Faulty diction

Funk & Wagnalls

THE

Standard Dictionary Key to Pronunciation

Charles P. G. Scott, Ph. D.,

the eminent lexicographer and philologist, says in a personal letter written December 14, 1909

SOME of the teachers who have answered your questions make a statement which I think is erroneous. The statement is that "the children are all familiar with the system in use in school-books and would object, or be unable to use any other system."

If anything is certain, it is that the children in the public schools are not familiar with the Webster system. The teachers themselves are not really familiar with it. I doubt if there are one hundred persons in the United St[illegible]e blackboard a[illegible]t book, the k[illegible]ontained in

Page)

THE STANDARD DICTIONARY KEY TO PRONUNCIATION

(*Continued from Second-Cover Page*)

Webster's Dictionary, or any other dictionary, except the Standard.

I have no doubt that more persons are familiar with the Key to Pronunciation in the Standard Dictionary than with the Key to Pronunciation in any other Dictionary. The reason is, of course, that the Standard key is systematic, and can easily be memorized; whereas the other systems have to be memorized item by item, no one item helping one to remember, or guess, the rest.

OLD SYSTEM OF DIACRITICS WILL DECLINE

Even if the children were familiar with the Webster system, those children will soon be out of school, or beyond the "key" stage; and the other children can as readily be taught a scientific system as the Webster system.

The scientific teaching of pronunciation and notation which is now given in colleges, normal schools, and high schools rests, of course, on a scientific basis, and not upon the Webster notation.

FAULTY DICTION

AS CORRECTED BY THE

FUNK & WAGNALLS NEW STANDARD DICTIONARY OF THE ENGLISH LANGUAGE

A Brief Statement of the General Principles Determining Correctness in English Speech and Writing, With Their Application to Some of the More Common Instances of Violation and to Some of the Mooted Questions Regarding Usage

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It has been truly observed that 'genius begins where rules end.' But to infer from this, as some seem disposed to do, that, in any department wherein genius can be displayed, rules must be useless, or useless to those who possess genius, is a very rash conclusion.

ARCHBISHOP WHATELY *Rhetoric* preface

FUNK & WAGNALLS COMPANY
NEW YORK AND LONDON
1915

[*Printed in the United States of America*]

Published, September, 1915

FAULTY DICTION

THE DESIGN of this booklet is to aid those who consult it in the correction of many of the faults of speech and writing common among English-speaking people of some, or even considerable, education. The attempt to carry out such a design presupposes that the question whether a word or form of expression is faulty or not depends, not upon the *ipse dixit* of the critic, but upon rational principles that furnish a basis for correct rules susceptible of critical application. A brief statement of the principles that have been applied in criticizing what is here deemed to be faulty diction is therefore made at the outset, in the belief that a careful consideration of these principles will enable persons using the book to avoid many faults not mentioned in the examples herewith given.

The faulty expressions treated are comparatively few, since rigid principles of exclusion have been enforced by the limitations of space. Slang, vulgarisms, provincialisms, and many other classes of words without literary value or authority, have been mentioned here in rare instances only, and usually with a view merely to give warning of a marked tendency to their introduction into the speech or writing of the educated. The examples given are sufficient to illustrate the various classes of faulty usage that need to be guarded against.

The decision whether diction or pronunciation is faulty or not rests on principles derived in the main directly from lexicology, grammar, and rhetoric; but the authority that makes such principles of obligatory application is the **consensus of good usage.** In the case of neoterisms certain special principles apply.

To consider first the **applicable scientific principles** of the three fundamental sciences involved: **1.**

Scientific Principles.

Lexicology, the science that treats "of the etymology, definition, and application of words," opposes the use of lexical barbarisms, including (1) unauthorized modes of deriving and compounding words, (2) unauthorized words, and (3) words in unauthorized senses. These restrictions require, in general, the avoidance (*a*) of hybrid compounds and derivatives, combining elements from two languages, like *cablegram, free-volitional, happify* (unless they have undoubted

literary authority); (*b*) of words and meanings, like *preventative, reluctate, clever* (in the American sense), that have no claim to good lexical standing — embracing, in general, alienisms, archaisms, idiotisms, obsoletes, provincialisms, technicalities, etc.

2. Grammar, as the science that treats "of the principles that govern the correct use of language in either oral or written form," opposes (1) the improper inflection of words, as *het* for *heated, hadn't ought* for *ought not, beautifulest* for *most beautiful, animalculæ* for *animalcules;* (2) improper syntactical constructions (see CONSTRUCTION), etc.

3. Rhetoric, as the art of discourse, or "the art of perfecting man's power of communicating to others his mental acts or states by means of language," requires the avoidance of such forms of expression, arrangement, and construction as interfere with clearness, energy, and beauty of style. See CONSTRUCTION; RHETORICAL CONSTRUCTION.

To consider second the character of that **consensus of usage** that makes such scientific principles of binding application: In general, diction to be correct must accord with **good usage.** It is commonly held that:

Consensus of Usage.

1. Usage to be good should be **national** — that is, general among the English-speaking peoples, or at least among some division of these peoples that has a literature of sufficient weight to give authority to usage — as opposed to local, provincial, dialectic, foreign, technical, cant, etc.

The wide extension of the peoples that use English speech, together with the broad lines of division that separate them, makes necessary certain obvious modifications of this requirement in its application to English diction. While, however, best usage must be racial, or that of the "Greater Britain," there may be circumstances or conditions that tend to justify a Briticism, an Americanism, or an Anglo-Indian expression, and to make it *national* with its own people.

Moreover, national usage often embodies itself in idiomatic forms that violate (really or apparently) the common principles of lexicology or grammar. (See IDIOM; IDIOMATIC PHRASE.) The efforts of the critics to "reform" such usage on the ground that it is illogical or ungrammatical may be praiseworthy, and even measurably successful; but denunciatory criticism or condemnation of such expressions as "had rather," "there is no water here," is altogether barred, especially in cases where the usage reaches far back in literature. Idioms will always abound in good, natural English, and frequently they will not submit to be parsed.

2. Usage to be good should be **reputable,** that is, it should have the sanction of good authors or (to be the best usage) of the best authors. That a form of diction is common to all the great writers of the language gives it an authority that places it above criticism; that it has been used by a few masters, as Shakespeare, Milton, Wordsworth, Macaulay, De Quincey, Cardinal Newman, Ruskin, is regarded as justifying its use by other writers; that it has not been used by any leading authors, or that it has been used by them only in representing colloquial or illiterate language, is looked upon as excluding it from use in the higher forms of literature.

It is further to be noted that while the colloquial, technical, or poetical use of words and forms does not justify their general employment in prose literature, and especially in literature in the stricter sense, it is still true that such expressions may be good and indispensable in their own proper spheres, and that many of them are gradually elevated in the process of use until they become essential parts of the language of the higher literature.

3. Usage to be good should be **present,** as opposed to that which has been accredited in the past but is now obsolete. That a word or form of expression was in national and reputable use in Shakespeare's day or in Milton's does not sanction its use in the English literature of to-day, unless it is used distinctly as an obsolete form, or unless its restoration is justified by the canons applicable to neoterisms.

To consider third the principles applicable to **neoterisms,** or words and meanings newly introduced into the language: On what grounds are they to be accepted or rejected? Wherever life and progress mark a people, their advancing thought calls for new words for its adequate expression. In connection with the rapid development and progress and the world-wide relations of the English-speaking peoples, and the varied mental activity of the age, new words in extraordinary numbers are always seeking admission into the English language. Many of these come as if by national inspiration or out of new necessities, and take their places as authorized English almost before they attract the notice of even the most observing. Others are presented for quiet and perhaps extended consideration and careful scientific criticism, preparatory to a final judgment, favorable or unfavorable. Some — and these among the most attractive to writers of undisciplined taste — are put forward as mere idiotisms, the fantastic coinages of men of extraordinary but eccentric genius, such as Thomas Carlyle or Robert Browning. It is therefore necessary to bear in mind the general principles by which the reception or rejection of new words is to be governed, so far as the decision of the cases is to be a matter for the exercise of intelligence.

Canons for Neoterisms.

Fitzedward Hall (*Modern English*, on *Neoteristic Canons*) has proposed the following general **neoteristic canons:**

1. " First of all, a new word ought to **supply an antecedent blank;** or else, on the score of exactness, perspicuity, brevity, or euphony, it ought to **be an improvement on a word already existing."** That it is necessary furnishes in such a case the right of a word to be. *Cult*, *locomotive*, *electromotor*, and almost innumerable other terms have come as matter of necessity to fill blanks.

2. " Secondly, a new word should **obey some analogy;** and, the less recondite the analogy, the better." The English language expresses a certain relation by the suffix *-able*, or *-ible;* when Shakespeare and Milton used *unsuppressive* for *unsuppressible* and *unexpressive* for *unexpressible*, the new forms were naturally rejected by the English people. Yet when words formed contrary to simple analogy come into general use, *analogy* gives way to *consensus of usage*. If *cablegram* has come

to supply a blank, there is no helping it; it will live despite criticism.

3. " In the third place, a new word should be **euphonious.** And the inbred feeling of us who use English is, that a word should **not** be **very long,** any more than very harsh." Instances in which the cacophony is the result of imitation of harsh and disagreeable sounds are, of course, exceptions, increase of significance being in such cases more important than euphony.

The first of these canons is the most important and potent in deciding the right of a new word, or the use of a word in a new sense, to a place in the language. It is on this principle that the noun *trust* is used in a sense never contemplated by Shakespeare, Addison, Burke, and Macaulay; that the noun *combine* is struggling for literary recognition, and has already secured a place in the Statutes of the United States, and that *commune, communist, anarchist, nihilist, proletariat,* and *plutocrat* have established themselves in popular favor. In settling such cases of admission, analogy and euphony ordinarily play only a secondary part.

It is obvious that these general principles regarding diction are susceptible of very wide application to examples analogous to those that are here treated.

When references are from one part of " Faulty Diction " to another part, they are made without added specification: thus, " **never so,** etc., see EVER SO, etc.," refers to the alphabetic place in " Faulty Diction."

The full names of various authors consulted, and complete titles of works treating directly or indirectly of matters of diction, with names of publishers, dates of publication, etc., will be found in the list following, and hence are not appended to quotations occurring in the course of the treatment.

Special acknowledgment is due to many professors and teachers in colleges and other schools for their helpful suggestion, in answer to letters of inquiry, of many popular faults of usage that have become inveterate through the influence of association or of early training.

N. B. The key to the phonetic alphabets used to indicate pronunciation will be found on page 8.

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KEYS TO PRONUNCIATION

The pronunciations given are indicated by the alphabet devised for pronunciation by the Department of Superintendence of the National Education Association, called Key 1, and the well-known text-book key, called Key 2, both of which are used in the *Funk & Wagnalls New Standard Dictionary*.

EXPLANATION OF SYMBOLS

KEY 1	KEY 2	
a	ä	as in *artistic*.
ā	ä	as in *art*.
a	å	as in *fat*.
ă	å, è	as in *fare*.
e	ē	as in *get*.
ē	ā, ę	as in *prey*.
i	I, ў	as in *hit*.
ī	ē, ī, ў	as in *police*.
o	o	as in *obey*.
ō	ō	as in *go*.
ȯ	ȯ, ą	as in *not*.
ȱ	ȱ, ą	as in *or*.
u	u, ç, o͞o	as in *full*.
ū	u, ç, o͞o	as in *rule*.
u	ŭ, ȯ	as in *but*.
ū	ŭ, ē, I, ў	as in *burn*.
oi	I	as in *aisle*.
au	ou, ow	as in *sauerkraut*.
iu	ū	as in *duration*.
iū	ū	as in *feud*.
ei	ȯi, ȯy	as in *oil*.
k	k, c	as in *kin, cat, quit*.
g	g̃	as in *go*.

KEY 1	KEY 2	
ŋ	ŋ, ng	as in *sing*.
th	th	as in *thin*.
ŧh	ŧh	as in *this*.
s	s, ç	as in *so, cent*.
z	z, s	as in *zest, was*.
ch	ch	as in *church*.
j	j, ǧ	as in *jet*.
sh	sh, ç̌h	as in *ship, ocean, function, machine*.
ʒ	zh	as in *azure, leisure, vision*.
ɑ	ȧ	as in *ask*.
ə	a, e, o, u, y	(unstressed) as in *sofa*, over, *arbor*, guttural, *martyrdom*.
ɪ	a, e, i, u, y	(unstressed) as in *habit*, sen*ate*, *surfeit*, biscu*it*, min'*ute*, privilege, *valley*, S u n *day*, *cities*, re*new*.

H as in lo*ch* (Scotch), a*ch*, mi*ch* (German). n̂ as in bon (French). ü as in Lübeck (German), Dumas (French).

The single accent (′) indicates the primary or chief accent; the double accent (″) indicates the secondary accent. The double dagger (‡) indicates a variant form.

The abbreviations used are as follows: Ar. = Arabic; *Aero.* = Aeronautics; Eng. = English; F. = French; G. = German; Gt. Brit. = Great Britain; *Mil.* = Military; Rus. = Russian; Serv. = Servian; U. S. = United States.

A

a. In such words as *alms, calm, psalm,* not to be pronounced with the short sound as in *cat;* but as ä in ärm, cärt, därt.

ab-bre'vi-ate. " The sermon appeared in *abbreviated* form "; incorrect; should be *abridged.* Compare synonyms for ABBREVIATION in FUNK & WAGNALLS NEW STANDARD DICTIONARY.

ab-do'men. ab-dō'men, rather than ab'do-men.

a-bor'tive. Not to be used of acts in which attempting or planning is not involved.

a-bove'. In the language of business, often used as an adjective, or even as a noun (" the *above* statement," or " it appears from the *above* "). Such expressions, though employed by some good writers, have the weight of literary authority against them. If the reference is to something actually to be found in the text, as a sentence, a paragraph, or a statement, it is preferable to say, for instance, " The *foregoing* or *preceding* paragraph," " The statement *given above.*" When the reference is to something, as a material object, a fact, a circumstance, or an incident, not actually included, but only mentioned, described, or related in the text, we may say, for example, " The *above-mentioned* circumstance," " The person *referred to above,*" " The incident *related above,*" etc.

A-bu'ti-lon. 1 ə-biū'ti-lən; 2 a-bū'ti-lŏn, *not* 1 ā-biū'-ti-lon; 2 ă-bū'ti-lŏn, *nor* 1 ār-biū'ti-lon; 2 ăr-bū'ti-lŏn.

ac-cept' of. Although reputable writers make use of the locution *accept of,* nevertheless, in whatever sense the verb is used, the *of* is unnecessary; as, " I shall *accept* this," not *accept of:* " John *accepts* a present," not *accepts of.*

ac-cli'mate. 1 a-klai'mit; 2 ă-clī'mat, *not* 1 ac'li-mēt; 2 ac'li-māt.

ac'cu-rate. 1 ak'yu-rıt; 2 ăc'yu-rat, *not* 1 ak'ər-ıt; 2 ăc'ēr-at, *nor* 1 ak'rıt; 2 ac'ret.

ac'me. See CLIMAX.

a-cous'tics. Like many other scientific terms, plural in form, singular in construction. " *Acoustics is* (not *are*) a department of science treating of sound."

adjective and adverb. The adjective is correctly used in close association with a verb when some quality of the *subject* rather than of the *action* of the verb is to be expressed. As a general rule, if any phrase denoting *manner* could be substituted, the adverb should be used; but if some part of the verb *to be* could be employed as a connective, the adjective is required; as, " The physician felt the pulse *carefully* (*i. e., in a careful manner,* or *with care*), and observed that the patient's hand felt *cold* (*i. e., was cold* to the touch)." Hence it is correct to say " He feels *sad,*" " It looks *bad,*" " It smells *sweet,*" " He stood *erect.*" In some cases either form would be correct, and the choice be-

For Keys to Symbols used, see page 8.

tween them is a matter of force, emphasis, or individual taste.

They escaped all *safe* [or *safely*] to land. *Acts* xxvii, 44.

Special perplexity arises in connection with certain verbs, such as *appear*, *feel*, and *look*, that are used sometimes as active verbs and sometimes as substantive verbs (approaching equivalence to the verb *to be*). In the former sense these verbs take the *adverb*, in the latter the *adjective*, in accordance with the principle just stated; as, "The ship appeared [came into view] *suddenly*"; "The decision appears [apparently *is*] *unjust*"; "She looked [glanced] *shyly* at him"; "She looked [had the appearance of *being*, or *was*] *shy*." Yet it is common to say "You are looking (or he is feeling) *badly*," doubtless because *bad* refers not merely to physical or mental, but also to moral qualities, so that (for fear of suggesting moral implications) we are disinclined to say "You look *bad*," "I feel *bad*," or the like. But when a man suddenly disappears leaving accounts unsettled, we very promptly say "That looks *bad*."

ad-mit', ad-mit' of. Quite different in meaning. "This gate *admits* to the grounds, but the size of the vehicle will not *admit of* its passing through." When Emerson says "Every action *admits of* being outdone," the simple *admit* could not be substituted.

ad'vent. Not to be used indiscriminately of any arrival, but only of that which is important, stately, or sacred; not, "The schoolboy's unexpected *advent*."

a few. Needlessly criticized as employing the singular article before an adjective plural in sense. We say *a hundred* and *a* great *many*, these expressions being viewed as collective. *A few* is correct idiomatic English, with a sense distinctively different from that of the adjective used alone; as, "*A few* men can be trusted" (*i. e.*, a small but appreciable number). "*Few* men can be trusted" (*i. e.*, scarcely any) is practically equivalent to the negative statement "*Most* men are *not* to be trusted."

a-gain'. 1 ə-gen'; 2 a-ğĕn', *never* 1 ə-gēn'; 2 a-ğān'.

a-gainst'. 1 ə-genst'; 2 a-ğĕnst', *never* 1 ə-gēnst'; 2 a-ğānst'.

ag'gra-vate. Often erroneously used in the sense of *provoke*, *exasperate*, perhaps from confusion with *aggrieve*. To *aggravate* is etymologically to increase in weight, hence in gravity, severity, or intensity. A disease or other evil may be *aggravated*, but not a person.

ag"ri-cul'tur-ist. Etymologically preferable to *agriculturalist*, no difference of meaning being recognized. Some analogous forms, as *controvertist* and *controversialist*, have been differentiated in meaning.

a'gue. 1 ē'giu; 2 ā'ğū, *not* 1 ē'gər; 2 ā'ğər.

ain't. A modification of *am not*, or *are not*, always inelegant. As used with a nominative of the third person singular (*it ain't, he ain't*) it is ungrammatical and a vulgarism.

al"a-pac'a. A popular error for *alpaca* (pron. 1 al-pac'ə; 2 ăl-pac'a).

all of. A popular idiom to emphasize the totality of that which is referred to; as, "How many of those

For Keys to Symbols used, see page 8.

men did you see?" "I saw *all of* them." "How much of this shall I take?" "*All* (*i. e.*, the whole) *of* it." The best literary usage omits the *of* as needless, preferring "I saw them *all*," "Take it *all*," etc.; "I saw *all* (not *all of*) my friends once more."

al-low'. In some parts of the United States used in the sense of *think, believe, intend:* as, "He *allowed* he would go"; "He *allowed* to pay it." It is used also in the sense of *say*. Such uses are inadmissible.

al-lude'. Erroneously used in the general sense of *mention* or *speak of*. To *allude* means to refer delicately or incidentally, as if in play. It is not correct to say "The speaker *alluded* at great length to the tariff." See synonyms under ALLUDE in FUNK & WAGNALLS NEW STANDARD DICTIONARY.

Late in the eighteenth century Cowper did not venture to do more than *allude* to the great allegorist [Bunyan]:

'I name thee not, lest so despised a name
Should move a sneer at thy deserved fame.'

MACAULAY *England* ch. vii. p. 679 (note). [W. T. A. '81.]

al'most. Its use as an adjective, common in early English, is being revived to some extent, but has been sharply challenged; as, "the *almost* Christian"; "his *almost* impudence of manner." *Almost no* and *almost nothing* are also challenged. The shortening of *almost* into *amost* or *'most* ("I see them *'most* every day") is inadmissible in literature that is not obviously colloquial in style.

a-lone', *a. & adv.* For *sole* or *only:* as, "the *alone* principle," for "the *sole*, or *only*, principle": a common use in the 16th and 17th centuries, but now an archaism.

a-lu'mi-num, al"u-min'i-um. Scientific usage varies, but *aluminum* appears to be the form now preferred by manufacturers and in commercial speech as well as by most chemists.

al'ways. 1 ôl'wiz; 2 ąl'waș, *not* 1 ôl'uz; 2 ąl'ŭș. *Always* is a better prose word than *ever* for "through all time"; *ever* is appropriate in elevated or poetic diction, but elsewhere suggests affectation.

a-mid'. For *amidst*, is poetical rather than prose usage.

a-mong' one an-oth'er. "They exchange confidences *among one another*"; should be "*among themselves*" or "with each other."

and. Rightly used to superadd the action of one verb to that of another; wrongly used when, in connection with a following verb, made a substitute for the simple infinitive. "He saith unto them, Come *and* see. They came *and* saw where he dwelt" (*John* i, 39), is vigorous, idiomatic English. "Go *and* get it" implies two acts with successful result; "Go *to* get it," one act with a purpose, of uncertain result, to do another. "Try *and* do it" should not be used when the meaning is simply "Make an attempt *to* do it."

Sometimes used incorrectly where *or* is required. Not, "A language like the French *and* German contains as many words," but "A language like the French *or* the German," since there is no language that is at once French *and* German.

Two nouns connected by *and* may be followed by a singular verb when the two nouns are but different

For Keys to Symbols used, see page 8.

expressions for the same thing; as, "The only revelation of God's will to mankind, *and* the only record of God's dealing with men, *is* now to be obtained," etc.

Sometimes improperly used to introduce a relative clause where no conjunction is needed or admissible; as, "A good man *and* to whose untiring energy," etc., for "A good man to whose untiring energy," etc. This fault, rare in the United States, Dean Alford mentions [*The Queen's English*, par. 444] as "one of the commonest" in England.

an"i-mal'cules. Plural of ANIMALCULE: sometimes improperly *animalculæ*, as if the plural of the feminine form *animalcula*, which is not a nominative singular, but the Latin plural of *animalculum*.

an-oth'er from. Improperly used for *another than:* as, "Judges of quite *another* stamp *from* his Majesty's judges of Assize," for "of quite *another* stamp *than*," etc.

an-tip'o-des. 1 an'tip'o-dĭz; 2 ăn-tĭp'o-dēz, mispronounced 1 an'ti-pōdz; 2 ăn'tĭ-pōdz, the more readily because the singular is 1 an'ti-pōde; 2 ăn'tĭ-pōd.

an'y, *adv.* Used generally with adjectives or adverbs in the comparative degree, but not directly with verbs. "Can you see *any* better?" is admissible; but not "Can you run *any?*" *No*, in strictly literary use, is ordinarily preferable to *not any*. "He is *no* wiser than I" is a more common literary form than "He is *not any* wiser than I," but the latter form is often more emphatic, especially in conversational use (as equivalent to "by no means," or "not at all").

an'y-how", an'y-way. Forcible colloquial expressions often used conjunctively, to indicate that something is to be done, admitted, believed, or the like, be the circumstances, results, or conditions what they may; as, "*Anyhow*, I have lost it"; "*Anyway*, I am going." In place of these, such expressions as "In any event," "At any rate," "Be that as it may," are ordinarily preferred by writers.

any manner of means. Erroneously used for *any means*.

an'y place. [Western U. S.] Erroneously for *anywhere*.

an'y-way, an'y-where. Frequently misspelled with a superfluous *s: anyways, anywheres*, probably in imitation of such adverbial forms as *forwards, backwards*.

a-pos'tle. 1 ə-pŏs'l; 2 a-pŏs'l, *not* 1 ə-pŏs'tl; 2 ə-pŏs'tl, *nor* 1 a-pŏs'ul; 2 a-pŏs'ŭl.

ap-par'ent. 1 ə-pâr'ent; 2 ă-pâr'ĕnt, *not* 1 ap-pē'rənt; 2 ăp-pē'rent.

ap-pre'ci-ate. Strictly, to value (something) at its real worth (*ad pretium*); but in present commercial phrase used as meaning "to raise or rise in value," the opposite of *depreciate:* as, "Since the building of the new railroad real estate has rapidly *appreciated*."

ap-proach'. Sometimes incorrectly used for *address, petition*, etc. One is *approached* by indirect or covert intimation, suggestion, or question, which he may encourage if he will, or may put aside without formal refusal. *Approach* is often used in a bad sense, implying the use of bribery or intrigue. Do not say "The teachers have *approached* the Educational De-

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partment for longer intermissions," when you mean "The teachers have *petitioned*," etc.

ap'pro-bate. To pass with approval: formerly used in England, but now an Americanism.

Ar'ab. 1 ar'ab; 2 ăr'ab, *not* 1 ē'rab; 2 ā'răb. **gum ar'a-bic,** *not* gum ə-rē'bic.

ar'du-ous. 1 ār'jū-[*or* -diū-]ʊs; 2 ăr'jų-[*or* -dū-]ŭs, *not* 1 ūr'jʊs; 2 ăr'jŭs.

a're-a. 1 ē'ri-ə; 2 ā're-a, *not* 1 ār'ı; 2 âr'ı.

aren't. For *are not* when the subject follows; as, "Aren't you?" "Aren't they?" The best conversational usage contracts the verb when the subject precedes: "we're not," "you're not," etc. Similarly we say "I'm not," "I'll not," "you're not," etc. Similarly we say "I'm not," "I'll not."

ar'gue. We *argue* a case, *dispute* a bill. One side may do all the *arguing:* in *debating* both sides take part. See synonyms for ARGUE in FUNK & WAGNALLS NEW STANDARD DICTIONARY.

ar-raign', *at, before, for, on, upon.* "The criminal was arraigned *at* the court." No; a criminal is arraigned *at* the bar; *before* the tribunal or court; *for* a crime; *on* an indictment; *upon* discovery of his crime.

articles. The definite article is ordinarily required before a present participle used as a verbal noun and followed by *of*. Not, "It is drawing *of* a new constitution that startles us," but "It is *the drawing of* a new constitution," etc.

Two or more words connected by *and* referring to different things should each have the article; when they denote the same thing, the article is commonly used with the first only; as, "Christ, *the* prophet, priest, and king." If we say "*The* sculptor and *the* painter should understand anatomy," we imply that the arts of sculpture and of painting are the province of different persons; but we say "Michelangelo, *the* sculptor and painter," since Michelangelo was both sculptor and painter. "*The* black-and-white horse" would denote one horse marked with the two colors, black and white. "*The* black and *the* white horse" would denote two horses, one black and the other white.

art'ist. A word grossly abused, since, along with the painter and the sculptor, the barber and the cook also claim the title. *Mechanic* and *artisan* ought to be restored to their place in English, and *artist* held to its true meaning.

as . . . as, so . . . as. A shade of difference in their meanings, as strictly used in comparisons, is often neglected. *So . . . as* suggests that, in the comparison of the person or things mentioned, there is present in the mind of the speaker a consciousness of a considerable degree of the quality considered; *as . . . as* does not carry this impression. In "John is not *as* tall *as* James" there is no implication that the speaker regards either John or James as tall; there is merely a comparison of their heights. So, too, in "John is not *as* old *as* James" there is merely a comparison of ages. But if one says, "John is not *so* tall *as* James," though the *so* is not emphasized, there is understood usually to be a reference more or less distinct to something uncommon in the height of James as compared

with the stature of other men or of other boys of his age; the speaker regards James as being *tall*. "John is not *so* old *as* James" suggests that, in some relation or other, James is thought of as being *old:* as in "James is taller than John." "Yes, but my boy is not *so old as* yours."

In affirmative sentences *so . . . as* can not properly be used except in certain restricted constructions, and where the quality referred to is to be emphasized. It occurs oftenest in sentences that, though affirmative in form, carry a negative suggestion; as, "*So* good a cook *as* Polly is hard to find," that is, "It is not easy to find *so* good a cook *as* Polly."

> Few knights of the shire [in the 17th century] had libraries *so* good *as* may now perpetually be found in a servants' hall. MACAULAY *History* ch. 3.

That is, "not many knights of the shire," etc. In a simple affirmative comparison like "Jane is *as* good a cook *as* Polly," *so . . . as* is not used.

