

*extra* and *secus*, signifies outward, external. FOREIGN, from the Latin *foris*, out-of-doors, signifies not belonging to the family.

The *extraneous* is that which forms no necessary or natural part of anything; the *extrinsic* is that which forms a part or has a connection, but only in an indirect form; it is not an inherent or component part: the *foreign* is that which forms no part whatever, and has no kind of connection. A work is said to contain *extraneous* matter which contains much matter not necessarily belonging to, or illustrative of, the subject: a work is said to have *extrinsic* merit when it borrows its value from local circumstances, in distinction from the intrinsic merit, or that which lies in the contents.

*Extraneous* and *extrinsic* have a general and abstract sense; but *foreign* has a particular signification; they always pass over to some object either expressed or understood: hence we say *extraneous* ideas, or *extrinsic* worth; but that a particular mode of acting is *foreign* to the general plan pursued. Anecdotes of private individuals would be *extraneous* matter in a general history: the respect and credit which men gain from their fellow-citizens by an adherence to rectitude is the *extrinsic* advantage of virtue; the peace of a good conscience and the favor of God are its *intrinsic* advantages: it is *foreign* to the purpose of one who is making an abridgement of a work to enter into details in any particular part.

That which makes me believe is something *extraneous* to the thing that I believe. LOCKE.

Affluence and power are advantages *extrinsic* and adventitious. JOHNSON.

For loveliness  
Needs not the aid of *foreign* ornaments;  
But is when unadorn'd adorn'd the most. THOMSON.

## EXTRAORDINARY, REMARKABLE,

ARE epithets both opposed to the ordinary; and in that sense the EXTRAORDINARY is that which in its own nature is REMARKABLE: but things, however, may be *extraordinary* which are not *remarkable*, and the contrary. The *extraordinary* is that which is out of the ordinary course, but it does not always excite remark, and is not therefore *remarkable*, as when we speak of an *extraordinary*

loan, an *extraordinary* measure of government: on the other hand, when the *extraordinary* conveys the idea of what deserves notice, it expresses much more than *remarkable*. There are but few *extraordinary* things, many things are *remarkable*: the *remarkable* is eminent; the *extraordinary* is supereminent: the *extraordinary* excites our astonishment; the *remarkable* only awakens our interest and attention. The *extraordinary* is unexpected; the *remarkable* is sometimes looked for: every instance of sagacity and fidelity in a dog is *remarkable*, and some *extraordinary* instances have been related which would almost stagger our belief.

The love of praise is a passion deep in the mind of every *extraordinary* person. HUGHES.

The heroes of literary history have been no less *remarkable* for what they have suffered than for what they have achieved. JOHNSON.

## EXTRAVAGANT, PRODIGAL, LAVISH, PROFUSE.

EXTRAVAGANT, from *extra* and *vagans*, signifies in general wandering from the line; and PRODIGAL, from the Latin *prodigus*, and *prodigo*, to launch forth, signifies in general sending forth, or giving out in great quantities. LAVISH comes probably from the Latin *lavo*, to wash, signifying to wash away in waste. PROFUSE, from the Latin *profusus*, participle of *profundo*, to pour forth, signifies pouring out freely.

The idea of using immoderately is implied in all these terms, but *extravagant* is the most general in its meaning and application. The *extravagant* man spends his money without reason; the *prodigal* man spends it in excesses: one may be *extravagant* with a small sum where it exceeds one's means; one can be *prodigal* only with large sums.

An *extravagant* man who has nothing else to recommend him but a false generosity is often more beloved than a person of a more finished character who is defective in this particular. ADDISON.

He (Sir Robert Walpole) was an honorable man and a sound Whig. He was not, as the Jacobites and discontented Whigs of his own time have represented him, and as ill-informed people still represent him, a *prodigal* and corrupt minister. BURKE.

*Extravagant* and *prodigal* designate habitual as well as particular actions: *lav-*

*ish* and *profuse* are properly applied to particular actions, the former to denote an expenditure more or less wasteful or superfluous, the latter to denote a full supply without any sort of scant. He who is *lavish* consumes without considering the value of what is spent; but *profuseness* may sometimes arise from an excess of liberality.

The wild *extravagant*, whose thoughtless hand With *lavish*, tasteless pride, commits expense, Ruin'd, perceiving his waning age demand Sad reparation for his youth's offence.

DODSLEY.

One of a mean fortune manages his store with extreme parsimony, but with fear of running into *profuseness* never arrives to the magnificence of living. DRYDEN.

As *extravagance* has respect to the disorder of the mind, it may be employed with equal propriety to other objects; as to be *extravagant* in praises, requests, etc. As *prodigal* refers to excess in the measure of consumption, it may be applied to other objects than worldly possessions; as to be *prodigal* of one's time, treasure, strength, and whatever is near and dear to us. *Lavish* may be applied to any objects which may be dealt out without regard to their value; as to be *lavish* of one's compliments by scattering them indiscriminately. *Profuse* may be applied to whatever may be given in superabundance, but mostly in a good or indifferent sense.

No one is to admit into his petitions to his Maker things superfluous and *extravagant*.

SOUTH.

Here patriots live, who for their country's good, In fighting fields, were *prodigal* of blood.

DRYDEN.

See where the winding vale its *lavish* stores Irrigulous spreads.

THOMSON.

Cicero was most liberally *profuse* in commending the ancients and his contemporaries.

ADDISON, AFTER PLUTARCH.

## EXTREMITY, EXTREME.

EXTREMITY is used in the proper or the improper sense; EXTREME in the improper sense: we speak of the *extremity* of a line or an avenue, the *extremity* of distress, but the *extreme* of the fashion. In the moral sense, *extremity* is applicable to the outward circumstances; *extreme* to the opinions and conduct of men: in matters of dispute between individuals it is a happy thing to guard against coming

to *extremities*; it is the characteristic of volatile tempers to be always in *extremes*, either the *extreme* of joy or the *extreme* of sorrow.

Savage suffered the utmost *extremities* of poverty, and often fasted so long that he was seized with faintness. JOHNSON.

The two *extremes* to be guarded against are despotism, where all are slaves, and anarchy, where all would rule and none obey. BLAINE.

## EXUBERANT, LUXURIANT.

EXUBERANT, from the Latin *exuberans*, or *ex* and *ubero*, signifies very fruitful or superabundant: LUXURIANT, in Latin *luxurians*, from *luxus*, signifies expanding with unrestrained freedom. These terms are both applied to vegetation in a flourishing state; but *exuberance* expresses the excess, and *luxuriance* the perfection: in a fertile soil, where plants are left unrestrainedly to themselves, there will be an *exuberance*; plants are to be seen in their *luxuriance* only in seasons that are favorable to them.

Another Flora there of bolder hues  
And richer sweets, beyond our garden's pride,  
Plays o'er the fields, and showers with sudden hand  
*Exuberant* spring.

THOMSON.

On whose *luxurious* herbage, half conceal'd,  
Like a fall'n cedar, far diffus'd his train,  
Cas'd in green scales, the crocodile extends.

THOMSON.

In the moral application, *exuberance* of intellect is often attended with a restless ambition that is incompatible both with the happiness and advancement of its possessor; *luxuriance* of imagination is one of the greatest gifts which a poet can boast of.

## F.

## FABLE, TALE, NOVEL, ROMANCE.

FABLE, in Latin *fabula*, from *for*, to speak or tell, and TALE, from *to tell*, both designate a species of narration; NOVEL, from the Italian *novella*, is an extended *tale*; ROMANCE, from the Italian *romanzo*, is a wonderful *tale*, or a *tale* of wonders, such as was most in vogue in former times. Different species of composition are expressed by the above

words: the *fable* is allegorical; its actions are natural, but its agents are imaginary: the *tale* is fictitious, but not imaginary; both the agents and actions are drawn from the passing scenes of life. Gods and goddesses, animals and men, trees, vegetables, and inanimate objects in general, may be made the agents of a *fable*; but of a *tale*, properly speaking, only men or supernatural spirits can be the agents: of the former description are the celebrated *fables* of Æsop; and of the latter the *tales* of Marmontel, the *tales* of the Genii, the Chinese *tales*, etc.: *fables* are written for instruction; *tales* principally for amusement: *fables* consist mostly of only one incident or action, from which a *novel* may be drawn; *tales* always of many which excite an interest for an individual.

