

Hip, the thrice-repeated exclamation which precedes the cheer of onset or victory, is *Hierosolyma est perdita!* and should on this supposition be *Hep!* It was the cry heard in German cities when the unfortunate Jewish quarter was to be assailed. *News* has been derived, scarcely in earnest, it is to be imagined, from the initials of the four "airts," N, E, W, S. Like *Abeccedarian*, or the *Abcdarium Naturæ* of Lord Bacon, *Elementa* has been said to be composed of L, M, N, the letters whose sounds seem to be heard in the word. The cabinet of Charles II. (1670) was, in no amiable mood, branded as the *Cabal*, from the initials of its five members, Clifford, Ashley, Buckingham, Arlington, and Lauderdale. *Cabaler*, in French, signifying *to intrigue*, existed long before, and doubtless suggested the *mot*. This party-term of 1670 has rendered the Hebrew word for occult science familiar to English ears. The absurd expression "Teetotalism," is, I think, connected with the well known little toy, in which the letter T denoted *totum*, and signified "Take-all." By a process the reverse of that indicated above, the abbreviation IHΣ, has been, in an age unfamiliar with Greek, resolved into initials, and interpreted accordingly.

Abbreviated, however, though many of our words are, the English language abhors outward signs of curtailment. We repudiate to the greatest possible extent the apostrophe and the circumflex. We like to have our lines look staid and unbroken. In this respect a page of English resembles a page of Latin. There is a solid, sensible air about them both. A page of French or of Greek will exhibit a succession of elisions duly notified, and the words generally, besides, appear to be in a state of flurry and effervescence with accents and other little diacritical touches—

"As thick and numberless
As the gay motes that people the sunbeam."

We dot our i's and cross our t's, simply to distinguish them from similar parts of other letters. This is the only weakness in which we indulge. We dismiss even from poetry elisions and contractions which Shakspeare and Dryden considered not at all ungraceful. We tolerate "t'other" for "the other," "on't" for "on it," "'em" for "them," only in Humorous Verse. How compact and unfrivolous the pages of Tennyson look! Even the unpronounced *-ed* is left to be discovered by the ear of the reader. Notes of exclamation are suppressed.

"Doeth" has become "doth;" "do on," "don;" "do off,"