

consisting of particles. MINUTE, in French *minute*, Latin *minutus*, participle of *minuo*, to diminish, signifies diminished or reduced to a very small point.

Circumstantial expresses less than *particular*, and that less than *minute*. A *circumstantial* account contains all leading events; a *particular* account includes every event and movement, however trivial; a *minute* account omits nothing as to person, time, place, figure, form, and every other trivial *circumstance* connected with the events. A narrative may be *circumstantial*, *particular*, or *minute*; an inquiry, investigation, or description, may be *particular* or *minute*; a detail may be *minute*. An event or occurrence may be *particular*, a circumstance or particular may be *minute*. We may be generally satisfied with a *circumstantial* account of ordinary events; but whatever interests the feelings cannot be detailed with too much *particularity* or *minuteness*.

Thomson's wide expansion of general views, and his enumeration of *circumstantial* varieties, would have been obstructed and embarrassed by the frequent intersections of the sense which are the necessary effects of the rhyme. JOHNSON.

I am extremely troubled at the return of your deafness; you cannot be too *particular* in the accounts of your health to me. POPE.

When Pope's letters were published and avowed, as they had relation to recent facts, and persons either then living or not yet forgotten, they may be supposed to have found readers; but as the facts were *minute*, and the characters little known or little regarded, they awakened no popular kindness or resentment. JOHNSON.

TO CITE, QUOTE.

CITE and QUOTE are both derived from the same Latin verb *cito*, to move, and the Hebrew *sat*, to stir up, signifying to put into action.

To *cite* is employed for persons or things; to *quote* for things only: authors are *cited*, passages from their works are *quoted*: we *cite* only by authority; we *quote* for general purposes of convenience. Historians ought to *cite* their authority in order to strengthen their evidence and inspire confidence; controversialists must *quote* the objectionable passages in those works which they wish to confute: it is prudent to *cite* no one whose authority is questionable; it is superfluous to *quote* anything that can be easily perused in the original.

The great work of which Justinian has the credit consists of texts collected from law-books of approved authority; and those texts are digested according to a scientific analysis; the names of the original authors and the titles of their several books being constantly cited.

SIR W. JONES.

Let us consider what is truly glorious according to the author I have to-day quoted in the front of my paper. STEELE.

TO CITE, SUMMON.

THE idea of calling a person authoritatively to appear is common to these terms. CITE (*v. To cite, quote*) is used in a general sense, SUMMON (*v. To call*) in a particular and technical sense: a person may be *cited* to appear before his superior; he is *summoned* to appear before a court: the station of the individual gives authority to the act of *citing*; the law itself gives authority to that of *summoning*. When *cite* is used in a legal sense, it is mostly employed for witnesses, and *summon* for every occasion: a person is *cited* to give evidence; he is *summoned* to answer a charge. *Cite* is seldom used in the legal sense than in that of calling by name, in which general acceptation it is employed with regard to authors, as specified in the preceding article, and in some few other connections: the legal is the ordinary sense of *summon*; it may, however, be extended in its application to a military *summons* of a fortified town, or to any call for which there may be occasion; as when we speak of the *summons* which is given to attend the death-bed of a friend; or figuratively, death is said to *summon* mortals from this world.

E'en social friendship duns his ear,
And *cites* him to the public sphere. SHENSTONE.

The sly enchantress *summon'd* all her train,
Alluring Venus, queen of vagrant love,
The boon companion Bacchus loud and vain,
And tricking Hermes, god of fraudulent gain. WEST.

CIVIL, POLITE.

CIVIL, in French *civil*, Latin *civilis*, from *civis*, a citizen, signifies belonging to or becoming a citizen. POLITE, in French *poli*, Latin *politus*, participle of *polio*, to polish, signifies properly polished.

These two epithets are employed to denote different modes of acting in social intercourse: *polite* expresses more than *civil*; it is possible to be *civil* without

being *polite*: *politeness* supposes *civility*, and something in addition. *Civility* is confined to no rank, age, condition, or country; all have an opportunity with equal propriety of being *civil*, but not so with *politeness*: that requires a certain degree of equality, at least the equality of education; it would be contradictory for masters and servants, rich and poor, learned and unlearned, to be *polite* to each other. *Civility* is a Christian duty; there are times when every man ought to be *civil* to his neighbor: *politeness* is rather a voluntary devotion of ourselves to others: among the inferior orders *civility* is indispensable: an *uncivil* person in a subordinate station is an obnoxious member of society: among the higher orders *politeness* is often a substitute; and, where the form and spirit are combined, it supersedes the necessity of *civility*: *politeness* is the sweetener of human society; it gives a charm to everything that is said and done. *Civility* is contented with pleasing when the occasion offers: *politeness* seeks the opportunity to please; it prevents the necessity of asking by anticipating the wishes; it is full of delicate attentions, and is an active benevolence in the minor concerns of life. *Civil* is therefore most properly applied to what passes from and to persons of inferior condition; as the peasantry are very *civil*.

We have a young woman who has come to take up her lodgings here, and I don't believe she has got any money, by her over-*civility*. GOLDSMITH.

Or it may be applied to the ordinary transactions of life without distinction of rank.

I would not wish to be thought forgetful of *civilities*. JOHNSON.

Polite is applied to those who are in a condition to have good-breeding.

A *polite* country squire shall make you as many bows in half an hour as would serve a courtier for a week. ADDISON.

Civility is rather a negative than a positive quality, implying simply the absence of rudeness. *Politeness* requires positive and peculiar properties of the head and heart, natural and acquired. To be *civil*, therefore, is the least that any one can be to another if he do not

wish to offend; but *politeness*, where it is real, is as strong an indication of kindness in the outward behavior as the occasion calls for.

He has good-nature,
And I have good manners;
His sons, too, are *civil* to me, because
I do not pretend to be wiser than they. OTWAY.

The true effect of genuine *politeness* seems to be rather ease than pleasure. JOHNSON.

The term *civil* may be applied figuratively, but *politeness* is a characteristic of real persons only.

I heard a mermaid on a dolphin's back,
Uttering such dulcet and harmonious sounds,
That the rude sea grew *civil* at her song. SHAKESPEARE.

Upon first approaches he had an air of reserve,
tempered, however, with much *politeness*, for
he was a high-bred gentleman. CUMBERLAND.

CIVIL, OBLIGING, COMPLAISANT.

CIVIL (*v. Civil, polite*) is more general than OBLIGING, which signifies ready to oblige. One is always *civil* when one is *obliging*, but not always *obliging* when one is *civil*. *Civil* applies to words or manner as well as to the action; *obliging* to the action only. As *civil* is indefinite in its meaning, so it is indiscriminate in its application; *obliging*, on the other hand, is confined to what passes between particular persons or under particular circumstances. Strangers may be *civil*, and persons may frequently be *civil* who from their situation may be expected to be otherwise; one friend is *obliging* to another.

We were visited by an officer of the Health-office, and obliged to give oath with regard to the circumstances of our voyage. He behaved in the *civil*est manner. BRYDENE.

The shepherd home
Hies merry-hearted, and by turns relieves
The ruddy milkmaid of her brimming pail,
The beauty whom perhaps his witless heart
Sincerely loves, by that best language shown
Of cordial glances and *obliging* deeds. THOMSON.

Civil and *obliging* both imply a desire to do a kindness; but COMPLAISANT, which is a variation of *complacent*, from *complaceo*, to be highly pleased, signifies the desire of receiving pleasure, which is a refined mode of doing a kindness.

I seemed so pleased with what every one said, and smiled with so much *complaisance* at all their pretty fancies, that though I did not put

one word into their discourse, I have the vanity to think they looked upon me as very agreeable company.

ADDISON.

Civility, lying very much in the manner, may be put on, and *complaisance*, implying a concern to please by being pleased, may be bad if it lead one to consult the humors of others to the sacrifice of duty or propriety.

