

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

them with those of other known events. An almanac is made by *calculation*, *computation*, and *reckoning*. The rising and setting of the heavenly bodies are *calculated*; from given astronomical tables is *computed* the moment on which any celestial phenomenon may return; and by *reckoning* are determined the days on which holidays, or other periodical events, fall.

In this bank of fame, by an exact *calculation*, and the rules of political arithmetic, I have allotted ten hundred thousand shares; five hundred thousand of which are the due of the general; two hundred thousand I assign to the general officers; and two hundred thousand more to all the commissioned officers, from the colonels to ensigns; the remaining hundred thousand must be distributed among the non-commissioned officers and private men; according to which *computation*, I find Sergeant Hall is to have one share and a fraction of two-fifths.

STEELE.

To *count* is as much as to take account of, and when used as a mode of *calculation* it signifies the same as to *reckon* one by one; as to *count* one by one, to *count* the hours or minutes.

Among the North Americans, they all *counted* to ten, and by adding one, two, and three, etc., to ten, advanced to any number of units and tens up to one thousand.

PARSONS.

These words are all employed in application to moral objects, to denote the estimate which the mind takes of things. To *calculate* is to look to future events and their probable consequences; we *calculate* on a gain, on an undertaking, or any enterprise: to *compute* is to look to that which is past, and what results from any past event; as to *compute* a loss, or the amount of any mischief done: to *reckon* is either to look at that which is present, and to set an estimate upon it; as to *reckon* a thing cheap; or to look to that which is future as something desirable, as to *reckon* on a promised pleasure. To *count* is to look on the thing that is present, and to set a value upon it according to circumstances, as to *count* a thing for nothing. A spirit of *calculation* arises from the cupidity engendered by trade; it narrows the mind to the mere prospect of accumulation and self-interest. *Computations* are inaccurate that are not founded upon exact numerical *calculations*. Inconsiderate people are apt to *reckon* on things that are very un-

certain, and then lay up to themselves a store of disappointments. Those who have experienced the instability of human affairs will never *calculate* on an hour's enjoyment beyond the moment of existence. It is difficult to *compute* the loss which an army sustains upon being defeated, especially if it be obliged to make a long retreat. Those who know the human heart will never *reckon* on the assistance of professed friends in the hour of adversity. Men often *count* their lives as nothing in the prosecution of a favorite scheme.

By this unjust measure of *calculating* happiness, people mourn with real affliction for imaginary losses.

SPECTATOR.

The time we live ought not to be *computed* by the number of years, but by the use that has been made of it.

ADDISON.

Men *reckon* themselves possessed of what their genius inclines them to, and so bend all their ambition to excel in what is out of their reach.

SPECTATOR.

He (the Duke of Monmouth) was greater than ever; Lord Shaftesbury *reckoned* upon being so too, and at the cost of those whom he took to be the authors of the last prorogation.

TEMPLE.

Applause and admiration are by no means to be *counted* among the necessaries of life.

JOHNSON.

CALENDAR, ALMANAC, EPHEMERIS.

CALENDAR comes from *calendæ*, the Roman name for the first days of every month. ALMANAC, that is, *al* and *mana*, signifies properly the reckoning or thing reckoned, from the Arabic *mana* and Hebrew *manach*, to reckon. EPHEMERIS, in Greek *εφημερις*, from *επι* and *ημερα*, the day, implies that which happens by the day.

These terms denote a date-book, but the *calendar* is a book which registers events under every month: the *almanac* is a book which registers times, or the divisions of the year; and an *ephemeris* is a book which registers the planetary movements every day. An *almanac* may be a *calendar*, and an *ephemeris* may be both an *almanac* and a *calendar*; but every *almanac* is not a *calendar*, nor every *calendar* an *almanac*. The Gardener's *Calendar* is not an *almanac*, and the sheet *almanacs* are seldom *calendars*: likewise the Nautical *Ephemeris* may serve as an *almanac*, although not as a *calendar*.

He was sitting upon the ground upon a little straw, in the farthest corner of his dungeon, which was alternately his chair and bed; a little *calendar* of small sticks were laid at the head, notched all over with the dismal nights and days he had passed there.

STERNE.

When the reformers were purging the *calendar* of legions of visionary saints, they took due care to defend the niches of real martyrs from profanation. They preserved the holy festivals which had been consecrated for many ages to the great luminaries of the church, and at once paid proper observance to the memory of the good, and fell in with the proper humor of the vulgar, which loves to rejoice and mourn at the discretion of the *almanac*.

WALPOLE.

That two or three suns or moons appear in any man's life or reign, it is not worth the wonder; but that the same should fall out at a remarkable time or point of some decisive action; that those two should make but one line in the book of fate, and stand together in the great *ephemerides* of God, beside the philosophical assignment of the cause, it may admit a Christian apprehension in the signality.

BROWNE, *Vulgar Errors*.

TO CALL, CRY, EXCLAIM.

CALL, from the Hebrew *kol*, the voice, signifies simply raising the voice. CRY, in the Hebrew *karah*, and EXCLAIM, in the Latin *ex* and *clamo*, to cry out, both denote a raising the voice louder than a simple call. *Call* is used on all ordinary occasions in order to draw a person to a spot, or for any other purpose, when one wishes to be heard; to *cry* is to *call* loudly on particular occasions: a *call* draws attention; a *cry* awakens alarm.

And oft the mighty necromancer boasts
With these to *call* from tombs the stalking
ghosts.

DRYDEN.

My attention was so much taken up by Mr. Burchell's account, that I scarce looked forward as we went along, till we were alarmed by the cries of my family.

GOLDSMITH.

To *cry* is for general purposes of convenience, as the *cry* of the hunter, or the *cries* of persons to or among numbers; to *exclaim* is an expression of some particular feeling.

There, while you groan beneath the load of life,
They *cry*, Behold the mighty Hector's wife!

POPE.

The dreadful day
No pause of words admits, no dull delay;
Fierce discord storms, Apollo loud *exclaims*,
Fame *calls*, Mars thunders, and the field's in
flames.

POPE.

TO CALL, INVITE, BID, SUMMON.

CALL, in its abstract and original sense, signifies simply to give an expres-

sion of the voice (*v. To call, cry*). BID, in Saxon *beodan* or *bidden*, to offer, old German *buden*, low German *bedan*, German *biethen*, etc., and INVITE, Latin *vito* or *invito*, which comes from *in* and *viam*, the way, both signify to *call* into the way or measure of another. SUMMON, in French *sommer*, changed from *summoner*, Latin *submonco*, signifies to give special notice.

The idea of signifying one's wish to another to do anything is included in all these terms. In the act of *calling*, any sounds may be used; we may *call* by simply raising the voice: *inviting* may be a direct or indirect act; we may *invite* by looks or signs as well as by words, by writing as well as by speaking.