When I travelled, I took a particular delight in hearing the songs and *fables* that are come from father to son, and are most in vogue among the common people.

Of Jason, Theseus, and such worthies old,  
Light seem the *tales* antiquity has told.

The *tale*, when compared with the *novel*, is a simple kind of fiction, it consists of but few persons in the drama; while the *novel*, on the contrary, admits of every possible variety in characters; the *tale* is told without much art or contrivance to keep the reader in suspense, without any depth of plot or importance in the catastrophe; the *novel* affords the greatest scope for exciting an interest by the rapid succession of events, the involvements of interest, and the unravelling of its plot. If the *novel* awakens the attention, the *romance* rivets the whole mind and engages the affections; it presents nothing but what is extraordinary and calculated to fill the imagination: of the former description, Cervantes, La Sage, and Fielding have given us the best specimens; and of the latter we have the best modern specimens from the pen of Mrs. Radcliffe.

A *novel* conducted upon one uniform plan, containing a series of events in familiar life, is in effect a protracted comedy not divided into acts.

In the *romances* formerly written, every transaction and sentiment was so remote from all that passes among men, that the reader was in little danger of making any application to himself.

## FACE, FRONT,

FIGURATIVELY designate the particular parts of bodies which bear some sort of resemblance to the human *face* or forehead. *FACE* is applied to that part of bodies which serves as an index or rule, and contains certain marks to direct the observer; *FRONT* is employed for that part which is most prominent or foremost: hence we speak of the *face* of a wheel or clock, the *face* of a painting, or the *face* of nature; but the *front* of a house or building, and the *front* of a stage: hence, likewise, the propriety of the expressions, to put a good *face* on a thing, to show a bold *front*.

A common soldier, a child, a girl, at the door of an inn, have changed the *face* of fortune, and almost of nature.

Where the deep trench in length extended lay,  
Compacted troops stand wedg'd in firm array,  
A dreadful *front*.

## FACE, COUNTENANCE, VISAGE.

*FACE*, in Latin *facies*, from *facio*, to make, signifies the whole form or make. *COUNTENANCE*, in French *contenance*, from the Latin *contineo*, signifies the contents, or what is contained in the *face*. *VISAGE*, from *viso* and *video*, to see, signifies the particular form of the *face* as it presents itself to view; properly speaking, a kind of *countenance*. The *face* consists of a certain set of features; the *countenance* consists of the general aggregate of looks produced by the mind upon the features; the *visage* consists of the whole assemblage of features and looks in particular cases: the *face* is the work of nature; the *countenance* and *visage* are the work of the mind: the *face* remains the same, but the *countenance* and *visage* are changeable.

No part of the body besides the *face* is capable of as many changes as there are different emotions in the mind, and of expressing them all by those changes.

As the *countenance* admits of so great variety, it requires also great judgment to govern it.

A sudden trembling seized on all his limbs;  
His eyes distorted grew, his *visage* pale;  
His speech forsook him.

The *face* properly belongs to brutes as well as men, the *countenance* is the peculiar property of man, although sometimes applied to the brutes; the *visage* is pe-

cularly applicable to superior beings: the last term is employed only in the grave or lofty style.

Awhile they mus'd; surveying every *face*  
Thou hadst suppos'd them of superior race,  
Their periwigs of wool, and fears combin'd,  
Stamp'd on each *countenance* such marks of mind.

Get you gone,  
Put on a most impudent aspect,  
A *visage* of demand.

## FACETIOUS, CONVERSABLE, PLEASANT, JOCULAR, JOCOSE.

ALL these epithets designate that companionable quality which consists in liveliness of speech. *FACETIOUS*, in Latin *facetus*, may probably come from *for*, to speak, denoting the versatility with which a person makes use of his words. *CONVERSABLE* is literally able to hold a conversation. *PLEASANT* (*v. Agreeable*) signifies making ourselves *pleasant* with others, or them pleased with us. *JOCULAR* signifies after the manner of a *joke*; *JOCOSE*, using or having *jokes*.

*Facetious* may be employed either for writing or conversation; the rest only in conversation: the *facetious* man deals in that kind of discourse which may excite laughter; a *conversable* man may instruct as well as amuse; the *pleasant* man says everything in a *pleasant* manner; his *pleasantry* even on the most delicate subject is without offence: the person speaking is *jocose*; the thing said, or the manner of saying it, is *jocular*; it is not for any one to be always *jocose*, although sometimes one may assume a *jocular* air when we are not at liberty to be serious. A man is *facetious* from humor; he is *conversable* by means of information; he indulges himself in occasional *pleasantry*, or allows himself to be *jocose*, in order to enliven conversation; a useful hint is sometimes conveyed in *jocular* terms.

I have written nothing since I published, except a certain *facetious* history of John Gilpin.

But here my lady will object,  
Your intervals of time to spend,  
With so *conversable* a friend,  
It would not signify a pin  
Whatever climate you were in.

Aristophanes wrote to please the multitude;  
his *pleasantries* are coarse and unpolite.

Thus Venus sports;  
When cruelly *jocose*,  
She ties the fatal noose,  
And binds unequals to the brazen yokes.

Pope sometimes condescended to be *jocular*  
with servants or inferiors.

## FACTION, PARTY.

THESE two words equally suppose the union of many persons, and their opposition to certain views different from their own: but *FACTION*, from *factio*, making, denotes an activity and secret machination against those whose views are opposed; and *PARTY*, from the verb to part or split, expresses only a division of opinion.

The term *party* has of itself nothing odious, that of *faction* is always so: any man, without distinction of rank, may have a *party* either at court or in the army, in the city, or in literature, without being himself immediately implicated in raising it; but *factions* are always the result of active efforts: one may have a *party* for one's merit, from the number and ardor of one's friends; but a *faction* is raised by busy and turbulent spirits for their own purposes: Rome was torn by the intestine *factions* of Cæsar and Pompey. *Faction* is the demon of discord, armed with the power to do endless mischief, and intent alone on destroying whatever opposes its progress; woe to that state into which it has found an entrance; *party* spirit may show itself in noisy debate; but while it keeps within the legitimate bounds of opposition, it is an evil that must be endured.

It is the restless ambition of a few artful men that thus breaks a people into *factions*, and draws several well-meaning persons to their interest by a specious concern for their country.

As men formerly became eminent in learned societies by their parts and acquisitions, they now distinguish themselves by the warmth and violence with which they espouse their respective *parties*.

## FACTIOUS, SEDITIOUS.

*FACTIOUS*, in Latin *factiosus*, from *facio*, to do, signifies the same as busy or intermeddling; ready to take an active part in matters not of one's own immediate concern. *SEDITIONOUS*, in Latin *seditiosus*, signifies prone to sedition (*v. Insurrection*).

*Factionis* is an epithet to characterize the tempers of men; *seditionis* characterizes their conduct: the *factionis* man attempts to raise himself into importance, he aims at authority, and seeks to interfere in the measures of government; the *seditionis* man attempts to excite others, and to provoke their resistance to established authority: the first wants to be a law-giver; the second does not hesitate to be a law-breaker; the first wants to direct the state; the second to overturn it: the *factionis* man is mostly in possession of either power, rank, or fortune; the *seditionis* man is seldom elevated in station or circumstances above the mass of the people. The Roman tribunes were in general little better than *factionis* demagogues; such, in fact, as abound in all republics: Wat Tyler was a *seditionis* disturber of the peace. *Factionis* is mostly applied to individuals; *seditionis* is employed for bodies of men: hence we speak of a *factionis* nobleman, a *seditionis* multitude.

