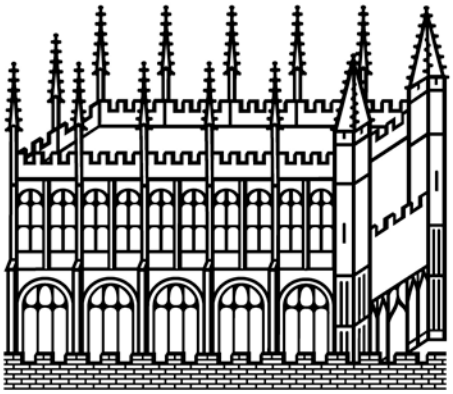

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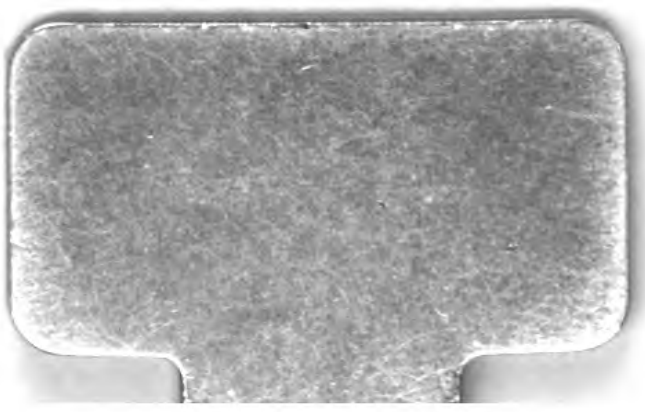

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PREFACE.

THE present age is essentially a *reading* age, and, as a matter of course, every one wishes to *understand* what he reads—but, that hundreds and thousands are frequently at a stand-still, in consequence of the classical and foreign words, phrases, and quotations, that so constantly meet their view, is a matter too well known to admit of the slightest doubt.

To meet, then, the wants of the industrious and well-conducted mechanic—the man of business, who has but little time for study—and a by no means inconsiderable portion of the higher grades of society, is the object of the work now offered to the public.

The Author does *not* approve of too great a use of foreign words, phrases &c., as it would

seem to imply that our own language, rich though it is, is not of itself sufficient for the expression of our ideas—but, as such words, phrases &c. have to a certain extent become part and parcel of our mother-tongue, some such work as the present has long been wanted, and is, therefore, now given to the world in the hope that it may in some measure answer the end, for which it is designed.

LONDON, *April*, 1856.

N.B.—The *whole* of the Examples in this little work have been taken WORD FOR WORD from the leading Journals and Periodicals of the day, and the Index, in which reference is made not only to the quotations and phrases, that are here elucidated, but also *to the more prominent and striking words, that occur in such quotations and phrases*, will supply the reader with a ready guide to the explanation and illustration of nearly FOUR THOUSAND expressions &c. of daily and hourly occurrence in reading, writing, and conversation.

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Pocket Companion.

1. "Was not," asked the honourable member, "public opinion, which had urged the expedition to Sebastopol on the government, a *particeps criminis?*" that is to say, an *accomplice in*, or, a *partaker of, the crime.*

2. "The new town might become the great *entrepôt* for the commerce of the Danubian principalities:" that is to say, the great *mart* &c.

3. "We now give their opinion *in extenso:*" that is to say, *in full*, or, *at length.*

4. "Their *praecordia* are to be refreshed with unlimited salmon and *foie gras:*" that is to say, Their *inner man* is to be &c., and the far-famed artificially and preternaturally *enlarged livers of geese*, for which Strasburg is so noted.

5. "In one of his pockets was found a *porte-monnaie* containing gold and silver:" that is to say, a *flat purse* &c., literally, a *coin-holder*, a *coin-case.*

6. "The principle of this bill was to be that people must not rely merely on the principle of *caveat creditor:*" that is to say, *let the creditor beware*, or, *be on his guard.*

7. "The corporation ought to set their faces against the elevation to aldermanic honours of gentlemen with confused notions on the important matter of *meum* and *tuum:*" that is to say, of *mine* and *thine.*

8. "The world contains a large number of *gobe-mouches:*" that is to say, of *persons, who have no opinions of their own—gulls—triflers.*

9. "The reports of the council and the *gérant* were adopted:" that is to say, the *manager* &c.

10. "The honourable member might as well read all, that had been written *pro et con* on the subject, as the pamphlet of Mr. M'Culloch:" that is to say, *for and against* &c.

11. "At five o'clock a *déjeûner dinatoire* was given by the Corporation:" that is to say, a *breakfast serving as a dinner.*

12. "The magistrate quoted the *dictum* of Mr. Justice Littledale:" that is to say, the *assertion* or *expression* of &c. in reference to the law of the case.

13. "The late king had *octroyé* a constitution to his subjects:" that is to say, had *granted* &c.

14. "The prohibition to the partners *en commandite* to take a share in its management would be practically good for nothing:"—*Commandite* is a French commercial term signifying *Partnership, in which the acting partners are responsible without limitation, and the sleeping ones to the extent of their share of capital only.* "*Société en commandite*" means *Company in a partnership of the above description.*

15. "The *gamins* of London are not deficient in *verve*:" that is to say, The *young blackguards* &c. in *spirit.*

16. "Lady Mornington sued *in forma pauperis*:" that is to say, *as a pauper*, or, *as a person without pecuniary means or resources.*

17. "It shows to some extent the *animus* of his charges:" that is to say, the *feeling, that prompted him to make* his charges.

18. "The deceased was *in articulo mortis* at the time of the execution of the will:" that is to say, *at the point of death* &c.

19. "This vessel was purchased of Russian owners, *flagrante bello*:" that is to say, *during hostilities*, or, *while the war was going on.*

20. "The Commissioners have succeeded in attaining an amount of unpopularity, both *intra* and *extra muros*, completely unparalleled:" that is to say, both *in the city* and *out of it.*

21. "This involved the question of the *bona fides* of Austria throughout these transactions:" that is to say, the *good faith* or *integrity* &c.

22. "He was bound to say that the *suppressio veri* on that occasion approached very nearly to a positive *suggestio falsi*:" that is to say, that the *suppression* or *concealment of the truth* . . . . approached . . . . to a positive *suggestion of a falsehood*, or, *hint to give utterance to a falsehood.*

23. "The whole dispute was one of counterpoise *versus* limitation:" that is to say, of counterpoise *against* limitation.

24. "The Secretary of State tells us that it is not a *sine qua non*:" that is to say, *an indispensable condition.*

25. "My very first *début* in public life was in writing a pamphlet:" that is to say, *appearance* in, or, *entrance* on, public life &c.

26. "The return, if ordered, would be *nil*:" that is to say, would be *nothing.*

27. "The author set to work *con amore*:" that is to say, *in good earnest*, or, *with his whole heart and soul.*

28. "The *concours universel* has been in operation in France for a considerable period with regard to certain professions:" that is to say, the *system of competitive examination*—an

examination open to all, who choose to offer themselves has been &c.

29. "It is the office of Herr [Mr.] Schneider to keep the King of Prussia *au courant* of all, that appears in modern literature, to read aloud to him the most attractive *morceaux*," &c. &c.: that is to say, to keep the K. of P. *aware of—acquainted with—familiar with*—all that appears &c.—to read . . . the most attractive *passages*.

30. "In the *mise en scène* he displayed his accustomed liberality:" that is to say, In *getting up the piece* &c.

31. "That the Duke of Newcastle should be sacrificed to the *manes* of the army was an injustice, of which the House should not be guilty:" that is to say, to the *departed spirits* of the army &c.

32. "The right honourable gentleman objects to the *totum* as not including the *pars*:" that is to say, to the *whole* as not including the *part*.

33. "Mr. Serjeant Shee thought no one could look upon him as a flatterer or *claqueur* of the noble lord:" that is to say, a *clapper*, *praiser*, or *applauder* &c.

34. "To verify the correctness of the information, I sent there, *en reconnaissance*, Captain Gardner with some volunteers:" that is to say, I sent there *to make personal examination*, &c.

35. "In honour of her arrival, a *soirée* was given on Monday last:" that is to say, an *evening party* &c.

36. "At twelve o'clock the funeral *cortège* sets out:" that is to say, the funeral *procession* &c.

37. "He thought it would lead to their being employed in a species of *espionnage*:" that is to say, a species of *habitual spying*.

38. "The bills had been read merely *pro forma*:" that is to say, *for form's sake*.

39. "The *recherché* style of the shop has obtained a European renown:" that is to say, The *refined* style &c.

40. "It is not *mal à propos* to give them a hint concerning this matter:" that is to say, It is not *ill-timed*, or, *out of place* &c.

41. "There is a better chance of taking Sebastopol by a *coup de main* than by a protracted siege:" that is to say, by a *bold effort*, or, *stroke*—a *sudden assault*—an *unexpected attack*.

42. "The stone had not sufficient *momentum* to hurt any one:" that is to say, sufficient *force* &c.

43. "The *hadjis* will derive much benefit from the railway:" that is to say, The *Mahomedan pilgrims on the way to Mecca* &c.

44. "Lord John Russell had shortly before

described and defended Lord Palmerston as the British Minister *par excellence :*" that is to say, as the Br. Min. *by way of eminence*, or, *pre-eminently*—as THE *Minister*.

45. "The ground was everywhere strewed with *debris* of iron and wood :" that is to say, with *fragments* or *remains* &c.

46. "Count Buol stated that he was prepared to lay these proposals before Russia in the shape of an *ultimatum*, and to make it a *casus belli*, if Russia should refuse to accept it :" that is to say, in the shape of a *final proposition*, and to make it a *plea for going to war*, if &c.

47. "The imposition of a second *décime* on the indirect contributions was suggested :" that is to say, of a second *penny* &c.

48. "It may be remarked, *en passant*, that his opinion is against the measure :" that is to say, *by the way*, or, *by-the-bye*.

49. "To the readers of this review the cardinal speaks *ex cathedra :*" that is to say, speaks, as it were, *from the professorial chair*, or, speaks *with an air of authority*.

50. "The same ideas re-appear *ad nauseam :*" that is to say, *till they are absolutely sickening*, or, *nauseating*.

51. "His *tableaux de genre* made him well known :"—N.B. A "*tableau de genre*" is a paint-

ing of any kind except *history* and *landscape.* "Tableaux" is the *plural* of "*tableau.*"

52. "A *chansonnette comique* was sung by him:" that is to say, a *comic little song* &c.

53. "He has a seat *ex officio:*" that is to say, *by virtue of his office*, or, *officially.*

54. "Lord John Russell's last *escapade* has given the *coup de grâce* to his repute:" that is to say, last *prank*, *frolic*, *lark*, or, *spree* has given the *finishing stroke* &c.

55. "His last turn was the *tour de force*, or rather, the *tour d'impuissance:*" that is to say, the *feat of strength*, or rather, the *feat of incapacity*, or, *inability.*

56. "In this matter, *quot homines, tot sententiae:*" that is to say, *as many men, so many opinions.*

57. "We recommend this *brochure:*" that is to say, *pamphlet.*

58. "Sedan produces capital beavers, *et hoc genus omne:*" that is to say, *and every thing of this kind.*

59. "Orders were received to prepare to embark an additional *corps d'armée* of 50,000 men:" that is to say, an additional *military force* &c.

60. "The working man goes to the park, and catches the governing class *in flagranti delicto:*" that is to say, *committing the very faults, that*

they themselves so loudly condemn in the lower grades of society.

61. "Monsieur Thiers said that France had the largest *matériel* in Europe:" that is to say, the largest *amount of military stores* in Europe. N.B. *Matériel* is also used to signify *naval* stores.

62. "The *res angusta domi* caused him at first much suffering:" that is to say, The *straitened circumstances, in which he found himself*—The *difficulty of keeping his head above water*—The *next to impossibility of knowing how to keep the pot boiling.*

63. "None threw up his hat more cheerily at a favourable disposition of the *rota:*" that is to say, of the *wheel of fortune.*

64. "The Thames is one great *égout:*" that is to say, one great *open sewer.*

65. "The prisoner called a witness to prove an *alibi:*" that is to say, to prove that he was *elsewhere.*

66. "The rapidity, with which the recent loans had been raised in France, showed that the *sociétés anonymes* and the *commanditaire* system had not so great an effect in rousing dormant capital into activity as was claimed for them:" that is to say, that the *joint-stock companies* and the system of *sleeping partners* had not &c.

67. "The court was occupied the whole of the day in the *viva voce* examination of the wit-

nesses;" that is to say, in the *oral* examination, or, in the examination *by word of mouth* &c.

68. "The term '*quasi* independent member,'" said Lord Palmerston, "was not mine:" that is to say, *an as it were* independent, or, *an apparently* independent member &c.

69. "Amid all this *mêlée* of scuffles, Hansoms, swindlers, &c. you will seldom see one policeman to protect the passers-by:" that is to say, Amid all this *jumble*, or, this *heterogeneous mixture* &c.

70. "The plot turns upon the *penchants* of a certain *Captain O'Donnell:*" that is to say, the *peculiar propensities* &c.

71. "The admiral's band played during the *déjeûner:*" that is to say, during the *breakfast.*

72. "The Prussian Minister had left St. Petersburg to enjoy a *congé:*" that is to say, a *leave of absence.*

73. "The *onus probandi* was cast upon the captors:" that is to say, The *burden*, or, *task of proving* &c.

74. "We may, indeed, say of the deceased, '*multis ille bonis flebilis occidit;*'" that is to say, *he died lamented by many good men.*

75. "The act was not a contract *per se:*" that is to say, *by itself*, or, *of itself.*

76. "The Russians suspected that some *ruse*

de guerre was at the bottom of the affair:" that is to say, that some *stratagem*, or, *trick in the game of war* &c.

77. "With the consent of the husband, a *post mortem* examination was made:" that is to say, an examination *after death* &c.

78. "His lordship is now a *millionnaire* of commanding influence in the city of London:" that is to say, is now a *man worth a million*, or, *millions*.

79. "He states that there is only one *ultima ratio* between governments, namely, force:" that is to say, only one *last resource*, or, *expedient* &c.

80. "The Divan was convoked *ad hoc*:" that is to say, *for this purpose*.

81. "The goods are then removed to the *dépôt*:" that is to say, to the *store-room*, or, *store-house*.

82 "He was bound to repair it *ratione tenurae*:" that is to say, *by the nature of the tenure—by the condition, on which he held it*.

83. "The man living by his profession ought not to be charged *pro rata* with the Duke of Northumberland, or Baron Rothschild:" that is to say, *in proportion* with &c.

84. "They want a *minimum* of wages to be fixed, and also a *maximum* of labour in return

for the same:" that is to say, a *very small amount* of wages, and a *very large amount* of labour &c.

85. "The grenadiers together with the guards form the *élite* of the Russian army:" that is to say, the *best part*, or, *portion*—the *flower* &c.

86. "The 7th division has entered *via* Perekop:" that is to say, *by way of* Perekop.

87. "The ecclesiastical authorities neglected to execute those clauses of the *concordat:*" that is to say, of the *agreement between the Pope and the Sovereign.*

88. "The Government were not in possession of the statistical *data:*" that is to say, of the statistical *facts* or *particulars.*

89. "Austria now seems as much revered at St. Petersburg as *la sainte Russie* herself:" that is to say, as *Holy Russia* herself.

90. "Dr. Bowring said in the House of Commons that the consular system of England was a *refugium peccatorum:*" that is to say, a *refuge for sinners*, or, *delinquents.*

91. Considering the *entourage* in contact with which the King of Prussia lives daily, it is surprising that he has maintained even a neutral position:" that is to say, Considering the *persons* in contact with whom &c.

92. "This visit is looked on with great satis-

faction by the Russian *clique* here:" that is to say, by the Russian *set* &c.

93. "They negatived *seriatim* the different positions relied upon by the counsel:" that is to say, They negatived *in regular order*, or, *one after the other* &c.

94. "He was so still that we feared he had got his *quietus*:" that is to say, that we feared *he had been killed*, or, had got his *death-blow*.

95. "Tell us in your next how much we may draw for our *trimestre*:" that is to say, for our *quarter's allowance*.

96. "He started the same day for Southampton, *en route* to Constantinople:" that is to say, *on his way* to &c.

97. "Why should they remain *in statu quo?*" that is to say, *in the position, in which they were*.

98. "We are ready to contribute our *quota*:" that is to say, our *share*.

99. "The case is not *in ambiguo*:" that is to say, is not *a matter of doubt*.

100. "As a matter of course, alimony was decreed by the Chancellor, *pendente lite*:" that is to say, *while the suit*, or *contest was pending*; or, *during the continuance of the suit*.

101. "Look at the *résumé* at the end of the

report:" that is to say, Look at the *recapitulation* &c.

102. "*Diplomates* here state that they have their information from official sources:" that is to say, *Diplomatists* &c.

103. "The further consideration was adjourned *sine die*:" that is to say, was adjourned *to an indefinite time*, or, *without any particular day being specified for again entering on the matter.*

104. "Does the right honourable gentleman prefer that the money should be given *en bloc?*" that is to say, *in a lump.*

105. "The force of mere objection is terrible, and still more that of mere *inertia*:" that is to say, of mere *sloth*, *inactivity*, or *sluggishness.*

106. "The honourable member said that there would be no objection to report the evidence *de die in diem*:" that is to say, *from day to day.*

107. "The East India Company has been described as an anomalous body exercising a sort of *imperium in imperio*:" that is to say, of *government within a government.*

108. "The noble lord at the head of the Government was at one time considered the *beau idéal* of a militia minister:" that is to say, the *very pink*, or, *flower*, or, *true realization* of &c.

109. "A colonel and about thirty officers and

men were put *hors de combat :*" that is to say, were put *out of condition for fighting*, or, were *disabled from fighting.*

110. "The arrival upon the ground of the bands of two regiments suggested the propriety of an *al fresco* ball :" that is to say, of a ball *in the open air.*

111. "The King of Prussia seems to trust that Russia will some day *proprio motu* repair the injuries she inflicts on the Prussian population round her Polish frontier :" that is to say, will some day *of her own accord* &c.

112. "He binds himself not to enforce his rights in any way *vi et armis :*" that is to say, *by main force.*

113. "Lord Palmerston has knocked down his own popularity, and has done it *more suo :*" that is to say, *in his own way.*

114. "Short comedies and dramatic pieces of the French school partially dislodged the works of the old English *répertoire :*" that is to say, of the old English *collection of stock plays.*

115. "The Athenaeum says—'We believe that Paris *restaurateurs* have long been in the habit of mixing horse-flesh in their savoury *ragoûts*, which appear by another name in the *carte.* Supported by the scientific authority of Professor St. Hilaire, *entremets de cheval* may figure largely in Paris during the ensuing summer :" that is to say, Paris *eating-house keepers* have . . . . .

in their savoury *stews*, which . . . . . in the *bill of fare*. Supported by . . . . . *side-dishes of horse-flesh* may &c.

116. "Finding no peace at home, he used to resort to a little *café estaminet*:" that is to say, to a little *coffee-house and smoking-room*.

117. "In the latter paper it figured as a *correspondance particulière*:" that is to say, as *private correspondence*, or, as a *private communication*.

118. "They forget their dignity by joining in the vulgar invectives of the self-styled '*Illuminati*:'" that is to say, of the class, who dub themselves *the only enlightened persons in existence*.

119. "They strive to gain their ends *per fas et nefas*:" that is to say, *justly or unjustly—through thick and thin—by every means, good, bad, or indifferent*.

120. "'*Mens sibi conscia recti*' is his motto:" that is to say, "*A mind conscious to itself of rectitude*, or *undeviating integrity*" &c.

121. "This one scene is, in itself, a complete *divertissement*:" that is to say, a complete *entertainment*.

122. "He is ready to take offence with all the susceptibility of a *parvenu*:" that is to say, of an *upstart*. N.B. The *correct* definition of a "*parvenu*" is—*one, who, from an humble origin*,

rises to an elevated position, forgets what he once was, and, consequently, makes a fool of himself.

123. "These conferences do not fail to supply *pabulum* for the newswriters:" that is to say, to supply *food, matters*, or *topics for consideration* &c.

124. "It is indispensable that the diplomatic candidate should come to his post qualified as a *précis*-writer, and for this purpose, a mass of official papers, connected with some great negotiation, should at the examination be put into his hands for the purpose of making a *précis* of them. I would with confidence ask any *chef de mission* whether he would not gladly receive a youth so qualified as his *attaché*:"—N.B. A *précis* is an *abstract*, a *summary*, an *epitome*—a *précis*-writer is, therefore, one, who can make such *abstracts, summaries*, or *epitomes*. A *chef de mission* is the *head of an embassy*, or, *representative mission*: an *attaché* is one of the higher class of subordinates.

125. "The assumption of the *toga virilis* should take place before the young man's entrance into public life:"—N.B. "*Toga virilis*" signifies *the manly gown*, or, *gown of manhood*, a garment worn by the Roman youth when they came of age. The assumption of the *manners, habits, appearance, and dress of a gentleman* should &c.

126. "A well-educated and specially instructed body of *attachés* [subordinates] is the only sure

foundation of a good *corps diplomatique :*" that is to say, of a good *diplomatic body.*

127. "Many of those human bipeds, to whom Nature has given the *os sublime*, have little more perception or enjoyment of her charms than a 'cow on a common, or goose on a green :'" that is to say, to whom Nature has given the *sublime countenance—magnificent visage*—the *human form divine*—[on whom Nature has stamped *the impress of divinity*].

128. "These gentlemen are to be judged, not as *dilettanti*, but as professors :" that is to say, not as *those, who take up the matter for mere amusement*, &c.

129. "Captain D. Roebuck is the head of the Campden-house *troupe :*" that is to say, of the Campden-house *company*, or *dramatic company.*

130. "Dr. Winslow has by his writings given a great *impetus* to an enlarged and liberal study of the philosophy of insanity :" that is to say, a great *impulse*, a strong *inducement* &c.

131. "If that were so, *cadit quaestio :*" that is to say, the *question, case*, or, *matter falls to the ground.*

132. "He must, *nolens volens*, go through this *colluvies* of publications :" that is to say, He must, *whether he will or not*, go through this *sink*, or *abominable mess* &c.

133. "*La carrière ouverte aux talents* carried

Napoleon in triumph over Europe:" that is to say, *The course*, or, *race open to talent* &c.

134. "The *minimum* quantity, that can be sold wholesale, is forty-five gallons:" that is to say, The *smallest* &c.

135. "The *réunion* was held in the library:" that is to say, The *assembly* or *party* &c.

136. "Mr. Murphy officiated as *arbiter elegantiarum*:" that is to say, as *master of the ceremonies*.

137. "The *employés* refused to issue more tickets:" that is to say, The *clerks* refused &c.

138. "They are required to renew their declarations *ex animo*:" that is to say, *conscientiously—in perfect sincerity*.

139. "The blue-coated *gendarmerie* retaliated on the working-classes and others:" that is to say, The . . . *armed police force* retaliated &c.

140. "The other parts of the brigade were under a constant *mitraille*:" that is to say, under a constant *fire of grape-shot—canister-shot—case-shot*.

141. "Madame de Girardin had beauty, wit, good sense, and *savoir vivre*:" that is to say, *good breeding, the manners of a lady*.

142. "You have come most *à propos*:" that is to say, most *opportunely, seasonably*.

143. "The music of a *fusillade* enlivened the French army:" that is to say, of a *discharge of musketry* &c.

144. "Nothing can be more absurd than our modern *privilegia:*" that is to say, of our modern *private* or *particular laws*. N.B. The quotation is from *Hallam:* in other cases *privilegium* [plural, *privilegia*] signifies a *privilege*, *pre-eminence*, or, *prerogative above others*—an *immunity*—a *license*—a *special right*, or, *grant*.

145. "He patronized any rattling, scampish *vaurien:*" that is to say, any . . . . *worthless*, or, *good-for-nothing fellow*.

146. "He quarrelled with his co-diners at a *table d'hôte:*" that is to say, at an *ordinary*—a *dinner, at which the landlord of an inn or tavern presides*.

147. "They made good the *deficit:*" that is to say, the *deficiency*.

148. "At no time, perhaps, did the *cacoëthes scribendi* prevail to a greater extent than it does now:" that is to say, the *rage*, or, *propensity for writing* books &c.

149. "Your singular *maintien*," said he, "engrosses my whole attention:" that is to say, Your singular *bearing*, or, *deportment* &c.

150. "Your *morale* improves:" that is to say, Your *morals* improve.

151. "This fellow was a *protégé* of the Duke,

and ever after kept the *sobriquet* of 'Lord Flame:'" that is to say, a *person patronized* by . . . . . and . . . . the *nickname* &c.

152. "The *tournure* of the ideas is thoroughly English:" that is to say, The *turn* &c.

153. "The Free Library is, if not *in extremis*, dragging on a miserable existence:" that is to say, *on its last legs*, or, to use a Londonism, *in a shaky condition.*

154. "They had no *malus animus* of their own:" that is to say, no *bad disposition* &c.

155. "No man knows it better than that *quondam* candidate for the office:" that is to say, than that *former* candidate &c.

156. "England and France are, *de facto*, answerable for furnishing the money:" that is to say, are, *in fact*, &c.

157. "The Turkish Loan Bill was read a second time, *nem. con.* [for *nemine contradicente*]:" that is to say, *without opposition.* N.B. The corresponding phrase used in the House of Peers, is *nem. dis.* for *nemine dissentiente.*

158 "The officer has been placed under *surveillance:*" that is to say, under the *inspection*, or, *supervision* of the police. N.B. "*Surveillance*" is often used to signify *supervision, superintendence, watching over*, or, *looking after*, without reference to the police.

159. "A *mot d'ordre* was given by the Legiti-

mist leaders of the fusion:" that is to say, A *watchword* &c.

160. "Even Horace himself, so conscious of his *monumentum aere perennius*, affects disdain of popular applause:" that is to say, of the *monument he had erected more durable than brass*—in other words, *of the unrivalled effusions of his genius, which would be read till time should be no more.*

161. "They are quite *blasés* with the beauties of the London ball-rooms:" that is to say, quite *palled, surfeited*, or, *sated* with &c.

162. "The heroine was redeemed from discomfiture by a *coup de théâtre:*" that is to say, by an *unforeseen event.*

163. "A few copies were distributed among the *savants* of Europe:" that is to say, among the *learned men* &c. N.B. The corresponding *Latin* term, which is in frequent use, is the *literati.*

164. "The *trait*, that most strikes the common observer, is his *insouciance:*" that is to say, The *feature*, or, *peculiar feature* &c. is his *carelessness, heedlessness, thoughtlessness, unconcern.*

165. "The population is spared the trouble of constructing a *cloaca maxima:*" that is to say, a *very great*, or, *huge sewer.*

166. "He makes war against the syllogism as a *petitio principii:*" that is to say, as a *begging*

of the question. N.B. A "*petitio principii*" is the supposition of what is not granted, or, a supposed proof, by stating the question in other words.

167. "Far be it from him to say they were *ebrii* or *vino ciboque gravati:*" that is to say, *intoxicated,* or *gorged with good cheer.*

168. "At every confidential interview with the British representative, up started the monomaniacal idea of *l'homme malade—gravement malade:*" that is to say, of *the sick man—the man, who was seriously ill.*

169. "She dressed in the most *outré* costumes to set fashions:" that is to say, in the most *outrageous,* or, *unreasonable* &c.

170. "Public opinion may bid Lord John—'*Aide-toi, et le ciel t'aidera:*'" that is to say, *Help thyself, and Heaven will help thee.*

171. "In every corner of the land the *vox populi* can be heard in mutterings of dissatisfaction:" that is to say, *the voice of the people* &c.

172. "Difficulties would occur with reference to the *status* of the children of such marriages:" that is to say, the *position* &c.

173. "Nothing is more easy when the *modus perandi* is understood:" that is to say, when the *way of proceeding* &c.

174. "The pulpit of St. Gudule at Brussels is a rare *chef-d'oeuvre*:" that is to say, a rare *masterpiece.*

175. "The shallow *quidnuncs* of the day test every thing by an English standard:" that is to say, The shallow *news-hunters* &c.

176. "We doubt whether the term will not be *vox et praeterea nihil*:" that is to say, *a sound signifying nothing—mere moonshine.*

177. "The *dramatis personae* are nobles, country gentlemen, justices of the quorum, and *custodes rotulorum* &c. &c.:" that is to say, The *characters represented* are . . . . and *keepers of the rolls and records.*

178. "In that year he took up the *magnum opus* of his life:" that is to say, the *great work*, or, *grand business* &c.

179. "The Welsh mountains are to many a perfect *terra incognita*:" that is to say, an *unknown land*, a *land, to which they are perfect strangers.*

180. "She gave him his *congé*:" that is to say, his *dismissal.*

181. "An old lady, not understanding the convenient system of boarding *en pension* abroad, read a letter from her son, who was then travelling on the Continent, and exclaimed with a look of great delight, 'I can't tell what Tom has done to deserve it—but he is now living on a pension

at Naples; probably the king has taken a fancy to him,—he is, certainly, a very fine lad!'" N.B. Boarding *en pension* means *boarding and lodging at a boarding-house*, or, *school*.

182. "Perhaps '*medio tutissimus ibis*' would be the true maxim:" that is to say, *a medium course will be the safest*.

183. "But little of the *labor limae* is requisite to render the work perfect:" that is to say, of the *task of correcting, polishing*, or, *touching up* &c.

184. "It transposes *ad libitum* the organs of sense:" that is to say, *at pleasure* &c.

185. "It is a curious *mélange* of antiquarian lore and modern instances:" that is to say, a curious *mixture*, or, *miscellany* &c.

186. "The hero was not gifted with *clairvoyance*:" that is to say, with *clear-sightedness, shrewdness*, or, *sharpness*.

187. "There is a good deal of *vraisemblance* in the circumstances:" that is to say, of *probability*, or, *likelihood* &c.

188. "She was invariably spoken of as a *mauvaise langue*:" that is to say, as a *malicious, slanderous person*.

189. "To begin *ab ovo*, I purchased a sledge:" that is to say, To begin *at* or *from the beginning*. N.B. "Ab ovo" is the former portion of the expression "*Ab ovo usque ad mala*," which literally means *From the egg to the apples*, in

allusion to the custom among the Romans of beginning their dinner or supper with eggs, and finishing with apples. WE use the expression to signify *From the beginning to the end of anything.*

190. "To the actual correspondence of one so pre-eminently engaged in these concerns as the Earl of Chatham, *quorum pars magna fuit*, we cannot but look for lights of no ordinary character:" that is to say, *in which he himself acted so conspicuous a part* &c.

191. "Whatever is attempted in that climate must be done *uno impetu*, that is to say, *at once, at one bout*—in other words, *they must slash away without hesitation.*

192. "*Verbum sat sapienti*—but to such a one as yourself, half a word is sufficient:" that is to say, *A word to the wise is sufficient* &c.

193. "We conclude with a spirited *scena:*" 'hat is to say, with a spirited *scene.*

194. "The *bas bleus* dote on it:" that is to say, The *bluestockings*, or, *literary ladies* &c.

195. "We may, however, *in limine*, object to this:" that is to say, *from the very first* &c.

196. "I have not been able to get a glimpse of him *in propria persona:*" that is to say, *in his own person.*

197. "He was a notorious *roué:*" that is to say, a notorious *scamp*, or, *profligate.*

198. "Swift, in his youth, was the *élève* of the illustrious Temple:" that is to say, the *pupil* &c.

199. "It is far less an essay on English literature than a treatise *de omnibus rebus:*" that is to say, a treatise *on every thing—on all kinds of matters.*

200. "The book encourages every species of public *charlatanerie:*" that is to say, of public *quackery.*

201. "There are few *quibus vivere est cogitare.* A tithe of men think for the rest, who indulge in a sort of vegetable existence, without adding a single new idea to the stores, which have been heirlooms in the human mind for ages:" that is to say, There are few, *whose lives are troubled with thinking—whose lives are a scene of thought—who give themselves the trouble to think.*

202. "The French call a *witticism* a *jeu d'esprit.*"

203. "It has furnished them with a subject for much silly *persiflage:*" that is to say, silly *quizzing.*

204. "The *littérateur* must not overlook these volumes:" that is to say, The *literary man*, or, *man of letters* &c.

205. "This *esprit mou*[illegible]—this submission of man to the world's laugh pervades all

ranks:" that is to say, This *sheeplike*, or *sheepish disposition* &c.

206. "It has been truly observed that 'La verità è figlia del tempo':" that is to say, that "*Truth is the daughter of time.*"

207. "That, which concerns the ulterior *pourparlers* with the English Envoy, refers also to the text of Captain Watson:" that is to say, the ulterior *parleys* &c.

208. "Could we not gain some Indian officers —men of *savoir-faire?*" that is to say, *men, who have their wits about them—men, who have heads to contrive, and hands to execute.*

209. "One can well understand the French *cantinière's* '*Si jeune!*' as she looks, with a sad smile, at that pretty sickly-looking little officer, who rides past:" that is to say, the *canteen-woman's* expression of "*So young!*"

210. "The *manège* is decidedly Austrian:" that is to say, The *horsemanship, riding* &c.

211. "No longer do the French look on England as the *perfide Albion:*" that is to say, as the *perfidious, false*, or, *treacherous Albion.*

212. "Paris will be thronged with strangers to witness the *fêtes* on the occasion of Her Majesty's visit:" that is to say, to witness the *entertainments* &c.

213. "Our bugles sounded the '*garde à*

vous' :" that is to say, sounded the military order of ATTENTION!

214. "I have kept his musket as a *souvenir :*" that is to say, as a *remembrance, memorial,* or, *keepsake.*

215. "India will soon be such another country as England. *Ecce signum ! :*" that is to say, *Here is the proof.*

216. "University College, London, claimed the highest of the candidates as her *alumnus :*" that is to say, as her *pupil.*

217. "*Bis dat, qui cito dat* scarcely holds good where a work of art is to be given to the world:" that is to say, *He, who gives at once and without any fuss, in a great measure doubles his gift* &c.

218. "A considerable body of men may be collected from among the *émigrés :*" that is to say, from among the *emigrants.*

219. "The minister takes a house; the *chancellerie* is in that house:" that is to say, the *office for his subordinates, clerks* &c.

220. "Did he assume the Danish character *animo et facto ?*" that is to say, *verily and indeed—really and truly.*

221. "The vendor could have no claim—no *locus standi* in a prize court:" that is to say, not *a leg to stand on* &c.

222. "He imputed no illegality to the contract *in initio*:" that is to say, *at the outset.*

223. "All these vessels stood *in eadem conditione*:" that is to say, *in the same condition*, or, *predicament.*

224. "He has done his *devoir* gallantly:" that is to say, his *duty.*

225 "There are no stomachs in England, including the '*dura ilia messorum*,' which would tolerate such varieties of grape-washings:" that is to say, including the *strong stomachs of the very hardiest of the working-classes.*

226. "Lieutenant Geneste," says Prince Dolgorouki, "by his own fault, *de facto* and *de jure*, fell into our power:" that is to say, *actually* and *lawfully* &c.

227. "So far as the *chaussée* extended, they travelled without any mishap:" that is to say, the *road* extended &c.

228. "Lord Ellenborough might turn the phrase of Louis XIV., and say, '*L'état!—c'est l'armée*,' and his minister of war might proceed with the maxim and say, *L'armée!—c'est moi*:" that is to say, *The state!* THE ARMY *is the state* . . . . . *The army!*—I *am the army.*

229. "An occasional *douche* is exceedingly agreeable·" that is to say, an occasional *shower-bath* &c.

230. "He made a pen-and-ink sketch of the *locus in quo:*" that is to say, of the *spot*, or, *place in question.*

231. "Lord Campbell said that he himself could say, '*militavi non sine gloria,*' for he had served as a volunteer during the war with France:" that is to say, he himself could say—*I served with some degree of repute.*

232. "If to communicate according to the rites of the Church of England constituted a person *intra Ecclesiam Anglicanam*, then he [the Lord Chancellor] could say, from his personal knowledge, that the petitioner was *intra* and not *extra ecclesiam:*" that is to say, *within the pale of the Church of England* . . . . . the petitioner was *within* and not *out of the pale of the Church.*

233. "His *prestige* is gone:" that is to say, His *importance* &c.

234. "The divine *afflatus* failing him, he ascended from poetry to politics:" that is to say, The divine *inspiration* &c.

235. "He has demanded that an *avertissement* should be given to the Editor:" that is to say, that an *admonition, caution*, or, *warning* &c.

236. "They have no *régime.* Different sections may have each for themselves *durante placito* a something like a system, but there is no real authority:" that is to say, They have

no *form of government* . . . each for themselves *during pleasure*, or, *so long as it suits them* &c

237. "They regarded America as the *ne plus ultra* of political perfection:" that is to say, the *very extreme* &c.

238. "My year as *locum tenens* was on the point of expiring:" that is to say, as *deputy*, or, *substitute* &c.

239. "The obnoxious *vis-à-vis* fairly took flight, and left the field free for his conqueror:" that is to say, The obnoxious *person seated opposite him* [in a railway carriage], *who was sitting opposite him*, or, *in front of him*, fairly &c.

240. "They thereby *ipso facto* deliver themselves up to the protection of another prince:" that is to say, *by the very fact*, *act*, or, *deed* &c.

241. "*Au reste*, the story is readable:" that is to say, *In addition to this*, *Besides*, or, *Moreover* &c.

242. "Beyond a *fête champêtre* there will be no public entertainment:" that is to say, Beyond an *entertainment in the open air* &c.

243. "The pupils write *impromptu* on given subjects:" that is to say, *without study*, or, *off hand* &c.

244. "The *tiers-état* overturned the ancient Constitution:" that is to say, The *third estate* &c. N.B. The "*tiers-état*" signified *the people of*

France as distinguished from the nobility and the higher clergy.

245. "They would soon have been the victims of *lettres de cachet:*" N.B. A "*lettre de cachet*" was an *arbitrary warrant of imprisonment without accusation or trial.*

246. "We leave the *denoûment* untouched:" that is to say, the *unravelling of the plot* &c.

247. "Our list of *notanda* is far from exhausted:" that is to say, of *things* or *points deserving of notice* &c.

248. "It is a good apprenticeship—or *pis aller:*" that is to say, *last shift*, or, *make-shift.*

249. "He writes and thinks like a *Doctrinaire:*" that is to say, like a *Theorist.*

250. "They have the most malevolent of the *mauvais sujets* of the far west:" that is to say, of the *worthless fellows* &c.

251. "Italy was the *natale solum* of Dante, Ariosto, and Petrarch:" that is to say, the *native country* &c.

252. "A good life of Petrarch is still a *desideratum:*" that is to say, a *thing much wanted.*

253. "It is an indispensable *vade mecum:*" that is to say, an indispensable *pocket-companion.*

254. "The whole dispute is *de lana ca-*

prina:" that is to say, *about a thing of no value —a matter of no consequence*, or, *consideration.*

255. "Errors in reasoning on morals and on mind go on multiplying each other *ad infinitum*:" that is to say, *without end.*

256. "They hold their own opinions as *ad interim* truths:" that is to say, as truths *for the meantime.*

257. "War is a *razzia* rather than an art to the impetuous and merciless PELISSIER." "*Razzia*" is an Arabic word much employed in connection with Algerine affairs, to signify—*an incursion made by military into an enemy's country, for the purpose of carrying off cattle and destroying the standing crops.* It always conveys the idea of *pillage.* Its meaning is sometimes extended to other sorts of incursions.

258. "Francis the First did not contribute greatly to the *renaissance* of the Louvre:" that is to say, to the *regeneration* &c. N.B. "*Renaissance*" means *the revival of anything, which has long been in decay, or extinct.* The term is specially applied in France to the time of the revival of letters and arts, and still more particularly to the style of building and decoration, which came into vogue in the early part of the sixteenth century.

259. "Such is the whole *rationale* of the loan." "*Rationale*" signifies *a detail with reasons; a series of reasons assigned; an account* or *solu-*

tion of the principles of some opinion, action, hypothesis, [supposition] *phenomenon,* [appearance] &c.

260. "We suspect that many of the stories, which bear a *feuilleton* character about them, are apocryphal." "*Feuilleton*" signifies the *bottom part of French newspapers*, which is generally devoted to light literature or criticism.

261. "She gave three hundred *francs* to the *Régisseur* of the theatre:" that is to say, to the *Manager* &c. N.B. A *franc* is a French coin worth *ten pence.*

262. "She is in some way connected with them as a sort of *materfamilias:*" that is to say, as a sort of *lady*, or, *mistress of the house.*

263. "There is no want of the *gibier de potence:*" that is to say, no want of *Newgate birds, jail-birds, scapegraces.*

264. "The matter was then *in transitu:*" that is to say, *progressing, going on*, or, *on its passage.*

265. "What passed at those conferences is regarded as *non avenu:*" that is to say, as *having never occurred.*

266. "She claimed as nearest of kin *ex paterna:*" that is to say, *by the father's side.*

267. "He was a *verbatim* and slavish reader of his sermons:" that is to say, He read h

sermons *exactly as they appeared in his manuscript, without ever attempting to alter, improve, or elaborate.* N.B. *Verbatim* means *word for word.* He made a *verbatim* report of the proceedings—that is to say, a report *word for word.* A *true, and strictly accurate* report.

268. "These were merely their *noms de guerre:*" that is to say, their *assumed names.*

269. "Our *conversazione* of last year was well attended:" that is to say, Our *conversational party* &c.

270. "The *habitués* of the Opera are now longing for the pleasures of the sea-side:" that is to say, The *frequenters* &c.

271. "The *niaiseries* of fashionable West-end life can scarcely be understood in other localities:" that is to say, The *follies, sillinesses,* or *absurdities* &c.

272. "We have no fancy for exalting a crowned head, that pays its debts, and does not fill a *chronique scandaleuse,* as something celestial:" that is to say, A *chronicle of scandalous affairs* &c.

273. "Meanwhile—let her motto be '*Requiescat:*'" that is to say, *May she rest!*" N.B. The *full* and usual form is "*Requiescat in pace!*"—*May he* or *she rest in peace!*

274. "The 'Adighé' are the purest specimens

of the Circassian *genus :*" that is to say, of the Circassian *race* or *stock.*

275. "Their sister could execute the deed as if she were a *feme* [*femme*] *sole :*" that is to say, as if she were an *unmarried woman.*

276. "The journals announce her death, with *éloges* of the deceased authoress :" that is to say, with *commendations*, or *praises* of &c. ; *eulogiums*, *encomiums*, or, *panegyrics* on &c.

277. "His book is well written and free from *verbiage :*" that is to say, free from *wordiness*, *verbosity*, or, *verboseness.*

278. "The *programme* of the Birmingham Festival is issued :" that is to say, The *Concert-bill* &c.

279. "Our Government makes it a rule, when it has appointed a consul, to appoint him to one place for life—a consulship being a *cul-de-sac* :" that is to say, a *blind alley*, an *alley blocked up at one end :* in other words, a *position leading to nothing else.*

280. "This *ruse* has never been found fault with :" that is to say, This *artifice*, *trick*, or, *stratagem*, &c.

281. "Might he ask whether there was any chance of our having a *cartel* for the exchange of prisoners ?" A *cartel* is a *writing*, *or*, *agreement between states at war*, *for the exchange of prisoners*, or, *for some* mutual advantage ; also.

a *vessel employed to convey the messenger on this occasion.*

282. "It would have the effect of preventing a failure of justice, should any *laches* occur on the part of the local authorities:" that is to say, should any *neglect* or *negligence* &c. N.B. "*Laches*" is an abridgment of the old Norman-French word "*lâchesse*," meaning *laxity, laxness, looseness in the administration of justice.*

283. "It is a grievous *exposé* of their utter ignorance:" that is to say, a grievous *exposure* or *showing up* &c. N.B. *Exposition*, and not *exposé*, is the *right* French term.

284. "Balmat was their *conducteur* on the occasion:" that is to say, their *guide* &c.

285. "The attendance has been in proportion to the facility of the *entrée*:" that is to say, of the *admission*, or, *means of admission.*

286. "The defendant filed an affidavit stating, *inter alia*, that he was willing to sell it:" that is to say, stating, *among other things*, or, *matters* &c.

287. "It would be easy to make out a strong and imposing *prima facie* case with regard to the operations of commerce:" that is to say, a case, *that at first sight might appear to be correct* &c.

288. "In fact, it was the old maxim exemplified with wonderful fidelity—*Populus vult*

decipi et decipiatur :" that is to say, *The people like to be imposed on, so—let them be imposed on.*

289. "By leaving the parties to act as they thought proper *inter se*, Parliament would give the creditor a much better security &c.:" that is to say, *among themselves* &c.

290. "Mrs. A. is accused of wishing, besides wearing her own *auréole*, to wear the wreath of bays, which belongs to Mrs. H.:" that is to say, her own *halo of glory—the rays of glory, that encircle her own head* &c.

291. "His coat of office will shortly be on view at Nathan's, the *costumier's :*" that is to say, the *dealer in costumes*, particularly those of a *theatrical* character.

292. "The various principles, illustrations, &c. are presented at a single *coup d'oeil :*" that is to say, at a single *view.*

293. "The *nucleus* of a good standard library was formed:" that is to say, The *germ* &c. N.B. *Nucleus* is properly *the kernel of a nut;* but—in usage, any body, or, thing, about which matter is collected. An almond-kernel, for instance, may be the *nucleus* of a *sugared* almond, sugar being the *matter* or *stuff* collected around it.

294. "I got rid of him *instanter*, by excluding him from the pulpit:" that is to say, *instantly, at once* &c.

295. "The *coup* was not altogether so suc-

cessful as they expected it would be:" that is to say, The *trick* or *scheme* &c.

296. "This *liaison* offended the king:" that is to say, This *connection* &c.

297. "Some meat had been placed there *en cachette*:" that is to say, *in concealment.*

298. "It is by the remembrance of the pleasant past that a man becomes a *laudator temporis acti*:" that is to say, a *praiser of past times.*

299. "Were we without a well-appointed and commanding naval force, we should once more be reproached as the *Britanni toto ab orbe exclusi*:" that is to say, as the *Britons shut out from the rest of the world.*

300. "He will be hailed as the *decus et tutamen* of that strong arm of power:" that is to say, as the *honour and defence, safeguard*, or, *protection.*

301. "I express myself muddily, *capite dolente*:" that is to say, *with a headache.*

302. "To both we owe the *amende honorable*:" that is to say, we owe *an apology.*

303. "Honey forms an important article in the *cuisine* of a Circassian:" that is to say, in the *kitchen* &c.; also, in the *living* or *fare* &c.

304. "This presupposed a grand *bouleversement* of society:" that is to say, a grand ***subversion, overthrow,*** or *upsetting* of &c.

305. "His object is to get a geological *primum mobile* in the nature of a *vera causa:*" that is to say, a geological *main spring* in the nature of a *true* or *real cause.*

306. "The *subterranea* of his *villa* abound with objects of the same class:" that is to say, The *subterraneous* or *underground parts* of &c. or, The *bowels of the earth* at his *country-seat* abound &c.

307. "They adopted the motto of *omne solum forti patria est:*" that is to say, the motto that *every country is the brave man's land,* or that *the brave man makes every country his own.*

308. "He finally reached *terra firma* in safety:" that is to say, reached *the ground* &c. [said of a very pompous country squire alighting from his carriage.] "We soon made *terra firma:*" that is to say, We soon made *the land,* or, soon reached *land.*

309. "*Au revoir,* then," said his lordship: that is to say, *Good bye,* then, or, *Farewell,* then, &c.

310. "He was requested to act as secretary *pro tempore:*" that is to say, as secretary *for a time,* or, as *temporary* secretary.

311. "They seem to have the *amor patriae* strongly impressed:" that is to say, *the love of their country* &c.

312. "On these points he is quite *au fait:*" that is to say, *up to the mark.*

313. "His fame was now supposed to have reached its *acme*:" that is to say, its *highest point.*

314. "On the 26th my diary has '*ante lucem*, heavy rain and high winds':" that is to say, *before daybreak* &c.

315. "He designed to invest this money in the purchase of the estate, but—*Dis aliter visum*:" that is to say, but, *Providence ordained it otherwise.*

316. "We earnestly recommend these lines to all *Benedicts in prospectu*:" that is to say, to all *men, who contemplate committing*, or, *perpetrating matrimony.*

317. "As epicures, we trust that the *utile* may be found to go hand-in-hand with the *dulce.* What donation may not some modern Lucullus—some '*Epicuri de grege*' alderman present to a society, which may enable him to set on the table some worthy *confrère* to the turkey or the pheasant!" that is to say, that the *useful* may . . . . . with the *agreeable.* What donation . . . some alderman *of the tribe of Epicurus* [the Athenian philosopher] present . . . . some worthy *brother*, or, *composer* &c.

318. "I am ready *vitam impendere vero*:" that is to say, *to stake my life on the truth of it*

319. "The present *rara avis* is a fair specimen of his museum:" that is to say, The present

rare, or, *scarce bird* &c. N.B. The expression "*rara avis*" is usually employed to denote a *prodigy*, or, *something very unusual.*

320. "Beauty, virtue, wit, or goodness, are rarely numbered among the favourites of fashion; but, *en revanche*, the vicious, the dull, the frivolous, and the impudent, abound:" that is to say, but, *to make up for it*, the vicious &c.

321. "The one body fought for plunder, the other *pro aris et focis:*" that is to say, *for GOD and their country.*

322. "That was quite *en règle:*" that is to say, quite *in order*, or, quite *as it should be.*

323. "And so terminated the *tête-à-tête:*" that is to say, the *private interview*, or, *conversation.*

324. "His *compte rendu* must pass for what it is worth:" that is to say, His *report* or *statement* &c.

325. "He continued his story with perfect *bonne foi:*" that is to say, with perfect *good faith*, or, *sincerity.*

326. "The Romans esteemed the flamingo as a *bonne-bouche:*" that is to say, as a *dainty dish*, or, *morsel.*

327. "Our notice must go *quantum valeat:*" that is to say, *for what it is worth.*

328. "The land between the Leytha an

Buda is more valuable, *caeteris paribus*, than that beyond the Danube:" that is to say, *other circumstances being equal* &c.

329. "The matter was explained to us *sotto voce*:" that is to say, *in an under tone, in a whisper.*

330. "There is a *per contra* to be sure—fine clothes and fame:" that is to say, There is a *something to counterbalance this* &c.

331. "Some ignorant or malicious idiot gives him less than his due share of fat, or gravy, or forcemeat-balls and, instead of showing his anger, the indignant *gourmand* courteously bows, assumes a smile of grateful obligation, and, with admirable self-command, *premit altum corde dolorem.* Is not this an unparalleled exercise of good-temper and good-breeding?" that is to say, with admirable self-command, *subdues*, *stifles*, or, *represses the agony, that well nigh annihilates him—the unutterable agony of his soul—the agony, that bows him to the very dust—hushes, calms*, or *soothes the grief, that threatens to burst from its mortal tenement.* On "*gourmand*" *see* Example 355.

332. "His *tout ensemble* conveys an impression of knowledge founded on experience:" that is to say, His *whole appearance* conveys &c.

333. "It was not the *genius loci*, which we had reckoned upon:" that is to say, the ***tutelary deity of the place*** &c.

334. I did not dare to follow an example so *splendide mendax:*" that is to say, an example so *remarkably inaccurate*—so *egregiously mendacious*, or, *false*.

335. "*Pour encourager*, we select the following poem for our *exemplar* of the verse:" that is to say, *By way of encouragement to persevere*, or, *To encourage* [the authoress] *to persevere*, we &c. . . . . for our *specimen* or *pattern* &c.

336. "At last we discovered them taking their *siesta* under the partial shade of a sand-bank:" that is to say, taking their *mid-day repose* or *nap*.

337. "He courts retirement and the *dolce far niente:*" that is to say, and the *exquisite pleasure of doing nothing but what he likes*.

338. "Happy the *friseur* who, in Delia's hair,
With licensed fingers uncontrolled
may rove!"

that is to say, Happy the *barber* &c.: literally, the *curler*—the hair-curler &c.

339. "Nothing in his *ménage* appeared extravagant:" that is to say, Nothing in his *domestic economy*, or, *house-keeping* &c.

340. "Even on the ground of *omne ignotum pro magnifico*, the proprietor is wrong in fancying that the anonymous possesses as much interest as the parade of high names:" that is to say, on the ground that *every thing, of which we are*

ignorant, must necessarily be something very fine, or *grand* &c.

341. "That would be *multum in parvo* indeed:" that is to say, would be a *great deal in a small compass.*

342. "He seems to think that *decies repetita placebit:*" that is to say, that *it will please however often repeated.*

343. "At twelve o'clock *exeunt omnes:*" that is to say, *all go,* or, *take their departure.*

344. "All his *petits soins* were addressed to her ladyship:" that is to say, All his *little attentions* &c.

345. "Hence the *gusto,* with which they paint their personages:" that is to say, the *taste* &c.

346. "This novel is the history of a modern *tartufe:*" that is to say, of a modern *hypocrite.*

347. "The recommendations of the council were adopted *sub silentio:*" that is to say, *in silence.*

348. "One of these days, being a Sunday, was consequently a *dies non:*" that is to say, *a day, on which no business could be done,* or, *transacted.*

349. "Although '*de quibus ignoras, tace*' is a maxim of profound wisdom, '*de quibus certus es, loquere opportune*' is an injunction of, perhaps, equal value:" that is to say, although '*hold*

your tongue about matters, of which you know nothing' is &c. . . . . *'speak to the purpose and in season about those you really do understand'* is an injunction &c.

350. "The churchwardens are named in the act *pro forma tantum:*" that is to say, *only for form's sake.*

351. "He has thrown a charming familiarity around his *locale:*" that is to say, around the *spot he delineates.*

352. "He announced himself *sans cérémonie* to Louis Philippe:" that is to say, *without ceremony* &c.

353. "The words introduced often fall short of the *lacunae:*" that is to say, of the *gaps in the manuscript.*

354. "I beg pardon for that remark; it's only *obiter:*" that is to say, it's only a *passing* or *casual observation.* N.B. The *full* Latin expression is "*obiter dictum.*"

355. "He was a thorough *gourmand:*" that is to say, a thorough *glutton*, or, to use a milder term, *gastronomist*, or, *gastrophilist.* N.B. "*Gourmet*" is often erroneously used in England for "*gourmand:*" the meaning, however, is very different, as *gourmet* signifies *a judge of wine, a wine-taster.*

356. "Some consider his pills a *panacea* for

every disease:" that is to say, a *general*, or, *universal remedy* &c.

357. "They extol the power and resources of *la grande nation:*" that is to say, of *the great nation*, that is, of *France.*

358. "He conducted the *voyageur* to the *palais:*" that is to say, the *traveller* to the *palace.*

359. "He met with it *par hasard:*" that is to say, *by chance.*

360. "Her acting was excellent in appearance, manner, and *naïveté:* that is to say, *artlessness—unaffected simplicity.*

361. "Off went my lord in an *éclat de rire:*" that is to say, in a *burst of laughter*, or, *bursting with laughter.*

362. "It gave me pleasure to witness his simple, quiet, and *sans-façon* manner:" that is to say, *unceremonious* manner.

363. "It must be received as the best *succedaneum* for the genuine article:" that is to say, as the best *substitute* &c.

364. The sporting in Greece is *sui generis:*" that is to say, *of a kind peculiar to herself.*

365. "We like his outpourings, *ex abundantia*, of various and copious reading:" that is to say, *from his inexhaustible stock*, or, *resources* &c.

366. "We are greatly pleased with the *lucidus ordo*, that prevails through the whole work:" that is to say, with the *clear method*, or, *judicious arrangement* &c.

367. "The most horrible offences are frequently prompted by preceding examples dwelling on the mind till a species of *monomania* ensues:" that is to say, till a species of *madness* or *insanity on one particular point* ensues.

368. "The omnibuses on that road make scores of journeys *per diem*:" that is to say, *every day*, or, *a day*.

369. "In reference to the topography of their *habitat*, he thus expresses himself:" that is to say, of their *dwelling-place*, *abode*, *habitation*, or, to use a Londonism, their *whereabouts*.

370. "This bill may be taken as a fair specimen of the *genus*:" that is to say, of the *kind*.

371. "Sweaborg presents an unapproachable *ceinture* of granite:" that is to say, an unapproachable *girdle* &c.

372. "He has attempted the comparative process, the *experimentum crucis*, of putting the last report by the side of the previous one:" that is to say, the *decisive experiment*, &c.

373. "The directors are always for paying a higher dividend than they can well afford. *Vis est notissima; causa latet*:" that is to say, *The effect is notorious; but—the cause is concealed.*

374. "The Russians were deceived into keeping their *corps d'observation* in Bessarabia:" that is to say, their *body of observation* &c.

375. "The General pretended an offensive movement, to give more *élan* to the troops:" that is to say, more *enthusiasm*, or, *buoyancy* &c.

376. "Neither nobles nor *roturiers* can claim exemption:" that is to say, neither nobles nor *commoners* &c.

377. "A few firelocks, pouches, &c. were the *spolia*—I cannot call them *opima*—of the night's work:" that is to say, were the *spoils*, or, *booty*—I cannot call them *rich*, or, *costly* &c.

378. "Vast crowds assembled to witness the efforts of the competitors on the slimy surface of the *mâts de cocagne:*" that is to say, of the *greasy poles.* N.B. *Cocagne* is an imaginary country, where everything is to be had in abundance, and without labour. *Pays de Cocagne*, a country, in which things are to be had for nothing.

379. "Such an occasion is a great event for the *saltimbanques* of the entire empire:" that is to say, for the *mountebanks*, or, *buffoons* &c.

380. "There, dear readers, *Ex pede Herculem:*" I cannot tire myself or you with any wire-drawn soul-dissections:" that is to say, *You may judge of the size of the statue of Hercules by the foot.*

381. "His *tirades* may be pointed out as mischievous:" that is to say, His *invectives* &c.

382. "Leave Murat to himself," said Napoleon, "he is an *imbécile* without judgment:" that is to say, a *fool*, an *idiot* &c.

383. "Large masses of building with handsome *façades* stretch away in every direction:" that is to say, with handsome *fronts* &c.

384. "He expresses with almost a *muliebris impotentia* of language a semi-official sympathy with the cause of freedom in Europe:" that is to say, with almost an *effeminate*, or, *womanish weakness* &c.

385. "This is certainly reducing Protestantism *ad absurdum:*" that is to say, *to an absurdity.*

386. "A *nolle prosequi* was entered by the Crown:" "*Nolle prosequi*" means *to be unwilling to proceed.* This expression is used when a plaintiff, having commenced an action, declines to proceed therein.

387. "This *naïf* cry will not be repeated:" that is to say, This *artless, ingenuous*, or, *unaffected* cry &c.

388. "Racine never in his whole life received £800 for his *droits d'auteur:*" that is to say, for his *copyrights.*

389. The *rôle* of Valeria may justly be styled

complex:" that is to say, The *character*, or, *part* &c.

390. "Whatever efforts the great *tragédienne* may have made to identify herself with works of a more modern and present interest, she has not succeeded: *hors de* RACINE *et de* CORNEILLE *point de salut:*" that is to say, the great *tragic actress* &c. . . . . *out of the pale of the tragedies of Racine and Corneille, there is no safety for her*—in other words, *if she takes up any characters but those delineated by Racine and Corneille, she will be sure to fail.*

391. "You might find ten artists more capable of playing *drame* without having the *je ne sais quoi*, which places her so high in public admiration:" that is to say, of playing *dramatic parts* without having the *indescribable charm—that inexplicable manner* &c.

392. "We wish them *bon voyage:*" that is to say, *a pleasant journey* [if by *land*]: *a pleasant voyage* [if by *water*].

393. "He wrote to her shortly after the announcement of his last *bonne fortune:*" that is to say, of his last *good fortune.*

394. "That chapter is an able *réchauffage* of Sextus Empiricus:" that is to say, an able *dressing-up in a new style*, [literally, a *warming-up*] *giving as new what is old, plagiarism* &c. N.B. "*Réchauffé,*" which means a *warming-up*

of FOOD, is often erroneously used for *réchauffage.*

395. "Locke admits two *januae mentis:*" that is to say, two *gates of the mind*—two *sources of knowledge.*—[Sensation and reflection.]

396. The word "*dialect*" is expressed in French by "*patois.*"

397. "The author may devoutly exclaim *mea maxima culpa,* as a confession, to which he stands self-condemned:" that is to say, *through my very great fault*—or, *I am the most to blame in the matter.*

398. "He took a first-class degree *in literis humanioribus:*" that is to say, *in Classics, in Greek and Latin:* literally, *in learning of a rather polite cast,* or, *in learning of a description more polite than usual*—a queer expression, forsooth! and one, in good sober truth, the correctness of which may very properly be called in question.

399. "A colossal '*sic sedebat*' statue of the poet Krylow has been erected at St. Petersburg:" that is to say, A colossal statue of the poet, *in his ordinary sitting attitude* &c.

400. "Her Majesty acknowledged in the most gracious manner the *vivats* of the people:" that is to say, the *hurras,* the *huzzas,* the *cheers* &c.

401. "A new *débutante* made her appearance

on Monday:" that is to say, A new *female performer*, or, *actress* made her *first* appearance &c. *Débutant* is the corresponding *masculine* term.

402. "They succeeded in escaping from this *mauvais pas:*" that is to say, from this *dangerous place*—from this *awkward fix.*

403. "Gladly would they hear that she had received her *grâce:*" that is to say, her *pardon.*

404. "The first physicians were the priests, but—*Nous avons changé tout cela:*" that is to say, but—*We have changed all that*, or, *all that kind of thing.*

405. "The *Exhibition Paluce* is styled by the French *La Grande Exposition.*"

406. "He admits of no *veto* on his scheme:" that is to say, of no *opposition* to &c. of no *interference* with &c. N.B. "*Veto*" is a Latin word, signifying *I forbid—prohibit.*

407. "What with singing and innocent *badinage*, the evening passed very pleasantly:" that is to say, innocent *jocularity, mirth, gaiety, merriment, pleasantry.*

408. "They have been kept on the *qui vive* during the last six months:" that is to say, on the *alert*—on the *tiptoe of expectation.*

409. "The torture of evidence in an *ex parte* statement may convert neglect into caution:" that is to say, in a *one sided* statement &c.

410. "The Western Powers will assuredly never permit Russia to place herself again *à cheval* between the Ottoman Empire and Persia:" that is to say, *on each side of the road* between &c.

411. "In America," says Mr Bristed, "the convicted libeller pays his costs and damages out of the increased circulation, which the notoriety of a conviction procures for him; and the thrashing received in his own person, or vicariously, in that of one of his reporters, acts as a *réclame* for his journal:" that is to say, as an *editorial announcement*—a *good puff* &c.

412. "The author is entitled to general praise for the manner, in which he has grappled with the less frequent historiographical difficulty, an *embarras de richesses:*" that is to say, *an inexhaustible mine of wealth.*

413. "No rational man wishes to see the functions of the House of Commons transferred to the *comitia tributa* in Hyde Park:" that is to say, to the *assembly of the people in tribes*—to the *assembled multitudes* &c.

