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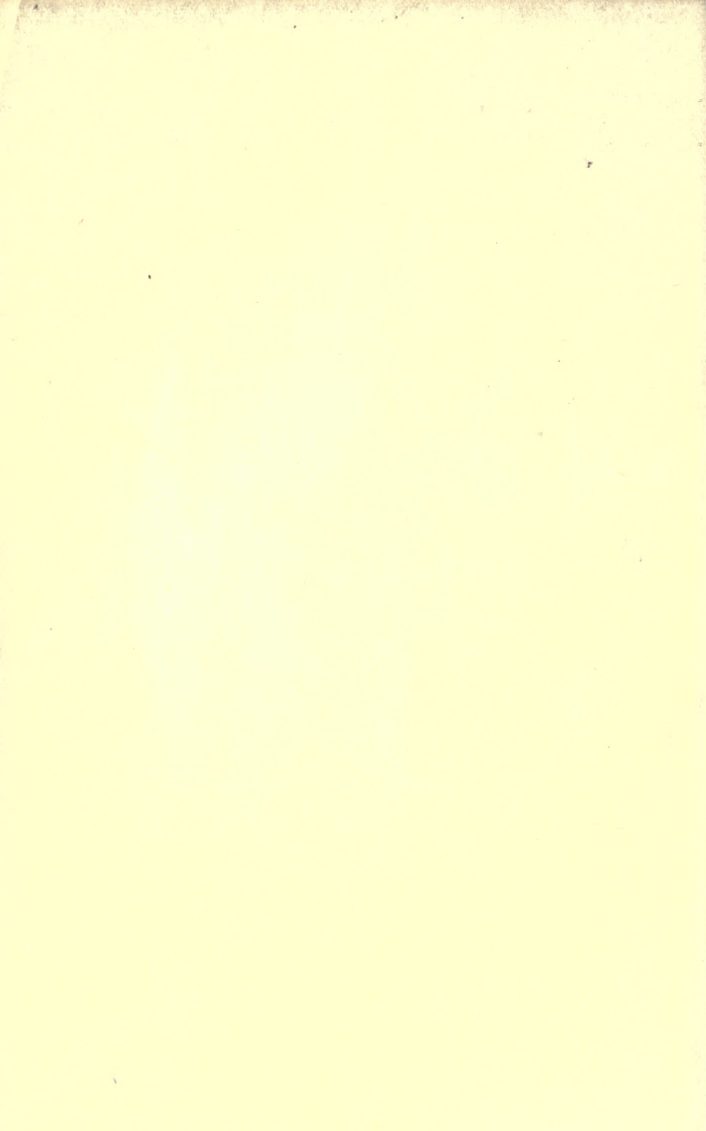
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ENGLISH IDIOMS



# ENGLISH IDIOMS

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## P R E F A C E.

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IN the present volume, instead of attempting to divide the work into chapters treating of "colloquial phrases," "cant phrases," "slang phrases," and so forth, I have thrown the whole into alphabetical form, and have marked by letters the category to which, in my opinion, the phrases ought to belong. This classification may be studied or may be neglected as suits the convenience or the taste of the consulter.

The division chosen is fourfold, and in a descending scale of dignity—Prose, Conversational, Familiar, Slang. By *Prose* (P) phrases is understood such phrases as Macaulay or Matthew Arnold might use in their serious writings. *Conversational* (C) phrases, again, are suitable for use in social intercourse, at gatherings where strangers are present, and where we weigh our words before uttering them. *Familiar* (F) phrases are less dignified, and are only in place where we are speaking unreservedly among intimates. The lowest category of all is that of *Slang* (S) phrases, which are generally of a local or technical nature—that is, they are fully understood only by those of a certain locality, coterie, or profession.

This volume does not pretend to exhaust the list of slang phrases, but only to give those which have crept into ordinary use, and are understood, although they

may not be used, by all educated people. At least eighty per cent. of the phrases are freshly gathered. I must, however, gratefully acknowledge indebtedness to Cassell's *Encyclopædic Dictionary*, to the *Supplementary English Glossary* of Rev. T. L. O. Davies, to Wright's *Provincial Dictionary*, to the fourth edition of Dr. Samuel Johnson's *English Dictionary*, and to the *Slang Dictionary* published by Messrs. Chatto and Windus.

J. M. D.

#### EXPLANATION OF SIGNS.

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- P. *Good Prose.* The phrase is used in serious composition.  
C. *Conversational.* The phrase is used in polite conversation.  
F. *Familiar.* The phrase is used in familiar conversation.  
S. *Slang.*

# ENGLISH IDIOMS.

## A

**A.**—A 1—first-class; very good. F. “A 1” at Lloyd’s is the term applied to a vessel of the best construction and in the best condition for sailing. Lloyd’s Coffee-house in London was the resort of sea-captains, and the name “Lloyd’s” is still retained for the headquarters of the shipping interest in London. Here people get the latest shipping intelligence and transact marine insurances.

They say the snow’s all packed down already, and the going is A 1.—W. D. HOWELLS.

“One of them takes his five pints of ale a day, and never leaves off smoking, even at his meals.”

“He must be a first-rater,” said Sam.

“A 1,” replied Mr. Roker.—DICKENS.

*Explanation.*—Mr. Roker replied that he was a first-rate fellow.

**Aback.**—TO TAKE ABACK—to surprise or astonish. P. Originally a sea phrase; used when the sails were suddenly shifted in order to stop the vessel or give it a backward motion.

The boy, in sea phrase, was taken all aback.—HOOD.

Madame Mantilini still said no, and said it, too, with such determined and resolute ill-temper that Mr. Mantilini was clearly taken aback.—DICKENS.

**A B C.**—THE A B C OF ANY SUBJECT—its rudiments; its elementary principles. P.

Many farmers seem not at all inclined to observe the very A B C of morality as regards the payment of just debts.—*Spectator*, 1887.

Father and mother lived in King Street, Soho. He was a fiddle-maker, and taught me the A B C of that science at odd times.—READE.

**Abide.**—TO ABIDE BY—to fulfil; to refuse to depart from; to carry out. P.

Who is the happy warrior? . . .

It is the generous spirit . . .

Who, with a natural instinct to discern

What knowledge can perform, is diligent to learn;

Abides by this resolve, and stops not there,

But makes his moral being his first care.—WORDSWORTH.

The rules were fixed, and I must abide by them.—TYNDALL.

Counsellor Molyneux steadily abided by his word.—MARIA EDGEWORTH.

**Above.**—ABOVE-BOARD—openly; without trickery. C. The man who cheats at cards keeps his hands under the table or board.

“I’ve no patience with you,” he said angrily. “Why can’t you be fair and above-board?”—W. M. BLACK.

Now all is open and above-board with you.—A. TROLLOPE.

**Abraham.**—TO SHAM ABRAHAM—(a) to feign sickness or

distress. S. An Abraham-man in England was a licensed beggar, who, on account of mental weakness, had been placed in the Abraham Ward of Bethlehem Hospital, and was allowed on certain days to go a-begging. Numerous impostors took advantage of this privilege.

I have heard people say

That sham Abraham you may,  
But you mustn't sham Abraham  
Newland.—*From an Old Song.*

*Exp.*—I have heard people say that you may impose on people by a tale of distress, but you must not impose on Abraham Newland (who was cashier to the Bank of England and signed its notes. This, of course, would be a penal offence).

—(b) to dissimulate; to pretend ignorance. S.

"Ay, drat it; that you know as well as I do, Gammon," replied Mr. Quirk, with not a little eagerness and trepidation. "Come, come, it's rather late in the day to sham Abraham."—S. WARREN.

**Abroad.**—ALL ABROAD—(a) in a state of mental perplexity. F.

The female boarder in black attire looked so puzzled, and, in fact, all abroad (perplexed), after the delivery of this "counter" of mine, that I left her to recover her wits, and went on with the conversation.—HOLMES.

He is such a poor, cracked, crazy creature, with his mind all abroad.—A. TROLLOPE.

—(b) having the senses confused; without complete control of one's organism. F.

At the twelfth round the latter champion was all abroad, as the saying is, and had lost all presence of mind and power of attack or defence.—THACKERAY.

**THE SCHOOLMASTER IS ABROAD**—good education is spreading everywhere. P.

Let the soldier be abroad if he will, he can do nothing in this age. There is another personage—a personage less imposing; in the eyes of some, perhaps, insignificant. The schoolmaster is abroad, and I trust to him, armed with his primer, against the soldier in full military array.—LORD BROUGHAM.

**Account.**—ON ACCOUNT—in part payment. A business phrase, used when two persons have dealings with each other, and the account between them is only partly settled by any payment.

"Give the driver this half sovereign," whispered Captain Ablewhite. "Tell him it is on account, and that he has a good fare."—B. L. FARJEON.

**TO GIVE A GOOD ACCOUNT OF**—to be successful with. F.

The terrier gave a good account of the rats (was successful in killing many of them).

**TO LAY ONE'S ACCOUNT WITH**—to expect; to look forward to. P.

The jurors must have laid their account with appearing (expected to appear) before the Star Chamber.—HALLAM.

**TO TAKE INTO ACCOUNT**—to make allowance for. C.

As to its adventurous beginning, and all those little circumstances which gave it a distinctive character and relish, he took them into account.—DICKENS.

**Acknowledge.**—TO ACKNOWLEDGE THE CORN—to admit the truth of a statement. S.

"What did the man say when you arrested him?"—"He said he was drunk."—"I want his precise words, just as he uttered them. He did not use the pronoun *he*, did he?"—"Oh yes, he did; he said he was drunk—he acknowledged the corn." The Court (getting impatient at witness's stupidity), "You don't understand me; I want the words as he uttered them. Did he say, 'I was drunk?'" Witness (zealously), "Oh no, your honour; he didn't say you was drunk. I would not allow any man to charge that upon you in my presence!"—*Law Magazine*, 1887.

**Act.**—TO ACT A PART—to behave hypocritically; to conceal one's real feelings. P.

Miss Wilmot's reception was mixed with seeming neglect, and yet I could perceive she acted a studied part (designedly concealed her real feelings).—GOLDSMITH.

Was the young man acting a part, or was he really ignorant of the rumour?—WM. BLACK.

**ACT OF GOD**—an event which cannot be prevented by any human foresight, but is the result of uncontrollable natural forces: for example, when a ship is struck by lightning and destroyed. P.

The act of God, fire, and all the dangers and accidents of the sea, are not accepted as ordinary risks.

**TO HAVE ACT OR PART**—another form of **TO HAVE ART OR PART**. See **ART**.

But I declare I had neither act nor part in applying the thumbscrew to the Spanish captain.—G. A. SALA.

**TO ACT UP TO A PROMISE OR PROFESSION**—to behave in a suitable way, considering what promises or profession one has made; to fulfil what one promises or professes to regard as a duty. P.

It isn't among sailors and fishermen that one finds genuine black-guardism. They have their code, such as it is, and upon the whole I think they act up to it.—W. E. NORRIS, in *Good Words*, 1887.

**Ad.**—**AD AVIZANDUM, OR TO AVIZANDUM**—into further consultation and consideration. C. A Scottish legal phrase. Latin.

Meanwhile I shall take your proposal *ad avizandum* (consider your proposal more carefully).

**AD INTERIM**—for the meantime; serving for the present interval. P. Latin.

The work is hard, but not hopeless; and the road to success does not lie through an *ad interim* teaching of false creeds.—*Spectator*, 1887.

The divorce (of Josephine) may indeed be said to have actually taken place; yet the cruel obligation was laid on her of being, in fact, *ad interim*, the deputy of her successor.—*Temple Bar*, 1887.

**AD LIBITUM**—as much as you please; to any extent. P. Latin.

Very well, gentlemen, torture your prisoners *ad libitum*; I shall interfere no more.—**READE**.

And, with true Macaulayan art, they are so arranged as to suggest their being but specimens from a store which might be drawn on *ad libitum*.—*National Review*, 1887.

**AD NAUSEAM**—until people are tired and sick of the subject. P.

And so on, and so on *ad nauseam*, proceeds that anonymous retailer of petty scandal.—*Edinburgh Review*, 1887.

**AD VALOREM**—according to the value. P. Latin.

An *ad valorem* duty of five per cent. is imposed on all goods coming into Japan.

**Adam.**—**THE OLD ADAM**—the evil nature within a man. G. Originally a religious phrase.

But Dan was not to be restrained, and breaking into the homespun (colloquial)—a sure indication that the old Adam was having the upper hand—he forthwith plunged into some chaff, etc.—**HALL CAINE**.

**ADAM'S ALE OR ADAM'S WINE**—pure water. C.

We'll drink Adam's ale.—**HOOD**.  
Some take a glass of porter to their dinner, but I slake my thirst with Adam's wine.

**SON OF ADAM**—a man. C.

But as all sons of Adam must have something or other to say to the rest, and especially to his daughters, this little village carried on some commerce with the outer world.—**BLACKMORE**.

*Exp.*—But as all men need to have friendly intercourse with other men, and especially with women, this little village, though very retired, carried on some dealings with the outer world.

**ADAM'S APPLE**—the projection in the neck under the chin. P.

Having the noose adjusted and secured by tightening above his Adam's apple.—*Daily Telegraph*, 1865.

**NOT TO KNOW A MAN FROM ADAM**—to be quite unacquainted with him; to be unable to recognize him. F.

"To my knowledge," again interposed Mr. Lethbridge, "I have never seen his face. I shouldn't know him from Adam if he stood before me now."—**B. L. FARJEON**.

Royston then asked him if the drunken man was his friend; but this the other denied, saying that he had just picked him up from the foot-path, and did not know him from Adam.—**FERGUS W. HUME**.

**Addresses.**—**TO PAY ONE'S ADDRESSES TO**—to court; to

approach a lady as a suitor for her hand in marriage. P.

He was said to be paying his addresses to Lady Jane Sheepshanks, Lord Southdown's third daughter.—THACKERAY.

**Advantage.**—TO ADVANTAGE—favourably; in a good light. P.

To see the lower portion of this glacier to advantage.—TYNDALL.

TO TAKE ADVANTAGE OF—to use for the furtherance of one's own purposes. P.

Here was material enough for the craft of William to take advantage of.—FREEMAN.

**Affaire.**—AFFAIRE DE CŒUR—affair of the heart, a love affair. C. A French phrase.

He had travelled abroad in the interval, and passed through a very serious *affaire de cœur*.—*Quarterly Review*, 1887.

**After.**—AFTER ALL—nevertheless; when all things are considered. P. Generally used to introduce some circumstance of a more favourable or pleasing nature.

Yet after all he was a mere mortal.—WASHINGTON IRVING.

"After all, Balfour," said Mr. Jewsbury with philosophic resignation, "there are compensations in life."—W. M. BLACK.

AFTER A MAN'S OWN SOUL OR HEART—exactly what he likes or admires.

"Give me a kiss, my dear boy," said Fagan, with tears in his eyes. "You're after my own soul."—THACKERAY.

It was, indeed, a representative gathering, after the Talberts' own hearts.—HUGH CONWAY.

**Afternoon.**—AN AFTERNOON FARMER—one who loses the best time for work; a lazy, dilatory man. F.

John was too much of an afternoon farmer to carry on the business successfully.

*Exp.*—John's habits were too dilatory for him to succeed in the business.

**Age.**—TO COME OF AGE—to reach the age of twenty-one,

when the law permits a man to manage his own affairs. P.

She was now nearly twenty-three. Having, when she came of age, succeeded to her late mother's third of old Talbert's possessions, she was independent both by age and by income.—HUGH CONWAY.

**Agog.**—ALL AGOG—in a state of activity or restless expectation. F.

So three doors off the chaise was stayed,

Where they did all get in:  
Six precious souls, and all agog  
To dash through thick and thin.

COWPER.

*Exp.*—Six precious souls, and very eager to dash through every obstacle.

He found the village all agog with expectation.—READE.

**Agreeable.**—TO MAKE THE AGREEABLE TO—to strive to entertain; to be a pleasant companion to. C.

With which laudable and manly resolution our dashing major proceeded to make the agreeable to his guests.—G. J. WHYTE-MELVILLE.

**Airs.**—TO GIVE ONESELF AIRS—to be conceited or arrogant in behaviour. C.

"And these girls used to hold their heads above mine, and their mother used to give herself such airs," said Mrs. Baynes.—THACKERAY.

IN THE AIR—(a) prevalent; found everywhere. C.

These expressions and points of view were not peculiar to Philo. They were, so to speak, in the air.—F. W. FARRAR.

He is alive to the fact that "socialistic risings" are in the air all over Europe.—*Spectator*, February 18, 1888.

—(b) (in military usage) without support or proper protection.

The extreme left of the Allied front was, in military dialect, "in the air"—that is, protruded into the open country, without natural or artificial protection to its outer flank.—GARDNER.

—(c) unsubstantial; visionary; having no real existence. P. Generally after the word CASTLES.

And if our dwellings are castles in the air, we find them excessively splendid and commodious.—THACKERAY.

**Aladdin.** — ALADDIN'S LAMP— a lamp which gave its owner, or rather the person who rubbed it, everything he wished. P. See *Arabian Nights' Entertainments*.

Goodwill is almost as expeditious and effectual as Aladdin's lamp.—**MARIA EDGEWORTH.**

In all its (the career of Henry IV.) vicissitudes there is nothing more romantic than that sudden change, as by a rub of Aladdin's lamp, from the attorney's office in a county town of Illinois to the helm of a great nation in times like these.—**J. R. LOWELL** on Abraham Lincoln.

**Alert.**—ON THE ALERT—watchful; ready to observe whatever is passing. P.

But those who were stationed at the look-out were equally on the alert.—**CAPT. MARRYAT.**

The Paris student . . . whose fierce republicanism keeps gendarmes forever on the alert.—**THACKERAY.**

**All.**—ALL ALONG. See ALONG.

**TO BE ALL THINGS TO ANOTHER**—to accommodate oneself in every way to his wants, moods, or caprices. C.

She had sworn that more than ever she would be all things to her husband.—**MARION CRAWFORD.**

**ON ALL FOURS.** See FOUR.

**ALL IN ALL**—(a) supreme; all-powerful; of the first importance. P.

The then Prime Minister was all in all at Oxford.—**A. TROLLOPE.**

Fashion, you know, ladies, is all in all in these things, as in everything else.—**MARIA EDGEWORTH.**

—(b) the dearest object of affection. P.

Desdemona, a happy young wife, till a wicked enchanter's breath suddenly wraps her in a dark cloud, is all in all to (intensely loved and admired by) her husband.—*Blackwood's Magazine*, 1887.

Mamma and I are all in all together, and we shall remain together.—**A. TROLLOPE.**

I was all in all to him then.—**THACKERAY.**

—(c) (adverbially) completely; entirely. P.

Take him for all in all,  
I shall not look upon his like again.  
**SHAKESPEARE.**

Trust me not at all or all in all.

**TENNYSON.**

When he (Lord Carteret) dies, the best head in England dies too, take it for all in all (if we consider the matter in every aspect).—**CHESTERFIELD.**

**TO BE ALL ONE**—to make no difference. F.

Mr. Carker presently tried a canter—Rob was still in attendance—then a short gallop. It was all one to the boy.—**DICKENS.**

**ALL OF A HEAP.** See HEAP.

**ALL (IN) MY EYE AND BETTY MARTIN**—nonsense; not to be believed. Found also in the contracted form, **ALL (IN) MY EYE.** S. This phrase is at least three hundred years old.

Says he, "It fairly draws tears from me," and his weak eye took to lettin' off its water. So as soon as the chap went, he winks to me with t'other one, quite knowin', as much as to say, You see it's all in my eye, Slick; but don't let on to any one about it that I said so.—**HALLIBURTON.**

*Exp.*—He said, "It really draws tears from me," and his weak eye began to let off its water. So as soon as the man went, he winked to me with the other one, quite slyly, as if to say, You see it's all humbug, Slick; but do not tell any one that I said so.

Why, she told him you were rather nervous about horses, and that you were rather alarmed at what I said about the old mare. That was all my eye, you know. She (the mare) is as quiet as an old cow.—**RHODA BROUGHTON.**

**ALL THE SAME**—nevertheless; notwithstanding. F.

The captain made us trim the boat, and we got her to lie a little more evenly. All the same, we were afraid to breathe.—**R. L. STEVENSON.**

A talk on ethics does not carry young people at a hand-gallop into the depths of emotion. It has its tendency, all the same.—**MRS. E. LYNN LINTON.**

**ALL SERENE**—very good; all right. S. At one time a popular street cry in London.

"You will meet me to-night at the railway station, and bring me the money."—"All serene" (Yes, I shall meet you and bring the money).

Tom peeped under the bonnet,

and found it, as he expressed himself, all serene.—G. J. WHYTE-MELVILLE.

**ALL THERE**—clever; able; possessing quick faculties. C.

Our friend the judge is all there, I can tell you, and knows what he is about.

*Exp.*—Our friend the judge is a clever man, I assure you, and fully understands how best to act.

**ALL AND SUNDRY**—every one without distinction. P.

Finally, he invited all and sundry to partake freely of the oaten cake and ale that he had himself brought from Ballymena.—HALL CAINE.

**Alma.**—ALMA MATER—nourishing mother. A name often applied to a university by its graduates. P. Latin.

The good men—they who have any character, they who have that within them which can reflect credit on their *alma mater*—they come through (their course of study at the university) scathless.—A. TROLLOPE.

**Along.**—ALONG OF—owing to; because of. P.

"I never had such luck, really," exclaimed coquettish Miss Price, after another hand or two. "It's all along of you, Mr. Nickleby, I think."—DICKENS.

**ALL ALONG**—during its whole existence; the whole time. P.

This impost was all along felt to be a great burden.—FREEMAN.

**Alpha.**—ALPHA AND OMEGA—the beginning and the end. P. These are the first and last letters of the Greek alphabet.

I am Alpha and Omega, the beginning and the ending, saith the Lord.—*Rev. i. 8.*

The alpha and omega of science.—HERSCHEL.

Here we have the beginning and the end, alpha and omega.—DICKENS.

**Alt.**—TO BE IN ALT—to be in an exalted frame of mind.

C. An expression taken from the vocabulary of music.

"Come, prithee be a little less in alt," cried Lionel, "and answer a man when he speaks to you."—MADAME D'ARBLAY.

**Altar.**—TO LEAD TO THE ALTAR—to marry. P.

He to lips that fondly falter  
Presses hers without reproof;

Leads her to the village altar,  
And they leave her father's roof.  
TENNYSON.

On the 15th of May, in the year 1773, I had the honour and happiness to lead to the altar Honoria, Countess of Lyndon, widow of the late Right Hon. Sir Charles Lyndon, K.B.—THACKERAY.

**Alter.**—ALTER EGO—other self; one who is very near and dear to a person; an inseparable friend. P. Latin.

I am his *alter ego*—nay, he only sees what I choose to show him, and through the spectacles, as it were, that I place on the bridge of his nose.—J. PAYN.

**Amende.**—AMENDE HONORABLE—a sufficient apology and compensation for wrong done. P. French.

The result of this determined conduct was an *amende honorable* and peace.—*Fortnightly Review*, 1887.

**Amiss.**—TO TAKE (A THING) AMISS—to be offended by it; to resent it. C.

You will not take it amiss if I take a cousin's privilege.—A. TROLLOPE.

**Amour.**—AMOUR PROPRE—self-esteem. P. A French phrase.

But, at all events, you should save her *amour propre* from the shock of any rebuff.—*The Mistletoe Bough*, 1887.

**Angel.**—TO ENTERTAIN AN

ANGEL UNAWARES—to be hospitable to a guest whose good qualities are unknown. P. See the Bible (Gen. xviii.) for the origin of the phrase.

He had always esteemed his sister; but as he now confessed to himself, for these many years he had been entertaining an angel unawares (had not known how very good a woman she was).—J. PAYN.

In the course of the evening some one informed her that she was entertaining an angel unawares, in the shape of a composer of the greatest promise.—W. E. NORRIS, in *Good Words*, 1887.

**ANGELS' VISITS**—pleasant visits, occurring very rarely. P.

How fading are the joys we dote upon,

Like apparitions seen and gone;  
But those which soonest take their flight



Are the most exquisite and strong:  
Like angels' visits, short and  
bright,  
Mortality's too weak to bear them  
long.—JOHN MORRIS.

Like those of angels, short and far  
between.—BLAIR.

THE ANGEL OF THE SCHOOLS or  
THE ANGELIC DOCTOR—a name  
given to Thomas Aquinas, the  
great scholastic philosopher.  
P.

TO WRITE LIKE AN ANGEL—to  
write beautifully (originally  
of calligraphy, and not of  
composition).

This fanciful phrase has a very  
human origin. Among those learned  
Greeks who emigrated to Italy, and  
came afterwards into France in the  
reign of Francis I., was one Angelo  
Verjecto, whose beautiful calli-  
graphy excited the admiration of  
the learned. The French monarch  
had a Greek fount cast, modelled  
by his writing. His name became  
synonymous for beautiful writing,  
and gave birth to that familiar  
phrase, "to write like an angel."—  
ISAAC D'ISRAELI.

Here lies poet Goldsmith, for short-  
ness called Noll,

Who wrote like an angel, but talked  
like poor Poll.—GARRICK.

**Animal.**—ANIMAL SPIRITS—  
the liveliness that comes from  
health and physical exhilara-  
tion. P.

She had high animal spirits.—  
JANE AUSTEN.

**Ape.**—TO LEAD APES—to be  
an old maid. F. This phrase  
comes from an old superstition  
that unmarried women suffered  
this punishment after death.

Poor girl, she must certainly lead  
apes.—MRS. CENTLIVRE.

There was also another young  
lady, strong and staying as to wind  
and limb, who offered to run races  
with her suitors on the same terms  
of death or victory. But Love's  
Nemesis came upon her too, for no  
one ever proposed to run with her  
on these terms, and she presently  
grew middle-aged and fat, and said  
that running races was unlady-like,  
and ought to have been discouraged  
long since, and it was wrong of her  
parents to encourage her. But it was  
too late; and now she leadeth apes  
by a chain.—BESANT.

**Appeal.**—TO APPEAL TO THE  
COUNTRY—to advise the sov-  
ereign to dissolve Parliament  
and ask the electors to send  
up new representatives. P.

As soon as the necessary business  
could be got through, Parliament  
would be dissolved, and an appeal  
made to the country (a new election  
of representatives made).—JUSTIN  
M'CARTHY.

**Appearance.**—TO KEEP UP  
APPEARANCES—to behave in a  
seemly way before others. C.

He was terribly afraid, likewise,  
of being left alone with either uncle or  
nephew; appearing to consider that  
the only chance of safety as to keep-  
ing up appearances was in their  
being always all three together.—  
DICKENS.

**Apple.**—APPLE OF SODOM—  
a specious thing which dis-  
appoints. P. The so-called  
"apples of Sodom," as de-  
scribed by Josephus, had a  
fair appearance externally, but  
when bitten dissolved in smoke  
and dust.

It will prove, when attained, a  
very apple of Sodom, dying between  
the hand and the mouth.

Like to the apples on the Dead Sea  
shore,

All ashes to the taste.—BYRON.

APPLE OF ONE'S EYE—a much-  
prized treasure. P. The  
"apple of the eye" is the  
eye-ball, so called from its  
round shape: something very  
delicate and tender.

He kept him as the apple of his  
eye.—*Deut.* xxxii. 10.

He would have protected Grace's  
good repute as the apple of his eye.  
—THOMAS HARDY.

Poor Richard was to me as an  
eldest son, the apple of my eye.—  
SCOTT.

TO MAKE APPLE-PIE BEDS—to  
fold one of the sheets of a  
bed (removing the other)  
so as to make it impossible  
for the intending occupant  
to stretch his legs; a common  
practical joke. P.

No boy in any school could have  
more liberty, even where all the  
noblemen's sons are allowed to  
make apple-pie beds for their

masters (disarrange the beds of their teachers).—BLACKMORE.

**APPLE OF DISCORD**—something which causes strife. P. Eris, the goddess of hate, threw a golden apple among the goddesses, with this inscription attached, "To the most beautiful." Three goddesses claimed the prize, and quarrelled over its possession—Hera, Pallas, and Aphrodite (Venus). Paris, son of Priam, was appointed arbiter, and decided in favour of the last. Not Cytherea (Venus) from a fairer

swain  
Received her apple on the Trojan plain.—FALCONER.

It (the letter) was her long contemplated apple of discord, and much her hand trembled as she handed the document up to him.—THOMAS HARDY.

This great and wealthy church constantly formed an apple of discord (a subject of quarrel).—FREEMAN.

**APPLE-PIE ORDER**—extreme neatness. C.

The children's garden is in apple-pie order.—LOCKHART.

Susan replied that her aunt wanted to put the house in apple-pie order.—READE.

**April.**—**APRIL FOOL**—one sent on a bootless errand or otherwise deceived on the first of April—a day reserved for such practical joking. P.

We retired to the parlour, where she repeated to me the strongest assurances of her love. I thought I was a made man. Alas! I was only an April fool!—THACKERAY.

**Apron-string.**—**TIED OR PINNED TO A WOMAN'S APRON-STRINGS**—continually in a woman's company, unwilling to quit her side. F.

If I was a fine, young, strapping chap like you, I should be ashamed of being milksop enough to pin myself to a woman's apron-strings.—DICKENS.

And as for her, with her little husband dangling at her apron-strings, as a call-whistle to be blown into when she pleases—that she should teach me my duty!—A. TROLLOPE.

**Apropos.**—**APROPOS**—to the purpose; appropriately. C. A French phrase.

**APROPOS DE BOTTES**—having no connection with the previous conversation.

The secretary, however, was not the man to own himself vanquished, even in anecdote, but at once began to descant—very much *apropos de bottes* (without any connection or apparent cause) as it seemed—upon a curious Anglo-French marriage case that had that day appeared in the newspapers.—J. PAYN.

"This is a strange remark," said he, "and *apropos de bottes*."—R. L. STEVENSON.

**APROPOS DE RIEN**—apropos of nothing; irrelevantly.

The story was introduced *apropos de rien*.

**Arab.**—**A STREET ARAB OR ARAB OF THE GUTTER**—one of the uncared-for children of our large cities. P.

This enterprise led him (Lord Shaftesbury) into the heart of the vilest rookeries, to find places where such schools might be opened, and to hunt up the young Arabs of the gutter to fill them.—*Quarterly Review*, 1887.

The hero and heroine began life as street Arabs of Glasgow.—*Pall Mall Gazette*, 1883.

**Arcades.**—**ARCADES AMBO**—both of them simpletons. C. Latin.

He distrusted the people as much as the aristocracy, and ridiculed the fossilization of Toryism equally with the fluidity of Radicalism. "*Arcades ambo*," he used to say, with his serene smile.—MRS. E. LYNN LINTON.

**Arm.**—**ARM IN ARM**—walking in friendly fashion with the arms linked. P.

It was an agreeable surprise to her, therefore, to perceive them walking up to the house together arm in arm.—MRS. OLIPHANT.

**IN ARMS**—carried about. P. Generally used with the word **CHILD OR INFANT**.

That well-informed young gentleman was not insensible to the glory of acting as pioneer and exponent of the Parisian mysteries to a person who, however distinguished in his own line, was confessedly in such matters a mere infant in arms as

compared with himself.—*Murray's Magazine*, 1887.

One of these passengers being a child, still young enough to be passed off as a child in arms.—HUGH CONWAY.

**AT ARM'S LENGTH**—at a certain distance; avoiding too great nearness or familiarity. P.

If she would confide in me, if she would even speak to me of it, I might do something to convince her of her folly. . . . But no, she never alludes to it; she keeps me at arm's length.—*Murray's Magazine*, 1887.

**TO LIE UPON ONE'S ARMS.** See LIE.

**WITH OPEN ARMS**—warmly; affectionately. P.

The Stanhopes were all known by name in Barchester, and Barchester was prepared to receive them with open arms.—A. TROLLOPE.

**IN OPEN ARMS**—fighting openly. P.

Here I sat for some time pondering upon the strange infatuation of wretches who, finding all mankind in open arms against them, were labouring to make themselves a future and tremendous enemy.—GOLDSMITH.

**A RIGHT ARM.** See RIGHT.

**UNDER ARMS**—bearing arms; in martial array. P.

In a moment the troops were under arms (in battle array).—ROBERTSON.

**UP IN ARMS**—roused to anger; ready to fight. P.

"No," said Kate, now fairly up in arms (really angry and rebellious); "it is not just, papa."—MRS. OLIPHANT.

If a tramping beggar were set to work in England, and compelled to do it by military discipline, all the philanthropists in the country would be up in arms.—*Spectator*, 1887.

"I'll knock, I swear, till I have your neighbours up in arms," said Ralph.—DICKENS.

**Arrière.**—**ARRIÈRE PENSÉE**—(a) hidden motive; underlying design. P. A French phrase.

Our reason for so doing (placing Mr. Lear above Lewis Carroll as a writer of nonsense) is that no nonsense is so absolutely devoid of *arrière pensée* as that of Mr. Lear.—*Spectator*, 1887.

"I thought it was a childish besottishness you had for that man—a sort of calf-love, that it would be a real kindness to help you out of."—"Without an *arrière pensée* for your own advantage, of course."—RHODA BROUGHTON.

—(b) afterthought; something which occurs to one's mind after a thing has been done. P.

For their sakes and mine, you will not mind very much that you are spared all these *arrière pensées*.—SARAH TYTLER.

**Arrow.**—**THE BROAD ARROW**—the arrow-shaped brand with which the British Government marks its stores. P.

This jacket, moreover, was stamped in various places with the Government broad arrow.—HUGH CONWAY.

**Art.**—**TO BE OR HAVE ART AND PART IN**—to be concerned either in the contrivance or execution of. P.

"My dear," said she, "it's the foolery of being governor. If you choose to sacrifice all your comfort to being the first rung in the ladder, don't blame me for it. I didn't nominate you; I had no art or part in it" (was wholly unconcerned in contriving or carrying out your nomination).—HALIBURTON.

Sundry proceedings took place which would not very well have squared with the public ideas of what is due to the fair sex just treated of, but I declare that I had neither art nor part in them.—G. A. SALA.

You are art and part with us in purging heresy.—TENNYSON.

**Ass.**—**TO MAKE AN ASS OF ONE-SELF**—to behave foolishly. F. The ass is taken as the type of folly.

Do not make such an ass of yourself as to suppose that.—A. TROLLOPE.

The father makes an ass of himself, or fate cuts him off prematurely.—W. BESANT.

**THE ASSES' BRIDGE**—a name given to the fifth proposition of the First Book of Euclid because of the difficulties it presented to beginners. See PONS ASINORUM.

He never crossed the asses' bridge.—*All the Year Round*, 1860.

He could disport himself with trigonometry, feeling confident that Dr. Tempest had forgotten his way over the asses' bridge.—A. TROLLOPE.

**Assurance.**—To MAKE ASSURANCE DOUBLY SURE—to take every possible precaution. P.

I'll take a bond of fate and make Assurance double sure.

SHAKESPEARE.

Now that I had a moment to myself, I lost no time in changing the priming of my pistol; and then, having one ready for service, and to make assurance doubly sure, I proceeded to draw the load of the other and recharge it afresh from the beginning.—R. L. STEVENSON.

This horn haft, though so massive, was as flexible as cane, and practically unbreakable; but to make assurance doubly sure, it was whipped round at intervals of a few inches with copper wire.—H. R. HAGGARD.

**At.**—AT ALL. See ALL.

**AT THAT**—moreover; in addition. C. A favourite American phrase.

It comes nearest (the Irish car) to riding on horseback, and on a side-saddle at that, of any vehicle traveling I ever saw.—J. BURROUGHS.

**Attic.**—ATTIC SALT—wit or refined pleasantry. P.

Triumph swam in my father's eyes at the repartee—the Attic salt brought water into them.—STERNE.

*Exp.*—My father showed triumph in his eyes at the repartee; it was so charmingly witty that it brought tears of pleasure to them.

To what might it not have given rise—what delightful intimacies, what public phrase, to what Athenian banquets and flavour of Attic salt?—A. TROLLOPE.

**ATTIC BEE**—a name given to Sophocles, the Greek dramatist; a sweet poet.

A true Attic bee, he (Milton) made boot on every lip where there was a trace of truly classic honey.—J. R. LOWELL.

**Au.**—AU CONTRAIRE—on the contrary. C. French.

So we have not won the Goodwood cup; *au contraire*, we were a "bad fifth," if not worse than that.—O. W. HOLMES.

**AU FAIT**—familiar with; accustomed to. P. French.

She appears to be as *au fait* to (with) the ways of the world as you or I.—FLORENCE MARRYAT

**AU GRAND SÉRIEUX**—in sober earnest. P. French.

I mean young women of no experience, who take everything *au grand sérieux*.—WM. BLACK.

**AU PIED DE LA LETTRE**—exactly; without deviating from the exact words. P. French.

**AU REVOIR**—good-bye for the present; literally, "until we meet again." C. French.

Arthur took off his hat. "Then we will consider that settled. Good-morning—or perhaps I should say *au revoir*," and bowing again, he left the office.—H. R. HAGGARD.

**Augean.**—To CLEANSE THE

**AUGEAN STABLES**—to perform a great work of purification.

P. Augeas was a fabulous king of Elis, who imposed on Hercules the task of cleansing his stables, where three thousand oxen had lived for thirty years without any purification. Hercules performed his task in one day by letting two rivers flow through them.

If the Augean stable (sink of dramatic impurity) was not sufficiently cleansed, the stream of public opinion was fairly directed against its conglomerated impurities.—SCOTT.

In short, Malta was an Augean stable, and Ball had all the inclination to be a Hercules.—S. T. COLERIDGE.

**Augustan.**—THE AUGUSTAN

**AGE**—the period of highest purity and refinement in any national literature. P. So called from the Emperor Augustus, under whose rule Virgil and Horace wrote their immortal works.

The reign of Queen Anne is often called the Augustan age of England.

**Auld.**—AULD REEKIE—a name given to Edinburgh because of the smoke from its chim-

neys ; literally, " Old Smoky." F.

His (Shelley's) eye was not fascinated by the fantastic outlines of aerial piles seen amid the wreathing smoke of Auld Reekie.—MATTHEW ARNOLD.

**Aut.**—AUT CÆSAR AUT NULLUS—either Cæsar or nobody. P. Latin.

I mean to be *aut Cæsar aut nullus* (either first or nothing at all) in the concern.

**Axe.**—AN AXE TO GRIND— a personal pecuniary interest in a matter. C. The story is told by Franklin that when he was a boy in his father's yard, a pleasant-spoken man came up to him and made himself very agreeable. Among other things, the visitor praised the grindstone, and asked young Franklin to let him see how it worked. He then got the boy to turn the stone, while he sharpened an axe he had with him. The boy was flattered with his compliments and honeyed words,

and worked till his hands were blistered. When the man was satisfied he sent the boy off with an oath. That man had an axe to grind—he had a concealed reason for his conduct. All his politeness was prompted by selfish motives.

In the first place, let me assure you, gentlemen, that I have not an axe to grind. . . . I can in no way be pecuniarily benefited by your adopting the system of bridges herein proposed.

If the American politician is always ready to grind an axe for his fellow, the Neapolitan is no less convinced of the value of mutual accommodation.—E. S. MORGAN, in *Fortnightly Review*, 1887.

**Azrael.**—THE WINGS OF AZRAEL—the approach of death. P. Azrael, in the Mohammedan Koran, is the messenger of death.

Always, in an hospital, there is life returning and life departing—always may be heard the long and peaceful breathing of those who sleep while health returns, and the sighs of those who listen, in the hushed watches of the night, for the wings of Azrael.—BESANT.

## B

**B.**—A B. AND S.—a brandy and soda ; a wine-glass of brandy in a tumbler of soda-water. S. See PEG.

"They give you weak tea and thin bread and butter, whereas—"

"You would rather have a B. and S. and some devilled kidneys," finished Brian.—FERGUS W. HUME.

**Babe.**—THE BABES IN THE WOOD—simple, trustful children. C. An old ballad describes the sad fate of two orphanchildren, cruelly treated by a bad uncle.

Yet those babes in the wood, Uncle Sam and Aunt Fanny, trusted six months of our existence to his judgment.—*Harper's Monthly*, September 1887.

**Back.**—TO GET ONE'S BACK UP—to become roused, angry,

and obstinate. F. A cat when irritated and ready to spit and scratch arches its back, the hair becoming erect.

TO SET ANOTHER'S BACK UP—to irritate or rouse him. F.

I've been to see my mother, and you've set her back up.—BESANT.

TO BREAK THE BACK OF NECK OF—to finish the hardest part of a task. C. See NECK.

I always try to break the back of (finish the hardest part of) my day's work before breakfast.

TO GIVE OR MAKE A BACK—to stoop down, as in the game of leap-frog, that another may jump over you. F. It is said that Napoleon, who was in the habit of stooping as he walked, was on one occasion used as

a back by a volatile student, who mistook the general for one of his companions.

The major was giving a back to Georgy.—THACKERAY.

*Exp.*—The major was stooping so that Georgy might leap over his back.

**TO GO BACK ON A PERSON**—to betray one. American. See Go.

I'll not go back on you, in any case.

**TO BACK THE FIELD**—(in the language of betting) to bet in favour of the other horses in the field against a single one in particular. C.

**TO BACK UP**—to support. C.

He prolonged Cæsar's command, and backed him up (supported him) in everything.—FROUDE.

**TO BACK OUT**—to retreat cautiously from a difficult position; to refuse after consenting. C.

(He was) determined that Morris should not back out of the scrape so easily.—SCOTT.

She turned to Winterbourne, blushing a little, a very little, "You won't back out?" she said.—HENRY JAMES, JUN.

**ON ONE'S BACK**—prostrate; helpless. C.

But here he was, on his back.—WM. BLACK.

The doctor staked his wig that, camped where they were in the marsh, and unprovided with remedies, the half of them would be on their backs before a week.—R. L. STEVENSON.

**TO GIVE THE BACK**—to leave or quit. C.

Had even Obstinate himself but felt what I have felt of the powers and terrors of what is yet unseen, he would not thus lightly have given us the back.—BUNYAN.

**TO TURN ONE'S BACK UPON**—to desert; forsake. P.

"Uncle," said Mrs. Kenwigs, "to think that you should have turned your back upon me and my dear children."—DICKENS.

**Backbone.**—**TO THE BACK-BONE**—thoroughly; staunchly; essentially. C.

They told him solemnly they hoped and believed they were English to the backbone.—HUGH CONWAY.

*Ballads and Poems of Tragic Life* (Macmillan) is Mr. George Meredith to the backbone.—*Routledge's Almanack*, 1888.

**Backstairs.**—**BACKSTAIRS INFLUENCE**—private influence of an unworthy nature; underhand intrigue at court. P. A backstairs minister is one who is not trusted by the country, but is supported by domestic influence in the king's household. For instance, the Earl of Bute was despised as a backstairs minister, because he owed his position to the favour of George the Third's mother.

Which accusation it was easier to get "quashed" by backstairs influence than answered.—CARLYLE.

**Bacon.**—**TO SELL ONE'S BACON**—to sell one's body. C.

To the Kaiser, therefore, I sold my bacon,

And by him good charge of the whole is taken. SCHILLER.

(translated by CARLYLE).

*Exp.*—I therefore sold my body to the Emperor, who takes good care of it and me.

**TO SAVE ONE'S BACON**—to escape from personal injury, generally in an undignified way. F.

But as he ran to save his bacon,  
By hat and wig he was forsaken.

COMBE.

*Exp.*—But as he ran to escape bodily hurt, he lost his hat and wig.

Jem drew a long breath, and said brutally, yet with something of satisfaction, "You have saved your bacon this time."—READE.

**Bad.**—**TO GO TO THE BAD**—to become debauched; to sink into poverty and disgrace. C.

(He) went, as the common saying expressively phrases it, to the bad.—*Pall Mall Gazette*.

Those who do not prefer to return to the fatherland richer in experience, or who do not succumb to despair and go to the bad altogether, have recourse to charitable societies.—L. KATSCHER, in *Nineteenth Century*, 1887.

**To THE BAD**—in debt; having a deficit or loss. C.

He was between £70 and £80 to the bad.—*Pall Mall Gazette*, 1884.

**BAD BLOOD**—angry and vindictive feelings. P.

At the battle of Poonah he regained his authority, and whatever bad blood had flowed between them was checked by the prospect of approaching danger.—*DE MAULEY*, in *Nineteenth Century*, 1886.

**BAD DEBTS**—debts of which there is no hope that they will ever be paid. P.

Among his assets he had included a number of bad debts (debts that were hopeless).

**To GO BAD**—(of meat or food) to spoil. C.

It goes bad more readily than cooked butcher's meat.—*Daily News*, 1884.

**Bag.**—**BAG AND BAGGAGE**—completely; leaving no property behind. P. The phrase was originally used of the complete evacuation by an army of an enemy's territory, and is now employed generally to signify the wished-for departure of an unwelcome guest.

The Turks . . . their zaptiehs and mudirs . . . their kaimakams and their pashas, one and all, bag and baggage, shall, I hope, clear out from the province they have desolated and profaned.—*GLADSTONE*.

*Exp.*—The Turks and every Turkish official, with all their property and belongings, shall, I hope, quit the province (Bulgaria) they have desolated and profaned.

This expression of Mr. Gladstone's has given rise to what is known as the "bag and baggage policy" in relation to the Turks—to drive them completely out of Europe.

**Baked.**—**HALF-BAKED**—silly; weak in mind. S.

Hampered withal by a daughter of seventeen not quite right in her head—half-baked, to use the popular and feeling expression.—*BESANT*.

**Baker.**—**A BAKER'S DOZEN**—thirteen. P. See **DOZEN**. Formerly called a devil's

dozen, and associated with ill-luck.

It is all very well for you, who have got some baker's dozen of little ones, and lost only one by the measles.—*BLACKMORE*.

**Ball.**—**To OPEN THE BALL**—to begin. P.

Waltz and the battle of Austerlitz are said to have opened the ball together (commenced the operations of the year together).—*BYRON*.

"This will do," thought the Scot, misled, like Continental nations, by that little trait of ours. He opened the ball (spoke first).—*READE*.

**To LEAD UP THE BALL**—to open a dance. P. Said of the most distinguished couple who occupy the leading place.

She did not object to her own Jenny's leading up the ball at Mr. O'Neill's.—*MARIA EDGEWORTH*.

Mr. Thornhill and my eldest daughter led up the ball.—*GOLD-SMITH*.