Pope lived at this time (in 1739) among the great with that reception and respect to which his works entitled him, and which he had not impaired by any private misconduct of *factionis* partiality. JOHNSON.

France is considered (by the ministry) as merely a foreign power, and the *seditionis* English only as a domestic faction. BURKE.

FACTOR, AGENT.

Though both these terms, according to their origin, imply a maker or doer, yet, at present, they have a distinct signification; the word FACTOR is used in a limited, and the word AGENT in a general sense: the *factor* only buys and sells on the account of others; the *agent* transacts every sort of business in general: merchants and manufacturers employ *factors* abroad to dispose of goods transmitted; lawyers are frequently employed as *agents* in the receipt and payment of money, the transfer of estates, and various other pecuniary concerns.

Their (the Puritans) devotion served all along but as an instrument to their avarice, as a *factor* or under-agent to their extortion. SOUTH.

No expectations, indeed, were then formed from renewing a direct application to the French regicides, through the *agent*-general, for the humiliation of sovereigns. BURKE.

TO FAIL, FALL SHORT, BE DEFICIENT.

FAIL, in French *faillir*, German, etc., *fehlen*, like the word fall, and the Latin *fallo*, to deceive, comes from the Hebrew *repal*, to fall or decay. To *fail* marks the result of actions or efforts; a person *fails* in his undertaking: FALL SHORT designates either the result of actions or the state of things; a person *falls short* in his calculation or in his account; the issue *falls short* of the expectation: to BE DEFICIENT marks only the state or quality of objects; a person is *deficient* in good manners. People frequently *fail* in their best endeavors for want of knowing how to apply their abilities; when our expectations are immoderate, it is not surprising if our success *falls short* of our hopes and wishes: there is nothing in which people discover themselves to be more *deficient* than in keeping ordinary engagements. To *fail* and *be deficient* are both applicable to the characters of men; but the former is mostly employed for the moral conduct, the latter for the outward behavior; hence a man is said to *fail* in his duty, in the discharge of his obligations, in the performance of a promise, and the like: but to *be deficient* in politeness, in attention to his friends, in his address, in his manner of entering a room, and the like.

I would not willingly laugh, but instruct; or if I sometimes *fail* in this point, when my mirth ceases to be instructive, it shall never cease to be innocent. ADDISON.

There is not, in my opinion, anything more mysterious in nature than this instinct in animals, which thus rises above reason, and *falls* infinitely *short* of it. ADDISON.

While all creation speaks the pow'r divine, Is it *deficient* in the main design? JENYNS.

FAILURE, FAILING.

FAILURE (*v. To fail*) bespeaks the action, or the result of the action; a FAILING is the habit, or the habitual *failure*: the former is said of our undertakings, the latter of our moral character. *Failure* is opposed to success; a *failure* to a perfection. The merchant must be prepared for *failures* in his speculations; the statesman for *failures* in his projects; the result of which depends upon contingencies that are above human control. With our *failings*, how-

ever, it is somewhat different; we must never rest satisfied that we are without them, nor contented with the mere consciousness that we have them.

The free manner in which people of quality are discoursed on at such meetings is but a just reproach of their *failures* in this kind (in payment). STEELE.

There is scarcely any *falling* of mind or body which, instead of producing shame and discontent, its natural effects, has not one time or other gladdened vanity with the hope of praise. JOHNSON.

FAILURE, MISCARRIAGE, ABORTION.

FAILURE (*v. To fail*) has always a reference to the agent and his design; MISCARRIAGE, that is, the carrying or going wrong, is applicable to all sublunary concerns, without reference to any particular agent; ABORTION, from the Latin *aborior*, to deviate from the rise, or to pass away before it be come to maturity, is in the proper sense applied to the process of animal nature, and in the figurative sense to the thoughts and designs which are conceived in the mind.

*Failure* is more definite in its signification, and limited in its application; we speak of the *failures* of individuals, but of the *miscarriages* of nations or things: a *failure* reflects on the person so as to excite toward him some sentiment, either of compassion, displeasure, or the like; a *miscarriage* is considered mostly in relation to the course of human events: hence the *failure* of Xerxes's expedition reflected disgrace upon himself; but the *miscarriage* of military enterprises in general are attributable to the elements, or some such untoward circumstance. The *abortion*, in its proper sense, is a species of *miscarriage*; and in application a species of *failure*, as it applies only to the designs of conscious agents; but it does not carry the mind back to the agent, for we speak of the *abortion* of a scheme with as little reference to the schemer, as when we speak of the *miscarriage* of an expedition.

He that attempts to show, however modestly, the *failures* of a celebrated writer, shall surely irritate his admirers. JOHNSON.

The *miscarriages* of the great designs of princes are recorded in the histories of the world. JOHNSON.

All *abortion* is from infirmity and defect. SOUTH.

FAINT, LANGUID.

FAINT, from the French *faner*, to fade, signifies that which is faded or withered, which has lost its spirit. LANGUID, in Latin *languidus*, from *languere*, to languish, signifies languished.

*Faint* is less than *languid*; *faintness* is in fact, in the physical application, the commencement of *languor*; we may be *faint* for a short time, and if continued and extended through the limbs it becomes *languor*; thus we say, to speak with a *faint* tone, and have a *languid* frame. In the figurative application, to make a *faint* resistance, to move with a *languid* air: to form a *faint* idea, to make a *languid* effort.

Low the woods Bow their hoar head: and here the *languid* sun, *Faint* from the west, emits his evening ray. THOMSON.

FAIR, CLEAR.

FAIR, in Saxon *fæger*, is probably connected with the German *fegen*, to sweep or make clear. CLEAR, *v. Clear*, *bright*.

*Fair* is used in a positive sense; *clear* in a negative sense: there must be some brightness in what is *fair*; there must be no spots in what is *clear*. The weather is said to be *fair*, which is not only free from what is disagreeable, but somewhat enlivened by the sun; it is *clear* when it is free from clouds or mists. A *fair* skin approaches to white; a *clear* skin is without spots or irregularities.

His *fair* large front, and eyes sublime, declar'd Absolute rule. MILTON.

I thither went With unexperienced thought, and laid me down On the green bank, to look into the *clear* Smooth lake. MILTON.

In the moral application, a *fair* fame speaks much in praise of a man; a *clear* reputation is free from faults. A *fair* statement contains everything that can be said *pro* and *con*; a *clear* statement is free from ambiguity or obscurity. *Fairness* is something desirable and inviting; *clearness* is an absolute requisite, it cannot be dispensed with.

In the year of his Majesty's happy restoration the first play I undertook was the Duke of Guise, as the *fairest* way which the act of indemnity has left us, of setting forth the rise of the late rebellion. DRYDEN.

The king was known to the last to have had a *clear* opinion of his affection and integrity. CLARENDON.

FAIR, HONEST, EQUITABLE, REASONABLE.

FAIR, *v. Fair, clear.* HONEST, in Latin *honestus*, comes from *honor*, honor. EQUITABLE signifies having *equity*, or according to *equity*. REASONABLE signifies having *reason*, or according to *reason*.

*Fair* is said of persons or things; *honest* mostly characterizes the person, either as to his conduct or his principle. When *fair* and *honest* are both applied to the external conduct, the former expresses more than the latter: a man may be *honest* without being *fair*; he cannot be *fair* without being *honest*. *Fairness* enters into every minute circumstance connected with the interests of the parties, and weighs them alike for both; *honesty* is contented with a literal conformity to the law, it consults the interest of one party: the *fair* dealer looks to his neighbor as well as himself, he wishes only for an equal share of advantage; a man may be an *honest* dealer while he looks to no one's advantage but his own: the *fair* man always acts from a principle of right; the *honest* man may be so from a motive of fear.

