

in a line with each other, as the *borders* of England and Scotland; the *boundary* is that which bounds or limits, as the *boundaries* of countries or provinces; the *frontier* is that which lies in the front or forms the entrance into a country, as the *frontiers* of Germany or the *frontiers* of France; the *confines* are the parts lying contiguous to others, as the *confines* of different states or provinces. The term *border* is employed in describing those parts which form the *borders*, as to dwell on the *borders*, or to run along the *borders*. The term *boundary* is used in speaking of the extent or limits of places; it belongs to the science of geography to describe the *boundaries* of countries. The *frontiers* are mostly spoken of in relation to military matters, as to pass the *frontiers*, to fortify *frontier* towns, to guard the *frontiers*, or in respect to one's passage from one country to another, as to be stopped at the *frontiers*. The term *confines*, like that of *borders*, is mostly in respect to two places; the *border* is mostly a line, but the *confines* may be a point: we therefore speak of going along the *borders*, but meeting on the *confines*.

The Tweed runs from east to west, on the *borders* of Scotland. GUTHRIE.  
The Thames rises on the *confines* of Gloucestershire. GUTHRIE.

The term *border* may be extended in its application to any space, and *boundary* to any limit. *Confines* is also figuratively applied to any space included within the *confines*, as the *confines* of the grave; *precinct* is properly any space which is encircled by something that serves as a girdle, as to be within the *precincts* of a court, that is, within the space which belongs to or is under the control of a court.

Menalcaas, whom the larks with many a lay  
Had call'd from slumber at the dawn of day,  
By chance was roving through a *bordering* dale,  
And heard the swains their youthful woes bewail.  
SIR WM. JONES.

The Carthaginians discovered the Fortunate  
Islands, now known by the name of the Canaries,  
the utmost *boundary* of ancient navigation.  
ROBERTSON.

High on a rock fair Thyroessa stands,  
Our utmost *frontier* on the Pylion lands. POPE.  
You are old;  
Nature in you stands on the very verge  
Of her *confines*. SHAKESPEARE.

And now,  
Through all restraint broke loose, he wings his  
way,  
Not far off heav'n in the *precincts* of light.  
MILTON.

TO BOUND, LIMIT, CONFINE, CIRCUM-  
SCRIBE, RESTRICT.

BOUND comes from the verb *bind*, signifying that which *binds* fast, or close to an object. LIMIT, from the Latin *limes*, a landmark, signifies to draw a line which is to be the exterior line or limit. CONFINE signifies to bring within *confines* (*v. Border*). CIRCUMSCRIBE, in Latin *circumscribo*, is compounded of *circum* and *scribo*, to write round, that is, to describe a line round. RESTRICT, in Latin *restrictum*, participle of *restringo*, compounded of *re* and *stringo*, signifies to keep fast back.

The four first of these terms are employed in the proper sense of parting off certain spaces. *Bound* applies to the natural or political divisions of the earth: countries are *bounded* by mountains and seas; kingdoms are often *bounded* by each other; Spain is *bounded* on one side by Portugal, on the other side by the Mediterranean, and on a third side by the Pyrenees. *Limit* applies to any artificial boundary: as landmarks in fields serve to show the *limits* of one man's ground from another; so may walls, palings, hedges, or any other visible sign, be converted into a *limit*, to distinguish one spot from another, and in this manner a field is said to be *limited*, because it has *limits* assigned to it. To *confine* is to bring the *limits* close together; to part off one space absolutely from another: in this manner we *confine* a garden by means of walls. To *circumscribe* is literally to surround: in this manner a circle may *circumscribe* a square: there is this difference, however, between *confine* and *circumscribe*, that the former may not only show the *limits*, but may also prevent egress and ingress; whereas the latter, which is only a line, is but a simple mark that *limits*.

From the proper acceptation of these terms, we may easily perceive the ground on which their improper acceptation rests: to *bound* is an action suited to the nature of things, or to some given rule; in this manner our views are *bound-*

*ed* by the objects which intercept our sight.

Past hours,  
If not by guilt, yet wound us by their flight  
If folly *bounds* our prospect by the grave.  
YOUNG.

Or we *bound* our desires according to the principles of propriety.

They, whom thou deignest to inspire,  
Thy science learn, to *bound* desire. GREEN.

To *limit*, *confine*, and *circumscribe*, all convey the idea of an action more or less involuntary, and controlled either by circumstances or by persons. To *limit* is an affair of discretion or necessity; we *limit* our expenses because we are *limited* by circumstances.

Ordinary expense ought to be *limited* by a man's estate. BACON.

Things may be *limited* to one or many points or objects.

The operations of the mind are not, like those of the hands, *limited* to one individual object, but at once extended to a whole species. BARTELET.

*Confine* conveys the same idea to a still stronger degree: what is *confined* is not only brought within a *limit*, but is kept to that *limit*, which it cannot pass; in this manner a person *confines* himself to a diet which he finds absolutely necessary for his health, or he is *confined* in the size of his house, in the choice of his situation, or in other circumstances equally uncontrollable; hence the term *confined* expresses also the idea of the *limits* being made narrow as well as impassable or unchangeable. Therefore to *confine* is properly to bring within narrow *limits*; it is applied either to space, as

A man hath a body, and that body is *confined* to a place. BACON.

or to the movements of the body or the mind.

Mechanical motions or operations are *confined* to a narrow circle of low and little things. BARTELET.

My passion is too strong  
In reason's narrow *bounds* to be *confined*.  
WANDSFORD.

To *circumscribe* is to *limit* arbitrarily, or to bring within improper or inconvenient *limits*.

It is much to be lamented that among all denominations of Christians, the uncharitable spirit has prevailed of unwarrantably *circumscribing* the terms of Divine grace within a narrow circle of their own drawing. BLAIR.

Sometimes *circumscribing* is a matter of necessity resulting from circumstances, as a person is *circumscribed* in his means of doing good who cannot do all the good he wishes.

Therefore must his choice be *circumscribed*  
Unto the voice and yielding of his body  
Whereof he's head. SHAKESPEARE.

To *restrict* is to exercise a stronger degree of control, or to impose a harder necessity, than either of the other terms: a person is *restricted* by his physician to a certain portion of food in the day.

It is not necessary to teach men to thirst after power; but it is very expedient that by moral instructions they should be taught, and by their civil institutions they should be compelled, to put many *restrictions* upon the immoderate exercise of it. BLACKSTONE.

BOUNDLESS, UNBOUNDED, UNLIMITED, INFINITE.

BOUNDLESS, or without *bounds*, is applied to objects which admit of no *bounds* to be made or conceived by us. UNBOUNDED, or not *bounded*, is applied to that which might be *bounded*. UNLIMITED, or not *limited*, applies to that which might be *limited*. INFINITE, or not *finite*, applies to that which in its nature admits of no *bounds*.

The ocean is a *boundless* object so long as no *bounds* to it have been discovered; desires are often *unbounded* which ought always to be *bounded*; power is sometimes *unlimited* which would be better *limited*; nothing is *infinite* but that Being from whom all *finite* beings proceed.