As soon as I entered, the maid of the shop, who, I suppose, was prepared for my coming, ran away to *call* her mistress.

SPECTATOR.

The interruption in my last was a deputation from the bishop to *invite* us to a great dinner.

BRYDSONE.

To *bid* and *summon* require the express use of words; the former is always directly addressed to the person, the latter may be conveyed by an indirect channel.

She thank'd me,

And *bade* me, if I had a friend that lov'd me,
I should but teach him how to tell my story,
And that would woo her.

SHAKESPEARE.

The parliament is *summoned* by the king's writ or letter.

BLACKSTONE.

As the action of *calling* requires no articulate sounds, it may be properly applied to animals; as sheep *call* their young.

The careful hen

Calls all her chirping family around.

THOMSON.

So likewise to inanimate objects when made to sound by way of signal or for the purpose of *calling*.

He dresses himself according to the season in cloth or in stuff, and has no one necessary attention to anything but the bell which *calls* to prayers twice a day.

SPECTATOR.

So likewise *invite* may be said not only of unconscious, but spiritual agents.

Time flies, death urges, knells *call*, Heav'n *invites*,
Hell threatens.

YOUNG.

Calling is the act of persons of all ranks, superiors, inferiors, or equals; it may therefore be either a command, a

demand, or a simple request. Parents and children, masters and servants, *call* to each other as the occasion requires.

As soon as he came within hearing, I *called* out to him by name, and entreated his help.
GOLDSMITH.

Bidding is always the act of a superior by way of command or entreaty.

My author and disposer, what thou *bid'st* Unargued I obey.
MILTON.

Inviting is an act of courtesy or kindness between equals.

Her father loved me, oft *invited* me.
SHAKESPEARE.

To *summon* is an act of authority, as to *summon* witnesses.

Mark there, she says; these, *summoned* from afar,
Begin their march to meet thee at the bar.
COWPER.

When these words are employed in the sense of causing any one to come to a place, *call* and *summon* are most nearly allied, as are also *bid* and *invite*. In this case to *call* is an act of discretion on ordinary occasions, and performed in an ordinary manner; as to *call* a meeting, to *call* together, to *call* home: to *summon* is a formal act, and more or less imperative according to the occasion; as to *summon* a jury.

In other part the sceptred heralds *call* To council.
MILTON.
Some trumpet *summons* hither to the walls
These men of Angiers.
SHAKESPEARE.

Bidding and *inviting*, though acts of kindness, are distinguished as before according to the condition of the person; *bid* is properly the act of a superior, and *invite* of an equal, or one entitled to the courtesies of life.

The broken soldier, kindly *bade* to stay,
Sat by his fire, and talked the night away.
GOLDSMITH.

Mr. Arnold, being informed that the new performer was my son, sent his coach and an *invitation* for him.
GOLDSMITH.

These terms may all be used in the figurative application with a similar distinction in sense. Things personified may be said to *call*, *summon*, *bid*, *invite*.

The morning shines, and the fresh field
Calls us.
MILTON.

The business of life *summons* us away from useless grief, and *calls* us to the exercise of those virtues of which we are lamenting the deprivation.
JOHNSON.

The star that *bids* the shepherd fold,
Now the top of heaven doth hold.
MILTON.
Still follow where auspicious fates *invite*.
Caress the happy, and the wretched slight.
LEWIS.

Things personified may also be said to be *called*, *invited*, *bidden*, or *summoned*.

In a deep vale, or near some ruin'd wall,
He would the ghosts of slaughter'd soldiers *call*.
DRYDEN.

O *call* back yesterday, *bid* time return.
SHAKESPEARE.

Rise, lovely pair; a sweeter bower *invites*
Your eager steps.
SIR W. JONES.

Ere to black Hecate's *summons*
The shard-borne beetle, with his drowsy hums,
Hath rung night's yawning peal, there shall be done
A deed of dreadful note.
SHAKESPEARE.

CALM, COMPOSED, COLLECTED.

CALM, *v. To appease*. *COMPOSED*, from the verb *compose*, marks the state of being *composed*; and *COLLECTED*, from *collect*, the state of being *collected*.

These terms agree in expressing a state; but *calm* respects the state of the feelings, *composed* the state of the thoughts and feelings, and *collected* the state of the thoughts more particularly. *Calmness* is peculiarly requisite in seasons of distress, and amidst scenes of horror: *composure*, in moments of trial, disorder, and tumult: *collectedness*, in moments of danger. *Calmness* is the companion of fortitude; no one whose spirits are easily disturbed can have strength to bear misfortune: *composure* is an attendant upon clearness of understanding; no one can express himself with perspicuity whose thoughts are any way deranged: *collectedness* is requisite for a determined promptitude of action; no one can be expected to act promptly who cannot think fixedly. It would argue a want of all feeling to be *calm* on some occasions, when the best affections of our nature are put to a severe trial. *Composedness* of mind associated with the detection of guilt evinces a hardened conscience and an insensibility to shame. *Collectedness* of mind has contributed in no small degree to the preservation of some persons' lives in moments of the most imminent peril.

'Tis godlike magnanimity to keep,
When most provok'd, our reason *calm* and clear.
THOMSON.

A moping lover would grow a pleasant fellow
by the time he had rid thrice about the island
(Anticyra); and a hare-brained rake, after a
short stay in the country, go home again a *com-*
posed, grave, worthy gentleman.
STEELE.
Collected in his strength, and like a rock
Pois'd on his base, Mezentius stood the shock.
DRYDEN.

CALM, PLACID, SERENE.

CALM, *v. To appease*. *PLACID*, in Latin *placidus*, from *placeo*, to please, signifies the state of being pleased, or free from uneasiness. *SERENE*, Latin *serenus*, comes most probably from the Greek *εσσηνη*, peace, signifying a state of peace.

Calm and *serene* are applied to the elements; *placid* only to the mind. *Calmness* respects only the state of the winds, *serenity* that of the air and heavens; the weather is *calm* when it is free from agitation: it is *serene* when free from noise and vapor. *Calm* respects the total absence of all perturbation; *placid* the ease and contentment of the mind; *serene* clearness and composure of the mind.

As in the natural world a particular agitation of the wind is succeeded by a *calm*, so in the mind of man, when an unusual effervescence has been produced, it commonly subsides into a *calm*; *placidity* and *serenity* have more that is even and regular in them; they are positively what they are. *Calm* is a temporary state of the feelings; *placid* and *serene* are habits of the mind. We speak of a *calm* state; but a *placid* and *serene* temper. *Placidity* is more of a natural gift; *serenity* is acquired: people with not very ardent desires or warmth of feeling will evince *placidity*; they are pleased with all that passes inwardly or outwardly: nothing contributes so much to *serenity* of mind as a pervading sense of God's good providence, which checks all impatience, softens down every asperity of humor, and gives a steady current to the feelings.