Pride is never more offensive than when it condescends to be *civil*.

CUMBERLAND.

Let no *complaisance*, no gentleness of temper, no weak desire of pleasing on your part, no wheedling, coaxing, nor flattery on other people's, make you recede one jot from any point that reason and prudence have bid you pursue.

CHESTERFIELD.

CLANDESTINE, SECRET.

CLANDESTINE, in Latin *clandestinus*, comes from *clām*, secretly. SECRET, in French *secret*, Latin *secretus*, participle of *secerno*, to separate, signifies remote from observation.

Clandestine expresses more than *secret*. To do a thing *clandestinely* is to elude observation; to do a thing *secretly* is to do it without the knowledge of any one: what is *clandestine* is unallowed, which is not necessarily the case with what is *secret*. With the *clandestine* must be a mixture of art; with *secrecy* caution and management are requisite: a *clandestine* marriage is effected by a studied plan to escape notice; a *secret* marriage is conducted by the forbearance of all communication: conspirators have many *clandestine* proceedings and *secret* meetings: an unfaithful servant *clandestinely* conveys away his master's property from his premises; a thief *secretly* takes a purse from the pocket of a by-stander.

I went to this *clandestine* lodging, and found to my amazement all the ornaments of a fine gentleman, which he had taken upon credit.

JOHNSON.

Ye boys who pluck the flowers, and spoil the spring,
Beware the *secret* snake that shoots a sting.

DRYDEN.

TO CLASP, HUG, EMBRACE.

To CLASP, from the noun *clasp*, signifies to lay hold of like a *clasp*. HUG, in Saxon *hogan*, is connected with the German *hagen*, which signifies to enclose with a hedge, and figuratively to cherish or take special care of. EMBRACE, in

French *embrasser*, is compounded of *en* or *in* and *bras*, the arm, signifying to take or lock in one's arms.

All these terms are employed to express the act of enclosing another in one's arms: *clasp* marks this action when it is performed with the warmth of true affection; *hug* is a ludicrous sort of *clasping*, which is the consequence of ignorance or extravagant feeling; *embrace* is simply a mode of ordinary salutation: a parent will *clasp* his long-lost child in his arms on their re-meeting; a peasant in the excess of his raptures would throw his body, as well as his arms, over the object of his joy, and stifle with *hugging* him whom he meant to *embrace*; in the Continental parts of Europe *embracing* between males, as well as females, is universal on meeting after a long absence, or on taking leave for a length of time; *embraces* are sometimes given in England between near relatives, but in no other case.

Thy suppliant,
I beg, and *clasp* thy knees.

MILTON.

Thyself a boy, assume a boy's dissembled face,
That when, amidst the fervor of the feast,
The Tyrian *hugs* and fondles thee on her breast,
Thou mayst infuse thy venom in her veins.

DRYDEN.

The king at length, having kindly reproached
Helim for depriving him so long of such a brother,
embraced Balsora with the greatest tenderness.

ADDISON.

Clasp and *embrace* may be applied to other objects besides persons in the same sense.

Some more aspiring catch the neighboring shrub,
With *clasping* tendrils, and invest her branch.

COWPER.

Man, like the gen'rous vine, supported lives,
The strength he gains is from th' *embrace* he gives.

POPE.

CLASS, ORDER, RANK, DEGREE.

CLASS, in French *classe*, Latin *classis*, very probably from the Greek *κλασσις*, a fraction, division, or class. ORDER, in French *ordre*, Latin *ordo*, comes from the Greek *ορχος*, a row, which is a species of order. RANK, in German *rang*, is connected with row, etc. DEGREE, in French *degré*, comes from the Latin *gradus*, a step.

Class is more general than *order*; *degree* is more specific than *rank*. *Class* and *order* are said of the persons who are

distinguished; *rank* and *degree* of the distinction itself: men belong to a certain *class* or *order*; they hold a certain *rank*; they are of a certain *degree*: among the Romans all the citizens were distinctly divided into *classes* according to their property; but in the modern constitution of society, *classes* are distinguished from each other on general, moral, or civil grounds; there are reputable or disreputable *classes*; the laboring *class*, the *class* of merchants, mechanics, etc.: *order* has a more particular signification; it is founded upon some positive civil privilege or distinction: the general *orders* are divided into higher, lower, or middle, arising from the unequal distribution of wealth and power; the particular *orders* are those of the nobility, of the clergy, of freemasonry, and the like: *rank* distinguishes one individual from another; it is peculiarly applied to the nobility and the gentry, although every man in the community holds a certain *rank* in relation to those who are above or below him: *degree*, like *rank*, is applicable to the individual, but only in particular cases; literary and scientific *degrees* are conferred upon superior merit in different departments of science; there are likewise *degrees* in the same *rank*, whence we speak of men of high and low *degree*.

We are by our occupations, education, and habits of life, divided almost into different species. Each of these *classes* of the human race has desires, fears, and conversation, vexations and merriment, peculiar to itself.

JOHNSON.

Learning and knowledge are perfections in us not as we are men, but as we are reasonable creatures, in which *order* of beings the female world is upon the same level with the male.

ADDISON.

Young women of humble *rank*, and small pretensions, should be particularly cautious how a vain ambition of being noticed by their superiors betrays them into an attempt at displaying their unprotected persons on a stage.

CUMBERLAND.

Then learn, ye fair! to soften splendor's ray,
Endure the swain, the youth of low *degree*.

SHENSTONE.

TO CLASS, ARRANGE, RANGE.

To CLASS, from the noun *class*, signifies to put in a *class*. ARRANGE and RANGE are both derived from *rank* and *row*, signifying to place in a certain order.

The general qualities and attributes of things are to be considered in *classing*;

their fitness to stand by each other must be considered in *arranging*; their capacity for forming a line is the only thing to be attended to in *ranging*. *Classification* serves the purposes either of public policy or science; *arranging* is a matter of convenience to the individual himself; *ranging* is a matter of convenience for others: men are *classed* into different bodies according to some certain standard of property, power, education, occupation, etc.; furniture is *arranged* in a room, according as it answers in color, shade, convenience of situation, etc.; men are *ranged* in order whenever they make a procession. All these words require more or less exercise of the intellectual faculty, but *classing* is a more abstract and comprehensive act than either *arranging* or *ranging*. All objects, external or internal, may admit of *classification*, according to their similitudes and differences; but *arranging* and *ranging* are particular acts employed in regard to familiar objects, and the order in which they ought to be placed. Ideas are *classed* by the logician into simple and complex, abstract and concrete; an individual *arranges* his own ideas in his mind: words are *classed* by the grammarian into different parts of speech: words are *arranged* by the writer in a sentence, so as to be suitable. To *arrange* is a more complex proceeding than simply to *range*; a merchant or tradesman *arranges* his affairs when they are got into confusion, but a shopkeeper *ranges* his goods in such manner as best to set them out to view.

But no such constancy can be expected in a people polished by arts and *classed* by subordination.

JOHNSON.

Yet just *arrangement*, rarely brought to pass
But by a master's hand disposing well
The gay diversities of leaf and flower,
Must lend its aid t' illustrate all their charms.

COWPER.

Plant behind plant aspiring, in the van
The dwarfish; in the rear retired, but still
Sublime above the rest, the statelier stand.
So once were *ranged* the sons of ancient Rome,
A noble show! while Roscius trod the stage.

COWPER.

These words are applied figuratively in the same sense.

We are all ranked and *classed* by Him who seeth into every heart.

BLAIR.

In vain you attempt to regulate your expense,
if into your amusements, or your society, disor-

der has crept. You have admitted a principle of confusion which will defeat all your plans, and perplex and entangle what you sought to arrange.