414. "The ceiling actually descended *en masse* on the head of an unoffending Secretary of State:" that is to say, descended *in a heap—all at once*—fell *with a crash* &c.

415. "The senators separated crying *Vive l'Empereur!*" that is to say, *Long live the Emperor!*

416. "Some parts were cylindrical where not intended to be so, or *vice versa*:" that is to say, or *the reverse.*

417. "I know not what the *gravamen* of the offence has been:" that is to say, the *grievance* &c.

418. "He is made a Secretary of State *in commendam*:" that is to say, *in trust*, or, *holding the office in trust for another.*

419. "They never contribute one *iota* to the revenue:" that is to say, one *jot* &c. or, contribute one *single fraction* &c.

420. "State carriages were in waiting to convey the Lord Mayor and his family to the *Hôtel de ville*:" that is to say, to the *Town Hall.*

421. "This number of vessels was virtually the *status quo ante bellum*, which formed the subsequent limitation of the force in the Austrian propositions:" that is to say, the *same standing, that Russia had before the war* &c.

422. "The intellectual character of the *concours comparatif* in France corresponds very much to the standard, which we may expect to see fixed for the approaching examinations in our own country:" that is to say, of the *examination, in which the candidates compete with each other* &c.

423. "It is the greatest of blessings to have a *mens sana in corpore sano*:" that is to say, a *sound mind in a sound body.*

424. "To *walk* to a place of amusement is considered by them *infra dignitatem :*" that is to say, *beneath their dignity.*

425. "On the principle *Timeo Danaos et dona ferentes*, the honorable member is to be suspected even when he talks common sense:" that is to say, *I fear the Greeks, even when they offer presents*, &c.

426. "We consider the morbid sense of his hero in a degree incompatible with his *quantum* of common sense:" that is to say, with his *amount* &c.

427. "Insanity has for ages continued the *opprobrium medicorum :*" that is to say, the *reproach of the faculty ;* in other words, *medical men have for ages been reproached with not knowing how to cure the insane.*

428. "The *soi-disant* improvers of personal appearance not only destroy health, but absolutely engender deformity :" that is to say, The *self-styled*, or, *would-be* improvers &c.

429. "Of some of these designs it really may be said—'*Il n'y a qu'un pas du sublime au ridicule :*'" that is to say, *From the sublime to the absurd there is but one step*, or, *a step.*

430. "He took it up with the greatest *nonchalance :*" that is to say, with the greatest ***coolness***, or, ***indifference.***

431. "The entertainments were quite *comme il faut:*" that is to say, quite *as they ought to be*, or, *should be*, or, to use a Londonism, quite *the thing.*

432. "In these matters—*qualis rex talis grex:*" that is to say, *as is the king, so will be the people*, or, *the king will be the leader, and the people will follow.*

433. "On the refusal of the Pope, the royal miscreant became exceedingly mischievous—*Audax omnia perpeti ruit per vetitum et nefas:*" that is to say, *Resolutely bent on running all risks*, or, *grappling with every difficulty in the attainment of his object—he rushes onward in his mad career, setting at defiance all laws both human and divine.*

434. "The villain is a complete incarnation of Satan, *nulla virtute redemptum:*" that is to say, *a monster with no redeeming points in his character.*

435. "Lord St. Vincent was much amused at this *sang-froid:*" that is to say, at this *coolness.*

436. "The count stood between the Pope's Nuncio and the Turk. '*Voilà le juste milieu!*' said some one, and '*juste milieu*' was echoed around:" that is to say, *There you see the just medium, midway*, or *intermediate course!* said some one &c.

437 "*A propos* of this controversy, it re-

minds us of a ludicrous anecdote:" that is to say, *In reference to, with regard to,* or, *speaking of* this &c.

438. "We surmised that it was a *jour de fête:*" that is to say, a *holiday.*

439. "But, *revenons à nos moutons:*" that is to say, [literally] *let us return to our sheep*—in other words, *let us return to our subject—to the matter we have been discussing*—[*from which we have digressed.*]

440. "*Pereant, qui ante nos nostra dixerunt,* ought to be our author's motto:" that is to say, *Would that those persons had never existed, who gave utterance to the very same thoughts that occur to ourselves.*

441. "This was the only resource, that diverted their *ennui:*" that is to say, their *weariness.*

442. "We could not resist a smile at the delectable *billet doux:*" that is to say, at the delectable *love-letter.*

443. "However easy to slip into the water, *revocare gradum* would have been an insurmountable difficulty:" that is to say, *getting out again,* or, *retracing one's steps,* would &c.

444. "I blushed with anger, which he attributed to *mauvaise honte:*" that is to say, to *bashfulness, sheepishness.*

445. "We thought it best to let our correspondent make his own defence; and, *certes*, a more pitiful one we never met with:" that is to say, and, *certainly*, *surely*, *indeed*, &c.

446. "I give the story only as an *on dit*:" that is to say, only as a *report*, a *rumour*, as *what persons say*, as a *hearsay*.

447. "He bounded over hill and dale, followed *haud passibus aequis* by his brother:" that is to say, followed *with unequal steps* &c.

448. "The *hoi polloi* [of the Mauritius], as we say at Oxford, are mindless—all blank:" that is to say, The *masses*, *the majority of the inhabitants* &c. See Example 1042.

449. "Let not," says the reviewer, "classical learning sit thus like an *incubus* upon the expanding intellects of our youth, and a counterpoise to the mighty efforts, which science is making to elevate the physical condition of our species:" that is to say, sit thus like the *nightmare* upon &c. N.B. "*Incubus*" is a disease, or, disagreeable sensation, called *the nightmare*, lying like a load upon one, so that one can neither move, nor speak.

450. "I should advise all travellers in Hungary to take a *char à bancs* like those used by the natives:" that is to say, a *pleasure-car* like those &c.

451. "The Baron might easily place himself

en rapport with Monsieur Henin:" that is to say, *in communication* with &c.

452. "Duty on the article is levied at the rate of two and a half per cent. *ad valorem:*" that is to say, *according to the value.*

453. "As the book is in everybody's hands, he feels it his duty to say, *caveat emtor:*" that is to say, *let the purchaser beware*, or, *be on his guard.*

454. "Amongst the particulars they have collected, there must inevitably be a considerable accumulation of *caput mortuum:*" that is to say, of *rubbish*, of *useless details.*

455. "What follows is *quant. suff.:*" that is to say, is *amply sufficient.* N.B. "*Quant. suff.*" is an abridgment of "*quantum sufficit.*"

456. "Some ladies," says the author of a very silly book, that was published at Glasgow in 1837, "not only relish *double entendres*, but actually use them:" that is to say, not only relish *words, that have a two-fold, and often, indelicate meaning*, but &c. N.B. "*Double entendres*" is bad French: the *right* and *full* expression is *mots à double entente*, words, that have a two-fold meaning: the singular is *mot à double entente*, a word, that has a two-fold meaning.

457. "The doctor treated all such cases *se*

cundum artem:" that is to say, *scientifically, skilfully*, or, *judiciously.*

458. "The man, who has no love for children is a species of *lusus naturae:*" that is to say, a species of *one of nature's freaks—a social monster.*

459. "He led me into his *sanctum*, and offered me a seat:" that is to say, into his *own private apartment*, or, *study.*

460. "It caused him and other *ci-devant* philosophers to revive the Cartesian system:" that is to say, and other *former* philosophers, or, the philosophers *of other days.*

461. "We object *in toto* to this new system:" that is to say, We object *altogether*, or, *altogether* object &c.

462. "He poured it with his own hand, *more majorum*, for each guest:" that is to say, *after the manner*, or, *according to the fashion of his ancestors*, or, *forefathers.*

463. "The French *emigré* baron had been in the English service:" that is to say, The French *emigrant* &c.

464. "But *allons!* In his travels, the author tells us &c.:" that is to say, But—*let us on with our story*, or, *examination.*

465. "The *cicerone* said we had seen every thing, that was worth visiting:" that is to say The *attendant* said &c.

466. "Conceiving *que chacun avait sa bête dans la figure*, he insisted that the strong animal likenesses, so distinctly traceable in men, are evidence of our having pre-existed in an inferior state of being:" that is to say, Conceiving *that every man looked, more or less, like a beast*, &c.

467. "Truth lies, it is said, at the bottom of a well, and it is not every one, who can draw it up; sometimes, however, *cela saute aux yeux*, as the French say:" that is to say, sometimes, however, *it is quite obvious*, or, *it can be seen at once* &c.

468. "The sports of the *Hippodrome* went off with great *éclat:*" that is to say, The sports of the *race-course* went off with great *distinction*, or, went off *in grand style.*

469. "After many offs and ons, and as many *projets* and *contre-projets* as the treaty of Amiens, I have, at length, concluded a treaty with him:" that is to say, and as many *projects* and *counter-projects* as &c.

470. "They will, *Deo volente*, visit the Nestorian Christians:" that is to say, They will, *GOD willing, if the LORD will*, or, *with the Divine permission*, visit &c. N.B. "*Deo volente*" is *generally* used in the abridged form, thus: *D.V.*

471. "Of the book in question we can conscientiously say, *indocti discant, et ament*

meminisse periti :" that is to say, in the very beautiful translation of this line by POPE.

"Content, if here, th' unlearn'd their wants may view;
The learn'd reflect on what before they knew."

472. "No longer can the representative of Saint Peter issue such roaring bulls: *tempora mutantur :*" that is to say, *the times are changed —the time for all such stuff is happily gone by.*

473. "Besides the ordinary *errata*, which happen in printing a work, there are others, which are purposely committed, that the *errata* may contain what is not permitted to appear in the body of the work:" that is to say, Besides the ordinary *errors*, or, *misprints*, &c. . . . . that the *table of errors*, or, *misprints* &c.

474. "Her manner was even more *gauche* than her *tournure :*" that is to say, more *clumsy, awkward*, or, *ungainly* than her *figure*, or, *appearance.*

475. "At length was he again *fidos inter amicos :*" that is to say, *among faithful friends.*

476. "Jekyll's *bons mots* often convulsed the bar:" that is to say, Jekyll's *witticisms, jests*, or *jokes* &c.

477. "His style is eminently pointed, epigrammatic, and *tranchant :*" that is to say, and *slashing*, or, *one, that can cut up an opponent.* N.B. "*Tranchant*" is nearly always written by

English writers *trenchant*, a word, by-the-bye, which does not exist.

478. "The good old maxim of *audi alteram partem* is often neglected:" that is to say, of *hear the other side of the question*, or, *hear what the other disputant has to say for himself.*

479. "It clearly demonstrates the absurdity of the celebrated ancient maxim, *ex nihilo nihil fit:*" that is to say, *out of nothing nothing is made*, or, *created.*

480. "He was justly blamed for a great deal of *hauteur:*" that is to say, for a great deal of *haughtiness—pride.*

481. "We feel that we are part of the human system, and this sort of *quorum pars* is a mighty ally to an author:" that is to say, and this sort of *participation in the human community* &c.

482. "Cicero's maxim is certainly true, that friendship can subsist *non nisi inter bonos:* that is to say, *only amongst*, or, *between the good.*

483. "The material, which gives name to the dish is but the *point d'appui* for the literary cayenne and curry-powder, by which it is recommended to the palate of the reader:" that is to say, is but the *point of support*, or, *supporting point* for &c.

484. "The *sic volumus* of the secretary and the commissioners superseded the directions

contained in their patent:" that is to say, The *so we will it*, The *arbitrary decision* &c.

485. "*Malgré* the weather and the influenza, the meeting was an agreeable one:" that is to say, *In spite of* &c.

486. "This root restores to health and *embonpoint* the victim of debauchery:" that is to say, to health and *plumpness—fleshiness.*

487. "He criticises these gentlemen rather severely: *non nostrum!*" that is to say, *it is not for us to settle such grave disputes*, or, *serious matters.* N.B. The *full* expression is "*non nostrum tantas componere lites.*"

488. "But not even can the Italian saying, '*Se non è vero, è ben trovato*,' be applied to it:" that is to say, *If it be not true, it is at least well feigned*, or, *invented.*

489. "In fact, Athens might say to England [that is, supposing Athens to quote Horace], '*Mutato nomine, de te fabula narratur:*'" that is to say, *Change the name, and the story will apply to yourself.*

490. "Those, who take it for granted that the negroes have the same capacity as the whites, belong, generally, to a set of philosophers, accustomed to reason *à priori:*" that is to say, to reason *from the cause to the effect.*

491. "So refined was the taste of the ancient *bons vivants*, that Montanus would proclaim at

the first bite whether an oyster was of English produce or not:" that is to say, of the ancient *high feeders*, or, *livers.*

492. "Great applause and an *encore* rewarded his exertion:" that is to say, and a *call for the song to be again sung* &c. N.B. "*Encore*" is a French word, signifying *again.*

493. "We are anxious to do justice in this matter, and at once say, *palmam qui meruit, ferat:*" that is to say, *be his the palm,* [the token of victory] *who hath the conquest gained.*

494. "Those rocks were in 1770 *à fleur d'eau:*" that is to say, *level with the water.*

495. "The spirit of insubordination, indeed, as it has in too great a degree existed, so has it in a much greater degree been imputed: '*De magnis majora loquuntur:*'" that is to say, *About serious matters more serious things are uttered*—in other words, *Bad as the matter certainly is, it has been grossly exaggerated.*

496. "If these students duly reflect on their own privileges—*sua si bona norint*—they must feel their position to be one of great advantage:" that is to say, *if they do but appreciate the blessings they enjoy* &c.

497. "The eagle himself is, perhaps, transferred to the *marchands de bric-à-brac* of the Marais:" that is to say, to the *dealers in old stores* &c.

498. "The preserving of hares and pheasants in large numbers for *battues* is particularly injurious both to agriculture and to rural morality:" that is to say, for *slaughtering them on a gigantic scale* is particularly &c.

499. "The doors of the institution are open to a limited number of adult male criminals, as a *locus poenitentiae:* that is to say, as a *place for repentance and reformation.*

500. "These reserves were capable of remedying the most serious *contre-temps:*" that is to say, the most serious *mischances, mishaps.*

501. "He tells it you coolly, and quite *par parenthèse*, as it were:" that is to say, and quite *by the way*, &c.

502. "They drove out in a small private carriage, and quite *incognito:*" that is to say, and quite *undistinguishable as to their rank and position.* N.B. "*Incognito*" is frequently used in an abridged form—*incog.*

503. "*Costumes à la Grecque*, and *coiffures à la Romaine*, and wigs and daggers *à la Brutus*, effectually turned the heads of the people, and *natio comoeda est:*" that is to say, *Dresses in the Greek fashion*, and *head-dresses in the Roman fashion*, or, *the hair worn in the Roman fashion*, and *wigs* &c. *in the Brutus fashion* effectually &c., and *the whole nation appeared like a set of stage-players.*

504. "*Stans pede in uno* he might have

written many of his verses at this rate:" that is to say, *While standing only on one foot*—in other words—*In a very short time* &c.

505. "On leaving home, he had made up his mind that the highest satisfaction would consist in returning to England, and being able to say, in reference to having actually been within the walls of Pekin—*non cuivis homini contingit adire Corinthum:*" that is to say, *it is not every man, who is lucky enough to pay a visit to Corinth*—[a very populous and wealthy city of ancient Greece.] N.B. "*Non cuivis*" &c. is a proverbial form of expression, and is said of things, that are arduous and perilous, and which it is not the fortune of every one to surmount.

506. "If stage plays," said he, "must be tolerated, let every stage in London pay a weekly pension to the poor, that *ex hoc malo proveniat aliquod bonum:* but it is rather to be wished that players might be used, as Apollo did his laughing—*semel in anno:*" that is to say, that *from this evil some real good may spring* . . . . . as Apollo &c. *only once in the year.*

507. "At the early age of thirteen, Haydn composed a mass. This was his *coup d'essai:*" that is to say, his *first essay*, his *first musical production.*

508. "At the commencement of all his scores

Haydn wrote *In nomine Domini*, or, *Soli Deo Gloria*, and at their conclusion *Laus Deo :*" that is to say, *In the name of the LORD—Glory to GOD alone*—and at their conclusion *Praise be to GOD.*

509. "Haydn never began a symphony *invita Minerva :*" that is to say, *when he felt himself unequal to the task—when he was not in the humour for composing.* N.B. "*Invita Minerva*" was a proverbial form of expression among the Romans. The mind could accomplish nothing, unless Minerva, the goddess of wisdom, lent her favouring aid.

510. "He was anxious to hear a specimen of Mozart's powers as an *improvisatore :*" that is to say, as an *extemporaneous composer*—an *off-hand composer—a composer without previous study.* N.B. "*Improvisatore*" is sometimes very incorrectly written *improvvisatore.*

511. "They were not so much *slaves* as *serfs* and *adstricti glebae :*" that is to say, and *persons tied, as it were, to the soil—denizens of the soil.*

512. "A truce for ten years was agreed on between the two nations on the foundation of a *uti possidetis :*" that is to say, on the foundation of a *maintenance for a time of their respective positions.* N.B. "*Uti possidetis*" means *as you now are*

513. "Where neither presumption nor proof of guilt exists—there all human means of ascertaining the truth seem to fail, and a *dignus vindice nodus* is conceived to arise:" that is to say, and a *difficulty, worthy of a god's unravelling* &c., an *occasion on which the immediat e interposition of Providence may be expected* &c.

514. "He was greatly struck with the *air distrait* of his comrade:" that is to say, with the *absent look*—the *look expressive of abstraction*, or, *expressive of absence of mind.*

515. "An *éclaircissement* took place before the party broke up:" that is to say, An *explanation* &c.

516. "Vatel was the *maître d'hôtel* of the great Condé:" that is to say, the *house-steward*, the *steward* &c.

517. "*Entre nous*, he was wholly innocent of any invention whatever:" that is to say, *Between ourselves* &c.

518. "I asked the *garçon* the French for the word:" that is to say, I asked the *waiter* &c.

519. "The ladies were all prodigiously large, their beauty consisting more in the mass of *physique* than in the symmetry of face or figure:" that is to say, in the mass of *flesh and blood* than &c.

520. "He always repeated the suggestion *literatim*:" that is to say, *word for word.*

521. "I will, *sub rosâ*, afford you my best assistance:" that is to say, I will, *privately, secretly, confidentially:* literally, *under the rose.* N.B. Much controversy has arisen about the expression "*under the rose*," and two different origins have been assigned to it. Some assert that it ought to be spelt "under the *rows*," inasmuch as in former days almost all towns were built with the second story projecting over the lower one—a sort of piazza or *row*, as they termed it, and which may still be seen at Chester, and some other old English towns—so that, whilst the papas and mammas were sitting at the windows gravely enjoying the air, their sons and daughters were making love where they could not see them, "under the *rows*." The other solution is much more elegant. Cupid, it is said, gave a rose to Harpocrates, the god of silence; and, from this legend originated the practice, that prevailed amongst northern nations, of suspending a rose from the ceiling over the upper end of the table, when it was intended that the conversation was to be kept secret; and this it was, according to others, which gave rise to the phrase, "*under the rose.*"

522. "A sumptuous dinner was provided for his Excellency and *suite:*" that is to say, and his *retinue, attendants.*

523. "One terrible presence, one active mischief, *vultus instantis tyranni*, is mercifully with-

drawn from us:" that is to say, *the stern gaze of the threatening tyrant*—in other words, *the stern and ruthless tyrant himself* &c.

524. "This, indeed, is a banishment, which the truly illustrious of all ages would have preferred before the most towering and the most brilliant march of conquest—*Hac arte Pollux et vagus Hercules:*" that is to say, *By this line of conduct*, namely, *by integrity and firmness of purpose, Pollux and the roaming Hercules attained the realisation of their brightest day-dreams.*

525. "They are labouring to effect their mischievous purposes *non vi, sed saepe cadendo:*" that is to say, *not by downright force, but by frequently falling to in an underhand manner.*

526. "It was resolved that the names and titles of bishops and archbishops should remain in the church, being subject to the general assemblies of the church *in spiritualibus*, and to the king *in temporalibus:*" that is to say, *in spiritual matters*, and to the king *in temporal matters.*

527. "The victory over Pharnaces, which Julius Caesar announced in the words '*Veni—vidi—vici*'—was gained at a place, called Zela, in Asia Minor:" that is to say, *I came—I saw—I conquered*—&c.

528. "This childish *petitio ad misericordiam* is altogether absurd:" that is to say, This

childish *begging for mercy*—sometimes—*fishing for compassion* &c.

529. "The ambassador was waited upon by Monsieur Benedetti and the entire *personnel* of the Embassy:" that is to say, and the entire *body* or *staff* &c.

530. "The scene falls on this affecting *tableau*, and, when it rises again, how sad and sudden is the change!" that is to say, on this affecting *picture* &c.

531. "He brought a *bene exeat* from his last bishop:" that is to say, a *document, intimating that he left the diocese with the sanction of the bishop.* N.B. The phrase "*bene exeat*" signifies *he may take his departure*, or, *let him take* &c. *creditably—without any fault attaching to him.*

532. "It is surprising that he should have been able to bend to a style so much more simple, graceful, and *ad captandum:*" that is to say, and *adapted to captivate the masses.* N.B. The *full* expression is "*ad captandum vulgus.*"

533. "Beautiful as the air may be in a purely musical sense, it is *de trop* in the dramatic situation:" that is to say, it is *out of place* &c.

534. "With infinite tact he immediately brought the subject on the *tapis:*" that is to say, brought the subject *to the notice of the*

company. N.B. "*Tapis*" is a French word, signifying *carpet.*

535. "No one at the present moment can reasonably look forward to any thing but the continuance of our army in the Crimea during another winter, *re infecta*, and that at the end of eighteen months' operations:" that is to say, *their object being still unaccomplished* &c.

536. "*Nil conscire sibi, nulla pallescere culpa* —was the ruling principle of his life, the maxim he invariably endeavoured to carry out:" that is to say, *To be conscious to himself of no crime, and to turn pale at no accusation* &c.

537. "A young fop of nineteen, one of the *haut ton*, was guilty of several misdemeanours during the evening:" that is to say, one of the *world of fashion*, was &c.

538. "Either they have erred, or *minus caute locuti sunt:*" that is to say, or *they have spoken somewhat incautiously.*

539. "Denizens of clubs, crowders into coffee-houses—will you not elevate the directors and officials of the Submarine Telegraph Company by an immediate *apotheosis* into *dii majores et minores?*" that is to say, by an immediate *deification,* [god-making] *raising to the rank of gods, raising into gods, some of a higher, and others of a lower grade,* or, *degree.*

540. "The usual *rencontre* of a country cu-

rate with his bishop is at the meetings for certain religious societies:" that is to say, The usual *meeting—opportunity of seeing*, or, *having a glimpse of* his bishop is &c.

541. "The Dean escaped the penalties of *praemunire:*" that is to say, *imprisonment and forfeiture of his goods.*

542. "A statute, passed in the reign of Henry the Eighth, and having for its object the substitution of the Sovereign of these realms for the Pope, is styled by Bishop PHILPOTTS, the *Magna Charta* of Tyranny!" that is to say, the *Great Charter* of Tyranny. N.B. When *Magna Charta* is spoken of *alone*, it means *The Great Charter*, extorted from King John—THE BASIS OF OUR LAWS AND LIBERTIES.

543. "I hoped the *congé d'élire* would not be issued until a fair inquiry and investigation had been instituted:" that is to say, the *writ granting permission to choose a bishop* &c. N.B. The term "*Congé d'élire*" [French] is generally used in reference to the election of a bishop or a dean: in this country it is *a mere form*, as the electors very rarely dare to offer any opposition to the nominee [*person appointed by*] of the Crown.

544. "The value of 'Authority' extends to the smallest *minutiae:*" that is to say, to the smallest *trifles.*

545. "The Fund is still *minus:*" that is to say, still *less than is required.*

546. "If he can show that I am wrong, I will admit that I am so, and cry out *peccavi:*" that is to say, *I have sinned—I have made a mistake,* or, *done wrong.*

547. "The author's *forte* does not lie in that direction:" that is to say, The author's *ability, in which he shines most,* or, *in which his powers come out the strongest* &c.

548. "Let not your heart be a sufferer from a little feeling of *amour-propre:*" that is to say, of *self-love.*

549. "You affect the greatest contempt for the *bienséances:*" that is to say, for the *decencies —proprieties of life.*

550. "These reflections prove my *maladresse* to the full extent of its excess:" that is to say, prove my *unskilfulness—want of management,* or, *tact* &c. N.B. "*Maladresse*" is often used to signify *awkwardness.*

551. "We," says the *procès-verbal,* "asked him what use he had made of the pistol:" that is to say, says the *official report,* &c.

552. "A letter was read in support of an overture in favour of the extension of the parochial system to *quoad sacra* churches:" that is to say, to churches, *that were chapels of ease.* N.B. "*Quoad sacra*" means *as to,* or, *with respect*

to sacred matters, or, *so far as the offices of the church are concerned*, in contradistinction to matters of a merely parochial nature.

553. "He advocates a *via media*, that selects from both extremes their prominent evils:" that is to say, a *middle course*, &c.

554. "This I summarily stopped by an *argumentum ad hominem*:" that is to say, by *showing him that I could treat him in his own fashion*. N.B. An "*argumentum ad hominem*" is *an appeal to the practices, or, professed principles of one's adversary*.

555. Urged by the *auri sacra fames* he made his way through the plains of the Kansas to San Francisco:" that is to say, Urged by the *accursed thirst for gold* &c.

556. "One sentence would, perhaps, rouse the fury of the Attorney-General; another might 'poison the liking' of a whole *coterie* of subscribers; a smart observation, which I had chuckled at as a *curiosa felicitas*, might turn the stomach of the exclusives:" that is to say, of a whole *set* of &c. as a *lucky hit*—a *clever*, or, *bright thought*—a *happy idea*, might turn &c.

557. "No one can be more desirous to promote the *entente cordiale* than we ourselves:" that is to say, to promote the *good understanding* &c.

558. "The *fait accompli* policy is looming in

the distance:" that is to say, The policy of *the contemplated deed, that will have been brought to bear*, or, of *the day-dream, that will have been realised* &c.

559. "A month after his arrival at Cambridge, he wrote to his father, telling him that he hated Mathematics, and had not even then got over the *pons asinorum:*" that is to say, over the *asses' bridge.* N.B. "*Pons asinorum*" is the name, given by the Cantabs to the fifth proposition of the first book of Euclid.

560. "The gaping rustics of *la belle France* were lost in wonder and admiration:" that is to say, of *beautiful France* &c.

561. "The day of our arrival was a *jour maigre:*" that is to say, a *fish-day*—a *day of abstinence from flesh meat.*

562. "They looked on their aunt's house as peculiarly a *dulce domum:*" that is to say, a *sweet home.*

563. "His personal *noli me tangere*, and his national *nemo me impune lacesset*, form a combination of irritability altogether ludicrous:" that is to say, His personal motto of *touch me not*, or, *keep your hands off*, and his national one of *no one shall provoke*, or, *injure me with impunity* [*without suffering for it*] form &c.

564. "The *siste, viator!* on the tomb-stone at once arrested his attention:" that is to say,

The words—"*Siste, viator!*" meaning, *Stop, traveller!* on the &c.

565. "I had been far from doing adequate justice to the variety of his knowledge, and, above all, to that *justesse d'esprit*, which judges the past as it would judge the present:" that is to say, to that *truly philosophical discrimination*, which &c.

566. "When some sudden and somewhat violent changes of opinion were imputed to a learned Judge, who was always jocosely termed Mrs. ———, '*Varium et mutabile semper femina*,' was Sir William Scott's [*Lord Stowell's*] remark:" that is to say, *A woman is at all times an inconstant*, or, *fickle, and changeable thing.*

567. "The connexion between a nation's morals and its literature rests far too deeply below the surface, to be filliped off with a few sentences of *ipse dixit*, be the authority ever so trustworthy:" that is to say, with a continued repetition of "*Oh, Sir, but HE said so, I do assure you* &c. [in allusion to some great name, or, to some one of high standing in the literary world —some big-wig.]

568. "If, indeed, a few words really bearing on the subject are to be found scattered up and down these volumes, *par ci par là*, they are so much *à propos de bottes*, that they figure there more as an effect of caprice than of forethought

and design:" that is to say, *here and there*, they are so *utterly foreign to the purpose*, that &c. N.B. "*A propos de bottes*" is a French phrase, signifying, *Speaking about boots* — a phrase used jocosely.

569. "I contradicted the assertion in a letter addressed to the *rédacteur:*" that is to say, addressed to the *editor*.

570. "Thither I drove, attended by a *valet de place:*" that is to say, *by a footman hired by the day*, or, *week—a strangers' guide*.

571. "If a young Englishman thought like our author on these points, while in *statu pupillari*, he would run the risk of being rusticated by his college:" that is to say, while *in the position of a student*, or, *during his undergraduateship*, he would &c.

572. "He exhorted him to learn all he could, and to cast off *pudor rusticus:*" that is to say, *rustic sheepishness*, or, *bashfulness*—in other words, *sheepishness*, or, *bashfulness*, the result of living too exclusively in the country.

573. "Where some surviving friend supplies
Hic jacet, and a hundred lies:"

that is to say, *Here he*, or, *she lies*.

574. "Bred up under a *petit-maître régime*, he thought the essence of poetry consisted in wit-cracking, and saucy rejoinder:" that is to

say, Bred up under a *system, that would make him a fine gentleman*, or, *one of the* CHESTERFIELD *school* &c. N.B. The French use "*petit-maître*" to signify a *fop*—a *coxcomb*—a *spark*—a *conceited puppy*.

575. "Milan is still famous for its dressmakers and *couturières*, who are second only to those of Paris:" that is to say, dressmakers and *seamstresses, work-women*, or, *mantua-makers*, who are &c.

576. "The work is now in course of publication in *livraisons:*" that is to say, in *parts*, or, *numbers*.

577. "His case is precisely that, in which *scire tuum nihil est nisi te scire hoc sciat alter;* and the putting your lighted candle under a bushel is as bad as extinguishing it:" that is to say, *your own knowledge goes for nothing, unless others know you possess such knowledge*.

578. "Every true philosopher is a religious man; and he, who is not religious, is *pro tanto* not a philosopher:" that is to say, is *so far as religion is concerned* &c. N.B. "*Pro tanto*" signifies *for so much*.

579. "The young lady put on what the French call a *figure d'occasion:*" that is to say, a *countenance, adapted to the occasion*.

580. "The Captain was disgusted with the *gasconnade* of the travellers:" that is to say,

with the *boasting*, or, *bragging* &c. N.B. Englishmen nearly always spell "*gasconnade*" wrong—namely, with *one* n instead of *two*.

581. "He threw himself *à tête perdue* into the barren wastes of modern society:" that is to say, He threw himself *recklessly*, or, *as if out of his mind* &c.

582. "Autobiographies abounding in minute anecdote, and *mémoires pour servir* were not at that time the fashion:" that is to say, and *materials*, *notes*, or, *memorandums for composing more elaborate accounts*, or, *histories* were not &c.

583. There is in such a state of things a sort of realisation of Terence's impossibility, of the *insanire certa ratione modoque:*" that is to say, of the *possibility of acting the madman with a certain appearance*, or, *show of reason and method.*

584. "We might have been spared the trouble of wading through a multitude of documents in which, *mutatis mutandis*, the same instrument might have served for a dozen testators of the same period:" that is to say, *after making the necessary changes* &c.

585. "It is altogether unnecessary to awaken doubts respecting that *vexata quaestio:*" that is to say, respecting that *question, which has so long been discussed, without arriving at a satisfactory solution of its difficulties.*

586. "You ought to know that, so far as authorship is concerned, *hanc veniam petimusque damusque:*" that is to say, *we both ask and give this permission, leave*, or, *license.*

587. "It is to remain a mere toy of fashion, *in secula seculorum:*" that is to say, *for ever and ever—to the end of time.*

588. "Far was he from suspecting the *coup de maîtresse*, which was about to follow:" that is to say, the *mistress-stroke*, or, the *mistress-move*, the *artful dodge on the part of the lady*, which &c.

589. "To the primitive apathy of the natives has succeeded a sort of exhibiting frenzy, which threatens to become a *delirium tremens:*" that is to say, a *kind of drunkards' insanity.* N.B. The *literal* meaning of "*delirium tremens*" is *trembling*, or, *shaking unsoundness of mind.* On this disease of the brain Dr. Roots very judiciously makes the following interesting remarks:—"The term, perhaps," says this accurate and close observer, "is one, which we cannot regard as exactly correct, inasmuch as '*delirium tremens*' is a term, which certainly implies a something, that does not take place. The '*delirium*' itself cannot tremble. Other persons have variously christened it. Drs. PEARSON and ARMSTRONG called it '*brain fever.*' Dr. BLAKE called it the '*brain fever of drunkards.*' Dr. ELLIOTSON has called it much more properly

'*delirium cum tremore.*' There is DELIRIUM [*withdrawal of reason*] and there is TREMBLING; therefore the latter, perhaps, is the better term. Still, if we distinctly understand by the term '*delirium tremens*' of what the disease really consists, there is no objection to that designation remaining."

590. "*En résumé* the patients thus treated were cured in about a week:" that is to say, *On the whole* &c.

591. "He puts in claims to perform the same kind of office, *et adhuc sub judice lis est:*" that is to say, *and the matter*, or, *dispute is still before the judge—is still pending—is as yet undecided.*

592. "If I follow my right honourable friend in giving the plans that name, it must not be used *ad invidiam:*" that is to say, it must not be used *invidiously—spitefully—maliciously.*

593. "Remark the constant straining of her strength to hold a *pied-à-terre* on that side of the Black Sea:" that is to say, to hold a *position* &c.

594. "Some of these *petites affiches* are also rather curiously emphasised:" that is to say, some of these *advertisements* &c.

595. "Simplicity and dignity of mind place this accomplished artist quite above the *charlatanisme* and miserable *tracasseries*, which dis-

grace her profession in Paris:" that is to say, quite above the *quackery* and miserable *cavils*, or, *broils*, which &c.

596. "She at once treated the matter as a *bêtise*, and a *ridicule*:" that is to say, as a *piece of nonsense*, and a *thing altogether ridiculous*.

597. "It is a penalty, paid by every woman *condamnée à la célébrité*:" that is to say, *whose lot is to acquire celebrity, fame*, or, *renown: doomed*, or, *condemned to celebrity* &c.

598. "He has lived to be recognised as a ruler and a judge in the agricultural world, and to draw all men to his annual *comitia*:" that is to say, to his annual *gathering—assembling of friends and acquaintances*.

599. "If he had not completed his *curriculum* of vice, he was likely to be fully qualified to take his degree by the time he reached the *antipodes*:" that is to say, If he had not completed his [academic] *career* &c. . . . . he reached *Australia*. N.B. "*Antipodes*" is applied to those, who dwell on the other side of the globe, and who have their feet opposite to ours. "*Curriculum*" is properly—*a place to run in —the lists*.

600. "The talents of the fair *bénéficiare* were exerted most successfully:" that is to say, of the fair *lady, whose benefit it was*, were &c.

601. "He compiled a *catalogue raisonné* of

manuscripts relating to the subject: that is to say, a *catalogue with proofs, illustrations*, or, *literary notices* of &c. N.B. "*Raisonné*" is nearly always spelt with *two* e's instead of *one* by English persons, who use the above expression—this is incorrect, as the French word "*catalogue*" is of the *masculine* gender.

602. "The secretary has, *mero motu suo*, materially increased his salary:" that is to say, has, *of his own accord*, materially &c.

603. "These remains are ever and anon visited by the antiquary or the *virtuoso*:" that is to say, or *any one having a talent*, or, *taste for the fine arts.*

604. "The throw of an old shoe, on the departure of a friend, propitiates *bona fortuna*, says our author:" that is to say, propitiates *the goddess of Fortune—brings good luck.*

605. "*Duo cum faciunt idem, non est idem.* If a gamester, a bankrupt, no longer able to prolong his extravagant and worthless course of life, puts an end to it in a moment of despair, is he to be placed on a level with the Emperor Otho, and the philosophic Cato?" that is to say, *When two persons do the same thing, it is not* exactly *the same thing.*

606. "Andorre is a very small republic—*vide*, if you can, in the map:" that is to say, *see*, or, *find* it &c

607. "He so frequently resembles a valet, that we cannot comprehend him when he appears *en prince*:" that is to say, when he appears *in the character of a prince.*

608. "Joe Miller has been popular, generation after generation, for *facetiae*:" that is to say, for *jests—jokes—witty and pleasant sayings.*

609. "The introduction is grand—*ore rotundo*:" that is to say, *the author comes out strong*, or, to use a Londonism, *cuts it fat*

610. "This group of three figures is what the learned call an *ex voto*:" that is to say, a *votive offering.*

611. "Sketches of this kind were caught in their most exaggerated forms from the most *bizarre* countenances:" that is to say, from the most *whimsical* or *fantastical* &c.

612. "A great worldling himself, he stood the *ne plus supra* to worldlings:" that is to say, as the *nothing above him*, the *nothing superior to him*—the *very summit of human ambition* to worldlings.

613. "The sum is guaranteed by others, but guaranteed *avec nantissement*:" that is to say, *with security.*

614. "This project has set the bookselling world *en émoi*:" that is to say, *in a flutter, in commotion, in a thorough ferment.*

615. "In this the authoress sees nothing but Atheism, Republicanism, and *omne, quod exit in* ism:" that is to say, and *every thing, that ends in* ism. N.B. "*Omne, quod exit in* ism," is a slight transmutation of a part of a metrical line in the Eton Latin Grammar—*Omne quod exit in* um.

616. "The *parti prêtre*, and the *parti* [*soi-disant*] *royaliste* united:" that is to say, The *clerical*, or, *priestly party*, and the [*self-styled*] *royalist party* united.

617. "She will be ignorant of the very *fond* of the female character:" that is to say, of the very *foundation* &c. N.B. "*Fond*" is very often *incorrectly* written by English persons with an *e* at the end—*fonde.*

618. "If the young paint too much *couleur de rose*, the old wash in their dark tints too freely:" that is to say, If the young paint too much *rose-colour*—too *brilliantly*—too *favourably* &c.

619. "This they dispute *unguibus et ore:*" that is to say, *with tooth and nail—with might and main.*

620. "In his *apud crepidam* discussion on Painting he selects three painters as its chief pillars:" that is to say, In his *cobbler-like* discussion &c.

621. "His excursiveness of spirit led him to

penetrate everywhere the *interiora rerum :*" that is to say, the *inmost recesses of creation.*

622. "These *axiomata* are given him as deductions from his own taste and the antique:" that is to say, These *axioms, propositions, general rules*, or *maxims* &c.

623. "There are a number of *deliciae* besides, which we have not space to enumerate:" that is to say, of *exquisite performances* [drawings] besides, &c.

624. "The *noblesse* at the revolution were steeped in debt:" that is to say, The *nobility* &c.

625. "The same cause will force him *bon gré, mal gré*, to continue within the line of constitutional monarchy:" that is to say, will force him *whether he will or not* &c.

626. "You would take him at once for a respectable *bourgeois* of Paris:" that is to say, for a respectable *citizen* of Paris. N.B. Our English word "*burgess*" is derived from *bourgeois.*

627. "The first chapter is a dry and dreary wilderness, with only a feeble *ignis fatuus* to lead us through it:" that is to say, with only a feeble *light* &c. N.B. "*Ignis fatuus*" signifies *foolish fire*, and is used to designate *the meteor*, or, *electrical phenomenon, called* "Will-o'-the-wisp."

628. "The task is impossible, when undertaken *ex proposito :*" that is to say, when undertaken *purposely—designedly.*

629. "His name was as a war-cry in the *salons* of Paris:" that is to say, in the *drawing-rooms, fashionable circles* &c.

630. "Every allusion to the married state glides into *Domus et placens uxor:*" that is to say, glides into *Thy house and pleasing wife.*

631. "There is nothing so *ennuyant* at sea as a foul wind:" that is to say, nothing so *annoying, tiresome, irksome* &c.

632. "The new *prima donna* has really arrived:" that is to say, The new *chief female singer of the Italian Opera* &c.

633. "Richelieu said, 'The French want *aplomb* —the English have, perhaps, too much':" that is to say, want *self-possession—self-command.*

634. "It is translated *regis ad exemplar:*" that is to say, *in all the bombast of the original.*

635. "We close our *notanda* for the present:" that is to say, our *remarks*—our *matters deserving notice* &c.

636. "Mr. Harrison is but Joe Miller, and not very *redivivus:*" that is to say, and not very *like his great prototype once more furbished up—modernised*—or, *called into existence.*

637. "He invited several friends to dine with him on a *maigre* day:" that is to say, on a *fish-day*—a *day of abstinence from flesh meat.*

638. "A poor pleasantry, by the help of some

ludicrous turn, or expression, or association of ideas, may provoke cachinnation *à gorge déployée:*" that is to say, may provoke roars of laughter, *sufficient to split the sides.*

639. "'Tis *sauve qui peut;*—the fruit dessert
Is fruitlessly deserted,
And homeward now you all revert,
Dull, desolate, and dirtied—
Each gruffly grumbling, as he eyes
His soaked and sullen brother,
'If these are Pic-nic pleasantries,
Preserve me from another!'"

that is to say, 'Tis *cut, who can; run, who can:* [A storm has suddenly come on with a perfect deluge of rain.]

640. "A *bona fide* alderman is not one of the 'wise saws' mentioned by Shakspere, at least in 'modern instances':" that is to say, A *real* alderman—an alderman *of the right sort* is not &c.

641. "Parliamentary discussions have often the unintended effect of taking a subject from the order of facts and the sphere of experience, and leaving it *in nubibus:*" that is to say, *in the clouds—in the region of theories.*

642. "A gross affront was offered the other day by a scoundrel *chef de police* to an English *employé:*" that is to say, by a scoundrel *head of the police—chief police official* to an English *clerk.*

643. "The keepers of *cafés* are compelled to send in weekly the most minute reports:" that is to say, The keepers of *coffee-houses* &c.

644. "Several battalions of *tirailleurs* advanced at full speed:" that is to say, battalions of *sharpshooters* &c.

645. "The 12th Division seized the *tête-de-pont:*" that is to say, seized the *work, that defended the head*, or, *entrance of the bridge.*

646. "His Majesty was represented as having used, with reference to Redschid Pasha, the words '*grand homme*':" that is to say, the words "*great man.*" N.B. *Un homme grand* means *a tall man*—Un grand homme, *a great man, a distinguished man.*

647. "As the Elector of Hesse persisted in retaining the name when there was nothing more to elect, so will Oxford, *in perpetuam rei memoriam*, represent the stationary high Tories:" that is to say, *as a perpetual memorial of the thing*, or, *matter* &c.

648. "Conversations on art are surely not inferior to conversations on the sports of the field —*Suum cuique:*" that is to say, *Let every one please himself.*

649. "He is evidently a special pleader, whose object is to serve his party, *coûte que coûte:*" that is to say, *cost what it may—at whatever cost—come what may*, or, *will—under all circumstances.* N.B. The phrase "*coûte que*

coûte" is nearly always incorrectly written by English persons, thus: *coûte* qui *coûte*.

650. "Talleyrand contemptuously styled Metternich a politician *de semaine*:" that is to say, a politician *by the week* — a politician, who changed his aims and means every moment.

651. "He everywhere manifests his contempt for the *gent libérale*:" that is to say, for *persons of liberal sentiments*.

652. "He never hesitates at accepting a *douceur* as hush-money:" that is to say, a *present*—a *bribe* as hush-money.

653. "Of what use can it be to invite them to make their *profession de foi?*" that is to say, their *profession of faith*.

654. "According to these considerations, perfect concord would be death to liberty and to the world, for as Seneca says—*Tota hujus mundi concordia ex discordiis constat*:" that is to say, *The only concord, in which the whole world agrees, consists of discordant principles*, or, *of principles altogether discordant*.

655. "He just dips his wings in the *mare magnum* of philosophical interpretation:" that is to say, in the *great*, or, *vast ocean* &c.

656. "The Napoleon dynasty imports something the very reverse of the policy of its founder —*L'Empire, c'est la paix*. Public opinion has effected this change:" that is to say, *The Empire! Peace is the Empire*: in other words,

Peace is the only sure foundation, on which the Empire rests, or, *the only sure guarantee for the continuance of the Imperial Government.*

657. "Nothing was wanting save the appointments, which have just taken place. *Finis coronat opus:*" that is to say, *The end crowns the work*, or, *puts the finishing stroke to the work.*

658. "It is to be hoped that the Company will thus compel the hard-hearted to show some respect to the sentiment—*Homo sum: humani nihil a me alienum puto:*" that is to say, *I am a man, and deem nothing, that relates to mankind, foreign to my feelings, beneath my notice*, or, *unworthy of my consideration.*

659. "How can we begin this reform better than by recurring to the ancient and heart-refreshing observance of May-Day? *Il n'y a que le premier pas qui coûte:*" that is to say, *The only difficulty is the first step—It is only the first step, that gives trouble.* N.B. The French proverb is often quoted *erroneously*—thus: "*C'est le premier pas qui coûte.*"

660. "O Paris, well mayest thou boast of thy 'ALMANACH DES GOURMANDS,' and glory in a work unequalled, unattempted by any other nation in the world; and though no epic poem may convey thy language to future ages, yet shall it survive while *fricassées*, *ragoûts*, and

sauces piquantes are dear to the heart, and pleasing to the palate of man:" that is to say, well mayest . . . . . of thy *Gluttons' Almanack*, or, to use a more refined expression, *Gastronomists'*, or, *Gastrophilists' Almanack*, and &c. . . . . while *fricassees*, *stews*, and *pungent sauces* [sauces, that tickle the palate] are dear &c. N.B. A "*gastronomist*" *is one, who understands the whole mystery of good eating and drinking, of good living, one who has made the laws of* sensual *taste, of* palatial *taste, in particular, his peculiar study.* A "*gastrophilist*" is *one, who loves his belly, who makes a god of his belly.* The French word "*Almanach*" is often incorrectly spelt *Almanac.*

661. "The action is so exciting that [to use a phrase of the *coulisse*] it [the comedy] may almost 'play itself':" that is to say, a phrase of the *green-room* [actors] &c.

662. "Well—*imprimis*, there is the beginning of the year:" that is to say, *in the first place—first of all*, &c.

663. "The spirits [ghosts] were at that time exhibited *en buste*, by a trap:" that is to say, exhibited *half-length*, &c.

664. "Having pocketed this, he made his *exodus:*" that is to say, made his *departure*—[better, *took* his departure.]

665. "EXCELSIOR should be inscribed on one

of the walls of every counting-house. One's hold of present good can only be ensured by his struggling after greater:" that is to say, HIGHER AND HIGHER STILL should &c.

666. "Lord Lovat is remembered by his atrocities—his portrait by Hogarth, and his Latin quotation on the scaffold, *Dulce et decorum est pro patria mori:*" that is to say, *Sweet is it and glorious to die for one's country.*

667. "This novel must be at once dismissed as an *extravaganza:*" that is to say, as a *thoroughly outrageous performance.*

668. "The British Museum," says Mrs. Hamilton Gray, "is a delightful place for *conoscenti:*" that is to say, for *the scientific*—for *those, who are wide awake*—for *those, who keep their eyes and ears open, and know* "HOW TO OBSERVE."

669. "To those unacquainted with the *primi pensieri* of this scholastic painter, [Fuseli] these drawings of his furnish a rich and instructive treat:" that is to say, unacquainted with the *first thoughts,* the *originations* of this &c.

670. "We will be wise, and ever bear in mind our motto, '*Inter folia fructus;*'" that is to say, *Fruit among our leaves:* [the leaves of our book.]

671. "We never see the *manége,* by which

they retain their influence over their husbands, without feeling contempt for their successful cunning:" that is to say, We never see the *tricks, trickery, artful dodges*, or, *proceedings* &c.

672. "In addition to a splendid *trousseau*, he presented his niece with ten thousand sovereigns:" that is to say, a splendid *marriage-outfit*, he &c.

673. "The *poco curante* inhabitants of Naples are described as enjoying their refreshments *al fresco*:" that is to say, The *listless, free-from-care*, or, *give-themselves-no-trouble* inhabitants &c. . . . *in the open air*.

674. "We find him among the founders of the *salles d'asile*:" that is to say, of the *infant schools*.

675. "Resolved—that so much of the Bye-law, as relates to the time of presenting the medal, be suspended *pro hac vice*:" that is to say, *on this occasion—for this time*.

676. "One of the piers was actually discovered *in situ* in the master's oven:" that is to say, discovered *in its* [original unaltered] *position* in the &c.

677. "He had the whole erected *pro tem.* on the spot, which they are to occupy:" that is to say, erected *for the time—for a time*, or, *temporarily*. N.B. "*Pro tem.*" is an abridgment of "*pro tempore*:" See Example 310

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678. "The *farceurs* of that little Paris theatre are seen here in a very mitigated state:" that is to say, The *performers*, or, *farce-actors* of that &c.

679. "Success is good-humoured, and the plea of *communis error* is as open to statesmen as to litigants:" that is to say, and the plea of *a common mistake*, or, *a mistake, common to every one*, is as open &c.

680. "Being, generally speaking, as it were, *rari nantes in gurgite vasto*, they laboured under the disadvantages of a want of co-operation:" that is to say, as it were, *but a few individuals pursuing their career in the vast ocean of existence*, they laboured &c.

681. "This principle has been called the *vis medicatrix naturae*. In the language of the Latin poet,

'*Spiritus intus alit, totamque infusa per artus*
Mens agitat molem, et magno se corpore miscet:'

that is to say, has been called the *healing power of nature*. In the language &c. "*The spirit* [of health] *supports the vital principle, and, diffusing itself through every limb, sets in motion the entire bodily machine, and blends itself with the whole frame.*

682. "He thus plunges at once *in medias res:*" that is to say, *into the midst of his subject.*

683. "They never resorted to it, except as the *dernier ressort:*" that is to say, as the last *resource, expedient,* or, *shift.* N.B. "*Ressort*" is one of those French words, which we nearly always see spelt incorrectly in English works,—thus: *resort* instead of *ressort.*

684. "He may, perhaps, be a recent *échappé* from one of the Asylums:" that is to say, a recent *runaway—one, that has recently made his escape* from &c

685. "This voluntary power of reparation is the true *magni Dei datum* to human nature:" that is to say, the true *gift of the great God—of the great Supreme* &c.

686. "It is the influence of the imagination, which constitutes the force of the *charlatan:*" that is to say, the force of the *quack—quack-doctor.*

687. "He is then required to commence his studies *de novo:*" that is to say, *anew, afresh, over again.*

688. "As he did not possess the *suaviter in modo* of the Baronet, he never had any chance of unseating the courtly President:" that is to say, As he did not possess the *pleasing manners* of the Baronet, &c. N.B. The *literal* meaning of "*suaviter in modo*" is *sweetly,* or, *pleasantly in manner.*

689. "The motto he has prefixed to his 'Plan for regulating medical attendance on the sick poor' is a very appropriate one—*Da dextram misero:*" that is to say, *Give a lift to the poor man—a helping hand* &c.

690. "This grandeur indicates rather ardour of temper than power of imagination. *Facit indignatio versus:*" that is to say, *Indignation*, or, *Anger prompts one to write verses—to compose poetry.*

691. "I found that it consisted of the *pabulum flammae* above-mentioned:" that is to say, of the *fuel for the flame* &c.

692. "To sacrifice our solemn duties, friends, country, or truth, for life, and so, *propter vitam vivendi perdere causas*—'hygiène' itself offers no incentive:" that is to say, and so, *for the sake of life to sacrifice the very causes, for which we live* &c. N.B. "*Hygiène*" signifies *The art of preserving health.*

693. "The little town was thrown into a state of enthusiastic *furore:*" that is to say, of enthusiastic *excitement.*

694. "The huntsmen executed brilliant *fanfares* on large French horns:" that is to say, brilliant *flourishes* &c.

695. "The Imperial party dined *en famille:*" that is to say, dined *alone—by themselves.*

696. "They avow their preference even for Radicalism to Maynooth *philosophes* and Papists in the shape of Clergymen of the Established Church:" that is to say, to Maynooth *philosophers* and &c.

697. "Party principles, party morality, and party tactics are strong in him, *intus et in cute*:" that is to say, *within him, and pervading his whole frame.*

698. "The police received information of the escape of George Woodcock *alias* Massy:" that is to say, *otherwise* Massy—or, Woodcock *calling himself at times, when it suited him*, Massy.

699. "*Eau-de-vie* is only given the Russian troops on the day of battle, and meat scarcely ever:" that is to say, *Brandy* is only &c.

700. "Wherefore is it that Parliament continues its *sederunt* through seven long months of very long days and nights?" that is to say, continues its *session*, or, *sittings* &c. N.B. The *literal* meaning of "*sederunt*" is *they have sat:* the use of the word for *session* is confined to the Scotch.

701. "This doctrine is, according to our author, *ut supra*, injurious to the interests of the poor:" that is to say, *as above-mentioned*, injurious &c.

702. "On the *faith* of the late Doctor's

money, he embraced at the 'altar of Hymen' bride, purse, and the Thirty-nine Articles!

'Quid non mortalia pectora cogis,
Auri sacra fames?':"

that is to say, *Cursed thirst after* or *for gold, what dost thou not urge mortals to attempt*, or *do?* See Example 555.

703. "They are really the President and Vice-President of that Institution. *Arcades ambo!*" that is to say, *Rum fellows both—queer fellows both—suspicious characters both!* Literally, *Arcadians both!*

704. "They held him up *in terrorem* over the latter:" that is to say, *as a bugbear—an intimidation* &c. or, *to intimidate* the latter.

705. "Amongst the visitors we observed many of the most distinguished *literati* of the day:" that is to say, many of the most distinguished *literary men*, or, *literary characters* &c.

706. "Alas! *Dum loquimur, fugerit invida aetas:*" that is to say, *Whilst we are speaking, envious time speeds on.*

707. "Even at this, the eleventh hour, they are without a single redeeming feature in their case. *Delenda est Carthago:*" that is to say, *Carthage must be destroyed.* [The words of CATO.] In the above quotation the sentence means — *The institution, to which allusion is made, must be destroyed, root and branch.*

708. "The *opusculum* itself is an *epitome* of chymistry:" that is to say, The *small treatise*, or, *work* is an *abridgment*, or, *abstract*, *a short cut to*, or, *the nearest way to* chymistry.

709. "He was extremely sorry that the Company should have put to the test, in the manner they had done, the old proverb—*Ingenuas didicisse fideliter artes emollit mores, nec sinit esse feros.* Certainly the Company was not an instance in proof of the saying:" that is to say, *Learning the liberal arts and sciences thoroughly softens men's manners, and prevents their being a pack of brutes*, or, *unlicked cubs.* N.B. The rule, however, admits of exceptions innumerable, as we may daily and hourly see.

710. "In Saxony, the members of the League are clamorous for a restoration of the *droits de seigneur* and other privileges:" that is to say, for a restoration of the *lordly rights*, or, *rights of the nobles* &c.

711. "He was connected with some *émeute* against the government in 1851:" that is to say, with some *riot*, or, *disturbance* against &c.

712. "In one case, 400 women, children, and old men, were murdered on the steps of the sanctuary. *Ab uno disce omnes:*" that is to say, *From a single instance you may form an estimate of the whole nation.*

713. "The man's face bore traces of extreme

suffering; but the *celata virtus* was still there, and he looked every inch a hero:" that is to say, but *the courage, though in temporary abeyance,* was &c

714. "The Railway Station had been converted into a *parterre* of blooming flowers:" that is to say, had been converted into a *flower-garden* &c.

715. "We can heartily say to this true *entente cordiale, Esto perpetua:*" that is to say, to this *true, good,* or, *cordial understanding,* BE THOU PERPETUAL, ENDURING, OR, LASTING. See Example 557

716. "The Admiral is content to make this the *finale* of his exploits this year:" that is to say, the *conclusion* of &c.

717. "As a profound secret, *pro bono publico,* it is now whispered that a compromise has been satisfactorily arranged:" that is to say, As a profound secret, *for the good,* or, *benefit of the public,* it is now &c.

718. "The *feuilletonistes* must not judge of English dramatic art by specimens culled from those quarters:" that is to say, The writers of *feuilletons* &c. See Example 260.

719. "They have not to deplore any other explosion than that of a *voiture* stationed here:"

that is to say, than that of a *carriage*, or, *vehicle* &c.

720. "Thirty-five of their officers and 1620 soldiers are in our *ambulances*:" that is to say, in our *itinerant*, or, *movable military hospitals.*

721. "They are talking from the *salon* up to the *mansarde* and down to the porter's lodge of the Queen's descent from a line of sovereigns:" that is to say, from the *drawing-room* up to the *garret* &c.

722. "A writ of *habeas corpus* was issued against him for the recovery of the slaves:" that is to say, A writ *authorising the holder of it to have the slaves* &c. N.B. The meaning of the Latin expression "*habeas corpus*" is *you may have the body.*

723. "A work on the *belles-lettres* may be as drowsy as one on weights and measures:" that is to say, A work on *polite literature—learning* &c.

724. "Madame Deshoulières ought to be held in grateful recollection, if for nothing else, at least for having written these incisive lines—

'Nul n'est content de sa fortune,
Ni mécontent de son esprit'—

an epigram, to which La Rochefoucauld has given a new dress in his Maxims:" that is to say, *No one is satisfied with his fortune, nor dis-*

satisfied with the tone of his mind, intellect, or, *understanding*.

725. "*More probato*, we criticise the editor before criticising the work edited:" that is to say, *After the approved fashion*, we &c.

726. "This conception of the character is a most admirable exhibition of our old friend—*Rusticus, abnormis sapiens, crassaque Minerva:*" that is to say, *A rustic*, or, *peasant, a philosopher without rules, and of strong, rough, common sense.* The expression "*abnormis sapiens*" is here used to denote one, who was a follower of no sect, and derived his doctrines and precepts from no rules of philosophising, as laid down by others; but—who drew them all from his own breast, and was guided by his own convictions respecting the fitness or unfitness of things. The phrase "*crassa Minerva*" is meant to designate one, who has no acquaintance with philosophical subtleties, or the precepts of art; but is swayed by the dictates and suggestions of plain, native sense.

727. "More than one extensive *corps de logis* has entirely disappeared:" that is to say, one extensive *main building* has &c.

728. "One of the *chevaux de bataille* of this 'Album of many Leaves' is an autograph drawing of Schiller's:" that is to say, One of the *prime features—great guns* of &c. N.B. The

literal meaning of "*chevaux de bataille*" is *war-horses—chargers—war-steeds—battle-steeds.*

729. "The Scotch writers have so long held possession of the field of mental and moral science in this country, that it seems as if no man is to be tolerated, who ventures a word in favour of the school of Locke and Hartley, and even contends for its superiority. But—*valeat quantum*:" that is to say, But—*let this feeling have full swing—go for what it is worth.* N.B. The *full* expression is "*valeat quantum valere potest.*"

730. "He represents his friend in the ludicrous perplexities of a German *paterfamilias*:" that is to say, of a German *master*, *head*, or, *father of the family.*

731. "A small success has taken place before the Malakhoff on the *glacis*, in front of which an ambuscade or rifle-pit has been carried by the French:" that is to say, on the *smooth and gradual slope leading to the ditch.*

732. "The guest of Napoleon's successor, *fidei defensor* in Protestant England, walks up to the Papal shrine:" that is to say, *defender of the faith* &c. N.B. The *correct* expression, as a *queen* is now the reigning monarch, would be *fidei* DEFENSATRIX, DEFENDRESS *of the faith.*

733. "Then did Imperial France, *olim*, Louis

Napoleon, waltz with Royal England:" that is to say, *formerly* &c.

734. "*Guerra ai Tedeschi* was the cry of Italy:" that is to say, *War to the Germans* [Austrians] was &c.

735. "The French proverb '*Grosse tête, peu de sens*,' does by no means invariably hold good:" that is to say, *A great head and little brains*, does &c.

736. "On these days the houses in Holland [in reference to the cleaning days] are *en grande toilette:*" that is to say, are *in prime order—full-dressed*—or, as the Anglo-Indians say, *in full fig.*

737. "The red-armed Dutch maid-servants look like the *Bacchantes* of cleanliness:" that is to say, look like the *very Bacchanalians* of &c. [look as if they were in a state of drunken excitement, or, frenzy.]

738. "She taught those infant lips to lisp 'papa'—'mamma'—she taught those feeble feet to make their first trembling essays—she instilled . . . . But—*Ohe! jam satis est:*" that is to say, But—*enough of this* [twaddle.]

739. "Mercy abandons the *arena* of battle:" that is to say, the *field* of battle, or, the battle-*field.*

740. "The siege must have appeared a spec-

tacle worthy of a *Pandemonium :*" that is to say, of *the dominion,* or, *region of all the devils.*

741. "An American lady published a delicate panegyric [*bit of praise*] on the personal appearance of the Earl of D., and brought it to a *climax* by saying that he had all the elegance of an accomplished waiter:" that is to say, and brought it to a *conclusion—a wind-up—put the finishing stroke to it* by saying &c.

742. "It was this production of Mr. Costa, that brought to Birmingham the *crême* of the artists, and professors of this country:" that is to say, the *cream*—the *very best*—the *most distinguished* of the &c.

743. "Every department of the Government had a *carte blanche* for every thing, that might be thought necessary for the apprehended war:" that is to say, had *power to act according to their own discretion—unlimited power* for every thing, &c. N.B. "*Carte blanche*" means *a blank sheet of paper—paper unwritten on.*

744. "The last *canard* is that French troops are to garrison Silistria and Rustchuk:" that is to say, The last *hoax—idle rumour*, or, *report*, is that &c.

745. "The passports must bear the *visa* of the French diplomatic or consular agent:" that is to say, the *endorsement* of the &c.

746. "*Labor ipse voluptas* is, indeed, the prin-

ciple, upon which most men, who devote themselves to labour for the public, can alone regard themselves as fully compensated:" that is to say, *Labour*, or, *Toil itself is a pleasure* is &c.

747. "It is of no use pointing to the Continent and America, where persons do not like fireplaces: *de gustibus non est:*" that is to say, *we must not dispute about tastes.* N.B. The *full* expression is *De gustibus non est disputandum.*

748. "From an evidence of the *esprit de corps* of the wise, the practice of keeping Albums became the amusement of the great, and finally the fashion of the foolish:" that is to say, From an evidence of the *brotherhood, brotherly feeling* of &c.

749. "Frank-collecting [among collecting manias, [*hobbies*] that *esprit de ceux, qui n'en ont pas*] became to persons of large correspondence the nuisance of the day:" that is to say, that APPARENT *intelligence of those, who have no* REAL *intelligence* &c.

750. "He begins to traffic with *collaborateurs* of his own standard, and will eventually become a mere *chiffonnier* of caligraphic oddities:" that is to say, to traffic with *fellow-labourers* . . . . . and will . . a mere *rag-gatherer*, or, *itinerant ragman* of &c.