Preach patience to the sea, when jarring winds
Throw up the swelling billows to the sky!
And if your reasons mitigate her fury,
My soul will be as *calm*.
SMITH.

Placid and soothing is the remembrance of a
life passed with quiet, innocence, and elegance.
STEELE.

Every one ought to fence against the temper
of his climate or constitution, and frequently to
indulge in himself those considerations which
may give him a *serenity* of mind.
ADDISON.

CAN, MAY.

CAN, in the Northern languages *können*, etc., is derived, most probably, from *kennen*, to know, from the natural intimacy which subsists between knowledge and power. *MAY* is in German *mögen*, to may or wish, Greek *μαω*, to desire, from the connection between wishing and complying with a wish. *Can* denotes possibility, *may* liberty and probability: he who has sound limbs *can* walk; but he *may* not walk in places which are prohibited.

For who *can* match Achilles? he who *can*
Must yet be more than hero, more than man.
POPE.
Thou *canst* not call him from the Stygian shore,
But thou, alas! *mayst* live to suffer more.
POPE.

CANDID, OPEN, SINCERE.

CANDID, in French *candide*, Latin *candidus*, from *candeo*, to shine, signifies to be pure as truth itself. *OPEN* is in Saxon *open*, French *ouvert*, German *offen*, from the preposition *up*, German *auf*, Dutch *op*, etc., because erectness is a characteristic of truth and openness. *SINCERE*, French *sincère*, Latin *sincerus*, probably from the Greek *συν* and *κρη*, the heart, that is, with the heart, signifying dictated by or going with the heart.

Candor arises from a conscious purity of intention: *openness* from a warmth of feeling and love of communication: *sincerity* from a love of truth.

Candor obliges us to acknowledge even that which may make against ourselves; it is disinterested: *openness* impels us to utter whatever passes in the mind; it is unguarded: *sincerity* prevents us from speaking what we do not think; it is positive. A *candid* man will have no reserve when *openness* is necessary; an *open* man cannot maintain a reserve at any time; a *sincere* man will maintain a reserve only as far as it is consistent with truth. *Candor* wins much upon those who come in connection with it; it removes misunderstandings and obviates differences; the want of it occasions suspicion and discontent. *Openness* gains

as many enemies as friends; it requires to be well regulated not to be offensive; there is no mind so pure and disciplined that all the thoughts and feelings which it gives birth to may or ought to be made public. *Sincerity* is an indispensable virtue; the want of it is always mischievous, frequently fatal.

Self-conviction is the path to virtue.
An honorable *candor* thus adorns
Ingenuous minds.

C. JOHNSON.

The fondest and firmest friendships are dissolved by such *openness* and *sincerity* as interrupt our enjoyment of our own approbation.

JOHNSON.

Truth and *sincerity* have all the advantages of appearance, and many more.

TILLOTSON.

CAPACITY, CAPACIOUSNESS.

CAPACITY (*v. Ability*) is the abstract of *capax*, receiving or apt to hold; it is therefore applied to the contents of hollow bodies. **CAPACIOUSNESS** (*v. Ample*) is the abstract of *capacius*, and is therefore applied to the plane surface comprehended within a given space. Hence we speak of the *capacity* of a vessel, and the *capaciousness* of a room.

Capacity is an indefinite term designating the property of being fit to hold or receive, as applied to bodies generally; but *capaciousness* denotes a fulness of this property as belonging to a particular object in a great degree. Measuring the *capacity* of vessels belongs to the science of mensuration: the *capaciousness* of a room is to be observed by the eye. They are marked by the same distinction in their moral application: men are born with various *capacities*; some are remarkable for the *capaciousness* of their minds.

A concave measure, of known and denominate *capacity*, serves to measure the *capaciousness* of any other vessel.

HOLDER.

CAPTIOUS, CROSS, PEEVISH, PETULANT, FRETFUL.

CAPTIOUS, in Latin *captiosus*, from *capio*, signifies taking or treating in an offensive manner. **CROSS**, after the noun *cross*, marks the temper which resembles a *cross*. **PEEVISH**, probably changed from *beeish*, signifies easily provoked, and ready to sting like a bee. **FRETFUL**, from the word *fret*, signifies full of *fretting*; *fret*, which is in Saxon *freatan*, is connected with the Latin *fricatus*, parti-

ciple of *frico*, to wear away with rubbing. **PETULANT**, in Latin *petulans*, from *peto*, to seek, signifies seeking or catching up.

All these terms indicate an unamiable working and expression of temper. **CAPTIOUS** marks a readiness to be offended: **CROSS** indicates a readiness to offend or come across the wishes of others: **PEEVISH** expresses a strong degree of *crossness*: **FRETFUL** a complaining impatience: **PETULANT** a quick or sudden impatience. **CAPTIOUSNESS** is the consequence of misplaced pride; **CROSSNESS** of ill-humor; **PEEVISHNESS** and **FRETFULNESS** of a painful irritability; **PETULANCE** is either the result of a naturally hasty temper or of a sudden irritability: adults are most prone to be *captious*; they have frequently a self-importance which is in perpetual danger of being offended: an undisciplined temper, whether in young or old, will manifest itself on certain occasions by *cross* looks and words toward those with whom they come in connection: spoiled children are most apt to be *peevish*; they are seldom thwarted in any of their unreasonable desires without venting their ill-humor by an irritating and offending action: sickly children are mostly liable to *fretfulness*; their unpleasant feelings vent themselves in a mixture of crying, complaints, and *crossness*: the young and ignorant are most apt to be *petulant* when contradicted.

Captiousness and jealousy are easily offended; and to him who studiously looks for an affront, every mode of behavior will supply it.

JOHNSON.

I was so good-humor'd, so cheerful, and gay,
My heart was as light as a feather all day;
But now I so *cross* and so *peevish* am grown,
So strangely uneasy as never was known.

BYRON.

Peevish displeasure, and suspicions of mankind, are apt to persecute those who withdraw themselves altogether from the haunts of men.

BLAIR.

On earth what is, seems formed indeed for us;
Not as the plaything of a froward child,
Fretful unless diverted and beguiled.

COWPER.

CAPTURE, SEIZURE, PRIZE.

CAPTURE, in French *capture*, Latin *captura*, from *captus*, participle of *capio*, to take, signifies either the act of taking or the thing taken, but mostly the former. **SEIZURE**, from *seize*, in French *saisir*, signifies only the act of *seizing*.

PRIZE, in French *prise*, from *pris*, participle of *prendre*, to take, signifies only the thing taken.

Capture and *seizure* differ in the mode: a *capture* is made by force of arms; a *seizure* by direct and personal force. The *capture* of a town or an island requires an army; the *seizure* of property is effected by the exertions of an individual.

The late Mr. Robert Wood, in his Essay on the original Genius and Writings of Homer, inclines to think the Iliad and Odyssey were finished about half a century after the *capture* of Troy.

CUMBERLAND.

