

him grovel and crawl in the dust, licking up the dross and filth of the earth, is **SORDID**, from the Latin *sordeo*, to be filthy and nasty. *Meanness* is in many cases only relatively bad as it respects the disposal of our property: for instance, what is *meanness* in one, might be generosity or prudence in another: the due estimate of circumstances is allowable in all, but it is *meanness* for any one to attempt to save, at the expense of others, that which he can conveniently afford either to give or pay: hence an undue spirit of seeking gain or advantage for one's self to the detriment of others, is denominated a *mean* temper: it is *mean* for a gentleman to do that for himself which according to his circumstances he might get another to do for him. *Pitifulness* goes farther than *meanness*: it is not merely that which degrades, but unmans the person; it is that which is bad as well as low: when the fear of evil or the love of gain prompts a man to sacrifice his character and forfeit his veracity he becomes truly *pitiful*; Blifil in Tom Jones is the character whom all pronounce to be *pitiful*. *Sordidness* is peculiarly applicable to one's love of gain; although of a more corrupt, yet it is not of so degrading a nature as the two former: the *sordid* man does not deal in trifles like the *mean* man; and has nothing so low and vicious in him as the *pitiful* man. A continual habit of getting money will engender a *sordid* love of it in the human mind; but nothing short of a radically wicked character leads a man to be *pitiful*. We think lightly of a *mean* man: we hold a *pitiful* man in profound contempt: we hate a *sordid* man. *Meanness* descends to that which is insignificant and worthless: *pitifulness* sinks into that which is despicable; *sordidness* contaminates the mind with what is foul.

Nature, I thought, perform'd too *mean* a part,  
Forming her movements to the rules of art.

SWIFT.

The Jews tell us of a twofold Messiah, a vile and most *pitiful* fetch, invented only to evade what they cannot answer.

PRIDEAUX.

This, my assertion proves he may be old,  
And yet not *sordid*, who refuses gold.

DENHAM.

## MEAN, MEDIUM.

**MEAN** is but a contraction of **MEDIUM**, which signifies in Latin the middle

path. The term *mean* is used abstractedly in all speculative matters: there is a *mean* in opinions between the two extremes: this *mean* is doubtless the point nearest to truth. *Medium* is employed in practical matters; computations are often erroneous from being too high or too low; the *medium* is in this case the one most to be preferred. The moralist will always recommend the *mean* in all opinions that widely differ from each other: our passions always recommend to us some extravagant conduct either of insolent resistance or *mean* compliance; but discretion recommends the *medium* or middle course in such matters.

The man within the golden *mean*,  
Who can his boldest wish contain,  
Securely views the ruin'd cell  
Where sordid want and sorrow dwell.

FRANCIS.

He who looks upon the soul through its outward actions, often sees it through a deceitful *medium*.

ADDISON.

## MEETING, INTERVIEW.

**MEETING**, from to *meet*, is the act of *meeting* or coming into the company of any one: **INTERVIEW**, compounded of *inter*, between, and *view*, to view, is a personal view of each other. A *meeting* is an ordinary concern, and its purpose familiar; *meetings* are daily taking place between friends: an *interview* is extraordinary and formal; its object is commonly business; an *interview* sometimes takes place between princes, or commanders of armies.

I have not joy'd an hour since you departed,  
For public miseries and private fears,  
But this bless'd *meeting* has o'erpaid them all.

DRYDEN.

His fears were, that the *interview* between  
England and France might, through their amities,  
Breed him some prejudice.

SHAKESPEARE.

## MELODY, HARMONY, ACCORDANCE.

**MELODY**, in Latin *melodus*, from *melos*, in Greek *μελος*, a verse, and the Hebrew *mela*, a word or a verse. **HARMONY**, in Latin *harmonia*, Greek *αρμονια*, concord, from *αρω*, *αρω*, to fit or suit, signifies the agreement of sounds. **ACCORDANCE** denotes the act or state of *according* (*v. To agree*).

*Melody* signifies any measured or modulated sounds measured after the manner of verse into distinct members or

parts; *harmony* signifies the suiting or adapting different modulated sounds to each other; *melody* is therefore to *harmony* as a part to the whole: we must first produce *melody* by the rules of art; the *harmony* which follows must be regulated by the ear: there may be *melody* without *harmony*, but there cannot be *harmony* without *melody*: we speak of simple *melody* where the modes of music are not very much diversified; but we cannot speak of *harmony* unless there be a variety of notes to fall in with each other. A voice is *melodious*, inasmuch as it is capable of producing a regularly modulated note; it is *harmonious*, inasmuch as it strikes agreeably on the ear, and produces no discordant sounds. The song of a bird is *melodious* or has *melody* in it, inasmuch as there is a concatenation of sounds in it which are admitted to be regular, and consequently agreeable to the musical ear; there is *harmony* in a concert of voices and instruments. *Accordance* is, strictly speaking, the property on which both *melody* and *harmony* is founded; for the whole of music depends on an *accordance* of sounds. The same distinction marks *accordance* and *harmony* in the moral application. There may be occasional *accordance* of opinion or feeling; but *harmony* is an entire *accordance* in every point.

Lend me your song, ye nightingales! Oh pour  
The mazy-running soul of *melody*  
Into my varied verse.

THOMSON.

Now the distemper'd mind  
Has lost that concord of *harmonious* powers  
Which forms the soul of happiness.

THOMSON.

The music  
Of man's fair composition best *accords*  
When 'tis in concert.

SHAKESPEARE.

## MEMBER, LIMB.

**MEMBER**, in Latin *membrum*, probably from the Greek *μερος*, a part, because a *member* is properly a part. **LIMB** is connected with the word *lame*.