And see the country far diffus'd around  
One *boundless* blush, one white empurpled  
shower  
Of mingled blossoms. THOMSON.

The soul requires enjoyments more sublime,  
By space *unbounded*, undestroy'd by time. JENENS.

Gray's curiosity was *unlimited*, and his judgment cultivated. JOHNSON.

In the wide fields of nature the sight wanders  
up and down without confinement, and is fed  
with an *infinite* variety of images. ADDISON.

BOUNDS, BOUNDARY.

BOUNDS and BOUNDARY, from the verb *bound* (*v. To bound*), signify the line

which sets a *bound*, or marks the extent to which any spot of ground reaches.

*Bounds* is employed to designate the whole space including the outer line that confines: *boundary* comprehends only this outer line. *Bounds* are made for a local purpose; *boundary* for a political purpose: the master of a school prescribes the *bounds* beyond which the scholar is not to go; the parishes throughout England have their *boundaries*, which are distinguished by marks; fields have likewise their *boundaries*, which are commonly marked out by a hedge or a ditch. *Bounds* are temporary and changeable; *boundaries* permanent and fixed: whoever has the authority of prescribing *bounds* for others, may in like manner contract or extend them at pleasure; the *boundaries* of places are seldom altered but in consequence of great political changes.

So when the swelling Nile contemns her *bounds*,  
And with extended waste the valleys drowns,  
At length her ebbing streams resign the field,  
And to the pregnant soil a tenfold harvest yield.

CIBBER.

Alexander did not in his progress toward the East advance beyond the banks of the rivers that fall into the Indus, which is now the western *boundary* of the vast continent of India.

ROBERTSON.

In the figurative sense *bound* or *bounds* is even more frequently used than *boundary*: we speak of setting *bounds*, or keeping within *bounds*; but to know a *boundary*: it is necessary occasionally to set *bounds* to the inordinate appetites of the best disposed children, who cannot be expected to know the exact *boundary* for indulgence.

There are *bounds* within which our concern for worldly success must be confined. BLAIR.

It is the proper ambition of heroes in literature to enlarge the *boundaries* of knowledge by discovering and conquering new regions of the intellectual world. JOHNSON.

## BRAVE, GALLANT.

BRAVE, in German *brav*, Welsh *brav*, signifies good, but in the French, etc., it has the same meaning as in English: bravery was looked upon as the highest virtue. GALLANT, in French *galant*, from the Greek *γαλλω*, to adorn, signifies distinguished either by splendid dress or splendid qualities.

These epithets, whether applied to the

person or the action, are alike honorable; but the latter is a much stronger expression than the former. *Gallantry* is extraordinary *bravery*, or *bravery* on extraordinary occasions: the *brave* man goes willingly where he is commanded; the *gallant* man leads on with vigor to the attack. *Bravery* is common to vast numbers and whole nations; *gallantry* is peculiar to individuals or particular bodies: the *brave* man *bravely* defends the post assigned him; the *gallant* man volunteers his services in cases of peculiar danger: a man may feel ashamed in not being considered *brave*; he feels a pride in being looked upon as *gallant*. To call a hero *brave* adds little or nothing to his character; but to entitle him *gallant* adds a lustre to the glory he has acquired.

The *brave* unfortunate are our best acquaintance. FRANCIS.

Death is the worst; a fate which all must try,  
And for our country 'tis a bliss to die,  
The *gallant* man, though slain in fight he be,  
Yet leaves his nation safe, his children free.

POPE.

## TO BRAVE, DEFY, DARE, CHALLENGE.

BRAVE, from the epithet *brave* (*v. Brave*), signifies to act the part of a fearless man. DEFY, in French *défier*, *i. e.*, *de*, privative, and *fier*, to trust, not to trust or set any store by, to set at naught. DARE, in Saxon *dearran*, *dyrran*, Fræncian, etc., *odurren*, *thorren*, Greek *ζαπειν*, signifies to be bold, or have the confidence to do. CHALLENGE is probably changed from the Greek *καλεω*, to call.

To *brave* is with *bravery* to resist or meet the force of any opposing power: as the sailor *braves* the tempestuous ocean, or in the bad sense, a man *braves* the scorn and reproach of the world; so things personified may *brave*.

Joining in proper union the amiable and the estimable qualities, in one part of our character we shall resemble the flower that smiles in spring; in another the firmly-rooted tree, that *braves* the winter storm. BLAIR.

To *defy* is to hold cheap that which opposes itself as it respects persons; there is often much insolent resistance in *defiance*, as a man *defies* the threats of his superior.

The description of the wild ass in Job is worked up into no small sublimity, merely by insisting on his freedom, and his setting mankind at *defiance*. BURKE.

In respect to things, it denotes a resolution to bear whatever may be inflicted.

The soul, secur'd in her existence, smiles  
At the drawn dagger, and *defies* its point.

ADDISON.

To *dare* and to *challenge* have more of provocation than resistance in them; he who *dares* and *challenges* provokes or calls on another to do something. To *dare* is an informal act, performed either by words or deeds; as to *dare* a person to come out, to *dare* him to leave his place of retreat: to *challenge* is a formal act, performed by words; as to *challenge* another to fight, or to engage in any contest.

I judge it improper to *dare* the enemy to battle any longer. HOOD.

Time, I *dare* thee to discover  
Such a youth, and such a lover.

DRYDEN.

But while the *daring* mortal o'er the flood  
Rais'd his high notes and *challeng'd* every god;  
With envy Triton heard the noble strain,  
And whelm'd the bold musician in the main.

POPE.

*Daring* may sometimes be performed by actions, and *braving* sometimes by words; so that by the poets they are occasionally used one for the other.

Troy sunk in flames I saw (nor could prevent),  
And Ilium from its old foundations rent—  
Rent like a mountain-ash, which *dard* the winds,  
And stood the sturdy strokes of lab'ring hands.

DRYDEN.

There Ereuthalion *brav'd* us in the field,  
Proud Areithous' dreadful arms to wield.

POPE.

## BRAVERY, COURAGE, VALOR.

BRAVERY denotes the abstract quality of *brave* (*v. Brave*). COURAGE, in French *courage*, comes from *cœur*, in Latin *cor*, the heart, which is the seat of *courage*. VALOR, in French *valeur*, Latin *valor*, from *valere*, to be strong, signifies by distinction strength of mind.

*Bravery* lies in the blood; *courage* lies in the mind: the latter depends on the reason, the former on the physical temperament: the first is a species of instinct; the second is a virtue: a man is *brave* in proportion as he is without thought; he has *courage* in proportion as he reasons or reflects. *Bravery* is of utility only in the hour of attack or contest; *courage* is of service at all times and under all circumstances: *bravery* is of avail

in overcoming the obstacle of the moment; *courage* seeks to avert the distant evil that may possibly arrive. *Bravery* is a thing of the moment, that is or is not, as circumstances may favor; it varies with the time and season: *courage* exists at all times and on all occasions. The *brave* man who fearlessly rushes to the mouth of the cannon may tremble at his own shadow as he passes through a churchyard, or turn pale at the sight of blood: the *courageous* man smiles at imaginary dangers, and prepares to meet those that are real. It is as possible for a man to have *courage* without *bravery*, as to have *bravery* without *courage*. Cicero showed no marks of personal *bravery* as a commander, but he displayed his *courage* when he laid open the treasonable purposes of Catiline to the whole senate, and charged him to his face with the crimes of which he knew him to be guilty.

