We can be *certain* of nothing future but death; we may be *sure* that God will fulfil his promises in his own way; we may be *secure* against any loss or mischief if we use proper precautions.

He wrote them with the *certainty* of their being opposed, sifted, examined, and reviled.
GOLDSMITH.

It is very *certain* that a man of sound reason cannot forbear closing with religion upon an impartial examination of it. ADDISON.

When these everlasting doors are thrown open, we may be *sure* that the pleasures and beauties of this place will infinitely transcend our present hopes and expectations, and that the glorious appearance of the throne of God will rise infinitely beyond whatever we are able to conceive of it.
ADDISON.

I look upon our situation as perfectly *secure;* they pay us great respect, and take the utmost pains that we shall not be imposed upon.
BRYDONE.

In respect to things the distinction is similar: facts, principles, and rules are *certain*, which are certainly known and admitted; rules, methods, guides, etc., are *sure*, which guard against error, and may be depended upon; a place may be *secure* which serves to *secure* or preserve with certainty from mischief or danger.

If the barriers of law should be broken down upon ideas of convenience, even of public convenience, we shall no longer have anything *certain* among us. BURKE.

Although there is nothing more lovely than virtue, and the practice of it is the *surest* way to solid happiness, even in this life, yet titles, estates, and fantastical pleasures are more ardently sought after by most men than the natural gratifications of a reasonable mind.
ADDISON.

An honorable and fair profit is the best *security* against avarice and rapacity. BURKE.

CESSATION, STOP, REST, INTERMISSION.

CESSATION, from the verb to *cease*, marks the condition of leaving off. STOP, from to *stop*, marks that of being *stopped* or prevented from going on. REST, from to *rest*, marks the state of being quiet: and INTERMISSION, from *intermit*, marks that of *ceasing* occasionally.

To *cease* respects the course of things; whatever does not go on has *ceased;* things *cease* of themselves: *stop* respects some external action or influence; nothing *stops* but what is supposed to be *stopped* or hindered by another: *rest* is a species of *cessation* that regards labor or exertion; whatever does not move or exert itself is at *rest: intermission* is a species of *cessation* only for a time or at certain intervals. That which *ceases* or *stops* is supposed to be at an end; *rest* or *intermission* supposes a renewal. A *cessation* of hostilities is at all times desirable: to put a *stop* to evil practices is sometimes the most difficult and dangerous of all undertakings: *rest* after fatigue is indispensable, for labor without *intermission* exhausts the frame. The rain *ceases*, a person or a ball *stops* running, the laborer *rests* from his toil, a fever is *intermittent*. There is nothing in the world which does not *cease* to exist at one period or another: death *stops* every one sooner or later in his career: whoever is vexed with the cares of getting riches will find no *rest* for his mind or body; he will labor without *intermission* oftentimes only to heap troubles on himself.

Who then would court the pomp of guilty power,
When the mind sickens at the weary show,
And flies to temporary death for ease?
When half our life's *cessation* of our being.
STEELE.

In all those motions and operations which are incessantly going on throughout nature there is no *stop* nor interruption. BLAIR.

The refreshing *rest* and peaceful night are the portion of him only who lies down weary with honest labor. JOHNSON.

Whether the time of *intermission* is spent in company or in solitude, in necessary business or involuntary levities, the understanding is equally abstracted from the object of inquiry. JOHNSON.

CHAIN, FETTER, BAND, SHACKLE.

CHAIN, in French *chaîne*, Latin *catena*, probably contracted from *captena* and *capio*, signifies that which takes or holds. FETTER, in German *fessel*, comes from *fassen*, to lay hold of. BAND, from *bind*, signifies that which *binds*. SHACKLE, in Saxon *scacul*, signifies that which makes a creature shake or move irregularly by confining the legs.

All these terms designate the instrument by which animals or men are confined. *Chain* is general and indefinite; all the rest are species of *chains:* but there are many *chains* which do not come under the other names; a *chain* is indefinite as to its make; it is made generally of iron rings, but of different sizes and

shapes: *fetters* are larger, they consist of many stout *chains: bands* are in general anything which confines the body or the limbs; they may be either *chains* or even cords: *shackle* is that species of *chain* which goes on the legs to confine them; malefactors of the worst order have *fetters* on different parts of their bodies, and *shackles* on their legs.

These terms may all be used figuratively. The substantive *chain* is applied generally to whatever confines like a *chain*, and the verb to *chain* signifies to confine as with a *chain:* thus the mind is *chained* to rules, according to the opinions of the freethinkers, when men adhere strictly to rule and order: the noun *fetter* is seldom used except in the proper sense, but the verb to *fetter* signifies to control or prevent the proper exercise of the mind, as to be *fettered* by systems. *Band* in the figurative sense is applied, particularly in poetry, to everything which is supposed to serve the purpose of a *band;* thus love is said to have its silken *bands*. *Shackle*, whether as a substantive or a verb, retains the idea of impeding the progress of a person, not in his body only, but also in his mind and in his moral conduct; thus a man who commences life with a borrowed capital is *shackled* in his commercial concerns by the interest he has to pay, and the obligations he has to discharge.

Almighty wisdom never acts in vain,
Nor shall the soul, on which it has bestow'd
Such powers, e'er perish like an earthly clod:
But purg'd at length from foul corruption's stain,
Freed from her prison, and unbound her *chain*,
She shall her native strength and native skies
regain. JENYNS.

Legislatures have no rules to *bind* them but the great principles of justice and equity. These they are *bound* to obey and follow; and rather to enlarge and enlighten law by the liberality of legislative reason, than to *fetter* their higher capacity by the narrow constructions of subordinate artificial justice. BURKE.

Break his *bands* of sleep asunder,
And rouse him like a rattling peal of thunder.
DRYDEN.

It is the freedom of the spirit that gives worth and life to the performance. But a servant commonly is less free in mind than condition; his very will seems to be in *bonds* and *shackles*.
SOUTH.

CHANCE, FORTUNE, FATE.

CHANCE (*v. Accident*) is here considered as the cause of what falls out. FORTUNE, in French *fortune*, Latin *fortuna*, from *fors*, chance. FATE, in Latin *fatum*, from *fatum*, participle of *for*, to speak or decree, signifies that which is decreed, or the power of decreeing.

These terms have served at all times as cloaks for human ignorance; and before mankind were favored by the light of Divine Revelation they had an imaginary importance, which has now happily vanished. Believers in Divine Providence no longer conceive the events of the world as left to themselves, or as under the control of any unintelligent or unconscious agent, but ascribe the whole to an overruling mind, which, though invisible to the bodily eye, is clearly to be traced by the intellectual eye wherever we turn ourselves. In conformity, however, to the preconceived notions attached to these words, we now employ them in regard to the agency of secondary causes. But how far a Christian may use them, without disparagement to the majesty of the Divine Being, it is not so much my business to inquire, as to define their ordinary acceptation. In this ordinary sense *chance* is the generic, *fortune* and *fate* are specific terms: *chance* applies to all things, personal or otherwise; *fortune* and *fate* are mostly said of that which is personal. *Chance* neither forms, orders, nor designs: neither knowledge nor intention is attributed to it; its events are uncertain and variable: *fortune* forms plans and designs, but without choice; we attribute to it an intention without discernment; it is said to be blind: *fate* forms plans and chains of causes; intention, knowledge, and power are attributed to it; its views are fixed, its results decisive. A person goes as *chance* directs him when he has no express object to determine his choice one way or other; his *fortune* favors him if without any expectation he gets the thing he wishes; his *fate* wills it if he reaches the desired point contrary to what he intended. Men's success in their undertakings depends oftener on *chance* than on their ability; we are ever ready to ascribe to ourselves what we owe to our good *fortune;* it is the *fate* of some men to fail in everything they undertake. When speaking of trivial matters this language is unquestionably innocent, and any objection to their use

must spring from an over-scrupulous conscience. If I suffer my horse to direct me in the road I take to London, I may fairly attribute it to *chance* if I take the right instead of the left; and if in consequence I meet with an agreeable companion by the way, I shall not hesitate to call it my good *fortune;* and if, in spite of any previous intention to the contrary, I should be led to take the same road repeatedly, and as often meet with an agreeable companion, I shall immediately say that it is my *fate* to meet with an agreeable companion whenever I go to London.