A noble writer should be born with this faculty (a strong imagination), so as to be well able to receive lively ideas from outward objects, to retain them long, and to range them together in such figures and representations as are most likely to hit the fancy of the reader. ADDISON.

CLEAN, CLEANLY, PURE.

CLEAN and CLEANLY is in Saxon *claene*. PURE, in French *pur*, Latin *purus*.

Clean expresses a freedom from dirt or soil; *cleanly* the disposition or habit of being clean. A person who keeps himself clean is *cleanly*; a *cleanly* servant takes care to keep other things clean. Clean is employed either in the proper or the figurative sense; *pure* mostly in the moral sense: the hands should be clean; the heart should be *pure*: it is the first requisite of good writing that it should be clean; it is of the first importance for the morals of youth to be kept *pure*.

Age itself is not unamiable while it is preserved clean and unsullied. SPECTATOR.

In the East, where the warmth of the climate makes *cleantiness* more immediately necessary than in colder countries, it is made one part of their religion. The Jewish law, and the Mohammedan, which in some things copies after it, is filled with bathing, purifications, and other rites of the like nature. Though there is the above-named convenient reason to be assigned for these ceremonies, the chief intention was to typify inward *purity* of heart. SPECTATOR.

CLEAR, LUCID, BRIGHT, VIVID.

CLEAR, *v. To absolve*. LUCID, in Latin *lucidus*, from *lucco*, to shine, and *lux*, light, signifies having light. BRIGHT, *v. Brightness*. VIVID, Latin *vividus*, from *vivo*, to live, signifies being in a state of life.

These epithets mark a gradation in their sense; the idea of light is common to them, but *clear* expresses less than *lucid*, *lucid* than *bright*, and *bright* less than *vivid*; a mere freedom from stain or dullness constitutes the *clearness*; the return of light, and consequent removal of darkness, constitutes *lucidity*; *brightness* supposes a certain strength of light; *vividness* a freshness combined with the strength, and even a degree of brilliancy:

a sky is *clear* that is divested of clouds; the atmosphere is *lucid* in the day, but not in the night; the sun shines *bright* when it is unobstructed by anything in the atmosphere; lightning sometimes presents a *vivid* redness, and sometimes a *vivid* paleness: the light of the stars may be *clear*, and sometimes *bright*, but never *vivid*; the light of the sun is rather *bright* than *clear* or *vivid*; the light of the moon is either *clear*, *bright*, or *vivid*. These epithets may with equal propriety be applied to color as well as to light: a *clear* color is unmixed with any other; a *bright* color has something striking and strong in it; a *vivid* color something lively and fresh in it.

Some choose the *clearest* light,
And boldly challenge the most piercing eye.
ROSCOMMON.

Nor is the stream
Of purest crystal, nor the *lucid* air,
Though one transparent vacancy it seems,
Void of their unseen people. THOMSON.

This place, the *brightest* mansion of the sky,
I'll call the palace of the Deity. DRYDEN.

From the moist meadow to the wither'd hill,
Led by the breeze, the *vivid* verdure runs,
And swells and deepens to the cherish'd eye.
THOMSON.

In their moral application they preserve a similar distinction: a conscience is said to be *clear* when it is free from every stain or spot; a deranged understanding may have *lucid* intervals; a *bright* intellect throws light on everything around it; a *vivid* imagination glows with every image that nature presents.

I look upon a sound imagination as the greatest blessing of life, next to a *clear* judgment and a good conscience. ADDISON.

I believe were Rousseau alive, and in one of his *lucid* intervals, he would be shocked at the practical frenzy of his scholars. BURKE.

But in a body which doth freely yield
His parts to reason's rule obedient,
There Alma, like a virgin queen most *bright*,
Doth flourish in all beauty excellent. SPENSER.

There let the classic page thy fancy lead
Through rural scenes, such as the Mantuan swain
Paints in the matchless harmony of song;
Or catch thyself the landscape, gliding swift
Athwart imagination's *vivid* eye. THOMSON.

CLEARLY, DISTINCTLY.

THAT is seen CLEARLY of which one has a *clear* view independent of anything else; that is seen DISTINCTLY which is seen so as to distinguish it from other

objects. We see the moon *clearly* whenever it shines; but we cannot see the spots in the moon *distinctly* without the help of glasses. What we see *distinctly* must be seen *clearly*, but a thing may be seen *clearly* without being seen *distinctly*. A want of light, or the intervention of other objects, prevents us from seeing *clearly*; distance, or a defect in the sight, prevents us from seeing *distinctly*. Old men often see *clearly*, but not *distinctly*; they perceive large or luminous objects at a distance, but they cannot distinguish such small objects as the characters of a book without the help of convex glasses; short-sighted persons, on the contrary, see near objects *distinctly*, but they have no *clear* vision of distant ones, unless they are viewed through concave glasses.

The custom of arguing on any side, even against our persuasion, dims the understanding, and makes it by degrees lose the faculty of discerning *clearly* between truth and falsehood. LOCKE.

Whether we are able to comprehend all the operations of nature, and the manners of them, it matters not to inquire; but this is certain, that we can comprehend no more of them than we can *distinctly* conceive. LOCKE.

CLEARNESS, PERSPICUITY.

CLEARNESS, from *clear* (*v. Clear, lucid*), is here used figuratively, to mark the degree of light by which one sees things *distinctly*. PERSPICUITY, in French *perspicuité*, Latin *perspicuitas*, from *perspicuus* and *perspicio*, to look through, signifies the quality of being able to be seen through.

These epithets denote qualities equally requisite to render a discourse intelligible, but each has its peculiar character. *Clearness* respects our ideas, and springs from the distinction of the things themselves that are discussed: *perspicuity* respects the mode of expressing the ideas, and springs from the good qualities of style. It requires a *clear* head to be able to see a subject in all its bearings and relations; to distinguish all the niceties and shades of difference between things that bear a strong resemblance, and to separate it from all irrelevant objects that intermingle themselves with it. But whatever may be our *clearness* of conception, it is requisite, if we will communicate our conceptions to others, that we

should observe a purity in our mode of diction, that we should be particular in the choice of our terms, careful in the disposition of them, and accurate in the construction of our sentences; that is *perspicuity* which, as it is the first, so, according to Quintilian, it is the most important part of composition.

Clearness of intellect is a natural gift; *perspicuity* is an acquired art: although intimately connected with each other, yet it is possible to have *clearness* without *perspicuity*, and *perspicuity* without *clearness*. People of quick capacities will have *clear* ideas on the subjects that offer themselves to their notice, but for want of education they may often use improper or ambiguous phrases; or by errors of construction render their phraseology the reverse of *perspicuous*: on the other hand, it is in the power of some to express themselves *perspicuously* on subjects far above their comprehension, from a certain facility which they acquire of catching up suitable modes of expression. The study of the classics and mathematics is most fitted for the improvement of *clearness*; the study of grammar, and the observance of good models, will serve most effectually for the acquirement of *perspicuity*.

Whenever men think *clearly*, and are thoroughly interested, they express themselves with *perspicuity* and force. ROBERTSON.

No modern orator can dare to enter the lists with Demosthenes and Tully. We have discourses, indeed, that may be admitted for their *perspicuity*, purity, and elegance; but can produce none that abound in a sublimity which whirls away the auditor like a mighty torrent. WARTON.

CLEMENCY, LENITY, MERCY.

CLEMENCY is in Latin *clementia*, signifying mildness. LENITY is in Latin *lenitas*, from *lenis*, soft, or *levis*, smooth, and the Greek *λαος*, mild. MERCY is in Latin *miser cordia*, compounded of *miseria* and *cordis*, *i. e.*, affliction of the heart, signifying the pain produced by observing the pain of others.

