vate nature; they serve as *memorials* of what ought not to be forgotten, and lay the foundation either for a history or a life.

I allude to those papers in which I treat of the literature of the Greeks, carrying down my history in a chain of *anecdotes* from the earliest poets to the death of Menander. CUMBERLAND.

Cæsar gives us nothing but *memoirs* of his own life. CULLEN.

Chronicles and *annals* are altogether of a public nature; and approach the nearest to regular and genuine history. *Chronicles* register the events as they pass; *annals* digest them into order, as they occur in the course of successive years. *Chronicles* are minute as to the exact point of time; *annals* only preserve a general order within the period of a year. *Chronicles* detail the events of small as well as large communities, as of particular districts and cities; *annals* detail only the events of nations. *Chronicles* include domestic incidents, or such things as concern individuals; the word *annals*, in its proper sense, relates only to such things as affect the great body of the public, but it is frequently employed in an improper sense. *Chronicles* may be confined to simple matter of fact; *annals* may enter into the causes and consequences of events.

His eye was so piercing that, as ancient *chronicles* report, he could blunt the weapons of his enemies only by looking at them. JOHNSON.

Could you with patience hear, or I relate,
O nymph! the tedious *annals* of our fate,
Through such a train of woes if I should run,
The day would sooner than the tale be done.
DRYDEN.

ANGER, RESENTMENT, WRATH, IRE, INDIGNATION.

ANGER comes from the Latin *angor*, vexation, *ango*, to vex, compounded of *an* or *ad*, against, and *ago*, to act. RESENTMENT, in French *ressentiment*, from *ressentir*, is compounded of *re* and *sentir*, signifying to feel again, over and over, or for a continuance. WRATH and IRE are derived from the same source, namely, *wrath*, in Saxon *wrath*, and *ire*, in Latin *ira*, anger, Greek *επις*, contention, all which spring from the Hebrew *herah*, or *cherah*, heat or anger. INDIGNATION, in French *indignation*, in Latin *indignatio*, from *indignor*, to think or feel unworthy,

marks the strong feeling which base conduct or unworthy treatment awakens in the mind.

An impatient agitation against any one who acts contrary to our inclinations or opinions is the characteristic of all these terms. *Resentment* is less vivid than *anger*, and *anger* than *wrath*, *ire*, or *indignation*. *Anger* is a sudden sentiment of displeasure; *resentment* is a continued *anger*; *wrath* is a heightened sentiment of *anger*, which is poetically expressed by the word *ire*. *Anger* may be either a selfish or a disinterested passion; it may be provoked by injuries done to ourselves, or injustice done to others; in this latter sense of strong displeasure God is *angry* with sinners, and good men may to a certain degree be *angry* with those under their control who act improperly. *Resentment* is a brooding sentiment altogether arising from a sense of personal injury; it is associated with a dislike of the offender, as much as the offence, and is diminished only by the infliction of pain in return; in its rise, progress, and effects, it is alike opposed to the Christian spirit. *Wrath* and *ire* are the sentiment of a superior toward an inferior, and when provoked by personal injuries discovers itself by haughtiness and a vindictive temper: as a sentiment of displeasure, *wrath* is unjustifiable between man and man; but the *wrath* of God may be provoked by the persevering impudence of sinners: the *ire* of a heathen god, according to the gross views of Pagans, was but the *wrath* of man associated with greater power; it was altogether unconnected with moral displeasure. *Indignation* is a sentiment awakened by the unworthy and atrocious conduct of others; as it is exempt from personal-ity, it is not irreconcilable with the temper of a Christian: a warmth of constitution sometimes gives rise to sallies of *anger*; but depravity of heart breeds *resentment*; unbending pride is a great source of *wrath*: but *indignation* may flow from a high sense of honor and virtue.

Moralists have defined *anger* to be a desire of revenge for some injury offered.

The temperately revengeful have leisure to weigh the merits of the cause, and thereby either to smother their secret *resentments*, or to seek adequate reparations for the damages they have sustained.

Achilles' *wrath*, to Greece the direful spring
Of woes unnumber'd, Heavenly Goddess sing.

POPE

The prophet spoke: when with a gloomy frown
The monarch started from his shining throne:
Black cholera fill'd his breast that boil'd with *ire*,
And from his eyeballs flash'd the living fire.

POPE

It is surely not to be observed without *indignation* that men may be found of minds mean enough to be satisfied with this treatment; wretches who are proud to obtain the privileges of madmen.

JOHNSON

ANGER, CHOLER, RAGE, FURY.