Every ship was subject to *seizure* for want of stamped clearances.

BURKE.

A *seizure* always requires some force, but a *capture* may be effected without force on unresisting objects. Merchant vessels are *captured*; contraband goods are *seized*, or there may be an unlawful *seizure* of another's property.

This was very happy for him, for in a very few years, being concerned in several *captures*, he brought home with him an estate of about twelve thousand pounds.

GUARDIAN.

Many of the dangers imputed of old to exorbitant wealth are now at an end. The rich are neither waylaid by robbers nor watched by informers; there is nothing to be dreaded from proscriptions or *seizures*.

JOHNSON.

Capture and *seizure* relate to the act of taking as well as the thing taken: *prize* relates only to the thing taken, and its value to the captor. There are many *captures* made at sea which never become *prizes*; the term *prize* is therefore applied to whatever valuable comes into our possession by our own efforts.

Our inheritances are become a *prize* for disposition.

BURKE.

CARE, SOLICITUDE, ANXIETY.

CARE, in Latin *cura*, comes probably from the Greek *κυρος*, power, because whoever has power has a weight of *care*. **SOLICITUDE**, from *solicitous*, in Latin *solicitus*, signifies the property of soliciting or pressing. **ANXIETY**, from *anxious*, in Latin *anxius* and *ango*, in Greek *αγγω*, Hebrew *hanak*, to suffocate or torment, signifies a state of extreme suffering.

These terms express the application of the mind to any object. *Care* is the most indefinite of the three; it may be accompanied with pain or not, according to the

nature of the object or the intensity of the application: *solicitude* and *anxiety* are accompanied with a positive degree of pain, the latter still more than the former. When *care* is employed in the discharge of any office, it may be without any feeling, but it is always accompanied with active exertions, as the *care* which a subordinate takes of a child. *Solicitude* and *anxiety* lie altogether in the mind, unaccompanied with any other action: *solicitude* has desire, mixed with fear; *anxiety* has distress for the present, mixed with fear for the future.

I think myself indebted to you beyond all expression of gratitude for your *care* of my mother.

JOHNSON.

Can your *solicitude* alter the course of unravel the intricacy of human events?

BLAIR.

The statesman, lawyer, merchant, man of trade, Pants for the refuge of some rural shade, Where, all his long *anxieties* forgot, Amid the charms of a sequester'd spot He may possess the joys he thinks he sees.

COWPER.

Care is inseparable from the business of life; there is nothing which is done but what requires *care* for it to be well done: *solicitude* and *anxiety* are produced by the events and circumstances of life, with this difference, that, as *solicitude* has so much of desire in it, it is more under our control or may be more easily restrained than *anxiety*, which is forced upon us.

It was long since observed by Horace that no ship could leave *care* behind.

JOHNSON.

He kept them many months by him, and a few years before he died he showed me one of them, with a great *solicitude* to render them as perfect as might be.

JOHNSON.

It is possible the *anxiety* from this last circumstance alone might have brought on a relapse, had I not been supplied by a traveller, who stopped to take a cursory refreshment.

GOLDSMITH.

Care by its intensity and duration, and *anxiety* by its violence, may produce injurious effects; as worn out with *care*, overwhelmed with *anxiety*.

But his face

Deep scars of thunder had intrench'd, and *care* Sat on his faded cheek.

MILTON.

The story of a man who grew gray in the space of one night's *anxiety* is very famous.

SPECTATOR.

Solicitude is awakened only by ordinary events, and never rises to excess:

there may be a *solicitude* to please, or a tender *solicitude* for the health of a person.

I am very sincerely *solicitous* for the preservation or curing of Mr. Langton's sight.

JOHNSON.

CARE, CONCERN, REGARD.

CARE (*v. Care, solicitude*). CONCERN (*v. Affair*) and REGARD, from *re* and *gard* or *ward*, and the German *währen*, to see, signifying to look back upon or look at attentively, are nearly allied to each other in denoting the application of the mind to any object.

Care, as in the former article, is either coupled with active exertions or is employed in the right doing of things; we take care to do a thing, or we bestow care upon a thing: *concern* and *regard* both lie in the mind, but in the former case the feelings as well as the thoughts, and in the latter case the thoughts only, have a part. *Concern* is particularly applied to that which awakens a painful interest in the mind, as to express or show a *concern* for another's troubles or distress; *regard* is applied to that which one values sufficiently to bestow one's thoughts upon it.

If a man can be supposed to make no provision for death in war, what can be that state that would have awakened him to the care of futurity?

JOHNSON.

I strove a thousand ways to lessen her care, and even forgot my own pain in a concern for hers.

GOLDSMITH.

Slander meets no regard from noble minds; Only the base believe what the base only utter.

BELLER.

Care and concern are also used to denote the object of caring or concerning, but regard is only employed for the action of regarding. The care is that which requires care to be bestowed upon it; concern is that in which one is concerned, or has a share or interest.

England and Ireland may flourish together. The world is large enough for us both. Let it be our care not to make ourselves too little for it.

BURKE.

Our country's welfare is our first concern.

HAVARD.

CARE, CHARGE, MANAGEMENT.

CARE (*v. Care, solicitude*). CHARGE, in French *charge*, a burden, in Armoric

and Bretan *cary*, is probably connected with *cargo* and *carry*. It is figuratively employed in the sense of a burden. MANAGEMENT, in French *ménagement*, from *ménager* and *mener*, to lead, and the Lat. in *manus*, a hand, signifies direction.

Care will include both *charge* and *management*; but, in the strict sense, it comprehends personal labor: *charge* involves responsibility: *management* includes regulation and order. A gardener has the care of a garden; a nurse has the charge of children; a steward has the management of a farm: we must always act in order to take care; we must look in order to take charge; we must always think in order to manage. Care is employed generally in all matters, high and low, which require mental application or active exertion; charge in matters of trust and confidence; management in matters of business and experience: the servant has the care of the cattle; an instructor has the charge of youth; a clerk has the management of a business.

Care's a father's right—a pleasing right, In which he labors with a home-felt joy.

SHIRLEY.

I can never believe that the repugnance with which Tiberius took the charge of the government upon him was wholly feigned.

CUMBERLAND.

The woman, to whom her husband left the whole management of her lodgings, and who persisted in her purpose, soon found an opportunity to put it into execution.

HAWKESWORTH.

CAREFUL, CAUTIOUS, PROVIDENT.

CAREFUL, or full of care, that is, having care, is the general term. CAUTIOUS, that is, having caution, and PROVIDENT, that is, literally foreseeing, are modes of the careful. To be cautious is to be careful in guarding against danger; to be provident is to be careful in preventing straits and difficulties. One is careful either in doing or in omitting to do: one is cautious in abstaining from doing, as to be careful in writing, or in the disposition of things; to be cautious not to offend, not to say anything.