All these terms agree in denoting the disposition or act of forbearing to inflict pain by the exercise of power. *Clemency* and *lenity* are employed only toward offenders; *mercy* toward all who are in trouble, whether from their own fault, or any other cause. *Clemency* lies in the dis-

position; *lenity* and *mercy* in the act; the former as respects superiors in general, the latter in regard to those who are invested with civil power: a monarch displays his *clemency* by showing *mercy*; a master shows *lenity* by not inflicting punishment where it is deserved. *Clemency* is arbitrary on the part of the dispenser, flowing from his will, independent of the object on whom it is bestowed; *lenity* and *mercy* are discretionary, they always have regard to the object and the nature of the offence, or misfortunes; *lenity*, therefore, often serves the purposes of discipline, and *mercy* those of justice, by forgiveness instead of punishment; but *clemency* sometimes defeats its end by forbearing to punish where it is needful. A mild master, who shows *clemency* to a faithless servant by not bringing him to justice, often throws a worthless wretch upon the public to commit more atrocious depredations. A well-timed *lenity* sometimes recalls an offender to himself, and brings him back to good order. Upon this principle the English constitution has wisely left in the hands of the monarch the discretionary power of showing *mercy* in all cases that do not demand the utmost rigor of the law.

We wretched Trojans, toss'd on ev'ry shore,
From sea to sea, thy *clemency* implore;
Forbid the fires our shipping to deface,
Receive th' unhappy fugitives to grace. DRYDEN.

The King (Charles II.), with *lenity* of which the world has had perhaps no other example, declined to be the judge or avenger of his own or his father's wrongs. JOHNSON.

The gods (if gods to goodness are inclin'd,
If acts of *mercy* touch their heav'nly mind),
And, more than all the gods, your gen'rous heart,
Conscious of worth, requite its own desert. DRYDEN.

CLERGYMAN, PARSON, PRIEST, MINISTER.

CLERGYMAN, altered from *clerk*, *clericus*, signifies any one holding a regular office, and by distinction one who holds the holy office. PARSON is either changed from *person*, that is, by distinction, the person who spiritually presides over a parish, or contracted from *parochianus*. PRIEST, in German, etc., *priester*, comes from the Greek *πρεσβυτερος*, signifying an elder who holds the sacerdotal office. MINISTER, in Latin *minister*, a servant, from *minor*, less or inferior,

signifies literally one who performs a subordinate office, and has been extended in its meaning to signify generally one who officiates or performs an office.

The word *clergyman* applies to such as are regularly bred according to the forms of the national religion, and applies to none else. In this sense we speak of the English, the French, and Scotch *clergy* without distinction. A *parson* is a species of *clergyman* who ranks the highest in the three orders of inferior *clergy*; that is, *parson*, vicar, and curate; the *parson* being a technical term for the rector, or he who holds the living: in its technical sense it has now acquired a definite use; but in general conversation it is become almost a nickname. The word *clergyman* is always substituted for *parson* in polite society. When *priest* respects the Christian religion it is a species of *clergyman*, that is, one who is ordained to officiate at the altar in distinction from the deacon, who is only an assistant to the *priest*. But the term *priest* has likewise an extended meaning in reference to such as hold the sacerdotal character in any form of religion, as the *priests* of the Jews, or those of the Greeks, Romans, Indians, and the like. A *minister* is one who actually or habitually officiates. *Clergymen* are therefore not always strictly *ministers*; nor are all *ministers* *clergymen*. If a *clergyman* delegates his functions altogether he is not a *minister*; nor is he who presides over a dissenting congregation a *clergyman*. In the former case, however, it would be invidious to deprive the *clergyman* of the name of *minister* of the Gospel, but in the latter case it is a misuse of the term *clergyman* to apply it to any *minister* who does not officiate according to the form of an established religion.

By a *clergyman* I mean one in holy orders. STEELE.

To the time of Edward III. it is probable that the French and English languages subsisted together throughout the kingdom: the higher orders, both of the *clergy* and laity, speaking almost universally French; the lower retaining the use of their native tongue. TYRWHITT.

Call a man a *priest*, or *parson*, and you set him in some men's esteem ten degrees below his own servant. SOUTH.

With leave and honor enter our abodes,
Ye sacred *ministers* of men and gods. POPE.

CLEVER, SKILFUL, EXPERT, DEXTEROUS, ADROIT.

CLEVER, in French *léger*, Latin *levis*, light, signifies the same as quick of understanding. SKILFUL, full of *skill*. EXPERT, in French *experte*, Latin *expertus*, participle of *experior*, to search or try, signifies searched and *tried*. DEXTEROUS, in Latin *dexter*, in Greek *δεξιτερος*, comparative of *δεξιος*, clever, and *δεξια*, the right hand, because that is the most fitted for action, signifies the quality of doing rightly, as with the right hand. ADROIT is in French *adroit*, Latin *adrectus* or *rectus*, right or straight, signifies right at the moment.

Cleverness is mental power employed in the ordinary concerns of life: a person is *clever* in business. *Skill* is both a mental and corporeal power, exerted in mechanical operations and practical sciences: a physician, a lawyer, and an artist, is *skilful*: one may have a *skill* in divination, or a *skill* in painting. *Expertness* and *dexterity* require more corporeal than mental power exerted in minor arts and amusements: one is *expert* at throwing the quoit; *dexterous* in the management of horses. *Adroitness* is altogether a corporeal talent, employed only as occasion may require: one is *adroit* at eluding the blows aimed by an adversary. *Cleverness* is rather a natural gift; *skill* is *cleverness* improved by practice and extended knowledge; *expertness* is the effect of long practice; *dexterity* arises from habit combined with agility; *adroitness* is a species of *dexterity* arising from a natural agility. A person is *clever* at drawing who shows a taste for it, and executes it well without much instruction: he is *skilful* in drawing if he understands it both in theory and practice; he is *expert* in the use of the bow if he can use it with expedition and effect; he is *dexterous* at any game when he goes through the manoeuvres with celerity and an unerring hand; he is *adroit* if, by a quick, sudden, and well-directed movement of his body, he effects the object he has in view.

My friend bade me welcome, but struck me quite dumb
With tidings that Johnson and Burke would not come;

"And I knew it," he cried: "both eternally fall,
The one at the House and the other with Thrale.
But no matter; I'll warrant we'll make up the party

With two full as *clever* and ten times as hearty." GOLDSMITH.

There is nothing more graceful than to see the play stand still for a few moments, and the audience kept in an agreeable suspense, during the silence of a *skilful* actor. ADDISON.

O'er bar and shelf the watery path they sound,
With *dextrous* arm, sagacious of the ground;
Fearless they combat every hostile wind,
Wheeling in many tracks with course inclin'd,
Expert to moor, where terrors line the road. FALCONER.

He applied himself next to the coquette's heart,
which he likewise laid open with great *dexterity*. ADDISON.

Use yourself to carve *adroitly* and genteelly. CHESTERFIELD.

CLOAK, MASK, BLIND, VEIL.