*Member* is a general term applied either to the animal body or to other bodies, as a *member* of a family, or a *member* of a community; *limb* is applicable to animal bodies; *limb* is therefore a species of *member*; for every *limb* is a *member*, but every *member* is not a *limb*. The *members* of the body comprehend every part which is capable of performing a

distinct office; but the *limbs* are those jointed *members* that are distinguished from the head and the body: the nose and the eyes are *members*, but not *limbs*; the arms and legs are properly denominated *limbs*.

A man's *limbs* (by which for the present we only understand those *members*, the loss of which alone amounts to mayhem by the common law) are the gift of the wise Creator, to enable him to protect himself from external injuries.

BLACKSTONE.

## MEMORY, REMEMBRANCE, RECOLLECTION, REMINISCENCE.

**MEMORY**, in Latin *memoria* or *memor*, Greek *μνημων* and *μνασμαι*, comes, in all probability, from *μενος*, the mind, or intellectual power, because *memory* is one of the principal faculties of the mind. **REMEMBRANCE**, from the verb *remember*, contracted from *re* and *memoro*, to bring back to the mind, comes from *memor*, as before. **RECOLLECTION**, from *recollect*, compounded of *re* and *collect*, signifies *collecting* again. **REMINISCENCE**, in Latin *reminiscentia*, from *reminiscor* and *memor*, as before, signifies bringing back to the mind what was there before.

*Memory* is the power of recalling images once made on the mind; *remembrance*, *recollection*, and *reminiscence* are operations or exertions of this power, which vary in their mode. The *memory* is a power which exerts itself either independently of the will, or in conformity with the will; but all the other terms express the acts of conscious agents, and consequently are more or less connected with the will. In dreams the *memory* exerts itself, but we do not say that we have any *remembrance* or *recollection* of objects. *Remembrance* is the exercise of *memory* in a conscious agent; it may be the effect of repetition or habit, as in the case of a child who *remembers* his lesson after having learned it several times; or of a horse who *remembers* the road which he has been continually passing; or it may be the effect of association and circumstances, by which images are casually brought back to the mind, as happens to intelligent beings continually as they exercise their thinking faculties. In these cases *remembrance* is an involuntary act; for things return to the mind before one is aware of it, as in the case

of one who hears a particular name, and *remembers* that he has to call on a person of the same name; or of one who, on seeing a particular tree, *remembers* all the circumstances of his youth which were connected with a similar tree. *Remembrance* is, however, likewise a voluntary act, and the consequence of a direct determination, as in the case of a child who strives to *remember* what it has been told by its parent; or of a friend who *remembers* the hour of meeting another friend in consequence of the interest which it has excited in his mind: nay, indeed, experience teaches us that scarcely anything in ordinary cases is more under the subservience of the will than the *memory*; for it is now become almost a maxim to say, that one may *remember* whatever one wishes.

*Remember thee!*  
Ah, thou poor ghost, while *memory* holds a seat  
In this distracted globe. SHAKESPEARE.

The power of *memory*, and the simple exercise of that power in the act of *remembering*, are possessed in common, though in different degrees, by man and brute; but *recollection* and *reminiscence* are exercises of the *memory* that are connected with the higher faculties of man, his judgment and understanding. To *remember* is to call to mind that which has once been presented to the mind; but to *recollect* is to *remember* afresh, to *remember* what has been *remembered* before, to recall with an effort what may have been forgotten. *Remembrance* busies itself with objects that are at hand; *recollection* carries us back to distant periods: simple *remembrance* is engaged in things that have but just left the mind, which are more or less easily to be recalled, and more or less faithfully to be represented; but *recollection* tries to retrace the faint images of things that have been so long unthought of as to be almost obliterated from the *memory*. In this manner we are said to *remember* in one half-hour what was told us in the preceding half-hour, or to *remember* what passes from one day to another; but we *recollect* the incidents of childhood; we *recollect* what happened in our native place after many years' absence from it. *Remembrance* is that homely, every-day exercise of the *memory* which renders it of essential ser-

vice in the acquirement of knowledge, and in the performance of one's duties; *recollection* is that exalted exercise of the *memory* which affords us the purest of enjoyments and serves the noblest of purposes; the *recollection* of all the minute incidents of childhood is a more sincere pleasure than any which the present moment can afford.

Forgetfulness is necessary to *remembrance*.  
JOHNSON.  
*Memory* may be assisted by method, and the decays of knowledge repaired by stated times of *recollection*.  
JOHNSON.

*Reminiscence* is altogether an abstract exercise of the *memory*, which is employed on purely intellectual ideas in distinction from those which are awakened by sensible objects: the mathematician makes use of *reminiscence* in deducing unknown truths from those which he already knows. *Reminiscence* among the disciples of Socrates was the *remembrance* of things purely intellectual, or of that natural knowledge which the souls had had before their union with the body; while the *memory* was exercised upon sensible things, or that knowledge which was acquired through the medium of the senses. *Reminiscence*, in its familiar application, signifies any event or circumstance long passed which is brought, or comes to the mind, particularly if it be of a pleasurable nature.

The encouragement and kindness I have received will form one of the most pleasing *reminiscences* of my life.  
WILSON.

The Latins said that *reminiscence* belonged exclusively to man because it was purely intellectual, but that *memory* was common to all animals because it was merely the depot of the senses. That divine, though pagan philosopher, the high-winged Plato, fancied that our souls were at the first infusion *abrase tabulae*, and that all our future knowledge was but a *reminiscence*.

*Reminiscence* is the retrieving a thing at present forgot, or confusedly *remembered*, by setting the mind to hunt over all its notions.  
SOUTH.

#### MENTAL, INTELLECTUAL, INTELLIGENT.

THERE is the same difference between MENTAL and INTELLECTUAL as between *mind* and *intellect*: the *mind* com-

#### MESSAGE, ERRAND.

MESSAGE, from the Latin *missus*, participle of *mitto*, to send, signifies the thing sent. ERRAND, from *erro*, to wander or to go to a distance, signifies the thing for which one goes to a distance.