Some there are who utterly proscribe the name of *chance* as a word of impious and profane signification: and indeed if it be taken by us in that sense in which it was used by the heathens, so as to make anything casual in respect of God himself, their exception ought to be admitted. But to say a thing is a *chance* or casualty as it relates to second causes is not profaneness, but a great truth. SOUTH.

Chance aids their daring with unhop'd success. DRYDEN.

We should learn that none but intellectual possessions are what we can properly call our own. All things from without are but borrowed. What *Fortune* gives us is not ours, and whatever she gives she can take away. STEELE.

Since *fate* divides thee, since I must lose thee,
For pity's sake, for love's, oh! suffer me,
Thus languishing, thus dying, to approach thee,
And sigh my last adieu upon thy bosom. TRAPP.

CHANCE, PROBABILITY.

CHANCE, *v. Accident, chance.* PROBABILITY, in French *probabilité*, Latin *probabilitas*, from *probabilis* and *probo*, to prove, signifies the quality of being able to be proved or made good.

These terms are both employed in forming an estimate of future events; but the *chance* is either for or against, the *probability* is always for a thing. *Chance* is but a degree of *probability;* there may in this latter case be a *chance* where there is no *probability*. A *chance* affords a possibility; many *chances* are requisite to constitute a *probability*. What has been once may, under similar circumstances, be again; for that there is a *chance;* what has fallen to one man may fall to another; so far he has a *chance* in his favor; but in all the *chances* of life there will be no *probability* of success where a man does not unite industry with integrity. *Chance* cannot be calculated upon; it is apt to produce disappointment; *probability* justifies hope; it is sanctioned by experience.

Thus equal deaths are dealt with equal *chance*,
By turns they quit their ground, by turns advance. DRYDEN.

"There never appear," says Swift, "more than five or six men of genius in an age, but if they were united, the world could not stand before them." It is happy, therefore, for mankind that of this union there is no *probability*. JOHNSON.

CHANCE, HAZARD.

CHANCE, *v. Accident, chance.* HAZARD comes from the Oriental *zar* and *tzar*, signifying anything bearing an impression, particularly the dice used in *chance* games, called by the Italians *zara*, and by the Spaniards *azar*.

Both these terms are employed to mark the course of future events, which is not discernible by the human eye. With the Deity there is neither *chance* nor *hazard;* his plans are the result of omniscience: but the designs and actions of men are all dependent on *chance* or *hazard*. *Chance* may be favorable or unfavorable, more commonly the former: *hazard* is always unfavorable; it is properly a species of *chance*. There is a *chance* either of gaining or losing: there is a *hazard* of losing. In most speculations the *chance* of succeeding scarcely outweighs the *hazard* of losing.

Against ill *chances* men are ever merry,
But heaviness foreruns the good event. SHAKSPEARE.

Though wit and learning are certain and habitual perfections of the mind, yet the declaration of them, which alone brings the repute, is subject to a thousand *hazards*. SOUTH.

TO CHANGE, ALTER, VARY.

CHANGE, in French *changer*, is probably derived from the middle Latin *cambio*, to *exchange*, signifying to take one thing for another. ALTER, from the Latin *alter*, another, signifies to make a thing otherwise. VARY, in Latin *vario*, to make various, comes in all probability from *varus*, a spot or speckle, which destroys uniformity of appearance in any surface.

We *change* a thing by putting another in its place; we *alter* a thing by making it different from what it was before; we *vary* it by *altering* it in different manners and at different times. We *change* our clothes whenever we put on others: the tailor *alters* clothes which are found not to fit; and he *varies* the fashion of making them whenever he makes new. A man *changes* his habits, *alters* his conduct, and *varies* his manner of speaking and thinking, according to circumstances. A thing is *changed* without *altering* its kind; it is *altered* without destroying its identity; and it is *varied* without destroying the similarity. We *change* our habitation, but it still remains a habitation; we *alter* our house, but it still remains the same house; we *vary* the manner of painting and decoration, but it may strongly resemble the manner in which it has been before executed.

The general remedy of those who are uneasy without knowing the cause is *change* of place. JOHNSON.

All things are but *alter'd*, nothing dies:
And here and there th' unbodied spirit flies;
By time, or force, or sickness, dispossess'd,
And lodges, where it lights, in man or beast. DRYDEN.

In every work of the imagination, the disposition of parts, the insertion of incidents, and use of decorations, may be *varied* a thousand ways with equal propriety. JOHNSON.

TO CHANGE, EXCHANGE, BARTER, SUBSTITUTE.

CHANGE, *v. To change, alter.* EXCHANGE is compounded of *e* or *ex* and *change*, signifying to *change* in the place of another. BARTER is supposed to come from the French *barater*, a sea-term for indemnification, and also for circumvention; hence it has derived the meaning of a mercenary exchange. SUBSTITUTE, in French *substitut*, Latin *substitutus*, from *sub* and *statuo*, signifies to place one thing in the room of another.

The idea of putting one person or thing in the place of another is common to all these terms, which varies in the manner and the object. *Change* is the generic, the rest are specific terms: whatever is *exchanged*, *bartered*, or *substituted*, is changed, but not *vice versa*. To *change* in respect to persons is to take one for another, without regard to whether they are alike or different, as a king *changes* his ministers; any person may *change* his servants: to *exchange* is to take one person in return for another who is in like condition, as prisoners are *exchanged* in time of war.

"Ah, sir," said the dervise, "a house that *changes* its inhabitants so often, and receives such a perpetual succession of guests, is not a palace, but a caravansary." SPECTATOR.

Remain thou here
While sense can keep it on! And sweetest, fairest,
As I my poor self did *exchange* for you
To your so infinite loss, so in our trifles
I still do win. For my sake wear this. SHAKSPEARE.

In respect to things, to *change* is to take anything new or fresh, whether alike or different. Clothes may be *changed*, or books may be *changed*, or things may be *changed* for others quite different; to *exchange* is to take one thing for another, that is, either of the same kind or equivalent in value, as to *exchange* one commodity for another, one house, or one piece of land, for another. To *change* may often be the result of caprice, but to *exchange* is always an act either of discretion or necessity.

I can add colors to the chameleon,
Change shapes with Proteus for advantage. SHAKSPEARE.

Our English merchant converts the tin of his own country into gold, and *exchanges* its wool for rubies. ADDISON.

To *barter* is a species of *exchanging*, namely, the giving of any commodity for others of the same or a different kind; it is confined properly to what passes by way of commerce, as, in dealing with savages, to *barter* toys or knives for provisions.

Men must have made some considerable progress toward civilization before they acquired the idea of property, so as to be acquainted with the most simple of all contracts, that of exchanging by *barter* one rude commodity for another. ROBERTSON.

To *substitute* is to put one person in the place of another for the purpose of doing any service or filling any office, as to *substitute* one for another who has been drawn for the militia.

Bard. But who is it like should lead his forces hither?
Hast. The Duke of Lancaster and Westmoreland;
Against the Welsh himself and Harry Monmouth:
But who is *substituted* 'gainst the French
I have no certain notice. SHAKSPEARE.

In the moral application these terms bear the same analogy to each other, with this difference, that the word *barter* is taken in a bad sense. A person

changes his opinions; but a proneness to such *changes* evinces a want of firmness in the character. A good king at his death *exchanges* a temporal for an eternal crown. The mercenary trader *barters* his conscience for paltry pelf. Men of dogmatical tempers *substitute* assertion for proof, and abuse for argument.