THESE are figurative terms, expressive of different modes of intentionally keeping something from the view of others. They are borrowed from those familiar objects which serve similar purposes in common life. CLOAK and MASK express figuratively and properly more than BLIND or VEIL. The two former keep the whole object out of sight; the two latter only partially intercept the view. In this figurative sense they are all employed for a bad purpose. The *cloak*, the *mask*, and the *blind* serve to deceive others; the *veil* serves to deceive one's self. The whole or any part of a character may be concealed by a *blind*; a part, though not the whole, may be concealed by a *mask*. A *blind* is not only employed to conceal the character, but the conduct or proceedings. We carry a *cloak* and a *mask* about with us; but a *blind* is something external. The *cloak*, as the external garment, is the most convenient of all coverings for entirely keeping concealed what we do not wish to be seen; a good outward deportment serves as a *cloak* to conceal a bad character. A *mask* hides only the face; a *mask*, therefore, serves to conceal only as much as words and looks can effect. A *blind* is intended to shut out the light and prevent observation; whatever, therefore, conceals the real truth, and prevents suspicion by a false exterior, is a *blind*. A *veil* prevents a person from seeing as well as being seen; whatever, therefore,

obscures the mental sight acts as a *veil* to the mind's eye. Religion is unfortunately the object which may serve to *cloak* the worst of purposes and the worst of characters: its importance in the eyes of all men makes it the most effectual passport to their countenance and sanction; and its external observances render it the most convenient mode of presenting a false profession to the eyes of the world: those, therefore, who set an undue value on the ceremonial part of religion, do but encourage this most heinous of all sins, by suffering themselves to be imposed upon by a *cloak* of religious hypocrisy. False friends always wear a *mask*; they cover a malignant heart under the smiles and endearments of friendship. Illicit traders mostly make use of some *blind* to facilitate the carrying on their nefarious practices. Among the various arts resorted to in the metropolis by the needy and profligate, none is so bad as that which is made to be a *blind* for the practice of debauchery. Prejudice and passion are the ordinary *veils* which obscure the judgment, and prevent it from distinguishing the truth.

When the severity of manners is hypocritical, and assumed as a *cloak* to secret indulgence, it is one of the worst prostitutions of religion.

BLAIR.

Thou art no ruffian, who, beneath the *mask* Of social commerce, com'st to rob their wealth.

THOMSON.

Those who are bountiful to crimes will be rigid to merit, and penurious to service. Their penny is even held out as a *blind* and cover to their prodigality.

BURKE.

As soon as that mysterious *veil* which covers futurity should be lifted up, all the gayety of life would disappear; its flattering hopes, its pleasing illusions, would vanish, and nothing but vanity and sadness remain.

BLAIR.

TO CLOG, LOAD, ENCUMBER.

CLOG is probably changed from *clot* or *clod*, signifying to put a heavy lump in the way. LOAD, from *load*, in Saxon *laden*, Dutch, etc., *laden*, signifies to burden with a *load*. ENCUMBER, compounded of *en* or *in* and *cumber*, in German *kammer*, sorrow, signifies to burden with trouble.

Clog is figuratively employed for whatever impedes the motion or action of a thing, drawn from the familiar object which is used to impede the motion of

animals: *load* is used for whatever occasions an excess of weight, or materials. A wheel is *clogged*, or a machine is *clogged*; a fire may be *loaded* with coals, or a picture with coloring. The stomach and memory may be either *clogged* or *loaded*: in the former case by the introduction of improper food; and in the second case by the introduction of an improper quantity. A memory that is *clogged* becomes confused, and confounds one thing with another; that which is *loaded* loses the impression of one object by the introduction of another. *Clog* and *encumber* have the common signification of interrupting or troubling by means of something irrelevant. Whatever is *clogged* has scarcely the liberty of moving at all; whatever is *encumbered* moves and acts, but with difficulty. When the roots of plants are *clogged* with mould, or any improper substance, their growth is almost stopped; weeds and noxious plants are *encumbrances* in the ground where flowers should grow.

Whatever was observed by the ancient philosophers, either irregular or defective in the workings of the mind, was all charged upon the body as its great *clog*.

SOUTH.

Butler gives Hudibras that pedantic ostentation of knowledge which has no relation to chivalry, and *loads* him with martial *encumbrances* that can add nothing to his civil dignity.

JOHNSON.

This minority is great and formidable. I do not know whether, if I aimed at the total overthrow of a kingdom, I should wish to be *encumbered* with a large body of partisans.

BURKE.

CLOISTER, CONVENT, MONASTERY.

CLOISTER, in French *cloître*, from the word *clos*, close, signifies a certain close place in a convent, or an enclosure of houses for canons, or, in general, a religious house. CONVENT, from the Latin *conventus*, a meeting, and *convenio*, to come together, signifies a religious assembly. MONASTERY, in French *monastère*, signifies a habitation for monks, from the Greek *μοναχ*, alone.

The proper idea of *cloister* is that of seclusion; the proper idea of *convent* is that of community; the proper idea of a *monastery* is that of solitude. One is shut up in a *cloister*, put into a *convent*, and retires to a *monastery*. Whoever wishes to take an absolute leave of the world shuts himself up in a *cloister*; who-

ever wishes to attach himself to a community that has renounced all commerce with the world goes into a *convent*; whoever wishes to shun all human intercourse retires to a *monastery*. In the *cloister* our liberty is sacrificed; in the *convent* our worldly habits are renounced, and those of a regular religious community being adopted, we submit to the yoke of established orders: in a *monastery* we impose a sort of voluntary exile upon ourselves; we live with the view of living only to God. In the ancient and true *monasteries* the members divided their time between contemplation and labor; but as population increased, and towns multiplied, *monasteries* were, properly speaking, succeeded by *convents*. In ordinary discourse *cloister* is employed in an absolute and indefinite manner: we speak of the *cloister* to designate a *monastic* state; as entering a *cloister*; burying one's self in a *cloister*; penances and mortifications are practised in a *cloister*. It is not the same thing when we speak of the *cloister* of the Benedictines and of their *monastery*; or the *cloister* of the Capuchins and their *convent*.

Some solitary *cloister* will I choose,
And there with holy virgins live immur'd.

DRYDEN.

Nor were the new abbots less industrious to stock their *convents* with foreigners. TYRWHITT.

Besides independent foundations, which were opened for the reception of foreign monks in preference to the natives, a considerable number of religious houses were built and endowed as cells to different *monasteries* abroad.

LIST OF ENGLISH MONASTERIES.

CLOSE, COMPACT.

CLOSE is from the French *clos*, and Latin *clausus*, the participle of *claudo*, to shut. COMPACT, in Latin *compactus*, participle of *compingo*, to fix or join in, signifies jointed close together.

Proximity is expressed by both these terms; the former in a general and the latter in a restricted sense. Two bodies may be *close* to each other, but a body is *compact* with regard to itself. Contact is not essential to constitute *closeness*; but a perfect adhesion of all the parts of a body is essential to produce *compactness*. Lines are *close* to each other that are separated but by a small space; things are rolled together in a *compact*

form that are brought within the smallest possible space.

To right and left the martial wings display
Their shining arms, and stand in *close* array;
Though weak their spears, though dwarfish be
their height,
Compact they move, the bulwark of the fight.

SIR W. JONES.

CLOSE, NEAR, NIGH.

CLOSE, *v.* *Close*, *compact*. NEAR and NIGH are in Saxon *near*, *neah*, German, etc., *nah*.

Close is more definite than *near*, houses stand *close* to each other which are almost joined; men stand *close* when they touch each other; objects are *near* which are within sight; persons are *near* each other when they can converse together. *Near* and *nigh*, which are but variations of each other in etymology, admit of little or no difference in their use; the former, however, is the most general. People live *near* each other who are in the same street; they live *close* to each other when their houses are adjoining. *Close* is annexed as an adjective; *near* is employed only as an adverb or preposition. We speak of *close* ranks or *close* lines; but not *near* ranks or *near* lines.

Th' unwearied watch their listening leaders keep,
And, couching *close*, repel invading sleep.

POPE.

O friend! Ulysses' shouts invade my ear;
Distress'd he seems, and no assistance *near*.

POPE.

From the red field their scatter'd bodies bear,
And *nigh* the fleet a funeral structure rear.

POPE.

TO CLOSE, SHUT.

CLOSE, *v.* *Close*, *compact*. SHUT is in Saxon *scuttan*, Dutch *schutten*, Hebrew *satem*.