ANGER, *v* *Anger*, *resentment*. CHOLER, in French *colère*, Latin *cholera*, Greek *χολερος*, comes from *χολη*, bile, because the overflowing of the bile is both the cause and consequence of *cholera*. RAGE, in French *rage*, Latin *rabies*, madness, and *rabio*, to rave like a madman, comes from the Hebrew *ragaz*, to tremble or shake with a violent madness. FURY, in French *furie*, Latin *furor*, comes probably from *fero*, to carry away, because one is carried or hurried away by the emotions of *fury*.

These words have a progressive force in their signification. *Choler* expresses something more sudden and virulent than *anger*; *rage* is a vehement ebullition of *anger*; and *fury* is an excess of *rage*. *Anger* may be so stifled as not to discover itself by any outward symptoms; *choler* is discoverable by the paleness of the visage; *rage* breaks forth into extravagant expressions and violent distortions; *fury* takes away the use of the understanding. *Anger* is an infirmity incident to human nature; it ought, however, to be suppressed on all occasions: *choler* is a malady too physical to be always corrected by reflection: *rage* and *fury* are distempers of the soul, which nothing but religion and the grace of God can cure.

The maxim which Periander of Corinth, one of the seven sages of Greece, left as a memorial of his knowledge and benevolence, was *χολου κρατει*, be master of thy *anger*.

JOHNSON

Must I give way to your rash *choler*?
Shall I be frighted when a madman stares?

SHAKESPEARE

Oppose not *rage* while *rage* is in its force,
But give it way awhile, and let it waste.

SHAKESPEARE

Of this kind is the *fury* to which many men
Give way among their servants and dependents.

JOHNSON

ANGRY, PASSIONATE, HASTY.

ANGRY signifies either having *anger*, or prone to *anger*. PASSIONATE signifies prone to *passion*. HASTY signifies prone to excess of *haste* from intemperate feeling.

Angry denotes either a particular state or a habit of the mind; *passionate* expresses a habit of the mind; *hastiness* is mostly a temporary feeling. An *angry* man is in a state of *anger*; a *passionate* man is habitually prone to be *passionate*. The *angry* has less that is vehement and impetuous in it than the *passionate*; the *hasty* has something less vehement, but more sudden and abrupt in it than either. The *angry* man is not always easily provoked, nor ready to retaliate: but he often retains his *anger* until the cause is removed: the *passionate* man is quickly roused, eager to repay the offence, and speedily appeased by the infliction of pain of which he afterward probably repents: the *hasty* man is very soon offended, but not ready to offend in return; his *angry* sentiment spends itself in *angry* words.

It is told by Prior, in a panegyric on the Duke of Dorset, that his servants used to put themselves in his way when he was *angry*, because he was sure to recompense them for any indignities which he made them suffer.

JOHNSON

There is in the world a certain class of mortals known, and contentedly known by the name of *passionate* men, who imagine themselves entitled by that distinction to be provoked on every slight occasion.

JOHNSON

The king, who saw their squadrons yet unmov'd,
With *hasty* ardor thus the chiefs reprov'd.

POPE

ANIMADVERSION, CRITICISM, STRICTURE.

ANIMADVERSION, in Latin *animadversio*, from *animadvertere*, that is, *vertere animum ad*, signifies to turn the mind to a thing. CRITICISM, in French *critique*, Latin *criticus*, Greek *κριτικος*, from *κρινω*, to judge, signifies by distinction a judgment in literary matters. STRICTURE, in Latin *strictura*, a glance at anything, comes from *stringo*, to touch upon lightly or in few words.

Animadversion includes censure and reproof; *criticism* implies scrutiny and judgment, whether for or against; and *stricture* comprehends a partial investi-

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gation mingled with censure. We *animadvert* on a person's opinions by contradicting or correcting them; we *criticise* a person's works by minutely and rationally exposing their imperfections and beauties; we pass *strictures* on public measures by descanting on them cursorily, and censuring them partially. *Animadversions* are too personal to be impartial, consequently they are seldom just; they are mostly resorted to by those who want to build up one system on the ruins of another: *criticism* is one of the most important and honorable departments of literature; a *critic* ought justly to weigh the merits and demerits of authors, but of the two his office is rather to blame than to praise; much less injury will accrue to the cause of literature from the severity than from the laxity of *criticism*: *strictures* are mostly the vehicles of party spleen; like most ephemeral productions, they are too superficial to be entitled to serious notice.

