

circus, hence jumping from one thing to another. When you make a sally you take a leap. A salient angle is an angle arrested in its leap, hence projecting outwardly. A salmon is literally the *leaper*. Dead indeed are words to those who never woo them by appealing to their sources; full of thought, suggestive, and palpitating with life are they to those who earnestly and lovingly press them to deliver their messages. Again, take the words *end* and *extremity*. Both refer to the last of the parts which constitute the whole. End is termination of length, extremity, the greater distance from the centre. The end is opposed to the beginning, and the extremity to the middle. Hence the *end* of a journey, the *extremity* of an island. A man whose health is failing is departing more or less rapidly from the centre, and as there is no chance of a return is approaching his end; if there is a prospect or chance of recovery, he is only approaching an extremity. A thing with no specific form may have an end; an extremity is applied to that which projects lengthwise. End seems to be connected with Sanskrit, *Enta*, death. Again: of *eternal* and *immortal*, that is eternal which knows no end, that is immortal which knows no death, what is inanimate may be eternal; only living beings can be immortal. Hence we speak of the *Eternal* God, of *immortal* angels. Immortal may also be applied to God. God, as having neither beginning nor end is eternal—the exact force of the Latin *Æternus*. A writer that influences the future destiny of man may be said to write for eternity rather than for immortality. The word eternal has stretched in its meaning beyond the bounds which its origin would suggest, as the origin of the word seems to be, *lasting for an age*. In immortal you have simply the negative of death. Of *definition* and *description*, definition gives the outline, description the coloring. To give a thing's own boundaries is to define it—define, to limit, *de*, down and *finire*, to end; to write the character of its contents—*scribere*—is to describe it. The one separates the other exhibits. Vagueness is fatal to definition, faintness to description. Haziness in writing is the inevitable outcome of ignorance as to the origin and life of words. Clearness of thought is largely the result of a good working knowledge and description as seen in the light of derivation. How lynx-eyed the scholar becomes who evokes from terms their inner and essential meanings! How fresh thoughts start as the words open up! It is the intelligent use of language that gives language. You may be ignorant of many things and yet excusable; if you lack an intelligent knowledge of