In interrogative sentences, as in negative sentences, a consciousness more or less distinct of a considerable degree of the quality referred to is conveyed by *so . . . as*, but not by *as . . . as*. "Is John *as* old *as* James?" and "Is your uncle *so* old *as* my father?" convey different impressions as to what the speaker means by *old*. In the question where *as . . . as* is used there is no implication of considerable age in *old*.

as far as, as soon as, as long as. Usually interchangeable with *so far as, so soon as, so long as*, etc., but, if the extent or degree usually implied in these phrases is to be emphasized at all (however slightly), *so* is used preferably to *as*.

> We said of conduct, that it is the simplest thing in the world *as far as* knowledge is concerned, but the hardest thing in the world *as far as* doing is concerned.
> MATTHEW ARNOLD *Literature and Dogma* ch. 3.

> Therefore, we fulfil the law of our being *so far as* our being is æsthetic and intellective, as well as *so far as* it is moral.—*Ib.* (Conclusion).

In the second of these quotations there is a distinct reference to and limitation of extent conveyed in *so far as*. In the *as far as* of the first quotation there is no such reference; for "*as far as* knowledge is concerned" there might be substituted "in relation to knowledge" or "with respect to knowledge."

a-side'. An Americanism for *apart*. Not "auxiliary words *aside*," but "auxiliary words *apart*."

asked. 1 ŏskt; 2 åskt, *not* ast.

as-pir'ant. 1 as-poir'ənt; 2 as-pīr'ant, rather than 1 as'pi-rənt; 2 ăs'pī-rant.

at, in. Always *in* a country; either *at* or *in* a city, town, or village; *at*, if the place is regarded as a point; *in*, if it is inclusive. "We arrived *at* Paris"; "He lives *in* London"; "There are three churches *in* this village." In England the use of *in* before towns and cities is more restricted than in the United States; the distinctions observed there between *at* and *in* often seem arbitrary.

The sense of *at* is virtually included in *there* and *where*, so that in the phrase "*Where* is it *at?*"—common in some parts of the United States — the *at* is redundant, and the expression somewhat grotesque.

For Keys to Symbols used, see page 8.

at all. Used properly as meaning "in any degree," "in any respect," "at any time," etc.; sometimes improperly for *entirely*, a use now obsolete in good English; as, "The clock ceases to go *at all*."

at auc'tion. In England called an Americanism. Johnson says the verb *auction* means "to sell *by* auction," that is, *by* offering to the highest bidder. "*At* private sale" is also peculiar to the United States. The English say, "The good-will and furniture of the house were disposed of *by* private sale"; "The elephant Emperor has been sold *by* auction." For reasons for differences in English and American usage, see vocabulary.

at length. The assumption that *at length* means the same as *at last*, and is therefore superfluous, is an error. Both *at length* and *at last* presuppose long waiting; but *at last* views what comes after the waiting as a *finality: at length* views it as *intermediate* with reference to action or state that continues, or to results that are yet to follow. "I have invited him often, and *at length* he is coming." "I have invited him often, and *at last* he has come." "*At length* he began to recover." "*At last* he died."

> Scarce thus *at length* failed speech recovered sad.
> MILTON *P. L.* bk. iv, l. 357.
>
> O, then, *at last* relent. MILTON *P. L.* bk. iv, l. 79.

aux-il'ia-ry. 1 ȯgz-il'yə-rı; 2 ą̄g̱-il'ya-ry, *not* 1 ō̆x-il'-i-ə-rı; 2 ą̄x-il'ı-a-ry.

a-valls'. An Americanism for *profits* or *proceeds*.

av'e-nue. 1 av'ə-niū; 2 ă̆v'e-nū, *not* 1 av'nū; 2 ă̆v'nu, *nor* 1 av'nər; 2 ă̆v'nĕr.

av"o-ca'tion. Loosely used by good writers for *vocation*. *Vocation* strictly signifies the main calling or business of life; *avocation*, a diversion from that vocation.

> In this sense *avocation* was exclusively employed in the seventeenth and the earlier part of the eighteenth century, being often opposed to *vocation*. . . . Briefly, the case is this: if *avocation* and *vocation* are to be held synonymous, English is poorer by a useful, and richer by a superfluous, term. HODGSON *Errors* etc., pp. 7, 8.

***aw'ful, aw'ful-ly.** In colloquial or slang use, for *very*, *exceedingly*, to be avoided; as, "an *awful* good time"; "an *awfully* jolly crowd"; "thanks *awfully*."

aye[1]. Pronounced 1 ąı; 2 ı̨, and meaning *yes*.

aye[2]. Pronounced 1 ē; 2 ę, and meaning *always*.

B

back. "*Returned back*"; omit *back* as included in *returned*.

back out. An Americanism for *retreat*.

back'ward, back'wards. Used by good writers indiscriminately, except as euphony may require the one form rather than the other. See vocabulary of FUNK & WAGNALLS NEW STANDARD DICTIONARY.

The two forms may be conveniently used, in accordance with their origin etymologically, to distinguish the adjective and adverb; as, "A *backward* pupil"; "He walked *backwards*." Also, to distin-

For Keys to Symbols used, see page 8.

guish movement back from but with the face toward a person, from mere direction of movement rearward. These ideas are usually expressed confusedly, except as *back* is used instead of *backward* or *backwards* to express the latter.

bad. "A *bad* wound," "a *bad* pain": very common use, but verging upon pleonasm: better "a *severe* or *dangerous* wound"; "an *intense* pain." Avoid the use of *bad* for *sick* or *ill;* as, "I have been *bad* (rather *ill*) again with a spitting of blood."

bad'ly. Used in the sense of *very, very much,* or *greatly,* is colloquial and often somewhat inelegant; as, "I have wanted to see you *badly*" (rather, *greatly*); "We shall miss you *badly*" (rather, *very much*). "The carpet needs to be beaten *badly*" is a ludicrous blunder for "The carpet *badly* (or *very much*) needs to be beaten" — the construction connecting *badly* with "beaten" rather than with "needs," which it qualifies. See CONSTRUCTION.

bag'gage. Meaning "the portable articles that a traveler takes with him on a journey," usually preferred in the United States to *luggage,* now commonly used in Great Britain. But Thackeray speaks of "The baronet's *baggage* on the roof of the coach," and Johnson says "We saw our *baggage* following below."

bal'ance. A much-abused word. As an accountant's term the *balance* is that which must be added to the less or subtracted from the greater of two amounts, as receipts and expenses, to make them equal, so as to "balance" the account; it does not properly denote what is left of anything after a part has been taken away; that is the *remainder.* "The *balance* of one's dinner" and "the *balance* of the evening" are at best objectionable colloquialisms. Say "the *rest*" or "the *remainder.*"

ban'is-ter. In conversation, though not in writing, *banister* has superseded almost entirely the two words *baluster* and *balustrade.* The corruption ought not to be encouraged. See the words in vocabulary of FUNK & WAGNALLS NEW STANDARD DICTIONARY.

ban'quet. Properly a sumptuous feast or entertainment; ridiculous or vulgar when used to denote an ordinary meal.

bap'tism. 1 bap'tizm; 2 băp'tĭsm, *not* 1 -tiz-um; 2 -tiz-ŭm.

bay'ou. 1 bai'ū; 2 bī'ų, *not* 1 bē'yū; 2 bā'yų.

be. What is the proper case of a personal pronoun following this verb and in apposition with its subject? Grammatically, the nominative is the proper form, as the case is simply one of apposition, and the pronoun in apposition with the nominative must itself be in that case. "It is *I,* be not afraid"; "it is *he.*" Before the 19th century the objectives, *me, him, her,* etc., in such constructions (if at the end of a sentence) were somewhat commoner in literary usage than *I, he, she,* etc. The objective forms are still common in colloquial use, owing probably to the fact that most of our sentences are so formed that they require the pronoun at the end of a sentence to be in the objective case, and that case is accordingly the more natural one in that place. Present literary and educated use tends toward the grammatically correct locution, al-

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though Dean Alford stoutly defended " It's me," appealing to Dr. Latham as authority. But Dr. Latham does not advocate the analogous forms " It's him," " It's her," " It's them," " That's him," etc.

beard. 1 bĭrd; 2 bērd, *not* 1 bărd; 2 bârd, *nor* 1 bărd; 2 bărd, as is often heard.

beast'ly. A British colloquialism expressive of disgust or contempt; as, " This is *beastly* weather "; sometimes even used adverbially; as, " I was *beastly* tired." This locution, essentially in bad taste, though often affected by college students and others who should know better, seems never to be defensible except in the phrase " *beastly* drunk," and even this is objectionable as being a libel on the beasts.

be back. A common though unwarranted colloquialism; as, " I'll *be back* in a moment." " I'll *come back* " is legitimate, *back* denoting direction toward the starting-point; but *be back* has no such significance. One should say " I'll be *here* (or *there*) *again* in a moment."

> Fetch me this herb; and *be* thou *here again*,
> Ere the leviathan can swim a league.
>
> SHAKESPEARE *Midsummer Night's Dream* act II, sc. 1, l.173.

be-gin'. A good plain Saxon word, understood and felt by learned and unlearned alike, almost always to be preferred to the French *commence*.

be-gin'ner. Not to be qualified by *new*. A *new beginner* is absurd, as a *beginner* must needs be *new* in his work.

be'ing. Richard Whately, George P. Marsh, Richard Grant White, and other critics have objected strenuously to the use of " is *being* built," " was *being* built," and kindred forms of English imperfects passive, as recent and unwarranted innovations; but Fitzedward Hall has shown conclusively that they are neither recent nor unwarranted, but have been used by the best writers for a century, and now have well-nigh universal literary sanction. He says:

> Prior to the evolution of *is being built* and *was being built*, we possessed no discriminate equivalents of *ædificatur* and *ædificabatur*: *is built* and *was built*, by which they were rendered, corresponding exactly to *ædificatus est* and *ædificatus erat*.
>
> *Modern English* App., p. 350. [s. '73.]

Is growing, was growing, indicate an activity from within; as, the tree *is growing* (from its own internal forces); *is being grown, was being grown*, the activity of some agent from without; as, the plant *is being grown* (by the gardener). So also, and strikingly, *is bleeding* (as from a wound), and *is being bled* (as by a surgeon).

be-long'. Used absolutely; as, " He doesn't *belong*," " We all *belong* " (*sc.* to this organization, society, community, or in the place, sphere, or associations where actually present): recent in the United States, and apparently rapidly spreading in popular use, though with no literary support.

be-long'ing, *n.* Commonly in the plural. An old word, now, after a period of almost complete disuse, resuming its place in literature and common speech.

be-side', be-sides'. These words should be discriminated carefully. " There were two *beside* him " (*i. e.*,

by the side of him); "There were two *besides* him" (*i. e.*, in addition to him). See vocabulary of FUNK & WAGNALLS NEW STANDARD DICTIONARY.

be that as it will. Erroneously substituted for *be that as it may*.

bet'ter. Incorrectly used for *more:* as, "It is *better* than a year since we met."

be-tween'. Strictly applied to but two objects or groups of objects; as, *between* one's lips, or *between* one's teeth. But *between* is often properly used with more latitude than this, as expressing the idea of contrast or opposition more clearly than *among*. *Between* requires at least two objects, and should not be used as in the following.

> And with a gap of a whole night *between every one*.
> DICKENS *Martin Chuzzlewit* ch. 8, p. 152. [E. & L. '86.]

bi'cy-cle. bai'si-kl, *not* bai'sai-cl.

bid, *v.* Followed by the infinitive without *to:* as, "He *bade* him remain." See INFINITIVE in FUNK & WAGNALLS NEW STANDARD DICTIONARY.

bid'da-ble. An expressive provincialism, without literary recognition, in frequent use among the Irish residents of the United States, meaning manageable, obedient, submissive; as, "Servants are not as *biddable* now as they were before the war."

big. A sadly abused word, often used colloquially for *great*. "He is a *big* man," instead of "a *great* man," is in bad taste. A *big* man may be very far from being a *great* man. Washington was mentally and spiritually a *great* man, physically a *large* man; but no one should speak of the Father of his Country as a *big* man.

Bis'marck. 1 bis'mārk; 2 bĭs'märk, *not* 1 biz'mārk; 2 bĭs'märk. At the end of a syllable followed by a consonant, *s* in German has a sharp, hissing sound.

bis'muth. 1 biz'muth; 2 bĭs'mŭth, *not* 1 bis'muth; 2 bĭs'mŭth.

bit. Primarily a *bite*, a small *piece*, or by extension a small quantity; as, a *bit* of bread; a *bit* of fun. By extension the word is often applied to liquids; as, there is not a *bit* of water on the farm. But when reference is to liquid to be drunk, it is more discriminating to say, not a *bit*, but a *sip*.

blame on. Indefensible slang. We blame a person *for* a fault, or lay the blame *upon* him. Not, as in a New York newspaper, after the last Presidential election, "I do not *blame* the defeat *on* the President," but "I do not *blame* the President *for* the defeat," or "I do not *lay the blame . . . upon*," etc. Here two points of view essentially different are confused.

both, *a.* & *pron.* When *both* is used in a negative sentence, the meaning intended is sometimes doubtful. "*Both* applicants were not accepted." Were both applicants rejected? or was one rejected and the other accepted? or was neither applicant accepted or rejected? A similar confusion of sense occurs in some negative sentences containing *all*, when *not* is misplaced. (See note under ALL, in vocabulary of FUNK & WAGNALLS NEW STANDARD DICTIONARY. It is a peculiarity of *both* that it can not be negatived by connecting *not* immediately with it, except elliptically

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in sentences of unusual form that are obviously arranged for the prevention of misunderstanding — as in correcting the doubtful meaning of the sentence cited above, "*Both* applicants were not accepted." If one asks, in order to clear its confusing impression, "Were *both* rejected?" the reply may properly be, "*Not both* were rejected; one was rejected and one accepted" — a connection of *not* with *both* that is usually inadmissible. The confusion in meaning of a negative sentence containing *both* will be best avoided by making the sentence affirmative; "*Both* applicants were rejected," "One of the two applicants was rejected and the other accepted," etc.

both, *conj.* As an adjective or pronoun *both* emphasizes the idea of *two*. It has been well defined as "the two, and not merely one of them"; it can not properly, therefore, be connected with or refer to more than two objects. As a conjunction, however, *both* has a more extended meaning and employment than it has as an adjective or a pronoun; thus, it is permissible to say, "He lost all his live stock — *both* horses, cows, and sheep." *Both*, as so used, emphasizes the extent or comprehensiveness of the assertion. The use has been challenged, but has abundant literary authority, and antedates Chaucer.

both a-like'. The sentence "They are *both alike*" suggests that (possibly) one of the two might be alike and the other unlike — a suggestion produced by the intrusive emphasis of *two* implied in *both*. *Both* may be correctly used with *like*, but not with *alike*: "*Both* sons, in looks and character, are *like* their father," but not "*both alike*" (that is, "*like* each other").

both of us, both of them, etc. Objects of critical censure, but have the sanction derived from their use by the highest authorities in literature.

breth'ren. 1 breth'ren; 2 brĕth'rĕn, *not* as three syllables *breth-er-en*.

bring and **car'ry.** Ignorantly interchanged. A servant asks, "Shall I *bring* it home?" when both speaker and hearer are far from home. The question should be, "Shall I *carry* (or *take*) it home?" See synonyms for CARRY, in the vocabulary of FUNK & WAGNALLS NEW STANDARD DICTIONARY. Compare FETCH.

burst'ed. A false formation. The imperfect and past participle of *burst* are the same as the present. "The gun *burst*"; "The bubble has [is] *burst*." Vulgarly, *busted*.

but. Not to be used for *than*. Archbishop Trench says, "It can be regarded in no other light *but* as a riddle," where the construction should be "no other light *than*."

but that. There is no danger of slipping when *but* is a preposition and *that* is a pronoun; as, "I will take none *but that*," where the phrase means *except that*. When both words are used as conjunctions, the phrase must be employed with special discrimination. *But* is in many cases redundant before *that*, but is often in other cases required by the sense. In "Each by the other would have done the like *but that* they lacked the courage," *but* is essential, as introducing a reason or consideration to the contrary. The omission or insertion of *but* often reverses the meaning.

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" I have no fear *that* he will do it " and " I have no fear *but that* he will do it " have contrary senses, the former indicating the feeling of certainty *that he will not do it*, and the latter the feeling of certainty *that he will do it*. Where ambiguity or haziness results from the use of *but that*, it can ordinarily be avoided by changing the form of the sentence; as, " There is no certainty *but that* he will come " may be changed to " There is no certainty *that* he will not come."

but what. Should not be used for the conjunctive expression *but that*. " I don't know *but what* I did "; here the relative can not be disposed of grammatically. *But what* is, however, correctly used for the preposition and pronoun *but that:* as, " I know nothing *but what* (*i. e.*, nothing except that which) you have just told me."

but yet. Should not be used when either *but* or *yet* is sufficient by itself; as, " Wealth may seek us; *but* wisdom must be sought "; not *but yet*. When, however, Archbishop Trench says, " *But yet* these pains hand us over to true pleasures " (*Study of Words* p. 232), each conjunction has its distinct adversative sense. This appears still more clearly in " Ye are but common men, *but* [on the contrary] *yet* [notwithstanding that fact] ye think with minds not common " (Coleridge *Wallenstein* 2, 3).

by. Properly used before the agent or doer; *with* before the instrument or means; as, " He was killed *by* the assassin *with* a dagger." But active forces are often thought of as agents, so that we properly say " The house was destroyed *by* fire." " His friends were displeased *by* the selection of another chairman " means that the action displeased them; " His friends were displeased *with* the selection," etc., means that the man selected was not their choice. See synonyms under BY, in the vocabulary of Funk & Wagnalls New Standard Dictionary.

A gentleman *by* the name of Hinkley.
Oh, no! You mean 'A gentleman *of* the name of Hinckley.' This is English, you know.

One may say " I know no one *of* the name of Brown," or " I know no one *by* the name of Brown "; but the meaning is different. One might know a man *of* the name of Brown, but know him *by* the name of Smith. It is better to say simply " a man named Brown."

by, bye. The *noun* is often spelled *bye*. We may write either *by the by* or *by the bye*, the last word being a noun, as in the kindred phrase *by the way*. In *by and by* both the first word and the last are adverbs, and the form should be *by*.

C

ca-da'ver. 1 kə-dē'vər; 2 ca-dā'ver, *not* 1 kə-dav'ər; 2 ca-dăv'ĕr.

Cal'ro. In Egypt, 1 kai'ro; 2 cl'ro; in Illinois, 1 kē'ro; 2 cā'ro.

cal'cu-late. In some parts of the United States often misused for *intend:* as, " I *calculate* to go to New York." Also misused for *believe, think, suppose:* as, " The land over there is poor, I *calculate*."

For Keys to Symbols used, see page 8.

cal'cu-la"ted. Should be used with careful discrimination. In the sense of *adapted* it is unquestionably good English when the sense does not contradict the meaning *adapted by calculation;* as, "The government policy was *calculated* to enslave the people," that is, expressly devised for that purpose. But it is often inconsistently used by good writers in a way that contradicts such an interpretation; as, "These are measures *calculated* to do harm," when in fact the measures were *devised* to do good.

cal'i-ber. Primarily, the internal diameter of a gun-barrel or the like. Figuratively, we may speak of *large* or *small caliber*, but *high* or *low caliber* involves a mixed metaphor.

cal-lig'ra-phy. Beautiful writing. Not *beautiful, elegant, fine,* or *good calligraphy,* but *beautiful, elegant,* etc., *writing*. *Bad* or *poor calligraphy* is a contradiction in terms.

can. Misused for *may*. *Can* always refers to some form of possibility. An armed guard may say "You *can* not pass," since he has physical power to prevent; hence the question "*Can* I pass the guard?" is perfectly natural. But where simple permission is referred to *may* should be used. "*May* I (not *can* I) use your ruler?"

ca-price'. 1 kə-prīs; 2 ca-prīç', *not* 1 kă'prĭs; 2 că'prĭç.

car'ou-sel (merry-go-round). 1 kar'u-zel; 2 ăr'ụ-sĕl, *not* 1 kə-rau'zəl; 2 ca-rou'ṣal, *nor* 1 kə-rū'zəl; 2 ca-rụ'ṣal.

car'ry on. An Americanism for *frolic*.

case. Not to be applied to persons. The expression sometimes used of an eccentric or vicious person, "He is a *case*" or "a hard *case*," is an objectionable colloquialism.

cas"u-al'i-ty. A rare provincialism for *casualty*. A *casualty* is a contingency or accident, especially a harmful accident; *casuality* is the state or quality of being casual.

ca-tal'pa. 1 kə-tal'pə; 2 ca-tăl'pa, *not* 1 kə-tōl'pə; 2 ca-tạl'pa.

cem'e-ter-y. 1 sem'ı-ter-ı; 2 çĕm'e-tĕr-y, *not* 1 sem'ə-trı; 2 çĕm'e-try.

cit'i-zen. Not to be used for *person*, except when civic relations are referred to. "All *citizens* are entitled to the protection of the law," but not "Ten *citizens* were walking up the street," unless reference is had to some civil relation, as when opposed to soldiers, policemen, residents of the country, or the like.

civ'il. 1 siv'ıl; 2 çĭv'il, *not* 1 siv'l; 2 çĭv'l.

claim. "He *claimed* that the discovery was his," "I *claim* that this is true," etc. Incorrect if the meaning is simply *assert* or *maintain:* but correct if the meaning is *assert* with readiness to *maintain*, and confidence that the thing *asserted* can be *maintained*, with the added idea that it makes for the advantage or side of him who *asserts* and *maintains* it.

clem'a-tis. 1 klem'ə-tis; 2 clĕm'a-tĭs, *not* 1 klem-at'is; 2 clĕm-ăt'ĭs.

cler'gy. Properly collective, and not to be used to indicate individuals. Not "Twenty *clergy* walked in procession," but "Twenty *clergymen*," etc.

For Keys to Symbols used, see page 8.

clev'er. In the sense of *good-natured* or *obliging*, a popular Americanism, the word being rarely used in the United States in the common English sense of *dexterous, capable, talented*, except by the educated. See TALENTED.

cli'max. Not properly the same as *acme*, though sometimes so used by writers. A *climax* is strictly a series of ascending steps, of which the *acme* is the last and highest. The *climax* is the ladder, the *acme* the top round of the ladder.

clothes. 1 klōthz; 2 clōths, *not* 1 klōz; 2 clōz.

cog-no'men. 1 keg-nō'men; 2 eŏg-nō'mĕn, *not* 1 keg'no-men; 2 eŏg'nŏ-mĕn.

col-lect'. Used for gathering moneys due, as taxes, from various sources, has come in mercantile use in the United States to apply to the obtaining of a single payment, and this sense has passed to the derivative *collectable*, so that *good and collectable* has become a regular form of endorsement of a certain class of notes.

com'pa-ra-ble. 1 kem'pa-ra-bl; 2 eŏm'pa-ra-bl, *not* 1 kem-par'a-bl; 2 eŏm-pâr'a-bl.

com-pare' to or **with.** We compare one thing *with* another to note points of agreement or difference. We *compare* one thing *to* another which we believe it resembles.

> 'As a writer of English he [Addison] is not to be *compared*, except with great peril to his reputation, *to* at least a score of men.'
> RICHARD GRANT WHITE *Words and their Uses* ch. 4, p. 79. [H. M. & CO. '90.]

He should have said *with*. If Addison is to be *compared to* the (presumably) able writers referred to, it can not be with "peril to his reputation." If *comparing* him *with* these men is perilous to his reputation, then for his sake the comparison should not be made. The sentence is an attempt to combine two ideas incompatible in a single construction, *viz.*, "If he is *compared with* these men, it will be to his disadvantage," and "He is not to be *compared to* these men."

com-ple'tion. A *completion* is necessarily *final;* hence the phrase *final completion* is essentially pleonastic.

com'pro-mise. 1 kem'pro-maiz; 2 eŏm'pro-miz, *never* com-prom'is.

con-dign'. Loosely used in the sense of *severe*. *Condign* means *deserved*. To say that one *deserves condign* punishment is tautological; to say that he *does not deserve* it is a contradiction in terms.

con-do'lence. 1 ken-dō'lens; 2 eŏn-dō'lĕnç, *not* 1 ken'do-lens; 2 eŏn'do-lĕnç.

conjure. Two pronunciations and two corresponding meanings, *viz.*, **conjure.**[1] 1 kun'jər; 2 eŏn'jur, to practise magic, affect by magic; **conjure.**[2] 1 ken-jūr'; 2 eŏn-jur', to make a solemn appeal to.

con-struc'tion. Errors in grammatical and rhetorical construction (embracing *connection* and *arrangement*) are legion. They may be roughly classified for general guidance in detecting and avoiding faulty diction, as below. The principle should be kept in mind that any diction is faulty that compels the hearer or reader to conjecture what the author probably meant.

1. con-struc'tion, gram-mat'ic-al. A fault in this respect is called a *solecism*. A solecism may be: (1)

A violation of *grammatical concord* (including *agreement* and *government*), which requires the proper grammatical inflections in the use of related words in the sentence; as, "*Who* (not *whom*) do they suppose will be appointed?" "Each of the four living writers had *his* (not *their*) writings recited."

(2) A violation of *grammatical arrangement*, which requires the proper disposition of both the principal and the subordinate elements in the sentence; as, "A good man not only deserves the respect but the love of his fellow beings" (rather, "A good man deserves not only the respect of his fellow beings, but also their love"). "He could see that the room had been swept with half an eye." The following notice was printed in a religious journal published in Boston: "The Rev. —— —— is about to resign the pastoral charge of the people to whom he has so long ministered *to their great regret*." Their gratification when informed that he was at last "about to resign" must have been proportionate. Such errors are similar to those noticed below under *rhetorical construction*, and many fall under both heads.

(3) A violation of *grammatical propriety*, which requires the use of the proper grammatical element; as, "This is a very different case *than* (should be *from*) that"; "Vices *in community*" (properly *in the community*); "The governor was attended *with* (correctly *by*) his staff"; "She wrote better than *any* (properly *any other*) pupil in her class." In the following statement the error is double: "This paper has the *ablest* staff *of any* of its *contemporaries*." Not only do we have *ablest of any*, but "*this* paper" is included among its own *contemporaries:* the statement should have been "an *abler* staff *than*," etc.

(4) A violation of *grammatical precision*, which requires the use of the proper number of words and no more, in expressing the thought, and forbids a confusing use of *pleonasm* and *ellipsis;* as, "The rich and the poor (not *the rich and poor*) are alike mortal"; "He treated his benefactors with supreme (not *the most supreme*) contempt"; "Had he have laid low (correctly *had he lain low*) he would not have been wounded"; "When he was (properly, *had*) retired to his tent, they sat silent a long time."

2. con-struc'tion, rhe-tor'ic-al. Faulty diction in this respect may arise from: (1) Improper use of *relationed words*, either by their too remote separation from their antecedents, or by their ambiguous reference; as, "God heapeth favors on his servants ever liberal and faithful" (correctly, "God, ever liberal and faithful, heapeth favors on his servants"); "Mr. French needs a surgeon, who has his arm broken"; "Found, a white-handled knife, by a child, that has a broken back"; "Robert promised his father that he would pay his (whose?) debts."

(2) Improper arrangement of the *constituent members* of the sentence, resulting in: (*a*) Failure to preserve the true relation of *leading and subordinate members;* (*b*) failure to keep related elements in *proper proximity;* or (*c*) failure to preserve the proper *order of dependence* of the members; as, "Did you take that book to the library, which I loaned you?" "The body

For Keys to Symbols used, see page 8.

was dragged ashore, and she identified the remains by the clothing, which were much decomposed." "The moon was casting a pale light on the numerous graves that were scattered before me, as it peered above the horizon, when I opened the small gate of the churchyard"; "And thus the son the fervent sire addressed"; "The rising tomb a lofty column bore."