The Athenian government continued in the same state till the death of Codrus, the seventeenth and last king, a prince more renowned for his *bravery* than his fortune. POTTER.

With as much ambition, as great abilities, and more acquired knowledge than Cæsar, he (Bolingbroke) wanted only his *courage* to be as successful. GOLDSMITH.

*Valor* is a higher quality than either *bravery* or *courage*, and seems to partake of the grand characteristics of both; it combines the fire of *bravery* with the determination and firmness of *courage*: *bravery* is most fitted for the soldier and all who receive orders; *courage* is most adapted for the general and all who give command; *valor* for the leader and framer of enterprises, and all who carry great projects into execution: *bravery* requires to be guided; *courage* is equally fitted to command or obey; *valor* directs and executes. *Bravery* has most relation to danger; *courage* and *valor* include in them a particular reference to action: the *brave* man exposes himself; the *courageous* man advances to the scene of action which is before him; the *valiant* man seeks for occasions to act. The three hundred Spartans who defended the Straits of Thermopylæ were *brave*. Socrates drinking the hemlock, Regulus returning to Carthage, Titus tearing himself from the arms of the weeping Berenice, Alfred the Great going into the

camp of the Danes, were *courageous*. Hercules destroying monsters, Perseus delivering Andromeda, Achilles running to the ramparts of Troy, and the knights of more modern date who have gone in quest of extraordinary adventures, are all entitled to the peculiar appellation of *valiant*.

This *brave* man, with long resistance,  
Held the combat doubtful. ROWE.  
Oh! when I see him arming for his honor,  
His country, and his gods, that martial fire  
That mounts his *courage*, kindles even me! DRYDEN.

True *valor*, friends, on virtue founded strong,  
Meets all events alike. MALLETT.

## BREACH, BREAK, GAP, CHASM.

BREACH and BREAK are both derived from the same verb *break* (*v. To break*), to denote what arises from being broken, in the figurative sense of the verb itself. GAP, from the English *gape*, signifies the thing that *gapes* or stands open. CHASM, in Greek *χασμα*, from *χαίρω*, and the Hebrew *gahah*, to be open, signifies the thing that has opened itself.

The idea of an opening is common to these terms, but they differ in the nature of the opening. A *breach* and a *gap* are the consequence of a violent removal, which destroys the connection; a *break* and a *chasm* may arise from the absence of that which would form a connection. A *breach* in a wall is made by means of cannon; *gaps* in fences are commonly the effect of some violent effort to pass through; a *break* is made in a page of printing by leaving off in the middle of a line; a *chasm* is left in writing when any words in the sentence are omitted. A *breach* and a *chasm* always imply a larger opening than a *break* or *gap*. A *gap* may be made in a knife; a *breach* is always made in the walls of a building or fortification: the clouds sometimes separate so as to leave small *breaks*; the ground is sometimes so convulsed by earthquakes as to leave frightful *chasms*.

A mighty *breach* is made: the rooms conceal'd  
Appear, and all the palace is reveal'd. DRYDEN.

Considering, probably, how much Homer had been disfigured by the arbitrary compilers of his works, Virgil, by his will, obliged Tuca and Varius to add nothing, nor so much as fill up the *breaks* he had left in his poem. WALSH.

Down the hedge-row path  
We hasten home, and only slack our speed  
To gaze a moment at the custom'd *gap*. HURDIS.

*Breach*, *chasm*, and *gap* are figuratively applied to other objects with the same distinction; as a *breach* of friendship, or of domestic harmony; a *gap* in nature or time; and a *chasm* in our enjoyments.

Or if the order of the world below  
Will not the *gap* of one whole day allow,  
Give me that minute when she made her vow. DRYDEN.

The whole *chasm* in nature, from a plant to a man, is filled up with diverse kinds of creatures. ADDISON.

When *breach* of faith join'd hearts does disengage,  
The calmest temper turns to wildest rage. LEE.

## TO BREAK, RACK, REND, TEAR.

BREAK, in Saxon *breacan*, Danish and low German *brecken*, high German *brechen*, Latin *frango*, Greek *βρηννυμι*, *βρηννω*, Chaldee *perak*, to separate. RACK comes from the same source as *break*; it is properly the root of this word, and an onomatopœia, conveying a sound correspondent with what is made by *breaking*: *rak* in Swedish, and *racco* in Icelandic, signify a *breaking* of the ice. REND is in Saxon *hrendan*, *hreddan*, low German *ritan*, high German *reissen*, to split, Greek *ρησσω*, Hebrew *rangnah*, to break in pieces. TEAR, in Saxon *taeran*, low German *tiren*, high German *zerren*, is an intensive verb from *ziehen*, to pull, Greek *τρινω*, *τερω*, to bruise, Hebrew *tor*, to split, divide, or cleave.

The forcible division of any substance is the common characteristic of these terms. *Break* is the generic term, the rest are specific: everything *racked*, *rent*, or *torn*, is broken, but not *vice versa*. *Break* has, however, a specific meaning, in which it is comparable with the others. *Breaking* requires less violence than either of the others: brittle things may be *broken* with the slightest touch, but nothing can be *racked* without intentional violence of an extraordinary kind. Glass is quickly *broken*; a table is *racked*. Hard substances only are *broken* or *racked*; but everything of a soft texture and composition may be *rent* or *torn*. *Breaking* is performed by means of a blow; *racking* by that of a violent concussion or straining; but *rending* and *tearing* are

the consequences of a pull or a sudden snatch. Anything of wood or stone is *broken*; anything of a complicated structure, with hinges and joints, is *racked*; cloth is *rent*, paper is *torn*. *Rend* is sometimes used for what is done by design; a *tear* is always faulty. Cloth is sometimes *rent* rather than cut when it is wanted to be divided; but when it is *torn* it is injured. To *tear* is also used in the sense not only of dividing by violence that which ought to remain whole, by separating one object from another; as to *tear* anything off, or out, etc.

She sigh'd, she sobb'd, and furious with despair,  
She *rent* her garments, and she *tore* her hair. DRYDEN.

In the moral or figurative application, *break* denotes in general a division or separation more or less violent of that which ought to be united or bound; as to *break* a tie, to *break* an engagement or promise. To *rack* is a continued action; as to *rack* the feelings, to place them in a violent state of tension. To *rend* is figuratively applied in the same sense as in the proper application, to denote a sudden division of what has been before whole; as to *rend* the heart, to have it pierced or divided as it were with grief; so likewise to *rend* the air with shouts. To *tear* is metaphorically employed in the sense of violently separating objects from one another which are united; as to *tear* one's self from the company of a friend.

But out affection!  
All bond and privilege of nature *break*. SHAKESPEARE.  
Long has this secret struggled in my breast;  
Long has it *rack'd* and *rent* my tortured bosom. SMITH.