The Churchman, when he rehearses it, may very justly say, This formulary of Athanasius so exactly expresses what I think of the Trinity, that I willingly adopt it as to me a proper declaration of my Christian faith; that faith by which I hope to live, if I be but careful to keep it whole and undefiled.

NARES.

Those in authority should be very cautious how they give in to such schemes as, under the plausible pretense of pruning our vine, and reforming things in their own nature indifferent and alterable, would by degrees overturn our whole establishment.

RANDOLPH.

When the terms careful and cautious are applied to what is to be avoided, the former is used in ordinary cases, where the difficulty of avoiding the evil is not great; the latter on extraordinary occasions, where the danger of falling into the evil is great.

We must be careful, since we are called by the name of Christ, that we do not profane that holy name.

COMBER.

So cautious do the compilers of our Liturgy appear to have been of adopting anything on false grounds, that it (the Athanasian Creed) is only admitted as what is commonly called the Creed of St. Athanasius.

NARES.

The term careful is applied for the most part to present matters, but provident only to that which is future. One is careful of his money, or his books, but provident toward a time of need.

If writings are thus durable, and may pass from age to age throughout the whole course of time, how careful should an author be of not committing anything to print that may corrupt posterity and poison the minds of men with vice and error!

ADDISON.

That sense (common sense), like a wise architect, hath built up the fabric of states, but, like a provident proprietor, to preserve the structure from profanation and ruin, hath solemnly and forever consecrated the commonwealth and all that officiate in it.

BURKE.

These words are all employed to denote a habit of the mind or a characteristic of the person with a similar distinction, except that caution, being properly a virtue of the occasion, becomes excessive if it be always employed, whether it be necessary or not.

There's not that work Of careful nature, or of cunning art, How strong, how beautiful, or how rich it be, But falls in time to ruin.

SHAKESPEARE.

The strong report of Arthur's death has worse effect on them than on the common sort: The vulgar only shake their cautious heads, Or whisper in the ear, wisely suspicious.

CIBBER.

Blest above men if he perceives and feels The blessings he is heir to: He! to whom His provident forefathers have bequeathed In this fair district of their native isle A free inheritance.

CUMBERLAND.

TO CARESS, FONDLE.

BOTH these terms mark a species of endearment. CARESS, like *cherish*, and the French *chérir* and *cher*, comes from the Latin *carus*, dear, signifying the expression of a tender sentiment. FONDLE, from *fond*, is a frequentative verb, signifying to become fond of, or express one's fondness for.

We caress by words or actions; we fondle by actions only: caresses are not always unsuitable; but fondling, which is the extreme of caressing, is not less unfit for the one who receives than for the one who gives: animals caress each other, as the natural mode of indicating their affection; fondling, which is the expression of perverted feeling, is peculiar to human beings, who alone abuse the faculties with which they are endowed.

He, she knew, would intermix Grateful digressions and some high dispute With conjugal caresses.

MILTON.

He strok'd her cheek to still her fear, And talk'd of sins *en cavalier*; Each time enjoin'd her penance mild, And fondled on her like a child.

GAY.

CARNAGE, SLAUGHTER, MASSACRE, BUTCHERY.

CARNAGE, from the Latin *caro, carnis*, flesh, implies properly a collection of dead flesh; that is, the reducing to the state of dead flesh. SLAUGHTER, from *slay*, is the act of taking away life. MASSACRE, in French *massacre*, comes from the Latin *mactare*, to kill for sacrifice. BUTCHERY, from *butcher*, signifies the act of *butchering*: in French *boucherie*, from *bouche*, the mouth, it signifies the killing for food.

Carnage respects the number of dead bodies made; it may be said either of men or animals, but more commonly of the former: slaughter respects the act of taking away life, and the circumstances of the agent; massacre and butchery respect the circumstances of the objects who are the sufferers of the action; the latter three are said of human beings only. Carnage is the consequence of any impetuous attack from a powerful enemy; soldiers who get into a besieged town, or a wolf that breaks into a sheepfold, commonly make a dreadful carnage: slaughter is the consequence of warfare; in bat-

bles the *slaughter* will be very considerable where both parties defend themselves pertinaciously: a *massacre* is the consequence of secret and personal resentment between bodies of people; it is always a stain upon the nation by whom it is practised, as it cannot be effected without a violent breach of confidence, and a direct act of treachery; of this description was the *massacre* of the Danes by the original Britons: *butchery* is the general accompaniment of a *massacre*; defenceless women and children are commonly *butchered* by the savage furies who are most active in this work of blood.

The *carnage* Juno from the skies survey'd,
And, touch'd with grief, bespoke the blue-ey'd
maid.
POPE.

Yet, yet a little, and destructive *slaughter*
Shall rage around, and mar this beauteous prospect.
ROWE.

Our groaning country bled at every vein
When murders, rapes, and *massacres* prevail'd.
ROWE.

Let us be sacrificers, but not *butchers*.
SHAKESPEARE.

CARRIAGE, GAIT, WALK.

CARRIAGE, from the verb to *carry* (*v. To bear, carry*), signifies the act of *carrying* in general, but here that of *carrying* the body. GAIT, from *go*, signifies the manner of going. WALK signifies the manner of walking.

Carriage is here the most general term; it respects the manner of *carrying* the body, whether in a state of motion or rest: *gait* is the mode of *carrying* the limbs and body whenever we move: *walk* is the manner of *carrying* the body when we move forward to *walk*. A person's *carriage* is somewhat natural to him; it is often an indication of character, but admits of great change by education; we may always distinguish a man as high or low, either in mind or station, by his *carriage*: *gait* is artificial; we may contract a certain *gait* by habit; the *gait* is therefore often taken for a bad habit of going, as when a person has a limping *gait*, or an unsteady *gait*: *walk* is less definite than either, as it is applicable to the ordinary movements of men; there is a good, a bad, or an indifferent *walk*; but it is not a matter of indifference which of these kinds of *walk* we have; it is the great art of the dancing-master to give a good *walk*.

Upon her nearer approach to Hercules she stepped before the other lady, who came forward with a regular composed *carriage*. ADDISON.
Lifeless her *gait*, and slow, with seeming pain
She dragg'd her loit'ring limbs along the plain.
SHENSTONE.

In length of train descends her sweeping gown,
And by her graceful *walk* the queen of love is known.
DRYDEN.

CASE, CAUSE.

CASE, in Latin *casus*, from *cado*, to fall, chance, happen, signifies the thing falling out. CAUSE, in French *cause*, Latin *causa*, is probably changed from *case*, and the Latin *casus*.

The *case* is matter of fact; the *cause* is matter of question: a *case* involves circumstances and consequences; a *cause* involves reasons and arguments: a *case* is something to be learned; a *cause* is something to be decided. A *case* needs only to be stated; a *cause* must be defended: a *cause* may include *cases*, but not *vice versa*: in all *causes* that are to be tried, there are many legal *cases* that must be cited: whoever is interested in the *cause* of humanity will not be heedless of those *cases* of distress which are perpetually presenting themselves.