(3) Introduction of long or involved *parenthetical members:* as, "The description Ovid gives of his situation, in that first period of his existence, seems, some poetical embellishments excepted, such as, were we to reason *a priori* we should conclude he was placed in."

con-tempt'i-bly. Mistaken for *contemptuously;* as, "He spoke *contemptibly* of them." A speech may be *contemptible* in its character, while it is also *contemptuous* toward its object.

con"tra-dic'tion in terms. To be avoided. When one speaks of "the *stern amenities* of a religious life," it is as if one should speak of its harsh sweetness or severe gentleness. Avoidance of such contradictions requires a thorough knowledge of the signification of words, and an alert attention to the precise meaning of every word as used.

con'tu-ma-cy. 1 kɐn'tiu-mē-sɪ; 2 cŏn'tū-mā-çy, *not* 1 kɐn-tū'mə-sɪ; 2 cŏn-tụ'ma-çy.

cor'net. 1 kōr'net; 2 côr'nĕt, *not* 1 kōr-net'; 2 côr-nĕt'.

cor'po-ral pun'ish-ment. Not *corporeal.* See synonyms under PHYSICAL, in vocabulary of FUNK & WAGNALLS NEW STANDARD DICTIONARY.

cos-met'ic. 1 kɐz-met'ɪk; 2 cŏz-mĕt'ic, *not* 1 kɐs-met'ɪk; 2 cŏş-mĕt'ic.

creek. 1 krīk; 2 crēk, *not* 1 krik; 2 crĭk.

cu'li-na-ry. 1 kiū'li-nē-rɪ; 2 cū'li-nā-ry, *not* 1 kul'ɪ-nə-rɪ; 2 cŭl'i-nē-ry.

cu'po-la. 1 kiū'po-lə; 2 cū'po-la. The word is not spelled *cupalo,* but is sometimes erroneously so pronounced.

cu'ri-ous, in such expressions as "It is a *curious* fact," has been hypercritically censured. The propriety of the usage is unquestionable. It is not true, as some have affirmed, that *novel, queer, remarkable,* or *strange* will express all that is meant by *curious:* for *curious* adds to the meaning of *novel* or *remarkable* the sense of *perplexing* or *difficult* (at least momentarily) *of explanation.*

> A volume might be written such as few would rival in *curious* interest which should do no more than indicate the occasion upon which new words . . . first appeared.
> TRENCH *Study of Words* lect. v, p. 184. [K. '88.]

D

dam'age. In the sense of *cost, expense:* "What is the *damage?*" a vulgar perversion of the law sense.

dan'ger-ous. Frequently misused colloquially for "*dangerously ill,*" or "*in danger*"; as, "He is quite sick, but not *dangerous,*" instead of "not dangerously" or "not in danger." *Dangerous* is always active

For Keys to Symbols used, see page 8.

in signification, that which is *dangerous* being a *cause* or *occasion of danger* to other persons or things.

dec'ade. 1 dek'ēd; 2 dĕc'ād, *not* 1 dē-kēd'; 2 de-cād'.

dec'i-mate. Literally, to take the tenth part or the tenth man, but not to diminish or reduce in numbers indefinitely. It is inaccurate to say "Our troops were terribly *decimated* by the enemy's artillery" when the number killed is indefinite.

de-co'rous. The dictionaries prefer to pronounce this word 1 dı-kō'rus; 2 de-cō'rŭs, though admitting as an alternative the popular pronunciation 1 dek'o-rus; 2 dec'o-rŭs.

de-fal'cate. 1 dı-fal'kēt; 2 de-făl'cāt, *not* 1 de-fōl'kēt; 2 dĕ-fal'cāt.

def'i-cit. 1 def'ı-sit; 2 dĕf'i-çĭt, *not* 1 dē-fis'ıt; 2 de-fis'it.

de-mean'. For *degrade, debase, disgrace:* "How could he *demean* himself by such a marriage?" A popular misuse — probably originating in the confusion of *demean* with *bemean* — of which examples may be found in the works of reputable writers. It would be as correct and reasonable to use *demeanor* in the sense of *debasement*, which is never done. To *demean* is to *behave* or *conduct* (oneself).

de-pos'i-ta-ry, de-pos'i-to-ry. Discriminated in the best usage, *depositary* denoting a person with whom, and *depository* a place in which anything is deposited for safe-keeping.

depths. Depths, not deps.

des'ig-nate. Pronounce *s* in the first syllable, *not* z.

de-sist'. Modern usage seems to sustain the pronunciation of z in the second syllable rather than s; -zist, but both are heard.

des'pi-ca-ble. des'pi-ca-bl, *not* des-pic'a-ble.

dif'fer-ent from. *Different to*, though common in England, is not sustained by good authority. The best literary usage is uniformly *from*, following the analogy of the verb *differ:* one thing *differs from* or is *different from* another.

dif'fer from, differ with. While these phrases have both been used for "have a different opinion," or the like, *differ with* is not so good as *differ from* in that use, being rather reserved for "have a difference with" — expressing conflicting opinion to. *Differ from* is thus properly the correlative of *different from*, and is always to be used when the sense is "be different from." Say "Washington *differed from* Hamilton in temperament, but he did not *differ with* him in political theory."

di-rect'ly. As a quasi-conjunction in the sense of *as soon as;* as, "*Directly* he turned he fell"; a common but objectionable British colloquialism, introduced to some extent into the United States. The use of *immediately* in like construction has even less authority.

dis'ci-pline. Accent the first, never the second syllable.

dis"com-mode', at one time a favorite word, because convenient and useful, is apparently obsolescent, and, in the United States at least, *incommode* is taking its place.

dis-course'. 1 dis-kōrs'; 2 dĭs-cōrs', *not* 1 dis'cors; 2 dĭs'cōrs, the latter pronunciation, as used in the

For Keys to Symbols used, see page 8.

United States, being a refinement of fashion borrowed from England.

dis-pense'. We *dispense* charity or medicine *to* those who need it; the service of incompetent persons may be *dispensed with*. The truth may be *dispensed* — spoken; or it may be *dispensed with* — left unuttered, done without.

dis"re-mem'ber. Out of literary use; obsolete in England; still in colloquial use in parts of the United States.

'Well, I *disremember* about that, but I dew remember,' etc.

WHITCHER *Widow Bedott Papers* ch. 12, p. 129. [M. B. P.'74.]

di'vers, di-verse'. 1 dai'vərz; 2 di'vẽrs; 1 di-vūrs'; 2 di-vẽrs'. By inattentive persons not unfrequently interchanged. *Divers* implies severalty; *diverse*, difference. Hence we say: "The Evangelists narrate events in *divers* manners," but "The views of the two parties were quite *diverse*." *Divers* has nearly, if not quite, passed out of popular use.

do. As a substitutionary verb, strictly to be used only where some part of *do* precedes; as, "I *did* not say, as some *do*." But from its exceeding convenience, it is frequently used without reference to this rule; as, "I will not affirm, as some *do* (*sc.* affirm)." Disagreeable repetition of a preceding verb is often thus avoided.

dock. Misused for *pier* or *wharf*. See the vocabulary of FUNK & WAGNALLS NEW STANDARD DICTIONARY.

do'nate. Incorrectly used as simply meaning *give*. As meaning to *bestow as a gift* or *donation*, it has been vehemently objected to by some critics, but the word has certainly acquired a place in popular use, and is no more rendered unnecessary by the previous existence of *give* than *donation* is by the previous existence of *gift*. *Donate* should be used of the bestowal of important, ceremonious, or official gifts only.

don't. As a contraction of *do not*, admitted by the best writers, but as a contraction of *does not*, inaccurate and disallowed. "They *don't* [do not] care." "He does not know any better," contracted into *doesn't*, not *don't*. The uncontracted forms are preferred almost uniformly in literary use, but in familiar speech the contractions.

dra'ma. 1 drā'mə; 2 drä'ma, *not dray'ma*.

dram'a-tist. 1 dram'ə-tist; 2 drăm'a-tist, *not dray'ma-tist*.

drive. Conveniently distinguished from *ride*, but often misused for it, a misuse defended by some. See vocabulary.

Rather subtle distinctions are made by Englishmen in using *drive* intransitively. An Englishman *drives*, even when he does not hold the reins and guide the horses, if the vehicle in which he is conveyed (especially if for pleasure) be one in which an English gentleman might be supposed to drive the horse or horses, as in a phaeton, drag, dog-cart, or the like; but he does not *drive* in a coach unless its form and purpose bring it within the class of vehicles already named. Still less does he *drive* in a public conveyance.

The distinction between the two words — *riding* and *driving* — which a pseudo-fashion has attempted to es-

For Keys to Symbols used, see page 8.

tablish, both in England and in the United States, is mere pedantry, without a pretense of philological authority. GOULD *Good Eng.* p. 84. [W. J. W. '67.]

drowned. 1 draund; 2 dround, *not* 1 draund'ed; 2 dround'ĕd.

E

each, eve'ry. Not constructed with plural of pronoun or verb. Not "*Each* of the students *have their* own room," but "*Each* student *has his* (or *her*) own room." See the words in vocabulary.

eat. et, as past tense of *eat*. *Ate* is now preferred by many, but the usage is debatable.

eat'en. 1 ĭt'n; 2 ēt'n, true *pp.* of *eat*; not he has *eat* (*et*), but he has *eaten*, his dinner.

ef-fect', accomplish, to be carefully distinguished from **af-fect',** to influence. "The union of all good citizens may *effect* a reform." "The principles adopted at the outset will *affect* the character of the reform."

ef-flu'vi-a. Not to be used as a singular; the word is the Latin plural of *effluvium*. Hence, we may say, "The *effluvia* (foul odors) from the sewers," but not "A disagreeable *effluvia*."

ei'ther. Misused for *any:* as, "the United States or *either* [properly *any*] of them."

eke, *v.* Properly, "to add to so as to make barely sufficient; piece out." Sometimes incorrectly employed in the sense of "use sparingly," *i. e., to take* as little as possible *from*, in direct contravention of its original meaning.

eld'er, eld'est, old'er, old'est. *Older* and *oldest* may be said either of persons or of things, while *elder* and *eldest* apply to persons only. These latter are besides, strictly speaking, limited to members of the same family, while *older* and *oldest* are not so limited; "He will succeed to the title in the event of the death of his *elder* brother"; "Franklin was *older* than Washington." The first-born, though perhaps dying a mere infant, still remains the *eldest* son (or the *elder*, if there were but two sons, the word thus indicating priority also); but we speak of the *oldest* branch of the family.

e-lec'tri-cute, e-lec"tri-cu'tion. Recent words, invented to avoid awkward circumlocution, now widely accepted and not likely to be discarded, although condemned by many of the current critics. As neoterisms they supply an antecedent blank. The forms above given are preferable to *electrocute, electrocution*.

el'e-gant. Often misused as a general term of approval. That which is *elegant* is marked by refinement, grace, or symmetry, or by choiceness or delicacy of structure, form, or action. A dress may be *elegant*, but such expressions as "an *elegant* field of corn," "an *elegant* ride," or "an *elegant* time" are glaring lexical improprieties.

e-lev'en. 1 ı-lev'n; 2 e-lĕv'n, *not* 1 e-lev'en; 2 ĕ-lĕv'ĕn, *nor* lev'n.

elm. elm, *not* 1 el'ɔm; 2 el'em.

else. Not to be followed by *but*, but by *than*. "It is nothing *else than* pride." *Else* is often used redun-

dantly. "No one *else* but him" adds nothing to "no one but him."

For the use of the sign of the possessive case with *else* in such phrases as *somebody else*, see ELSE, in vocabulary.

em'i-grant, im'mi-grant. Not infrequently confounded by some educated persons of careless speech. If a person is considered as migrating from a country, he is an *emigrant;* if to a country, he is an *immigrant.*

em"ploy-ee'. Now fully Anglicized, and best spelled as an English word and pronounced as English, em'-plei-ī'. As an English word it is a useful correlative of *employer.* The attempt to treat the word as French leads to absurdities; as, "a strike took place among the female *employés,*" instead of *employées,* the feminine form.

en'gine. Pronounce the "i" as in "pin" *not* as in "pine."

en-thuse'. An ill-formed word, prevalent in some parts of the United States; now a colloquialism meaning to yield to or display enthusiasm.

eph-em'e-ra. A plural misused for the singular noun, which is *ephemeron.* A false plural, *ephemeræ,* is sometimes invented.

ep'i-thet. In strict sense always an adjective or adjectival term or phrase whose import may be either good or bad. Improperly and carelessly applied by many to nouns, as *coward, thief, fool, villain,* though properly applicable to the adjectives only, *cowardly, thievish, foolish, villainous.* A popular notion exists that to *apply epithets to* a person is to *vilify* or *traduce* him, although *brave, honest, wise* are as truly epithets as *cowardly,* etc.

ep"i-zo-ot'ic. 1 ep'ı-zō-ŏt'ık; 2 ĕp'i-zō-ŏt'ĭc, *not* ep'i-zoo'tic.

ep'och. 1 ep'ək; 2 ĕp'oc, *not* e'pock.

e'qual-ly as, equally as well, equally as great, etc. Omit the *as;* "That will do *equally well*" (or "*quite as well*"); "This will produce misfortune *equally* great."

e"qua-nim'i-ty. Derived from the Latin *æquus,* equal, + *animus,* mind. "*Equanimity* of mind" is therefore pleonastic; the words "of mind" should be omitted.

eq'ui-page. 1 ek'wi-pij; 2 ee'wi-paġ, *not* e-quip'age.

ere. 1 ār; 2 âr, *not* 1 ir; 2 ĕr, poetic form for *before.*

er"y-sip'e-las. 1 er'ı-sip'ı-ləs; 2 ĕr'y-sĭp'e-las, *not* 1 i'ri-sip'lis; 2 ē'ri-sĭp'lis.

Eu"ro-pe'an. 1 yū'ro-pi'ən; 2 yu̧'ro-pē'an, *not* 1 yū-rō'pi-ən; 2 yu̧-rō'pĭ-an.

e-ven'tu-ate. Rejected contemptuously by some critics, and called by Dean Alford "another horrible word." It seems to have been first used in the United States, but is employed by good writers in England, and apparently meets a lexical need. It is not a mere undiscriminated synonymn of *result, terminate, culminate.* See the word in vocabulary of the NEW STANDARD DICTIONARY, and compare DONATE, above.

And very like *donate* is *eventuate. Event* has no true synonym; *eventuate* expresses an idea not otherwise expressible by a single word; and, as pertains to its form,

For Keys to Symbols used, see page 8.

it sorts with *accentuate* and *graduate*. *Eventuate* justified, *eventuation* is justified inclusively.
FITZEDWARD HALL *False Philology* p. 771. [s. '72.]

e'ven up, *v.* [Local, U. S.] Inadmissible, being a slang expression, though much used in the South and West, signifying " get even with, exact compensation from."

ev'er. Misused for *never;* as, " We seldom or *ever* see those forsaken who trust in God," which should be " seldom or *never*." But " seldom *if* ever " would be correct; *i. e.*, " in few *or* no instances " or " in few *if* any."

ev'er so. The phrases *ever so great, little, much, many,* etc., meaning " very " or " exceedingly great," etc., may be carefully discriminated from *never so great, little,* etc., meaning " inconceivably great, little," etc. Compare NEVER SO; NEVER SO GREAT, in the vocabulary of FUNK & WAGNALLS NEW STANDARD DICTIONARY. The tendency has been to use both *ever so* and *never so* loosely and vaguely.

eve'ry. Not to be misused for *all*. The expression " I have *every* confidence in him " may be employed to mean " I have *entire* (or, not so properly, *all*) confidence in him ": an incorrect usage, since *every* is distributive, referring to a number of things that may be considered separately, while *confidence* is used as a mass-noun; or it may mean " I have *every kind*, or *every form*, of confidence ": a recent literary usage not uncommon in good English.

e'vil. 1 ī'vl; 2 ē'vl, *not* 1 ī'vil; 2 ē'vil, a miserable affectation common in the pulpit, *nor* 1 ī'vul; 2 ē'vŭl, a common vulgarism.

ex'it. 1 eks'it; 2 ĕks'it, *not* egz'it.

ex'o-dus. Misused as a general synonym for *departure:* properly used in English especially of a somewhat multitudinous going out or departure from a country or place, like that of the Israelites from Egypt. Not " My *exodus* was hasty," but " My *departure*," if away *from* a place or point; " My *exit*," if *out of* a place, as a room; as, " His *departure* (not *exodus*) from home was hasty "; " An incendiary fire led to his hasty *exit* (not *exodus*) from the house "; " A fire in the theater led to a hasty *exodus* of the spectators."

ex-pect'. Very widely misused both in England and the United States for *think, believe, suppose:* also for *suspect*. *Expect* refers to the future, usually with the implication of interest or desire. Yet " I *expect* it is," or even " I *expect* it *was*," is very common.

ex-pect' like'ly, ex-pect' prob'a-bly. It is not the expectancy, but the future event, that is *likely* or *probable*. One may say " I think it is *likely*," " I think it [the act, event, or the like] *probable*," or " It seems *likely* " or " *probable*." When another person's expectancy is matter of conjecture, one may say " You *probably expect* to live many years "; *i. e.*, " I *think it probable* that *you expect*," etc.; but " Probably you expect," etc., would be better.

ex-pe'ri-ence. Whether as verb or noun, should not be applied to what does not enter or has not entered into personal connection with the feelings or life. It would of course be absurd, as some of the hypercritics suggest, to say " The hay-crop is the most deficient *experienced* in many years." But not only is the use

For Keys to Symbols used, see page 8.

of the verb to express what is or has been matter of personal experience perfectly legitimate — as when one is said "*to experience* joy, sorrow, hope," or the like — but it is also true that the usage has been well-nigh universal among the best writers of English from the 16th century to the present time. See FITZEDWARD HALL *False Philology* pp. 31–36. [s. '72.]

ex-per'i-ment. Since an *experiment* is a trial, the colloquial phrase "*try* the *experiment*" uses the word as a cognate accusative, as in *do* the *deed*, *die* the *death*. The usual expression in speaking of a formal or exact trial is "*make* the experiment." A man of science *conducts* (a series of) *experiments* for the discovery of truth; he *performs* experiments before a class to demonstrate that truth.

ex'pli-ca-ble. 1 eks'plɪ-kə-bl; 2 ĕks'pli-ca-bl, *not* 1 eks-plik'ə-bl; 2 ĕks-plie'a-bl.

ex-ploit', *v.* In the meaning "utilize or employ in selfish schemes," a comparatively recent importation from the French, but, owing to its usefulness and brevity, almost fully naturalized. James Russell Lowell says "They did not *exploit* the passion of patriotism." *My Study Windows* p. 89. [o. & co. '71.] Socialistic writers tell us "The capitalists *exploit* the people."

ex'qui-site. 1 eks'kwɪ-zit; 2 ĕks'kwi-gĭt, *not* 1 eks-kwiz'it; 2 ĕks-kwiş'it.

ex-tem'po-re. 1 eks-tem'po-rɪ; 2 ĕks-tĕm-po-re, *not* 1 eks-tem'pōr; 2 ĕks-tĕm-pōr.

F

fac'et. 1 fas'et; 2 făç'ĕt, *not* 1 fē'set; 2 fā'çĕt, *nor* 1 fē'zet; 2 fā'zĕt.

fau'cet. 1 fô'set; 2 fạ'çĕt, *not* 1 fas'et; 2 făç'ĕt.

fault. *At fault* and *in fault* are to be discriminated. Hounds are *at fault* when they have lost the scent, and know not which way to turn in order to recover it. A man is *at fault* when he chooses wrongly or makes a mistake; he is *in fault* when he has done something blameworthy.

fa'vor-ite. 1 fē'vər-ɪt; 2 fā'vor-it, *not* 1 fē'vər-ŭit; 2 fā'vor-ĭt.

Feb'ru-a-ry. 1 feb'ru-ĕ-rɪ; 2 fĕb'ru-ā-ry, *not* 1 feb'yu-ĕ-rɪ; 2 fĕb'yu-ā-ry. The *r* is omitted by many who are not careful in speech.

fe'male. Often misused for *woman*. In the following quotation *woman* should be substituted for *female*:

> With the repugnance not unnatural to a *female*, etc.

In the following sentence *female* is appropriately used as an expression of contempt:

> He did not bid him go and sell himself to the first *female* he could find possessor of wealth.

Female is correctly used also as the correlative of *male*, whether the latter be expressed or not; as, "Statistics of population show that there is an excess of *females* in many of our eastern cities."

fem'i-nine. 1 fem'ɪ-nin; 2 fĕm'i-nĭn, *not* 1 fem'ɪ-nain; 2 fĕm'i-nĭn.

For Keys to Symbols used, see page 8.

fetch. Properly, to *go and bring:* hence *go and fetch* is pleonastic. If *go* must be said, *bring* should be used, not *fetch*. Hence, "*Go and bring* the package," or "*Fetch* the package."

fi-na'le. 1 fī-nā'lē; 2 fī-nā'lę, *not* fai-nēl'; 2 fī-nāl', *nor* 1 fi-nal'i; 2 fi-năl'e.

fi'nal syl'la-bles. The prevalent popular fault of obliterating or clipping short final syllables, as in bar'l, curt'n, pō'm, pō't, etc., should be carefully guarded against.

fi-nance'. 1 fi-nans'; 2 fi-năn̆ç', *not* 1 fai'nans; 2 fī'năn̆ç.

fi-nan'cial. 1 fi-nan'shel; 2 fi-năn'shal, *not* 1 fai'nan-shel; 2 fī'năn-shal.

first, *a.* The prevalent literary usage (almost universal in Great Britain) sanctions the forms like "the *two bravest*," "the *two strongest*," "the *two first*," "the *two last*," etc.; it is nevertheless more discriminating and would be better to say, as many now do say, in accordance with the suggestion of the grammarians, "the *first two*," etc., "the *last two*," etc., whenever the two form a first pair or group of persons or things, corresponding to or distinguished from a last pair or group. The *two first* should be used in referring to two persons or things each of which is at the head of its own series, or both of which are foremost in the same class not divided into pairs.

first, *adv.* Often introduced superfluously; as, "I must *first* be invited before I attend"; *first* adds nothing to the sense.

first'ly. *First*, being itself an adverb, does not need the *-ly* that is frequently added. In an enumeration say *first, secondly, thirdly*, etc., rather than *firstly*, etc.

fix, *v.* The best usage avoids such expressions as "*Fix* the furniture in the room," "*Fix* the books on the shelves," when the meaning is *set* or *arrange* them. We *fix* a statue on its pedestal, a stone in the wall. *Fix* in the sense of *repair* is a convenient American and British colloquialism, rooted in popular use. In the United States, especially among mechanics and artificers, to *fix* a thing is to do to or with it whatever is needed to make it answer its purpose, whether by arrangement, adjustment, repair, or otherwise; to *fix* a furnace, *fix* a clock, or the like, is to put it in complete working order by whatever process. *Up* is often added, and the expression is applied even to matters of business; as, "*Fix* that matter *up* somehow"; *i. e.*, make some kind of agreement or adjustment that may dispose of it. The best speakers, while giving the popular term a certain colloquial license, prefer wherever practicable some more discriminating word or phrase. *Fix* in the sense of *disable, injure*, or *kill*, and *fix up* in the sense of *dress elegantly*, are vulgarisms.

fix, *n.* Misused for *condition:* as, "Things are in a bad *fix*."

flac'cid. 1 flak'sid; 2 flăç'çid, *not* 1 flas'sid; 2 flăç'çid.

flor'id. 1 flor'id; 2 flŏr'id, *not* 1 flō'rid; 2 flō'rid.

folk. As used in Old English, a collective noun meaning "people," having a plural of the same form meaning "peoples." In later English the plural form *folks* was introduced. In present usage the two plurals have become differentiated in sense, so that *folk* means

" peoples," or, as a collective, " people," and *folks*, especially with an adjective (widely used colloquially in spite of the drawing-room fastidiousness of some writers) means " persons," and the two are no longer to be employed indiscriminately. We say " The conies are a feeble *folk* (not *folks*) "; " The old *folks* (not *folk*) at home "; " *Folk*-lore is an interesting study."

for, to, etc. Redundant or improper in such expressions as " More than you think *for* "; " Where are you going *to?* "

for-bear' from. *From*, needless and not good English.

for-bid'. Not " I *forbid* you *from* doing," but " I forbid *your doing*," or " I *forbid* you *to do*."

for'mi-da-ble. 1 fôr'mi-da-bl; 2 fôr'mi-da-bl, *not* 1 fer-mid'ə-bl; 2 fŏr-mid'a-bl.

for'ward, for'wards. See BACKWARD, BACKWARDS.

foun'tain. 1 foun'tin; 2 foun'tin, *not* 1 faun'tn; 2 foun'tn.

from. Sometimes improperly used for *of:* " He died *from* cholera " should be " He died *of* cholera." But we say correctly " He died *from the effects of*," etc., where *effect* suggests the idea of cause from which the result proceeded.

-ful. Adjectives with this ending do not properly take *-er* or *-est*, to form the comparative or superlative. Not *graceful, gracefulest*, but *more graceful, most graceful.*

fu'ture, *a.* Not properly to be used of past time or events. Not " The *future* career of Milton *was*," but " the *subsequent*," etc. When, however, a matter already past is related from the point of view of some person or persons concerned, so that the statement has the effect of an indirect quotation, the use of the future is permissible; as, " He saw that his whole *future* career depended on this decision."

G

gath'er. 1 gath'ər; 2 ğăth'er, *not* 1 geth'ər; 2 ğĕth'er.

gen"e-al'o-gy, min"er-al'o-gy. Too often mispronounced *geneology, minerology.*

gen'er-al-ly. 1 jen'ər-əl-ı; 2 ğĕn'er-al-y, *not* 1 jen'-rəl-ı; 2 ğĕn'ral-y.

gen'u-ine. 1 jen'yu-in; 2 ğĕn'yu-ĭn, *not* 1 jen'yu-ain; 2 ğĕn'yu-ĭn.

ge-og'ra-phy. 1 jı-ɔg'rə-fı; 2 ğe-ŏğ'ra-fy, *not* 1 jɔg'-rə-fı; 2 ğŏğ'ra-fy.

ger"ry-man'der. Pronounced with hard g, 1 ger'ı-man'dər; 2 ğĕr'y-măn'der, *not* 1 jer-; 2 ğĕr-: named from Elbridge *Gerry*.

ger'und. 1 jer'und; 2 ğĕr'ŭnd, *not* 1 jı'rund; 2 ğē'rŭnd.

gey'ser. 1 gai'zər *or* gui'sər; 2 ğȳ'ser *or* ğȳ'ser.

gher'kin. 1 gūr'kın; 2 ğĕr'kin, *not* 1 jūr'kın; 2 ğĕr'kin.

gi"gan-te'an. 1 jui'gan-tī'ən; 2 ğī'ğăn-tē'an, *not* 1 jui-gan'tı-ən; 2 ğī-ğăn'te-an.

God. 1 gəd; 2 ğŏd, *not* 1 gād; 2 ğăd, *nor* 1 gōd; 2 gôd.

gon'do-la. 1 gən'do-lə; 2 ğŏn'do-la, *not* 1 gən-dō'lə; 2 ğŏn-dō'la.

got. Properly having the sense of *acquired, procured*, and the like, but improperly used to express mere

For Keys to Symbols used, see page 8.

possession. Not " The hound has *got* long ears," because he has done nothing to get them; he *has* them; but " He has *got* the rabbit " (which he has been chasing). I have *got* a pencil when I buy or find it. The form *gotten*, now partially restored to use after being almost obsolete, has the advantage of not being liable to such confusion. Those who would readily say " The man has *got* a heart," meaning simply " he *has* " one, would not think of saying " He has *gotten* a heart." Either *got* or *gotten* may be used when there has been a *getting*, but not otherwise.

gov'ern-ment. The *n* of the second syllable must be heard; 1 guv'ərn-ment *or* -mənt; 2 ğův'ern-mĕnt *or* -ment, *not* 1 guv'ər-ment; 2 ğův'er-mĕnt.

grad'u-ate, *v.* Popularly used as signifying " to receive a degree at the end of a course of study; become a graduate." The institution *graduates* the candidate, *i. e.*, admits him to a degree, or marks him with a degree, at the end of a course of instruction; the man is therefore *graduated*, and objection is often made to " He *graduated*," but this double meaning (passive and middle) is frequent, and in this word well established.

griev'ous. 1 grīv'us; 2 ğrēv'ŭs, *not* 1 griv'ı-us; 2 ğrīv'i-ŭs *nor* 1 grēv'yus; 2 ğrīv'yŭs.

gri-mace'. 1 grı-mēs'; 2 ğri-măç, *not* 1 grim'ēs; 2 ğrĭm'ăç.

grow. In the sense of *become*, objected to by some critics, especially in what they deem the self-contradictory phrase *to grow small*, is good idiomatic English. Fitzedward Hall (*False Philology* p. 82) quotes Dr. Johnson as using " *grow fewer*," " *grew able*," " *grow less*," etc., Steele and Gray as using " *grow less*," and Macaulay as using " *grow smaller*."

guild. Pronounced 1 gild; 2 ğĭld, *not* 1 gaild; 2 ğīld. The older spelling *gild* is now revived and by many preferred.

gy'ro-scope. 1 jai'ro-skōp; 2 ğў'ro-seōp, *not* 1 gai'ro-skōp; 2 ğў'ro-seōp.