The people *rend* the skies with loud applause,  
And heaven can hear no other name but yours. DRYDEN.

Who would not bleed with transport for his country,  
*Tear* every tender passion from his heart? THOMSON.

## TO BREAK, BRUISE, SQUEEZE, POUND, CRUSH.

BREAK, *v. To break*, *rack*. BRUISE, in French *briser*, Saxon *brysed*, not improbably from the same source as *press*. SQUEEZE, in Saxon *cwysen*, low German *quitsen*, *quosen*, Swedish *quessa*, Latin

*quatio*, to shake, or produce a concussion, signifies to press close. POUND, in Saxon *punian*, is not improbably derived by a change of letters from the Latin *tundo*, to bruise. CRUSH, in French *écraser*, is most probably only a variation of the word *squeeze*, like *crash*, or *squash*.

*Break* always implies the separation of the component parts of a body; *bruise* denotes simply the destroying the continuity of the parts. Hard brittle substances, as glass, are *broken*; soft pulpy substances, as flesh or fruits, are *bruised*. The operation of *bruising* is performed either by a violent blow or by pressure; that of *squeezing* by compression only. Metals, particularly lead and silver, may be *bruised*; fruits may be either *bruised* or *squeezed*. In this latter sense *bruise* applies to the harder substances, or indicates a violent compression; *squeeze* is used for soft substances or a gentle compression. The kernels of nuts are *bruised*; oranges or apples are *squeezed*. To *pound* is properly to *bruise* in a mortar, so as to produce a separation of parts; to *crush* is the most violent and destructive of all operations, which amounts to the total dispersion of all the parts of a body. What is *broken* may be made whole again; what is *bruised* or *squeezed* may be restored to its former tone and consistency; what is *pounded* is only reduced to smaller parts for convenience; but what is *crushed* is destroyed. When the wheel of a carriage passes over any body that yields to its weight, it *crushes* it to powder.

Dash my devoted bark! ye surges *break* it,  
'Tis for my ruin that the tempest rises! ROWE.  
Yet lab'ring well his little spot of ground,  
Some scatt'ring pot-herbs here and there he found;  
Which, cultivated with his daily care,  
And *bruise'd* with vervain, were his daily fare. DRYDEN.

He therefore first among the swains was found  
To reap the produce of his labor'd ground,  
And *squeeze* the combs with golden liquor crown'd. DRYDEN.

And where the rafters on the columns meet,  
We push them headlong with our arms and feet:  
Down goes the top at once; the Greeks beneath  
Are piecemeal torn, or *pounded* into death. DRYDEN.

Such were the sufferings of our Lord, so great  
and so grievous as none of us are in any degree able to undergo. That weight under which he crouched would *crush* us. TILLOTSON.

In the figurative sense, *crush* marks a total annihilation: if a conspiracy be not *crushed* in the bud, it will prove fatal to the power which has suffered it to grow. To *crush* rebellion every way is just. DARCY.

TO BREAK, BURST, CRACK, SPLIT.

**BREAK**, *v.* To *break*, *rack*. **BURST**, in Saxon *beorstan*, *bersten*, *byrsten*, low German *baisten*, *basten*, high German *bersten*, old German *bresten*, Swedish *brysta*, is but a variation of *break*. **CRACK** is in Saxon *cearcian*, French *craquer*, high German *krachen*, low German *kraken*, Danish *krakke*, Greek *κρᾶκειν*, which are in all probability but variations of *break*, etc. **SPLIT**, in Dutch *split*, Danish *splitten*, low German *splieten*, high German *spalten*, old German *spillen*, Swedish *splita*, which are all connected with the German *platzen*, to burst, the Greek *σπαισσομαι*, to tear or split, and the Hebrew *pelah*, to separate, *palect* or *palety*, to cut in pieces.

*Break* is the general term, denoting any separation or coming apart with more or less force; the rest are particular modes, varied either in the circumstances of the action or the object acted upon. To *break* does not specify any particular manner or form of action; what is *broken* may be *broken* in two or more pieces, *broken* short or lengthwise, and the like: to *burst* is to *break* suddenly and with violence, frequently also with noise.

In various proofs of emphasis and awe He spoke his will, and trembling nations heard: Witness, ye billows, whose returning tide, *Breaking* the chain that fastened it in air, Swept Egypt. YOUNG.

Time this vast fabric for him built (and doom'd With him to fall), now *bursting* o'er his head His lamp, the sun extinguish'd, from beneath The form of hideous darkness calls his sons. YOUNG.

Everything that is exposed to external violence, particularly hard substances, are said to be *broken*; but hollow bodies, or such as are exposed to tension, are properly said to *burst*.

The brittle steel, unfaithful to his hand, *Broke* short. POPE.

Atoms and systems into ruin hurld, And now a bubble *burst*, and now a world. POPE.

In the sense of making a way or opening, the same distinction is preserved.

Ambitious thence the manly river *breaks*, And gathering many a flood, and copious fed With all the mellowed treasures of the sky, Winds in progressive majesty along. THOMSON.  
The torrent *burst* over the walls, sweeping away the images of every saint that were placed there to oppose it. BRYDENE.

So likewise in application to moral objects.

Your luxury might *break* all bounds: Plate, tables, horses, stewards, hounds, Might swell your debts. GAY.

Now the distemper'd mind Has lost that concord of harmonious powers Which forms the soul of happiness; and all Is off the poise within; the passions all Have *burst* their bounds. THOMSON.

To *crack* and *split* are modes of *breaking* lengthwise: the former in application to hard or brittle objects, as clay, or the things made of clay; the latter in application to wood, or that which is made of wood. *Breaking* frequently causes an entire separation of the component parts so as to destroy the thing; *cracking* and *splitting* are but partial separations.

And let the weighty roller run the round, To smooth the surface of th' unequal ground; Lest *crack'd* with summer heats the flooring flies, Or sinks, and through the crannies weeds arise. DRYDEN.

Is't meet that he Should leave the helm, and like a fearful lad, With tearful eyes, add water to the sea? While in his mean, the ship *splits* on the rock, Which industry and courage might have saved. SHAKESPEARE.

TO BREED, ENGENDER.

**BREED**, in Saxon *bredan*, Teutonic *breetan*, is probably connected with *braten*, to roast, being an operation principally performed by fire or heat. **ENGENDER**, compounded of *en* and *gender*, from *genitus*, participle of *gigno*, signifies to lay or communicate the seeds for production.

These terms are properly employed for the act of procreation. To *breed* is to bring into existence by a slow operation: to *engender* is to be the author or prime cause of existence. So, in the metaphorical sense, frequent quarrels are apt to *breed* hatred and animosity: the levelling and inconsistent conduct of the higher classes in the present age serves to *engender* a spirit of insubordination and assumption in the inferior order. Whatever *breeds* acts gradually; whatever ex-

*genders* produces immediately as cause and effect. Uncleanliness *breeds* diseases of the body; want of occupation *breeds* those of the mind; playing at chance games *engenders* a love of money.

The strong desire of fame *breeds* several vicious habits in the mind. ADDISON.