The *message* is properly any communication which is conveyed; the *errand* sent from one person to another is that which causes one to go: servants are the bearers of *messages*, and are sent on various *errands*. A *message* may be either verbal or written; an *errand* is limited to no form, and to no circumstance: one delivers the *message*, and goes the *errand*. Sometimes the *message* may be the *errand*, and the *errand* may include the *message*: when that which is sent consists of a notice or intimation to another, it is a *message*; and if that causes any one to go to a place, it is an *errand*: thus it is that the greater part of *errands* consists of sending *messages* from one person to another.

Sometimes from her eyes  
I did receive fair speechless *messages*.

SHAKESPEARE.  
The scenes where ancient bards th' inspiring  
breath  
Ecstatic felt, and, from this world retir'd,  
Convers'd with angels and immortal forms,  
On gracious *errands* bent. THOMSON.

#### MINDFUL, REGARDFUL, OBSERVANT.

MINDFUL (*v. To attend to*) respects that which we wish from others; REGARDFUL (*v. To regard*) respects that which in itself demands *regard* or serious thought, particularly what *regards* the interests and feelings of others; OBSERVANT respects both that which is communicated by others, or that which carries its own obligations with itself: a child should always be *mindful* of its parents' instructions; they should never be forgotten: every one should be *regardful* of his several duties and obligations; they ought never to be neglected: one ought to be *observant* of the religious duties which one's profession enjoins upon him; they cannot with propriety be passed over. By being *mindful* of what one hears from the wise and good, one learns to be wise and good; by being *regardful* of what is due to one's self, and to society at large, one learns to pass through the world with satisfaction to one's own

prehends the thinking faculty in general, with all its operations; the *intellect* includes only that part of it which consists in understanding and judgment: *mental* is therefore opposed to corporeal; *intellectual* is opposed to sensual or physical: *mental* exertions are not to be expected from all; *intellectual* enjoyments fall to the lot of comparatively few. Objects, pleasures, pains, operations, gifts, etc., are denominated *mental*; subjects, conversation, pursuits, and the like, are entitled *intellectual*. It is not always easy to distinguish our *mental* pleasures from those corporeal pleasures which we enjoy in common with the brutes; the latter are, however, greatly heightened by the former in whatever degree they are blended: in a society of well-informed persons, the conversation will turn principally on *intellectual* subjects.

To collect and reposit the various forms of things is far the most pleasing part of *mental* occupation.  
JOHNSON.

Man's more divine, the master of all these,  
Lord of the wide world, and wide wat'ry seas,  
Endued with *intellectual* sense and soul.  
SHAKESPEARE.

INTELLIGENT, from *intelligens*, understanding or knowing, is a characteristic of the person: an intelligent being or an intelligence denotes a being purely spiritual, or abstracted from matter.

Can He delight in the production of such abortive *intelligences*, such short-lived reasonable beings?  
SPECTATOR.

When applied to individuals, it denotes having a quick understanding of things, as an *intelligent* child.

#### MERCANTILE, COMMERCIAL.

MERCANTILE, from *merchandise*, respects the actual transaction of business, or a transfer of *merchandise* by sale or purchase; COMMERCIAL comprehends the theory and practice of *commerce*: hence we speak in a peculiar manner of a *mercantile* house, a *mercantile* town, a *mercantile* situation, and the like; but of a *commercial* education, a *commercial* people, *commercial* speculations, and the like.

Such is the happiness, the hope of which seduced me from the duties and pleasures of a *mercantile* life.  
JOHNSON.

The *commercial* world is very frequently put into confusion by the bankruptcy of merchants.  
JOHNSON.

mind and esteem from others; by being *observant* of all rule and order, we afford to others a salutary example for their imitation.

Be *mindful*, when thou hast entomb'd the shoot,  
With store of earth around to feed the root.

DRYDEN.

No, there is none; no ruler of the stars  
*Regardful* of my miseries.

HILL.

*Observant* of the right, religious of his word.

DRYDEN.

MINISTER, AGENT.

MINISTER comes from *minus*, less, as *magister* comes from *magis*, more; the one being less, and the other more, than others: the *minister*, therefore, is literally one that acts in a subordinate capacity; and the AGENT (from *ago*, to act) is the one that takes the acting part: they both perform the will of another, but the *minister* performs a higher part than the *agent*: the *minister* gives his counsel, and exerts his intellectual powers in the service of another; but the *agent* executes the orders or commissions given him: a *minister* is employed by government in political affairs; an *agent* is employed by individuals in commercial and pecuniary affairs, or by government in subordinate matters: a *minister* is received at court, and serves as a representative for his government; an *agent* generally acts under the directions of the *minister* or some officer of government: ambassadors or plenipotentiaries, or the first officers of the State, are *ministers*; but those who regulate the affairs respecting prisoners, the police, and the like, are termed *agents*. A *minister* always holds a public character, and is in the service of the State; the *agent* may be only acting for another individual, as a commercial *agent*.

This sovereign by his arbitrary nod  
Restrains or sends his *ministers* abroad.

BLACKMORE.

They had not the wit to send to them, in any orderly fashion, *agents* or chosen men, to tempt them or treat with them.

BACON.

TO MINISTER, ADMINISTER, CONTRIBUTE.