If the worldling prefer those means which are the *fairest*, it is not because they are *fair*, but because they seem to him most likely to prove successful.

BLAIR.  
Should he at length, so truly good and great,  
Prevail, and rule with *honest* views the state,  
Then must he toil for an ungrateful race,  
Submit to clamor, libels, and disgrace. JENYNS.

When *fair* is employed as an epithet to qualify things, or to designate their nature, it approaches very near in signification to *equitable* and *reasonable*; they are all opposed to what is unjust: *fair* and *equitable* suppose two objects put in collision; *reasonable* is employed abstractedly; what is *fair* and *equitable* is so in relation to all circumstances; what is *reasonable* is so of itself. An estimate is *fair* in which profit and loss, merit and demerit, with every collateral circumstance, is duly weighed; a judgment is *equitable* which decides suitably and advantageously for both parties; a price is *reasonable* which does not exceed the limits of reason or propriety. A decision may be either *fair* or *equitable*; but the former is said mostly in regard to trifling mat-

ters, even in our games and amusements, and the latter in regard to the important rights of mankind. It is the business of the umpire to decide *fairly* between the combatants, or the competitors for a prize; it is the business of the judge to decide *equitably* between men whose property is at issue. A demand, a charge, a proposition, or an offer, may be said to be either *fair* or *reasonable*: but the former term always bears a relation to what is right between man and man; the latter to what is right in itself according to circumstances.

A lawyer's dealings should be just and *fair*,  
Honesty shines with great advantage there.

COWPER.

A man is very unlikely to judge *equitably*  
when his passions are agitated by a sense of  
wrong.

JOHNSON.

The *reasonableness* of a test is not hard to be  
proved.

JOHNSON.

#### FAITH, CREED.

FAITH (*v. Belief*) denotes either the principle of trusting, or the thing trusted. CREED, from the Latin *credo*, to believe, denotes the thing believed.

These words are synonymous when taken for the thing trusted in or believed; but they differ in this, that *faith* has always a reference to the principle in the mind; *creed* only respects the thing which is the object of *faith*: *faith* is the general and *creed* the particular term, for a *creed* is a set form of *faith*: hence we say, to be of the same *faith*, or to adopt the same *creed*. The holy martyrs died for the *faith*, as it is in Christ Jesus; every established form of religion will have its peculiar *creed*. The Church of England has adopted that *creed* which it considers as containing the purest principles of Christian *faith*.

St. Paul affirms, that a sinner is at first justified and received into the favor of God, by sincere profession of the Christian *faith*.

TILLOTSON.

Supposing all the great points of atheism were formed into a kind of *creed*, I would fain ask whether it would not require an infinitely greater measure of *faith* than any set of articles which they so violently oppose?

ADDISON.

#### FAITH, FIDELITY.

THOUGH derived from the same source (*v. Belief*), they differ widely in meaning; FAITH here denotes a mode of action,

namely, in acting true to the *faith* which others repose in us; FIDELITY, a disposition of the mind to adhere to that *faith* which others repose in us. We keep our *faith*, we show our *fidelity*. *Faith* is a public concern, it depends on promises; *fidelity* is a private or personal concern, it depends upon relationships and connections. A breach of *faith* is a crime that brings a stain on a nation, for *faith* ought to be kept even with an enemy. A breach of *fidelity* attaches disgrace to the individual; for *fidelity* is due from a subject to a prince, or from a servant to his master, or from married people one to another. No treaty can be made with him who will keep no *faith*; no confidence can be placed in him who discovers no *fidelity*. The Danes kept no *faith* with the English; fashionable husbands and wives in the present day seem to think there is no *fidelity* due to each other.

The pit resounds with shrieks, a war succeeds  
For breach of public *faith* and unexampled deeds.

DRYDEN.

When one hears of Negroes who upon the death  
of their masters hang themselves upon the next  
tree, who can forbear admiring their *fidelity*,  
though it expresses itself in so dreadful a man-  
ner?

ADDISON.

#### FAITHFUL, TRUSTY.

FAITHFUL signifies full of *faith* or *fidelity* (*v. Faith, fidelity*). TRUSTY signifies fit or worthy to be trusted (*v. Belief*).

*Faithful* respects the principle altogether; it is suited to all relations and stations, public and private: *trusty* includes not only the principle, but the mental qualifications in general; it applies to those in whom particular *trust* is to be placed. It is the part of a Christian to be *faithful* to all his engagements; it is a particular excellence in a servant to be *trusty*.

What we hear,

With weaker passion will affect the heart,  
Than when the *faithful* eye beholds the part.

FRANCIS.

The steeds they left their *trusty* servants hold.

POPE.

*Faithful* is applied in the improper sense to an unconscious agent; *trusty* may be applied with equal propriety to things as to persons. We may speak of a *faithful* saying, or a *faithful* picture; a *trusty* sword, or a *trusty* weapon.

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Though the generality of painters at that time were not equal to the subjects on which they were employed, yet they were close imitators of nature, and have perhaps transmitted more *faithful* representations than we could have expected from men of brighter imaginations.

WALFOLLE.

He took the quiver and the *trusty* bow  
Achates used to bear.

DRYDEN.

#### FAITHLESS, UNFAITHFUL.

FAITHLESS is mostly employed to denote a breach of *faith*; and UNFAITHFUL to mark the want of *fidelity* (*v. Faith, fidelity*). The former is positive; the latter is rather negative, implying a deficiency. A prince, a government, a people, or an individual, is said to be *faithless*; a husband, a wife, a servant, or any individual, *unfaithful*. Mettus Fuffetius, the Alban Dictator, was *faithless* to the Roman people when he withheld his assistance in the battle, and strove to go over to the enemy: a man is *unfaithful* to his employer who sees him injured by others without doing his utmost to prevent it. A woman is *faithless* to her husband who breaks the marriage vow; she is *unfaithful* to him when she does not discharge the duties of a wife to the best of her abilities.

The sire of men and monarch of the sky  
Th' advice approv'd, and bade Minerva fly,  
Dissolve the league, and all her arts employ  
To make the breach the *faithless* act of Troy.

POPE.

At length ripe vengeance o'er their head impends,  
But Jove himself the *faithless* race defends.

POPE.

If e'er with life I quit the Trojan plain,  
If e'er I see my sire and spouse again,  
This bow, *unfaithful* to my glorious aims,  
Broke by my hand, shall feed the blazing flames.

POPE.

#### FAITHLESS, PERFIDIOUS, TREACHEROUS.

FAITHLESS (*v. Faithless*) is the generic term, the rest are specific terms, a breach of good *faith* is expressed by them all, but *faithless* expresses no more: the others include accessory ideas in their signification. PERFIDIOUS, in Latin *perfidiosus*, signifies literally breaking through *faith* in a great degree, and now implies the addition of hostility to the breach of *faith*. TREACHEROUS, most probably changed from *traitorous*, comes from the Latin *trado*, to betray, and signifies one species of active hostile breach of *faith*.

A *faithless* man is *faithless* only for his own interest; a *perfidious* man is expressly so to the injury of another. A friend is *faithless* who consults his own safety in time of need; he is *perfidious* if he profits by the confidence reposed in him to plot mischief against the one to whom he has made vows of friendship. *Faithlessness* does not suppose any particular efforts to deceive: it consists of merely violating that faith which the relation produces; *perfidy* is never so complete as when it has most effectually assumed the mask of sincerity.

Old Priam, fearful of the war's event,  
This hapless Polydore to Thracia sent,  
From noise and tumults, and destructive war,  
Committed to the *faithless* tyrant's care.

DRYDEN.