751. "We see the caitiff putting himself into a philosophical *pose:*" that is to say, into a philosophical *posture—attitude.*

752. "A special order from the *Préfet* enabled me to see many places not usually shown:" that is to say, from the *Prefect* enabled me &c. N.B. A *Prefect* in France is a *chief magistrate*, or, *governor, invested with the general administration of a department*, as, the *Prefect of the department of La Seine.*

753. "The ancient proverb, applied to the place, has not, in one point at least, lost its force, for *Mare, ignis, et mulier sunt tria mala* holds good in the first case still:" that is to say, *The sea, fire, and woman are three evils.*

754. "The *col* in question possesses no charms beyond those inseparable from all such scenes:" that is to say, The *neck* [of the mountain] in question &c.

755. "Under the projecting rock the body of a *contrabandista* had been found frozen:" that is to say, the body of a *smuggler* had &c.

756. "If the learner has laid before him in some instances necessary information, and if in others he is led by example to prosecute his researches somewhat beyond the *surface*, the habit of inquiring will grow upon him, as it were, intuitively—

Quo semel est imbuta recens, servabit odorem
Testa diu;—

and his intellect will acquire a vigour not possibly attained under a system, which for *educa-*

tion substitutes *cramming*:" that is to say, *Long will the jar retain the smell, scent*, or, *savour, with which it was once soaked*, or, *seasoned when new*. N.B. The vessels for holding wine, in general use among the Greeks and Romans, were of earthenware.

757. "The *levée en masse* has had a terrible effect:" that is to say, The *enrolment* [of the new militia of the empire] has had &c.

758. "The Prince's *salons* are thrown open once a week to the Neapolitan *beau monde*:" that is to say, The Prince's *drawing-rooms* are . . . . . to the Neapolitan *fashionables*, or, *world of fashion*. See Example 721.

759. "The Russians lined the heights of the right bank with *pièces de position*:" that is to say, with *heavy guns*.

760. "A vigorous *sortie* was to have been made from the town on the French works:" that is to say, A vigorous *sally* was &c.

761. "He was declared by a commission *de lunatico inquirendo* to be of unsound mind:" that is to say, by a commission *appointed to inquire into the state of his mind* to be &c.

762. "He accepts the records of Christ's words as truly and essentially the *ipsissima verba* of the Lord:" that is to say, as . . . . the *very identical*, or, *very same words* &c.

763. "Shiel had all the vivacity, the sensitiveness, and the *abandon*, which so commonly accompany genius:" that is to say, and the *ease*, *unconstraint*, &c.

764. "Were I commissioned to take down his *signalement*, this would be the result:" that is to say, his *description* &c.

765. "There is some satisfactory proof of the *prévoyance* of the allies respecting the winter's campaign of 1855:" that is to say, of the *foresight* of the &c.

766. "This cry, in the midst of the applause and the emotion of the whole *salle*, was more eloquent than a whole *corbeille* of *bouquets*:" that is to say, of the whole *house* [theatre] was . . . . than a whole *basket* of *nosegays*.

767. "They will say that two admirals were afraid to attack Sweaborg, but that engineers think that it could be done, and that this was the proper season; *ergo* they are a couple of old women:" that is to say, *therefore* they are &c.

768. "A steam transport has arrived bringing several officers, privates, and seven *vivandières*:" that is to say, and seven *female sutlers—camp-victuallers*.

769. "They continue to reduce the *état* of his battalions:" that is to say, the *list—complement* of his &c.

770. "Be prudent, and remember this maxim, which is not the less true because it is old—*Noblesse oblige:*" that is to say, *Nobility imposes the obligation of nobleness of feeling and conduct.*

771. "A paper published by order of the House of Commons, on the motion of Sir G. Grey, supplies some interesting information respecting the *Conseils de Prud'hommes:*" that is to say, the *Councils of good and true men—of men well versed in any art or trade.* N.B. A "*Conseil de Prud'hommes*" is a mixed Council of master tradesmen and workmen for the decision of disputes between persons of both these denominations—for the decision of disputes between master and man. After the peace of 1815, Councils of this description were established by law at several towns in Rhenish-Prussia, where they are now called "*Tribunaux d'Industrie,*" that is to say, *Courts of Trade, Business,* or, *Arts and Manufactures.*

772. "Disputes are referred to the *Bureau de Conciliation,* which sits daily:" that is to say, to the *Conciliation Committee,* or, *Committee for making up matters,* or, *settling disputes.*

773. "The secretary and the *huissier* are paid:" that is to say, and the *bailiff* &c.

774. "You [the peasants] shall possess the land, and you shall no longer be exposed to the *corvée:*" that is to say, to *base service—statute labour—contribution in forced labour.*

775. "It was clear that he was *non compos mentis*:" that is to say, that he was *not in his senses—not in his right senses—not of a sound mind.*

776. "To use the Doctor's words, all changes of residence are the 'removing the *Penates*':" that is to say, removing the *household gods:* [small images of the heathen gods, worshipped at home among the Romans.]

777. "It is refreshing at such a moment as this, when mistakes and inaction are alike rewarded by the friends of England's enemies, to contemplate such a man as Sir Charles Napier —a man, *justum et tenacem propositi*, whom neither cajolery can shake nor threats intimidate from the pursuit of real honour and the true service of England:" that is to say, a man, *who is just and firm in his resolve—in what he has determined on—whose firmness rests on the basis of integrity and justice.*

778. "The illustrious Horace complains of the difficulty of *communia dicere;* and *a fortiori*, the difficulty is increased when talking of things, to which no Lord Chamberlain's remembrance can parallel a fellow:" that is to say, of the difficulty of *handling common topics in such a way as to make them appear our own property* —and *with stronger*, or, *greater reason*, the difficulty &c.

779. "The *évènement* of the day is the ball at

the *Hotel de Ville* this evening:" that is to say, The *event—grand business* of &c. . . . . at the *Town Hall* &c.

780. "After wading through this herd of courtiers, this *servum pecus*, how great was the relief to light upon the gallant Canrobert:" that is to say, this *slavish body* [of worshippers of rank and fashion], how great &c.

781. "A *conseil de famille* has just deprived a father of his legal right to be the guardian of his children: that is to say, A *council of the nearest relations—of all the members of a family legally assembled to discuss matters relating to minors, management of property*, &c.

782. "The hired *voiture de remise* was an open carriage:" that is to say, the hired *glass coach*, or, *job carriage* was an &c.

783. "The Prince spoke of the various objects *en connaisseur:*" that is to say, *as a good judge —as one competent to form an opinion—as one conversant with such matters.*

784. "The steam of women's loquacity once up, that active little engine, the tongue, hammers away with a twenty horse power, verifying the French proverb—*La langue des femmes est leur épée, et elles ne la laissent pas rouiller:*" that is to say, *A woman's tongue is her sword, which she never suffers to rust.*

785. "As the bill is now withdrawn, perhaps the old maxim, *de mortuis nil nisi bonum*, should be applied to it:" that is to say, *Let nothing be said of the dead but what is favourable* &c.

786. "The evidence being concluded, the *Procureur général* addressed to the Court his *réquisitoire:*" that is to say, the *Attorney-general* addressed . . . . . his *speech* [on the occasion.]

787. "The Minister of Finance was empowered to negotiate the amount of the *rentes* necessary to produce a certain capital:" that is to say, of the *funds* &c.

788. "The *magasins de nouveautés* have sold largely during the last month:" that is to say, The *repositories for fancy articles*, or, *goods* have sold &c.

789. "The office of *cicerone* is exercised by regular professors or by *amateurs:*" that is to say, The office of *guide* is . . . . . by *lovers* [of such employment, who do the thing merely for pleasure, or out of politeness.] See Example 465.

790. "A *bonne* will at once discover the provincial *belle* in the extravagant amplitude of her robe:" that is to say, A *nurse-maid* will . . . . the provincial *fashionable* &c.

791. "The story is told by the Duke in his *Mémoires:*" that is to say, in his *Memoirs*.

792. "They are as ugly and as common a look-

ing pair as can well be seen, the *par nobile*, Scribe and Villemain :" that is to say, the *noble pair* &c. [said *ironically*.] N.B. The *full* expression is *par nobile fratrum*, a noble pair of brothers.

793. "You will have, no doubt, seen the *exposé de motifs* prefixed by the Minister to his new law :" that is to say, the *statement of reasons, motives, grounds*, or, *causes* prefixed &c.

794. "Were all histories burned, the theatrical repertory could in no wise supply their places; whereas a collection of *chansonniers* would, as it is in the *chansons* of the epochs that you will find the true spirit and portraiture of each age :" that is to say, a collection of *song-writers*, or, *ballad-writers* would, . . . in the *songs*, or, *ballads* of the &c.

795. "Their *goût* for destroying monuments was unbounded :" that is to say, their *taste, peculiar fancy*, or, *inclination* for &c.

796. "In the favourite little piece, which fol lowed, Mr. Matthews was perfectly *dans son élément;*" that is to say, was perfectly *at home.*

797. "Education can form men after its own image, or rather, after the image of the schoolmaster, but—*non ex quovis ligno fit Mercurius :*" that is to say, but *a Mercury* [who, by-the-bye, was a very clever fellow] *cannot be carved out of any kind of wood*, or, *every block of wood.* In

the same manner, not all the education in the world will, of itself, make a man a Newton, a Locke, a Porson, a Richard Owen, or a Faraday —in all such cases, there must be in-born talent of the very highest order, the gift of Omnipotence alone, for, as Cicero tells us—*Nemo vir magnus sine afflatu aliquo divino unquam fuit*, that is to say, *No one has ever become a great man without some degree*, or, *measure of divine inspiration.*

798. "The *nil admirari* can be practised in the great metropolis only by the most senseless:" that is to say, The [practice of] *To wonder at nothing—to be astonished at nothing, that we see around us*, or, *that occurs to us in the path of our existence—to look on every thing with a cool and undisturbed eye* can be practised &c.

799. "Every vegetable," observes a German traveller in England, "appears at table *in puris naturalibus:*" that is to say, *in its natural state* [without the addition of sauce, or, any thing else.]

800. "The '*voluntary system*,' which is highly praised by some of the French religionists, is by them designated '*la volonté générale*'."

801. "The *ubi bene, ibi patria* is, for the most part, the motto of unfeeling, heartless, selfish persons:" that is to say, The motto of ***where one is well off, there is it his country*** is, &c.

802. "The nation, which erected Greenwich Hospital, may reply to the Utilitarians—'If I prefer this mode, what is that to you?—*exegi monumentum*':" that is to say, *I have reared*, or, *erected a memorial*. N.B. The *full* expression is "*Exegi monumentum aere perennius*, that is to say, *I have reared a memorial of myself more enduring than brass*. The line is from the Roman poet Horace, and was penned in allusion to the poems he had written, which he was conscious would endure to the end of time. See Example 160.

803. "No nation perishes without its own fault and sin; and the belief in eternal existence, the duty to preserve this existence, is the first article in its legal creed. *Nil desperandum!*" that is to say, *Let us despair of nothing*, or, *Let us never despair*, or, *be cast down*.

804. "These parts, while subordinate, are of great importance in the *morceaux d'ensemble*:" that is to say, in the *concerted parts*.

805. "The people have long desired municipal institutions without the expensive *paraphernalia* of mayors and common-councils:" that is to say, without the expensive [and, as things go, senseless and useless] *appendages* of &c.

806. "Among the persons under arrest was a *chef d'escadron*:" that is to say, a *major*.

807. "The *avant-garde* marched in advance

of the right column, and the *arrière-garde* was to follow in the rear of the right column:" that is to say, The *van-guard* marched . . . . and the *rear-guard* was &c.

808. "Nystadt and Raumo have been bombarded by vessels, which approached *sous pavillon parlementaire:*" that is to say, *under a flag of truce.*

809. "This outpost duty is reduced to a system, applicable to all amounts of force, and for every description of *terrain:*" that is to say, every description of *ground.*

810. "From some stony neighbourhood we are to have a huge *monolith*, to weigh at least twenty tons. Is this to be a *pièce de résistance?*" that is to say, a *solid joint.* N.B. "*Pièce de résistance*" means a *solid joint of meat*, and "*monolith*" a *single block of stone.*

811. "On this vehicle was painted the motto, *Sat cito, si sat bene:*" that is to say, *Quick enough, if well enough.*

812. "It will be a long time before this man writes *probatum est* after his *recipe* for this performance:" that is to say, writes *it has been tried and approved of* after his *receipt* &c. N.B. "*Recipe*" ought not to be used for *receipt*, except in reference to *a physician's prescription.*

813. "'GOD save the Queen,' and '*Partant pour la Syrie*' were played amid deafening

cheering:" that is to say, and '*Starting*, or, *Setting off for Syria*' [a popular French air] were played &c.

814. "In that county the duties of the high constables, *quoad* the collection of county rates, ceased in 1845:" that is to say, *so far as* the collection . . . . . *was concerned*, ceased &c.

815. One of the first visits paid by the Emperor to the *Palais d'Industrie* was to the Manchester department:" that is to say, to the *Palace for the Exhibition of articles of trade and manufacture.*

816. "It is the *avant-courrière* of peaceful and harmonious union between the two countries:" that is to say, It is the *harbinger*, the *forerunner* of &c. N.B. *Avant-coureur* has the same meaning as *avant-courrière.*

817. "*Ortus a quercu non a salice*, I knew not how to bend my principles to the circumstances of the times:" that is to say, *Sprung from an oak and not from a willow*, &c.

818. "I knew as much of divinity," says Bishop Watson, "as could reasonably [?] be expected from a man, whose course of studies had been *fully* in other pursuits—but, with this *curta supellex* in theology, to take possession of the first theological chair in Europe seemed too daring an attempt even *for my intrepidity*:"

that is to say, with this *scanty mental furnishing*, or, *scanty furniture of the mind*—with this *slender mental provision* in theology &c.

819. "This stupid and irrational prejudice the author has set himself to encounter with a warmth and excitability not unlike its own. *Saevos compescuit ignibus ignes:*" that is to say, *He has quenched ruthless fires with fires*—in other words, *He has stilled the raging flames by adding fuel to the flame.*

820. "We shall find, on the fiery banks of the Oronoco, Indians with skins inclining to white—*est durans originis vis:*" that is to say, *it is a lasting*, or, *enduring memorial of our common origin*—or, *The strong feature*, or, *indication of our common origin is, as it were, indelible—unblotoutable—unrootoutable.*

821. "A year was allowed them for notifying the treaty to their commanders, with a *proviso* that the cessation of arms should take place immediately:" that is to say, with a *condition, stipulation*, or, *agreement* that &c.

822. "Refreshments of the choicest kinds completed the *agréments* of this intellectual entertainment:" that is to say, completed the *comforts—pleasures* &c.

823. "By an unaccountable *bizarrerie*, she always began at the wrong end:" that is to say, By an unaccountable *whimsicalness*, or, *strangeness of fancy*, she always &c.

824. "The *argumentum ad absurdum* has been wrongfully applied to many valuable inventions and discoveries:" that is to say, The *proving their absurdity*, or, The [apparently] *clear proof of their absurdity* has been &c.

825. "The worthy *emeritus* professor of the University of Salamanca used to send two monthly volumes into the world:" that is to say, The worthy professor of . . . . . *who had retired from the duties of his office*, used &c

826. "Too long has the *natural* course of education been perverted by an eminently *artificial* system, adapted to another state of society, and another era of knowledge. This is a state of things, which cannot remain—

Naturam expelles furca, tamen usque recurret,
Et mala perrumpet furtim fastidia victrix:"

that is to say, *You may endeavour to crush all, that is natural, but nature will be nature still, and by slow, but sure, degrees will eventually and victoriously break through all conventional absurdities.*

827. "At a public dinner," says Sir Walter Scott, "speak [if you are chairman] at all ventures, and attempt the *mot pour rire*. Even a very high party, primed with all the cold irony and *non est tanti* feelings or no feelings of fashionable folks, may be stormed by a jovial, rough, round, and ready *preses:*" that is to

say, and attempt the *jest*, or, *joke*. Even . . . . . primed with . . . . and *contemptuously indifferent and scornful* feelings &c. may be . . . . . and ready *chairman*. N.B. The use of *preses* for *chairman*, or, *president* is confined to the Scotch, and they invariably make a point of spelling the word wrong, namely—*preses* instead of *praeses*. The *literal* meaning of *non est tanti* is—*it is not worth the while*: "*non est tanti* feelings," that is, "*feelings, that, in our magnificence, tell us that it is not worth our while to make ourselves agreeable to those in a lower walk of life.*"

828. "Payne and his ship must henceforth be considered as *revenants*, for at Portsmouth they or their ghosts certainly are at this moment:" that is to say, considered as *ghosts*, or, *apparitions*.

829. "Thither were the carriages wending their way, laden with the company invited to the *déjeûner à la fourchette*:" that is to say, to the *meat breakfast*. N.B. "*Déjeûner à la fourchette*" is *literally* "a fork breakfast" — *a breakfast, at which knives and forks are used*. It is a nondescript kind of expression, and, according to the time, at which it is taken, may be considered either breakfast, lunch, or dinner, only under another name.

830. "A further continuation of his observations on the European *genera* of grasses was

read:" that is to say, on the European *kinds* of &c.

831. "We now bid the author farewell; and we are happy if our meed of praise can send him on his way rejoicing. *Macte tua virtute, puer!*" that is to say, *Go on as you have begun, my boy.*

832. "Our author boasts of his *experimenta in corpore vili:*" that is to say, of his *experiments on the insignificant human frame*, or, of his *experiments on the human frame, that cost him nothing.*

833. "To those, who predict the ruin of England, an Englishman may say, *Stat mole sua:*" that is to say, *Firm in its impregnability, unmoved it stands.*

834. "Did not Newton scrape together [*adhuc sublimia curans!*] something more solid than bits of moonshine?" that is to say, *still turning his attention to studies of the most sublime character.*

835. "The several scenes were *disjecta membra*, of apparent gravity, and comic rudeness:" that is to say, were *disjointed portions*, or, *parts*, &c.

836. "It was this material change in the condition of the country, that decided its future destinies, and preserved for the motto of the

land, *Vestigia nulla retrorsum:*" that is to say, *No going back.*

837. "Fraser gives us a party of literary ladies, as companion to the *symposium* of last January:" that is to say, to the *banquet*, or, *feast* &c.

838. "This personage did not think small beer, or rather, I should say, to preserve the costume [dress] of my phraseology, *vin ordinaire* of himself:" that is to say, *common wine* &c.

839. "Who, that remembers the box-seat with St. Vincent Cotton, Stevenson, &c. *cum multis aliis* of noble and gentle blood, can forget the jest, that went round to beguile the laughing hours?" that is to say, *with many others* of noble &c.

840. "During the whole of the war England has always been 'a day too late for the fair.' CAESAR made it his constant boast that he arrived at his destination *ante expectatam diem:*" that is to say, *before the expected day*, or, *before the day, on which he was expected.*

841. "If sermons are worth lending, the good, which one man does, may extend itself to neighbouring and distant parishes. *Quod facit per alterum, facit per se:*" that is to say, *What a man does through*, or, *by another, he does of himself*, or, *by himself.*

842. "The *Non nobis* after dinner was perfect

—it was sublime:" that is to say, The *Latin grace beginning with the words* "non nobis" sung after &c.

843. "The advertisements of sermon-speculators, frequently inserted in Latin, and addressed *ad clerum*, afford a melancholy evidence of a certain lazy secularity and lifelessness among the clergy:" that is to say, addressed *to the clergy*, afford &c

844. "The sermons were good enough in themselves, but they were not *ad rem:*" that is to say, were not *to the purpose.*

845. "In fact, this is the grievance: *hinc illae lacrimae:*" that is to say, *hence these tears*, or, *lamentations:* or, *hence proceed* &c.

846. "That the so-called Holy Cities, which are the *sancta sanctorum* of the Moslem faith, should excite deep and serious curiosity among Christian nations is only natural:" that is to say, which are the *holy of holies* of the &c. N.B. The *singular* form is "*sanctum sanctorum*," which is often abridged to "*sanctum.*" The expression is often used in reference to a place, into which persons are not usually and indiscriminately admitted—a literary man's study, for instance—a chymist's laboratory &c. &c.

847. "An *honest* man would not entertain any *arrière-pensée:*" that is to say, any *mental reservation.*

848. "None but Palmerston, forsooth! is considered so well calculated to work the present system to the very best, that it is capable of. Are we reduced to this? *Au royaume des aveugles les borgnes sont rois:*" that is to say, *In blindman's land those, who are blessed with one eye, are kings.* N.B. This French proverb is very often quoted wrong, thus—*Dans le pays* instead of as above.

849. "The thunderbolt of a revolution may make a *tabula rasa* within the turn of a hand:" that is to say, may make a *smoothed tablet*, a *blank sheet of paper.*

850. "The *bourgeoisie* was faithful to him, but without affection:" that is to say, the *body of citizens*—the *civic body*—the *citizens* were &c.

851. The Pope's denunciations are but a *brutum fulmen:*" that is to say, are but a *harmless*, or, *insignificant thunderbolt*—a *mere bugbear.*

852. "Whatever meaning there may be in the old scholastic doctrine of *fides ante intellectum* is but ill understood in this tract:" that is to say, in the . . . . . doctrine of *faith before intellect*—of *believe first, and then try to understand, if you can*, is but ill &c.

853. "What may be fit and proper *ad clerum* may be altogether wrong, when addressed *ad populum:*" that is to say, proper *for the clergy,*

may . . . . when addressed *to the people—the laity.*

854. "The reading of the very doubtful theology in your paper, by the same law of opposites acts upon my corrupt nature as a tonic and sovereign remedy to bigotry and exclusiveness. *Fas est et ab hoste doceri:*" that is to say, *It is allowable to derive instruction even from an enemy*, or, *we may learn something even from an enemy.*

855. "This sect has a great deal to say for itself, especially if by a great deal is meant *multa* and not *multum:*" that is to say, *many things* and not *much* [in those things after all:] *much* [worth notice.]

856. "This *tour d'adresse* of the Wizard's astonished the Emperor of Austria at Vienna:" that is to say, This *sleight of hand trick* of the &c.

857. "At Drury Lane, *par exemple*, we find a strong cast for English opera and drama:" that is to say, *for instance* &c.

858. "When a man can write such excellent prose, it may well be said with the poet—*Nec satis apparet cur versus factitet:*" that is to say, *It is by no means easy to discover why he bothers himself about writing verses*, or, *making verses.*

859. "Without the vivifying spark, the most fluent rhymer is but a *méchant écrivain:*" that is

to say, but a *poor writer*—a *mere scribbler*—a *paper stainer*.

860. "These specimens will suffice to show what the book is like. *Sed tamen amoto quaeramus seria ludo*:" that is to say, *A truce, however, to fun—so, turn we now to matters of a serious cast.*

861. "The work may, perhaps, shock the *préjugés* of a certain class:" that is to say, may shock the *prejudices* of &c.

862. "A few thousand *francs*' damages would have done more to put an end to the disgraceful practice than the most forcible condemnation of it by an *avocat*:" that is to say, by a *barrister* N.B. "*Avocat*" is sometimes confounded with *avoué*—a very different word, meaning an *attorney*.

863. "He wrote them *currente calamo*:" that is to say, *with great rapidity—off hand*: literally, *with a running pen*.

864. "A better specimen of the *memento mori* style would be hard to find:" that is to say, A better specimen of the style, *that is enough to bore you to death*, would &c. N.B. The *literal* meaning of "*memento mori*" is *remember to die*—in other words, *remember death—remember that you must one day die*.

865. "All the gentry go to mass in the morning: the ladies accompanied by their *cicisbei*

and servants:" that is to say, by their *lady-danglers*. N.B. "*Cicisbeo*" is the singular of "*cicisbei.*"

866. "The captain discovered a stock of provisions. Here was a *trouvaille* for famished men:" that is to say, Here was a *godsend* &c.

867. "He took good care to have his utmost *quid pro quo:*" that is to say, his utmost *equivalent:* literally, *what for what.*

868. "The review consisted only of the inspection and *défilé:*" that is to say, of the inspection and *filing off*, or, *defiling.*

869. "The Bourbons are *usés:* for France there is nothing between a Napoleonic dynasty and a republic:" that is to say, The Bourbons are *used up—used out—done up.*

870. "It was a species of *laesio majestatis*, against which episcopal flesh and blood could not stand:" that is to say, a species of *high treason*, against &c.

871. "Members *in esse* and members *in posse* are here and there over the country, addressing their constituents:" that is to say, *Actual* members and *persons, who may possibly become* members, are here and there &c.

872. "Daniel O'Connell [*memorabile nomen*] lies in an unvisited and unknown grave:" that

is to say, *a memorable, notable*, or, *remarkable name*, or, *character* lies &c.

873. "The new reading of the old proverb about the poet is applicable to the trained nursing-sister—*Nascitur et fit*:" that is to say, *She is born*, and *trained to the office*.

874. "On each side of the box stood, like a statue, a soldier *en grande tenue*:" that is to say, a soldier *in full dress*.

875. "The vast multitude on the *trottoirs*, shouting *Vive la Reine!* was indescribably fine:" that is to say, on the *footpaths—pavement*, shouting *Long live the Queen!* was &c.

876. "It would seem as if, in his own style of oratory, he was desirous, by the process of *reductio ad absurdum*, of establishing the truth of the general principles of eloquence, which he has elsewhere inculcated:" that is to say, by the process of *reducing the position to an absurdity*, &c.

877. "Challet and Co. are the original patentees of that admirable process, which gives us the flavour of fresh vegetables all the year round—*experto crede*:" that is to say, *believe me, as I have tried them*.

878. "The daring of our thieves *de la première volée* is becoming truly alarming:" that is to say, thieves *of the first class—of the first water*.

879. "Inactivity is just as fatal to a body of troops as overwork. The Turks alone form an exception. I do not think they could be injured by any amount of *fainéantise*:" that is to say, by any amount of *idleness—sluggishness—laziness*. N.B. "*Fainéantise*" is often incorrectly written by English persons "*fainéantisme*," a word, which does not exist.

880. "The *conticuere omnes* men are indebted for this *desideratum* to the liberality of Lord Castlerosse:" that is to say, The men, *who all held their tongues—The silent party*—The men, *who had nothing to say for themselves* are indebted for this *desirable object* to the &c. See Example 252.

881. "If they join the outcry against the training of the Romish clergy, with what consistency can they demand a *Regium Donum* for themselves?" that is to say, a *Royal Gift*, or, *Grant* &c.

882. "No doubt the *odi profanum vulgus et arceo* has been, to some extent, at the root of this indisposition:" that is to say, [the sentiment of] *I hate the profane*, or, *ignoble common people, and keep them at a distance* has been &c.

883. "They may repeat with tolerable truth the boasting of the cynic Bias—*Omnia mea mecum porto*:" that is to say, *I carry all I have with me.*

884. "With irresistible *empressement* he be sought one of the men on duty to lend him his firelock:" that is to say, With irresistible *eagerness*, or, *earnestness* he besought &c.

885. "He resolved to face at once the legion of interests, pledged to the maintenance of the *status in quo:*" that is to say, of the *existing state of things*—of the *state of things as they now are.*

886. "He was an officer of the purest honour, whose *parole* bound him:" that is to say, whose *word, mere word—promise* bound him—whose *word was his bond.*

887. "He there experienced a *coup de soleil:*" that is to say, A *sun-stroke*—a *stroke of the sun.*

888. "The banker Basserman has recently committed suicide. He is considered a *felo de se:*" that is to say, *one, who is supposed to have killed himself, when in a sound state of mind.*

889. "While pointing to the grave of Lord Raglan, no Russian will refuse to say—*Siste, viator: heroem calcas:*" that is to say, "*Halt, traveller—or thou wilt trample on a hero.* N.B. The Latin is inaccurate—the meaning, however, *intended* to be conveyed, is as above.

890. No report, which has appeared, does anything like justice to the scene—a scene, in

which 'Richard was himself' again — and yet, alas! *quantum mutatus ab illo!*" that is to say, *how changed from what he once was!*

891. "That the Ex-President should have joined in this canting cry—*proh pudor!*" that is to say, *Shame! Shame!*

892. "It will not be long before some of the complicated ceremonial will itself be abrogated as *mauvais ton:*" that is to say, as *ill manners — unmannerliness — vulgarity — want of good breeding.*

893. "The effect, produced by the banners and the countless flags, gave that glorious *promenade* an *air de fête*, which was reflected in the face of every person you met:" that is to say, gave that glorious *walk*, *ride*, or, *drive* a *festive*, or, *joyous appearance*, &c.

894. "While we never would compel or unduly influence any one to attend worship, we never would repel any, who should come voluntarily. *Magna est veritas et praevalebit:*" that is to say, *Powerful is truth, and it will ultimately prevail—will throw down every obstacle*

895. "The ladies bring their *chauffe-pieds* to church during the cold weather:" that is to say, their *foot-warmers*—[little wooden boxes, filled with hot embers, on which they place their feet].

896. In France *un appartement* means *two* or *more rooms—une chambre, a single room.*

897. "The *portes cochères* of the various hotels suffered under a species of chronic bombardment, that kept the several landladies perpetually *désolées :*" that is to say, The *carriage entrances* of &c. . . . . perpetually *embarrassed --perplexed—disconsolate.*

898. "A *pro re nata* meeting of the court was held on Monday:" that is to say, A meeting of &c. *for special business* was &c. N.B "*Pro re nata*" sometimes means *as occasion serves*, or, *calls for.*

899. "A committee was appointed for the purpose of instituting the necessary inquiries in regard to the *fama :*" that is to say, in regard to the *rumour*, or, *report.*

900. "A wretched *fiacre* took us to an hotel, where the charge for *café au lait* was most extravagant:" that is to say, A wretched *hackney-coach*, or, *hack* took us . . . . . for *coffee with milk* was &c.

901. "This discovery may be said truly to attain the *ne plus ultra* of art—*ars est celare artem :*" that is to say, the *utmost point* of art—the *very perfection* of art—*the perfection of art is to conceal art.* See Example 237.

902. "A better illustration of the proverb, *Fronti nulla fides*, we could not easily produce,

than the introduction to this compilation:" that is to say, *There is no trusting to the appearance —the countenance.*

903. "We do not by our *imprimatur* give assent to every quotation from the learned Doctor:" that is to say, We do not by our *sanction for its being printed* give &c. N.B. "*Imprimatur*" literally means *Let it be printed.*

904. "I am quite prepared to do it *meo periculo:*" that is to say, *at my own risk.*

905. "He is now occupied with the *cahier des charges:*" that is to say, with the *conditions of contract.*

906. "The *religio loci* cannot with impunity be disregarded, whether it be the sanctity of a spot, the mythology of a people, the tradition of a family, or the opinion of a class:" that is to say, The *religion of the place*—the *religious*, or, *devotional feelings called forth by circumstances* cannot &c.

907. "The great defect of this performance is that compared with which all other defects are trivial—it is that of mediocrity—there is nothing of the *mens divinior*, nor of the *os magna sonaturum:*" that is to say, there is nothing of the *mind soaring*, or, *towering above the average intellectual calibre*—nothing of *that enthusiasm*, or, *poetic inspiration, which can alone give success to the votaries of the epic, tragic, or, lyric muse:* nor of the *eloquence, that can give utterance to*

flashes of genius—of *eloquence pregnant with the celestial fire of genius.*

908. "The life of Mozart is a singular instance of a child of remarkable precocity, who afterwards reached the highest point of perfection in his art. This is a rare occurrence, whether it be that we resemble plants, which lose their *vis vitae* the sooner from having been early forced—or, that the future progress of our talents in mature age is necessarily prevented by the very means used to create premature skill in infancy:" that is to say, which lose their *vital powers*, or, *energy* the sooner &c.

909. "The *corps dramatique* is principally composed of members of his own family:" that is to say, The *dramatic body*, or, *company* is &c

910. "The style, though still carefully rounded, has relaxed from the stately march, and the sometimes tumid pomp, which it assumes in his great historical work: *Projicit ampullas et sesquipedalia verba:*" that is to say, *He casts*, or, *throws aside high-sounding expressions and words a-foot-and-a-half long.* Ben Jonson terms them "*Foot and half-foot* words." The term "*ampulla*" properly denotes a species of phial or flask, for holding oil or vinegar, having a narrow neck, but swelling out below. Hence the word is figuratively taken to signify *inflated diction, tumid language, bombast, rant, swelling lines, high-flown stuff, rodomontade.* N.B. "*Ro-*

domontade" is very often spelt erroneously—*rhodomontade*, instead of as above. It is derived from the Italian word "*Rodomonte*," which signifies *a blusterer, a swaggerer—a swaggering, blustering fellow.* "*Rodomontade*" may also be written "*rodomontado*"—an empty boast.

911. "*Monk* Lewis was fonder of great people than he ought to have been, either as a man of talent, or, as a man of fashion. He had always dukes and duchesses in his mouth—*reges atque tetrarchas, omnia magna loquens*—and was pathetically fond of any one, that had a title. You would have sworn he had been a *parvenu* of yesterday:" that is to say, *was always boasting of his intimacy with kings and tetrarchs, and all such magnificent subjects*, or, *matters*, and was &c. On "*parvenu*," see Example 122. N.B. A "*tetrarch*" originally denoted *one, who ruled over the fourth part of a country or kingdom.* Afterwards, however, the term merely came to signify *a minor or inferior potentate, without any reference to the extent of territory governed.*

912. "The committee are silent. *Le silence du peuple est la leçon des rois:*" that is to say, *The silence of the people is a lesson for kings*, or, *reads a lesson to kings.*

913. "The same objection *in foro conscientiae*, applies to all the clerical proposers of liturgical reform:" that is to say, *before the tribunal of conscience* &c.

914. "A man must be destitute of every spark of hospitality, and have had *Caucasus horrens* for his great grandmother, if he can resist giving dinners in a country, where Nature seems to have set up a superior kind of 'LONDON TAVERN' of her own. They, who are possessed by the *ciborum ambitiosa fames, et lautae gloria mensae*, ought to ship themselves off for Jamaica at once:" that is to say, and have had *rugged Caucasus* for &c. They . . . . . by the *intense yearning for*, or, the *ineffable aspiration after, the good things of this life, and the glories of a well-appointed table*, ought &c. N.B. "*Caucasus*" is a lofty mountain of Asia, between the Euxine, or, Black, and Caspian seas, covered with snow, rocky, and abounding in trees.

915. "There are sixty-five selected cabmen, who have the *entrée* to the platform, and who *quamdiu se bene gesserint*, are allowed exclusively to work for the Company:" that is to say, who have the *entrance—privilege of entrance* to . . . . . and who, *so long as they conduct themselves properly*, are &c.

916. "As much time would be required for each travelling engine to get up its steam *ab initio*, a coke-furnace has been there constructed to hasten the operation:" that is to say, to get up . . . . *from the beginning—from the very beginning*, or, *very first*, &c.

917. "On one occasion a friend of his [of Monsieur de Talleyrand's] questioned him on the subject of his marriage, expressing his surprise at his having given his hand to *une femme si nulle*. 'Had I known,' replied Monsieur de Talleyrand, 'any one still more silly, SHE should have been my choice':" that is to say, to *so silly a woman.*

918. "Monsieur de Talleyrand lived *en grand seigneur*, and saw a great deal of company:" that is to say, lived *in a lordly style—as a nobleman of the highest rank*, or, *distinction.*

919. "Murat was a true Hussar, and what is commonly called *un bon diable:*" that is to say, a *good*, or, *jolly fellow.*

920. "The hungriest face first enters the door, *magna comitante caterva:*" that is to say, *followed by a great crowd.*

921. "On what foundation is the order of our nobles to rest? Partly on its wealth—partly on the respect for ancient rights: but along with and even more than these, on combining the qualities, which stamp the aristocracy of nature with those *quae non fecimus ipsi*, with station, property, birth, and the splendid associations of earlier times:" that is to say, with those *matters, in which we ourselves have had no hand*—with those *things, which we ourselves have not originated*, with station &c.

922. "The *secrétaire des commandements* of the Empress Josephine was the most miserable of men:" that is to say, The *private secretary* of &c.

923. "The 'Confession of Faith' largely defines the functions of the magistrate *in sacris*:" that is to say, in *sacred things*, or, *matters*.

924. "There is no express exception, nor any understood except that, which is understood in all obligations—*nemo tenetur ad impossibile*:" that is to say, *no one is bound to an impossibility—no one is expected to do what is impossible.*

925. "The *ateliers* in that locality are not the best nurseries for a moral training:" that is to say, The *workshops* in that &c.

926. "Shame never visits her, for ''Tis conscience, that makes cowards of us all'—and she has none. She realises that *ne plus ultra* of sublunary comfort, which it was reserved for a Frenchman to define—the blessed combination of *le bon estomac et le mauvais coeur*:" that is to say, *a good stomach and a bad heart—a good digestion and a heart, impervious to the whisperings of conscience.* See Example 237.

927. "No woman makes mistakes in her own *métier*:" that is to say, in her own *trade—business—particular department.*

928. "There is no class, in which there are women so encroaching, so *exigeantes*, and so

disagreeable:" that is to say, so *exacting—unreasonable—troublesome—hard to please.*

929. "*L'Europe est pourrie* has been of late a favourite saying amongst the advocates of organic changes:" that is to say, *Europe is rotten—rotten at the core* &c.

930. "Prussia," said Herzberg, the minister of the great Frederick," is, by her geographical position as well as by her interest, specially called on to maintain the equilibrium of Germany and, consequently, that of Europe herself *contra quoscunque:*" that is to say, *against every body—all persons whatsoever—all persons, be they who they may.*

931. "The ministry, which succeeded after a short *interregnum*, perished from its own *vis inertiae:*" that is to say, from its own *peculiar ability in doing nothing*—its own *amazing powers of inactivity—sluggishness—indolence—supineness.* N.B. "*Interregnum*" is a Latin word, signifying *the space between two reigns or governments.*

932. "The bond, which unites the parts of the empire in one *corps d'empire* must be framed to suit the moral and material interests of the various populations:" that is to say, in one *common political body* must &c.

933. "The power of governing is, in Italy, now claimed and exercised by the ignorant

mechanic, the *proletarii* of the capital, the liberated convict:" that is to say, the *poor and beggarly portion of the inhabitants* of the capital &c.

934. "So complicated were the legal institutions of old France, that it was incumbent on a French lawyer to know the Roman law, the *droit coutumier*, the feudal law &c. &c.:" that is to say, the *common law*, &c.

935. "He is not the first great man, over whose tomb has been written *Ingrata Patria!*:" that is to say, *Ungrateful native country!—O native country, that hast been so unjust and ungrateful to me!*

936. "No man, of whatever birth, could say with more truth—*quae non fecimus ipsi, vix ea nostra voco:*" that is to say, *scarcely do I call, consider*, or, *look upon those actions as our own, which we ourselves did not actually achieve: scarcely do I consider it just*, or, *creditable to derive*, or, *arrogate to ourselves lustre, fame*, or, *renown from the achievements of our ancestors.*

937. "Hard as it would be to fit in Eratosthenes into harmony with his design, Apollodorus was utterly impracticable—a *monstrum horrendum, informe:*" that is to say, a *frightful, horrid, horrible, terrible*, or, *terrific monster*, a *huge, misshapen, unwieldy mass of flesh and blood.*

938. "They were, in truth, like the rest of

the Scotch *advenae*, Whigs, according to the original meaning of the term:" that is to say, the Scotch *settlers* [in Ireland] Whigs, &c. N.B The *literal* meaning of "*advenae*" is, *strangers, foreigners, comers to a place*, or, *country.*

939. "Such excesses are in the first degree the guilt of those, whose barbarities produce them—

nec lex est aequior ulla
Quam necis artifices arte perire sua:"

that is to say, *nor is any law more just*, or, *impartial than that the plotters*, or, *contrivers of death* [*and destruction*] *should perish*, or *fall by their own machinations—should themselves fall into the trap, that they had prepared for others.*

940. "In contrast to the desire of the greedy crowd we have his own sentiment, which Lord Lyttelton either overlooked or disdained—*Vilius argentum est auro, virtutibus aurum:*" that is to say, *Silver is of less value than gold, gold of less value than virtue—than the endowments of virtue.*

941. "Without a liberal prudence, virtue is continually harassed by necessity, pleasure has but an interrupted enjoyment, and life becomes a chequered scene of agitation and distress:—

Quaerenda pecunia primum,
Virtus post nummos:"

that is to say, *Money must first be scraped to-*

gether, and afterwards, forsooth! *virtue, and all that is amiable,* MAY *then receive some little portion of our attention.*

942. "Power without right is the most odious and detestable object, that can be offered to the human imagination. It is, in fact, *Res detestabilis et caduca:*" that is to say, *A detestable and frail, fleeting,* or, *perishable affair, thing,* or *matter.*

943. "A shout was raised—*Vive l'Assemblée Nationale!*" that is to say, *Long live the National Assembly!*

944. "The numbers, relying on the herring fishery for a portion of their subsistence, have increased *pari passu* with its decline:" that is to say, have increased *by a similar gradation,* or, *in the same degree,* or, *proportion* with &c.

945. "The father and the son are rewarded by a *partie carrée* at dinner with his Majesty:" that is to say, [according to the idea, attached to the French expression by the writer] rewarded by a *small and select party* at &c. The *true* meaning, however, of "*partie carrée*" is a *party composed of* TWO *gentlemen and* TWO *ladies.*

946. "What was ever really told in a passport as to the true character of a face by *front ouvert—nez ordinaire*—and *bouche moyenne?*" that is to say, by *open countenance—common-*

sized nose—and *middle-sized*, or, *middling-sized mouth.*

947. "I may yet be immortalized," continued I, sorrowfully surveying the havoc I had made "But *n'importe—Nil desperandum* must be my motto, my pole-star:" that is to say, But—*it does not signify—never mind—no matter.* On "*Nil desperandum*" see Example 803.

948. "We confess ourselves ignorant of the result. *Nec scire fas est omnia:*" that is to say, *We cannot know*, or, *be expected to know every thing.*

949. "He is still, *mirabile dictu*, able to discharge his duties in the most efficient manner:" that is to say, He is still, *wonderful to tell*, able &c.

950. "The tale is one of those *contes moraux*, in which that nation delights:" that is to say, one of those *moral tales* &c.

951. "Can it be necessary to remind a person of Mr. Butler's legal attainments that *qui facit per alios, facit per se?*" that is to say, that *he, who does a thing*, or, *anything through*, or, *by others, does it in fact himself*, or, *of himself.*

952. "When an affair of this nature," say the Jesuits, "is confirmed by a bull, [a decree of the Pope] *nullus esse potest ambigendi locus:*"

that is to say, *there can no longer be any reason for doubt.*

953. "Industry is the *vis motrix* of husbandry:" that is to say, the *motive*, or, *moving power* of &c.

954. "He seeks the mode of multiplying his game, and increasing the number of his *gardes-chasse:*" that is to say, of his *gamekeepers.* N.B. "*Garde-chasse,*" [a gamekeeper] is very often incorrectly written *garde de chasse.* The plural of *garde-chasse* is either *gardes-chasse*, or, *gardes-chasses.*

955. "The difficulty is solved, when the reader learns that, like the *Pax vobiscum* of Wamba, it is a *passe-partout:*" that is to say, like the *Peace be with you* [a sentence of the Romish Breviary] &c.; it is a *pass-key*—a *master-key*—a *universal passport.* N.B. "*Passe-partout*" is often incorrectly written *Passe par-tout.*

956. "Cant is the epidemic of periodical essayism: but with an *Egomet mî ignosco*, it is very allowable:" that is to say, with a *disposition to be on the very best of terms with myself, and to be blind to my faults*, it is &c. N.B. "*Egomet mî ignosco*" literally means, *I myself pardon myself*—I overlook my own faults.

957. "The being, who struts the *pavé* of this huge metropolis, wearing stays and an eye-glass, though having no defect of vision, may

very properly be designated a Pseudo-gentleman, or, Mock-gentleman:" that is to say, The being, who struts the *pavement* &c.

958. "It is not, perhaps, generally known that the cry of 'NOSEY!' issuing from the gallery of the play-house, when its inmates are musically inclined, is the *sobriquet*, which has long survived a former leader of the band, to whom nature had been unsparingly bountiful in that prominent feature: and who, could he have foreseen this immortality among the gods, might have exclaimed, with his illustrious namesake—

Parte tamen meliore mei super alta perennis
Astra ferar, nomenque erit indelebile nostrum:"

that is to say, *Though I must needs "shuffle off this mortal coil," yet—in the most memorable portion of my "soul's frail tenement" shall I still survive, and go down the stream of time with a name "familiar in the mouth as household words"—with a name ne'er to be forgotten—ne'er to be buried in oblivion. "Sobriquet"* means a *nick-name:* See Example 151.

959. "Here, [in the Temple] without doubt, he has been compelled to pass many a day *impransus:*" that is to say, *dinnerless—without a dinner.*

960. "As it is not by a mean, ill-proportioned vestibule that a spectator can be invited to survey the chambers and fixtures within a

house, so is it by an engaging and promising title-page—*ut pueris olim dant crustula blandi doctores*—that the attentive perusal of his work may be compassed by an author:" that is to say, *just the same as when kind and encouraging teachers sometimes give cakes to children*—[to coax them to learn] &c.

961. "In this cruel quadrille, I am positively required to dance, [*horresco referens*] during eight entire bars, *alone*—yes, quite alone:" that is to say, *I shudder, while I pen these words—while I chronicle my sorrows.*

962. "On glancing over the columns of the 'Times,' the uncertainty of human affairs, the instability of fortune, the *quantum in rebus inane*, are at once felt:" that is to say, the *vast amount of emptiness in human affairs*, or, *matters*, &c.

963. "Of all the improvements of civilisation, there is nothing in life like a newspaper; and the newspapers of our times are the *ne plus ultra* of journals. *Venimus ad summam fortunae:*" that is to say, *We have got to the top of the tree—we have attained the very height*, or, *summit of perfection.* See Example 237.

964. "Seneca has observed that *curae leves loquuntur, ingentes stupent:* and the silence, that belongs to severe affliction, is no where more beautifully described than by Shakspero in Macbeth:

'The grief, that does not speak,
Whispers the o'er-fraught heart, and bids it break:'"

that is to say, Seneca has observed that *light griefs are loquacious, but that deep sorrow has no tongue*—in other words—that *those, who have little to grumble about, can bawl loud enough, while, on the other hand, those, whose cup of sorrow is full to o'erflowing, muse o'er their griefs, and say not a word.*

965. "The following epigram was written on a certain House-of-Commons orator, not remarkable for the constancy of his attachments, and whose eloquent speeches *sentent un peu la lampe:*" that is to say, *smell somewhat of the lamp—clearly show that they have been well conned over:*

"G— has no *heart*, they say; but I deny it—
He *has* a heart—he *gets his speeches by it.*"

966. "A summons to coffee cut short the *aniles fabellas* of the old bore:" that is to say, the *old wives' stories*—the *humdrum prosings* of &c.

967. "My hero has all the refined love and unalterable constancy of a *preux chevalier:*" that is to say, of a *bold, valiant,* or *gallant knight.*

968. "What is a country life but a mere repetition of the same things—a very round-

about—the *labitur, et labetur in omne volubilis aevum?*" that is to say, the *onward flowing and never-varying stream of time*—the *same undying monotony.* The *literal* meaning of the quotation is—*It* [the river] *flows and will continue to flow till the end of time.*

969. "Had I been as prudent as clever, I should soon have realised a handsome fortune; but *ce qui vient de la flûte s'en retourne au tambour:*" that is to say, but *light come, light go*—or, *soon got, soon spent*—literally, *what comes from the flute returns to the drum.* N.B. The proverb is nearly always quoted wrong, thus: "*Ce qui vient* par *la flûte s'en retourne* par *le tambour.*"

970. "The intrepid *virtuosi* continued their efforts till a no less *e machina deus* than the police commissary himself made his appearance:" that is to say, till a no less *help at a dead lift* than &c. "*Virtuosi*" is the plural of the Italian noun "*virtuoso:*" See Example 603. N.B. "*E machina deus*" is sometimes quoted thus—"*Deus ex machina.*"

971. "Our *chef de cuisine* can tell you to a nicety how it should be cooked:" that is to say, our *head cook* &c.

972. "It has now become an axiom, *omnibus et lippis notum et tonsoribus*, that lying is only useful, when you want to spin out a negotiation:" that is to say, an axiom, *well known to*

every blear-eyed person and barber about town—to every gossip, or, *chatterbox*. N.B. *Blear-eyed persons* were very numerous at Rome. The consulting-rooms of the physicians would, therefore, always contain many patients labouring under the complaint, and who, while waiting for their turn to come under the hands of the practitioner, would, of course, amuse themselves with the news and gossip of the day: and, with regard to barbers, their loquacity and love of small talk ever have been, and still are, proverbial.

973. "If ever the exclamation of *haec olim meminisse juvabit* can be applicable, it must be to the spectacle I have just seen, that is, the Coronation:" that is to say, *the remembrance of these things*, or, *matters will hereafter be a source of pleasure* &c.

974. "If I could go to confession like a good Papist, and have the score wiped off at once—*à la bonne heure:*" that is to say, *well and good!*

975. "The blossoms of this shrub are used to give the *bouquet* to the two former:" that is to say, to give the *smell*, the *peculiar smell* to the &c.

976. "The *lapsus linguae* dispelled the whole charm of the scene:" that is to say, The *slip of the tongue* &c.

977. "*Ingratum qui dixerit, omnia dixit.* To

assume that Francis was the author of the work, is to stigmatise him as a monster of treachery:" that is to say, *He, who has called a man ungrateful, has said every thing, that* CAN *be said—has, in one single word, given us a complete summary of all the vices.*

978. "It was merely a chain of expedients, a repetition of that wretched, that abominable policy, the *divide et impera:*" that is to say, the *divide and govern* [policy].

979. "That *taedium vitae*, which springs from a consciousness of talents abused and opportunities lost, was much more common in that day than in our own:" that is to say, That *weariness of life*—that *burden of existence*, which &c.

980. "They have even gone so far as to stifle all free discussion in print, and overthrow that great *palladium*, the liberty of the press:" that is to say, that great *protection—bulwark.*

981. "Those, who are now driving the ministers *nolentes volentes* to new reforms, avow that their object is that there shall be no control on the movement:" that is to say, *whether they will or not.*

982. "However that may be, he has taken it *au grand sérieux:* that is to say, he has taken it *very seriously—in the most serious manner.*

983. "The terms include everything, except

the *arts d'agrément :*" that is to say, except the *accomplishments.*

984. "A dictatorship was likely to *faire planche* to the Monarchy, and an *aventurier*, like this man, seemed to be a more promising *praecursor* of the rightful sovereign than a legal President of the Republic:" that is to say, was likely to *show the way—pave the way—be a stepping-stone* to &c. and an *adventurer*, [one, who has everything to win, and nothing to lose] like &c. seemed to be a more promising *harbinger*, or, *forerunner* of the &c.

985. "He it was, who organised the party of the *Giovine Italia :*" that is to say, of [the] *Young Italy.*

986. "Of this ministry Farini himself was *pars magna :*" that is to say, was *the main spring—the main stay—the chief support.*

987. "The whole was a scene of vulgar *engouement :*" that is to say, of vulgar *infatuation.* N.B. "*Engouement*" is nearly always spelt wrong—thus: "*engoument.*

988. "We must proceed *gradatim :*" that is to say, *by degrees, gradually.*

989. "*Monseigneur* very soon exhibited himself in a military uniform, surrounded himself with an *état-major—aides-de-camp* and *officiers d'ordonnance :*" that is to say, [The self-dubbed]

Monseigneur [not exactly like our "*My Lord*," but a title, used in addressing *princes of the blood*] very soon &c. with a *staff*, *aides-de-camp*, and *orderly officers*. N.B. An "*aide-de-camp*" is an *assistant to a general*.

990. "Practical exemplifications of the doctrine of '*L'état—c'est moi!*' were audaciously developed in his every word and act:" that is to say, the doctrine of "*The State! I am the State!*" were audaciously &c.

991. "Mr. G. Dundas defended the conduct of the police in driving back the *canaille* from the carriage-way, and suggested the use of a six-pounder on the next occasion of a similar demonstration:" that is to say, in driving back the *rabble*, *mob*, *mobility*, *scum of the earth*, from the &c. While on this subject of "*canaille*," [a word so often in the mouths of those, who ought to know better] the following anecdote may not be uninteresting: "François de Clermont Tonnerre, Bishop of Noyon, under Louis the Fourteenth, a prelate so often mentioned by Madame de Sévigné, La Bruyère, and other contemporary writers, carried the vanity of birth to such an excess as to become the object of universal ridicule and sarcasm, even in that age. An epigram describes this meek and lowly successor of the apostles as disdaining to associate with the ignoble inmates of heaven; it ends thus:—

'On dit qu'entrant en paradis
Il fut reçu vaille que vaille,
Et qu'il en sortit par mépris,
N'y trouvant que de la CANAILLE.'"

992. "We have already admitted the sedative influence of '*the surly men with the hilt on*,' and we know that the explosive power of a few packages of *gunpowder* is a mighty tranquilliser of public agitations:

Hi motus animorum, atque haec certamina tanta
PULVERIS EXIGUI *jactu* COMPRESSA QUIESCENT:"

that is to say, *These mental commotions* or, *excitements, and these popular hubbubs* WILL AT ONCE CEASE, OR, BE ALLAYED, WHEN SUMMARILY SMASHED, OR, KNOCKED ON THE HEAD *by the discharge* OF A LITTLE DUST OF THE RIGHT SORT.

993. "Though he said little, he was quite [as the French say], when he did speak, *à la hauteur de la Révolution.* The younger one was the *boute-feu* of all the exiled patriots there:" that is to say, *on a level with the Revolution—his sentiments were thoroughly revolutionary.* The younger one was the *incendiary*—the *firebrand* of all the &c.

994. "The Presidential administration has opened with one of the strangest anomalies of this whole *annus mirabilis:*" that is to say, of

this whole *year of wonders*, or, *wonderful year*. N.B. A poem of Dryden's was so called in commemoration of the great fire of London.

995. "They talked together, by her account, like *parvenues* trying to show off:" that is to say, like *female upstarts* trying &c. See 122.

996. "The organs of all parties in the *bel paese* agree in deprecating English interference:" that is to say, in the *beautiful country* —the *sunny land*, or, *clime*.

997. "The great majority saw in him *l'homme nécessaire*:" that is to say, saw in him THE RIGHT MAN.

998. "In this magnificent play every thing *ad eventum festinat*:" that is to say, every thing *hastens to the end*, *issue*, or, *winding-up*.

999. "The person of Beethoven is, in this volume, described as filthy, and his manners as bearish—

——— *at ingenium ingens*
Inculto latet hoc sub corpore:"

that is to say, *but a mighty intellect is encased* or, *enshrined in this unpolished*, or, *rough carcass* —*in this unlicked cub's bodily tenement, unprepossessing exterior*, or, *outer man*.

1000. "When all is hushed, when nature sleeps, *cum quies mortalibus aegris incipit*—the weakest voice is heard:" that is to say, *when*

wearied mortals are buried in sleep—the weakest &c.

1001. "If what the poet says be true, that *non est vivere, sed valere, vita*, this lady, in her *cruda viridisque senectus*, seems to have carried the palm of longevity from all former pretenders:" that is to say, that *it is not mere existence alone, but being in a sound state of health, that constitutes life*, this lady, in her *tough and green old age*, seems &c.

1002. "These *malades imaginaires* would think it a disgrace to say they were well, and apparently would reverse the Italian proverb, *Chi ha la sanità è ricco, e non lo sa:*" that is to say, These *imaginary invalids*, or, *sick persons* would &c. . . . . *He, who enjoys good health, is rich, though he knows it not.*

1003. "A stranger in London, I was strongly impressed with the truth of the adage, *Magna civitas, magna solitudo:*" that is to say, *A great city is a great desert—a dreary solitude.*

1004. "My *terminus à quo*, as the lawyers call it, was Fleet-street, and my *terminus ad quem*, Charing Cross:" that is to say, My *starting-point* &c. and *the end of my journey* was &c.

1005. "As a mere writer, he would never have been thus admitted *ad eundem* among

them:" that is to say, admitted *on the same footing—to the same level*, or, *position* &c.

1006. "The British farmer is not a man, who may pass his life *ut prisca gens mortalium:*" that is to say, *like*, or, *as the ancient race of mortals—like the men of former times.*

1007. "The secret associations are defended and painted *en beau* in the work before us:" that is to say, *in a favorable light* in &c.

1008. "When the *mouchards* and agents are backed by an overwhelming military force, a Sovereign can imprison, scourge, shoot, or hang his dear subjects *pro re nata*, without troubling himself about ulterior considerations:" that is to say, When the *police-spies* &c. a Sovereign can . . . . . *as occasion serves*, or, *calls for*, without &c. See Example 898.

1009. "He points them out to his *sbirri* and armed ruffians:" that is to say, to his *officers of police—police agents* and &c.

1010. "In the midst of this conflict of opinions the son of the Prince of Capua appears to offer a *mezzo termino:*" that is to say, appears to offer in his own person a *something in the shape of a compromise*—a *stopgap.*

1011. "He has failed in his endeavours to promote the interest of the discontented *plebs:*" that is to say, of the discontented *people—people at large.*

1012. "Innovation is not always improvement, even in nations, that have made the highest advances in civilization—but with the Chinese, *stare super vias antiquas* is the rule of conduct, and might be adopted as the national motto:" that is to say, *sticking*, or, *clinging to old-fashioned ways and customs* is &c.

1013. "The Yellow Sea, which for ages has been, with few exceptions, a *mare clausum*, is now a *mare liberum* to all the world:" that is to say, a *closed sea*, is now an *open sea*, or, a *sea open*, or, *free* to all the world.

1014. "Mrs. Lindsay is the common friend and *entremetteuse* of this gentleman and Theresa:" that is to say, and *intermediate agent—go-between* of &c. N.B. "*Entremetteur*" is the *masculine* form.

1015. "*A demain*, said she in a low voice:" that is to say, *Farewell till to-morrow—good bye till to-morrow*, said she &c.

1016. "There is now no practical good to be expected from the expositions of a thousand witnesses—*jacta est alea*:" that is to say, *The die is cast.*

1017. "I was not armed," says Gibbon, the historian, in reference to his habitual silence in Parliament, "by nature and education with the intrepid energy of mind and voice—*Vincentem strepitus, et natum rebus agendis.* Timidity was

fortified by pride; and even the success of my pen discouraged the trial of my voice:" that is to say, the intrepid energy of mind and voice, *that at once bears down all noisy opposition and clamour, and displays a talent for business.*

1018. "Men cannot behold with indifference those memorable epochs, during which, in the fine language of Corneille—'*Un grand destin commence, un grand destin s'achève*':" that is to say—*a mighty course doth now begin, a mighty course doth close.*

1019. "That some little *fanfaronnade* should appear in these discourses is natural enough, and might, therefore, be expected—*haec sunt solatia, haec fomenta dolorum:*" that is to say, That some little *swaggering, boasting*, or, *bragging* should &c. *these pretty little ebullitions afford the writer some degree of consolation, and tend to soften down*, or, *allay his annoyances, vexations*, or, *grievances—tend to reconcile him to the pinching of the shoe.*

1020. "The first sentence of the author's *avant-propos* contains a rather whimsical truism:" that is to say, of the author's *preface*, or, *introduction to his book* contains &c.

1021. "There is an *innubilus aether* over both those countries:" that is to say, a *cloudless sky*, or, *firmament* &c.

1022. "It may be so; but we naturally ask,

Quibus indiciis, quo teste, probavit?"

that is to say, *By what discoveries, by what witness, has he proved it?* [the truth of his assertion] in other words—*Where is his authority for his assertion?*

1023. "It was now determined to set about a regular conscription, *à la française*, of the Arabs:" that is to say, *after*, or, *according to the French fashion*, &c.

1024. "The senior wrangler was defeated—then came a *terrae filius*:" that is to say, an *obscure person*—an *obscure, mean fellow*—literally, a *son of the earth*.

1025. "The amiable author has, however, the *bonhomie* to exclaim, 'far be it from me to flout these people':" that is to say, the *good-nature* to exclaim, &c.

1026. "*Otium* there might have been in the place, for it must have been a sinecure; but the *dignitas* was wanting:" that is to say, *Ease* there might &c., but the *dignity* was &c. "He has retired from the bar, and now enjoys the *otium cum dignitate*:" that is to say, enjoys the *ease*, resulting from his retirement, *combined with the dignity of his position in society*, or, *attaching to his position* &c. "We have known many, who have withdrawn from the busy scenes of commerce, and have retired

to the most enchanting spots to enjoy the *otium sine dignitate*:" that is to say, the *ease without any portion of dignity*. It was said of a very brilliant member of the bar, a Scotchman, who had retired from practice, that he was once surprised in his seclusion in the healthy, but not very dignified, occupation of digging up potatoes. Nothing daunted, however, he at once exclaimed—"Well, gentlemen—here we are, as you see, enjoying the *otium cum* DIGGIN A TAWTIE!"

1027. "We must content ourselves with a single *échantillon* of her correspondence:" that is to say, with a single *sample*, or, *specimen* &c.

1028. "The study of those fine *nuances* he very earnestly recommends:" that is to say, of those fine *shades* [of character] he &c.

1029. "When the Negro," said George Canning, "is lifted from a level with the beast of the field—when he has been allowed to take his stand amongst the human race—

Coelumque tueri
Jussus, et erectos ad sidera tollere vultus—

then comes the fit opportunity for considering this most difficult subject:" [the admissibility of the evidence of slaves in courts of justice.] that is to say, *and when he has received the gratifying command to raise his eyes to Heaven, and, feeling himself of the same flesh and blood as*

his fellow-mortals, to bear himself proudly as a man—then comes &c.

1030. "It is necessary, then, to substitute some equivalent moral *stimulus:*" that is to say, moral *motive, spur, inducement*, or, *incentive.*

1031. "*Haud facilem esse viam voluit*, is the condition, under which it has pleased Divine Providence that all the valuable objects of human aspiration should be attained. *Nil sine magno vita labore dedit mortalibus:*" that is to say, *The Almighty hath willed it that the way should not be easy—that the way* [to accomplish anything] *should not be without difficulty —should not be unattended with difficulty.* "*Life,*" says Horace, "*has given and still gives nothing to mortals without great labour*, or, *toil on their part.* The *original* sentiment occurs in the Greek writer, EPICHARMUS, who tells us that "*The gods sell mortals every blessing in exchange*, or, *return for their labour*, or, *toil.*"

1032. "Eratosthenes was one of the most distinguished of Greek men of learning, ranking, probably, next to the *facile princeps* of them all —Aristotle:" that is to say, next to the *man, who was most undoubtedly the chief*, or, *prince* of them &c.