These things fall under a province you have partly pursued already, and therefore demand your *animadversion* for the regulating so noble an entertainment as that of the stage.

STEELE

Just *criticism* demands not only that every beauty or blemish be minutely pointed out in its different degree and kind, but also that the reason and foundation of excellences and faults be accurately ascertained.

WARTON

To the end of most of the plays I have added short *strictures*, containing a general censure of faults or praise of excellence.

JOHNSON

ANIMAL, BRUTE, BEAST.

ANIMAL, in French *animal*, Latin *animal*, from *anima*, life, signifies the thing having life. BRUTE is in French *brute*, Latin *brutus*, dull, Greek *βαρυνος*, Chaldee *barout*, foolishness. BEAST, in French *bête*, Latin *bestia*, changed from *bostirma*, Greek *βοσσημα*, a beast of burden, and *βοσκω*, to feed, signifies properly the thing that feeds.

Animal is the generic, *brute* and *beast* are the specific terms. The *animal* is the thing that lives and moves. If *animal* be considered as thinking, willing, reflecting, and acting, it is confined in its signification to the human species; if it be regarded as limited in all the functions which mark intelligence and will, if it be divested of speech and reason,

it belongs to the *brute*; if *animal* be considered, moreover, as to its appetites, independent of reason, of its destination, and consequent dependence on its mental powers, it descends to the *beast*. *Man* and *brute* are opposed. To man an immortal soul is assigned; but we are not authorized by Scripture to extend this dignity to the *brutes*. "The *brutes* that perish" is the ordinary mode of distinguishing that part of the *animal* creation from the superior order of terrestrial beings who are destined to exist in a future world. *Animal*, when applied to man individually, is a term of reproach; the epithets *brute* and *beast* are still stronger terms of reproach, the perversion of the rational faculty being at all times more shocking and disgraceful than the absence of it by nature.

Some would be apt to say, he is a conjurer; for he has found that a republic is not made up of every body of *animals*, but is composed of men only, and not of horses. STEELE.

As nature has framed the several species of beings, as it were, in a chain, so man seems to be placed as the middle link between angels and *brutes*. ADDISON.

Whom e'en the savage *beasts* had spar'd, they kill'd,
And strew'd his mangled limbs about the field. DRYDEN.

TO ANIMATE, INSPIRE, ENLIVEN,
CHEER, EXHILARATE.

ANIMATE, in Latin *animatus*, from *animus*, the mind, and *anima* the soul or vital principle, signifies in the proper sense to give life, and in the moral sense to give spirit. INSPIRE, in French *inspirer*, Latin *inspiro*, compounded of *in* and *spiro*, signifies to breathe life or spirit into any one. ENLIVEN, from *en* or *in* and *liven*, has the same sense. CHEER, in French *chère*, Flemish *cière*, the countenance, Greek *χαρά*, joy, signifies the giving joy or spirit. EXHILARATE, in Latin *exhilaratus*, participle of *exhilaro*, from *hilaris*, Greek *ἄραος*, joyful, Hebrew *oilen*, to exult or leap for joy, signifies to make glad.

Animate and *inspire* imply the communication of the vital or mental spark; *enliven*, *cheer*, and *exhilarate*, signify actions on the mind or body. To be *animated* in its physical sense is simply to receive the first spark of animal life in

however small a degree; for there are *animated* beings in the world possessing the vital power in an infinite variety of degrees and forms: to be *animated* in the moral sense is to receive the smallest portion of the sentient or thinking faculty, which is equally varied in thinking beings; the term *animation*, therefore, taken absolutely, never conveys the idea of receiving any strong degree of either physical or moral feeling. To *inspire*, on the contrary, expresses the communication of a strong moral sentiment or passion: hence, to *animate* with courage is a less forcible expression than to *inspire* with courage: we likewise speak of *inspiring* with emulation or a thirst for knowledge; not of *animating* with emulation or a thirst for knowledge. To *enliven* respects the mind; *cheer* relates to the heart; *exhilarate* regards the spirits, both animal and mental; they all denote an action on the frame by the communication of pleasurable emotions: the mind is *enlivened* by contemplating the scenes of nature; the imagination is *enlivened* by reading poetry; the benevolent heart is *cheered* by witnessing the happiness of others; the spirits are *exhilarated* by the convivialities of social life: conversation *enlivens* society; the conversation of a kind and considerate friend *cheers* the drooping spirits in the moments of trouble; unexpected good news is apt to *exhilarate* the spirits.

Through subterranean cells,
Where searching sunbeams scarce can find a way,
Earth *animated* heaves. THOMSON.