To MINISTER, from the noun *minister*, in the sense of a servant (*v. Minister*), signifies to act in subservience to another, and may be taken either in a good, bad, or indifferent sense, as to *minister*

to the spiritual wants or to *minister* to the caprices and indulgences of another when we encourage them unnecessarily. ADMINISTER, that is, to *minister* for a specific purpose, is taken in the good sense of serving another to his advantage: thus the good Samaritan *administered* to the comfort of the man who had fallen among thieves. CONTRIBUTE (*v. To conduce*) is taken in either a good or bad sense; we may *contribute* to the relief of the indigent, or we may *contribute* to the follies and vices of others. Princes are sometimes placed in the unfortunate situation, that those who should direct them in early life only *minister* to their vices by every means in their power: it is the part of the Christian to *administer* comfort to those who are in want, consolation to the afflicted, advice to those who ask for it, and require it; help to those who are feeble, and support to those who cannot uphold themselves: it is the part of all who are in high stations to *contribute* to the dissemination of religion and morality among their dependents; but there are, on the contrary, many who *contribute* to the spread of immorality, and a contempt of all sacred things, by the most pernicious example of irreligion in themselves.

Those good men who take such pleasure in relieving the miserable for Christ's sake would not have been less forward to *minister* unto Christ himself.

ATTEBURY.

By the universal *administration* of grace, begun by our blessed Saviour, enlarged by his Apostles, carried on by their immediate successors, and to be completed by the rest to the world's end, all types that darkened this faith are enlightened.

SPRATT.

Parents owe their children not only material subsistence for their body, but much more spiritual *contribution* for their mind.

DIGBY.

As expressing the acts of unconscious agents, they bear a similar distinction.

He flings the pregnant ashes through the air,  
And speaks a mighty prayer,  
Both which the *ministering* winds around all  
Egypt bear.

COWLEY.

Thus do our eyes, as do all common mirrors,  
Successively reflect succeeding images;  
Not what they would, but must! a star or toad,  
Just as the hand of chance *administers*.

CONGREVE.

May from my bones a new Achilles rise,  
That shall infest the Trojan colonies  
With fire, and sword, and famine, when, at length,  
Time to our great attempts *contributes* strength.

DENHAM.

MIRTH, MERRIMENT, JOVIALITY, JOLLITY, HILARITY.

THESE terms all express that species of gayety or joy which belongs to company, or to men in their social intercourse. MIRTH refers to the feeling displayed in the outward conduct: MERRIMENT, and the other terms, refer rather to the external expressions of the feeling, or the causes of the feeling, than to the feeling itself: *mirth* shows itself in laughter, in dancing, singing, and noise; *merriment* consists of such things as are apt to excite *mirth*: the more we are disposed to laugh, the greater is our *mirth*; the more there is to create laughter, the greater is the *merriment*: the tricks of Punch and his wife, or the jokes of a clown, cause much *mirth* among the gaping crowd of rustics; the amusements with the swing, or the roundabout, afford much *merriment* to the visitants of a fair. *Mirth* is confined to no age or station; but *merriment* belongs more particularly to young people, or those of the lower station; *mirth* may be provoked wherever any number of persons is assembled; *merriment* cannot go forward anywhere so properly as at fairs, or common and public places. JOVIALITY or JOLLITY, and HILARITY, are species of *merriment* which belong to the convivial board, or to less refined indulgences: *joviality* or *jollity* is the unrefined, unlicensed indulgence in the pleasures of the table, or any social entertainments; *hilarity* is the same thing qualified by the cultivation and good-sense of the company; we may expect to find much *joviality* and *jollity* at a public dinner of mechanics, watermen, or laborers; we may expect to find *hilarity* at a public dinner of noblemen: eating, drinking, and noise, constitute the *joviality*; the conversation, the songs, the toasts, and the public spirit of the company contribute to *hilarity*.

The highest gratification we receive here from company is *mirth*, which at the best is but a fluttering unquiet motion.

POPE.

He who best knows our natures by such afflictions recalls our wandering thoughts from idle *merriment*.

GRAY.

Now swarms the village o'er the *jovial* mead.

THOMSON.

With branches we the fanes adorn, and waste  
In *jollity* the day ordain'd to be the last.

DRYDEN.

He that contributes to the *hilarity* of the vacant hour will be welcomed with ardor.

JOHNSON.

TO MISCONSTRUE, MISINTERPRET.

MISCONSTRUE and MISINTERPRET signify to explain in a wrong way; but the former respects the sense of one's words or the application of one's actions: those who indulge themselves in a light mode of speech toward children are liable to be *misconstrued*; a too great tenderness to the criminal may be easily *misinterpreted* into favor of the crime. These words may likewise be employed in speaking of language in general; but the former respects the literal transmission of foreign ideas into our native language; the latter respects the general sense which one affixes to any set of words, either in a native or foreign language: the learners of a language will unavoidably *misconstrue* it at times; in all languages there are ambiguous expressions, which are liable to *misinterpretation*. *Misconstruing* is the consequence of ignorance; *misinterpretation* of particular words are oftener the consequence of prejudice and voluntary blindness, particularly in the explanation of the law or of the Scriptures.

In ev'ry act and turn of life he feels  
Public calamities or household ills:  
The judge corrupt, the long depending cause,  
And doubtful issue of *misconstrued* laws.

PRIOR.

Some purposely misrepresent or put a wrong *interpretation* on the virtues of others.

ADDISON.

TO MIX, MINGLE, BLEND, CONFOUND.

MIX is in German *mischen*, Latin *miscere*, Greek *μιγω*, Hebrew *mazeg*. MINGLE, in Greek *μυγνυμι*, is but a variation of *mix*. BLEND, in German *blenden*, to dazzle, comes from *blind*, signifying to see confusedly, or confused objects in a general way. CONFOUND, *v. Confound*.