Those who beyond sea go will sadly find
They *change* their climate only, not their mind.
CREECH.

If the great end of being can be lost,
And thus perverted to the worst of crimes,
Let us shake off deprav'd humanity,
Exchange conditions with the savage brute,
And for his blameless instinct *barter* reason.
HAVARD.

Let never insulted beauty admit a second time into her presence the wretch who has once attempted to ridicule religion, and to *substitute* other aids to human frailty. HAWKESWORTH.

CHANGE, VARIATION, VICISSITUDE.

CHANGE, *v. To change, alter.* VARIATION, *v. To change, alter.* VICISSITUDE, in French *vicissitude*, Latin *vicissitudo*, from *vicissim*, by turns, signifies changing alternately.

Change is, both to *vicissitude* and *variation*, as the genus to the species. Every *variation* or *vicissitude* is a *change*, but every *change* is not a *variation* or *vicissitude*. *Change* consists simply in ceasing to be the same: *variation* consists in being different at different times; *vicissitude* in being alternately or reciprocally different and the same. All created things are liable to *change;* old things pass away, all things become new: the humors of men, like the elements, are exposed to perpetual *variations:* human affairs, like the seasons, are subject to frequent *vicissitudes. Changes* in societies or families are seldom attended with any good effect. *Variations* in the state of the atmosphere are indicated by the barometer or thermometer. *Vicissitudes* of a painful nature are less dangerous than those which elevate men to an unusual state of grandeur. By the former they are brought to a sense of themselves; by the latter they are carried beyond themselves.

How strangely are the opinions of men altered by a *change* in their condition! BLAIR.

One of the company affirmed to us he had actually enclosed the liquor, found in a coquette's heart, in a small tube made after the manner of a weather-glass; but that, instead of acquainting him with the *variations* of the atmosphere, it showed him the qualities of those persons who entered the room where it stood. ADDISON.

Vicissitude wheels round the motley crowd:
The rich grow poor, the poor become purse-proud.

CHANGEABLE, MUTABLE, VARIABLE, INCONSTANT, FICKLE, VERSATILE.

CHANGEABLE, ready to change, *v. To change, alter.* MUTABLE, from the Latin *muto*, to change, is the same as changeable. VARIABLE, liable to vary, *v. To change.* INCONSTANT, compounded of the privative *in* and *constant*, in Latin *constans* or *con* and *sto*, to stand together or remain the same, signifies not remaining the same for any long continuance. FICKLE is most probably changed from the Latin *facilis*, easy. VERSATILE, in Latin *versatilis*, from *verto*, to turn, signifies easy to be turned.

Changeable is said of persons or things; *mutable* is said of things only: human beings are *changeable*, human affairs are *mutable.*

I have no taste
Of popular applause, the noisy praise
Of giddy crowds as *changeable* as the winds.
DRYDEN.

With respect to the other alterations which the Saxon language appears to have undergone, we have no need to inquire minutely how far they have proceeded from the natural *mutability* of human speech, especially among an unlearned people. TYRWHITT.

Changeable respects the sentiments and opinions of the mind; *variable*, the state of the feelings; *inconstant*, the affections; *fickle*, the inclinations and attachments; *versatile*, the application of the talents. A *changeable* person rejects what he has once embraced in order to take up something new; a *variable* person likes and dislikes alternately the same thing; an *inconstant* person likes nothing long; a *fickle* person likes many things successively or at the same time; a *versatile* person has a talent for whatever he likes. *Changeableness* arises from a want of fixed principles; *variableness* from a predominance of humor; *inconstancy* from a selfish and unfeeling temper; *fickleness* from a lightness of mind; *versatility* from a flexibility of mind. Men are the most *changeable* and *inconstant;* women are the most *variable* and *fickle:* the former offend from an indifference for objects in general, or a diminished attachment for any object in particular; the latter from an excessive warmth of feeling that is easily biassed, and ready to seize new objects. People who are *changeable* in their views and plans are particularly unfit for the government of a state; those who are *variable* in their humors are unsuitable as masters; people of an *inconstant* character ought to be shunned as lovers; those of a *fickle* disposition ought not to be chosen as friends.

With God there is no *variableness*, with man there is no stability. Hence he is *changeable* in his designs, *fickle* in his friendships, fluctuating in his whole character. BLAIR.

The dew, the blossoms of the tree,
With charms *inconstant* shine;
Their charms were his, but, woe to me,
Their constancy was mine. GOLDSMITH.

Changeable, variable, inconstant, and *fickle*, as applied to persons, are taken in the bad sense; but *versatility* is a natural gift, which may be employed advantageously.

Lord North was a man of admirable parts; of general knowledge, of a *versatile* understanding, fitted for every sort of business, of infinite wit and pleasantry, and of a delightful temper. BURKE.

CHARACTER, LETTER.

CHARACTER comes from the Greek χαρακτηρ, signifying an impression or mark, from χαρασσω, to imprint or stamp. LETTER, in French *lettre*, Latin *litera*, is probably contracted from *legitera*, signifying what is legible.

Character is to *letter* as the genus to the species: every *letter* is a *character;* but every *character* is not a *letter. Character* is any written or printed mark that serves to designate something; a *letter* is a species of *character* which is the constituent part of a word. Short-hand and hieroglyphics consist of *characters*, but not of letters. *Character* is employed figuratively, but *letter* is not. A grateful person has the favors which are conferred upon him written in indelible *characters* upon his heart.

A disdainful, a subtle, and a suspicious temper is displayed in *characters* that are almost universally understood. HAWKESWORTH.

CHARACTER, REPUTATION.

FROM the natural sense of a stamp or mark, CHARACTER (*v. Character, letter*) is figuratively employed for the moral mark which distinguishes one man from another. REPUTATION, from the French *réputer*, Latin *reputo*, to think, signifies what is thought of a person.

Character lies in the man; it is the mark of what he is; it shows itself on all occasions: *reputation* depends upon others; it is what they think of him. A *character* is given particularly: a *reputation* is formed generally. Individuals give a *character* of another from personal knowledge: public opinion constitutes the *reputation. Character* has always some foundation; it is a positive description of something: *reputation* has more of conjecture in it; its source is hearsay. It is possible for a man to have a fair *reputation* who has not in reality a good *character;* although men of really good *character* are not likely to have a bad *reputation.*

Let a man think what multitudes of those among whom he dwells are totally ignorant of his name and *character;* how many imagine themselves too much occupied with their own wants and pursuits to pay him the least attention; and where his *reputation* is in any degree spread, how often it has been attacked, and how many rivals are daily rising to abate it. BLAIR.

TO CHARM, ENCHANT, FASCINATE, ENRAPTURE, CAPTIVATE.

CHARM, *v. Attractions.* ENCHANT is compounded of *en* and *chant*, signifying to act upon as by the power of *chanting* or music. FASCINATE, in Latin *fascino*, Greek βασκαινω, signified originally among the ancients a species of witchcraft, performed by the eyes or the tongue. ENRAPTURE, compounded of *en* and *rapture*, signifies to put into a *rapture:* and *rapture*, from the Latin *rapio*, to seize or carry away, signifies the state of being carried away; whence to *enrapture* signifies to put into that state. CAPTIVATE, in Latin *captivatus*, participle of *captivo*, from *capio*, to take, signifies to take, as it were, prisoner.