1033. "As nothing is more difficult, we might say impossible, than to disguise, through a long series of compositions, those features of the

mind, which we term STYLE—*le style c'est l'homme*—it seems certain that the daring satirist would have been readily detected had any writings of consequence previously proceeded from his pen, or had he figured in any department of public life:" that is to say, *the style is the man—the style shows*, or, *betrays the man.*

1034. "It is Lord Chesterfield, or, some judge equally competent, who compares Achilles's reproaches of Agamemnon to the language of that place, where *they sell the best fish, and speak the plainest English* [*the plain, unvarnished* SAXON]. Lamotte's observations on Homer are still more amusing. 'We see not,' says he, 'in the Iliad, either a crowd of staff-officers around Agamemnon, or a *garde du corps*—Agamemnon dresses himself [*it was lucky that powdering and shaving were not yet in fashion*]—and *Achilles with his own hand cooks and spreads a repast for the deputies of the army!* One might have helped the Frenchman to better instances of what he calls Homer's *grossièreté*, such as a Princess Royal washing and bleaching the family linen. Perhaps the *grossest* of all the *grossièretés* occurs at the table of Alcinous: the poet Demodochus at that table could be in no want of food, yet—Ulysses sends him by the herald, a plate of fat pork, as a compliment in return for the pleasure he had received from hearing his poetry:" that is to say, or a *body-guard*

—Homer's *coarseness, grossness, uncouthness of ideas*—Homer's *plain, unvarnished mode of expression.* N.B. "*Garde du corps*" is very often incorrectly written *garde de corps*—and "*grossièreté*" in like manner *grossierté.*

1035. "His mother has given him her *don de plaire*, and he joins to an excellent understanding the best of hearts:" that is to say, has given him her *art of pleasing*, her *natural disposition to make herself agreeable to every one*, and &c.

1036. "In the extreme of poverty and sickness he reminds the inhuman monarch that—*Qui se sert de la lampe, au moins de l'huile y met:*" that is to say, *He, who makes use of the lamp, should at least supply it with oil.*

1037. "That particular shop is the fashionable lounge of the *élégantes* of the place:" that is to say, of the *fashionable ladies*—of the *ladies of fashion* of &c.

1038. "My toes were frequently trodden upon [*nota bene*, I have corns]:" that is to say, *Mark well—pay particular attention—Pray, bear in mind*, &c.

1039. "There seems to be a secret meaning in the very letters of a name, which only require to be decompounded and newly arranged, to reveal the life and character of the wearer. Let those, who may be disposed to laugh at this theory as fanciful, remember, that they might in this manner have read the history of the

battle of the Nile at the christening of HORATIO NELSON: *Honor est a Nilo:*" [a sentence composed of the letters of Lord Nelson's Christian name and surname—a *metagram.*] "*Honor est a Nilo*" means *Honour is from the Nile.* The metagram is said to have been made by a SCHOOLBOY.

1040. There is much to be got by flattering the *mentis gratissimus error* of the day:" that is to say, by flattering the *favourite hobby—favourite mental delusion* of the day. [The SOUTH SEA BUBBLE, for instance, of the olden time, might very appropriately have been designated, a "*mentis gratissimus error.*"]

1041. "*Le Bourgeois Gentilhomme* is in London daily enacted with even more farcical pretension than Molière would have ventured to delineate:" that is to say, *The Citizen, who would needs be a fine gentleman—an apish imitator of the higher classes of society* &c. N.B. "*Le Bourgeois Gentilhomme*" is one of Molière's Comedies.

1042. "Last of all come the *hoi polloi*, many of whom are not troubled with an inconvenient depth of *nous:*" that is to say, the *many*, the *multitude:* [applied in Cambridge to those students, who do not graduate in honours—in *other words*—who, with a few honorable exceptions, do just as much as is required for their degree, *and* NO MORE:] depth of *nous* means

depth of *mind.* "*Hoi polloi*" and "*nous*" are Greek words.

1043. "These dancing civic dons held their solemn festivities beneath the appropriate roof of Haberdashers' Hall, deep in the labyrinth of some lane within lanes, whose name I have forgotten. It was the *Selectae e Veteri,* or, rather the *Selectae e Profanis* of Cheapside and Broad Street:" that is to say, It was a *select and choice spot—a crack locality—in the old,* or rather, *the vulgar quarter of the City of the Cockneys, that takes within its range Cheapside and Broad Street.* N.B. "*Selectae e Veteri*" and "*Selectae e Profanis*" are the titles of two school-books, well-known to the young gentlemen, who attend the Public Schools.

1044. "I committed my stock of quotations to memory, and produced them in company, sometimes with propriety, and sometimes, as must occasionally happen, *à tort et à travers:*" that is to say, *at random—without discretion—blurted them out without due consideration—making a complete mull of the thing.*

1045. "Here, in a manifesto penned prior, and published contemporaneously with the *coup d'état,* we have no whisper about *faction*—no pretence of *conspiracy:*" that is to say, with the *stroke,* or, *measure of state policy,* &c. N.B. A "*coup d'état*" is an extraordinary and violent measure taken by a government when the safety of the state is in danger, or is supposed to be so.

THE

NEWSPAPER & GENERAL READER'S

Pocket Companion.

PART II.

1046. "The General made a very respectable *post-prandium* speech:" that is to say, a very respectable *after-dinner* speech.

1047. "The statement must be taken *cum grano salis:*" that is to say, *with some allowance—with due allowance—allowing for inaccuracies, intentional or otherwise:* literally, *with a grain of salt*—but, as the Latin word "*sal,*" which means "*salt,*" is used in a secondary sense to signify "*natural ability,*" or, "*wisdom,*" we may interpret "*cum grano salis*"—*with due discretion—with some little exercise of common sense.*

1048. "There is something beautifully pious and tender in that word of sad import '*Adieu!*'" that is to say, *may GOD guard you!—to GOD I commit you:* literally, "*to GOD*"—*A DIEU.* [French words.]

1049. "The organisation and establishment of a *new* department cannot be effected by the mere *routinier:*" that is to say, by the mere *man of business habits*—by the *man, whose* SOLE *recommendation is his regularity as a man of business.*

1050. "Who could have predicted the *naturel* of the sons and daughters of Israel now alive?" that is to say, the *natural inclination—disposition—temper* &c.

1051. "To obtain the one action without the other may require much *acumen* in the choice of remedies, and in judging of the *tempestivus usus:*" that is to say, may require much *skill—accuracy of discrimination* in the &c., and in judging of the *suitable*, or, *fitting time for administering them.*

1052. "Adhering to the comparative anatomy of the adult, Cuvier made his grand discovery of the signification of the *ossements fossiles*—a discovery entitling him to the thanks of all mankind:" that is to say, of the *fossil bones*—of the *fossil osteology.*

1053. "We have all of us rejoiced on this occasion to welcome here to the *summi honores medicinae* one, who has come to study medicine from a distance of some 15,000 or 20,000 miles:" that is to say, to the *highest honours in the faculty of medicine — in the medical profession* &c.

1054. "This *opuscule* will be read with interest:" that is to say, This *tract, small treatise*, or, *work* &c.

1055. "Perhaps such a King's College want of refinement is a *façon de parler* in some measure to be explained by the circumstances related:" that is to say, is a *form of speech*—a *mode of speaking* &c.

1056. "When we previously hinted our dislike, [*loc. cit.*,] we had just passed through the ordeal of a fearful pestilence:" that is to say, *in the passage before quoted.* N.B. "*Loc. cit.*" is an abridgment of "*Loco citato.*"

1057. "When we are willing to be deceived, there is but small difference between the *vero* and the *ben trovato*, and so it is in this tale of Cymon: express but a doubt, and the lover of romance will, in his indignant gallantry, exclaim—

'Chi dice mal d' amore,
Dice la falsità!':"

that is to say, between the *true* and the *well feigned*, or, *invented:* the lover . . . . will exclaim—*He, who speaks ill of love, utters a falsehood—says what is false:—*

The man, who ill doth speak of love,
Himself a liar thus doth prove.

See Example 488.

1058. "He requested that the *curé* of his village might be sent for:" that is to say, that the *parson*—the *incumbent*—the *parish priest* of his &c. N.B. The word "*curé*" never means a curate. The French for "*curate*" is "*vicaire*," a word derived from the Latin word "*vicarius*," which means—*one, who performs*, or, *discharges the office of another—a deputy—a substitute.* As the word "*parson*" is often used contemptuously, it may be well to remind those, who make such use of the term, of what Judge Blackstone says in reference to the word:—"The appellation of a *parson* [however it may be depreciated by familiar, clownish, and indiscriminate use] is the most legal, most beneficial, and most honourable title, that a parish priest can enjoy; because such a one, [as Sir Edward Coke observes,] and he only, is said *vicem seu personam ecclesiae gerere*—that is to say, to *represent*, or, *be the representative of the church.*"

1059. "I shall now close my observations on the work, lest *Ne quid nimis* should be thrown in my teeth:" that is to say, lest [the observation of] *Too much of one thing is good for nothing* should &c.

1060. "He proceeded to show what a great man he was, and how worthily the eyes of all France were now turned upon him:—a sentiment, which produced a *vive sensation:* that is to say, a *lively*, or, *powerful sensation—feeling.*

1061. "Physicians have no *nostrums*, that will agree with every constitution:" that is to say, have no *medicines of their own invention of universal and indiscriminate use*, that will &c. N.B. "*Nostrum*" is used *absolutely*, as scholars say, that is, *alone*, or, *by itself*, to signify *our own*, that is, *my own peculiar medicine*, *remedy*, or *means of cure*. The *full* expression is *nostrum remedium*: that is to say, *our own peculiar* &c., as above. A *quack* medicine is often called a *nostrum*.

1062. "Under that antique system of things the king's chief secretary was intrusted with the Great Seal, the *clavis regni*:" that is to say, the *key of the kingdom*.

1063. "The Chancellor had a place from the first in the *Aula Regia*, but his place there was a subordinate one until the abolition of the office of Great Justiciary: and even after that event, the importance and dignity of the *Custos* of the Great Seal appear to have grown by not rapid steps:" that is to say, in the *King's Court—at Court*: and even . . . . . dignity of the *Keeper* of the &c. See Example 177.

1064. "Exciting no envy or jealousy, he had every one's good word, and accommodating himself to the humours of all, all were disposed to befriend him:—*Sic itur ad astra*:" that is to say, *Such is the way to immortality*.

1065. "When recommended for the mitre of York, he was strenuously objected to by the Chapter as *minus sufficiens in literatura.* The Pope, being appealed to, resisted also on the ground of his *crassa ignorantia:*" that is to say, as *by no means sufficiently learned—up to the mark as a scholar.* The Pope . . . . . ground of his *gross ignorance.*

1066. "Nor is it only the turbulent and hardened *émeutiers*—[to use a new and expressive word, with which Louis-Philippe enriched his language]—of Paris, who exhibit their sympathies with those wretches:" that is to say, hardened *rioters—rebels—disturbers of the public peace—outbreakers* of Paris &c. See Example 711.

1067. "There stand those elms, bending despondingly over the walls, where they used to wave proudly, and seeming to wait and watch for the fulfilment of the motto, which has for ages graced those banners, that have now for ever ceased to float on the neighbouring towers: *Le bon temps viendra.* Alas! it was during *le bon temps* that this motto was adopted, and it is full time to change it:" that is to say, *The good time will come—There's a good time coming.*

1068. Think not, *lector benevole*, that the science of the law lacketh any such aid:" that is to say, Think not, *kind*, or, *gentle reader*, that &c.

1069. "The Government banished him from the island, and soon after from Bienne, whence he hastened to England in search of repose, which he never found, and which his feelings and temper denied him, let his abode be where it might:

——— *Quid terras alio calentes*
Sole mutamus patria? Quis exsul
Se quoque fugit?"

that is to say, *Why do we change our own country for lands warming beneath another sun? What exile*, or, *fugitive ever fled from himself?*

To climates warmed by other suns
In vain the wretched exile runs.

N.B. There is another passage from the pen of the same poet, in which we are told that—

Coelum, non animum, mutant, qui trans mare currunt:

that is to say,

Those wights, who through the venturous ocean range,
Not their own passions, but—the climate change.

Again:—

In culpa est animus, qui se non effugit unquam:

that is to say,

'Tis in the mind alone our follies lie,
The mind, that never from itself can fly.

Once more:—Varro tells us that *longe fugit, qui suos fugit:* that is to say,

Far doth he flee, who self and clan doth shun.

1070. "The latter description of officials are the *pontifices majores*, and the others but underlings:" that is to say, are the *dons*—the *great guns*. N.B. The *literal* meaning of "*pontifices majores*" is *the higher*, or, *greater pontiffs*, or, *chief priests*. *Pontifex maximus*—the highest pontiff, *or*, chief priest.

1071. "It is not the soil we tread on, but the 'deeds, that have been done in the clime,' that speak like living voices, and awaken correspondent emotions within us.—The imperishable fate of the mighty dead,

Quod non imber edax, non Aquilo impotens
Possit diruere,

has never flung the witchery of its enchantment over this dreary region: its inhabitants have rotted away like the 'grass of the field:'" that is to say, *Which neither the corroding shower, nor the blustering north wind can overthrow*, or, *destroy*, has never &c.

Nor wintry showers, that fearful rend
The teeming clouds, and violent descend
Like armed hosts in dread array;
Nor winds, tempestuous in their course,
Shall drive with irresistless force
Undying fate away.

1072. "In such a state of society and feeling we are not surprised that one of the favourite exclamations of the Parisian public—who must always have a '*vive*' something or other—was, *Vive la mort!*" that is to say, *Long live death!*

1073. "Were Shakspere to revisit this mortal scene, his greatest surprise would, perhaps, be the discovery of his own glory. Perhaps also he would disavow with shame that class of admirers, which affects to find matter for delight in him, where all others find matter for disgust, with a strangeness of propensity, not unlike that of the lover in the Roman poet, who was fascinated by the *polypus* in his mistress's nose.

The passage is illustrative, and may as well be quoted:—

Turpia decipiunt caecum vitia, aut etiam ipsa haec
Delectant, veluti Balbinum polypus Hagnae:"

that is to say, *The disagreeable blemishes of a beloved object escape the notice of a blinded admirer, or even sometimes entrance him, just as the polypus of Hagna was by no means distasteful*, or, *disagreeable to her lover, Balbinus:—*

As lovers, to their fair one fondly blind,
E'en on her ugliness with transport gaze;
For Hagna's wen can good Balbinus please.

N.B. The "*polypus*" is a tumour in the nose, which receives its name from resembling, by its many roots or fibres, the sea-animal termed *polypus*, so remarkable for its numerous feet, or rather, feelers.

1074. "The wretch, that would wish the Poetry of life and feeling to be extinct, let him for ever dwell *in caldo, e'n gielo:*" that is to say,

In flame, in frost, in ever-during night.

1075. "The interests of some, and the personal affection of others, for the King, produced the demonstration; but it is at best only the *male sarta amicitia:*" that is to say, only the *badly*, or, *ill-patched up friendship*—only a *bungling kind of friendship*.

1076. "We believe that the authors and editors, though they have not ventured to say a word in their defence, yet—*ne se tiennent pas pour battus*, and are still busy with similar manufactures:" that is to say, yet—*do not look upon themselves as beaten*, and are still &c.

1077. "He, 'that hath not music in his soul,' cannot sit out an opera without *ennui;* but—'*la déclamation des jambes*,' as it has been styled, every fool can comprehend, though so inferior a thing in itself:" that is to say, without *weariness;* but—*the declamation*, or, *language of the legs*, as it has &c. See Example 441.

1078. "Before our monasteries were dissolved, if any one became a monk, he was accounted *civiliter mortuus:*" that is to say, *civilly dead*—in other words, he was, as it were, *civilly put to death*, and executors were appointed, who administered all his effects.

1079. "A few *sous* procured us admission to the Vauxhall of the place:" that is to say, A few *halfpence* procured us &c.

1080. " He had one male attendant, thin and lean,
As Romeo's Mantuan apothecary,
Who daily swept his dusty office clean,
And copied his accounts with caution wary;
In short, was his *factotum* every way,
Burdened with labour and but little pay:"

that is to say, was his *do-all—drudge*—his *jack of all trades* every way, &c.

1081. " He feared starvation, and his *cranium* ran
On want, with tens of thousands in his purse:"

that is to say—and his *skull*—his *brain-pan*—his *thoughts* ran &c.

1082. " One of the commentators on Lucian mentions the delicate tinting of the *rubor efflorescens* of the cheek of beauty, as one of the many excellences of Apelles:" that is to say, of the *crimsoned efflorescence*—of the *crimson blush* of the &c.

1083. " Nor shall I so far 'follow the scent of high-swelling phrases' as, by the introduction of *vocabula artis*, to endeavour after admiration through the ignorance of the uninitiated:" that is to say, by the introduction of *professional terms, words*, or *expressions—jaw-breaking words*, to endeavour &c.

1084. "Though gluttony is detestable, yet—would I not preach forbearance to a starving man, for I know that *un ventre affamé n'a point d'oreilles:*" that is to say, for I know that *a hungry belly has no ears.* N.B. The above proverb is often quoted *incorrectly:* thus, *Un ventre affamé n'a point* des *oreilles.*

1085. "What tragedian hath ever sacrificed probability so completely as the pleader when he relateth, for example, the stranding of a ship on the banks of Newfoundland, *hoc modo?*" that is to say, *in this manner—after this fashion.*

1086. "Is an estate without any visible owner?—the law, with an oriental boldness of imagery, declareth that it is *in nubibus!* or, adopting a more tender and beautiful phrase, saith it reposeth *in gremio legis:*" that is to say, *in the clouds,* or, adopting . . . . . it reposeth *in the lap,* or, *bosom of the law.* See Example 641.

1087. "At Rome no mark of dislike is tolerated at the Opera, and the *cavalletto* would be the inevitable punishment:" that is to say, and the *little horse* would &c. N.B. The "*Cavalletto*" is the seizure of the offender by the guards, and carrying him to the Piazza Navona, where he is mounted on the *stocks,* or, *little horse,* flogged, and brought back to his seat for the rest of the opera.

1088. "Both Cromwell and Napoleon had the *vastus animus:* both grasped at that, which fortune seemed to have placed far beyond their reach, and both were successful:" that is to say, had the *vast—insatiable mind*, or, *disposition* —[an ambition, which knew no bounds.]

1089. "He maintains everywhere the erect attitude of one entitled *nulla pallescere culpa:*" that is to say, of one entitled *not to turn pale through consciousness of guilt — ne'er to turn pale with guilt*, or, *through guilt.* See Example 536.

1090. "Sir Henry Wotton was the author of this sentence—*Disputandi pruritus ecclesiae scabies:*" that is to say, *The itch for disputation is the scab—the dirty spot—the disgrace of the Church.*

1091. "To write about politics or political economy is, in France, reckoned *contra bonos mores:*" that is to say, [as a practice,] *contrary to good manners*—[as a breach of good manners.]

1092. "The tyrant would, to use his own favourite phrase, have been *écrasé* with a single blow:" that is to say, would have been *crushed* with &c.

1093. "It will be said of Napoleon [1813] as Luther said of the Pope—*Ein wörtlein kann ihn fallen:*" that is to say, *A single little word can strike him dead.*

1094. "I myself was witness [1813] to a scene, that may show the Gauls what they have to expect, if they don't make themselves out of the dust *quam maxima possunt celeritate:*" that is to say, if they . . . . . *with the greatest possible haste — the greatest quickness imaginable — in double quick time.*

1095. "*Dum relego, scripsisse pudet* was the motto, which Hurdis prefixed to his first poem:" that is to say, *Whilst I am reading it over again, I am ashamed of having written it* was the motto &c.

1096. "What was the result of all this boasting—*Quid dignum tanto feret hic promissor hiatu?*" that is to say, *What will this promiser—this boaster of what he will do—bring forth*, or, *produce worthy of so grandiloquent an exordium, commencement*, or, *beginning?*

How will the boaster hold this yawning rate?

1097. "Having read all the debates thrice over, I was fairly beat into the advertisements The gay confusion, the *concordia discors* of so many heterogeneous subjects jumbled together in so small a space, amused, and, for a time, distracted me:" that is to say, the *discordant harmony*—the *jarring sympathy* of so many &c.

1098. "The loyal sentiment of the audience towards him was not of that *ultra* kind, which has lately come into fashion:" that is to say, of that *extreme* &c.

1099. "Pourquoi," said a French gentleman to his travelling companion, "Pourquoi Monsieur Pitt s'appelle-t-il Billy?"—[*Why is Mr. Pitt called Billy?*] and then immediately answering himself, he went on, "Apparemment c'est parce-qu'il introduit tous les *bills* dans le Parlement." [*Probably because he brings all the* bills *into Parliament.*] Some of our own countrymen, however, make worse mistakes at Paris, and of more serious importance, such as forgetting to pay their BILLS before they return to England &c. &c. But it is with nations as with books: in their composition, "*Sunt bona, sunt quaedam mediocria, sunt mala plura*—and neither are mended by virulent and misplaced abuse:" that is to say, *Some are good, some but middling, and a decided majority bad.*

1100. "He met these striking changes of feeling on the part of the people and the government with the honest intrepidity of a man equally disdainful of the *Civium ardor prava jubentium*, and the *Vultus instantis tyranni.* He disregarded both alike—his eye was fixed on immortality:" that is to say, disdainful of the *wild fury of his fellow-citizens ordering evil measures to be pursued*, and the *look of the threatening tyrant.* Of such a man we may say—

Unmoved he hears the crowd's tumultuous cries,
And the impetuous tyrant's angry brow defies.

See Example 523.

1101. "Eating much, eating long, and eating of the best, which is to be had, are the distinguishing characteristics of a *grand gourmand:*" that is to say, of a *great glutton, gastronomist*, or, *gastrophilist.* See Examples 355 and 660.

1102. "His cardinal maxim throughout [the converse of the old one] is, *de* vivis *nil nisi bonum:*" that is to say, *Let nothing be said of* the living *but what is good*, or, *favourable.* See Example 785.

1103. "Towards the end of the seventeenth century some ignorant or knavish men sent to Paris a number of Arabic manuscripts in excellent condition and clear characters. They were rapidly purchased at a high price by the Bibliomaniacs: [*men, who were book-mad*] but, lo! when they were examined by the *connaisseurs*, they were discovered to be books of accounts and registers, neatly transcribed by certain Arabian merchants. *Risum teneatis, Amici?*" that is to say, examined by the *judges in such matters* —the *knowing ones*, they were &c. *Can you refrain from laughter, my friends?* See Example 783.

1104. "Having chosen to force life upon a person, who had fairly and legitimately got rid of that burden, it was obvious that the doctor stood *quasi in loco parentis:*" that is to say, *as it were in the place*, or, *position of a parent.*

1105. "Hobbes prepared the way for Locke—an achievement of more lasting glory than if he had written a hundred treatises *De omnibus rebus et quibusdam aliis:*" that is to say, *On*, or, *concerning everything in existence, and* SOME OTHER THINGS—*certain other things*, or, *matters*—*On all kinds of matters, and sundry other things*, or, *subjects*. See Example 199.

1106. "That is an *ultimum remedium*, to which wise men will seldom have recourse:" that is to say, That is a *last resource, expedient*, or, *shift*, to which &c.

1107. "Horace says—

Segnius irritant animos demissa per aurem,
Quam quae sunt oculis subjecta fidelibus:

but—my instructions being addressed both to the eye and to the ear, make a far deeper impression than if they were addressed to either the one or the other alone—an impression, indeed, which, from long experience, I believe may be regarded as indelible:" that is to say, *Things, that go in at the ear* [which, by-the-by, often come out at the other] *impress the mind less powerfully*, or, *forcibly than those, that actually come under our notice*, or, *inspection—that are submitted to our inspection:* in other words, *What we see done affects us more strongly than what we merely hear related*—

——————————— What we hear
With weaker passion will affect the heart,
Than when the faithful eye beholds the part.

1108. "They were found resting in the neighbourhood of one of the huge old farm-houses, which in that high-sounding land are called *châteaux :*" that is to say, are called *seats—country-seats.* N.B. The French *château* means anything but a *castle ;* and in a hundred instances for one to the contrary is little more than a large farm-house, gloomy as a dungeon, stuck upon the centre of a huge field, naked of tree, shrub, or any other sign of the hand of man, or the bounty of nature.

1109. "How pretty those boats are with their gay freight of *beaux* and *belles!*" that is to say, of *handsome and stylish gentlemen and ladies.*

1110. "There were men of literature in Edinburgh before she was renowned for romances, reviews, and magazines — *Vixere fortes ante Agamemnona :*" that is to say, *Brave men lived before Agamemnon's time—*

Before great Agamemnon reigned
Reigned kings as brave as he :

in other words—*Edinburgh had her great men before Sir Walter Scott, Jeffrey, and* CHRISTOPHER NORTH *appeared on the scene.* N.B. The above quotation is often *incorrectly* given : thus "VIXERUNT &c."

1111. "I often saw that for one, who was edified or pleased by my illustrations, three or four were *ennuyés :*" that is to say, were *wearied, tired,* or, *thoroughly done up.*

1112. "The man, who might have been respectable among the *far nientes* of a *soirée* in Mayfair, becomes ridiculous as the depository of power in a distracted country:" that is to say, among the *do-nothings* of an *evening party* in &c. See Examples 35 and 337.

1113. "The public mind is sometimes highly sensible of philological propriety, and has, therefore, endeavoured to designate the *Pseudo*-gentleman [the GENT] by some other title than *gentleman;* which latter it saw was an abuse of terms—hence the words *dandy, Corinthian, swell, exquisite*, &c. &c. But—some high literary authority was wanted to record the change in lasting print; and, in the absence of such authority, no one of these words has been universally adopted, *carebant quia vate sacro:*" that is to say, to designate the *mock*-gentleman &c.—no one . . . . universally adopted, *because they were without—they were not blessed with—a sacred*, or, *divine poet to hand them down to posterity*—in other words, *because they had no poet to perpetuate them*, or, *because*

No bard had they to make all time their own.
See Example 957.

N.B. A *gentleman* may be defined as a *man of unimpeachable honour and gallantry, of dignified carriage, spotless reputation, a high mind, liberal views, and a goodly education.*

1114. "Out of the produce of this village-land the residing peasants were compelled to pay the *taille*, from which the lord's land was exempt:" that is to say, to pay the *state-contribution*, or, *tax*, from which &c.

1115. "It may be best conceived by looking at the principal figure in Hogarth's Marriage *à la mode*:" that is to say, in Hogarth's *Fashionable* Marriage. N.B. "*A la mode*" often means *in fashion*, or, *in the fashion*.

1116. "Remove our grievances," exclaimed the agitator, "and the wand of the magician will be broken." Under this assurance, the thing was done: and we have long been anxiously expecting the desired result: but—

"*Rusticus exspectat, dum defluat amnis; at ille*
Labitur, et labetur in omne volubilis aevum:"

that is to say, but, *John Bull waits in vain for the fulfilment of this promise*, [the destruction of the power of the demagogues,] *like the rustic on the river's bank, who foolishly thought that the stream would flow by and become exhausted; but—*

"*Ceaseless it flows, and will for ever flow.*"

And, in like manner, John Bull may "wait on, wait ever"—may wait, indeed, for the transformation of the lion into the lamb, till time shall be no more. See Example 968.

1117. "German men of genius, according to Madame de Stael, pass their entire lives in the seclusion of their studies, from which their minds, every now and then, make *excursions dans l'infini:*" that is to say, make *excursions into the deep, boundless, and unfathomable—excursions a precious long way* "in nubibus"—that is, *in the clouds—in the region of theories.* See Example 641.

1118. "I took a last affectionate farewell of the proof-sheet of the pamphlet I was launching forth into the ocean of literature, beset with the shoals of criticism:

Et vix sustinuit dicere lingua Vale!

The single decisive rap of the little black *Mercury* presently struck on the door. 'There it is,' said I. *I secundo omine:*" that is to say,

And scarcely could my tongue pronounce the word
FAREWELL!

'There it is,' said I. *Go with a favourable anticipation,* or, *expectation of good luck—Go, and may good luck attend thee!*

May every happy omen wait
To guide thee through this awful hour of Fate!

N.B. According to the heathen mythology [a tissue of fables] Mercury was the herald, or, messenger of the gods. He was no doubt a very clever fellow, and a complete Jack-of-all trades. See Example 797.

1119. "Boileau has justly said that—

Jamais, quoiqu'il fasse, un mortel ici-bas
Ne peut aux yeux du monde être ce qu'il n'est pas:"

that is to say, *Never can a mortal with all his exertions*, or, *exert himself as he will, appear in the eyes*, or, *estimation of the world what he is not —in any character but his own true one.*

1120. "At dinner-parties I always dreaded the *Ultima Thule* of hostesses' elbows. Good places for cutting turkeys, but—bad for cutting jokes." "*Thule*" was the most remote island in the northern parts either known to the Romans, or even described by the poets: hence the epithet of *ultima*, as applied to it. Camden takes it to be *Zetland* [Shetland], still called by seamen *Thylensel.* "*Ultima Thule*" is put for *the extremity of the earth.* In the above quotation it of course means *the extremity*, or, *very end of the dining-table.* The pseudo-gentleman, or, mock-gentleman is, in appearance and manner, the caricature of a fop, and may very properly be designated the *Ultima Thule* of extravagant frippery.

1121. "The sudden sting of the whip is a pain, with which he gets but too well acquainted, yet the *unde derivatur* of the sensation he cannot explain:" that is to say, yet the *why and the wherefore and the wherefrom—the source, from which springs the infliction* of the &c.

1122. "While lying in Black River harbour, Jamaica, two sharks, whose conjugal attachment was proverbial, were frequeutly seen playing about the ship; at length the female was killed, and the desolation of the male was excessive:—

Che farò senz' Eurydice?

What he did *without* her remains a secret, but—what he did *with* her was clear enough; for scarce was the breath out of his Eurydice's body when, opening his widowed jaws as wide as possible, he struck his teeth in her, and began to eat her up with all possible expedition, gulping down pounds upon pounds of the dear departed with the greatest delight and all the avidity imaginable. Even the sailors felt their sensibility excited by so peculiar a mark of posthumous attachment, and I doubt, indeed, whether the annals of *Hymen* can produce a similar instance of post-obitual affection. Certainly Calderon's '*Amor despues de la Muerte*' has nothing, that is worthy to be compared to it:" that is to say, *What shall I do without Eurydice? Hymen*, according to the heathen Mythology, was the god of marriage, and nuptial solemnities. "*Love after Death*" is the title of one of the plays of Calderon, the Spanish dramatist. N.B. The story about Orpheus and Eurydice is beautifully related by Virgil in his fourth Georgic, and, by those, who are unacquainted with Latin, may be read with pleasure in Dryden's translation of the works of the Roman poet.

1123. "He began conversing with him *en ancien camarade:*" that is to say, *as an old comrade.*

1124. "These stanzas are quite equal to any *vers de société* of our time:" that is to say, equal to any *society*, or, *company verses* of &c. N.B. "*Vers de société*" are verses, that have been composed for the amusement of a private party or assembly, without the slightest view to publication. Verses, that are but "*so so*," and those of the "*namby-pamby*" school, may very properly be designated "*vers de société*"—at any rate, so said Voltaire, a pretty good judge of such matters.

1125. "The mere canvass here, as in almost all ladies' fables, is a poor one: none of them have ever had the constructive faculty in any very extraordinary degree of development; but *materiam superat opus:*" that is to say, but *the work*, or, *performance itself—the manner*, or, *style, in which the characters are delineated, is infinitely superior to the characters themselves—to the materials, of which the work is composed.*

1126. "The soldier comes home *anno aetatis* thirty-four:" that is to say, *in the year of his age* &c.—*in the* thirty-fourth *year of his age.*

1127. "To give fervent interest to the career of a thorough *coquette* is a task not only of obvious, but of infinite difficulty:" that is to say, of a thorough *flirt—jilt—coquet* is &c.

1128. "They were numbered among the *detenus* of 1803:" that is to say, among the *persons, who were detained as prisoners in France* in 1803.

1129. "Instead of paying others for inventing and propagating falsehood, he performed that meritorious work *proprio Marte:*" that is to say, *by his own peculiar skill—ability—ingenuity —by his own unrivalled powers of imagination— by his own unassisted exertions.*

1130. "Thus gently does Mr. Wordsworth, even when speaking by the mouth of the least gentle of his *poëmatis personae*, deal with the dabblers in science:" that is to say, of his *poetic personages*, or, *characters*—of the *persons, who figure in his poem*, deal &c. See Example 177.

1131. "This address bears the title of ORA O MAI:" that is to say, NOW OR NEVER.

1132. "We have [December, 1848] no great doubt that he himself, in spite of the awkward *Je le jure* so lately pronounced, has some visions of the *Empire:*" that is to say, in spite of the awkward *I swear it*, or, *to it*, so lately &c. N.B. "*Je le jure*"—the reply of the late President of France to the interrogatories put to him respecting his maintenance of the various Articles of the Constitution.

1133. "We cannot dismiss this work without congratulating the authoress upon the judicious manner and elegant style, in which she has arranged and written this agreeable *Fasciculus*:" that is to say, this agreeable *mass of* [literary] *information—details—particulars.*

1134. "Let the landed proprietors, who vote [March, 1825] for plundering the Church in Ireland, look well to the consequences:

——————————————————— *Eheu!*
Quam temere in nosmet legem sancimus iniquam!"

that is to say, *Alas! how rashly*, or, *inconsiderately do we sanction the enactment of a law, that will operate to our own detriment*, or, *disadvantage—do we give our sanction to a law, that will be detrimental to ourselves!*

Alas! what laws, of how severe a strain,
Against ourselves we thoughtlessly ordain!

1135. "In process of time, *volventibus annis*, whig and tory leaders and followers would have sprung up:" that is to say, *when years had rolled by*, whig &c.

1136. "There is nothing new in Frenchmen laying claim to the inventions and discoveries of others; and we were prepared to find Monsieur Dupin seeking his *solatium* in a recurrence to this authentic practice:" that is to say, seeking his *consolation—solace—"soothing unction"* in a &c.

1137. "Poets and poetical travellers will often find much difficulty in maintaining their ground against this modern Archytas, this—

Maris et terrae numeroque carentis arenae
Mensorem:"

that is to say, this *measurer*, or, *surveyor of sea and land, and of "Ocean's countless sands;"* in other words—this *geometrician.* N.B. Archytas was one of the Pythagoric preceptors of Plato, [the Athenian philosopher, the most learned and eloquent of all the Greeks,] and a native of Tarentum. He excelled not only in speculative philosophy, but also in geometry and mechanics, and is said to have invented a kind of winged *automaton* [*any piece of art, that seems to move of itself, as a clock, jack,* &c.] and several curious hydraulic machines.

1138. "A man may 'keep good and noble ideas before his mind, rejecting those, that are the contrary,' and yet—be a slave to his passions. How many

'*Know the right, and yet the wrong pursue*'—

and thus verify the words of the poet Ovid—

——— *Video meliora proboque,*
Deteriora sequor:"

that is to say, *I see better things and approve of them—but,* such is the infirmity of human nature, that—*I follow those, that are bad:* in other words,—*I see the right course, and approve of it, but*—in spite of my better judgment, *I follow the wrong.*

1139. "These *traits* certainly prove that Governor Hutchinson's early appreciation of the character of John Adams was strikingly just; and we cease to wonder at Mrs. Adams's wish that so accurate a painter were hanged. *Il n'y a que la vérité qui blesse:*" that is to say, *These features*, or, *peculiar features of character* certainly &c. *Truth is the only thing, that is offensive—that wounds our feelings—our self-esteem.* See Example 164.

1140. "The captain is one of the very few, who have been *justi et tenaces propositi:*" that is to say, who have been *just and firm in their resolves—in what they have determined on—whose firmness rests on the basis of integrity and justice.* See Example 777.

1141. "In her estimation every Frenchman was agreeable, and every Frenchwoman *naïve, piquante*, or, *spirituelle:*" that is to say, and every Frenchwoman *artless, ingenuous*, or, *unaffected—sharp, lively*, or, *keenly alive*—or, *sprightly, witty, acute, intellectual.* See Examples 387 and 660.

1142. "The Plantagenets wore a diadem ornamented with *fleurs-de-lis*, or strawberry leaves:" that is to say, with *flowers-de-luce*, or, *lilies.*

1143. "My father was the son of a rich merchant, who obtained for himself and descendants a patent of *Hidalguia:*" that is to say, a patent of *Nobility.*

1144. "He continued to practise as the medical attendant, *gratis*, of all his own parish poor:" that is to say, *for nothing—without pay—gratuitously.*

1145. "The loss of power, and the loss of fortune, though things, which I affect not to despise, are things, which I hope I shall soon be able to forget;

Laudo manentem: si celeres quatit
Pennas, resigno quae dedit"—

The words, which follow in the original, "*Et mea virtute me involvo*," might have seemed self-praise; but Pitt stopped short at the instant, and cast his eyes on the floor. The classical members of the House were anxious to see how he would extricate himself. The others were equally interested by his sudden cessation. The silence was universal. After an interval of a few moments, slowly drawing his handkerchief from his pocket, he passed it once or twice across his lips, and then, as if recovering from his temporary embarrassment, he added with emphasis, striking his hand upon the table—

——————"*Probamque*
Pauperiem sine dote quaero."

The effect was incomparable':" that is to say, *I praise the gifts of Fortune, while they remain—I praise Fortune, while she remains propitious to me*, or, *smiles on me: but—if she shakes her wings*

[an evidence of her intending to fly off] *I resign what she once bestowed, ... and wrap myself up in* [the mantle of] *my own integrity . . . . . and look for*, or, *forward to honest poverty without a dowry—without a pension to fall back on :—*

I can applaud her while she stays—
But—if she shake her rapid wings,
I can resign, with careless ease,
The richest gifts her favour brings—
Then folded lie in virtue's arms,
And honest poverty's undowered charms.

1146. "Lavish, profligate, idle, a mere sensualist, Jerome would have been well selected for the monarch of Westphalia, had Westphalia consisted of nothing but its hogs :—*Epicuri de grege porcus :*" that is to say, *a hog from the sty of Epicurus—a glutton—a high feeder :—*

A hog by Epicurus fed.

N.B. The Epicureans, [the disciples of Epicurus, the Athenian philosopher,] in consequence of the corrupt and degenerate maxims of some of their number, relative to pleasure, were stigmatised, in the popular language of the day, as mere sensualists, though many of them were most undeserving of this obloquy. See Example 317.

1147. "They have produced, at the best, the mere *corpus exsangue* of the historical romance :" that is to say, the mere *lifeless, bloodless corpse* of the &c.

1148. "Our anonymous guide now bends his steps towards Trieste, the *finis chartaeque viaeque:*" that is to say, *the end both of his journey and of his paper:*—[his travelling journal, or, note-book.]

From thence to Austrian Trieste he now does wend,
Where his long journey, and his paper end.

1149. "It would be difficult to find a more striking proof of the truth of this proverb—*A beau mentir qui vient de loin:*" that is to say, *He, who comes from afar, may lie with impunity—without fear of contradiction, as he is sure of being listened to with the utmost attention.* Travellers, they say, often *draw the long bow* [indulge in exaggeration.]

1150. "The *junctura* has not always been *callida:*" that is to say, The *arrangement, composition*, or, *compounding* [of the words] has not always been *skilful*, or, *judicious.*

1151. "He should suspend him for five years *ab officio et beneficio:*" that is to say, *from his office* [the discharge of his clerical functions] *and his benefice.*

1152. "The serfs are obliged to work two, three, and sometimes four days in a week for their *seigneurs:*" that is to say, for their *masters*—their *lords and masters.*

1153. "While this attention to pedigree may conduce to serve contingent advantage, it influences naturally the feelings of the young *Hidalgos*, upon whom it is inculcated, and who soon learn to prize the *genus et proavos*, as being flattering to their vanity, as well as what may, by possibility, tend to advance their fortune:" that is to say, of the young *gentlemen*—young *dons*, upon whom &c . . . to prize the *lineage*, or, *extraction of their family—the genealogical tree, of which they are twigs, and their long line of ancestors*, as being &c. N.B. "*Hidalgo*" is a Spanish word, meaning *a person of noble birth —a man of consequence*, or, *consideration:* it is a compound of the words *hijo di alguno*, that is, *a son* of SOMEBODY, as opposed to those, who are *terrae filii*, obscure persons, *sons of* NOBODY. See Example 1024.

1154. "On the pedestal of the statue of Sir Isaac Newton are inscribed the words—*qui genus humanum ingenio superavit:*" that is to say, *who surpassed the human race in ability.*

1155. "No man's conclusions are more discordant with one another than those of Milton —*Nil fuit unquam sic impar sibi:*" that is to say, *Nothing was ever so unlike itself:* that is, *No man ever exhibited in his own person such a mass of inconsistencies and contradictions:—*

Sure such a various creature ne'er was known.

1156. "He pores over philosophy and history to find the *fons malorum:*" that is to say, to find the *source*, or, *origin of evils—of vice, sin, wickedness, misfortunes.*

1157. "*Moore's Almanac*, the scandal of the respectable Company of Stationers, is still sold by the stationers at their hall with *Vox Stellarum* for the first words on the title-page:" that is to say, with *The Voice of the Stars* for the first &c.

1158. "The Germans appear low-spirited, very possibly from the effect of the climate: some, perhaps, from *heimweh:*" that is to say, from *a hankering after home* — literally, from *home-grief:* an inordinate and morbid desire of returning to one's home—the Swiss malady—the disease, called by medical men, "*nostalgia.*"

1159. "Even in politics *les extrêmes se touchent:*" that is to say, *extremes meet.*

1160. "Bishops, who had ever been dull in the pulpit, now preached eloquently from their canvass on the texts, *Memento mori*, or, *Sic transit gloria mundi:*" that is to say, on the texts, *Remember to die—Remember death—Remember that you must one day die*, or, *Thus passes away the glory of the world.* N.B. The latter quotation is often met with in an abridged form: thus, *Sic transit*, or, *Sic transit gloria.* See Example 864.

1161. "We must not suffer a great name to lead us astray—*Unusquisque valeat in arte sua.* Cicero was an admirable orator, yet—a very ordinary writer of verse; and Sir Isaac Newton is pronounced by no mean authority to have been, out of his own province, but a common man:" that is to say, *Every man may be strong, mighty,* or, *great in his own peculiar line,* or, *vocation—in his own peculiar department.*

1162. "*Vires acquirit eundo* is the motto, which he might proudly but justly prefix to his Magazine:" that is to say, *It gains strength in its progress—increases in vigour as it progresses* &c.

It gains new strength and vigour as it goes.

1163. "A very few pairs of much smaller feet may be occasionally seen *impari passu* pursuing nothing but their mammas:" that is to say, *with unequal steps* pursuing &c.

1164. "The subject can very well be drawn to a close with the words of Roque—*Vive la bagatelle!*" that is to say, *Long live trifling,* or, *trifles!*

1165. "Two of the Cossack *douaniers* came in and surrendered themselves to the troops:" that is to say, Two of the Cossack *custom-house officers* &c. "*Douanier*" also means a *land-waiter.*

1166. "The odious maxim that *haereticis non est servanda fides* was constantly advocated by them:" that is to say, that *no faith should be kept with heretics* was constantly &c. N.B. The *true* meaning of the word "*heretic*" is, as every Greek scholar knows, or, at any rate, *ought* to know—*one, who chooses to think for himself*, or, *to form his own opinions on any subject.*

1167. "One of the maxims of Epicurus was—*abstain in order to enjoy*—which meant that people should refuse to eat and drink more than their stomachs can bear, in order constantly to enjoy. The maxim was re-echoed by Rousseau, who tells us that *s'abstenir pour jouir, c'est l'epicurisme de la raison:*" that is to say, *Abstaining, so as* REALLY *to enjoy, is the epicurism —the very perfection of reason.* N.B. The word "*epicure*" is very generally supposed to mean the same as "*glutton.*" Now—this is a very great mistake. The *right* definition of an "*epicure*" is—one, who is particularly nice in his food, and, *however humble his fare*, will have it of the best of its kind. He is not a *gormandiser*, but—generally speaking, *quite the reverse.* "You are a great EPICURE, I believe," said a lady, addressing Hume, the historian. "No, Madam," replied he; 'I am only a GLUTTON."

1168. "Italy, in the meantime, has not been safe from the *gens inimica sibi:*" that is to say, from the *nation, that is hostile to them*—from the *nation, that is so decidedly their enemy.* [Austria.]

1169. "The Empress Dowager stood as chief mourner in the *chapelle ardente*, where the body of the Emperor Nicholas had been placed:" that is to say, in a *literal* translation—in the *burning chapel*, where &c. This, however, does not convey the *correct* meaning of the phrase, as a "*chapelle ardente*" means the funeral paraphernalia, or, appendages surrounding the bier or a representation of it, either in the choir of a church, a private chapel, or an apartment, lighted up for the occasion with a great number of wax-lights.

1170. "Here, as well as elsewhere, the observation holds true—*Maximum est vitium carere virtutibus:*" that is to say, *It is a very great fault*, or, *misfortune to be without virtues—to have no virtuous endowments.*

1171. "He had made up his mind to grant my *mittimus:*" that is to say, to grant *a writ to commit me to prison*—to grant my *immediate removal to prison.* N.B. A "*mittimus*" is a magistrate's writ, or, warrant to commit an offender to prison. "*Mittimus*" is a Latin word, signifying *We send.*

1172. "In this respect great communities *n'entendent pas raillerie:*" that is to say, *see no fun in joking—are no jokers*, or, to use a Londonism, *are not to be gammoned*, or, *done;* literally—*do not understand bantering.* N.B. The phrase is taken from "*Gil Blas.*"

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1173. "It is probably for this reason that the French are making so many *promenades militaires:*" that is to say, so many *military marches.* N.B. A "*promenade militaire*" is a regimental march of several hours' duration for the purpose of exercising the soldiers, when they have little, if anything else, to do. See Example 893.

1174. "For the rest I need merely add,—

Vive, vale: si quid novisti rectius istis,
Candidus imperti; si non, his utere mecum:"

that is to say, *Farewell! and if you know anything better than these maxims of mine, kindly,* or, *candidly impart it—communicate it—make me acquainted with it—tell it me; but—if not, make use of the precepts I have laid down, and, together with me, at once reduce them to practice:—*

Farewell! and if a better system 's thine,
Impart it frankly, or—make use of mine:

Or, translated in reference to *political pamphleteering:—*

Adieu! If Hume or you have writ
Aught for our common end more fit,
Send it, and earn an old man's thanks—
[You can't be at a loss for *franks*]—
If you have *really* nothing new,
Sing these with me. Once more, adieu

1175. "The opening line of the epic poem—the *arma virumque cano*—is devoted to transmitting to countless ages the information that

Saint Patrick was *a gintleman,*
And come of *dacent* people;
He built a church in Dublin town,
And on it *stuck* a steeple:"

that is to say, the *Arms and the man I sing*—[*not*, as the brute of a schoolmaster once translated it—*An arm, a man, and a cane*]—is devoted &c. N.B. "*Arma virumque cano*" are the first words of the Æneid of Virgil, the Latin poet.

1176. "At various stages of our journey we were pestered with applications from *commissionnaires*, as they are termed:" that is to say, from *persons* commissioned *to solicit a preference for the inns they represented*—in other words, from *touters for our patronage*, as they &c. "*Commissionnaire*" is also used to signify an *errand-boy, porter*, or, *messenger*. N.B. The word is very often *incorrectly* written with *one* n, instead of with *two* as above.

1177. "Routs, ices, and sour negus are miserable substitutes for those *noctes coenaeque Deûm*, which, alas! have passed away:" that is to say, for those *nights* [that passed away so pleasantly] *and suppers worthy of*, or, *fit for the gods*, which &c.

O Nights, that furnish such a feast
As even gods themselves might taste.

1178. "Horace does Achilles injustice when he speaks of him as *inexorabilis, acer;* inasmuch as he melts into tears at the prostrate grey hairs of Priam, the father of the slayer of his friend, though he had lately withstood all the eloquence of Nestor;—and when he further adds—*Jura negat sibi nata, nihil non arrogat armis:*" that is to say, when he speaks of him as *an inexorable and impetuous character &c.* and when he further adds—*He says that laws were not made for him, but that he claims for himself all he can get in war—in open warfare—in fair fight.*

1179. "The portion of *surplus* capital distributed at certain periodical intervals among the assurers is usually called a *bonus*, a term, which is well understood, from the Chancellor of the Exchequer to the broker of 'Change-alley, to mean a *good thing*,—so very good, we suppose, that, setting at utter defiance the time-honoured rule of grammar, it has been thought entitled to the honour of appearing in 'the most worthy gender':" that is to say, of capital *over and above what may be necessary to satisfy forthcoming claims, expenses of management* &c. &c. N.B. "*Surplus*" is a word, compounded of two Latin words, super, *over*, or, *above*, and plus, *more*, and means *what remains over after accomplishing a purpose*, or, *object*. "BONUS" means *a good* MAN: the *right* word for *a good* THING is BONUM.

1180. "The motto, prefixed to that entertaining work, is a most appropriate one—*hoc juvat, et melli est:*" that is to say, *This is a source of delight, and extremely pleasing:—*

This pleases, and, to tell the truth,
It is as honey to the tooth.

1181. "This beautiful inscription is in the cemetery of *Père La Chaise:*"—"*Père La Chaise*" is the eastern cemetery of Paris: it derives its name from the circumstance of its site having belonged to a Jesuit, named "*La Chaise.*" N.B. Cemeteries in France are not allowed to be *within* the towns or cities.

1182. "I have several times spent a couple of hours in conversing with Runjeet *de omni re scibili et quibusdam aliis:*" that is to say, *on*, or, *about every thing, that may be known, and certain other matters—about every branch of knowledge and* &c.

1183. "The rest is easily told. *Cedunt arma togae:*" that is to say, *Arms give place to peace—War gives place*, or, *way to civilianism—to the management of civil affairs.*

1184. "*Le vrai n'est pas toujours vraisemblable.* His statements *may* be true, but they look to us very improbable:" that is to say, *The true*, or, *That, which is true, is not always probable*, or, *likely—is not always a matter of probability*, or, *likelihood.* See Example 187.

1185. "He speaks of the *renvoi* of those so enrolled:" that is to say, of the *release* of those &c.

1186. "Ambition is, in their eyes, as in the eyes of more civilised nations, a godlike virtue —*super et Garamantas et Indos proferet imperium:*" that is to say, *he shall extend his sway both beyond the Garamantes and the Indians:—*

This mighty chief his empire shall extend
O'er Indian realms, and earth's remotest end.

1187. "A great criminal, sentenced to an agonising punishment, derived fortitude and consolation from reflecting that the day would run its inevitable course—'*La journée,*' said Damien, '*sera dure, mais elle se passera:*'" that is to say, *The day—the season of trial will be severe—hard to bear, but—it will pass away—will have an end.*

1188. "Artists are a *genus irritabile:*" that is to say, an *irritable race*—a *race quickly made angry*—a *fretful tribe.*

1189. "*Sed manum de tabula.* Had time permitted, we would readily have entered somewhat more at large on the homeward journey:" that is to say *But—so much for this.* The *literal* meaning is, *But*—[let us raise our] *hand from the writing-table:* [let us cease writing—let us write no more on this matter or, subject.]

1190. "The 'religious world,' an expression, which always causes in us a revulsive shudder at its uncharitable presumption, stamp all books, not with their '*imprimatur*,' but their '*legatur*,' in a spirit as severe and uncompromising as the Star Chamber of old, or the Holy Inquisition itself. Their list of '*livres défendus*' would sweep away and proscribe as large a circle of our authors as the celebrated Catalogue at Rome:" that is to say, not with their [permission of] *Let it be printed*, or, *It may be printed*, but their [permission of] *Let it be read*, or, *It may be read*, in a spirit &c. Their list of *prohibited books* would &c. See Example 903.

1191. "We neither pretend, like some of our contemporaries, to be always brilliant and antithetical, nor to convince, like some others, *à force d'ennuyer*:" that is to say, *by dint of wearying*, or, *boring* [our readers] *to death*.

1192. "This poem has so much of the character of waking and consistent thought, united with so much of the *vivida vis* of the poet, that we are obliged to admit it as one of the most splendid dreams, to which we have been for a long time called:" that is to say, united with so much of the *vivid*, or, *glowing energy*—the *fervid*, or, *fervent imagination* of the poet, &c. N.B. The *full* expression is "*vivida vis animi*," which, by-the-bye, is often quoted *incorrectly*: thus—"*vis vivida animi*."

1193. "Princes may err, ministers may commit injustice; but—the people, when once enlightened by education, and intrusted with power, are never wrong—the masses never mistake their real interests—of them it may truly be said, *Vox populi vox Dei.* Such is the language of the democratic flatterers of the day:" that is to say, *The voice of the people is the voice of GOD.* See Example 171.

1194. "To write Latin with facility may be a matter of easy acquirement to most scholars of extensive reading; to write it elegantly may be an object of no difficult attainment to a student of good taste and memory, intimately conversant with the language of the purest authors; but to unite rhetorical elegance and grammatical accuracy—*hic labor, hoc opus est:* and yet—the student need not despair:" that is to say, *this is indeed a task—this is a work* [of no little difficulty.]

This is a work of labour and of pain.

N.B. The quotation is *incorrectly* given—it ought to have been "*hoc opus, hic labor est.*"

1195. "He styles her acting as languid, feeble, and insipid. *Qui trop dit, ne dit rien,* and this is palpable exaggeration:" that is to say, *He, who says too much, says nothing,* [to the point, *or*, purpose] and this is &c.

1196. "Within a few doors of the place, there is a *marchand de vin*, whose establishment is a grand *rendezvous* of the *marchands de billets:*" that is to say, there is a *wine-merchant*, whose . . . . a grand *meeting-place*, or, *house of call* of the *ticket-brokers—dealers in tickets of admission to the theatres.*

1197. "Every thing at Chambord reminds us of Francis the First: we still look with interest at the pane of glass, on which with the diamond of one of his rings he scratched this memorable distich: [*couplet of verses.*]

Souvent femme varie,
Bien fol est qui s'y fie.

We think the royal scribe must have had Virgil's well-known adage in view, on scratching the above—*Varium et mutabile semper femina.*" That is to say, *often does woman change, and very foolish is he, who trusts her :—*

Oft does woman change her mind—
Trust her not, Thou foolish hind!

or,

Oft does woman veer about—
Trust her not, Thou lumpish lout!

We think . . . . . the above—that is to say, *Woman is a fickle and ever changeable creature:*

True! woman ever is a changeful thing!

See Example 566.

1198. "In this our 'Graduate' is *semper idem:*" that is to say, is *always the same* [manor, character.]

1199. The king resigned his authority to the Duke of C., whom he named *Vicario:*" that is to say, whom he named his *deputy*, or, *substitute.* [Regent.] See Example 1058.

1200. "The following *critique* is the result of his personal experience:" that is to say, The following *criticism—piece of criticism* is &c.

1201. "No man would, by timely warning, neglect the necessary *addenda* of these articles:" that is to say, the necessary *additions* of &c.

1202. "One of the maxims of the common law is *nemo tenebitur prodere seipsum:*" that is to say, *no one shall be held bound*, or, *liable to betray himself.*

1203. "The question was for the first time mooted, and decided by the Lords of Session *in foro contentiosissimo:*" that is to say, *in a very contentious*, or, *disputatious Court—in a Court, in which the opinions broached were of a very conflicting character.*

1204. "Was there in those days no lunatic asylum to have provided a *Mercurialium custos virorum?*" that is to say, a *keeper, preserver*, or, *guardian of the poets*—literally, *of learned men*, who were supposed to be under the protection of the heathen god, Mercury.

1205. "The Hague—*nobis judicibus*—is a humbug:—a smart, smirking sort of place, but nothing more:" that is to say, *in our opinion*—literally, *we being judges* [of the matter], is &c.

1206. "She was the daughter of a *propriétaire* of a small farm:" that is to say, of an *owner*, or, *proprietor* of a &c.

1207. "He looked at me as if I wished to pass off myself and all my family under *aliases*:" that is to say, under *different names*. See Example 698.

1208. "Murat was a capital *sabreur* and a childish king:" that is to say, a capital *hand at*, or, *with the sabre*—a capital *swordsman*, and &c.

1209. "*Laissez venir* was his ruling principle at all periods of his life:" that is to say, *Await coming events—bide the time—let things come round in their ordinary course* was his ruling &c.

1210. "*Quae cum ita sint*, we will take our last walk:" that is to say, *As*, or, *Since these things are so—As such is the state of matters*, we will &c.

1211. "The *mania* for this garbage of Confessions, and Recollections, and Reminiscences, and *Aniliana*, 'is, indeed, a vile symptom':" that is to say, The *rage* for—The *craving* after this . . . and *old wives' stories*, is, &c.

1212. "We reluctantly entered its long *salle à manger :*" that is to say, its long *dining-room.*

1213. "As there is a *damnum absque injuria*, so there is an *injuria absque damno :*" that is to say, As there is a *loss without injury*, so there is an *injury without loss.*

1214. "A champion has started up, not only to avouch the purity of her general morals, but also to maintain, *à outrance*, her innocence of the great offence :" that is to say, *to the utmost —in the strongest terms—the most decided terms*, or, *manner*, her innocence &c. N.B. Instead of *à outrance*, as above, or, *à toute outrance*, which is a stronger form, the *incorrect* form *à* l'*outrance* is nearly always used by English writers.

1215. "This," says he, at the close of his *excerpta* from Tillotson, "certainly is not the language of the Reformation :" that is to say, at the close of his *extracts* from &c.

1216. "Though bad logic may ask much dexterity to unravel, and old prescription may require much erudition to expose its rotten grounds, yet—spiritual gibberish is still better entrenched, and harder to be approached, from its having no weak side of common sense; *recalcitrat undique tutus :*" that is to say, [your ignorant opponent] *kicks back upon you, being at all quarters on his guard.*

1217. "As soon as the reeking engine-funnel of an up-train is seen darting out of the tunnel at Primrose-Hill, one of the Company's servants stationed there, who deals solely in compressed air,—or rather, who has an hydraulic machine for condensing it—allows a portion to rush through an inch iron pipe; and he thus instantaneously produces in the little signal-office on the up-platform of Euston Station, where there is always a signal-man watching by night as well as by day, that loud melancholy whine, which has just arrested our attention, and which will continue to moan uninterruptedly for five minutes:—

———————*Hic vasto rex Aeolus antro*
Luctantes ventos tempestatesque sonoras
Imperio premit, ac vinclis et carcere frenat.
Illi indignantes magno cum murmure strident:"
that is to say, *Here, in a vast cave,* [in his signal-office, where a vast deal of business is done] *King Aeolus* [King Keep-a-sharp-look-out] *controls with imperial sway* [with railway sway] *the reluctant winds and sounding tempests, and confines them with chains in prison. They roar indignant with loud murmurs.*

The moment this doleful intimation arrives, the signal-man, emerging from his office, touches the trigger of a bell outside his door, which immediately in two loud hurried notes announces to all, whom it may concern, the arrival at Camden Station of the expected up-train.

1218. "The First Consul removed in succession from around him all the *roués de la Révolution*, and ere long everybody became ambitious of the honour to be received in the *salons* of the *Tuileries*:" that is to say, *all the scamps—scampish fellows—rascals of the Revolution—all the scamps, rogues, and rascals, who had been engaged in*, or, *had taken part in, the Revolution*, and ere long . . . . in the *drawing-rooms* of &c. N.B. The "*Tuileries*," or rather *Le château*, or, *Le Palais des Tuileries*, is one of the imperial residences of the monarch of France. Instead of "*Tuileries*" we may often see the word most absurdly and incorrectly spelt *Thuilleries*. See Examples 197, 629, and 758.

1219. "When Metternich said *après moi le déluge*, he used the language not of selfishness, but of foresight:" that is to say, When M. said *after me will come the deluge*, he used &c. N.B. The above proverb is used when we wish to intimate that we give ourselves no trouble, *or*, concern, about what will happen after our decease.

1220. "These learned thieves first laid down the rule that, in cases of 'slow coaches,' operations were to be quickened, and a loyal zeal excited, by the *lene tormentum* of a fine upon delays:" that is to say, by the *gentle violence* of a fine &c.

1221. "The establishment of St. Paul's," said Sydney Smith, "consists of a dean, three residentiaries, and a *stultus ecclesiae*. The business of the latter is to fill the newspapers with little gossiping falsehoods and nonsense about the former:" that is to say, a *fool of the church*—a *church-fool*—a *regular fool*.

1222. "*Manet alta mente repostum* is the legend and superscription upon every memorial or record of an Asiatic quarrel:" that is to say, *It* [The remembrance of the quarrel—The grievance] *continues*, or, *remains deeply fixed in the mind. It has taken deep root in the mind, and lurks there still*—

Fixed it remains, and rankles in the breast.

1223. "He engraved a portrait of the Prince, with the motto—*everso missus succurrere seclo*:" that is to say, *sent to succour the shattered*, or, *troubled age*, or, *times*:—

A Prince now sent to save a sinking age.

1224. "What is the creditor, quiescent and *couchant*, as heralds say, compared to the same creature *rampant*, when he sloughs his skin, and passes into the *dun*?" that is to say, quiescent and *lying down* . . . . . same creature *when on his legs and ready for action*, or, to use a PUGILISTICISM, *and ready to come to the scratch*, when he sloughs &c.

1225. "He effected his *exit* with the cash:" that is to say, He effected his *departure* &c. N.B. The *literal* meaning of "*exit*" is—*he*, or, *she goes out.*

1226. "An American approaches the shores of England with all that veneration, which is due to the country, from which he has derived everything, that distinguishes him from the naked savage of the desert;—his religion, his philosophy, his laws, his literature, and his language:—

Salve, magna Parens frugum, Saturnia tellus,
Magna virûm: tibi res antiquae laudis et artis
Ingredior, sanctos ausus recludere fontes:"

that is to say, *Hail, Saturnian land, great Parent of fruits, great Parent of heroes: for thee I enter on a subject of ancient renown and art, venturing to disclose the sacred springs—*

Hail, mighty Parent! blest with every store,
Much famed for fruits, for men and heroes more!
Saturnian land! for thee my voice I raise,
In lofty themes of ancient art and praise:
For thee disclosing all their sacred spring,
[Ascraean lays in Roman towns I sing.]

1227. "We are sure that the author's revelations concerning Monsieur Janin's morning pastimes and breakfast-table *causeries*, will in no degree disturb his peace of mind:" that is to say, and breakfast-table *conversations*, or, *chat*, will &c.

1228. "When the attractions of this distinguished *lion*, to use the slang phraseology of the day, are worn off, he must give place to the next nine-day wonder of the town, and be content to sink into the number of those, whose attendance is less sought than permitted. And—then must he say to himself:—

—explebo numerum, reddarque tenebris:"

that is to say, *I will fill up the number* [of the ghosts,] *and be rendered back to darkness—I will quit the scene, mingle with the "madding crowd," and sink into oblivion.*

But one word more, I then rejoin the dead.