*Mix* is here a general and indefinite term, signifying simply to put together; but we may *mix* two or several things; we *mingle* several objects: things are *mixed* so as to lose all distinction; but they may be *mingled* and yet retain a dis-

tion: liquids *mix* so as to become one, and individuals *mix* in a crowd so as to be lost; things are *mingled* together of different sizes if they lie in the same spot, but they may still be distinguished. To *blend* is only partially to *mix*, as colors *blend* which fall into each other: to *confound* is to *mix* in a wrong way, as objects of sight are *confounded* when they are erroneously taken to be joined. To *mix* and *mingle* are mostly applied to material objects, except in poetry; to *blend* and *confound* are mental operations, and principally employed on spiritual subjects: thus, events and circumstances are *blended* together in a narrative; the ideas of the ignorant are *confounded* in most cases, but particularly when they attempt to think for themselves.

Can imagination boast,  
Amid its gay creation, hues like hers,  
Or can it *mix* them with that matchless skill,  
And lose them in each other? THOMSON.

There, as I pass'd with careless steps and slow,  
The *mingling* notes came softened from below.  
GOLDSMITH.

But happy they! the happiest of their kind,  
Whom gentler stars unite, and in one fate  
Their hearts, their fortunes, and their beings  
*blend*. THOMSON.

And long the gods, we know,  
Have grudg'd thee, Cæsar, to the world below,  
Where fraud and rapine, right and wrong *confound*. DRYDEN.

## MIXTURE, MEDLEY, MISCELLANY.

MIXTURE is the thing *mixed* (*v. To mix*). MEDLEY, from *meddle* or *middle*, signifies what comes between another. MISCELLANY, in Latin *miscellaneous*, from *misceo*, to *mix*, signifies also a *mixture*.

The term *mixture* is general; whatever objects can be *mixed* will form a *mixture*: a *medley* is a *mixture* of things not fit to be *mixed*: and a *miscellany* is a *mixture* of many different things. Flour, water, and eggs may form a *mixture* in the proper sense; but if to these were added all sorts of spices, it would form a *medley*. *Miscellany* is a species applicable only to intellectual subjects: the *miscellaneous* is opposed to that which is systematically arranged; essays are *miscellaneous* in distinction from works on one particular subject.

In great villainies, there is often such a *mixture* of the fool, as quite spoils the whole project of the knave. SOUTH.

More oft in fools' and madmen's hands than sages,  
She seems a *medley* of all ages. SWIFT.

A writer, whose design is so comprehensive and *miscellaneous* as that of an essayist, may accommodate himself with a topic from every scene of life. JOHNSON.

## MODERATION, MEOIOCRITY.

MODERATION (*v. Modesty*) is the characteristic of persons; MEOIOCRITY (that is, the mean or medium) characterizes their condition: *moderation* is a virtue of no small importance for beings who find excess in everything to be an evil; *meioicrity* in external circumstances is exempt from all the evils which attend either poverty or riches.

Such *moderation* with thy bounty join,  
That thou may'st nothing give that is not thine.  
DENHAM.

*Meioicrity* only of enjoyment is allowed to man.  
BLAIR.

## MODEST, BASHFUL, DIFFIDENT.

MODEST, in Latin *modestus*, from *modus*, a measure, signifies setting measure to one's estimate of one's self. BASHFUL signifies ready to be *abashed*. DIFFIDENT, *v. Distrustful*.

*Modesty* is a habit or principle of the mind; *bashfulness* is a state of feeling: *modesty* is at all times becoming; *bashfulness* is only becoming in females, or very young persons, in the presence of their superiors: *modesty* discovers itself in the absence of everything assuming, whether in look, word, or action; *bashfulness* betrays itself by a downcast look and a timid air: a *modest* deportment is always commendable; a *bashful* temper is not desirable.

Her face, as in a nymph display'd  
A fair fierce boy, or in a boy betray'd  
The blushing beauties of a *modest* maid.  
DRYDEN.

Mere *bashfulness*, without merit, is awkwardness.  
ADDISON.

*Modesty* is a proper distrust of ourselves; *diffidence* is a culpable distrust. *Modesty*, though opposed to assurance, is not incompatible with a confidence in ourselves; *diffidence* altogether unmans a person, and disqualifies him for his duty: a person is generally *modest* in the display

of his talents to others; but a *diffident* man cannot turn his talents to his own use.

A man truly *modest* is as much so when he is alone as in company. BUDGE.

*Diffidence* and presumption both arise from the want of knowing, or rather endeavoring to know ourselves. STEELE.

## MODESTY, MODERATION, TEMPERANCE, SOBRIETY.

MODESTY, in French *modestie*, Latin *modestia*, and MODERATION, in Latin *moderatio* and *moderor*, both come from *modus*, a measure, limit, or boundary; that is, forming a measure or rule. TEMPERANCE, in Latin *temperantia*, from *tempus*, time, signifies fixing a time (*v. Abstinent*). SOBRIETY, *v. Abstinent*.

*Modesty* lies in the mind, and in the tone of feeling; *moderation* respects the desires: *modesty* is a principle that acts discretionally; *moderation* is a rule or line that acts as a restraint on the views and the outward conduct: he who thinks *modestly* of his own acquirements, his own performances, and his own merits, will be *moderate* in his expectations of praise, reward, and recompense; he, on the other hand, who overrates his own abilities and qualifications, will equally overrate the use he makes of them, and consequently be *immoderate* in the price which he sets upon his services: in such cases, therefore, *modesty* and *moderation* are to each other as cause and effect; but there may be *modesty* without *moderation*, and *moderation* without *modesty*. *Modesty* is a sentiment confined to one's self as the object, and consisting solely of one's judgment of what one is and what one does; but *moderation*, as is evident from the above, extends to objects that are external of ourselves: *modesty*, rather than *moderation*, belongs to an author; *moderation*, rather than *modesty*, belongs to a tradesman, or a man who has gains to make and purposes to answer.

I may *modestly* conclude that whatever errors there may be in this play, there are not those which have been objected to it. DRYDEN.

Equally inur'd,  
By *moderation*, either state to bear,  
Prosperous or adverse. MILTON.