When a friend is turned into an enemy, the world is just enough to accuse the *perfidiousness* of the friend, rather than the indiscretion of the person who confided in him. ADDISON.

*Perfidy* may lie in the will to do; *treachery* lies altogether in the thing done; one may therefore be *perfidious* without being *treacherous*. A friend is *perfidious* whenever he evinces his *perfidy*; but he is said to be *treacherous* only in the particular instance in which he betrays the confidence and interests of another. I detect a man's *perfidy*, or his *perfidious* aims, by the manner in which he attempts to draw my secrets from me; I am not made acquainted with his *treachery* until I discover that my confidence is betrayed and my secrets are divulged. On the other hand, we may be *treacherous* without being *perfidious*. *Perfidy* is an offence mostly between individuals; it is rather a breach of fidelity (*v. Faith, fidelity*) than of faith; *treachery*, on the other hand, includes breaches of private or public faith. A servant may be both *perfidious* and *treacherous* to his master; a citizen may be *treacherous*, but not *perfidious*, toward his country. It is said that in the South Sea Islands, when a chief wants a human victim, their officers will sometimes invite their friends or relations to come to them, when they take the opportunity of suddenly falling upon them and despatching them; here is *perfidy* in the individual who acts this false part, and *treachery* in the act of betraying him who is murdered. When the school-master of Falerii delivered his

scholars to Camillus, he was guilty of *treachery* in the act, and of *perfidy* toward those who had reposed confidence in him. When Romulus ordered the Sabine women to be seized, it was an act of *treachery*, but not of *perfidy*; so, in like manner, when the daughter of Tarpeius opened the gates of the Roman citadel to the enemy.

Shall, then, the Grecians fly, oh dire disgrace!  
And leave unpunish'd this *perfidious* race?

POPE.

And had not Heav'n the fall of Troy design'd,  
Enough was said and done 't inspire a better  
mind;

Then had our lances pierc'd the *treach'rous*  
wood,  
And Ilian towers, and Priam's empire, stood.

DRYDEN.

#### FALL, DOWNFALL, RUIN.

FALL and DOWNFALL, from the German *fallen*, has the same derivation as *fail* (*v. To fail*). RUIN, *v. Destruction*.

Whether applied to physical objects or the condition of persons, *fall* expresses less than *downfall*, and this less than *ruin*. *Fall* applies to that which is erect; *downfall* to that which is elevated: everything which is set up, although as trifling as a stick, may have a *fall*; but we speak of the *downfall* of the loftiest trees or the tallest spires. A *fall* may be attended with more or less mischief, or even with none at all; but *downfall* and *ruin* are accompanied with the dissolution of the bodies that *fall*. The higher a body is raised, and the greater the art that is employed in the structure, the completer the *downfall*; the greater the structure, the more extended the *ruin*. In the figurative application we may speak of the *fall* of man from a state of innocence, a state of ease, or a state of prosperity, or his *downfall* from greatness or high rank. He may recover from his *fall*, but his *downfall* is commonly followed by the entire *ruin* of his concerns, and often of himself. The *fall* of kingdoms, and the *downfall* of empires, must always be succeeded by their *ruin* as an inevitable result.

The fall of kings,  
The rage of nations, and the crush of states  
Move not the man who, from the world escap'd,  
To Nature's voice attends. ADDISON.

Histories of the *downfall* of empires are read  
with tranquillity. JOHNSON.

Old age seizes upon an ill-spent youth like fire upon a rotten house; it was rotten before, and must have *fallen* of itself: so that it is no more than one *ruin* preventing another. SOUTH.

TO FALL, DROP, DROOP, SINK, TUMBLE.

FALL, *v. Fall*. DROP and DROOP, in German *tropfen*, low German, etc., *druppen*, is an onomatopœia of the *falling* of a *drop*. SINK, in German *sinken*, is an intensive of *siegen*, to incline downward. TUMBLE, in German *tummeln*, is an intensive of *tumeln*, to reel backward and forward.

*Fall* is the generic, the rest specific terms; to *drop* is to *fall* suddenly, and mostly in the form of a *drop*; to *droop* is to *drop* in part; to *sink* is to *fall* gradually; to *tumble* is to *fall* awkwardly, or contrary to the usual mode. In cataracts the water *falls* perpetually and in a mass: in rain it *drops* partially; in ponds the water *sinks* low. The head *droops*, but the body may *fall* or *drop* from a height, it may *sink* down to the earth, it may *tumble* by accident.

Yet come it will, the day decreed by fates,  
(How my heart trembles while my tongue relates!)

The day when thou, imperial Troy! must bend,  
And see thy warriors *fall* and glories end.

POPE.

The wounded bird, ere yet she breathed her last,  
With flagging wings alighted on the mast,  
A moment hung, and spread her pinions there,  
Then sudden *dropt* and left her life in air.

POPE.

Thrice Dido tried to raise her *drooping* head,  
And fainting, thrice *fell* grov'ling on the bed.

DRYDEN.

Down *sunk* the priest; the purple hand of death  
Clos'd his dim eye, and fate suppress'd his breath.

POPE.

Fall on his ankle *dropt* the pond'rous stone,  
Burst the strong nerves, and crush'd the solid  
bone;

Supine he *tumbles* on the crimson'd sands.

POPE.

*Fall*, *drop*, and *sink* are extended in their application to moral or other objects; *droop* and *tumble* in the physical sense. A person *falls* from a state of prosperity; words *drop* from the lips, and *sink* into the heart. Corn, or the price of corn, *falls*; a subject *drops*; a person *sinks* into poverty or in the estimation of the world.

The third day comes a frost, a killing frost,  
And when he thinks, good easy man, full surely  
His greatness is a ripening, nips his shoot,  
And then he *falls* as I do. SHAKESPEARE.

I must take notice here of our archbishop's care for a parish church in his province being in danger of *dropping* down for want of reparation. STRYFE.

How many *sink* in the devouring flood  
Or more devouring flame! THOMSON.

#### FALLACIOUS, DECEITFUL, FRAUDULENT.

FALLACIOUS comes from the Latin *fallax* and *fallo*, to deceive, signifying the property of misleading. DECEITFUL, *v. To deceive*. FRAUDULENT signifies after the manner of a *fraud*.

The *fallacious* has respect to falsehood in opinion; *deceitful* to that which is externally false: our hopes are often *fallacious*; the appearances of things are often *deceitful*. *Fallacious*, as characteristic of the mind, excludes the idea of design; *deceitful* excludes the idea of mistake; *fraudulent* is a gross species of the *deceitful*. It is a *fallacious* idea for any one to imagine that the faults of others can serve as any extenuation of his own; it is a *deceitful* mode of acting for any one to advise another to do that which he would not do himself; it is *fraudulent* to attempt to get money by means of a falsehood.

But when Ulysses, with *fallacious* arts,  
Had made impression on the people's hearts,  
And forg'd a treason in my patron's name,  
My kinsman fell. DRYDEN.

Such is the power which the sophistry of self-love exercises over us, that almost every one may be assured he measures himself by a *deceitful* scale. BLAIR.

Ill-fated Paris! slave to womankind,  
As smooth of face as *fraudulent* of mind.

POPE.

#### FALLACY, DELUSION, ILLUSION.

THE FALLACY (*v. Fallacious*) is that which has the tendency to deceive; the DELUSION (*v. To deceive*) is that which deludes, or the state of being *deluded*; the ILLUSION is that which has the power of illuding or sporting with the mind, or the state of being so played upon. We endeavor to detect the *fallacy* which lies concealed in a proposition: we endeavor to remove the *delusion* to which the judgment has been exposed, and to dissipate the *illusion* to which the senses or fancy are liable.

In all the reasonings of freethinkers there are *fallacies* against which the ig-

norant cannot always be on their guard. The ignorant are perpetually exposed to *delusions* when they attempt to speculate on matters of opinion. The ideas of ghosts and apparitions are mostly attributable to the *illusions* of the senses and the imagination.