There is a double praise due to virtue when it is lodged in a body that seems to have been prepared for the reception of vice: in many such *cases* the soul and body do not seem to be fellows.
ADDISON.

I was myself an advocate so long, that I never mind what advocates say, but what they prove, and I can only examine proofs in *causes* brought before me.
SIR W. JONES.

TO CAST, THROW, HURL.

CAST, in Danish *kaste*, Armoric *caez*, to throw, Welsh *kothi*, to throw. THROW, in Saxon *throwan*, is most probably a variation of *thrust*, in Latin *trudo*, Chaldee *terad*, to thrust repeatedly. HURL, like the word *whirl*, comes from the Saxon *hirfwen*, *hiveorfan*, German, etc., *wirbel*, Teutonic *wirvel*, Danish *hwirvel*, *hwirveler*, Latin *verto*, *gyro*, which are all derived from the Hebrew *orgal*, round, signifying to turn round.

These terms all express the idea of sending one object from another. To *cast* is often a negative act, to *throw* is always positive. We *cast off* clothes by simply ceasing to wear them, but we *throw off* clothes by removing them from the person with an actual effort. Hence

the word *cast* is most aptly applied when the manner of the action is left undefined, and the word *throw* when it is intended to be expressly defined; as to *cast* anchor, which may either be done by simply letting it down, or by sending it forth from one with force: so to *cast* seed into the ground may be simply to let it fall in, or to *cast* anything into a box; but to *throw* anything into the sea, or to *throw* seed into the ground, implies a specific act done in a specific manner.

They *cast* the lots into the urn, and, having made supplication to the gods to direct them, they drew them out.
POTTER.

While thro' the neighb'ring fields the sower stalks
With measur'd step, and liberal *throws* the grain
Into the faithful bosom of the ground.
THOMSON.

For the same reason *casting* is applied to what is done by a process of nature, as animals *cast* their young, or *cast* their coats, or to what is acted on by unconscious agents; as a ship or a person is *cast* on a shore.

For, ere the beech and elm have *cast* their leaf
Deciduous, when now November dark
Checks vegetation in the torpid plant
Expos'd to his cold breath, the task begins.
COWPER.

Throwing is not merely an act of direct purpose, but frequently of a violent or offensive purpose; as to *throw* stones or dust at a person, to *throw* down the gauntlet.

O war, thou son of hell!
Whom angry heavens do make their minister,
Throw in the frozen bosoms of our part
Hot coals of vengeance!
SHAKESPEARE.

So to *cast* a glance may be simply to direct the eye to an object, but to *throw* an angry look is the result of anger.

As far as I could *cast* my eyes
Upon the sea, something methought did rise
Like bluish mists.
DRYDEN.
How far the little candle *throws* his beams,
So shines a good deed in a naughty world.
SHAKESPEARE.

The word *cast*, from the generality of its meaning, is properly employed in the higher style of writing, and in reference to higher subjects: when *throw* is used in respect to any but familiar subjects, it is taken figuratively; as to *throw* a veil over a matter, to *throw* light upon a subject.

Happy the mortal who has traced effects
To their first cause, *cast* fear beneath his feet,
And death, and roaring hell's voracious fires.
COWPER, AFTER VIRGIL.

Of towering talents and terrestrial aims
Methinks I see, as *thrown* from her high sphere,
The glorious fragments of a soul immortal.
YOUNG.

When applied to similar objects, they preserve the same distinction; *throwing* requires a greater effort or more violence than *casting*, as to *cast* away prejudices, to *throw* off habits, etc.

You see, sir, that, in this enlightened age, I am bold enough to confess that, instead of *casting* away all our old prejudices, we cherish them to a very considerable degree.
BURKE.

We should uncover our nakedness by *throwing* off that Christian religion which has hitherto been our boast and comfort.
BURKE.

To *hurl* is a violent species of *throwing*, employed only on extraordinary occasions. Sometimes it denotes the vehemence of the agent:

And oft the swain
On some, impatient, seizing, *hurls* them in.
THOMSON.

but still oftener the magnitude of the object, or the extremity of the occasion. The giants, who made war against heaven, are feigned to have been *hurled* by the thunderbolts of Jupiter down to the earth.

Wreath my head
With flaming meteors, load my arms with thunder;
Which, as I nimbly cut my cloudy way,
I'll *hurl* on this ungrateful earth.
TATE.

CAST, TURN, DESCRIPTION.

CAST, from the verb to *cast* (*v. To cast*), signifies that which is *cast*, and here, by an extension of the sense, the form in which it is *cast*. TURN, from the verb to *turn*, signifies also the act of *turning*, or the manner of being *turned*. DESCRIPTION signifies the act of *describing*, or the thing which is to be *described*.

What is *cast* is artificial; what *turns* is natural: the former is the act of some foreign agent; the latter is the act of the subject itself: hence *cast*, as applicable to persons, respects that which they are made by circumstances; *turn* that which they are by themselves: thus there are religious *casts* in India, that is, men *cast* in a certain form of religion; and men of a particular moral *cast*, that is, such

as are *cast* in a particular mould as respects their thinking and acting: so in like manner men of a particular *turn*; that is, as respects their inclinations and tastes.

My mind is of such a particular *cast*, that the falling of a shower of rain, or the whistling of the wind at such a time (the night season), is apt to fill my thoughts with something awful and solemn.

ADDISON.

There is a very odd *turn* of thought required for this sort of writing (the fairy way of writing, as Dryden calls it); and it is impossible for a poet to succeed in it who has not a particular *cast* of fancy.

ADDISON.

The *cast* is that which marks a man to others; the *turn* is that which may be known only to a man's self; the *description* is that by which he is *described* or made known to others.

Christian statesmen think that those do not believe Christianity who do not care it should be preached to the poor. But, as they know that charity is not confined to any *description*, they are not deprived of a due and anxious sensation of pity to the distresses of the miserable great.

BURKE.

CAUSE, REASON, MOTIVE.

CAUSE (*v. Case*) is supposed to signify originally the same as case; it means, however, now, by distinction, the case or thing happening before another as its *cause*. REASON, in French *raison*, Latin *ratio*, from *ratus*, participle of *reor*, to think, signifies the thing thought, estimated, or valued in the mind. MOTIVE, in French *motif*, from the Latin *motus*, participle of *moveo*, to move, signifies the thing that brings into action.

Cause respects the order and connection of things; *reason* the movements and operations of the mind; *motives* the movements of the mind and body. *Cause* is properly the generic term; *reason* and *motive* are specific: every *reason* or *motive* is a *cause*, but every *cause* is not a *reason* or *motive*. *Cause* is said of all inanimate objects; *reason* and *motive* of rational agents: whatever happens in the world happens from some *cause* mediate or immediate; the primary or first *cause* of all is God; whatever opinions men hold, they ought to be able to assign a substantial *reason* for them; and for whatever they do, they ought to have a sufficient *motive*.