To *close* signifies simply to put close together; *shut* to stop or prevent admittance; *closing* is therefore a partial *shutting*, and *shutting* a complete *closing*: as to *close* a door or window is to put it partially to, as distinguished from *shutting* it, *i. e.*, *shutting* it *close*. The eyes are *shut* by *closing* the eyelids, and the mouth is *shut* by *closing* the lips; and by the figure of metonymy to *close* may therefore often be substituted for *shut*: as to *close* the eyes, to *close* the mouth, particularly in poetry.

Soon shall the dire Seraglio's horrid gates
Close like the eternal bars of death upon thee.
JOHNSON.

There is, however, a further distinction between these two words: to *close* properly denotes the bringing anything *close*, and may, therefore, be applied to any opening or cavity which may thus be filled up or covered over for a permanency; as to *close* a wound, to *close* the entrance to any place; but *shutting* implies merely an occasional stoppage of an entrance by that which is movable: whatever is *shut* may be opened in this sense; not only a door, a book, or a box, may be *shut*, but also the ears may be *shut*. In familiar language it is usual to speak of *closing* a scene, for putting an end to it; but in poetry the term *shut* may without impropriety be used in the same sense.

Behold, fond man!
See here thy pictur'd life: pass some few years,
Thy flowering spring, thy summer's ardent strength,

Thy sober autumn fading into age,
And pale concluding winter comes at last,
And *shuts* the scene.
THOMSON.

TO CLOSE, CONCLUDE, FINISH.

To **CLOSE** (*v.* To *close*, *shut*) is to bring toward an end; to **CONCLUDE**, from *con* and *cludo*, or *claudo*, to shut, *i. e.*, to shut together, signifies to bring actually to an end: **FINISH**, in Latin *finio* and *finis*, an end, signifies also literally to bring to an end. The idea of putting an end to a thing is common to these terms, but they differ in the circumstances of the action. To *close* is the most indefinite of the three. We may *close* at any point by simply ceasing to have any more to do with it; but we *conclude* in a definite and positive manner. Want of time may compel us to *close* a letter before we have said all we wish to say; a letter is commonly *concluded* with expressions of kindness or courtesy. Whatever admits of being discontinued is properly said to be *closed*; as to *close* a procession, entertainment, and the like.

The great procession, that *closes* the festival,
began at ten o'clock.
BRYDENE.

So to *close* life, a career, etc.

Destruction hangs on every word we speak,
On every thought, till the *concluding* stroke
Determines all, and *closes* our design.
ADDISON.

Whatever is brought to the last or the desired point is properly said to be *concluded*; as to *conclude* a speech, a narrative, a business, and the like.

My son's account was too long to be delivered at once: the first part of it was begun that night, and he was *concluding* the rest after dinner the next day, when the appearance of Mr. Thornhill's equipage at the door seemed to make a pause in the general satisfaction.
GOLDSMITH.

To *conclude* is to bring to an end by determination; to *finish* is to bring to an end by completion: what is settled by arrangement and deliberation is properly *concluded*; what is begun on a certain plan is said to be *finished*.

A marriage was proposed between them, and at length *concluded*.
SPECTATOR.

The great work of which Justinian has the credit, although it comprehends the whole system of jurisprudence, was *finished*, we are told, in three years.
SIR W. JONES.

COADJUTOR, ASSISTANT.

COADJUTOR, compounded of *co* or *con* and *adjutor*, a helper, signifies a fellow-laborer. **ASSISTANT** signifies properly one that *assists* or takes a part.

A *coadjutor* is more noble than an *assistant*: the latter is mostly in a subordinate station, but the former is an equal; the latter performs menial offices in the minor concerns of life, and a subordinate part at all times; the former labors conjointly in some concern of common interest and great importance. An *assistant* is engaged for a compensation; a *coadjutor* is a voluntary fellow-laborer. In every public concern where the purposes of charity or religion are to be promoted, *coadjutors* often effect more than the original promoters: in the medical and scholastic professions *assistants* are indispensable to relieve the pressure of business. *Coadjutors* ought to be zealous and unanimous; *assistants* ought to be assiduous and faithful.

Advices from Vienna import that the Archbishop of Salzburg is dead, who is succeeded by Count Harrach, formerly Bishop of Vienna, and for these three last years *coadjutor* to the said Archbishop.
STEELE.

As for you, gentlemen and ladies, my *assistants* and grand juries, I have made choice of you on my right hand, because I know you to be very jealous of your honor; and you on my left, because I know you are very much concerned for the reputation of others.
ADDISON.

COARSE, ROUGH, RUDE.

COARSE, probably from the Gothic *kaurids*, heavy, answering to our word *gross*, and the Latin *gravis*. **ROUGH**, in Saxon *hruh*, German *rauh*, *roh*, etc. **RUDE**, in Latin *rudis*, changed from *raudis*, comes from *ραβδος*, a twig, signifying unpeeled.

These epithets are equally applied to what is not polished by art. In the proper sense *coarse* refers to the composition and materials of bodies, as *coarse* bread, *coarse* meat, *coarse* cloth; *rough* respects the surface of bodies, as *rough* wood and *rough* skin; *rude* respects the make or fashion of things, as a *rude* bark, a *rude* utensil. *Coarse* is opposed to fine, *rough* to smooth, *rude* to polished.

In the figurative application they are distinguished in a similar manner: *coarse* language is used by persons of naturally *coarse* feeling; *rough* language by those whose tempers are either naturally or occasionally *rough*; *rude* language by those who are ignorant of any better.

The fineness and delicacy of perception which the man of taste acquires may be more liable to irritation than the *coarser* feelings of minds less cultivated.
CRAIG.

This is some fellow,
Who, having been prais'd for bluntness, doth affect
A saucy roughness.
SHAKESPEARE.

Is it in destroying and pulling down that skill is displayed? the shallowest understanding, the *rudest* hand, is more than equal to that task.
BURKE.

TO COAX, WHEELLE, CAJOLE, FAWN.

COAX probably comes from *coke*, a simpleton, signifying to treat as a simpleton. **WHEELLE** is a frequentative of *wheel*, signifying to come round a person with smooth art. **CAJOLE**, in French *cajoler*, is probably connected with *gull*, in old French *guiller*, with the Armoric *cangeolir*. To **FAWN**, from the noun *fawn*, signifies to act or move like a *fawn*.

The idea of using mean arts to turn people to one's selfish purposes is common to all these terms: *coax* has something childish in it; *wheelle* and *cajole* that which is knavish; *fawn* that which is servile. The act of *coaxing* consists of urgent entreaty and whining supplication; the act of *wheelleing* consists of

smooth and winning entreaty; *cajoling* consists mostly of trickery and stratagem, disguised under a soft address and insinuating manners; the act of *fawning* consists of supplicant grimace and antics, such as characterize the little animal from which it derives its name: children *coax* their parents in order to obtain their wishes; the greedy and covetous *wheelle* those of an easy temper; knaves *cajole* the simple and unsuspecting; parasites *fawn* upon those who have the power to contribute to their gratifications: *coaxing* is mostly resorted to by inferiors toward those on whom they are dependent; *wheelleing* and *cajoling* are low practices confined to the baser sort of men with each other; *fawning*, though not less mean and disgraceful than the above-mentioned vices, is commonly practised only in the higher walks, where men of base character, though not mean education, come in connection with the great.

The nurse had changed her note, she was nuzzling and *coaxing* the child; "That's a good dear," says she.
L'ESTRANGE.

Regulus gave his son his freedom in order to entitle him to the estate left him by his mother, and when he got into possession of it endeavored (as the character of the man made it generally believed) to *wheelle* him out of it by the most indecent complaisance.

MELMOTH'S LETTERS OF PLINY.
I must grant it a just judgment upon poets, that they, whose chief pretence is wit, should be treated as they themselves treat fools, that is, be *cajoled* with praises.
POPE.

Unhappy he
Who, scornful of the flatterer's *fawning* art,
Dreads even to pour his gratitude of heart.
ARMSTRONG.