To *charm* expresses a less powerful effect than to *enchant;* a *charm* is simply a magical verse used by magicians and sorcerers: *incantation* or *enchantment*

is the use not only of verses, but of any mysterious ceremonies, to produce a given effect. To *charm* and *enchant* in this sense denote an operation by means of words or motions; to *fascinate* denotes an operation by means of the eyes or tongue: the two former are less powerful acts than the latter: the superstitious have always had recourse to *charms* or *enchantments*, for the purpose of allaying the passions of love or hatred; the Greeks believed that the malignant influence passed by *fascination* from the eyes or tongues of envious persons, which infected the ambient air, and through that medium penetrated and corrupted the bodies of animals and other things. *Charms* and *enchantments* are performed by persons; *fascinations* are performed by animals: the former have always some supposed good in view; the latter have always a mischievous tendency: there are persons who pretend to *charm* away the toothache, or other pains of the body: some serpents are said to have a *fascinating* power in their eyes, by which they can kill the animals on which they have fixed them.

Then no planets strike,
No fairy takes, nor witch hath power to *charm*.
SHAKSPEARE.

Whe'r thou beest he or no,
Or some *enchanted* trifle to abuse me,
As late I have been, I do not know.
SHAKSPEARE.

One would think there was some kind of *fascination* in the eyes of a large circle of people when darting altogether upon one person.
ADDISON.

To *charm*, *enchant*, and *fascinate*, are taken in the improper sense to denote moral as well as natural operations; *enrapture* and *captivate* have a moral application only, in reference to those things which act more on the imagination or the moral feelings than on the senses. To *charm* in this case is to act as a charm; to *enchant* to act by enchantment; and to *fascinate* to act by the power of fascination; all which, as in the former case, denote a secret or involuntary influence. To *enrapture* and *captivate*, on the other hand, denote a direct but irresistible influence. To *charm*, *enchant*, and *enrapture*, when applied to the same objects, rise in their sense: to *enchant* expresses a stronger effect than to *charm*, and to *enrapture* than to *enchant*. Music ordinarily *charms*, delightful music *charms* a delicate ear: the finest music only is calculated to *enrapture*, or the finest ears to be *enraptured*.

Music has *charms* to soothe the savage breast.
CONGREVE.

He play'd so sweetly, and so sweetly sung,
That on each note th' *enraptur'd* audience hung.
SIR W. JONES.

Beauty or fine scenery may in the same manner *charm*, *enchant*, or *enrapture*, according to the circumstances of the case.

So fair a landscape *charm'd* the wond'ring knight.
GILBERT WEST.

Trust not too much to that *enchanting* face;
Beauty's a *charm*, but soon the *charm* will pass.
DRYDEN.

To *fascinate* and *captivate* are, according to their original import, oftener used in a bad sense than a good one: we may sometimes speak indifferently of *fascinating* manners or a *captivating* address; but for the most part what *fascinates* and *captivates* acts on the passions to the injury of the understanding: a bad woman may have more power to *fascinate* than a modest woman; and flowery language may *captivate* when plain speech would not be heeded.

Wonderful like is the case of boldness in civil business. What first? Boldness. What second and third? Boldness. And yet boldness is the child of ignorance and baseness, far inferior to other parts; but nevertheless it doth *fascinate* and bind hand and foot those that are either shallow in judgment or weak in courage.
BACON.

Her form the patriot's robe conceal'd;
With studied blandishments she bow'd,
And drew the *captivated* crowd.
MOORE.

TO CHASTEN, TO CHASTISE.

CHASTEN, CHASTISE, both come through the French *châtier*, from the Latin *castigo*, which is compounded of *castus* and *ago*, to make pure.

Chasten has most regard to the end, *chastise* to the means; the former is an act of the Deity, the latter a human action: God *chastens* his faithful people, to cleanse them from their transgressions; parents *chastise* their children, to prevent the repetition of faults: afflictions are the means which God adopts for *chastening* those whom he wishes to make more

obedient to his will; stripes are the means by which offenders are *chastised*.

By repairing sometimes to the house of mourning, you would *chasten* the looseness of fancy.
BLAIR.

Bad characters are dispersed abroad with profusion; I hope for example's sake, and (as punishments are designed by the civil power) more for the delivering the innocent than the *chastising* the guilty.
HUGHES.

CHASTITY, CONTINENCE.

CHASTITY, in French *chastité*, Latin *castitas*, comes from *castus*, pure, and the Hebrew *kedish*, sacred. CONTINENCE, in French *continence*, Latin *continentia*, from *continens* and *contineo*, signifies the act of keeping one's self within bounds.

These two terms are equally employed in relation to the pleasures of sense: both are virtues, but sufficiently distinct in their characteristics.

Chastity prescribes rules for the indulgence of these pleasures; *continence* altogether interdicts their use. *Chastity* extends its views to whatever may bear the smallest relation to the object which it proposes to regulate; it controls the thoughts, words, looks, attitudes, food, dress, company, and, in short, the whole mode of living: *continence* simply confines itself to the privation of the pleasures themselves: it is possible, therefore, to be *chaste* without being *continent*, and *continent* without being *chaste*. *Chastity* is suited to all times, ages, and conditions; *continence* belongs only to a state of celibacy: the Christian religion enjoins *chastity* as a positive duty on all its followers; the Romish religion enjoins *continence* on its clerical members: old age renders men *continent*, although it seldom makes them *chaste*.

It fails me here to write of *chastity*,
That fairest virtue, far above the rest.
SPENSER.

When Pythagoras enjoined on his disciples an abstinence from beans, it has been thought by some an injunction only of *continency*.
BROWNE'S VULGAR ERRORS.

TO CHEAT, DEFRAUD, TRICK.

CHEAT, in Saxon *cetta*, is in all probability connected with the Latin *captum*, and *capio*, to take, that is, to take in. DEFRAUD, from *de* and *fraud*, is either to practise fraud or get from a person by fraud. TRICK is in French *tricher*, and German *betrügen*, to deceive or get the better of one.

These terms convey the idea of practising deception, but in different ways. One *cheats* by direct and gross falsehood or artifice; one *defrauds* by a settled plan or contrivance; one *tricks* by a sudden invention. *Cheating* and *tricking* are resorted to in the common dealings of men; both may be equally low in their ends, but not equally base in their means. *Tricking* requires ingenuity, which is not wanted in the practice of *cheating*. *Defrauding* applies to the more serious concerns of life, and for the most part involves a breach of confidence, as to *defraud* one's creditors.

I used often to laugh at your honest, simple neighbor Flamborough, and one way or another generally *cheated* him once a year.
GOLDSMITH.

The statute mentions only fraudulent gifts to third persons, and procuring them to be seized by sham process in order to *defraud* creditors.
BLACKSTONE.

He who has the character of a crafty, *tricking* man is entirely deprived of a principal instrument of business, trust, whence he will find nothing succeed to his wish.
BACON.

Cheating has respect to the delusion practised on the person, and may therefore be applied to whatever produces the delusion. *Defrauding* respects the thing wrongfully got, and may therefore be applied to persons, animals, or things, which may suffer from fraud: as to *defraud* the state, the revenue, or animals of their food. *Tricking* properly passes only between men in their dealings with each other.

If e'er ambition did my fancy *cheat*
With any wish so mean as to be great,
Continue, Heav'n, still from me to remove
The humble blessings of that life I love.
COWLEY.

Thou, varlet, dost thy master's gains devour,
Thou milk'st his ewes, and often twice an hour;
Of grass and fodder thou *defraud'st* the dams,
And of the mother's dugs the starving lambs.
DRYDEN.

TO CHECK, CURB, CONTROL.

ALL these terms express a species of restraining. CHECK and CURB derive their meaning from natural objects. To *check*, in French *échec*, and German *schach*, chess, in reference to the movement in the game of chess, by which the

king is prevented moving, implies generally to impede the course. *Curb*, from the *curb* in the horse's bridle, which serves to keep him in, signifies to act as a *curb*. To *check* is properly applied to bodies in motion, but *curb* may be applied to those which are at rest or in motion: a horse with a tender mouth is easily *checked* with a touch of the bridle; a young horse requires to be *curbed*.