The wise and learned among the very heathen themselves have all acknowledged some first *cause*, whereupon originally the being of all things dependeth: neither have they otherwise spoken of that *cause* than as an agent which, knowing what and why it worketh, observeth in working an exact law.

HOOKER.

If we commemorate any mystery of our redemption or article of our faith, we ought to confirm our belief of it by considering all those *reasons* upon which it is built.

NELSON.

As the *cause* gives birth to the effect, so does the *reason* give birth to the conclusion, and the *motive* gives birth to the action. Between *cause* and effect there is a necessary connection: whatever in the natural world is capable of giving birth to another thing is an adequate *cause*; but in the moral world there is not a necessary connection between *reasons* and their results, or *motives* and their actions; the state of the agent's mind is not always such as to be acted upon according to the nature of things: every adequate *reason* will not be followed by its natural conclusion, for every man will not believe who has *reasons* to believe, nor yield to the *reasons* that would lead to a right belief; and every *motive* will not be accompanied with its corresponding action, for every man will not act who has a *motive* for acting, nor act in the manner in which his *motives* ought to dictate.

Cut off the *causes*, and the effects will cease,
And all the moving madness fall to peace.

DRYDEN.

Good *reasons* must of force give way to better.

SHAKESPEARE.

Every principle that is a *motive* to good actions ought to be encouraged.

ADDISON.

TO CAUSE, OCCASION, CREATE.

To CAUSE, from the substantive *cause* (*v. Case*), naturally signifies to be the *cause* of. OCCASION, from the noun *occasion*, signifies to be the *occasion* of. CREATE, in Latin *creatus*, participle of *creo*, comes from the Greek *κρῆω*, to command, and *κρῆατο*, to perform.

What is *caused* seems to follow naturally; what is *occasioned* follows incidentally, or what *occasions* may be incidental, but necessary: what is *created* receives its existence arbitrarily. A wound *causes* pain; accidents *occasion* delay; busybodies *create* mischief. The misfortunes of children *cause* great affliction to their

parents; business *occasions* a person's late attendance at a place; disputes and misunderstandings *create* animosity and ill-will. The *cause* of a person's misfortunes may often be traced to his own misconduct: the improper behavior of one person may *occasion* another to ask for an explanation: jealousies are *created* in the minds of relatives by an unnecessary reserve and distance.

Scarcely an ill to human life belongs
But what our follies *cause*, or mutual wrongs.

JENYNS.

Often have the terrors of conscience *occasioned* inward paroxysms, or violent agitations of the mind.

BLAIR.

As long as the powers or abilities which are ascribed to others are exerted in a sphere of action remote from ours, and not brought into competition with talents of the same kind to which we have pretensions, they *create* no jealousy.

BLAIR.

CAUTIOUS, WARY, CIRCUMSPECT.

CAUTIOUS (*v. Careful*), and WARY, from *beware*, have both the original meaning of *guarding* against: CIRCUMSPECT, from *circumspicio*, to look about, signifies literally looking on all sides. The idea of using great *care* for the preventing of evil is common to these terms, but they vary in the degree and object of the care. *Cautious* expresses less than *wary*: we must be *cautious* on all occasions where there is danger, but we must be *wary* where there is great danger. A tradesman must be *cautious* in his dealings with all men, but he must be *wary* when he has to deal with designing men.

Flash'd by the spirit of the genial year,
Be greatly *cautious* of your sliding hearts.

THOMSON.

Let not that *wary* caution, which is the fruit of experience, degenerate into craft.

BLAIR.

Cautious and *wary* are used in reference to practical matters, or the common matters of business, where the senses or bodily powers are more exercised than the mind: *circumspect* is used in reference to matters of theory or contemplation, when the mind is principally employed. A traveller must be *cautious* in passing along a road that is not familiar to him; he must be *wary* in passing over slippery and dangerous places. A man must be *circumspect* when he transacts

business of particular importance and delicacy. Hence it is that *cautious* and *wary* may be said of the brute creation; *circumspect* only of rational beings.

With *cautious* step he nearer drew,
By the thick shade conceal'd from view.

GAY.

'Tis not from cocks thy fate I dread,
But let thy ever-wary tread
Avoid you well.

GAY.

No pious man can be so *circumspect* in the care of his conscience as the covetous man is in that of his pocket.

STEELE.

TO CEASE, LEAVE OFF, DISCONTINUE.

CEASE, in French *cesser*, Latin *cesso*, from *cessi*, perfect of *cedo*, to yield, signifies to give up, or put an end to. LEAVE is in Saxon *helifan*, to remain, in Swedish *lifna*, low German *leven*, with which the Latin *linguo*, *liqui*, Greek *λειπω*, to leave, are connected. DISCONTINUE, with the privative *dis*, expresses the opposite of *continue*.

To *cease* is neuter; to *leave off* and *discontinue* are active: we *cease* from doing a thing; we *leave off* or *discontinue* a thing. *Cease* is used either for particular actions or general habits: *leave off* more usually and properly for particular actions; *discontinue* for general habits. A restless spoiled child never *ceases* crying until it has obtained what it wants; it is a mark of impatience not to *cease* lamenting when one is in pain. A laborer *leaves off* his work at any given hour. A delicate person *discontinues* his visits when they are found not to be agreeable. It should be our first endeavor to *cease* to do evil. It is never good to *leave off* working while there is anything to do, and time to do it in. The *discontinuing* a good practice without adequate grounds evinces great instability of character.

A successful author is equally in danger of the diminution of his fame, whether he continues or *ceases* to write.

JOHNSON.

As harsh and irregular sound is not harmony, so neither is banging a cushion oratory; therefore, in my humble opinion, a certain divine of the first order would do well to *leave this off*.

SWIFT.

I would cheerfully have borne the whole expense of it, if my private establishment of native readers and writers, which I cannot with convenience *discontinue* at present, did not require more than half of the monthly expense which the completion of a Digest would in my opinion demand.

SIR W. JONES.

TO CELEBRATE, COMMEMORATE.

CELEBRATE, in Latin *celebratus*, participle of *celebro*, from *celebris*, signifies to make celebrated, COMMEMORATE, in Latin *commemoratus*, participle of *commemoro*, compounded of *com* or *cum* and *memoro*, to keep in mind, signifies to keep in the memory of a number.

Commemorate is a species of *celebrating*; we always *commemorate* when we *celebrate*, but not *vice versa*. Everything is *celebrated* which is distinguished by any marks of attention, without regard to the time of the event, whether present or past; but nothing is *commemorated* but what has been past. A marriage or a birthday is *celebrated*; the anniversary of any national event is *commemorated*. *Celebrating* is not limited to any species of events or circumstances; whatever interests any number of persons is *celebrated*: *commemorating* is confined to whatever is thought of sufficient importance to be borne in mind, whether of a public or private nature. The election of a favorite member is *celebrated* by those who have contributed to his success; a remarkable preservation, whether national or individual, sometimes demands some signal act of *commemoration*.