Eve's dream is full of those high conceits, *engendering* pride, which, we are told, the Devil endeavored to instil into her. ADDISON.

BREEZE, GALE, BLAST, GUST, STORM, TEMPEST, HURRICANE.

ALL these words express the action of the wind, in different degrees and under different circumstances. **BREEZE**, in Italian *brezza*, is in all probability an onomatopœia for that kind of wind peculiar to Southern climates. **GALE** is probably connected with *call* and *yell*, denoting a sonorous wind. **BLAST**, in German *geblasel*, participle of *blasen*, signifies properly the act of blowing, but by distinction it is employed for any strong effort of blowing. **GUST** is immediately of Icelandic origin, and expresses the phenomena which are characteristic of the Northern climates; but in all probability it is a variation of *gush*, signifying a violent stream of wind. **STORM**, in German *sturm*, from *stören*, to put in commotion, like *gust*, describes the phenomenon of Northern climates. **TEMPEST**, in Latin *tempestas*, or *tempus*, a time or season, describes that season or sort of weather which is most remarkable, but at the same time most frequent, in Southern climates. **HURRICANE** has been introduced by the Spaniards into European languages from the Caribbee Islands; where it describes that species of *tempestuous* wind most frequent in tropical climates.

A *breeze* is gentle; a *gale* is brisk, but steady: we have *breezes* in a calm summer's day; the mariner has favorable *gales*, which keep the sails on the stretch. A *blast* is impetuous: the exhalations of a trumpet, the breath of bellows, the sweep of a violent wind, are *blasts*. A *gust* is sudden and vehement; *gusts* of wind are sometimes so violent as to sweep everything before them while they last. *Storm*, *tempest*, and *hurricane* include other particulars besides wind. A *storm* throws the whole atmosphere into

commotion; it is a war of the elements, in which wind, rain, hail, and the like, conspire to disturb the heavens. *Tempest* is a species of *storm* which has also thunder and lightning to add to the confusion. *Hurricane* is a species of *storm* which exceeds all the rest in violence and duration.

Gradual sinks the *breeze* Into a perfect calm. THOMSON.

What happy *gale* Blows you to Padua here from old Verona? SHAKESPEARE.

As when fierce Northern *blasts* from th' Alps descend,

From his firm roots with struggling *gusts* to rend An aged sturdy oak, the rustling sound Grows loud. DENHAM.

Through *storms* and *tempests* so the sailor drives,

While every element in combat strives: Loud roars the thunder, fierce the lightning flies, Winds wildly rage, and billows tear the skies. SHIRLEY.

So where our wide Numidian wastes extend, Sudden th' impetuous *hurricanes* descend, Wheel through the air, in circling eddies play, Tear up the sands, and sweep whole plains away. ADDISON.

*Gust*, *storm*, and *tempest*, which are applied figuratively, preserve their distinction in this sense. The passions are exposed to *gusts* and *storms*, to sudden bursts, or violent and continued agitations; the soul is exposed to *tempests* when agitated with violent and contending emotions.

Stay these sudden *gusts* of passion That hurry you away. ROWE.  
I burn! I burn! The *storm* that's in my mind Kindles my heart, like fires provoked by wind. LANSDOWN.

All deaths, all tortures, in one pang combin'd, Are gentle, to the *tempest* of my mind. THOMSON.

BRIGHTNESS, LUSTRE, SPLENDOR, BRILLIANCY.

**BRIGHTNESS**, from the English *bright*, Saxon *breorht*, probably comes, like the German *pracht*, splendor, from the Hebrew *berak*, to shine or glitter. **LUSTRE**, in French *lustre*, Latin *lustrum*, a purification or cleansing, that is, to make clean or pure. **SPLENDOR**, in French *splendeur*, Latin *splendor*, from *splendeo*, to shine, comes either from the Greek *σπληδος*, embers, or *σπυθρον*, a spark. **BRILLIANCY**, from *brilliant*, and *briller*, to

shine, comes from the German *brille*, spectacles, and the Latin of the Middle Ages *beryllus*, a crystal.

*Brightness* is the generic, the rest are specific terms: there cannot be *lustre*, *splendor*, and *brilliance* without *brightness*; but there may be *brightness* where these do not exist. These terms rise in sense; *lustre* rises on *brightness*, *splendor* on *lustre*, and *brilliance* on *splendor*. *Brightness* and *lustre* are applied properly to natural lights; *splendor* and *brilliance* have been more commonly applied to that which is artificial or unusual: there is always more or less *brightness* in the sun or moon; there is an occasional *lustre* in all the heavenly bodies when they shine in their unclouded *brightness*; there is *splendor* in the eruptions of flame from a volcano or an immense conflagration; there is *brilliance* in a collection of diamonds. There may be both *splendor* and *brilliance* in an illumination: the *splendor* arises from the mass and richness of light; the *brilliance* from the variety and *brightness* of the lights and colors. *Brightness* may be obscured, *lustre* may be tarnished, *splendor* and *brilliance* diminished.

The analogy is closely preserved in the figurative application. *Brightness* attaches to the moral character of men in ordinary cases, *lustre* attaches to extraordinary instances of virtue and greatness, *splendor* and *brilliance* attach to the achievements of men. Our Saviour is strikingly represented to us as the *brightness* of his Father's glory, and the express image of his person. The humanity of the English in the hour of conquest adds a *lustre* to their victories, which are either *splendid* or *brilliant* according to the number and nature of the circumstances which render them remarkable.

Earthly honors are both short-lived in their continuance, and, while they last, tarnished with spots and stains. On some quarter or other their *brightness* is obscured. But the honor which proceeds from God and virtue is unmixed and pure. It is a *lustre* which is derived from heaven.

Thomson's diction is in the highest degree florid and luxuriant, such as may be said to be to his images and thoughts "both their *lustre* and their shade," such as invests them with *splendor* through which they are not easily discernible.

JOHNSON.

There is an appearance of *brilliance* in the pleasures of high life which naturally dazzles the young.

CRAIG.

#### TO BRING, FETCH, CARRY.

**BRING**, in Saxon *bringan*, Teutonic, etc., *bringen*, old German *brigan*, *bringan*, *bibringen*, is most probably contracted from *beringin*, which, from the simple *ringen* or *regen*, to move, signifies to put in motion or remove. **FETCH**, in Saxon *feccian*, is not improbably connected with the word *search*, in French *chercher*, German *suchen*, Greek *ζηρειν*, Hebrew *zagnack*, to send for or go after. **CARRY**, *v. To bear, carry*.

To *bring* is simply to take with one's self from the place where one is; to *fetch* is to go first to a place and then *bring* a thing; to *fetch*, therefore, is a species of *bringing*: whatever is near at hand is *brought*; whatever is at a distance must be *fetch*: the porter at an inn *brings* a parcel, a servant who is sent for it *fetches* it. *Bring* always respects motion toward the place in which the speaker resides; *fetch*, a motion both to and from; *carry*, always a motion directly from the place or at a distance from the place. A servant *brings* the parcel home which his master has sent him to *fetch*; he *carries* a parcel from home. A *carrier carries* parcels to and from a place, but he does not *bring* parcels to and from any place. *Bring* is an action performed at the option of the agent; *fetch* and *carry* are mostly done at the command of another. Hence the old proverb, "He who will *fetch* will *carry*," to mark the character of the gossip and tale-bearer, who reports what he hears from two persons in order to please both parties.