*Modesty* shields a man from mortifications and disappointments, which assail

the self-conceited man in every direction: a *modest* man conciliates the esteem even of an enemy and a rival. *Moderation* protects a man equally from injustice on the one hand, and imposition on the other: he who is *moderate* himself makes others so.

There's proud *modesty* in merit! DRYDEN.

Few harangues from the pulpit, except in the days of your league in France, or in the days of our solemn league and covenant in England, have ever breathed less of the spirit of *moderation* than this lecture in the Old Jewry. BURKE.

*Moderation* is the measure of one's desires, one's habits, one's actions, and one's words; *temperance* is the adaptation of the time or season for particular feelings, actions, or words: a man is said to be *moderate* in his principles who adopts the medium or middle course of thinking; it rather qualifies the thing than the person: he is said to be *temperate* in his anger, if he do not suffer it to break out into any excesses; *temperance* characterizes the person rather than the thing. A *moderate* man in politics endeavors to steer clear of all party spirit, and is consequently so *temperate* in his language as to provoke no animosity. *Moderation* in the enjoyment of everything is essential in order to obtain the purest pleasure: *temperance* in one's indulgences is always attended with the happiest effects to the constitution; as, on the contrary, any deviation from *temperance*, even in a single instance, is always punished with bodily pain and sickness.

These are the tenets which the *moderatist* of the Romanists will not venture to affirm.

SMALRIDGE.  
She's not forward, but *modest* as the dove;  
She's not hot, but *temperate* as the morn.  
SHAKESPEARE.

*Temperance* and *sobriety* have already been considered in their proper application (*v. Abstinent*), which will serve to illustrate their improper application. *Temperance* is an action; it is the *tempering* of our words and actions to the circumstances: *sobriety* is a state in which one is exempt from every stimulus to deviate from the right course; as a man who is intoxicated with wine runs into excesses, and loses that power of guiding himself which he has when he is *sober* or free from all intoxication, so is he who is in-

toxicated with any passion, in like manner, hurried away into irregularities which a man in his right senses will not be guilty of: *sobriety* is, therefore, the state of being in one's right or *sober* senses; and *sobriety* is, with regard to *temperance*, as a cause to the effect; *sobriety* of mind will not only produce *moderation* and *temperance*, but extend its influence to the whole conduct of a man in every relation and circumstance, to his internal sentiments and his external behavior: hence we speak of *sobriety* in one's mien or deportment, *sobriety* in one's dress and manners, *sobriety* in one's religious opinions and observances.

*Temperate* mirth is not extinguished by old age. BLAIR.

Another, who had a great genius for tragedy, following the fury of his natural temper, made every man and woman in his plays stark raging mad, there was not a *sober* person to be had. DRYDEN.

*Sober* may also be applied figuratively.

Spread thy close curtains, love-performing night,  
Thou *sober*-suited matron, all in black. SHAKESPEARE.

## MOISTURE, HUMIDITY, DAMPNESS.

MOISTURE, from the French *moïte*, moist, is probably contracted from the Latin *humidus*, from which HUMIDITY is immediately derived. DAMPNESS comes from the same root as the German *dampf*, a vapor.

*Moisture* is used in general to express any small degree of infusion of a liquid into a body; *humidity* is employed scientifically to describe the state of having any portion of such liquid: hence we speak of the *moisture* of a table, the *moisture* of paper, or the *moisture* of a floor that has been wetted; but of the *humidity* of the air, or of a wall that has contracted *moisture* of itself. *Dampness* is that species of *moisture* that arises from the gradual contraction of a liquid in bodies capable of retaining it; in this manner a cellar is *damp*, or linen that has lain long by may become *damp*.

The plummy people streak their wings with oil,  
To throw the lucid *moisture* trickling off. THOMSON.

It enables the animal to keep the principal part of the surface of the eye under cover, and to preserve it in a due state of *humidity*. PALEY.

Now from the town  
Buried in smoke, and sleep, and noisome *damps*,  
Oft let me wander. THOMSON.

## MONEY, CASH.

MONEY comes from the Latin *moneta*, which signified stamped coin, from *monco*, to advise, to inform of its value, by means of an inscription or stamp. CASH, from the French *caisse*, a chest, signifies that which is put in a chest.

*Money* is applied to everything which serves as a circulating medium; *cash* is, in a strict sense, put for coin only: bank-notes are *money*; guineas and shillings are *cash*; all *cash* is therefore *money*, but all *money* is not *cash*. The only *money* the Chinese have are square bits of metal, with a hole through the centre, by which they are strung upon a string: travellers on the Continent must always be provided with letters of credit, which may be turned into *cash*, as convenience requires.

Little success is like to be found in managing a dispute against covetousness, which sways and carries all before it in the strength of that queen regent of the world, *money*. SPECTATOR.

At the new Exchange they are eloquent for want of *cash*, but in the City they ought with *cash* to supply the want of eloquence. SPECTATOR.

## MONUMENT, MEMORIAL, REMEMBRANCER.

MONUMENT, in Latin *monumentum* or *monimentum*, from *monco*, to advise or remind, signifies that which puts us in mind of something. MEMORIAL, from *memory*, signifies the thing that helps the memory; and REMEMBRANCER, from *remember* (*v. Memory*), the thing that causes to *remember*.

From the above it is clear that these terms have, in their original derivation, precisely the same signification, and differ in their collateral acceptations: *monument* is applied to that which is purposely set up to keep a thing in mind; *memorials* and *reminbrancers* are any things which are calculated to call a thing to mind: a *monument* is used to preserve a public object of notice from being forgotten; a *memorial* serves to keep an individual in mind: the *monument* is commonly understood to be a species of building; as a tomb which

preserves the *memory* of the dead, or a pillar which preserves the *memory* of some public event: the *memorial* always consists of something which was the property, or in the possession, of another; as his picture, his handwriting, his hair, and the like. The *Monument* at London was built to commemorate the dreadful fire of the city in the year 1666: friends who are at a distance are happy to have some token of each other's regard, which they likewise keep as a *memorial* of their former intercourse.