**BALLS OF THE THREE GOLDEN BALLS**—a name given to a pawnbroker's place of business, of which three balls are the sign. F.

A pawnbroker from Alcester had opened a branch establishment. . . . It was managed by a Mr. Figg. Mr. Figg's three balls stood out in the middle of the cut.—*MRS. HENRY WOOD*.

Take my ticker (watch), and such of your things as you can spare, and send them to Balls.—*THACKERAY*.

It is not generally known that the three balls at the pawnbrokers' shops are the ancient arms of Lombardy. The Lombards were the first money-brokers in Europe.—*C. LAMB*.

**To HAVE THE BALL AT ONE'S FOOT OR BEFORE ONE**—to be in a position to command success; to have things in one's power. C.

A pretty picture is so much prettier in a gilt frame, and she will probably begin life with the ball at her foot.—*G. J. WHYTE-MALVILLE*.

The crisis in Whyte Dallas's life had arrived—the ball was at his feet.—*E. YATES*.

**To KEEP THE BALL UP OR ROLLING**—to keep a conversation going; to prevent an undertaking from flagging. C.

He smiled when my lady smiled; returned well-rounded replies to her

queries; kept up the ball of conversation with the dignity of an ambassador.—MRS. E. LYNN LINTON.

*Exp.*—He spoke occasionally, in order to maintain the conversation.

If the Spaniards had not lost two armies lately, we should keep up the ball for another year (continue the enterprise for another year).—WELLINGTON.

**TO TAKE UP THE BALL**—to take one's turn in speaking or in any social matter. C.

Rosencrantz took up the ball.—GEORGE ELIOT.

*Exp.*—Rosencrantz took his turn in the conversation.

**Banbury.**—**TO TAKE A CHILD TO BANBURY CROSS**—to swing it up and down on one's foot. F. Grown-up people often amuse children in this way, sitting on a chair or a sofa, and repeating the nursery rhyme:—

Ride a cock-horse  
To Banbury Cross,  
To see an old woman  
Ride on a white horse.  
With rings on her fingers  
And bells on her toes,  
She shall have music  
Wherever she goes.

She caught up little Miss Toodle, who was running past, and took her to Banbury Cross immediately.—DICKENS.

**Bang.**—**TO BANG THE BUSH**—to surpass anything that has gone before.

"My," said he, "if that don't bang the bush; you are another-guess chap from what I took you to be, anyhow."—HALIBURTON.

*Exp.*—"Really," said he, "if that does not exceed anything I have yet heard; you are quite a different fellow from what I supposed you to be, at any rate."

**Banyan.**—**BANYAN-DAY**—a day on which no meat is served out for rations. A sea term.

**Bar.**—**THE BAR SINISTER**—the sign of illegitimate birth. P. In the days of chivalry, knights of illegitimate birth carried the arms of their family marked with a black diagonal bar across from the right upper corner.

Why, Phillip, my ancestors were princes of royal blood when yours still herded the swine in these woods. I can show more than thirty quarterings upon my shield, each the mark of a noble house, and I will not be the first to put a bar sinister across them.—H. R. HAGGARD.

That was Paston Carew, a Clinton with the bar sinister across the shield.—MRS. E. LYNN LINTON.

**TO BAR OUT**—to refuse to admit the masters of a school. P. Scholars in England frequently revolted in this way.

Revolts, republics, revolutions, most no graver than a schoolboys' barring out.—TENNYSON.

**TO EAT FOR THE BAR.** See EAT.

**Bargain.**—**A WET BARGAIN**—an agreement concluded by the parties drinking liquor together. F.

The recruit took the condition of a soldier, with a guinea to make it a wet bargain.—WINDHAM.

*Exp.*—The recruit enlisted, and received a guinea that he might drink, on the conclusion of the agreement.

**INTO THE BARGAIN**—beyond what has been stipulated; extra; besides. C.

If he studies the writings, say, of Mr. Herbert Spencer into the bargain, he will be perfect.—M. ARNOLD.

**TO MAKE THE BEST OF A BAD BARGAIN**—to bear adverse circumstances in the best possible way. P.

Men had made up their minds to submit to what they could not help, and to make the best of a bad bargain.—FREEMAN.

*Exp.*—Men had resolved to submit to the inevitable, and to bear their bad luck with the best possible grace.

**Bark.**—**HIS BARK IS WORSE THAN HIS BITE**—he uses strong language, but acts with mildness. C.

However, I dare say you have learned by this time that my father's bark is worse than his bite.—SARAH TYLER.

**Barmecide.**—**A BARMECIDE FEAST**—a banquet where there is nothing to eat. P. The name comes from the *Arabian Nights*, where the story is



told of a rich man, Barmecide, who invited a friend to dine with him. Dishes were brought to the table in due order, but there were no victuals in them. The host, however, pretended to eat, and his guest had the politeness to imitate him. Afterwards a real feast was served to reward the man for his good humour.

Tommy, outraged by the last glass of claret, thought the permission, being of a hollow and Barmecide character, was a natural ending to a banquet from which he rose more hungry than when he sat down.—**BESANT.**

A Barmecide room, that had always a great dining-table in it, and never had a dinner.—**DICKENS.**

**Basket.**—**TO BE LEFT IN THE BASKET**—to be neglected or thrown over. **F.**

Whatever he wants, he has only to ask it,  
And all other suitors are left in the basket.—**BARHAM.**

**Bat.**—**ON HIS OWN BAT**—on his own account. **S.** Taken from the game of cricket.

Titmouse has left Spanker and Co., and is now on his own bat (in business for himself).

**Bath.**—**GO TO BATH**—be a beggar. **F.**

"Go to Bath!" said the baron.  
**BARHAM.**

**Beans.**—**TO KNOW BEANS; TO KNOW HOW MANY BEANS MAKE FIVE**—to be sagacious; to be worldly-wise. **F.**

I was a fool, I was, and didn't know how many beans made five. I was born yesterday, I was.—**B. L. FARJEON.**

**Bear.**—**TO BEAR ONE HARD**—to be unfriendly to. **P.**

Cæsar doth bear me hard.  
**SHAKESPEARE.**

**TO BEAR OUT A MAN**—to lend him support; to back him. **P.**

Every one will bear me out in saying that the mark by which you know them is their genial and hearty freshness and youthfulness of character.—**HUGHES.**

**TO BEAR A BOB OR A HAND**—to assist; to join others in work. **C.**

We were so short of men that every one on board had to bear a hand.—**R. L. STEVENSON.**

**TO BEAR DOWN UPON**—to approach deliberately. **C.**

As soon as they got on the quarter-deck Arthur perceived a tall, well-preserved man with an eye-glass, whom he seemed to know, bearing down upon them.—**H. R. HAGGARD.**

**TO BEAR IN MIND**—to remember; recollect. **P.**

It will be borne in mind that Mr. Aubrey had given bail to a very large amount.—**S. WARREN.**

**A BEAR LEADER**—one who acts as companion to a person of distinction. **P.**

Once more on foot, but freed from the irksome duties of a bear leader, and with some of his pay as tutor in pocket, Goldsmith continued his half-vagrant peregrinations through part of France and Piedmont and some of the Italian states.—**WASHINGTON IRVING.**

It was somewhat beneath the dignity of a gentleman cavalier to act as bear leader to the joskins and simpering city madams that came to see the curiosities.—**G. A. SALA.**

**TO PLAY THE BEAR WITH**—to injure; to damage. **F.**

The last storm has played the bear with my crops.

**A BEAR GARDEN**—a disorderly gathering. **C.**

Mr. Trollope visited the Chamber whilst at Paris, and heard Soult and Dupin. He thought it a bear garden.—*Temple Bar*, 1887.

**Beard.**—**TO BEARD THE LION IN HIS DEN**—to attack a dangerous or much-feared person boldly in his own quarters. **C.**

Miss Masterman returned to the inn for lunch, and then prepared for her momentous visit to the rectory; for she had resolved to beard the lion in his den (attack her enemy in his own house), and to denounce him in the presence of his family as a hypocrite.—*Chambers's Journal*, 1886.

Fierce he broke forth—"And dar'st thou then

To beard the lion in his den,  
The Douglas in his hall?"—**SCOTT.**

**Beat.**—TO BEAT ABOUT THE BUSH. See BUSH.

TO BEAT THE BUSH—to search as sportsmen do when in pursuit of game. P.

Mr. Maurice, again, that pure and devout spirit—of whom, however, the truth must at last be told, that in theology he passed his life beating the bush with deep emotion and never starting the hare—Mr. Maurice declared that by reading between the lines he saw in the Thirty-nine Articles and the Athanasian Creed the altogether perfect expression of the Christian faith.—MATTHEW ARNOLD.

TO BEAT DOWN—to cause a seller to reduce the price. C.

Perhaps his patient would try to beat him down (lower his professional charge or fee), and Dr. Benjamin made up his mind to have the whole or nothing.—O. W. HOLMES.

TO BEAT A RETREAT—to retire. C. Originally a military phrase, having reference to the beating of the drums as a sign for making a retreat.

She introduced Percy to him. The colonel was curt but grumpy, and Percy soon beat a retreat.—READE.

TO BEAT THE AIR—to struggle in vain. P.

So fight I, not as one that beateth the air.—ST. PAUL (1 Cor. ix. 26).

These men labour harder than other men—result, *nil*. This is literally beating the air.—READE.

TO BEAT UP THE QUARTERS OF—to visit without ceremony; to “look up.” F.

Sunday coming round, he set off therefore after breakfast, once more to beat up Captain Cuttle’s quarters.—DICKENS.

TO BEAT GOOSE—to thump the arms against the chest in order to get warm. F.

The common labourers at outdoor work were beating goose to drive the blood into their fingers.—*Times*, 1883.

THAT BEATS THE DUTCH—that is astonishing. S.

It beats the Dutch (it is wonderful) how the thief can have got through so small a hole.

TO BEAT HOLLOW—to vanquish completely. C.

The *Galatea* was beaten hollow (completely defeated) by the *Mayflower* in the last international yacht race.

TO BEAT THE DEVIL’S TATTOO. See TATTOO.

**Beau.**—BEAU IDEAL—highest conceivable type; finest specimen. P. French.

My ambition is to give them a *beau idéal* of a welcome.—CHARLOTTE BRONTË.

**Beauty.**—THE BEAUTY SLEEP—the sleep taken before midnight. C.

A medical man, who may be called up at any moment, must make sure of his beauty sleep.—H. KINGSLEY.

BEAUTY AND THE BEAST—a lovely woman with an ugly male companion. C. The expression is borrowed from an old nursery tale.

Beauty and the beast was what they called us when we went out walking together, as we used to do every day.—H. R. HAGGARD.

BEAUTY IS BUT SKIN-DEEP—beauty is a thing which can be easily destroyed, and should not, therefore, be valued too highly. P.

Marry a woman for her good qualities; beauty is but skin-deep.

**Bed.**—AS YOU MAKE YOUR BED, YOU MUST LIE ON IT—you must bear the consequences of your deliberate actions. C.

I write not for those whose matrimonial lot is the average one—neither very happy nor very miserable, who, having made their bed, must lie on it—but for those whose lot has turned out “all worse and no better.”—MRS. CRAIK (MISS MULOCK).

“Henry has gone to Allington to propose to Miss Crawley,” said Mrs. Grantly.—“Gone, without speaking to me!”—“He said that it was useless his remaining, as he knew he should only offend you.”—“He has made his bed, and he must lie on it,” said the archdeacon.—A. TROLLOPE.

A BED OF ROSES—an altogether agreeable position or situation. C.

A parochial life is not a bed of roses, Mrs. Mann.—DICKENS.

**Bedfordshire.**—TO BE FOR BEDFORDSHIRE—to be anxious to retire to bed. F.

'Faith, I'm for Bedfordshire.—SWIFT.

**Bee.**—IN A BEE LINE—following a straight course, as a bee is supposed to do. P.

I'm going to get home as soon as I can—strike a bee line.—W. D. HOWELLS.

**TO HAVE A BEE IN ONE'S BONNET**—to be crazy in a certain direction. C.

What new bee will you put under your bonnet next, sir?—G. A. SALA.  
That Crawley has got a bee in his bonnet.—A. TROLLOPE.

**Been.**—YOU'VE BEEN (AND GONE) AND DONE IT—you have committed an action that may have very serious consequences. S. A remark generally made half in wonder, half as a warning.

I say, young fellow, you've been and done it, you have.—DICKENS.

**Beer.**—TO THINK NO SMALL BEER OF ANYTHING—to esteem it very highly. F.

Miss Arrowpoint coloured, and Mr. Bult observed, with his usual phlegmatic solidity, "Your pianist does not think small beer of himself."—GEORGE ELIOT.

**Beg.**—TO GO BEGGING or A-BEGGING—(of things) to find no one to claim; to be so plentiful as to be thought not worth accepting. P. Generally said of things that have been highly prized at other times.

Places like Annerley Hall don't go begging.—FLORENCE MARRYAT.

Thirty pounds and twenty-five guineas a year made fifty-six pounds five shillings English money, all which was in manner going a-begging.—GOLDSMITH.

**TO BEG THE QUESTION**—to assume that which requires to be proved; to take for granted the very point at issue. P.

"Facsimiles!" exclaimed the old man angrily; "why not frankly say that they are by the same hand at once?"

"But that is begging the whole question" (assuming all that requires to be proved), argued honest Dennis, his good and implastic nature leading him into the self-same error into which he had fallen at Charlecote Park.—JAMES PAYN.

**Beggars.**—BEGGARS SHOULD NOT BE CHOOSERS—those who ask for favours should submit to the terms imposed upon them. P.

**Bell.**—EIGHT BELLS—sounded on board ship at noon, four, and eight o'clock.

The unwelcome cry of "All star-bowlines ahoy! eight bells, there below! do you hear the news?" (the usual formula of calling the watch) roused us.—R. H. DANA, JUN.

**TO BEAR THE BELL OR CARRY AWAY THE BELL**—to be victor in a race or other contest. P.

The Italians have carried away the bell from (have surpassed) all other nations, as may appear both by their books and works.—HAKEWILL.

There are certain cases, it is true, where the vulgar Saxon word is refined, and the refined Latin vulgar, in poetry—as in *sweat* and *perspiration*; but there are vastly more in which the Latin bears the bell.—J. R. LOWELL.

**TO BELL THE CAT**—at great personal risk, to render a common foe harmless for evil. C. A phrase borrowed from a well-known fable told upon one historical occasion with great success.

When James III. was king of Scotland, he irritated the old nobility by the favour he showed to painters and architects. One of the latter, named Cochran, who had succeeded to the estates of the Earl of Mar, was especially hated by the nobles. At a meeting in the church of Lauder they discussed how best to get rid of him. Lord Gray, afraid that the discussion would lead to no practical result, told the story of the mice and the cat. "A colony of mice had suffered greatly from the attacks of a cat, who pounced upon them before they had time to escape. They were much concerned over the matter, and resolved to do something to defend themselves. A young mouse rose up and proposed that they should fix a bell round pussy's neck, which would warn them of

her approach. This proposal was warmly received, until an old mouse put the pertinent question, "But which of us will bell the cat?" The orator had not thought of this, and was speechless." When Lord Gray had finished, Archibald, Earl of Angus, a man noted for his bodily prowess and daring, rose up and swore that he would bell the cat. He kept his word, captured Cochran, and had him hanged over the bridge of Lauder. Afterwards he was always known as Bell-the-Cat.

And from a loophole while I peep  
Old Bell-the-Cat came from the  
keep.—SCOTT.

"I'll tell you how we'll do it," exclaimed Mrs. Armytage, clapping her hands: "we'll ask him (the suspected clergyman) to say grace at dinner to-night. Then we'll see how he takes that."

"That's a capital idea!" cried Mrs. Percival Lott.

"What fun it will be—at least I mean, what an interesting moment when you put the question to him."

"Oh, but, I shan't put it," said Mrs. Armytage hastily. . . .

"Mrs. and Miss Jennynge must bell the cat."

"What have I to do with cats?" inquired Mrs. Jennynge wildly.

"I hate cats."

"My dear madam, it is a well-known proverb," explained Mrs. Armytage. "What I mean is, that it is you who should ask Mr. Josceline to say grace this evening."—JAMES PAYN.

**Belt.**—TO HIT BELOW THE BELT—to strike another unfairly. P. A pugilist is not allowed by the rules of boxing to hit his opponent under the waist-belt. This belt is a significant part of a boxer's attire. The champion pugilist of England wears a prize-belt, which he must deliver to any one who vanquishes him.

To refer to his private distresses in a public discussion was hitting below the belt.

*Exp.*—It was unfair, in a public discussion, to refer to his private distresses.

**Ben.**—BEN TROVATO—well found; an ingenious invention. P. Italian.

If the tale is not true, at least it is *ben trovato* (ingeniously constructed).

**Benefit.**—WITHOUT BENEFIT OF CLERGY—During the Middle Ages criminals who could prove that they belonged to the Church, even to the extent of being able to recite a verse of Scripture, were allowed to escape punishment. This privilege was known as *benefit of clergy*. Notorious offenders often escaped on this plea, like Will of Harribee, who knew his *neck-verse* (see *The Lay of the Last Minstrel*). The phrase is now used loosely, as in the following:—

She would order Goody Hicks to take a James's powder, without appeal, resistance, or benefit of clergy.—THACKERAY.

**Benjamin.**—BENJAMIN'S MESS—a specially large portion. P. For the origin see Gen. xliii. 34: "But Benjamin's mess was five times so much as any of theirs."

**Berth.**—TO GIVE A WIDE BERTH—to give a ship room to swing at anchor; to avoid a person. C.

I have had letters warning me that I had better give Ballinascroon a wide berth if I happen to be in that part of Ireland.—WM. BLACK.

**Bess.**—BESS o' BEDLAM—a female lunatic vagrant. C. BESS is a contraction of Elizabeth.

Will you have the goodness to tell me, miss, why you are dressed up after that mad Bess of Bedlam fashion?—A. TROLLOPE.

**Best.**—BEST MAN—groomsman; the attendant on a bridegroom. P.

It was like asking a young gentleman to be best man when he wants to be the bridegroom himself.—JAMES PAYN.

**AT THE BEST**—taking the most favourable view possible. P.

I advise you not to accept the situation. At the best (even in the most favourable state of affairs) you will be a mere favourite, removable on the slightest whim of a capricious woman.

**TO HAVE THE BEST OF AN ARGUMENT**—to gain the advantage in an argument. P.

"In your argument yesterday, Charles, the strange gentleman had the best of it" (was victor), said his wife.

**TO MAKE THE BEST OF ONE'S WAY**—to go as well as can be done in the circumstances. P.

With these awful remarks, Mr. Kenwigs sat down in a chair, and defied the nurse, who made the best of her way into the adjoining room.—DICKENS.

**TO MAKE THE BEST OF BOTH WORLDS**—to manage so as to get the good things of earth and be sure of a good place in heaven. P.

There have been great captains, great statesmen, ay, and great so-called Christians, seeking to make the best of both worlds (being at once worldly and heavenly in their aspirations).—SARAH TYTLER.

**Bet.**—**YOU BET**—I assure you. S. American.

My father's rich, you bet.—HENRY JAMES, JUN.

**Bête.**—**BÊTE NOIRE**—pet aversion; object of particular dislike. P. French.

The ladies of the party simply detest him—if we except Miss Thornedyke, who cannot afford to detest anything in trousers. Lady Pat, who is a bit of a wit, calls him her *bête noire*.—FLORENCE MARYAT.

**Better.**—**FOR BETTER OR FOR WORSE**—indissolubly, in marriage. C.

Each believed, and indeed pretty plainly asserted, that they could live more handsomely asunder; but, alas! they were united for better or for worse.—MARIA EDGEWORTH.

**TO GET THE BETTER OF**—to overcome; to vanquish; to be stronger than. P.

I got the better of (overcame) my disease, however, but I was so weak that I spat blood whenever I attempted to write.—H. MACKENZIE.

**BETTER HALF**—a man's wife; a complimentary term for a married woman. C.

"Polly heard it," said Toodle, jerking his hat over his shoulder in

the direction of the door, with an air of perfect confidence in his better half.—DICKENS.

**Between.**—**BETWEEN YOU AND ME AND THE POST OR THE DOOR-POST**—a phrase used when anything is spoken confidentially. F.

"Well, between you and me and the door-post, squire," answered his learned visitor, "I am not so sure that Sir Anthony is quite the rose and crown of his profession."—BLACKMORE.

But understand that the name of Dangerous is to remain a secret between you and me and the post.—G. A. SALA.

The phrase is also found in the more familiar form—

**BETWEEN YOU AND ME AND THE BED-POST**—don't reveal a word of what I say. F.

**BETWEEN OURSELVES**—speaking confidentially. C.

Steyne has a touch of the gout, and so, between ourselves, has your brother.—THACKERAY.

*Exp.*—Steyne is somewhat troubled with the gout, and so is your brother; but I do not wish my words repeated.

**BETWEEN SCYLLA AND CHARYBDIS.**—between two menacing dangers. Avoiding one, you fall into the other. P. Scylla was a rock and Charybdis a whirlpool on the coast of Sicily, and the narrow passage between was very much feared by mariners because of its double danger. Now they are looked on as harmless.

You have your Scylla and your Charybdis, as pastor of the congregation. If you preach the old theology, you will lose the young men; and if you preach the new, you will alienate the old men.

**BETWEEN TWO FIRES**—subject to a double attack; a position of peculiar danger in warfare. P.

Poor Dawson is between two fires: if he whips the child, its mother scolds him; and if he lets it off, its grandmother comes down on him.

**TO FALL BETWEEN TWO STOOLS.** See STOOL.

**BETWEEN WIND AND WATER.**  
See WIND.

**Bid.**—To BID FAIR—to seem likely; to promise well. P.

In the eastern counties the old race of small farmers and yeomen have well-nigh disappeared, or rather they bid fair to disappear.—*Chambers's Journal*, 1887.

**Big.**—A BIG-WIG—a person in authority; a high or powerful person. C.

"Then I will leave you, uncle," said Clare, "to the task of telling the big-wigs that there is nothing more to be done or known down here."—EDMUND YATES.

Sooner or later one of the big-wigs will take it up, and the point will be settled one way or other.—*Murray's Magazine*, 1887.

**Bird.**—A BIRD IN THE HAND IS WORTH TWO IN THE BUSH—a sure advantage is better than a problematical advantage, even though the latter promises to be twice as good. C.

**A BIRD'S-EYE OR BIRD-EYE VIEW**—a general view, such as would be enjoyed by a bird flying over a country. P.

Viewing from the Pisgah of his pulpit the free, moral, happy, flourishing, and glorious state of France, as in a bird-eye landscape of a promised land.—BURKE.

*Note.*—Pisgah was the mountain east of the Jordan from the summit of which Moses was permitted to see the promised land of Canaan.

**TO KILL TWO BIRDS WITH ONE STONE**—to effect two results with one expenditure of trouble. C.

Sir Barnet killed two birds with one stone.—DICKENS.

**BIRDS OF A FEATHER**—persons of like tastes. C.

Birds of a feather flock together.

*Exp.*—Persons of like tastes seek one another's society.

**JAIL-BIRD**—a rogue who is oftener in prison than out of it; a hardened offender. C.

The jail-birds who piped this tune were, without a single exception, the desperate cases of this moral hospital.—READE.

**BIRD OF PASSAGE**—one who shifts from place to place. C.

No one (here in Shanghai) seems to be living his own life, but something else—something temporary; as if we were all expecting to go home again in the course of the afternoon or the next day, and therefore it does not much matter what we do just for the few hours that remain; or as if we were convicts doing our time; or as if we were political exiles, who might be recalled at any moment; or as if we were in some way birds of passage.

—BESANT.

**A LITTLE BIRD WHISPERED IT TO ME.** A phrase playfully used of something which has been reported and is repeated. C. The reference is from the Bible, Eccles. x. 20 :—"Curse not the king, no not in thy thought; and curse not the rich in thy bedchamber: for a bird of the air shall carry the voice, and that which hath wings shall tell the matter."

"What a wicked man you are!" smiled Mrs. Jennynge, admiringly. "A little bird told me you could be very severe when you pleased, though I refused to believe it."

It was evident from the colour that came into Anastasia's face that she was the bird in question (she had carried this report).—JAMES PAYN.

**Bishop.**—THE BISHOP HAS SET HIS FOOT IN IT—the contents of the dish are burned. F. A jocular reference to the zeal of bishops for burning heretics.

"Why sure, Betty, thou art bewitched: this cream is burnt too."

"Why, madam, the bishop has set his foot in it."—SWIFT.

**Bit.**—A BIT OF ONE'S MIND—a good scolding; a serious reproof. F.

"I shall have to tell her a bit of my mind" (remonstrate sharply with her), he said, as he stepped across the close.—A. TROLLOPE.

**NOT A BIT OF IT**—by no means; not at all. F.

"That's rather a sudden pull-up, ain't it, Sammy?" inquired Mr. Weller.

"Not a bit of it," said Sam.—DICKENS.

**Bite.**—To BITE THE THUMB AT.

This was formerly a sign of contempt, often made use of by those who wished to pick a quarrel. C.

I will bite my thumb at them; which is a disgrace to them, if they bear it.—SHAKESPEARE: *Romeo and Juliet*.

Wear I a sword  
To see men bite their thumbs?

RANDOLPH.

'Tis no less disrespectful to bite the nail of your thumb, by way of scorn and disdain.—*Rules of Civility*, 1678.

**To BITE ONE'S LIPS**—to show signs of disgust and mortification. P.

The advocates on both sides are alternately biting their lips (showing chagrin) to hear their conflicting misstatements and sophisms exposed.—MACAULAY.

**To BITE THE DUST**—to fall in battle. P.

That day three thousand Saracens bit the dust (were slain in battle).

**Black.**—A BLACK SHEEP—an ill-conducted person; a member of society who is not considered respectable. C.

I'm forbidden the house. I'm looked upon as a black sheep—a pest, a contamination.—EDMUND YATES.

**BLACK MONDAY**—the Monday on which school reopens. C.

She now hated my sight, and made home so disagreeable to me that what is called by schoolboys Black Monday was to me the whitest in the whole year.—FIELDING.

**BLACKMAIL**—money extorted by threats. P.

Blackmail, I suppose, is an honest man paying through his nose for the sins of his youth.

**BLACK DRAUGHT**—a dose formerly given by physicians to relieve stomach ailments. P.

Go, enjoy your black draughts of metaphysics.—THACKERAY.

**To BEAT OF PINCH ANOTHER BLACK AND BLUE**—to beat or pinch him until his flesh is discoloured. C.

"We'll go down arm in arm."

"But you pinch me black and blue," urged Gride.—DICKENS.

**BLACK AND WHITE**—written definitely on paper in ink. C.

"I have found it all out! Here is his name in black and white;" and she touched the volume she had just placed on the table with impressive reverence.—JAMES PAYN.

**Blanket.**—A WET BLANKET—one who discourages, who causes others to become disheartened; also, discouragement. C.

I don't want (said Sir Brian) to be a wet blanket.—W. E. NORRIS.

At home, in the family circle, ambition is too often treated with the wet blanket (discouraged).—BESANT.

**Blarney.**—To HAVE KISSED THE BLARNEY STONE—to be full of flattery and persuasive language. F. There is a stone in the village of Blarney, near Cork, in Ireland, which was supposed to confer this gift of persuasive speech on those who touched it.

You are so full of compliments to-day that you must have kissed the blarney stone.

**Bless.**—To BLESS ONESELF—to be astonished. C.

Could Sir Thomas look in upon us just now, he would bless himself, for we are rehearsing all over the house.—JANE AUSTEN.

**To BLESS ONESELF WITH**—in one's possession. F. Generally used of coin, especially of silver coin, which people crossed their palms with for good luck.

What! you trumpery, to come and take up an honest house without cross or coin to bless yourself with.—GOLDSMITH.

The lady hasn't got a sixpence wherewithal to bless herself.—DICKENS.

**BLESS YOU**—an exclamation of varying significance. F. Commonly used after sneezing, to avert evil consequences—a superstition common in Ireland.

"Bless you!" murmurs Miss Seymour under her breath—the benediction being called forth by the sneeze, not the demand for mustard.—RHODA BROUGHTON.

**Blind.**—To GO IT BLIND—to act without due deliberation. S.

**Blindman.**—BLINDMAN'S BUFF—an ancient game, still very popular with children. One of the company is blindfolded, and the fun of the game consists in his efforts to capture some one.

Mr. Burchell, who was of the party, was always fond of seeing some innocent amusement going forward, and set the boys and girls to blindman's buff.—GOLDSMITH.

**Blithe.**—BLITHE BREAD—food distributed among guests on the birth of a child in the family. An old custom.

Throughout three long jovial weeks the visitors came and went, and every day the blithe bread was piled in the peck for the poor of the earth.—HALL CAINE.

**Blood.**—BLOOD AND IRON—military compulsion; the force of armies. A phrase usually associated with Prince Bismarck—*Blut und Eisen*.

Mr. Carlyle has been heard to say that Rhadamanthus would certainly give Macaulay four dozen lashes when he went to the shades for his treatment of Marlborough. This is quite in character for the Scotch apostle of blood and iron.—J. COTTER MORISON.

**BAD BLOOD.** See BAD.

**HIS BLOOD WAS UP**—he was excited or in a passion. C.

That is the way of doing business—a cut and thrust style, without any flourish: Scott's style when his blood was up.—CHRISTOPHER NORTH.

**A PRINCE OF THE BLOOD**—a nobleman who is a near relative of the royal family. P.

He had a calm, exhausted smile which—as though he had been a prince of the blood (noble of the highest rank) who had passed his life in acknowledging the plaudits of the populace—suggested the ravages of affability.—JAMES PAYN.

**BLOOD IS THICKER THAN WATER**—kinship will cause a man to befriend his relatives; it is

better to trust for kind treatment to one's kinsmen than to strangers. P.

"I am aware there is a family tie, or I should not have ventured to trouble you."

"Blood is thicker than water, isn't it?"—A. TROLLOPE.

**IN COLD BLOOD**—without passion; deliberately. P.

The suggestion of such a contingency—which, of course, meant total failure—in cold blood (without any passion) filled up the cup of the antiquary's indignation.—JAMES PAYN.

**BLUE BLOOD**—aristocratic descent. P.

And the girl—what of her? to which side of the house did she belong? To the blue blood of the Clintons, or the muddy stream of the Carews?—MRS. E. LYNN LINTON.

The blood of the Bunkers has, in yourself, assumed the most azure hue (become most aristocratic).—BESANT.

**TO MAKE YOUR BLOOD CREEP**—to fill you with awe or terror. P.

Jinny Oates, the cobbler's daughter, being more imaginative, stated not only that she had seen the earrings too, but that they had made her blood creep (inspired her with terror).—GEORGE ELIOT.

**Blow.**—To BLOW OVER—to pass off; to be heard of no more. P.

"Gracious me! an execution!" said Lady Clonbrony; "but I heard you talk of an execution months ago, my lord, before my son went to Ireland, and it blew over; I heard no more of it."—MARIA EDGEWORTH.

**TO BLOW UP**—to scold; to reprimand. F.

If I hadn't been proud of the house, I shouldn't be blowing you up.—HUGHES.

The captain was too "wide-awake" for him, and beginning upon him at once, gave him a grand blow up.—R. H. DANA.

**Blown.**—BLOWN UPON—having a bad reputation; unsound; damaged. C.

My credit was so blown upon that I could not hope to raise a shilling.—THACKERAY.



**Blue.**—THE BLUE RIBBON—  
(a) the Order of the Garter. P.

I therefore make no vain boast of a blue ribbon being seen there, thus denoting the presence of a knight of the most noble Order of the Garter.

—G. A. SALA.

Though he distributed peerages with a lavish and culpable profusion, he (Pitt) never desired one for himself, and he declined the blue ribbon when it was offered him.—*Spectator*, 1887.

—(b) the phrase is also used to signify “a distinction of the highest kind.” P.

In 1840 he was elected to a fellowship at Oriel, then the blue ribbon of the university.—*Athenæum*, 1887.

—(c) a badge worn in England and America by those who do not drink intoxicating liquors. C.

Of course, Mr. Smith didn't smoke, and sported a blue ribbon as proudly as if it had been the Order of the Garter.—BESANT.

A BLUE FUNK—a state of terrified expectation; a condition of frightened suspense. S.

Altogether, I was in the pitiable state known by school-boys as a blue funk.—H. R. HAGGARD.

A BLUE MOON—a phenomenon which happens very rarely. S. ONCE IN A BLUE MOON = very seldom indeed. The real origin of this phrase is unknown.

BLUE MOONSHINE—fantastic nonsense. F. The subject of a short poem of three stanzas in Hawes's *Comic Poets of the Nineteenth Century*.

BLUE BOOKS—official publications of the British Government. P. So called because their covers are blue in colour.

At home he gave himself up to the perusal of Blue Books.—THACKERAY.

The latter portion of Lord Beaconsfield's speech (is) upon page 208 of the English Blue Book.—*Fortnightly Review*, 1887.

IN THE BLUES—melancholy; low-spirited. F.

If we had been allowed to sit idle, we should all have fallen in the

blues (had an attack of melancholy).

—R. L. STEVENSON.

THE BLUE AND YELLOW—the *Edinburgh Review*, so called from the colour of its cover. C.

Shortly afterwards, and very little before the appearance of the *Blue and Yellow*, Jeffrey made another innovation.—GEORGE SAINTSBURY, in *Macmillan's Magazine*, 1887.

THE MAN IN BLUE—the policeman. C.

Those kinds of sin which bring upon us the man in blue are such as we think we shall never commit.

—BESANT.

TO LOOK BLUE—to seem disconcerted. F.

Squire Brown looks rather blue at having to pay two pounds ten shillings for the posting expenses from Oxford.—HUGHES.

BLUE-NOSE—a name given to the inhabitants of Nova Scotia in North America. F.

How is it that an American can sell his wares, at whatever price he pleases, where a Blue-nose (Nova Scotian) would fail to make a sale at all?—HALIBURTON.

BLUE-DEVILS—dreadful apparitions which appear to a patient suffering from *delirium tremens*. F.

The drunken old landlord had a fit of the blue-devils last night, and was making a dreadful noise.

BLUE-STOCKING—a woman who prides herself on her learning. P.

Lucy (Hutchinson) was evidently a very superior young lady, and looked upon as the bluest of blue-stockings.—*Gentleman's Magazine*, 1886.

Sometimes found in the simple form BLUE.

Bulwer came up to me and said, “There is one blue who insists upon an introduction.”—*Edinburgh Review*, 1886.

TO FLY THE BLUE-PETER—to be ready to sail (of a vessel).

P. The blue-peter is a small flag run up on the fore-mast of a ship, to announce its departure within twenty-four hours. P.

The ensign was at her peak, and at the fore floated the blue-peter.—W. CLARK RUSSELL.

**BLUE HEN**—a nickname for the state of Delaware in the United States. F. A Blue-hen is a native of the state.

"Your mother was a Blue-hen, no doubt," is a reproof to a person who brags, especially of his ancestry.

**Blush.**—**TO PUT TO THE BLUSH**—to cause one to redden with shame. P.

Ridicule, instead of putting guilt and error to the blush (making guilt and error ashamed), turned her formidable shafts against innocence and truth.—MACAULAY.

**AT THE FIRST BLUSH** or **AT FIRST BLUSH**—when one looks hastily for the first time; at the first sudden appearance. P.

At the first blush the landlord would appear to suffer most, but on nearer examination the tenants are found in the lowest state of poverty.—*National Review*, 1887.

All purely identical propositions, obviously and at first blush (when first viewed), appear to contain no certain instruction in them.

**Bo.**—**TO SAY "BO" TO A GOOSE.** See BOO.

**Boards.**—**ON THE BOARDS**—following the profession of an actor. C.

Lily was on the boards, but Katie could get nothing to do.—BESANT.

**Bob.**—**TO BEAR A BOB**—to join in chorus. F.

**TO GIVE THE BOB**—to cheat; to overreach. C. Obsolete.

C. I guess the business.

S. It can be no other than to give me the bob (nothing else than a plot to outwit me).—MASSENGER.

**A BOB**—a shilling. S.

The trip cost me a bob and a bender (a shilling and sixpence.)

**Bodkin.**—**TO SIT BODKIN.** See SIT.

**Body.**—**TO KEEP BODY AND SOUL TOGETHER**—to sustain life. P.

My earnings are so miserable that they scarcely suffice to keep body and soul together (to keep me from starving).

**Bohemia.**—**A FLAVOUR OF BOHEMIA**—a tone of uncon-

ventionality; of neglect of social rules. P. Bohemia is the name applied in London to the quarter where artists and literary men live as best suits them, wholly neglecting fashion and the elegant world. In France and some other countries Bohemian is the name applied to the gipsy race, who, wherever they go, live a rough kind of life, apart from other people.

Meantime there is a flavour of Bohemia about the place which pleases newcomers. To be sure, Bohemia never had any clubs.—BESANT.

**Bold.**—**TO MAKE BOLD**—to venture. P.

"I make bold, young woman," he said as they went away, "to give you a warning about my nephew."—BESANT.

**TO MAKE BOLD WITH**—to tackle; to deal with. P.

By the time I was twelve years old I had risen into the upper school, and could make bold with Eutropius and Cæsar.

**AS BOLD AS BRASS**—impudent; without modesty or shame. C.

Fred Bullock told old Osborne of his son's appearance and conduct. "He came in as bold as brass," said Frederick.—THACKERAY.

**Bon.**—**BON GRÉ, MAL GRÉ**—whether one likes it or not. C. French.

*Bon gré, mal gré*, we had to wait our turn.—R. H. DANA.

**A BON MOT**—a clever saying. P. French.

The *bon mots* of the mother were everywhere repeated.—MARIA EDGEWORTH.

**A BON VIVANT**—an epicure; one fond of good living. C. French.

Sir Charles Lyndon was celebrated as a wit and *bon vivant*.—THACKERAY.

**Bona.**—**BONÂ FIDE**—in good faith; trustworthy. P. Latin.

The offer we make is a *bonâ fide* one (made in good faith).

But this was a *bonâ fide* transaction.—W. D. HOWELLS.

**Bone.**—A BONE OF CONTENTION—something which causes a quarrel (as a bone does when thrown among dogs). P.

The possession of Milan was a bone of contention (cause of quarrel) between the two monarchs.

**TO HAVE A BONE TO PICK WITH ANY ONE**—to have some cause of quarrel or complaint against him. C.

I consider that I have got a bone to pick with Providence about that nose.—H. R. HAGGARD.

**TO MAKE NO BONES**—not to hesitate; to publish openly. C.

He makes no bones of swearing and lying.

*Exp.*—He does not hesitate to swear or lie.

He makes no bones of (publishes openly) his dislike of the natives.

**Bonne.**—A BONNE BOUCHE—a sweet morsel; something which pleases. C. French.

If I could ever believe that Mandeville meant anything more by his fable of the Bees than a *bonne bouche* of solemn raillery.—S. T. COLERIDGE.

The solemn and heavy tragedy came first, and sent most of the audience to sleep, at least in a figurative sense; but they were revived by the witty dialogue of the comedy, which was reserved till the end of the performance as a *bonne bouche*.

**Boo.**—TO SAY BOO OR BO TO A GOOSE—a test of courage. C. A man who cannot say boo to a goose has no spirit, and is to be despised for his timidity.

He looks as fierce as a tiger, as much as to say, "Say boo to a goose, if you dare" (it will take a bold man to address me).—HALIBURTON.

Now you are always writing, and can't say "bo" to a goose.—C. READE.

**Book.**—IN THE BOOKS OF; IN THE GOOD BOOKS OF—in favour with; a favourite of. P.

I was so much in his books (in his favour) that at his decease he left me his lamp.—ADDISON.

Then I'll tell you what, Mr. Noggs: if you want to keep in the good books in that quarter, you had better not call her "the old lady" any more.—DICKENS.

IN THE BAD OR BLACK BOOKS OF—in disfavour with. P.

He neglected to call on his aunt, and got into her bad books.

For some reason or other I am in his black books.—W. E. NORRIS.

**TO BRING TO BOOK**—to call to account; to accuse of a fault or crime. P.

"By the Lord, sir," cried the major, bursting into speech at sight of the waiter, who was come to announce breakfast, "it's an extraordinary thing to me that no one can have the honour and happiness of shooting such beggars without being brought to book for it."—DICKENS.

**Born.**—ALL ONE'S BORN DAYS—during one's whole experience of life. F.

At last Nicholas pledged himself to betray no further curiosity, and they walked on, both ladies giggling very much, and declaring that they had never seen such a wicked creature in all their born days.—DICKENS.

**NOT BORN YESTERDAY**—worldly-wise; not easily gulled. F.

She was considerable of a long-headed woman (quite a prudent woman), was mother; she could see as far ahead as most folks. She warn't born yesterday, I guess (was not easily outwitted, I venture to say).—HALIBURTON.

**BORN WITH A SILVER SPOON IN ONE'S MOUTH.** See SPOON.

**Borne.**—BORNE IN UPON. See BEAR.

**BORNE IN UPON ONE**—impressed upon one's mind. C. Generally used of some reboding or warning.

It was borne in upon her (impressed upon her mind), as she afterwards expressed it, to beseech the divine compassion in favour of the houseless wretches constrained, perhaps, as much by want as evil habit, to break through and steal.—JAMES PAYN.

**Bosom.**—A BOSOM FRIEND—a very intimate friend. P.

"What a strange history that was of his marriage."

"So I have heard; but he is not quite bosom friend enough with me to have told me all the particulars."—A. TROLLOPE.

**Botany.**—BOTANY BAY—the port in Australia to which

convicts were formerly shipped. P.

Who careth that the respectable family solicitor had a grandfather by the maternal side sent to Botany Bay?—BESANT.

**Bottom.**—ONE'S BOTTOM DOLLAR—one's last coin. S. An Americanism.

I would have parted with my bottom dollar to relieve her.—BESANT.

**TO BE AT THE BOTTOM OF ANYTHING**—to be the chief instigator in any affair. C.

I am sure Russell is at the bottom of (the chief instigator in) this movement to get rid of our present musical conductor.

**AT BOTTOM**—really; essentially. C.

He was a kind-hearted man at bottom (under the surface, however roughly he might speak).—JAMES PAYN.

**Bow.**—TO DRAW THE LONG BOW—to exaggerate. C.

Then he went into a lot of particulars, and I begun (began) to think he was drawing the long bow.—W. D. HOWELLS.

King of Corpus (College), who was an incorrigible wag, was on the point of pulling some dreadful long bow (telling some dreadfully exaggerated story).—THACKERAY.

**TO HAVE A SECOND STRING TO ONE'S BOW**—to be provided with something in reserve in case of an accident happening. P.

Moreover, in his impatient ambition and indefatigable energy, he had sought a second string to his bow: the public and the publishers showed their sense of his abilities as a pamphleteer and a novelist.—*Edinburgh Review*.

*Exp.*—Moreover, in his impatient ambition and indefatigable energy, he (Disraeli) had sought to have another career open, on which he might fall back if he failed in politics: he was gaining popularity as a pamphleteer and a novelist.

**TO DRAW A BOW AT A VENTURE**—to make an attack blindly; to say or do something without knowing exactly what the result will be. C. See 1 Kings xxii.

"And your mother was an Indian," said Lady Jane, drawing her

bow at a venture.—MRS. E. LYNN LINTON.

**Bowels.** — HIS BOWELS YEARNED — he felt full of sympathy or affection. P.

That evening Alexis did come home to dinner. He arrived about ten o'clock, with his eyes red and swollen, would take nothing but a glass of tea, and so to bed.

At the sight of his inoffensive sorrow, the mother's bowels began to yearn over (the mother felt her heart drawn to) her son.—C. READE.

**BOWELS OF MERCY OR COMPASSION**—compassionate feelings; pity. P.

And at least it would be a face worth seeing—the face of a man who was without bowels of mercy.

—R. L. STEVENSON.

We men of business, you see, Carew, must have bowels of compassion like any other.—MRS. E. LYNN LINTON.

**Bowl.**—TO BOWL OUT—to stop in a successful career. F. A cricketing phrase.

"Bowled out, eh?" said Routh.

"Stumped, sir," replied Dallas.—E. YATES.

**TO BOWL OVER**—to knock down; to overturn. C.

It was within a day of Thursday's visit that Bennet's last defence was thus placidly bowled over.—SARAH TYTLER.

**Box.**—IN THE SAME BOX—equally embarrassed. C.

"How is it that you are not dancing?"

He murmured something inaudible about "partner."

"Well, we are in the same box."—H. R. HAGGARD.

**TO BOX THE COMPASS**—to shift round to all quarters. C. A nautical phrase.

After a week or so the wind would regularly box the compass, as the sailors call it.—BLACKMORE.

So my lady reasoned in her rapid way, and boxed the compass all round (tried every method of argument).—MRS. E. LYNN LINTON.

**TO BOX HARRY**—to avoid the regular hotel table, and take something substantial at tea-time to avoid expense. S. A phrase used by commercial travellers.

**Boy.**—A BOY IN BUTTONS—a lad who acts as door-servant and waiter in an establishment. C.

The very boy in buttons thought more of his promotion than of the kind mistress who had housed, clothed, and fed him when a parish orphan.—G. J. WHYTE-MELVILLE.

**Boycott.**—To BOYCOTT A PERSON—to refuse to deal with a person, in the way of buying or selling, or of social intercourse: from Captain Boycott, a landowner in Ireland, who was so treated during the agrarian war about 1885.

**Brass.**—A BRASS FARTHING—a symbol of what is worthless. C.

He could perceive his wife did not care one brass farthing about him.—H. R. HAGGARD.

**Brazen.**—To BRAZEN OUT AN ACT—to refuse to confess to a guilty action, or to boast of it; to be without shame regarding it. C.

As to Bullying Bob, he brazened the matter out, declaring he had been affronted by the Franklands, and that he was glad he had taken his revenge of them.—MARIA EDGEWORTH.

**Bread.**—To TAKE BREAD AND SALT—to bind oneself by oath. An old-fashioned phrase.

TO BREAK BREAD—to eat; to be a guest. C. Old-fashioned in ordinary prose.

As often as Mr. Staunton was invited, or invited himself, to break bread at the Villa des Chataigniers, so often did Violet express her intention of eating her own luncheon or dinner in company with Hopkins, a faithful old servant.—W. E. NORRIS.