There is, indeed, no transaction which offers stronger temptations to *fallacy* and sophistication than epistolary intercourse. JOHNSON.

As when a wandering fire,  
Hovering and blazing with *delusée* light,  
Misleads th' amaz'd night-wanderer from his way. MILTON.

Fame, glory, wealth, honor, have in the prospect pleasing *illusions*. STEELE.

## FAME, REPUTATION, RENOWN.

FAME (from the Greek *φῆμη*, to say) is the most noisy and uncertain; it rests upon report: REPUTATION (*v. Character, reputation*) is silent and solid; it lies more in the thoughts, and is derived from observation. RENOWN, in French *renomée*, from *nom*, a name, signifies the reverberation of a name; it is as loud as *fame*, but more substantial and better founded: hence we say that a person's *fame* is gone abroad; his *reputation* is established; and he has got *renown*.

Europe with Afric in his *fame* shall join,  
But neither shore his conquests shall confine. DRYDEN.

Pope doubtless approached Addison, when the *reputation* of their wit first brought them together, with the respect due to a man whose abilities were acknowledged. JOHNSON.

How doth it please and fill the memory  
With deeds of brave *renown*, while on each hand  
Historic urns and breathing statues rise,  
And speaking busts. DYER.

*Fame* may be applied to any object, good, bad, or indifferent; *reputation* is applied only to real eminence in some department; *renown* is employed only for extraordinary men and brilliant exploits. The *fame* of a quack may be spread among the ignorant multitude by means of a lucky cure; the *reputation* of a physician rests upon his tried skill and known experience; the *renown* of a general is proportioned to the magnitude of his achievements.

*Fame* is like a river that beareth up things that are light and airy, and drowneth things weighty and solid. BACON.

The first degree of literary *reputation* is certainly due to him who adorns or improves his country by original writings. JOHNSON.

Well-constituted governments have always made the profession of a physician both honorable and advantageous. Homer's Machaon and Virgil's Iapis were men of *renown*, heroes in war. JOHNSON.

## FAME, REPORT, RUMOR, HEARSAY.

FAME (*v. Fame*) has a reference to the thing which gives birth to it; it goes about of itself without any apparent instrumentality. REPORT (from *re* and *porto*, to carry back, or away from an object) has always a reference to the reporter. RUMOR, in Latin *rumor*, from *ruo*, to rush or to flow, has a reference to the flying nature of words that are carried; it is therefore properly a flying report. HEARSAY refers to the receiver of that which is said: it is limited, therefore, to a small number of speakers, or reporters. *Fame* serves to form or establish a character either of a person or a thing; it will be good or bad, according to circumstances; the *fame* of our Saviour's miracles went abroad through the land; a *report* serves to communicate information of events; it may be more or less correct according to the veracity or authenticity of the reporter; reports of victories mostly precede the official confirmation: a *rumor* serves the purposes of fiction; it is more or less vague, according to the temper of the times and the nature of the events; every battle gives rise to a thousand *rumors*: the *hearsay* serves for information or instruction, and is seldom so incorrect as it is familiar.

Space may produce new worlds, whereof so rare,  
There went a *fame* in heav'n, that he ere long  
Intended to create. MILTON.

What liberties any man may take in imputing words to me which I never spoke, and what credit Caesar may give to such reports, these are points for which it is by no means in my power to be answerable. MELMOTH'S LETTERS OF CICERO.

For which of you will stop  
The vent of hearing, when loud *rumor*  
Speaks? SHAKESPEARE.

What influence can a mother have over a daughter, from whose example the daughter can only have *hearsay* benefits? RICHARDSON.

## FAMILY, HOUSE, LINEAGE, RACE.

DIVISIONS of men, according to some rule of relationship or connection, is the

common idea in these terms. FAMILY is the most general in its import, from the Latin *familia*, a family, *famulus*, a servant, in Greek *οἰκία*, an assembly, and the Hebrew *omal*, to labor; it is applicable to those who are bound together upon the principle of dependence. HOUSE figuratively denotes those who live in the same *house*, and is commonly extended in its signification to all that passes under the same roof: hence we rather say that a woman manages her *family*; that a man rules his *house*. The *family* is considered as to its relationships; the number, union, condition, and quality of its members; the *house* is considered more as to what is transacted within its walls. We speak of a numerous *family*, a united or affectionate *family*; a mercantile *house*, and the *house* (meaning the members of the House of Parliament). If a man cannot find happiness in the bosom of his *family*, he will seek for it in vain elsewhere: the credit of a *house* is to be kept up only by prompt payments.

To live in a *family* where there is but one heart and as many good strong heads as persons, and to have a place in that enlarged single heart, is such a state of happiness as I cannot hear of without feeling the utmost pleasure. FIELDING.

They two together rule the house. The *house* I call here the man, the woman, their children, and their servants. SMITH.

In an extended application of these words they are made to designate the quality of the individual, in which case *family* bears the same familiar and indiscriminate sense as before: *house* is employed as a term of grandeur. When we consider the *family* in its domestic relations, in its habits, manners, connections, and circumstances, we speak of a genteel *family*, a respectable *family*, the royal *family*; but when we consider it with regard to its political and civil distinctions, its titles and its power, then we denominate it a *house*, as an illustrious *house*; the House of Bourbon, of Brunswick, or of Hanover; the imperial House of Austria. Any subject may belong to an ancient or noble *family*: princes are said to be descended from ancient *houses*. A man is said to be of *family* or of no *family*: we may say likewise that he is of a certain *house*; but to say that he is of no *house* would be superfluous. In republics

there are *families*, but not *houses*, because there is no nobility; in China, likewise, where the private virtues only distinguish the individual or his *family*, the term *house* is altogether inapplicable.

An empty man of a great *family* is a creature that is scarce conversable. ADDISON.

By the quarrels begun upon personal titles between Stephen and Maud, and the Houses of York and Lancaster, etc., the people got nothing by the victory, which way soever it fell. SIDNEY.

*Family* includes in it every circumstance of connection and relationship; LINEAGE respects only consanguinity: *family* is employed mostly for those who are coeval; *lineage* is generally used for those who have gone before. When the Athenian general Iphicrates, son of a shoemaker, was reproached by Harmodius with his birth, he said, I had rather be the first than the last of my *family*: David was of the *lineage* of Abraham, and our Saviour was of the *lineage* of David. RACE, from the Latin *radix*, a root, denotes the origin, or that which constitutes the original point of resemblance. A *family* supposes the closest alliance; a *race* supposes no closer connection than what a common property creates. *Family* is confined to a comparatively small number; *race* is a term of extensive import, including all mankind, as the human *race*; or particular nations, as the *race* of South Sea Islanders; or a particular *family*, as the *race* of the Heraclides; from Hercules sprang a *race* of heroes.

A nation properly signifies a great number of *families* derived from the same blood, born in the same country, and living under the same government and civil constitutions. TEMPLE.

We want not cities, nor Sicilian coasts,  
Where King Acestes Trojan *lineage* boasts. DRYDEN.

Nor knows our youth of noblest *race*,  
To mount the manag'd steed or urge the chase;  
More skill'd in the mean arts of vice,  
The whirling troque or law-forbidden dice. FRANCIS.

## FAMOUS, CELEBRATED, RENOWNED, ILLUSTRIOUS.

FAMOUS signifies literally having *fame* or the cause of *fame*: it is applicable to that which causes a noise or sensation; to that which is talked of, written upon, discussed, and thought of; to that which is reported of far and near; to that which

is circulated among all ranks and orders of men. CELEBRATED signifies literally kept in the memory by a *celebration* or memorial, and is applicable to that which is praised and honored with solemnity. RENOWNED signifies literally possessed of a name, and is applicable to whatever extends the name, or causes the name to be often repeated. ILLUSTRIOUS signifies literally what has or gives a lustre: it is applicable to whatever confers dignity.