Abrupt and horrid as the tempest roars,
Thunder and lightning flash upon the shores,
Till he that rides the whirlwind *checks* the rein;
Then all the world of waters sleeps again.
COWPER.

To *check* and to *curb* have also a moral application; to CONTROL, contracted from *counter-roll*, or to keep one roll or account against another, has only a moral application. To *check* is, as before, an act of much less restraint than to *curb*. Every feeling, however good, may sometimes require to be *checked;* the passions, or will, require to be *curbed*.

Devotion, when it does not lie under the *check* of reason, is apt to degenerate into enthusiasm.
ADDISON.

It is a purpos'd thing, and grown by plot,
To *curb* the will of the nobility. SHAKSPEARE.

To *check* is applied to individual acts, frequently to the act or circumstance of the moment, as to *check* the forwardness of youth: to *curb* and *control* to the general conduct; the former in respect to bodies of men as well as individuals; the latter in respect to individuals, as to *curb* a people by laws, to *control* youth until they are enabled to act for themselves.

The spring-time of our years
Is soon dishonored and defiled in most
By budding ills, that ask a prudent hand
To *check* them. COWPER.

The point of honor has been deem'd of use
To teach good manners, and to *curb* abuse.
COWPER.

His horse, as he had caught his master's mood,
Snorting and starting into sudden rage
Unbidden, and not now to be *controll'd*,
Rushed to the cliff. COWPER.

The act of *checking* is applied to one's self; a person may *check* himself when he is going to speak: to *curb* and *control* are properly applied to the acts of others.

The sun
(As if the sun could envy) *check'd* his beam,
Denied his wonted fire. YOUNG.

Solon the next, who built his commonweal
On Equity's wide base; by tender laws
A lively people *curbing*. THOMSON.

TO CHECK, CHIDE, REPRIMAND, REPROVE, REBUKE.

CHECK, *v. To check, curb.* CHIDE is in Saxon *cidan*, probably connected with *cyldan*, to scold. REPRIMAND is compounded of the privative *repri*, for *retro*, backward, and *mando*, to approve, *i. e.*, the contrary of approving. REPROVE, in French *réprouver*, Latin *reprobo*, is compounded of the privative syllable *re* and *probo*, signifying to find the contrary of good, that is, to find bad, to blame. REBUKE is compounded of *re* and *buke*, in French *bouche*, the mouth, signifying to stop the mouth.

The idea of expressing one's disapprobation of a person's conduct is common to all these terms. A person is *checked* that he may not continue to do what is offensive; he is *chidden* for what he has done, that he may not repeat it: impertinent and forward people require to be *checked*, that they may not become intolerable; thoughtless people are *chidden* when they give hurtful proofs of their carelessness. People are *checked* by actions and looks, as well as words; they are *chidden* by words only: a timid person is easily *checked;* the want even of due encouragement will serve to damp his resolution: the young are perpetually falling into irregularities which require to be *chidden*.

But if a clam'rous vile plebeian rose,
Him with *reproof* he *check'd*, or tam'd with blows.
POPE.

His house was known to all the vagrant train;
He *chid* their wanderings, but reliev'd their pain.
GOLDSMITH.

To *chide* marks a stronger degree of displeasure than *reprimand*, and *reprimand* than *reprove* or *rebuke;* a person may *chide* or *reprimand* in anger, he *reproves* and *rebukes* with coolness: great offences call forth *chidings;* omissions or mistakes occasion or require a *reprimand:* irregularities of conduct give rise to *reproof;* and improprieties of behavior demand *rebuke*. *Chiding* and *reprimanding* are employed for offences against the individual, and in cases where the greatest disparity exists in the station of the

parties; a child is *chid* by his parent; a servant is *reprimanded* by his master. *Reproving* and *rebuking* have less to do with the relation or station of the parties than with the nature of the offence: wisdom, age, and experience, or a spiritual mission, give authority to *reprove* or *rebuke* those whose conduct has violated any law, human or divine: the prophet Nathan *reproved* King David for his heinous offences against his Maker; our Saviour *rebuked* Peter for his presumptuous mode of speech.

This sort of language was very severely *reprimanded* by the censor, who told the criminal "that he spoke in contempt of the court."
ADDISON AND STEELE.

He who endeavors only the happiness of him whom he *reproves* will always have the satisfaction of either obtaining or deserving kindness.
JOHNSON.

With all the infirmities of his disciples he calmly bore; and his *rebukes* were mild when their provocations were great. BLAIR.

TO CHECK, STOP.

CHECK, as before (*v. To check, curb*), signifies to impede the course of a body in motion, that is, to cause it to move slowly; to STOP (*v. Cessation*) is to cause it not to move at all: the growth of a plant is *checked* when it does not grow so fast as usual; its growth is *stopped* when it ceases altogether to grow: the water of a river is *stopped* by a dam; the rapidity of its course is *checked* by the intervention of rocks and sands.

When now November dark
Checks vegetation in the torpid plant
Exposed to his cold breath, the task begins.
COWPER.

Embosom'd in the deep where Holland lies,
Methinks her patient sons before me stand,
Where the broad ocean leans against the land,
And, sedulous to *stop* the coming tide,
Lift the tall rampire's artificial pride.
GOLDSMITH.

These words admit of a similar distinction when applied to the conduct or condition of men and things: if an evil be *checked*, it is diminished in extent; if it be *stopped*, it is altogether put an end to; so a person may be *checked* in his career, or *stopped* in his career, with the like distinction.

Shall neither the admonitions which you receive from the visible inconstancy of the world, nor the declarations of the Divine displeasure, be sufficient to *check* your thoughtless career?
BLAIR.

I'm very sorry for thy friend; 'tis the duke's pleasure,
Whose disposition all the world well knows
Will not be rubb'd nor *stopp'd*. SHAKSPEARE.

TO CHEER, ENCOURAGE, COMFORT.

CHEER, *v. To animate.* ENCOURAGE, compounded of *en* and *courage*, signifies to inspire with courage. COMFORT is compounded of *com* or *cum*, and *fortis*, strong, signifying to invigorate or strengthen.

To *cheer* regards the spirits; to *encourage* the resolution: the sad require to be *cheered;* the timid to be *encouraged*. Mirthful company is suited to *cheer* those who labor under any depression; the prospect of success *encourages* those who have any object to obtain.

The creation is a perpetual feast to a good man; everything he sees *cheers* and delights him.
ADDISON.

Complaisance produces good-nature and mutual benevolence, *encourages* the timorous, soothes the turbulent, humanizes the fierce, and distinguishes a society of civilized persons from [a company of] savages. ADDISON.

To *cheer* and *comfort* have both regard to the spirits, but the latter differs in degree and manner: to *cheer* expresses more than to *comfort;* the former signifying to produce a lively sentiment, the latter to lessen or remove a painful one: we are *cheered* in the moments of despondency, whether from real or imaginary causes; we are *comforted* in the hour of distress.

Applaud us when we run, console us when we fall, *cheer* us when we recover. BURKE.

Sleep seldom visits sorrow.
When it does, it is a *comforter*. SHAKSPEARE.

Cheering may be effected either by the direct effort of others or by anything passing outward or inward; a discourse or voice *cheers*, a prospect or a reflection *cheers: comforting* is often properly effected by external objects, whether personal or otherwise. *Cheering* is purely a mental operation, but *comforting* may act on the body as well as on the mind.

Though the whole creation frowns upon him, and all nature looks black about him, he has his light and support within, that are able to *cheer* his mind, and bear him up in the midst of all those horrors which encompass him. ADDISON.

There are writers of great distinction who have made it an argument for Providence that the whole earth is covered with green, rather than with any other color, as being such a right

mixture of light and shade that *comforts* and strengthens the eye, instead of weakening or grieving it. ADDISON.