1229. "*Facilis descensus Averni*,—it is easy to take up Mr. Leech's book, [Pictures of Life and Character, from the Collection of Mr. Punch,] but very hard to put it down again till the 600 cuts in it are all fairly devoured. One, two—nay three jokes may be consumed in 'no time'—but 600 of Mr. Leech's pictures altogether, and many of them linked by a sort of connexion, that increases the difficulty of stopping,—this is, indeed, a case of

'*Non missura cutem, nisi plena cruoris*, HIRUDO.'"

that is to say, *Easy is the descent to Avernus*, the abode of departed spirits—the infernal regions of the heathen Mythology—a part of which, called Elysium, [the place assigned by

the poets for the habitation of the souls of good men, after they had been freed from the body,] Aeneas, a Trojan prince, visited, in order to have an interview with his father Anchises. The *whole* passage, the *point* of which, in reference to the above quotation, the classical scholar will at once see, stands thus:—

" . . . . . . *facilis descensus Averni:*
Sed revocare gradum superasque evadere ad auras,
Hoc opus, hic labor est."

This is, indeed, a case of *a* LEECH, *that will not quit the skin, unless full of blood—filled with blood:—*

" He, like a leech, voracious of his food,
Quits not his cruel hold, till gorged with blood."

The *whole* passage . . . . stands thus—*Easy is the path, that leads down to Avernus: but—to retrace one's steps, and escape to the upper regions, this is a work, this is a task.*

Avernus' gates are open night and day,
Smooth the descent, and easy is the way;
But—to return to heaven's pure light again,
This is a work of labour and of pain!

1230. " Having come to Langenschwalbach, there was nothing to say but *en avant*, and so, descending the steps, I got into this most repulsive-looking bath:" that is to say, nothing to say but *forward—onward*, and so &c.

1231. "When a son steps into the shoes of his father at a Board of Commissioners, or Directors, or Committee-men, or by whatever name they may be known, or to whatever concern, public or private, they may belong—or, when a son is elected to audit his father's accounts, one is tempted to say that things, if not *mala per se*, have at least an ugly appearance:" that is to say, if not *evils in*, or, *of themselves*, or, *bad in themselves*, have &c.

1232. "This very old actuary must now view the enormous heap of money, got together under his auspices, with peculiar and increased delight —*Crescit amor nummi quantum ipsa pecunia crescit:*" that is to say, *The love of money increases as much as the money itself increases.*

1233. "One genius has made many clever artists; and some of their works, at least, would bid fair for life, if there were not one general rule in the world of imaginative literature, to which there is absolutely no exception: namely, in the words of Martial:—

Victurus GENIUM *debet habere liber:*"

that is to say, *The book, that will make its way in the world—that will remain*, or, *survive as an imperishable monument*, or, *memorial, must have the stamp of* GENIUS *upon it—must bear the impress of* GENIUS.

1234. "In this employment no one dares either to hurry or stop: the motto of the place might be that of old Goethe's ring with the star upon it—*ohne Hast, aber ohne Rast:*" that is to say, *without haste, without rest*, or, *repose*—in other words, *haste not, rest not!*

1235. "No *memoria technica* can be equal to lessons presented in this enchanting form:" that is to say, No *artificial system of memory* can &c.

1236. "Crabbe's Tales are a sort of pictures, which strike the uninitiated as much as they do the *connaisseur*, though the last alone can render reasons for his admiration. Indeed, our old friend Horace knew what he was saying, when he chose to address his ode *Virginibus puerisque:*" that is to say, as much as they do the *man, who can thoroughly appreciate them*—the *perfect judge of them*—literally, the *knower*—the *knowing one*, though &c. . . . . address his ode to *Virgins and youths*. The *full* expression of Horace is—

"*Virginibus puerisque canto:*"

that is, *To boys and girls I sing these moral strains*. N.B. "*Connaisseur*" is often spelt *connoisseur:* the former mode, however, is considered *preferable*, and more in unison with the practice of the *best* French writers. See Example 783.

1237. "The plays of Shirley were collected and arranged for this '*Editio princeps*' by Mr. Gifford:" that is to say, for this *First* [complete] *Edition* by &c.

1238. "His pretext is no better than the proverbial absurdity of *Gribouille, qui se cacha dans l'eau crainte de la pluie*—he has plunged the country into the abyss of December for fear of a shower in May:" that is to say, of *Gribouille, who hid himself in the water for fear of the rain* [for fear of getting wet through]. N.B. The proverb is generally used in reference to those silly persons who, to avoid an inconvenience of one kind, rush into another infinitely worse—jump out of the frying-pan into the fire; and also to those, who have the misfortune to be ill-advised, and who, in consequence, are easily imposed on. The *entire* proverb is—"*Fin comme Gribouille, qui se cache dans l'eau, crainte de la pluie:*" that is, *Cunning*, or, *clever as G., who hides himself in the water for fear of the rain*. The proverb is nearly always quoted *incorrectly:* thus—*Fin comme G., qui se* jette *dans l'eau,* de peur *de la pluie.*

1239. "I could not talk about music, and, as I could not sing without it, I had not the power of promoting conviviality by *chansons à boire:*" that is to say, by *drinking-songs.* See Example 794.

1240. "There is," says a French author, "a cart, which traverses the streets of London to collect the ashes and rubbish from the houses—a cart, the *conducteur* of which utters the melancholy cry of 'DUST HO!' which, being interpreted, means, *Tout est poussière!—Moralité sublime!* adds our Gallic philosopher—*qui rappelle le néant des choses de ce monde:*" that is to say, a cart, the *driver* of which &c. . . . . *All is dust! Every thing is dust! Sublime morality! recording the nothingness of worldly things.* See Example 284.

1241. "The Austrian Government has consented that a passport, which is at present valid only for three years, shall be held good for another three years on being properly *viséd* by an English embassy:" that is to say, on being properly *signed and examined* by an English embassy.

1242. "I give my assistant," said the pompous little *ignoramus*, "who is *generally* a graduate of Oxford, forty pound a year, and he finds himself—and let me tell you, young 'un, you're a lucky fellow in having such a *hoffer* made you, for *sitivations* like this of mine don't turn up every day. They're *rara avis in terris, nigroque simillima cygno*, as the Eton grammar observes:" that is to say, *a rare*, or, *uncommon bird on earth, and very like a black swan*, as the Eton &c.

1243. "It is time that *Variorum* editions of our standard works should issue from the press:" that is to say, that editions of &c. *with the notes of various editors* should &c.

1244. "We hope the *dicta* of these two philosophers will be thought sufficient:" that is to say, We hope the *sayings—assertions—expressions* of these &c. See Example 12.

1245. "Never was there in the world such a decided case of *hippomania* as that of Alfieri:" that is to say, of *horse-madness*—of *a rage for possessing horses*. See Example 468.

1246. "There is one mode of exercise, which we venture to recommend to our sedentary friends, which is a sort of compromise between riding and walking—a mode of exercise, sanctioned by the philosophic Socrates, the regal Agesilaus, and that versatile genius, Alcibiades—a man, who was 'all things to all men,'—we allude to the salutary exercise, immortalised by Horace—that of *equitare in arundine longa:*" that is to say, of *riding on a long stick*—of *riding the reedy cane.*

1247. "A literary life but seldom displays any extraordinary instances of bodily activity. The generality of authors, like the *Lazzaroni* of Naples, are very much attached to the *benedetto far niente:*" that is to say, very much attached to the *blessed*, or, *blissful* [state of] *doing nothing*

[in the way of bodily exercise.] N.B. The *Lazzaroni* are a very peculiar class of society—the *very dregs of the people* at Naples, and their misery, idleness, and utter want of thought, or, consideration are proverbial. At the end of the last century they numbered 40,000. "*Lazzaroni*" is the *plural* of *Lazzarone*, one of their number.

1248. "*Virtutem incolumem odimus* is a sentiment as old as Horace, and we fear the application of it will never be obsolete. The feeling expressed in the latter part of the sentence, *sublatam ex oculis quaerimus*, is, we hope, no less natural to mankind:" that is to say, *We hate virtue when embodied in the human form—we hate merit, while it remains with us*, that is, *meritorious men—men, illustrious by their merits, while they are alive.* The feeling . . . . . of the sentence, *but—when taken away from us, then do we know how to appreciate it*, or, *them, and in vain regret the loss of it*, or, *them*, is, we hope, &c

Though living virtue we despise,
We follow her, when dead, with envious eyes.

1249. "Was there ever a more outrageous *non sequitur* than is contained in this line?" that is to say, a more outrageous *non-sequence—inconsequence—non-conclusion—non-inference—non-deduction* than is contained &c. N.B. "*Non sequitur*" means *it does not follow—it is not consequent.*

1250. "Mr. Hayes moved for a rule, calling upon the churchwardens to show cause why a *mandamus* should not issue, commanding them to convene a meeting:" that is to say, why a *writ from the King's Bench* should &c. The meaning of "*mandamus*" is *we* [that is, The Lord Chief Justice of the Court of King's Bench, acting in the name and on the behalf of the Queen] *command*. A "*mandamus*" often means a *writ* from the King's Bench, commanding any corporate body [the city of London, for instance] to admit a person to any privilege or office. Many persons are great sticklers for the use of "QUEEN'S Bench" instead of "KING'S Bench" for the very wise reason that the reigning Sovereign is a QUEEN. Such persons, however, would do well to bear in mind that "KING'S Bench" means MONARCH'S or REIGNING SOVEREIGN'S Bench, without the slightest reference to the mere sex of the Potentate. If we substitute "*Queen's Bench*" for "*King's Bench*," we should, to be consistent, substitute QUEENdom for KINGdom. But—*Verbum sat.* See Example 192.

1251. "He would be *Aut Cæsar, aut nullus:*" that is to say, *Either a Cæsar, or a nobody—Either cock of the walk, or nothing—or, a mere cipher.* N.B. "*Aut Cæsar, aut nullus*" may also be translated—I will attain the highest station, *or*, position, or perish in the attempt.

1252. "In these nests of disquiet, disease, and iniquity, imprudent people were frequently robbed and sometimes qualified by the *coup de clef*, or by some other sudden passport, for the *Morgue*:" that is to say, by the *stroke of a key*—by a *blow from the street-door key* . . . . . for the *Dead-house*—a place, in which persons found dead are laid to be owned by their friends or relatives.

1253. "It is to be henceforth exterminated by a permanent *chasse au loup* in regenerated France:" that is to say, by a permanent *wolf-hunt*—a permanent *determination to put it down* in regenerated France.

1254. "Well, *bong swor*, [bon soir,] Sir, as the French grammar says:" that is to say, *Good evening*, Sir, as the &c.

1255. "We have naturalised the useful and expressive Latin word *memorandum*, and why should not the *s* form the plural, and thus correspond with our general rule?—But no—

He drew his bow, and shot at random,
And kill'd his wife for a *memorandum;*

or, as our innovating pluralists would have it—

And kill'd two men for *memoranda.*"

N.B. "*Memorandum*" means *a thing to be remembered*: "*memoranda*," *things to be remembered.*

1256. "Having thus secured the *viaticum*, he sought out his friend, and off they both set:" that is to say, Having thus secured *every necessary for their journey*—the *needful*—or, to use a Londonism, the TIN, he sought out &c. N.B. The word "*viaticum*" is often met with in Roman Catholic works on divinity, signifying the Eucharist, [*The Holy Communion,*] when administered to sick persons, whose lives are in danger, or to those, who are disabled from going to church to receive it: it is so called from the Latin word "*via,*" which means *a way—journey —voyage*, and because it gives spiritual strength to the dying, and prepares them for their last journey.

1257. "*Le jeu est fait* is an exclamation repeated at the commencement of every game of *rouge et noir*, and the *spes incerta futuri*, the hopes and fears held in equal balance, augment the ardour of the adventurer in this his favourite pursuit:" that is to say, *The game is made*, is an &c. . . . . and the *uncertain hope of the future*—the *hope, reposed in the future, which is altogether a matter of uncertainty*, the hopes &c. N.B. "*Rouge et noir*" is a game much in vogue at gambling-houses, and in the *higher* circles of society.

1258. "He has *affiché* a peculiar zeal on some points of religious discipline:" that is to say, He has *displayed—exhibited* a peculiar &c.

1259. What an aider of thought is a pinch of Rappee! what a *solamen curarum!* what a helpmate of existence!" that is to say, what a *soother of our cares! what a comfort*, or *consolation in all our troubles* is &c.

1260. "The vessel was armed *en flûte:*" N.B. A vessel is said to be armed "*en flûte*," when it carries only the upper tier of guns; the lower deck being filled with stores.

1261. "The theme of this comedy involves the *pros* and *cons* of the marriage life:" that is to say, involves the *for's* and *against's*—involves [the arguments] *in favour of* and *against* the marriage life. In CICERO we meet with the expression—'*Hoc non* PRO *me, sed* CONTRA *me est potius*,' that is, This matter, thing, *or*, circumstance is not *in favour of* me, but rather *against* me. N.B. "*Con*" is an abridgment of *contra.* See Example 10.

1262. "The *solo* singers were Madam R. and Mr. T.:" that is to say, The singers [who sang] *alone*, or, *by themselves* were &c.

1263. "The Roman Church is at this moment demonstrating that her spirit is unchanged, and that, had she the power to do so, she would persecute *usque ad ignem* all, who dissent from her in matters of religion:" that is to say, she would persecute *even to fire—to the flames* all, who &c. In other words—She would again light up THE FIRES OF SMITHFIELD.

1264. "In such a case power ceases, and the will of the least amongst us may create *bella, horrida bella :*" that is to say, may create *wars, horrid wars.*

1265. "If you provide for the future of any person in your employment, it is certainly reasonable enough to pay him a diminished sum for his exertions *in praesenti :*" that is to say, *for the present* [time :]—*at the present* [time.] N.B. We may also say *in praesens—praesens in tempus*, or, *in praesentia* to express the same idea as "*in praesenti.*"

1266 "He was formerly *rédacteur en chef* of the *Moniteur*, and his 'Life of Montaigne' has been highly recommended by the *Journal des Débats :*" that is to say, He was formerly *chief editor* of the &c. N.B. The "*Moniteur*" and the "*Journal des Débats*" [the *Journal of the Parliamentary Debates*] are French newspapers, published in Paris. See Example 569.

1267. "If, *au contraire*, [as he would write,] he 'adapts' it, that is to say, he changes Monsieur Dupont into Mr. Brown, or Coquelicot into Sam Snoggs—you have only to say that the felicitous mode, in which he has transplanted scene and characters, almost entitles him to the honours of originality:" that is to say, If, ***on the contrary***, or, *on the other hand*, &c.

1268. "Success in war, without honour, virtue, or liberty, is everything to the *flamen* of Napoleon the First:" that is to say, to the *priest, arch-priest*, or *high priest* of N. the First. N.B. "*Flamen*" may also be translated *one, who puffs—a puffer.*

1269. "Some title-pages hang out false lights, and so bewilder our expectations; *per devia loca vagamur*, and at last get nothing but weariness and fatigue for our pains:" that is to say, *we wander through trackless wilds*, and at last &c.

1270. "Of Napoleon Bonaparte it may be said, in the words of Livy, as applied to Cato Major—*In illo viro tantum robur et corporis et animi fuit ut, quocunque loco natus esset, fortunam sibi facturus videretur:*" that is to say, *In that man was displayed so much strength both of body and mind that, in whatever place or position he might have been born, it was evident that he would be the architect of his own fortune.*

1271. "Virgil's trumpeter never wants a successor, who is equally fortunate in his trade—*Aere ciere viros, Martemque accendere cantu:*" that is to say, in his trade *of rousing men by the sound of his trumpet, and thereby inflaming their martial*, or, *warlike spirit—of rousing fools and making slaughter:—*

Who fired, with brazen trumpet, from afar
Embattled hosts, and fanned the flames of war.

1272. "This stop-gap will crumble to pieces by its own fragility, or be blown over by an early burst of public indignation and shame at such an *attentat* as he has committed:" that is to say, at such an *outrage*—an *atrocious crime* as he has committed.

1273. "The Society is now engaged in attacking that spirit of *agiotage*, which is extending itself to every species of commercial operation:" that is to say, that spirit of *gambling in commercial shares, stocks, and Government securities*, which is &c.

1274. "They have exhibited in the strongest light either the firmness, which disdains to correct an error, or the cunning, which rejoices to smuggle an enactment—*Tam Marte quam Mercurio:*" that is to say, *As much by courage as by roguery.* N.B. By a figure of speech *Mars*, the heathen god of war, is here used for *courage*, and *Mercury*, the heathen god of thieves, for *roguery.*

1275. "On that very day week this *parcus Deorum cultor* was destined to receive, like Horace, [but not, we are sorry to add, with so good a result,] a lesson from the angry heavens:" that is to say, this *negligent worshipper of the gods—this man, who neglected the worship of GOD*, was destined &c.:—

A fugitive from heaven and prayer.

1276. "The *Procureur du Roi* has resolved upon enforcing a most illiberal law:" that is to say, The *King's Attorney*, or, The *Attorney-general* has resolved &c. See Example 786.

1277. "It is to the same presumptuous and thoughtless style of reasoning that we attribute those violent *boutades* against the English character in general, which contrast so strongly with his panegyrics on every *individual* Englishman he encounters:" that is to say, those violent *sallies—invectives* against &c.

1278. "My son's match is off. If you will ask the reason, I can give it you in no better words than those of Rochefoucault, who says that *une femme est un bénéfice, qui oblige à la résidence:*" that is to say, who says that *a woman is like a church living, on which the incumbent* [rector or vicar] *is compelled to reside.*

1279. "He leaves a careless reader to imagine that the political insanity of these distinguished individuals had some relation to the *rabies canina:*" that is to say, to the *canine madness—madness of dogs*—[hydrophobia.]

1280. "So much for the true sources of the prosperity of that county, supposed by Dr. A. to have been so largely promoted by the introduction of *la petite culture:*" that is to say, of *cultivation—agriculture on a small scale.*

1281. "They were significantly warned that they might find a lodging in the *Conciergerie*:" The "*Conciergerie*" is one of the prisons of Paris.

1282. "When a work has gained a share of popularity, its writer thinks it policy to follow up the hit: and a titular plagiary becomes as sure a *sequitur* as is the nightmare to a supper off pork-chops:" that is to say, as sure a *consequence*, *sequel*, or *sequence* as &c.

1283. "A Medical Officer of Health should possess sufficient logical *acumen* to enable him rightly to distinguish the *post hoc* from the *propter hoc*, and enough judgment to decide between coincidences and consequences:" that is to say, logical *sharpness of intellect—shrewdness* to . . . . the *effect* from the *cause*, and enough &c. N.B. The *literal* meaning of "*post hoc*" is *after this thing*, *matter*, or, *circumstance*—of "*propter hoc*," *on account of*, or, *by reason of this thing*, *matter*, or *circumstance*. See Example 1051.

1284. "The Emperor was attended by the *generalissimo*:" that is to say, by the *commander in chief*.

1285. "The Professors live in handsome houses, scattered up and down, with their *auditoria* attached to each:" that is to say, with their *schools—lecture-rooms* attached &c. N.B. "*Auditorium*" is the *singular* of "*auditoria*."

1286. "This man's atheism was probably either utter thoughtlessness, or [which is more likely] the silly affectation of passing for an *esprit fort:*" that is to say, of passing for a *freethinker*—a *rationalist.* N.B. An "*esprit fort*" is *one, who places himself above*, or, *who makes a stand against generally received opinions.*

1287. "Napoleon at last tore the order, but with fearful threats against the *radoteurs* of the university:" that is to say, against the *dotards —drivellers* of the university.

1288. "His title to the honour of the invention has been much disputed—

Grammatici certant, et adhuc sub judice lis est—and many are in the habit of ascribing it to Theodore Hook:" that is to say, *Grammarians—Teachers of Grammar dispute the point, and the matter in question is still—even yet—before the judge—is as yet undecided:* in other words, *Good judges of the matter in question are at issue on the subject, and the point is still undecided—*

By whom invented Critics yet contend,
And of their vain disputings find no end.

1289. "All parties were puzzled how to deal with the case, and so the affair was hushed up: but—*litera scripta manet:*" that is to say, but *—the written letter* [still] *remains* [as evidence in black and white.]

1290. "He called Ruchel a *fanfaron*:" that is to say, a *boaster—braggadocio—bully.*

1291. "*Tenez bonne table et soignez les femmes*, was the sum of Napoleon's instructions to the *Abbé* de Pradt, when despatched to gain over Poland to his cause:" that is to say, *Keep a good table—Give good dinners—good spreads—and pay attention to the ladies—don't neglect*, or, *forget the ladies*, was the sum &c. N.B. The word "*Abbé*" properly means *Father*: it is the title or designation of every French clergyman.

1292. "The decree was torn down and *mis au néant* by the mere authority of the Minister at War:" that is to say, was torn down and *reduced to nothing—annihilated—given to the winds* by the &c.

1293. "The Assembly had not even the determination of legal self-defence: and accordingly —*fuere!*" that is to say, and accordingly—*they no longer exist as a deliberative body—their functions are at an end* [literally, *they were.*]

1294. "My lectures upon the advertisements of the day will embrace the *quicquid agunt homines*, and will lay open the most hidden recesses of human volition:" that is to say, will embrace *whatsoever matters men employ themselves about*—the *whole scope*, or, *range of human employment*, or, *business*, and will &c.

1295. "An author has said, I must boldly brave evil report and good report—Provided there is no sentence, that can

Give virtue scandal, innocence a fear,
Or from the soft-eyed virgin steal a tear—

Tout le reste m'est égal; my book must e'en go to press 'with all its imperfections on its head:'" that is to say, *The rest is all one to me—all the same to me—a matter of indifference to me.*

1296. "After an hour's toilsome pruning and interlining, and with many a *stet* and *dele*, I succeeded in reducing the metaphysical *chaos* to something like 'pure reason,' so as *ex fumo dare lucem.* And, having thus squared all accounts with Priscian, another part of my manuscript, which abounded in bold and original opinions, gave me many a pause, and also abundant reason *caput scabere, vivos et rodere ungues*, on widely different grounds. What a serious and weighty piece of business is this 'going to press!' What a passing the *Rubicon!*" that is to say, and with many a *let it stand*, and *strike out*, I succeeded . . . . metaphysical *mass of confusion—jumble* to something &c. so as *out of smoke to bring glorious light*—so as

Thus from a cloud of smoke to break to light.

And having . . . . . abundant reason *to scratch my head*, [a sportive mode of conveying the idea that he would exercise the greatest care and

attention] *and bite my nails, even to the quick,* on widely &c.

To often scratch my head in dull despair,
And to the quick my nails bemusing tear.

N.B. The "*Rubicon*" is a small river, which formerly parted France and Italy. "*To pass the Rubicon*" is often used to signify—*engaging in anything in an irrevocable* [uncallbackable] *manner.* The expression has reference to the proceeding of Cæsar, who passed the Rubicon to march against the Senate on his return from Gaul [*France*] in the forty-ninth year before Christ, after that body had refused him the Consulship.

1297. "His sole aim was usurpation, and as the first step to it, a breach—*quocunque modo*—of that article of the Constitution, which prohibited his re-election:" that is to say, a breach *by some means or other, no matter what*—of &c.

1298. "After much hesitation, the *Commissaires de Police* caused the two Presidents to be seized by the collar:" that is to say, the *Commissioners of Police,* or, the *Police Commissioners* caused &c. N.B. "*Commissaire*" is often used alone in reference to the police, instead of *Commissaire de Police.*

1299. "There is something not merely of Jesuitry and *finesse* in this view, but also of substantial reasoning:" that is to say, and *artifice—craftiness—slyness—cunning* in this &c.

1300. "We advise them not to put their finger *entre le marteau et l'enclume :*" that is to say, *between the hammer and the anvil.* N.B. *Etre entre le marteau et l'enclume*" is a proverbial expression, signifying—*to be pressed on all sides with difficulties—to be in a sad mess, fix*, or, *position.*

1301. "The *Ban* of Croatia is the third person of the realm of Hungary :" that is to say, The *Viceroy*, or, *Lord Lieutenant* of &c. N.B. *Pan*, or, *Ban*, in the Slavonic dialect, means *Lord.* The ruler of Croatia, in the days of Constantine Porphyrogenitus, was styled *Pan.*

1302. "Since the resignation of Haller the government had been carried on by the Bishop of Agram as *Interim*-Viceroy :" that is to say, as Viceroy, or Vice-King *in the mean time*, or, *mean while*, that is, during the temporary vacancy. See Example 256.

1303. "The feathered songster and the poet are friends and fellow-worshippers, and, though dwelling in a lowly vale, their hymn is *Gloria in excelsis :*" that is to say, *Glory to GOD in the highest :* [a hymn of the Churches of Rome and of England.]

1304. "The monks are frequently compelled to make *quêtes* for the convent :" that is to say to make *collections* [of money] for &c.

1305. "PLANCHE is one of those, whom GRESSET calls *les vétérans de la fatuité*—one,

'*Qui décide, qui fronde,*
Parle bien de lui-même, et mal de tout le monde.'

He has an adroit way of paying himself a compliment in every other sentence. His slightest opinion is *une affirmation;* and he is careful to tell you that *tous les esprits délicats* will at once see the justice of what he is about to say. However the French may laugh at pedantry, they have a certain awe of what MOLIÈRE so finely calls—

'*Tout le savoir obscur de la pédanterie:*'"

that is to say, whom GRESSET calls *the veterans of conceitedness — of self-conceit*—one, *who decides, determines*, or, *settles a point*, or, *question—who animadverts on—casts reflections on—finds fault with—rails against—hurls his remarks at others, speaks well of himself, and ill of every one else.* His slightest opinion is *an assertion, that no one must presume to call in question—a decision, from which there is no appeal:* and . . . that *all persons of refinement — all persons of* CORRECT *taste* will at once &c. However . . . so finely calls — *All the obscure knowledge — learning—scholarship of pedantry.*

1306. "We stated [*ubi supra*] that it was not exactly known to what precise paper Lord L.'s 'Reflections' replied:" that is to say, We stated *where* [it may be seen] *above*, or, *before—as* [may be seen] *before*, or, *above* that it &c.

1307. "The streets were illuminated as if for a *fête*:" that is to say, as if for an *entertainment*. See Examples 212 and 242.

1308. "The mischief, which we charged Lord M. with doing in autumn, would have been as certainly produced in the following spring by the *propagande* of Lamartine and the Republic:" that is to say, by the *propaganda* [an association for the spread of certain political principles] of L. and the Republic. N.B. The "*Propaganda*" is a *congregation* of Rome established for the propagation of Christianity.

1309. "The patriotism of the Swiss is not the less constant or sincere for being singularly *posé* and unimpassioned:" that is to say, singularly *sedate—steady—staid* and &c.

1310. "The constitutional maxim of *poena ad paucos, metus ad omnes*, has been amply illustrated:" that is to say, maxim of *punishment for the few, fear for all*, has &c.

1311. "His enemies smiled over his *pathos*:" that is to say, smiled over his *feeling delineations —feeling*, or, *earnest manner — ebullitions*, or, *effusions* [pourings forth, or, out] *of feeling*— or, to use a Londonism, his *mode of doing the tender*.

1312. "Some of the fleet are to winter in Cork harbour, *non obstante* Sir Charles Wood;" that is to say, *notwithstanding* Sir C. Wood.

1313. "They must take the responsibility of dragging into the *vortex* of strife all the small neighbours of Russia;" that is to say, into the *whirlpool* of strife &c.

1314. "The Papal *Nuncio* put off his journey:" that is to say, the Papal *Ambassador* or *Legate* put off &c. [The Pope's Ambassador—Legate.]

1315. "Cavour," says Gallenga, in his History of Piedmont, "is *at heart* an aristocrat, a hater *profani vulgi:*" that is to say, a hater *of the common people—rude multitude—mob—rabble—rascality — snobocracy* — or, to use a GEORGE DUNDASISM, the *canaille.*

Stand off, ye Vulgar, nor profane
With bold, unhallow'd sounds, the festal scene.

See Examples 882 and 991.

1316. "This story is written with very considerable power, but the *odium theologicum* is too prominent for our taste:" that is to say, but the *theological rancour*, or, *hatred*—the *rancour*, or, *hatred, that cloaks itself under the name of religion* is &c.

1317. "Here let me venture, *pace tua, lector benevole*, to present thee with a short report of a cause decided in K. B., that is, in the King's Bench:" that is to say, *with thy leave*, or, *permission, gentle reader*, to present &c. See Example 1250.

1318. "He is admitted a Whig *jure matrimonii:*" that is to say, *by reason*, or, *in right of his marriage.*

1319. "The Imperial Guard of France was ordered to *rendezvous* at some distance from Paris:" that is to say, to *take up their quarters* at &c., to *betake themselves*, or, *to repair* [to a spot] at some &c. N.B. The noun "*rendezvous*" means an *appointment* [meeting]—a *place appointed.*

1320. "Our student shall observe that the knowledge of the law is like a deep well, out of which each man draweth according to the strength of his understanding. He, that reacheth deepest, he seeth the amiable and admirable secrets of the law, wherein I assure you the sages of the law in former times have had the deepest reach. And as the bucket in the depth is easily drawn to the uppermost part of the water, [for *nullum elementum in suo proprio loco est grave*] but take it from the water it cannot be drawn up with a great difficulty; so albeit beginnings of this study seem difficult, yet—when the professor of the law can dive into the depth, it is delightful, easy, and without any heavy burthen, so long as he keep himself in his own proper element:" that is to say, for *no element in its own peculiar place is heavy—in its own proper place is heavy.*

1321. "Her list determines the point of *roture*, which banishes the *piccoli nobili* to the higher tiers of opera-boxes:" that is to say, the point of *commonalty*, or, *plebeianism*, which banishes the *little nobles—inferior nobles* to the &c.

1322. "He accedes to this arrangement, with the sole *proviso* that nothing but the *fiançailles* shall at present take place:" that is to say, with the sole *condition*, *stipulation*, or, *agreement* that nothing but the *betrothal—affiancing—betrothing* shall &c. See Example 821.

1323. "Milton advocates the interpretation of Scripture exclusively according to its spirit, yet —argues the questions of polygamy, divorce, and falsehood, on grounds of the most servile adherence to its letter.

Quo teneam vultus mutantem Protea nodo?"

that is to say, *By what knot*, *noose*, or, *chain can I hold Proteus, who changes his form and appearance at will?*

Say, while he changes thus, what chains can bind
These various forms—this *Proteus* of the mind?

N.B. According to the heathen Mythology, *Proteus* was one of the gods of the sea, and could foretell future events. He could transform himself into any shape.

1324. "He must have laughed at the very comical proceedings of the *chasseurs*:" that is to say, of the *huntsmen—sportsmen.*

1325. "Of eloquence, whether in speaking or writing—*SAPERE est et principium et fons:*" that is to say, *Knowledge—sound knowledge—a thorough knowledge of one's subject*, or, *the subject in question is both the beginning—the very commencement—and the true source.*

Good sense, that fountain of the speaker's art,
Let the strong page of Pitt and Fox impart.

1326. "The drums of the garrison beat the *chamade:*" that is to say, the *parley*—[*sounded a parley.*]

1327. "He was intoxicated with the honour of wearing a *croix:*" that is to say, of wearing a *cross* [of an order of knighthood.]

1328. "With several thousand pounds of their creditors' money in their pockets, they laughed at the empty threat, saying possibly—*Populus me sibilat, at mihi plaudo ipse domi:*" that is to say, *The people hiss me, but I applaud*, or, *congratulate myself when at home.* N.B. The *full* expression, which has reference to an Athenian miser of old, runs thus:—

——————— *Populus me sibilat, at mihi plaudo*
Ipse domi, simul ac nummos contemplor in arca:

that is to say:

Let them hiss on, [he cries,]
While, in my own opinion fully blest,
I count my money, and enjoy my chest.

1329. "He had been an *espion* of the Government:" that is to say, a *spy* of the &c.

1330. "They were hallooing the world *ab extra* to join in the hunt:" that is to say, *from without* to join &c.

1331. "We all of us carry in our veins the blood of our old hunting ancestors; the men, who years ago followed the bear, the wolf, and all the nobler animals *ferae naturae:*" that is to say, animals *of a wild*, or, *savage nature*—animals *roaming at large—undomesticated* animals.

1332. "France has found out the secret for this age, and—*vae victis!*" that is to say, and —*wo to the conquered!—the vanquished!*

1333. "Salmasius reproaches Milton as being but a puny piece of man; a dwarf deprived of the human figure; a being composed of nothing but skin and bone; a contemptible pedagogue; and, elevating the ardour of his mind into a poetic frenzy, he applies to him these words of Virgil—*Monstrum horrendum, informe, ingens, cui lumen ademtum:*" that is to say, *a frightful, horrid, horrible, terrible*, or, *terrific monster, a misshapen mass of flesh and blood, very great*, or, *mighty* [in duncery, or, dunceness] *and deprived of sight.* See Example 937. N.B. Salmasius had charged the poet with being incapable of Latin composition--a charge most ably refuted by Bayle.

1334. "They say that the persons, who make such statements, are *têtes montées*:" that is to say, are *over-excited—persons, whose heads are turned.*

1335. "It abounds most near the *embouchure* of a small river in the neighbourhood:" that is to say, near the *mouth* of a &c.

1336. "On the occasion of the *Te Deum* at *Notre-Dame* in thanksgiving for the capture of Sebastopol, a portion of the *enceinte* was reserved for the members of the Congress:" that is to say, a portion of the *enclosure—enclosed space* [in the Cathedral] was &c. N.B. The "*Te Deum*" is a hymn of the Romish Church, beginning with these Latin words, "*Te Deum Laudamus*"—We praise Thee, O GOD—*or rather*—We praise Thee, the LORD GOD Almighty—*or*, We give praises that Thou art the LORD GOD Almighty. This sublime hymn is sung on extraordinary occasions in giving thanks to Almighty GOD for a victory, or any other propitious occurrence. The term "*Notre-Dame*" is used in France in reference to churches dedicated to the Virgin Mary. The Church of "*Notre-Dame*" is the Cathedral of Paris, just as St. Paul's is the Cathedral—chief church—Metropolitan, or, Mother-Church of the City of London. N.B. The literal meaning of "*Notre-Dame*" is *Our Lady.*

1337. "All this, no doubt, is broad caricature—but, *ridentem dicere verum quid vetat?*" that is to say, but—*what hinders*, or, *forbids one's telling the truth jocosely*, or, *facetiously?*

But—may not truth in laughing guise be dressed?

N.B. Analagous to the above quotation is the following one from the same poet [Horace:]

"———————————— *Ridiculum acri*
Fortius et melius magnas plerumque secat res:"

that is to say, *Ridicule often decides matters of importance more effectually, and in a better manner, than severity of satire—*

For ridicule shall frequently prevail,
And cut the knot, when graver reasons fail.

And Quintilian also tells us that—"*Risus rerum saepe maximarum momenta vertit:*" that is to say, *A lively jest is capable of disconcerting the gravest reasons and reasoners* — literally, Laughter often changes, *or*, gives a turn to the force, power, *or*, bias of the greatest things, *or*, weightiest matters.

1338. "Rossini has been styled 'the greatest and happiest, but most *insouciant* and idle, musical genius, that ever drew breath under the bright sky of Italy':" that is to say, but most *careless—thoughtless—heedless—listless—reckless—unconcerned*, and idle, &c.

1339. "Justice is often administered by the critics with more severity than justice. They rescind, they erase, or add, at their will and pleasure, much in the manner of *Le Grand Monarque—car tel est notre plaisir*, or in that of the tyrannical *virago*, when lording it over her husband—a character so admirably delineated and immortalised by Juvenal—

Hoc volo—sic jubeo—sit pro ratione voluntas:"

that is to say, in the manner of *The Great Monarch*—[Lewis the Fourteenth] *for such is our pleasure*, or in that of the tyrannical *manlike woman*, immortalised &c. *I* WILL *it—I* INSIST *on it! let my will stand instead of reason!*

You scruple, easy lout!—'tis my command—
My will—let that, Sir, for a reason stand.

1340. "In the absence of more valuable gifts, let us pay these distinguished botanists with appropriate offerings:—

Manibus date lilia plenis:
Purpureos spargam flores:"

that is to say, *Give me lilies in abundance, and I will present them with a profusion of the brilliant flowers:*

Bring fragrant flowers—the fairest lilies bring,
And all the glories of the purple spring:
These gifts, at least, these honours I 'll bestow,
To grace our masters though but so—so—so!

1341. "We were often obliged to sleep *à la belle étoile*:" that is to say, *in the open air.*

1342. "He is the last man, who can be permitted *spargere voces ambiguas*, or to throw out what may prejudice and injure individuals without serving justice:" that is to say, who can be permitted *to give utterance to words of dubious import—of doubtful meaning*, or to throw out &c.

1343. "Let me also remind him of the maxim —*De non apparentibus et de non existentibus eadem est ratio*:" that is to say, *Things non-apparent are to be considered as* [for logical purposes] *non-existent.*

1344. "Why did Francesca tell Virgil and Dante that there was—

Nessun maggior dolore,
Che ricordarsi del tempo felice
Nella miseria:"

that is to say, that there was *no greater sorrow in misery*—in the day of trouble—*than to call to mind the* bygone *happy time*—the happy days, that were o'er.

1345. "He had been a clerk 'in a rat-hole, called a *bureau*,' and his *civisme* had become conspicuous:" that is to say, called an *office*, and his *civism—citizenism*—his *desire to bring every one under the same designation*, namely, *that of* CITIZEN, had become &c. N.B. The plural of "*bureau*" is *bureaux.*

1346. "We will take the liberty of comparing him with one of these artistical *cuisiniers*:" that is to say, of these artistical *cooks* [men-cooks.] N.B. "*Cuisinier*" is *a man-cook*—Cuisinière, a *woman-cook—cook-maid.*

1347. "In the time of the elder Pliny it had become a subject of complaint that the *latifundia* were ruining Italy:" that is to say, that the *great properties—great*, or, *large possessions* were &c.

1348. "*Oculi sunt in amore duces*, says Propertius, and certainly he, who has never known the tender passion, knows not half the copiousness of the ocular language, for it is in those prophetic mirrors that every lover first traces the reflection of his own attachment, or reads the secret of his rejection, long before it is promulgated by the tardy tongue:" that is to say, *The eyes are the leaders—the pioneers—the organs, that first whisper 'the soft tale' in love—in love affairs*, says Propertius &c.

1349. "In the 'Jewish Spy' there is an account of an everlasting candle at Amiens, which never wasted or burnt out, and by which the church obtained large sums from devotees. It was unfortunately extinguished at the French Revolution! From this, perhaps, it is said that the Amiennois light their candles at both ends —*Ils brûlent leurs chandelles par les deux bouts*:" that is to say, *They burn their candles at both ends.*

1350. "The seventh hecatomb of citizens must perish ere vindictive hands disturb thy precincts, O most notable *nobilium fontium*:" that is to say, most notable *of famous fountains*. N.B. By the *famous fountains*, alluded to in the original passage, are meant *Hippocrene*, *Dirce*, *Arethusa* &c.—fountains renowned in classic song. A "hecatomb" *strictly* means a *sacrifice of a hundred oxen*, *hogs*, *sheep*, *lions*, *eagles* &c., but it is used in the above passage to signify a *very large number*.

1351. "He belonged to the liberal conservative party of the *nuance* Dufaure:" that is to say, of the Dufaure *shade of opinions*—party of *those*, *whose opinions were in some measure*, or, *degree*, *in unison with those of Dufaure*. See Example 1028.

1352. "He was independent of inspiration, and, therefore, might contemn and make light of those poetic gleams of intelligence, the *mollia tempora*, and the casualties, on which genius, proud and mighty as it is, must in a great measure depend:" that is to say, the *favourable moments*—the *favourable times and seasons*, and the &c. N.B. We often meet with the expression *mollia tempora fandi*—the favourable moment for speaking. The *original* expression is —"*mollissima fandi tempora*"—the *most* favourable time for speaking.

1353. "There is in this case a *residuum* of incontestable facts:" that is to say, a *residue—remnant*—an *arrearage* of &c.

1354. "The Lord Chancellor Hatton was much celebrated for his saltatory abilities; and, indeed, may be said to have stepped to the woolsack *per saltum*.—He was first taken notice of by the Queen, for the comeliness of his person, and for his graceful dancing in a masque at court; but more afterwards, for his great abilities:" that is to say, *by a leap*. N.B. At the University of Cambridge, a clergyman, who takes the degree of Doctor in Divinity without first taking that of Bachelor in Divinity, is said to take such degree "*per saltum*."

1355. "My friend introduced me to a house, where I had good and hospitable reception, not the house of an innkeeper, but that of *un galantuomo:*" that is to say, of *an honest man*.

1356. "This *route* was agreeable to us, as it would bring us into the immediate vicinity of the *haciendas:*" that is to say, This *road* was . . of the *estates*. See Example 96.

1357. "He is a mere *nominis umbra:*" that is to say, a mere *shadow of a name*.

1358. "Likenesses of the leaders of *ton* will be supplied gratuitously:" that is to say, of the leaders of *fashion* &c. See Examples 537 and 892.

1359. "In France—as, we suspect, all over the reformed world—*le patriotisme le plus pur* is evinced by a very hungry attention to one's own personal interests:" that is to say, *the purest patriotism* is evinced &c.

1360. "Of all the actors in this drama, the Duke of Orleans was *facillime* PRINCEPS—the ablest in a council of purblind blockheads—the least dishonest in a gang of selfish knaves:" that is to say, the D. of O. was *most undoubtedly —most unquestionably the chief—the leading man —the most distinguished character.* See Example 1032.

1361. "For this parsimony and neglect he is now very sorry,—as he is no doubt for many other *occasions manquées* of his short reign:" that is to say, for many other *favourable opportunities missed*, or, *let slip*, or, that he allowed to pass by.

1362. "My *compagnons de voyage* were grossly insulted:" that is to say, My *fellow-travellers* were &c.

1363. "My friend had his especial *chagrins:*" that is to say, his especial *troubles—sources of annoyance*, or, *vexation.*

1364. "Our adjutant came by in the *coupé* of the *diligence:*" that is to say, in the *front covered outside part* of the *diligence* [French stage-coach.]

1365. "A *chaise de poste* drew up at the door:" that is to say, a *post-chaise* drew up &c.

1366. "We hired a *calèche*, and drove to the theatre:" that is to say, We hired a *calash*—a *carriage*, and &c.

1367. "He was flung into the *cachot* of the *corps de garde*, from which his only view of Paris must have been through an iron *grille:*" that is to say, into the *black-hole* of the *guard-house—guard-room*, from which . . . . through an iron *grating*.

1368. "These noble men filled the highest offices of the State, and both before and after they lived *patientia paupertatis ornatos:*" that is to say, *distinguished and adorned by their patient endurance of poverty*—lived *in honourable poverty*, a very contradiction in modern times.

1369. "To be convinced of this, it is only necessary to understand and accept the doctrine of 'religious liberty' *ad usum fidelium:*" that is to say, *for the use of the faithful*—as laid down by Popish authority *for the use of the faithful*, that is, *of the Roman Catholics*. N.B. The Church of England as well as the Church of Rome designates her sons and daughters as "THE FAITHFUL." See the Church Catechism.

1370. "Under the influence of such a retreat we breathe the prayer—*Sit meae sedes utinam senectae:*" that is to say, *May such a retreat be the abode*, or, *dwelling-place of my old age.*

1371. "The gallant old soldier speaks a different language from what our ancient *perruques* here drivel:" that is to say, our ancient *prejudiced old men* [literally, *wigs—perukes*] here drivel.

1372. "*Quien vive?* exclaimed the soldier:" that is to say, *Who goes there?* literally, *Who lives?* N.B. "*Quien vive?* [Spanish] is the military challenge—challenge-word, or, expression.

1373. "*Un sot trouve toujours un plus sot qui l'admire*, says Boileau:" that is to say, *A fool always finds a greater fool to admire him*, says Boileau.

1374. "She came to reside *incognita* amidst the scenes of her youth:" that is to say, to reside *as a person* UNKNOWN *to the inhabitants—as a stranger, concealing her true name, and position*—to reside *in privacy* amidst &c. See Example 502.

1375. "Tell them of the tender mercies of the *Soeurs de Charité:*" that is to say, of the *Sisters*, or, *Sisterhood of Charity* [Ladies, who "go about doing good"—who devote themselves to works of love and mercy, for the benefit of their poor fellow-creatures.]

1376. "Nobody knows what are their *credenda:*" that is to say, what are their *tenets*—what is their *creed*—literally, their *things to be believed.*

1377. "*Non omnia possumus omnes*—is the regular rule of the profession:" that is to say, *We cannot all of us do all things—everything*—is the &c.

1378. "Then is it that the maker lays down his pen with the *dictum* of a master—*Verbum non amplius addam:*" that is to say, with the *assertion*, or, *expression* of a master—*I will not add another word—one more word—a word more.* See Example 12.

1379. "Neither poet nor painter must be *infelix operis summa:*" that is to say, *unfortunate*, or, *unsuccessful in the close of his work—unsuccessful in bringing his work to a good—perfect—accurate—well-finished conclusion.* Of neither poet nor painter ought it to be said that

He fails of just perfection in his art.

1380. "Is the magical goose of the tailor to lay the golden egg, which we may resolve into the true *aurum potabile* and *elixir vitae?*" that is to say, into the true *liquid*, or, *drinkable gold* and *the marrow of existence—the prime of life—the flower of our age.* N.B. "*Elixir*" is an Arabic word, signifying *quintessence.*

1381. "Their *minauderies* were quite preposterous:" that is to say, Their *lackadaisical*, or, *mincing manners* were &c.

1382. "Dress is a greater ingredient in the formation of character than is generally supposed, and we may be strictly called in more senses than one the creatures of *habit*. The Romans were aware of this, when they gave their citizens the exclusive *jus togae*, as a garment, which might distinguish them in every quarter of the world, and stimulate them to uphold the national reputation:" that is to say, the exclusive *right of the gown—right to wear the gown*. N.B. The "*toga*" was a garment, worn by the Romans, of which there were several kinds: hence the Roman nation was called the "*Gens togata*," the *gowned* nation. See Example 125.

1383. "We determined to cut our way through them, if they had the whole cavalry of France as their *appui*:" that is to say, as their *support*, [their supporters, *or*, to support them —as their *backers*.]

1384. "On he would go right to his end, through flood and fell, with the obstinacy of a Roman road. *Inveniam viam aut faciam*:" that is to say, *I will either find a way, or I will make one—I will either find the means of accomplishing my object—of bringing the matter to bear, or will compass it in some way or other.*

1385. "The *Ultras* in France hold the *Enseignement Mutuel* a jacobinical innovation, full of danger to religion and aristocracy:" that is to say, The *extremely violent party-men* . . . . . hold the [System of] *Mutual*, or, *Reciprocal Teaching*, or, *Instruction* a jacobinical &c. N.B. "*Ultra*" is a Latin word signifying *beyond:* an *ultra* is, consequently, *one, who goes* BEYOND *others in his views, ideas, and opinions.*

1386. "He had been conveyed in a carriage escorted by *gendarmes* to the capital:" that is to say, escorted by *armed policemen* to &c. See Example 139.

1387. "That physical force, which it has brought together as an instrument of lucration —a part of its machinery—will one day explode under high pressure; and the words of the poet will then have a new and appalling interpretation—

——————————— *Labor omnia vincit*
Improbus, et duris urgens in rebus egestas.

It is only by bettering the condition of the labouring classes, physically and morally, that such a catastrophe can be averted:" that is to say, *Severe and continuous toil, combined with the pressure of want in the day of trouble—in hard times, surmounts every difficulty:—*

Thus labour conquers, and compelling need.

1388. "The colonel's *brusquerie* was here not misplaced:" that is to say, The colonel's *bluntness—abruptness—sharpness—gruffness* was here &c.

1389. "He gave the *pas* to the former:" that is to say, He gave the *precedence*, or, *precedency* to &c.

1390. "Let the ass eat its thistles, and the swallow its flies, *au naturel;* you and I know better!" that is to say, *in their natural state;* [uncooked] you &c.

1391. "He and his friends are sound asleep *sub tegmine fagi:*" that is to say, *under the covert of a beech-tree.*

1392. "The lady got employment as *dame de comptoir* in a coffee-house:" that is to say, as *bar-keeper—barwoman* in a &c. N.B. "*Dame de comptoir*" also means a *shopwoman.*

1393. "He is now acting as an *interim* Sheriff Substitute:" that is to say, as a *temporary* &c. as a Sheriff Substitute *until the appointment of such officer*, or, *official.* The *literal* meaning of "*interim*" is *in the mean time—in the mean while.* See Example 256.

1394. The archbishop endorsed the letters patent directed to him, with these words, *Fiat confirmatio:*" that is to say, *Let the confirmation* [of the person appointed] *be made*, or, *take place.*

1395. "In the act of saluting her fair hand, the *cælebs* [unmarried man—bachelor] in search of a wife was himself saluted *a tergo* by several smart applications of an oaken towel, wielded by the arm of her brother:" that is to say, saluted *in the rear—on his back—across his shoulders* by several &c.

1396. "The day passed off right merrily, as the *Jour de l'an* generally does:" that is to say, as *New Year's Day* &c.

1397. "Yesterday the *Bourse* was closed:" that is to say, the *Exchange* was closed. N.B. The term "*Bourse*" takes its origin from a Mr. *Van der Burse*, whose house at Bruges was near the place where the merchants assembled for the transaction of business.

1398. "The news was spiced, and served up by the perfect *cuisinerie* of George's art of story-telling:" that is to say, by the perfect *cookery* [cooking-up — getting-up — dressing-up] of George's &c.

1399. "She is memorable for one *étourderie*, which amused the world greatly:" that is to say, for one *thoughtless*, or, *giddy act*, or, *action* —for one *piece of thoughtlessness*, or, *heedlessness*, which &c.

1400. "The events of the passage may be given *paucis verbis*:" that is to say, *in a few words*.

1401. "The hours of business are limited to seven—*videlicet*, from nine till four:" that is to say, *namely—to wit—that is to say*, from nine &c. N.B. "*Videlicet*" often appears in the hateful and most ugly form of VIZ.

1402. "What we commonly call lightning is an explosive form of action of some unknown natural agency when forcing a path, as it were, through matter, the constitution of which is such as to resist its progress, as, *ex. gra.*, atmospheric air, glass, pitch, wood, &c., while, in falling upon other kinds of matter, such as the metals, the constitution of which is such as to oppose but a small resistance to its progress, the explosive form of action termed 'lightning' is no longer apparent, but is converted, as it were, into a sort of comparatively quiescent current, the expansive force of which is always in some direct *ratio* to the resistance offered to it:" that is to say, as, *for instance*, or, *example*, atmospheric air, ... in some direct *proportion* to the resistance &c. N.B "*Ex. gra.*" is an abridgment of *Exempli gratia*, which *literally* means *For the sake of an instance*, or, *example* [a thing brought in for the proof and declaration of a matter.]

1403. "It was a letter from the commander-in-chief to the *Bureau de la Guerre:*" that is to say, to the *Office of War*—to the *War Office*.

1404. "What can be the grounds, upon which an *acharnement* so deadly has arisen?" that is to say, upon which a *rabidness—desperation—excitement*—a *state of excitement*, or, *desperation* so deadly &c.

1405. "Dorio, having been transported, has returned with a *remeatus tessera*, on the strength of which he picks the pockets of his former acquaintance:" that is to say, has returned with a *ticket of leave*, on the strength &c.

1406. "It is said that the Prince had the good sense to see the dangerous incompatibility of such a position with that, which he occupies, as the consort, or, as Lord Campbell happily expressed it, the *alter ego* of the Sovereign:" that is to say, the *duplicate*—the *double*—the *second impersonation*—the *counterpart* of the Sovereign. N.B. "*Alter ego*" literally means *another's self—a second I.*

1407. "We mean no offence to these translators—but,

Est modus in rebus; sunt certi denique fines,
Quos ultra citraque nequit consistere rectum:"

that is to say, *There is a mean*, or, *medium in all things, there are, in short, certain fixed limits, on either side of which what is right*, or, *rectitude cannot be found—cannot exist.*

Some certain mean in all things may be found,
To mark our virtues, and our vices bound.

1408. "Being furnished with a letter to the *Comité de Salut Public*, he sailed for France:" that is to say, to the *Committee of Public Safety*, [the butcher cabinet of France] he &c.

1409. "The bearers of these busts, a pair of *poissardes*, insisted on giving him the republican embrace:" that is to say, a pair of *fish-women—fish-fags*, insisted on &c.

1410. "This, of course, *pace tanti nominis:*" that is to say, This . . . [we remark] *with due submission*, or, *deference to so great, illustrious*, or, *distinguished a name*—literally, *by leave*, or, *permission of* &c.

1411. "Only a few days since, the *Journal pour rire* had a drawing of a gentleman frozen to death in Ingres's saloon:" that is to say, the *Laughter-exciting Journal* had &c. N.B. The "*Journal pour rire*" is a French comic periodical, like our "PUNCH."

1412. "They must be volunteers in that self-disparaging process, and *Volenti non fit injuria:*" that is to say, and *To one, who willingly embarks in any cause*, or, *willingly gives his assent to any measure no injury is done*—in other words—*A volunteer in any cause has no right to complain.*

1413. "In asserting this, we seek to do no more than support the old truism, *Experientia docet:*" that is to say, *Experience teaches us*, or, *is our instructor.*

1414. "We will dip *ad aperturam libri* for a specimen of the conversations here recorded:" that is to say, We will dip *at the opening of the book*, or, *Opening the book at random* we will &c.

1415. "In France there are none of those hateful institutions styled workhouses, over whose gates are written, at least in imagination, the words devised by Dante for the Infernal portals—*Lasciate ogni speranza, voi ch' entrate:*" that is to say,

Leave hope behind, all ye, who enter here:

or,

Discard all hope, ye, who do enter here.

1416. "There exists in France a species of charity entirely private, and which consists in seeking out and relieving the poor on the part of ladies in the higher and middle classes. These are called *les dames quêteuses*. They go about seeking relief for what each calls *mes pauvres:*" that is to say, These are called *the searching*, or, *seeking-out ladies—the money-gathering*, or, *collecting ladies*. They go . . . . . each calls *my poor*, or, *needy*.

1417. "What Lord Clarendon has said of Cromwell may be justly applied to Napoleon Bonaparte. 'He was one of those men—*quos vituperare ne inimici quidem possunt, nisi ut simul laudent':" that is to say, *whom not even his enemies could venture to blame, without at the same time praising him.*

1418. "This very objectionable novel has had a hundred rivals—*exemplar vitiis imitabile :*" that is to say, *an example, easy to be imitated in its faults.* N.B. The *full* expression is "*Decipit exemplar vitiis imitabile*—An example . . . . . is sure to deceive the ignorant:

By such examples many a coxcomb's caught,
Whose utmost art can imitate a fault.

1419. "Sterne describes the *fille de chambre* of a lady of rank as asking for this work at a bookseller's:" that is to say, describes the *lady's maid* of a &c.

1420. "Whether we shall have sufficient influence to put these books into the *Index Expurgatorius* we know not:" that is to say, [according to the INCORRECT idea of the writer of the above sentence in reference to the Latin phrase,] into the *Catalogue of books prohibited to be read* we know not. N.B. The "*Index Expurgatorius*" means at Rome, *where the expression originated,* "*A catalogue of the books, whose publication is only prohibited until they have been purged,* or, *corrected:*" The "*Index* PURGATORIUS," or simply, The "*Index*" means "*a catalogue of the books actually and strictly forbidden,* or, *prohibited to be read.*"

1421. "When Horace penned those words, he was certainly playing *le solitaire*—taking care of number ONE:" that is to say, playing *the solitary—the recluse—the hermit.*

1422. "He admires, or condemns, *rabido ore:*" that is to say, *with rabid—raging—furious*, or, *foaming mouth.*

1423. "We learn that the ex-secretary of the provisional government [February, 1836] is now again restored to his native *nothing* on the *pavé* of Paris—*Pulvis es, et in pulverem reverteris!* —is the sum of revolutionary life!" that is to say, on the *streets*—literally, on the *pavement* of Paris—*Dust thou art, and unto dust shalt thou return* is the sum &c. See Example 957.

1424. "Immediately after the Revolution he was hoisted up into the *sous-préfecture* of Compiègne, and was afterwards appointed to some *pequin* employment in the Algerine expedition:" that is to say, into the *sub-prefecture—sub-prefectship* of Compiègne, and . . . . to some *civil* —[in opposition to *military*] *non-military* employment &c. N.B. There is no such word as "*pequin*" in French: it is, however, the word, that English writers *invariably* use, as in the above quotation, to express the word *civil* as opposed to *military.* The *correct* spelling is *pékin.*

1425. "This will not hinder each power, separately weak *quoad hoc*, from operating through the advantages of the other:" that is to say, separately weak *so far as this* [thing, *or*, matter] *is concerned*, from &c. See Examples 552 and 814

1426. "As well might we look through a microscope, and watch the world of *animalculae* it reveals:" that is to say, the world of *very small animals*, or, *living creatures* it reveals. N.B. There is no such word as "*animalculae:*" the *right* word is *animalcula*, the plural of *animalculum*—[a word *not* sanctioned by the *ancient* Latin writers.]

1427. "We rarely come *uno ictu* to a decision:" that is to say, *at once* to a decision: *literally*, at one stroke, *or*, blow. See Example 191.

1428. "O gentlemen, blockheads! *inter arma silent leges:*" that is to say, *laws are silent—not heard—listened to—regarded—laws are mute in the midst of arms*, that is, *while war is going on.*

1429. "Between these two mighty realms we may conceive a *vacuum* to exist so as to cut off all communication:" that is to say, we may conceive a *void—void place—common*, or, *waste ground—neutral territory* to exist &c. N.B. The *literal* meaning of "*vacuum*" is *an empty thing*, or, *emptiness.*

1430. "This feeling is melancholy, despondency, or, in the much more powerful expression of the Greek, it is *athumia:*" that is to say, *the exhaustion of all energy* [in-working—mental activity]—*of all vitality of the soul—the exhaustion of the heart.*

1431. " The French are too much addicted *à dire des fleurettes.* Yet—what can be more simple-hearted and tender than the address of Madame de Mirepoix to the Duc de Nivernois, *avec une boucle de ses cheveux ?* " that is to say, too much addicted *to say pretty*, or, *gallant things*. Yet . . . . . *with a lock of her hair.* N.B. The French use the phrases *conter fleurettes—conter des fleurettes* in the same sense as " *dire des fleurettes.*"

1432. " They did not relish his *exigence* of certain customary forms :" that is to say, his *exaction*—his *expected observance*—his *requirement* of certain &c. N.B. " *Exigence* " is very often *incorrectly* written *exigeance.* See Example 928.

1433. " Considering the nature of the midnight outrage committed by the President and his gang, it seems a curious coincidence that the instrument chiefly employed in burglary and housebreaking in Paris—described in the Dictionary as *grosse pince de voleur*—is technically known to the thieves and the police as a *Monseigneur :* and never before, we venture to say, was any *Monseigneur* employed so flagitiously, or for the moment more successfully. — *Mais Patience !*" that is to say, described . . . . as *a huge thief's*, or, *robber's crowbar*—is . . . . . as a *My Lord. But—Patience !—But a moment's patience, and you shall hear something more.* See Example 989.

1434. "My *tristesse*, which she termed *effrayante*, attracted her peculiar notice:" that is to say, My *sadness—gloominess—heart-heaviness—dullness*, which she termed *frightful—dreadful—appalling*, attracted &c.

1435. "I had some tremblings for the state *sain et sauf* of my friend:" that is to say, for the *safe and sound* state &c.

1436. "Give me a mere *annonce* of any thing, that can tell me of your *introuvable* friend:" that is to say, a mere *notice—intimation* of . . . . . of your *undiscoverable—not-to-be-found* friend. N.B. "*Annonce*" also means an *advertisement.*

1437. "There was a canal in Greece, which proved a sad stumbling-block to the Roman satirist, Juvenal, whose unlucky accusation of 'lying Greece' is founded on his own ignorance of a fact recorded by Herodotus and Thucydides:—

——————————————— *Creditur olim*
Velificatus Athos, et quicquid Graecia mendax
Audet in historia:"

that is to say, *Men believe that Athos* [a mountain of Macedon, a province of ancient Greece] *was sailed through of yore, and all the bold assertions, that lying Greece hazards in history.* See Colonel Leake's Travels in Northern Greece, vol. iii. p. 143.

1438. "We shall take the stories in the order, in which they are presented to us, for two reasons; first, because, as *nemo repente fuit turpissimus*, his earliest tales are the least offensive:" that is to say, because, as *no one ever became thoroughly base, vicious, profligate, debased*, or, *lost to all sense of decency all at once—all on a sudden*, his earliest &c.

1439. "Maître Adam Billaut was a carpenter. His poetry obtained for him the applause of the wits of his nation. He had a rival in a poetical biscuit-baker at Paris, who piqued himself that if Adam's verses were composed *avec plus de bruit*, his own were written *avec plus de chaleur*:" that is to say, that if . . . composed *with more* NOISE, his . . . written *with more* WARMTH.

1440. "If our *petites pièces* surpass those of the English in spirit and light-heartedness, theirs surpass ours in an equal degree in broad humour and comic exaggeration:" that is to say, If our *after-pieces* [a *theatrical* term] surpass those &c.

1441. "There they have them *par privilège*:" that is to say, *by way of privilege.*

1442. "It is an old saying of any subject too vast or too sad to measure by hurried words—that *de Carthagine satius est silere quam parcius dicere*:" that is to say, that *it is better to be silent—to say nothing at all about Carthage than to express one's self too sparingly—too scantily.*

1443. "Shall I portray the disgusting *effigies* of a hypocrite?

——— *Niger est—hunc tu, Romane, caveto:*"

that is to say, the disgusting *effigy—delineation—image—pattern* of &c. *He is black* [in heart]; *shun him, then, thou, that hast the spirit of a Roman*—literally, *do thou, O Roman, beware of him.* N.B. The *entire* passage, of which the above words are an extract, is so remarkably beautiful as to render any apology for its introduction, by way of appendage, unnecessary:—

——— Absentem qui rodit amicum,
Qui non defendit, alio culpante; solutos
Qui captat risus hominum, famamque dicacis;
Fingere qui non visa potest, commissa tacere
Qui nequit; hic niger est—hunc tu, Romane,
caveto:

He, who malignant tears an absent friend,
Or, when attack'd by others, don't defend;
Who trivial bursts of laughter strives to raise,
And courts of prating petulance the praise;
Of things he never saw who tells his tale,
And friendship's secrets knows not to conceal,
This man is vile; here, Roman, fix your mark;
His soul is black, as is his nature dark.

1444. "One official would, perhaps, say that the parish pump was the great *origo malorum:*" that is to say, the great *source of evils — of diseases.*

1445. "But—I must now *faire mes adieux*·" that is to say, I must now *take my leave—say good bye.* See Example 1048.