What appeared to me wonderful was that none of the ants came home without *bringing* something.

ADDISON.

I have said before that those ants which I did so particularly consider *fetch* their corn out of a garret.

ADDISON.

How great is the hardship of a poor ant, when she *carries* a grain of corn to the second story, climbing up a wall with her head downward!

ADDISON.

#### TO BUILD, ERECT, CONSTRUCT.

**BUILD**, in Saxon *byltian*, French *bâtir*, German *bauen*, Gothic *boa*, *bua*, *byggja*, to erect houses, from the Hebrew *bajith*, a habitation. **ERECT**, in French *eriger*,

Latin *erectus*, participle of *erigo*, compounded of *e* and *rego*, from the Greek *ορεγω*, to stretch or extend. **CONSTRUCT**, in Latin *constructus*, participle of *construo*, compounded of *con*, together, and *struo*, to put, in Greek *σπουριμ*, *σπερω*, to *struw*, in Hebrew *ohrah*, to dispose or put in order, signifies to form together into a mass.

The word *build* by distinction expresses the purpose of the action; *erect* indicates the mode of the action; *construct* indicates contrivance in the action. What is *built* is employed for the purpose of receiving, retaining, or confining; what is *erected* is placed in an elevated situation; what is *constructed* is put together with ingenuity. All that is *built* may be said to be *erected* or *constructed*; but all that is *erected* or *constructed* is not said to be *built*; likewise what is *erected* is mostly *constructed*, though not *vice versa*. We *build* from necessity; we *erect* for ornament; we *construct* for utility and convenience. Houses are *built*, monuments *erected*, machines are *constructed*.

Montesquieu wittily observes that by *building* professed mad-houses, men tacitly insinuate that all who are out of their senses are to be found only in those places.

WARTON.

It is as rational to live in caves till our own hands have *erected* a palace, as to reject all knowledge of architecture which our understandings will not supply.

JOHNSON.

From the raft or canoe, which first served to carry a savage over the river, to the *construction* of a vessel capable of conveying a numerous crew with safety to a distant coast, the progress in improvement is immense.

ROBERTSON.

#### BULKY, MASSIVE.

**BULKY** denotes having *bulk*, which is connected with our words belly, body, bilge, bulge, etc., and the German *balg*. **MASSIVE**, in French *massif*, from *mass*, signifies having a mass or being like a *mass*, which is in the German *masse*, Latin *massa*, Greek *μαζα*, dough, from *μασσω*, to knead, signifying made into a solid substance.

Whatever is *bulky* has a prominence of figure; what is *massive* has compactness of matter. The *bulky*, therefore, though larger in size, is not so weighty as the *massive*. Hollow bodies frequently have *bulk*; none but solid bodies can be *massive*. A vessel is *bulky* in its form; lead, silver, and gold are *massive*.

8

In Milton's time it was suspected that the whole creation languished—that neither trees nor animals had the height or *bulk* of their predecessors.

JOHNSON.

His pond'rous shield,  
Ethereal temper, *massy*, large, and round,  
Behind him cast.

MILTON.

#### BURIAL, INTERMENT, SEPULTURE.

**BURIAL**, from *bury*, in Saxon *birian*, *birigan*, German *bergen*, signifies in the original sense to conceal. **INTERMENT**, from *inter*, compounded of *in* and *terra*, signifies the putting into the ground. **SEPULTURE**, in French *sépulture*, Latin *sepultura*, from *sepultus*, participle of *sepelio*, to *bury*, comes from *sepes*, a hedge, signifying an enclosure, and probably likewise from the Hebrew *sabat*, to put to rest, or in a state of privacy.

Under *burial* is comprehended simply the purpose of the action; under *interment* and *sepulture*, the manner as well as the motive of the action. We *bury* in order to conceal; *interment* and *sepulture* are accompanied with religious ceremonies. *Bury* is confined to no object or place; we *bury* whatever we deposit in the earth, and wherever we please; but *interment* and *sepulture* respect only the bodies of the deceased when deposited in a sacred place. *Burial* requires that the object be concealed under ground; *interment* may be used for depositing in vaults. Self-murderers were formerly *buried* in the highways; Christians in general are *buried* in the churchyard; but the kings of England were formerly *interred* in Westminster Abbey. *Burial* is a term in familiar use; *interment* serves frequently as a more elegant expression; *sepulture* is an abstract term confined to particular cases, as in speaking of the rites and privileges of *sepulture*.

Let my pale corse the rites of *burial* know;  
And give me entrance in the realms below.

Pope.

But good Æneas ordered on the shore  
A stately tomb, whose top a trumpet bore:  
Thus was his friend *interr'd*, and deathless fame  
Still to the lofty cape consigns his name.

DRYDEN.

Ah! leave me not for Grecian dogs to tear:  
The common rites of *sepulture* bestow,  
To soothe a father's and a mother's woe;  
Let their large gifts procure an urn at least,  
And Hector's ashes in his country rest.

Pope.

BUSINESS, OCCUPATION, EMPLOYMENT, ENGAGEMENT, AVOCATION.

BUSINESS signifies what makes *busy*, *v. Active, busy*. OCCUPATION, from *occupy*, in French *occuper*, Latin *occupo*, that is, *ob* and *capio*, signifies that which serves or takes possession of a person or thing to the exclusion of other things. EMPLOYMENT, from *employ*, in French *emploi*, Latin *implico*, Greek *εμπλεκω*, signifies that which engages or fixes a person. ENGAGEMENT, *v. To attract*. AVOCATION, in Latin *avocatio*, from *a* and *voco*, signifies the thing that calls off from another thing.

*Business* occupies all a person's thoughts as well as his time and powers; *occupation* and *employment* occupy only his time and strength: the first is mostly regular, it is the object of our choice; the second is casual, it depends on the will of another. *Engagement* is a partial *employment*, *avocation* a particular *engagement*: an *engagement* prevents us from doing anything else; an *avocation* calls off or prevents us from doing what we wish. Every tradesman has a *business*, on the diligent prosecution of which depends his success in life; every mechanic has his daily *occupation*, by which he maintains his family; every laborer has an *employment* which is fixed for him. *Business* and *occupation* always suppose a serious object. *Business* is something more urgent and important than *occupation*: a man of independent fortune has no occasion to pursue *business*, but as a rational agent he will not be contented to be without an *occupation*.

The materials are no sooner wrought into paper but they are distributed among the presses, where they again set innumerable artists at work, and furnish *business* to another mystery.

ADDISON.

Absence of *occupation* is not rest; A mind quite vacant is a mind distress'd.

COWPER.

Creatures who have the labors of the mind, as well as those of the body, to furnish them with *employments*.

GUARDIAN.