CHEERFUL, MERRY, SPRIGHTLY, GAY.

CHEERFUL signifies full of *cheer*, or of that which *cheers* (*v. To animate*). MERRY, in Saxon *merig*, is probably connected with the word *mare*, and the Latin *meretrix*, a strumpet. SPRIGHTLY is contracted from *spiritedly*. GAY is connected with *joy* and *jocund*, from the Latin *jocus*.

Cheerful marks an unruffled flow of spirits; with *mirth* there is more of tumult and noise; with *sprightliness* there is more buoyancy; *gayety* comprehends *mirth* and indulgence. A *cheerful* person smiles; a *merry* person laughs; a *sprightly* person dances; a *gay* person takes his pleasure. The *cheerful* countenance is permanently so; it marks the contentment of the heart, and its freedom from pain: the *merry* face will often look sad; a trifle will turn *mirth* into sorrow: the *sprightliness* of youth is often succeeded by the listlessness of bodily infirmity, or the gloom of despondency: *gayety* is as transitory as the pleasures upon which it subsists; it is often followed by sullenness and discontent. *Cheerfulness* is a habitual state of the mind; *mirth* is an occasional elevation of the spirits; *sprightliness* lies in the temperature and flow of the blood; *gayety* depends altogether on external circumstances. Religion is the best promoter of *cheerfulness;* it makes its possessor pleased with himself and all around him; company and wine are but too often the only promoters of *mirth;* youth and health will naturally be attended with *sprightliness;* a succession of pleasures, an exemption from care, and the banishment of thought, will keep *gayety* alive.

I have always preferred *cheerfulness* to *mirth:* the latter I consider as an act, the former as a habit of the mind. *Mirth* is short and transient; *cheerfulness* fixed and permanent. ADDISON.

Mankind may be divided into the *merry* and the serious, who both of them make a very good figure in the species so long as they keep their respective humors from degenerating into the neighboring extreme. ADDISON.

But Venus, anxious for her son's affairs,
New counsels tries, and new designs prepares,
That Cupid should assume the shape and face
Of sweet Ascanius, and the *sprightly* grace.
DRYDEN.

To kinder skies, where gentler manners reign,
I turn: and France displays her bright domain.
Gay, sprightly land of *mirth* and social ease,
Pleas'd with thyself, whom all the world can please.
GOLDSMITH.

Sprightliness and *mirth* are seldom employed but in the proper sense as respects persons; but *cheerful* and *gay* are extended to different objects which affect the senses or the mind: *cheerful* objects are such as cheer the spirits; *gay* objects please or delight the senses; as a *cheerful* prospect, a *cheerful* room, *gay* attire, a *gay* scene, *gay* colors, etc.

'Twere wiser far
For me, enamored of sequestered scenes
And charmed with rural beauty, to repose
Where chance may throw me, beneath elm or vine;
Or, when rough winter rages, on the soft
And sheltered sofa, while the nitrous air
Feeds a blue flame, and makes a *cheerful* hearth.
COWPER.

Say, gentle damsel, may I ask, unblamed,
How this *gay* isle and splendid seats are named?
SIR W. JONES.

CHIEF, PRINCIPAL, MAIN.

CHIEF, in French *chef*, from the Latin *caput*, the head, signifies belonging to the uppermost part. PRINCIPAL, in French *principal*, Latin *principalis*, comes from *princeps*, a chief or prince, signifying belonging to a prince. MAIN, from the Latin *magnus*, signifies to a great degree.

Chief respects order and rank; *principal* has regard to importance and respectability; *main* to degree or quantity. We speak of a *chief* clerk; a commander in *chief;* the *chief* person in a city: but the *principal* people in a city; the *principal* circumstances in a narrative, and the *main* object. The *chief* cities, as mentioned by geographers, are those which are classed in the first rank; the *principal* cities generally include those which are the most considerable for wealth and population; these, however, are not always technically comprehended under the name of *chief* cities: the *main* end of men's exertions is the acquirement of wealth.

What is man,
If his *chief* good and market of his time
Be but to sleep and feed? A beast, no more!
SHAKSPEARE.

The right which one man has to the actions of another is generally borrowed, or derived from one or both of these two great originals, production or possession, which two are certainly the *principal* and most undoubted rights that take place in the world. SOUTH.

To the accidental or adventitious parts of Paradise Lost some slight exceptions may be made; but the *main* fabric is immovably supported. JOHNSON.

CHIEF, LEADER, CHIEFTAIN, HEAD.

CHIEF and CHIEFTAIN signify him who is *chief* (*v. Chief*). LEADER, from to *lead*, and HEAD, from the *head*, sufficiently designate their own signification.

Chief respects precedency in civil matters; *leader* regards the direction of enterprises: *chieftain* is a species of *leader;* and *head* is the superior in general concerns. Among savages the *chief* of every tribe is a despotic prince within his own district, acting or directing in particular cases. Factions and parties in a state, like savage tribes, must have their *leaders*, to whom they are blindly devoted, and by whom they are instigated to every desperate proceeding. Robbers have their *chieftains*, who plan and direct everything, having an unlimited power over the band. The *heads* of families were, in the primitive ages, the *chiefs*, who in conjunction regulated the affairs of state. *Chiefs* have a permanent power, which may descend, by inheritance, to branches of the same families: *leaders* and *chieftains* have a deputed power with which they are invested, as the time and occasion require: *heads* have a natural power springing out of the nature of their birth, rank, talents, and situation; it is not hereditary, but successive. *Chiefs* ought to have superiority of birth combined with talents for ruling; *leaders* and *chieftains* require a bold and enterprising spirit; *heads* should have talents for directing.

No *chief* like thee, Menestheus, Greece could yield,
To marshal armies in the dusty field. POPE.

When you separate the common sort of men from their proper *chieftain*, I no longer know that venerable object called the people in such a disbanded race of deserters and vagabonds. BURKE.

Savage alleged that he was then dependent upon the Lord Tyrconnel, who was an implicit follower of the ministry; and, being enjoined by him, not without menaces, to write in praise of his *leader*, he had not sufficient resolution to sacrifice the pleasure of affluence to that of integrity. JOHNSON.

As each is more able to distinguish himself as the *head* of a party, he will less readily be made a follower or associate. JOHNSON.

CHILDISH, INFANTINE.

CHILDISH is in the manner of a *child.* INFANTINE is in the manner of an *infant.*

What *children* do is frequently simple or foolish; what *infants* do is commonly pretty and engaging; therefore *childish* is taken in the bad, and *infantine* in the good sense. *Childish* manners are very offensive in those who have ceased according to their years to be children; the *infantine* actions of some children evince a simplicity of character.

It may frequently be remarked of the studious and speculative, that they are proud of trifles, and that their amusements seem frivolous and *childish.* JOHNSON.

The lay records the labors and the praise,
And all th' immortal acts of Hercules:
First how the mighty babe, when swath'd in bands,
The serpents strangled with his *infant* hands.
DRYDEN.

CHILL, COLD.

CHILL and COLD are but variations of the same word, in German *kalt*, etc.

Chill expresses less than *cold;* that is to say, it expresses a degree of *cold.* The weather is often *chilly* in summer; but it is *cold* in winter. We speak of taking the *chill* off water when the *cold* is in part removed; and of a *chill* running through the frame when the *cold* begins to penetrate the frame that is in a state of warmth.

When men once reach their autumn, fickle joys
Fall off apace, as yellow leaves from trees;
Till, left quite naked of their happiness,
In the *chill* blasts of winter they expire.
YOUNG.

Thus ease after torment is pleasure for a time, and we are very agreeably recruited when the body, *chilled* with the weather, is gradually recovering its natural tepidity; but the joy ceases when we have forgot the *cold.* JOHNSON.

TO CHOOSE, PREFER.