1446. "They were mustered at the head of the *grand escalier:*" that is to say, of the *principal staircase.*

1447. "This distinction separates the mystics of the two countries *toto coelo:*" that is to say, *by the whole heavens*—in other words, *shows them to be as opposite as the poles.*

1448. "*A force de se préconiser* as the most modest—the best natured—the politest and most fascinating of mankind, he convinces you that he was one of the most impudent, conceited, ill-bred, and tiresome coxcombs, that ever inflicted their impertinence on society. Let us prove our assertion out of his own mouth. We will begin with his *début* in Calcutta: 'The company was assembled in her Ladyship's drawing-room. I was once more her *chevalier*, and sat next to her at dinner, that being of course the place of honour. She conversed with me on a variety of agreeable topics, and offered to act as my *cicerone* &c. &c.:'" that is to say, *By praising himself—extolling*, or, *crying-up himself—By being his own trumpeter* as the most &c. We will begin with his *first appearance* &c. I was once more her *knight*—her *lady's man*, and sat &c. She conversed . . . to act as my *attendant*, *guide*, &c. &c. See Examples 25, 465, and 789.

1449. "Ever since *Anno Domini* 1818, when our first offering graced thy columns, we have had the highest opinion of thy taste:" that is to say, Ever since [the date of] *In the year of our Lord* &c.

1450. "If it be fame, as Virgil says it is—*virûm volitare per ora*—he has amply secured his renown;" that is to say, *to fly up and down—to fly in every direction through the lips of men—to be constantly talked about*—he has amply &c.

1451. "For the first time these twenty years the gout has left his card, '*pour prendre congé*,' at our feet:" that is to say, '*to take leave*,' &c.

1452. "The terms *luna*-tic and lucid intervals are commonly supposed to be based on the *hypothesis* that the moon exercises a decided influence on the insane, as well as upon various morbid *phases* of the intellect not amounting to derangement:" that is to say, on the *supposition* that . . . . morbid *appearances* of the intellect &c. N.B. A "*lunatic*" is one, who is affected with "*lunacy*," that is, madness, supposed to be influenced by the "*luna*," that is, the *moon*. A "*lucid*" interval is a "*shining*" interval—a time, when the reason, which has been absent, or, in abeyance, again *shines forth*. "*Lucid*" comes from the Latin word "*lucidus*," which means *shining sparkling, glittering*. See Example 366.

1453. "To establish the existence of what they are pleased to call *Worcester cliquism* has been a necessary *cheval de bataille* on the part of those, whose antecedents we are familiar with as the evil spirits of former Associations:" that is to say, has been a necessary *sheet-anchor—stronghold* on the part &c. N.B. The phrase "*cheval de bataille*" is said of a thing, of which a man takes pleasure in speaking, because he excels in it—because it is his "*forte.*" See Example 547 and 728.

1454. "Their low howls increased like the *crescendo* of distant thunder:" that is to say, like the *gradually-increasing sound* of &c.

1455. "You will want my assistance with that *coquin:*" that is to say, with that *knave—rogue—rascal.*

1456. "The great *arena* of the imagination should not be allowed to lie fallow as an *infelix ager:*" that is to say, The great *field* of the &c. . . . . as [an] *unprolific, barren, unproductive,* or, *unfruitful ground.* N.B. The *literal* meaning of "*arena*" is *sand,* or, *grit.* By the "*arena*" is often meant in the Latin authors the place in the amphitheatre where the gladiators [*those, who fought each other with swords*] fought. It received its name from being covered with *sand,* in order to prevent the combatants from slipping, and to absorb the blood. Sawdust was sometimes employed instead of sand. See Example 739.

1457. "This shall be the last time I will trouble you, if you will let me appeal to the liberality of the profession, *si qua est :*" that is to say, *if there be any* [liberality among its members.]

1458. "He has thrown light upon a neglected province of history, indispensable to the *arrondissement* of Pagan archaeology :" that is to say, indispensable to the *district* of &c. N.B. "*Pagan archaeology*" means *literally* "A discourse on heathen antiquities, *or*, on the antiquities of the heathen." "*Pagan*," which comes from the Latin word *paganus*, and that from *pagus*, a village, originally meant a *villager*—a *peasant*—*any one, that was not a soldier :* it afterwards meant a *heathen*, because, according to some, the villages continued heathen after the cities became Christian; according to others, because the heathen refused to serve as soldiers under the Christian banner.

1459. "'Tis strange that we should be so nailed to earth, and so entangled in the thread of tale, adventure, and character, as to forget that proud privilege alluded to by the poet as having been conferred on us by our beneficent Creator—*os sublime dedit, coelumque tueri :*" that is to say, *He has given* [to man] *the sublime countenance—magnificent visage, and the power to raise his eyes to Heaven.* See Examples 127 and 1029

1460. "They are but specimens of the genus *Chevaliers d'industrie:*" that is to say, of the race of *swindlers—sharpers—sharks.* On the word "*genus*" see Examples 274 and 370. N.B. "*Chevalier d'industrie*" means, in its *literal* sense, a *knight of industry—ingenuity—skill—dexterity.*

1461. "The only classes fully represented at Oxford and Cambridge have been the gentry and clergy: between these and some persons of very limited incomes, supported on college foundations, there has been a *hiatus:*" that is to say, a *gap*, a *great gulf.*

1462. "Honours are awarded, not only *in literis humanioribus*, but also *in disciplinis mathematicis et physicis:*" that is to say, not only *in Classics—in Classical learning*, or, *literature* that is, *Greek and Latin*, but also in *mathematical and physical science—in Mathematics and Natural Philosophy.* See Example 398.

1463. "They left the *hoi polloi* on the *Place de Grève*, and the more select in the antechamber:" that is to say, They left the *masses* —the *multitudes—the people at large* on the *P. de G.*, and the more &c. N.B. The "*Place de Grève,*" [which, by-the-bye, is very generally *incorrectly* written "*Place de* la *Grève,*"] is a public square in Paris, where executions formerly took place. See Examples 448 and 1042.

1464. "Some are taxing them with unconstitutional harshness, [or at least with that *summum jus*, which the Roman proverb denounces as *summa injuria*,] in having ever interfered at all with the demagogue:" that is to say, with that *rigour of the law*, which . . . . as *the rigour of oppression*—with that *extreme law*, which . . . as *the extreme of injustice*, in having ever &c.

1465. "The cost usually proves a sufficient *sufflamen* in these days to the belligerent propensities of nations:" that is to say, a sufficient *drag-chain—stop—delay—choke-pear* in these &c. N.B. The *literal* meaning of "*sufflamen*" is *that, which is put into the wheel to stop*, or, *stay it, lest the cart*, or, *carriage be overthrown*—a *trigger of a wheel.*

1466. "Our ears yet tingle, and *tumet jecur* with a severe objurgation we lately received, when 'caught slip-shod over the last new novel':—*mais revenons:*" that is to say, and *our liver swells* with &c. . . . . *but let us return to our subject.* N.B. The *origin* of the apparently singular expression "*Revenons à nos moutons*" is curious:—A French lawyer pleading the cause of a client, who had lost some sheep, talked of everything but the matter in question, when his unfortunate client recalled him [gave him a *refresher*] by the above exclamation. It is used in conversation to check any impertinent wandering from the argument.

1467. "Law maxims may be adduced as examples of proverbs. Lord Coke's definition of them is—'propositions to be of [by] all men confessed and granted, without proof, argument, or discourse.' 1. *Nullum medicamentum est idem omnibus*:—2. *Paria copulantur paribus*:—3. *Praemoniti praemuniti*:—4. *Quae male sunt inchoata in principio, vix bono peraguntur exitu*:—5. *Necessitas non habet legem*:—and many similar maxims, are to be found in law books. But though called 'maxims,' they are no less 'proverbs' than—[N.B. *Free* translations of the above maxims.] 1. *What's one man's meat is another man's poison*:—2. *Birds of a feather flock together*:—3. *Forewarned forearmed*:—4. *Like beginning like end*:—5. *Need hath no law*:—and others to be met with in every collection of English proverbs. A proverb in a learned dress is not less a proverb, though it may be disguised under the name of a maxim: *Cucullus non facit monachum*, that is to say, *The cowl does not make the man a monk*, or, *a friar*. The precept—*Loquendum ut vulgus, sentiendum ut sapientes*, that is to say, *We must speak—give utterance to opinions—as* THE PEOPLE AT LARGE *do* [that is, *without reflection*] *but we must in reality think as the* WISE—seems not to have met with the approbation of the legal philosophers;—but, 'the greatest clerks be [are] not the wisest men'."

1468. "By following out the clue afforded by the connexion between proverbs and mottos, some assistance might occasionally be afforded in discovering the original *habitats* of families. That of Lobb, which about two centuries ago was of considerable note in Cornwall, bears the motto, *Amor gignit amorem;* [*Love begets*, or, *gives rise to love*] which has led to the supposition that the family was of German origin, and that Lobb was '*Lieb*,' the German word for *Love*, abridged from '*Liebe*'." On "*habitats*" see Example 369.

1469. "These great deservings of the deceased statesman, be the judgment of posterity on other matters what it may, will ensure to him a high and enduring place in the proudest record of England's glory—

His saltem accumulem donis, et fungar inani
Munere:"

that is to say, *These offerings at least let me heap upon the statesman's shade, and discharge this unavailing duty:*

These gifts, at least, these honours I 'll bestow,
And do what 's right, though e'en a task of wo.

1470. "He hurried up to the *cabaret*, and tapped gently at the door:" that is to say, to the *public-house—ale-house*, and tapped &c.

1471. "Each of his companions successively, *multa gemens*, was obliged to submit to the operation:" that is to say, Each . . . . , *heaving many a sigh*, &c.

1472. "The workshops at Wolverton, taken altogether, form, generally speaking, an immense hospital, or *Hôtel des Invalides* for the sick and wounded locomotive engines of the Southern District." N.B. "The *Hôtel des Invalides*," or, "*Les Invalides*" [for *both* expressions are equally in use] is an hospital in Paris for old, infirm, and disabled soldiers: it was founded in 1669 by Lewis the Fourteenth. See Examples 420 and 779.

1473. "View me as one [in the words of a true and most impassioned poet] *viridantem floribus hastas*—things, that express death in their origin—[being made from dead substances, that once had lived in forests,] things, that express ruin in their use:" that is to say, *making verdant, and gay with the life of flowers, murderous spears and halberds.*

1474. "*Der ewige Jude* is the common German expression for *The Wandering Jew*, and sublimer even than our own:" that is to say, *The everlasting Jew* is the &c.

1475. "This is the real *onus* imposed on Lord John's party:" that is to say, the real *burden*, or, *task* imposed &c. See Example 73.

1476. "But now—*on a changé tout cela:*" that is to say, But now—*all that has been changed*, or, *They have changed all that—all that kind of* thing. For the *usual* form of the above expression see Example 404.

1477. "When the soldier's coin is spent,
He has but to fight for more;
He pays neither tax nor rent,
He's but where he was before.
If he conquer, if he fall—
Fortune de la guerre—that 's all!"

that is to say, *The fortune of war*, or, *'Tis but the fortune of war*—&c. N.B. The *full* expression is "*La fortune de la guerre.*"

1478. "Fury!" said the banker, "I shall miss a splendid *coup*. I have only an order for a million. Give me my change." Saying this, half laughing, half furious, the banker drew from his pocket-book a *coupon* of 50,000 francs of *rentes* of 5 per cent., and presented it to the conductor. The conductor stared, and at this moment an *agent de change* came by:" that is to say, I shall miss a splendid *hit*, or, *chance*. Saying this . . . . a *dividend-warrant* of 50,000 francs of *stock* [the public funds], and &c. The conductor . . . . . a *stock broker* came by. See Examples 261 and 787.

1479. "The contract was taken by those great *accapareurs* of good things, the Rothschilds:" that is to say, by those *monopolisers—engrossers* of &c.

1480. "These are instances of *Cosas de España*, always odd and sometimes unintelligible:" that is to say, of *Spanish doings*, always &c.

1481. "'Twas a pure and genuine invention of *la jeune France*:" that is to say, of *Young France.*

1482. "How would you guard against the vastly multiplied abuses of the democratic majority, were democracy but once in power? *Quis custodiet ipsos custodes?*" that is to say, *Who shall guard—who is to guard the guards themselves—to keep the keepers themselves?*

1483. "Their very first position is the necessity, *ante omnia*, of destroying the Church:" that is to say, the necessity, *before everything else*, [as a primary measure, or, proceeding] of destroying &c.

1484. "There is a great difference in being *poeta* and *nimis poeta*, if we may believe Catullus, as much as betwixt a modest behaviour and affectation:" that is to say, in being *a poet* and *too much of a poet*, if we may &c.

1485. "After so many storms, which have been weathered by the directors of this society, —*per tot discrimina rerum*—they have at length safely gained a port:" that is to say, *after struggling with so many dangers and difficulties—after being plunged in a sea of troubles*—they have &c.

1486. "The new civic *costume* was displayed *à la rigueur* on the bench:" that is to say, The new civic *dress* was *rigorously—strictly* displayed &c. See Example 503.

1487. "Our worthy traveller purchased on one great occasion two yards of veal sausages; and heartily did he eat of the savoury food. The banquet, however, disordered his interior sadly, and for many days: *nec mirum*—the veal sausages had, *Londinensium more*, been manufactured from the body of a mule, which had died a day or two before of the only disease, that is entirely incurable:" that is to say, *and no wonder*—the veal sausages had, *after the London fashion*, been &c.

1488. "The old *militaire* bowed:" that is to say, The old *soldier—military man* bowed.

1489. "Should you like to look at the *cottage orné?*" that is to say, at the *cottage-villa*—literally, at the *ornamented*, or, *adorned cottage*. N.B. The expression "*cottage orné*" is nearly always *incorrectly* written: thus, *cottage ornée*.

1490. "His wife is a *fripière*, and from her you may have any dress you like—that of a *colporteur*, or that of a watchman with his *bonnet de nuit:*" that is to say, His wife is a *dealer in old clothes*, &c.—that of a *pedlar*, or that of a watchman with his *nightcap*. N.B. The *masculine* form of "*fripière*" is *fripier*.

1491. "On this momentous topic *nous avons donné à penser*, as the French say:" that is to say, *we have given* [our readers] *materials for thought—ample subject for serious reflection*, as the French say.

1492. "No man tells a story better than a French *conteur :*" that is to say, than a French *narrator—tale-teller—story-teller.*

1493. "If Cromwell had not braved death for Mr. Hallam and all the rest of us, Mr. Hallam's reason and philosophy might be skulking under a cassock, or flaming in an *auto-da-fé :*" that is to say, flaming in an *act of faith*—in other words, might [in his own person] be burning at the stake. N.B. An "*auto-da-fé*" was a "judicial act of the Inquisition, or the judgment it gave in order to condemn those, whom it thought worthy of punishment for having infringed religious laws." And also—"the execution of such judgments, or sentences, and particularly of those, which condemned its victims to the flames."

1494. "We were not aware that the French *bureaucratie* were of such difficult access:" that is to say, that the French *bureaucracy—clerkocracy* were &c. N.B. "*Bureaucratie*" may be translated the *clerk-section*, or, *clerical section of the people*, or, *community.*

1495. "A coachful of *commis voyageurs* assembled round the luxurious table:" that is to say, A coachful of *commercial travellers* assembled &c.

1496. "*Hactenus* of plants. Now look at that noble ruin:" that is to say, *Thus far* of plants—*Thus far* [have I spoken] of plants.

1497. "To tithe-pig, when roasted,
He still has a keen eye,
And oft has he boasted,
'*In tempore veni*' :"

that is to say, *I came in time—in good time.*

1498. "They discarded the sentiment and *style ampoulé*, and let themselves down to a parallel with common sense:" that is to say, and *high-flown*, or, *bombastic style.* See Example 910.

1499. "The overpowered *célibataire* at length exclaimed, 'I really don't know my age':" that is to say, The overpowered *bachelor—unmarried*, or, *single man* &c.

1500. "It was an emotion forming a *climax* of passion, the magnitude of which precluded utterance, and proved it not to belong to the *parvi dolores* of Horace:" that is to say, forming a *gradation* of passion, . . . to the *light—trifling—inconsiderable – insignificant griefs*, or, *sorrows* of Horace. N.B. The expression "*parvi dolores*" does *not* occur in Horace. See Examples 741 and 964.

1501. "The invasion of *la propriété littéraire* by the piracy of a patent mark or pattern is called a *contrefaçon*, and the invader is denominated a *contrefaiseur*:" that is to say, The invasion of *literary property*—of *copyright* . . . is called a *forgery*, and . . . a *forger*.

1502. "His 'History of England' may be styled *Mémoires pour servir à l'histoire*, rather than history itself:" that is to say, *Materials, notes*, or, *memorandums for composing history*, rather than &c. See Example 582.

1503. "*Les classes dangereuses* are daily receiving additional accessions from all the other ranks in the state:" that is to say, *The dangerous classes*, or, *orders of society* are daily &c.

1504. "On the principle of *meliores priores*, we begin with the works of this unrivalled artist:" that is to say, On the principle of *the better men the prior claim*, [the first claim to our notice] we &c.

1505. "He adduces, as a kind of palliation of the objectionable character of his story, that at least it is not aggravated by the addition of *noirceurs*, *crimes*, and *horreurs*:" that is to say, by the addition of *blacknesses—heinousnesses——foulnesses—basenesses*, [of crime] *crimes*, or, *offences* [of an atrocious character] and *horrors—horrid stories*, *narrations*, or, *recitals*.

1506. "It would be a curious calculation to see how many votes the cunning old stagers obtained, by making cats'-paws of the *novi homines*:" that is to say, of the *new men* [of the House of Commons—of the *new Members of Parliament*.] N.B. Cicero uses "*novi homines*" to signify *the first noblemen of their respective families—those, who had been first ennobled.*

1507. "For every crime, which is brought to light, and made the subject of commitment and trial by the institution of a police force, ten previously existed, undetected and unpunished, before men were driven to the *flebile remedium*, the *ultimum malum*, of taxing themselves for the establishment of a force to repress them:" that is to say, before men were driven to the *doleful—bewailable—lamentable remedy*, the *last evil*, of taxing &c

1508. "The volume was translated from the MSS. [manuscripts] of some *studiosus emeritus:*" that is to say, of some *student, who had gone through*, or, *completed his academical*, or, *collegiate career*. See Example 825.

1509. "We need men of experience, of firm and intelligent minds, who can blend the *suaviter in modo* in due proportion with the *fortiter in re:*" that is to say, who can blend *pleasing manners* in due . . . . with the *vigorous discharge of their duties*. N.B. The *literal* meaning of "*suaviter in modo, fortiter in re*" is *sweetly*, or, *pleasantly in manner*, but *vigorously*, or, *firmly in action, deed*, or, *execution*. See Example 688.

1510. "So far am I from defending this, [my loose style of writing] that I disown it—*totum hoc indictum volo:*" that is to say, *I wish the whole of such language to be unsaid—I could wish* &c. [I recall, so far as I can, all such language.]

1511. "He attended the patient again at the *maison de santé:*" that is to say, at the *private hospital.*

1512. "Take this note," said he, "to the *Hôtel-Dieu.*" N.B. The "*Hôtel-Dieu*" is the principal hospital of a city, or, town in France.

1513. "The 'Oxford Union Debating Society' [that nursery of *enfants terribles*] goes on convulsing the nation every week by the most ridiculous debates:" that is to say, [according to the idea of the writer of the above sentence] that nursery of *formidable youngsters, in their* OWN *estimation* — of *important personages* &c. N.B. An "*enfant terrible*" does not mean a *wild young rascal*, or, a *pickle*, as many suppose, nor does it mean an *ungovernable—unmanageable* —or, *terrible child*, but—*a child, that, by ill-timed remarks innocently made, causes* OTHERS *to have terrible*, or, *terribly annoying feelings:* for instance—A child may observe on seeing a smell-feast unexpectedly enter his papa's dining-room —"O Mr. Jones! I didn't think you'd come here to-day; Mamma said she hoped you wouldn't, as you came here *so very often.*" We can readily understand Mamma's feelings on hearing such a remark.

1514. "At her death she was three and a half, *plus* or *minus* some trifle, that I do not recollect:" that is to say, *more* or *less* some trifle &c. See Example 545.

1515. "With hardly anything to spare, I [a Spaniard is speaking] do not recollect a time when our house was not a source of relief and consolation to some families of such as, by a characteristic and feeling appellation, are called among us the *pobres vergonzantes:*" that is to say, the *blushing poor*—the poor, who would rather smother their griefs, sorrows, toils, and troubles, than proclaim them to an unfeeling world. See Example 964.

1516. "To pull in at the waist till the idea of suffocation is painfully evident to the most careless beholder is so far from being the *to kalon,* that it is, in truth, the *to kakon* of all female decoration:" that is to say, so far from being *the beautiful* [the beauty, the perfection] that it . . . . *the evil* [the bad, or, objectionable point] of all female decoration.

1517. "Around thine ample brow, oft as thy sweet countenance rises upon the darkness, I fancy a *tiara* of light or a gleaming *aureola* in token of thy premature intellectual *grandeur:*" that is to say, I fancy a *diadem* of . . . . gleaming *halo* [circle] *of glory* [gleaming *rays of glory*] in token . . . . intellectual *greatness.* See Example 290.

1518. "Let no hero of the *demi-solde* threaten us with his pistol for our liberty of speech:" that is to say, Let no hero of the *half-pay* threaten &c.

1519. "He finished his career *in Banco Regis:*" that is to say, *in the King's Bench.* See Example 1250.

1520. "Adopting the noble maxim of considering nothing done *dum quid superesset agendum*, they would feel the very spires of our cathedrals an eyesore, and would never rest until they were overthrown:" that is to say, *whilst anything remained to be done*, they would &c.

1521. "The major part of his books have, I fear, found their way to his shelves by a neglect of the vulgar axiom of *suum cuique.* This, however, among book-collectors, is nothing—

Hanc veniam petimusque damusque vicissim,

and, on that account, I would never recommend the lending of books without a receipt:" that is to say, by a neglect . . . . of *Let every one have his own. This liberty we both give and take in turn—by turns—interchangeably:* in other words,

Such friendly license we both give and take.

See Examples 586 and 648.

1522. "These intelligent individuals look upon a pig's head, a tumbler of whisky punch, and a tide-waitership for a nephew, as the *summum bonum* of earthly happiness:" that is to say, as the *chief good* of &c. The object the most desirable to be obtained. Among the ancients, some philosophers held pleasure to be the "*summum bonum*" of this life, while others preferred virtue.

1523. "Poor Charles, to verify the proverb, *Gueux comme un peintre*, has not a *sou* in the world, and labours under other disadvantages. These little accidents, however, do not prevent Monsieur Feuchères, a *bon bourgeois de Paris*, from giving his only child to poor Charles:" that is to say, to verify the proverb, *Poor as a painter*, that is, *As poor as a church-mouse*, has not a halfpenny &c. These little . . . . a *good citizen of Paris*, from &c. See Example 1079.

1524. "While the summer lasts, they live *sub dio*, working, dancing, eating, and flirting:" that is to say, they live *in the open air*.

1525. "Here there is a great chasm in the manuscript. It may well be called a *hiatus valde deflendus:*" that is to say, a *gap*, or, *break, greatly to be deplored, bewailed*, or, *lamented*.

1526. "It seems to have been the practice at that time, for such unfortunates as were compelled to pass the day *impransi*, to take a walk in St. James's Park, instead of satisfying their cravings in a more substantial manner:" that is to say, to pass the day *dinnerless—without a dinner*, to take &c. See Example 959.

1527. "In the Hebrew *quartier* of the great *metropolis* [mother-city—capital of a country] Saturday is a day of devotion and of rest:" that is to say, In the Hebrew *quarter*, or, *part* of the &c.

1528. "The *mal du pays*, which affects a Swiss when out of his country in so remarkable a manner, appears little connected with any ardent recollections of its sublime scenes:" that is to say, The *itching*, or, *longing to return to his native country*—The *hankering after home*—The *home-sickness*, which affects &c. See Example 1158. N.B. "Maladie *du pays*" is also used to express the same idea as "Mal *du pays*."

1529. "I made my obeisance with my broad-brimmed *chapeau de paille* in my hand:" that is to say, with my . . . . . *straw-hat* in my hand.

1530. "He, who plays at *rouge et noir* will generally be cleared of his *argent comptant:*" that is to say, of his *ready money*. N.B. Instead of "*argent comptant*" we may use "*comptant*" alone, just as some persons speak of "*the ready*." We may also use "*argent sec*," [literally, *dry* money] *hard cash*, in the same sense as "*argent comptant*," or, "*comptant*." On "*rouge et noir*" see Example 1257.

1531. "*Doli, machinae, fallaciae, praestigiae, sine ratione esse non possunt*—so says the ancient orator:" that is to say, *Tricks, artful contrivances*, [artful dodges] *frauds, and illusive practices, cannot be without a motive at the bottom of them.*

1532. "The 'differences' borne to distinguish the younger branches of a family are said to have a hidden moral in them. The crescent of the second son indicates that there is room for the increase of his fortune; the mullet, or spur, of the third, hints that he must up and ride, if he mean to get anything; the martlet, or swallow without feet, of the fourth, reminds him that he must keep upon the wing, having no land to stand upon. These allusions are probably imaginary. Not so the 'canting' mottos so frequently introduced in the 'scroll'; such as the '*Forte scutum salus ducum*' of the Fortescues—[*A strong shield is the safety of leaders*, or, *commanders*. The first three syllables of "*forte scutum*" form a pun on the family name, *Fortescue*:] '*Ne vile velis*' for Neville—[*Incline to nothing base*:] '*Ne vile fano*' of Fane—[*Bring nothing base to the temple*:] '*Templa quam dilecta!*' of Temple—[*Temples how beloved!*—A poor pun on the family name of *Temple*:] '*Ver non semper viret*' for Vernon—[*The spring does not always flourish*, or, Vernon *always flourishes*:] '*Vive et vivas*' for Vivian—['*Live uprightly, and then you may be said* REALLY *to live*:] the '*Homo sum*' of Homan—[*I am a man—a human being;* see Example 658:] the '*Fare fac*' of Fairfax—[*Speak—do*:] and the '*Festina lente*' of Onslow—[*Hasten slowly*, or, *Make no more haste than good speed*: Let not impetuosity betray you into imprudence:] "*Fes-*

tina lente" is, by a miserable pun, taken as the motto of the On-slow family. The 'Herons' bear a heron for their crest, and for their motto '*Ardua petit ardea*,' [The heron seeks, *or*, soars to lofty places, *or*, spots:] thus uniting every species of quibble with the benefit of alliteration. Alliteration is a very favourite conceit in mottos, as '*Volens et valens*' Fetherstone—[*Willing and strong—mighty—valiant: Able and willing:*] '*Thure et jure*' Foulis—[*With frankincense and with law:*] '*Pro rege, lege, grege*' Ponsonby—[*For the king, the law, and the people:*] '*Dum spiro, spero*' Dillon—[*While*, or, *so long as I breathe, I hope:*] '*Ora et labora*' Dalhousie—[*Pray and work*, or, *labour:*] '*Astra castra, numen lumen*'—[*The stars are my camp, the Deity my light*—This quibble, for such it is, in the original, is taken as the motto of Lord Balcarras.] Many mottos are full of pith and vigour, and fitted in a high degree to animate those, who bear them, to maintain the honour of their ancestors untarnished. There is, perhaps, nowhere a collection of terser apophthegms [*brief and pithy sayings, especially of worthy individuals*] than in the mottos on the escutcheons [*armorial shields*] of our nobility. What can be more inspiriting to a life of loyalty, valour, truth, piety, and virtue, than the '*Jamais arrière*' of Douglas—[*Never behind:*] '*Essayez*' of Dundas—[*Try:*] '*Nil conscire sibi*' of Winchelsea—[*To be conscious of no guilt;* see Example 536:] '*Pro*

aris et focis' of Heselrigge—[*For our altars and our hearths—our religion and our fire-sides—our religion and our country:*] '*Virtute, non verbis* of Lansdowne—[*By virtue, not by words:* '*Virtus sola nobilitat*' of Wallscourt—[*Virtue alone ennobles the man:*] '*Tout d'en haut*' of Bellew—[*All from on high—from above—from the Father of lights:*] '*Craignez honte*' of Portland — [*Fear*, or, *dread shame:*] '*Spectemur agendo*' of Montague—[*Let us be tried by our actions—Let us be examined by our conduct—Let us be regarded according to our conduct:*] '*Sans tasche*' [the *old* French for "*tâche*"] of Gormanstown—[*Without stain—Without spot or blemish:*] '*Droit et avant*' of Sydney—[*Right and forward:*] '*Gardez la foy*' [foi] of Poulett—[*Keep faith—Guard the faith:*] and a hundred others?" N.B. The motto of Lord Wallscourt—"*Virtus sola nobilitat*"—is slightly altered from the beautiful adage of the Roman satirist, Juvenal:—"*Nobilitas sola est atque unica virtus*," that is to say, *The sole and only real nobility is virtue:*—

Conceited souls! pray take this truth from me,
VIRTUE ALONE IS TRUE NOBILITY.

1533. "It shows us that the same adage, which has been applied to vice, may be applied also to folly—*Nemo repente fuit stultissimus:*" that is to say, *No one ever became*, or, *has ever become exceedingly foolish*, or, *a very great fool all on a sudden*, or, *all at once.* See Example 438.

1534. "His age was about the *mezzo cammin' della nostra vita:*" that is to say, about the *mid-way—mid-journey of our life*, or, *existence.* [The quotation is from the Italian poet, DANTE.]

1535. "He is liberal, like most men of science, and *integer vitae scelerisque purus*, which all collectors of curiosities are not:" that is to say, and *a man of upright life, and free from guilt*, or, *wickedness*, which &c.

1536. "The *billets d'état*, in the meantime, sunk desperately in the opposite scale:" that is to say, The *government paper—banknotes*, in the &c.

1537. "A pint of old port or a bottle of claret was the smallest *modicum*, for which it was possible to compound:" that is to say, the smallest *possible quantity*, for which &c. N.B. "*Modicum*" literally means *a little.*

1538. "Are the *entrées* and *entremets* at the tables of these distinguished personages to be discountenanced, because Mr. Tomkins's cook is only equal to a joint?" that is to say, Are the *first courses—dishes of the first course* and *side-dishes—secondary* [in order] *dishes* at the tables &c.

1539. "They were to declare the *déchéance* of the Orleans branch:" that is to say, the *loss*, or, *forfeiture of their rights and privileges* of the Orleans branch.

1540. "The *premier pas* was how the entrance into the city was to be effected:" that is to say, The *first*, or, *main difficulty*—The *first step* — The *first*, or, *chief consideration* — The *puzzle* was how &c. See Example 659.

1541. "She began her march *à pied:*" that is to say, *on foot.*

1542. "I saw the gates of the *château* close on the most important *rejeton* of the line of the *Bourbons:*" that is to say, the gates of the *castle*, or, *fortress* close . . . . important *scion —member—individual* of the &c. N.B. "*Rejeton*" is often *incorrectly* spelt with *two* t's. The "*Bourbons*" are the Royal Family of France. On "*château*" used in a different sense, see Example 1108.

1543. "They [the defendants] immediately sued out writs of error, *coram nobis:*" that is to say, *before us*, that is, *before the court* [of law]. "*Coram nobis*" also means *Before persons in authority.*

1544. "*Mala fides*," said Dr. Lushington, "must be proved:" that is to say, *Want of good faith*, or, *integrity* &c. See Example 21.

1545. "Decorated with the *grand cordon* by Louis-Philippe he subsequently became a member of the French Academy:" that is to say, Decorated with the *great* [broad] *ribbon of the Legion of honour* [of an Order of Knighthood] by Louis &c.

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1546. "There was not a *scintilla* of Russian interest adhering to this vessel:" that is to say, not a *spark* of &c. [not *the slightest portion* &c.]

1547. "He added that the Greeks were very ignorant of tactics, and that, *credat Judaeus!* he should rejoice to combat under the command of so distinguished a leader:" that is to say, and that, *let a Jew believe it!* [I certainly do not] he should &c. N.B. The *full* expression is *Credat Judaeus Apella—non ego:* that is, *Let the Jew Apella*, or, *The Jew Apella may—believe it: I don't.* The expression is a contemptuous one, meaning that the thing was too absurd and improbable to obtain credence from a man of sense, but might possibly impose on the understanding of the superstitious Jew. The Jews were in those days treated pretty much as they are in our day, and were despised as the off-scourings of the human race:—

The silly Jew, Apella, may receive
The wondrous tale, which I can ne'er believe.

1548. "He seems not to have been able, at all moments, to defend himself from the *vertige*, which possesses the personages, of whom he is writing:" that is to say, from the *infatuation*, which &c. N.B. The *literal* meaning of "*vertige*" is, like that of the Latin word "vertigo," from which it is derived—*dizziness—giddiness—a swimming in the head.*

1549. "Then comes the grand question, whether the cap of liberty did not *melioribus annis* form part of the *insignia* of *Britannia* on the copper coin of these realms. The Major was a complete Quixote: but his *sombre* and unrelieved absurdities have already sunk into laughterless night—*caruit quia Sancho Panza*:" that is to say, whether . . . . . did not *in happier*, or, *better times*, or, *days* form part of the *distinguishing emblems* of *Britain* on the &c.—but his *dull*, or, *gloomy* and unrelieved &c. *because he was without a Sancho Panza*, or, *had no Sancho Panza*. See Example 1113.

1550. "Many distinguished authors have, in former times, arisen among the citizens of *Augusta Trinobantum*:" that is to say, of *London*, so called by the Romans.

1551. "Through feeling the youthful heart acquires knowledge, and the wise nurse's wish is accomplished for her child—*Sapere et fari quae sentiat*:" that is to say, *To be wise and to say what he thinks*: [to speak openly and honestly.]

1552. "The festivity and frolic of youth, engaged in a cause, which conferred a certain dignity even on their *tours de page*, renewed the pleasantry of the night:" that is to say, on their *school-boys' tricks*, renewed &c. See Examples 55 and 856.

1553. "She always thought him a *bête*, and not a *bonne bête :*" that is to say, a *silly, foolish, stupid creature—a blockhead*, and not a *cunning fellow*—a *deep blade.*

1554. "The two vices of this play are—ringing changes upon words, and a disposition to the unnatural and *gigantesque :*" that is to say, and *gigantic.*

1555. "Till his time all the *Pièces de Théâtre* were taken from the 'Astraea':" [a French romance] that is to say, all the *Plays of every description*—literally, all the *Theatrical Pieces* or *Compositions* were &c. N.B. In the heathen mythology "*Astraea*" was the goddess of justice.

1556. "He, who was fitted to his age by fancy given more fully than imagination, and by inclination to the *limae labor*—he, ALEXANDER POPE, nevertheless, desired the greatnesses of poetry:" that is to say, by inclination to the *labour of correction*—literally, to the *labour of the file*, that is, the tiresome operation of correcting a literary work; a labour, to which modern authors devote but little time; and hence the *maculae, quas incuria fudit*—that is, the *errors, which carelessness*, or, *want of care has produced*—throughout their works:—

> Hate not, ye scribes, the necessary toil
> Of slow correction, and the painful file.

1557. "She is hurried away by appearances or *enjouement:*" that is to say, or *cheerfulness—gaiety—mirth—sprightliness—good humour.*

1558. "Were we to approach that fellow in the *blouse* there, we might, perhaps, get to some comprehension of the tenets of the *braves ouvriers* of the *ateliers nationaux:*" that is to say, in the [kind of] *smockfrock* there, we . . . of the *spirited — valiant*, or, *doughty* [said ironically] *workmen* of the *national workshops.* See Example 925.

1559. "In that quarter may be had *dîners à la carte, vins à tous prix*, and *pain à discrétion:*" that is to say, *dinners from the bill of fare, wines of all prices*, and *bread at discretion—as much bread as you like*, or, *choose.*

1560. "We have already said that these *étudiants—employés—commis—la jeune France des barricades!*—have succeeded, in the modern novels, the *vicomtes* and *chevaliers* of old:" that is to say, that these *students—clerks under Government—commercial clerks—the young*, or, *regenerated France of the barricades*—have succeeded . . . the *viscounts* and *knights* of old. See Examples 137 and 642.

1561. "Where," says the *Abbé* de la Mennais, "should we be, if instruction were to be allowed to reach the *prolétaires?*" that is to say, to reach the *labouring classes.* See Examples 933 and 1291.

1562. "Every office of every sort above the mere *juges de paix* is named by the Crown:" that is to say, above the mere *justices of the peace—rural arbiters in petty disputes* is named &c.

1563. "To arraign," said this furious demagogue ["*leader of the people*" in a *bad* sense] "the French Revolution, was to plead against mankind, and involve one's self in the *crimen laesae majestatis* of the human race:" that is to say, and involve one's self in the *guilt of high treason* against the &c. N.B. "*Crimen laesae majestatis*" signifies *The crime of wronging*, or, *injuring majesty*, that is, *the Sovereign*.

1564. "All in good time, *mon ami*—all in good time:" that is to say, All in good time, *friend*, or, *my friend*.

1565. "She set herself about the task of composing an *epithalamium*. I regret much that I cannot delight my readers with this *morceau*:" that is to say, composing a *number of verses in praise of the married pair*: "*Epithalamium*" also means *a song at a wedding*. I regret . . . with this [poetical] *morsel*—this *piece* [of poetry.] See Examples 29 and 804.

1566. "It needed not the description of his vermilion *chevelure* to settle the question as to his identity—[his *being the same individual*]:" that is to say, of his vermilion *hair—head of hair* to settle &c.

1567. "Two or three of my sisters generally came to meet me, accompanied me in my walk home, *varioque viam sermone levabant*, thus verifying the old adage, which tells us that—*Comes jucundus in via pro vehiculo est:*" that is to say, *and alleviated*, or, *lightened the weariness of the way by varied discourse*, or, *converse—by talking on various matters*, or, *subjects:*—

And with their chat beguiled the weary way:

thus verifying . . . . . tells us that—*An agreeable companion upon the road is as good as a coach.*

1568. "*Nonchalant* manners were the tone of the time:" that is to say, Manners *implying coolness—listless indifference: Cool—sluggish—inactive* manners were &c. See Example 430.

1569. "Such individuals are merely *fruges consumere nati:*" that is to say, merely *born to consume the fruits of the earth—born to devour provisions.* The worthless, who live and die without having rendered a service to society—Drones in the social hive, whose only business is to devour the fruits of other men's labour:

Born but to eat and drink the fruits of earth.

1570. "Never did the art of dancing attain such eminent honours as during the *siècle d'or* of *Louis le Grand:*" that is to say, as during the *golden age* of *Lewis the Great.* [Lewis the Fourteenth of France.]

1571. "We find general admissions 'that penitentiary punishments have entirely failed in producing the results originally anticipated from them, and that crimes have multiplied to an alarming degree." See 'Roscoe's Two Essays,' *passim:*" that is to say, See . . . . *every where —all through—in many*, or, *innumerable parts*, or, *passages.*

1572. "The Garter, like the Rose, was an old emblem of confidence, and the knighthood established under such an emblem was to be considered as pledged to the most intimate and unchangeable fidelity. 'As close to you as your garter' is an old phrase expressive of this sentiment. And the '*honi soit qui mal y pense*' was a motto not unsuitably corrective of the suspicions, that in such times might have been produced by such intercourse:" that is to say, And the [sentiment of] *Evil be to him, that evil thinks* was a motto &c. "*Honi soit qui mal y pense*" is the motto of the Sovereigns of England, and also that of the Order of the Garter. A Duke of Orleans; perhaps in ridicule of the British Monarch's motto, had "honi soit qui mal y *panse*" [*Evil be to him*, or, *Wo betide him, who in these stables looks badly after the horses* —Shame on bad grooms] inscribed over the entrance of his princely stables at Chantilly. N.B. There is no such word as "*honi*"—it ought to be spelt "*honni.*"

1573. "That grand principle of the English MAGNA CHARTA, '*Nulli differemus justitiam*' is in Sicily wholly unknown:" that is to say, of the English *Great Charter*, [THE BASIS OF OUR LAWS AND LIBERTIES.] *We will not put off*, or, *delay the justice that is due to any man —postpone the administration of justice to any man* is &c. See Example 542. Mr. Hughes, the Author of "Travels in Sicily," witnessed two executions at Palermo, in 1813, "for crimes committed and condemned, the one eleven, the other fifteen years before."

1574. "The article on the *Zollverein* appeared in our Magazine in January last:" that is to say, The article on the *Prusso-Germanic Customs' league* appeared &c.

1575. "Some friends of ours partook of the *bonbons* and the *pâtisserie:*" that is to say, partook of the *sugarplums—sweetmeats* and the *pastry*.

1576. "It is the adjunct of poetry, that is wanting in these letters. It makes the dullest reader feel the spark. *Si natura negat, facit indignatio versus:*" that is to say, *If nature denies* [the power,] *indignation brings forth*, or, *makes verses.* [The verses flow from indignation—Strong feelings impel, *or*, prompt one to write.] N.B. In the *original* passage "*versum*" is used: the alteration is of little, if any, consequence. See Example 690.

1577. "As we travelled through the smiling fields of Kent, I could not help reflecting on the *Tantalus*-like fate of the cultivators, who, from the ruinous prices of agricultural produce, are fated to starve in the midst of plenty; or, to use a more appropriate phrase, are in imminent danger of dying of a *plethora*. More than once did I repeat to myself the four well-known lines beginning—'*Sic vos non vobis*'; and I thought of the arms assumed by Tasso, to reproach the ingratitude of his patron—a bee-hive destroyed for its honey, with the motto—'Evil for good':" "*Tantalus*" was a king of Corinth [some say, of Phrygia.] He is fabled to have been punished in hell by hunger and thirst, though standing up to the neck in water, and having the most delicious food near him, which immediately receded when he attempted to seize it. Hence the word "*tantalise*"—to torment by the sight of inaccessible pleasures. A "*plethora*" is a *fulness of body—of bodily humours.* The lines above alluded to, together with the introductory line, are these:—

"Hos ego versiculos feci, tulit alter honores:
Sic vos non vobis nidificatis aves.
Sic vos non vobis vellera fertis oves.
Sic vos non vobis mellificatis apes.
Sic vos non vobis fertis aratra boves:"

that is to say, *I wrote these little verses—these versicles: but—another had the credit of them: Thus do ye birds build nests not for yourselves—thus*

do ye sheep wear fleeces not for yourselves—thus do ye bees make honey not for yourselves—thus do ye oxen bear the yoke not for yourselves. The application of these lines is to those, who have suffered by the profit and honour of their labours having been usurped by others. The history of these lines is curious. Virgil, the Latin poet, having written and posted up, in a conspicuous place, a distich [a couple of lines] highly flattering to the emperor Augustus, but without discovering himself—a poet of the name of Bathyllus pretended to be the author, and was consequently much noticed and rewarded by the prince. Virgil, not brooking the injustice patiently, wrote under the distich the words "*Sic vos non vobis*," four times. No one having been able to complete the lines, of which these are the beginning, except Virgil himself, the imposture of Bathyllus was detected, and Virgil recognised as the author of the applauded distich.

1578. "A claim to indemnity for the plunder of his small stock of *argenterie* was preferred to the amount of £9000:" that is to say, small stock of *plate—silver-plate* was preferred &c.

1579. "He concluded with this general remark on French and English manufactures: *Les Français inventent, mais les Anglais perfectionnent:*" that is to say, *The French invent things, but the English make them perfect—bring them to perfection.*

1580. "The poet is charged with making the Sirens [poetical monsters, partly maidens, partly birds or fishes] half-fish—which Horace seems to have done before him, and Flaxman after:—

Desinit in piscem mulier formosa superne :"

that is to say, *A woman elegantly formed above—beautiful in the upper part of her body—ends in nothing but a fish—ends with the tail of a fish.* The idea is taken from the mermaid. The application is to literary works, which give the fairest opening promise, but terminate in defect and deformity.

1581. "We never dined in the Rue [*street*] St. Denis. *Oh! non—il ne faut pas faire cela!* 'Tis the head-quarters of all the sausage-dealers, the *charcutiers*, and the *rôtisseurs* of Paris. Genuine meat and drink there is none; cats hold the murderous neighbourhood in traditional abhorrence:" that is to say, *Oh! no—we must not do that—that must never be thought of!*" 'Tis . . . . the *porkbutchers*, and the *keepers of cooks' shops* of Paris.

1582. "What was said of Cinna may be justly said of the great Napoleon—*ausum eum, quae nemo auderet bonus; perfecisse quae a nullo nisi fortissimo perfici possent:*" that is to say, *that he attempted those things, which no good man durst have ventured on, and achieved those, in which none but a valiant and great man could have succeeded.*

1583. "Milton was singularly happy in the choice of his subject, which, whether good or bad in itself, was admirably adapted to the temper and genius of the man: he had consulted well,—*Quid valeant humeri, quid ferre recusent:*" that is to say, *What his shoulders could bear, and what they could not*—in other words, he had consulted well as to the nature and extent of his talents, and was on all occasions careful to select such a subject as might, in all its parts, be proportioned to his strength and ability.

1584. "Even with new men, new names, and new arrangements, his *Alma Mater* still calls up remembrances, which make him eagerly turn to ascertain who now fill its departments and enjoy its honours:" that is to say, his *Mild*, or, *Benign Mother* still calls &c. N.B. "*Alma Mater*" is a term, used by students to designate the university, in which they were educated. It is also applied to nature, and to the earth, which affords us every thing we enjoy.

1585. "Just in proportion as this inflammable element [the democratic Press] is scattered through society, is the *egestas cupida rerum novarum*, its natural tinder, at the same time, and from the same causes, extended:" that is to say, is the *eager desire of*—the *ardent craving for*, or, *after—a change of government—a revolution.*

1586. "I wonder whether any one has ever adopted for a seal the beautiful head of Cardinal Bentivoglio, with the name for a motto—'*Ben' ti voglio*'; the conceit seems too obvious to have escaped notice:" that is to say, *I wish thee*, or, *you well.*

1587. "They owe all their success and their miraculous imposition of a Republic on the reluctant nation to the maxim of one of their grand prototypes of 1793—*de l'audace, encore de l'audace, toujours de l'audace:*" that is to say, *unparalleled boldness and the most audacious assurance, again and again, and on all occasions*—literally, *audacity, audacity again, and audacity always.*

1588. "In due time, depend upon it, the *corpus delicti* will make its appearance:" that is to say, the *body of the crime*—the whole nature of the offence. The "*corpus delicti*" in many cases, as in that of a forged promissory note, is specially stated upon the record. N.B. "*Corpus delicti*" is a Law Phrase.

1589. "The popular mind is like that of headstrong youth—*Cereus in vitium flecti, monitoribus asper:*" that is to say, *As pliable as wax in being bent towards vice, and rough, rude*, or, *bearish to their tutors—instructors—counsellors—advisers.* Pliant as wax in the direction, to which its own bias inclines,—but—obstinate as oak when urged into a shape hostile to its own bent.

1590. "A notice was to be left with the Master within five years before the right of a creditor accrued, and so *toties quoties* at the expiration of each succeeding five years:" that is to say, and so *as often as might be necessary* at the &c.

1591. "The new prelate was conducted by the Bishops and clergy to the residence of the Archbishop of Lyons, the *cortège* chanting on the way the *Laudate* and the *Magnificat:*" that is to say, the *procession* chanting &c. N.B. The "*Laudate*" means one of the Psalms, beginning with the words "*Laudate Dominum,*" that is to say, *Praise ye the Lord.* "*Magnificat*" is the name given in the service of the Romish Church, and also in that of the Church of England, to the Song of the Virgin Mary, drawn from Luke i. 46, in the Vulgate: [The Latin version of the Scriptures, made by Jerome about the year 385. The Vulgate was the first book ever printed.]

1592. "Her companions are her *gouvernante* and an old trusty servant:" that is to say, her *governess* and an old &c.

1593. "He had a better excuse than his comrade, for he said, *Actus, me invito, factus non est meus actus:*" that is to say, *An act, done against my will,* or, *to which I am not a consenting party, is not my act.* If a person be compelled, for instance, through fear or duress, [*imprisonment*] to give a bond or other writing, the deed is rendered void by the compulsion.

1594. "Will the *magnates* of the 'upper ten' really give up this valuable property without a struggle?" that is to say, Will the *great men—influential nobles—grandees—dons* of the &c.

1595. "The *contour* may vary, but the sentiment—the expression of that feature—is ever the same:" that is to say, The *outline* may vary &c.

1596. "The more substantial, or dinner-meal of the *soi-disant* nice-tasted man of letters [literary character] consists of an *olla podrida* of Lamb's *tales*, Crabbe's *tales*, and Hogg's *tales*,—a strangely-selected literary dish:" that is to say, of the *self-styled*, or, *self-dubbed* nice-tasted man &c. . . . . consists of &c. An "*Olla*," or, "*Olla Podrida*," [Spanish words, signifying *Putrid Mixture*] is the name of a favourite dish with all classes in Spain. It consists of a mixture of all kinds of meat cut into small pieces, and stewed with various kinds of vegetables. When long kept it has a disagreeable odour; hence the name. In *England* the phrase "*olla podrida*" is used metaphorically for any incongruous mixture.

1597. "He witnessed a case of mountain law, and the practical effects of the *lex talionis* of the Far West:" that is to say, of the *law of retaliation—of requital in kind* [as alluded to in the Scripture of "an eye for an eye, a tooth for a tooth:"] of the Far West.

1598. "If there was one official more incapable than his brethren, it was Dr. Andrew Smith, its 'director, [*quasi lucus a non lucendo*] general':" that is to say, its "director" from not directing at all—from taking no part in the direction [*even as a grove is in Latin called "lucus"*—a place resplendent with light—*from not shining—from not being illumined by the rays of the sun—from having anything but a brilliant*, or, *shining appearance*. N.B. The word "*lucus*," a grove, is derived from "*lucere*," to shine, because the rays of the sun are supposed rarely to penetrate through its foliage. The phrase is generally used to mark an absurd or discordant etymology.

1599. "Of the promised growth of British art we must still say, as was said of the greatest fabric of antiquity,—

Tantae molis erat Romanam condere gentem:"

that is to say, *A task of such difficulty was it to found the Roman nation*, or, *So difficult was it to found the Roman nation*, or, *state:*—

So vast the work, to build the mighty frame,
And raise the glories of the Roman name.

1600. "There was a great difference in such a declaration made *ante litem motam:*" that is to say, *before the case was mooted—before the mooting of the case—before the commencement of the action*, or, *trial.*

1601. "*Vivat* the Metropolitan Medico-Political!" that is to say, *Long live* the &c! See Example 400.

1602. "Reality has outgrown fiction, and has become the *major videri:*" that is to say, has become the *appearance in a larger form.*

1603. "I talked to the gardener *à coeur ouvert:*" that is to say, *open-heartedly—with the most perfect candour*, or, *unreservedness.*

1604. "My father spends his mornings in those *lata silentia*, as Virgil calls the world beyond the grave:" that is to say, in those *wide silences* [the Reading Rooms of the British Museum], as Virgil &c. N.B. Virgil does *not* use the above expression: his expression is *loca nocte silentia*, or, *tacentia* LATE, that is, *places, where silence reigns around in night.*

1605. "There shall be no divorce—neither the imperfect one, *a mensa et thoro*, nor the perfect one, *a vinculo matrimonii*—unless there is adultery:" that is to say, neither . . . one, *from table and bed*, or, as we say in English, *from bed and board*, [A sentence of divorce, or, separation of man and wife, issuing from the Consistorial Court, on account of acts of adultery, which may have been substantiated against either party:] nor the perfect one, *from the chain, bond, bonds*, or, *tie of marriage—matrimony*—unless &c.

1606. "Male authors, like males of every other profession, have a kind of license to wear disguises, which has never been granted to the other sex:—

Dat veniam corvis, vexat censura COLUMBAS:"

that is to say, *Censure grants pardon*, or, *acquits the ravens, but falls foul of the doves*:—

They, while with partial aim their censure moves,
Acquit the vultures, but condemn the doves!

The above quotation is a phrase of general use and application. The censorious too often fasten on the innocent, whilst, in their misplaced malice, the guilty are suffered to escape; they

Clip the dove's wings, but give the vulture course.

1607. "A contributor to the 'Lancet' lately made the following communication to the Editor, in reference to a *misapplied* quotation:—

Sir,—Once more, in an Introductory Lecture delivered at the commencement of the present session, and subsequently printed and circulated, the familiar sentence from Cicero's Oration, 'Pro Q. Ligario,' has been misinterpreted and misapplied:—

'*Homines ad deos nulla re propius accedunt, quam* salutem *hominibus dando.*'

Now, every schoolboy knows that the word *salutem* does not here mean *bodily health* or *life*,

but *personal security* or *safety*. The sense is clear from the context.

This fine expression of the great orator's would, perhaps, be still nobler had the original idea been that, which we now so graciously accord to it, but it would not have been apposite to the purpose of his appeal. However, it is certainly time for us to leave off the quotation; for we have thoroughly worn it out, and it never belonged to us. I am, Sir, yours, &c.

November, 1855. AZYGOS.

N.B. In the following extract from the pen of a distinguished writer the quotation is *correctly* applied:—

"Monsieur Guizot," says he, [1837] "is just the sort of man to make a *great Protestant leader*—and just the sort of Minister to save France from anarchy and revolution on the one hand, and from Papal intrigue and *ultra*-Romanist reaction on the other:

'*Homines ad deos nulla re propius accedunt quam* salutem *hominibus dando*';" that is to say, *In nothing do men approach so nearly to the gods as in*, or, *by giving* personal security, *or*, safety *to men — mortals — human beings.* On "*ultra*" see Example 1385.

1608. "We must speak out all we think, as we are accustomed to do, *sans peur* and *sans reproche:*" that is to say, *without fear* and *without reproach—blame.*

1609. "Military reasoning [always excepting the *ultima ratio regum*] is not invariably convincing:" that is to say, excepting the *last*, or, *final reasoning of kings*, is not &c. An appeal to violence and hostility. Many pieces of ordnance still lie in British arsenals bearing this motto, said to have been engraved on his cannon by order of Lewis the Fourteenth. See Example 79.

1610. "This really ugly creature [the dolphin] looks far better in the *Delphin* title-pages, with his lamp and his *alere flammam* on clean paper, than on the stall:" that is to say, and his [accompanying motto of] *to feed, cherish*, or, *nourish the flame, ardour*, or, *love* [of learning] on clean &c. N.B. The *Delphin* title-pages mean the title-pages of books, that were edited for the especial use of the *Dauphin* [the eldest son of the kings of France.]

1611. "Another tale is only the adventures of a *commis marchand*, which are meant to be droll—the drollery, however, is but feeble:" that is to say, the adventures of a *merchant's clerk*, which are &c. See Examples 1495 and 1560.

1612. "The clear and most determinate truths of that science [Algebra] are presented in a different way and order by each successive teacher: *quot homines, tot rationes docendi:*" that is to say, *as many men as there are, so many are the ways—methods of teaching it.*

1613. "If we can travel at this rate in the infancy of the railway, [1837] will not the next ten years despise every velocity short of the speed of a cannon-ball? *Major rerum nascitur ordo:*" that is to say, *A greater series of incident arises—A more extended order of things presents itself:* One's views become enlarged—

A long, long train of great events I view.

1614. "Remembering Horace's advice *ut pictura, poesis*, our bard, while writing his poem, supposes himself looking at a picture:" that is to say, *as is a picture, so is a poem—as is painting, so is poetry—poesy*, our bard, &c. There must always be an affinity between poetry and painting.

1615. "To this, as to all other human works, is appended that incomprehensible word—FINIS:" that is to say, END, or, The END. See Example 657.

1616. "We hope that the *interrita pubes* of these kingdoms will share with him the danger and glory of such enterprises:" that is to say, We hope that the *undaunted—bold—fearless youth* [body of young men] of these &c.

1617. "All investigators of nature in her earliest *incunabula* are compelled to enter the province of metaphysics:" that is to say, in her earliest *infancy* are compelled &c.

1618. "Just and striking is the remark of that philosophic writer—*Les grandes pensées viennent du coeur!*" that is to say, *Great*, or, *sublime thoughts come*, or, *spring from the heart!*

1619. "Sir Francis Head—in his always amusing and often sagacious sketches of France, which he too modestly calls 'Fagots' [unless he thinks with Sganarelle *qu'il y a fagots et fagots*]—Sir Francis, we say, gives a very flattering portrait of the Prince President, who, it seems, was singularly *empressé* towards him:" that is to say, unless he thinks with Sganarelle [one of the characters delineated by the French comic writer, Molière] *that there is some difference between men and things, that appear alike—like each other—that all fagots and all men are not alike*—Sir F., we say, ... singularly *warm* [in his manner]—*cordial—friendly—attentive* [eager to display his regard for him.]

1620. "He insists on the distinction between *barbare loqui* and *incondite loqui:*" that is to say, between *speaking barbarously* and *speaking confusedly*, or, *in a disorderly—immethodical manner*. N.B. A man, who writes in a piebald, hybrid [*mongrel*] diction, or, style, made up of German, French, and Latin, for instance, may be said to write *barbare*, while he, who writes wtihout composition or digestion—without due regard to composition or digestion of his subject—may be said to write *incondite*.

1621. "Nothing but the *patte de velours* was seen by the English stranger in this most cruel princess:" that is to say, Nothing but the *velvet paw* was &c. [kindness, *or*, the semblance of it.]

1622. "She was something of a *bavarde:*" that is to say, something of a *chatterbox*—a *silly woman, who talks at random—without discretion.*

1623. "It would be a really illiberal use of the *argumentum ad verecundiam* to forestal any man with such an objection:" that is to say, of the *argument to modesty* to forestal &c. An "*argumentum ad verecundiam*" is an appeal to the regard to decency, which you may suppose the person to feel, whom you address.

1624. "He sought for shelter in a miserable *auberge:*" that is to say, in a miserable *eating-house.*

1625. "It is well to talk of plank roads, but to adopt the Wellesley motto—'*Porro unum necessarium,*' and the one thing needful is MONEY:" that is to say, *Moreover one thing is needful*, and the &c. N.B. The Wellesley motto is *not* as above, but thus: "*Porro unum est necessarium.*"

1626. "Of him it may be said, that he was *amicus usque ad aras:*" that is to say, that he was *a friend even to the very altar*, that is, to the very point of being sacrificed—to the very last extremity.

1627. "I heard the words—*Adieu pour toujours!*" that is to say, *Farewell for ever!* See Example 1048.

1628. "*Pour avoir du goût, il faut avoir de l'âme* is one of those just remarks of Vauvenargues, which make us regret his early death:" that is to say, *In order to have* [critical] *taste, we must have a soul*—[that can feel—feelingly alive] *a heart and imagination.*

1629. "They seized the reins, [of government] in blind assurance by first giving head, more readily after to curb in the unruly half-jaded steed of Reform—in reverse of the French saying, *sauter pour mieux reculer:*" that is to say, *to leap* [hastily into a responsible position] *in order to go back* [in their policy] *with a better grace.* N.B. The French proverb is—*il faut reculer pour mieux sauter*, that is to say, *one must go back—draw back—retreat a few paces in order to take a better leap.*

1630. "The war degenerated into a *bellum internecinum:*" that is to say, into a *war of extermination*—a *war of mutual destruction*—a war to be continued until one or other of the contending parties be ruined or exterminated.

1631. "It was a spectacle worthy of a grand republic, and I enjoyed it with transport. *Vive la République!*" that is to say, *Long live the Republic!*

ıblic, ...
Républiq
ublic!

1632. "They were all equally skilled in the mystery of the *pirouette:*" that is to say, of the *entire turning-round of the whole body, while sustaining*, or, *supporting one's self on one foot*—[the turning upon one leg, the other up, *or*, off the ground.] A dancing term.

1633. "*Miles perpetuus*," says Kant, "ought gradually to be altogether abolished:" that is to say, *Standing armies* ought gradually &c.

1634. "Between states no such thing as a *bellum punitivum* is conceivable:" that is to say, no such thing as a *penal war—a war having for its object pain and punishment* is conceivable.

1635. "The combination boasted of the public tranquillity, when, in fact, it arose from the total inability of any one to contend with their violence —*Solitudinem faciunt, pacem appellant:*" that is to say, *They depopulate* [lay waste] *the country—reduce it to the state of a desert, and then boast of having established tranquillity—They exterminate a people, and then say that peace is restored.*

1636. "His is the *versatile ingenium*, and in offering the result of my observations upon it, I have been compelled to select rather what I could best describe, than what I most admired:" that is to say, His is the *versatile genius*—the *strong natural ability, that is suitable to*, or, *competent to everything*, and in &c.

1637. "Translate the following lines into Greek Iambics:—

'Wheel about, turn about, do just so,
And every time I turn about, I jump Jim Crow.'

Show that Jim Crow must be a great political character, from his readiness in changing sides. Compare him with a celebrated personage of antiquity, of whom it was said—

Omnia transformat sese in miracula rerum:"

that is to say, *He transforms himself into all the wondrous shapes in nature:*—

Each wondrous form the changeful Proteus tries.

See Example 1323.

1638. "There is nothing in the world impracticable; and Napoleon never spoke a truer sentiment than when he said—*Impossible!—c'est le mot d'un fou!*" that is to say, *Impossible!* THAT *is the word of a fool—a madman!*

1639. "*La badauderie* is their distinguishing characteristic:" that is to say, *silliness—doltishness—boobyism—a foolish admiration of anything and everything* is their &c.

1640. "The Turkish is the only European language, which possesses, in the word *harem*, a synonyme [a word of the same meaning] for home,' but it implies a great deal more." N.B. The *correct* spelling of the Turkish word is *haréem*, or, *hharéem*.

1641. "*Principiis obsta*, is the only safe principle, upon which Conservatives can act in such cases:" that is to say, *Meet*, or, *resist the first beginnings*, is the only &c. [Look to the budding mischief, before it has time to ripen into maturity.] The *full* expression is—

"*Principiis obsta; sero medicina paratur,*
Cum mala per longas convaluere moras:"

that is to say, *Attack the disorder at its outset; medicine may be too late administered, when the disease has gained ground through long delay.* N.B. This precept is, at present, more frequently applied to the political, than to the animal economy.

1642. "*Distance* [from the object of his affection] had proved to him but a *lunette d'approche*, bringing him acquainted with those rare qualities in his fair mistress, which had been imperceptible during their personal intercourse:" that is to say, had proved to him but a *perspective-glass*—a *telescope*—a *spying-glass*, bringing &c. N.B. We may use, to express the same idea, either "*lunette d'approche*," or, "*lunette de longue vue.*"

1643. "Whatever was the reason, he was *au désespoir!—accablé!—anéanti!:*" that is to say, he was *driven to despair—in a state of despondency!—oppressed*, or, *overwhelmed with grief*, or, *sorrow!—annihilated*, or, *utterly undone*

1644. "*Ne sutor ultra crepidam* is a wise adage:" that is to say, *Let not the shoemaker go beyond his last*, is a wise adage. N.B. This censure was very properly addressed by Apelles [a distinguished painter, who flourished in the time of Alexander the Great] to a certain shoemaker, [*cobbler*] who found fault with an ill-painted slipper in one of his pictures, but when he presumed to extend his criticism to other parts of the painting, he betrayed so much ignorance as to elicit from the painter this rebuke. See Example 620.