**BREAD AND BUTTER**—material welfare; what sustains life. C.

Former pride was too strong for present prudence, and the question of bread and butter was thrown to the winds in revolt at the shape of the platter in which it was offered.—MRS. E. LYNN LINTON.

**BREAD-BASKET**—a vulgar name for the stomach.

**BREAD AND CHEESE**—the bare necessities of life.

A "BREAD-AND-CHEESE" MARRIAGE—a marriage to a man who cannot afford to give his wife luxuries. C.

You describe in well-chosen language the miseries of a bread-and-cheese marriage to your eldest daughter.—G. J. WHYTE-MELVILLE.

**Break.**—To BREAK DOWN—(a) to lose control over one's feelings. P.

"They had better not try," replies Lady Swansdown, and then she suddenly breaks down and cries.—FLORENCE MARRYAT.

—(b) to fail in health. P.

I have worked hard since I came here; but since Abner left me at the pinch it hasn't been man's work, Jacky; it has been a wrestling match from dawn to dark. No man could go on so and not break down.—C. READE.

TO BREAK IN—to interrupt another with a remark. P.

"Oh, don't talk to me about Rogers!" his wife broke in.—W. D. HOWELLS.

TO BREAK GROUND. See GROUND.

TO BREAK OFF WITH—to cease to have communications with; to renounce the acquaintance of. P.

Well, then, I consent to break off with Sir Charles, and only see him once more—as a friend.—READE.

TO BREAK UP—to be near death; to show signs of approaching dissolution. C.

"Poor Venables is breaking up," observed Sir Brian as they strolled away.—*Good Words*, 1887.

TO BREAK WITH—(a) to break the matter to; to announce news to. Obsolete.

Let us not break with him.

SHAKESPEARE: *Julius Cæsar*.

—(b) to quarrel with; to cease to be friendly with. P.

"But what cause have I given him to break with me?" says the countess, trembling.—FLORENCE MARRYAT.

TO BREAK THE ICE—to commence a conversation where there has been an awkward

silence; to speak first on a delicate matter. C.

"I will not," said Lochiel, "break the ice. That is a point of honour with me."—MACAULAY.

*Exp.*—Lochiel said that he would not be the first to speak (of submission), for that was a point of honour with him.

**TO BREAK THE NEWS**—to impart startling information in a gentle manner; preparing the recipient gradually for the shock. P.

It suggested to me that I had better break the news to them (of their father's death by the explosion of a boiler), and mechanically I accepted the suggestion and rode away sadly to the Italian villa.—*The Mistletoe Bough*, 1885.

**Breakers.**—**BREAKERS AHEAD**—a cry of danger. C. The phrase is taken from sea-life, where the cry, "Breakers ahead!" announces immediate peril to a vessel. Breakers are waves which go into foam over rocks, or in shallow water.

It made her forget the carking anxieties, the vision of social breakers ahead, that had begun to take the gilding off her position.—BLACKMORE.

**Breast.**—**TO MAKE A CLEAN BREAST OF**—to make a full and free confession of something that has been kept a secret. C.

She resolved to make a clean breast of it (confess the whole affair) before she died.—SCOTT.

**Breath.**—**THE BREATH OF ONE'S NOSTRILS**—something as valuable as life itself. P.

The novels were discussed in the society whose flatteries were as the breath of his nostrils.—*Edinburgh Review*, 1886.

*Exp.*—The novels were discussed in aristocratic circles, whose flatteries were as dear to Disraeli as his own life.

**TO TAKE AWAY ONE'S BREATH**—to cause surprise or consternation. C.

He was so polite, he flattered with a skill so surprising, he was so fluent, so completely took away her breath (astonished her), that when he finally

begged permission to deliver a valedictory oration to all the young ladies, Miss Billingsworth, without thinking what she was doing, granted that permission.—BESANT.

**UNDER ONE'S BREATH**—very quietly; in fear. P.

"A good thing they did not be-think themselves of cutting off my hair," she said under her breath (in a whisper, so that no one could hear).

**Breathe.**—**TO BREATHE ONE'S LAST**—to die. P.

It had breathed its last in doing its master service.—THACKERAY.

**Brick.**—**A REGULAR BRICK**—a good fellow; a pleasant man. F.

In brief I don't stick to declare Father Dick, So they called him for short, was a regular brick.—BARHAM.

**LIKE BRICKS, OR LIKE A THOUSAND OF BRICKS**—with a great impetus or force; violently. S.

Out flies the fare like bricks.—DICKENS.

If the master discovers what we are doing, he will come down on us like a thousand of bricks (give us a great scolding).

**WITH A BRICK IN ONE'S HAT**—drunk. American slang.

I think our friend over there has a brick in his hat (is intoxicated).

**Brief.**—**TO ACCEPT A BRIEF ON BEHALF OF**—to espouse the cause of. C. A phrase of legal origin.

Not a little to Gilbert's surprise, Mr. Buswell flatly declined to make this concession, alleging that he had not sufficient knowledge of the circumstances to justify him in accepting a brief on behalf of (in defending) the accused.—W. E. NORRIS.

**TO HOLD A BRIEF FOR ANOTHER**—to devote oneself to his defence; to urge all that can be said in his justification. C.

Professor Dowden holds a brief for Shelley.—MATTHEW ARNOLD.

**Bring.**—**TO BRING INTO PLAY**—to cause to act; to set in motion; to give scope to. P.

The very incongruity of their relative positions brought into play all

his genius.—*Macmillan's Magazine*, 1887.

**TO BRING ABOUT**—to cause to happen; to assist in accomplishing. P.

There are many who declare that they would be willing to bring about an Anglo-Russian alliance upon the terms of giving Russia her head in the direction of Constantinople.—*Fortnightly Review*, 1887.

**TO BRING ROUND**—to restore; to cause to recover. P.

"How is poor old No. 50 to-day?"

"Much the same."

"Do you think you will bring him round, sir?"—C. READE.

**TO BRING UP**—(of a sailing vessel) to stop; to cease moving. P.

He was still plunged in meditation when the cutter brought up in the bay.—*Good Words*, 1887.

**TO BRING TO BEAR**—to cause to happen; to bring to a successful issue. C.

There was therefore no other method to bring things to bear but by persuading you that she was dead.—GOLDSMITH.

**TO BRING DOWN THE HOUSE**—to call forth enthusiastic applause. C.

Toole on his last appearance in Edinburgh brought down the house (had an enthusiastic reception).

Every sentence brought down the house as I never saw one brought down before.—J. R. LOWELL.

**TO BRING TO THE HAMMER.** See HAMMER.

**TO BRING TO BOOK.** See BOOK.

**TO BRING TO**—to resuscitate; to cause to recover. C.

I once brought a fellow to (made a fellow revive) that was drowned.—HALIBURTON.

**Broom.**—NEW BROOMS SWEEP CLEAN—those newly appointed to office are apt to make great changes. C.

If new brooms do not sweep clean, at any rate they sweep away.—*Blackwood's Magazine*, 1887.

**TO JUMP THE BROOMSTICK**—to be irregularly married. F.

Three or four score of undergraduates, reckless of parental will, had offered her matrimony, and three or

four newly-elected fellows were asking whether they would vacate if they happened to jump the broomstick.—BLACKMORE.

This woman in Gerrard Street here had been married very young—over the broomstick, as we say—to a tramping man.—DICKENS.

**Brown.**—BROWN, JONES, AND ROBINSON—representatives of Englishmen of the middle class. P. Their adventures were published in *Punch*.

After the splendid revelry of the mess-table, Captains Brown, Jones, and Robinson would turn out in all the glory of red cloth and gold braid.—*Mistletoe Bough*, 1886.

**TO ASTONISH THE BROWNS**—to do something, notwithstanding the shock it will give to the prejudices of one's neighbours. F.

If we go on to the top of the 'bus, our conduct will astonish the Browns (shock our prejudiced neighbours).

**TO DO BROWN**—to hoodwink completely; to gain complete mastery over. S. See Do.

His was an imaginative poetical composition, easily scorched enough, but almost incapable of being thoroughly done brown.—G. J. WHYTE-MELVILLE.

**BROWN BESS**—a musket. F.

The British soldier—with his clothing and accoutrements, his pouches, haversack, biscuits, and ammunition, not to mention Brown Bess, his mainstay and dependence—nothing punishes him so much as wet.—G. J. WHYTE-MELVILLE.

**Brutum.**—BRUTUM FULMEN—a harmless thunderbolt. P. Latin.

**Bubble.**—BUBBLE AND SQUEAK—fried beef and cabbage. F. Also used contemptuously of what is little prized.

Rank and title! bubble and squeak! No, not half so good as bubble and squeak—English beef and good cabbage.—LYTTON.

**Buckle.**—TO BUCKLE TO—to set to work at in earnest; to apply oneself diligently to work. F.

We all buckled to with a will, doing four hours a day.—H. E. HAGGARD.

**Buckler.**—To GIVE THE BUCKLERS—to yield; to lay aside all thoughts of defence. F. Age is nobody when youth is in place; It gives the other the bucklers.  
*Old Play.*

**To TAKE UP THE BUCKLERS**—to struggle; to contend. Old-fashioned.

Charge one of them to take up the bucklers  
Against that hair-monger Horace.  
DECKER.

**Bud.**—To CHECK OR NIP IN THE BUD—to destroy at an early age; to lose no time in suppressing. C.

Guessing his intentions, she had resolved to check them in the bud.—DICKENS.

**Bull.**—A BULL'S EYE—the inner disk of a target, surrounded by rings of increasing magnitude. F. "To make a bull's eye" = to fire a highly successful shot; to score a great success; to gain a striking advantage.

The Republicans had made a bull's eye, and were jubilant.—*New York Herald, August 1, 1888.*

**A BULL IN A CHINA SHOP**—something in a place where it will do an excessive amount of damage. C.

Poor John! he was perfectly conscious of his own ponderosity—more so perhaps than his sprightly mother-in-law gave him credit for. He felt like a bull in a china shop.—*Murray's Magazine, 1887.*

**To TAKE THE BULL BY THE HORNS**—to attack something formidable in a bold and direct fashion. C.

Happening, therefore, to meet Monckton one windy morning when he was walking into Kingscliff to keep an appointment, he resolved to take the bull by the horns.—W. E. NORRIS, in *Good Words, 1887.*

**Bullet.**—EVERY BULLET HAS ITS BILLET—it is appointed beforehand by fate what soldiers will fall in battle; it is no use contending against fate. C.

"Well," he remarked consolingly, "every bullet has its billet."—H. R. HAGGARD.

No one talks now of "every bullet having its billet," or thinks of life as an "appointed span."—*Contemporary Review, 1887.*

**Bundle.**—To BUNDLE IN—to enter in an unceremonious fashion. F.

I say, Frank, I must have a dip; I shall bundle in.—G. J. WHYTE-MELVILLE.

**Buridan.**—BURIDAN'S ASS—a man of indecision. P. Buridan, the Greek sophist, maintained that if an ass could be placed between two haystacks, so that its choice was evenly balanced between them, it would starve to death.

He was a Buridan's ass of a man, and seldom came to a decision till it was too late.

**Burn.**—To BURN ONE'S FINGERS—to suffer loss or hurt by meddling with something out of one's own sphere, as by investing in some plausible financial speculation, or taking part in another's quarrel. C.

He has been bolstering up these rotten iron-works too long. I told him he would burn his fingers.—MRS. E. LYNN LINTON.

**To BURN THE CANDLE AT BOTH ENDS**—to expend one's resources in two directions; to consume one's energies in a double way. C.

Washington Irving talks of Goldsmith burning the candle at both ends in the heading to chapter xxiii. of his *Life*.

**To BURN ONE'S BOATS**—to leave no means of retreat; to act irrevocably. P.

Then he took the perforated cardboard and tore that likewise into small pieces. "Now I have burned my boats with a vengeance" (certainly left myself no way of retreat), he added grimly.—JAMES PAYN.

**A BURNED CHILD DREADS THE FIRE**—those who have suffered are wary. C.



**Bury.**—TO BURY THE HATCHET—to cease fighting. F. The phrase comes from a Red Indian custom in warfare.

But the Harcourts and the Ella-combes, the Gaysworthys and Fitz-George Standish, were among the more familiar of the guests invited to this dinner, which was essentially a well-dressed *pou-wou* (council) to witness the burying of the hatchet and the smoking of the calumet.—MRS. E. LYNN LINTON.

**Bush.**—TO BEAT ABOUT THE BUSH—to avoid a direct statement of what must be said; to convey one's meaning in a roundabout fashion. P.

No; give me a chap that hits out straight from the shoulder. Can't you see this is worth a hundred Joneses beating about the bush and droning us all to sleep?—C. READE.

**GOOD WINE NEEDS NO BUSH**—a good thing requires no advertisement; it commends itself. P. Formerly the branch of a tree was hung out in front of a tavern to indicate that liquor was for sale.

If it be true that good wine needs no bush (is its own recommendation), 'tis true that a good play needs no epilogue.—SHAKESPEARE.

**Bushel.**—UNDER A BUSHEL—secretly; without others knowing it. C.

Ah, you can't give a dinner under a bushel.—W. D. HOWELLS.

**Business.**—TO GO ABOUT ONE'S BUSINESS—to go off. F. The phrase is generally used in dismissing an intruder.

Bidding the soldiers go about their business and the coach to drive off, Hill let go of his prey sulkily, and waited for other opportunities of revenge.—THACKERAY.

**A MAN OF BUSINESS**—(a) a man gifted with powers of management; one who can prudently direct the details of an enterprise or undertaking. P.

He was one of the most skillful debaters and men of business in the kingdom.—MACAULAY.

—(b) a legal adviser.

The tenant resolved to consult his man of business.

**TO DO THE BUSINESS FOR A MAN**—to kill a man. F.

His last imprudent exposure of himself to the night air did the business for him (put an end to his life).

**TO HAVE NO BUSINESS IN A PLACE, OR NO BUSINESS TO DO ANYTHING**—(a) to have no occupation calling one thither, or no right to do the thing. C.

You had no business to meet Mr. Campion without my knowledge; it was disgraceful of you.—F. ANSTEX.

—(b) figuratively of things.

A frown upon the atmosphere  
That hath no business (ought not) to appear

Where skies are blue and earth is gay.—BYRON.

**TO MEAN BUSINESS**—to have serious intentions; to be bent on executing a project. C.

He really felt very much hurt and seriously alarmed, because it never had occurred to him that the other two should also mean business (have serious intentions—of marrying Clair).—BESANT.

**Butter.**—BUTTERED FINGERS—fingers through which a ball slips. Used contemptuously of a cricket player who fails to hold a ball. F.

**TO LOOK AS IF BUTTER WOULD NOT MELT IN ONE'S MOUTH**—to look unconcerned; harmless and innocent. F.

These good young ladies, who look as if butter wouldn't melt in their mouths, are not a whit better than the rest of us.—BLACKMORE.

*Exp.*—These good young ladies, who look so very prim and innocent, are in no way better than the rest of us.

**TO KNOW ON WHICH SIDE ONE'S BREAD IS BUTTERED**—to be well aware of one's own interests; to be full of worldly wisdom as far as regards oneself. C.

"Pshaw!" answered his mercurial companion, "he knows on which side his bread is buttered."—DICKENS.

*Exp.*—His mercurial companion, with an exclamation of impatience, answered, "He knows where his interests lie."

**TO BUTTER BOTH SIDES OF ONE'S BREAD**—to gain advantages from two parties at one time.

Well, as soon as he (the devoted young parson) can work it, he marries the richest gal (girl) in all his flock (congregation), and then his bread is buttered on both sides (he obtains a yearly income from two sources).—**HALIBURTON.**

**BUTTER TO BUTTER IS NO RELISH**—something substantial is required as a basis for what is merely a relish.

**Buy.**—**TO BUY IN**—to purchase goods at an auction on behalf of the person selling. P.

The articles were mainly those that had belonged to the previous owner of the house, and had been bought in by the late Mr. Charmond at the auction.—**THOMAS HARDY.**

**TO BUY THE REFUSAL OF ANYTHING**—to give money for the right, at a future time, of purchasing it for a fixed price. C.

I have bought the refusal of the neighbouring piece of land for fifty dollars. Its price is five hundred.

**TO BUY OFF A PERSON**—to cause one to cease from opposition by giving him a sum of money, or other benefit. C.

It was the potential destroyer of their house whom they had to propitiate—the probable possessor of their lands whom they had to buy

off as best they could.—**Mrs. E. LYNN LINTON.**

**TO BUY UP**—a stronger form of **BUY**, signifying the complete purchase of a quantity of goods. C.

I was so delighted with his last box of curios that I bought them up (purchased the whole lot).

**By.**—**BY THIS**—when this took place. F.

By this, John had his hand on the shutters.—**R. L. STEVENSON.**

**BY-AND-BY**—after a time. C.

He hoped, could he overtake them, to have company by-and-by.—**BUNYAN.**

**BY-THE-BYE**—this phrase is used to introduce a new subject for which the hearers are not prepared. P.

By-the-bye, gentlemen, since I saw you here before, we have had to weep over a very melancholy occurrence.—**DICKENS.**

*Note.*—The speaker, before going on to the ordinary business of the meeting, makes a reference to an outside subject, and apologizes, as it were, for taking this liberty.

**Bygones.**—**TO LET BYGONES BE BYGONES**—to ignore the past. F.

Can't we let bygones be bygones and start afresh?—**W. E. NORRIS.**

Moreover, bygones being bygones, he had made an excursion into the "Rockies."—**WM. BLACK.**

## C

**Cacoëthes.**—**CACOËTHES SCRIBENDI**—a diseased love of writing. P.

Our friend is afflicted with *cacoëthes scribendi* (an itch for writing).

**Cæsar.**—**CÆSAR'S WIFE SHOULD BE ABOVE SUSPICION.** When Cæsar, whose own reputation was not above reproach, was remonstrated with for putting away his wife on a mere suspicion, he replied that it did not matter for Cæsar, but **CÆSAR'S WIFE** should be above suspicion in matters of morality. P. The phrase is now

used in a general way to express the need there is that those immediately connected with great men should have a flawless reputation.

"Cæsar's wife," you remember the Roman dictator said—"Cæsar's wife must be above suspicion." Surely, if even a heathen thought that, we, Charlotte, with all our privileges (the speaker was a bishop), ought to be very careful on what sort of man we bestow Iris.—*Cornhill Magazine*, 1887.

**Cæteris.**—**CÆTERIS PARIBUS**—other things being equal. P. Latin.

A very rich man, from low beginnings, may buy his election in a

borough, but, *ceteris paribus*, a man of family will be preferred.—BOSWELL.

**Cain.**—THE CURSE OF CAIN.  
See CURSE.

**Cake.**—YOU CAN'T BOTH HAVE OR KEEP YOUR CAKE AND EAT IT—a common proverb, signifying the impossibility of reaping the advantages of two wholly opposite courses of conduct. A person must choose which course he will follow, and which set of advantages he prefers, and be prepared to resign any claim to the other set of advantages. P.

Mr. Howorth seems to us to be counting—as, indeed, men do often count—on the ability both to keep your cake and eat it; but, as a matter of fact, that always turns out to be impracticable.—*Spectator*, 1887.

Slave-holders in rebellion had alone among mortals the privilege of having their cake and eating it.—J. R. LOWELL.

**MY CAKE IS DOUGH**—I am quite disappointed. F.

Notwithstanding all these traverses, we are confident here that the match will take, otherwise my cake is dough.—*Howell's Letters*.

**TO TAKE THE CAKE**—to be first in a contest; to secure the first place in a competition. An Americanism.

The Wesleyans, however, take the cake, having by far the finest church building in the city—a Gothic structure of graceful design.—*Boston Commercial Bulletin*, May 26, 1888.

**Calf.**—TO EAT THE CALF IN THE COW'S BELLY—to be too ready to anticipate; to be over-sanguine of obtaining something. F.

I ever made shift to avoid anticipations; I never would eat the calf in the cow's belly.—S. RICHARDSON.

**CALF LOVE**—the juvenile passion of a young man. C.

'Twas no fiery-furnace kind of calf love on my part, but a matured and sensible admixture of gratitude and sincere affection.—G. A. SALA.

I thought that it was a childish besotment you had for the man—a sort of calf love, that it would be a

real kindness to help you out of.—RHODA BROUGHTON.

**Call.**—TO CALL AT A PLACE—to visit it. P. Said both of persons and of vessels.

"I shall have the honour of calling at the Bedford, sir, if you'll permit me," said the major.—DICKENS.

**TO CALL TO ACCOUNT**—to censure; to demand an explanation from. P.

She can't call Ensign Bloomington to account; can she, hey?—MARIA EDGEWORTH.

**CALLED TO ONE'S ACCOUNT**—removed by death.

**AT CALL.** This phrase is used with regard to money which is deposited and can be drawn at any time without previous notice given. P.

**TO CALL DOWN**—to invoke; to pray to Heaven for.

**TO CALL FOR**—(a) to need or demand. P.

I do not think this letter calls for an answer.

—(b) The phrase is used where a visit is paid with a special purpose. C. For instance, a parcel is often labelled, "To be left till called for."

**TO CALL FORTH**—to bring out; to cause to appear; to elicit. P.

The article called forth a host of rejoinders.

She was conscious that few women can be certain of calling forth this admiration.—BESANT.

**TO CALL NAMES**—to speak disrespectfully to or of a person. C.

When he called his mother names because she wouldn't give up the young lady's property, and she relenting caused him to relent likewise and fall down on one knee and ask her blessing, how the ladies in the audience sobbed.—DICKENS.

**TO CALL ON OR UPON**—(a) to invoke the aid of. P.

What signifies calling every moment upon the devil, and courting his friendship?—GOLDSMITH.

—(b) to pay a visit to. P.

**TO CALL OUT**—to challenge to fight a duel. P.

My friend, Jack Willes, sent me down a cook from the Mansion House for the English cookery—the turtle and venison department: I had a chief cook, who called out the Englishman, by the way.—THACKERAY.

My master was a man very apt to give a short answer himself, and likely to call a man out for it afterwards.—MARIA EDGEWORTH.

**TO CALL A PERSON TO ORDER**—(of the chairman of a meeting) to declare that the person has broken the rules of debate, or is behaving in an unseemly manner. P.

He had lost his temper in the House that evening; he had been called to order by Mr. Speaker.—WM. BLACK.

**TO CALL OVER**—to recite a list of names. P.

We were now prevented from further conversation by the arrival of the jailer's servants, who came to call over the prisoners' names.—GOLDSMITH.

**TO CALL OVER THE COALS**—to find fault with. F.

He affronted me once at the last election by calling a freeholder of mine over the coals.—MARIA EDGEWORTH.

**TO CALL IN QUESTION**—to throw doubt upon; to challenge the truth of. P.

If the moral quality of his hero could not in safety be called in question (doubted), any suggestion of weakness in him as a writer was still more unendurable.—JAMES PAYN.

**TO CALL UP**—to revive the memory of; to bring to remembrance. P.

**Camel.**—**TO BREAK THE CAMEL'S BACK**—to be the last thing which causes a catastrophe. P. The proverb runs: "It is the *last* straw that breaks the camel's back."

I do not know exactly what it was that Biver did at last; it was something which not only broke the camel's back (was sufficient to cause a catastrophe—his dismissal), but made the cup run over.—BESANT.

"You find poor Jenny full of

cares," he says, alluding to his wife. "She had about as much as she could manage before, poor girl, but this last feather has almost broken the camel's back."—FLORENCE MARYAT.

**Camp.**—**TO CAMP OUT**—to live in a tent in the open country. P.

**Candle.**—**TO HOLD OR SHOW A CANDLE TO ANY ONE**—to be in any way comparable with him. C.

As for other fellows—fellows of my own standing—there isn't one to show a candle to me.—BESANT.

"And to think," he went on, without heeding my remark, "that she has spent the whole of her life in a country parsonage! So much for rural simplicity. Why, there isn't one of these Belgravian women who could hold a candle to her for coolness."—W. E. NORRIS.

I say she's the best, the kindest, the gentlest, the sweetest girl in England, and that, bankrupt or no, my sisters are not fit to hold candles to her.—THACKERAY.

In such literature servants could mix with grand ladies, to whom Miss Prior, with her crony the governess, could not hold the candle (were quite inferior).—SARAH TYTLER.

**TO HOLD THE CANDLE**—to act as assistant; to aid and abet. C.

I'll be candle-holder, and look on.  
SHAKESPEARE.

**TO BURN THE CANDLE AT BOTH ENDS.** See BURN.

**TO HOLD A CANDLE TO THE DEVIL**—to diverge from what is strictly right or moral; to do knowingly what is wrong. C.

Here I have been holding a candle to the devil, to show him the way to mischief.—SCOTT.

Lady Bassett's wrist went around his neck in a moment. "Oh, Charles dear, for my sake hold a little, little candle to the devil."—READE.

**Cannot.**—**I CANNOT AWAY WITH THIS**—I detest it; I abominate it. C.

Couriers and ladies' maids, imperials and travelling carriages, are an abomination to me; I cannot away with them.—HUGHES.

**Canvas.**—TO GET OR RECEIVE THE CANVAS. An obsolete phrase signifying the same as the modern to GET THE SACK.

I lose my honour if the Don receives the canvas.—SHIRLEY.

**Cap.**—THE CAP AND BELLS. These were carried by fools in the middle ages, as tokens of their office. The "fools" were licensed jesters. (See *King Lear*.)

And, look you, one is bound to speak the truth as far as one knows it, whether one mounts a cap and bells or a shovel-hat (is a fool or a bishop).—THACKERAY.

**TO CAP THE GLOBE**—to surpass everything. F.

"Well," I exclaimed, using an expression of the district, "that caps the globe, however."—C. BRONTË.

**IF THE CAP FITS, WEAR IT**—if the remark applies to you, consider it well. C.

The truth is, when a searching sermon is preached, each sinner takes it to himself. I am glad Mr. Hawes fitted the cap on.—READE.

**CAP IN HAND**—in the submissive attitude of one who has a favour to ask. C.

And Tulliver, with his rough tongue filled by a sense of obligation, would make a better servant than any chance fellow who was cap in hand for a situation.—GEORGE ELIOT.

**TO SET ONE'S CAP AT**—(of a woman) to try to captivate; to try to obtain as a husband. P.

"You won't like *everything* from India now, Miss Sharp," said the old gentleman; but when the ladies had retired after dinner, the wily old fellow said to his son, "Have a care, Joe; that girl is setting her cap at you."—THACKERAY.

The girls set their caps at him, but he did not marry.—READE.

**TO CAP VERSES**—to compose or recite a verse beginning with the final letter of a verse given by the previous speaker. P. A favourite pastime.

They had amused themselves during their daily constitutionals by capping Greek and Latin verses.—*Macmillan's Magazine*, 1886.

**TO CAP THE CLIMAX**—to go beyond already large limits; to say or do something extraordinary. G.

Lively George, as his neighbours call him (and very appropriately too, in spite of his threescore and ten years), who comes once in a while to do odd jobs about the garden, is fond of talking in a grandiloquent manner. He speaks of clearing away the "debray," and of people who haven't much "sentimentology" about them, etc. But he capped the climax the other morning when he greeted the gentleman of the house, who had just made his appearance on the porch after several days' confinement to his room by illness, with, "Ah, sir, good-mornin', sir. Glad to see you are *non compos mentis* once more, sir."—*St. Andrews Citizen*, 1888.

**Capital.**—TO MAKE CAPITAL OUT OF ANYTHING—to use anything for one's own profit. C.

I suppose Russia was not bound to wait till they were in a position to make capital out of her again (use her for their own advancement again).—M. ARNOLD.

**Captain.**—TO COME CAPTAIN STIFF OVER A PERSON—to be arrogant in behaviour towards him. S.

I shouldn't quite come Captain Stiff over him, but I should treat him with a kind of air, too, as if—hem! how delightful.—S. WARREN.

**Caput.**—CAPUT MORTUUM—a worthless residue. P. Latin.

**Card.**—ON THE CARDS—probable; expected to happen; spoken about or announced. C.

What if Mr. Slope should become dean of Barchester? To be sure, there was no adequate ground—indeed, no ground at all—for presuming that such a desecration could even be contemplated; but nevertheless it was on the cards (probable).—A. TROLLOPE.

Of course the success of the mine is always on the cards.—MRS. E. LYNN LINTON.

**A GREAT CARD**—a popular or prominent man; a man much talked about and admired. F.

Captain D'Orville, the great card of the regiment, came clanking into

the porter's lodge to get a glass of water for the dame.—G. J. WHYTEMELVILLE.

**TO SPEAK BY THE CARD**—to be careful with one's words. C. Probably a sea phrase, **CARD** here being the mariner's compass, which gives the ship's direction exactly.

How absolute the knave is! We must speak by the card, or equivocation will undo us.—SHAKESPEARE.

*Exp.*—How peremptory the fellow is! We must be careful with our words, lest they be used to ruin us.

Speaking only by the card, and of that which I saw with my own eyes, I don't think that Maum Buckley was any crueller than other slave-owners of her class.—G. A. SALA.

**TO THROW UP ONE'S CARDS**—to cease to struggle; to despair of success in any enterprise; to confess oneself vanquished. F.

He perceived at once that his former employer was right, and that it only remained for him to throw up his cards.—W. E. NORRIS.

**Care.**—**CARE KILLED A CAT.** This proverb refers to the depressing effects of care upon the bodily health; it even killed a cat, which has *nine* lives. See **CAT**.

"Come, come," said Silver, "stop this talk. . . . Care killed a cat. Fetch ahead for the doubloons."—R. L. STEVENSON.

**Carpet.**—**ON THE CARPET**—under discussion. P. **ON THE TAPIS** is an equivalent phrase.

The talk was all of him: of his magnificence, his meanness, his manners, his principles, his daughter and her future marriage—already on the carpet of discussion and surmise.—MRS. E. LYNN LINTON.

**TO COME OR BE BROUGHT ON THE CARPET**—to be introduced. C. **CARPET** was formerly used for table-cloth.

There were few better *specs* (speculations) among us than inns and churches, until the railroads came on the carpet (were introduced).—HALIBURTON.

He shifted the discourse in his turn and (with a more placid air) contrived to bring another subject upon the carpet.—GRAVES.

**A CARPET-BAGGER**—a Yankee speculator who, after the great United States Civil War, went to the South to make money out of the impoverished country. C.

At election times he was the terror of Republican stump-orators and carpet-baggers.—*Blackwood's Magazine*, 1887.

**A CARPET-KNIGHT**—a gentleman who receives the honour of knighthood from his sovereign, not for services on the battlefield, but for services at court or as a peaceful citizen. P.

By heaven, I change My thought, and hold thy valour light

As that of some vain carpet-knight, Who ill deserved my courteous care, And whose best boast is but to wear A braid of his fair lady's hair.

SCOTT.

**Carriage.**—**A CARRIAGE-AND-FOUR**—a carriage drawn by four horses. P.

"A carriage-and-four, papa; pray come and look."

"Four horses!" exclaimed Mrs. Armytage, in the excitement of the moment forgetting her own canons of etiquette, and rising from her chair to obtain a better view of the approaching vehicle.—JAMES PAYN.

**CARRIAGE COMPANY**—people who are wealthy enough to keep private carriages. C.

There is no phrase more elegant and to my taste than that in which people are described as "seeing a great deal of carriage company."—THACKERAY.

**Carry.**—**TO CARRY ALL BEFORE ONE**—to be completely successful or popular. C.

Adelina Patti carries all before her (is popular with every one) wherever she goes.

**TO CARRY THE DAY**—to win a victory; to prove superior. P.

When such discussions arise, money generally carries the day—and should do so.—A. TROLLOPE.

**TO CARRY ANYTHING TOO FAR**—to exceed the proper bounds in anything. C.

Of course you may carry the thing too far, as (in the well-known story)

when Mr. A. was twitted by Mr. B. with having sent a man to sleep in his (Mr. B.'s) church. — *Cornhill Magazine*, 1888.

To CARRY OFF—(a) to help to pass; to aid; to supplement or supply what is lacking. P.

She was one who required none of the circumstances of studied dress to carry off aught (supply anything deficient) in her own appearance. — A. TROLLOPE.

—(b) to cause the death of. P.  
The change of air carried him off. — TEMPLE.

To CARRY IT OFF—to refuse to succumb; to pretend indifference. C. The phrase is used when a person is placed in an awkward or humiliating position, and tries to hide his feelings of shame or confusion.

Frightened too—I could see that—but carrying it off, sir, really like Satan. — R. L. STEVENSON.

He is here, good sir, waiting your pleasure—here in London—walking the streets at noonday, carrying it off jauntily. — DICKENS.

To CARRY ON—(a) to conduct; to manage. P.

The internal government of England could be carried on only by the advice and agency of English ministers. — MACAULAY.

—(b) to behave in a particular fashion, so as to call attention to one's conduct; to misbehave. F.

It was Mrs. Emptage; and how she carried on, with tears and congratulations. — BESANT.

He is further said to have carried on with Satanic wildness in Limehouse and the West India Dock Road of an evening. — BESANT.

When he's got no money he is tempted to do wicked things, and carries on shameful (conducts himself in a shameful manner). — BESANT.

To CARRY OUT—to bring to completion; to give practical effect to. P.

To carry out the aims he had in view, he tolerated and made use of persons whose characters he despised. — *Westminster Review*, 1888.

Here he lived too, in skipper-like state, all alone with his nephew Walter, a boy of fourteen, who looked quite enough like a midship-

man to carry out the prevailing idea. — DICKENS.

To CARRY ONE'S POINT—to succeed in one's aim. P.

They were bent upon placing their friend Littleton in the Speaker's chair; and they had carried their point triumphantly. — MACAULAY.

To CARRY THROUGH—to bring to completion. P.

The whole country is filled with such failures—swaggering beginnings that could not be carried through. — THACKERAY.

CARRIED AWAY BY ONE'S FEELINGS—under the guidance of emotion and not of reason; overcome by emotion. P.

Having an honest and sincere mind, he was not carried away by a popular prejudice. — TILLOTSON.

Cart.—To PUT THE CART BEFORE THE HORSE—to put the wrong thing first. F.

To begin physics at this stage is to put the cart before the horse (begin with a subject that should come afterwards). Study geometry first.

Carte.—CARTE BLANCHE—full freedom; perfect liberty to act in anything as one pleases. P. French.

There is *carte blanche* to the school-house fags to go where they like. — HUGHES.

So he sent off Amelia once more in a carriage to her mamma with strict orders and *carte blanche* to purchase everything requisite for a lady of Mrs. George Osborne's fashion who was going on a foreign tour. — THACKERAY.

Cast.—To CAST ABOUT—(a) to devise or plan. C.

He cast about all that day, and kept his brain working on the one anxious subject through all the round of schemes and business that came with it. — DICKENS.

—(b) to look around one; to search mentally or actually. P.

Here he cast about for a comfortable seat. — R. L. STEVENSON.

And now in his banishment he began casting about for similar means of ingratiating himself with the upper ten. — *Edinburgh Review*, 1887.

CAST DOWN—dejected; in low spirits. P.

For my part I was horribly cast down. — R. L. STEVENSON.

TO CAST OUT—to quarrel. F.

The goddesses cast out (quarrelled) over the possession of the golden apple.

TO CAST UP—(a) to reproach or upbraid. F. Scotch.

For what between you twa has ever been,

Nane to the other will cast up, I ween.—ROSS.

*Exp.*—For no one, I think, will reproach the other for past transactions.

—(b) to add arithmetically; to compute. P.

William gave him a slate and a slate-pencil, and taught him how to make figures and to cast up sums.—MARIA EDGEWORTH.

—(c) to turn up; to appear unexpectedly. P.

Nor, though last not least, must we omit to mention the *élite* of Bubbleton, who have one and all cast up from "the Spout," as that salubrious town is sometimes denominated.—G. J. WHYTE-MELVILLE.

A CASTING VOTE—a vote which decides when the voting is otherwise equal. P. The chairman of a meeting often exercises this power.

CASTE.—TO LOSE CASTE—to cease to enjoy the consideration of one's associates; to be thrown out of the society of one's equals. C.

You may do anything you please without losing caste.—DICKENS.

CASTLES.—CASTLES IN THE AIR—visionary schemes. P.

These were but like castles in the air, and in men's fancies vainly imagined.—SIR W. RALEGH.

The two families lived in neighbouring squares in London, and spent several weeks of every year together at Thoresly, the Neales' old, rambling manor-house in Yorkshire, about which Elsie had heard and built castles in the air (woven fancies) in her childhood.—ANNIE HEARY.

He returned to his lodgings with his head full of castles in the air.—W. E. NORRIS.

CASTLES IN SPAIN—possessions that have no real existence; also generally of what is visionary and unsubstantial.

P. From the French *châteaux en Espagne*.

Dick is going to Cork to-day to join his regiment (happy, happy Cork!); but he is going to write to me, and I am to write to him. Is not this brick and mortar enough to build quite a big Spanish castle with?—RHODA BROUGHTON.

CASUS.—CASUS BELLI—ground of quarrel. P. Latin.

CAT.—A CAT HAS NINE LIVES—a proverb expressing the prevailing belief that it is very difficult to kill a cat. See CARE.

He struggled hard, and had, as they say, as many lives as a cat.—BUNYAN.

TO LET THE CAT OUT OF THE BAG—to disclose a secret. F.

Letting the cat of selfishness out of the bag of secrecy.—THACKERAY.

Sunning, to be sure, very nearly let the cat out of the bag one afternoon.—W. E. NORRIS.

THE CAT IS OUT OF THE BAG—the secret is known; the mystery is explained. F.

The cat's out of the bag now; it's no wonder they don't go ahead, for they know nothin'.—HALIBURTON.

*Exp.*—The secret is now discovered; it is no wonder they do not go ahead, for they know nothing.

I perceived that the cat was out of the bag.—W. E. NORRIS.

A CAT-AND-DOG LIFE—a life of petty quarrels and bickerings. C.

They smiled and were gracious, called each other Butterwell and Crosbie, and abstained from all cat-and-dog absurdities (absurd petty quarrels).—A. TROLLOPE.

I am sure we (England and Ireland) have lived a cat-and-dog life of it.—S. T. COLERIDGE.

TO RAIN CATS AND DOGS—to rain heavily. C.

"But it'll perhaps rain cats and dogs (it will perhaps rain very heavily) to-morrow, as it did yesterday, and you can go," said Godfrey.—GEORGE ELIOT.

TO MAKE A CAT'S PAW OF—to use as a mere tool. P. The phrase is taken from the fable of the cat and the monkey. The latter wished to reach some chestnuts that were



roasting on the fire, and used the paw of his friend the cat to get at them.

She's made a cat's paw of you; that's plain enough.—FLORENCE MARRYAT.

**TO SEE HOW THE CAT JUMPS**—to see exactly how and why a thing happens. F.

I see how the cat jumps (the real state of affairs): minister knows so many languages he hain't (has not) been particular enough to keep 'em (them) in separate parcels.—HALLIBURTON.

**TO GRIN LIKE A CHESHIRE CAT**—to be always smiling, displaying the gums and teeth. F.

He lay back in his chair, tapped his boot with his cane, and with a grin on his face such as a Cheshire cat might wear who feels a mouse under her claw.—JAMES PAYN.

I made a pun the other day, and palmed it upon Holcroft, who grinned like a Cheshire cat. (Why do cats grin in Cheshire? Because it was once a county palatine: the cats cannot help laughing whenever they think of it—though I see no great joke in it.)—LAMB.

**TO FIGHT LIKE KILKENNY CATS**—to fight with deadly desperation. C. The Kilkenny cats are said to have fought until only their tails remained.

They fight among each other like the famous Kilkenny cats, with the happy result that the population never outgrows the power of the country to support it.—H. R. HAGGARD.

**TO SHOOT THE CAT**—to vomit. S.

**TO TURN A CAT-IN-PAN**—to execute a somersault; to veer round suddenly. F.

When George in pudding time came o'er,

And moderate men looked big, sir, I turned a cat-in-pan once more,

And so became a Whig, sir.  
—*The Vicar of Bray.*

**A CAT-O'-NINE-TAILS**—an instrument of punishment, so called from the nine pieces of leather or cord which compose it. P.

Gangs tramping along, with bayonets behind them, and corporals with canes and cats-o'-nine-tails to flog them to barracks.—THACKERAY.

**Catch.**—To CATCH AT ANYTHING—to try eagerly to seize; to welcome. P.

Drowning men will catch at straws.—W. E. NORRIS.

**TO CATCH IT**—to be punished; to suffer unpleasant consequences; to be treated roughly. F.

"Ecod, my lady!" said Jonas, looking after her, and biting a piece of straw almost to powder; "you'll catch it for this when you are married."—DICKENS.

"Poor Sir Bate! catching it again," he says, smiling.—FLORENCE MARRYAT.

**TO CATCH ANOTHER'S EYE**—to attract his attention. P.

The intending speaker who first catches the chairman's eye at a meeting receives permission to speak.

A florid-faced gentleman, with a nice head of hair, from the south of Ireland, had succeeded in catching the Speaker's eye by the time that Mr. Warding had got into the gallery.—A. TROLLOPE.

*Note.*—The Speaker is the chairman of the House of Commons.

**TO CATCH NAPPING**—to gain an advantage through the temporary carelessness of another. C.

Oldfield looked confused; but Somerset, full of mother-wit, was not to be caught napping (taken at a disadvantage).—C. READE.

**TO CATCH UP**—(a) to overtake. C.

On he went, hour after hour, over the great deserted plain; but he did not succeed in catching up the bishop.—H. R. HAGGARD.

It is not that the Mohammedan boy is duller than the Hindu boy; but he does not begin (his studies) so soon, and he has not caught up (overtaken) his rival by the time earlier educational honours are distributed.—*Calcutta Englishman*, 1886.

—(b) to interrupt a speaker with a critical remark; to disagree with one who is speaking. C.

As for thoughtfulness, and good temper, and singing like a bird, and never being cross and catching a person up, or getting into rages, as Melenda did, there was nobody in the world like Polly.—BESANT.

**To CATCH A CRAB.** See **CRAB.**

**To CATCH A TARTAR.** See **TARTAR.**

**Cause.** — **CAUSE CÉLÈBRE** — a famous law case. P. A French phrase.

We greatly fear matters will remain in their present disgraceful condition, and that the Campbell *cause célèbre* will have no result except to vitiate still more the already vitiated atmosphere of society.—*Spectator*, 1886.

**To MAKE COMMON CAUSE WITH** — to side with and support. P.

Thus the most respectable Protestants, with Elizabeth at their head, were forced to make common cause (associate themselves) with the Papists.—**MACAULAY.**

**Caution.** — **A CAUTION** — something to be avoided or dreaded. S.

Sometimes it doesn't rain here for eight months at a stretch, and the dust out of town is a caution (is dreadful).

**Cave.** — **To CAVE IN** — to succumb; to give way. S.

A puppy joins the chase with heart and soul (very eagerly), but caves in (desists) at about fifty yards.—**H. KINGSLEY.**

**Caveat.** — **CAVEAT EMPTOR** — let the purchaser beware of what he is buying. P. Latin.

**Caviare.** — **CAVIARE TO THE GENERAL** — not pleasing to ordinary people. P. Caviare is a substance prized by epicures, and made from the roes of sturgeons and other fish caught in the rivers of Russia.

For the play, I remember, pleased not the million; 'twas caviare to the general.—**SHAKESPEARE.**

**Chaff.** — **To CATCH WITH CHAFF** — to deceive easily. C.

With which chaff our noble bird was by no means to be caught.—**THACKERAY.**

Joseph was insensible to our bribes: Frederick the Great was too old a bird to be caught with chaff.—*Athenæum*, 1887.

**Chair.** — **To TAKE THE CHAIR** — to assume the position of president at a meeting. P.

The committee of the Commons appointed Mr. Pym to take the chair (to be president of the meeting).—**CLARENDON.**

**Chalk.** — **BY A LONG CHALK, OR BY LONG CHALKS** — clearly; indisputably; by a great interval. F.

Here, Polly! Polly! take this man down to the kitchen, and teach him manners if you can; he is not fit for my drawing-room, by a long chalk.—**READE.**

They whipped and they spurred and they after her pressed,

But Sir Alured's steed was by long chalks the best.—**BARHAM.**

**Challenge.** — **To CHALLENGE THE ARRAY** — to protest against the whole body of jurymen selected. P. A legal phrase.

**Chancery.** — **To GET INTO CHANCERY** — to be completely at the mercy of another in a boxing match. When a combatant's head is tucked under the arm of his opponent, and receives a succession of blows, the poor fellow is said to be in chancery. S.

The Chicken himself attributed this punishment to his having had the misfortune to get into chancery early in the proceedings.—**DICKENS.**

**Change.** — **To RING THE CHANGES.** See **RING.**

**To PUT THE CHANGE UPON A PERSON** — to deceive him. C.

You cannot put the change on me so easy as you think, for I have lived among the quick-stirring spirits of the age too long to swallow chaff for grain.—**SCOTT.**

**Chapter.** — **To THE END OF THE CHAPTER** — to the very end; uninterruptedly. P.

Money does all things, for it gives and it takes away. It makes honest men and knaves, fools and philosophers, and so on, *mutatis mutandis* (the necessary changes being allowed for) to the end of the chapter (to the very end).—**L'ESTRANGE.**

**THE CHAPTER OF ACCIDENTS** — chance; what happens without the possibility of being foreseen and prepared for. P.

Away runs Jack, shouting and trusting to the chapter of accidents.—**HUGHES.**

Nevertheless she knew that the one necessary lesson of evil which wishes to succeed is, Go on boldly to the end, and trust to the chapter of accidents not to be discovered midway.—MRS. E. LYNN LINTON.

**TO GIVE CHAPTER AND VERSE FOR ANYTHING**—to give exact particulars of its source. F.

To clench the matter by chapter and verse, I should like to recall what I have said of these theories and principles in their most perfect and most important literary version.—JOHN MORLEY, in *Nineteenth Century*, 1888.

**Character.**—IN CHARACTER—appropriate; suitable. P.

Read it; is it not quite in character (appropriate)?—DISRAELI.

**OUT OF CHARACTER**—unsuitable; inappropriate. P.

**Charge.**—TO GIVE IN CHARGE—to hand over to the police. P.

The burglar was caught and given in charge (handed over to a policeman).

**Châteaux.**—CHÂTEAUX EN ESPAGNE—something having no real existence. P. French. See CASTLES IN SPAIN.

Mere *châteaux en Espagne*, the creation of architectural fancy run mad.—*Church Quarterly Review*, 1888.