On your father's old *monument*  
Hang mournful epitaphs. SHAKESPEARE.

The *monument*, in its proper sense, is always made of wood or stone for some specific purpose; but, in the improper sense, anything may be termed a *monument* when it serves the purpose of reminding the public of any circumstance: thus, the pyramids are *monuments* of antiquity; the actions of a good prince are more lasting *monuments* than either brass or marble. *Memorials* are mostly of a private nature, and at the same time such as remind us naturally of the object to which they have belonged; this object is generally some person.

Any *memorial* of your good-nature and friendship is most welcome to me. POPE.

If (in the Isle of Skye) the remembrance of papal superstition is obliterated, the *monuments* of papal piety are likewise effaced. JOHNSON.

But it may likewise refer to some thing, if it be of a personal nature, or that by which persons are individually affected: our Saviour instituted the Sacrament of the Lord's Supper as a *memorial* of his death.

All churches have had their names, some as *memorials* of peace, some of wisdom, some in memory of the Trinity itself, some of Christ under sundry titles. HOOKER.

A *monument* and *memorial* is said of that which concerns numbers: the *reminbrancer* is said of that which directly concerns a man's self; the *memorial* calls another person to one's mind, the *reminbrancer* calls that to a man's own mind in which he is personally interested: a gift is the best *memorial* we can give of ourselves to another; a sermon is often a good *reminbrancer* of the duties which we have neglected to perform.

Medals are so many *monuments* consigned over to eternity, that may last when all other *memorials* of the same age are worn out or lost. ADDISON.

When God is forgotten, his judgments are his *reminbrancers*. COWPER.

## MOTION, MOVEMENT.

THESE are both abstract terms to denote the act of *moving*, but MOTION is taken generally and abstractedly from the thing that *moves*; MOVEMENT, on the other hand, is taken in connection with the agent or thing that *moves*: hence we speak of a state of *motion* as opposed to a state of rest, of perpetual *motion*, the laws of *motion*, and the like; on the other hand, we say, to make a *movement* when speaking of an army, a general *movement* when speaking of an assembly.

It is not easy to a mind accustomed to the inroads of troublesome thoughts to expel them immediately by putting better images into *motion*. JOHNSON.

Nature I thought perform'd too mean a part,  
Forming her *movements* to the rules of art. PRIOR.

When *motion* is qualified by the thing that *moves*, it denotes continued *motion*; but *movement* implies only a particular *motion*: hence we say, the *motion* of the heavenly bodies; the *motion* of the earth; a person is in continual *motion*, or an army is in *motion*; but a person makes a *movement* who rises or sits down, or goes from one chair to another; the different *movements* of the springs and wheels of any instrument.

At this rate of travelling, it would go round the earth's orbit in less than a week, which makes, I think, considerably more than sixty millions of miles in a day; a *motion* that vastly surpasses all human comprehension. BRYDNE.

The women, terrified by these *movements*, run tumultuously from their houses to the temples. HOOK.

## MOURNFUL, SAD.

MOURNFUL signifies full of what causes *mourning*; SAD (*v. Dull*) signifies either a painful sentiment, or what causes this painful sentiment. The difference in the sentiment is what constitutes the difference between these epithets: the *mournful* awakens tender and sympathetic feelings: the *sad* oppresses the spirits, and makes one heavy at heart; a *mournful* tale contains an account of

others' distresses; a *sad* story contains an account of one's own distress; a *mournful* event befalls our friends and relatives; a *sad* misfortune befalls ourselves. Selfish people find nothing *mournful*, but many things *sad*: tender-hearted people are always affected by what is *mournful*, and are less troubled about what is *sad*.

Narcissa follows ere his tomb is closed,  
Her death invades his *mournful* right, and claims  
The grief that started from my lids for him.

YOUNG.

How *sad* a sight is human happiness  
To those whose thoughts can pierce beyond an  
hour!

YOUNG.

## MOVING, AFFECTING, PATHETIC.

THE MOVING is in general whatever moves the affections or the passions; the AFFECTING and PATHETIC are what move the *affections* in different degrees. The good or bad feelings may be *moved*; the tender feelings only are *affected*. A field of battle is a *moving* spectacle: the death of a friend is an *affecting* spectacle. The *affecting* acts by means of the senses as well as the understanding; the *pathetic* applies only to what is addressed to the heart: hence, a sight or a description is *affecting*; but an address is *pathetic*.

There is something so *moving* in the very image  
of weeping beauty.

STEELE.

I do not remember to have seen any ancient  
or modern story more *affecting* than a letter of  
Ann of Bouleayne.

ADDISON.

What think you of the bard's enchanting art,  
Which, whether he attempts to warm the heart  
With fabled scenes, or charm the ear with rhyme,  
Breathes all *pathetic*, lovely, and sublime?

JENYNS.

## MULTITUDE, CROWD, THRONG, SWARM.

THE idea of many is common to all these terms, and peculiar to that of MULTITUDE, from the Latin *multus*; CROWD, from the verb to *crowd*, signifies the many that *crowd* together; and THRONG, like the German *drängen*, to press, signifies the many that press together; and SWARM, like the German *schwärmen*, to fly about, signifies running together in numbers. These terms vary, either in regard to the object or the circumstance: *multitude* is applicable to any object; *crowd*, *throng*, and *swarm* are in the proper sense applicable only to animate objects: the two first in regard to persons; the latter to animals in general,

but particularly brutes. A *multitude* may be either in a stagnant or a moving state; all the rest denote a *multitude* in a moving state: a *crowd* is always pressing, generally eager and tumultuous; a *throng* may be busy and active, but not always pressing or incommodious: it is always inconvenient, sometimes dangerous, to go into a *crowd*; it is amusing to see the *throng* that is perpetually passing in the streets of the city: the *swarm* is more active than either of the two others; it is commonly applied to bees which fly together in numbers, but sometimes to human beings, to denote their very great numbers when scattered about; thus the children of the poor in low neighborhoods *swarm* in the streets.