1645. "While this struggle, if struggle it can be called, between unscrupulous unity of purpose on one side, and timid diversity of opinion on the other—

———*Miserae cognosce prooemia rixae,*
Si rixa est, ubi tu pulsas, ego vapulo tantum—

while, we say, this unequal struggle was going on, the apprehensions and the danger of the Assembly were greatly aggravated by a Presidential *manoeuvre* of a different, but—if possible, more serious character:" that is to say, *Mark the prelude of this wretched fray, if fray it can be called, where* HE *does all the beating*, [licking—walloping—wopping] *and* I *am only beaten*:—

The prelude to our doughty quarrel hear,
If that be deemed a quarrel, where, Heaven knows,
He only gives, and *I* receive, the blows!

while, ... a Presidential *dodge—artful dodge—movement—way of going to work* of a &c.

1646. "In the East *viva voce* storytelling is the great *medium* of entertainment and the great vehicle of eternal truths:" that is to say, *oral* storytelling, or, storytelling *by word of mouth* [literally, *by the living voice*], is the great *means—instrument—method—way* of entertainment &c. N.B. The *literal* meaning of "*medium*" is *the midst*, or, *middle*, of a thing—*anything intervening*, or, *that comes between*. See Example 67.

1647. "He complains of faction and conspiracy, forsooth!—*Quis tulerit Gracchos de seditione querentes?*" that is to say, *Who could tolerate the Gracchi if they railed at sedition?*—

[This we might bear;] but—who his spleen could rein,
And hear the Gracchi of the mob complain?

N.B. The "*Gracchi*" were Roman Tribunes, [keepers, *or*, guardians of the liberties of the people, against the encroachments of the senate,] remarkable for being at the head of every seditious movement. The purport of the question therefore is—who can bear to hear men complaining of faults, of which they themselves are particularly guilty?

1648. "Cavillers may urge that it would be injurious to the progress of knowledge and the cultivation of literature, were men without heads, just as if the brains could not exist anywhere but in the head! Buffon, no *ignoramus* in such matters, was decidedly of opinion that the

stomach was the seat of thought. Persius dubs it a Master of Arts:—

Magister artis, ingenîque largitor,
Venter:"

that is to say, Buffon, [a distinguished French naturalist,] no *ignorant fellow*—no *mean authority* in such &c. *The belly, the master of all art, and the bounteous giver of genius*—

The BELLY: Master, he, of Arts,
Bestower of ingenious parts.

See Example 1084. N.B. "*Ignoramus*" is a Latin word, signifying *we are ignorant.* In illustration of the above quotation from Persius we may observe that Plautus says that—*Paupertas omnes artes perdocet:* that is to say, *Poverty teaches us perfectly*, or, *instructs us thoroughly in—every art and science.* Juvenal also tells us that—*omnia novit Graeculus esuriens:*" that is to say, *The hungry*, or, *starving Greekling* [a poor little miserable Grecian] *knows everything*:—

1. All trades his own your hungry Greekling counts;
   [And bid him mount the sky—the sky he mounts!]
2. All sciences the hungry Greekling knows,
   [And bid him go to Bath—to Bath he goes!]

So Ben Jonson, in the Poetaster—"And between whiles spit out a better poem than e'er the master of arts, or giver of wit, their belly, made."

1649. "The Duke was very generally considered a *martinet:*" that is to say, a *strict military disciplinarian*—[one particularly *fussy* about trifles.] N.B. "*Martinet*" [French] was the name of an individual, who at one time had the regulation of the French infantry. "*Martinet*" has various meanings—among others, a *cat o' nine tails*, one of the emblems of our civilisation.

1650. "I like a sort of *Dryden asperity*—it is not necessary to write *ad unguem*—give me nerve, strength, the tiger-spring of the first rough idea:" that is to say, to write *with perfect accuracy*—literally, *to the* [paired] *nail.* Horace describes one of his characters as "*ad unguem factus homo,*" that is to say, as "*a man of the most polished manners.*" A metaphor, taken from workers in marble, who try the smoothness of the marble, and the exactness of the joinings, by drawing the nail over them. We should say, in our own idiom, "*a perfect gentleman.*"

1651. "Concerning these personages, Aristotle [*in loco*] may be consulted:" that is to say, [*in the place — proper place* in his works, *or*, writings.] N.B. "*In loco*" also means *On*, or, *upon the spot.*

1652. "The story is that of two young men —a gay *homme de lettres*, and a grave *étudiant:*" that is to say, a gay *man of letters*—a gay *scholar*, and a grave *student.* See Example 1560.

1653. "When I leave the Temple—hopeless to find another spot consecrated by so much valour and so much wisdom—it should be for some *angulus terrae*, some wood-girt corner, which the foot of soldier or of lawyer has never yet been known to press:" that is to say, it should be for some *corner of the earth*—for some *snug spot in the land*, some &c.

1654. "Though virtue and vice are always the same, decorum and propriety depend almost entirely upon the manners and observances exacted by the state of society. *Dulce est desipere in loco*, is a maxim, which requires no illustration. The bravest men have had their fears, and the wisest their follies:" that is to say, *It is pleasant*, or, *delightful to play the fool —to come off one's high horse—to indulge in festive enjoyment—to unbend now and then—occasionally*—or, *on fitting occasions*. N.B. The sentiment occurs in Horace, [the lyric poet and satirist,] who took the idea from the Comic writer Menander, who tells us, that "*it is not exactly the thing for a man* ALWAYS *to appear wise, but—that a little innocent fun and frolic sit well on every body.*"

1655. "So far from being displeased with himself or his reception, the *ancien ministre* departed full of self-applause of his own cleverness:" that is to say, the *late minister* departed &c.

1656. "Ostentation in the *parvenu millionnaire* is quite a distinct thing from ostentation in the hereditary *grandee* [nobleman]:" that is to say, Ostentation in the *upstart man, who is worth a million*, or, *millions—man of millions* is quite &c. N.B. "*Millionnaire*" is nearly always *incorrectly* spelt with *one* n instead of with *two*. The *true* meaning of the word "*grandee*" is—a Spanish nobleman, who has the privilege of wearing his hat in the presence of his Sovereign, like *Lord Kinsale* in this country. See Examples 78, 122, 911, and 995.

1657. "Things being thus *en bon train*, I took leisure to observe what was going on:" that is to say, being thus *in a fair way*, I took &c.

1658. "The rotting shed of an Irish hovel, sheltering, as it does, the most helpless and trampled on of GOD'S creatures, covers an inexhaustible mine of *pathos*, [feeling,] as well as fun—*there* is the true *flebile ludibrium* of the satirist:" that is to say, the true *deplorable*, or, *sad mockery* of the &c. N.B. "*Flebile ludibrium*" is used to signify—A lamentable derision, *or*, turning into derision of anything venerable or respectable.

1659. "He was himself run off the line in Michigan, while travelling by the 'lightning run' —*Anglice*, the express train:" that is to say, *In English*, the express train.

1660. "Such are some of his pictures of the *vie privée* of his country:" that is to say, of the *private life* [of the inhabitants] of his country.

1661. "She did not go simpering *Fuimus* throughout the land:" that is to say, *We have been* [better off] &c. N.B. The motto of the Marquess of Aylesbury, and also of the Earl of Elgin.

1662. "This hastily written composition of mine was a satire: and *Nulla venenato litera mixta joco est*, has ever been, and shall ever continue to be, my motto:" that is to say, and *My paper is free from any envenomed jest*, has ever &c.

My writings flow from no satiric vein,
Contain no poison, and convey no pain.

1663. "Charles the First thought he had only to stamp with his foot, like the magician in an eastern tale, or say, *Le Roi le veut*, in order to establish despotism, without labour, energy, or thought:" that is to say, *The King wills it*, in order to &c. N.B. The above French phrase was the imperious term used by the kings of France previous to the REVOLUTION, in sending their ordinances to the parliament to be enregistered. "*Le Roi s'avisera*," [The King will consider it,] is another French phrase, that was used by the same monarchs to express their dissent from any act submitted for their approval, and was considered as an absolute *veto* [prohibition]. See Example 406.

1664. "The word *Moslem* or *Muslim*, which is a title given by Mohammed [Mahomet] not only to his followers, but also to all true believers or religious men before him, means *resigned to GOD*, and *El-Islam* signifies *the resigning one's self to GOD and to his will;* 'To forgive and to endure is the wisdom of life,' preached the Prophet."

1665. "*Parva leves capiunt animos* is a good reason, but no excuse, for the frivolities of tourists:" that is to say, [The circumstance that,] *Trifles captivate weak minds*, is a good &c. Frivolous minds are captivated by silly, or, trifling pursuits.

1666. "Conviction may later come to him, perhaps it has already come, that *le jeu ne valait pas la chandelle:*" that is to say, that *the game was not worth the candle*—that *the business would not quit cost*—that *the business was not worth his while.* The proverb in the *present* tense is "*Le jeu ne vaut pas la chandelle*"—*The game is not worth the candle*, or, *candles.*

1667. "The Phoenicians cast into the sea all strangers caught navigating beyond Gades [Cadiz, a town in Spain]—*pour encourager les autres:*" that is to say, *to encourage*, or, *by way of encouragement to, others:* [said ironically.] N.B. The above phrase is often used in an *abridged* form: thus, *pour encourager.* See Example 335.

1668. The Roman rejoinder covers 112 folio pages, demonstrating, not so much, perhaps, Horace's dread of becoming obscure by being brief—*brevis esse laboro, obscurus fio*—as the trouble caused to the casuists of Rome, by the attempt to make the worse appear the better reason:" that is to say, *I labour to be short—brief—concise,* [in my style,] *but—I become obscure.* [An expression applied to authors, who, aiming at too great brevity, leave so much unexplained as to become obscure to their readers.] Quintilian tells us that *Nimium corripientes omnia sequitur obscuritas,* that is to say, Quintilian tells us that *Obscurity of expression,* or, *Want of perspicuity, follows* [is the necessary consequence—result to] *those writers, who aim at too great conciseness in their compositions.*

1669. "*In generalibus latet dolus;*—all literary securities, in order to be duly honoured, require to be endorsed, chapter and verse:" that is to say, "*In general assertions some fallacy—wile—trick or other lies hid,* or, *concealed—lurks.* See Example 1531.

1670. "Their courtesy invariably induced them to beg all passers by to share *la fortune du pot:*" that is to say, to share *the pot-luck.*

1671. "The motto of that Society is *Cavendo tutus:*" that is to say, *Safe by taking heed—proper care—Safe by caution.* The motto of the House of CAVENDISH.

1672. "The whole affair is a specimen of impudent pretension and shameless jobbing, which nothing—no, nothing—in the most profligate days of the *ancien régime* can equal:" that is to say, of the *former — old government — of the former administration* can equal. See Example 236.

1673. "The democratic principle in Upper Canada received a fatal wound. And why?—*Crede Byron!*—

'And why? Because a little—odd—*Old Man*,
Stripped to his shirt, had come to lead the van!'"

that is to say, *Believe what Lord Byron says on that point, matter*, or, *subject, in one of his poems.* N.B. "*Crede Byron*"—Trust Byron—is the motto of Lord Byron.

1674. "*Audaces fortuna juvat:* the boldness of the attempt of giving an official authority to this frothy *farrago* of individual ignorance and prejudice seems to have produced the desired effect of leading away the public mind from the consideration of the question:" that is to say, *Fortune favours*, or, *assists the bold:* the boldness . . . . . to this frothy *mixture—hodgepodge—jumble* of individual &c. N.B. The *full* expression is "Audaces fortuna juvat, timidosque repellit," that is to say, *Fortune favours*, or, *assists the bold, but abandons*, or, *repels the timid —the coward.*

1675. "A new plague, hatched, like all the others, in that *officina venenis*, Downing-street, burst from an unexpected quarter:" that is to say, in that *poison-shop*, &c.

1676. "A chief judge, with only three laymen as an assistant *quorum*, decides all questions *en dernier ressort:*" that is to say, *without further appeal.* N.B. "*Quorum*" means "*of whom,*" one of the *quorum.*—This description of a justice of peace is taken from the words of his "*Dedimus.*" "*Quorum unum.*"—"*One of whom,*" I have appointed N. S. Esq. to be.—It is also used in another sense: "Such a number to be a *quorum,*" that is, to be of sufficiency to proceed in the business. "*Dedimus potestatem*" means "*We have given power.*"—A writ in law, whereby commission is given to one or more private persons to assist for the expedition of some act belonging to the judge. The words are also used to denote the commission of a justice of the peace, which begins in the same manner. On the word "*ressort*" see Example 683.

1677. "Some proverbs are to be met with both in the proverbs of Solomon, and in the pages of the classic writers: who, in all probability, learned them from oral [word of mouth] tradition. For instance, the Hebrew maxim, 'He, that ruleth his spirit, is better than he, that taketh a city,' Prov. xvi. 32, is identical with the well known sentiment in Ovid *Fortior*

est qui se, quam qui fortissima moenia vincit; and is substantially the same with the lines in Horace—

Latius regnes avidum domando
Spiritum, quam si Libyam remotis
Gadibus jungas, et uterque Poenus
Serviat uni:"

that is to say, *Braver—stronger—more valiant is he, who conquers—gains the victory over—himself than he, who succeeds in taking the strongest—the most strongly fortified cities;* and is . . . . . in Horace—*You may have an infinitely more extensive sway by subduing—gaining the mastery over—a greedy—an avaricious disposition, than if you were to join Africa to distant—remote Gades* [Cadiz] *and both Carthages* [one in Spain and the other in Africa] *were to be in subjection to you alone—were to be under your dominion, sway, government,* or, *control:—*

By virtue's precepts to control
The thirsty cravings of the soul
Is over wider realms to reign
Unenvied monarch, than if Spain
You could to distant Libya join,
And both the Carthages were thine.

1678. "She was his *fiancée, Monsieur:*" that is to say, she was his *betrothed, Sir.* N.B. "*Fiancée*" also means a *bride:* "*Fiancé,*" a man, who is betrothed to a woman—a bridegroom.

1679. "His work is *une réponse sans réplique:*" that is to say, *an answer, that admits of no reply—no rejoinder.*

1680. "The statement consists of the official documents—the original *literae scriptae:* that is to say, the original *written letters—letters, that were written.* See Example 1289.

1681. "Truckling, as is the rule, when no immediate *terrae motus* is apprehended, he consented to produce the despatches:" that is to say, when no immediate *hubbub—commotion* is &c. N.B. The *literal* meaning of "*terrae motus*" is an *earthquake.*

1682. "This name we beg our readers to note, whenever it occurs—*c'est le mot de l'énigme:*" that is to say, *it is the word of the riddle:* [the key to the mystery.]

1683. "When the news reached us in England nine men in ten gave up Canada as lost, or only to be preserved by a long and bloody struggle. How unexpected the result—*Afflavit Deus, et dissipantur!*" that is to say, *GOD sent forth his breath, and they are dispersed.* N.B. In the reign of Queen Elizabeth, a medal was struck, bearing the above inscription, for the purpose of recording the destruction of the Spanish Armada. The same quotation is sometimes called in, to express the divine interference in overthrowing a hostile army by disease, or otherwise defeating their designs.

1684. "Without attempting to show as they, [Junius and Casaubon,] under the influence of fancy, have endeavoured to do, that unlettered rustics unwittingly speak Greek, and that many a word with a barbarous and discordant sound is *nec Sarmata nec Thrax, mediis sed natus Athenis* —we cannot but avow the conviction that the uneducated classes of an agricultural district have mainly contributed to sustain the national idiom in a state of incorruptness and stability:" that is to say, and that . . . . sound is *neither Sarmatian, nor Thracian, but one born in the heart of Athens*—we cannot but avow &c.

1685. "He entered into the details of their grievances, and redressed them at once *de vive voix*, or by immediate interference with the ministers:" that is to say, redressed them at once *orally—by word of mouth*, or by &c.

1686. "To possess money without labour, and thereby to form the apparent fountain-head of the wealth, which is to be scattered abroad, has always formed one of the brightest visions of human ambition, and served to constitute the general distinction betwixt the *proceres* and the *plebs*:" that is to say, betwixt the *nobles* and the *common people*—the *commoners*.

1687. "Charles [the 2nd of Spain] gave the usual answer of '*Veremos*':" that is to say, *We will see* [about it]. N.B. Like the French "*Nous verrons*," which has the same meaning.

1688. "It was not sufficient for this small section of the community to sneer among themselves at the monsters, who travel in stage-coaches or in omnibuses, but they must e'en strike with admiration and awe the grovelling souls of these wretches by talking to them of their very menials—the *servi superbi* of *maxima quaeque domus*—who live on venison and pine-apple. But—*quos Deus vult perdere prius dementat.* Accordingly, with all this twaddle, they let out something more than prudence would warrant:" that is to say, the *saucy menials* of *every great house*—But—*those, whom GOD has a mind to destroy, he first deprives of their senses —reason.*

1689. "The *reges* are beginning to lose confidence in their old *ultima ratio:*" that is to say, The *kings* are beginning . . . . . their old *last*, or, *final reasoning.* See Examples 79 and 1609.

1690. "The classics of the *papier mâché* age of our *drama* have taken up the salutary belief that England expects every driveller to do his *Memorabilia.* Cabin-boys and drummers are busy with their Commentaries *de bello Gallico;* the John Gilpins of 'the nineteenth century' are the historians of their own *Anabaseis;* and, thanks to the march of intellect, we are already rich in the autobiography [*a Life written by one's self*] of pickpockets:" that is to say, The

classics of the *hodgepodge* age of our *part-playing on the scene of existence*—of our *stage-play proceedings in the walk of life* have taken . . . . to do his [to write his] '*Sayings and Doings*,' *that are deserving of mention*—literally, his *Memorable Acts*, or, *Deeds*. Cabin-boys and . . . . . *on the Gallic war*, or, *the war with France;* the John Gilpins . . . . . of their own *Expeditions — Travelling Adventures — Travels*. N.B. The *literal* meaning of "*papier mâché*" is *chewed paper*—that mashed substance, of which snuff-boxes and many other articles are made. The words "*Memorabilia*" and "*Anabaseis*" are in allusion to certain works of Xenophon, one of the Greek classic writers, and "*De bello Gallico*" is the title of one of the works of Julius Caesar.

1691. "We have in this correspondence little, that indicates any acquaintance with the learned languages, save here and there a hackneyed phrase, such as *dulce est desipere* and *non tali auxilio:*" that is to say, such as . . . . . and *we do not want such aid*. The *full* expression is *Non tali auxilio nec defensoribus istis tempus eget*—that is to say, *The present conjuncture has need of no such aid, nor of such defence:*—

No aid like this this dreadful hour demands,
But asks far other strength, far other hands.

On "*dulce est desipere*" see Example 1654.

1692. "The austere Cato and the voluptuous Caesar were each given to what Seneca calls the *intemperantia bibendi:*" that is to say, the *intemperance—excess—want of moderation in drinking.*

1693. "It is a favourite belief amongst gastronomers [see Example 660] that poets and roasters are in one and the same category;—*on se fait cuisinier, mais on est né rôtisseur—poëta nascitur, non fit:*" that is to say, *A man may make himself a cook, but he must be born a roaster—A poet is born a poet, but not made so* [by study]. No degree of study can make a poet, unless the individual be possessed of innate [inborn] genius. See Example 1581.

1694. "With the destiny of nations, as with that of individuals—

Prudens futuri temporis exitum
Caliginosa nocte premit Deus:"

that is to say, *GOD, in his wisdom, shrouds—wraps—involves the future—the issues of futurity—the events of the future in utter darkness:*—

Our GOD has wisely hid from human sight
The dark decrees of future fate:

or:—

Our GOD, in goodness ever wise,
Hath hid in clouds of depthless night
All, that in future prospect lies
Beyond the ken of mortal sight.

1695. "The motto of the Edinburgh Review truly says—*Judex damnatur cum nocens absolvitur*—but, not the *judge* alone—for, what is worse, the plaintiff and the witness suffer the punishment, which the offender escapes:" that is to say, *The judge is found guilty—is censured when a criminal—a delinquent is acquitted.* N.B. This is to be understood as applying only where prejudice or corruption has dictated the sentence.

1696. "It is not in manner and modes of thinking only that we trace this disposition to *étalage* and factitious decoration:" that is to say, this disposition to *display—show—parade—ostentation* and &c.

1697. "We forgive all differences of opinion, overlook all animosities of party,—*Tros Tyriusve*, we regard it not,—may we but find in a writer a due sense of the dignity and lofty uses of his vocation, and the manliness to abate no jot of its rightful claims to superiority over the penny-diffused quackery of these our times:" that is to say, *Whether he be Trojan or Tyrian*, we regard &c. N.B. The *full* expression is "*Tros Tyrius*que *mihi nullo discrimine agetur:*" that is to say, *Trojan* and *Tyrian shall be treated by me with no distinction—difference—shall be treated by me both in the same way—exactly alike.* [The parties are equally indifferent to me, and I shall act impartially between them.]

1698. "The book was written by a *faiseur* in her name:" that is to say, by a *maker* &c. N.B. The *full* expression is *faiseur de livres*—a *book-maker.*

1699. "There is in these journals little *épanchement:*" that is to say, little of the *natural overflow* [of familiar confidence.]

1700. "No quotation was ever more happy or more argumentative than Mr. Baring's reply to those, who complained that the House of Commons, as then constituted, was insensible to the wishes of the people, when, pointing to the Reform majority, he exclaimed—*Si monumentum requiris—circumspice:*" that is to say, *If you seek my monument, look around* [you.] N.B. This is a portion of the epitaph of the architect, Sir Christopher Wren, in St. Paul's Cathedral, which he designed and erected. [If you question my merit, behold my works.]

1701. "In a debate on some economical question Burke was guilty of a false quantity [pronouncing a Latin or Greek word incorrectly.]—*Magnum vectĭgal parsimonia.* '*Vectīgal,*' said Lord North in an audible undertone. 'I thank the noble lord for his correction,' resumed the orator, 'since it gives me an opportunity of repeating the inestimable adage—*Magnum vectīgal parsimonia:*" that is to say, *Economy, Thrift,* or, *Sparingness is of,* or, *in itself a great revenue,* or, *income.*

1702. "No herald painter deals more largely in *or* and *argent:*" that is to say, in *gold* and *silver.*

1703. "*My manners,*" says this consummate puppy, "immediately force English stiffness to unbend, and I metamorphose into *bonnes gens*—that is, into *Frenchmen*—all the English, with whom I spend even twenty-four hours:" that is to say, into *civilised beings—men of the right sort,* or, *stamp—good sort of persons.*

1704. "An old woman is quoted as having said on that occasion—*Voici le commencement de la fin.* Now, we had always heard this *mot* attributed to Monsieur de Talleyrand on the occasion of Bonaparte's invasion of Spain:" that is to say—*This is the beginning of the end.* Now, ... this *saying—sentence—apophthegm* [a brief and pithy saying] attributed to &c.

1705. "Until that event, no permanent appointments will take place—no more will be done than is necessary to secure *ne quid detrimenti respublica capiat:*" that is to say, *that the commonwealth—common weal—shall receive no injury —detriment.* N.B. The above Latin words were the injunction given by the Roman Republic on investing a Dictator with supreme power—authority. This attention to domestic security, in contra-distinction to foreign conquest, is often intimated to the statesman at the helm of affairs as forming his first and most important duty.

1706. "A man, who had played a considerable part in the French Revolution, characterised his Lordship as a *petit littérateur:*" that is to say, as a *petty man of letters—literary man—a mere dabbler in literature—a mere cipher in the republic of letters.* See Example 204.

1707. "Extending his arm, he exclaimed in a burst of enthusiasm—

Nescio qua natale solum dulcedine cunctos
Ducit, et immemores non sinit esse sui:"

that is to say, *I know not by what sweetness—attractions—our native soil attaches all men to it, and permits them not to be unmindful of it.* Neither time nor distance can eradicate the attachment, which MOST men feel for the spot, that gave them birth:—

A nameless fondness for our native clime
Triumphs o'er change, and all devouring time;
Our next regards our friends and kindred claim,
And every bosom feels the sympathetic flame.

See Example 251.

1708. "In the present, *a multo fortiori*, the great Duke would have strongly urged the necessity for a clear and distinct purpose being publicly avowed and acted on:" that is to say, In the present case, *on much stronger grounds*, or, *with much stronger*, or, *greater reason*, the great Duke &c. See Example 778.

1709. "Some one insisted that the *délits de la presse* should be by jury:" that is to say, that the *trials for libels* should &c.

1710. "The '*à jamais*' of the French from 1789 to the present hour has been of marvellous brevity!" that is to say, The [expression of] '*for ever*' of the &c. N.B. "*A* TOUT *jamais*" is a *conversational* expression, signifying *for ever and ever—evermore—everlastingly—always.*

1711. "The human countenance has not been made to frown and smile at the same time; and, although nothing is nobler than mercy to an enemy, yet—never should it be extended to him *until he has surrendered:*

Parcere subjectis, AT *debellare superbos!*"

that is to say, *To spare the humbled,* BUT *to crush the proud:—*

The humble spare, *but* quell thy haughty foes.

1712. "The book is at the service of such as do not grudge the counsellor's *honorarium:*" that is to say, the counsellor's *fee.*

1713. "The Scottish legislature, a hundred and sixty years ago, gave insolvent debtors, by the right of applying for a *cessio bonorum,* a complete protection against the hardship of imprisonment, except in cases of fraudulent concealment of funds:" that is to say, for a *transference,* or, *giving up of their goods without reserve to their creditors,* a complete &c.

1714. "These important privileges have formed the deep foundations, *non tangenda non movenda*, of the Scottish criminal jurisprudence:" that is to say, that are *neither to be touched—meddled with—interfered with, nor to be moved—rescinded—altered—made void*, of the Scottish &c.

1715. "This will add to the value of this place as a *port de relâche:*" that is to say, as a *place*, or, *port, at which ships may touch, call*, or *put into.*

1716. "Agricultural reform can alone, in France, put an end to the *prolétariat:*" that is to say, to the *general beggary.* See Example 933.

1717. "She has won an honourable place in the large assembly of modern female writers, and at her death [*sero adveniat!*] deserves a monumental vault adorned with *relievos:*" that is to say, at her death [*late may it occur*, or, *happen!*] deserves . . . . . with *figures in relievo—embossed work.*

1718. "At no time, perhaps, could it with greater truth be observed than at the present that *in mercatura facienda multae fallaciae et quasi praestigiae exercentur:*" that is to say, that *in commerce—commercial transactions—many deceptions are practised, and various tricks are played off.*

1719. "A good rural education would qualify them to become the *régisseurs* of their parents, and to manage their patrimony:" that is to say, the *bailiffs*, or, [farm] *managers* of &c. See Example 261.

1720. "We can vouch for its pre-eminent attractions, and at the recollection of them the *praeteritos referat si Jupiter annos* rises to our lips:" that is to say, the [exclamation of], *Oh that Jupiter would recall our past years!* rises &c. N.B. The *full* expression is—

O mihi praeteritos referat si Jupiter annos!

that is,

Oh! would Almighty Jupiter once more
My years recall, my pristine youth restore!

1721. "He actually waded through the Parthenissa of Lord Orrery, the only English *Roman de longue haleine:*" that is to say, the only English *long-winded romance.* N.B. The above French expression is often incorrectly written *Roman de* la *longue haleine.*

1722. "It was impossible to see the *argumentum baculinum* more energetically or more successfully used:" that is to say, the *argument of the staff*, or *stick* more energetically &c. "*Argumentum baculinum*" means *club law.* Conviction *per* force—convictions enforced by drubbing.

1723. "He rated him soundly for his *gaucherie:*" that is to say, for his *awkwardness—untowardness—clumsiness.* See Example 474.

1724. "He urges *pro virili* the wisdom and necessity of giving a fair trial to the plan:" that is to say, He urges *to his utmost* [by every argument he can adduce] the wisdom &c. N.B. The *full* expression is "*pro virili parte.*"

1725. "Often as the noble lines of Virgil have been cited, and sometimes on unworthy occasions, we are so struck with the justice of their application to Monsieur Guizot at the present juncture [1841] that we cannot but recall them to the minds of our readers:—

Ac veluti MAGNO in populo quum saepe coorta est
Seditio, saevitque animis ignobile vulgus,
Jamque faces et saxa volant, furor arma ministrat;
Tum PIETATE gravem ac meritis si forte virum quem
Conspexere, silent, arrectisque auribus adstant,
Ille regit dictis animos, et pectora mulcet:"

that is to say, *And as when a sedition has perchance arisen among a* MIGHTY *multitude, and the minds of the ignoble vulgar rage—now firebrands, now stones fly—fury supplies them with arms—if then, by chance, they espy a man revered*

in PIETY *and worth, they are hushed, and stand with ears erect; he, by eloquence, rules their passions, and calms their breasts:—*

As when sedition fires the ignoble crowd,
And the wild rabble storms, and thirsts for blood,
Of stones and brands a mingled tempest flies,
And all those arms, that sudden rage supplies;
If some grave sire appears amid the strife,
IN MORALS STRICT AND SANCTITY OF LIFE,
All stand attentive, while the sage controls
Their wrath, and calms the tumult of their souls.

1726. "A *heureux hasard* has put us in possession of the original correspondence:" that is to say, A *fortunate chance* has put us &c.

1727. "Well-informed men are great *conservateurs* of such posts:" that is to say, are great *preservers* of &c.

1728. "Such meetings had been recommended *permissu superiorum;*" that is to say, *by*, or, *with the leave*, or, *permission of their* [ecclesiastical] *superiors*, that is, the Romish Bishops.

1729. "Of 49,863,609 *hectares* of land liable to taxation in France, 7,799,672 are in *landes, pâtis*, and *bruyères*:" that is to say, in *commons, pastures*, and *heaths*. **N.B. The "*hectare*" is 2,473,614 acres.**

1730. "The Pope's *Internuncio* left Paris on 'urgent private affairs,' thus conveniently relieving himself of the awkward *dilemma* of meeting a Sovereign under the ban of excommunication:" that is to say, The Pope's *Vice-ambassador* left . . . . the awkward *difficulty—fix* of meeting &c. N.B. An "*Internuncio*" supplies the place of a Papal ambassador [an ambassador, or, *nuncio* from the Pope] during his absence from court, or when the office of *Nuncio* [Ambassador] is vacant. The *right* meaning of "*dilemma*" is —an argument, containing two contradictory propositions, the choice of one of which is left to the opponent [opposing person], in order to bring thorough conviction to his mind, whichever side he may take up, or, espouse.

1731. "He then reminded him of the well-known Law maxim—*Cuicunque aliquis quid concedit, concedere videtur et id, sine quo res ipsa esse non potest:*" that is to say, *To whomsoever a man grants a thing, he grants that, without which the thing cannot be enjoyed.* A person, for instance, selling the timber on his estate, the buyer may cut down the trees and convey them away without being responsible for the injury, which the grass may sustain from carts, &c. during the necessary time of conveyance.

1732. "His countenance had no such *riant* expression as on the former occasion:" that is to say, no such *smiling* expression &c.

1733. "The produce is *à peu près* a seventh less:" that is to say, *about* a seventh less.

1734. "Those only, who have read Darwin, who have read Hayley, who have read—*divitias miseras!*—or even looked over, or looked at, the mountain of vapid trash which, in the shapes of epic and lyric, didactic and dramatic, poems, then papered the town, and was worshipped as *Parnassus* [a mountain in Greece, on which was the temple of *Apollo*, the god of physic, music, divination, and poetry] itself; such only can adequately conceive all the merit, or all the effect of 'De Montfort,' 'Ethwald,' or 'Basil:'" that is to say, who have read—*wretched, contemptible* [literary] *riches! poor* [literary] *wealth indeed!*—or even looked over &c.

1735. "There appeared a *gêne* and singular air about the whole *ménage:*" that is to say, a *constraint* . . . . . the whole *family—household.* See Example 339.

1736. "I found myself proof against a the *désagréments* of hot winds and other unpleasantnesses:" that is to say, against all the *discomforts—inconveniences* of hot winds &c.

1737. "The books used are selections from most of the classic authors, and *editiones expurgatae* of some:" that is to say, and *editions* of some *with the objectionable passages left out—purified editions* of some.

1738. "Such variances ought not to be permitted in *official* documents, however venial or indifferent they may be in ordinary matters. *Hae nugae seria ducunt in mala:*" that is to say, *These trifles lead to serious mischief—evils—involve* [one] *in serious mischief—trouble.* That, which is considered as mere sport, may have a ruinous tendency.

1739. "The days he spent at that lovely spot he always spoke of as his *Halcyonei dies:*" that is to say, as his *Halcyon days.* N.B. The *Alcedo* [or, king's-fisher] was supposed by Aristotle and Pliny to have only sat for seven days, in the depth of winter, and that, during that period, the mariner might sail in full security; hence the expression "*Halcyon days,*" a term used to express any season of happiness, prosperity, or peace, as—the Halcyon days of the poets; the brief tranquillity, the *septem placidi dies* [the seven calm, or, smoothly-flowing—gliding days] of human life—existence.

1740. "The two parties, the assured and the office, are frequently *particípes criminis,* and both interested in keeping up the policy:" that is to say, are frequently *partakers,* or, *sharers in the crime,* or, *guilt,* and both &c. N.B. "*Particeps criminis*" is applied to an accessory either before or after the fact; and also to one, who instigates another to commit a foul or dishonest action. See Example 1.

1741. "The question will now be negotiated *ab integro:*" that is to say, *afresh—anew*. N.B. We may also say "*de integro,*" to express the same idea.

1742. "If this conceited sprig of nobility, who will not allow any one to be a "*gentleman,*" who does not belong to what is called "*high life,*" will take some opportunity of properly disguising his aristocratic person, and trust himself for once to the interior of one of those Ark-like 'hacks,' which now and then rattle even through Pimlico, every cookmaid they pick up shall be 'This here lady,' and the rival *cad*, that would fain have intercepted her, by summary *diminutio capitis* proclaimed 'No gentleman:'" that is to say, by summary *deprivation of his dignity—of his reputed standing in society* [ironically] proclaimed &c. N.B. "*Diminutio capitis*" signified among the Romans *the losing—loss of one's freedom.* See Example 1113.

1743. "*Alieni appetens, sui profusus*, he rejoices at once in the pleasures of extortion and generosity, robbing PETER to pay PAUL:" that is to say, *Coveting that, which belongs to others, and lavish*, or, *profuse in the expenditure of his own*, he rejoices &c. N.B. The above quotation, which was Sallust's [the Roman historian] description of Catiline, [a conspirator of Rome,] has since been justly applied to other political adventurers.

1744. "The word 'Highlands' was judiciously [*euge!*] selected:" that is to say, was . . [*bravo! well done!*] selected.

1745. "There is no juster maxim of general law than *falsum in uno, falsum in omni:*" that is to say, *false*, or, *erroneous in one point, false in every point*, or, *respect.*

1746. "Standing once more *in oculis civium*, as he now did, he was not a man, that could be passed by:" that is to say, Standing . . . . *in public—before the public*, as he &c.

1747. "He dropped politics awhile, and fell back upon the study of *le droit administratif:*" that is to say, the study of *administrative law.*

1748. "The national character is irritable and *mobile:*" that is to say, and *inconstant—changeable—fickle.*

1749. "The verb was unluckily *idem sonans* with another word:" that is to say, unluckily *sounding alike—of the same sound* with &c.

1750. "He objects to every sort of *coquetterie* in respect of dress, yet—no *petite-maîtresse* preparing for a ball was more finically particular than Lord Chatham preparing for a debate:" that is to say, He objects . . . . of affectation . . . . yet—no *frivolous affected female* preparing &c. N.B. The *primary* meaning of "*coquetterie*" is *affected love—coquetry.* See Example 574.

1751. "The preliminary [introductory] matter is somewhat affectedly divided into *études:*" that is to say, into *studies.* N.B. "*Etude*" also means an *attorney's*, or, *notary's office.*

1752. "Virgil [the prince of Latin poets] places *turpis Egestas* before the vestibule [entry] of his poetical hell, in the very jaws of Orcus, [hell,] and in the company of as ghastly a crew as ever presented themselves to a seer's eye:" that is to say, Virgil places *vile deformed Indigence* [personified]—*extreme Poverty—Beggary—Want* before &c.

1753. "They are intended to be used, like some medical prescriptions, *prout occasio postulet:*" that is to say, *according as—even as occasion may require.*

1754. "Some of my conclusions will no doubt be condemned by those, who will not take the trouble of looking into the *postulata:*" that is to say, into the *things required*, that is, the admissions demanded from an adversary, before the main argument is entered upon.

1755. "The French and English Ministers took notice of the request, *ad referendum:*" that is to say, *to be left for future consideration.* N.B. "*Ad referendum*" is a phrase, that was introduced into diplomacy by the Dutch, and is now become proverbial, to express slowness in deliberation, and a want of promptitude in decision.

1756. "His pre-eminence [as a scholar] cannot be disputed: pity only it is that he wishes to reign like the Turk, with no brother near the throne; and declares war against all and sundry, who will not join his party, *addicti jurare in verba magistri:*" that is to say, *blindly addicted to the tenets* [opinions] *of their master—teacher* —literally, *bound*, or, *compelled to swear to the opinions of their teacher:*—

Sworn to no master, of no sect am I;
As drives the storm, at any door I knock,
And house with MONTAIGNE now, and now with LOCKE.

N.B. "*Addicti*" were properly those debtors, whom the Praetor [a legal officer of ancient Rome] adjudged to their creditors, to be committed to prison, or otherwise secured, until satisfaction was made. Soldiers, however, were also called "*addicti*," in allusion to the military oath, which they took when enrolled. We have a pleasant use of the word in Shakspere: *Leave off all thin potations*, says Falstaff, *and* addict *thyself unto Sack.*

1757. "It seems that no one in Paris is considered *pur*, who visits out of the *faubourg* of Saint Germain:" that is to say, is considered *pure—upright*—THE [aristocratic] THING, [to use a cockneyism,] who visits out of the *suburb* of St. Germain.

1758. "His *toilette* was extremely *soignée*:" that is to say, His *dress and every thing connected with it* was extremely *well cared for—well looked after—well attended to.* See Example 736.

1759. "To such misconceived duties our English *eruditi* have been too apt to devote themselves:" that is to say, our English *learned men—men of learning* have &c.

1760. "He was called the general of the *tiers-parti*:" that is to say, of the *third* [political] *party.*

1761. "Two of Dupin's hits have grown into axioms [maxims]: *Le Jésuitisme est une épée, dont la poignée est à Rome, et la pointe partout;* and *Protée n'est qu'une fable, le Jésuitisme est la réalité*:" that is to say, *Jesuitism is a sword, the handle,* or, *hilt of which is at Rome, and the point everywhere;* and *Proteus is only—naught but—a fable, Jesuitism is the reality.* See Example 1323.

1762. "The band of patriots lay *perdus* until the evening:" that is to say, lay *concealed—in concealment* until the evening.

1763. "In youth, his *perfervidum ingenium* shows itself in his wild and unkempt [slovenly—rough—unpolished] person, his *renownings,* and his duels:" that is to say, his *very hot—hasty—fierce—fiery disposition* shows itself &c. See Example 999.

1764. "Nations were not governed by them *de la sorte :*" that is to say, *in this manner—in such a manner—thus—so.* N.B. "*De telle sorte*" and "*de cette sorte*" may be used to express the same idea.

1765. "Then should we hear him and look upon him as the *sacer vates*, the *interpres deorum*, whose appeal is to the hearts of all his brethren, whose language is the language of them all :" that is to say, as the *sacred*, or, *divine poet*, the *interpreter* [of the will] *of the gods*, whose appeal &c.

1766. "There is an old poet, who has said, *Nullum numen abest, si sit prudentia :*" that is to say, *No protecting power is wanting, if prudence be but employed*, or, *No other protection is wanting, provided you are under the guidance of prudence :—*

No god is absent, where calm prudence dwells.

If men in general acted with prudence, they need not be under the necessity of invoking any other *human* aid.

1767. "When parties were no longer kept together by the pressure of external danger, his *somnia Pythagorea* were rudely dispelled :" that is to say, his *dreams of private and public virtue* were &c. [literally, his *Pythagorean dreams.*] N.B. Pythagoras was one of the ancient Greek philosophers.

1768. "The gods of Greece were, in fact, in all respects, *immortal men*, and men not always of the highest order. Not to speak of moral excellence, which of course is out of the question, they are actuated almost invariably by the most petty motives—by spleen, pique, [animosity] jealousy, and the *spretae injuria formae*:" that is to say, and the *affront offered to their beauty, that was slighted*, or, *scoffed at*—[the slight, or, slur cast on, or, levelled at, their mental or bodily endowments.]

1769. "Leeds is probably the sole place in the empire, which would have afforded a temporary refuge to the editor of Hobbes [Sir William Molesworth]—the only Metaphysician in the House [of Commons]—unless, indeed, we adopt the definition of Voltaire, which would make as good a one of Mr. Joseph Hume: *Quand celui, qui écoute, n'entend rien, et celui, qui parle, n'entend plus, c'est* MÉTAPHYSIQUE:" that is to say, *When he, who listens*, or, *gives ear, does not understand a word of what is said, and the speaker himself is in the same fix* [is talking without either rhyme or reason] *you may then consider that you have got into* METAPHYSICS—*into the region of* METAPHYSICS. N.B. Written in 1839.

1770 "The Duke's previous communication with that minister respecting the *ordonnances* is an absolute falsehood:" that is to say, respecting the *ordinances—orders—decrees—mandates* is an &c.

1771. "He took his departure as a private gentleman, *functus officio :*" that is to say, as a private gentleman, *exempt from duty*—whose official power, or, duties had ceased—no longer existed.

1772. "He at that time happened—*teste* the 'Morning Post'—to have a fit of the gout :" that is to say, *witness* the M. Post, or, *according to the statement of* the &c.

1773. "He was taken to the *douane :*" that is to say, to the *custom-house.*

1774. "The anecdote of the citizen, who asked Aristides [a noble Athenian, surnamed '*the Just*'] to write his own name on the sherd, wishing to have him banished, because he was sick of hearing any one called *The Just*, may, perhaps, not be literally true ; but it embodies a great truth : *Urit enim fulgore suo, qui praegravat artes infra se positas :*" the only consolation is, *extinctus amabitur idem,*—Athens *buried* Aristides :" that is to say, *for he, who bears down by superior merit the arts placed beneath him, burns by his very splendour :* [he, whose superiority is oppressive to inferior minds, excites envy by this very pre-eminence] the only consolation is, *yet—he, the very same individual, will, after his decease, be loved—admired :* [when the too powerful splendour is withdrawn, our natural veneration of it takes place :]—The man of exalted genius, throws by the splendour

of his talents all inferior merits into the shade. He is exposed, therefore, to all the shafts of contemporary jealousy. His death alone can deprive envy of her sting; then—those, who were most forward to detract, will be the first to do justice to his merits:—

For he, who soars to an unusual height,
Oppressive dazzles with excess of light
The arts beneath him: yet, when dead, shall prove
An object worthy of esteem and love.

N.B. In the above brilliant passage "*artes*" is equivalent to [used for] "*artifices*," artists—artificers—craftsmen [individuals—the community at large.]

1775. "Pride, sensuality, and ignorance are the marking features of the national character of the Japanese, and this people and the Chinese reverse our Western adage of *omne ignotum pro magnifico*, or substitute for the latter the word *ignobili:* that is to say, and this . . . . . adage of *everything, of which we are ignorant, is taken for something magnificent*, or . . . . . the word *ignobili*, that is, *of no reputation--repute—esteem—mean—contemptible—beneath notice.* We are apt to attach the idea of greatness—magnificence—to that, which is mysterious, or, unknown to us. See Example 340.

1776. "At that time he held the office of *Maire du palais:*" that is to say, of *Mayor of the Palace:* [The *Prime Minister* of the earliest kings of France.]

1777. "Let me urge you to bear in mind that *sublata causa, tollitur effectus:*" that is to say, that *when the cause is removed, the effect must cease.* The efficient cause of a distemper in the human frame, for instance, being done away, its effects must be expected speedily to terminate.

1778. "When taxed with his unblushing system of quackery, his invariable reply was—*On prend le peuple par les oreilles, comme on fait un pot par les anses:*" that is to say, *The people are to be taken by the ears, as a pot is by the handles.*—This is a reflection often cast, and frequently with justice, on the credulity of the mass of the people.

1779. "The whole story is a *congeries* of absurdities and improbabilities:" that is to say, a *mass—heap—tissue* of absurdities &c.

1780. "The author is a priest in a *bonnet rouge:*" that is to say, in a *cap of liberty*—literally, a *red cap.*

1781. "Still more uncalled for is an *excursus* concerning Buchanan:" that is to say, a *digression* [from the main subject]—a *running off* [from &c.] concerning B.

1782. "She certainly owes little to the dull slipslop, with which the author has contrived to overlay—*obscurum per obscurius*—the only page in her history, that really demanded elucidation:" "*Obscurum per obscurius*" means *To explain what was obscure by something more obscure.* This phrase occurs, and frequently with justice, in polemic [contentious—vehement—wrangling] argument, when the opponent professing to explain, involves himself in a cloud of words, and thus renders more dark, what was sufficiently dark before."

1783. "There is in the work a knowledge of the component parts of society in 'high life'—of that society, which is commonly called 'GOOD society'—*ista colluvies vitiorum!*" that is to say, *that sink—kennel of vices* [of every kind and degree.] See Example 132.

1784. "*Propter quia post* is the logic of superficial readers and rhetorical arguers:" that is to say, [A good sprinkling of the words] 1, *propter*—2, *quia*—3, *post*, signifying 1, *on account of*—2, *because*—3, *after* is the logic &c.

1785. "Could it have been believed that any man—much less a literary man—a *publiciste* by profession—could have contrived to accumulate such a mass of blunders?" A "*publiciste*" is *one, who writes*, or, *makes lectures upon public law.*

1786. "Not even Rasselas could have acquitted himself more *en cavalier:*" that is to say, more *as a gentleman.*

1787. "He was long their idol, but is now their *bête noire:*" that is to say, their *aversion* —literally, *black beast.* N.B. "*Bêtes noires*" means *black game,* or, *wild beasts of a dark colour.*

1788. "Throughout the journal she is designated emphatically as *mon amie:*" that is to say as *my* [female] *friend.*

1789. "He gave me fifty *louis:*" A "*louis,*" or, "*louis d'or*" is a French gold coin, worth 16s. 8d.

1790. "It is not much to the credit of the *Citoyenne:*" that is to say, of the *female citizen* —the *citizeness.*

1791. "The king had postponed the reception for a year—*inde irae:*" that is to say, *hence those resentments.*

1792. "I am desirous that their respect should be to my person and not to *ces balivernes:*" that is to say, and not to *stuff—humbug—nonsense of that description* — [knightly decorations—stars and ribbons, and high birth.]

1793. "The witticism is highly characteristic of the style of that eminent *diseur* [Talleyrand:]" that is to say, of that eminent [witticism] *teller—utterer.*

1794. "The President pronounced a panegyric [speech full of praise] upon me with many compliments, *extempore:*" that is to say, *off hand—without previous study.* N.B. "*Extempore*" ought to be written in *two* words: thus, *ex tempore.*

1795. "He expressed himself most energetically against what he called his *égarements:*" that is to say, his *errors—mistakes—wanderings* [from the path of duty and rectitude] *disorders* [of his youth.]

1796. "Louis-Philippe endeavours [1834] to steer between the two antagonist principles of monarchy and revolution, and is, therefore, obliged to appeal alternately to one and the other, and to be in turns a citizen king and a legitimate sovereign,—

Je suis oiseau—voyez mes ailes:
Je suis souris—vivent les rats!"

that is to say, *I am a bird—look at my wings: I am a mouse—long live the rats!* N.B. Said in allusion to the *bat.*

1797. "Till we have established clear and precise principles, by which the nature of poetry is defined and governed, all judgments upon it will be arbitrary and fantastical. It is like unfixed laws in civil affairs—*Misera est servitus, ubi jus est aut vagum, aut incognitum:*" that is to say, *Servitude is a wretched state, where the law is either vague and undefined, or unknown.*

1798. "The proverbial difficulty of raising up such matters to the level of elegant composition —*proprie communia dicere*—was here pre-eminent:" that is to say, *to handle common topics in such a way as to make them appear our own property*—[to enter on subjects, which every man can handle, in such a way as to make them appear our own property, from the manner, in which we alone are able to treat them.] N.B. The *full* expression is—*Difficile est proprie communia dicere*, that is, *It is difficult* &c.—

'Tis hard a new-formed fable to express,
And make it seem your own well-managed mess.

See Example 778.

1799. They were inflated and inspired by the *popularis aura:*" that is to say, by the *breath of popular favour*, or, *applause*—the *humour of the mob.*

1800. "Most of the rest of the series of Letters attempt *paulo majora canere:*" that is to say, *to sing somewhat higher strains* [to enter into matters of greater moment—to take a higher range.]

1801. "He, who makes it his business to watch obliquities, and see what is absurd in human manners, has not much chance of enjoyment in society. The *sacra indignatio* is a comfortless feeling:" that is to say, The *extreme—excessive—great indignation*, or, *anger* is a &c.—literally, *cruel indignation—furious anger.*

1802. "When the institutions of the Anglo-Saxons were superseded by, or incorporated with, those of the Normans, even the right, or the power, of conquest, did not overthrow the acknowledged principle, on which this assembly was summoned, and the Norman term *Parle-ament*, by which it was now denominated, and which remains in use to this day, continued to inform the subjects of the Anglo-Norman kings and their posterity, that it met to *speak* the *mind*—at first, as is well known, of the clergy and military barons, but afterwards, of the commons, or people, also." N.B. The French word "*parler*" means *to speak*, and *ment* is only a slight change from the Latin word "*mens*," which signifies *the mind* [thought—judgment—opinion.]

1803. "Shakspere doubtless intended by using the phrase '*though it be not written down*, remember,' and so on, to allude to the laws of England, the *lex non scripta* being there of equal force with the *lex scripta:*" that is to say, the *unwritten law* being . . . . with the *written law*. N.B. The "*lex non scripta*" means—the ancient common law of England, which existed in full force for centuries, without ever having been written. It is paramount in brevity, perspicuity, and authority, to all the enactments of modern days. The "*lex scripta*" means—the statute law of England.

1804. "Till a man is called to the degree of Serjeant at Law, or appointed King's Counsel, he is always called 'young gentleman,' let him be as old as he will; just as at our universities, the man, who graduates *bachelor of arts* is called *juvenis*, whether he be twenty or forty years of age:" that is to say, *young*—a *young man*, whether he be &c.

1805. "The advice was no doubt *une mauvaise plaisanterie:*" that is to say, *a scurvy jest—a mere joke.*

1806. "The Reviewer affects to have forgotten my name; but—he has not forgotten 'The Beauties of the Edinburgh Review, *alias* the Stinkpot of Literature,' as it is called by Dr. Thompson:

Haeret lateri lethalis arundo.

I will not say, It is an arrow in the hand of a giant; but—this I will say—it was felt by those, who are not accustomed to feel. They may exclaim with the Psalmist—'The iron entered into our soul:'" that is to say, *The fatal shaft sticks in her side—The deadly arrow* &c. [spoken of Dido, one of Virgil's characters:]—

Fixed in her side she feels the painful dart,
The deadly weapon rankles in her heart.

N.B. This passage may be applied to any one, who is wounded by calumny, censure, or remorse

On "*alias*" see Example 698.

1807. "A few days after, another *brusquerie républicaine* of Dupont was near causing an open rupture:" that is to say, another *republican display of bluntness—roughness*—another *republican rough procedure* [way of proceeding] of &c.

1808. "She became a *précieuse:*" that is to say, She became a *prude*—a *coy, conceited, finical,* or, *precise woman.*

1809. "Our great men have none of the *hauteur*, or of the assemblies *sans oeuvre mêlée* of the Germans." N.B. An assembly "*sans oeuvre mêlée*" is, in the style of the German nobility, an assembly, from which not only commoners are excluded, but even those, whose nobility is liable to the slightest suspicion. On "*hauteur*" see Example 480.

1810. "Lewis the Fourteenth, that consummate *actor* of royalty, never for a moment laid aside *le maître* among his courtiers, though the greatest persons in his kingdom:" that is to say, laid aside [his position as] *the master-ruler* [of his subjects] among his &c.

1811. "*Corrumpere et corrumpi* SECULUM *vocatur*, says Tacitus: now—would not any one swear that a late ducal establishment had been formed upon this model?" that is to say, *To seduce others and be corrupt yourself is called* LIFE, says &c.

1812. "There have, indeed, been instances, even in this country, of persons, who appear to have adopted the sentiment of the Roman tyrant—*Oderint, dum metuant;* such men, however, have either originally been monsters in their kind, or have been spoiled by a bad education and exorbitant power and opulence:" that is to say, *Let them hate me, provided they do but fear me.* N.B. This is the sentiment of a tyrant towards his subjects, briefly and characteristically expressed.

1813. "Her intercourse with him was only *pour faire de l'esprit:*" that is to say, *to be witty—to show off her wit—her witty disposition.*

1814. "If, as Horace says,—

Omne tulit punctum, qui miscuit utile dulci,
Lectorem delectando pariterque monendo—

this praise cannot be denied to Bentley, who never failed to instruct by the most profound learning, at the same time that he amused by the most agreeable pleasantry:" that is to say, *He has accomplished every thing*—[literally, *has carried every point*] *has gained universal applause, who has well blended the useful with the agreeable, amusing his reader at the same time that he instructs him:—*

Profit and pleasure, then, to mix with art,
T' inform the judgment, nor offend the heart,
Shall gain all votes.

See Example 317.

1815. "His friend was invited to the honour of a *séance* with himself and the coachman:" that is to say, to the honour of a *seat* [on the coachbox] with himself &c.

1816. "In the latter reign literary men affected to be *frondeurs:*" that is to say, affected to be *exclaimers—declaimers against the existing administration.*

1817. "Her nose was small, and somewhat *retroussé:*" that is to say, and somewhat *turned up*—[a snub-nose.]

1818. "In the dramatic use made by the Greek poets of the *novissima verba*, we may say that the circumstances of the case explain all, that it presents:" that is to say, of the *last words* [of a person on earth] &c. N.B. "*Novissima*" is used by itself in the Latin authors to signify DEATH.

1819. "Oh! how this mother swells up towards my heart!
Hysterica passio—Down, thou climbing sorrow,
Thy element 's below——:"
that is to say, *Hysteric passion*—[suffering—ailing—disorder] *passion of the mind*—Hysterics.

1820. "She lacked nothing but what a week's tuition would give, to have *un air distingué:*" that is to say, *a distinguished appearance—the appearance of a person of distinction.*

1821. "He stoutly maintained that the name of ERIN [Ireland] was derived from the Greek word *Erinnys:*" N.B. "*Erinnys*" was, according to the heathen Mythology, the common name of the three Furies of hell.

1822. "Napoleon expired amid visions of battle, uttering with his last breath *Tête d'armée:*" that is to say, *head of army.* N.B. "*Tête de l'armée*"—head of the army.

1823. "It would be unjust to the *ingenuus pudor* of the author not to observe the art, with which he has veiled this interview behind such trellis-work:" that is to say, to the *ingenuous* [natural—not artificial] *modesty* of the author &c.

1824. "One of these principles is long-continued usage—*lex et consuetudo Parliamenti:*" that is to say, *the law and custom of Parliament.* See Example 1802.

1825. "The patent designates the creation as being *tota sua vita durante:*" that is to say, *during the whole of his life.*

1826. "If such unlearned lips as mine may be allowed to cite legal maxims, I would mention this one—*Nullum tempus occurrit regi,* as showing that the prerogative of the Crown does not suffer from lapse of time:" that is to say, *No time impedes the King,* or, *No lapse of time bars the rights of the Crown.* The rights of the Crown are indefeasible [not to be done away with—undoawaywithable] by any lapse of time.

1827. "On this point the law maxim of *Cujus est dare, ejus est disponere*, is fairly applicable:" that is to say, *He, who has the right to give, has also the right to dispose of his gift according as he may think fit*, or, *proper—according to his own wish*, or, *fancy*.

1828. "It is in the management of the character of Lear more especially that Shakspere fills up that grand idea of a perfect poet, which we delight to image to ourselves, but despair of seeing realised:—

——— *Vatem egregium, cui non sit publica vena,*
Qui nihil expositum soleat deducere, nec qui
Communi feriat carmen triviale moneta,—
Hunc, qualem nequeo monstrare, et sentio tantum:"

that is to say, *The poet, that is above his fellows, whose vein is not that of the common herd—that is wont—accustomed to spin out no stale or vulgar subject, and stamps no hackneyed verse from a die, that all men may use—him I cannot embody in words, and can only feel in my soul:—*

——— The bard of every age and clime,
Of genius fruitful, ardent and sublime,
Who, from the glowing mint of fancy, pours
No spurious metal, fused from common ores,
But gold, to matchless purity refined,
And stamped with all the godhead in his mind,—
Him do I feel, but want the power to paint.
This is SHAKSPERE.

1829. "Saunders prayed another day; whereupon, *in furore*, Twysden gave judgment absolutely, without giving any further day:" that is to say, whereupon, *in a rage—a towering passion*, &c.

1830. "The secret was religiously kept for three weeks, after which it became the *secret de la comédie:*" that is to say, it became *every body's secret.*

1831. "More ardent *liqueurs* have not been disregarded:" that is to say, More ardent *liquors—drams—cordials* have not &c.

1832. "Every *gage d'amour*, miniature, and whatever else it contained, had passed through my fingers:" that is to say, Every *keepsake*, [token of love—affection] miniature, &c.

1833. "However high may be our comparative rank—however we may shine by the force of contrast—*stellas inter Luna minores*—there is still too fatal a scope for the benevolent exertions of the philosopher and the philanthropist to authorise the inactivity of either:" that is to say, as *the moon* [shines] *among the smaller stars.* N.B. In the *original* passage the words are "*inter ignes Luna minores*," that is, as *the moon* [shines] *among the feebler fires* [of the night]—the stars. The meaning, however, is the same.

1834. "The proposition was received with considerable *hilarité:*" that is to say, with considerable *mirth—cheerfulness—good humour.*

1835. "Would you place," said Lord Lyndhurst, "men, who have served their country in the highest positions—men, who have bled for their country—men who, by their exertions, have added to the power and character and glory of the nation—in a class lower than those, who reflect only the lustre of persons, who before them have been distinguished for eminent services? I do not go the length of the old Roman poet, when he put into the mouth of the Grecian warrior these words—

Nam genus, et proavos, et quae non fecimus ipsi,
Vix ea nostra voco—

I do not go that length, but—I say that, while I respect the descendants of men, who have done great and glorious deeds for their country, I respect still more those, by whom great and glorious deeds have been accomplished:" that is to say, *For birth* [HIGH BIRTH, as it is called] *and ancestry, and all other things, which we ourselves have not acquired, can scarcely be called our own.* The man, who prides himself not on his personal conduct, but on a long line of ancestry, has been ludicrously, but justly, compared to the potato-plant, the best part of which is under ground. N.B. "*Vix ea nostra voco*"—I scarcely call these things my own—is the motto of Lord SUNDRIDGE and the Earl of WARWICK. See Example 936.

1836. "He acquitted himself *à merveille*:" that is to say, *admirably — wonderfully well— wondrous well.*

1837. "He reports him to have opposed doctrines *totis viribus*:" that is to say, *with all his strength — with all the power, of which he was master—in the strongest manner possible.*

1838. "They are amused with his manner of browbeating and badgering a witness: *Suave mari magno*: they are glad it is not they themselves; and they feel a prospective dread of ever undergoing the same ordeal:" "*Suave mari magno*" is the commencement of an oft-quoted passage in Lucretius, a very celebrated Latin poet. The lines, to which allusion is here made, are these:

Suave, mari magno turbantibus aequora ventis,
E terra magnum alterius spectare laborem:"

that is to say, *Sweet, pleasant*, or, *agreeable is it, when the waves of the ocean are agitated by a storm*, [when the sea runs high] *to view from the shore—land—the severe labours of others* [the distress, in which others are plunged.]

When raging winds the ruffled deep deform,
We look at distance, and enjoy the storm;
Tossed on the waves with pleasure others see,
Nor heed their danger, while ourselves are free.

Secure ourselves, we too often view with indifference the dangers of others.

1839. "I have demonstrably proved that the argument *a priori* and the argument *a posteriori* are one and the same process of ratiocination! [reasoning:]" "*A priori*" means *from the former*—from the cause to the effect: "*A posteriori*" means *from the latter*—from the effect to the cause. These are phrases, which are used in logical argument, to denote a reference to its different modes. The schoolmen distinguished them into the *propter quod*, [on account of which] wherein an effect is proved from the next cause—as when it is proved that the moon is eclipsed, because the earth is then between the sun and the moon. The second is the *quia*, [because] wherein the cause is proved from a remote effect—as that plants do not breathe because they are not animals; or, that there is a GOD from the works of the creation. The former of these is called demonstration *a priori*—the latter, demonstration *a posteriori*. See Example 490.

1840. "There is some kind of refreshment in turning from the murderous tragedies of the great world to the bloodless spectacles of the mimic—from the *comédie larmoyante* of Mr. P. to the humbler and less overpowering jokes of Messrs. A. and P.:" that is to say, from the *distressing farces* [literally, the *weeping comedy*—*comedy in tears*] of Mr. P. &c.

1841. "The work is written in the character of a *flaneur*:" that is to say, of a *lounger*.

1842. "The vigour of mind, which can explore the abstrusest depths of philosophy, must meet with the fine sensibility to the beauties of eloquence and poetry:—

Non bene conveniunt, nec in una sede morantur
Majestas et amor—

—laborious diligence in collecting materials, with dexterous skill in harmonising and arranging them;—the vast range of knowledge requisite for compiling a useful and instructive book, with the more delicate art of writing an agreeable one:" that is to say, *majesty*—[dignity] *and love do not blend well—well agree, nor do they long continue—dwell together.* Where one of the parties is greatly superior to the other, there cannot be found that energy of passion, which is reciprocally felt, when the situations are more on an equality.

1843. "He was told, *in ultimato*, that the decision of the ministers would not be overruled:" that is to say, He was told, *at last*, &c. N.B. "*Ultimo*" is preferable to "*in ultimato*," which is unclassical.

1844. "She was *une petite bête*, but she had a good heart:" that is to say, She was a *stupid—silly—foolish little creature*, but &c.

1845. "That *faber fortunae suae* was not the son of a duke or a marquess:" that is to say, That *architect—founder of his own fortune* was &c.