H

h. The so-called " dropping of the *h*," common among the lower classes in England, is one of the mysteries of language. It is not as when foreigners fail to pronounce a letter because of some difficulty in uttering it, for the very persons who say " 'all " for *hall*, " 'igh" for *high*, and " 'ill " for *hill*, will tell you " That's hall in your heye," and will say of a sick man " 'e's very hill, sir." A waiter will inquire " 'Am and heggs, sir?" The fault is simply one of misplacement, as whimsical as it is obstinate.

had have. Improperly used in such expressions as " *Had* I *have* known it." *Had*, used elliptically for *if I had*, itself carries the contingency back into the past, and there is no need of an added *have* to do the same thing. " *Had* I *known* this," " *Had* he *done* that," are conditional clauses, each complete in itself as expressing past possibility.

had ought. The use of any part of the verb *have* with *ought* is a vulgarism. Not " I *had ought* to have

For Keys to Symbols used. see page 8.

written," but simply " I *ought* to have written "; not " He *hadn't ought* to have done it," but " He *ought not* to have done it."

had rath'er, had bet'ter. Forms disputed by certain grammatical critics, from the days of Samuel Johnson, the critics insisting upon the substitution of *would* or *should*, as the case may demand, for *had*: but *had rather* and *had better* are thoroughly established English idioms having the almost universal popular and literary sanction of centuries. (See note under HAVE, *vi.*, in the vocabulary of FUNK & WAGNALLS NEW STANDARD DICTIONARY.) " I *would rather* not go " is undoubtedly correct when the purpose is to emphasize the element of choice or will in the matter; but in all ordinary cases "I *had rather* not go" has the merit of being idiomatic and easily and universally understood.

I *had rather* be a doorkeeper in the house of my God than to dwell in the tents of wickedness. Ps. lxxiv. 10.

If for " You *had better* stay at home," we substitute " You *should better* stay at home," an entirely different meaning is expressed, the idea of expediency giving place to that of obligation.

Would rather may always be substituted for *had rather*. *Might rather* would not have the same meaning. *Would* and *should* do not go well with *better*. In one instance *can* is admissible. 'I can better afford,' because *can* is especially associated with *afford*. We may say *might better*, but it has neither the sanction, the idiomatic force, nor the precise meaning of *had better*. SAMUEL RAMSEY *Eng. Lang. and Gram.* pt. ii, ch. 6, p. 413. [G. P. P. '92.]

hain't. A common vulgarism for *have not, haven't*, and made worse, if possible, by being used also for *has not* or *hasn't:* as, " I *hain't*," " He *hain't*," etc. " I *haven't*," " He *hasn't*," are permissible, " *haven't* I?", " *hasn't* he?" are acceptable in conversation. But when the subject precedes in the first person singular and the plural, it is preferable to abbreviate the verb; as, " *I've not*," " *You've not*," etc.

hand'write", *v.* A recent coinage to avoid circumlocution, used to a limited extent, especially in business circles, as the correlative of *typewrite;* as, " Was the letter typewritten?" " No; it was *handwritten*." In literary usage " *written by hand* " is the prevailing and preferable form.

hand'write", *n.* " Did you notice his peculiar *handwrite*?" This is illiterate and inexcusable. *Handwriting* is the proper English word, for which there is no occasion to coin a modern barbarism.

hand'y. Properly said of articles on which one may lay the hand, or possibly of persons, as attendants, ready at hand for service. Applied to neighborhood, as " He lives quite *handy*," or " His house is *handy* (or *handy by*)," the word is a scarcely admissible colloquialism. " Near," " near by," " close at hand," or the like should be used in preference.

hap'pen in. For " to come in accidentally ": an Americanism.

have. Used in a past tense following another past tense; a use often indiscriminately condemned, though sometimes proper and necessary. (1) *Improper construction.* Where what was " meant," " intended," or the like was, at the time when intended, some act

(as of going, writing, or speaking) *future* in its purpose and not *past*, and therefore not to be expressed by a *past tense:* as, "He meant *to have gone*," for "He meant *to go*"; "I meant *to have written* to you, but forgot it," for "I meant *to write*," etc.; "I had intended *to have spoken* to him about it," for "I had intended *to speak*," etc.; "I should like *to have gone*," for "I should have liked *to go*." The infinitive with *to* expresses the relation of an act as so conceived, so that both analogy and prevalent usage require "meant to go" instead of "meant to have gone." Such construction, although occasional instances of it still occur in works of authors of the highest literary reputation, and still often heard in conversation, is now generally regarded as ungrammatical.

(2) *Proper construction.* The doubling of the past tenses in connection with the use of *have* with a past participle is *proper and necessary* when the completion of the future act was intended before the occurrence of something else mentioned or thought of. Attention to this qualification, which has been overlooked in the criticism of tense-formation and connection, is especially important and imperative. If one says "I meant *to have visited* Paris and *to have returned* to London before my father *arrived* from America," the past infinitive in the dependent clause is necessary for the expression of the completion of the acts purposed. "I meant *to visit* Paris and *to return* to London before my father *arrived* from America," may convey suggestively the thought intended, but does not express it.

he, she, her, him, etc. Incorrect use of pronouns, inexcusable in the educated, is illustrated in such expressions as "If I were *him* (or *her*), I would," etc. It should be "If I were *he* (or *she*), I would," etc. Compare BE.

heap, heaps. In the general sense of "a great number" or "quantity," a colloquialism that approaches a vulgarism. While it is true that this sense was included in the word in the Anglo-Saxon period, it is also true that we now have *quantity, number, crowd,* and many other words of similar general application, and *heap* has been well differentiated to mean "a collection of things laid or thrown together in a body so as to form an elevation"; so that to speak of "a *heap* of friends," or of "doing one *heaps* of good," seems incongruous and is unnecessary and inadmissible.

hearth. 1 härth; 2 härth, *not* 1 hûrth; 2 hêrth.

heav'en. Final syllable shortened, 1 hev'n; 2 hĕv'n, *not* 1 hev'ən; 2 hĕv'en.

height. 1 hait; 2 hīt, *not* 1 haitth; 2 hītth.

hei'nous. 1 hē'nus; 2 hę'nŭs, *not* 1 hī'nus; 2 hē'nŭs, *nor* 1 hēn'yus; 2 hęn'yŭs.

help. "No more than I *can help*" is a favorite colloquialism that defies analysis. *Help,* being used in the sense of *avoid* or *prevent,* requires a negative after the comparative with *than,* so that the phrase would regularly be "No more than I *can not help*," which is harsh, and to many ridiculous. Better avoid the expression, using "No more than *is necessary*," or some similar phrase.

For Keys to Symbols used, see page 8.

help'mate, help'meet. Forms originating doubtless in a corruption of *Gen.* ii, 18, "An *help meet* (*i. e.*, suitable) for him," but having nevertheless the sanction of such names as Milton, Cardinal Newman, and Macaulay, and of wide usage.

Hen'ry. 1 hen'rɪ; 2 hĕn'ry, *not* 1 hen'ər-ɪ; 2 hĕn'er-y.

Her-cu'le-an. 1 hər-kiu'lɪ-ən; 2 her-cū'le-an, *not* 1 hūr'kiu-lɪ'ən; 2 hĕr'cū-lē'an.

his'to-ry, his-to'ri-an. With *a* or *an*? The form preferred by the Standard Dictionary is *a*, to avoid the tendency of the *h* sound to quiesce after *an*: but many writers in Great Britain and some in the United States use *an* before an unaccented *h*. See quotation, for the reason for the latter usage; and compare AN, in vocabulary of the NEW STANDARD DICTIONARY.

> We cannot aspirate with the same strength the first syllables in the words *history* (first syllable accented) and *historian* (first syllable unaccented), and in consequence, we commonly say *a* history, but *an historian*.
> ALFORD *Queen's English* par. 83, p. 34.

hoist. 1 heist; 2 hŏist, *not* 1 haist; 2 hĭst.

hor'o-scope. 1 her'o-skōp; 2 hŏr'o-scōp, *not* 1 hō'ro-skōp; 2 hō'ro-scōp.

hos'pi-ta-ble. 1 hes'pɪ-tə-bl; 2 hŏs'pi-ta-bl, *not* 1 hes-pit'ə-bl; 2 hŏs-pĭt'a-bl.

host'ler. 1 hes'lər *or* es'lər; 2 hŏs'ler *or* ŏs'ler. Always drops the *t*, but preferably retains the initial aspirate, though there is good authority for its omission.

how? Should not be used to ask for the repetition of a word or a sentence that was not readily understood.

> Do put your accents in the proper spot;
> Don't,— let me beg you,— don't say "*How?*" for "What?"
> O. W. HOLMES *A Rhymed Lesson* st. 43.

how do? how de? Unpardonable abbreviations of *How do you do?*

how-ev'er, *adv.* *However* has proper and elegant use as an adverb; as, "*However* wise one may be, there are limits to his knowledge." But its use for *how* and *ever* should be avoided as a vulgarism; as, "*However* could he do it?" while its employment in the sense of "at any rate; at all," as in the example, "He tried to keep me, but I'm going, *however*," is provincial and archaic.

how-ev'er, *conj.* Not to be used indiscriminately, as it often is used, for *but* or *notwithstanding*. Not "He was sick; not, *however*, so much so as he thought," but "He was sick, *but* not so much," etc.; since the relation is sharply adversative. "And Moses said, Let no man leave of it till the morning. *Notwithstanding* (not *but*) they harkened not unto Moses"; since the preceding thought is represented as no impediment to the succeeding one. "I have not seen her since our quarrel; *however* (not *but*, or *notwithstanding*), I expect to be recalled every hour"; since the relation is one of concession and simple transition, *however* denoting that "in whatever manner or degree what precedes is valid, what follows nevertheless stands firm." See MAETZNER *English Grammar* vol. 3, pp. 361–3.

For Keys to Symbols used, see page 8.

hu'man. In the sense of *human being:* as, " No *human* ever climbed that mountain ": a usage at present either archaic, or colloquial and humorous.

hun'dred. 1 hun'dred; 2 hŭn'drĕd, *not* 1 hun'derd; 2 hŭn'dĕrd.

hy-drop'a-thy, 1 hai-drep'ə-thi; 2 hȳ-drŏp'a-thy, *not* 1 hai-dro-path'i; 2 hȳ-dro-păth-y. A widely accepted word formed after the supposed analogy of *allopathy, homeopathy,* and intended to signify " water-cure " or " water-treatment," but etymologically signifying " water-suffering." The vernacular compound word *water-cure* is preferable on etymological and lexical grounds.

I

I, me. Inaccurately interchanged. See BE and YOU AND I.

i-de'a. 1 ai-dī'ə; 2 ī-dē'a, *not* 1 ai'dı-ə; 2 ī'de-a, *nor* 1 ai-dīr'; 2 ī-dēr'.

i-de'al. 1 ai-dī'əl; 2 ī-dē'al, *not* 1 ai-dīl'; 2 ī-dēl'.

id'i-om, id"i-o-mat'ic phrase. A clear understanding of idioms and idiomatic phrases is made necessary by the fact that so much of futile criticism of faulty diction originates in misapprehensions of their nature and functions. For the general uses of the expressions, see the vocabulary.

Idiom, or *idiomatic phrase,* as here used, is a phrase the meaning of which can not be deduced from its component parts. The following are examples of **idiomatic phrases;** *to bring about* (accomplish); *to bring to pass: to carry out* (make effective; accomplish); *to come by* (obtain); *to go hard with* (be painful or harmful to); *to put up with* (tolerate; endure); *to set about* (begin). An examination of these phrases shows that the meaning of each (when used in its idiomatic sense) belongs to the phrase as a single element, and is not a composite effect made by joining the meanings of its parts. The peculiarity of such phrases becomes apparent if we compare them with phrases that are not in this sense idiomatic: as, " To go to the city," " To sleep late in the morning," where every word has a meaning that is contributed to the meaning of the phrase.

When thoughts are expressed freely and naturally, they usually take form in idioms, or, at least, in language in which idioms abound. The employment of idioms is, therefore, strongly recommended by literary critics; and however much they may depart from the ordinary forms, the fixed idioms of a language are not proper subjects for the grammaticasters.

Dreary and weary must the style be that can all be parsed. Idioms are short, forcible, and great favorites with people who would rather work or think than talk; and they abound in the best writers. Yet idioms are expressions that taken literally are either absurd, or, what is worse, untrue. '*There* is no water *here,*' 'All the lamps *went out.*' The Dutch say, 'Dans maar op,' where the English say, 'Get out,' which means *Depart;* but all three phrases taken literally are nonsensical — 'Dance more up,' 'Procure out,' 'From part.' SAMUEL RAMSEY *Eng. Lang. and Gram.* pt. II, ch. 6, pp. 411–412. [G. P. P. '92.]

For Keys to Symbols used, see page 8.

Idiomatic phrases should be carefully distinguished from **figurative phrases,** or phrases in which the words have their ordinary connections and relations but are used figuratively; as, *to break the ice; to carry coals to Newcastle; to ring the changes on; to set a trap for; to stand in one's own light.* It is not well to multiply figurative phrases, since their very frequent use tends to obscure thought and weary the attention.

It is probable, however, that many, perhaps most, idiomatic phrases originated in figurative speech, and afterward passed into the idiomatic stage by insensible transitions, becoming in the transitional stage **intermediate phrases;** as, *to carry through* (accomplish; effect); *to hold forth* (utter, especially publicly); *to put down* (suppress); *to put off* (defer); *to go without* (be or do without).

if. The use of *if* for *whether* is properly condemned, except in colloquial and poetic language, for the obvious reason that when there is a common word meaning precisely a certain thing, a word meaning precisely another thing should not be used for it without some special ground. "Go and see *if* [instead of *whether*] the package has come" is common colloquial use. It is doubtful whether in this case the indolence that is so often the warrant for using a shorter word justifies its use, while such use is certainly not justifiable if it results from ignorance or sheer carelessness. The exigencies of rhythmic construction may call for the employment of *if* for *whether* in poetry, and it has the support of Milton, Shakespeare, Dryden, Prior, Cowper, Tennyson, Lowell, and other masters of English.

> I'll . . . try your penitence *if* it be sound,
> Or hollowly put on.
> SHAKESPEARE *Measure for Measure* act ii, sc. 4.

-ile. Words with this final syllable have exceptions with *i* long, and one who is in doubt about a word so ending should consult the vocabulary. To pronounce *fertile, hostile,* etc., otherwise than 1 fûr'tĭl; 2 fēr'til, 1 hŏs'tĭl; 2 hŏs'til, etc., is antiquated.

ill. The use of *ill* and *sick* differs in the two great English-speaking countries. *Ill* is used in both lands alike, but the preferred sense of *sick* in England is that of "sick at the stomach, nauseated," while in the United States the two words are freely interchangeable. Still Tennyson and other good writers freely use *sick* in the sense of *ill.* (See synonyms for ILLNESS in FUNK & WAGNALLS NEW STANDARD DICTIONARY.) The tendency of modern usage is to remand *ill* and *well* (referring to condition of health) to the predicate. We say "A person who is *ill*," rather than "An *ill* person"; "I am *well*," but not "I am in a *well* state of health." *Ill* in the abstract sense of *bad* or *wicked* is obsolescent, or rather practically obsolete except in poetic or local use.

ill'y, *adv.* The *-ly* is superfluous, since *ill* is itself an adverb as well as an adjective; as, "He behaved *ill*" (not *illy*).

im'pe-tus. 1 ĭm'pĭ-tŭs; 2 ĭm'pe-tŭs, *not* 1 ĭm-pī'tŭs; 2 ĭm-pē'tŭs.

im-me'di-ate-ly. See DIRECTLY.

in, in'to. Often confused. *In* denotes position, state, etc.; *into*, tendency, direction, destination, etc.; as, "I throw the stone *into* the water, and it lies *in* the water." It is not uncommon to find such misuse even by reputable writers; as, "I divide these pleasures *in* (for *into*) two kinds"; "To keep stragglers *into* (for *in*) line." "Come *in* the house" is a colloquialism. The proper expression is always "Come *into* the house." But where no object is expressed, we say "come *in*," "go *in*." Faith, confidence, trust, and the like, are viewed as reaching from the one exercising them, and resting *in* the one toward whom they are exercised. Hence we speak of putting confidence *in* one.

> Put not your trust *in* princes. *Ps.* cxlvi, 3.

in-com'pa-ra-ble. 1 in-kŏm'pə-rə-bl; 2 ĭn-kŏm'pa-ra-bl, *not* 1 in"kŏm-păr'ə-bl; 2 ĭn"kŏm-păr'a-bl.

in-den'tion. The printers' *indention* is not (as it is often said to be) a shortened form of *indentation*, but an original word from *dent* (*dint*), "a denting in, a depression," and hence is the proper word, rather than *indentation*, to express the idea.

> The *indention* of an em only . . . [is] scarcely perceptible in a long line.
> THOMAS MACKELLAR *American Printer* p. 132.

in'dex. Two plurals — *indices* in the sense of mathematical or other abstract signs, *indexes* in the sense of tables of contents.

in-ex'pli-ca-ble. 1 in-eks'plĭ-kə-bl; 2 ĭn-ĕks'pli-ca-bl, *not* 1 in"eks-plik'ə-bl; 2 ĭn"ĕks-plic'ə-bl.

in-fe'ri-or. In constant and approved use in such expressions as "an *inferior* man," "goods of an *inferior* sort"; corresponding to such expressions as "a *superior* man," "materials of *superior* quality" — all of which may be regarded as elliptical forms of speech. In reply to Dean Alford's challenge of this usage (*Queen's English* ¶ 214, p. 82), it is enough to say that life would be too short to admit of all such ellipses being supplied, even if such supply would not make speech too prolix for common use.

in our midst, in their midst. These locutions antedate Chaucer, but have recently gained currency especially in religious usage, as substitutes for "in the midst of us," "in the midst of them." The shorter phrases have abundant English analogy, as has been shown by Fitzedward Hall (*Modern English* p. 48), but, contrary to the impression of many, they have no warrant in Scripture, but are avoided just where they might have been most conveniently used.

> For where two or three are gathered together in my name, there am I *in the midst of them*. *Matt.* xviii, 20.

in-quir'y. 1 in-kwair'ĭ; 2 ĭn-kwīr'y, *not* 1 in'kwĭ-rĭ; 2 ĭn'kwĭ-ry.

in so far as. The *in* is redundant. *So far as* is complete in itself as an adverbial phrase, and expresses all that is meant. The incorrect phrase is probably modeled on *inasmuch as*, which, however, is grammatically different, *much* being a noun and requiring the preposition to give it adverbial force (*in* such amount or measure as), while *far* is itself an adverb, needing no preposition.

For Keys to Symbols used, see page 8.

in'ter-est-ing. 1 in'tər-est-ɪŋ; 2 ĭn'ter-ĕst-ing, *not* 1 in'tər-est'ɪŋ; 2 ĭn'ter-ĕst'ing.

in-trigue'. 1 in-trig'; 2 ĭn-trīg', *not* 1 in'trɪg; 2 ĭn'trīg.

in-trude', in-tru'sion. When used of persons, always in unfavorable sense. In using the words we do not need to say that the person's presence is undesired, or that the *intrusion* is undesirable. Yet Gould says:

> A third person *intruding* on a *tête-à-tête*, or anywhere else *where he is not wanted.* *Good English* p. 103.

in-vest'. Properly used only of considerable transactions, and always with a suggestion of permanent proprietary right. One does not *invest* (except in a humorous sense) in a postage-stamp.

in'vite. 1 in'vait; 2 ĭn'vīt, *n.* A needless barbarism, since we have the correct and established term *invitation.*

ir-rep'a-ra-ble. 1 i-rep'ə-rə-bl; 2 ĭ-rĕp'a-ra-bl, *not* 1 ir'rə-pār'ə-bl; 2 ĭr're-pâr'a-bl.

ir-rev'o-ca-ble. 1 i-rev'o-kə-bl; 2 ĭ-rĕv'o-ca-bl, *not* 1 ir'rə-vō'kə-bl; 2 ĭr're-vō'ca-bl.

it. Often used in such manner as to violate the principles of grammatical and rhetorical construction, as when referring to any one of several words or clauses preceding, or perhaps to some idea merely implied or hinted at in what has gone before, as in the following: "A statute inflicting death may, and ought to be, repealed, if *it* be in any degree expedient, without *its* being highly so"; in which "if *it* be" should be replaced by "if *such repeal* be," and "*its*" should be omitted.

In general, personal and relative pronouns with ambiguous reference to preceding words or clauses in the sentence are stumbling-blocks of inexperienced or loose writers. See CONSTRUCTION.

i-tal'ic. 1 ɪ-tal'ɪk; 2 ĭ-tăl'ic, *not* 1 aɪ-tal'ɪk; 2 ĭ-tăl'ic.

i'vo-ry. 1 aɪ'vo-rɪ; 2 ĭ'vo-ry, *not* 1 aɪ'vrɪ; 2 ĭ'vry.

J

jeop'ard-ize. Has been criticized as "foolish and intolerable," as having been improperly derived from *jeopard*, and as not being needed, since *jeopard* (without the *-ize*) means the same thing: to which reply has been made, that *jeopardize* was quite as probably derived from *jeopardy*, that the termination *-ize* has the advantage of suggesting that the word is a verb, and that in spite of the adverse criticism it has the best of authority in usage, and is gradually and quite generally superseding the shorter form *jeopard.*

Jew, He'brew, Is'ra-el-ite. Often properly used as synonyms. But in strict use *Hebrew* is the ethnological and linguistic name, *Israelite* the national name, and *Jew* the popular name of the people; as, "The Egyptians oppressed the *Hebrews*"; "David was the typical king of the *Israelites*"; "The *Jews* revolted under the Maccabees." The three names have their special application to the people in the premonarchial period (*Hebrew*), in the monarchial period (*Israelite*), and in the period subsequent to the return from the Babylonian captivity (*Jew*).

For Keys to Symbols used, see page 8.

jew'el-ry. *Jewelry* is a collective noun, and not properly to be used of individual gems or ornaments. Not "She wore magnificent *jewelry*," rather "magnificent *jewels*"; not "His stock of *jewels* was large," rather "His stock of *jewelry* was large."

joc'und. ◎1 jĕk'ŭnd; 2 jŏc'ŭnd, *not* 1 jō'kŭnd; 2 jō'cŭnd.

join is'sue. Not to be confounded with to *take issue*. To *take issue* means "to deny"; to *join issue*, in strict usage, "to admit the right of denial," but not also "to agree in the truth of the denial." In the example "In their career father and son meet, *join issue*, and pursue their nefarious occupation in conjunction," *join issue* is improperly used for "agree" or "come to an agreement." To *join issue* is properly "to take opposite sides of a case," etc. See ISSUE, in vocabulary of FUNK & WAGNALLS NEW STANDARD DICTIONARY. See also HODGSON *Errors in the Use of English* pt. i, p. 40.

jour'nal. Directly from the French, which derives it from Latin *diurnalis*, whence also English *diurnal;* properly means *daily*. "Daily *journal*" means "*daily daily*," while "weekly *journal*," "monthly *journal*," "quarterly *journal*" (weekly daily, monthly daily, quarterly daily), forms of expression in popular use, and approaching very near to good literary use, appear to be instances of violent catachresis. The usage has probably arisen from attaching to *journal* the loose meaning of "a publication," or "record of events or news." Even one of the great quarterlies writes of "the course uniformly pursued by this *journal*." It would be more discriminating, and hence better, to confine the word to its strict meaning of "daily newspaper," and to say "weekly newspaper," "monthly" or "quarterly magazine" or "review," or simply "monthly" or "quarterly."

jowl. 1 jōl *or* jaul; 2 jōl *or* jowl.

just. 1 jŭst; 2 jŭst, *not* 1 jest; 2 jĕst.

K

kept. 1 kept; 2 kĕpt, *not* 1 kep; 2 kĕp.

ket'tle. 1 ket'l; 2 kĕt'l, *not* 1 kit'l; 2 kĭt'l.

kind'er. For *kind of*, pronounced as one word, kaind'er, is merely a low vulgarism. The same remark holds of **sorter** similarly used for **sort of.**

kin'der-gar"ten. 1 kin'dər-gar"tn; 2 kĭn'der-ğär"tn, *not* 1 kin'dər-gär"dn; 2 kĭn'dər-ğär'dn

kind'ness. "He wishes to express gratitude for many *kindnesses*"; sometimes objected to on the ground that *kindness* is an abstract noun. Nothing is commoner than the making of abstract nouns into concrete in this way; "affinities"; "charities"; "His tender *mercies* are over all His works." Besides, by "many *kindnesses*" is meant, not "much kindness," nor "great kindness," but "kindness manifested in many forms or shown on many occasions, many acts of kindness." Compare EVERY CONFIDENCE.

kind of. Does not require the indefinite article before the following noun. Not "What *kind of a* man is

For Keys to Symbols used, see page 8.

he?" but "What *kind of* man." Not "It is a *kind of an* animal," but "A *kind of* animal."

kind of. An American provincialism; as, "I'm *kind of* tired," for "I am *somewhat* tired" or "a *little* tired."

kins'man. To be preferred in certain cases, on the ground of greater clearness, to *relative*, *relation*, *connection*. A *kinsman* is a "man's kin," or one of his own blood; as, A brother or a cousin is one's *kinsman*: a man's *relative* or *relation* is one who is related to him, either by blood, as a brother (a *kinsman*), or by law, as a brother-in-law (not a *kinsman*), or, loosely, by some other bond. *Connection* is still more vague and unsatisfactory. The same remarks apply to **kins'wom"an.**

kitch'en. 1 kĭch'en; 2 kĭch'ĕn, *not* 1 kĭch'n; 2 kĭch'n.

knight. Such terms as *knight banneret*, *knight baronet*, *knight companion*, and *knight templar* are each two nouns in apposition. In the plural each word takes the inflection; as, *knights templars*, etc. In *knight errant* the second word is an adjective, and the term means "errant knight." A few such English terms follow the French idiom in placing the adjective after the noun, but not the French practise of pluralising the adjective: as, *knights errant*, *laws merchant*, *bodies politic*. Some terms of these kinds have been often erroneously treated as compounds, *knight-errant* being particularly frequent in print. They are not compounds, the adjective properly qualifying its noun as a separate word, and apposition of two nouns having a similar effect as to relative force, but attributing a named office, rank, or the like, instead of quality or character.

L

la'bel. 1 lā'bel; 2 lā'bĕl, *not* 1 lē'bl; 2 lā'bl.

la'dy. The feminine of *lord*, meaning, according to Max Muller, "she who looks after the loaf," the mistress, has always been a title of superiority, all ladies being women, but not all women being ladies. In England it is a title of rank (see LADY, in STANDARD DICTIONARY); throughout the English-speaking world it signifies "a refined or well-bred woman or one of superior social position," and is used as the correlative of *gentleman*. Its use as indicating mere distinction of sex is a sheer vulgarism. Not "A man and a *lady*," but "A man and a *woman*," or "A gentleman and a *lady*." Not "A man and his *lady*," but "A man and his *wife*." The entry in a hotel or steamship register, "John Smith and *lady*," may be a survival of older English usage; but except in such purely business registers the proper form is "John Smith and *wife*," or "Mr. and *Mrs. John Smith*." The good old-fashioned name *woman* best expresses the permanent and all-important relations of the female sex to the race and to the work of the world. The use of *lady* for *woman*, by those who wrongly suppose that the latter term is in some way derogatory, in cases where the distinction to be brought out is only one of sex, or of racial relations, and does not necessarily involve

For Keys to Symbols used, see page 8.

rank, character, or culture, is often ludicrous, as in such expressions as *saleslady*, a form as objectionable as *salesgentleman* would be. Even in the drawing-room usage of the English aristocracy, where the word *lady*, in its use as a title, implies high rank or birth, *woman* is always preferred when at all permissible, and in literature the undiscriminating use of *lady* is less common now than formerly.

lam'en-ta-ble. 1 lam'en-tə-bl; 2 lăm'ĕn-ta-bl, *not* 1 lə-men'tə-bl; 2 lə-mĕn'ta-bl.

lan'guid. 1 laŋ'gwid; 2 lăn'ğwid, *not* 1 lan'gwid; 2 lăn'ğwid.

lar"yn-gi'tis. 1 lar"in-jai'tis *or* -ji'tis; 2 lăr"yn-ği'tis *or* -ai'tis.

last, lat'ter. In strict sense, *last* is not properly used of only two, since it is a superlative; *latter*, not properly of more than two, since it is a comparative. But while the use of *last* for *latter* and of *latter* for *last* has had wide sanction in literature, the present tendency, under the impulse of grammatical criticism, is toward strict construction.

last two, etc. See FIRST.

la'tent. 1 lē'tent; 2 lā'tĕnt, *not* 1 lat'ent; 2 lăt'ĕnt.