A *multitude* is incapable of framing orders.

TEMPLE.

The *crowd* shall Caesar's Indian war behold.

DRYDEN.

I shone amid the heav'nly *throng*.

MASON.

Numberless nations, stretching far and wide,  
Shall (I foresee it) soon, with Gothic *swarms*,  
come forth,

From ignorance's universal North.

SWIFT.

## TO MUTILATE, MAIM, MANGLE.

MUTILATE, in Latin *mutilatus*, from *mutilo* and *mutilus*, Greek *μυτιλος*, without horns, signifies to take off any necessary part. MAIM and MANGLE are connected with the Latin *manus*, which comes from *manus*, signifying to deprive of a hand or to wound in general.

*Mutilate* has the most extended meaning; it implies the abridging of any limb: *mangle* is applied to irregular wounds in any part of the body: *maim* is confined to wounds in the limbs, particularly the hands. Men are exposed to be *mutilated* by means of cannon-balls; they are in danger of being *mangled* when attacked promiscuously with the sword; they frequently get *maimed* when boarding vessels or storming places.

When a man is in danger of the *mutilation*  
of an arm, a leg, and the like, it is lawful to prevent  
the loss of either by the death of the assailant.

SOUTH.

By the ancient law of England, he that *maimed*  
any man whereby he lost any part of his  
body, was sentenced to lose the like part.

BLACKSTONE.

What have they (the French nobility) done  
that they should be hunted about, *mangled*,  
and tortured?

BURKE.

*Mutilate* and *mangle* are applicable to moral objects; *maim* is employed in the natural or figurative sense. In this case *mangle* is a much stronger term than *mutilate*; the latter signifies to lop off an essential part; to *mangle* is to *mutilate* a thing to such a degree as to render it useless or worthless. Every sect of Christians is fond of *mutilating* the Bible by setting aside such parts as do not favor its own scheme; and among them all the sacred Scriptures become literally *mangled*, and stripped of all its most important doctrines.

How Hales would have borne the *mutilations*  
which his Plea of the Crown has suffered from  
the editor, they who know his character will easily  
conceive.

JOHNSON.

I have shown the evil of *maiming* and splitting  
religion.

BLAIR.

## MUTUAL, RECIPROCAL.

MUTUAL, in Latin *mutuus*, from *muto*, to change, signifies exchanged so as to be equal, or the same, on both sides. RECIPROCAL, in Latin *reciprocus*, from *recipio*, to take back, signifies giving backward and forward by way of return. *Mutual* supposes a sameness in condition at the same time: *reciprocal* supposes an alternation or succession of returns. Exchange is free and voluntary; we give in exchange, and this action is *mutual*: return is made either according to law or equity; it is obligatory, and when equally obligatory on each in turn it is *reciprocal*. Voluntary disinterested services rendered to each other are *mutual*: imposed or merited services, returned from one to the other, are *reciprocal*: friends render one another *mutual* services; the services between servants and masters are *reciprocal*. The husband and wife pledge their faith to each other *mutually*; they are *reciprocally* bound to keep their vow of fidelity. The sentiment is *mutual*, the tie is *reciprocal*.

Faults in the life breed errors in the brain,  
And these, *reciprocally*, those again  
The mind and conduct *mutually* imprint,  
And stamp their image in each other's mint.

COWPER.

*Mutual* applies mostly to matters of will and opinion: a *mutual* affection, a *mutual* inclination to oblige, a *mutual* interest for each other's comfort, a *mutual* concern to avoid that which will displease

the other—these are the sentiments which render the marriage state happy: *reciprocal* ties, *reciprocal* bonds, *reciprocal* rights, *reciprocal* duties—these are what every one ought to bear in mind as a member of society, that he may expect of no man more than what in equity he is disposed to return.

The soul and spirit that animates and keeps  
up society is *mutual* trust.

SOUTH.

Life cannot subsist in society but by *reciprocal*  
concessions.

JOHNSON.

*Mutual* applies to nothing but what is personal; *reciprocal* is applied to things remote from the idea of personality, as *reciprocal* verbs, *reciprocal* terms, *reciprocal* relations, and the like.

## MYSTERIOUS, MYSTIC.

MYSTERIOUS (*v. Dark*) and MYSTIC are but variations of the same original; the former, however, is more commonly applied to that which is supernatural, or veiled in an impenetrable obscurity; the latter to that which is natural, but concealed by an artificial or fantastical veil; hence we speak of the *mysterious* plans of Providence: *mystic* schemes of theology, or *mystic* principles.

As soon as that *mysterious* veil, which now  
covers futurity, was (should be) lifted up, all the  
gayety of life would disappear.

BLAIR.

And ye five other wand'ring fires, that move  
In *mystic* dance not without song,  
Resound his praise.

MILTON.

## N.

## TO NAME, CALL.

NAME, which comes, through the medium of the Northern languages, from the Hebrew *nam*, is properly to pronounce a word, but is now employed for distinguishing or addressing one by *name*. To CALL (*v. To call*) signifies properly to address one loudly, consequently we may *name* without *calling*, when we only mention a *name* in conversation; and we may *call* without *naming*.

Some haughty Greek, who lives thy tears to see,  
Embitters all thy woes, by *naming* me. POPE.  
And oft the nightly necromancer boasts,  
With these to *call* from tombs the stalking  
ghosts.

DRYDEN.