Each gentle breast with kindly warmth she moves,
Inspires new flames, revives extinguished loves. DRYDEN.

To grace each subject with *enlivening* wit. ADDISON.

Every eye bestows the *cheering* look of approbation upon the humble man. CUMBERLAND.
Nor rural sights alone, but rural sounds
Exhilarate the spirit. COWPER.

ANIMATION, LIFE, VIVACITY, SPIRIT.

ANIMATION and LIFE do not differ either in sense or application, but the latter is more in familiar use. They express either the particular or general state of the mind. VIVACITY and SPIRIT express only the habitual nature and state of the feelings.

A person of no *animation* is divested of the distinguishing characteristic of his nature, which is mind: a person of no *vivacity* is a dull companion; a person of no *spirit* is unfit to associate with others. A person with *animation* takes an interest in everything: a *vivacious* man catches at everything that is pleasant and interesting: a *spirited* man enters into plans, makes great exertions, and disregards difficulties. A speaker may address his audience with more or less *animation*, according to the disposition in which he finds it: a man of a *vivacious* temper diffuses his *vivacity* into all his words and actions; a man of *spirit* suits his measures to the exigency of his circumstances.

The British have a lively, *animated* aspect. STEELE.

The very dead creation from thy touch
Assumes a mimic life.

THOMSON ON THE POWER OF THE SUN.

His *vivacity* is seen in doing all the offices of life with readiness of *spirit*, and propriety in the manner of doing them. STEELE.

As full of *spirit* as the month of May. SHAKESPEARE.

TO ANNOUNCE, PROCLAIM, PUBLISH.

ANNOUNCE, in Latin *annuncio*, is compounded of *an* or *ad* and *nuncio*, to tell to any one in a particular manner. PROCLAIM, in Latin *proclamo*, is compounded of *pro* and *clamo*, to cry before, or cry aloud. PUBLISH, in Latin *publico*, from *publicus* and *populus*, signifies to make *public* or known to the people at large.

The characteristic sense of these words is the making of a thing known to numbers of individuals: a thing is *announced* in a formal manner to many or few; it is *proclaimed* to a neighborhood, and *published* to the world. We *announce* an event that is expected and just at hand; we *proclaim* an event that requires to be known by all the parties interested; we *publish* what is supposed likely to interest all who know it. *Announcements* are made verbally, or by some well-known signal; *proclamations* are made verbally, and accompanied by some appointed signal; *publications* are ordinarily made through the press, or by oral communication from one individual to another. The arrival of a distinguished person is *announced* by the ringing of the bells;

the *proclamation* of peace by a herald is accompanied with certain ceremonies calculated to excite notice; the *publication* of news is the office of the journalist.

We might with as much reason doubt whether the sun was intended to enlighten the earth, as whether He who has framed the human mind intended to *announce* righteousness to mankind as a law. BLAIR.

But witness, heralds! and *proclaim* my vow,
Witness to gods above, and men below. POPE.

It very often happens that none are more industrious in *publishing* the blemishes of an extraordinary reputation, than such as lie open to the same censures in their own character. ADDISON.

ANSWER, REPLY, REJOINER, RESPONSE.

ANSWER, in Saxon *andswaren* and *varan*, Goth. *award* and *andword*, German *antwort*, compounded of *an*, *ant*, or *anti*, against, or for, and *wort*, a word, signifies a word used against or in return for another. REPLY comes from the French *repliquer*, Latin *replico*, to unfold, signifying to unfold or enlarge upon by way of explanation. REJOIN is compounded of *re* and *join*, signifying to join or add in return. RESPONSE, in Latin *responsus*, participle of *respondeo*, compounded of *re* and *spondeo*, signifies to declare or give a sanction to in return.

Under all these terms is included the idea of using words in return for other words, or returning a sound for a sound. An *answer* is given to a question; a *reply* is made to an assertion; a *rejoinder* is made to a *reply*; a *response* is made in accordance with the words of another. We *answer* either for the purpose of affirmation, information, or contradiction; we always *reply*, or *rejoin*, in order to explain or confute: *responses* are made by way of assent or confirmation. It is unpolite not to *answer* when we are addressed: arguments are maintained by the alternate *replies* and *rejoinders* of two parties; but such arguments seldom tend to the pleasure and improvement of society: the *responses* in the Liturgy are peculiarly calculated to keep alive the attention of those who take a part in the devotion.

This, as it was directed to none of the company in particular, none thought himself obliged to *answer*. GOLDSMITH.