*Famous* is a term of indefinite import; it conveys of itself frequently neither honor nor dishonor, since it is employed indifferently as an epithet for things praiseworthy or otherwise; it is the only one of these terms which may be used in a bad sense. The others rise in a gradually good sense. The *celebrated* is founded upon merit and the display of talent in the arts and sciences; it gains the subject respect: the *renowned* is founded upon the possession of rare or extraordinary qualities, upon successful exertions and an accordance with public opinion; it brings great honor or glory to the subject: the *illustrious* is founded upon those solid qualities which not only render one known but distinguished; it insures regard and veneration. A person may be *famous* for his eccentricities; *celebrated* as an artist, a writer, or a player; *renowned* as a warrior or a statesman; *illustrious* as a prince, a statesman, or a senator. The maid of Orleans, who was decried by the English and idolized by the French, is equally *famous* in both nations. There are *celebrated* authors whom to censure, even in that which is censurable, would endanger one's reputation. The *renowned* heroes of antiquity have, by the perusal of their exploits, given birth to a race of modern heroes not inferior to themselves. Princes may shine in their lifetime, but they cannot render themselves *illustrious* to posterity except by the monuments of goodness and wisdom which they leave after them.

I thought it an agreeable change to have my thoughts diverted from the greatest among the dead and fabulous heroes, to the most *famous* among the real and living.

While I was in this learned body I applied myself with so much diligence to my studies, that there are very few *celebrated* books either in the learned or modern tongues which I am not acquainted with.

Castor and Pollux first in martial force,  
One bold on foot, and one *renowned* for horse.  
POPE.  
The reliefs of the envious man are those little blemishes that discover themselves in an *illustrious* character.  
ADDISON.

#### FANCIFUL, FANTASTICAL, WHIMSICAL, CAPRICIOUS.

FANCIFUL signifies full of *fancy* (*v. Conceit*). FANTASTICAL signifies belonging to the fantasy, which is the immediate derivative from the Greek. WHIMSICAL signifies either like a whim, or having a whim. CAPRICIOUS, having *caprice*.

*Fanciful* and *fantastical* are both employed for persons and things; *whimsical* and *capricious* are mostly employed for persons, or what is personal. *Fanciful* is said of that which is irregular in the taste or judgment; *fantastical* is said of that which violates all propriety, as well as regularity: the former may consist of a simple deviation from rule; the latter is something extravagant. A person may, therefore, sometimes be advantageously *fanciful*, although he can never be *fantastical* but to his discredit. Lively minds will be *fanciful* in the choice of their dress, furniture, or equipage: the affectation of singularity frequently renders people *fantastical* in their manners as well as their dress.

There is something very sublime, though very *fanciful*, in Plato's description of the Supreme Being, that, "truth is his body, and light his shadow."  
ADDISON.

Methinks heroic poesy, till now,  
Like some *fantastic* fairy-land did show.  
COWLEY.

*Fanciful* is said mostly in regard to errors of opinion or taste; it springs from an aberration of the mind: *whimsical* is a species of the *fanciful* in regard to one's likes or dislikes; *capricious* respects errors of temper, or irregularities of feeling. The *fanciful* does not necessarily imply instability; but the *capricious* excludes the idea of fixedness. One is *fanciful* by attaching a reality to that which only passes in one's own mind; one is *whimsical* in the inventions of the *fancy*; one is *capricious* by acting and judging without rule or reason in that which admits of both.

The English are naturally *fanciful*.  
ADDISON.

'Tis this exalted power, whose business lies  
In nonsense and impossibilities;  
This made a *whimsical* philosopher  
Before the spacious world a tub prefer.  
ROCHESTER.

Many of the pretended friendships of youth are founded on *capricious* liking.  
BLAIR.

#### FANCY, IMAGINATION.

FROM what has already been said on FANCY (*v. Conceit* and *fanciful*), the distinction between it and IMAGINATION, as operations of thought, will be obvious. *Fancy*, considered as a power, simply brings the object to the mind, or makes it appear; but *imagination*, from *image*, in Latin *imago*, or *imitago*, or *imitatio*, is a power which presents the images or likenesses of things. The *fancy*, therefore, only employs itself about things without regarding their nature; but the *imagination* aims at tracing a resemblance, and getting a true copy. The *fancy* consequently forms combinations, either real or unreal, as chance may direct; but the *imagination* is seldom led astray. The *fancy* is busy in dreams, or when the mind is in a disordered state; but the *imagination* is supposed to act when the intellectual powers are in full play.

There was a certain lady of thin airy shape,  
who was very active in this solemnity: her name was *Fancy*.  
ADDISON.

And as *imagination* bodies forth  
The forms of things unknown, the poet's pen  
Turns them to shape.  
SHAKESPEARE.

The *fancy* is employed on light and trivial objects, which are present to the senses; the *imagination* soars above all vulgar objects, and carries us from the world of matter into the world of spirits, from time present to the time to come.

Philosophy! I say, and call it He;  
For whatso'er the painter's *fancy* be,  
It a male virtue seems to me.  
COWLEY.

Whatever be his subject, Milton never fails to fill the *imagination*.  
JOHNSON.

A milliner or mantua-maker may employ her *fancy* in the decorations of a cap or gown; but the poet's *imagination* depicts everything grand, everything bold, and everything remote.

Does airy *fancy* cheat  
My mind, well pleas'd with the deceit? CREECH.  
There are forms which naturally create respect in the beholders, and at once inflame and chasten the *imagination*.  
STEELE.

Although Mr. Addison has thought proper, for his convenience, to use the words *fancy* and *imagination* promiscuously when writing on this subject, yet the distinction, as above pointed out, has been observed both in familiar discourse and in writing. We say that we *fancy*, not that we *imagine*, that we see or hear something; the pleasures of the *imagination*, not of the *fancy*.

Eager he rises, and in *fancy* hears  
The voice celestial murmuring in his ears.  
POPE.

Grief has a natural eloquence belonging to it, and breaks out in more moving sentiments than can be supplied by the finest *imagination*.  
ADDISON.

#### FARE, PROVISION.

FARE, from the German *fahren*, to go or be, signifies in general the condition or thing that comes to one. PROVISION, from *provide*, signifies the thing provided for one.

These terms are alike employed for the ordinary concerns of life, and may either be used in the limited sense for the food one procures, or in general for whatever necessary or convenience is procured: to the term *fare* is annexed the idea of accident; *provision* includes that of design: a traveller on the Continent must frequently be contented with humble *fare*, unless he has the precaution of carrying his *provisions* with him.

This night, at least, with me forget your care,  
Chestnuts, and curds, and cream, shall be your *fare*.  
DRYDEN.

The winged nation wanders through the skies,  
And o'er the plains and shady forest flies;  
They breed, they brood, instruct, and educate,  
And make *provision* for the future state.  
DRYDEN.

#### FARMER, HUSBANDMAN, AGRICULTURIST.

FARMER, from the Saxon *feorm*, food, signifies one managing a *farm*, or cultivating the ground for a subsistence: HUSBANDMAN is one following *husbandry*, that is, the tillage of land by manual labor; the *farmer*, therefore, conducts the concern, and the *husbandman* labors under his direction: AGRICULTURIST, from the Latin *ager*, a field, and *colo*, to till, signifies any one engaged in the art of cultivation. The *farmer* is always a practitioner; the *agriculturist* may be a mere theorist: the *farmer* fol-

lows husbandry solely as a means of living: the *agriculturist* follows it as a science; the former tills the land upon given admitted principles; the latter frames new principles, or alters those that are established. Between the *farmer* and the *agriculturist* there is the same difference as between practice and theory: the former may be assisted by the latter, so long as they can go hand in hand; but in the case of a collision, the *farmer* will be of more service to himself and his country than the *agriculturist*; *farming* brings immediate profit from personal service; *agriculture* may only promise future, and consequently contingent advantages.