CHOOSE, in French *choisir*, German *keisen*, from the French *cher*, Celtic *choe*, dear or good, signifies to hold good. PREFER, in French *préférer*, Latin *præfero*, compounded of *præ* and *fero*, to take before, signifies to take one thing rather than another.

To *choose* is to *prefer* as the genus to the species: we always *choose* in *preferring*, but we do not always *prefer* in *choosing*. To *choose* is to take one thing from among others; to *prefer* is to take one thing before or rather than another. We sometimes *choose* from the bare necessity of *choosing;* but we never *prefer* without making a positive and voluntary *choice.*

Judgment was wearied with the perplexity of *choice* where there was no motive for *preference.* JOHNSON.

When we *choose* from a specific motive, the acts of *choosing* and *preferring* differ in the nature of the motive. The former is absolute, the latter relative. We *choose* a thing for what it is, or what we esteem it to be of itself; we *prefer* a thing for what it has, or what we suppose it has, superior to another. Utility or convenience are grounds for *choosing;* comparative merit occasions the *preference:* we *choose* something that is good, and are contented with it until we see something better which we *prefer.* We calculate and pause in *choosing;* we decide in *preferring;* the judgment determines in making the *choice;* the will or the affections determine in giving the *preference.* We *choose* things from an estimate of their merits or their fitness for the purpose proposed; we *prefer* them from their accordance with our tastes, habits, and pursuits. Books are *chosen* by those who wish to read; romances and works of fiction are *preferred* by general readers; learned works by the scholar. One who wants instruction *chooses* a master, but he will mostly *prefer* a teacher whom he knows to a perfect stranger. Our *choice* is good or bad according to our knowledge; our *preference* is just or unjust according as it is sanctioned by reason or otherwise. Our *choice* may be directed by our own experience or that of others; our *preference* must be guided by our own feelings. We make our *choice;* we give our *preference:* the first is the settled purpose of the mind, it fixes on the object; the latter is the inclining of the will, it yields to the object.

Choosing must be employed in all the important concerns of life; *preferring* is admissible in subordinate matters only. There is but one thing that is right, and that ought to be *chosen* when it is discovered: there are many indifferent things that may suit our tastes and inclinations; these we are at liberty to *prefer.* But to *prefer* what we ought not to *choose* is to make our reason bend to our will. The path of life should be *chosen;* but the path to be taken in a walk may be *preferred.* It is advisable for a youth in the *choice* of a profession to consult what he *prefers,* as he has the greatest chance of succeeding when he can combine his pleasure with his duty. A friend should be *chosen:* a companion may be *preferred.* A wife should be *chosen;* but unfortunately lovers are most apt to give a *preference* in a matter where a good or bad *choice* may determine one's happiness or misery for life. A wise prince is careful in the *choice* of his ministers; but a weak prince has mostly favorites whom he *prefers.*

There is nothing of so great importance to us as the good qualities of one to whom we join ourselves for life. When the *choice* is left to friends, the chief point under consideration is an estate; where the parties *choose* for themselves, their thoughts turn most upon the person. ADDISON.

When a man has a mind to venture his money in a lottery, every figure of it appears equally alluring; and no manner of reason can be given why a man should *prefer* one to the other before the lottery is drawn. ADDISON.

TO CHOOSE, PICK, SELECT.

To CHOOSE (*v. To choose, prefer*) is here, as in the foregoing article, a general and indefinite term, signifying to take one out of two or more. To PICK, from the proper sense of taking anything up with a beak or a pointed thing, is employed to signify the taking things one by one; and SELECT, in Latin *selectus,* from *seligo,* or *se,* apart, and *lego,* to gather, signifies properly to set apart. We may *choose* whatever comes in our way without regard to the number of the objects to be *chosen* from, but we *pick* or *select* out of a number only; as to *pick* or *select* books from a library: we may *pick* one or many out of a number, but we mostly *select* a number. *Choosing* is not always an act of particular design or discrimination; but to *pick* and *select* signify to *choose* with care, the latter with still greater care than the former. What is *picked* and *selected* is always the best of its kind; but the former is commonly something of a physical nature, the latter of a moral or intellectual description. Soldiers are sometimes *picked* to form a particular regiment; pieces are *selected* in prose or verse for general purposes.

My friend Sir Roger, being a good churchman, has beautified the inside of his church with several texts of his own *choosing.* ADDISON.

I know by several experiments, that those little animals (the ants) take great care to provide themselves with wheat when they can find it, and always *pick* out the best. ADDISON.

The chief advantage which these fictions have over real life is, that their authors are at liberty, though not to invent, yet to *select* objects. JOHNSON.

TO CHOOSE, ELECT.

CHOOSE, *v. To choose, prefer.* ELECT, in Latin *electus,* participle of *eligo,* is compounded of *e* and *lego,* signifying to gather or take out from.

Both these terms are employed in regard to persons appointed to an office; the former in a general, the latter in a particular sense. *Choosing* is the act either of one man or of many; *election* is always that of a number; it is performed by the concurrence of many voices. A prince *chooses* his ministers; the constituents *elect* members of parliament. A person is *chosen* to serve the office of sheriff; he is *elected* by the corporation to be mayor. *Choosing* is an act of authority; it binds the person *chosen: election* is a voluntary act; the *elected* has the power of refusal. People are obliged to serve in some offices when they are *chosen,* although they would gladly be exempt. The circumstance of being *elected* is an honor after which they eagerly aspire; and for the attainment of which they risk their property, and use the most strenuous exertions.

Wise were the kings who never *chose* a friend
Till with full cups they had unmask'd his soul,
And seen the bottom of his deepest thoughts.
ROSCOMMON.

Cornwall *elects* as many members as all Scotland; but is Cornwall better taken care of than Scotland? BURKE.

To *elect* may sometimes be extended in its application to persons or things for general purposes, which brings it nearer to the word *choose;* but *election* in this case signifies the *choosing* one out of two or more specific objects; as where one has several friends and makes his *election* of one to be his constant companion, or a person makes his *election* where he has several alternatives set before him.

He lived toward the favorites with that decency as would not suffer them to censure his master's judgment and *election.* CLARENDON.

CIRCLE, SPHERE, ORB, GLOBE.

CIRCLE, in Latin *circulus,* Greek κυκλος, in all probability comes from the Hebrew *choog,* a circle. SPHERE, in Latin *sphæra,* Greek σφαιρα, from σπειρα, a line, signifies that which is contained within a prescribed line. ORB, in Latin *orbis,* from *orbo,* to circumscribe with a *circle,* signifies the thing that is circumscribed. GLOBE, in Latin *globus,* in all probability comes from the Hebrew *gal,* a rolled heap.

Rotundity of figure is the common idea expressed by these terms; but the *circle* is that figure which is represented on a plane superficies; the others are figures represented by solids. We draw a *circle* by means of compasses; the *sphere* is a round body, conceived to be formed according to the rules of geometry by the circumvolution of a *circle* round about its diameter; hence the whole frame of the world is denominated a *sphere.* An *orb* is any body which describes a *circle;* hence the heavenly bodies are termed *orbs:* a *globe* is any solid body, the surface of which is in every part equidistant from the centre; of this description is the terrestrial *globe.*

A *circle* may be applied in the improper sense to any round figure which is formed or supposed to be formed by circumscribing a space; simple rotundity constituting a *circle:* in this manner a *circle* may be formed by real objects, as persons, or by moral objects, as pleasures. To the idea of *circle* is annexed that of extent around, in the signification of a *sphere,* as a *sphere* of activity, whether applied in the philosophical sense to natural bodies, or in the moral sense to men. Hollowness, as well as rotundity, belongs to an *orb:* hence we speak of the *orb* of a wheel. Of a *globe,* solidity is the peculiar characteristic;

hence any ball, like the ball of the earth, may be represented as a *globe*.

