

sized: "The *crack* of the rifle was followed by the *whistle* of the bullet, and its *dull thud* as it struck the victim, who *sprang* from his lair, *rushed* from the covert, gave a few immense *bounds*, and fell with a *crash* to *gasp* and *sob* and *sign* away its life." Then again, I would ask you to judge of the comparative merits of two individuals by merely listening to the sounds of the words which convey to the mind through the ear the notion of their distinguishing characteristics. I will denounce one as a *poor, mean, vile, niggardly, miserly* wretch; I will dub the other a *good, honest, brave, generous, outspoken* man. Upon hearing the vocal delineations of the characters of these two figurative individuals, as I have articulated them, to which would you prefer to lend an imaginary \$5 bill? In concluding my illustrations on onomatopœia, I would ask you whether there is not something peculiarly soothing and refreshing about the mere utterance of the following: "I loved to roam through the cool grassy meadows, by the limpid waters, under the whispering leaves of the dewy evening?" On the other hand, is there not something irritating, oppressive, suggestive of perspiration and a thermometer at 100° in this: "I toiled along, footsore and weary, now grumbling, now lagging, now halting, down the hot, dusty, dreary road, beneath a burning sun set in a copper-coloured sky?" I cannot, of course, say whether your notions will exactly accord with mine on this subject; but, for my part, I do think that many words have uses apart from mere *arbitrary* form or sound.

I would like, in the next place, to say something of the influence which derivation exerts in the formation of words. Is the word *heliography*, which means literally sun-painting, or photography, a purely arbitrary word? Is it not rather a beautiful picture, a verbal photograph of the science it repre-

sents? It is derived from the Greek *helios*, i.e. sun, and *graphê* a painting; and what is a photograph but a sun painting? *Photograph* is itself a picture word—Greek *phos*, *photos*, light, and *graphê*. *Cabal*, again, is an instructive word, even apart from its derivation, which is a matter of dispute, meaning literally a small party united for some secret design. The story connected with this word must be fresh in your minds, and the names of Clifford, Arlington, Buckingham, Ashley, and Lauderdale live again with the mere pronunciation of the dissyllable in which their memories are embalmed. Take the word *dynamite*; you have all some idea of the latent destructive force compressed within a small mass of this dangerous material. Why was the name chosen to express the deadly explosive in preference to perhaps a simpler one? Because the Greek *dynamis*, *dynamis*, denotes power, and power is the distinguishing attribute of the substance in question. Trench, in his "Study of Words," gives *dilapidate* and *caper* as examples of fine word pictures, and he could have chosen few more apt and striking. "Dilapidate"—Latin *de* from *lapis lapidis*, a stone—stone from stone—thus the ruin totters and tumbles; and what fitter, sadder, more eloquent word could have been chosen to illustrate the slow decay, the gradual fall, the final and utter prostration and dissolution of what was once erect and compact, and imposingly beautiful? So with "*caper*"—it means a sudden leap or skip. Now, every one who has watched a goat must have noticed the seeming involuntary and amusing gambols this animal indulges in. Well, the word admirably illustrates the erratic movements of the creature which in Latin is *caper*. One more illustration and I have done with derivation. What a beautiful word is "*microscope*." Let us trace it to its origin. First, however, what does the word