Lat'in. 1 lat'in; 2 lăt'ĭn, *not* 1 lat'n; 2 lăt'n.

lat'ter end. Obsolete or archaic use for "last years, days, or hours."

la'ver. 1 lē'ver; 2 lā'ver, *not* 1 lav'er; 2 lăv'er.

lawr. A singular colloquial error, in cases where a vowel follows *law*; sometimes heard in the pulpit; as, "The *lawr* [1 ler; 2 lôr] of the *Lod* [1 lēd; 2 lôd]," *r* in the latter word being omitted as capriciously as it is added to the former. See R. The addition of *r* to *idea* (*idear*) is, in parts of the United States, not uncommon among people of considerable education.

lay, lie. *Lay, vt.*, "to put down," "to cause to lie down," is a causal derivative of *lie, vi.*, "to rest." The principal parts of the two verbs are:

Present.	*Imperfect.*	*Past Participle.*
lay, *vt.*	laid	laid
lie, *vi.*	lay	lain

The identity of the present tense of *lay, vt.*, with the imperfect tense of *lie, vi.*, has led to the frequent confounding of the two in their literary usage. (For the nautical use, see phrases under these verbs, in the dictionary vocabulary.) It should be noted that *lay* (present tense), being transitive, is always followed by an object; *lie*, being intransitive, never has an object. *Lay*, in "I *lay* upon thee no other burden," is the present tense of *lay, vt.*, having as its object *burden*; in "I *lay* under the sycamore-tree in the cool shade," *lay* is the imperfect tense of *lie, vi.*, having no object; *laid*, in "I *laid* the book on the table," is the imperfect tense of *lay, vt.*, having as its object *book*. The presence or absence of an object and the character of the verb as transitive or intransitive, may be decided by asking the question "*Lay* [or *laid*] *what?*" The past participles of the two verbs (*laid* and *lain*) are also frequently confounded. *Laid* in tense-combinations is to be followed by an object always; *lain*, never; as, "He has *laid* (not *lain*) the book on the table"; "He has *lain* (not *laid*) long in the grave."

The statement in present time, "The soldier *lays*

aside his knapsack and *lies* down," becomes as a statement of a past act; as, "The soldier *laid* aside his knapsack and *lay* down"; "The hen has *laid* an egg"; "The egg has *lain* (too long) in the nest."

In poetic phraseology especially the transitive *lay* (in all its tenses) is used reflexively as an equivalent of *lie*, *lay*, etc., as in the following examples:

Intransitive.	*Transitive.*
Pres. I *lie* down	= I *lay* me down.
Imp. I *lay* down	= I *laid* me (myself) down.
Fut. I will *lie* down	= I will *lay* me (myself) down.
Plup. I had *lain* down	= I had *laid* me (myself) down.

learn. "The ladies at the College Settlement *learned* many poor girls to make their own clothing." No: the ladies *taught* them; the girls *learned*. *Learn*, once used with approval as signifying "impart knowledge to," long ago lost that sense, which is now clearly expressed by *teach*. These words should be kept distinct.

learned. As imperfect and past participle of *learn*, pronounced lernd; "He has *learned* his lesson"; as participial adjective, pronounced lern'ed; "A *learned* man."

least. Grammatical critics object to the use of *least* where only two objects are compared, and their objection has no doubt induced a tendency to say "the *less* or *lesser* of the two"; but it has always been common English usage to employ the superlative to express the extreme of a comparison, whether the objects compared were two or two hundred, and there is no obvious reason why it should not have been so used.

leave. Used without an object; as, "I shall not *leave* before December"; a usage condemned by some critics. It is rare in writings that have much literary authority as exemplars of good English, altho used in Scotch writings and in English books of travel; but as it meets a need, and as, analogically, the omission of the object is quite regular, no conclusive reason appears for objecting to its use thus.

leg'is-la"tive. 1 lej'ıs-lē"tıv; 2 leg'ıs-lā"tiv, *not* 1 lə-jis'lə-tıv; 2 lə-gis'lə-tiv.

length'en, length'y. The verb means to "make or to grow longer." Its participle *lengthened* no more means "long" than *heightened* means "high" or *strengthened* means "strong." It is correct to say "He *lengthened* the discourse, but it was still too short"; but not to say "He quoted a *lengthened* passage from the sermon." A sermon is *lengthy* when "unusually or unduly long" (with a suggestion of tediousness), not when it is simply "long."

length'ways, side'ways, end'ways. Undesirable variants of *lengthwise*, *sidewise*, *endwise*.

less'er. An irregularly formed comparative, but established in literary use.

> The *lesser* light to rule the night. *Gen.* 1, 16.

le-thar'gic. 1 lı-thär'jik; 2 le-thär'gıc, *not* 1 leth'ər-jik; 2 lĕth'ar-gic.

lic'o-rice. 1 lik'o-ris; 2 lic'o-rıç, *not* 1 lik'ūr-ish; 2 lic'ĕr-ish.

like, *adv.* Incorrectly substituted for *as*. Not "She thinks *like* I do," nor "Do *like* I do," but "*as* I do."

For Keys to Symbols used, see page 8.

" Be brave *like* him," or " *as* he is." *Like* is also used provincially for " somewhat," " as it were "; as, " He breathed heavy *like*."

like, *v.* See LOVE.

li'lac. 1 lai'lək; 2 lī'lac, *not* 1 lai'lek; 2 lī'lŏc, *nor* 1 lē'lek; 2 lā'lŏc.

lim'it-ed. Often faultily used for *small, scant, slight,* and other words of like meaning; as, " He had a *limited* (*slight*) acquaintance with Milton "; " Sold at the *limited* (*low* or *reduced*) price of one dollar "; " His pecuniary means were likely to remain quite *limited* " — admissible if suggesting the reverse of unlimited wealth, otherwise *small* or *narrow*. See HODGSON *Errors* etc., p. 43.

lives. For *lief:* " I'd just as *lives* as not ": a common though quite inadmissible colloquialism. In England *lief* itself is somewhat archaic.

long'-lived". 1 lēŋ'-laivd"; 2 lông'-līvd, *not* 1 lēŋ'-livd"; 2 lông'-līvd".

look. Not " She *looks beautifully,*" but " She *looks beautiful.*" See ADJECTIVE and ADVERB.

lot or **lots.** A slipshod colloquialism for " a great many "; as, " We sold a *lot* of tickets "; " He has *lots* of friends "; to be avoided, as are all other vague, ill-assigned expressions, as tending to indistinctness of thought and debasement of language. Compare HEAP.

love, like. Although their distinction in meaning is one of the peculiar felicities of the English language, these words are often confounded in use. We *love* that which ministers to our affections; we *like* what ministers to appetite, taste, fancy, etc. A man *loves* his wife and children; he *likes* roast beef; he *likes* some good-natured acquaintance whom he could not be said to *love*, except as he should *love* all men; he *likes* a fleet horse, a fine house, a pleasing picture, a brisk walk; the Christian *loves* God.

love'ly. A valuable word in proper use, as applied to that which is adapted and worthy to win affection; but as a colloquialism improperly applied indiscriminately to every form of agreeable feeling or quality. A bonnet is *lovely*, so is a house, a statue, a friend, a poem, a poodle, a bouquet, a visit; and it is even said after an entertainment, " The refreshments were *lovely!*"

low'-priced". Often confounded with *cheap*. A thing is *cheap* when its price is low compared with its intrinsic worth, it is *low-priced* when but little is paid or asked for it. A *low-priced* article may be *dear;* a *cheap* article may not be *low-priced;* as, " One horse was *low-priced* (he paid only $50 for it), and it was *dear* at that price; the other cost him $500, but was *cheap* at that price."

ly-ce'um. 1 lai-sī'um; 2 lȳ-çē'ŭm, *not* 1 lai'si-um; 2 lȳ'çe-ŭm.

M

mack'er-el. 1 mak'ər-el; 2 măk'er-ĕl, *not* 1 mak'rel; 2 măk'rĕl.

mad. In the sense of *angry* or much vexed, although occasionally so used by 19th-century writers of the

highest literary reputation (as by Cardinal Newman), is distinctly archaic in literature. Colloquially, in the United States, *mad* in this sense is very common, and as a provincialism it is not uncommon in England. Its use may be regarded as permissible colloquially when connected with a cause of vexation that is not a person; "*mad at* trifles," "*mad at* such behavior" — not "*mad at* John or Jane."

main'te-nance. 1 mēn'tə-nəns; 2 mān'te-nanç, *not* 1 -tēn'əns; 2 -tęn'ane.

make. Used with excessive frequency for *earn*, *gain*, etc.; as, "How much did he *make?*" "You can't *make* anything there"; "He *made* a lot of money in California." Such colloquialisms should not be allowed to crowd out more exact and unobjectionable phrases.

ma'nes. 1 mē'nīz; 2 mē'nēs, *not* 1 mēns; 2 mānş.

man'gy. 1 mēn'ji; 2 mān'gy, *not* 1 man'ji; 2 mān'gy.

ma-ni'a-cal. 1 mə-nai'ə-kl; 2 ma-nī'a-el, *not* 1 mē'nıə-kl; 2 mā'ni-a-el.

mar'i-tal. Properly used of the husband only; "His *marital* rights were disregarded." *Matrimonial*, on the other hand, may be used with reference to either the husband or the wife, or to the marriage relation generally.

mar'i-time. 1 mar'ı-tım *or* -taim; 2 măr'ı-tĭm *or* -tīm.

mar'jo-ram. 1 mār'jo-rəm; 2 măr'jo-ram, *not* 1 mārjō'rəm; 2 mär-jō'ram.

mas'cu-line. 1 mas'kiu-lin, *not* -lain; 2 măs'eū-lĭn *or* -līn.

mas'sa-cred. Final syllable 1 -kərd, *not* -krəd; 2 -kerd, *not* -kred; in the noun *massacre*, 1 -kər; 2 -eer, *not* 1 -krə; 2 -ere.

ma'tron. 1 mē'trən; 2 mā'tron, *not* 1 mat'rən; 2 măt'ron.

mat'tress. 1 mat'res; 2 măt'rĕs, *not* 1 mat'ras; 2 măt'res.

mau"so-le'um. 1 mō"so-lī'um; 2 mą'so-lē'ŭm, *not* 1 mō-sō'-; 2 mą-sō'-.

may'or. 1 mē'ər *or* -er; 2 mā'or *or* -ŏr, *not* 1 mār; 2 mâr.

mere'ly. Often misused for *simply*. *Merely* implies no addition; *simply*, no admixture or complication; "The boys were there *merely* as spectators; it is *simply* incredible that they should have so disgraced themselves"; "It is *simply* water."

mes'mer-ize. 1 mez'mər-aiz; 2 mĕş'mer-ĭz, *not* 1 mes'mər-; 2 mĕs'mer-.

met'al-lur"gist. 1 met'ə-lūr"jıst; 2 mĕt'a-lûr"ġist, *not* 1 met-al'-; 2 mĕt-ăl'-.

met"ro-pol'i-tan. 1 met'ro-pel'ı-tən; 2 mĕt'ro-pŏl'ı-tan, *not* 1 mī'tro-; 2 mē'tro-.

mid'dling. Not in good use as an adverb. Not "a *middling* (but a *tolerably* or *fairly*) good year for grapes"; not "a *middling* good performance"; "he did *middling* well."

midst. See IN OUR MIDST.

might'y. For *very:* in common use, perhaps always with a colloquial tinge, for more than two hundred years; as, *mighty* hard, *mighty* weak, *mighty* well. In strict construction *mighty* is an adjective only, and to be used to qualify a noun or pronoun; as, "He was

For Keys to Symbols used, see page 8.

mighty "; " a *mighty* man "; not " He had a *mighty* hard time."

mln'a-ret. 1 min'ə-ret; 2 mĭn'a-rĕt, *not* 1 min'ə-ret'; 2 mĭn'a-rĕt'.

mis'chie-vous. 1 mis'chi-vus; 2 mĭs'chi-vŭs, *not* 1 mis-chĭ'vus; 2 mĭs-chĭ'vŭs, *nor* 1 -chĭ'vi-us; 2 -chĭ'vi-us.

mis-ta'ken. The anomalous use of *mistaken* has naturally attracted the attention of speech-reformers; we ought to mean, " You are misapprehended or misunderstood," they tell us, when we say " You are *mistaken*," and if we mean "You are in error," we ought to say so. But suppose the alleged misuse of *mistaken* gives rise to no misunderstanding whatever — that everybody, high or low, throughout the English-speaking world, knows what is meant when one says " You are *mistaken* " — in that case, to let alone seems to be wisdom. The corruption, if it be one, has the sanction not only of universal employment, but of antiquity.

Iachimo: Either your unparagoned mistress is dead, or she's outprized by a trifle.
Posthumus: You are *mistaken*.
SHAK. *Cymbeline* act i, sc. 5.

moire an"tique'. 1 mwär an"tēk'; 2 mwär ăn"tēk', *not* 1 mōr; 2 mŏr.

moist'en. 1 meis'n; 2 mŏis'n, *not* 1 meis'tən; 2 mŏis'ten.

mon'grel. 1 muŋ'grel; 2 mŏŋ'grĕl, *not* 1 meŋ-; 2 mŏn-.

mo-rale'. 1 mo-rāl'; 2 mo-răl', *not* 1 mer'əl; 2 mŏr'al.

most. For *almost*. See ALMOST.

most. Often used with an adjective, simply as an intensive; as, " a *most* piercing cry," " the *most* terrible slaughter," " a *most* unjust decision." The indefinite article seems to indicate that the superlative sense has dropped out. In British English of the present day *most* has almost displaced *very* in such phrases as " *most* beautiful," " *most* surprising."

moun'tain-ous. 1 maun'tin-us; 2 moun'tin-ŭs, *not* 1 maun-tē'ni-us; 2 moun-tā'ni-ŭs.

mu-se'um. 1 miu-zi'um; 2 mū-zē'ŭm, *not* 1 miu'zi-um; 2 mū-zē'ŭm.

musk'mel"on. 1 musk'mel"ən; 2 mŭsk'mĕl"on, *not* 1 mush'-; 2 mŭsh'-.

Mus'sul-man. Not a compound of *Mussul* and the English word *man:* hence its proper plural is *Mussulmans* (after the analogy of *Turcoman*, plural *Turcomans*), not *Mussulmen*. *Moslems* or *Mohammedans* is usually preferred.

mu'tu-al friend. Before the publication of Samuel Johnson's dictionary (1755) *mutual* had, as now, two distinct meanings, (1) *reciprocal*, (2) *joint* or *common*. Each of these senses was accepted literary usage, and it would be hard to say which of the two was commoner. Johnson gave to *mutual* only one meaning, *reciprocal:* but the first of the two quotations cited by him (that from Shakespeare) illustrated the meaning *joint* or *common*. There was the same inconsistency between definition and illustration in his treatment of *mutually*. The authority of Johnson's dictionary became by and by so great that an omission in it to note a meaning was regarded by many as an exclusion of such meaning from the correct uses of a word, so

that by the beginning of the 19th century *joint* or *common* as one of the senses of *mutual* had fallen into disfavor.

Centuries of English literature authorize the employment of *mutual* in the sense of *joint* or *common*. On the other hand, the very strong disapproval with which this and like uses of *mutual* are regarded by many writers of good taste may not unreasonably be considered as sufficient ground for avoiding *mutual friend* and kindred expressions. See MUTUAL and synonyms, in FUNK & WAGNALLS NEW STANDARD DICTIONARY.

N

na-ïve'. 1 nɑ-ïv'; 2 nä-ïv', *not* 1 nēv; 2 nāv.

na'ked. 1 nē'ked; 2 nā'kĕd, *not* 1 nēk'əd; 2 nāk'ed.

na'sal. 1 nē'zəl; 2 nā'şal, *not* 1 nē'səl; 2 nā'sal.

nas'ty. A British colloquialism verging upon slang, in very frequent use for "disagreeable," "unpleasant"; as, *nasty* weather; a *nasty* road; a *nasty* trick. "A *nasty* retort" is understood to mean one that is ill-natured, or exasperating, or very telling. The epithet is quite generally offensive to American ears, since Americans associate the word, in its material sense, with a physical condition "excessively filthy or dirty"; as, "A sty is a *nasty* place"; and, in its moral sense, in its application to speech, with the character of obscenity; as, "He indulged in saying *nasty* things."

na'tion-al. 1 naśh'ən-əl; 2 năsh'on-al, *not* 1 nē'śhən-əl; 2 nā'shon-al.

ne-ces'si-ta"ted. Except in formal or philosophical discourse, an ambitious and somewhat clumsy word for which there are familiar substitutes, as *compelled*, etc.

nec'tar-ine. 1 nek'tər-in; 2 nĕc'tar-in, *not* 1 nek'tər-ĭn'; 2 nĕc'tar-ĭn'.

need. Followed by the infinitive without *to*: "He *need* not *to* go" would be contrary to English idiom, which in this instance would be "He *need* not *go*."

nei'ther, ei'ther. For "none" and "any one," not the best usage; "That he [Shakespeare] wrote the plays which bear his name we know; but . . . we do not know the years . . . in which *either* (correctly, *any one*) of them was first performed"; "Peasant, yeoman, artisan, tradesman, and gentleman could then be distinguished from each other almost as far as they could be seen. Except in cases of unusual audacity, *neither* (correctly, *no one*, or *none*) presumed to wear the dress of his betters."

nei'ther, nor. As disjunctive correlatives, each accompanied by a singular nominative, often incorrectly followed by a plural verb form; as, "Neither he nor I *were* (properly *was*) there."

neth'er-most. 1 neth'ər-mōst; 2 nĕth'er-mōst.

neu-ral'gi-a. 1 niu-ral'jı-ə; 2 nū-răl'ĝi-a, *not* 1 niu-ral'jı; 2 nū-răl-ĝi.

nev'er. The employment of *never* for an emphatic *not* in cases where a period of time of some considerable length is thought of, as in "I will keep my promise —

For Keys to Symbols used, see page 8.

never fear " (fear not at all, or at any time in the interval, that I may break it), is sanctioned by abundant authority. But such a use of *never* ought not to be regarded as justifying its employment where the time mentioned or understood is momentary or short, as in " We met the other day, but he *never* referred to the matter "; " George Washington was *never* born in New York."

nev'er so, etc. See EVER SO, etc.

nice. Improperly used to express every kind and degree of admired or appreciated quality; as, " a *nice* time," " a *nice* horse," " a *nice* rain," " a *nice* man," " a *nice* sermon," " a *nice* funeral."

nĭ'ce-ty. 1 nαĭ'sı-tı; 2 nĭ'çe-ty, *not* 1 nαĭs'tı; 2 nĭç'ty.

nĭ'hil-ism. 1 nαĭ'hĭl-ĭzm; 2 nĭ'hil-ĭşm, *not* 1 nĭ'hĭl-; 2 nĭ'hil-.

no'how. A vulgarism for " in no way " or " by no means." If after a negative, say " in any way," " by any means," " at all." " I don't believe in them *no-how* " should be " I don't believe in them *in the least,*" or " *at all.*"

nom'ĭ-na-tive. 1 nɛm'ı-nē-tıv; 2 nŏm'ĭ-na-tiv, *not* 1 nɛm'nē-tıv; 2 nŏm'nā-tiv, *nor* 1 nɛm'ı-nē'tıv; 2 nŏm'ı-nā'tiv.

none, *pron.* Construed in the singular or plural as the sense, or the best expression of the meaning intended, may require. " Did you buy melons? " " There *were none* in market." " Have you brought me a letter?" "There *was none* in your letter-box." When the singular or plural equally well expresses the sense, the plural is commonly used. " *None* of these words *are* now current."

The influence of an adjective or noun usually construed in the plural changes into a plural a *none* that would be more emphatic in the singular. " *None* but the wise *follow* that precept." It is for this reason, no doubt, that Dryden's " *None* but the brave *deserves* the fair " is often quoted " *None* but the brave *deserve* the fair." But there is also a distinct tendency to make *none* plural when it is used of a person instead of a thing, especially if the person mentioned stands for a class. In the following quotation the " are," although ungrammatical, connects " right " with any one of the persons named — not with any one of the things named. If *is* be substituted for " are," " right " may be as reasonably connected with " mind," " soul," or " brain " as with the persons (or classes of persons) spoken of.

Mind says one, soul says another, brain or matter says a third, but *none* of these *are* right.

The form of sentence should be changed, in such cases, so as to evade any grammatical difficulty.

non"pa-reil'. 1 nɔn"pa-rel'; 2 nŏn"pa-rĕl', *not* 1 -rĭl'; 2 -rēl'.

nor, or. To be discriminated when used after *no* or *not*. " He has *no* money *or* credit "; here " credit " is only an equivalent of " money " and serves merely to amplify expression. " He has *no* money *nor* credit " presents " credit " as an important alternative, an additional resource. In less simple statements the distinction may be of much importance.

" Will *or* disposition," " power *or* faculty," may be but pairs of synonyms. The locution " will *nor* disposition," " power *nor* faculty," distinguishes the two members of a pair as different.

nos'trum. 1 nos'trum; 2 nŏs'trŭm, *not* 1 nō'strum; 2 nō'strŭm.

no'ta-ble. Means worthy of note; **not'a-ble,** clever, prudent.

noth'ing like. Not to be used adverbially for *not nearly.* Do not say " He was *nothing like* as handsome as his brother," but " He was *not nearly* so handsome," etc.

no use. Instead of " It was *no use* to argue with him," say " *of* no use."

nox'ious. 1 nek'shus; 2 nŏk'shŭs, *not* 1 nek'shı-us; 2 nŏk'shı-ŭs.

nu-cle'o-lus. 1 niu-klī'o-lus; 2 nū-klē'o-lŭs, *not* 1 niu'klı-ō'lus; 2 nū'cle-ō'lŭs.

num'ber. Not to be used with such words as *innumerable* and *numerous,* which themselves contain the idea of *number* (Latin *numerus*). " A *countless* number," not " an *innumerable* number."

nup'tial. 1 nup'shal; 2 nŭp'shal, *not* 1 nupt'yal; 2 nŭpt'yal.

O

O and oh. Interjections often interchanged, but having certain well-marked distinctions. See statement under O in FUNK & WAGNALLS NEW STANDARD DICTIONARY.

oaths. 1 ōthz; 2 ōths, *not* 1 ōfhs; 2 ōths.

o-bes'i-ty. 1 o-bes'ı-tı; 2 o-bĕs'i-ty, *not* 1 o-bī'sı-tı; 2 o-be'si-ty.

o-blige'. 1 o-blaij; 2 o-blīj', *not* 1 o-blīj'; 2 o-blīj'.

oc-cult'. 1 o-kult'; 2 ŏ-cŭlt', *not* 1 ok'ult; 2 ŏc'ŭlt.

of. In such expressions as " the *love of* God," equivocal, since it may be taken subjectively as " the love that God cherishes " toward some one, or objectively as " the love that is cherished toward God " by some one. It is better to use some other form of expression when the accompanying words do not make the sense unmistakable.

of all oth'ers. When with a superlative stating the results of a comparison, a grammatically censurable form; as, " *Of all others,* he was the greatest man." The fault arises from failure to distinguish the forms appropriately used with the comparative degree from those appropriate with the comparative and the superlative degree. In a comparison by means of a comparative followed by *than,* the thing compared must always be *excluded* (as by *other* or some like word) from the class of things with which it is compared; as, " The molting-season is a very delicate and interesting period both for birds and bipeds " should be " The molting, etc., for both birds and *other* bipeds," since the omission of *other* implies that birds are not bipeds.

But in the case of such a comparison by means of a superlative, the object designated by the superlative must always be *included* in the class of things with which the comparison is made; not " Washington is

the best-known *of all other* modern patriots," but "Washington is the best-known *of all* modern patriots," since the use of *other* excludes Washington from the class with which he is compared, and makes the form of expression self-contradictory. "This measure *of all others* ought to have been avoided." By no possibility could this measure be one *of all others*. See HODGSON *Errors in the Use of English* pp. 83–85.

of an'y. Often erroneously used for *of all*. "This is the finest *of any* I have seen" should be "finer *than any other*," or "finest *of all*."

off. Often followed colloquially by a misplaced *of*, as in "Cut a yard *off of* the cloth," which means "Cut *off* a yard *of* the cloth." A redundant *of* also is often heard in popular speech in connection with *off*, as in "Get *off of* that fence."

oft'en. 1 ôf'n; 2 ôf'n, *not* 1 ōf'tən; 2 ôf'ten.

o'le-an'der. ō'lı-an'dər; 2 ō'le-ăn'der, *not* 1 ō'lı-an'-dər; 2 ō'le-ăn'der.

on, up-on'. See UPON, in STANDARD DICTIONARY.

one, *n.* *One* used indefinitely for "a person," "any person," often requires to be followed by a possessive, or a new nominative referring to the first *one*. As the employment of *his*, *he*, etc., in such cases breaks the continuity, and may violate the rules of agreement in gender, the tendency of late has been to use *one's* and *one* to the end of the statement. Thus, "When *one* has learned *one's* lesson, *one* should take *one's* exercise, after which *one* may eat *one's* dinner," etc. In extended statements it is always advisable to avoid the frequent recurrence of *one* and *one's* by changing the mode of expression. If a writer begins with "When a person," "a pupil," or the like, he may go on to say "has learned *his* lesson," and continue with "*he*" and "*his*" without objection.

one, *pron.* Special care is needed to avoid ambiguity in the relation of the indefinite pronoun *one* to its proper antecedent. An example will best illustrate this fault.

> Until I began to write this chapter, and had framed a definition of *word* for myself, I had never seen or heard *one*. RICHARD GRANT WHITE *Words and Their Uses* ch. vii, p. 199.

The meaning of course is "I had never seen or heard such a *definition*"; but a meaning suggested is "I had never seen nor heard a *word*." See RHETORICAL CONSTRUCTION.

on'er-ous. 1 ən'ər-us; 2 ŏn'er-ŭs, *not* 1 ō'nər-us; 2 ō'ner-ŭs.

on'ly. Rules for the correct use of *only* are chiefly instructive as showing the present impracticability of reducing English usage to rule. In general, any position of *only* that results in ambiguity of reference is of course faulty. Yet in the writings of even the best authors the word may be found in every possible position with reference to the words it is meant to restrict, and considerations of rhythm or euphony often give to it the worst possible place for indicating the meaning intended. Some years ago a critic showed that, by the principles of permutation, a short paragraph of a noted English writer, containing several *onlys*, might have any one of about 5,000 meanings.

For Keys to Symbols used, see page 8.

Sometimes the position commonly given the word by writers is the one universally condemned by the critics; as, "He *only* painted ten pictures," for "He painted *only* ten pictures," or (for greater emphasis) "He painted ten pictures *only*." In written discourse the principles of rhetorical construction aid in guarding against faulty usage. See CONSTRUCTION.

In spoken language the relations of *only* and similar words in the sentence are indicated to a great extent by stress and tone of voice, but in written language these relations must be conveyed by the position of the word. The general rule, so far as any rule can be given, is to *place the "only" next to the word or phrase to be qualified, arranging the rest of the sentence so that no word or phrase that the word might be regarded as qualifying shall adjoin it on the other side.* The sentence "*Only* his mother spoke to him" is not ambiguous, for the word *only* must apply to the succeeding phrase "his mother." "His mother *only* spoke to him" is ambiguous in written language, but in speech the inflection would show whether the *only* referred to "his mother" or to "spoke." "His mother spoke *only* to him" would scarcely be ambiguous, because *only* is rarely used in prose immediately after a verb that it qualifies. Yet for absolute clearness "His mother spoke to him *only*" would be better. It will be thus seen that in applying the rule the circumstances of each particular case must be carefully considered.

Like ambiguity often results from the improper disposition of *not only*, *not merely*, *not more*, *both*, and *not*, to the use of which the same general directions are applicable.