TO COERCE, RESTRAIN.

COERCE, in Latin *coerceo*, that is, *con* and *arceo*, signifies to drive into conformity. **RESTRAIN** is a variation of *restrict* (*v.* To *bind*).

Coercion is a species of *restraint*: we always *restrain* or intend to *restrain* when we *coerce*; but we do not always *coerce* when we *restrain*: *coercion* always comprehends the idea of force, *restraint* that of simply keeping under or back: *coercion* is always an external application; *restraint* either external or internal: a person is *coerced* by others only; he may be *restrained* by himself as well as others. *Coercion* acts by a direct application, it opposes force to resistance; *re-*

straint acts indirectly to the prevention of an act: the law *restrains* all men in their actions more or less; it *coerces* those who attempt to violate it; the unruly will is *coerced*; the improper will is *restrained*. *Coercion* is exercised; *restraint* is imposed: punishment, threats, or any actual exercise of authority, *coerces*; fear, shame, or a remonstrance from others, *restrains*.

Without *coercive* power all government is but toothless and precarious, and does not so much command as beg obedience.

The enmity of some men against goodness is so violent and implacable, that no innocence, no excellence of goodness, how great soever, can *restrain* their malice.

COEVAL, CONTEMPORARY.

COEVAL, from the Latin *ævum*, an age, signifies of the same age. CONTEMPORARY, from *tempus*, signifies of the same time.

An age is a specifically long space of time; a time is indefinite; hence the application of the terms to things in the first case and to persons in the second: the dispersion of mankind and the confusion of languages were *coeval* with the building of the tower of Babel; Addison was *contemporary* with Swift and Pope.

The passion of fear seems *coeval* with our nature.

If the elder Orpheus was the disciple of Linus, he must have been of too early an age to have been *contemporary* with Hercules: for Orpheus is placed eleven ages before the siege of Troy.

COGENT, FORCIBLE, STRONG.

COGENT, from the Latin *cogo*, to compel; and FORCIBLE, from the verb to *force*, have equally the sense of acting by *force*. STRONG is here figuratively employed for that species of strength which is connected with the mind.

Cogency applies to reasons individually considered: *force* and *strength* to modes of reasoning or expression: *cogent* reasons impel to decisive conduct; *strong* conviction is produced by *forcible* reasoning conveyed in *strong* language: changes of any kind are so seldom attended with benefit to society, that a legislator will be cautious not to adopt them without the most *cogent* reasons; the important truths of Christianity cannot be presented from the pulpit too *forcibly* to the minds of

men. Accuracy and *strength* are seldom associated in the same mind; those who accustom themselves to *strong* language are not very scrupulous about the correctness of their assertions.

Upon men intent only upon truth, the art of an orator has little power; a credible testimony, or a *cogent* argument, will overcome all the art of modulation and all the violence of contortion.

The ingenious author just mentioned assured me that the Turkish satires of Ruhi Bag-dadi were very *forcible*.

Such is the censure of Dennis. There is, as Dryden expresses it, perhaps "too much horse-play in his raillery;" but if his jests are coarse, his arguments are *strong*.

COLLEAGUE, PARTNER.

COLLEAGUE, in French *collègue*, Latin *collega*, compounded of *col* or *con* and *legatus*, sent, signifies sent or employed upon the same business. PARTNER, from the word *part*, signifies one having a *part* or share.

Colleague is more noble than *partner*: men in the highest offices are *colleagues*; tradesmen, mechanics, and subordinate persons, are *partners*: every Roman Consul had a *colleague*; every workman has commonly a *partner*. *Colleague* is used only with regard to community of office; *partner* is most generally used with regard to community of interest: whenever two persons are employed to act together on the same business they stand in the relation of *colleagues* to each other; whenever two persons unite their endeavors either in trade or in games, or the business of life, they are denominated *partners*: ministers, judges, commissioners, and plenipotentiaries, are *colleagues*; bankers, merchants, chess-players, card-players, and the like, have *partners*.

But from this day's decision, from the choice of his first *colleagues*, shall succeeding times Of Edward judge, and on his fame pronounce.

And lo! sad *partner* of the general care,
Weary and faint I drive my goats afar.

TO COLOR, DYE, TINGE, STAIN.

To COLOR, in Latin *color*, probably from *colo*, to adorn, and the Hebrew *bechel*, to paint, signifies to put color on or give a color to a thing. To DYE, in Saxon *deagan*, a variation of *tinge*, signifies

to imbue with a color. To TINGE, in Latin *tingo*, and Greek *τεγγω*, to sprinkle, signifies to touch lightly with a color. STAIN, in French *desteindre*, a variation of *tinge*, signifies to put a color on in a bad manner, or give a bad color.

To *color*, which is the most indefinite of these terms, is employed technically for putting a *color* on a thing; as to *color* or a drawing.

In artful contest let our warlike train
Move well-directed o'er the *color'd* plain.

But to *color*, in the general sense of giving *color*, may be applied to physical objects; as to *color* the cheeks.

That childish *coloring* of her cheeks is now as ungraceful as that shape would have been when her face wore its real countenance.

More commonly, however, to moral objects; as to *color* a description with the introduction of strong figures, strong facts, or strong descriptions, etc.

There is a kind of confession in your looks which your modesties have not craft enough to *color*.

To *dye* is a process of art, as in the *dyeing* of cloth, but the term is applied to objects generally in the sense of imbuing with any substance so as to change the *color*.

With mutual blood the Ansonian soil is *dye'd*,
While on its borders each their claim decide.

To *tinge* may be applied to ordinary objects; as to *tinge* a painting with blue by way of intermixing *colors*; but it is most appropriately used in poetry.

Now deeper blushes *ting'd* the glowing sky,
And evening rais'd her silver lamp on high.

Or to moral objects.
Devotion seldom dies in a mind that has received an early *tincture* of it.

To *stain* is used in its proper sense when applied to common objects; as to *stain* a painting by putting blue instead of red, or to *stain* anything by giving it an unnatural *color*.

We had the fortune to see what may be supposed to be the occasion of that opinion which Lucian relates concerning this river (Adonis), that is, that this stream at certain seasons of the

year is of a bloody *color*; something like this we actually saw come to pass, for the water was *stained* with redness.

Whence it has also a moral application in the sense of taking away the purity from a thing; as to *stain* the reputation or character.

COLOR, HUE, TINT.

COLOR (*v. To color*); HUE, in Saxon *heye*, is probably connected with *eye* or *view*; and TINT, from *tinge* (*v. To color*), are but modes of *color*; the former of which expresses a faint or blended *color*; the latter a shade of *color*. Between the *colors* of black and brown, as of all other leading *colors*, there are various *hues* and *tints*, by the due intermixture of which natural objects are rendered beautiful.

Her *color* chang'd, her face was not the same,
And hollow groans from her deep spirit came.

Infinite numbers, delicacies, smell,
With *hues* on *hues*, expression cannot paint
The breadth of nature, and her endless bloom.

Among them shells of many a *tint* appear,
The heart of Venus, and her pearly ear.

COLORABLE, SPECIOUS, OSTENSIBLE, PLAUSIBLE, FEASIBLE.

COLORABLE, from *to color* or *tinge* (*v. To color*), expresses the quality of being able to give a fair appearance. SPECIOUS, from the Latin *specio*, to see, signifies the quality of looking as it ought. OSTENSIBLE, from the Latin *ostendo*, to show, signifies the quality of being able or fit to be shown or seen. PLAUSIBLE, from *plaudo*, to clap or make a noise, signifies the quality of sounding as it ought. FEASIBLE, from the French *faire*, and Latin *facio*, to do, signifies literally *doable*; and denotes seemingly practicable.