**Chaw.**—A CHAW-BACON—a countryman; a boor. F.

The general, seizing the bucket from the astonished chaw-bacon, who stood aghast as if he thought his master was mad, managed to spill the greater part of the contents over his own person and gaiters.—G. J. WHYTE-MELVILLE.

**Cheap.**—TO BE CHEAP OF ANYTHING—to have received no more than one's deserts in the way of affronts or punishment. F.

The thief got ten days' imprisonment, and the rogue was cheap of it (deserved all he got).

**TO FEEL CHEAP**—to be affronted or ashamed. F.

When I found that I really was not invited, you may be sure I felt cheap (was ashamed of my position).

**Cheek.**—CHEEK BY JOWL—in close proximity. F.

Here they lay, cheek by jowl with life.—DICKENS.

Here was a doctor who never had a patient, cheek by jowl with an attorney who never had a client.—THACKERAY.

**Cheese.**—TO GET THE CHEESE—to receive a check or a dis-appointment. F. The phrase is said to have its origin in the history of Beau Brummel, the friend of George IV. Presuming on his acquaintance with the Prince Regent, Brummel used to take the liberty of arriving late at formal dinners, and always expected that the party would await his arrival. On one occasion he arrived in this fashion at the Marquis of Lansdowne's, but found that the company were already far advanced with dinner. The host, turning to Brummel, asked him if he would have some cheese (a late course). The crestfallen look of the Beau is said to have given rise to the expression, "He got the cheese."

**THE CHEESE**—what is excellent or first-rate. S.

Ain't I the cheese, oh! ain't I the cheese,

As I walk in the park with my pretty Louise?—*London Song*.

*Exp.*—Am I not a fine fellow, etc.?

**Chef.**—CHEF-D'ŒUVRE—a masterpiece; the best work of the kind. P. French.

The dishes were uncovered. There were vegetables cooked most deliciously; the meat was a *chef-d'œuvre*—a sort of rich ragout done to a turn, and so fragrant that the very odour made the mouth water.—C. READE.

**Cherry.**—TO MAKE TWO BITES OF A CHERRY—to divide what is so small as scarcely to be worth dividing. C.

Let us toss up for the seat; there is no use making two bites of a cherry (the seat is too small to accommodate both comfortably).

**Chew.**—TO CHEW THE RAG—to be sullen and abusive. S. A phrase common in the army.

See *Notes and Queries*, 7th series, v. 469, vi. 38.

He was chewing the rag at me the whole afternoon.

**TO CHEW THE CUD**—to ruminate on some memory. C.

I went dinnerless, unless the cud of sour and bitter thoughts which I chewed might pass for the festive meal that forms the nucleus of day's dearest interests in most people's lives.—RHODA BROUGHTON.

It is possible she was only pretending to sleep, in order to chew the cud (enjoy the memory) of some sweet thought at greater leisure.—JAMES PAYN.

**Chicken.**—No CHICKEN—not youthful. C.

But John Niel was no chicken, nor very likely to fall in love with the first pretty face he met.—H. R. HAGGARD.

**COUNT NOT YOUR CHICKENS TILL THEY ARE HATCHED**—be sure that a thing is actually in your possession before you speak of it as yours, or act as if it were yours. C.

But aren't we counting our chickens, Tag, before they're hatched? If Titmouse is all of a sudden become such a catch, he'll be snapped up in a minute.—S. WARREN.

**Child.**—FROM A CHILD—from infancy. P.

From a child (since his infancy) he has been delicate.

**CHILD'S PLAY**—something very easy; work demanding no effort. P.

It's child's play to find the stuff now.—R. L. STEVENSON.

**Chiltern.**—TO APPLY FOR THE CHILTERN HUNDREDS—to resign a seat in Parliament. The hundreds (or districts) of Bodenham, Desborough, and Stoke, in Buckinghamshire, known as the Chiltern Hundreds, have attached to them a stewardship, with the duty of keeping down the robbers who infested the woods of the Chiltern Hills. This office is now a merely nominal one, but it is put to a strange use. When a Member of

Parliament wishes to resign his seat—an impossible thing by law, unless he can disqualify himself—he applies for this stewardship, an office under the Crown, the assumption of which requires resignation of a seat in the House of Commons. This practice dates from the year 1750.

This letter was despatched on the 19th of January; on the 21st he applied for the Chiltern Hundreds.—TREVELVAN, in *Life of Lord Macaulay*.

Two days before he (Lord Shaftesbury) applied for the Chiltern Hundreds, he reintroduced the Ten Hours Bill into Parliament.—*Quarterly Review*, 1887.

**Chime.**—TO CHIME IN WITH—to harmonize with. C.

As this chimed in with Mr. Dombey's own hope and belief, it gave that gentleman a still higher opinion of Mrs. Pipchin's understanding.—DICKENS.

Perhaps the severest strain upon Mr. Lincoln was in resisting a tendency of his own supporters which chimed in with his own private desires.—J. R. LOWELL.

**Chip.**—A CHIP OF THE OLD BLOCK—a child possessing the characteristics of its father. C.

"He will prove a chip of the old block (a model of his father), I'll warrant," he added, with a sidelong look at Margaret.—JAMES PAYN.

**Chisel.**—FULL CHISEL—in haste. American slang.

They think they know everything, and all they have got to do, to up Hudson like a shot, into the lakes full split (in a hurry), off to Mississippi, and down to New Orleans full chisel (in haste).—HALBURTON.

**TO CHISEL**—to cheat or defraud. S.

Why is a carpenter like a swindler? Because he chisels a deal (cheats much).

*Note.*—A pun is here made on the word *chisel* and on the word *deal* (wood).

**Choke.**—TO CHOKE OFF—to get rid of in a summary way. C.

Indeed, the business of a war-nurse especially is so repulsive that most volunteers were choked off at once.—*Cornhill Magazine*, 1888.

**Chop.**—**FIRST CHOP**—in the first rank; first-class. F.

You must be first chop (in the front rank) in heaven.—GEORGE ELIOT.

He looks like a first-chop article.—HALIBURTON.

**To CHOP LOGIC**—to argue in a pedantic fashion. P.

A man must not presume to use his reason, unless he has studied the categories, and can chop logic (argue like a schoolman) by mode and figure.—SMOLLETT.

He was angry at finding himself chopping logic about this young lady.—H. JAMES.

**To CHOP UPON**—to meet suddenly. C.

I know not what my condition would have been if I had chopped upon (chanced to meet) them.—DEFOE.

**To CHOP YARNS**—to tell stories. S.

Described as a carpenter, but a poor workman, Clara Martha, and fond of chopping yarns, in which he was equalled by none.—BESANT.

**Chronicle.**—**TO CHRONICLE SMALL BEER**—to register or notify insignificant events. C. She was a wight, if ever such wight were.

To suckle fools and chronicle small beer.—SHAKESPEARE.

All the news of sport, assize, and quarter-sessions was detailed by this worthy chronicler of small beer.—THACKERAY.

**Chuck.**—**TO CHUCK UP**—(a) to abandon; to discontinue; to surrender. S.

Ain't you keeping company with poor old Mrs. Lammas's daughter? unless perhaps you mean to chuck the girl up now because you have been asked for once to meet women of rank.—JUSTIN M'CARTHY.

—(b) to give in or surrender. Sometimes corrupted into **JACK UP**. S. Probably the word **SPONGE** is understood. See **SPONGE**.

At the third round Joe the Nailor chucked up (declared himself beaten).

**Chum.**—**TO CHUM UP WITH**—to make friendly advances to. S.

Kenny tried to chum up with (get on friendly terms) the newcomer, but was only partially successful.

**Circumstance.**—**CIRCUMSTANCES ALTER CASES**—it is necessary to modify one's conduct by the particular circumstances or conditions of each case. P.

London between August and April is looked upon as a nightmare. But circumstances alter cases; and I see that it will be the best and most convenient place for you.—MRS. HENRY WOOD.

"Suppose you had been sentenced to five hundred blows of a stick, sirrah"—twas thus he put the case to me logically enough—"would you have expected me to pay for thee in carcass, as now I am paying for thee in purse?"

"Circumstances alter cases," interposes Mr. Hodge in my behalf. "Here is luckily no question of stripes at all."—G. A. SALA.

**Claret.**—**ONE'S CLARET JUG**—a slang term for the nose. To tap one's claret (jug) = to cause a man's nose to bleed.

He told Verdant that his claret had been repeatedly tapped.—*Verdant Green*, ch. xl.

**Clay.**—**THE FEET OF CLAY**—the baser portion; the lower and degrading part. P. See Dan. ii. 33: "This image's head was of fine gold, his breast and his arms of silver, his belly and his thighs of brass, his legs of iron, his feet part of iron and part of clay." Chapter xxxii. of James Payn's novel *The Talks of the Town* is headed "The Feet of Clay," a heading explained by the second sentence:—

Her Willie had become as dead to her; all that was left of him was the shameful record that lay on the table before her.

*Note.*—This means that the man whom she so admired had proved that he possessed base qualities.

**Clean.**—**TO MAKE A CLEAN BREAST OF ANYTHING**—to make a complete confession. C.

For several days he had made up his mind (resolved) that when he should be questioned upon the subject, he would earn the credit of candour and grace of womanly gratitude by making a clean

breast of it (confessing everything).  
—BLACKMORE.

**TO SHOW A CLEAN PAIR OF HEELS**  
—to run off. F.

These maroons were runaway slaves who had bid a sudden goodbye to bolts and shackles, whips and rods, and shown their tyrants a clean pair of heels.—G. A. SALA.

**TO CLEAN OUT**—to ruin or render bankrupt; to take away all available money from. F.

"A hundred and forty pounds?" repeated Mrs. Carruthers, in a terrified tone.

"Yes, precisely that sum; and I have not a pound in the world to exist on in the meantime. I am cleaned out, and that's the fact."  
—E. YATES.

**Clear.**—**TO CLEAR OUT**—to go off entirely; to go away. C.

But mercy on me! everybody is clearing out. I shall let these women get ten minutes' start of me.—FLORENCE MARRYAT.

"It would be a pity, sir, if we had to clear out and run," said Maurice.  
—MRS. E. LYNN LINTON.

**Climacteric.**—**THE GRAND CLIMACTERIC**—the most critical period in a man's life (sixty-three years of age). P. Multiples of 7 or 9 were considered dangerous years in a man's life, 7, 9, 14, 18, 21, 27, 35, 36, 49, etc.:  $7 \times 9$  was therefore eminently bad. Recognized by Hippocrates.

Our old friend was even now balancing on the brink of an eventful plunge (a proposal of marriage), which, if not made before "the grand climacteric," it is generally thought advisable to postpone *sine die*.—G. J. WHYTE-MELVILLE.

**Close.**—**TO CLOSE WITH**—to agree to. P.

George thought he would close with an offer that had been made him, and swap (exchange) one hundred and fifty sheep for cows and bullocks.—C. READE.

This offer was at once closed with by the delighted rustic.—W. E. NORRIS.

**Cloth.**—**THE CLOTH**—clergymen; the position of a clergyman. P.

Denying himself this feat as unworthy of his cloth (position as a

clergyman), he met a drunken seaman, one of the ship's crew from the Spanish Main.—HAWTHORNE.

And for the sake of the poor man himself too, and for his wife, and for his children, and for the sake of the cloth.—A. TROLLOPE.

**Clothes.**—**IN LONG CLOTHES**—still a young infant. P.

**Cloud.**—**TO BE IN THE CLOUDS**—to dream of what is impracticable; to build castles in the air. C.

Since his return from Oxford, Arthur has been in the clouds (indulged in visionary fancies).

**UNDER A CLOUD**—in disgrace. P.

Though Cæsar was not, for various reasons, to be pronounced a tyrant, Cicero advised that he should be buried privately, as if his name was under a cloud.—FROUDE.

The greatest city of the world exercises a strong power of attraction over all manner of men under a cloud.—*Nineteenth Century*, 1887.

**EVERY CLOUD HAS A SILVER LINING**—the darkest prospect has some redeeming brightness; nothing is wholly dark. P.

"Oh, even the Lapham cloud has a silver lining," said Corey.—W. D. HOWELLS.

**Cloven.**—**THE CLOVEN FOOT**—the mark of an evil or devilish nature. C. See FOOT.

Yet although the cloven foot would constantly peep out, and no one could believe either in his principles or his morals, in his way the baron was as much in favour with the fair sex as the honourable and hospitable Lord Skye.—*Edinburgh Review*, July 1882.

**Clover.**—**TO LIVE OR BE IN CLOVER**—to be happily situated; to be surrounded with every luxury. C.

Now he has got a handle to his name, and he'll live in clover all his life.—A. TROLLOPE.

**TO GO FROM CLOVER TO RYEGRASS**—to exchange a good position for a bad. F. Said of second marriages.

**Coach.**—**TO DRIVE A COACH-AND-FOUR OR A COACH-AND-SIX THROUGH**—to break the pro-

visions of; to find a safe means of evading. P.

You always told me that it is easy to drive a coach-and-four through wills and settlements and legal things.—H. R. HAGGARD.

You may talk vaguely about driving a coach-and-six through a bad young Act of Parliament.—DICKENS.

**A COACH-AND-SIX**—a coach drawn by six horses, such as only very wealthy people formerly used. P.

"This," said he, "is a young lady who was born to ride in her coach-and-six" (enjoy great wealth).—H. MACKENZIE.

**Coals.**—To CALL, HAUL, or BRING OVER THE COALS—to administer rebuke; to find fault with. F.

"Fine talking! fine airs, truly, Miss Patty! This is by way of calling me over the coals for being idle, I suppose!" said Sally.—MARIA EDGEWORTH.

**TO CARRY COALS TO NEWCASTLE**—to take a thing where it is already plentiful. C.

"Sure, sir," answered the barber, "you are too wise a man to carry a broken head thither (to the wars), for that would be carrying coals to Newcastle" (taking a broken head to where there are plenty broken heads).—FIELDING.

**TO HEAP COALS OF FIRE ON ONE'S HEAD**—to return benefits where ill-treatment has been received, and thus to make an enemy ashamed of his conduct. P.

If thine enemy be hungry, give him bread to eat; and if he be thirsty, give him water to drink: for thou shalt heap coals of fire upon his head (make him ashamed of his enmity), and the Lord shall reward thee.—*Prov. xxv. 21, 22.*

Now their aged faces were covered with shame, and every kind word from their master was a coal of fire burning on their heads.—A. TROLLOPE.

**Coast.**—THE COAST IS CLEAR—there is no danger of interference. C.

Wait till the coast is clear, then strike tent and away.—READE.

He was to wait there, without moving hand or foot, until it was

satisfactorily ascertained that the coast was clear.—DICKENS.

**Coat.**—To CUT ONE'S COAT ACCORDING TO ONE'S CLOTH—to regulate one's expenses by one's income. C.

Uncle Sutton was displeased. "Debt is dishonest," said he. "We can all cut our coat according to our cloth" (limit our expenses to the size of our incomes).—READE.

**TO TURN ONE'S COAT**—to change to the opposite party. C.

This is not the first time he has turned his coat (changed sides).

**TO DUST A MAN'S COAT FOR HIM**—to give him a castigation. F.

Father Parson's coat well dusted; or, short and pithy animadversions on that famous fardel of abuse and falsities, entitled *Leicester's Commonwealth*.—Advertisement quoted by I. Disraeli.

**Cock.**—ALL COCK-A-HOOP FOR ANYTHING—very much excited and eager for it. F.

"All cock-a-hoop for it," struck in Cattedon, "as the housemaids are."—MRS. HENRY WOOD.

**THAT COCK WON'T FIGHT**—that expedient will not do. S.

I tried to see the arms on the carriage, but that cock wouldn't fight (this was of no avail).—C. KINGSLEY.

**THE GALLIC COCK**—the cock is the national bird of France, as the bull is the national animal of England.

**COCK OF THE WALK**—chief in a small circle. S.

Who shall be cock of the walk?—*Heading to ch. xvii. of Trollope's "Barchester Towers."*

**A COCK-AND-BULL STORY**—an absurd tale. P.

Mrs. Hookham plainly declared that Esther's tale was neither more nor less than a trumpery cock-and-bull (worthless and foolish) story.—BLACKMORE.

I did hear some cock-and-bull story the other day about the horses not having run away at all.—RHODA BROUGHTON.

**TO LIVE LIKE A FIGHTING COCK**—to live in luxury. S.

**A COCK IS ALWAYS BOLD ON ITS OWN DUNGHILL**—every one

fighters well when surrounded by friends and admirers.

**TO BEAT COCK-FIGHTING**—to surpass anything conceivable. S.

The squire faltered out, "Well, this beats cock-fighting" (is something extraordinary).—LYTTON.

He can only relieve his feelings by the execution of an infinity of winks for his own benefit, and the frequent repetition of, "Well, this beats cock-fighting!"—G. J. WHYTE-MELVILLE.

"I'm blest if you don't beat cock-fighting," said Cradell, lost in admiration at his friend's adroitness.—A. TROLLOPE.

**TO KNOCK INTO A COCK OF A COCKED HAT**—to bruise out of shape; to defeat completely. S.

I never knew a Welsh girl yet who couldn't dance an Englishman into a cocked hat (who was not vastly superior to an Englishman in dancing).—READE.

Hold a meeting in Canaan City, and promise the British lion that he shall be whipped into a cocked hat unless you get your rights.—BESANT.

**TO COCK OR TURN UP ONE'S TOES**—to die. S.

**Cocker.**—ACCORDING TO COCKER—in accordance with the present system of figures. F. Cocker's Arithmetic, first published in 1677-8, was for long the standard work on the subject, and passed through sixty editions.

It's all right, according to Cocker (by established rules).

Half hours, when counted after this fashion, contain a vastly greater number of minutes than the thirty of which they consist according to the reckoning of Crocker (Cocker?).—W. E. NORRIS.

**Cockle.**—TO WARM THE COCKLES OF ONE'S HEART—to give a pleasant inward feeling. F.

To see you all so happy and friendly warms the cockles of my heart (gives me great inward satisfaction).

The sight, after near two months' absence, rejoiced the very cockles of Jerry's heart.—GRAVES.

**HOT COCKLES**—a game in which one covers one's eyes and guesses who strikes him. Prob-

ably from the French *hautes coquilles* (high shells).

**Cockpit.**—THE COCKPIT OF EUROPE—a name applied to Belgium because of the number of great battles that have been fought on its soil. C. The cockpit is an enclosed area where game-cocks fight, and in ships of war the room in which wounds are dressed.

**Coin.**—TO PAY A MAN BACK IN HIS OWN COIN—to serve him as he has served you. F.

If you leave him to be captured, it is only paying him back in his own coin (treating him as he treated you).

**TO COIN MONEY**—to make money very rapidly. F.

With the new contracts he has secured, Johnson is coining money (making money very quickly).

**Cold.**—COLD WITHOUT—spirits in cold water without sugar. F.

I laugh at fame. Fame, sir! not worth a glass of cold without.—LYTTON.

**Colln.**—COLIN TAMPON—the nickname given to a Swiss. F.

**Collar.**—AGAINST THE COLLAR—difficult; causing fatigue. C. A phrase taken from a horse's harness: when a horse goes uphill the collar pulls on his neck.

The last mile up to the head of the pass was a good deal against the collar (somewhat fatiguing).

**IN COLLAR**—employed. F.

The workman you spoke of is not in collar (out of employment) at present.

**Colour.**—WITH THE COLOURS—under the flag; serving as a regular soldier. P.

With this view the period of engagement was raised from seven to nine years, five years being passed with the colours (in regular service) and four in the reserve.—*Edinburgh Review*, 1886.

**TO CHANGE COLOUR.** See CHANGE.

**Colt.**—TO HAVE A COLT'S TOOTH—(of an elderly person) to have juvenile tastes. F.



**Comb.**—To CUT A MAN'S COMB  
—to humble him. S.

He'll be a-bringing (he is sure to bring) other folks to preach from Treddleston, if his comb isn't cut a bit (if he is not taught his proper place).—GEORGE ELIOT.

**TO COMB A MAN'S HEAD**—to give him a thrashing. F.

I'll carry you with me to my country-box, and keep you out of harm's way, till I find you a wife who will comb your head for you.—LYTTON.

**Come.**—To COME ABOUT—to result; to happen. P.

How comes it about (happens it) that, for about sixty years, affairs have been placed in the hands of new men?—SWIFT.

**TO COME AT**—to get; to obtain. C.

By the time Abraham returned, we had both agreed that money was never so hard to be come at as now.—GOLDSMITH.

**TO COME BY**—to obtain. P.

How came she by that light?

—SHAKESPEARE: *Macbeth*.

That Christianity might have been worse employed than in paying the milkman's score is true enough; for then the milkman would have come by his own (obtained what was his due).—WM. BLACK.

**TO COME DOWN**—to subscribe; to give money to an object. C.

Selcover would be certain to come down handsomely (give a handsome subscription), of course.—*Macmillan's Magazine*, 1886.

To my shame I confess it, my only design was to keep the license, and let the squire know that I could prove it upon him whenever I thought proper, and so make him come down when I wanted money.—GOLDSMITH.

**A COME-DOWN**—a fall; a lowering of a person's dignity. C.

"Now I'm your worship's washer-woman." The dignitary coloured, and said that this was rather a come-down.—READE.

**TO COME IN**—to prove; to show itself. C. Used with adjectives like HANDY or SERVICEABLE.

A knowledge of Latin quotations comes in handy sometimes.

**TO COME OFF**—(a) to happen; to take place. P.

A day or two afterwards he informed Allen that the thing he had in his mind was really coming off (going to take place).—BESANT.

—(b) to end by being; to close a struggle as. P.

It is time that fit honour should be paid also to him who shapes his life to a certain classic proportion, and comes off conqueror on those inward fields where something more than mere talent is demanded for victory.—J. R. LOWELL.

**TO COME OVER**—to obtain great influence with; to fascinate. F.

Miss Gray has "come over him," as Lamb says, where that vulnerable region is concerned.—SARAH TYTLER.

**TO COME...OVER ONE**—to act like...to one. C.

Also his ideas of discipline were of the sternest, and, in short, he came the royal naval officer over us (acted towards us as if he were an officer of the royal navy set in authority over us) pretty considerably, and paid us out amply for all the chaff we were wont to treat him to on land.—H. R. HAGGARD.

**TO COME OUT**—(a) (of a young lady) to enter into society. P.

You have lost your fairy god-mother, look! Is it coming out (entrance into society) that has done it, or what?—A. KEARY.

—(b) to be discovered; to become public. P.

Nobody can prove that I knew the girl to be an heiress; thank goodness, that can't come out.—BESANT.

**TO COME ROUND (A PERSON)**—to cajole; to deceive. C.

His second wife came round (cajoled) the old man and got him to change his will.

**TO COME ROUND (intrans.)**—to recover from an attack of sickness. C.

She was on her bed; she turned her head and saw blood on the pillow, and turned again and saw the face of Nelly. "You're come round at last, are you?" said the woman.—S. BARING-GOULD.

**TO COME TO ONESELF**—to recover consciousness. P.

She began to hear the voices and to feel the things that were being done to her before she was capable

of opening her eyes, or indeed had come to herself (recovered consciousness).—MRS. OLIPHANT.

**TO COME TO**—to recover (almost the same as to come to oneself). P.

Then you, dear papa, would have to put your daughter on the sofa—for of course she would be in a dead faint—remove the pillow, and burn feathers under her nose till she comes to (recovers).—JAMES PAYN.

**TO COME TO GRIEF**—to be unsuccessful; to utterly fail. P.

The Panama Canal scheme is likely to come to grief (prove a failure) owing to want of funds.

It (the inn) has no departed glories to bewail; for though a king, as legend tells, did really take his royal rest there nigh a century ago, it was because his carriage came to grief (broke down) in that lonely spot, and not from choice, nor was the incident ever made a precedent by future monarchs.—JAMES PAYN.

**TO COME AND GO UPON**—to rely upon. C.

You have an excellent character to come and go upon (depend upon in making your way in the world).

**TO COME TO HAND**—to be received. P. A phrase much used in letter-writing.

"Your letter came to hand yesterday morning, Dr. Tempest," said Mr. Crawley.—A. TROLLOPE.

**TO COME TO LIGHT**—to be disclosed; to become public. P. Generally used of some secret.

The reader need not fear, however; he shall not be troubled with any long account of Mr. Fraser's misfortune, for it never came to light or obtruded itself upon the world.—H. R. HAGGARD.

**TO COME UPON THE PARISH**—to become a pauper. P.

**TO COME TO PASS**—to happen. P.

What thou hast spoken is come to pass (has happened); and, behold, thou seest it.—*Jer.* xxxii. 24.

More unlikely things had come to pass.—DICKENS.

Thus it came to pass that at an early hour next morning he had found out all that he had anticipated hearing, and a little more into the bargain.—W. E. NORRIS.

**TO COME TO THE POINT**—to speak plainly on the real question, without circumlocution. The opposite of *beating about the bush*. P.

After a good many apologies and explanations, he came to the point (stated exactly what he had come for), and asked me for the loan of my horse.

**TO COME IT STRONG**—to exaggerate; to ask a person to credit something impossible. S.

What! little Boston ask that girl to marry him! Well, now, that's comin' of it a little too strong.—O. W. HOLMES.

**Comme.**—**COMME IL FAUT**—as it should be; proper; well-dressed and good-mannered. P. French.

To have been told that she was not *comme il faut* is worse evidently a hundred times than if she had been told she was a thief.—*Murray's Magazine*, 1887.

**Commission.**—**TO PUT A SHIP IN COMMISSION**—to send a ship on active service. P.

**Commit.**—**TO COMMIT FOR CONTEMPT**—to send a person to prison because he is disobedient or disrespectful in a court of justice. P.

And even over the august person of the judge himself there hangs the fear of the only thing that he cannot commit for contempt, public opinion.—H. R. HAGGARD.

**TO COMMIT TO MEMORY**—to learn by heart. P.

When young, he committed to memory (learned by heart) the whole of the Psalms and part of Proverbs.

**Common.**—**IN COMMON**—held equally with others; shared indiscriminately. P.

Poor people, who have their goods in common, must necessarily become quarrelsome.—MARIA EDGEWORTH.

Curates and district visitors are probably very decent sort of people in *their* way, but it doesn't necessarily follow that you would have anything in common with them.—*Murray's Magazine*, 1887.

**OUT OF THE COMMON**—unusual; strange. P.

She was a simple-hearted woman, on whom whatever chanced to her

ears out of the common (that was unusual) made a great impression.—  
JAMES PAYN.

**ON SHORT COMMONS**—scantly provided with food. C.

Our men not being yet on short commons, none of 'em had stomach enough to try the experiment.—  
G. A. SALA.

**Company.**—TO KEEP COMPANY.  
See KEEP.

**Compare.**—TO COMPARE NOTES—  
to exchange opinions or views on a subject of interest. P.

It is the hour between daylight and the dinner-bell, when the men have not yet returned from shooting and the women have not retired to dress—the best hour of all in a good old-fashioned country-house, when the guests have tired themselves with out-door amusements, and are ready to compare notes and exchange confidences in the mysterious gloaming.—FLORENCE MARRYAT.

**Compliment.**—TO RETURN THE COMPLIMENT—to say or do something pleasant in return for a previous favour. P.

Mr. Frank Churchill was one of the boasts of Highbury, and a lively curiosity to see him prevailed; though the compliment was so little returned (he had so little desire to see Highbury) that he had never been there in his life.—MISS AUSTEN.

**Con.**—CON AMORE—with good will; heartily. P. Italian.

What is distasteful rarely sticks in the memory. What is done *con amore* (willingly) is twice and trebly blest.—*Journal of Education*, 1886.

**Conceit.**—OUT OF CONCEIT—  
dissatisfied. P.

Hartfield will only put her out of conceit (make her dissatisfied) with all the other places she belongs to.—  
GEORGE ELIOT.

**Confusion.**—CONFUSION WORSE  
CONFOUNDED—a still worse state of disorder. P.

With ruin upon ruin, rout on rout,  
Confusion worse confounded.

—MILTON.

This mishap has at the very outset—in the dealings of theologians with that starting-point in our religion, the experience of Israel as set forth in the Old Testament—been the cause, we have seen, of great confusion. Naturally, as we shall

hereafter see, the confusion becomes worse confounded.—M. ARNOLD.

**Conscience.**—CONSCIENCE—  
MONEY—money paid anonymously by ratepayers who have cheated the revenue at some previous time. P.

A child still young enough to be passed off as a child in arms by all, save, perhaps, those tender-minded persons who send conscience-money to the Chancellor of the Exchequer.—  
HUGH CONWAY.

**IN ALL CONSCIENCE**—assuredly. C.

Plain and precise enough it is, in all conscience.—M. ARNOLD.

**Contact.**—TO COME IN CONTACT WITH—to meet; to have dealings with. P.

Now it must be remembered that this was a man who had lived in a city that calls itself the metropolis, one who had been a member of the State and National Legislatures, who had come in contact with men of letters and men of business, with politicians and members of all the professions, during a long and distinguished public career.—O. W. HOLMES.

**Cook.**—TO COOK ONE'S GOOSE.  
See GOOSE.

**Cool.**—TO COOL ONE'S HEELS—  
to be made to wait while paying a visit to some important personage. C.

We cooled our heels (were kept waiting) during the ordinary and intolerable half-hour.—G. A. SALA.

**A COOL HUNDRED** (or any sum)—  
the large sum of a hundred pounds (or any sum). F.

The knowing ones were cursedly taken in (very much deceived) there. I lost a cool hundred (the large sum of £100) myself, faith (I assure you).—  
MACKENZIE.

**COOL AS A CUCUMBER**—not agitated; perfectly cool and composed. C.

"Never fear, Miss Nugent dear," said Sir Terence; "I'm as cool as a cucumber."—MARIA EDGEWORTH.

**Copy.**—TO MAKE COPY OF—  
to turn into manuscript for the printer.

He would have made copy of his mother's grave (have written an

article about it, for which he would be paid).

**Corn.**—TO TREAD ON ANOTHER'S CORNS—to annoy him where he is most easily annoyed. C.

Hence the reputation he enjoyed of being something more than blunt-spoken—of being, in fact, a pretty good specimen of the perfervid Scotchman, arrogant, opinionated, supercilious, and a trifle too anxious to tread on people's corns.—WM. BLACK.

**CORN-STALK**—a name given to the children of Australian settlers, specially in New South Wales. F.

**CORN IN EGYPT**—a plentiful supply of provisions. A familiar phrase borrowed from the Bible. F.

"Uncle's box has arrived," said the minister; "there is corn in Egypt (plenty of food) to-day."

**Corner.**—TO DRIVE INTO A CORNER—to embarrass; to place in a position where escape is impossible. P.

"I don't want to act the constable," said the farrier, driven into a corner (embarrassed) by this merciless reasoning, "and there's no man can say it of me if he'd tell the truth."—GEORGE ELIOT.

**THE CHIEF CORNER-STONE**—the most important support of anything. P.

Jesus Christ himself being the chief corner-stone (principal support).—*Ephes. ii. 20.*

**Corpus.**—CORPUS VILE—the subject of an experiment. P.

It is a tedious process for the inquirer, still more so for the *corpus vile* of the investigation (poor fellow who is subjected to these inquiries), whose weak brain soon tires.

**Cotton.**—TO COTTON TO A PERSON—to fawn upon him; to make advances to him. S.

Lady Mansfield's maid says there's a grand title or something in the family. That's why she cottons to (fawns upon) her so, I suppose.

**A COTTON LORD**—a wealthy Manchester manufacturer. C.

**Couleur.**—COULEUR DE ROSE—rose colour; highly flattering. C. French.

When we begin to tint our final pages with *couleur de rose*, as in accordance with fixed rule we must do, we altogether extinguish our own powers of pleasing.—A. TROLLOPE.

**Counsel.**—TO KEEP ONE'S OWN COUNSEL—to preserve a discreet silence. C.

Old Sedley had kept his own counsel.—THACKERAY.

**Count.**—TO COUNT UPON—to trust to; to look for with confidence. P.

"Count upon me," he added, with bewildered fervour.—R. L. STEVENSON.

**TO COUNT OUT**—to declare the House of Commons adjourned because there are not forty members present. When the Speaker has his attention drawn to this fact, he must count the number present, and finding it under forty, must declare the sitting over. P.

Adelina Patti made her *début*, May 14, 1861, when *Mr. Punch* counts out the House and adjourns to Mr. Gye's theatre.—*Fortnightly Review*, 1887.

**Countenance.**—TO KEEP ONE COUNTENANCE or IN COUNTENANCE—to lend moral support to. P.

Flora will be there to keep you countenance.—R. L. STEVENSON.

He might as well be a West India planter, and we negroes, for anything he knows to the contrary—has no more care nor thought about us than if we were in Jamaica or the other world. Shame for him! But there's too many to keep him in countenance.—MARIA EDGEWORTH.

**TO KEEP ONE'S COUNTENANCE**—to preserve one's gravity; to refrain from laughing. P.

The two maxims of any great man at court are, always to keep his countenance, and never to keep his word.—SWIFT.

**HIS COUNTENANCE FELL**—he looked disappointed. P.

"To-morrow—you said to-morrow, I think—we will devote to recitation."

William Henry's countenance fell (William Henry showed signs of disappointment). He had heard Mr. Reginald Talbot's recitations before.—JAMES PAYN.

**TO PUT OUT OF COUNTENANCE.**  
See PUT.

**Counter.**—A COUNTER-JUMPER—a shopkeeper's assistant; a retail dealer's shopman. F.

"It's a dreadful business of course," he said, "but let us keep it to ourselves. Confound that impudent young counter-jumper (shopkeeper's lad); but I suppose there's nothing we can do, uncle? They're married by this time."—*Longman's Magazine*, 1887.

**Country.**—TO APPEAL TO THE COUNTRY—to advise the Sovereign to dissolve Parliament in order to ascertain by a new election whether a certain policy is approved by the constituencies. P.

As soon as the necessary business could be got through, Parliament would be dissolved, and an appeal made to the country (a new election of representatives made).—JUSTIN M'CARTHY.

**TO PUT ONESELF ON ONE'S COUNTRY**—to stand one's trial before a jury. P.

An outlaw who yielded himself within the year was entitled to plead not guilty, and to put himself on his country (demand a trial by jury).—MACAULAY.

**Coup.**—COUP DE THÉÂTRE—a dramatic effect. C. French.

Perhaps he was not sorry to be able to show his clever coadjutor that she was not the only person who could achieve a *coup de théâtre* upon occasion.—W. E. NORRIS.

**COUP D'ÉTAT**—a sudden stroke of policy. French.

The *coup d'état* of 1852 laid the foundation of the second French Empire.

**COUP DE MAIN**—a sudden bold attack, without previous approaches. P. French.

He expected a little more delay and coquetry; and, though he meant to make his approaches very rapidly, it had not entered his mind to carry the widow's heart by a *coup de main* (sudden proposal of marriage).—JAMES PAYN.

**COUP DE GRÂCE**—a finishing stroke. P. French.

Two others were told off to give me the *coup de grâce*, in the event of my not being killed by the firing-party.—*All the Year Round*, 1887.

**Courage.**—TO HAVE THE COURAGE OF ONE'S OPINIONS—to be fearless in the expression of one's beliefs. P.

He (Quincy) had not merely, as the French say, the courage of his opinions.—J. R. LOWELL.

Whatever virtues Mr. Hyndman lacks, he has at least the courage of his opinions (is at least bold to utter what he thinks).—*Spectator*, 1886.

**Course.**—OF COURSE—(a) connected with ordinary matters; unimportant. P.

After a few words of course, they sallied into the street.—DICKENS.

—(b) naturally. P.

"A fair challenge," cried the marquis joyously. "And I back the gentleman." "Oh, of course" (naturally), said his daughter.—C. READE.

**IN COURSE**—in regular order. P.

You will receive the other numbers of the journal in course (when the due time for their publication arrives).

**IN DUE COURSE**—at the proper time. P.

When the boys got promotion, which came in due course (at the proper time), Allen began to buy books.—BESANT.

**Court.**—TO BRING INTO COURT—to adduce as an authority. P.

But in the case of the Ainos, the beards alone were brought into court (brought forward as evidence).—B. H. CHAMBERLAIN.

**Courtesy.**—COURTESY-TITLES—titles assumed by the family

of a noble, and granted to them by social custom, but not of any legal value. Thus, the eldest son of the Duke of Devonshire is Marquis of Hartington in ordinary speech, but merely William Spencer Cavendish, a commoner, according to strict law. As a commoner, he sits in the House of Commons. The eldest son of a marquis is allowed the courtesy-title of earl; the

eldest son of an earl, that of viscount. Younger sons of peers are allowed the courtesy-title of lord or honourable, and the daughters that of lady or honourable.

**Cousin.**—**COUSIN BETSY**—a half-witted person. C.

I do not think there's a man living—or dead for that matter—that can say Foster's wronged him of a penny, or gave short measure to a child or a Cousin Betsy.—**MRS. GASKELL.**

**TO CALL COUSINS**—to claim relationship. C.

My new house is to have nothing Gothic about it, nor pretend to call cousins with the mansion-house.—**H. WALPOLE.**

**COUSIN MICHEL** or **MICHAEL**—the nickname given to a German, as "John Bull" to an Englishman and "Brother Jonathan" to an American. F.

These were truly the days for Cousin Michael, corresponding in a measure to the "good old colonial times" of New England.—**Anon.**

**Coûte.**—**COÛTE QUE COÛTE**—at any cost. P. French.

Mr. Child has fallen into the same mistakes as the proprietress of the *Nouvelle Revue*, though with less evident desire to abuse and vilify *coûte que coûte* (at all hazards).—**National Review.**

**Coventry.**—**TO SEND TO COVENTRY**—to exclude from companionship; to have no dealings with. F. **SENT TO COVENTRY** signifies "in disgrace or disfavour with one's associates." Mostly used by schoolboys, who inflict the punishment frequently on their fellows. See **BOYCOTT.**

In fact that solemn assembly a levy of the school, had been held, at which the captain of the school had got up and given out that any boy, in whatever form, who should thenceforth appeal to a master, without having first gone to some prepositor and laid the case before him, should be thrashed publicly, and sent to Coventry.—**HUGHES.**

**Cover.**—**COVERS WERE LAID FOR SO MANY**—dinner was prepared for so many guests. C.

Covers were laid for four.—**THACKERAY.**

**Crab.**—**TO CATCH A CRAB**—to be struck with the handle of the oar in rowing and to fall backwards. C. This accident occurs if the oar be left too long in the water before repeating the stroke.

I thought you were afraid of catching the wrong one, which would be catching a crab, wouldn't it?—**BESANT.**

**Crack.**—**TO CRACK A CRIB**—to break into a house with the intention of robbing it. S. A burglar's phrase.

The captain had been their pal (companion), and while they were all three cracking a crib, had, with unexampled treachery, betrayed them.—**C. READE.**

Any man calls himself a burglar when he's once learned to crack a crib.—**BESANT.**

**TO CRACK A BOTTLE**—to drink in a friendly way. F.

He was always ready to crack a bottle, (drink) with a friend.

**TO CRACK UP ANYTHING**—to praise it highly. F.

Then don't object to my cracking up the old schoolhouse, Rugby.—**HUGHES.**

**A CRACK HAND**—one who is expert; an adept. F.

He is a crack hand (very clever) at entertaining children.

**TO CRACK A CRUST**—to get along fairly well in the world; to make a small but sufficient income. F.

**TO CRACK A TIDY CRUST**—to be successful in life; to make a comfortable income. F.

**IN A CRACK**—instantaneously. F.

Poor Jack Tackle's grimy ghost was vanished in a crack (at once).—**LEWIS.**

**Creature.**—**CREATURE COMFORTS**—what makes the body comfortable; good food and clothing, and other necessaries and luxuries. C.

For the first time her own sacrifice of work and time could do nothing for her friend compared with the

soft words, the grapes, and the creature comforts so freely bestowed by the new-comer.—BESANT.

An empty glass stood on a table before him, which, with his somnolent condition and a very strong smell of brandy and water, forewarned the visitor that Mr. Squeers had been seeking, in creature comforts, a temporary forgetfulness of his unpleasant situation.—DICKENS.

**Credat.**—CREDAT JUDÆUS—a phrase implying disbelief. C. Latin. The quotation is from Horace—*Credat Judæus Apella*, "Apella the Jew may believe it!" (but no one else will).

Would they for a moment dare to hold up to public ridicule and contempt the very persons to whom they owe admittance within the charmed circle? *Credat Judæus*. Such incomparable baseness is simply incredible.—*Edinburgh Review*, 1887.

**Creeps.**—TO GIVE ONE THE CREEPS—to cause one to shudder. F.

They give me the creeps, the whole lot of them, and that's a fact.—H. R. HAGGARD.

**Crispin.**—A SON OF KNIGHT OF ST. CRISPIN—a shoemaker. C.

Here the loyal shoemaker sat merrily hammering at his last, regardless of the gathering shadows on the wall, and of the eerie associations of his little box, which at one time in its career served the office of a dead-house in connection with the hospital. The officer had nothing for the knight of St. Crispin, and after interchanging salutations with him the company proceeded on their way, leaving him still singing on his stool.—*Scotsman*.

**Crocodile.**—CROCODILE TEARS—hypocritical tears shed by an unfeeling person. P.

And George did chief mourner. I suppose he blubbered freely; he always could blubber freely when a lad. I remember how he used to take folks in as a lad, and then laugh at them; that's why they called him "Crocodile" at school.—H. R. HAGGARD.

He (Lord Lovat) laid all the blame of the Frasers' rising upon his son, saying, with crocodile tears, that he was not the first who had an undutiful son.—G. A. SALA.

**Crooked.**—A CROOKED SIXPENCE—a lucky thing; a talisman. P. It used to be considered lucky for one to carry about a crooked sixpence on his person.

You've got the beauty, and I've got the luck; so you must keep me by you for your crooked sixpence (to bring you good luck).—GEORGE ELIOT.

**Crop.**—TO CROP OUT—to appear above the surface. In geology, inclined strata which appear above the surface are said to crop out. P.

The prejudice of the editor of the newspaper against America crops out (displays itself) in everything he writes.—*Huogo News*, 1887.

**To CROP UP**—(a) to rise in different places unexpectedly. C.

He did not, he said, want to have mushroom watering-places cropping up under his nose.—*Good Words*, 1887.

—(b) to happen or appear unexpectedly. C.

So bitter is this feeling that it crops up in all public meetings.—*Spectator*, March 31, 1888.

But curious complications were to crop up yet.—MRS. HENRY WOOD.

**Cropper.**—TO COME A CROPPER—to get a fall; to tumble at full length; to meet with a sudden collapse. F.

He came a cropper yesterday while out riding.

When the rejection of the measure had practically decided the fate of the ministry, *Punch* completed its allegory by another cartoon, in which the horse and its rider lay thrown and prone on the other side of the hedge, with the legend, "Come a cropper."—JUSTIN M'CARTHY.

**Cross.**—TO CROSS SWORDS—to have a duel. C.

Captain Richard would soon have crossed swords with the spark had any villainy been afloat.—G. A. SALA.

**TO CROSS THE HAND WITH SILVER.** Fortune tellers, who in England and other countries are most frequently of gypsy race, begin their operations by having their hands crossed with a silver coin. They pretend

that this is an indispensable preliminary to divination.

He went on his way with the grenadier, a sweep, and a gypsy woman, who was importunate that he should cross her hand with silver, in order that he might know all about the great fortune that he was to wed.  
—G. A. SALA.

The tawny sibyl no sooner appeared, than my girls came running to me for a shilling a-piece to cross her hand with silver.—GOLDSMITH.

ON THE CROSS—unfair; dishonest. S. Opposed to *on the square*.

**Crow.** — CROW'S FEET — the wrinkles which age or trouble causes to form about the eyes.  
C.

Years had told upon George more than they had upon Philip, and, though there were no touches of gray in the flaming red of his hair, the bloodshot eyes and the puckered crow's feet beneath them, to say nothing of the slight but constant trembling of the hand, all showed that he was a man well on in middle life.—H. R. HAGGARD.

TO EAT CROW—to do what is excessively unpleasant. S. American. The crow has long been the emblem of contention; as Hudibras says:—

"If not, resolve before we go  
That you and I must pull a crow."

The same idea is suggested in *Comedy of Errors*, act iii. :—

"We'll pluck a crow together."

In common parlance, eating crow, as an expression of humiliation, is much the same as eating humble pie, but evidently is more expressive. Its origin is too obscure to be definitely reached, but it came into use during the late rebellion, and evidently was born in the camp. Many years ago I heard the late G. P. Disoway, who was a confirmed humorist, tell the following story, which he had received from a soldier; and I also heard it from Captain Ballou of the 115th Regiment:—  
A private in one of the Penn-

sylvania regiments got leave to go hunting, and unfortunately shot a tame crow belonging to a planter, who happened to come up just as the bird was killed. The unlucky hunter had rested his musket against a tree, and the planter seized it, and pointing it at the hunter, exclaimed, "You can eat that crow, or die." There being no escape, the hunter got through with part of his distasteful meal, when the planter, relenting, said, "You've done pretty well; here, take your gun and get off right smart." The soldier, as soon as he got the piece in his hands, immediately turned the tables by levelling it at the planter, exclaiming, "Now, you eat the rest of that crow, or I'll shoot you on the spot." There being no escape, the thing was done. In a few days the planter had occasion to visit the camp, and as the soldier recognized him, one of the officers inquired, "Do you know that man?" "Oh, yes," replied the planter; "we dined together last week."  
—*New York Correspondent*  
"*Troy Times*."

TO HAVE A CROW TO PLUCK WITH ANY ONE—to have some fault to find with one; to have a matter requiring explanation.  
C.

I have a crow to pluck with (a matter which I want explained by) the butler. I want to know why he sent the messenger off with an uncivil word yesterday.

There was not a Prior there—least of all John Prior—who could help feeling astonished by the ease and fluency with which Susie ignored the crow to pluck between the two houses.—SARAH TYTLER.

Ah, Master George, I have a crow to pluck with you.—FLORENCE MARRIAT.

AS THE CROW FLIES—directly; without any deviation from



the straight line to one's destination. P.

He went, as the crow flies (in a straight line), over the stubble and by the hedge-sides, never pausing to draw breath.—MRS. OLIPHANT.

**TO CROW OVER**—to triumph over; to be exultant towards. C.

The colonel, instantly divining the matter, and secretly flattering himself, and determining to crow over Polly (prove that he was more knowing than Polly), said, to help him out, "Aha, you rogue, I knew it."—*Harper's Magazine*, 1886.