As a final resort, when the resources of position and construction have been exhausted without securing clearness, it is better to change the mode of expression so as to get rid of the refractory word or phrase.

on to, on'to. Objected to by some critics as redundant or needless, but doubtless becoming more frequent in print, the newspapers often printing it as a solid word. Considered as a new word (it is in reality a revival of an old form), it conforms to the two main neoteristic canons by which the admissibility of new words is to be decided. (See HALL *Modern English* pp. 171, 173.) It obeys the analogy of *in to*, *into*. It may also be held to supply an antecedent blank, as may be shown by examples. It never should be employed where *on* is sufficient; but simple *on* after verbs of motion may be wholly ambiguous, so that *on to*, meaning "to or toward and *on*," may become necessary to clear up the ambiguity. "The boy fell *on* the roof" may mean that he fell while *on* the roof, or that he fell, as from the chimney-top or some overlooking window, *to* the roof so as to be *on* it; but if we say "The boy fell *on to* the roof," there is no doubt that the latter is the meaning. The canons for deciding the eligibility of new words appear therefore to claim for *on to* the right to struggle for continued existence and general acceptance.

op-po'nent. 1 ə-pō'nent; 2 ŏ-pō'nĕnt, *not* 1 ep'o-nent; 2 ŏp'o-nĕnt.

o'rate. Should not be used when *speak*, *declaim*, *ha-*

rangue, or a like word will express what is intended to be said. As meaning " to play the orator, talk windily in round periods," it meets the canon of " supplying an antecedent blank," and is a legitimate word, especially in humorous or contemptuous use.

or'chid. 1 ôr'kıd; 2 ôr'eid, *not* 1 ôr'ćhıd; 2 ôr'chid.

or'de-al. 1 ər'dı-əl; 2 ôr'de-al, *not* 1 ôr-dī'əl; 2 ôr-dē'al, *nor* 1 ôr-dīl'; 2 ôr-dēl'.

or'tho-ep"ist. Now the approved accentuation, but or-tho'ep-ist is the pronunciation generally heard.

ou, ow. In such words as *our*, *out*, *down*, *round*, often locally mispronounced as *æu* (*i. e.*, *a* in *at*+*u* in *full*, sometimes represented by *aou*, as *araound*), a pronunciation that has a disagreeable twang. Care should be taken to give the diphthong its full sound. The fault mentioned above has been supposed to be peculiarly American, but it is very common in England.

our. In some parts of the United States pronounced as if it were *ār*, as *ār* house, instead of *our house*. The diphthongal sound in the former word is identical with that in the latter.

oust. 1 ɑust; 2 oust, *not* 1 ûst; 2 ụst.

o'ver, not o'ver. Equivalent to *more than, not more than;* objected to by some critics, but supported by literary usage, and further defensible as having a tinge of metaphor suggestive of overflowing quantity or overtopping height.

o'ver-alls. 1 ō'vər-ēlz"; 2 ō'ver-ąlş, *not* 1 ō'vər-hōlz"; 2 ō'ver-hąlş.

o"ver-flown'. Incorrectly used for *overflowed:* " the river had *overflown* its banks." *Flown* is the participle of *fly*, not of *flow:* there is no such verb as *overfly*, and if there were its participle could not apply to a river, as in the example.

o'ver his sig'na-ture. The common present phrase to describe the relation of written matter to a person who has appended his name to it. The affixing of signatures and seals to the end or bottom of letters and documents, as a prevalent custom, is comparatively recent. Formerly signatures and seals were often put at the top of letters and documents — oftener at the top than at the bottom; so that the older phrase for the same thing is **under his signature.**

P

pa-dro'ne. 1 pɑ-drō'nē; 2 pä-drō'nę, *not* 1 pɑ-drōn'; 2 pä-drōn'.

palm'is-try. 1 pām'ıs-trı; 2 päm'is-try, *or* 1 pal'mıs-trı; 2 păl'mis-try.

pa-py'rus. 1 pə-pai'rus; 2 pa-pў'rŭs, *not* 1 pap'ı-rus; 2 păp'y-rŭs.

par'a-dox. A *paradox* is something that seems, at first sight, absurd or false; hence the expression " a *seeming* paradox " is pleonastic; it is better to say " a paradoxical statement."

par'ent. 1 păr'ent; 2 pâr'ĕnt, *not* 1 pē'rent; 2 pā'rĕnt.

par'e-sis. 1 par'ı-sis; 2 păr'e-sĭs, *not* 1 pē-rī'sis; 2 pā-rē'sis.

For Keys to Symbols used, see page 8.

part'ner. Pronounced pärt'nər, *never* pärd'nĕr (which has been shortened into the vulgar "*pard*").

par'ty. In the sense of person, a colloquial perversion of the legal term, which views a person as taking *part*, *participating* in a cause, action, or contract: as, in a contract, "the *party* of the first part," *i. e.*, the one who participates on the first side. Though sometimes employed by good writers to mean "person," its use by them has generally been humorous, and its indiscriminate use in this sense is now condemned as a vulgarism.

passive. Many writers use what may be termed *a double passive*, by wrongly making the change from an active to a passive construction. This is sometimes done by taking the object of a verb that is itself in an object clause, to serve as the new subject, and changing both principal and dependent verbs to the passive. Thus, "He omitted to light the lamp," can not properly be changed to "The lamp was omitted to be lighted." This mistake, which appears glaring in such an instance, occurs in forms like "The armed men *were obliged to be* taken on board." The armed men were not *obliged* to do anything; some persons were *obliged* to take the armed men on board. "The offense attempted to be proved," should be "The offense which there was an attempt to prove," or "which [the accusers] attempted to prove."

Where the verb regularly takes two objects, one of which is properly indirect; as, "I gave (to) him an apple," the passive form is strictly "An apple was given (to) him," but the tendency of the language is to lose sight of the fact that it ever possessed a dative, so that the objects are often treated as if both were direct; and when it is wished to make the person instead of the thing a subject, we naturally say "He was given an apple" — a form widely used, but condemned by grammatical critics.

past participles. Some past participles obsolete in good prose, such as *broke*, *chose*, *froze*, *shook*, are admissible in poetry by poetic license or when the poetry affects an ancient flavor. They survive otherwise only in crude speech; as, "The rope was *broke*."

ped'a-gog(ue. A singular variety of pronunciations — resulting in peculiar liability to mispronunciation — is noticeable in the derivatives of this word, thus:

ped'a-gog(ue. 1 ped'ə-gŏg; 2 pĕd'a-ğŏğ.

ped"a-gog'ic. 1 ped'ə-goj'ĭk; 2 pĕd'a-ğŏğ'ic.

ped"a-gog'ics. 1 ped'ə-goj'ĭks; 2 pĕd'a-ğŏğ'ics.

ped"a-gog-ism. 1 ped'ə-gŏg-izm; 2 pĕd'a-ğŏğ-ism.

ped'a-gog-ist. 1 ped'ə-gŏg-ist; 2 pĕd'a-ğŏğ-ist.

ped'a-go"gy. 1 ped'ə-gō'ji *or* -goj'i; 2 ped'a-ğō'ğy *or* -ğŏğ'y.

pell"-mell'. This word etymologically implies a crowd and confusion (French *mêlée*), and is not applied to an individual. Thus, "He rushed out *pell-mell*" should be "He rushed out hastily and excitedly."

pe'o-ny. 1 pĭ'o-nĭ; 2 pĕ'o-ny, *not* 1 poi'o-nĭ; 2 pĭ'o-ny, *nor* 1 poi'nĭ; 2 pĭ'ny.

peo'ple. For *persons:* a usage unsparingly condemned by some critics, but freely followed by others, as well as by most writers and speakers of English. It is obvious that it is scarcely proper to use *people* of a

For Keys to Symbols used, see page 8.

very small number of *persons* when considered separately or numerically; as, "Three *people* entered the room"; better, "Three *persons*." But "A crowd of *people*," "The young *people* of the church," "The room was full of *people*," are good English expressions. It would be quite out of place to say "A crowd of *persons*," "The pastor desires to meet the young *persons* of the church," "The room was full of *persons*."

per. A Latin preposition, properly to be joined only with Latin words; as, *per diem*, not *per day*: *per annum*, not *per year*. "So much *a day*," "so much *a year*," etc., are the correct expressions. "*Per invoice*" and similar expressions are current in commercial use.

per'fect. *More perfect* and *most perfect* are condemned by some grammarians, since what is perfect can not be *more so*. But every adjective of this kind that strictly means an absolute and unsurpassable degree, becomes gradually weakened in force in colloquial use so that a secondary meaning is developed, and in that sense such adjectives may properly be compared like other adjectives. Phrases of this kind are common in popular use to signify "having *more* or *most* of the qualities that constitute perfection," and with similar expressions have been employed by Shakespeare, Milton, and other great English writers.

per-sist'. 1 per-sist'; 2 per-sĭst', *not* 1 per-zist'; 2 per-sĭst'.

per'son-al-ty. A legal term properly signifying *personal property*, as distinguished from *real property*, but often misused to signify either what is worn on one's person or what one personally owns, in distinction from property held in common with others or in trust.

> Some years ago, a lady in England . . . who wished to leave to her servant her clothing, jewels, etc., described them as her *personalty*, and unwittingly included in her bequest ten thousand pounds. MATHEWS *Words: Their Use* and *Abuse* ch. xiv, p. 365.

phe-nom'en-a. The plural of *phenomenon*, sometimes ignorantly used for the singular.

pi-an'o. Plural *pianos*, not *pianoes*.

piece. Used locally in the United States for "bit," meaning a small indefinite time or space. The use should be avoided as in a provincialism, as in "Can't you wait a *piece*?" "He went down the road a *piece*."

place. Used objectively without a preposition, or even adverbially; a provincialism common in parts of the United States; as, "She is always wanting *to go places*"; "Can't I *go any place* (*anywhere*)?" "I must *go some place* (*somewhere*)"; "I can't find it *any place*." All such forms are solecisms. See CONSTRUCTION.

plen'ty. For *plentiful*: a common fault, even among the fairly educated; as, "Fruit is *plenty*."

plurals. Solecisms, as violations of the principles of grammatical construction in the use of the plural, are exceedingly numerous. Compare CONSTRUCTION. They most commonly arise from violating the following rules:

I. In the *grammatical inflection* of words.

1. A compound word, whether hyphened or solid, forms its plural by adding *s* at the end of the whole

word, and not at the end of any one of its component parts; thus, *spoonfuls, handfuls.* (See note under -FUL, in vocabulary.) A few compounds, with elements in regular grammatical construction, form exceptions to this rule; as, *sisters-in-law, men-of-war. Courts martial* and *cousins german* are not exceptions to the rule given above, for *court martial* is a phrase made up of a noun and an adjective — simply *martial court:* the same is true of *cousin german, knight errant,* etc. See KNIGHT.

2. Words ending in *y* preceded by a vowel add *s* to form the plural, according to the common rule, but words ending in *y* preceded by a consonant change *y* to *ies* to form the plural; thus, *chimney, chimneys; attorney, attorneys; monkey, monkeys; donkey, donkeys;* but *mercy, mercies; supply, supplies; pony, ponies,* etc.

3. The first element of an ordinary compound composed of two nouns, even though it may refer to a whole class of things, is never pluralized. We say *bookkeeper* (a keeper of *books*), *bookbinder, fox-hunter, hair-brush;* not *bookskeeper, booksbinder, foxes-hunter,* and *hairs-brush.* So *footstool,* not *feetstool; toothache,* not *teethache; woman-hater,* not *women-hater.*

4. The second element of a compound whose first element is a numeral adjective is not pluralized; thus, a *ten-foot* (not *ten-feet*) rule; a *three-story* house; a *two-mile* race.

5. Certain words denoting a quantity, measure, weight, or the like, are used in the singular after a numerical adjective; as, *brace, couple, dozen, gross, head, pair, score, yoke.* We say " three *dozen* eggs "; " twenty *head* of cattle "; " five *yoke* of oxen." The number of words so used is much less than formerly, and tends to diminish; three *pairs* of shoes would by very many persons be preferred to three *pair.*

II. In the *grammatical construction* of words.

1. Nouns plural in form, but singular in sense, should not be used with plural construction; as, " The latest news *is,*" not " The latest news *are* "; " No other means *is* to be found," not " No other means *are* to be found "; " Economics *is* a useful study," not " Economics *are,*" etc. We say correctly " This is *a* means to an end "; but when *means* refers to more than one device, plan, or the like, it is plural; as, " Various *means* were tried." We say also " His remains *were* laid in the grave," because the word is commonly used for *parts that are left of anything,* as the remains of a fence, of a ruined castle, of a dinner, etc.

2. A multiple, or a sum or collection of units, is viewed as a singular, and should be so used. " That hundred dollars *is* here " is correct when the amount is viewed as one sum. When the separate coins are referred to, the expression is plural; as, " Those hundred dollars *were* all coined last year." Whether we should say " Three times three *are* nine," or " Three times three *is* nine," " Seven and five *are* [or *is*] twelve," depends upon whether the numbers are regarded as made up of so many separate factors, or simply as an aggregate. The mathematical sign = is always read " equals," whatever the quantities pre-

For Keys to Symbols used, see page 8.

ceding it, which seems to favor the use of *is* in like situations.

3. A singular subject takes a singular verb, even when that subject is followed by a dependent plural; as, "A great quantity of fossil remains *was* found," not "A great quantity . . . *were* found." Violations of this rule can always be avoided by a simple test: leave out all the dependent words, see what verbal form the subject then requires, and use that form, regardless of the dependent words intervening. "Not one of our friends *were* present"; cut out the dependent phrase "of our friends," and "Not one . . . *were*" is at once seen to be incorrect; the sentence should be "Not *one* of our friends *was* present."

4. *Each* and *every* require singular verbs. A violation of this rule is a common form of the error just noted. Fitzedward Hall (*Modern English* ch. iv, p. 117) quotes from Bentley, "The words . . . *every one* of which *were* in print before I used them." This should, of course, be "*every one* . . . *was*." "*Each* of the men *were* paid a dollar"; evidently, "*Each* . . . *was*."

5. Collective nouns are followed by verbs and pronouns in the singular or in the plural according as they are regarded collectively or distributively. In the sentence "There *was* a large congregation," the assembly is spoken of collectively, or as a whole. If the word is used distributively, that is, if anything suggests the idea of the component *individuals*, a plural verb should be used, as in the sentence "The congregation *were* not all of the same opinion." The choice of a singular or a plural verb in cases where either form would be proper is hence often influenced by the writer's way of looking at the subject.

6. A pronoun must agree in number with its antecedent. An indefinite antecedent is often mistaken for a plural, as in the sentence "If any one has been overlooked *they* may raise *their* hand." This error arises from the lack, in our language, of a singular pronoun of common gender. No one but a lawyer would care to say "If any one has been overlooked, *he* or *she* may raise *his* or *her* hand." The common solutions are: (1) To alter the construction, using the definite article, where it is necessary, instead of the pronoun; as, "Any one who has been overlooked may raise *the* hand," or "If any of you have been overlooked you may raise your hand." (2) To use *he* in its general sense as representing both masculine and feminine. See HE, 2, in STANDARD DICTIONARY.

To meet this deficiency of the language, *thon* has been suggested. See THON, in Faulty Diction and in FUNK & WAGNALLS STANDARD DICTIONARY.

7. A plural verb or pronoun never should be used with two subjects in the singular connected by a simple disjunctive, as *or*.

> When you wish to use very dry bread for any purpose, soak it in cold milk or water, instead of having *them* hot.
> *Housekeeping column of New York newspaper.*

This is plainly wrong. It would be possible to say "either of them"; but the best way is to avoid the pronoun and use a noun. Say "instead of having

For Keys to Symbols used, see page 8.

the liquid hot " or better " in cold instead of hot milk or water."

po'em. 1 pō'em; 2 pō'ĕm, *not* 1 pōm; 2 pōm.

poign'ant. Pronounced without the *g*, pein'ant. So its derivatives, *poignancy*, pein'an-si, and *poignantly*, pein'ant-li.

po-lice'. 1 po-lēs'; 2 po-līç, *not* 1 pō'lis; 2 pō'līç.

por'trait. 1 pōr'trit; 2 pôr'trit.

pos-sess'ive, doub'le. " A story of my father's "; " A servant of his aunt's "; " A command of the king's." This construction is usually explained as an elliptical partitive genitive; as, "A servant of his aunt's " is equivalent to " One of his aunt's servants," etc. This so-called double possessive, however, is not restricted to expressions that can be thus explained. One hears " That house of A's," though the speaker knows that A has but one house, and even such exclamations as " That rasping voice of Bridget's."

In the Shakespearian period the use of the double possessive (" money of the king's," 1 *Henry IV.* ii, 2) was not uncommon, but before that time its employment seems to have been rather rare, except in connection with the possessive pronouns, as in " a friend of mine," " a cousin of thine." The latter form of the double possessive goes back to an early period — as is seen in Chaucer's " every knight *of his*." It is a reasonable conjecture that the pronominal double possessive originated in a construction allied to the partitive genitive, although Maetzner (after citing numerous instances of its early use) says:

> The origin of this form of speech seems lost in popular language; the most ancient period of the language presents no support for it. *Grammar* vol. iii, p. 223.

The partitive sense, however, had ceased to be an essential element of the double possessive in Shakespeare's time, and probably at a period considerably earlier.

The value of the double possessive as a vehicle of thought is unquestionable. It distinguishes emphatically a phase of the subjective genitive from all phases of the objective genitive. A language that permits the distinctive phrases " A criticism of him " and " A criticism of his," " A portrait of mine," and " A portrait of me," " A notion of Peter " and " A notion of Peter's," is certainly richer in capacity of expression than a language limited to either of these constructions. And, in spite of ignorant censure of the double possessive, literary usage has long accepted it.

possessives. Some of the difficulties or errors in the use of the possessive case are as follows:

1. Where several coordinate nouns are in the possessive, the strict grammatical requirement would be the inflection of each; but the awkwardness of such a succession of possessives forbids its use. A common way of avoiding the difficulty is to inflect only the last of the series; but this is incorrect unless the series of names forms a combined name, as that of a business firm. The preferable way is to discard the possessive form for the objective case with *of*. Thus, instead of " John's, William's, and James's father," or " John, William, and James's father," it is better to say " The father of John, William, and James."

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In the case of a business firm the form " Smith & Jones's warehouse " would be correct.

2. Where possessive nouns are in apposition, the same difficulty arises. " At my friend's the banker's house " would be the strict grammatical form; but " At my friend the banker's house," the idiomatic form. The difficulty may be avoided, as in the preceding case, by changing the construction to " At the house of my friend the banker."

3. When a participle or participial phrase is dependent on a noun or pronoun, that noun or pronoun is often incorrectly put in the objective case instead of in the possessive; as, " The cause of your *brother* (rather, *brother's*) writing the letter "; " The fact of a *watchman* (rather, *watchman's*) being employed." Here the thing affirmed is not " the cause of your brother " nor " the fact of a watchman "; it is " the cause of . . . writing "; " the fact of . . . being employed." That is, the act or state is spoken of, and spoken of as belonging to a person; and the word denoting the person should be in the possessive.

In the case of pronouns, the correct usage is followed by all good speakers and writers; as, " The cause of *my* (*your*, *his*, *her*, *our*, *their*) writing," etc. It is with nouns only that there is any doubt, and then often simply because the possessive form becomes clumsy; *e. g.*, " To provide for every *particular's* being correctly stated." In such case it may be better to change the construction, and say " To provide for the correct statement *of* every particular." This is especially desirable where the noun is in the plural, so that to the ear the phrase is ambiguous. " As to the *translators* having often injudiciously used," etc., leaves the hearer doubtful whether the expression refers to one or more than one translator. Change the form to " As to the frequent injudicious use *by the translators*."

4. Possessive pronouns ending in *s* are not ordinary possessive forms, and therefore do not take the apostrophe; *hers*, *its*, *ours*, *yours*, *theirs*, not *her's*, *it's*, *our's*, *your's*, *their's*.

5. For the form of the possessive in nouns ending in sibilants, see 's, in STANDARD DICTIONARY.

post. In the sense of *inform*, a colloquial use derived from trade, ordinarily undesirable. " He is well informed " is better than " He is *posted*."

prac'ti-cal. Often misused for " skilled " or " skilful," as on a barber's sign, " *Practical* Hair-Cutting." What would " *theoretical* hair-cutting " be?

pre-ce'dence. 1 prĭ-sē'dens; 2 pre-çē'dĕnç, *not* 1 prĕs'ĭ-dens; 2 prĕç'e-dĕnç.

pre-dic'a-ment. 1 prĭ-dik'e-ment *or* -ment; 2 pre-dĭc'a-mĕnt *or* -ment, *not* 1 pŏr-dik'-; 2 per-dĭc'-.

pref'er-a-ble. 1 pref'ẽr-ə-bl; 2 prĕf'er-a-bl, *not* 1 prə-fūr'ə-bl; 2 pre-fĕr'a-bl.

prepositions. Some authorities object to the use of a preposition as the final word in a sentence, but such usage is in accord with the genius of all the Teutonic languages. The correctness of such usage — often the necessity for it — is to be determined by the meaning intended to be conveyed. For the general prin-

ciples governing the position of relational words, see CONSTRUCTION.

pres"en-ta'tion. 1 prez"en-tē'shŏn; 2 prĕz"ĕn-tā'-shon, *not* 1 prĭ"zen-; 2 prē"zĕn-.

pre-sen'ti-ment. 1 prĭ-sen'tĭ-ment *or* -mənt; 2 prē-sĕn'tĭ-mĕnt *or* -ment, *not* 1 prĭ-zĕn'-; 2 prē-zĕn'-.

pre-vent'a-tive. A spurious variant of *preventive*, formed to correspond with such words as *demonstrative*, but resting on a false analogy, since there is no form *preventate* from which to derive it. Moreover, there is no " antecedent blank " to be supplied by it, *preventive* being the universally accepted word for the idea to be expressed by it.

pre'vi-ous. Used as an adverb for *previously* without grammatical warrant, though occasionally by good writers. Not " *previous* to," but " *previously* to." When the use is adjectival, the proper word is *previous;* when adverbial, *previously*. However, there is really no occasion to use *previous* as an adverb while we have the better word *before;* as, " A quarter's notice is required *before* (not *previous*, nor *previously*, to) the removal of a pupil."

prin'cess. Pronounced 1 prin'ses; 2 prĭn'çĕs.

pris'tine. 1 pris'tĭn; 2 prĭs'tin, *not* 1 pris-tīn'; 2 prĭs-tīn'.

prob'a-bly. Three clear syllables, prob'ə-bli, never prob'li; the latter an error so frequent, and so fixed in some careless minds, that the word is even written *probly*.

pro-cliv'i-ty. In its modern use, always in unfavorable sense (Latin *proclivis*, down-hill); as, a *proclivity* to steal; a *proclivity* to grumble. We do not now say " He has a *proclivity* for art, music, or poetry " — rather *aptitude*, *taste*, or *talent* — nor " The young man has virtuous *proclivities* " — rather *tendencies*, *inclinations*, or *impulses*. Although once deemed an Americanism, the word has been shown to have the warrant of approved use in early English, originally in the favorable sense that it has since lost.

pro'gramme, pro'gram. The former, the French spelling of this word, has been till recently the common form. Now the Anglicized and more compact *program* is preferred, but must not be pronounced prō'grm, any more than *telegram*, tel'e-grm.

prom'ise. Always properly refers to the future; as, " I *promise* to go "; " I *promise* to pay." An affected misuse makes it equivalent to *assure*, and even refers it to the past; as, " I was frightened, I *promise* you ": a faulty usage parallel to that of *expect*. See EXPECT.

pro-po'sal, prop"o-si'tion. Usefully discriminated; as, " He rejected the *proposal* of his brother "; " He demonstrated a *proposition* in Euclid." A *proposal* is " something offered to be done "; a *proposition*, " something submitted for one's consideration."

pro-pose'. Misused for *purpose* or *intend;* as, " I don't *propose* to be imposed on "; " I *propose* to get my lunch early."

prof"es-ta'tion. 1 pret"es-tē'shŏn; 2 prŏf"ĕs-tā'shon, *not* 1 prō"tes-; 2 prō"tĕs-.

prov'en. *Proved* is the true English preterite and past participle of *prove: proven*, though an irregular form and originally a Scotticism, and used for *proved* chiefly

For Keys to Symbols used, see page 8.

in law courts and documents, has had wide usage among good authorities.

pro-vi'ding. Often inaccurately used as a conjunction for *provided*. Not "*Providing* he has the money," but "*Provided* he has the money."

put. For *run* or *ran:* as, "You ought to have seen him *put*"; "Then he *put* (sometimes *put out*) for home": an archaic usage now appearing as a colloquial Americanism. *Stay put* in the sense of "remain where (or as) placed" is also an Americanism, never used (unless playfully) by correct speakers.

Q

Quad-ru'ma-na. 1 kwŏd-rū'mə-nə; 2 kwạd-rụ'ma-na, *not* 1 kwod-rū-mē'nə; 2 kwạd-rụ-mā'na.

quag'gy. 1 kwag'ı; 2 kwăg'y, *not* 1 kweg'ı; 2 kwăg'y.

qual'i-ty. Etymologically, "property whether good or bad" (Latin *qualis*, of what sort). This is the proper sense; but some modern English writers seem to be aping the French usage of restricting it to "good quality"; as, "They enumerated his *qualities* and his defects"; better "his excellencies and his defects." Another restricted use of *quality* for "high estate," or "persons of high rank or standing" — common a century ago, especially in England — is now provincial or obsolete.

quan'ti-ty. Properly said of that which is measurable, as *number* is of that which may be counted. In mathematics *number is numerical quantity*, as distinguished from *physical quantity*, but in ordinary use *number* and *quantity* are distinct in sense, and *quantity*, in such expressions as "a *quantity* of people," "a *quantity* of birds," is decidedly inappropriate. For other uses of *quantity*, see FUNK & WAGNALLS STANDARD DICTIONARY.

quash. 1 kwesh; 2 kwąsh, *not* 1 kwash; 2 kwăsh.

quick'ly. A synonym of *soon*, but not always interchangeable with it. In strict use *quickly* refers to the speed of the action; as, "I will do it *quickly*"; *soon*, to the early beginning of the action; as, "I will do it *soon*."

quite. Strictly means "completely," "wholly"; as "His task is *quite* done." Its loose use, as meaning "very," "considerably," has been severely criticized, though it has the authority of many great literary names, as Macaulay, Goldsmith, Gibbon, Gay, Gray, and Cowper; as, "They are *quite* loving"; "*Quite* a severe article." In many phrases it is impossible to tell whether *quite* means *completely*, *wholly*, or *very*.

quite so. In England and to some extent in the United States an overworked formula of assent; as, "He talks indiscreetly." "*Quite so: quite so.*" "I think we shall arrive in time." "*Quite so: quite so.*"

quite some. A local colloquialism, wholly indefensible.

quo'rum. 1 kwō'rum; 2 kwō'rŭm, *not* 1 kwŏr'um; 2 kwŏr'ûm.

quo'tient. 1 kwō'shent; 2 kwō'shĕnt, *not* 1 kō'shı-ent; 2 kō'shi-ĕnt.

For Keys to Symbols used, see page 8.