The first three of these words are figures of speech drawn from what naturally pleases the eye; *plausible* is drawn from what pleases the ear: *feasible* takes its signification from what meets the judgment or conviction. What is *colorable* has an aspect or face upon it that lulls suspicion and affords satisfaction; what is *specious* has a fair outside when contrasted with that which it may possibly conceal; what is *ostensible* is that

which presents such an appearance as may serve for an indication of something real: what is *plausible* is that which meets the understanding merely through the ear; that which is *feasible* recommends itself from its intrinsic value rather than from any representation given of it. A pretence is *colorable* when it has the *color* of truth impressed upon it; it is *specious* when its fallacy is easily discernible through the thin guise it wears; a motive is *ostensible* which is the one soonest to be discovered; an excuse is *plausible* when the well-connected narrative of the maker impresses a belief of its justice; a plan is *feasible* which recommends itself as fit to be put in execution.

All his (James I. of Scotland's) acquisitions, however fatal to the body of the nobles, had been gained by attacks upon individuals; and being founded on circumstances peculiar to the persons who suffered, might excite murmurs and apprehensions, but afforded no *colorable* pretext for a general rebellion.

The guardian directs one of his pupils to think with the wise, but speak with the vulgar. This is a precept *specious* enough, but not always practicable.

What is truly astonishing, the partisans of those two opposite systems were at once prevalent and at once employed, the one *ostensibly*, the other secretly, during the latter part of the reign of Louis XV.

In this superficial way indeed the mind is capable of more variety of *plausible* talk, but is not enlarged as it should be in its knowledge.

It is some years since I thought the matter *feasible*, that if I could by an exact time-keeper find in any part of the world what o'clock it is at Dover and at the same time where the ship is, the problem is solved.

TO COMBAT, OPPOSE.

COMBAT, from the French *combattre*, to fight together, is used figuratively in the same sense with regard to matters of opinion. OPPOSE, in French *opposer*, Latin *opponi*, perfect of *oppono*, to oppose, compounded of *ob* and *pono*, to place one's self in the way, signifies to set one's self against another.

Combat is properly a species of *opposing*; one always *opposes* in *combating*, though not *vice versa*. To *combat* is used in regard to speculative matters: *oppose* in regard to private and personal concerns. A person's positions are *combated*, his interests or his measures are *opposed*. The Christian *combats* the erroneous doc-

trines of the infidel with no other weapon than that of argument; the sophist *opposes* Christianity with ridicule and misrepresentation. The most laudable use to which knowledge can be converted is to *combat* error wherever it presents itself; but there are too many, particularly in the present day, who employ the little pittance of knowledge which they have collected to no better purpose than to *oppose* everything that is good, and excite the same spirit of *opposition* in others.

When fierce temptation, seconded within By traitor appetite, and armed with darts Tempered in hell, invades the throbbing breast, To *combat* may be glorious, and success Perhaps may crown us, but to fly is safe.

Though various foes against the truth combine, Pride above all *opposes* her design.

COMBATANT, CHAMPION.

COMBATANT, from *combat*, marks any one that engages in a *combat*. CHAMPION, French *champion*, Saxon *cempe*, German *kaempe*, signifies originally a soldier or fighter, from the Latin *campus*, a field of battle.

A *combatant* fights for himself and for victory; a *champion* fights either for another, or in another's cause. The word *combatant* has always relation to some actual engagement; *champion* may be employed for one ready to be engaged, or in the habits of being engaged. The *combatants* in the Olympic games used to contend for a prize; the Roman gladiators were *combatants* who fought for their lives: when knight-errantry was in fashion there were *champions* of all descriptions, *champions* in behalf of distressed females, *champions* in behalf of the injured and oppressed, or *champions* in behalf of aggrieved princes. The mere act of fighting constitutes a *combatant*; the act of standing up in another's defence at a personal risk constitutes the *champion*. Animals have their *combats*, and consequently are *combatants*; but they are seldom *champions*. There may be *champions* for causes as well as persons, and for bad as well as good causes; as *champions* for liberty, for infidelity, and for Christianity.

Conscious that I do not possess the strength, I shall not assume the importance of a *champion*: and as I am not of dignity enough to be angry, I

shall keep my temper and my distance too, skirmishing like those insignificant gentry who play the part of teasers in the Spanish bull-fights while bolder *combatants* engage him at the point of his horns.

In battle every man should fight as if he was the single *champion*.

COMBINATION, CABAL, PLOT, CONSPIRACY.

COMBINATION, *v.* Association, *combination*. CABAL, in French *cabale*, comes from the Hebrew *cabala*, signifying a secret science pretended to by the Jewish rabbi, whence it is applied to any association that has a pretended secret. PLOT, in French *complot*, is derived, like the word *complicate*, from the Latin *plico*, to entangle, signifying any intricate or dark concern. CONSPIRACY, in French *conspiration*, from *con* and *spiro*, to breathe together, signifies the having one spirit.

An association for a bad purpose is the idea common to all these terms, and peculiar to *combination*. A *combination* may be either secret or open, but secrecy forms a necessary part in the signification of the other terms; a *cabal* is secret as to its end; a *plot* and *conspiracy* are secret, both as to the means and the end. *Combination* is the close adherence of many for their mutual defence in obtaining their demands, or resisting the claims of others. A *cabal* is the intrigue of a party or faction, formed by cunning practices in order to give a turn to the course of things to their own advantage: the natural and ruling idea in *cabal* is that of assembling a number, and manœuvring secretly with address. A *plot* is a clandestine union of some persons for the purpose of mischief: the ruling idea in a *plot* is that of a complicated enterprise formed in secret, by two or more persons. A *conspiracy* is a general intelligence among persons united to effect some serious change: the ruling and natural idea in this word is that of unanimity and concert in the prosecution of a plan.

Sovereigns will consider those as traitors who aim at their destruction by leading their easy good-nature under specious pretences to admit *combinations* of bold and faithless men into a participation of their power.

I see you court the crowd,
When, with the shouts of the rebellious rabble,
I see you borne on shoulders to *cabals*.

Oh! think what anxious moments pass between The birth of *plots* and their last fatal periods.

Those who are subjected to wrong under multitudes seem deserted by mankind, and overpowered by a *conspiracy* of their whole species.

TO COME, ARRIVE.

COME is general; ARRIVE is particular.

Persons or things *come*; persons only, or what is personified, *arrive*. To *come* specifies neither time nor manner: *arrival* is employed with regard to some particular period or circumstances. The *coming* of our Saviour was predicted by the prophets; the *arrival* of a messenger is expected at a certain hour. We know that evils must *come*, but we do wisely not to meet them by anticipation; the *arrival* of a vessel in the haven, after a long and dangerous voyage, is a circumstance of general interest in the neighborhood where it happens.

Hail, rev'rend priest! to Phœbus' awful dome,
A suppliant I from great Atrides *come*.
Old men love novelties: the last *arriv'd*
Still pleases best, the youngest steals their smiles.

COMFORT, PLEASURE.

COMFORT, *v.* To cheer, encourage. PLEASURE, from *to please*, signifies what *pleases*.

Comfort, that genuine English word, describes what England only affords: we may find *pleasure* in every country; but *comfort* is to be found in our own country only: the grand feature in *comfort* is substantiality; in that of *pleasure* is warmth. *Pleasure* is quickly succeeded by pain; it is the lot of humanity that to every *pleasure* there should be an alloy: *comfort* is that portion of *pleasure* which seems to lie exempt from this disadvantage; it is the most durable sort of *pleasure*. *Comfort* must be sought for at home; *pleasure* is pursued abroad: *comfort* depends upon a thousand nameless trifles which daily arise; it is the relief of a pain, the heightening of a gratification, the supply of a want, or the removal of an inconvenience. *Pleasure* is the companion of luxury and abundance: it dwells in the palaces of the rich and the abodes of the voluptuary. *Comfort* is less than *pleasure* in the de-