*Employment, engagement, and avocation*, leave the object undefined. An *employment* may be a mere diversion of the thoughts, and a wasting of the hours in some idle pursuit; a child may have its *employment*, which may be its play in

distinction from its *business*: an *engagement* may have no higher object than that of pleasure; the idlest people have often the most *engagements*; the gratification of curiosity, and the love of social pleasure, supply them with an abundance of *engagements*. *Avocations* have seldom a direct trifling object, although it may sometimes be of a subordinate nature, and generally irrelevant: numerous *avocations* are not desirable; every man should have a fixed pursuit, as the *business* of his life, to which the principal part of his time should be devoted: *avocations*, therefore, of a serious nature are apt to divide the time and attention to a hurtful degree.

I would recommend to every one of my readers the keeping a journal of their lives for one week, and setting down punctually their whole series of *employments* during that space of time.

ADDISON.

Mr. Baretti being a single man, and entirely clear from all *engagements*, takes the advantage of his independence.

JOHNSON.

Sorrow ought not to be suffered to increase by indulgence, but must give way after a stated time to social duties and the common *avocations* of life.

JOHNSON.

A person who is *busy* has much to attend to, and attends to it closely: a person who is *occupied* has a full share of *business* without any pressure; he is opposed to one who is idle: a person who is *employed* has the present moment filled up; he is not in a state of inaction: the person who is *engaged* is not at liberty to be otherwise *employed*; his time is not his own; he is opposed to one at leisure.

These professors of the rights of men are so *busy* in teaching others, that they have not leisure to learn anything themselves.

BURKE.

The world o'erlooks him in her *busy* search  
Of objects more illustrious in her view;  
And, *occupied* as earnestly as she,  
Though more sublimely, he o'erlooks the world.

COWPER.

Not slothful he, though seeming *unemploy'd*,  
And censur'd oft as useless.

COWPER.

How little must the ordinary *occupations* of men seem to one who is *engaged* in so noble a pursuit as the assimilation of himself to the Deity!

BERKELEY.

BUSINESS, TRADE, PROFESSION, ART.

BUSINESS, *v. Business, occupation*. TRADE signifies that which employs the time by way of *trade*. PROFESSION signifies that which one professes to do.

ART signifies that which is followed in the way of the *arts*.

These words are synonymous in the sense of a calling, for the purpose of a livelihood: *business* is general, *trade* and *profession* are particular; all *trade* is *business*, but all *business* is not *trade*. Buying and selling of merchandise is inseparable from *trade*; but the exercise of one's knowledge and experience for purposes of gain constitutes a *business*; when learning or particular skill is required, it is a *profession*; and when there is a peculiar exercise of *art*, it is an *art*: every shopkeeper and retail dealer carries on a *trade*; brokers, manufacturers, bankers, and others, carry on *business*; clergymen, medical, or military men, follow a *profession*; musicians and painters follow an *art*.

Those who are determined by choice to any particular kind of *business* are indeed more happy than those who are determined by necessity.

ADDISON.

Some persons, indeed, by the privilege of their birth and quality, are above a common *trade* and *profession*, but they are not hereby exempted from all *business*, and allowed to live unprofitably to others.

TILLOTSON.

No one of the sons of Adam ought to think himself exempt from labor or industry; those to whom birth or fortune may seem to make such an application unnecessary ought to find out some calling or *profession*, that they may not lie as a burden upon the species.

ADDISON.

The painter understands his *art*.

SWIFT.

BUSINESS, OFFICE, DUTY.

BUSINESS, *v. Business, occupation*. OFFICE, *v. Benefit, service*. DUTY signifies what is due or owing one, from the Latin *debitum*, participle of *debeo*, to owe.

*Business* is that which engages the time, talents, and interest of a man; it is what a man proposes to himself: *office* is that which a man is called upon to do for another; it is consequently prescribed by others: *duty* is that which duty prescribes: one follows *business*, fills or discharges an *office*, and performs or discharges a *duty*. As *business* is the concern of the individual, and *duty* is his duty, these terms properly apply to private matters, as the *business* or *duties* of life: *office*, on the other hand, being that which is done for the benefit or by the direction of others, it is properly applied to public matters.

It may be observed that men who, from being engaged in *business*, or from their course of life in whatever way, seldom see their children, do not care much about them.

JOHNSON.

He discharged all the *offices* he went through with great abilities and singular reputation of integrity.

CLARENDON.

Discretion is the perfection of reason, and a guide to us in all the *duties* of life.

ADDISON.

But the terms may be so qualified that the former may be applied to public, and the latter to private matters.

He was in danger of being pursued by his enemies in Parliament for having made the peace and endeavored to stifle the popish plot, and yet sat very loose with the King, who told Sir William several reasons of that change, whereof one was, his bringing the *business* of the plot into Parliament against his absolute command.

TEMPLE.

We cannot miss him; he does light our fire,  
Fetch in our wood, and serves in *offices*

That profit us.

SHAKESPEARE.

I see and feel sensibly that I am not able to perform those *duties* as I ought, and as the place requires.

LORD ELLESMERE.

*Business* and *office* are frequently applied to that part which a man is called to perform; in which sense *business* and *office* come still nearer to the term *duty*; what belongs to a person to do or see done, that is properly his *business*: a person is bound, either by the nature of his engagements or by private and personal motives, to perform a service for another, as the *office* of a prime minister, the *office* of a friend; that is his *office*. *Duty* in this application expresses a stronger obligation than either of the other terms; where the service is enjoined by law, or commanded by the person, that is a *duty*, as the clerical *duties*, the *duty* of a soldier.

It is certain, from Suetonius, that the Romans thought the education of their children a *business* properly belonging to the parents themselves.

BUDGE.

But now the feather'd youth their former bounds  
Ardent disdain, and, weighing off their wings,  
Demand the free possession of the sky.  
This one glad *office* more, and then dissolves  
Parental love at once, now heedless grown.

THOMSON.

In the first entrance into the troubles he undertook the command of a regiment of foot, and performed the *duty* of a colonel upon all occasions most punctually.

CLARENDON.

BUSTLE, TUMULT, UPROAR.

BUSTLE is probably a frequentative of *busy*. TUMULT, in French *tumulte*, Latin *tumultus*, or *tumor multus*, much

swelling or perturbation. UPROAR, compounded of *up* and *roar*, marks the act of setting up a roar or clamor, or the state of its being so set up.

*Bustle* has most of hurry in it; *tumult* most of disorder and confusion; *uproar* most of noise: the hurried movements of one, or many, cause a *bustle*; the disorderly struggles of many constitute a *tumult*; the loud elevation of many opposing voices produces an *uproar*. *Bustle* is frequently not the effect of design, but the natural consequence of many persons coming together; *tumult* commonly arises from a general effervescence in the minds of a multitude; *uproar* is the consequence either of general anger or mirth. A crowded street will always be in a *bustle*; contested elections are always accompanied with a great *tumult*: drinking parties make a considerable *uproar*, in the indulgence of their intemperate mirth.

They who live in the *bustle* of the world are not, perhaps, the most accurate observers of the progressive change of manners in that society in which they pass their time. ABERCROMBY.