**Cry.**—**TO CRY OFF**—to retreat from a bargain; to refuse to carry out an engagement. C.

Osborne will cry off now, I suppose, since the family is smashed.—THACKERAY.

Miss Huntly and Miss Joy having consented to take part in the expedition, Admiral and Mrs. Greenwood promptly cried off from it.—*Good Words*, 1887.

**TO CRY CUPBOARD**—to be hungry. F.

"Madam, dinner's upon the table."  
"Faith I'm glad of it; my belly began to cry cupboard."—SWIFT.

**TO CRY QUILTS.** See QUILTS.

**TO CRY OVER SPILT MILK**—to spend time in useless regrets. C.

What's done, Sam, can't be helped; there is no use in crying over spilt milk (indulging in unavailing regrets).—HALIBURTON.

**TO CRY UP**—to praise highly; to puff. C.

I was prone to take disgust towards a girl so idolized and so cried up (praised), as she always was.—JANE AUSTEN.

**TO CRY "WOLF"**—to raise a false alarm. P. A phrase taken from one of Æsop's Fables. A shepherd boy, who watched a flock of sheep near a village, called out, "Wolf! wolf!" When his neighbours came to help him, he laughed at them for their pains. The wolf, however, did truly come at last. Then the shepherd boy called out in earnest for help, but no one

paid any attention to his cry. They had got accustomed to it, and despised it. He lost nearly all his flock.

**Cudgel.**—**TO TAKE UP THE CUDGELS ON BEHALF OF ANOTHER**—to defend him warmly. P.

On my showing him the correspondence, Delane immediately took up the cudgels for the widow (espoused the widow's cause).—*Blackwood's Magazine*, 1886.

**TO CUDGEL ONE'S BRAINS**—to make a painful effort to remember. C.

Cudgel thy brains no more about it.  
—SHAKESPEARE.

In vain we cudgel our brains to ask of what faith, what principle these monsters may be the symbol.—G. J. WHYTE-MELVILLE.

He did not have to cudgel his brains long, for by-and-by Miss Huntly said hesitatingly, "I have heard a rumour that everything has been left to your brother. Is it true?"—W. E. NORRIS.

**Cue.**—**TO GIVE THE CUE**—to give a hint; to furnish an opportunity. P. The cue, in the parlance of the stage, is the catch-word, from which an actor knows where his part comes in.

This admission gave the cue to Todhunter (gave Todhunter an opportunity) to take up his parable and launch out into one of his effusive laudations of Parr and all his works.—*Macmillan's Magazine*.

**Cui.**—**CUI BONO?**—to whom will it do any good? F. Latin.

For the last generation or two a feeling of *Cui bono?* had led to the discontinuance of the custom.—THOMAS HARDY.

**Cum.**—**CUM GRANO SALIS**—with a grain of salt; making some allowance. P. Latin.

All his statements must be taken *cum grano salis* (with some reservation).

**Cup.**—**HIS CUP RUNS OVER**—he has more than enough. P. A phrase borrowed from the Bible (Ps. xxiii.).

I do not know exactly what it was that Biver did at last; it was some-

thing which not only broke the camel's back, but made the cup run over (was more than enough to cause his dismissal).—BESANT.

**IN ONE'S CUPS**—intoxicated. P.

He had often signified, in his cups (when drinking hard), the pleasure he proposed in seeing her married to one of the richest men in the county.—FIELDING.

**Cupboard.**—CUPBOARD LOVE—affection springing from an interested motive. C.

A cupboard love is seldom true,  
A love sincere is found in few.  
—NARES.

**Curled.**—CURLD DARLINGS—petted and pampered young men. P.

He would show them of what a man in his own right is capable, and he would go far past the "curled darlings" who owed everything to fortune and nothing to themselves.—MRS. E. LYNN LINTON.

**Curry.**—TO CURRY FAVOUR—to use mean arts to obtain patronage. P.

Many changed their religion to curry favour with (gain in a mean way the patronage of) King James.

**Curse.**—THE CURSE OF CAIN. Cain, for the murder of his brother Abel, was condemned to be a wanderer and vagabond on the earth.

Those in the provinces, as if with the curse of Cain upon their heads, came, one by one, to miserable ends.—FROUDE.

**THE CURSE OF SCOTLAND**—a name given to the playing-card called the nine of diamonds—the winning card in a gambling game which ruined many Scottish families; or, according to another explanation, the card on the back of which was written the message authorizing the massacre of Glencoe. C.

**Curtain.**—CURTAIN LECTURES—private admonitions given by a wife to her husband. C. The phrase, though of earlier origin, is immortalized in the celebrated *Mrs. Caudle's Curtain Lectures*, by Douglas

Jerrold, published in the columns of *Punch*, 1845. Curtains=bed-curtains, the lectures being delivered at night. Beside what endless brawls by wives are bred,  
The curtain lecture makes a mournful bed.—DRYDEN.

**THE CURTAIN FALLS**—the performance closes; the scene comes to an end. C.

Here the conversation ought to have ended; the curtain ought to fall at this point. What followed was weak—very weak.—BESANT.

**Cut.**—TO CUT IN—to make a remark before another speaker has finished; to throw in a remark suddenly. F.

"Worked in the fields summers, and went to school winters: regulation thing?" Bartley cut in.—W. D. HOWELLS.

**TO CUT ONE'S LUCKY OR ONE'S STICK**—to run away; to go off in a hurry. S.

Jeremiah grinned, his eyes glittered. "I'm in luck's way," he said; "and now, mother, give me a glass of brandy and water, and I'll cut my lucky."—B. L. FARJEON.

**TO CUT OFF WITH A SHILLING**—to leave a small sum as a legacy. P.

Spiteful testators used to leave the disinherited one a shilling, that he might not be able to say he had been inadvertently omitted, and it was all a mistake.—CHARLES READE.

Because I'm such a good-natured brother, you know I might get you turned out of house and home, and cut off with a shilling (disinherited) any day.—GEORGE ELIOT.

**TO CUT ONE SHORT**—to interrupt another while speaking. P.

Tom pulled himself together, and began an explanation; but the colonel cut him short (interrupted him).—*Harper's Magazine*, 1886.

**TO CUT OF TO CUT DEAD**—to refuse to recognize an acquaintance in public. P.

She would cut her dearest friend (pass her dearest friend without recognition) if misfortune befell her, or the world turned its back (society frowned) upon her.—THACKERAY.

**TO CUT A FIGURE, A DASH, OR A DIDO**—to make oneself

prominent; to do something to attract notice. The last is a slang phrase, the two first are conversational.

It seems my entertainer was all this while only the butler, who, in his master's absence, had a mind to cut a figure.—GOLDSMITH.

With this sum they thought, to use their own expression, they were entitled to live in as great style and cut as grand a dash as any of the first families in Monmouthshire.—MARIA EDGEWORTH.

Thus the humble artisan and his elephant cut a greater dash than lions and tigers, and mountebanks and quacks, and drew more money.—READE.

**TO CUT UP ROUGH**—to resent any treatment; to show a disposition to quarrel. F.

He'll cut up so rough, Nickleby, at our talking together without him.—DICKENS.

**TO BE CUT UP**—to be distressed. C.

Poor master! he was awfully cut up (sorry) at having to leave you.

Well then, of course, I was awfully cut up (in great affliction). I was wild.—C. READE.

**TO CUT ONE'S EYE-TEETH**—to become knowing; to learn how to cheat another man. S.

Them 'ere fellers (those fellows there—Scotsmen) cut their eye-teeth (learned crafty ways) afore they ever sot foot in this country (America), I expect.—HALIBURTON.

**THE CUT OF ONE'S JIB**—one's rig, or personal appearance; the peculiarities of one's dress and walk. S. A sailor's phrase.

I knew him for a parson by the cut of his jib (his appearance).

**CUT AND COME AGAIN**—a hospitable phrase, signifying that there is plenty for all guests. C.

Jane Carlyle uses the expression in one of her letters.

Cut and come again (a profuse hospitality) was the order of the evening (marked all the proceedings that evening).

**TO CUT THE (GORDIAN) KNOT**—to solve a difficulty in a speedy fashion. P.

There was a knot tied by a Phrygian peasant, about which the report spread that he who unloosed it should be king of

Asia. It was shown to Alexander the Great, who cut it in two with his sword, saying, " 'Tis thus we loose our knots."

Decision by a majority is a mode of cutting a knot (promptly solving a difficulty) which cannot be untied.—SIR G. C. LEWIS.

**TO CUT THE GROUND FROM UNDER ONE**—to leave one in an illogical position, with no reasonable argument in his favour. P.

I cut the ground from under him (made his position untenable), by proving that the document on which he relied contained an important erasure.

**TO CUT OUT**—to supplant; to secure another's place or privileges. C.

In a few weeks some fellow from the West End will come in with a title and a rotten rent-roll and cut all us city men out, as Lord Fitzrufus did last year with Miss Grogan, who was actually engaged to Podder, of Podder and Brown's.—THACKERAY.

**TO CUT ONE'S THROAT**—to act so as to ruin oneself. C.

He saw it all now: he had let the old man die after he had executed the fresh will disinheriting him. He had let him die; he had effectually and beyond redemption cut his own throat (ruined himself by his own action).—H. R. HAGGARD.

**CUT AND THRUST**—keen; forcible. P.

That is the way of doing business—a cut-and-thrust style, without any flourish: Scott's style when his blood was up.—PROFESSOR WILSON.

**TO CUT AND RUN**—to go off quickly; to run off immediately. S.

Thus spake Bavaria's scholar king,  
Prepared to cut and run:  
"I've lost my throne, lost everything,  
*Olöla*, I'm undone."

—*Epigram quoted in*  
"Quarterly Review," 1887.  
I must cut and run, whatever happens.—G. J. WHYTE-MELVILLE.

**TO DRAW CUTS**—to decide a matter by drawing papers of unequal length, presented so as to have the same appearance: equivalent to tossing up. P.

They drew cuts who should go out of the room.

## D

**Dab.**—A REGULAR DAB AT ANYTHING—very skilful in anything. S.

"I'm a regular dab at figures, you know," said Jeremiah to his mother.  
—B. L. FARJEON.

**Daggers.**—TO LOOK OR SPEAK DAGGERS—to glare at; to gaze upon with animosity. P.

There he sits, abaft (behind) the mainmast, looking daggers at us (glaring angrily upon us).—C. READE.

I will speak daggers to her; but will use none.

—SHAKESPEARE: *Hamlet*.

**AT DAGGERS DRAWN**—bitterly hostile. P.

Lord Shelburne had always desired to keep the Bedfords at a distance, and had been at daggers drawn with (bitterly hostile to) them, ever since their introduction into the Government.—TREVELYAN.

**Damn.**—TO DAMN WITH FAINT PRAISE—to condemn anything by praising it very slightly. P.

Should such a man, too fond to rule alone,

Bear, like the Turk, no brother near the throne.

Damn with faint praise, assent with civil leer,

And, without sneering, teach the rest to sneer.—POPE.

For the first hour all had been compliment, success, and smiles; presently came the *but*s, and the hesitated objections, and the damning with faint praise.—MARIA EDGEWORTH.

**Damocles.**—THE SWORD OF DAMOCLES—a sword suspended by a single thread, and ready to descend and kill the person sitting below it. P. See SWORD.

So they laugh and love, and are to all appearance blissfully content through the morning hours, and descend to breakfast (but for that sword of Damocles suspended over their heads) as happy in their mutual affection as ever were Eve and Adam when first presented to each other.—FLORENCE MARRYAT.

**Damon.**—DAMON AND PYTHIAS—sworn friends. P. The

classical name of Pythias is Phintias. He offered to die for his friend Damon.

"Such unscientific balderdash," added the doctor, flushing suddenly purple, "would have estranged Damon and Pythias."—R. L. STEVENSON.

**Dance.**—TO DANCE ATTENDANCE ON—to pay assiduous court to. P. A phrase used in contempt.

Welcome, my lord; I dance attendance (wait obsequiously) here.

—SHAKESPEARE.

But he lives in town as a rule when he is not dancing attendance on Lady Swansdown.—FLORENCE MARRYAT.

**TO DANCE, AND PAY THE PIPE**—to labour to amuse, and have the expense of the entertainment besides. F.

I'll either teach in the school once a week, or give you a subscription; but I am not going both to dance and pay the piper (give my services for nothing, and pay other performers).

**TO DANCE UPON NOTHING**—to get hanged. S.

If you do not take care, you will soon dance upon nothing (be executed).

**TO LEAD A PERSON A DANCE** OR A PRETTY DANCE—to cause him unnecessary trouble. F.

You gave me the wrong address and have led me a pretty dance (caused me much needless search).

**Dander.**—TO GET ONE'S DANDER UP—to grow angry; to lose one's temper. S. Dander = dandriff, scurf on the head.

"I don't understand such language," said Alden, for he was fairly riled (irritated) and got his dander up (lost his temper).—HALIBURTON.

**Darby.**—DARBY AND JOAN—a happy old couple devoted to each other. P. They are characters in a popular ballad.

You may be a Darby, but I'll be no Joan (devoted wife), I promise.—GOLDSMITH.

**Dark.**—A DARK HORSE—a competitor about whose chance of winning the world knows nothing. C. A sporting phrase.

You see I was dipped pretty deep, and duns after me, and the Derby my only chance, so I put the pot on (betted heavily on the favourite horse); but a dark horse won.—C. READE.

**TO KEEP ANOTHER IN THE DARK**—to keep him in ignorance of an event.

She was now resolved to keep Harriet no longer in the dark (in ignorance).

**TO KEEP DARK ABOUT ANYTHING**—to preserve secrecy about it. C.

If you will (fight me), I'll keep dark about it (never speak about our fight).—HALIBURTON.

**Darken.**—TO DARKEN ANOTHER'S DOOR—to cross the threshold of his house. C.

He is a dishonourable scoundrel; and if, after this assurance, you receive him, I shall never darken your door again.—C. READE.

**David.**—DAVID AND JONATHAN—inseparable friends. P. A Biblical parallel to the classical friendship of Damon and Pythias.

I was—everybody knows that—I was his confidential factotum and his familiar friend, as David was to Jonathan.—BESANT.

**Davy.**—DAVY JONES—a sailor's term for death. S.

Keep my bones from Davy Jones (death).—*Popular Song.*

**DAVY JONES'S LOCKER**—the place where dead men go. A common expression with sailors. It is also used for the sea, the common receptacle of everything thrown overboard.

I tell thee, Jack, thou'rt free; leastways, if we get to Jamaica without going to Davy Jones's locker.—G. A. SALA.

The buccaneer has made his exit, and so has his fierce brother the pirate. That dreadful flag has long been hauled down and stowed away by Davy Jones in his locker.—*Gentleman's Magazine*, 1887.

**Day.**—TO HAVE HAD ONE'S DAY—to be past one's prime; to be no longer "in the swim;" to be old-fashioned; to be discarded for something newer. C.

"Old Joe, sir," said the major, "was a bit of a favourite in that quarter once; but Joe has had his day."—DICKENS.

**EVERY DOG HAS HIS DAY.**—See DOG.

**THIS DAY WEEK (OR YEAR, OR SIX MONTHS)**—a week counting from this day; the corresponding day of last or next week. P.

Let us go this day week—to-day is Thursday—that is, let us go next Thursday.

Almost on that day year (the corresponding day of the last year) it (the House of Commons) had been cheering Pitt while he declaimed against the folly of a Hanoverian war.—MACAULAY.

**HIS DAYS ARE NUMBERED**—he has only a short time to live. P.

Marocco alone yet bars the way, and Marocco's days are practically numbered.—GRANT ALLEN, in *Contemporary Review*, 1888.

**TO CARRY THE DAY**—to be victorious; to win a victory. P.

It was the cry of "free education" that carried the day (won the victory).

**DAY OF GRACE**—a day allowed by the law before money is called in, or the law is put in execution. Three DAYS OF GRACE are generally allowed for the payment of a bill beyond the date actually mentioned in the paper. Thus a bill in which payment is promised on the 1st November is duly paid on the 4th.

**A DAY AFTER THE FAIR**—too late to see anything. C.

You have arrived a day after the fair (too late to see what you wished). Your friends have gone.

**Daylight.**—TO THROW DAYLIGHT UPON—to reveal; to display to view. P.

But for that accident, the mystery and the wrong being played out at

Caromel's farm might never have had daylight thrown upon it.—MRS. HENRY WOOD.

**De** (French).—**DE HAUT EN BAS**—in a lofty, condescending fashion. C. French.

She used to treat him a little *de haut en bas*.—C. READE.

**DE TROP**—in the way; not wanted; superfluous. C. French.

To turn a young lady out of her own drawing-room without assigning any reason for it, except that she is *de trop* (her presence is not wished for), is a very difficult operation.—JAMES PAYN.

**DE RIGUEUR**—strictly required. P. French.

His face was rather soft than stern, charming than grand, pale than flushed; his nose, if a sketch of his features be *de rigueur* for a person of his pretensions, was artistically beautiful enough to have been worth doing in marble by a sculptor not over-busy.—THOMAS HARDY.

**De** (Latin).—**DE JURE**—legal; having the sanction of law. P. Latin.

**DE FACTO**—real; having actual possession. P. Latin.

It was, we believe, impossible to find, from the Himalayas to Mysore, a single Government which was at once a Government *de facto* and a Government *de jure*.—MACAULAY.

**DE MORTUIS NIL NISI BONUM**—say only what is good of the dead. P. Latin.

The proverb of *de mortuis* is founded on humbug.—A. TROLLOPE.

**DE NOVO**—from a new point; afresh. Latin.

Let us clear the stage, and begin *de novo* (afresh).

**Dead**.—**DEAD DRUNK**—stupefied with liquor. C.

Pythagoras has finely observed that a man is not to be considered dead drunk till he lies on the floor and stretches out his arms and legs to prevent his going lower.—S. WARREN.

**THE DEAD-LETTER OFFICE**—the department in the post-office where unclaimed letters are kept. P.

I took it for granted that it found its way to the dead-letter office, or

was sticking up across a pane in the postmaster's window at Huntingdon for the whole town to see, and it a love-letter!—MARIA EDGEWORTH.

May not these wanderers of whom I speak have been sent into the world without any proper address at all? Where is our dead-letter office for such?—J. R. LOWELL.

**TO PULL THE DEAD HORSE**—to work for wages already paid. F.

**DEAD AS A HERRING OR AS A DOOR-NAIL**—stone dead; without any life. F. The herring is a fish which dies immediately after it leaves the water.

"They caught him at work, and gave him a rap over the head with a spade. The more fool he for being caught. Here is to his memory."

"Ugh! What! is he—is he—"

"Dead as a herring."—C. READE.

"What! is the old king dead?"

"As nail in door."—SHAKESPEARE: 2 *Henry IV*.

**DEAD SEA FRUIT**—fruit fair to the eye, but crumbling to dust when the skin is broken. P. See **APPLE OF SODOM**.

He had come across the fruit of the Dead Sea, so sweet and delicious to the eye, so bitter and nauseous to the taste.—A. TROLLOPE.

**DEAD HAND**—the mysterious influence of a dead person whom one has injured. P. An old superstition of this kind still lingers.

She must have been led, he thought, to his office by the dead hand of Tom himself. James Rolfe was not a superstitious person, but he had read novels, and he knew very well that dead people do constantly visit evil-doers with curses and bring trouble upon them, especially when they have dealt wickedly with wards.—BESANT.

**IN A DEAD HAND**—said of land or property held by a corporation (for example, the Church) and not by a personality. Latin, *in manu mortuo*.

**A DEAD LETTER**—something no longer in force; a rule never attended to. P.

The rule about ready money was soon a dead letter (soon fell into disuse).—TREVELYAN.

**A DEAD-HEAD**—a person who obtains entrance into an entertainment without paying; a sponger. C.

Poor, hopelessly abandoned loafers, wearing plainly the stamp of dead-head on their shameless features.—A. C. GRANT.

**A DEAD-HEAT**—a contest where it is impossible to decide who is victor. C.

He was up in a moment; but he was already overlapped, and although he made up the difference, it was a dead-heat, and they were in neck-and-neck.—BESANT.

**DEAD BEAT**—thoroughly exhausted. C.

I could not move from the spot. I was what I believe seldom really happens to any man—dead beat, body and soul.—C. READE.

**DEAD MAN'S PART**—in law, the portion of an intestate person's movables beyond the share which goes by right to his wife and children. A technical phrase.

**DEAD MEN**—empty bottles. F.

*Lord Smart.* Come, John, bring me a fresh bottle.

*Colonel.* Ay, my lord; and pray, let him carry off the dead men, as we say in the army (meaning the empty bottles).—SWIFT.

**Dear.**—**DEAR ME!** **OH DEAR!** or simply, **DEAR!**—an exclamation of surprise, commiseration, or weariness, according to the tone in which it is uttered. C.

"Did you ever have your likeness taken, Harriet?" said she.

"Oh dear! no—never." (An exclamation of surprise.)

"You haven't got an egg upon you, Mrs. Bormalack, have you? Dear me! (how surprising!) one in your lap. Actually in a lady's lap!"—BESANT.

**Death.**—**TO DO TO DEATH**—to kill. P.

This morning a boy of fifteen was done to death by Mr. Hawes.—C. READE.

**WEARY TO DEATH**—excessively fatigued. C. This phrase really contains no reference to actual dying.

The houses themselves were mostly gable-roofed, with latticed windows, which served excellently to exclude the light, and which gave a blank and lack-lustre look to the edifices, as though they were weary to death of the view over the way.—W. CLARK RUSSELL.

**TO THE DEATH**—fatally.

He was wounded to the death (fatally).

**AT DEATH'S DOOR**—very near dying; on the point of expiring. P.

Greaves had taken her marriage to heart, and had been at death's door (very dangerously ill) in London.—C. READE.

**IN AT THE DEATH**—present at the final act of any exciting series of events. C. The phrase is borrowed from fox-hunting.

**DEATH ON ANYTHING**—having a great inclination for anything; skilful or sure in performance. F.

He wandered about all day, stepping now and then, as he had promised his mother, into the business places to inquire for employment; but no one wanted an honest lad who could read, write, and was "death on figgers" (clever at counting).—*Life of President Garfield.*

**HE WILL BE THE DEATH OF ME**—he will cause me to die. F. Generally used in a joking way.

Mrs. Squallop stared at him for a second or two in silence, then, stepping back out of the room, suddenly drew to the door, and stood outside, laughing vehemently. . . . "Mr.—Mr. Titmouse, you'll be the death of me (kill me with laughter), you will—you will!" gasped Mrs. Squallop, almost black in the face.—S. WARREN.

**Debt.**—**TO PAY THE DEBT OF NATURE**—to die. P. See **PAY**.

**Delirium.**—**DELIRIUM TREMENS**—a dreadful disease resulting from hard drinking. P. Also known as **D.T.** and *blue devils*.

I am an Englishman, and proud of it, and attached to all the national habits, except *delirium tremens*.—C. READE.

**Demand.**—IN DEMAND—much sought after. P.

Pet rabbits are greatly in demand (sought after) just now.

**ON DEMAND**—when asked for. P.

He sent me a bill payable on demand (when presented at the proper time).

**Depend.**—DEPEND UPON IT—you may be certain; I assure you. C.

"If so," returned he, "depend upon it you shall feel the effects of this insolence."—GOLDSMITH.

**Deuce.**—PLAY THE DEUCE WITH—disorganize; ruin. S. Deuce was a daemon among the Brigantes, a tribe of the early Britons.

"Yonder is the inn," he exclaimed, "a handsome house enough, one must allow, and standing in quite a little park of its own; but for all that I have a presentiment that the cooking will play the deuce with (completely spoil) my digestion, and that we shall be poisoned with bad wine."—JAMES PAYN.

**Deus.**—DEUS EX MACHINA—an unexpected deliverer or helper, who comes just at the very time of danger or difficulty. P. Latin. The phrase is a classical one, and alludes to the supernatural deliverance of heroes on the Roman stage by the descent of a god, by mechanical contrivance, who bears them off in safety.

Where, in this case, were we to look for the *deus ex machina* who should fulfil the father's vow and sever the daughter's chains by one happy stroke?—W. E. NORRIS.

**Devil.**—THE DEVIL'S ADVOCATE—the person in an ecclesiastical assembly who had the ungracious office of opposing the canonization of some saint. P. The Latin form of the word is *advocatus diaboli*. The *advocatus diaboli* tried to throw doubt on the sanctity and miraculous powers of the proposed saint. In the following extract *devil's ad-*

*vocate* signifies "one who tries to prove the existence of unpleasant qualities":—

Mill was one of the sternest and most rigid representatives of that northern race which, notwithstanding the very different qualities which make it illustrious, has so continued to retain its conventional reputation for harshness and coldness that we are almost forced to believe there must be some truth in the imputation. There would be so if the devil's advocate could produce many such men as James Mill to counterbalance Scott and Mackintosh as specimens of the character of their countrymen.—MRS. OLIPHANT.

**DEVIL TAKE THE HINDMOST**—the one who is last must suffer. C.

Mr. Eames was very averse to the whole theory of competition. The "devil take the hindmost" scheme he called it, and would then go on to explain that hindmost candidates were often the best gentlemen, and that, in this way, the devil got the hindmost.—A. TROLLOPE.

Away we went, "Pug" ahead, "Growler" and "Gaylad" scarce twenty yards from his brush, and the devil take the hindmost. Well, of course we made sure of catching him in about a hundred yards.—C. READE.

**THE DEVIL TO PAY**—a heavy sum to pay back; very serious consequences. F.

And now Tom is come back, and there will be the devil to pay.—BESANT.

"There will be the devil to pay at the hall," said Paston. "You don't pump out a mine for a trifle, and with all that building on hand."—MRS. E. LYNN LINTON.

**DEVIL'S LUCK**—great good fortune; astonishing luck. F.

Mark my words, Gride: you won't have to pay his annuity very long. You have the devil's luck in bargains always.—DICKENS.

**THE DEVIL.** A phrase used to contradict a statement that has just been made, or to express dissent from it. S.

"I'm Paddy Luck, and it's meself (myself) will sell the baste (beast) for twelve pounds, and divil a ha'penny less" (not one halfpenny under that sum).—C. READE.  
The devil was sick, the devil a monk would be;



The devil got well, the devil a monk was he. —*Old Rhyme.*

*Exp.*—The devil, being sick, resolved to become a monk, but when he recovered he was anything but a monk.

**A DEVIL OF A TEMPER**—a very bad temper. F.

Mrs. Churchill had no more heart than a stone to people in general, and a devil of a temper (very bad temper).—MISS AUSTEN.

**BETWEEN THE DEVIL AND THE DEEP SEA**—between two menacing dangers. P.

Rupert's position was desperate: his friends had forsaken him; he was caught between the devil and the deep sea.—*Gentleman's Magazine*, 1886.

**TO WHIP THE DEVIL ROUND THE POST**—to evade rules or provisions. C.

It is asserted, indeed, in some quarters that the devil might be whipped round the Tientsin Convention (provisions of the Tientsin Convention might be evaded) by persuading Korea to cede the Nanhow group to China.—*Japan Mail*, 1887.

**DEVIL - MAY - CARE** — reckless; heedless. C.

I once had the honour of being on intimate terms with a mute, who, in private life and off duty, was as comical and jocosely a little fellow as ever chirped out a devil-may-care (reckless) song.—DICKENS.

**GIVE THE DEVIL HIS DUE**—allow even the worst man credit for what he does well. P.

Arthur Brooke was a straightforward and just young fellow; no respecter of persons, and always anxious to give the devil his due.—W. E. NORRIS.

**TO BEAT THE DEVIL'S TATTOO**—to drum with the fingers on a window or a table. P. See TATTOO.

**Diamond.**—A ROUGH DIAMOND—a person with an unattractive exterior who possesses good qualities of mind and heart. C.

As for Warrington, that rough diamond had not had the polish of a dancing master, and he did not know how to waltz.—THACKERAY.

**DIAMOND CUT DIAMOND**—a phrase used when one sharp person outwits another. P.

The Irish leaders are extremely clever men, and hitherto English administrators have only coped with them in a blundering, dull-witted way. Sir Redvers Buller gets the credit of this diamond-cut-diamond move.—*St. Andrews Citizen*, 1887.

Notwithstanding their difference of years, our pair are playing a game very common in society, called diamond cut diamond.—G. J. WHITE-MELVILLE.

**Dickens.**—WHAT THE DICKENS—what the devil. S. A strong form of WHAT.

I cannot tell what the dickens his name is.—SHAKESPEARE.

Why the dickens don't these people go to bed?—W. E. NORRIS.

**Dickey.**—ALL DICKEY WITH ANY ONE—a hopeless case for any one; no chance of saving him. S.

Here a monk . . . Sobs out as he points to the corpse on the floor,

“’Tis all dickey with poor Father Dick—he’s no more.”—BARHAM.

**Die.**—THE DIE IS THROWN OR CAST—the decision is made; the decisive step is taken. P.

At all events, what use was there in delaying? The die was thrown, and now or to-morrow the issue must be the same.—THACKERAY.

**TO DIE BY INCHES**—to die slowly; to waste away slowly but steadily. P.

At the time, a sudden death always seems something strange and horrible, like a murder; although probably most of us, if we could choose, would rather be killed at a blow than die by inches.—W. E. NORRIS.

**Dine.**—TO DINE OFF—to make to serve for dinner. P.

Sir Pitt, though he dined off boiled mutton, had always three footmen to serve it.—THACKERAY.

**A DINER-OUT**—a man who generally dines with friends. P.

**TO DINE WITH DEMOCRITUS**—to be cheated out of one's dinner. P.

**TO DINE WITH SIR THOMAS GRESHAM**—to go without a dinner. F. The London Exchange was founded by Sir Thomas Gresham, a merchant in Queen Elizabeth's time, who gave his name to "Gresham's Law" in political economy. The Exchange was a favourite lounging-place for penniless men.

**TO DINE WITH DUKE HUMPHREY**—to get no dinner at all. C. Some gentlemen were visiting the tomb of Duke Humphrey of Gloucester, and one of the party was by accident shut in the abbey. His whereabouts remained undiscovered until the party had risen from dinner. The poor fellow had been with Duke Humphrey, and had got no dinner at all—hence the phrase.

As for the duke in the family, I hope it will not be Duke Humphrey, and that Trip will not be invited to dine with him.—S. BARING-GOULD.

**TO DINE WITH MOHAMMED**—to die. P.

**TO DINE WITH THE CROSS-LEGGED KNIGHTS**—to have no dinner to go to. P. A London phrase.

**Dip.**—**TO DIP IN GALL**—to make very bitter. P.

The famous Shakespearian critic Malone was the object of his special aversion, which was most cordially reciprocated, and often had they transfixed one another with pens dipped in gall (full of rancour).—JAMES PAYN.

**Dirt.**—**DIRT CHEAP**—at an excessively low price. F.

Thirty pounds a week. It's too cheap, Johnson; it's dirt cheap.—DICKENS.

**TO EAT DIRT**—to submit to insult. C.

Though they bow before a calf, is it not a golden one? though they eat dirt, is it not dressed by a French cook?—G. J. WHYTE-MELVILLE.

**Discount.**—**AT A DISCOUNT**—(a) not in demand; not

valued highly; unpopular. P.

There can be no doubt that the old-fashioned ideas of English policy in the East are at a discount.—*Fortnightly Review*, 1887.

—(b) sold at less than the market value. P.

Watch-guards and toasting-forks were alike at a discount.

**Dispose.**—**TO DISPOSE OF**—(a) to get rid of; to free oneself from. P.

But Wilkes had still to be disposed of.—PERCY FITZGERALD.

The many things he had had to think of lately passed before him in the music, not as claiming his attention over again, or as likely evermore to occupy it, but as peacefully disposed of and gone.—DICKENS.

—(b) to sell. C.

Madam is ready to dispose of her horse and carriage if a good price is offered.

**Ditch.**—**TO DIE IN THE LAST DITCH**—to resist to the uttermost; to make a desperate resistance. P.

**Ditto.**—**TO SAY DITTO TO**—to acquiesce in; to accept the conclusions or arrangements of others. C.

Dr. Lavergne was a convinced Republican; his wife's convictions resembled those of the wise and unassuming politician who was content to say ditto to Mr. Burke.—W. E. NORRIS.

**Divine.**—**DIVINE RIGHT OF KINGS**—a theory, first explicitly held by James I. of England, that the king is above the law, and answerable for his actions to no one. P. See Macaulay's *History of England*, Introduction.

May you, my Cam and Isis, preach it long,

"The right divine of kings to govern wrong."—POPE.

While preachers who held the divine right of kings made the churches of Paris ring with declamations in favour of democracy rather than submit to the heretic dog of a Béarnois, . . . Henry bore both parties in hand till he was convinced that only one course of action could possibly combine his own

interests and those of France.—  
J. R. LOWELL.

**Dixie.**—DIXIE'S LAND—a land of plenty and happiness, celebrated in negro songs. Dixie was a planter in Manhattan Island, who removed his slaves to one of the Southern States, where they had less to eat and more to do, and therefore sighed for their old home.

In Dixie's land I take my stand,  
I'll live and die for Dixie.

—*Popular Song.*

**Do.**—TO DO UP—(a) to make tidy. F.

"But who is to do up your room every day?" asked Violet.—BESANT.

"I could almost fancy it was thirty years back, and I was a little girl at home, looking at Judith as she sat at her work, after she'd done the house up (set the house in order).—GEORGE ELIOT.

—(b) to ruin; to make bankrupt. C.

He observed that there was a pleasure in doing up a debtor which none but a creditor could know.—  
MARIA EDGEWORTH.

—(c) to weary. F.

The widow felt quite done up (fatigued) after her long walk.

**TO DO AWAY WITH**—to remove; to get rid of. P.

Delightful Mrs. Jordan, whose voice did away with (banished) the cares of the whole house before they saw her come in.—JAMES PAYN.

**TO DO FOR A MAN**—to ruin him. F.

No, you're done for (you are ruined); you are up a tree, you may depend (be certain); pride must fall. Your town is like a ball-room after a dance.—HALIBURTON.

**DO TELL**—you astonish me. A familiar American phrase.

"A dressmaker!" cried her ladyship. "Do tell (that's strange). I was in that line myself before I married."—BESANT.

**TO HAVE TO DO WITH**—to be interested in; to have business with. P.

We have, however, to do with (our business is with) only one pair who were sitting together on the banks opposite Trinity.—BESANT.

**TO DO (WELL) BY**—to behave (well) towards. C.

One does as one is done by.—WM. BLACK.

After administering such a scolding as naturally flowed from her anxiety to do well by (behave well to) her husband's niece—who had no mother of her own to scold her, poor thing!—she would often confess to her husband, when they were safe out of hearing, that she firmly believed "the naughtier the little hussy behaved, the prettier she looked."—  
GEORGE ELIOT.

**WELL-TO-DO**—in comfortable circumstances. P.

He's growing up fast now, and I am pretty well-to-do (in fairly good circumstances).—HALIBURTON.

**TO DO A PERSON BROWN**—to deceive him completely; to hoodwink him. S.

Not knowing what to do, I thought I'd hasten back to town,  
And beg our own Lord Mayor to catch the boy who'd "done me brown."—BARHAM.

**TO DO A PERSON IN THE EYE**—to cheat him. S.

The jockey did your friend in the eye over that horse.

*Exp.*—The jockey cheated your friend with that horse.

**Doctor.**—TO PUT THE DOCTOR ON A MAN—to cheat him. F.

Perhaps ways and means may be found to put the doctor upon the old prig.—TOM BROWN.

**DOCTORS' COMMONS**—the Government office in London where wills are kept and marriages registered. So called because the Doctors of Civil Law were required to dine together (hold their common meal) four days in each term, called "eating their terms." P.

She had a superstitious kind of notion that she would do better in a future state if she had been recognized by the social law in this, and that the power of Doctors' Commons extended beyond the office of the registrar-general.—MRS. E. LYNN LINTON.

**DOCTORS DIFFER OR DISAGREE**—there exists a grave difference of opinion. C. A phrase in

common use, employed somewhat playfully.

But the doctors differed in their metaphysics (there was a difference of opinion regarding the metaphysics of the question).—M. ARNOLD.

Who shall decide, when doctors disagree?—POPE.

**Doe.**—DOE. See JOHN DOE.

**Dog.**—THE DOG OF MONTARGIS—a dog whose master was slain, and which showed wonderful intelligence and ferocity in its behaviour to the murderer. Its name was Dragon; its master's name was Captain Aubri de Montdidier. The murderer's name was Richard Macaire.

No doubt Diogenes is there, and no doubt Mr. Toots has reason to observe him; for he comes straightway at Mr. Toots's legs, and tumbles over himself in the desperation with which he makes at him, like a very dog of Montargis.—DICKENS.

**A DOG-IN-THE-MANGER**—a selfish man, who refuses to allow his neighbour to enjoy even what he himself has no use for. P. Used as an adjective—"a dog-in-the-manger course of conduct."

A dog lay in a manger, and by his growling and snapping prevented the oxen from eating the hay which had been placed for them. "What a selfish dog!" said one of them to his companions. "He cannot eat the hay himself, and yet refuses to allow those to eat who can."—*Æsop's Fables*.

"I suppose it is wrong and selfish," he said. "I suppose I am a dog in a manger."—A. TROLLOPE.

**TO DOG-EAR A BOOK**—to turn down the corners of its pages so that they resemble a dog's ears. P.

They are quite young girls, who blot their books, dog-ear their dictionaries, make grimy their grammars, and vie with each other in committing just as many faults as can possibly be made in a given number of words.—BESANT.

**A DOG-IN-A-BLANKET**—a kind of pudding made of dough and

suet, and enclosing jam. C. Also called *roly-poly*.

We had roast beef to dinner, followed by an indigestible marmalade dog-in-a-blanket (roly-poly filled with orange jam).

**DOG CHEAP**—very cheap. F. A corruption of *god-chepe*, a good bargain.

You got the fowls dog cheap at a dollar forty the dozen (remarkably cheap at one dollar forty cents for the dozen).

**DOG'S NOSE**—a drink composed of gin and beer. S.

**THE DOGS OF WAR**—famine, sword, and fire. P.

And Caesar's spirit, ranging for revenge,

With Atë by his side, come hot from hell,

Shall in these confines, with a monarch's voice,

Cry, "Havoc," and let slip the dogs of war.—SHAKESPEARE.

*Note.*—Atë is the goddess of revenge. To cry "Havoc" signifies "to order slaughter without mercy."

**TO GO TO THE DOGS**—to go to ruin. C.

One candidate chap says, "Fellow-citizens, this country is going to the dogs (to destruction) hand over hand" (at a rapid rate).

**TO LEAD THE LIFE OF A DOG OR A DOG'S LIFE**—to pass a miserable existence. C.

I am afraid I led that boy a dog's life (made that boy's existence miserable).—R. L. STEVENSON.

"He is properly henpecked" (harshly used by his wife), said he.

"He is afraid to call his soul his own, and he leads the life of a dog" (his existence is a wretched one).—HALIBURTON.

**EVERY DOG HAS HIS DAY**—the period of enjoyment allowed to any creature is a short one. C.

"Let Hercules himself do what he may,

The cat will mew, and dog will have his day."

—SHAKESPEARE: *Hamlet*.

And, Mr. Greaves, I am sorry for you—you are out of luck—but every dog has his day (the period of success and prosperity granted to each of us soon passes away).—C. READE.

Fortune was ever accounted inconstant, and each dog has but his day.—CARLYLE.

**DOG LATIN**—a debased medieval form of Latin, used by physicians, lawyers, and others, to whom the language was only partially familiar. P.

It was much as if the secretary to whom was intrusted the direction of negotiations with foreign powers had a sufficient smattering of dog Latin to make himself understood.—MACAULAY.

**GIVE A DOG AN ILL NAME AND HANG HIM**—when a person's reputation is bad, all his actions, even though well-intentioned, are viewed with suspicion. It is better to get rid altogether of a man who has lost his good name, existence being thenceforth a burden to him. C.

You may say what you like in your kindness and generosity—it is a case of "give a dog an ill name and hang him." The only question is whether you are to be condemned with the dog that has been justly regarded as a ne'er-do-well till he has been branded with an accusation of theft.—SARAH TYTLER.

**Dolce.**—**DOLCE FAR NIENTE**—sweet do nothing, or idleness. C. Italian.

The charms of the Italian climate, the attractions of the too facile Italian beauties, purposely thrown in his way, and the seductive *dolce far niente* sort of life Francis so readily fell into, were fatal to his military ardour.—LADY JACKSON.

**Don't.**—**DON'T YOU KNOW?**—a phrase frequently inserted in conversation, sometimes apologetically, sometimes to secure the better attention of the listener.

"Oh, you don't know what Brighton is at this time of year," said Mr. Tom. "All the resident people like ourselves keep open house, don't you know? and very glad to."—WM. BLACK.

**Door.**—**TO LAY AT ONE'S DOOR**—to charge one with. P.

A great many faults may be laid at their door, but they are not fairly to be charged with fickleness.—J. R. LOWELL.

I made the best of a bad case, and laid it all at my lady's door (attrib-

uted it all to my mistress), for I did not like her.—MARIA EDGEWORTH.

**NEXT DOOR TO ANYTHING**—approaching closely to it. P.

A seditious word leads to a broil, and a riot undiminished is but next door to (closely resembles) a tumult.—L'ESTRANGE.

**Dorcas.**—**A DORCAS SOCIETY**—a woman's association for providing poor people with clothing. P. It receives the name from Dorcas, or Tabitha, who made clothes for the poor (Acts ix. 39).

About a year ago the ladies of the Dorcas society at our church made up a large quantity of shirts, trousers, and socks.—MAX ADELER.

**Dot.**—**DOT AND CARRY ONE**—irregularly; spasmodically. F.

I was not new to violent death. I have served His Royal Highness the Duke of Cumberland, and got a wound at Fontenoy; but I know my pulse went dot and carry one.—R. L. STEVENSON.

**Double.**—**TO TAKE A DOUBLE-FIRST**—to pass for a degree at Oxford with the highest honours in two schools or departments. P.

For instance, though I firmly believe that you could at the present moment take a double-first at the university, your knowledge of English literature is almost *nil*.—H. R. HAGGARD.

**A DOUBLE ENTENDRE**—a remark covering a concealed meaning, which has generally a questionable reference. C. French.

An agreeable old gentleman, who did not believe in anything particular, and had a certain proclivity toward *double entendres*.—RHODA BROUGHTON.

**THE DOUBLE LINES**—the name given in Lloyd's publications to the record of losses and accidents. C.

One morning the subscribers were reading the "double lines," and among the losses was the total wreck of this identical ship.—*Old and New London*.

**DOUBLE OR QUITS.** When two persons have been playing for

a stake, the loser or the winner may give a second challenge for the same amount. The result of the second venture either leaves the loser twice as badly off as before, or makes both parties even. In making this second challenge the phrase "double or quits" is used.

**DOUBLE - DEALING** — duplicity ; trickery. P.

This young lady was quite above all double-dealing; she had no mental reservation.—**MARIA EDGEWORTH.**

**Down.**—**TO BE DOWN UPON A PERSON**—to reprove or find fault with him. F.

Poor Buswell! his appearance isn't aristocratic, I admit, and Mrs. Greenwood was rather down upon me for asking him here.—*Good Words*, 1887.

**DOWN ON THEIR LUCK**—(a) in an evil plight; very unfortunate. F.

I wouldn't turn you away, Alan, if you were down on your luck.—**R. L. STEVENSON.**

—(b) in low spirits. F.

The order for their execution arrived, and they were down upon their luck terribly.—**C. READE.**

**DOWN IN THE MOUTH**—dispirited; sad. F.

Well, I felt proper (very) sorry for him, for he was a very clever man, and looked cut up dreadfully, and amazin' (exceedingly) down in the mouth (melancholy).—**HALIBURTON.**

**Downy.**—**TO DO THE DOWNY** —to lie in bed; to sleep. S.

And then, being well up, you see, it was no use doing the downy again, so it was just as well to make one's twilight (toilet) and go to chapel.—*Verdant Green*, ch. vii.

**Dozen.**—**A BAKER'S DOZEN**—thirteen. Formerly bakers gave an extra loaf or bun with every dozen sold to customers. P. Giving a man a baker's dozen is a slang expression for "giving him an extra sound beating."

**Drag.**—**TO DRAG IN BY THE HEAD AND SHOULDERS**—to introduce abruptly and without sufficient cause. C.

We have enough to do to think of ourselves in these days, without dragging in the absent by the head and shoulders.—**FLORENCE MARYAT.**

**Dragon.**—**DRAGONS' TEETH**—things which bring future destruction. P. Cadmus, the founder of Thebes, succeeded in killing a redoubtable dragon, by Athene's aid, and sowed its teeth in the plain. From these teeth sprang up armed men, who killed each other, all except five, the ancestors of the Thebans.

French Clinton plunged headlong into the abyss, and orders went forth like so many dragons' teeth sown by a financial Cadmus.—**MRS. E. LYNN LINTON.**

**Draw.**—**TO DRAW ON**—to approach (of time). P.

And so the time of departure drew on rapidly.—**DICKENS.**

**TO DRAW REIN**—to stop; to check one's course. P. A phrase used in riding and driving.

Lanfrey drew rein at the door.—**MRS. E. LYNN LINTON.**

**TO DRAW UP**—to stop; to come to a halt. P. Almost the same as **TO DRAW REIN**. There is the notion of gradual slackening of motion, as in a railway train approaching a station.

The soldier, who conducted the baggage-cart in which she was, drew up to (stopped at) the first amongst a row of miserable cabins that were by the roadside.

**TO DRAW THE LINE SOMEWHERE** —to refuse to move outside of a certain limit of conduct; to impose an arbitrary restriction on one's behaviour from fear of going too far. C.

On the principle of "doing at Turkey as the Turkeys do" we should even have ridden donkeys on the sand if I had not put a firm veto on it, saying, "We must draw the line somewhere."—*The Mistletoe Bough*, 1885.

**TO DRAW A PERSON OUT**—to lead a person to express his real

opinions or show his real character. P.

There are many subjects on which I should like to draw him out (induce him to speak his mind freely).—**HALIBURTON.**

He recollected that Miss Nugent had told him that this young lady had no common character; and neglecting his move at chess, he looked up at Miss Nugent, as much as to say, "Draw her out, pray."—**MARIA EDGEWORTH.**

**TO DRAW THE WOOL OVER**—to hoodwink; to deceive. C.

Sir Henry was the fortunate possessor of what Pat was pleased to call "a nasty, glittering eye," and over that eye Pat doubted his ability to draw the wool as he had done over Celtic orbs.—**C. READE.**

*Exp.*—Pat doubted his ability to deceive Sir Henry as he had deceived his Irish friends.