R

R. Its omission, misplacement, and faulty enunciation to be guarded against. Not nev'a, but'a, lak, lāj, lēd Nu Yōk, befō', for *never, butter, lark, large, Lord, New York, before.* Not wēdh'er, hō'wid, etc., for *rather, horrid,* etc. Do not insert *r* to fill the hiatus that occurs when a word ending with a vowel is followed by one beginning with a vowel: a practise at once careless and lazy, that converts the proper name *Amelia Ann* into an allegation *Amelia ran.* Do not say, lēr, jēr, for *law, jaw.*

rad'ish. 1 rad'ıṡh; 2 răd'ish, *not* 1 red'ıṡh; 2 rĕd'ish.

raise. Raise, " to cause to rise; elevate "; never to be used intransitively. " He was so weak that he could not *raise,*" " He could not *raise* in the saddle " — (*raise* what?); the meaning is " He could not *rise.*" But we correctly say " He could not *raise* himself, his hand, or his head." Compare LIE and LAY; SIT and SET.

raise chil'dren. *Raise,* " to rear (an animal)," never to be used of bringing human beings to maturity: a misuse common in the southern and western United States. Cattle are *raised:* human beings are *brought up,* or, in older phrase, *reared.* Do not say, with the Westerner, " I have *raised* ten children," nor, with the old slave " Auntie," " I've *raised* thirteen head o' children."

ran'cor. 1 raŋ'kər; 2 răn'cor, *not* 1 ran'kər; 2 răn'eor.

rare'ly or ev'er. An incorrect expression for *rarely if ever.* See SELDOM.

rath'er. 1 rath'ər *or* rāth'ər, 2 răth'er *or* răth'er, *not* 1 ruth'ər; 2 rūth'er. Superfluous with adjectives ending in *-ish,* when this implies *rather;* as, " *rather* warmish," " *rather* coldish." Charles Lamb jestingly made the error apparent in closing a letter with " yours ratherish unwell." But with adjectives where *-ish* expresses quality only, not degree, *rather* is admissible, and may make a neat distinction; as, " *rather* foolish."

re"al-i-za'tion. 1 rı'əl-ı-zē'ṡhən; 2 rē"al-i-zā'shon, *not* 1 rı'əl-ız-ē'ṡhən; 2 rē"al-ız-ā'shon.

re'al-ly. 1 rı'əl-ı; 2 rē'al-y, *not* 1 rıl'ı; 2 rēl'y.

rec"i-ta-tive'. 1 res'ı-tə-tıv'; 2 rĕç'i-ta-tĭv, *not* 1 res'ı-tē-tıv; 2 reç'i-tā-tiv.

rec'og-nize. 1 rek'əg-naız; 2 rĕc'ŏg-nız, *not* 1 rek'ʊn-aız; 2 rĕc'ŭn-ız.

re-demp'tion. 1 ri-demp'ṡhən; 2 re-dĕmp'shon, *not* 1 rı-dem'ṡhən; 2 re-dĕm'shon.

rel'a-tive. More discriminating than *relation,* as meaning one connected by blood or marriage. Since one has numberless *relations* in other senses of the word, it can hardly be regretted that the word *relative* is supplanting the older form. See KINSMAN.

rere'dos. 1 rır'dos; 2 rēr'dŏs, *not* 1 rı-rı'dos; 2 re-rē'dŏs.

re-side', res'i-dence. Somewhat stately words, not to be indiscriminately used for *live, house* or *home.* In the legal sense, as affecting, for instance, the right to vote, a man's *residence* may be in a cheap lodging-house; but commonly the word would be understood

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of a building of some pretensions. "Where does he *live?*" is ordinarily better than "Where does he *reside?*" and to call a plain little cottage "my *residence*" is a bit of petty affectation.

re-source'. 1 rɪ-sōrs'; 2 re-sōrç', *not* 1 rĭ'sōrs; 2 rē'sōrç.

res'pi-ra"tor. 1 res'pɪ-rē"tər *or* -tər; 2 rēs'pi-rā"tor *or* -tŏr, *not* 1 rɪ-spaɪr'ē-tər; 2 re-spīr'ā-tor.

rest'ive. Naturally understood by every English-speaking person of a horse resisting control, and seeking to break from or escape it, or of persons similarly disposed. But certain critics, having determined that *restive* must mean *resting*, attempt to apply *resting* to the strained intensity of a *balky* horse — an idea that probably never occurred to any one but a critic. See definition and synonyms for RESTIVE, in STANDARD DICTIONARY. See examples from Burke, Coleridge, De Quincey, and many others, in Hall's *False Philology*, p. 97.

re-stor'a-tive. 1 rɪ-stōr'ə-tɪv; 2 re-stōr'a-tiv, *not* 1 rɪ-stər'ə-tɪv; 2 re-stŏr'a-tiv.

res"ur-rect'. A body-snatchers' term, now creeping into respectable speech, and even into literature: a word undesirable in all uses, and in sacred use deplorable.

re-tail', *vt.*, 1 rɪ-tēl'; 2 re-tāl'. } The grocers rɪ-tēl'
re'tail, *a. & n.*, 1 rĭ'tēl; 2 rē'tāl. } sugar at five cents a pound when they sell at rĭ'tēl in rĭ'tēl stores.

Rev'er-end, abbr. **Rev.** As a title, should, like *Honorable*, in strict propriety have the definite article, the phrase being adjectival; as, "The *Reverend* Thomas Jones"; or, if the first name is not used, we may say "The *Reverend* Mr. Jones." "*Rev.* Jones," often used in the western United States, is harsh if not rude. "*Rev.* Mrs." or "Mrs. *Rev.* Jones" should not be used in speech or writing.

re-verse'. Not to be confounded with *converse*. *Reverse* is the opposite or antithesis of something; minus is the *reverse* of plus. The "*converse*" is "an opposite reciprocal proposition," reached by transposition of the terms of the proposition, the subject becoming predicate and the predicate subject; the *converse* of the proposition, "If two sides of a triangle be equal, the angles opposite to those sides are equal," is, "If two angles of a triangle be equal, the sides opposite to those angles are equal." A proposition and the *reverse* (or contradictory) proposition can not both be true; the *converse* of a true proposition may or may not be true.

re-volt'. The transitive use of this verb, in the sense of "awaken aversion in," is a modernism, though having the sanction of such names as Cowper, Walpole, and Southey. The form "Such a spectacle is *revolting* to me" is, however, more common than the form "Such a spectacle *revolts* me."

rhythm. Pronounced rithm, never rith'um.

ride, drive. See RIDE; DRIVE, in STANDARD DICTIONARY, and DRIVE, in Faulty Diction.

right. In the sense of "obligation" or "liability," a barbarous Briticism or Hibernicism; as, "You have a *right* to be arrested if you break the law."

rights and priv'i-leg-es. To be used with discrimination. A *privilege* is "something peculiar to one or

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some as distinguished from others," " a prerogative "; so that the term is to be employed relatively. " The *rights and privileges* of the people," as often used absolutely in political platforms, demagogical speeches, and radical newspapers, is incorrect, since the people in this sense can have no *privileges*, *i. e.*, " things peculiar to individuals." Milton's use is correct when he says " We do not mean to destroy all the people's *rights and privileges*," since he is speaking of the people relatively, as distinguished from the magistrates and the king.

rind. 1 raind; 2 rīnd, *not* 1 rind; 2 rĭnd.

risk. 1 risk; 2 rĭsk, *not* 1 resk; 2 rĕsk.

road, coat, etc. To have the full, long sound of ō, not obscured or shortened.

> Learning condemns beyond the reach of hope
> The careless churl that speaks of sōap for sŏap;
> Her edict exiles from her fair abode
> The clownish voice that utters rōad for rŏad;
> Less stern to him who calls his cōat his cŏat,
> And steers his bōat, believing it a bŏat,
> She pardoned one, our classic city's boast,
> Who said at Cambridge, mŏst instead of mōst,
> But knit her brows and stamped her angry foot
> To hear a Teacher call a rōot a rŏot.
> O. W. HOLMES *A Rhymed Lesson* st. 43.

ro-bust'. 1 ro-bust'; 2 ro-bŭst', *not* 1 rō'bust; 2 rō'bŭst.

ro-mance'. 1 ro-mans'; 2 ro-manç', *not* 1 rō'mans; 2 rō'măns.

ro-se'o-la. 1 ro-zī'o-lə; 2 ro-ʂē'o-la, *not* 1 rō"zī-ō'lə; 2 rō"ʂē-ō'la.

ro'ta-to-ry. Formerly objected to as a vulgar and needless variant of *rotary*, but now apparently becoming differentiated from *rotary* in meaning. The tendency is to use *rotary* of the thing that rotates, or is capable of rotation, or of its motion, and *rotatory* of that which effects or pertains in some other way to rotation. *Rotary* more nearly approaches the participle *rotating; rotatory*, the noun *rotation* used as the first element of a compound. Thus, we speak of a *rotary* (*i. e.*, rotating) part or movement, but of *rotatory* power or action (*i. e.*, rotation-power, or power of rotation).

S

sac"cha-rine. 1 sak'ə-rın, -rin, *or* -rīn; 2 săc'a-rin, -rĭn, *or* -rīn.

sac"ri-le'gious. 1 sak"rı-lī'jus; 2 săc"ri-lē'ġus, *not* 1 -ij'us; 2 -lĕ'ŭs.

sa-ga'cious. 1 sə-gē'shus; 2 sa-ġā'shŭs, *not* 1 sa-gash'us; 2 sa-ġăsh'ŭs.

said, says. 1 sed, sez; 2 sĕd, sĕʂ, *not* 1 sēd, sēz; 2 sād, sāʂ.

sal'ver. Pronounced with the *l*, sal'ver.

same. Often used where *similar* is the proper word. *Sameness* is absolute identity; *similarity*, mere likeness, or relative identity. A gale blowing to-day with a velocity of 60 miles an hour is *similar* to, but is not the *same* as, one that blew with a velocity of 60 miles one year ago, although it has the *same* amount of velocity.

For Keys to Symbols used, see page 8.

san'guine. 1 saŋ'gwin; 2 săn'ğwin, *not* 1 saŋ'gwain; 2 săn'ğwĭn.

sar"sa-pa-ril'la. 1 sär'sə-pə-ril'ə; 2 săr'sa-pa-rĭl'a, *not* 1 sas'-; 2 săs'-.

saw, seen. In popular use, in some regions, often carelessly and inexcusably interchanged. *Saw* is the imperfect tense of *see*, and to be used as such only; *seen* is its past participle, and the form to be used, with the proper auxiliaries, in the tenses formed with the aid of the past participle. Not "I *seen* him," but "I *saw* him"; not "I have (or had) never *saw* it," but "I have (or had) never *seen* it."

say! I say! As an introductory exclamation, a colloquialism approaching a vulgarism.

says I. A colloquial solecism sometimes heard from even the educated; entirely indefensible.

scal'lop. By some arbitrary exception, pronounced scel'up.

scarce'ly. Often improperly used for *hardly*. In strict use *scarcely* has reference to quantity, *hardly* to degree; as, "It is *scarcely* an hour to nightfall"; "He will *hardly* finish his task by nightfall." *Scarcely* is not properly used as a conjunction; *scarcely* . . . *than*. Not "*Scarcely* had I addressed him *than* he recognized me," but "*No sooner* had I addressed him *than*," etc.

scared. 1 skârd; 2 scârd, *not* 1 skârt; 2 scârt.

score. See PLURAL.

scythe. 1 saith; 2 sȳth, *not* 1 saith; 2 sȳth.

seam'stress. After long attempt to establish the pronunciation sem'stress, most of the leading English dictionaries now pronounce this word as it is spelled, sĭm'stres.

seck'el (variety of pear). 1 sek'l; 2 sĕk'l, *not* 1 sik'l; 2 sĭk'l.

sel'dom or ev'er. A common vulgarism and solecism. A person may say "I *seldom if ever* use that word," that is, "I *seldom* use it, *if* indeed I *ever* do so"; or he may say, using a slightly more emphatic form, "I *seldom* or *never* do it," that is, "I do it very *seldom* at the utmost, *or* (in my own opinion) probably *never*."

sep'a-rate. As verb, 1 sep'ə-rēt; 2 sĕp'a-rāt; as adjective, 1 sep'ə-rit; 2 sĕp'a-rat.

se-que'la. 1 si-kwĭ'lə; 2 se-kwē'la, *not* 1 sek'wi-lə; 2 sĕk'we-la.

ser'pen-tine. 1 sûr'pen-tain *or* -tin; 2 sĕr'pĕn-tīn *or* -tĭn.

set, sit. In strict grammatical usage *sit* is always intransitive when referring to posture; *set*, transitive. The uses meaning "to *sit* on eggs" ("the hen *sets*") and "to fit" ("the coat *sets* well or badly") are colloquialisms, especially common in the United States, where many consider it pedantic to use *sit* in these senses. But literary usage has hardly sanctioned *set* as thus used, and most authorities hold that it should be employed in this way only colloquially.

sew'age, sew'er-age. *Sewerage* is the system of sewers, *sewage* the waste matter carried away in them.

shall, will. Often erroneously interchanged. In general, simple futurity is expressed by *shall* in the first person and *will* in the second and third, while determination is expressed by *will* in the first and *shall* in

For Keys to Symbols used, see page 8.

the second and third. In interrogations in the second and third persons the usage is not so simple, the speaker often putting himself in the place of the one spoken to or spoken of, and using *shall* or *will*, as if for the first person. For closer discrimination in their use, see SHALL and WILL, in the STANDARD DICTIONARY.

should, would. These words follow in the main the usage of *shall* and *will*, but with certain modifications required by their common use in dependent sentences. In general, in indirect quotation *should* is to be used after a historical tense where the speaker quoted employed *shall*, and *would* where the speaker quoted employed *will*. Thus:

Direct quotation: "He said to me, 'You *shall* go.'"
Indirect " "He said that I *should* go."
Direct " "He said to me, '*Will* you go?'"
Indirect " "He asked me if I *would* go."

The mixture of direct and indirect is always wrong; as, "He asked me *would* I go."

A correspondent of a leading New York daily newspaper, himself a well-known editor, writes: "As we have the gold standard established, we *would* lose thousands of millions and gain nothing by its disestablishment." This statement as it stands expresses a national wish for the loss of this vast sum. It is as if the writer had said in direct statement, "We *will* lose thousands of millions," *i. e.*, it is our intention to do so. "We *shall* lose thousands of millions" simply states a future fact. This, put into the form of indirect statement, must become *should:* as, "We *should* lose thousands of millions," such loss being the *inevitable result*, the *necessary future* of such action, though *not* by our intent or will.

should seem, would seem. The softening of assertion belongs to the amenities of literature. Even *seem* is sometimes too strong, or, oftener, the writer desires to give his reader an impression of extreme moderation of statement or of the writer's cautious distrust of his own opinion; as, "It *would seem* that he was misinformed"; "It *would seem* that so far England and the United States were in accord." This use of *would* is not exceptional; it is constantly resorted to in softening commands, directions, requests, suggestions, etc.; as, "It *would be well* to return before sunset"; "*Would you object* to stopping at the post-office?"

"It *would seem* so," evidently, thus means something different from "It *should seem* so" — the latter being used as an inversion in this and other like cases for "It *seems* that it *should be* so." A says "I think the writer is in error." B concurs by saying "It *should seem* so" — meaning "It *seems* that the facts are such that the writer must be regarded as being in error." Odd as this misplacement of *should* is, it probably antedates the Elizabethan period. In writers that have come into prominence since the middle of the 19th century, it *would seem* is commoner than it *should seem*, and if the former should eventually displace it *should seem*, the phrase substituted would be one that accords with analogy.

shr. Not to be pronounced *sr*; *shrill*, 1 shril, *not* sril;

2 shrĭl, *not* srĭl; *shrewd*, 1 shrūd, *not* srūd; 2 shrŭd, *not* srŭd; *shriek*, 1 shrĭk, *not* srĭk; 2 shrĭk, *not* srĭk.

sight. For a *great number* or *quantity:* as, "There was a *sight* of people"; "He made a *sight* of money": a slovenly colloquial use.

since, *adv.* 1 sins; 2 sĭnç, *not* 1 sens; 2 sĕnç. Used in the sense of *ago*, it refers to quite recent past time, while *ago* covers past time in general; as, "A messenger was here to see you." "How long *since?*" or "How long *ago?*" But if one says, "The Spanish Armada was destroyed off the coast of England," to ask, "How long *since?*" instead of "How long *ago?*" would have a grotesque effect, as if the event had happened lately.

> Why, sir, I brought you word an hour *since*.
> SHAKESPEARE *Comedy of Errors* act iv, sc. 3.

"He died a century *ago*."

sir'name. A misspelling of *surname*.

sleek. 1 slĭk; 2 slĕk, *not* 1 slik; 2 slĭk.

slough. Three senses and three corresponding pronunciations, 1 slau; 2 slow; 1 slŭ; 2 slu; 1 sluf; 2 slŭf. See SLOUGH[1, 2 & 3], in the STANDARD DICTIONARY.

soft'en. Drops the *t* in pronunciation, 1 sŏf'n; 2 sôf'n; as do all its derivatives. See the STANDARD DICTIONARY.

so'journ. As meaning to "have a residence, definite though temporary, in some place that is not one's home": once obsolescent, but now revived as supplying a lexical blank. *Sojourn* is incomparably better than the colloquial *stop*, which may imply merely momentary cessation of motion, and does not properly express even temporary residence; more specific than *stay*, which may apply to a delay of an *hour* between trains or the passing of a night. There is no other single English word to express the kind of residence expressed by *sojourn*.

sold'er. 1 sod'ər; 2 sŏd'er; the pronunciation 1 sō'dər; 2 sô'der (as if spelled *sawder*) wholly inadmissible.

soi'e-cism. 1 sel'ı-sizm; 2 sŏl'e-çĭsm, *not* 1 sō'lə-sizm; 2 sô'le-çĭsm. See CONSTRUCTION.

solemn style. So called from its use in prayer. Its characteristic features are the use of *thou*, *thee*, and *thy* or *thine*, in reference to the Deity, with archaic inflections of the verb in the second and third person singular; requiring for its mastery and consistent use thorough grammatical training and careful study of the English Bible.

sol'stice. 1 sel'stis; 2 sŏl'stĭç, *not* 1 sōl'stis; 2 sôl'stĭç.

some, *adv.* Used for *somewhat;* as, "I am *some* tired," is a bad provincialism. The restrictive use of *some*, with a numeral in the sense of *about*, is a well-established English idiom, but is unnecessary; as, "Look you bring me in the names of *some* six or seven." SHAKESPEARE *Measure for Measure* act ii, sc. 1.

some place. For *somewhere*, is inadmissible. See PLACE.

sort of (vulgarly **sorter**). See KIND OF.

sown. Mistaken for *sewed*, as cloth.

spasm. 1 spazm; 2 spăşm, *not* 1 spaz'um; 2 spăş'ŭm.

speak to a point, or **res"o-lu'tion.** Properly, *speak on*, except when pertinency of remark is intended.

spe"ci-al'i-ty, spe'cial-ty. Often confused. *Speciality* is the state or quality of being special; *specialty*

is an employment to which one is specially devoted, an article in which one specially deals, or the like.

spe'cies. The same in singular and plural; not singular *specie*. *Specie* is a distinct word meaning *coin*.

spir'it. 1 spir'ıt; 2 spĭr'ıt, *not* 1 sper'ıt; 2 spĕr'it.

splen'did. Applied properly to something characterized by splendor; hence, its indiscriminate application to anything admired or agreeable, as "a *splendid* man," "a *splendid* dinner," "a *splendid* bargain," is a gross misuse. See NICE.

stamp, *v.* 1 stamp; 2 stămp, *not* 1 stemp; 2 stamp.

stand'point. Irregularly formed — probably in imitation of the German *standpunkt* — and sometimes inconsiderately censured as being a superfluous substitute for *point of view*. That *standpoint* and *point of view* are not always interchangeable will be evident when the fact is recalled that, in literary usage, *point of view* has two different senses: (1) The point from which one views. (2) The point or relative place at which something is viewed, giving rise to the two phrases "From this *point of view*" and "In this *point of view*." Furthermore, there is in *standpoint*, as commonly employed, an implication of some permanence of position as regards the view taken or the opinion held: it is especially applicable to principle, convictions, etc., as determining views. No such implication of permanence attaches to *point of view*. Lincoln and Douglas argued, in their celebrated debate, from different *standpoints:* at times each, for the purposes of argument, took the other's *point of view*. *Standpoint*, therefore, besides being convenient as a single word, conveys a suggestion not carried by *point of view*, and, though it is less regular in formation than *standing-point*, its irregularity is not wholly anomalous.

staves. As plural of *staff*, pronounced 1 stavz; 2 stăvz; as plural of *stave*, pronounced 1 stēvz; 2 stāvz.

stead'i-ly. 1 sted'ı-h; 2 stĕd'i-ly, *not* 1 stid'-; 2 stĭd'-.

stol'id. 1 stel'ıd; 2 stŏl'id, *not* 1 stō'lıd; 2 stō'lid.

stop. Misused for *stay*. To *stop* is to cease moving or acting: the reverse of *start*. "I shall *stop* at Baltimore on my way to Washington" is correct; but "How long will you *stop?*" is as unreasonable a question as "How long will you *start?*" The proper question is "How long will you *stay* (or *remain*)?"

> The true meaning of the word *stop* was well understood by the man who did not invite his professed friend to visit him: 'If you come, at any time, within ten miles of my house, just *stop*.'
>
> MATHEWS *Words, Their Use and Abuse* ch. xiv, p. 359.

strat'e-gist. 1 strat'ı-jist; 2 străt'e-ĝist, *not* 1 strē-tī'jist; 2 strā-tē'ĝist.

strick'en. As a past participle of STRIKE, archaic in England, except when there is an implication in it of misfortune; as, "He was *stricken* with paralysis." In the United States *stricken*, in general applications, is not so distinctly archaic, and its use in reference to the erasure of words is very frequent; as, "It is ordered that the words objected to be *stricken* out." In the best literary usage of both countries *struck* is preferred to *stricken* when no implication of misfortune is conveyed in it. *Stricken* is the appropriate parti-

For Keys to Symbols used, see page 8.

cipial adjective; as, "a *stricken* man"; "a *stricken* deer."

stu'pid. 1 stiu'pid; 2 stū'pid, *not* 1 stū'pid; 2 stu'pid.

suc-ceed', *vt.* The transitive use, "If Providence *succeed* us in this attempt," is an archaism now almost disused.

suc-ceed' him-self'. In the phrase "elected to *succeed himself*." This phrase, probably at first used jocosely, is in danger of being adopted under the impression that it is smart. One person *succeeds* another, or one of his terms of office-holding *succeeds* his own previous term, but the person no more *succeeds* himself than he becomes a *substitute* for himself.

such. Often used where *so* is the preferable word. "I never have seen *such* a man" means "I never have seen a man like that one in appearance or character." "I never have seen *such* a tall man" is ambiguous; it may be intended to mean "I never have seen a tall man like this one in appearance or character," in which case the form is allowable; or it may mean "I never have seen *so* tall a man," in which case it should be so expressed.

such an-oth'er. A frequent error for *another such*.

such a one. Never *such an one*. See AN, in the FUNK & WAGNALLS STANDARD DICTIONARY.

Ho, *such a one!* turn aside, sit down here. *Ruth* iv, 1.

sug-gest'. 1 sug-jest'; 2 sŭg-ğĕst, *not* 1 suj-jest'; 2 sŭğ-ğĕst'.

sum'mons, *v.* A gross and useless provincialism or colloquialism for *summon*, which is the established word in legal and literary usage.

su-pe'ri-or. Compare INFERIOR.

sup'ple. 1 sup'l; 2 sŭp'l, *not* 1 sū'pl; 2 su'pl.

sure. Not to be used adverbially; not "I'm going *sure*," but "I'm *surely* going"; not "*Sure enough*, that's the same man," but "very *surely*," or "certainly."

sym'pa-thize with, sym'pa-thy for. The verb *sympathize* takes only *with:* the noun *sympathy*, in its secondary sense of *commiseration*, is often properly followed by *for*. We have sympathy *with* one's aspirations, *for* his distress; the sound man has sympathy *for* the wounded; the wounded man has sympathy *with* his fellow sufferers.

T

take on. For *grieve, scold*, etc., like *carry on* for behave sportively; both may be tolerated as colloquialisms that are popular because of their irrationality, or because they require no discrimination in statement.

take up school. An objectionable local Americanism for *begin school:* used also intransitively; as, "School *took up* at 9 o'clock," for "School *began*," etc.

tal'ent-ed. Has been objected to, first, because formed contrary to English analogy; but we have *booted, caped, cultured, leisured, tippled, unprincipled*, and many more such analogous forms, and have had some of them for upward of three centuries. Has been objected to, secondly, as based on a false metaphor,

since " a talented man " should mean " a man of talent," *i. e.*, " a man with *one talent*," while in the parable the man with a *single talent* was not what is now meant by " a talented man "; but while *talent* and *genius* are carefully distinguished (see synonyms of GENIUS, in vocabulary), there is no adjective form corresponding to *genius*, so that to avoid the use of a paraphrase many of the best English writers, as Burke, Hazlitt, Lamb, De Quincey, Macaulay, and Newman, have used " a talented man " in the sense of " a man of genius," *i. e.*, " a man of talents " in the strict use of the metaphor. Moreover, *talented* may be regarded as having won a place in the language in Great Britain, as expressing a higher order of ability than *clever*, as when " a talented writer " is used instead of the phrase " a writer of genius "; and in the United States not only as expressing the higher order of ability, but also as avoiding the ambiguity that would result from the colloquial use of *clever* if the latter word should be substituted for *talented*.

tap'es-try. 1 tap'es-trɪ; 2 tăp'ĕs-try, *not* 1 tep'es-trɪ; 2 tĕp'ĕs-try, *nor* 1 tap'stɪr; 2 tăp'stry, *nor* 1 tep'stɪr; 2 tĕp'stry.

ta-ran'tu-la. 1 tə-ran'tɪu-lə; 2 ta-răn'tū-la, *not* 1 tar-an-tiu'lə; 2 tăr-ăn-tū'la.

tar-pau'lin. 1 tar-pô'lɪn; 2 tär-pą'lin, *not* 1 tar-pô'lin; 2 tär-pô'lin.

teat. 1 tɪt; 2 tĕt, *not* 1 tit; 2 tĭt.

te'di-ous. 1 tĭ'dɪ-ʊs; 2 tē'di-ŭs, *not* 1 tĭ'jʊs; 2 tē'jŭs.

tech'y or **tetch'y.** Not, as commonly supposed, a corruption of *touchy*, but an independent word in old English: now only provincial or dialectic. " *Techy* and wayward was thine infancy." SHAKESPEARE *K. Richard III.* act iv.

tell of. Meaning to " give information concerning ": to be distinguished from *tell on*.

tell on. " To *tell on* a person," in the sense of " to inform against a person," is used in the Bible (1 *Sam.* xxvii, 11), but is now mainly heard in the language of children. The loss of it in literary English has not been supplied by any equivalent. " *Tell of* " has a different meaning.

te-na'cious. 1 tɪ-nē'shʊs; 2 te-nā'shŭs, *not* 1 tɪ-naṡh'ʊs; 2 tē-năsh'ŭs.

tenses, sequence of. Faulty diction is often the result of failure to employ the proper sequence of tenses in complex sentences. By what is called *the attraction of tenses*, the requirement is, as a rule, that the tense of the dependent verb shall be present when that of the principal verb is present, and past when that of the principal verb is past. " He *says* that he *is* tired " becomes when reported as a past state " He *said* that he *was* tired," and could not be " He *said* that he *is* tired." " He *says* that his friend *is* living " becomes " He *said* that his friend *was* living "; " He *said* that his friend *is* living " would be contrary to English analogy.

If the time of the dependent verb is antecedent to that of the principal verb, it continues antecedent when the principal verb is carried into the past. " He *says* that his friend *has* studied French " becomes " He *said* that his friend *had* studied French." So

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with *will* and *would*, *shall* and *should*. The speaker says " I *will* pay it," " I *shall* die "; the messenger correctly reports these utterances " He said that he *would* pay it," " He said that he *should* die." Compare SHOULD.

To the general rule of the attraction of tenses one notable exception is that, when the dependent sentence states a fact that is unchanging or universal, and hence always existing, the present tense is retained in the dependent sentence, even when the action of the principal verb is transferred to the past. " He *says* that space *is* infinite " becomes " He *said* that space *is* infinite "; " He *says* that God *is* good " becomes " He *said* that God *is* good." But " He *said* that God *was* very bountiful to him " is correct, because that is a fact alleged of a certain limited time. So " He *says* that God *will* take care of him " becomes " He *said* that God *would* take care of him," as expressing confidence touching the destiny of one person, rather than a universal truth.

Terp"si-cho-re'an. 1 tûrp'sı-ko-rī'ən; 2 tĕrp'si-ore'an, *not* 1 tûrp'sı-kō'rı-ən; 2 tĕrp'si-eō're-an.

ter'ra-pin. 1 ter'ə-pin, *not* tûr'ə-pin, *nor* tar'ə-pin; 2 tĕr'a-pĭn, *not* tēr'a-pĭn, *nor* tär'a-pĭn.

than, *conj.* Has the office of connecting a subordinate proposition, as an adverbial modifier, with an adjective or adverb of comparison in a principal proposition; hence its use is improper where there is no comparison. " No sooner . . . *than* "; but not " hardly . . . *than*," " scarcely . . . *than*." The faulty construction is obvious when the words are closely joined, but is readily fallen into by careless writers when there are intervening words or sentences; as, " This is derived from a wholly different source *than* the other," properly " *from* the other."

than whom. A phrase objected to by some grammatical critics, in such locutions as " Cromwell, *than whom* no man was better skilled in artifice "; but shown to be " a quite classic expression." Formerly *than* was often but not always used as a preposition, and *than whom* is probably a survival of such usage. The habit of putting a pronoun that ends a sentence in the objective case strengthens the tendency to the prepositional employment of *than*, and hence the usage in such sentences as " He is older *than me*," " you are taller *than him*," so common in English literature before the 19th century. Nevertheless, this tendency has been resisted by grammarians, and in the 20th century such phraseology is considered bad English. " *Than whom*," however, is generally accepted as permissible — probably because the sentence where it occurs can not be mended without reconstruction, and it has abundant literary authority.

that, who, which. In general, *that* in its relative use may be regarded as *restrictive*, *who* or *which* as *coordinating*. As thus discriminated, *that* is often nearly equivalent to *such as*, and *who* or *which* to a conjunctive phrase with *and*, *as*, *since*, or the like.

