

together some one hundred and fifty words and phrases. These are divided into nouns, verbs, verbal phrases, adjectives, etc., arranged in alphabetic order. The first column contains all words and phrases naturally associated according to the laws of similarity, contiguity and comprehension,—synonyms and the like; the second column contains a similar group related to the first column according to the law of contrast,—antonyms, polar opposites, and the like. By means of cross-references, other groups of associated meaning are brought to the attention.

A large collection of groups like these, printed without alphabetic order and without definitions, notes or comments, constitutes the *Thesaurus of Roget* or the *Dictionnaire Idéologique* of Robertson. It is obvious that this is really an index of words to be studied in other dictionaries, unless the student be thoroughly stored beforehand with words and meanings.

An attempt has been made in this volume to give the less accomplished student further help in his handling of the groups, and his use of them for original work. In the first place the words and phrases are defined. The dictionaries try first to state, with exactness and clearness, the thought for which each word stands. The student of literature or oratory knows that putting together these dictionary definitions does not give the full force of the great passages. When words are idiomatically put together, the combination is not agglutinative; relations between the words appear, and the result is not a mechanical compound, but chemical, or, rather, vital, especially when the melody of the voice is added.

The definition is an idea, a solid intellectual center; the emotions which have been felt with it rise in memory with it, and give it an aureole, a halo, a nimbus, a glory, spheres of radiance. A word is thus a living power, with an individuality embodied in its root and affixes. It has a history; it has a character derived from its history. Every familiar phrase in which it occurs, every great passage in literature in which it is found, every great occasion with which it is associated, every honored name with which it is connected adds to its charm. Every happy phrase in Gray's "Elegy in a Country Churchyard" adds to the charm of every other. Every resonant word in the Declaration of Independence, or in Webster's Speech for Liberty and Union, has new power, and when the great orator repeats the magic words of Milton and Shakespeare he redoubles their harmonies. Every kind of favorable influence combines to strengthen and beautify the moving idiom of our English Bible.

In order to aid workers in literature to perceive and enjoy these associations, the definitions here given are often turned so as to suggest the original thought of the word, the beginning of its history, especially if it is derived from the name of some person or place worthy of renown. In the group of words we have mentioned under **Excitability** are **Quixotism**, chivalry run mad in amiable madness, as in "Don Quixote" of Cervantes; **Agony**, like that of a wrestler in the Olympic games; **Patience** on a monument, defined as "smiling at grief," and given its Shakespearian grace by reference to "Twelfth Night" ii, 4. There is **Stoicism**, dignifying the "Stoic of the Woods, the man without a tear," in Campbell's "Gertrude of Wyoming," and there are Chaucer's "making a virtue of necessity;" **Inextinguishable** laughter of the gods, from Homer, "Iliad I, 268"; **Volcanic**, like the chimney of the forge of Vulcan; the Bible's itching ears;