**A DRAWN GAME**—a game in which neither party wins. P.

If we make a drawn game of it, every British heart must tremble.—**ADDISON.**

**TO DRAW IT MILD**—(a) to refrain from exaggeration. F.

But what I mean, Fortification—haw!—in Indian ink, That sort of thing; and though I draw it mild, Yet that—haw! haw!—that may be called my *forte*.—**G. J. CAYLEY.**

—(b) to refrain from excess; to be moderate. F.

"I say," interposed John Browdie, nettled by these accumulated attacks on his wife, "dra' it mild, dra' it mild."—**DICKENS.**

**Dree.**—**TO DREE ONE'S WEIRD**—to submit to one's fate. Scotch.

Nevertheless, French must dree his weird as a brave man should; and having drawn his lot from the hands of fate, he must obey the mandate written on the card.—**MRS. E. LYNN LINTON.**

**Dress.**—**THE DRESS CIRCLE**—that part of a place of entertainment which is set apart for the upper classes who come in evening dress. P.

**Drive.**—**TO DRIVE AT ANYTHING**—to speak with a certain end in view. F.

"What are you driving at?" (what is your intention in speaking as you do) he went on. "I show you a bit of my hand (a part of my scheme), and you begin talking round and round" (ambiguously).—**BESANT.**

**Drop.**—**TO DROP IN**—to pay an informal visit. C.

If he could drop in (visit us in a friendly way) on Sunday week, he might go home the wiser.—**BLACKMORE.**

**TO DROP OFF**—(a) to fall asleep. F.

Every time I dropped off (fell asleep) for a moment, a new noise awoke me.—**MARK TWAIN.**

—(b) to leave (in a quiet way); to disappear. C.

The matrons dropped off one by one, with the exception of six or eight particular friends, who had determined to stop all night.—**DICKENS.**

**A DROP IN THE BUCKET**—a contribution scarcely worth mentioning. P.

The lack of good water was severely felt, but this was only a mere drop in the bucket (very small part) of their misfortunes.

**TO TAKE A DROP TOO MUCH**—to get intoxicated. F.

He used often to take a drop too much (be the worse for liquor).

**Drown.**—**TO DROWN THE MILLER**—to mix water and spirits in so unequal proportions as to make the concoction unpalatable (from too much water). F.

**Drowning.**—**DROWNING MEN CATCH AT STRAWS.** When a man is in a desperate situation he seeks to save himself by every possible means, even when those which offer are ridiculously inadequate. P.

Either because drowning men will catch at straws, or because he had really misplaced confidence in my abilities, this assurance seemed to comfort him a great deal.—**W. E. NORRIS.**

**Drug.**—**A DRUG IN THE MARKET**—an unsaleable commodity. P.

Watch-guards and toasting-forks were alike at a discount, and sponges

were a drug in the market (found no one to buy them).—DICKENS.

**Dry.**—A STIRRING OF THE DRY BONES—a revival of life where all seems dead. P. Biblical. See Ezek. xxxvii. 1–10.

Every nation, when first it feels the stir and touch of a new life, will commit follies and excesses: when that new life is felt in the body of literature and art, the follies and excesses will be greater—not, of course, of such national greatness, but greater comparatively—than when the dry bones of politics are stirred.—*Temple Bar*, 1887.

**Duck.**—TO MAKE DUCKS AND DRAKES OF A PROPERTY—to spend it foolishly. C. Making ducks and drakes is a game played with a flat piece of stone or metal, which, when flung with its broad surface almost parallel to smooth water, skips up and down like a bird. It would be foolish to use coins for such a purpose.

A fine thing for her, that was a poor girl without a farthing to her fortune. It's well if she doesn't make ducks and drakes of it (foolishly spend it) somehow.—GEORGE ELIOT.

**A LAME DUCK**—a man who cannot pay his debts on the Stock Exchange. F.

**A DUCK'S EGG**—nothing. S. A phrase used at schools and colleges when a batsman in a cricket-match scores 0.

He got a duck's egg (no marks) at the last examination.

**Dull.**—DULL AS DITCH-WATER—wholly uninteresting. F.

What passed through his mind was something like the following: "Heigho! O Lord! Dull as ditch-water! This is my only holiday, yet I don't seem to enjoy it."—S. WARREN.

**Dumb.**—A DUMB DOG—a person who remains silent when he ought to speak out and protest. P.

He will be afraid to tell them unpalatable truths. The minister will be a dumb dog (silent, when he should reprove them).—HALIBURTON.

**THE DUMB OX OF COLOGNE**—Thomas Aquinas (1224–1274), so called from his dreamy and taciturn disposition; known afterwards as the "Angelic Doctor" and the "Angel of the Schools."

**Dumps.**—IN THE DUMPS—sulky; in a bad temper. F.

Johnnie is in the dumps (sulky), and won't play with the other boys.

**Durance.**—DURANCE VILE—irksome imprisonment. C. A phrase generally used playfully. Found in a play of W. Kenrick's (1766). Burke uses the form *vile durance* in *Thoughts on the Present Discontents* (Bartlett's *Familiar Quotations*).

In durance vile here must I wake and weep,  
And all my frowzy couch in sorrow steep.—BURNS.

If he gave them into custody with the railway people he could prove nothing. They were two to one. They would not hesitate to swear black was white, and they might easily turn the tables upon him, and perhaps succeed in transferring him to durance vile instead of themselves.—G. J. WHYTE-MELVILLE.

**Dust.**—TO THROW DUST IN A MAN'S EYES—to try to lead him astray. P.

All of these knew whether Mr. John was launching thunderbolts (uttering threats) or throwing dust (trying to deceive), and were well aware that he had quite taken up with the latter process in the Beckley case.—BLACKMORE.

He cared to say no more; he had thrown quite dust enough into honest Adam's eyes (deceived honest Adam quite enough).—GEORGE ELIOT.

**TO RAISE A DUST**—to make a commotion. C.

There was small reason to raise such a dust (cause such a disturbance) out of a few indiscreet words.—HACKET.

**Dutch.**—A DUTCH AUCTION—an auction where goods are started at an extravagantly high price, and then gradually lowered in price until the people show a willingness to



buy them. C. A common method of business among travelling peddlers.

They (the politicians) are always bidding against each other in the Dutch auction by which we are being brought down surely, though by a protracted process, to the abolition of every sort of qualification.—GOLDWIN SMITH, in *Contemporary Review*, 1887.

**DUTCH COURAGE**—courage that results from indulgence in strong drink. P. Probably the phrase arose from the extensive use of Dutch gin, known as Hollands.

We cannot easily believe that refractory patients are plied with spirits to give them Dutch courage and induce them to undergo operations.—*Spectator*, December 17, 1887.

You shall have some fizz to give you Dutch courage.—BESANT.

**A DUTCH CONCERT**—a concert or musical gathering at which each person sings his own song, without reference to that of his neighbour. F.

**A DUTCH UNCLE**—a clumsy, uncouth man.

You look like a Dutch uncle since you shaved.

As will be seen from the above instances, the word Dutch is used somewhat contemptuously to signify what is clumsy, foolish, or absurd. See Lowell's remarks in his essay *On a Certain Condescension in Foreigners* ("My Study Windows," *Camelot Classics*, pp. 57, 58).

**Dutchman.** — THEN I'M A DUTCHMAN. A phrase used after a supposition has been made, in order to show its absurdity.

"Tom," said the other doggedly, "if there is as much gold on the ground of New South Wales as will make me a wedding-ring, I am a Dutchman."—C. READE.

There's mettle in that lad, and if I can't lick him into shape, I'm a Dutchman.—G. J. WHYTE-MELVILLE.

## E

**E.—E. AND O. E.**—errors and omissions excepted. Often added to an account when presented.

**Ear.**—TO GIVE EAR—to listen. P. "Mr. Utterson, sir, asking to see you," he called; and even as he did so, once more violently signed to the lawyer to give ear.—R. L. STEVENSON.

**ABOUT ONE'S EARS**—in a confused heap; in a falling mass of ruin. C.

You'll have those universities of yours about your ears soon if you don't consent to take a lesson from Germany.—A. TROLLOPE.

**TO SET BY THE EARS**—to cause a quarrel. C.

I little thought when I ran in with Miss Berry's good news that it would have the effect of setting us all by the ears (causing us all to quarrel).—A. KEARY.

**BY THE EARS**—quarrelling. C. Take any two men that are by the ears (quarrelling): they opinionate

all they hear of each other, impute all sorts of unworthy motives, and misconstrue every act.—HALIBURTON.

**LITTLE PITCHERS HAVE LONG EARS.** See PITCHER.

**Ease.**—AT EASE IN ONE'S INN—thoroughly at home and comfortable. P. An old-fashioned phrase.

Shall I not take mine ease in mine inn?

—SHAKESPEARE: *1 Henry IV.*

On ordinary occasions he was diffident and even awkward in his manners, but here he was "at ease in his inn," and felt called upon to show his manhood and enact the experienced traveller.—WASHINGTON IRVING.

**STANDING AT EASE**—a military posture, which gives rest to the legs. P.

So the ladies sat in a circle, and the gentlemen stood at ease, tired out before the close of the evening.—*Harper's Magazine*, March 1888.

**ILL AT EASE**—in an unquiet state; restless. P.

But the general is ill at ease; he cannot get that infernal anonymous letter out of his head.—G. J. WHITE-MELVILLE.

**EASE HER**—the command given when the engines of a steamer are to be reduced in speed; generally followed by the order, "Stop her." P.

**TO EASE AWAY A ROPE**—to slacken it gradually. P.

**Easy**.—**EASY COME, EASY GO**—what is gained without difficulty is resigned or spent without much thought. C.

**Eat**.—**TO EAT ONE'S WORDS**—to take back what one has said; to retract assertions too boldly made. C.

"I will swear by it (my sword) that you love me; and I will make him eat it that says I love not you."

"Will you not eat your word?" (repent of what you have said).—SHAKESPEARE.

"That's a first-rate notion, I must say!" exclaimed Mr. Hobday. "I'm to begin by eating my words and marrying my daughter to a man whom I said she shouldn't marry."—W. E. NORRIS.

**TO EAT FOR THE BAR**—to prepare oneself to be a barrister. C. Those studying for entrance to the bar are required to be present at a certain number of dinners in the Temple or in Gray's Inn.

If you bind him with leading-strings at college, he will break loose while eating for the bar in London.—A. TROLLOPE.

**TO EAT OUT ONE'S HEART**—to suffer intensely from disappointment and forced inactivity. C.

She withdrew, covered with mortification, to hide her head and eat out her heart in the privacy of her own uncomfortable home.—*Gentleman's Magazine*, 1888.

**TO EAT THE AIR**—to be deluded with hopes. P.

I eat the air (am deluded with false hopes) promise-crammed.—SHAKESPEARE.

**Echo**.—**TO THE ECHO**—vehemently; enthusiastically. P.

When our philosophical Liberal friends say that by universal suffrage, public meetings, Church disestablishment, marrying one's deceased wife's sister, secular schools, industrial development, man can very well live; and that if he studies the writings, say, of Mr. Herbert Spencer into the bargain, he will be perfect . . . the masses, far from checking them, are disposed to applaud them to the echo.—M. ARNOLD.

**Edge**.—**TO PLAY WITH EDGE-TOOLS**—to sport with what is dangerous. P.

You jest; ill jesting with edge-tools (on dangerous subjects).—TENNYSON.

**TO SET THE TEETH ON EDGE**—to cause unpleasant sensations. P.

I had rather hear a brazen canstick turned,

Or a dry wheel grate on the axle-tree;

And that would set my teeth nothing on edge,

Nothing so much as mincing poetry.

SHAKESPEARE.

**Eel**.—**TO GET USED TO ANYTHING, LIKE AN EEL TO SKINNING**. A sarcastic phrase, used of any painful experience which is repeated. C.

It ain't always pleasant to turn out for morning chapel, is it, Gig-lamps? But it's just like the eels with their skinning—it goes against the grain at first, but you soon get used to it.—*Verdant Green*, ch. vii.

**Effect**.—**IN EFFECT**—really; actually. P.

To say of a celebrated piece that there are faults in it is, in effect (really), to say that the author of it is a man.—ADDISON.

**TO TAKE EFFECT**—to operate; to act as intended. P.

The medicine took effect, and the patient fell into a sound sleep.

**Egg**.—**TO EGG ON**—to urge; to incite. P.

She would then be in a better position to judge how far it was the girl's own doing, and how far she had been egged on to it by others.—*Murray's Magazine*, 1887.

**AS SURE AS EGGS IS EGGS**—certainly; assuredly. S. Per-

haps a corruption of "As sure as  $x$  is  $x$ "—a dictum in logic.

And the bishop said, "Sure as eggs is eggs, this here is the bold Turpin."  
—DICKENS.

**TO HAVE ALL ONE'S EGGS IN ONE BASKET**—to risk all one's goods in the same venture; to have everything dependent on the security of one particular thing or one particular undertaking. C.

I know your happiness depends on her. All your eggs are in that one basket.—C. READE.

**A BAD EGG**—a worthless fellow. S.

The parson's eldest son is a bad egg (worthless fellow).

**El Dorado.**—AN EL DORADO—a golden land; a country full of gold and gems. P. The expression is a Spanish one, and is generally associated with the discoveries Spanish adventurers made in the fifteenth and sixteenth centuries.

The whole comedy is a sort of El Dorado of wit.—T. MOORE.

These public readings have proved an *El Dorado* (a mine of wealth) to the novelist, and form a new feature in the modern literary life.—*Chambers's Cyclopædia of English Literature*.

"Why, the dollars come in by handfuls, and silk's as cheap as calico."

How could woman resist such an El Dorado?—G. J. WHYTE-MELVILLE.

**Elbow.**—ELBOW-GREASE—hard scrubbing; hard work. F.

"Not at all, Mrs. Broughton; success depends on elbow-grease."

"On what, Conway?"

"On elbow-grease—hard work, that is; and I must work hard now if I mean to take advantage of to-day's sitting."—A. TROLLOPE.

**ELBOW-ROOM**—room in which to move easily; sufficient space. F.

"You will have elbow-room out here, eh?" said he. "You will not crowd your neighbours off the pavement."—WM. BLACK.

Whatever the result of the convulsion whose first shocks were beginning to be felt, there would still be

enough square miles of earth for elbow-room.—J. R. LOWELL.

**OUT AT ELBOWS**—shabbily dressed; wearing ragged clothes. C.

When a man's getting out at elbows (dress becomes shabby) nobody will believe in him.—GEORGE ELIOT.

**Elephant.**—TO HAVE SEEN THE ELEPHANT—to be acquainted with all the latest movements; to be knowing. S.

He is quite well able to take care of himself; he has seen the elephant (is a crafty fellow).

**Elevation.**—THE ELEVATION OF THE HOST—the part of the Mass in which the celebrant raises the consecrated wafer above his head to be adored by the people (Roman Catholic Church).

**Eleventh.**—AT THE ELEVENTH HOUR—just in time and no more. P. See the parable of the Labourers in the Vineyard, Matt. xx. 1.

Sir, have you no shame to come here at the eleventh hour among those who have borne the heat and burden of the day?—R. L. STEVENSON.

**Embarras.**—EMBARRAS DE RICHESSE—excess of material; the perplexity which arises from the difficulty of choice among very many things. P. French.

"I wonder if anybody ever had half so much to say before in a letter as I have to write to Jack," speculated Miss Gray, leaning forward on her crossed arms, and not knowing where to begin from sheer *embarras de richesse*.—SARAH TYTLER.

**En.**—EN RAPPORT—in sympathetic connection. C. French.

Your primary object is, by organizing your brotherhood and putting it *en rapport* with the leaders of education in this country, to secure for it increased respect.—*Journal of Education*, 1888.

**EN GARÇON**—as a bachelor; in bachelor's style. C. French.

George came to dinner—a repast *en garçon*—with Captain Crawley.—THACKERAY.

**EN MASSE**—in a body. P. French.

They therefore turned to the bourgeoisie *en masse* (in a body).—*National Review*.

**EN ROUTE**—in the course of the journey. C. French.

The *Deepdale, en route* from Japan for Australia and New Zealand ports, was chartered to load part cargo of coals for Hongkong at 1 dollar 50 cents per ton.—*Japan Mail*, 1887.

Moreover, he had no intention of paying *en route* (until the close).—MRS. E. LYNN LINTON.

**End.**—**ON END**—in succession; without a break. C.

Peasants who have begun to save constantly continue the way of living we have described for years on end.—*Spectator*, 1887.

**TO MAKE BOTH ENDS MEET**—to make one's income cover one's expenditure; to keep out of debt. P.

Even Mr. Whichelo, the head clerk, whose children were often ailing, and who had a good deal of trouble to make both ends meet (keep out of debt with his small income), smiled benignly upon Kate.—MRS. OLIPHANT.

**NO END OF A FELLOW**—a very fine fellow. S.

Keats was no end of a fellow (a grand man).—BESANT.

**Enough.** — **ENOUGH AND ENOUGH**—more than enough. P.

The play has wit enough and enough.—MADAME D'ARBLAY.

**ENOUGH IS AS GOOD AS A FEAST**—what is sufficient serves the purpose as well as if there were an excess. C.

The Koh-i-noor had got enough, which in most cases is more than as good as a feast.—O. W. HOLMES.

**Entre.** — **ENTRE NOUS**—“between ourselves.” Used when a confidential statement is made. P. French.

*Entre nous*, I protest I like my Lady Blarney vastly; so very obliging. However, Miss Carolina Wilhelmina Amelia Skeggs has my warm heart.—GOLDSMITH.

**Equal.**—**EQUAL TO THE OCCASION**—not perplexed; able to act. P.

The “Raven,” however, is more than equal to the occasion.—*Edinburgh Review*, 1887.

**Esprit.**—**ESPRIT DE CORPS**—the desire to defend the institution or company to which one belongs. P. French.

But when her attention was arrested, as in the present case, her *esprit de corps* and her friendship were alike up in arms.—SARAH TYTLER.

**Et.**—**ET HOC GENUS OMNE**—and everything of the sort; and all similar beings or things. C. Latin.

And with these forlorn creatures must be taken into account others—older, but in this respect equally forlorn—the whole race of shop-girls, errand-boys, young maidens, *et hoc genus omne*.—*Edinburgh Review*, 1887.

**Event.**—**AT ALL EVENTS**—whatever happens; in any case. P.

At all events (in any case), Constance, you will go on to prove it by your original papers when you publish your researches.—BESANT.

**Ever.**—**EVER AND ANON**—frequently; from time to time. P.

Ever and anon a pamphlet issued from the pen of Burke.—HENRY MORLEY.

**Every.**—**EVERY BIT**—quite; altogether. C.

The copy is every bit (quite) as good as the original.

**EVERY NOW AND THEN**—frequently; after the lapse of short intervals. C.

Every now and then a countryman would burst into tears.—THACKERAY.

**Evidence.**—**IN EVIDENCE**—actually present; before the proper authorities. P.

He persuaded himself that to get a lucrative appointment from his friends he (Moore) must keep himself in evidence.—*Encyclopædia Britannica*, Ninth Edition.

The sister whose presence she had relied on was not in evidence.—*Blackwood's Magazine*.

**Evil.**—**THE EVIL EYE**—malign influence (supposed to exist

in the glance of certain persons). P.

Evelyn himself informs us how Sir Stephen contrived to escape the evil eye (bad influence) which ordinarily pursues a self-made man.—TREVELYAN.

**Ewe.**—A EWE LAMB—a single possession very much prized by its possessor. See the parable of the Ewe Lamb told by Nathan to King David (2 Sam. xii. 1-14).

To be sure, there had been black sheep here and there—a Covenanter to shame his royal kinsmen; a ruffian in the dislocated times of the Second James, who had flouted the law, defied God and the devil-like, devoured of his flock such ewe lambs as pleased his fancy.—MRS. E. LYNN LINTON.

**Ex.**—EX CATHEDRA—made with authority; dogmatic. P. Latin. So it has happened, not rarely, that criticism has flagrantly blundered and made itself ridiculous in its *cathedra* decisions on the merits of poetry and poets.—RAY PALMER.

**EX OFFICIO**—by virtue of one's office. P. Latin.

All over the Continent the ministers of the crown or of the republic sit *ex officio* in either house from the day they are appointed.—*Spectator*, 1887.

**EX PARTE**—biassed; one-sided; partial. P. Latin.

Or perhaps I ought to have suppressed the note altogether on the ground that it was a mere *ex parte* statement.—PROFESSOR HUXLEY.

**EX PEDE HERCULEM**—we recognize Hercules from the size of his foot; that is, we judge of the whole by a typical part. P. Latin.

*Ex pede Herculem* may often prove safe enough, but *ex verruca Tullium* (to recognize Cicero from the wart on his nose) is liable to mislead a hasty judge of his fellow-men.—O. W. HOLMES.

**EX POST FACTO**—after the deed is done. P. Latin. An *ex post facto* law is a law made to punish deeds already committed.

There were libels, no doubt, and prophecies, and rumours, and suspicious, strange grounds for a law

inflicting capital penalties *ex post facto* (of a retrospective nature), on a large body of men.—MACAULAY.

**Exception.**—TO TAKE EXCEPTION—to be offended. P.

Her manner was so perfectly respectful that I could not take exception to (find fault with) this retort.—FARJEON.

**Execution.**—TO DO EXECUTION—to be effective; to secure victims; to win conquests. C. Generally used of a lady's eyes, which are supposed to capture a man's heart. †

Sophia's features were not so striking at first, but often did more certain execution.—GOLDSMITH.

She is a stout, sturdy girl of two-and-twenty, with a face beaming with good nature and marked dreadfully by small-pox, and a pair of black eyes which might have done some execution had they been placed in a smoother face.—THACKERAY.

**Exeter.**—EXETER HALL—the place in London where religious gatherings take place; the religious community.

Thither (to Africa) Manchester turns her longing eye, thither the heart of Exeter Hall is yearning.—GRANT ALLEN, in *Contemporary Review*, 1888.

**Exeunt.**—EXEUNT OMNES—all go out (at the end of a scene). P. Latin.

**Expense.**—AT ANOTHER'S EXPENSE—with a view to depreciate the person. P.

These satirical observations were made simply at Prince Albert's expense (solely with the view of depreciating Prince Albert), and were not intended to reflect upon the Queen or the Royal Family.—*Fortnightly Review*, 1887.

**Experimentum.**—EXPERIMENTUM CRUCIS—the critical test. P. Latin.

"Boiled just three hours longer than the other," he said; "six hours in all. This is the *experimentum crucis*."—O. W. HOLMES.

**Experto.**—EXPERTO CREDE—believe one who has gone

through the experience. C.  
Latin.

"Well, if he wags his tail, you know it is all right; but say he puts his tail between his legs, what will he do if you pat him?"

"Bite me, *experto crede*."—C. READE.

**Eye.**—TO MAKE EYES AT—to gaze upon amorously; to look at in a loving way. C.

On the other hand, he had a word or two of serious warning to say about Miss Sparks. "It is all very well," he wrote, "to laugh at the young lady who makes eyes at you, but jokes of that kind sometimes turn out to be no laughing matter."  
—*Good Words*, 1887.

THE EYE OF THE BALTIC—Gothland, or Gottland, an island in the Baltic. P.

THE EYE OF GREECE—Athens. P. A name applied to it by Milton—*Paradise Regained*, bk. iv., l. 240:—

Athens, the eye of Greece, mother of arts.

TO HAVE A GOOD EYE TO ANYTHING—to look well after it; to be quick in recognizing. C.

I remember her, however, as a sensible woman, and, having a good eye to the main chance (being careful of money), she had been a capital wife to William.—HUGH CONWAY.

TO SEE WITH HALF AN EYE—to see with great ease. F.

TO CAST SHEEP'S EYES AT—to gaze at in a modest and diffident but longing way, like a bashful lover. C.

There came a wealthy stockbroker who cast sheep's eyes at Helena.—*The Mistletoe Bough*, 1885.

The knight acknowledged that he had long been casting a sheep's eye at a little snug place.—MARIA EDGEWORTH.

UP TO THE EYES—completely; fully. C.

A neighbour's estate, mortgaged up to the eyes, was sold under the hammer (mortgaged to its full value, was sold by auction).—C. READE.

IN THE WIND'S EYE—directly opposed to the wind. C.

Proper scared they were to see a vessel, without sails or oars, going right straight ahead, nine knots an hour, in the very wind's eye (right against the wind).—HALIBURTON.

MY EYE!—an exclamation of astonishment. S.

Down comes Mr. Yates, and there was the elephant standing across Maiden Lane—all traffic interrupted except what could pass under her belly. And such a crowd—my eye! —C. READE.

TO SEE EYE TO EYE—to have the same opinions on any subject. C. A phrase mostly used in religious circles.

Until we can see eye to eye (have the same views) on this question of Church government, it is better that we should worship apart.

## F

**Face.**—A LONG FACE—a sad or mournful countenance. C.

Everybody was punctual, everybody in their best looks; not a tear, and hardly a long face (melancholy countenance) to be seen.

TO SET ONE'S FACE AGAINST—to oppose with determination. P.

The old man set his face against (sternly opposed) the marriage from the very beginning.

TO MAKE FACES—to contort the countenance. P.

One of the pupils, a mischievous little fellow, was making faces (contorting his countenance) at the master from a back seat.

TO PUT A GOOD FACE—to bear up courageously; to show no signs of flinching. C.

In a word, Mrs. Bute put a good face against fortune, and kept up appearances in the most virtuous manner.—THACKERAY.

FACE TO FACE—in immediate presence of each other.

She sent for Blanche to accuse her face to face (in her presence).—TENNYSON.

TO FACE A THING OUT—to refuse to retire through shame or for fear of obloquy. P.

She thinks with oaths to face the matter out.—SHAKESPEARE.

*Exp.*—She thinks that she will be able to maintain her innocence in the matter by taking grave oaths.

**TO PUT A BOLD FACE UPON**—to act boldly, as if there was nothing to be ashamed of. P.

Dundas had little or rather nothing to say in defence of his own consistency; but he put a bold face on the matter, and opposed the motion.—MACAULAY.

**Facile.**—FACILE PRINCEPS—an easy victor; admittedly first. P. Latin.

The special line that Sir W. Harcourt has undertaken is political tergiversation, and in that he is *facile princeps*, and has left all competitors behind.—LORD SALISBURY, 1887.

**Facings.** — **TO PUT ONE THROUGH ONE'S FACINGS**—to examine; to inspect. C.

The Greek books were again had out, and Grace, not at all unwillingly, was put through her facings.—A. TROLLOPE.

**Fag.**—**THE FAG END**—the closing piece of any work, where the interest flags. P.

The subject (of sympathy shown to convicted criminals) is full of interest as a problem in national psychology; but involving, as it does, the whole sphere of criminal procedure in Italy, is too large to be dealt with at the fag end of an article.—*Times*, 1887.

**Fair.**—**FAIR GAME**—open to attack; deserving of banter or criticism. C.

Bourrienne is fair game, but the whole of his statements are not worthless.—*Spectator*, February 18, 1888.

**FAIR AND SQUARE**—honest; just. C.

His conduct all through the transaction has been fair and square (honourable).

**TO BE ON THE FAIR WAY OF FAIR ROAD TO ANYTHING**—to have every chance of attaining anything. C.

The merchant gained largely over the late demand for silk, and is now on the fair way (almost certain) to make a fortune.

**TO BID FAIR**—to promise well. P.

The lad bids fair to rival (gives promise of rivalling) his elder brother in scholarship.

**FAIR PLAY**—courteous and just treatment of competitors or enemies. P.

I did that to get clear of the crowd, so that I might have fair play at him (struggle with him on equal terms).

—HALIBURTON.

A wide career of unequalled security, with emoluments undoubtedly liberal for the average of good service, and with the moral certainty of fair play in promotion, has been opened up to character and talent throughout the land without distinction of class.—W. E. GLADSTONE.

**FAIR AND SOFTLY GOES FAR IN A DAY**—courtesy and moderation enable a man to effect a great deal. C. An Irish proverb.

"Slow and sure," said his friends, "fair and softly goes far in a day. What he has, he'll hold fast; that's more than Marvel ever did."—MARIA EDGEWORTH.

**Faith.**—**IN GOOD FAITH**—without treachery; honourably.

There was no doubt in any one's mind that Allen's father had acted in good faith (honestly).—BESANT.

**Fall.**—**TO FALL AWAY**—to degenerate. P.

The temptations of the lower-fourth soon proved too strong for him, and he rapidly fell away.—HUGHES.

**TO FALL AWAY FROM**—to abandon; to desert. P.

"We shall beat him yet," said Hawes, assuming a firmness he did not feel, lest this man should fall away from him, and perhaps bear witness against him.—C. READE.

**TO FALL FLAT**—to cause no amusement or interest. C.

It (the paper read by Warren Hastings) fell flat, as the best written defence must have fallen flat on an assembly accustomed to the animated and strenuous conflicts of Pitt and Fox.—MACAULAY.

Her remark fell flat—every one knows the effect of the reproduction of a worn-out jest—and had a sobering effect upon the little company.—JAMES PAYN.

**TO FALL FOUL OF**—to collide with; to dash against; to

unwittingly attack ; to quarrel with. P.

In their sallies their men might fall foul of (attack) each other.—CLARENDON.

He had not been seated at table five minutes before he had managed to fall foul of everybody within reach.—*Good Words*, 1887.

TO FALL IN—(a) to take one's place in the ranks. P. A military phrase.

Ere Charlie had finished his ration, dark though it was, the men had fallen in.—G. J. WHYTE-MELVILLE.

—(b) to become the property of a person after the lapse of a certain time. P.

And then the inheritance fell in.—BESANT.

At his lordship's death in the Spanish campaign, in the year 1811, his estate fell in to the family of the Tiptoffs.—THACKERAY.

TO FALL IN WITH—to meet with ; to come across. P.

"Did you ever fall in with any Yankees?"

"One or two, sir."—C. READE.

TO FALL OFF—(a) to diminish ; to lose ground ; to deteriorate. P.

One regrets to note that after her engagement to Tom there came a sad falling off in her thirst for knowledge.—BESANT.

"You have improved so upon the old days," said the archdeacon.

"I hope we have not fallen off," said the bishop with a smile.—A. TROLLOPE.

—(b) to become less attractive ; to be less pretty. C.

She did not know how much her beauty had grown since Valentine found out and provided for her an infallible remedy against the dreadful disease known to girls as "falling off."—BESANT.

TO FALL OUT—(a) to quarrel. P.

I did upbraid her and fall out with her.—SHAKESPEARE.

She understood that he was a man of rank who had fallen out with his relatives, who held no communication with him ; but how the estrangement had taken place she did not understand.—JAMES PAYN.

—(b) to happen. P.

If all things fall out (happen) right, I shall as famous be by this exploit As Scythian Thomyris by Cyrus' death.—SHAKESPEARE.

And it fell out with me, as it falls out with so vast a majority of my fellows, that I chose the better part.—R. L. STEVENSON.

TO FALL THROUGH—to be abandoned (of a scheme). P.

These arrangements would fall through, and it was easy to know what would follow.—FROUDE.

TO FALL TO—to commence with energy (generally said of eating). C.

"The Bells do, father," laughed Meg, as she set the basin and a knife and fork before him. "Well?"

"Seem to, my pet," said Trotty, falling to with great vigour.—DICKENS.

TO FALL TO THE GROUND—(a) to fail from lack of support ; to be abandoned (of some proposition). P.

You had better let them know that Sir Abraham is of opinion that there is no case at any rate against Mr. Harding, and that as the action is worded at present it must fall to the ground.—A. TROLLOPE.

—(b) to have no practical effect.

These were your words, sir ; they did not fall to the ground.—C. READE.

If we were trying to hold Egypt against France, the whole of these calculations fall to the ground.—*Fortnightly Review*, 1887.

TO FALL SHORT—to be deficient. P.

Her place had been supplied by an excellent woman, who had fallen little short of (nearly equalled) a mother in affection.—JANE AUSTEN.

TO FALL IN LOVE WITH—to become enamoured of. P.

On our first acquaintance I clearly saw that he was not disposed to pay court to my fortune, and I had also then coolness of judgment sufficient to perceive that it was not probable he should fall in love with my person.—MARIA EDGEWORTH.

TO TRY A FALL—to engage in a wrestling match. P.

You shall try but one fall (engage only once in a wrestle with each other).—SHAKESPEARE.

TO FALL UPON ONE'S FEET—to escape injury ; to be fortunate.

C. The metaphor is borrowed from the natural fact that a cat, when thrown from a



height, alights on its feet, and thus escapes any serious hurt.

As usual, I observe that you have fallen upon your feet.—*Macmillan's Magazine*, 1887.

**Family.**—A PERSON OF FAMILY—a well-born person. P.

And Mr. Irwine's sisters, as any person of family (lady or gentleman) within ten miles of Broxon could have testified, were such stupid, uninteresting women.—GEORGE ELIOT.

**Fancy.**—FANCY FREE—with the affections not engaged. P. In maiden meditation, fancy free.

SHAKESPEARE.

Had she dared to say so, she might have hinted very prettily that with him the sunshine would return to Norfolk Street; but she was no longer fancy free (she was now devoted to a lover).—JAMES PAYN.

**THE FANCY**—sporting characters; prize-fighters; dog-fanciers. S.

The patrons of the fancy (prize-fighting) are proud of their champion's condition.—GEORGE ELIOT.

**Far.**—FAR GONE—deeply affected by some strong influence, such as disease, drink, or love. C.

He felt a void in his heart that quite startled him. He had no idea he was so far gone (in love).—G. J. WHYTE-MELVILLE.

It was a fortunate circumstance for Miss Fanny Squeers that when her worthy papa returned home on the night of the small tea-party, he was what the initiated term too far gone (too drunk) to observe the numerous tokens of extreme vexation of spirit which were clearly visible in her countenance.—DICKENS.

**A FAR CRY**—a long distance. P. A phrase borrowed from the well-known saying, "It is a far cry to Lochawe."

It is a far cry from Paris to Kairwan.—*Fortnightly Review*, 1887.

It is a far cry from Portugal to Bohemia.—*Contemporary Review*, 1887.

**FAR AND AWAY**—completely; beyond comparison. P.

Public opinion is not altogether wrong in crediting the Jews with an amount of wealth larger by a good deal than is their due, and, what is

perhaps more to the point, a proportion of rich families far and away beyond anything that is found among Gentiles.—*Spectator*, 1887.

**FAR NIENTE**—do nothing; idleness. An Italian phrase. See DOLCE FAR NIENTE.

The *far niente* of her Italian life had entered into her very soul.—A. TROLLOPE.

**FAR FROM IT**—not at all; by no means. P.

"Mr. Dickson, you say, is not, strictly speaking, handsome?"

"Handsome! Oh no; far from it (anything but that)—certainly plain." JANE AUSTEN.

**Farthest.**—AT FARTHEST; AT THE FARTHEST—making the largest possible allowance of time. P.

Parliament will certainly rise the first week in April at farthest (not later than the first week in April).—CHESTERFIELD.

**Fashion.**—AFTER A FASHION—to a certain degree; in a certain nominal way (generally said disparagingly). P.

He knows French after a fashion (has a certain knowledge of French; not a thorough knowledge).

**Fast.**—TO PLAY FAST AND LOOSE OR AT FAST AND LOOSE—to act in a way inconsistent with one's promises or engagements; to behave with inconsistency; to show no consideration for. P.

And shall these hands, so lately purged of blood,

Play fast and loose with (disregard) faith?—SHAKESPEARE.

I hoped you had more pride than to let him play fast and loose with you in this manner.—FLORENCE MARRYAT.

"It's a shame, by heavens!" said George, "to play at fast and loose with a young girl's affections."—THACKERAY.

**Fat.**—TO LIVE ON THE FAT OF THE LAND—to have every luxury. P.

It is well known that the family of the Slopes never starve: they always fall on their feet like cats; and let them fall where they will, they live on the fat of the land.—A. TROLLOPE.

**THE FAT IS IN THE FIRE**—there is a great splutter and confusion. F.

He's a credit to your nation, that man. He's actually the first pot-hook on the crane; the whole weight is on him: if it weren't for him the fat would be in the fire in no time (things would very quickly be in confusion).—HALIBURTON.

**TO KILL THE FATTED CALF**—to prepare the best food in the house for an expected guest. P. The phrase is used in the parable of the Prodigal Son (Luke xv.).

To be sure, he does not live on husks (penuriously), nor has he yet returned to ask for the fatted calf (a warm reception), and from all they can hear he lives in a good house.—BESANT.

**Father.**—**THE FATHER OF WATERS**—the river Nile. P.

Rasselas was the fourth son of the mighty emperor in whose dominions the Father of Waters begins his course.—SAMUEL JOHNSON.

**TO FATHER ANYTHING ON A PERSON**—to ascribe its origin to him. P.

Of the poor pagan poets, it must be confessed

That time, and transcribing, and critical note,

Have fathered much on them which they never wrote.—BYRON.

**Fault.**—**TO A FAULT**—even more than is required; to excess. P.

The golden youth is generous to a fault.—WM. BLACK.

He was kind to a fault.—THOMAS HARDY.

**AT FAULT**—puzzled; in a difficulty how to proceed. P. Said of a dog when it has missed the scent.

And then the two set about foraging for tea, in which operation the master was much at fault (puzzled how to proceed).—HUGHES.

**IN FAULT**—to blame; erring. P. Is Antony or we in fault (to blame) for this?—SHAKESPEARE.

**TO FIND FAULT WITH**—to blame; to be displeased with. P.

We'd find no fault with (not blame) the tithe-woman, if I were the parson.—SHAKESPEARE.

**Faux.**—**A FAUX PAS**—a false step; a breach of moral conduct. C. French.

Then it was he committed a *faux pas*.—C. READE.

**Feast.**—**FEAST OF REASON AND FLOW OF SOUL**—intellectual intercourse where the conversation reaches a high point of excellence. P.

There St. John (pronounce *Sinjun*) mingles with my friendly bowl, The feast of reason and the flow of soul.—POPE.

The guest now escaped the pomp of grand entertainments, was allowed to enjoy ease and conversation, and to taste some of that feast of reason and that flow of soul so often talked of and so seldom enjoyed.—MARIA EDGEWORTH.

**Feather.**—**TO FEATHER ONE'S NEST**—to provide for one's own personal comfort and interests; to lay by money for oneself. C.

You have forgot this, have you, now you have feathered your nest? (since you have made a sufficient provision for yourself).—CONGREVE.

Mr. Felspar, too, seems, by all accounts, to have feathered his own nest, which, from what I have heard of him from Mrs. Jennynge—he behaved most graspingly about a picture—I am not the least surprised at.—JAMES PAYN.

**A FEATHER IN ONE'S CAP**—an honour. P.

The fellow's very carelessness about these charges (accusations) was, in Margaret's eyes, a feather in his cap (something to be proud of), and proved, for one thing, their absolute want of foundation.—JAMES PAYN.

**IN FULL FEATHER**—in elaborate costume. C.

Annabella was at the ball in full feather (elaborately dressed).

**IN HIGH FEATHER**—in high spirits; exultant. C.

Martin leads the way in high feather; it is quite a new sensation to him getting companions.—HUGHES.

**TO SHOW OR FLY THE WHITE FEATHER**—to betray signs of fear; to be a coward. C.

My blood ran a little cold at that but I finished my liquor. It was

no use flying a white feather (showing signs of fear); so say I (I said), "Here's to the Corsair's bride."—C. READE.

**Fee.**—FEE-FAW-FUM. See FIE-FOH-FUM.

This is very good and original. The "boiling" is in the first fee-faw-fum style, and the old allusion to the "old champion in the black cap" has the real Ogresque humour.—THACKERAY.

**Fell.**—DR. FELL—a character mentioned in a verse of Tom Brown's (1663 - 1704), and often referred to in literature. When a person is disliked, but no specific reason can be assigned for this dislike, it is usual to quote the lines—  
I do not love thee, Dr. Fell,  
The reason why I cannot tell;  
But this alone I know full well,  
I do not love thee, Dr. Fell.  
Can it be the story of old Dr. Fell (an instinctive dislike, impossible to explain); or is it the mere radiance of a foul soul that thus transpires through and transfigures its clay continent?—R. L. STEVENSON.

**Fiddle.**—TO PLAY FIRST FIDDLE—to take the lead in anything. F.

Tom had no idea of playing first fiddle (taking the lead) in any social orchestra (friendly gathering).—DICKENS.

**TO PLAY SECOND FIDDLE**—to take a subordinate position. F.

She had inherited from her mother an extreme objection to playing, in any orchestra whatsoever, the second fiddle (occupying, under any circumstances, a secondary place).—JAMES PAYN.

**SCOTCH FIDDLE**—the itch (so called from the motion of the hand in scratching). S.

**FIDDLE-DE-DEE**—an exclamation of impatience and contempt. C.

I told him I was discouraged and unhappy; his daughter's heart seemed above my reach.

"Fiddle-de-dee!" (away with such talk), said he. "It all comes of this new system—courting young ladies before marriage spoils them."—READE.

**Fiddler.**—FIDDLER'S GREEN—a fabled place of happiness and jollity; the Happy Land of sailors. F.

Says the parson one day as I cursed a Jew:

"Now, do you not know that is a sin?"

Of you sailors I fear there are but a few

That St. Peter to heaven would ever let in."

Says I, "Mr. Parson, to tell you my mind,

Few sailors to knock were ever yet seen;

Those who travel by land may steer against wind,

But we shape a course for Fiddler's Green."

*Song quoted in  
H. R. Haggard's "Dawn."*

**FIDDLER'S NEWS**—news that comes very late. F.

"Have you heard that the Pope is ill?"—"Oh, that's fiddler's news" (known to every one).

**Fiddlestick.**—FIDDLESTICK or FIDDLESTICKS—an exclamation of impatience; nonsense. F.

"A question of fiddlestick!" (mere nonsense), cried the doctor angrily, walking about the room.—MRS. OLIPHANT.

**Fie.**—FIE-FOH-FUM—words such as would be uttered by a bloodthirsty monster; blustering talk. F.

Fie, foh, and fum,  
I smell the blood of an Englishman.  
SHAKESPEARE.

**Field.**—TO BE IN THE FIELD—to be a competitor for any prize. C.

From the very first, Mitchell perceived that there could be little hope for him so long as Gilbert Segrave remained in the field (continued to be a competitor).—*Good Words*, 1887.

**TO KEEP or HOLD THE FIELD**—to maintain one's ground against all opponents. P.

There all day long Sir Pelleas kept the field (proved himself victorious against all competitors).—TENNYSON.

**TO TAKE THE FIELD**—to commence warlike operations. P.

Napoleon took the field (began the campaign) with 100,000 picked troops.

**Fig.**—A FIG FOR ANY ONE—  
an expression of contempt =  
"What do I care for him!" F.

Let it come, i' faith, and I'll pledge  
you all; and a fig for Peter!—  
SHAKESPEARE.

Yet, whoop, Jack! kiss Gillian the  
quicker,  
Till she bloom like the rose, and a  
fig for the vicar!—SCOTT.

**Fight.**—TO FIGHT SHY OF—to  
avoid. C.

If you fight shy of him, miss, you  
may remember this, that you will  
fight shy of me at the same time.—  
A. TROLLOPE.

**TO FIGHT FOR ONE'S OWN HAND**  
—to struggle for one's personal  
interests. P.

In opposition you will recover  
vigour and freedom; you will fight  
for your own hand.—*The Mistletoe*  
*Bough*, 1885.

Each should fight for his own  
hand.—WM. BLACK.

**Figure.**—TO MAKE A FIGURE  
—to distinguish oneself. P.

Besides, he would have been  
greatly hurt not to be thought well  
of in the world; he always meant to  
make a figure (distinguish himself),  
and be thought worthy of the best  
seats and the best morsels.—GEORGE  
ELIOT.

**TO FIGURE OUT**—to ascertain an  
amount by careful computa-  
tion. F.

I have figured out the expenses of  
the trip, and find it will cost us at  
least twenty pounds.

**TO FIGURE UP**—to add items into  
a total. F.

**TO CUT A FIGURE**—to make a  
grand appearance. C.

He ruined his mother that he  
might cut a figure (appear splendid)  
at the university.—THACKERAY.

**Fin.**—TO TIP ANOTHER YOUR  
FIN—to shake hands with  
him. S.

Come, old fellow, tip us your fin  
(shake hands with me).

**Find.**—TO FIND ONESELF—to  
provide for oneself; to buy  
provisions for oneself. F.  
Said of a servant or employé.

Otherwise he "found" himself in  
childish fashion out of the six  
or seven weekly shillings.—F.  
MARZIALS, in *Life of Dickens*.

**TO FIND IT IN ONE'S HEART**—to  
persuade oneself. P.

I could not find it in my heart  
(persuade myself) to dismiss the old  
man, who had been about the house  
so long.

**Fine.**—IN FINE—in conclusion;  
to sum up. P.

In fine, Rob was despatched for a  
coach, the visitors keeping shop  
meanwhile.—DICKENS.

**Finger.**—TO HAVE A FINGER  
IN THE PIE—to be mixed up  
in any affair. C.

But then they dearly loved having  
a finger in the pie parochial.—HUGH  
CONWAY.

Instead of every man airing his  
self-consequence, thinking it bliss to  
talk at random about things, and to  
put his finger in every pie (interfere  
in every affair), you should seriously  
understand that there is a right way  
of doing things.—M. ARNOLD.

**TO HAVE AT ONE'S FINGERS' ENDS**

—to be able to repeat or use  
without any trouble (gener-  
ally of something committed  
to memory). C.

He was the boy to talk (very clever  
at talking) to the public; soft sawder  
—dignified reproach—friendly inter-  
course,—he had them all at his  
fingers' ends.—C. READE.

He had Greek at his fingers' ends.  
—A. TROLLOPE.

**TO ARRIVE AT ONE'S FINGERS'**  
**ENDS**—to be reduced to pov-  
erty; to be in great straits.  
C.

Before he was three months out of  
his Government post, Brown had  
arrived at his fingers' ends (come to  
great poverty).

**Fire.**—TO FIRE UP—to become  
angry; to show indignation.  
C.

Now a high-minded, honest man  
would have fired up at this.—B. L.  
FARJEON.