To check this plague, the skilful *farmer* chaff  
And blazing straw before his orchard burns.

THOMSON.

An improved and improving *agriculture*,  
which implies a great augmentation of labor, has  
not yet found itself at a stand.

BURKE.

Old *husbandmen* I at Sabinum know,  
Who, for another year, dig, plough, and sow.

DENHAM.

#### OF FASHION, OF QUALITY, OF DISTINCTION.

THESE epithets are employed promiscuously in colloquial discourse; but not with strict propriety: by men of *fashion* are understood such men as live in the fashionable world, and keep the best company; by men of *quality* are understood men of rank or title; by men of *distinction* are understood men of honorable superiority, whether by wealth, office, or pre-eminence in society. Gentry and merchants, though not men of *quality*, may, by their mode of living, be men of *fashion*; and by the office they hold in the state, they may likewise be men of *distinction*.

The free manner in which people of *fashion* are discoursed on at such meetings (of trades-people) is but a just reproach of their failures in this kind (in payment).

STEELE.

The single dress of a lady of *quality* is often the product of a hundred climes.

ADDISON.

It behooves men of *distinction*, with their power and example, to preside over the public diversions in such a manner as to check anything that tends to the corruption of manners.

STEELE.

#### FASTIDIOUS, SQUEAMISH.

FASTIDIOUS, in Latin *fastidiosus*, from *fastus*, pride, signifies proudly

not easily pleased: SQUEAMISH, changed from *qualmish* or weak-stomached, signifies, in the moral sense, foolishly sickly, easily disgusted. A female is *fastidious* when she criticises the dress or manners of her rival; she is *squeamish* in the choice of her own dress, company, words, etc. Whoever examines his own imperfections will cease to be *fastidious*; whoever restrains humor and caprice will cease to be *squeamish*.

The perception as well as the senses may be improved to our own disquiet; and we may by diligent cultivation of the powers of dislike raise in time an artificial *fastidiousness*.

JOHNSON.

Were the fates more kind,  
Our narrow luxuries would soon grow stale;  
Were these exhaustless, nature would grow sick  
And, cloy'd with pleasure, *squeamishly* complain

That all is vanity, and life a dream.

ARMSTRONG.

#### FATIGUE, WEARINESS, LASSITUDE.

FATIGUE, from the Latin *fatigo*, that is, *fatim*, abundantly or powerfully, and *ago*, to act, or *agito*, to agitate, designates an effect from a powerful or stimulating cause. WEARINESS, from *weary*, a frequentative of *wear*, marks an effect from a continued or repeated cause. LASSITUDE, from the Latin *lassus*, changed from *laxus*, relaxed, marks a state without specifying a cause.

*Fatigue* is an exhaustion of the animal or mental powers; *weariness* is a wearing out the strength, or breaking the spirits; *lassitude* is a general relaxation of the animal frame: the laborer experiences *fatigue* from the toils of the day; the man of business, who is harassed by the multiplicity and complexity of his concerns, suffers *fatigue*; and the student, who labors to fit himself for a public exhibition of his acquirements, is in like manner exposed to *fatigue*: *weariness* attends the traveller who takes a long or pathless journey; *weariness* is the lot of the petitioner who attends in the antechamber of a great man; the critic is doomed to suffer *weariness*, who is obliged to drag through the shallow but voluminous writings of a dull author. *Lassitude* is the consequence of a distempered system, sometimes brought on by an excess of *fatigue*, sometimes by sickness, and frequently by the action of the external air.

One of the amusements of idleness is reading without the *fatigue* of close attention.

JOHNSON.

For want of a process of events, neither knowledge nor elegance preserve the reader from *weariness*.

JOHNSON.

The cattle in the fields show evident symptoms of *lassitude* and disgust in an unpleasant season.

COWPER.

#### FAVORABLE, PROPITIOUS.

In a former paragraph (*v. Auspicious*) I have shown *propitious* to be a species of the *favorable*, namely, the *favorable* as it springs from the design of an agent; what is *propitious*, therefore, is always *favorable*, but not *vice versa*: the *favorable* properly characterizes both persons and things; the *propitious*, in the proper sense, characterizes the person only: as applied to persons, an equal may be *favorable*; a superior only is *propitious*: the one may be *favorable* only in inclination; the latter is *favorable* also in granting timely assistance. Cato was *favorable* to Pompey; the gods were *propitious* to the Greeks: we may all wish to have our friends *favorable* to our projects; none but heathens expect to have a blind destiny *propitious*. In the improper sense, *propitious* may be applied to things with a similar distinction: whatever is well-disposed to us, and seconds our endeavors, or serves our purpose, is *favorable*; whatever efficaciously protects us, speeds our exertions, and decides our success, is *propitious* to us: on ordinary occasions, a wind is said to be *favorable* which carries us to the end of our voyage; but it is said to be *propitious* if the rapidity of our passage forwards any great purpose of our own.

You have, indeed, every *favorable* circumstance for your advancement that can be wished.

MELMOTH'S LETTERS OF CICERO.

Bah! what use of valor can be made,  
When Heaven's *propitious* powers refuse their aid?

DRYDEN.

#### FEARFUL, DREADFUL, FRIGHTFUL, TREMENDOUS, TERRIBLE, TERRIFIC, HORRIBLE, HORRID.

FEARFUL here signifies full of that which causes *fear* (*v. Alarm*); DREADFUL, full of what causes *dread* (*v. Apprehension*); FRIGHTFUL, full of what causes *fright* (*v. Afraid*) or *apprehension*; TREMENDOUS, that which causes *trem-*

*bling*; TERRIBLE, or TERRIFIC, causing *terror* (*v. Alarm*); HORRIBLE, or HORRID, causing *horror*. The application of these terms is easily to be discovered by these definitions: the first two affect the mind more than the senses; all the others affect the senses more than the mind: a contest is *fearful* when the issue is important, but the event doubtful; the thought of death is *dreadful* to one who feels himself unprepared. The *frightful* is less than the *tremendous*; the *tremendous* than the *terrible*; the *terrible* than the *horrible*: shrieks may be *frightful*; thunder and lightning may be *tremendous*; the roaring of a lion is *terrible*; the glare of his eye *terrific*; the actual spectacle of killing is *horrible* or *horrid*. In their general application, these terms are often employed promiscuously to characterize whatever produces very strong impressions: hence we may speak of a *frightful*, *dreadful*, *terrible*, or *horrid* dream; or *frightful*, *dreadful*, or *terrible* tempest; *dreadful*, *terrible*, or *horrid* consequences.

She wept the terrors of the *fearful* wave,  
Too oft, alas! the wandering lover's grave.

FALCONER.

And dar'st thou threat to snatch my prize away,  
Due to the deeds of many a *dreadful* day?

POPE.

*Frightful* convulsions writ'h'd his tortur'd limbs.

FENTON.

Out of the limb of the murdered monarchy has arisen a vast, *tremendous*, unformed spectre, in a far more *terrific* guise than any which ever yet overpowered the imagination of man.

BURKE.

Deck'd in sad triumph for the mournful field,  
O'er her broad shoulders hangs his *horrid* shield.

POPE.

#### FEAST, BANQUET, CAROUSAL, ENTERTAINMENT, TREAT.

As FEASTS, in the religious sense, from *festus*, are always days of leisure, and frequently of public rejoicing, this word has been applied to any social meal for the purposes of pleasure: this is the idea common to the signification of all these words, of which *feast* seems to be the most general; and for all of which it may frequently be substituted, although they have each a distinct application: *feast* conveys the idea merely of enjoyment: BANQUET is a splendid *feast*, attended with pomp and state; it is a term