The Olympian games were *celebrated* once in five years. POTTER.

These great works she was not backward to *commemorate*. Most of her erections bore, *mutatis mutandis*, the same inscription; and perhaps there is no English title so frequently and so copiously recorded in stone and marble as the Countess of Pembroke. WHITAKER.

Celebrating is a festive as well as social act; it may be sometimes serious, but it is mostly mingled with more or less of gayety and mirth: *commemorating* is a solemn act; it may be sometimes festive and social, but it is always mingled with what is serious, and may be altogether solitary; it is suited to the occasion, and calculated to revive in the mind suitable impressions of what is past. The birthday of our sovereign is always *celebrated* by his people with such marks of honor and congratulation as are due from subjects to a prince: the providential escape of our nation from destruction by the Gunpowder Plot is annually *commemorated* by a public act

of devotion, as also by popular demonstrations of joy. The Jews *celebrate* their feast of the Passover: as Christians, we *commemorate* the sufferings and death of our Saviour, by partaking of the Lord's Supper.

It faded at the crowing of the cock;
Some say, that ever 'gainst that season comes,
Wherein our Saviour's birth is *celebrated*,
The bird of dawning singeth all night long.

SHAKESPEARE.

Though the virtue of the legal sacrifice was now ceased, yet the reason why that time was appointed for it still continued, there being as much reason why Christ's death should be *commemorated* by our Christian sacrifice, as there was that it should be foreshown and typified by the legal, about the time that it happened.

BEVERIDGE.

CELESTIAL, HEAVENLY.

CELESTIAL and HEAVENLY derive their difference in signification from their different origin: they both literally imply belonging to heaven; but the former, from the Latin *caelum*, signifies belonging to the heaven of heathens; the latter, which has its origin among believers in the true God, has acquired a superior sense, in regard to heaven as the habitation of the Almighty. This distinction is pretty faithfully observed in their application: *celestial* is applied mostly in the natural sense of the heavens; *heavenly* is employed more commonly in a spiritual sense. Hence we speak of the *celestial* globe as distinguished from the terrestrial; of the *celestial* bodies; of Olympus, as the *celestial* abode of Jupiter; of the *celestial* deities.

Twice warn'd by the *celestial* messenger,
The pious prince arose, with hasty fear.

DRYDEN.

Unhappy son! (fair Thetis thus replies,
While tears *celestial* trickle from her eyes).

POPE.

But, on the other hand, of the *heavenly* habitation, of *heavenly* joys or bliss, of *heavenly* spirits, and the like.

But now he seiz'd Briseis' *heavenly* charms,
And of my valor's prize defrauds my arms.

POPE.

Thus having said, the hero bound his brows
With leafy branches, then perform'd his vows;
Adoring first the genius of the place,
Then Earth, the mother of the *heavenly* race.

DRYDEN.

TO CENSURE, ANIMADVERT, CRITICISE.

CENSURE, *v.* To accuse. ANIMADVERT, *v.* Animadversion. CRITICISE, *v.* Animadversion.

To *censure* expresses less than to *animadvert* or *criticise*; one may always *censure* when one *animadvert* or *criticises*. To *censure* and *animadvert* are both personal, the one direct, the other indirect; *criticism* is directed to things, and not to persons only. *Censuring* consists in finding some fault, real or supposed: it refers mostly to the conduct of individuals. *Animadvert* consists in suggesting some error or impropriety; it refers mostly to matters of opinion and dispute; *criticism* consists in minutely examining the intrinsic characteristics and appreciating the merits of each individually or the whole collectively; it refers to matters of science and learning. To *censure* requires no more than simple assertion; its justice or propriety often rests on the authority of the individual: *animadversions* require to be accompanied with reasons; those who *animadvert* on the proceedings or opinions of others must state some grounds for their objections. *Criticism* is altogether argumentative and illustrative; it takes nothing for granted, it analyzes and decomposes, it compares and combines, it asserts and supports the assertions. The office of the *censurer* is the easiest and least honorable of the three; it may be assumed by ignorance and impertinence, it may be performed for the purpose of indulging an angry or imperious temper. The task of *animadverting* is delicate; it may be resorted to for the indulgence of an overweening self-conceit. The office of a *critic* is both arduous and honorable; it cannot be filled by any one incompetent for the charge without exposing his arrogance and folly to merited contempt.

Many an author has been dejected at the *censure* of one whom he has looked upon as an idiot. ADDISON.

I wish, sir, you would do us the favor to *animadvert* frequently upon the false taste the town is in, with relation to the plays as well as operas. STEELE.

It is ridiculous for any man to *criticise* on the works of another who has not distinguished himself by his own performances. ADDISON.

TO CENSURE, CARP, CAVIL.

CENSURE, *v.* To accuse. CARP, in Latin *carpo*, signifies to pluck. CAVIL, in French *caviller*, Latin *cavillor*, from *cavilla*, a taunt, and *cavus*, hollow, signifies to be unsound or unsubstantial in speech.

To *censure* respects positive errors; to *carp* and *cavil* have regard to what is trivial or imaginary; the former is employed for errors in persons; the latter for supposed defects in things. *Censures* are frequently necessary from those who have the authority to use them; a good father will *censure* his children when their conduct is *censurable*. *Carping* and *cavilling* are resorted to only to indulge ill-nature or self-conceit: whoever owes another a grudge will be most disposed to *carp* at all he does, in order to lessen him in the esteem of others: those who contend more for victory than truth will be apt to *cavil* when they are at a loss for fair argument: party politicians *carp* at the measures of administration; infidels *cavil* at the evidences of Christianity, because they are determined to disbelieve.

From a consciousness of his own integrity, a man assumes force enough to despise the little *censures* of ignorance and malice. BUDGELL.

It is always thus with pedants; they will ever be *carping* if a gentleman or man of honor puts pen to paper. STEELE.

Envy and *cavil* are the natural fruits of laziness and ignorance, which was probably the reason that in the heathen mythology Momus is said to be the son of Nox and Somnus, of darkness and sleep. ADDISON.

CERTAIN, SURE, SECURE.

CERTAIN, in French *certain*, Latin *certus*, comes from *cerno*, to perceive, because what we see or perceive is supposed to be put beyond doubt. SURE and SECURE are variations of the same word, in French *sûr*, German *sicher*, low German *seker*, etc., Latin *securus*; this is compounded of *se* (*sine*), apart, and *cura*, signifying without care, requiring no care.

Certain and *sure* have regard to a person's convictions; *secure* to his interests or condition: one is *certain* from actual knowledge or from a belief in others; one is *sure* from a reliance upon others; one is *secure* when free from danger.