1846. "So congenial has the Cape of Good Hope [1837] been found with the feelings and pursuits of that amiable and accomplished scholar and philosopher, Sir John Herschell, that, hardly able to tear himself away, he is ready to say with Horace—[as indeed he *has* said, in other and stronger words]—

Ille terrarum mihi praeter omnes
Angulus ridet:"

that is to say, *That corner of the earth possesses charms for me more than—over and above—all other places*—possesses more charms for me than any other spot on earth—on the face of the globe:—

No spot so joyous smiles to me
Of this wide globe's extended shores.

1847. "The silly appellation of '*Caffres*' was given to the natives of a district of Africa by the early Portuguese voyagers, from the word *Kafir:*" that is to say, an *Infidel*—an *Unbeliever*—[a stranger to the doctrines of Christianity.]

1848. "With the architect—as with the painter and the poet—*Quidlibet audendi semper fuit aequa potestas;* and yet—all of them were restrained from unmeaning and random innovation. It was, indeed, only by these governing principles, which are alike essential to every one of the liberal arts, that they controlled the flight

of genius; and it has been by neglecting these, for the narrower rules of technical dogmatism, that our failure has been rendered so conspicuous. The very axioms, which Horace collects for poetry, are equally applicable, and have been equally violated, in this kindred art. In her productions too *desinit in piscem mulier formosa superne*;—in them too, with vain ambition and in discordant succession, *late qui splendeat, unus et alter assuitur pannus*, in many a form of motley plagiarism:" that is to say, With the ..... the poet—*Equal*, or, *The same permission has always—in every age of the world—been allowed them of venturing on any subject they chose—of attacking any subject they thought proper:* in them too ..... discordant succession, *one or two patches are sewed, in order to make a brilliant display*, in many &c.:—

Painters and poets our indulgence claim,
Their daring equal, and their art the same.

On "*desinit in piscem* &c." see Example 1580.

1849. "We used to have many *belles conversations à la dérobée:*" that is to say, many *pleasant—interesting—agreeable conversations by stealth—stealthily—on the sly.*

1850. "Danger," said she, "gives a *haut goût* to every thing:" that is to say, gives a *zest—relish—seasoning* to every thing. N.B. "*Haut goût*" properly means *high-seasoned*, as *viande de haut goût*, high-seasoned meat.

1851. "We heartily wish it might be found possible to give an edition of 'The Despatches of the Duke of Wellington' in a cheaper form —and, above all, with *copious* editorial notes *in usum vulgi:*" that is to say, *for the use of the people at large—the masses.* N.B. We may also say "ad *usum vulgi.*" See Example 1369.

1852. "Are you not aware that that festival is a *dies non?*" "*Dies non*" is a Law Phrase, the word *juridicus* [of, *or*, pertaining to, the law] being understood, and means a *day, on which no legal proceedings can take place.* Such days are —all Sundays in the year; the *Purification*, in Hilary term; the *Ascension*, in Easter term; the festival of St. *John* Baptist, in Trinity term; and those of *All Saints*, and *All Souls*, in Michaelmas term. See Example 348.

1853. "If you only read one portion of these letters, [the despatches of the Duke of Wellington] you might fancy the writer to have been bred in a merchant's counting-house; if another, you would say he was a *commissaire de guerre*, or a professed diplomatist, a financier, [one, who has the management of the public revenue, *or*, who is well versed in matters, relating to the public revenue] or a jurist, [a lawyer] or that he had travelled all the world over to collect historical and geographical knowledge; he is the able counsellor of his equals; the honest adviser of his superiors; the

merciful chastiser of the erring; the warm friend of the brave, and the best practical politician and moralist of his time; he is throughout the true lover of his country, and if there is one quality more prominent than the rest, it is his inimitable singleness of heart and soul:" that is to say, if another, ... was a *muster-master* [literally, commissioner of war, *or*, war-commissioner] or a professed &c. N.B. The very able author of the above brilliant passage should have used the term "*commissaire* des guerres," or, *commissaire général*. This beautiful extract is from the pen of W. R. Hamilton, Esq., in his "Second Letter to the Earl of Elgin, on the Architecture of the New Houses of Parliament, p. 61. London, 1837."

1854. "We have a picture of him—*ad vivum*—by a master:" that is to say, *to the life*, by a master.

1855. "Relieve them [the lower orders of Ireland] from the pressure of want and desperation, teach them to think and reason, raise them to stand upon their feet, and once more as liberated slaves

Erectos ad sidera tollere vultus—

and the tyranny of their priesthood will soon pass away:" that is to say, and [feeling themselves of the same flesh and blood as their fellow-mortals] *to bear themselves proudly as men*—and the &c. See Example 1029.

1856.

"*Tu ne cede malis, sed contra audentior ito,*

was in this emergency my safest and, indeed, my only principle of action:" that is to say, *Yield not—never give way—to misfortunes, but meet them on the contrary with fortitude*—[nay—so far from doing so, bear up, and meet them with fortitude.]

Do thou, more bold, the more thy fates oppose,
Advance—and be superior to thy woes.

1857. "Things returned into the *status quo ante:*" that is to say, [in]to the *same state, in which they were before the outbreak.* See Examples 172, 421, and 885. N.B. "*Status quo,*" or, "*status quo ante bellum,*" are phrases used in speaking of belligerent powers when they agree, as a preliminary to peace, to restore their conquests—to return to that condition, in which the parties respectively stood before the commencement of hostilities. The *opposite* of these phrases is "*Uti possidetis*"—As you now possess.—[See Example 512.] A diplomatic phrase, used when two sovereigns, after sacrificing a number of human lives, &c. choose to make peace, "each retaining the possessions, which he may have acquired."

1858. "Louis-Philippe was, *ex confesso*, a usurper:" that is to say, was, *by his own confession—confessedly*, a usurper. N.B. "*In confesso*" may be used to express the same idea.

1859. "The *Domine, salvum fac Imperatorem* was sung by the musicians of the 94th Regiment:" that is to say, The [prayer,] *O LORD, save the Emperor*, was sung &c. N.B. A prayer in the breviary [prayer-book] of the Church of Rome, and also with "*Queen*" instead of "*Emperor*" in the prayer-book of the Church of England.

1860. "They have excluded him from the Presidency of the House, on the assumption that he must be a *persona ingrata* to His Majesty:" that is to say, a *person unacceptable, offensive*, or, *objectionable* to &c.

1861. "Belgium, already [*written in* 1837] a department of France *in petto*, naturally enough prepares itself for its future destination by giving France every *possible* advantage over us:" that is to say, a department . . . *in reserve—held in reserve—kept back:* literally, *within the breast.* N.B. The Pope often creates Cardinals *in petto*, that is, keeping the matter to himself, until he may think fit to proclaim it to the world

1862. "The King consents unreservedly to sign the *Protocol:*" "Protocol" means—The *original* copy of any writing. In *diplomacy* [forms of negotiation on political matters] it means — The *original* copy of any despatch, treaty, or other document.

1863. "Those *Prolegomena*, if republished in a detached form, would constitute such a review of the ecclesiastical history of that perplexing period, as no other writer has yet given to the world:" that is to say, Those *prefaces—preambles—prefatory notices*, or, *reviews*, if republished &c. N.B. "*Prolegomena*" means *things*, or *matters to be read*, or, *that ought to be read before reading the work itself, to which they are prefixed.* The *singular* is "*Prolegomenon*"—a word but little used.

1864. "If I should attempt," says he, "to give you an exact account of the health of his holiness, [Innocent XI.] I must begin with Ovid—*In nova fert animus mutatas dicere formas:*" that is to say, *My mind—disposition leads—prompts me to speak of bodies changed into new forms—bodies transformed in a new manner.* [I am now to dwell on transformations, or, changes of a most singular nature.] N.B. "*In nova fert animus*" is a phrase often used by itself—*My mind*, or, *disposition leads me to new matters*, or, *to discuss new topics: My mind leans to new objects.*

1865. "As solitary in the midst of society as Byron, but with the difference, which exists between a *petit bourgeois* of Paris and an English lord, he has also a physiognomy of his own:" that is to say, between a *second-rate citizen—a cit* of Paris &c. See Example 626.

1866. "To exclude any such candidate would have been condemned by Benedict as *grave delictum:*" that is to say, as *a serious offence.*

1867. "They say he [Innocent XI.] has vowed never to leave his room. If so, his confinement will be *jure divino:*" that is to say, *by divine law.* N.B. This is the tenure by which, according to certain high-fliers, Kings hold their crowns, without any reference to the will of the people.

1868. "The *beaux-esprits* of royalism now betook themselves to defending cathedrals, *donjons*, ruined towers, and feudal castles against the *bande noire:*" that is to say, The *wits—men of wit—geniuses—men of quick parts, and ready at repartee* [reply] of royalism . . . . . against [those, whom they had the *particularly good taste!* to designate] the *black gang—black set of fellows* —the *bad lot* [an association of speculators, who bought large estates to sell them in lots, built villages with the materials of deserted mansions, and planted potatoes for human beings in the ancient domain of hares and foxes.] N.B. "*Donjon*" means—The principal tower of a castle, which was usually raised on a natural or artificial mound, and situated in the innermost court. Its lower part was commonly used as a prison. It was sometimes called the *donjon-keep*, or, *tower.*

1869. "When she reverts to herself and appears simply as Miss Emma Stanley, she is not less charming than as a French *paysanne*, a Dutch *vrouw*, an Italian *contadina*, or a German *fräulein*:" that is to say, as a French *peasantess—country woman*, a Dutch *woman*, an Italian *peasantess—country woman*, or, a German *female*—literally, *little woman*. "*Fräulein*" is a title of respect for an unmarried female of noble extraction—*Lady* [honourable]—*Miss*.

1870. "The author [of this work] can do no wrong—is the one principle of the reviewer's criticism: *sapiens uno minor est Jove . . . . . rex denique regum—praecipue sanus*, even *cum pituita molesta est:* under the influence of which disorder, in rather an aggravated form, we imagine the author's last poem to have been composed:" that is to say, *the wise man has no superior but Jupiter . . . . . in short—in a word he is a king of kings; in an especial manner healthful*, even *when by ill luck he is troubled with phlegm:* under the &c. N.B. The unmutilated passage runs thus:—

Ad summam, sapiens uno minor est Jove, dives,
Liber, honoratus, pulcher, rex denique regum;
Praecipue sanus, nisi quum pituita molesta est:

that is to say,

In short, the wise is only less than Jove,
Rich, free, and handsome; nay—a king above

All earthly kings ; with health supremely blest—
Except when drivelling phlegm disturbs his rest.

N.B.—The idea, with which the poet, in the above lines, intends to conclude his epistle, is this: that he alone is happy, who regulates his life by the maxims of wisdom. In order to express this, he adopts the language, which the stoics [an ancient sect of philosophers, of which Zeno was the founder—so called from the Greek word *stoa*, a porch—a walking-place with pillars —in Athens, spacious, and finely embellished, where they used to meet and dispute] of the day were fond of using in reference to the superior privileges of their wise man. As the stoics, however, carried their notions of their wise man to a ridiculous length, Horace, though he embraced what was good in the philosophical tenets of this sect, could not give in to their ridiculous paradoxes [opinions contrary to those generally received.] Hence the raillery in the above lines. The stoics regarded a sound and healthy frame as among the many advantages, which their discipline conferred. But—after alluding to this, the poet sarcastically [jeeringly] adds, "*nisi quum pituita molesta est*," meaning to imply that there were occasions when the wise man of the stoics was brought down to the level of the common herd. In order to comprehend the full force of the raillery, we must bear in mind that they, who labour under any defluxion of phlegm, [running from the nose] experience at

the same time a dulness in the senses of smell and taste, and that this, applied in a figurative sense to the intellect, conveys the idea of an unfitness for any subtle examination of things, or any nice exercise of judgment. Hence it will be perceived that the word "*sanus*" [healthful] is purposely used in an ambiguous [that may be understood in several senses] sense, as referring not merely to the body, but also to the mind. See Example 423. "Can there be a Providence," exclaims an Epicurean, [a follower of *Epicurus*, a philosopher of *Athens*, a city of Greece, the most civilised and learned city in the world] "to suffer this continual defluxion to torment me thus?" "Slave as thou art," says Epicurus, "why art thou formed with hands? Were they not given thee to wipe thy nose?" "Yes;" answers the disciple, "but —would it not be better, if there were no such thing as phlegm in the world?" "And—would it not be better," replies the philosopher, "to wipe thy nose, than deny the existence of a Providence?"

1871. "Acting in conformity with the *idée napoléonienne*, the Emperor of the French would probably try to effect the dismemberment of Russia by the creation of military kingdoms subordinate to France:" that is to say, Acting . . . . . with the *Napoleonic idea—idea of the first Napoleon*, the Emperor &c.

1872. "Bohemia repudiates the ancient motto, '*Ich Dien*':" that is to say, "*I serve*:" the motto of the Prince of Wales. This motto was adopted first by the Black Prince, who took it from the King of Bohemia, who was killed at the battle of Cressy.

1873. "The hero of the story is our old friend the lazy schoolboy, who, like many another dunce, in complete contradiction to Mr. à Beckett's maxim, that '*Ass* in praesenti' never makes '*wise man* in futuro,' turns out a very useful and effective member of society:" that is to say, that 'Ass *at the present time*' never makes 'wise man *at a future period*, turns out &c.' N.B. A play on a well-known line in the Eton Latin Grammar, familiar to many members of the rising generation. See Example 1265.

1874. "The fact would generally be proved *aliunde*:" that is to say, *from some other quarter —person.*

1875. "The sheriff had returned *nulla bona* to the writ issued against the company:" that is to say, had returned *no goods*, or, *effects* to the &c.

1876. "The judge as to the case then before him was *functus officio*, and had no power to alter his decision:" that is to say, was *a man, who had discharged his part of the business—who had decided the matter*, and had &c.

1877. "The pleadings were matters *dehors* the award:" that is to say, were matters *irrespective of* &c.

1878. "The idiotic royalism of the *Sainte-Ampoule* and the *Oriflamme* was at that time the sentiment most in vogue:" that is to say, The idiotic . . . . . of the *Ampulla* and the *Great standard of France* was &c. See Example 910. N.B. The "*Sainte-Ampoule*" means "the phial, *or*, flask of oil, which was said to have been brought from Heaven by a dove for the coronation [crowning] of Clovis, king of France." The "*Oriflamme*" means "the standard, which the early kings of France caused to be borne, when they went to the battle-field."

1879. "The reader may depict to himself a jolly *bon vivant, teres, atque rotundus*, morally as well as physically, making, with a neighbour, a brace of wives and a brace of children, one of six in a *fiacre*:" that is to say, a jolly *good kind of fellow—one, who can play a good knife and fork —a good trencher man,* [*a man*] *smooth and round*, morally . . . in a *hackney-coach*, or, *hack*. N.B. "*Teres, atque rotundus*" means—one, who is conscious of his own rectitude, and sensible of the regularity and evenness of his dispositions and desires, and who, like a polished globe, rolls on, without deviation, in his even course—keeps the noiseless tenor of his way. See Examples 491 and 900.

1880. "The fussy little man has through life shown himself *maximus in minimis :*" that is to say, has . . . shown himself *very great in very little things*, or, *matters* [a consummate trifler.] An over-studious attention to petty—trifling objects is the sure sign of a narrow—a little mind. When Cardinal CHIGI told another member of the *corps diplomatique* [diplomatic body] that the same pen had served him for three years, he was instantly and very properly set down as a man, whose mind was not framed for any enlarged or liberal discussion. N.B. The "*corps diplomatique*" means—the ambassadors from their respective courts acting on the authority of the *diplomas*, [commissions] which invest them with that character. It is sometimes used in a broader sense, to describe those men, who are best acquainted with the diplomatic forms. See Examples 102 and 126.

1881. "That name, [the name of GOD] which NEWTON never pronounced without uncovering his head, is dragged in the dirt of those literary *cloacae*, which are called amatory novels :" that is to say, of those literary *sinks —common-sewers*, which &c. See Example 165.

1882. "He will dwindle into something less than a fertile writer of *vaudevilles :*" that is to say, writer of *ballads—popular songs, and easy to sing*—[requiring no great knowledge of music to sing them.]

1883. The word *loafer* is so very common in America, that, although closely approximating to a slang term, it cannot be overlooked here. The expression only found its way into writing about the year 1830, but had been in use long before, especially in the vicinity of the markets. It is equivalent to vagabond *intensified*, and its personal application is one of the greatest insults, that can be offered to an American—something like calling a Frenchman *canaille*. It is singular that the verb (of later formation) has not necessarily a bad meaning; a man will say of himself, "I have been loafing about:" that is, I have been lounging, or, idling. As to the derivation, it clearly has nothing to do with *loaf*. We must seek the root in Dutch. It *may* be from *loof*, primarily *weary, tired*, thence *faint-hearted, lazy, cowardly;* but it more probably comes from *loopen* (=German *laufen;* compare in English inter-*loper*.) The term *loper*, applied to deserters from South-Sea whalers, and jack-tar's familiar land-*lubber*, are probably connected. *Looper* in old Dutch—such Dutch as honest old Peter Stuyvesant may have used—meant a running footman, so that perhaps the idea of "lackey" or "flunkey" was mixed up with the term of contempt. See Example 991.

1884. "This letter explains the *mal-entendu:*" that is to say, the *mistake*—the *mis understanding*.

1885. "He flung a bundle of odes into that torrent of *dévouement:*" that is to say, of *devotion—attachment—adherence* [to a particular cause.]

1886. "Each individual, collected before the doors of a French theatre, takes his place in the *queue*, according to the time he arrives at the spot:" that is to say, takes his place in the *line*, according &c.

1887. "*Procul este profani!* ye, who with gibes and jeers would turn my honest conceptions into mockery:" that is to say, *Avaunt, ye profane! Keep off, ye vulgar! Avaunt, ye witlings!* ye, who &c.

1888. "In England, where cruelty to animals of all kinds has attained its *maximum*, the ass endures so large a share of outrage that I have sometimes imagined there must be a special *Tophet* reserved for its drivers:" that is to say, has attained its *height*, its *very highest point*—the ass . . . . a special *Hell* reserved for &c. N.B. "*Hell*" was called "*Tophet*" from a place east of Jerusalem, where the Jews were accustomed to throw the carcases of beasts, the dead bodies of men, to whom they refused burial, and all kinds of filth: and where a fire was perpetually kept up to consume all, that was deposited, in order to prevent any offensive smell. See Example 84.

1889. "*Except that the welfare and interest of others depend on my existence, I should not wish that existence to be of long duration.* So thought and felt a man apparently possessed of every blessing—youth, health, talent, birth, fortune, connexion, consideration, and domestic ties of the most endearing kind: but

——————— *Medio de fonte leporum*
Surgit amari aliquid, quod in ipsis floribus angat:"

that is to say, *Even in the midst of our pleasures* [when we are surrounded by every earthly blessing] *something bitter arises*, or, *is sure to arise, to vex, annoy, and harass us, when our happiness is at the very highest—at its height—when everything is* "couleur de rose:"—

Days "*all serene*," and pleasures ever pure
Are not for man; dark clouds at times obscure
The sky most favoured with the sun's blest rays;
The blithest heart will have its sorrowing days.

See Example 618. N.B. Analogous to [similar to, *or*, like] the above quotation is the beautiful adage of Horace—*Nihil est ab omni parte beatum*: that is to say, *There is nothing, that is in every respect—in every instance—in every point of view blessed, happy*, or, *perfect*: There is no perfect happiness in the world: No state—condition of life is without its disadvantages. Cicero [the father of Latin eloquence, and the greatest orator, that the Roman state ever bred, or

employed] gave utterance to the same sentiment —*Nihil omni ex parte perfectum atque beatum.* The stanza, of which the Horatian adage is a part, runs thus:—

Laetus in praesens animus, quod ultra est
Oderit curare, et amara lento
Temperet risu. NIHIL EST AB OMNI PARTE BEATUM—

that is to say, *Let the mind, that is contented with its present lot, dislike disquieting itself about the events of the future, and temper the troubles of life—the bitters of existence with a placid smile* [a calm, philosophic smile.]

He, who can taste without allay
The present pleasures of the day,
Should with an easy, cheerful smile
The bitterness of life beguile—
Should all of future care detest,
FOR NOTHING IS COMPLETELY BLEST.

1890. "Lord Chesterfield, a keen observer, and one of the few who, at a later period, foresaw and foretold the French Revolution, remarks that a French soldier will venture his life with alacrity *pour l'honneur du roi*, but that if you were to change the object, and propose to him *le bien de la patrie*, he would probably run away:" that is to say, will venture . . . . . with alacrity *for the honour of the king*, but that . . . . . to him *the good—benefit—advantage of his* [native] *country*, he would &c.

1891. "The despatches of Tallard, Harcourt, and Villars are hardly inferior in style to those of Lewis XIV., yet they were all military men, but scantily educated. May we not say with Monsieur Cousin—*Tout est grand dans un grand siècle?*" that is to say, *Every thing is great in a great age.* See Example 1853.

1892. "It is something beyond the ordinary necessity imposed on conquest, which now impels us onward. *Auribus tenemus lupum.* We have got a powerful and ferocious beast in our clutches; which we have vainly tried to tame, and which we can neither conveniently hold nor safely let go:" that is to say, *We hold a wolf by the ears.* If we quit our hold, he will destroy us, yet—we shall not be able long to retain him. N.B. The phrase is similar to our English one of "catching a Tartar," which is supposed to have arisen from a trooper meeting a Tartar in the woods, and exclaiming that he had caught one. To the exclamation of his companions—"bring him along with you," the reply was, "I can't"—"then come yourself"—"he won't let me," rejoined the trooper. The meaning is—to represent a man grappling with such a difficulty, that he knows not how to advance or recede. "*Auribus teneo lupum,*" that is to say, *I hold a wolf by the ears*—I know not which way to turn me—I am in a complete fix—occurs in Terence, the Latin comic poet.

1893. "You are," said he, "a *mange-tout :*" that is to say, a *spendthrift*—literally, an *eat-all.*

1894. "It is an observation of Bayle's, that *le monde est trop indisciplinable pour profiter des maladies des siècles passés. Chaque siècle se comporte comme s'il était le premier venu :*" that is to say, *the world is too unteachable—undisciplined—untractable—pig-headed to profit by the blunders—mistakes—misfortunes—disasters of past ages. Every age conducts itself—goes on as if it were the first age* [of creation].

1895. "Sir Charles Bell, so far from thinking that the hand is degraded by being doubled up into a bunch of fives, and quick as light applied to the *os frontis* of *Samson Agonistes*, delights in the *beau idéal* of a fist such as Jem Belcher's:" that is to say, applied to the *frontal bone*—the *forehead* of &c. delights in the *true realisation—the beautiful, but rare conformation of a fist* &c. See Example 108.

N.B. "*Agonistes*" means *one, who contends for the prize in public games.* Milton has used "*Agonistes*" in this sense, and so called his tragedy from the similitude of Samson's exertions in slaying the Philistines to prize-fighting. "*Samson*" is a Hebrew word, and means *—a little son.*

1896. "The piece was got up to astonish the *badauds* of Paris:" that is to say, the *cockneys* of Paris.

1897. "Henry VIII. silenced the professors of the Canon Law at the universities, forbade the granting of degrees in it, and nominated a commission for its reform. But—*beati possessores!* is a maxim of the law. Its masters of the science of defence have always been excellent in their own behalf:" that is to say, But—*happy—lucky—fortunate—blessed are the possessors—they, who are in actual possession* [of any thing—right—property—privilege], as possession is nine-tenths of the law.

1898. "The Anglo-Saxon monarchs possessed the right of calling out the *posse comitatus* for the purposes of attack or defence:" that is to say, of calling out the *power of the county* for the purposes &c. N.B. The sheriff is authorised to call forth "the power of the county," whenever an opposition is made to the king's writ, or to the execution of justice.

1899. "One of the detachments endeavoured to *déboucher* by the *Rue du 29 Juillet:*" that is to say, endeavoured to *escape—make its escape—find its way* [from the spot] by the *29th of July Street.*

1900. "The General gave them all the money he had about him, and they cried *Vive le Roi!* These cries were, however, mingled with those of *Vive la Charte!—A bas les Ministres!*" that is to say, *Long live the King! Long live the Charter! Down with the Ministers!*

1901. "In France, every article, that is *breveté*, pays an annual sum for the privilege as long as it lasts:" that is to say, every article, that is *patented* [enjoys a peculiar privilege from the crown] pays &c.

1902. "Around him might have grouped themselves the whole *gentilhommerie* of the kingdom:" that is to say, the whole *gentility* of the kingdom—[all, that was genteel in &c.] N.B. "*Gentilhommerie*" is only used in derision —ironically—jocosely.

1903. "The murder of the British chieftains by Hengist is told *totidem verbis* by Widukind and others, of the old Saxons in Thuringia:" that is to say, is told *in just as many words* by Widukind &c.

1904. "Everywhere but in Spain, the Sun of the Bourbons [for such was the device assumed by Lewis, with the vaunting motto *nec pluribus impar*] was eclipsed. N.B. "*Nec pluribus impar*," signifies—*Not an unequal match for many—for numbers.* This was the vain-glorious motto adopted by Lewis XIV., when he formed his chimerical [visionary—dreamy] project of universal empire.

1905. "Henry IV. of France was not that candid chief of the *panache blanc*, who wore his heart on his sleeve, and was 'all for love, and a little for the bottle:'" that is to say, chief of the *white plume* [of feathers], who wore &c.

1906. "The General was *premier majordome* of the palace:" that is to say, *chief—principal steward* of the palace.

1907. "Zschokke, the popular historian of Switzerland, sufficiently accounted for the errors of men, who brought ruin upon themselves and their country, when he said that *sie hatten das vergangene vergessen, darum sahen sie das zukünftige nicht:*" that is to say, that *they had forgotten the past, and were, therefore, without any foresight of the future.*

1908. "The court of *pie poudre* is the lowest Court recognised by the law of England:" N.B. "*Pie poudre*" means *dusty feet.* The etymology [account of the true origin of words] of the name is somewhat doubtful. Sir EDWARD COKE says that it has its name, because justice is done "as speedily as dust can fall from the foot," whilst others derive it from the "dusty feet" of the suitors. Mr. Barrington derives it more satisfactorily from *pieds puldreaux*, a pedlar, in old French—a court of petty chapmen, such as resort to fairs and markets.

1909. "Do you know, my good fellow, what the French proverb says about the *true* value of money? *Pour connaître le prix de l'argent, il faut être obligé d'en emprunter:*" that is to say, *In order to know the value of money, a man must be obliged to borrow*—[to know the value of money, try to borrow some from your *friends.*]

1910. "We do not think any Greek could have understood or sympathised with Juvenal. Is it possible to put into Greek such lines as these?—

Summum crede nefas animam praeferre pudori,
Et propter vitam vivendi perdere causas:"

that is to say, *Deem it the summit of impiety* [the very height of wickedness] *to prefer existence—life—to honour, and for the sake of life to sacrifice life's only end!*

Think it a crime no tears can e'er efface,
To purchase safety with compliance base—
At honour's cost a feverish span extend,
AND SACRIFICE FOR LIFE, LIFE'S ONLY END!
[LIFE! I profane the word: can those be said
To live, who merit death? No! they are dead.]

See Example 692.

1911. "When Lord Plunkett called history an old almanac, he forgot that it was a perpetual one. '*Les nations*,' says the Marquis de Custine, '*vivent par le passé comme les arbres par leurs racines:*'" that is to say, *Nations live by the past* [by deriving experience from the past] *as trees by their roots.*

1912. "As an orator, Lord Melbourne wanted the *copia fandi*, which so eminently distinguishes his friend and contemporary, Lord Brougham:" that is to say, wanted the *abundence of expression*—the *power and fulness of diction*, which so &c.

JOHNSON

1913. "Paley reprehensibly asserted that 'so long as we keep within the design and intention of a law, that law will justify us, *in foro conscientiae*, as well as *in foro humano*, whatever be the equity or expediency of the law itself:'" that is to say, *before the tribunal of conscience*, [in a man's own conviction of what is equitable,] as well as *before a human tribunal*, whatever be &c. See Example 913.

1914. "Till the general introduction of the '*stylus*' and the waxen tablet, the *multa litura*, or, what Pope calls the noblest art, 'the art to blot,' as well as the other precept of the poetical critic—

Saepe stylum vertas, iterum, quae digna legi sint,
Scripturus—

could scarcely have been in the power of those authors, whom, nevertheless, we justly admire as models of correctness: that is to say, the *repeated correction* [literally, the *many a blotting out*] or, &c. *Turn the* stylus *often*, [Be frequent in thy corrections,] *if thou intendest to write what shall be worthy of a second perusal*:—

Would you a reader's just esteem engage?
Frequent correct with care the blotted page.

N.B. In "*saepe stylum vertas*," there is an allusion to the Roman mode of writing. The ordinary writing materials of the Romans were tablets covered with wax, and, besides these,

paper and parchment. The former, however, were most commonly employed. The "*stylus*," or instrument for writing, was a kind of iron pencil, broad at one end, and having a sharp point at the other. This was used for writing on the tablets, and when they wished to correct any thing, they turned the "*stylus*" and smoothed the wax with the broad end, that they might write on it anew. From "*stylus*" we obtain our English word *style*—the particular character of writing, speaking, painting, music, &c., a title.

1915. "On a memorable occasion, one, who deserves to be called the most eminent person at the English bar, said publicly—'I shall attend to the interests of my client alone. I cast my country to the winds!' Other considerations which, to a righteous man, should be dearer than life, must have been cast to them, before such an avowal could have been made! *Sans doute*, says Bayle, *Tacitus a compris bien des défauts sous les termes de* LINGUA PROFESSORIA:" that is to say, *Tacitus has undoubtedly included — comprised — comprehended many defects — faults — blemishes — imperfections in the term* PROFESSIONAL LANGUAGE.

1916. "The *garçon de bureau* brought him a cup of water:" that is to say, The *office-boy* [boy employed in an office to make himself useful] brought him &c. See Example 518.

1917. "Your correspondent wishes to make it appear that the Colonel's experience has fitted him only for *guerilla* command:" that is to say, has fitted him only for *military command of an irregular character.* N.B. "*Guerilla*" is a Spanish word, signifying *little war.* A term applied to an irregular mode of carrying on war against an enemy by the constant attacks of independent bands. It was adopted in the north of Spain during the Peninsular war. The term is for the most part used adjectively: as, *guerilla* bands—*guerilla* chief—*guerilla* soldier &c.

1918. "It is a part of excellent policy in a minister of the crown to be never unprovided with a certain number of voices *inopes rerum, nugaeque canorae,* which, when the subject lags, may fill a pause, and run an extempore *cantabile* of any required length without breaking down:" that is to say, of voices, *that can only give utterance to the most unmeaning jargon, and silly trifling,* which, &c. . . . . an extempore *kind of sing-song* of any required &c. N.B. "*Cantabile*" means *something to be sung:* it is a term applied to movements intended to be performed in a graceful, elegant, and melodious style.

1919. "His sentiments have not gained him the credit of being an *ami du peuple:*" that is to say, of being *a friend to the people* [at large] —the *people's* friend.

1920. "Old generals, *vieux routiers*, are summoned to the council-board:" that is to say, *Old stagers—shrewd old dogs—old fellows*, are &c. N.B. A "*vieux routier*" is a man, who has had very great experience in his business or profession—in the ways of the world—one, who, in his peculiar vocation, is thoroughly up to the mark—an eminently *practical* man.

1921. "The whole *frais* of it were defrayed by the minister:" that is to say, The whole *expense* of it was defrayed &c. N.B. "*Frais*" is not used in French in the *singular* number.

1922. "As to the second of these maxims, *Quis vituperavit?*" that is to say, *Who has found fault with it—who has disparaged it—who has questioned it?*

1923. "They either reject subscription, or declare *à haute voix* that they are not bound by what they subscribe:" that is to say, or *loudly*, or, *openly* declare that &c.

1924. "He can tolerate the Church of England, when it has acquired a capacity of witnessing to the great and final truth, that the *euthanasia* of the Church is absorption in the State:" that is to say, that the *euthanasy*, or, *easy death* of the &c. N.B. "*Euthanasia*" among divines [writers, or, speakers on divinity] means *death in a state of grace.*

1925. "The experience of all ages amply proves the truth of the proverb—*Passato il pericolo, gabbato il santo:*" that is to say, *When the danger is past, the saint is mocked.* N.B. In Catholic countries, in every case of danger and difficulty, prayers are eagerly offered to some peculiar saint. If the peril be avoided, the patron saint relapses into cold neglect, until he is elevated into respect by the approach of new danger. It applies to cases of friendship exerted, or protection extended, which are too often forgotten with the occasion.

1926. "It is, indeed, no light matter to stir up a rude, uncivilised peasantry, and array them in battle, upon pretences, of which they are entirely incapable of judging, against men who, as men, cannot even be said to have done them any harm; neither is it a light matter to create a *Jacquerie:*" N.B. A "*Jacquerie,*" or, "*Jaquerie,*" was the name of an association of rebellious peasants, which was formed in Picardy, [a province of France] in 1358, during the captivity of King John. The object of these men was to exterminate the nobles. "*Jacquerie*" took its name from the nobles of that day calling the peasant in derision *un Jacques bon homme*, that is—*a James good man*—Jemmy Goodman. *Un bon homme* is often used in France to signify *a peasant.* "*Jacquerie*" is used at the present day for *a rebellion*, or, *revolt of the lower orders.*

1927. "Father Finardi, with great felicity, said of Magliabechi, the celebrated librarian of the Grand Duke of Tuscany, *Is unus bibliotheca magna*, that being the metagram [transposition of letters] of his Latinised name, *Antonius Magliabbechius:*" that is to say, *He alone*, or, *in himself is a great library*, that being &c. See Example 1039.

1928. The following letter, bearing on a subject of some interest, is worth rescuing from oblivion:—

"THE SARDINIAN MOTTO.—TO THE EDITOR OF THE TIMES.

"Sir,—As anything about Sardinia is at present interesting, I trust you will allow me to trespass upon your valuable space concerning an observation you made in the *Times* of to-day on the preparations made for the King of Sardinia in Guildhall.

"You remark—'The throne, overshadowed by a cleverly designed canopy, supported by gilt caryatides, stood on a dais, raised four steps high, and covered with rich blue velvet, which had the Sardinian knot and the initials, 'F. E. R. T.' (Fortitudo ejus Rhodum tenuit),' &c."

"Now, this interpretation of the 'F. E. R. T.' is M. Pericaud's, and refers to the part taken by Savoy in the succour of Rhodes; but, as the letters were common to the Princes of that illustrious house before that event, I do not

think it the correct one. In the collection of coins belonging to His Majesty the King of Sardinia is a golden doubloon, struck under the reign of Victor Amadeus I., on one side of which appears his effigy, and, on the other, four love-knots, placed in the form of a cross, in the centre of which is the shield of Savoy. They are alternate, with four groups of hands interlaced, and surrounded by this motto—

'Foedere et religione tenemur.'

"Is not this the right interpretation of these well-known and much fought-about letters?

"I am, Sir, your obedient servant,

"FREDERICK D. HARTLAND.

"The Oaklands, Dec. 5."

N.B. "*Fortitudo ejus Rhodum tenuit*" means *His courage, valour*, or, *intrepidity kept Rhodus* [Rhodes], or, *was the means of keeping Rhodus in his possession*, or, *under his sway*. "*Rhodes*" is a celebrated island in the Mediterranean, and was famous for a Colossus 70 feet high, namely, the statue of Apollo, accounted one of the wonders of the world. "*Foedere et religione tenemur*" means *We are kept together by a treaty, league, covenant*, or, *bond and feelings of religion —religious feeling*. See Example 1734.

1929. "They palliated their *mauvais procédés:*" that is to say, their *bad*, or, *wicked proceedings—courses—ways of acting*.

1930. "On the contact of corrosive sublimate with any vegetable juice containing *albumen*, a new combination, a *tertium quid*, results:" that is to say, a *third something*, results. Struck out by the collision [knocking together] of two opposite forces or principles. N.B. "*Albumen*," in animal and in vegetable substances, is the main element of physical vitality, and consequently of fermentation and putrefaction. Every *tiro*, [novice—beginner of any particular study] who walks an hospital, knows that "*albumen*" [the white of an egg] is the simplest antidote [counter-poison—thing given to counteract poison] to corrosive sublimate; and, in like manner, when a solution of sublimate is applied to timber, it at once penetrates the "*alburnum*," [outer wood—sappy part of trees on the outside next the bark, subject to rot, and be worm-eaten] and then flies to the heart-wood,—combining with the "*albumen*," whether in an active or a dormant [sleeping—inactive] state, and *killing* it.

1931. "He is prepared to maintain her peerless innocence, and to strive in *champ clos* against all gainsayers:" that is to say, and to strive in *the lists* [to enter *the lists* for her] against &c.

1932. "This error applies most particularly to the *Relation Historique:*" that is to say, to the *Personal Narrative.*

1933. "It is disrespect; it is disloyalty; it is *scan. mag.:*" "*Scan. Mag.*" is an abridgment of *Scandalum Magnatum*, that is to say, *The scandal of the Peerage*—a reflection, or, slight, thrown out against either an individual peer, or against the body of the Peerage. The name given to a statute of Richard the Second, by which—punishment is to be inflicted for any scandal or wrong offered to, or, uttered against, a noble personage.

1934. "The men before whose *fiat* human heads fell like corn before the reaper, were, according to this author, only men of greater *énergie* than other people. A period when the kennels are running with innocent blood is always—a *crise:*" that is to say, men of greater *energy* than &c. A period . . . . . is always a *crisis*—a *critical time*—a *serious moment.* A "*crisis*" in diseases of the human frame is—the decision of the conflict between nature and the disease. The *true* meaning of "*crisis*" is *judgment.* A "*fiat,*" a Latin word, signifying *Let it be done*, is a term, implying a peremptory and decisive order to do any thing, given by some superior and competent authority.

1935. "Between three and four o'clock is the time most convenient to the excellent old doctor, *la meilleure pâte d'homme* I ever met with:" that is to say, *the best natured man* I ever &c.

1936. "It was *nullius in bonis*, and therefore liable to the maxim *capiat, qui capere possit:*" that is to say, It was *in the goods of no one—among the possessions of no one* [the property of no one] and . . . . . maxim *let him take it, who can.*

1937. "The discovery of the original is still among the *desiderata* of literature:" that is to say, among the *things much wanted* of &c. See Examples 252 and 880.

1938. "Happy had it been for *Louis le Bien-aimé*, [Lewis the Fifteenth of France] had he then [1744] died with the tears of the people on his memory, instead of being a few years afterwards followed by their hootings and curses to his grave! But with him, as once with Pompey, [a distinguished Roman] *moestae urbes et publica vota vicerunt:*" that is to say, Happy . . . . for *Lewis the Beloved—the Well-loved*, had he &c. But with . . . . . *sorrowing—grieving—mourning cities and their public prayers prevailed* [with Heaven to spare his life:]—

But lo! a thousand suppliant altars rise,
And public prayers obtain him from the skies.

1939. "Probably no modern jeweller could imitate a *parure* some thousands untold of years old, in which the Princess of Canino used sometimes to appear:" that is to say, could imitate a *set of jewels* some thousands &c.

1940. "Humorous they [madmen] are beyond all measure; sometimes profusely laughing—extraordinary merry—and then again weeping, without a cause; groaning, sighing, pensive, sad, almost distracted; restless in their thought and actions, continually meditating:—

——————— *Velut aegri somnia, vanae*
Finguntur species.

More like dreamers than men awake, they feign a company of antic fantastical conceits:" that is to say, *Their ideas, like a sick man's dreams, are formed without any regard to sober reality*—Their ideas are vague and confusedly jumbled together, like the dreams of a disordered brain.

1941. "*Alphonse* was considered at Odessa the *Magnus Apollo* of the culinary [cooking] art:" that is to say, the *great Apollo* [the most distinguished professor] of the &c. See Example 1734.

1942. "The UNG ROY, UNG FOY, UNG LOY, [old French for *un roi, une foi, une loi,*] was both his motto and his maxim:" that is to say, The [motto, or, sentiment of] *one king, one faith* [religion], *one law,* was both &c. N.B. The motto of the Marquess CLANRICARDE.

1943. "Names of English places ending in *—den* always denoted *cubile ferarum,* or pasture, usually for swine:" that is to say, always denoted *the den—lair—abode of wild beasts—animals,* or pasture, &c.

1944. "The *praenomina* are not much diversified:" that is to say, The *first names* are not &c. N.B. "*Praenomen*" [the *singular* of "*praenomina*"] properly signifies—the first name of the three, which the ancient Romans usually had: thus, PUBLIUS Virgilius Maro: QUINTUS Horatius Flaccus: MARCUS Tullius Cicero &c. &c.

1945. "When pressed by the legal opinion upon a certain question, Cardinal Wolsey took the distinction between law and conscience, and said—'it is proper to have a respect to conscience before the rigour of the common law, for *laus est facere quod decet, non quod licet:*'" that is to say, *it is a glory* [praiseworthy] *to do what is fit—proper—becoming—right, and not merely that, which is lawful—which the law allows*, or, *does not actually disallow.*

1946. "Several cases *in pari materia* have fallen under our notice:" that is to say, *of a similar nature—on a like matter*, or, *subject* have &c.

1947. "An oyster *pâté* or so has great charms for him on a fast-day—*probatum est:*" that is to say, An oyster *patty—pie—pasty* or so &c. *it has been proved* [beyond a doubt.]

1948. "Humboldt's *savoir* was again called into requisition:" that is to say, Humboldt's *learning—scholarship—erudition* was again &c. See Example 1305.

1949. "For some time I looked alternately at my widowed rod and my departed fish; which last were coursing it round and round the pool, pulling in opposite directions, like coupled dogs of dissenting opinions: *Durum! sed levius fit patientia:*" that is to say, *This is hard indeed! but it becomes more light—is rendered more light—is made more easy* [to bear] *by patience—by bearing it patiently:—*

'Tis hard! but patience must endure,
And soothe the woes it cannot cure.

N.B. Similar to the above sentiment is that of Seneca [a distinguished writer on philosophy:] *Optimum est pati quod emendare non possis*, that is to say, *It is the best thing you can do to bear patiently what you cannot amend, correct*, or, *make better*—[what cannot be cured must be endured.] Publius Syrus [a Syrian mimographer—writer of plays, or farces] also tells us that *Miseriarum portus est patientia*, that is to say, *Patience is the asylum* [place of refuge] *of affliction.*

1950. "Slavery under the Romans gave the master the power of life and death over his bondsman: this is undeniable—known to everybody: *Ita servus homo est!* are the words put by the greatest of Satirists into the mouth of the fine lady—the lady in HIGH LIFE! who calls upon her husband to crucify his slave:" that is to say, *So*, [you dolt,] *a slave is* a MAN *then!* are the words &c.

1951. "At the Court of France he was **a** *conseiller d'état*, and the *aumônier du roi:*" that is to say, a *Privy Counsellor* and the *King's Almoner* [distributor of his charities—charitable gifts.]

1952. "Our traveller indeed promises — agreeably to his national proverb — *Monts et merveilles;* but the *monts* he never very willingly climbs, and the only *merveille* he thinks it worth while to produce is *himself:*" that is to say, *Mountains and marvels—wonders;* but the *mountains* he never &c., and the only *marvel—wonder* he thinks &c. N.B. "*Promettre monts et merveilles*" is a French proverb, signifying *To make very great—magnificent promises*, or, *professions of what one is going to do*, [which very often end in smoke—in nothing at all.]

1953. "If," said he, "a reasonable and honourable state provision for the Roman Catholic clergy of Ireland be not adopted, the Established Church of Ireland will be swept away by the irresistible pressure, which our own folly and injustice will have accumulated against her. *Deus avertat!*" that is to say, *GOD forbid!* N.B. The *full* and correct form is *Quod Deus avertat!* that is, *Which may GOD forbid, avert, ward off, turn away*, or, *aside!* An exclamation frequently used when any calamity is apprehended.

1954. "All the students of the *Pays Latin* sympathised with the magnanimous sufferer:" that is to say, of the *University* sympathised &c. N.B. The "*Pays Latin*," literally means—The *Latin territory—district—region.*

1955. "They could easily maintain themselves in that climate, if protected and provided with *munitions de guerre et de bouche:*" that is to say, with *ammunition and provisions*

1956. "Of all the delicacies in the whole *mundus edibilis*, I will maintain roast pig to be the most delicate—*princeps obsoniorum.* I speak not of your grown porkers—things between pig and pork—these hobbydehoys—but a young and tender suckling—under a moon old—guiltless as yet of the sty—with no original speck of the *amor immunditiae*, the hereditary failing of the first parent yet manifest—his voice as yet not broken, but something between a childish treble and a grumble—the mild forerunner or *praeludium* of a grunt:" that is to say, Of all . . . in the whole *eatable world*—[world of things good to eat] I will . . . . most delicate—*the very prince of dishes—articles of food:* with no . . . . of the *love of nastiness—uncleanness—filthiness*, the hereditary &c.—the mild forerunner or *prelude* of a grunt. N.B. "*Praeludium* means the *entrance into*, or, *upon any business*—an *essay*, *proof*, or *trial*, *beforehand*—a *flourish*, or *preamble.*

1957. "*Mousseux* wines are sometimes introduced as a variety:" that is to say, *Sparkling* wines &c.

1958. "His Lordship is redeemed from the last extremity of political degradation by his cook. A distinguished member of the diplomatic body was lately overheard remarking to an Austrian nobleman—*C'est vrai, il est un peu ridicule, ce pauvre* CUPIDON—*pas un peu, peut-être—mais on dîne fort bien chez lui:*" that is to say, *It is true —true that this poor* CUPID [the heathen god of love] *is rather—makes himself rather ridiculous —not, indeed, a little,—but then*—HE GIVES CAPITAL FEEDS! [dinners.] See Example 1291.

1959. "There is in Germany a great taste for prefixing the word *von* [of] to the surname, as giving *un air noble* to the person so called:" that is to say, as giving *a noble—distinguished—patrician air* [a distinguished position in society] to the person &c.

1960. "The motto prefixed to the work is a most judicious one—*Tritus, et e medio fortunae ductus acervo:*" that is to say, [A case, that is] *worn thread-bare, and drawn from the middle of fortune's heap:—*

One, that from casual heaps without design
Fortune drew forth, and bade the lot be thine.

1961. "Monsieur Sarrans revives another curious *rapprochement:*" that is to say, another curious [family] *reconciliation.*

1962. "They are for decomposing, to a certain extent, the Universities into those original elements, out of which their present construction arose—*occulto velut arbor aevo:*" that is to say, *like a tree amid the undistinguished lapse of time.* Shakspere has the same idea, expressed in his own beautiful and unrivalled manner—"Grew like the summer grass, fastest by night—*unseen yet crescive* in his faculty." Henry V. Act I. Scene 1.

1963. "He found him full of *susceptibilités démocratiques:*" that is to say, of *democratic touchinesses—irritabilities—of leanings—tendencies of a democratic cast*, or, *character.*

1964. "There is a pleasure arising from the perusal of the very *bagatelles* of men renowned for their knowledge and genius:" that is to say, the very [literary] *trifles* [light compositions] of men &c. See Example 1164.

1965. "Dr. Johnson *iterum*, in '*Boswell*,' says—Goldsmith was a writer of the most distinguished class:" that is to say, Dr. Johnson *again*, in '*Boswell*,' says &c.

1966. "There is no classic of any time, whose *opera omnia* may be placed with more confidence in the hands of that sex, for whom every author, that now aspires to general and lasting success must, on all occasions, consider himself as writing:" that is to say, whose *entire works* may be &c. N.B. Said of GOLDSMITH.

1967. "In spite of the skill, with which our power of deglutition has been enlarged by gastronomy, there is still a point — *valde deflendum!*—beyond which the most intrepid *gourmand* cannot proceed and live:" that is to say, *very much*, or, *greatly to be deplored—bewailed —lamented!* — beyond which &c. On "*gourmand*," see Examples 331, 355, 660, and 1101. N.B. "*Hiatus maxime*, or, *valde deflendus*" [A chasm, *or*, deficiency very much to be lamented] is a phrase of frequent occurrence in the editions of the Roman and Grecian classics, to mark some loss sustained through the ravages of time. It is now sometimes used in ridicule, or to mark some passage omitted through design. See Examples 1461 and 1525.

1968. "An endeavour to add to this a *débonnaire* deportment is not equally successful:" that is to say, a *meek—gentle—gracious—kind* deportment &c.

1969. "Troubled with *insomnie*, he arose one night from his hard pallet:" that is to say, Troubled with *lying awake—wakefulness—inability to go to sleep*, he arose &c.

1970. "This lucid explanation, *ignotum per ignotius*, is all, that he affords us:" that is to say, *that, which is unknown by something more unknown*, is all &c. He has offered as an illustration that, which tends to involve the matter in deeper obscurity. See Example 1782.

1971. "There is no doubt that *Dom* Miguel was the rightful sovereign of Portugal:" N.B. "*Dom*," [an abbreviation of "*dominus*," a master, who owns] as it is spelt by the Portuguese, and "*Don*," which has the same meaning in Spanish, are titles of honour and respect. At first they were applied only to princes and nobles—at the present day they are only a form of politeness.

1972. "He admits that he was a *garçon d'esprit;*" that is to say, that he was a *clever fellow.*

1973. "If Pindar [a Greek poet of sublime genius, accounted the chief of the nine Lyric poets] seems obscure, or rambling, to us, we must surely in all modesty suppose that a part of the fault is in ourselves. We ought to give this learned Theban the benefit of the old retort —*intelligibilia, non intellectum, fero:*" that is to say, *I bring before you intelligible things—things, that may be understood—understandable things, but I do not profess,* or, *undertake to find you an understanding,* or, *brains to comprehend what I have written.*

1974. "We print in italics some of the author's golden *sententiae:*" that is to say, golden *opinions—thoughts—sentiments—wise sayings—"wise saws."*

1975. "With all his defects he is fully entitled to claim his degrees *in cumulo:*" that is to say, *in a heap—in a lump—all at once.*

1976. "I need not quote to you, *nec deus intersit:*" that is to say, *nor let any deity—god interfere.* N.B. The *full* and oft-quoted passage is—

Nec deus intersit, nisi dignus vindice nodus
Inciderit—

that is to say, *Nor let a god interfere, unless a difficulty present itself worthy a god's unravelling:—*

Nor let a god in person stand displayed,
Unless the labouring plot deserve his aid.

N.B. Horace intends this precept as a censure upon a common fault among the ancient tragic poets—that of having recourse to some deity for the unravelling of the plot, whenever they were at a loss in relation to it. He was made to descend in a species of machine; whence the expression—*Deus ex machina* [a god out of a machine.] See Example 970.

1977. "Now so long as this work is made the *basis* [foundation] of any new edition, so long will it go on to be *rudis indigestaque moles:*" that is to say, *a chaotic and undigested mass—a rude and unarranged mass* [a chaos of undigested matter:] a mazy labyrinth of valuable matter without system or arrangement.

1978. "He hired an assassin to cut the man's throat in a *coupe-gorge,* into which he had been inveigled:" that is to say, in a *cut-throat place,* into which &c

1979. "The *censure politique* became every day less rigid, and the *censure littéraire* had wholly vanished:" that is to say, The *political censorship* became . . . and the *literary censorship* had wholly &c.

1980. "*Quid plura?*—SHE takes the poison, and HE stabs himself:" that is to say, *Why should I say anything more—why say anything further?* SHE &c.

1981. "He has abandoned her—*le lâche:*" that is to say, *the cowardly rascal—the base—dastardly fellow.*

1982. "They applaud this ridiculous appeal as a *sentiment religieux:*" that is to say, as a *pious—religious—devout sentiment*, or, *feeling*—as a *display of religious*, or, *devout feeling.*

1983. "A general election takes place—one Tompson, an *intrigant subalterne*, suggests to Richard to stand for the county:" that is to say, an *intriguing*, or, *officious subordinate* [one in an inferior position], suggests &c.

1984. "Beware," says Ben Jonson, "of dealing with the Belly; the Belly will not be talked to, especially when he is full; then there is no venturing upon VENTER." "Still less," adds our author, "is there any venturing upon him when he is empty!" that is to say, there is no venturing upon the BELLY. See Examples 1084 and 1648.

1985. "The door opens, and an *inconnu* appears:" that is to say, and a *stranger* appears.

1986. "The Count had held the office of *Maître des Requêtes:*" that is to say, the office of *Master of Requests* [a kind of magistrate.]

1987. "This is sad work, but what can I do? *Il faut hurler avec les loups:*" that is to say, *One must howl when others yell—must do like the rest—accommodate one's self to their whims and fancies—must follow the fashion.*

1988. "To him I gave the *pas:*" that is to say, the *precedency—precedence.*

1989. "The line, [in a play] that dishonours a private character or excites a public tumult, when once uttered, cannot be recalled—*fugit irrevocabile verbum:*" that is to say, *a word* [when once it has escaped you] *cannot be recalled—flies in every direction* [especially, if it be of a scandalous tendency,] *and is uncallbackable.* N.B. The expression, as it stands in the *original*, is—volat *irrevocabile verbum.* The entire passage, of which the above words are a portion, runs thus:—

Quid de quoque viro, et cui dicas, saepe videto:
Percontatorem fugito, nam garrulus idem est,
Nec retinent patulae commissa fideliter aures;
Et semel emissum volat irrevocabile verbum:

that is to say, *Take especial care—ever weigh maturely what you say of any man, and to whom*

you say it: Shun an inquisitive person, as he is always a tattler—a babbler, nor do ears, which are constantly open to catch news, ever retain what is committed to their keeping, and a word, when once it has escaped you, cannot be called back.

If my advice regard may claim,
Be tender of another's fame:
And be the man with caution tried,
In whose discretion you confide.
Th' impertinent be sure to hate:
Who loves to ask, will love to prate.
Ears, that unfold to every tale,
Intrusted secrets ill conceal,
And you shall wish, but wish in vain,
To call the fleeting words again.

1990. "If ever a mere *gratis dictum* was obtruded as argument, it is here:" that is to say, a mere *gratuitous assertion* was &c. See Example 12.

1991. "Their family pride, which, by-the-by, is of the most preposterous and outrageous description, often leads to a degree of care being bestowed on the education of those juvenile *gentillâtres*, which might otherwise have been neglected:" that is to say, of those juvenile *sprigs of gentility*—of those *would-be-gentlemen* [if they knew but how.]

1992. "Enter Mr. Ambrose, *solus:*" that is to say, *alone—by himself* [unaccompanied by any one.]

1993. "When the old Scots judge, Lord Auchinleck [Boswell's father]," says a writer in the Quarterly Review, "first heard of Johnson's coming to visit him at his rural *castellum*, he held up his hands in astonishment, and cried out—'Our Jeemy 's clean aff the hooks the noo! —[*has gone completely out of his mind—has lost his senses*] wad ony body [*would any body*] believe it? he 's bringing doon a *dominie* wi' [*down with*] him—an auld *dominie!*" [an old schoolmaster, or, family tutor] that is to say, at his rural *castle*, [country seat—abode—mansion] he held &c. N.B. The *truly illustrious* DR. SAMUEL JOHNSON at one time of his life attempted to establish a school, but was only partially successful.

1994. "The *autobiographia literaria* of this eminent person is comprised within somewhat less than 800 pages octavo:" that is to say, The *literary account of his own life—literary self-life writing* of this &c.

1995. "None can hope to guard against the treachery deep-working and slow—the *odia in longum cocta*, of a Horace Walpole:" that is to say, the *long-cherished—well-digested hatred—resentment* of &c.

1996. "Some of the Bourbons have had nothing but vices,—others, only ***les vertus bourgeoises:***" that is to say, ***the virtues of private life.***

1997. "Legal studies he considered as to be classed among the *literae inhumaniores:*" that is to say, among the [branches of] *learning of rather an inhuman*, or, *barbarous tendency*. See Example 398.

1998. "*Il volto sciolto ed i pensieri stretti* was the difficult maxim so strongly recommended by Lord Chesterfield:" that is to say, *The countenance open, but the thoughts strictly reserved* was the &c. The man, who can assume an apparent frankness, and, at the same time, keep his opinions impenetrably concealed, is fit for a politician, —or anything else.

1999. "I am sure you must have been struck with the beautiful sentiment of Seneca—*Non ut diu vivamus curandum est, sed ut satis:*" that is to say, *It should be our care not to lead a long, but rather a good life.* The true and proper estimate of human life is to be taken, not from the years, through which it was protracted, but from the good actions, by which it was distinguished.

2000. "Lewis the Fourteenth felt no compunctious visitings for the revocation of the edict of Nantes, and the *dragonnades*, which followed it:" that is to say, and the *dragoonings*, which &c. N.B. The "*Dragonnades*" were—expeditions of dragoons against the Protestants of France to endeavour to force them to become Papists.

2001. "What is the influence, which the movement in the minds of men must necessarily have upon the *moeurs politiques* of the present epoch [period]?" that is to say, upon the *political character* of &c.

2002. "The *credenda* must precede the *facienda*, but the two must not be separated by an interval:" that is to say, The *things to be believed* must precede the *things to be done*, but the two &c.

2003. "This is an extension of the rule of *pars pro toto:*" that is to say, of *a part for the whole.*

2004. "Then only will virtue be at the highest when the *praemia virtutis* are at the highest:" that is to say, when the *rewards of virtue* are &c.

2005. "Let us recollect, to the shame of human nature, that—*corruptio optimi pessima*—bribery, in some of its Proteus forms, seems to be a disease incident to every representative system:" that is to say, *the corruption—malversation of the best things is productive of—produces the worst effects — the abuse of the best thing is the worst of all abuses.* The best and purest institutions, when once vitiated and gangrened, are found in the process of corruption to outdo the very worst. N.B. On "*Proteus*" see Examples 1323 and 1637.

2006. "The author designates himself as *un homme d'état:*" that is to say, as *a statesman.*

2007. "The country gentleman plants, and builds, and purchases for himself and for his heirs—*serit arbores, quae alteri seculo prosint:*" that is to say, *he plants trees, which may be profitable—a source of profit to a future age—to posterity.* "Be aye [always] sticking in a tree, Jock"—said a dying Scotch laird [a country gentleman on a small scale] to his son—"it will be growing whilst you are sleeping."

2008. "Paul de Kock makes his observations on the class of the *épicier.* From this class he draws the great bulk of his characters, and the negations of opinion, which characterise that class at present, are faithfully reflected in the mirror, which he holds up to *la nature épicière.* We shall now see what the *épicier* is.

Epicier means, as all the world doth know, *grocer;* but the Parisian is not exactly a counterpart of the London grocer; he is more like what, in an English country town, would be called, saving his presence, a *huckster.*

He has three *phases* [appearances—aspects:] diurnal, general, and metaphorical. We shall consider him in his diurnal [daily] capacity:—

——— *Redit labor actus in orbem,*
Atque in se sua per vestigia volvitur annus:"

that is to say, *The* [huckster's] *past labour returns in a circle, and the year rolls round on itself*

on its own steps. N.B. "*La nature épicière*" means—*the huckstering nature—spirit—disposition:* the spirit, that, under the citizen-king, Louis-Philippe, pervaded the whole world of French political power—the spirit of buying and selling, on a larger or smaller scale; but regulated by no more enlightened or extensive views than those, which regulated the dealings of the little *épicier* in coffee, treacle, and fish-sauce.

2009. "Since the Restoration the *épicier* has become the type of a class of men very widely diffused in France. There are coarse and narrow understandings, which have neither the creed and feelings of the past, nor those of the future, and which maintain a fixed middle point amid the movement of ideas. This is called *l'esprit épicier*. Applied to literature, to the arts, to the mode of living, and manifesting itself in manner, style, and taste, by something obsolete, vulgar, and awkward, tinged with the ridiculous, this spirit has created what is called *le genre épicier:*" that is to say, This is called *the huckstering mind—intellect—understanding*—the mind, that bears a close relationship to that, which savours of naught but "pounds, shillings, and pence"—an "L. S. D. intellect." "*Le genre épicier*" means *—the huckstering—grovelling—sordid—grasping—close-fisted—hunks-like tone of mind—style, way, manner,* or, *fashion.*

2010. "The whole existing political system of France [1836] is one *grande boutique d'épicerie:*" that is to say, one *huge—vast—shop of huckster's wares—goods.*

2011. "Though the Roman arms covered the world, the Roman republic existed only in the heart of Italy, and in the few towns admitted [*exceptio probans regulam*] to the rights of citizenship; all the rest was military domination:" that is to say, *the exception proving the existence of the rule.* N.B. "*Exceptio probat regulam*" is a Law Maxim, and means—*The exception proves the rule—the existence of the rule—proves that the rule exists,* or, *is in existence.*

2012. "However low the level of education may be laid, he, that profits most by it, will acquire in practice as complete a social superiority—*monoculus inter caecos*—as if he had been educated at Oxford or Cambridge:" that is to say, *a one-eyed man among blind men.* See Example 848.

2013. "Gibraltar has been designated—'the hot-bed of contraband, the nursery of the smuggler—that *prima materia* of a robber and murderer:'" that is to say, that *prime material—groundwork* of &c.—that stepping-stone to the business of &c.

2014. "*No saber firmar* is jokingly held in Spain to be one of the attributes of grandeeship [nobility:]" that is to say, *Not to know how to sign one's name* is jokingly &c.

2015. "The clergyman is considered the *custos morum* of the parish:" that is to say, the *guardian of the morality—of the morals* of the parish. N.B. Every judge and magistrate is said, and ought, to be a "*custos morum*."

2016. "Pastor and people are embarked in a common cause—*fervet opus:*" that is to say, *the work is warmly plied—the work thrives.*

2017. "We put at once out of Court the recent, we hope we may say the late, French system of *l'intérêt bien entendu*, which we take to be this: that its followers think it to be quite right to be generous and honest, and so forth; but—that it would be most absurd to be either honest or generous, except on a long-sighted view of advantage to be derived from such faithfulness or magnanimity to their own particular selves:" that is to say, French system of *one's own interest well*, or, *thoroughly understood—a sharp—keen eye to one's own interest*, which we &c.

2018. "*Pater patriae* is, indeed, with German sovereigns, no rhetorical flourish, but a part of their royal style and dignity. In the preamble of their statutes they say—'Having taken such or such a subject into our *father-landly* consideration:'" that is to say, [The title of] ***Father of his country*** is &c.

JOHN
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JOHNSON

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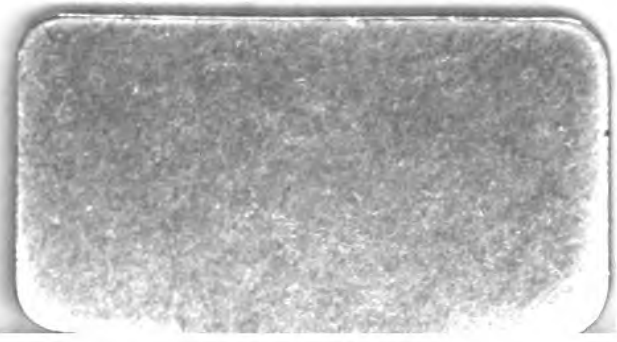

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