Might I from Fortune's bounteous hand receive
Each boon, each blessing in her power to give;
E'en at this mighty price I'd not be bound
To tread the same dull *circle* round and round.
The soul requires enjoyments more sublime,
By space unbounded, undestroyed by time.
JENYNS.

Or if some stripes from Providence we feel,
He strikes with pity, and but wounds to heal;
Kindly, perhaps, sometimes afflicts us here,
To guide our views to a sublimer *sphere*.
JENYNS.

Thousands of suns beyond each other blaze,
Orbs roll o'er *orbs*, and glow with mutual rays.
JENYNS.

Thus roaming with advent'rous wing the *globe*,
From scene to scene excursive, I behold
In all her workings, beauteous, great, or new,
Fair Nature.
MALLET.

CIRCUIT, TOUR, ROUND.

CIRCUIT, in French *circuit*, Latin *circuitus*, participle of *circumeo*, signifies either the act of going round, or the extent gone. TOUR is from the French *tour*, a turn, from the verb *tourner*, to turn. ROUND marks the track *round*, or the space gone *round*.

A *circuit* is made for a specific end of a serious kind; a *tour* is always made for pleasure; a *round*, like a *circuit*, is employed in matters of business, but of a more familiar and ordinary kind. A judge goes his *circuit* at particular periods of time: gentlemen, in times of peace, consider it as an essential part of their education to make what is termed the grand *tour:* tradesmen have certain *rounds*, which they take on certain days. We speak of making the *circuit* of a place; of taking a *tour* in a given country; or going a particular *round*. A *circuit* is wide or narrow; a *tour* and a *round* is great or little. A *circuit* is prescribed as to extent; a *tour* is optional; a *round* is prescribed or otherwise.

Th' unfledg'd commanders and the martial train
First make the *circuit* of the sandy plain.
DRYDEN.

Goldsmith's *tour* through Europe, we are told, was made for the most part on foot. JOHNSON.

'Tis night! the season when the happy take
Repose, and only wretches are awake;
Now discontented ghosts begin their *rounds*,
Haunt ruin'd buildings and unwholesome grounds.
OTWAY.

Circuit is seldom used but in a specific sense; *tour* is seldom employed but in regard to travelling; *round* may be taken figuratively, as when we speak of going one's *round* of pleasure.

Savage had projected a perpetual *round* of innocent pleasure in Wales, of which he suspected no interruption from pride, ignorance, or brutality.
JOHNSON.

TO CIRCUMSCRIBE, INCLOSE.

CIRCUMSCRIBE, from the Latin *circum*, about, and *scribo*, to write, marks simply the surrounding with a line. INCLOSE, from the Latin *inclusus*, participle of *includo*, compounded of *in* and *claudo*, to shut, marks a species of confinement.

The extent of any place is drawn out to the eye by a *circumscription;* its extent is limited to a given point by an *inclosure*. A garden is *circumscribed* by any ditch, line, or posts, that serve as its boundaries; it is *inclosed* by wall or fence. An *inclosure* may serve to *circumscribe;* but that which *circumscribes* is frequently imaginary, and will not serve to *inclose*.

Who can imagine that the existence of a creature is to be *circumscribed* by time, whose thoughts are not?
ADDISON.

Remember on that happy coast to build,
And with a trench *inclose* the fruitful field.
DRYDEN.

CIRCUMSTANCE, SITUATION.

CIRCUMSTANCE, in Latin *circumstantia*, from *circum* and *sto*, signifies what stands about a thing, or belongs to it as its accident. SITUATION, in French *situation*, comes from the Latin *situs*, and the Hebrew *sot*, to place, signifying what is placed in a certain manner.

Circumstance is to *situation* as a part to a whole; many *circumstances* constitute a *situation:* a *situation* is an aggregate of *circumstances*. A person is said to be in *circumstances* of affluence who has an abundance of everything essential for his comfort; he is in an easy *situation* when nothing exists to create uneasiness. *Circumstance* respects that which externally affects us; *situation* is employed both for the outward *circumstances* and the inward feelings. The success of any undertaking depends greatly on the *circumstances* under which it is begun; the particular *situation* of a person's mind will give a cast to his words or actions. *Circumstances* are critical, a *situation* is dangerous.

As for the ass's behavior in such nice *circumstances*, whether he would starve sooner than violate his neutrality to the two bundles of hay, I shall not presume to determine. ADDISON.

We are not at present in a proper *situation* to judge of the councils by which Providence acts.
ADDISON.

CIRCUMSTANCE, INCIDENT, FACT.

CIRCUMSTANCE (*v. Circumstance, situation*) is, as before, a general term. INCIDENT, in Latin *incidens*, participle of *incido*, or *in* and *cado*, to fall, signifying what falls upon or to another thing, and FACT, in Latin *factus*, participle of *facio*, to do, signifying the thing done, are species of *circumstances*. *Incident* is what happens; *fact* is what is done; *circumstance* is not only what happens and is done, but whatever is or belongs to a thing. To everything are annexed *circumstances*, either of time, place, age, color, or other collateral appendages, which change its nature. Everything that moves and operates is exposed to *incidents;* effects are produced, results follow, and changes are brought about; these are *incidents:* whatever moves and operates does, and what it produces is done or is the *fact:* when the artificer performs any work of art, it depends not only on his skill, but on the excellence of his tools, the time he employs, the particular frame of his mind, the place where he works, with a variety of other *circumstances*, whether he will succeed in producing anything masterly. Newspapers abound with the various *incidents* which occur in the animal or the vegetable world, some of which are surprising and singular; they likewise contain a number of *facts* which serve to present a melancholy picture of human depravity.

You very often hear people, after a story has been told with some entertaining *circumstances*, tell it again with particulars that destroy the jest.
STEELE.

It is to be considered that Providence in its economy regards the whole system of time and things together, so that we cannot discover the beautiful connection between *incidents* which lie widely separate in time. ADDISON.

In describing the achievements and institutions of the Spaniards in the New World, I have departed in many instances from the accounts of preceding historians, and have often related *facts* which seem to have been unknown to them.
ROBERTSON.

Circumstance is as often employed with regard to the operations or properties of things, in which case it is most analogous to *incident* and *fact:* it may then be employed for the whole affair, or any part of it whatever that can be distinctly considered. *Incidents* and *facts* either are *circumstances*, or have *circumstances* belonging to them. A remarkably abundant crop in any particular part of a field is for the agriculturist a singular *circumstance* or *incident;* this may be rendered more surprising if associated with unusual sterility in other parts of the same field. A robbery may either be a *fact* or a *circumstance;* its atrocity may be aggravated by the murder of the injured parties, the savageness of the perpetrators, and a variety of *circumstances*. *Circumstance* comprehends in its signification whatever may be said or thought of anything; *incident* carries with it the idea of whatever may befall or be said to befall anything; *fact* includes in it nothing but what really is or is done. A narrative, therefore, may contain many *circumstances* and *incidents* without any *fact*, when what is related is either fictitious or not positively known to have happened: it is necessary for a novel or play to contain much *incident*, but not *facts*, in order to render it interesting; history should contain nothing but *facts*, as authenticity is its chief merit.

It was another *circumstance* of the looseness of the present government, that messengers went forward and backward with all security.
CLARENDON.

Nothing is little to him that feels it with great sensibility; a mind able to see common *incidents* in their real state is disposed by very common *incidents* to very serious contemplation.
JOHNSON.

The *fact* of a fall of exports upon the restraining plan, and of a rise upon the taking place of the enlarging plan, is established beyond all contradiction.
BURKE.

CIRCUMSTANTIAL, PARTICULAR, MINUTE.

CIRCUMSTANTIAL, from *circumstance*, signifies consisting of *circumstances*. PARTICULAR, in French *particulier*, from the word *particle*, signifies