**First.**—FIRST CHOP—first-rate;  
of the highest excellence. F.  
An Anglo-Chinese expression.

"As for poetry, I hate poetry."  
"Pen's is not first chop," says War-  
rington.—THACKERAY.

**Fish.**—NEITHER FISH, FLESH,  
NOR GOOD RED HERRING—  
difficult to classify; having  
no pronounced character. C.

A phrase used by Tom Brown and Dryden.

Was he a Tory or a Liberal? or was he neither fish, flesh, nor the other thing?

**NEITHER FISH NOR FOWL**—odd; difficult to classify. C.

She would be a betwixt-and-between kind of thing, as the cook said, with her nose in the air—neither fish nor fowl—and very likely a spy and a plague.—*MRS. E. LYNN LINTON.*

**A FISH OUT OF WATER.** Said of a person who is placed in a position which is strange and distasteful to him. F.

Mr. Dance stood there, as he said, "like a fish out of water."—*R. L. STEVENSON.*

**A LOOSE FISH**—a man of dissipated habits. F.

Mr. Henry Fielding, a writer of plays and novels then much in vogue, but a sad, loose fish.—*G. A. SALA.*

**A QUEER FISH**—an eccentric person. F.

"And what sort of fellow did you find Crawley, Uncle Tom?"

"Such a queer fish—so unlike anybody else in the world!"—*A. TROLLOPE.*

**ALL'S FISH THAT COMES TO HIS NET**—he is not very particular or scrupulous. C.

Everything is fish that comes to Mr. Frey's net.—*Spectator, February 18, 1888.*

**TO MAKE FISH OF ONE AND FLESH OF ANOTHER**—to treat two persons in different fashions; to show partiality. F.

I mean to show no favouritism; all the class will receive the same treatment. I do not mean to make fish of one and flesh of another.

**TO FISH FOR COMPLIMENTS**—to converse in a way that induces people to pay compliments to you; to lead people to praise you, because they see you wish to be praised. C.

"But you did, perhaps," she added innocently, fishing for a compliment.—*THOMAS HARDY.*

**OTHER FISH TO FRY**—other business to attend to. F.

"I never asked you about your spill the other night," says she in her loud voice; "I had other fish to fry."—*RHODA BROUGHTON.*

"My dear girl," he said, "I have no wish to tempt your feet from the paths of domestic virtue—no wish to harm you. I have finer fish to fry."—*H. CONWAY.*

**GIVE YOUR OWN FISH-GUTS TO YOUR OWN SEA-MAWS**—give what you have to spare to those who belong to you, and not to strangers. S.

The contracts should be given to English companies; let us keep our own fish-guts for our own sea-maws (our good things for our own citizens).

**Fit.**—**TO FIT IN WITH**—to agree exactly with. P.

Under such temptations careless or ill-educated people, even if they would not invent circumstances or dates, are extremely apt to twist them so as to fit in with what they have undertaken to prove.—*Spectator, April 14, 1888.*

**TO BE FIT**—to be in good health. S.

"How are you?"—"Very fit, thank you; never felt better."

**Fits.**—**BY FITS AND STARTS**—spasmodically; without steady application. P.

He works by fits and starts (with intervals of idleness), and will not apply himself.

**Flag.**—**THE FLAG AT HALF-MAST.** This is a sign of mourning, observed especially by vessels in harbour, when any personage dies. P.

"I noticed that the flag on the castle was half-mast high."

"Indeed!" sighed Ella; "then I fear I have some fellow-sufferer" (some one else has lost a near relative).—*JAMES PAYN.*

**TO HANG OUT THE WHITE FLAG**—to show willingness to come to terms, generally in token of surrender. P.

Bazaine at length resolved to hang out the white flag (intimate to the enemy that he was willing to surrender).

**TO HANG OUT THE RED FLAG**—(a) to intimate danger. P. The red flag warns of danger.

White is all right,  
Red is all wrong,  
Green goes gently bowling along.  
*Mnemonic Rhyme for  
Railway Signalmen.*

—(b) to give signal for battle.

P.

The *Chesapeake* then hung out her red flag (gave the signal for fighting), and was answered by a broadside from the *Shannon*.

**Flame.**—A FLAME—a sweet-heart. F.

A few miles off in the valley, where she never by any chance went, the excursion trains used to vomit forth, at Easter and in Whitsun week, throngs of the mill hands of the period, cads and their flames.—OUIDA.

**AN OLD FLAME**—a former sweet-heart. C.

I suppose she was an old flame of the colonel's.—THACKERAY.

**Flare.**—To FLARE UP—to go into a passion. C.

At this reference to her husband she flared up (showed her indignation), and asked the man what he meant.

**Flash.**—A FLASH IN THE PAN—an abortive attempt; a failure of some ambitious undertaking. P. The phrase is taken from a flint-lock gun which, though loaded, fails sometimes to go off when the flint is struck.

The rising at Kilrush was a mere flash in the pan (an abortive attempt).

**THE FLASH GENTRY**—thieves; professional rogues. F.

"Nice boys, both," said their father. "They won't turn up their noses as if they were gentlemen. A pretty kind of flash gentlemen you are!"—BESANT.

**To FLASH FIRE**—to throw angry or passionate glances; to make the eyes glisten with strong emotion. P.

The eyes of the Indian monarch flashed fire, and his dark brow grew darker, as he replied, "I will be no man's tributary."—PRESCOTT.

**Flat.**—To FALL FLAT—to fail to cause interest or amusement. P.

She had a dry, queer humour, and loved a joke; but Phil's fell very flat (his jokes were very far from interesting her) this night.—BLACKMORE.

**A FLAT**—a dull-witted person. S.

He hasn't got these qualities yet, or he wouldn't have been such a flat to-night as to let Jack Raggles go in out of his turn.—HUGHES.

**Flea.**—A FLEA-BITE—something trifling; a thing of no importance. F.

Doubtless to a man of Mr. Aird's fortune such things are but flea-bites.—JAMES PAYN.

**A FLEA IN ONE'S EAR**—an annoying suggestion; an unwelcome repulse. S.

"I wouldn't do it, if it was ever so!" exclaimed Mrs. Jennyng, who in this extremity had utterly discarded her French for the vernacular. "You try it yourself, and see if he don't put you down pretty quick, or send you flying with a flea in your ear" (with a sharp rebuke).—JAMES PAYN.

**Flesh.**—FLESH-POTS, OR THE FLESH-POTS OF EGYPT—material welfare; sordid considerations. P. The reference is to the conduct of the children of Israel in the desert, many of whom grew weary of the plain food. See Ex. xvi. 3.

And he was grateful to her father (on account of the dowry) for her, not for himself, with whom the flesh-pots did not count.—MRS. E. LYNN LINTON.

I had forgiven her; I had not felt that it was anything but an escape not to have married a girl who had it in her to take back her given word and break a fellow's heart for mere flesh-pots.—HENRY JAMES, JUN.

**FLESH AND BLOOD**—human nature. P.

Not as I wish to speak disrespectfully o' them as have got the power i' their hands, but it's more than flesh and blood (human nature) 'ul bear sometimes.—GEORGE ELIOT.

**To MAKE THE FLESH CREEP**—to cause a sensation of dread and horror. P.

"My dear Mr. Aird, you make our flesh creep!" (you horrify us), remonstrated Mrs. Wallace; whereupon he desisted.—JAMES PAYN.

**Fling.**—To FLING FROM—to leave hastily in ill temper; to quit in disgust. C.

He flung from her and went out of the room.—S. RICHARDSON.

**TO FLING OVER**—to desert; to cease to assist or patronize. C.

"Of course, the old girl will fling him over," said the physician.—THACKERAY.

**TO HAVE A FLING AT; TO INDULGE IN A FLING AT**—to attack sarcastically. C.

I even went so far as to indulge in a fling at (attack sarcastically) the State House, which, as we all know, is in truth a very imposing structure.—HOLMES.

**TO HAVE ONE'S FLING**—to indulge in fun or in dissipation. S.

The time which Tom allowed himself away from his charge was from locking-up till supper-time. During this hour or hour-and-half he used to take his fling (give way to unrestrained fun).—HUGHES.

As for me, all I look forward to is to have my little fling (indulge in a little dissipation), and then to give up the gaieties of London and take a quiet villa and have a garden.—BESANT.

**Flint.**—**TO FIX ANOTHER'S FLINT FOR HIM**—to punish him. S.

"That is worse still," said I, "because you can't resent it yourself. Leave him to me, and I'll fix his flint for him" (castigate him).—HALIBURTON.

**TO SKIN A FLINT**—to be excessively mean in one's dealings. F.

**Flipper.**—**A TIP OF THE FLIPPER**—a shake of the hand. Sailors' slang.

I say, old fellow, give me a tip of your flipper (shake hands with me).

**Floor.**—**TO TAKE THE FLOOR**—to rise to address a public meeting. P.

Mr. Hardcastle then took the floor (rose to speak), and, in a long and able speech, advocated the cause of bi-metallism.

**TO HAVE THE FLOOR**—to have the right of addressing a meeting by rising before other intending speakers. P.

The chairman ruled that Judge Ellis had the floor (possessed the right to speak).

**Flotsam.**—**FLOTSAM AND JET-SAM**—goods lost at sea, and

either floating in the water or cast on shore. P.

But even Germans, like Herr von Hartmann, who set such store by a thorough knowledge of modern languages—which means to them French and English in the first place—would not, be long in perceiving how much they had lost in throwing overboard, as so much flotsam and jetsam, the only intelligent clue to the understanding of the long and difficult words of English and of French and her sister tongues of Latin descent.—*Journal of Education, February 1888.*

**Fly.**—**FLY - AWAY**—absurd; fantastic. F.

It was not easy to put her into a fly-away bonnet now, or to keep the bonnet in its place on the back of her poor nodding head when it was got on.—DICKENS.

**TO FLY OUT AGAINST OR AT**—to speak in a rash, impulsive manner against. C.

It 'ud ill become a man in a public office to fly out (speak rashly) again' King George.—GEORGE ELIOT.

Poor choleric Sir Brian would fly out at his coachman, his butler, or his gamekeeper; would use language to them which, proceeding from any other master, would have brought about a prompt resignation on the part of the aggrieved servant.—*Good Words, 1887.*

**TO FLY IN THE FACE OF**—to oppose directly and in a reckless fashion. C.

Every evening before we left Paris I saw her, and implored her to trust herself to me and leave Paris as my wife. . . . But, with all this, she was firm, and would not fly in her parents' face.—C. READE.

**TO FLY IN THE FACE OF PROVIDENCE**—to do a deliberately imprudent thing; to court danger or death. C.

Dr. Cooper had told her that to sleep with the child would be to fly in the face of Providence; for if any mischief was really brewing, she would in that case be certain to suffer from it.—JAMES PAYN.

**WITH FLYING COLOURS**—honourably; triumphantly. P.

But for my part I have always thought that their both getting their degree at last with flying colours (in a distinguished way) after three weeks of a famous coach (private

tutor) for fast men, four nights without going to bed, and an incredible consumption of wet towels, strong cigars, and brandy-and-water, was one of the most astonishing feats of mental gymnastics I ever heard of.—M. ARNOLD.

**THE FLYING DUTCHMAN**—the name applied to the express train running from London to Exeter on the broad-gauge railway; so called on account of its speed. The term originally belonged to a phantom ship, which was supposed to fly over the waves till the day of judgment.

Then he went on to other superstitions, the Flying Dutchman, etc.—R. H. DANA, JUN.

**TO FLY OFF AT THE HANDLE**—to become excited; to act impulsively. F.

He was full of crotchets that way, and the sight of the sea, or even a mere flower, would make him fly right off at the handle.—HALIBURTON.

**Fold.**—**TO FOLD ONE'S HANDS**—to be idle; to do nothing but rest oneself. C.

Tono New Yorker, to no American, would that (the possession of a fortune) seem a reason for folding his hands.—*Nineteenth Century*, 1887.

**Follow.**—**TO FOLLOW SUIT**—to behave in the same manner; to do as the person before you has done. C. A phrase borrowed from card-playing.

But when the fortunes of Kings-cliff began to rise, the fortunes of the gallant admiral followed suit.—*Good Words*, 1887.

**Food.**—**TO BECOME FOOD FOR FISHES**—to be drowned. F.

But he was dead enough, for all that, being both shot and drowned, and was food for fish in the very place where he had designed my slaughter.—R. L. STEVENSON.

"If you'd been of the same kidney as Sawney M'Gillicuddy," he said, speaking of the poor Scotch lad who had died, "I'd have made you food for fishes long ago."—G. A. SALA.

**TO BE FOOD FOR WORMS**—to be in one's grave; to be dead and buried. F.

The certificates are all genuine: Snawley had another son, he has been married twice, his first wife is dead: none but her ghost could tell she didn't write that letter; none but Snawley himself can tell that this is not his son, and that his son is food for worms.—DICKENS.

**FOOD FOR POWDER**—a contemptuous name applied to soldiers. F.

There go the poor conscripts—food for powder (soon to be shot down on the battlefield).

**Fool.**—**TO BE A FOOL FOR ONE'S PAINS**—to take unnecessary and thankless trouble. F.

If you propose to take him in and board him for that small sum, you will be a fool for your pains (trouble yourself needlessly, and receive no thanks).

**A FOOL'S PARADISE**—a state of happiness where everything is unreal and certain to be shattered.

Into a limbo large and broad, since called

The Paradise of Fools.—MILTON, *Paradise Lost*, bk. iii., l. 495.

I feel a little humiliated, Claire; but I think I am the better for all these lessons. See in what a fool's paradise (deceptive state of happiness) I used to live.—BESANT.

**TO MAKE A FOOL OF**—to deceive; to make ridiculous. P.

It was all very well to have Mr. Slope at her feet, and to show her power by making an utter fool of a clergyman.—A. TROLLOPE.

**TO FOOL AWAY**—to spend on objects of little value. C.

Instead of learning your lessons for to-morrow, you have been fooling away (frittering) your time with the animals.

**Foot.**—**TO PUT THE BEST FOOT FOREMOST OR FORWARD**—(a) to walk as rapidly as possible; to exert oneself to the utmost. C.

The girl made up her mind to put the best foot foremost (put forth all her powers of walking), and run through her terrors at such a pace that none of them could lay hold of her.—R. BLACKMORE.

—(b) to make the best display possible. C.

Linlithgow put her best foot forward (made her best appearance) last Saturday, when the freedom of that



ancient and royal city was presented to the Earl of Rosebery.—*St. Andrews Citizen*, 1886.

**TO PUT ONE'S FOOT IN IT**—to make an awkward mistake; to say something embarrassing. C.

Women have such confounded queer ways. You're sure to put your foot in it if you intermeddle.—**WM. BLACK.**

**WITH ONE FOOT IN THE GRAVE**—very feeble; having but a short time to live. P.

It is sometimes the fate of a poet to succeed, only when he has one foot in the grave (has but a short time longer to live).—**BESANT.**

**TO PUT DOWN ONE'S FOOT**—to refuse to go further; to be firm in refusing. C.

I remember when the late Sir George Cornwall Lewis wanted to get some statistics about the religious denominations, your friend Bottles, who is now a millionaire and a Churchman, was then a Particular Baptist. "No," says Bottles, "here I put down my foot (refuse firmly). No Government on earth shall ask me whether I am a Particular Baptist or a Muggletonian."—**M. ARNOLD.**

**AT ONE'S FEET**—submissive; in a suppliant attitude. C.

It was all very well to have Mr. Slope at her feet, to show her power by making an utter fool of a clergyman.—**A. TROLLOPE.**

**THE CLOVEN FOOT**—one of the marks of the devil. To display the cloven foot is to betray an evil purpose. C.

At a subsequent meeting he (Dr. Ritchie) had to answer the charge that his party were showing the cloven foot (displaying sinister designs). The doctor was attired, as was his wont, punctiliously—knee-breeches, silk stockings, and dress shoes. So, extending his shapely limb, he asked with an air of triumph, "Do you call that a cloven foot?" Whereupon a mechanic in the gallery shouted out in a gruff voice, "Tak' aff (take off) the shoe, sir, and we'll see!"—**DR. GUTHRIE.**

But they had not long been man and wife ere Tom began to show the cloven foot.—**G. J. WHYTE-MELVILLE.**

**TO FOOT IT**—to dance. C.

Of course they found the master's house locked up and all the servants

away in the close, about this time no doubt footing it away on the grass.—**HUGHES.**

**TO PUT ONE'S FOOT ON ANOTHER'S NECK**—to crush or trample upon him. P.

She should tramp the roads as a mendicant. He would put his foot on her neck.—**HALL CAINE.**

**TO FALL ON ONE'S FEET**—to meet with unexpected good-luck. C.

I had certainly fallen on my feet.—*Temple Bar*, 1888.

**TO FOOT A BILL**—to pay the expenses incurred. C.

Goa, in the case of final French occupation, might continue its work of propagandism, but the Church would have to look after the work and foot the bills.—*Harper's Monthly*, September 1887.

**THE FIRST-FOOT**—the person who is the first to cross the threshold of a house on New-Year's morning. P.

It matters not upon which side of the Border it may be—and northward the feeling extends far beyond the Border—there is a mysterious, an ominous importance attached to the individual who first crosses the threshold after the clock has struck twelve at midnight on the 31st of December, or who is the first-foot in a house after the new year has begun.—**WILSON'S Tales of the Border.**

**TO PAY ONE'S FOOTING**—to pay the necessary fees or perquisites on being admitted to any club or society. P.

When he had paid his footing, the members all wished him good-luck, and drank his health.

**Force.**—**TO FORCE A MAN'S HAND**—to compel him to act prematurely, or to adopt a policy he dislikes. P.

The best guarantee against such a course is the repugnance of the German emperor to engage in a new struggle; but if it were determined on by all but himself, the emperor's hand might be forced (the emperor might be compelled unwillingly to declare war).—*Spectator*, 1886.

**TO COME INTO FORCE**—(of a law or regulation) to begin to be enforced. P.

The law making paper money no longer legal tender comes into force

(is put in actual operation) next July.

**Fore.**—TO THE FORE—present; on the scene. C.

It never did really occur to him that any one would have the wild audacity to run away with one of his sisters, while he, Mr. Tom Beresford, was to the fore.—WM. BLACK.

**Forelock.**—TO TAKE TIME OR OCCASION BY THE FORELOCK—to avoid delay; to be on the alert for every available opportunity. C. Time is represented as an old man with a single lock of hair on the forehead, and an hour-glass and a scythe in his hands.

Time flies here with such a frightful rapidity that I am compelled to seize occasion by the forelock.—THACKERAY.

**Forget.**—TO FORGET ONESELF—to be guilty of an unworthy act or word; to lose command of one's tongue or temper. P.

The little gentleman shocked the propriety of the breakfast-table by a loud utterance of three words, of which the two last were "Webster's Unabridged," and the first was an emphatic monosyllable ("damn"). "Beg pardon," he added—"forgot myself" (I have said hastily what I should not).—HOLMES.

**Fork.**—TO FORK OUT—to hand out money; to take from one's pocket. S.

I'll fork out and stump.—DICKENS.

If I am willing to fork out a sum of money, he may be willing to give up his chance of Diplom.—GEORGE ELIOT.

**Forlorn.**—A FORLORN HOPE—a desperate venture. P.

He had not merely, as the French say, the courage of his opinions; but his opinions became principles, and gave him that gallantry of fanaticism which made him always ready to head a forlorn hope.—J. R. LOWELL, on Josiah Quincy.

**Form.**—IN FORM—in good condition; able to do oneself credit. C.

"Were you in form, Babs?" asked Mrs. Gaysworthy.—MRS. E. LYNN LINTON.

**Forty.**—FORTY WINKS—a short sleep during the day. F.

Then came forty winks; and afterwards he would play whist for high stakes.—*Saturday Review*, 1888.

**Fours.**—TO GO ON ALL FOURS—(a) to crawl on the hands and feet or on the hands and knees. P.

He looked up, and beheld what he judged, by the voice, to be Mrs. Armytage: her face was averted from him, and kept close to the cliff, down which she had been proceeding backward, and on all fours (using hands as well as feet), until fear and giddiness had checked her progress.—JAMES PAYN.

—(b) to be exactly apposite. P.

No simile can go on all fours.—MACAULAY.

What was it Brabantio said to Othello after the council scene? "She has deceived her father, and may thee." The quotation isn't quite on all fours, but it's near enough.—F. ANSTEX.

**Fourth.**—THE FOURTH ESTATE—the press; newspapers. P.

All these I have had to pass by, and to confine myself to a broad and general description of the origin of those higher representatives of journalism which we all have in our minds when we speak of the activity and power of the fourth estate.—CHARLES PEABODY, in *English Journalism*.

THE FOURTH OF JULY—the United States' national holiday. P.

We may prove that we are this, and that, and the other—our Fourth of July orators have proved it time and again—the census has proved it.—J. R. LOWELL.

**Free.**—A FREE FIGHT—a fight joined in by a whole crowd; a promiscuous combat. C.

So many free fights, brave robberies, gallant murders, dauntless kickings.—BESANT.

TO MAKE FREE—to venture; to be bold enough. C.

My landlord made free to send up a jug of claret without my asking.—THACKERAY.

**Freedom.**—THE FREEDOM OF A CITY—immunity from county jurisdiction, and the privilege of corporate taxation and self-government held under a charter from the crown. The right to share in these privileges is conferred, with the parliamentary franchise or right of voting, on distinguished persons whom the city desires to honour. P.

Linlithgow put her best foot forward last Saturday, when the freedom of that ancient and royal city was presented to the Earl of Rosebery.—*St. Andrews Citizen*, 1886.

**French.**—TO TAKE FRENCH LEAVE—(a) to go off secretly, without notice or warning; to elope. C.

The truth is, she had quitted the premises for many hours, and upon that permission which is called French leave among us.—THACKERAY.

But as I was certain I should not be allowed to leave the enclosure, my only plan was to take French leave, and slip out when nobody was watching.—R. L. STEVENSON.

You must take French leave and run away from Newly and your charming wife for six months.—AUSTEN PEMBER.

—(b) to enter without invitation; to do anything without obtaining permission. C.

The solicitor, taking French leave, led us across the spacious vestibule to the library, much to the amazement of the servants.—B. L. FARJEON.

**TO FRIGHTEN THE FRENCH**—to inspire great terror. F.

The look of you and your armed companions is enough to frighten the French.

**Friday.**—A MAN FRIDAY—a constant and submissive attendant. P. See Defoe's *Robinson Crusoe*.

He flung himself down at little Osborne's feet, and loved him. Even before they were acquainted, he had admired Osborne in secret. Now he was his valet, his dog, his man Friday.—THACKERAY.

**Friend.**—A FRIEND AT COURT—a person with influence in a powerful quarter. P.

"Not in that place, p'raps," returned the grinder, with a wink. "I shouldn't wonder—friends at court, you know—but never *you* mind, mother, just now; I'm all right, that's all."—DICKENS.

**TO BE FRIENDS WITH**—to be on good terms with. C.

"Why were you so glad to be friends with M. Paul?" asks the reader.—CURRER BELL.

**TO MAKE FRIENDS**—to become friendly; to be reconciled after a quarrel. C.

This was a stinger (sharp retort); and so sudden, his hearers looked rather sheepish at him. It was the policeman who answered:—

"If you will come to the station, I will undertake to find you that."

Patrick assented, and on the way they made friends (became friendly).—C. READE.

**TO BE FRIENDS**—to be on friendly terms. F.

Look here, Gilbert, I want to be friends with you again.—W. E. NORRIS.

**Front.**—TO COME TO THE FRONT—to take a prominent position; to rise to a chief place. P.

About this time Bismarck began to come to the front (take a prominent position) in European politics.

**Fry.**—SMALL FRY—insignificant people. C.

The coming of Sheridan was quite another matter. Compared with him all other managers were small fry (insignificant).—JAMES PAYN.

**OUT OF THE FRYING-PAN INTO THE FIRE**—from a bad position into a worse. C.

If it were not for Claire I would jump out of this frying-pan, which scorches and broils—yes, still, after twenty years and more—into the fire which burns.—BESANT.

"I'm out of the frying-pan into the fire" (in a still worse predicament), she said, laughing. "Instead of one, I have now two to contend with."

**Full.**—FULL DRESS—the dress worn on occasions of ceremony. For men, a black suit with swallow-tail coat, and open vest, and a white necktie constitute full dress. Ladies'

full dress leaves the shoulders bare.

One round white arm rested on the window-ledge, and her long black hair fell in loose masses over the snowy garments which, constituting a lady's *déshabille*, reveal her beauties far less liberally than the costume she more inaptly terms "full dress."—G. J. WHYTE-MELVILLE.

TO THE FULL—quite as much, certainly not less. C.

This place was a prison for debtors as well as criminals, and was to the full as foul as the Tophet-pit at Aylesbury yonder.—G. A. SALA.

IN FULL CRY—hurrying fast; in hot pursuit. P. Cry here means a pack of hounds.

Seven mutineers—Job Anderson, the boatswain, at their head—appeared in full cry at the south-west corner.—R. L. STEVENSON.

IN FULL—without diminution, deduction, or abatement. P.

I have received this day from John Wallace the sum of eight pounds six shillings, being payment in full of his obligations to the Geographical Society.

FULL FIG—elegantly; making a great display. S.

So all of us cabin party went and dressed ourselves up full fig, and were introduced in due form to the young queen.—HALIBURTON.

IN FULL SWING—at its busiest; busy and thronged. C.

The street market was in full swing.—BESANT.

Fun.—TO MAKE FUN OF—to ridicule. C.

"Is the girl making fun of me?" he thought.—THACKERAY.

Funk.—TO PUT IN A FUNK—to frighten; to cause to tremble. S.

Matcham said "he'd only been drunk"—that his spirits had sunk At the thunder—the storm put him into a funk.—BARHAM.

IN A FUNK—frightened; put about. S.

If I were Foxy, I should be in a funk myself.—BESANT.

Funny.—THE FUNNY BONE—that part of the elbow which is exposed to nervous shocks. C.

They smack and they thwack, Till your funny bones crack, As if you were stretched on the rack. BARHAM.

## G

Gab.—THE GIFT OF THE GAB—readiness of speech; fluency. F.

I always knew you had the gift of the gab (were ready in speech), of course.—DICKENS.

Gad.—UPON THE GAD—restless; always moving hither and thither. F.

I have no good opinion of Mrs. Charles's nursery-maid. I hear strange stories of her; she is always upon the gad.—MISS AUSTEN.

TO GAD ABOUT—to spend one's time in frivolous visiting of friends or places. C. Usually said of women.

By this time our friends had grown rather weary of gadding about.—HUGH CONWAY.

Gaff.—TO BLOW THE GAFF ON—to inform against. S.

If I do not induce you and your brother scoundrel to surrender your present devices, I will take it upon myself to blow the gaff on the whole rascally three of you.—D. CHRISTIE MURRAY.

Gain.—TO GAIN GROUND—to advance; to make progress. P.

The Jews are not only extraordinarily powerful and numerous there (in Galicia), but are gaining ground day by day.—*Fortnightly Review*, 1887.

Gall.—GALL AND WORMWOOD—said of what is excessively bitter and distasteful. P.

The talk eddied even to the aristocratic back-waters of Clinton Hall, where it was so much gall and wormwood to the family.—MRS. E. LYNN LINTON.

Gallows.—GALLOWS-BIRD—a person who looks like a con-

demned criminal ; a person of abandoned appearance. F.

"It is ill to check sleep or sweat in a sick man," said he ; "I know that far, though I ne'er minced ape nor gallows-bird."—C. READE.

**Game.**—GAME FOR ANYTHING—ready to venture upon anything ; full of life. F.

If you don't stop your jaw about him you'll have to fight me ; and that's a little more than you're game for, I'm thinking."—H. KINGSLEY.

**THE GAME IS WORTH THE CANDLE**—the results are worth striving for ; one will be repaid for one's trouble. C.

George can never take what I mean to offer ; if he should, the Egyptian will be spoiled indeed, and the game will be worth the candle.—H. R. HAGGARD.

**TO DIE GAME**—to die in a courageous manner. C.

I say that coachman did not run away, but that he died game.—DICKENS.

**A GAME AT WHICH TWO CAN PLAY**—a course of action equally open to another person. C.

"I'll have you both licked when I get out, that I will," rejoined the boy, beginning to snivel.

"Two can play at that game, mind you," said Tom.—HUGHES.

**TO MAKE GAME OF**—to ridicule ; to turn into sport. P.

Now, in the Fleet Prison, where I write this, there is a small man who is always jeering and making game of me.—THACKERAY.

**Gang.**—TO GANG A-GLEY—to go wrong. Scottish dialect.

The best laid schemes o' mice and men

Gang aft a-gley.—BURNS.

As many things gang a-gley with us in our plans and desires while alive, it is not surprising that matters turn out contrary to our expectations after death.—JAMES PAYN.

**Gapes.**—THE GAPES—a fit of yawning. F.

Another hour of music was to give delight or the gapes, as real or affected taste for it prevailed.—JANE AUSTEN.

**Gate.**—TO BREAK GATES—to remain outside the college gates after the hour for

closing. An Oxford and Cambridge University phrase.

If you break gates again, we shall have you rusticated (temporarily expelled).

**THE GATE OF HORN**—a mythological term, signifying the gate by which true dreams came forth. P. From the gate of ivory deceptive dreams proceeded.

Then he (Laud) dreamed that he had turned Papist, of all his dreams the only one, we suspect, which came through the gate of horn (was likely to prove true).—MACAULAY.

**Gath.**—TELL IT NOT IN GATH

—do not let your enemies hear of it. C. The phrase is used when something sad or shameful has occurred, which might be used as a taunt by one's enemies if they heard of it. The words were first used in David's song of lamentation over Jonathan, slain in battle:—

Tell it not in Gath, publish it not in the streets of Askelon ; lest the daughters of the Philistines rejoice, lest the daughters of the uncircumcised triumph.—2 Sam. i. 20.

**Gather.**—GATHERED TO ONE'S FATHERS—dead and buried. P.

When his glitter is gone, and he is gathered to his fathers, no eye will be dim with a tear, no heart will mourn for its lost friend.—A. TROLLOPE.

**Gaudy.**—A GAUDY-DAY—a holiday or festival. Old-fashioned, but still in use at some of the universities.

Just at one time, about 1641, we hear from our best authority, Phillips, of his keeping a gaudy-day.—MARK PATTISON.

**Gauntlet.**—TO THROW DOWN THE GAUNTLET OF GLOVE—to challenge. P.

The company threw down the gauntlet to (defied) all the maritime powers in the world.—MACAULAY.

**TO TAKE UP THE GAUNTLET OF GLOVE**—to accept a challenge. P.

**TO RUN THE GAUNTLET**—to pass through a severe course of treatment in the way of

criticism or obloquy. P. The phrase used in this figurative sense comes from the custom of inflicting a punishment bearing this name. A prisoner, stripped to his waist, had to run between two lines of soldiers armed with gloves, and with sticks and other weapons, with which they struck him as he passed.

We went to the jetty to see the 'usband's boat come in, and formed part of the long row of spectators, three deep, who had assembled to watch the unfortunate passengers land and run the gauntlet of unscrupulous comment and personal remarks all down the line.—*The Mistletoe Bough*, 1885.

**Gear.**—TO THROW OUT OF GEAR—to disturb the working of. P.

Such delusions have happened to many of us, and most commonly when the mind has been disturbed and thrown out of gear (put out of good working order) by unwonted circumstances.—JAMES PAYN.

**Gentle.**—GENTLE AND SIMPLE—high-born and low-born; noble and peasant. P.

So, too, I am afraid it is a true bill that torture was, in the bad old days, indiscriminately used towards both gentle and simple in some gloomy underground places in this said Tower.—G. A. SALA.

Every one runs to get a word with them, gentle or simple.—C. READE.

**Get.**—GO ALONG! OR GET ALONG WITH YOU!—an exclamation of impatience, often used in a bantering way. F.

"Go, go, get along with you, do," she said at last, as her eyes caught his.—*Murray's Magazine*, 1887.

"Oh, get along with you, Mr. [Seagrave]," returned Buswell, much delighted by this delicate piece of flattery.—W. E. NORRIS, in *Good Words*, 1887.

**To GET ALONG**—to fare; to be in a good condition. C.

"Well, doctor, how has the poor patient been getting along (progressing) lately?"

"Only fairly; she is still very weak."

**To GET AT**—to obtain; to find. C.

When a doctor could be got at, he said that, but for Mrs. Lapham's timely care, the lady would hardly have lived.—W. D. HOWELLS.

**To GET ON**—(a) to succeed; to rise in life. C.

Throughout the Continent, in England, and in America, the enormous majority of the population are striving for success in their several professions and callings; every man, with the doubtful exception of a few Trappist monks, is trying to get on.—*Spectator*, 1887.

**To GET ON**—(b) to make progress; to improve.

He soon got on so well that he discarded the other (crutch).—*Murray's Magazine*, 1887.

**To GET ON WITH ANY ONE**—to find oneself in congenial company. C.

She could not get on with Mr. Adair (Mr. Adair and she were not congenial to each other).—JAMES PAYN.

**To GET UNDER**—to obtain the mastery over; to suppress. P.

Towards three o'clock the fire was got under, and darkness and silence succeeded.—MARIA EDGEWORTH.

**To GET UP**—(a) to prepare with a special practical object in view—as, to get up Shakespeare's *Hamlet* for a college examination. C.

His readers are candidly informed in the preface what books he has consulted; and it appears that he has got up the reign of Henry VIII. from Brewer, Hook, Canon Dixon, Ranke, Froude, and Friedmann.—*Athenæum*, 1887.

—(b) to organize; to arrange. C.

A few days afterwards a committee, consisting of Lady Mona, "Beauty" Strutt, and Mrs. Walter Pullen, is assembled in Lady Swansdown's boudoir to discuss the best means of getting up the proposed theatricals.—FLORENCE MARRYAT.

**To GET ONESELF UP**—to appear in a striking or elaborate costume. C.

Like most men who are not in the habit of "getting themselves up" every day, he was always irritable

when thus clothed in his "best."—  
G. J. WHYTE-MELVILLE.

**GET-UP**—style of dress; fashionable way of dressing. C.

There is none of the colour and tastiness of get-up which lends such a life to the present game at Rugby.—**HUGHES.**

**TO GET OVER**—to recover from. C.

She had been out of health for some time. Her mother called it "general debility;" but I firmly believed that it was that love affair with Frank Hayles which she had never got over (recovered from).—*The Mistletoe Bough*, 1885.

She never thoroughly got over this fall, and it doubtless hastened her end.—S. BARING-GOULD, in *The Gentleman's Magazine*, 1888.

**TO GET OVER A PERSON**—to ingratiate oneself with him. F.

How you've managed to get over your mother-in-law is a mystery to me.—**DICKENS.**

**TO GET OFF**—to escape. P.

He will get off. I'm the only witness. A jury won't believe a black man in this country.—H. R. HAGGARD.

**TO GET ONE'S BACK UP**—to be irritated; to be angry. F.

"Are you?" I said, beginning to get my back up.—H. R. HAGGARD.

**TO GET BY HEART**—to commit to memory. P.

"It is a very long play."

"The longer the better," murmured the antiquary.

"But not when one has to get it by heart" (commit it to memory), observed William Henry dryly.—**JAMES PAYN.**

**TO GET RELIGION**—to become pious; to be religious. A colloquial American phrase.

Irene Pascoe once met a knight on a missionary platform, and found he'd got religion (he was a pious man).—**BESANT.**

**Ghost.**—**TO GIVE UP OR YIELD UP THE GHOST**—to die. P.

So, underneath the belly of their steeds,

That stained their fetlocks in his smoking blood,

The noble gentleman gave up the ghost (died).—**SHAKESPEARE.**

About four in the afternoon the mountebank rendered up his ghost. He had never been conscious since his seizure.—**R. L. STEVENSON.**

**TO HAVE NOT A GHOST OF A CHANCE**—to have no reasonable prospect. C.

You do not tell me that Carswell is applying for the Hebrew chair. He has not a ghost of a chance (his candidature is hopeless).

**Gift.**—**BETTER NOT LOOK A GIFT-HORSE IN THE MOUTH**—do not examine too critically what is given to you as a gift. C.

The poet gives as well as makes; the rest of us only receive; we criticise these gifts; we venture to look into the mouth of the fairest gift-horse (criticise the finest poems that are given us).—**BESANT.**

**Gig.**—**GIG - LAMPS**—a jocular name for spectacles, or for one who wears them. S. A gig is a tall two-wheeled conveyance.

When Paul's father appeared he was saluted with the irreverent name of "old gig-lamps."

**Gild.**—**TO GILD THE PILL**—to make an unpleasant thing appear attractive. C.

I just lay myself out to get to the blind side of them, and I sugar and gild the pill so as to make it pretty to look at and easy to swallow (say things in so flattering a way that I can coax them into doing anything).—**HALIBURTON.**

**Gills.**—**ROSY OR RED ABOUT THE GILLS**—flushed with drink. F. By the "gills" understand the flesh about the jaws.

**WHITE IN THE GILLS**—showing signs of terror or sickness. F.

"What's the matter, young 'un?" asked Joe, surprised. "What makes you so white in the gills?"—**BESANT.**

**Gird.**—**TO GIRD UP THE LOINS**—to prepare oneself for hard work. P. A Biblical expression.

The house awakes, and shakes itself, girds up the loins for the day's work.—**RHODA BROUGHTON.**

**Give.**—**TO GIVE AWAY**—to act the part of father to the bride at a marriage. P.

Waxy came down to ratify the deeds; Lord Southdown gave away

his sister. She was married by a bishop, and not by the Rev. Bartholomew Irons, to the disappointment of the irregular prelate.—THACKERAY.

**TO GIVE ONESELF AWAY**—to make oneself absurd by a heedless remark; to say unwittingly what damages one's own cause. C. In the following extract the absurdity lies in the "swell" unwittingly confessing that he had dealings with a pawnbroker:—

*Swell.* I am going to resign from my club.

*Friend.* I thought you liked it so much.

*Swell.* Used to be all right, but society is getting too mixed. Why, I met my pawnbroker there the other night.—*Harper's Monthly*, May 1888.

**TO GIVE IT TO A PERSON**—to scold or punish him; to attack him with angry words or with blows. F.

M'Gregor pitched into him so when he said it—gave it him right and left (reproved him in the severest manner).—RHODA BROUGHTON.

**TO GIVE ON TO OR UPON**—to lead into; to open upon. P.

Then we passed on up this till at last we reached the top, where we found a large standing space to which there were three entrances, all of small size. Two of these gave on to (led into) rather narrow galleries or roadways cut in the face of the precipice.—H. R. HAGGARD.

We pass into the veranda upon which the *salon* gives, to use an Anglicized Gallicism.—RHODA BROUGHTON.

**TO GIVE ONESELF OUT AS OR FOR**—to proclaim oneself to be. P.

He gives himself out, sir, for what nowadays they call a patriot—a man from East Prussia.—R. L. STEVENSON.

Last winter he called himself Lord Charles Templeton, and took in the whole society of Florence. This year, as you are aware, he has selected Cannes as his field for operations, and has given himself out as a cousin of Lord Bellingham's, with whom, I need hardly tell you, he is in no way connected.—W. E. NORRIS.

**TO GIVE UP**—(a) (transitive) to discontinue the use of; to abandon. P.

The middle-aged it (the fog) deprived of their gastric powers, so that they have had, ever since, to give up all their beer, porter, port and sherry, Burgundy and champagne, claret and Rhine wine.—BESANT.

—(b) (intr.) to surrender; to confess oneself beaten. P.

Then, for fear of her place, and because he threatened that my lady should give her no discharge without the sausages, she gave up (yielded), and from that day forward always sausages, or bacon, or pig-meat in some shape or other, went up to the table.—MARIA EDGEWORTH.

**A GIVE-AND-TAKE POLICY**—a policy of mutual accommodation and forbearance. C.

Nothing can be more annoying to an ordinary man than to find the wife of his bosom, who has joggled along with him very comfortably in a give-and-take (mutual forbearance) style for many years, suddenly turn round and lecture him upon his amiable little weaknesses (faults).—HUGH CONWAY.

**TO GIVE FORTH OR GIVE OUT**—to announce or publish. P.

Soon after it was given forth (announced), and believed by many, that the king was dead.—HAYWARD.

Mrs. Penrose was not at church; no doubt she had her reasons for staying away, though I heard from Miss Jones that it was given out (published) that it was a bad headache that kept her at home.—*Chambers's Journal*, 1887.

She gives it out (states publicly) that you shall marry her.

SHAKESPEARE.

**TO GIVE OUT**—to come to an end. P.

But before they had covered half a mile poor Mrs. Mordaunt's strength gave out (failed).—*English Illustrated Magazine*, 1887.

**TO GIVE IN**—to cease exertions; to confess oneself vanquished. P.

They did not yet give in (confess themselves beaten); they had hitherto gone only about the streets; they would go to places where people meet together.—BESANT.

**TO GIVE OVER**—(a) (of a sick person) to cease hoping for his recovery. P.

Valence told me that he had been given over—that he could not live more than six months or so.—FLORENCE MARRYAT.



—(b) to yield ; to commit. P.  
They (the Protestant clergy) might have attained to the influence which is now given over entirely to the priest.—THACKERAY.

TO GIVE ONESELF UP—(a) to surrender to the police. P.

News came that the Brighton murderer had given himself up (surrendered himself to the police).

—(b) to lose hope of saving one's life. P.

When I saw that the floods had carried away the bridge, I gave myself up for lost (abandoned hope).

TO GIVE A PERSON UP—(a) to despair of seeing him. C.

It was at that unheard-of hour (11 P.M.) that Miss Huntly, whose experience of provincial habits was limited, thought fit to put in an appearance, and her hostess's ejaculation of "At last! Why, we gave you up more than an hour ago!" drew forth no apology from her.—*Good Words*, 1887.

—(b) to renounce ; to repudiate ; to refuse to acknowledge. P.

He had been living what was a wild, college life even in these wild days; and his family had almost given him up.—E. YATES.

TO GIVE WAY—to yield ; to break down. P.

I wished I had not given way (yielded) to her in the matter of a private sitting-room (which she would not consent to have).—*The Mistletoe Bough*, 1885.

On one occasion, as she was being brought down from her look-out chamber in a new carrying-chair, it gave way.—S. BARING-GOULD.

**Gizzard.**—TO FRET ONE'S GIZZARD—to be anxious ; to worry oneself. S. Gizzard (primarily a fowl's stomach) is used of the temper or disposition.

He'll fret his gizzard green if he don't soon hear from that maid of his.—THOMAS HARDY.

**Glasgow.**—A GLASGOW MAGISTRATE—a salt herring. F. It is said that when George IV. visited Glasgow, some salt herrings were placed, in joke, on the iron guard of the carriage belonging to a well-

known Glasgow magistrate, who formed one of a deputation to receive the king.

**Glass.**—HE HAS TAKEN A GLASS TOO MUCH—he is intoxicated. F.

THOSE WHO LIVE IN GLASS HOUSES SHOULD NOT THROW STONES—people who are themselves open to criticism ought not to criticize. C. Compare the opening verses of Matthew vii.

And there is an old proverb about the inexpediency of those who live in glass houses throwing stones.—FLORENCE MARRYAT.

**Glazier.**—IS YOUR FATHER A GLAZIER?—a vulgar expression, signifying, "Do you suppose that I can see through you?" It is used when a person in front of you obstructs your view.

**Glout.**—IN THE GLOUT—sulky. F.

My mamma was in the glout with her poor daughter all the day.—S. RICHARDSON.

**Glove.**—TO THROW THE GLOVE OR GAUNTLET TO—to challenge ; to show readiness to fight with. P.

I will throw my glove to Death itself (challenge Death itself to prove), that there's no maculation in thy heart.—SHAKESPEARE.

She was now, at the age of twenty-two, very different from the girl who so hastily threw down the glove to her stepmother.—HUGH CONWAY.

TO TAKE UP THE GLOVE OR GAUNTLET—to accept a challenge to fight. P.

On the other hand, Austria had only to conclude an offensive and defensive alliance with King Milan, and the Czar must take up the glove thus, as it were, thrown in his way.—*Spec-tator*, December 12, 1888.

TO BE HAND AND GLOVE WITH. See HAND.

TO PUT ON OR WEAR GLOVES—to attack an adversary in a mild or generous way. P.

He (Macaulay) put on no gloves, took in hand no buttoned foil, when

on well-chosen occasions, he came down to the House to make a speech.  
—J. COTTER MORISON.

**Glut.**—To GLUT THE MARKET—to furnish an excess of goods for the market, so that a sale cannot be found for them. P.

Two years ago an excessive production of woollen goods had glutted the market (furnished too great a supply, so that no sale could be found for them).

**Go.**—A GO—a curious or embarrassing state of affairs. S.  
Well, I am blessed (to be sure), here's a go (the position is embarrassing).—C. READE.

No go—a failure. Said of what is unworkable or impossible.

"What's a *caveat*?" inquired Sam.  
—"A legal instrument, which is as much as to say it's no go," replied the cobbler.—DICKENS.

*Exp.*—A legal instrument, or, in other words, something which does nothing, and with which nothing can be done.

Of course, under the circumstances, no go for (I cannot give you) the fifteen thousand.—Truly yours, Arthur.—*The Mistletoe Bough*, 1885.

**Go ALONG**—an exclamation of (feigned) anger or impatience. F. See GET ALONG.

"May its poppet come in and talk?"—"Certainly not," replied madam; "you know I never allow you here. Go along."—DICKENS.

**To GO BAIL FOR ANOTHER**—to become legal security for an accused person's appearance at his trial. P.

The world has not gone bail for us, and our falling short involves not the ruin of others.—C. LEVER.

**To GO HARD WITH ONE**—to prove a troublesome matter to one. P.

He jumped up with a great exclamation, which the particular recording angel who heard it pretended not to understand, or it might have gone hard with (proved a serious matter for) the Latin tutor some time or other.—HOLMES.

**To GO HOME TO**—to appeal directly to. P.

Mrs. Wallace spoke very slowly, because it was not an easy matter with her to express her ideas, and with a certain gentle earnestness

that went home (appealed directly) to the young girl's heart, at least as much as the logic of her argument.—JAMES PAYN.

**GO-TO-MEETING AIR OR CLOTHES**—such as people have on when they go to church; respectable. F.

Catch him with his go-to-meetin' (best) clothes on a-rubbin' agin (against) their nasty, greasy axles, like a tarry nigger.—HALIBURTON.