Outlaws of nature! yet the great must use 'em  
Sometimes as necessary tools of *tumult*.

DRYDEN.

Amidst the *uproar* of other bad passions, conscience acts as a restraining power. BLAIR.

#### TO BUY, PURCHASE, BARGAIN, CHEAPEN.

BUY, in Saxon *bysgean*, Gothic *bugyan*, is in all probability connected with the Saxon *gebysgod*, busy, and the German *beschäftigt*, from *schaffen*, to do or concern one's self in a thing, to deal in it. PURCHASE, in French *pourchasser*, like the word pursue, *poursuivre*, comes from the Latin *persequor*, signifying to obtain by a particular effort. BARGAIN, in Welsh *bargen*, is most probably connected with the German *borgen*, to borrow, and *bürge*, a surety. CHEAPEN is in Saxon *ceapan*, German *kaufen*, Dutch, etc., *koop*, to buy.

*Buy* and *purchase* have a strong resemblance to each other, both in sense and application; but the latter is a term of more refinement than the former: *buy* may always be substituted for *purchase* without impropriety; but *purchase* would be sometimes ridiculous in the familiar application of *buy*: the necessities of life

are *bought*; luxuries are *purchased*. The characteristic idea of *buying* is that of expending money according to a certain rule, and for a particular purpose; that of *purchasing* is the procuring the thing by any means; some things, therefore, may more properly be said to be *purchased* than *bought*, as to *purchase* friends, ease, and the like.

It gives me very great scandal to observe, wherever I go, how much skill, in *buying* all manner of things, there is necessary to defend yourself from being cheated. TATLER.

Pirates may make *cheap* pennyworths of their pillage,  
And *purchase* friends. SHAKESPEARE.

*Buying* implies simply the exchange of one's money for a commodity; *bargaining* and *cheapening* have likewise respect to the price: to *bargain* is to make a specific agreement as to the price; to *cheapen* is not only to lower the price asked, but to deal in such things as are *cheap*: trade is supported by *buyers*; *bargainers* and *cheapeners* are not acceptable customers: mean people are prone to *bargaining*; poor people are obliged to *cheapen*.

So York must sit, and fret, and bite his tongue,  
While his own lands are *bargain'd* for and sold. SHAKESPEARE.

You may see many a smart rhetorician turning his hat in his hands, moulding it into several different cocks, examining sometimes the lining, and sometimes the button, during the whole course of his harangue. A deaf man would think he was *cheapening* a beaver, when perhaps he is talking of the fate of the British nation. ADDISON.

### C.

#### CALAMITY, DISASTER, MISFORTUNE, MISCHANCE, MISHAP.

CALAMITY, in French *calamité*, Latin *calamitas*, from *calamus*, a stalk; because hail or whatever injured the stalks of corn was termed a *calamity*. DISASTER, in French *désastre*, is compounded of the privative *des* or *dis* and *astre*, in Latin *astrum*, a star, signifying what comes from the adverse influence of the stars. MISFORTUNE, MISCHANCE, and MISHAP, naturally express what comes amiss by fortune or chance.

The idea of a painful event is common to all these terms, but they differ in the

degree of importance. A *calamity* is a great *disaster* or *misfortune*; a *misfortune* a great *mischance* or *mishap*: whatever is attended with destruction is a *calamity*; whatever occasions mischief to the person, defeats or interrupts plans, is a *disaster*; whatever is accompanied with a loss of property, or the deprivation of health, is a *misfortune*; whatever diminishes the beauty or utility of objects is a *mischance* or *mishap*: the devastation of a country by hurricanes or earthquakes, or the desolation of its inhabitants by famine or plague, are great *calamities*; the overturning of a carriage, or the fracture of a limb, are *disasters*; losses in trade are *misfortunes*; the spoiling of a book is, to a greater or less extent, a *mischance* or *mishap*. A *calamity* seldom arises from the direct agency of man; the elements, or the natural course of things, are mostly concerned in producing this source of misery to men; the rest may be ascribed to chance, as distinguished from design: *disasters* mostly arise from some specific known cause, either the carelessness of persons, or the unfitness of things for their use; as they generally serve to derange some preconceived scheme or undertaking, they seem as if they were produced by some secret influence: *misfortune* is frequently assignable to no specific cause, it is the bad fortune of an individual; a link in the chain of his destiny; an evil independent of himself, as distinguished from a fault: *mischance* and *mishap* are *misfortunes* of comparatively so trivial a nature, that it would not be worth while to inquire into their cause, or to dwell upon their consequences. A *calamity* is dreadful; a *disaster* melancholy; a *misfortune* grievous or heavy; a *mischance* or *mishap* slight or trivial.

They observed that several blessings had degenerated into *calamities*, and that several *calamities* had improved into blessings, according as they fell into the possession of wise or foolish men. ADDISON.

There in his noisy mansion, skill'd to rule,  
The village master taught his little school:  
A man severe he was, and stern to view,  
I knew him well, and every truant knew.  
Well had the boding tremblers learn'd to trace  
The day's *disasters* in his morning face. GOLDSMITH.

She daily exercises her benevolence by pitying every *misfortune* that happens to every family within her circle of notice. JOHNSON.

Permit thy daughter, gracious Jove, to tell  
How this *mischance* the Cyprian Queen befell. POPE.

For pity's sake tells undeserv'd *mishaps*,  
And, their applause to gain, recounts his claps. CHURCHILL.

#### TO CALCULATE, RECKON, COMPUTE, COUNT.

CALCULATE, in Latin *calculatus*, participle of *calculo*, comes from *calculus*, Greek *καλίζ*, a pebble; because the Greeks gave their votes, and the Romans made out their accounts, by little stones; hence it denotes the action itself of *reckoning*. RECKON, in Saxon *reccan*, Dutch *rekenen*, German *rechnen*, is not improbably derived from *row*, in Dutch *reck*, because stringing of things in a row was formerly, as it is now sometimes, the ordinary mode of *reckoning*. COMPUTE, in French *computer*, Latin *computo*, compounded of *com* and *puto*, signifies to put together in one's mind. COUNT, in French *compter*, is but a contraction of *computer*.

These words indicate the means by which we arrive at a certain result, in regard to quantity. To *calculate* is the generic term; the rest denote modes of *calculating*: to *calculate* denotes any numerical operation in general, but is particularly applicable to the abstract science of figures; the astronomer *calculates* the motions of the heavenly bodies; the mathematician makes algebraic *calculations*: to *reckon* is to enumerate and set down things in detail; *reckoning* is applicable to the ordinary business of life: tradesmen keep their accounts by *reckoning*; children learn to *reckon* by various simple processes. *Calculation* is therefore the science, *reckoning* the practical art of enumerating.

His faculty for transacting business, and his talents for *calculation*, were considered by his fond admirers as the gift of nature, when in reality they were the result of education, assiduity, and experience. COX.

The stars lie in such apparent confusion as makes it impossible on ordinary occasions to *reckon* them. BURKE.

To *compute* is to come at the result by *calculation*; it is a sort of numerical estimate drawn from different sources: historians and chronologists *compute* the times of particular events by comparing