'I met the boatman *who* took me across the ferry.' If 'who' is the proper word here, the meaning is 'I met the boatman, *and he* took me across,' it being supposed that the boatman is known and definite. But if there be

For Keys to Symbols used, see page 8.

several boatmen, and I wish to indicate one in particular by the circumstance that he had taken me across the ferry, I should use 'that.' ALFRED AYRES *The Verbalist* p. 202.

" All words *that* are signs of complex ideas, furnish matter of mistake "; " All words *which* are signs," etc.; which of these expressions is correct? " All words *that* are," etc., signifies " words *such as* have this quality of being complex "; " All words *which* are," etc., may be equivalent to " All words, *since they* are signs," etc. But the latter statement is not true; hence the sentence is better written " All words *that* are signs of complex ideas," etc.

The following are some of the limitations to the uniform observance of this discrimination of *that*, as restrictive, from *who* and *which*.

1. Since *who* relates to persons only, while *that* may equally well refer to things, *who* is used instead of *that* even in restrictive clauses when the personal element is to be made prominent. " The disciples *that* constituted the early church " is less vivid than " The disciples *who* constituted the early church."

2. Since *that* requires its governing preposition to be placed at the end of the clause, many speakers and writers prefer to substitute *which* for *that* in such expressions as " The faith *that* the martyrs died *for*," changing it to " The faith for *which* the martyrs died " — on the ground that the latter form lends itself better to dignity and ease of style. Many, however, prefer the form with *that*.

3. Since *that* is not only relative, but also adjective, conjunction and demonstrative, it is often better to avoid an infelicitous accumulation of *that's* in a sentence, by the use of *who* or *which*, or some other expression, in place of *that*. For " I am told *that that* man *that* brought you *that* message said *that* " may be substituted " I am told that the man *who* brought you the message said so."

Special care is needed in substituting either of the coordinating relatives for a restrictive *that*, since, while the reference of *that* is almost always to the noun immediately preceding it, the reference of the other words may be to something more remote. In cases of such substitution it often becomes necessary to indicate the exact relation and meaning by the presence or absence of a comma. " All words, *which* are signs of complex ideas," can only be understood to mean that *all words are* signs of complex ideas. " Avoid the society of men *that* are selfish and cruel " means " of *such* men *as* are," etc. " Avoid the companionship of men *who* are selfish and cruel " may be said with the same meaning; but " Avoid the society of men, *who* are selfish and cruel," can only mean that men as a class are selfish and cruel and should be shunned.

In the course of editing the Greek text of the New Testament, I believe I have destroyed more than a thousand commas, *which* prevented the text being properly understood.

ALFORD *The Queen's English*, ch. iv, par. 192, p. 74.

This can mean nothing else than that the " destruction " of " commas " prevented the correct

For Keys to Symbols used, see page 8.

understanding of the text of the New Testament — a lamentable result. If the comma were omitted after the word *commas* it might be inferred that the " commas destroyed " were what " prevented the text being properly understood." But a better statement, free from all ambiguity, would be " commas *that* prevented the proper understanding of the text."

the'a-ter. 1 ϑi'ə-tər; 2 thē'a-tēr, *not* 1 thĭ-ē'tər; 2 thē-ā'tēr.

these kind, those sort, etc. As of fruits or anything else, an inexcusable vulgarism.

they, their, them, etc. Erroneously used in such expressions as " If any one has lost a penknife, *they* may apply to the janitor." See PLURAL and CONSTRUCTION.

this. Allowable before a *collective* expression; as, " *this* ten years."

this, that, or **these, those.** In the sense of *former* and *latter:* archaic, but, if used, *this, these,* should refer to the latter of the two things mentioned; *that, those,* to the former.

thon. Pronoun of the 3d person, common gender, meaning " that one, he, she, or it "; a neoterism proposed by Charles Crozat Converse, and apparently complying with the neoteristic canons, since it supplies an antecedent blank, obeys an obvious analogy, and is euphonious. See STANDARD DICTIONARY.

thou'sand. 1 ϑau'zənd; 2 thou'ṣand, *not* 1 ϑau'zən; 2 thou'ṣan.

through. " The speaker when *through* was cheered to the echo "; rather, " when he had *finished.*" " I am *through,*" meaning " I have finished eating," or " I have dined," is a vulgarism.

tick'lish. 1 tik'lĭsh; 2 tĭk'lĭsh, *not* 1 tik'l-ĭsh; 2 tĭk'l-ĭsh.

till. In some parts of the United States oddly misused for *by:* as, " I'll be there *till* [*by*] ten o'clock."

ti'ny. 1 tai'nı; 2 tī'ny, *not* 1 tī'nı; 2 tī'ny, *nor* 1 tin'ı; 2 tĭn'y.

to. As a sign of the infinitive, *to* not to be separated (save in exceptional cases) from its verb by any intervening word or phrase; as, " *to go* immediately," not " *to* immediately *go.*"

Strong censure of the " cleft or split infinitive " (infinitive in which *to* is separated from the verb) has been expressed by grammatical critics; but while it must be admitted that its employment is a blemish, it is to be noticed that its occurrence in good literature is frequent. Briefly, then, one may say that its use is in general to be avoided, but that it is permissible where ambiguity of sense or complexity of structure would result from using the infinitive in its regular form.

An adverb is often suitably put before the *to* instead of after the verb it qualifies; but this arrangement is open to the objection that it sometimes permits uncertainty as to the word qualified by the adverb.

The indication of an infinitive by *to* without the actual expression of the verb to which it belongs is a colloquialism pardonable in conversation, but unsuit-

For Keys to Symbols used, see page 8.

able to writing that is not intended to be colloquial in style.

But don't [said Lady Holmhurst], if you don't wish *to*, you know.
H. RIDER HAGGARD *Mr. Meeson's Will* ch. 5, p. 61. [H. '88.]

trans-act'. 1 trans-[*or* tranz-]akt'; 2 trăns-[*or* trănz-]ăct'.
trans'mi-grate. 1 trans'mi-grēt; 2 trăns'mi-grāt, *not* 1 trans-mai'grēt; 2 trăns-mī'grāt.
tran-spire'. Often misused, especially in carelessly edited newspapers, for *occur* or *happen*, as in "Comments on the heart-rending disaster that *transpired* yesterday are superfluous, but," etc. A thing that *occurred* a year ago may not *transpire* until to-day. For a criticism of this misuse of *transpire*, see a quotation from J. S. Mill under TRANSPIRE, in FUNK & WAGNALLS NEW STANDARD DICTIONARY.
trav'el-er. 1 trav'el-ər; 2 trăv'ĕl-er, *not* 1 trav'lər; 2 trăv'ler.
tre-men'dous. 1 trı-men'dus; 2 tre-mĕn'dŭs, *not* 1 trı-men'jus; 2 tre-mĕn'jŭs.
trod'den, trod. In prose, *trodden* as a perfect participle is much better than *trod*. "You have *trodden* [not *trod*] on my foot." In poetry, the participle *trod* is not uncommon.

They should have *trod* me into clay.
TENNYSON *Ballad of Oriana* st. 7.

truths. 1 trūthz; 2 truths, *not* 1 trūthz; 2 truthz.
tube. 1 tiub; 2 tūb, *not* 1 tūb; 2 tub.
Tues'day. 1 tiuz'dı; 2 tūz'da, *not* 1 tūz'dı; 2 tuz'da, *nor* 1 chiuz'dı; 2 chūz'da.
tur'bine. 1 tūr'bın *or* -bain: 2 tûr'bin *or* -bīn, *not* 1 tūr'bīn; 2 tûr'bīn.
tur'nip. 1 tūr'nıp; 2 tûr'nip, *not* 1 tūr'nup; 2 tûr'nŭp.
ty'phus. 1 tai'fus; 2 tŷ'fŭs, *not* 1 tai'pus; 2 tŷ'pŭs.
tyr'an-ny. 1 tir'ə-nı; 2 tŷr'a-ny, *not* 1 tai'rə-nı; 2 tŷ'ra-ny.

U

ug'ly. In England the prominent meaning is "*ill-looking* or *unsightly*," the opposite of *beautiful;* in the United States it is used both of men and beasts in the sense of "vicious, ill-natured, and dangerous." "Drink makes that man *ugly*"; "That horse has an *ugly* eye." In the latter use the word is liable to a misapprehension of its meaning, unless its relation to temper or disposition is either expressed or readily implied; as, "She had an *ugly* face." Had she a face indicative of bad temper, or a face not beautiful?
ul"tra-mon'tane. 1 ul'trə-mən'tēn; 2 ŭl'tra-mŏn'tān, *not* 1 -mən-tēn'; 2 -mŏn-tān'.
um-brel'la. 1 um-brel'ə; 2 ŭm-brĕl'a, *not* 1 um'brel-ə; 2 ŭm'brĕl-ə, *nor* 1 um-bər-el'a; 2 ŭm-ber-ĕl'a.
un-. In the use of words beginning with *un-* as expressive of negation, care must be taken not to join them in the same construction with antecedent negatives. The following incorrect sentence recently appeared in a New York newspaper: "The policy of the company was announced in *no unmistakable* language." "*No unmistakable* language" is, of course,

For Keys to Symbols used, see page 8.

" *mistakable* (or ambiguous) language " — the reverse of what the writer of the sentence meant to say.

un"be-known'. An obsolete or provincial colloquialism, even ignored by some dictionaries. *Unbeknownst* is its vulgar variant.

un-civ'il. 1 ŭn-siv'il; 2 ŭn-çĭv'il, *not* 1 ŭn-siv'l; 2 ŭn-çĭv'l.

un-com'mon. Incorrectly used instead of the adverb *uncommonly*, in the sense of " to an unusual degree or extremely "; as, " Her eyes are *uncommon* beautiful."

un-con'scion-a-ble. An adjective used for the adverb *unconscionably:* a bad provincialism. Sometimes vulgarly misused as a synonym of *uncommonly;* as, " She is an *unconscionable* handsome girl."

un"der-hand'ed. Has been characterized as a loose use of *underhand*, but common usage has almost legitimated it, although the best writers still prefer *underhand.*

un'der one's sig'na-ture. See OVER HIS SIGNATURE.

un"der-stand'. Colloquially misused as an expletive with interrogatory inflection, as a contraction of *do you understand?* and often with decidedly objectionable iteration, as if one should say: " Grammar, *understand*, is the science that treats of the principles, *understand*, that govern the correct use of language," etc. *See* is also misused in the same manner.

un'der way, un'der weigh. Distinguish between these terms. Consult the NEW STANDARD DICTIONARY.

unemphatic words. The use of an unemphatic word or words at the close of a statement or declaration seriously weakens the force; as, " His letters show how honorable in all his purposes *he was*." See CONSTRUCTION.

un"fre-quent'ed. 1 ŭn"frĭ-kwent'ĕd; 2 ŭn"fre-kwĕnt'ed, *not* 1 ŭn-frĭ'kwent-ĕd; 2 ŭn-frē'kwĕnt-ed.

u-nique'. An adjective frequently perverted, as denoting a degree of strangeness or oddity instead of indicating an object as the only one of its kind, which is the sole proper sense of the word. We may say *quite unique* if we mean absolutely singular or without parallel, but we can not properly say *very unique.* This word has been nonsensically used as a synonym of *beautiful.*

un-learn'ed. 1 ŭn-lûrn'ĕd; 2 ŭn-lĕrn'ĕd, in poetic use sometimes 1 ŭn-lûrnd; 2 ŭn-lĕrnd.

un-prec'e-dent-ed. 1 ŭn-pres'ĭ-dent-ĕd; 2 ŭn-prĕç'e-dĕnt-ĕd, *not* 1 ŭn-prĭ'sĭ-dent"ĕd; 2 ŭn-prē'çe-dĕnt"ĕd, *nor* 1 ŭn-prĭ-sĭ'dent-ĕd; 2 ŭn-pre-çē'dĕnt-ĕd.

un-wa'ry. 1 ŭn-wē'rĭ; 2 ŭn-wā'ry, *not* 1 ŭn-wâr'ĭ; 2 ŭn-wâr'y.

up. While the adverb *up* is often purely a redundance, usage has sanctioned it in many cases where rigid style might object to its appearance. *Up* as indicating completeness or emphasis should be discriminated from the redundant *up.* In *open up*, if the sense is that of the mere entrance upon or beginning of something, *up* is pleonastic; as, " He *opened up* his speech with a story." But if the meaning is that of more or less complete development, *up* is essential; as, " Webster always *opened up* a subject "; " The Aspen mines have been generally *opened up.*" See UP, in FUNK & WAGNALLS NEW STANDARD DICTIONARY.

up-on'. Often used for *on* in such phrases as "call *upon*," whether meaning *visit* or *summon*, and "speak (or write) *upon*." The reasonable tendency now is to use the simpler *on* whenever the idea of superposition is not involved.

ur-ban'i-ty. 1 ûr-ban'ı-tı; 2 ûr-băn'i-ty, *not* 1 ur-bē'nı-tı; 2 ûr-bā'ni-ty.

u're-a. 1 yū'rı-ə; 2 yu're-a, *not* 1 yū-rī'ə; 2 yu-rē'a.

used. 1 yūzd; 2 yuşd, *not* 1 yūst; 2 yuşt.

use to. The word *used* is often improperly shortened to *use*, and is so employed in such phrases as "I *use to be*," "He *use to go*," etc.

u'su-al-ly. 1 yū'ʒu-əl-ı; 2 yu'zhu-al-y, *not* 1 yū'ʒəl-ı; 2 yu'zhəl-y.

u-surp'. 1 yū-zûrp'; 2 yu-şûrp', *not* 1 yū-sûrp'; 2 yu-sûrp'.

ut'ter. The adjectival use of *utter* in any but an unfavorable sense is wrong: *utter nonsense*, but not *utter sense; utter discord*, but not *utter harmony; utter darkness*, but not *utter light*. The adverb **ut'ter-ly** is subject to the same rule. It may be said of a man that he is *utterly vicious*, but not that he is *utterly good*.

V

vac'ci-nate. 1 vak'sı-nēt; 2 văc'çi-nāt, *not* 1 vas'ı-nēt; 2 văç'i-nāt.

va-ga'ry. 1 və-gē'rı; 2 va-gā'ry, *not* 1 vē'gər-ı; 2 vā'ga-ry.

val'u-a-ble. 1 val'yu-ə-bl; 2 văl'yu-a-bl, *not* 1 val'yu-bl; 2 văl'yu-bl. Properly used only of things that have monetary worth or that possess a precious or useful character or quality, but sometimes improperly extended in colloquial use to persons and used instead of *valued;* as, "We have lost a *valuable* friend." "One of our most *valued* contributors has sent us several *valuable* articles" is correct. Transposition of the adjectives would make the sentence faulty.

va-mose'. This verb, although it has a pseudo-classical etymology, is ranked as slang.

va'ri-e-gate. 1 vē'rı-ı-gēt; 2 vā'ri-e-gāt, *not* 1 və-rai'ə-gēt; 2 va-rī-a-gāt, *nor* 1 vē'rı-gēt; 2 vā'ri-gāt.

va-ri'o-la. 1 və-rai'o-lə; 2 va-rī'o-la, *not* 1 vē'rı-ō'lə; 2 vā'ri-ō'la.

vaude'ville. 1 vōd'vil; 2 vōd'vĭl, *not* 1 vōd'vil; 2 vôd'vĭl.

ve'he-ment. 1 vī'hı-[*or* -ı-]ment; 2 vē'he-[*or* -e-]mĕnt, *not* 1 vı-hī'ment; 2 ve-hē'mĕnt.

ve'nal and **ve'ni-al.** Careless and ignorant writers sometimes confound these adjectives. Theft on the part of a starving man is a *venial* sin, but the act is not *venal:* embezzlement by a bank cashier is *venal*, but not *venial*.

ven'i-son. 1 ven'ı-zən *or* ven'zən; 2 vĕn'i-şon, *or* vĕn-şon, *not* 1 ven'ı-sən; 2 vĕn'i-son, *nor* 1 ven'son; 2 vĕn'son.

ven'ti-late. Care must be taken in the metaphorical use of this verb not to apply it directly to persons; in such application it is slang. It is properly applicable to facts, motives, opinions, etc., and permissible only in the sense of exposing or giving publicity to; as, to

For Keys to Symbols used, see page 8.

ventilate a public abuse, a criminal purpose, or a silly idea.

ve-rac'i-ty. Said only of persons or their statements, not of facts, while *truth* is applicable to both persons and facts. It would be incorrect to speak of the *veracity* of anything that has been done or has come to pass. A man is or is not considered a person of *veracity;* a story is or is not *true.* "A man of *truth* and *veracity*" is a pleonastic expression. See synonyms under VERACITY, in NEW STANDARD DICTIONARY.

ver-bos'i-ty. 1 vər-bɐs'ɪ-tɪ; 2 ver-bŏs'i-ty, *not* 1 vər-bŏs'ɪ-tɪ; 2 ver-bŏs'i-ty.

verse. Primarily a single line of poetry; often questionably extended to apply to a connected series of lines, as a stanza; "The congregation will sing the 103d hymn, omitting the second and third *verses* (*stanzas*)." Some grammarians of high standing, as Professor W. D. Whitney, advocate the use of *verse* instead of *stanza.*

ver'sion. 1 vūr'shən; 2 vĕr'shon, *not* 1 vūr'ʒən; 2 vĕr'zhon.

ver'y. An adverb that from the grammarian's point of view properly qualifies a participle only when the latter is used merely as an adjective; as, *very tired; very pleasing.* The grammatical critics accordingly object to such expressions as *very pleased, very dissatisfied,* or *very hated.* It must be said, however, that, although it may be better grammar to interpose an adverb; as, *very much pleased, very greatly dissatisfied,* or *very bitterly hated;* yet this use of *very* has been good English for centuries.

vet'er-i-na-ry. 1 vet'ər-ɪ-nē-rɪ; 2 vĕt'er-i-nā-ry, *not* 1 vet'rɪn-ē-rɪ; 2 vĕt'rin-ā-ry, *nor* 1 vet'ɪn-ē-rɪ; 2 vĕt'in-ā-ry.

vic'ar. 1 vik'ər; 2 vɪe'ar, *not* 1 vɑi'kər; 2 vɪ'ear.

vic'to-ry. 1 vik'to-rɪ; 2 vɪe'to-ry, *not* 1 vik'tə-rɪ; 2 vɪe'to-ry, *nor* 1 vik'trɪ; 2 vɪe'try.

vin'di-ca-to"ry. 1 vin'dɪ-ke-tō"rɪ; 2 vĭn'dɪ-ea-tō"ry, *not* 1 vɪn-dik'ə-to-rɪ; 2 vin-dĭe'a-to-ry.

vi"o-lin-cel'lo. A corruption of *violoncello.*

vir'u-lent. 1 vir'u-lent; 2 vĭr'ụ-lĕnt, *not* 1 vūr'u-lent; 2 vĭr'ụ-lĕnt.

vis'count". 1 vɑi'kaunt; 2 vɪ'count, *not* 1 vis'kaunt; 2 vĭs'count.

vit'ri-ol. 1 vit'rɪ-əl; 2 vĭt'ri-ol, *not* 1 vit'rəl; 2 vĭt'rol.

viz'or. 1 viz'ər; 2 vĭz'or, *not* 1 vɑi'zər; 2 vɪ'zor.

vol-ca'no. 1 vel-kē'no; 2 vŏl-cā'no. Fitzedward Hall says (*Modern English,* p. 319): "The pronunciation of *volcano* with the Italian *a* [1 vel-kā'no; 2 vŏl-eä'no] is a sort of shibboleth of the English nobility."

vol'un-ta-ri-ly. 1 vel'un-tē-rɪ-lɪ; 2 vŏl'ŭn-tā-ri-ly, *not* 1 vel-un-tē'rɪ-lɪ; 2 vŏl-ŭn-tā'ri-ly.

W

waft. 1 wɑft; 2 wăft, *not* 1 wɑft; 2 wăft.

waist'coat. 1 wēst'kōt *or* wes'kət; 2 wūst'cōt *or* wĕs'cot.

wan'der-ing. 1 wɑn'dər-ɪŋ; 2 wän'der-ing, *not* 1 wɑn'drɪŋ; 2 wän'dring.

For Keys to Symbols used, see page 8.

wa'n't. A contraction of *was not*, or improperly of *were not;* as, " He *wa'n't* (or they *wa'n't*) at home ": a common vulgarism.

wasp. 1 wesp, *not* wēsp; 2 wäsp, *not* wąsp.

wa'ter. 1 wē'tər; 2 wą'ter, *not* 1 we'tər; 2 wŏ'ter.

ways, for way. In the sense of " space or distance," the erroneous form *ways*, for *way*, is often used colloquially, perhaps originally through confusion with the suffix *-ways:* as, " The church is a long *ways* from here," which should be " The church is a long *way*," etc.

we. The " editorial *we* " is occasionally misused, as when an editor writes " *We* asked the advice of our wife." In such case the writer should not use the pronoun *we*, but should allude to himself as in the third person, " *He* asked the advice of his wife." It would be proper to say, " *Our* editor (or the editor) asked the advice of his wife."

weap'on. 1 wep'ən; 2 wĕp'on, *not* 1 wīp'ən; 2 wēp'on.

Wednes'day. 1 wenz'dı; 2 wĕnz'da, *not* 1 wed'nəs-dı; 2 wĕd'nes-da.

went for gone. The imperfect *went* is often vulgarly used for the past participle *gone* in conjunction with the verb *have:* as, " I *have went* there many times," instead of " I have *gone*," etc.

whack, what, which, etc. Pronounced hwac, hwet, hwich, etc.; not wac, wet, wich, etc. The English are especially lax in the pronunciation of such words as these, almost uniformly dropping the initial *h* sound, while many Americans err by making the aspirate too sharply prominent. The *h* sound should be distinct, but not too conspicuous.

wharf. Either *wharfs* or *wharves* is correct as the plural of *wharf*. By extension, *wharf* is sometimes erroneously used in the sense of *dock*. See DOCK, in FUNK & WAGNALLS NEW STANDARD DICTIONARY.

where. The preposition *to* or *at* must never end a sentence beginning with this interrogative. Examples of such vulgar redundance are: " *Where* has he gone *to?*" " *Where* was I *at?*"

wheth'er or no. A phrase that has by usage been legitimated, though *whether or not* is more strictly correct.

which, who, that. The use of these words must be confined to the antecedent clause or phrase, and care must be taken to have such antecedent perfectly clear. For the general principles, see CONSTRUCTION. For the use of *who*, *which*, and *that* in relative clauses, see THAT. Compare also WHO, WHICH, and THAT, in FUNK & WAGNALLS NEW STANDARD DICTIONARY.

who. Improperly for *whom;* as, " *Who* do you refer to?" In all such instances if the words are transposed the impropriety becomes obvious.

whole of. A phrase not to be used for *whole* or *entire* before a plural noun; as, " The *whole of* the (rather the *entire*) audience rose and cheered." Nor can *whole of* be substituted for *all:* as, " The *whole of* the conspirators were caught," which should read " *All* the conspirators were caught."

whose. The use of *whose*, the possessive of *who*, in place of the phrase *of which*, is now considered good

style. Instead of "Poetry, *the* chief purpose *of which* is to exalt the beautiful" we can correctly say "Poetry, *whose* chief purpose," etc.

wld'ow wom'an. An obsolete or provincial expression, now a pleonasm, the word *widow* now always signifying a *woman*.

wind. The noun *wind* is pronounced with the short *i*, except in poetry, where it sometimes legitimately takes the long *i* (ai), to rime with *mind, kind*, etc.

with-out'. Not to be used as a conjunction for *unless* or *except*. "I'll come *without* it rains" is incorrect for "I'll come *unless* it rains." *Without* has the disadvantage of occurring as three parts of speech with a perplexing variety of meanings.

wit'ness. A verb sometimes misused as a synonym of *see*. We can *witness* an assault, a murder, a theft, a sunrise, anything that is of the nature of an event or is subject to change — but not a thing — not a river, a house, a fire, or a star.

wom'an. See LADY.

worse. An adverb sometimes used for *more:* as, "He dislikes tea *worse* than coffee": a vulgarism.

worst kind. For *much* or *extremely:* as, "I need (or want) a new pen the *worst kind*": a vulgarism, besides equivocally suggesting "the worst kind of a pen."

wres'tle. 1 res'l; 2 rĕs'l, *not* 1 rest'l; 2 rĕst'l.

Y

y. In *y-cleped*, and other old words, has only the sound of *i* short as in *tin*.

yacht. Pronounced yŏt, *not* yat.

yel'low. 1 yel'o; 2 yĕl'o, *not* 1 yel'ə; 2 yĕl'ĕr.

yolk. 1 yōk *or* yōlk; 2 yŏk *or* yŏlk, *not* 1 yelk; 2 yĕlk.

yon'der. 1 yən'dər; 2 yŏn'der, *not* 1 yen'dər; 2 yĕn'der, *nor* 1 yun'dər; 2 yŭn'der.

you. Even when used in relation to one person, is still grammatically plural, always requiring the plural verb; as, "You *were* fortunate," not "You *was* fortunate"; "If you *were* to curse you would sin," not "If you *was* to curse," etc. See TENSES.

you and I, you or I. Phrases in which the objective pronoun *me* and the first personal pronoun *I* are often confused; as, "This will not do for *you and I*," instead of "This will not do for *you and me*." The rule is very simple, viz.: use *I* or *me* in such connection just as if the words "you and" or "you or" were omitted. "They were not citizens as (*you and*) *I*"; "He is not so tall as (*you or*) *I*."

youths. 1 yūthz; 2 yuthz, *not* 1 yūthz; 2 yuthz.

Z

zeal'ot. 1 zel'ət; 2 zĕl'ot, *not* 1 zil'ət; 2 zĕl'ot.

zeug'ma. Is the joining of two or more words (as nouns) to a third (as a verb) with which only one or a part of them can be made to agree except by using the nouns in different senses, or by taking the verb in

different senses in relation to the different nouns, or by letting the underlying logical relation overrule the grammatical — in Greek a very common figure, but in English quite unusual and ordinarily a violation of the principles of construction and a grave fault in diction. (See CONSTRUCTION; also ZEUGMA, in NEW STANDARD DICTIONARY.) "The *control*, as well as the *support*, which a father *exercises* over his family *were*, by the dispensation of Providence, withdrawn"; *control* is properly *exercised*, but *support* is not; the verb-form *were* is made plural to accord, not with the grammatical relation of *control* and *support*, but with the logical relation underlying *as well as* regarded as equivalent to *and*.

zinc'ic. 1 zink'ık; 2 zĭnc'ic, *not* 1 zin'ık; 2 zĭn'ic.

zo-dī'a-cal. 1 zo-dai'ə-kəl; 2 zo-dī'a-cal, *not* 1 zō'dı-ak-əl; 2 zō'di-ăc-al.

zo"o-log'ic-al. 1 zō"o-loj'ı-kəl; 2 zō"o-lŏġ'ı-cal, *not* 1 zū"o-loj'ı-kəl; 2 zu̧"o-lŏġ'i-cal.

zo-ol'o-gy. 1 zo-ol'o-jı; 2 zo-ŏl'o-ġy, *not* 1 zū-ol'o-jı; 2 zu̧-ŏl'o-ġy. These and other words with the same first element are in many instances oddly pronounced 1 zū-ol'o-jı; 2 zu̧-ŏl'o-gy, 1 zū'o-fait; 2 zu̧'o-fŷt, etc. — a mistake that begot *Zoo* as the abbreviation in England for the Zoological Gardens.

For Keys to Symbols used, see page 8.