Tom (was) equipped in his go-to-meeting roof (respectable hat), as his friend called it.—HUGHES.

**To GO WITH THE STREAM**—to do as people around one do. P.

And then it is so much easier in everything to go with the stream, and to do what you are expected to do.—MRS. OLIPHANT.

**To GO WITHOUT SAYING**—to be an understood thing; to be an evident fact, or natural conclusion. P. Translated from the French, *Cela va sans dire*.

Imagine all this, and you will have some idea of the shackles with which the literary class in Japan have shackled their countrymen. It goes without saying (the conclusion is inevitable) that, under such circumstances, a lively, natural style is impossible.—*Japan Mail*, 1887.

That such accusations were not only utterly false, but were beneath contempt, goes without saying (is, of course, understood).—*All the Year Round*, 1887.

**To GO BY THE BOARD**—to be lost. C. A nautical phrase, now in ordinary use.

During that long sickness my wardrobe, and jewellery, and everything went by the board (I had to give up my wardrobe, and jewellery, and everything).

Her rattling, shrouds, all sheathed in ice,

With the masts, went by the board.  
LONGFELLOW.

**To GO OUT OF ONE'S WAY**—to trouble oneself; to discompose oneself. C.

"My dear, I am sorry you did not smell it; but we can't help that now," returned my master without putting himself in a passion or going out of his way (showing signs of discomposure), but just fair and easy helped himself to another glass.—MARIA EDGEWORTH.

**TO GO ALL LENGTHS**—to hesitate at no act. P.

He is ready to go all lengths (risk everything) in his advocacy of the temperance question.

**TO GO TO THE BAD**—to become a wreck. C.

Think of my case, Miss Rawdon—linked for life to a woman whom I married to give myself a home, because all ties that bound me to domestic life seemed broken when I lost my darling, and because otherwise I should eventually have gone to the bad.—*The Mistletoe Bough*, 1885.

**TO GO TO THE WALL**—to be discomfited; to have to retire. P.

Everybody must go to the wall who cannot serve that interest.—*North American Review*, 1887.

**TO GO FURTHER AND FARE WORSE**—to take extra trouble and find oneself in a worse position than before. C.

Well, upon my word, I don't blame you; you might have gone further and fared worse.—H. R. HAGGARD.

**ALL THE GO**—popular; fashionable. S.

Folks ain't thought nothin' of (are held of no account), unless they live at Tremont; it's all the go (that place is very fashionable).—HALL-BURTON.

**ON THE GO**—active; running about continually; indulging in liquor. F.

"Ma'ame Richard was on the go," as one of them said when he helped to pick her out of the gutter and carry her dead drunk into the back kitchen, where she and others made their filthy lair.—MRS. E. LYNN LINTON.

**TO GO BACK ON**—to be unfaithful to; to fail to keep, especially of promises. C. See BACK.

Why, don't you know, boss (master)? They said they'd take me instead of you, and they won't go back on their word (break their promise).—*Temple Bar*, 1886.

**TO GO DOWN**—to be accepted; to be received with favour. C.

Fletcher, Ben Jonson, and all the plays of Shakespeare, are the only things that go down.—GOLDSMITH.

**TO GO FOR A MAN**—to attack him. S.

When he began to rail against American institutions, I went for (attacked) him.

**TO GO IN FOR**—to give one's attention to; to apply oneself to. C.

Skating was an accomplishment he had never gone in for (attempted to acquire).—*Blackwood's Magazine*, 1887.

**TO GO IT**—to be extravagant or headstrong in behaviour. F.

I heard Master George was going it, from the Saunders.—F. MARRIAT.

**TO GO OFF**—to happen; to take place. P.

The wedding went off (happened) much as such affairs do.—MRS. GASKELL.

**TO GO OUT**—(a) to be discontinued; to cease. P.

I think I must tell you, as shortly as I can, how the noble old game of backword is played; for it is sadly gone out of late.—HUGHES.

—(b) to go out to service; to become a domestic servant. F.

"I think you have mistaken my aunt," put in that young person. "She would be the last to hinder me or any of us going out, if it were for our good."—MRS. J. H. RIDDLE.

**TO GIVE ONE THE GO-BY**—to neglect him; to refuse to acknowledge him. F.

Would you give Joey B. the go-by, ma'am?—DICKENS.

But being made an honest woman of, so to speak, Becky would not consort any longer with these dubious ones, and cut Lady Crackenbury when the latter nodded to her from her opera-box, and gave Mrs. Washington White the go-by in the ring.—THACKERAY.

**God.**—**GOD'S ACRE**—the churchyard. P.

As her eye roamed from sea to land it fell upon the little church immediately beneath her, into whose God's acre the footpath descended.—JAMES PAYN.

**Golden.**—**THE GOLDEN STATE**—California. P.

**THE GOLDEN RULE**—"Do unto others as you would have others do unto you." P.

My dear boy, have you not learned the golden rule? In all human actions look for the basest motive, and attribute that. (This is said in satire; the real golden rule is as above.)—BESANT.

**THE GOLDEN BOWL IS BROKEN**—a euphemistic expression for death. P. Taken from the Book of Ecclesiastes (xii. 6): "Or ever the silver cord be loosed, or the golden bowl be broken, or the pitcher be broken at the fountain, or the wheel broken at the cistern. Then shall the dust return to the earth as it was; and the spirit shall return unto God who gave it."

And thus they go on from year to year, until the golden bowl is broken (they die).—H. R. HAGGARD.

**TO WORSHIP THE GOLDEN CALF**—to bow down before something unworthy. P. The reference is to the action of the children of Israel at Mount Sinai. See Exodus xxxii.

The *bourgeois* mind is instantly prostrated before the golden calf of commercial prosperity.—WM. BLACK.

**Gone.**—A GONE 'COON—one who is lost or ruined. S. 'Coon i. short for racoon.

Mr. Winchester did not stop there—he forced a hundred pounds upon George. "If you start in any business with an empty pocket, you are a gone 'coon."—C. READE.

Knowing the colonel's prowess, the old racoon cried out, in the voice of a man, "Hallo, there! air you Colonel Crockett! For if you air, I'll jist come down, or I know I'm a gone 'coon."

**A GONE CASE**—something hopeless; a person who is despaired of. F.

When officers are once determined to ride a man down, it is a gone case with him (there is no hope for him).—R. H. DANA.

**TOO FAR GONE**—in a hopeless or desperate condition. C.

To use a phrase not often applied to a young lady, she was too far gone (hopelessly in love).—JAMES PAVN.

**Good.**—AS GOOD AS A PLAY—very interesting; exceedingly amusing. C.

He swore it was as good as a play to see her in the character of a fine dame.—THACKERAY.

And I have no space to tell of the scene at Mrs. Tinkle's, which was as good as a play.—MRS. H. WOOD.

**AS GOOD AS GOLD**—thoroughly good and trustworthy. C. Generally used of persons.

Having said this, Grace walked slowly out of the room, and neither Mrs. Dale nor Lily attempted to follow her.

"She's as good as gold," said Lily, when the door was closed.—A. TROLLOPE.

**A GOOD THING**—a clever saying. C.

When we say a good thing, in the course of the night, we are wondrous lucky and pleased. Flicflac will trill you off fifty in ten minutes.—THACKERAY.

**GOOD LADY**—wife; madam.

His good lady, indeed, was the only person present who retained presence of mind enough to observe that if he were allowed to lie down on Mr. Squeers's bed for an hour or so, and left entirely to himself, he would be sure to recover again almost as quickly as he had been taken ill.—DICKENS.

**AS GOOD AS**—virtually; essentially; in every essential respect. C.

She said that he was as good as engaged to a girl out there, and that he had never dreamt of her.—W. D. HOWELLS.

**FOR GOOD**—altogether; completely. C.

"You are going away for good (never to return), Mrs. Fortress?" I said.

"Yes, sir," she answered, "for good."—*English Illustrated Magazine*, 1886.

**FOR GOOD AND ALL**—finally; never to be reversed. C.

When they were made sensible (understood) that Sir Condy was going to leave Castle Rackrent for good and all (never to return), they set up a whillalu (shout) that could be heard to the farthest end of the street.—MARIA EDGEWORTH.

**GOOD FOR ANY SUM**—able or willing to pay the sum. F.

One day a gentleman and lady came in to lunch. A nice, quiet, tidy little lunch they had, just the same as in a good house of their own. By-and-by I bring in the bill, and wonder what they are good for (how much money they will give me).—*All the Year Round*.

**TO THE GOOD**—on the profit side. C.

"Well," says I, "are you done up stock and fluke—a total wreck?"—"No," says he; "I have two hundred pounds left to the good."—**HALIBURTON.**

When I'm dead and gone the land will be to the good, Thady, my lad.—**MARIA EDGEWORTH.**

**GOOD GRACIOUS!**—an exclamation of astonishment. F.

"Twenty years! Good gracious, papa, I shall be six-and-thirty, so frightfully old to talk about anything!"

Papa looked a little grave. "Oblige me, my dear, by not saying good gracious; it is very unladylike."—*The Argosy*, 1886.

**A GOOD SAMARITAN.** See **SAMARITAN.**

**GOOD-MORNING TO ANYTHING**—farewell to it. F.

When anything's upon my heart, good-morning to my head; it's not worth a lemon.—**MARIA EDGEWORTH.**

*Exp.*—The speaker means to say that his head or judgment takes its departure when his heart or feelings are interested.

**AS GOOD AS ONE'S WORD**—performing one's promises. P.

It was evident to her that Frank Muller would be as good as his word.—**H. R. HAGGARD.**

**Goody.** — **GOODY - GOODY** — weakly virtuous; good, but feeble. F.

If I find out the people I am quite clever enough to play a goody-goody part, if that suits them.—**JUSTIN M'CARTHY.**

**Goose.**—**HIS GEESE ARE SWANS**—he places too high a value on his own possessions; he over-estimates what is his own. C.

He (Dr. Whately) was particularly loyal to his friends, and, to use the common phrase, all his geese were swans.—**CARDINAL NEWMAN.**

All the Lancastrian geese are swans.—**RHODA BROUGHTON.**

**THE GOOSE THAT LAYS THE GOLDEN EGGS**—the source of one's wealth or most cherished possessions. P.

This affectionate anxiety was partly due to a certain apprehension the old gentleman experienced when

the goose that laid the golden eggs for him was out of sight.—**JAMES PAYN.**

**TO KILL THE GOOSE THAT LAID THE GOLDEN EGGS**—to destroy the source of one's income or profit. P. A phrase taken from one of *Æsop's Fables.*

If Brian had only known how immensely he had risen in her respect by the not very extraordinary display of talent and ability which he had just made, he would doubtless have hastened to kill the goose that laid the golden eggs by playing classical compositions until he wearied her.—*Good Words*, 1887.

**TO COOK A PERSON'S GOOSE FOR HIM**—to cause his death. S.

"You see," said Tom, "that if you should happen to be wrong, our goose is cooked without the least doubt."—**BESANT.**

**IT'S A GONE GOOSE WITH ANY ONE**—there is no more hope for him. S.

Well, he took the contract for beef with the troops; and he fell astern (failed to make it profitable), so I guess it's a gone goose with him.—**HALIBURTON.**

**Gooseberry.**—**TO PLAY UP OLD GOOSEBERRY WITH PEOPLE**—to defeat them or silence them sharply. S.

He began to put on airs, but I soon played up old gooseberry with him (snubbed him).

She can squander the income as she pleases, and play old gooseberry up to a certain point.—**MISS BRADDON.**

**TO PLAY GOOSEBERRY**—to act as a third person for the sake of propriety; to appear with two lovers in public. C.

There was Helena out of her chair standing by a gentleman . . . while I was reduced to that position which is vulgarly but expressively known as playing gooseberry.—*The Mistletoe Bough*, 1885.

**A GOOSEBERRY-PICKER**—one who plays gooseberry. C.

What do I care for old Thresher? I brought Thresher to-day as a gooseberry-picker.—**S. BARING-GOULD.**

**LIKE OLD GOOSEBERRY**—with great energy. S.

Take them by the tail . . . and lay on like old gooseberry.—**H. KINGSLY.**

**AS GREEN AS A GOOSEBERRY**—very ignorant of life; raw and uneducated. S.

His name was Green, and he was as green as a gooseberry.—CAPTAIN MARRYAT.

**Gordian.**—To CUT THE GORDIAN KNOT—to solve a difficulty in a bold or unusual fashion. P.

Frank Muller must die, and die before the morning light. By no other possible means could the Gordian knot be cut.—H. R. HAGGARD.

**Grace.**—To SAY GRACE—to ask the Divine blessing before commencing a meal. P.

Mr. Pickwick, having said grace, pauses for an instant and looks round him.—DICKENS.

**To GET INTO A PERSON'S GOOD GRACES**—to gain his favour or friendship. P.

Major D'Orville is rapidly gaining ground in the good graces of all the Newton Hollows party.—G. J. WHYTE-MELVILLE.

**WITH A GOOD GRACE**—gracefully; graciously. P.

**WITH A BAD GRACE**—ungraciously, so as to leave an unpleasant impression. P.

What might have been done with a good grace would at last be done with a bad grace.—MACAULAY.

**THE THRONE OF GRACE**—a figurative expression, meaning God's seat, heaven. P. To come to the throne of grace is to pray.

**THE MEANS OF GRACE**—opportunities of hearing the gospel. P. A religious expression.

The shop is next door but one to a chapel, too. Oh, how handy for the means of grace!—BESANT.

**Grain.**—AGAINST THE GRAIN—unpleasant; contrary to one's bias or inclination. P.

I am deficient in the *auri sacra fames*—the passion for dying a millionaire that possesses so many excellent people. I had rather have a little, and do what I like, than acquire a great deal by working against the grain (doing work which is unpleasant).—JAMES PAYN.

**WITH A GRAIN OF SALT**—with some reservation. P. Translation of the Latin phrase, *Cum grano salis*.

They fear lest suspicious men might take the story with a grain of salt.—H. R. HAGGARD.

Some of the adventures narrated may require to be taken with a grain of salt.—*Spectator*, September 3, 1887.

**Grape.**—SOUR GRAPES—something which is despised because it is unattainable. C. See SOUR.

"So it has got its big wax doll after all, has it?" asks she with a sneer; "curly wig and long legs, and all!"

I am roused to retort. I turn and rend her.

"Sour grapes!" cry I, with red cheeks, and in an elevated key.—RHODA BROUGHTON.

**Grass.**—To LET THE GRASS GROW UNDER ONE'S FEET—to be inactive; to be idle and lazy. C.

Viola is not the sort of girl to let the grass grow under her feet.—FLORENCE MARRYAT.

Captain Cuttle held on at a great pace, and allowed no grass to grow under his feet.—DICKENS.

**GRASS WIDOW**—a lady whose husband is temporarily absent. P. An Eastern term, especially used in India.

A grass widow finds herself in need of consolation for the cruel absence of her liege lord.—*The Mistletoe Bough*, 1885.

**Gray.**—THE GRAY OF THE MORNING—the dawn. P. See MORNING.

**THE GRAY (OR GREY) MARE**—a man's wife. C. This term is generally used with the implication that the man in the particular case is inferior to his wife.

The vulgar proverb, that the gray mare is the better horse, originates, I suspect, in the preference generally given to the gray mares of Flanders over the finest coach-horses of England.—MACAULAY.

It was also quite clear to those who thought about things, and watched this little lady, that there may be meaning in certain proverbial expressions touching gray mares.—BESANT.

**Grease.**—TO GREASE THE PALM OF—to bribe; to use money for the purpose of corrupting. F.

**Grecian.**—THE GRECIAN BEND—an elegant stoop or curving of the backbone, much affected by ladies at one time. C.

**Greek.**—THE GREEK KALENDS—a future time which will never arrive. P. The Kalends occurred at the beginning of the month with the Latin system of reckoning time; hence the term *Calendar*—a table announcing when the first day of each month fell. The Greeks had no Kalends.

The London School Board have since executed a strategical movement to the rear, suspending the obnoxious notice for a month, which is the English equivalent for the Greek Kalends.—*Journal of Education*, 1887.

**WHEN GREEK MEETS GREEK, THEN COMES THE TUG OF WAR**—when one strong champion meets another of equal prowess the fight is a keen one. C.

When Greeks joined Greeks, then was the tug of war.—NATHANIEL LEE.

**GREEK TO ANY ONE**—unintelligible to him. C. See Shakespeare's *Julius Cæsar*, act i. scene 2.

*Cassius.* Did Cicero say anything?

*Casca.* Ay, he spoke Greek.

*Cassius.* To what effect?

*Casca.* Nay, an I tell you that I'll ne'er look you in the face again; but those that understood him smiled at one another and shook their heads; but, for mine own part, it was Greek to me.

**Green.**—THE GREEN-EYED MONSTER—jealousy. P.

Cherry was green with jealousy, but tried to hide it under protestations of admiration.—*The Mistletoe Bough*, 1885.

**TO SEE GREEN IN ANOTHER'S EYE**—to consider him a simple, gullible fellow. S.

"Now, soldier-boy," said I,

"Do you see green in my eye?"

Oh, pray excuse the slang!"

T. DAVIDSON.

"I suppose you intend to marry Miss M., as I see you are paying her such devoted attention."

"Do you see any green in my eyes?" was the very vulgar reply. "Why, as for marrying Miss M., I'd rather be excused. She is too great a flirt.—*St. Andrews Citizen*, 1887.

**THE WEARING OF THE GREEN.** Green is the Irish national colour. To wear it shows patriotic or rebel sympathies. They are hanging men and women for the wearing of the green.

*Popular Song.*

**A GREEN HAND**—a raw fellow unaccustomed to the work he undertakes. F.

"I thought everybody knew Job Terry," said a green hand who came in the boat to me, when I asked him about his captain.—R. H. DANA.

**THE GREEN ROOM**—the private chamber where actors dress and undress. P. This room is a notorious place for gossip.

There was only one topic on which Sir Henry could converse, and he was uncertain how it would be received if he was to start it—namely, actors' gossip and green-room whispers.—BESANT.

**Grief.**—TO COME TO GRIEF—to be ruined; to fail completely. P.

France and Bonaparte, driven by the French fat (fool), as you are driven by the British Philistine,—and the French fat has proved a yet more fatal driver than yours, being debauched and immoral, as well as ignorant,—came to grief (were ruined).—M. ARNOLD.

**Grin.**—TO GRIN AND BEAR IT—to suffer anything painful in a manly way, without complaint. F.

"You scoundrel," he said between his teeth, "you have made a fool of me for twenty years, and I have been obliged to grin and bear it."—H. R. HAGGARD.

**Grind.**—TO GRIND THE FACE OF—to oppress; to tyrannize over. P.

The agent was one of your middle-men who grind the face of the poor.—MARIA EDGEWORTH.

**HARD GRINDER**—a hard-working student or professional man. S.

Besides, there is a pension looming ever so far ahead which I must go back and grind for.—*Murray's Magazine*, 1887.

**TO GRIND ONE'S TEETH**—to have feelings of disgust, disappointment, or rage. C.

Everything annoyed and angered me that day. . . . I ground my teeth (was intensely irritated) at the luncheon-table, which would have feasted half-a-dozen families.—*The Mistletoe Bough*, 1885.

**Grips.**—**AT GRIPS WITH**—struggling hard against. C.

Tom was daily growing in manfulness and thoughtfulness, as every high-couraged and well-principled boy must, when he finds himself for the first time consciously at grips with self and the devil.—*HUGHES*.

**Grist.**—**TO BRING GRIST TO THE MILL**—to procure needful supplies; to be a source of profit. C.

A sly old Pope created twenty new saints to bring grist to the mill of (constitute a source of income for) the London clergy.—*BISHOP HORSLEY*.

The lawyer may be half-a-dozen things at the same time—a trader, a politician, a practical agriculturist, a land-agent, a coroner, a steeple-chase rider, a general jack-pudding. Everything brings grist to his mill, and the more irons he has in the fire the larger will be the number and the more varied the character of his clients.—*A. JESSOPP*, in *Nineteenth Century*, 1887.

**Grog.**—**GROG - BLOSSOMS**—the red pimples on a drunkard's nose. F.

A few grog-blossoms marked the neighbourhood of his nose.—*THOMAS HARDY*.

**Ground.**—**TO BREAK GROUND**—to commence operations; to take the first step in any undertaking. P.

**TO GAIN or GET GROUND**—to advance; to make progress. P.

It was very tiring and slow work, yet I did visibly gain ground.—*R. L. STEVENSON*.

At four in the afternoon we sighted a sail under our lee-bow, gave chase, and got ground of her apace till night came on.—*G. A. SALA*.

**TO LOSE GROUND**—to retreat; to give way; to become less powerful. P.

But, on the whole, I am unable to deny that the state and the nation have lost ground with respect to the great business of controlling the public charge.—*GLADSTONE*.

**TO HAVE THE GROUND CUT FROM UNDER ONE'S FEET**—to see what one relies on for support suddenly withdrawn. C.

His was not a practical mind, and it was sure to take him some time to realize what it means to have the ground cut from under your feet.—*Good Words*, 1887.

**TO HOLD ONE'S GROUND**—to maintain one's authority or influence. P.

Having shipped for an officer when he was not half a seaman, he found little pity with the crew, and was not man enough to hold his ground among them.—*R. H. DANA, JUN.*

**TO STAND ONE'S GROUND**—to be firm; to be unyielding. C.

Marvel, though with much difficulty, stood his ground, and refused to sell Cloverhill till he should be perfectly sure that Miss Barton would marry him, and till his relation should arrive in town and give his consent.—*MARIA EDGEWORTH*.

But she made a supreme effort over herself, and did her best to stand her ground.—*MRS. E. LYNN LINTON*.

**DOWN TO THE GROUND**—completely. S.

"America is the place," he said to himself. "Some sea-coast city in South America would suit me down to the ground."—*MISS BRADDON*.

**Grow.**—**TO GROW UPON**—to obtain great influence over; to become prized. P.

It was a face rather lovable than beautiful, rather sensitive than intellectual—a face which grew upon you as you looked at it, and which was always pleasant to look upon.—*W. E. NORRIS*.

**Grub.**—**GRUB STREET**—the name of a low quarter in London inhabited formerly by poor authors. As a noun,



Grub Street signifies poor, mean authors; as an adjective, mean, poor, low. P. The street is now called Milton Street.

Johnson came among them the solitary specimen of a past age, the last survivor of the genuine race of Grub Street hacks.—MACAULAY.

GRUB AND BUB—victuals and drink. S.

**Gruel.**—TO GIVE A PERSON HIS GRUEL—to punish a person severely; to kill him. S.

He refused, and harsh language ensued,

Which ended at length in a duel,  
When he that was mildest in mood  
Gave the turbulent rascal his  
gruel.—BARHAM.

**Grundy.**—MRS. GRUNDY—jealous neighbours; the scandal-loving portion of the community. C. The name comes from Morton's novel *Speed the Plough* (1798), where one of the characters, Mrs. Ashfield, is always exclaiming, "What will Mrs. Grundy say?" Mrs. Grundy was her neighbour.

These awful rules of propriety, and that dreadful Mrs. Grundy (the thought of what one's neighbours will say), appear on the scene, and of course spoil everything.—*Blackwood's Magazine*, 1887.

**Guard.**—TO BE ON ONE'S GUARD—to be watchful and prepared for an attack. P.

Their pa and ma being seized  
With a tiresome complaint, which,  
in some seasons,

People are apt to be seized  
With, who're not on their guard  
against plum-seasons,

Their medical man shook his head,  
As he could not get well to the root  
of it.—BARHAM.

TO PUT A MAN ON HIS GUARD—to warn him; to make him careful. P.

It was in such an outburst of rage that he had assaulted John in the inn-yard of Wakkerstrom, and thereby put him on his guard against him.—H. R. HAGGARD.

OFF ONE'S GUARD—heedless; forgetful; in a careless state. P.

Isaac caught both faces off their guard, and read the men as by a lightning flash to the bottom line of their hearts.—C. READE.

**Gulf.**—A GREAT GULF FIXED—a complete and permanent cause of separation; a radical difference and divergence. P. The phrase comes from the parable of Dives and Lazarus. See Luke xvi. 26.

Between him and Mr. Carruthers there was a great gulf fixed.—E. YATES.

For forty years and more I lived among savages and studied them and their ways; and now for several years I have lived here in England, and have in my own stupid manner done my best to learn the ways of the children of light, and what have I found? A great gulf fixed? No, only a very little one.—H. R. HAGGARD.

**Gun.**—A GREAT GUN—a noted personage. C.

Time flew on, and the great guns one by one returned—Peel, Graham, Goulbourn, Hardinge, Herries.—BEACONSFIELD.

TO BLOW GREAT GUNS—to be very stormy; to blow a heavy gale. P.

At last it blew great guns; and one night, as the sun went down crimson in the Gulf of Florida, the sea running mountains high, I saw Captain Sebor himself was fidgety.—C. READE.

**Guts.**—TO HAVE GUTS IN THE BRAIN—to have sense; to be full of intelligence. Old-fashioned.

The fellow's well enough, if he had any guts in his brain.—SWIFT.

**Gutter.**—OUT OF THE GUTTER—of low origin. P.

"We could never have supposed one of our blood would commit the crime of marrying a plebeian—and for love!"

"Then why do you marry your sons to girls out of the gutter?" (low-born girls), was sometimes the rejoinder.—*National Review*, 1887.

## H

**Hack.**—AT HACK (or HECK) AND MANGER—profusely; extravagantly. F. Heck, or hack, is Scotch for a manger. The word is of Scandinavian origin.

The servants at Lochmarlie must be living at hack and manger.—MISS FERRIER.

**Hail.**—HAIL-FELLOW WELL-MET—familiar; on terms of easy intimacy. C. Also used as a noun.

It was not, I will frankly admit, a very righteous beginning to a young life to be hail-fellow well-met with a gang of deer-stealers.—G. A. SALA.

His rôle was that of a hail-fellow well-met with everybody.—SARAH TYTLER.

**Hair.**—TO A HAIR—to an extreme nicety. P.

Oh! that's her nose to a hair,—that's her eye exactly.—HALIBURTON.

TO SPLIT HAIRS—to dispute over petty points. P. A *hair-splitter* is a caviller.

Pray, don't let us be splitting hairs.—A. TROLLOPE.

BOTH OF A HAIR—both alike. F.

For the peddler and tinker, they are two notable knaves, both of a hair, and both cousin-germans to the devil.—GREENE.

HAIR STANDING ON END. This is a sign of terror. P. See STAND.

TO TAKE A HAIR OF THE DOG THAT BIT YOU. This was at one time supposed to be a cure for hydrophobia. The expression is commonly used now when a man, after heavy drinking, is advised to take a little more brandy or other liquor.

Decidedly, too, the homœopathic system must be founded on great natural facts, and there is philosophy, born of the observation of human nature, in the somewhat vulgar proverb that recommends a hair of the dog that bit you.—H. R. HAGGARD.

TO TURN A HAIR—to show signs of fatigue. C. A phrase

taken from horsemanship, and properly only applicable to a horse, but now used generally.

Flushington would toil manfully through the most realistic descriptions (in French novels) without turning a hair.—F. ANSTEY.

Then the fiddlers began—the celebrated Mellstock fiddlers, who, given free stripping, could play from sunset to dawn without turning a hair.—R. D. BLACKMORE, in *Murray's Magazine*, 1888.

**Half.**—HALF-SEAS OVER—in a semi-drunken state; confused with drink. F.

But Jason put it back as he was going to fill again, saying, "No, Sir Condy, it shan't be said of me I got your signature to this deed when you were half-seas over."—MARIA EDGEWORTH.

A BAD HALFPENNY—something which is supposed to return to the owner, however often he tries to get quit of it. C.

It was not the first time, nor the second, that I had gone away—as it seemed, permanently—but yet returned, like the bad halfpenny.—N. HAWTHORNE.

HALF THE BATTLE—no small part of the difficulty overcome. C.

To provide the patient with a good bed, fresh air, and suitable warmth is half the battle (will do as much as all things else for his recovery).

BETTER HALF—a wife. See BETTER.

**Halloo.**—DON'T HALLOO TILL YOU'RE OUT OF THE WOOD—be careful about showing premature signs of exultation. C. A favourite saying of the Duke of Wellington.

When Wellington had driven the French out of Portugal, the Portuguese issued a print of the Duke, bearing the legend underneath—"Invincible Wellington, from grateful Portugal." A friend having sent the Duke a copy of the print, he struck out the word "Invincible" with a dash of his pen, and wrote below, "Don't halloo till you're out of the wood."

**Halting.**—THE HALTING FOOT OF JUSTICE—an expression borrowed from Latin literature, signifying the slow but sure punishment which follows wrong-doers. P.

Justice, though with halting foot, had been on his track, and his old crime of Egyptian days found him out; at last.—*The Times*, 1887.

**Hammer.**—TO GO IT HAMMER AND TONGS—to act violently and recklessly; to throw all one's energies into anything. C.

The ancient rules of a fair fight were utterly disregarded; both parties went at it hammer and tongs, and hit one another anywhere with anything.—JAMES PAYN.

**TO BRING TO THE HAMMER**—to sell by auction. P.

All Diggs's *penates* (household effects), for the time being, were brought to the hammer.—HUGHES.

**TO SELL UNDER THE HAMMER**—to sell by auction. P.

He threatened to foreclose, and sell the house under the hammer.—C. READE.

**Hand.**—IN HAND—(a) under control. P.

The other was laughed at behind his back, and outwitted by the young man he thought he had so well in hand (completely under control).—JANE AUSTEN.

—(b) in present possession; ready for use. P.

"You are in the fortunate position of having a competence of your own, I conclude."

"Well, yes; that is, I come into it on my majority—something in land and also in hand."—BESANT.

—(c) under discussion. P.

Mrs. Nickleby glided, by an easy change of the conversation, occasionally into various other anecdotes, no less remarkable for their strict application to the subject in hand.—DICKENS.

**TO KEEP IN HAND**—to direct or manage. P.

As keeping in hand the home-farm at Domwell, he had to tell what every field was to bear next year.—JANE AUSTEN.

**TO TAKE IN HAND**—to take charge of; to pay attention to. P.

I have asked Herr Hoffman to take me in hand.—*Leisure Hour*, 1887.

**AT HAND**—near; close to one.

P. Used both of time and of place.

Mr. Woodhouse was to be talked into an acquiescence of his daughter's going out to dinner on a day now near at hand (soon to arrive).—JANE AUSTEN.

**TO COME TO HAND**—to be received. P.

"Your letter came to hand yesterday morning, Dr. Tempest," said Mr. Crawley.—A. TROLLOPE.

**AT FIRST-HAND**—directly; without any intermediate process. P.

Could we not have a school for great men, just as they used to have a school of prophets?... They would be taught to speak; they would be taught to study mankind at first-hand and not by reports; they would be taught to write, to reason, to investigate; above all, they would be taught that remarkable history, the history of progress.—BESANT.

Oh, indeed, I should much rather come here at first-hand if you will have me.—JANE AUSTEN.

**AT SECOND-HAND**—not directly; through an intermediary. P.

He kept up just so much communication with them as to inform them, at second-hand or at third-hand, which measures to impede and if possible to defeat.—TREVELYAN.

**OUT OF HAND.**—(a) directly; at once. P.

Gather we our forces out of hand, and set upon our boasting enemy. SHAKESPEARE.

Sir Terence, in a tone of jocosse, wheedling expostulation, entreated him to have the carriage finished out of hand (forthwith).—MARIA EDGEWORTH.

—(b) ended; finished. P.

Were these inward wars once out of hand (over),

We would, dear lords, unto the Holy Land.—SHAKESPEARE.

**HAND OVER HAND**—at a rapid rate. C.

He made money hand over hand.—HALIBURTON.

**HAND OVER HEAD**—leisurely; easily. P.

He set his magnificent main-sail and fore-sail and main-jib, and came up with the ship hand over head,

the moderate breeze giving him an advantage.—C. READE.

**AN OLD HAND**—an experienced person. P.

Thomas was too old a hand (prudent a personage) to make light of anything.—BLACKMORE.

I am an old Parliamentary hand.—W. E. GLADSTONE.

**A GREAT HAND AT ANYTHING**—very well skilled in it; very prone to it. C.

He is a great hand at a flam (an inveterate liar).—HALIBURTON.

Good is a great hand at talking.—H. R. HAGGARD.

**WITH A HIGH HAND**—arrogantly; imperiously. P.

We have no time now for such trumpery; we must carry things now with a much higher hand (more imperiously).—BLACKMORE.

**TO GET OR GAIN THE UPPER HAND**—to obtain the mastery. P.

It seems to me that the old Tory influence has gained the upper hand.—J. CHAMBERLAIN, M.P.

**FROM HAND TO MOUTH**—without making any provision for the morrow; consuming every day what is earned. P.

No winter passes without reports of bitter distress in Korea. The general mass of the inhabitants live from hand to mouth, and can barely support themselves at the best of times.—*Japan Mail*, 1886.

**TO FIGHT FOR ONE'S OWN HAND**—to look after one's own interests. P.

He had won the respect of his official superiors by showing that, in case of need, he could fight for his own hand (struggle on behalf of his own interests).—TREVELYAN.

**HAND AND GLOVE OR HAND IN GLOVE**—on very intimate terms. P.

And prate and preach about what others prove,

As if the world and they were hand and glove.—COWPER.

*Ecp.*—On the most familiar terms.

We thought him just the same man as ever—hand and glove (intimate) with every one.—MARIA EDGEWORTH.

We were hand and glove, the old man and me.—C. READE.

If we go hand and glove with oil, tobacco, corn, sugar, etc., we must, at least, get confounded with these commodities.—H. CONWAY.

**TO LEND A HAND**—to help. C.

Here comes a huntsman out of the woods dragging a bear which he has shot, and shouting to the neighbours to lend him a hand.—N. EAWTHORNE.

**TO BEAR A HAND**—to be quick. F.

"Stop, stop, daddy," said a little half-naked imp of a boy, "stop till I get my cock-shy." "Well, bear a hand then," said he, "or he'll be off; I won't wait a minute."—HALIBURTON.

**HAND IN HAND**—(a) with the hands joined; close together; linked in friendly fashion. P.

Now we are tottering down, John;

But hand in hand we'll go,

And sleep together at the foot,

John Anderson, my jo.—BURNS.

—(b) in conjunction; in union. P.

They were unable to see how parochial affairs could go on unless they worked hand in hand with the curate.—H. CONWAY.

**TO MAKE A POOR HAND AT**—to make little impression upon; to make little progress with. C.

Notwithstanding the captain's excessive joviality, he made but a poor hand at the smoky tongue.—DICKENS.

**TO MAKE NO HAND OF**—to be unable to explain. C.

No, sir, I can make no hand of it; I can't describe him.—R. L. STEVENSON.

**TO GIVE ONE'S HAND UPON ANYTHING**—to pledge one's honour to fulfil a promise. P.

The moment I choose, I can be rid of Mr. Hyde; I give you my hand upon that (promise you that solemnly).—R. L. STEVENSON.

**ON HAND**—in one's possession. P.

Last year I believe it was something awful; you could see at the end of the season how the mothers were beginning to pull long faces when they thought of having to start off for Baden-Baden with a whole lot of unsaleable articles on hand.—WM. BLACK.

**Hands.**—**TO HOLD ONE'S HANDS**—to do nothing; to refrain from interfering. P.

So, with something of an ill grace, Lord Salisbury bade those of his inclining to hold their hands, and the Land Bill of 1881 became law.—JUSTIN M'CARTHY.

TO LAY HANDS ON—to seize;  
to lay hold of. P.

Lay hands on the villain.

SHAKESPEARE.

TO SHAKE HANDS WITH—to salute by grasping the hand. P.

The monarch is forced to shake hands with the very politicians who have just brought before the House the abolition of the royal prerogative.—OUIDA.

TO HAVE UPON ONE'S HANDS—to be responsible for; to have charge of. C.

The son made various unsuccessful provisions for himself, and still continued on his father's hands.—W. D. HOWELLS.

Patty had all the business of the house upon her hands.—MARIA EDGEWORTH.

TO TAKE OFF ONE'S HANDS—to free from a burden. C.

No one will take Ugly Mug off my hands, even as a gift.—FLORENCE MARRYAT.

ON ALL HANDS—everywhere. C.

I believe it's admitted on all hands that *they* (the young men at Oxford) know what's good, and don't coddle themselves.—DICKENS.

MY HANDS ARE FULL—I am very busy; I have plenty of work to do. C.

Robinson's hands were now full: he made brushes, and every day put some of them to the test upon the floor and walls of the building.—C. READE.

TO CHANGE HANDS—to go into the possession of another. P.

And so they haggled on for a little longer, but at the end of the interview Dandy had changed hands, and was permanently engaged as a member of Mr. Punch's travelling company.—F. ANSTEY.

**Handle.**—TO GIVE A HANDLE TO—to supply with an occasion. P.

The defence of Vatinius gave a plausible handle (furnished a fair opportunity) for some censure upon Cicero.—MALMOTH.

As soon as it is known that we have kept the child here so strangely, we give a handle to suspicion and scandal.—HUGH CONWAY.

TO HANDLE WITHOUT MITTENS, or GLOVES—to treat without any superfluous politeness or

gentleness; to attack vigorously. P.

He declares that it is time for the good and true men to handle the impostors without gloves.—*North American Review*, 1887.

A HANDLE TO ONE'S NAME—a title. C.

Now he has got a handle to his name, and he'll live in clover all his life.—A. TROLLOPE.

Foster went forward into the fore-castle as a common sailor and lost the handle to his name (was no more addressed as *Mr. Foster*).—R. H. DANA, JUN.

TO GO OFF THE HANDLE—to die. S.

My old gentleman means to be mayor, or governor, or president, or something or other before he goes off the handle.—O. W. HOLMES.

**Handsome.**—TO DO THE HANDSOME THING BY ANOTHER PERSON—to behave liberally towards him. P.

She hoped it would be a match, and that his lordship would do the handsome thing by his nephew.—FIELDING.

**Handwriting.**—THE HANDWRITING ON THE WALL—the announcement of an approaching catastrophe. P. See the Bible, Dan. v. 5-31. At the feast of Belshazzar, the king of Babylon, there "came forth fingers of a man's hand, and wrote over against the candlestick upon the plaster of the wall of the king's palace: and the king saw the part of the hand that wrote. . . . And this is the writing that was written, *Mene, Mene, Tekel, Upharsin*. This is the interpretation of the thing: *Mene*; God hath numbered thy kingdom, and finished it. *Tekel*; Thou art weighed in the balances, and found wanting. *Peres*; Thy kingdom is divided, and given to the Medes and Persians. . . . In that night was Belshazzar the king of the Chaldeans slain. And Darius the Median took the kingdom."

**Hang.**—TO HANG FIRE—to delay the accomplishment; to come to no decisive result. P.

The plot, too, which had been supported for four months by the sole evidence of Oates, began to hang fire.—GREEN.

TO HANG OUT—to lodge; to live. S.

I say, old boy, where do you hang out?—DICKENS.

TO HANG IN CHAINS—to suspend a criminal's body in an iron frame, as a public spectacle. P.

They hanged him in chains for a show.—TENNYSON.

TO GET THE HANG OF A THING—to understand the general meaning, drift, or principle of anything. F.

TO HANG BY A THREAD—to be in a very precarious position or condition. P.

A sailor knows too well that his life hangs by a thread to wish to be often reminded of it.—R. H. DANA, JUN.

A HANG-DOG LOOK—a guilty, depressed appearance. F.

"He, he!" tittered his friend, "you are so—so very funny!"

"I need be," remarked Ralph dryly, "for this is rather dull and chilling. Look a little brisker, man, and not so hang-dog like."—DICKENS.

**Hank.**—HANK FOR HANK—on equal terms. C.

If we become partners, it must be a hank-for-hank arrangement (an arrangement where we shall have equal profits).

**Happy.**—HAPPY-GO-LUCKY—improvident; heedless. C.

In the happy-go-lucky way of his class.—C. READE.

THE HAPPY DESPATCH—suicide; a name commonly given to the Japanese method. C.

It was to provide Lord Harry Brentwood with a seat (in Parliament) that I was to commit this act of happy despatch (political suicide).—*Mistletoe Bough*, 1885.

**Hard.**—HARD AS THE NETHER MILLSTONE—very hard; un-

feeling and obdurate. P. Generally applied to human character.

We in the wilderness are exposed to temptations which go some way to make us silly and soft-hearted. Somehow, few of us are certain to keep our hearts as hard as the nether millstone.—*Nineteenth Century*, 1887.

A HARD CASE—an irreclaimably bad person. C.

He was a fellow-clerk of mine, and a hard case.—R. L. STEVENSON.

HARD AND FAST—securely. P.

"You can't mean Smike?" cried Miss Squeers, clapping her hands.

"Yes, I can, though," rejoined her father. "I've got him hard and fast."—DICKENS.

TO GO HARD WITH ONE. Said where any one fares ill or has bad luck. P.

It will go hard with poor Antonius. SHAKESPEARE.

IT SHALL GO HARD BUT I WILL OR IF I DO NOT—I shall most surely. P.

It shall go hard if Cambio go without her.—SHAKESPEARE.

*Exp.*—Cambio shall certainly go with her.

HARD BY—in the immediate vicinity; close to. P.

The news next obtained of the elephant was that he had killed several persons hard by.—*Chambers's Journal*, 1887.

HARD LINES—harsh treatment; unfortunate conditions. C.

That was hard lines for me, after I had given up everything for the sake of getting you an education which was to be a fortune to you.—GEORGE ELIOT.

HARD UP—having little money to pay one's debts; in monetary difficulties. C.

Every man in England who was hard up, or had a hard-up friend, wrote to him for money in loan, with or without security.—BESANT.

**Hare.**—AS MAD AS A MARCH HARE—crazy; insane. P.

"Oh," said the admiral, "then he is mad?"

"As a March hare, sir. And I'm afraid putting him in irons will make him worse. It is a case for a lunatic asylum."—C. READE.

**THE HARE'S FOOT**—the brush used by ladies for applying rouge. C.

The heart of poor dear Babs gave a bound which brought a colour into her face brighter than that which the hare's foot had left.—MRS. E. LYNN LINTON.

**Hark.** — TO HARK BACK—to return to a subject which has been dropped; to begin again where one has left off. P.

Had they gone and told Silver, all might have turned out differently; but they had their orders, I suppose, and decided to sit quietly where they were and hark back again to "Lilliburlero" (commence singing "Lilliburlero" again).—R. L. STEVENSON.

**Harness.** — TO DIE IN HARNESS—to continue at one's occupation until one's death; to refuse to retire from active life. C.

Nevertheless it was his (Lord Shaftesbury's) constant prayer that he might die in harness, and his last years were full of unceasing activity.—*Leisure Hour*, 1887.

**Harp.** — TO HARP ON THE SAME STRING—to continue speaking on the same subject. C.

His mind, she thought, was certainly wandering, and, as often happens, it continued to harp on the same string.—JAMES PAYN.

**Harum.** — HARUM - SCARUM—wild; reckless. C.

They had a quarrel with Sir Thomas Newcome's own son, a harum-scarum lad, who ran away, and then was sent to India.—THACKERAY.

**Hash.** — TO SETTLE A MAN'S HASH FOR HIM—to overthrow his schemes; to ruin him. S.

At Liverpool she (the elephant) laid hold of Bernard, and would have settled his hash for (killed) him, but Elliot came between them.—C. READE.

**Haste.** — THE MORE HASTE THE LESS SPEED—excessive haste is often the cause of delay. C.

Women are "fickle cattle," I remember—I am sure my dear wife will excuse my saying so in her presence—and "most haste" is often "worst speed" with them.—FLORANCE MARRYAT.

**Hat.** — TO HANG UP ONE'S HAT IN A HOUSE—to make oneself at home; to enter into occupation. F. Visitors usually carry their hats in their hands when making a short visit; to hang up the hat implies special intimacy or a regular invitation.

"Eight hundred a year, and as nice a house as any gentleman could wish to hang up his hat in," said Mr. Cumming.—A. TROLLOPE.

**TO PASS ROUND THE HAT**—to solicit subscriptions. C.

**A BAD HAT**—a good-for-nothing fellow. F.

There was a fellow in my Katie's family who was formerly in the army, and turned out a very bad hat indeed.—BESANT.

**Hatches.** — TO BE UNDER HATCHES—to be in a state of depression or poverty; to be dead. C.

Well, he's dead now and under hatches.—R. L. STEVENSON.

**Hatchet.** — TO BURY THE HATCHET—to cease fighting; to become friendly. C. A phrase borrowed from a Red Indian custom.

Dr. Andrew Marshall made it up with his adversary, and they lived on friendly terms ever afterwards. Why don't some of our living *medici* bury the hatchet with a like effective ceremony?—JEAFFRESON.

**TO DIG UP THE HATCHET**—to renew hostilities. C.

**TO TAKE UP THE HATCHET**—to make war. C.

**TO THROW THE HATCHET**—to tell fabulous stories. F.

**Haul.** — TO HAUL OVER THE COALS. See COAL.

**TO HAUL IN WITH**—to sail close to the wind, in order to approach more closely an object. A nautical phrase.

**TO HAUL OFF**—to sail close to the wind, in order to avoid an object. A nautical phrase.

**TO HAUL ROUND**—(of the wind) to shift to any point on the compass. A nautical phrase.

**TO HAUL THE WIND**—to turn the head of the ship nearer to that point from which the wind blows. A nautical phrase.

**Have.**—**TO HAVE AT A PERSON**—to try to strike or hit him. C. A *have-at-him* is a stroke or thrust.

And therefore, Peter, have at thee (I'll hit thee) with a downright blow.

—SHAKESPEARE.

Well, come here and I'll have at you in the vulgar tongue. — C. READE.

**TO HAVE AT A THING**—to begin it or attempt it. C.

Have at (I'll begin) it with you. — SHAKESPEARE.

**TO HAVE IT OUT (WITH A PERSON)**

—(a) to settle a disputed point; to challenge another because of some offence of which he has been guilty. C.

I marched back to our rooms feeling savagely inclined to have it out with Forbes for (demand from Forbes an explanation of) his selfishness and lack of consideration. — *Macmillan's Magazine*, 1887.

—(b) to finish it; to enjoy the rest of it. C.

During the remainder of the day Mr. Browdie was in a very odd and excitable state; bursting occasionally into an explosion of laughter, and then taking up his hat and running into the coachyard to have it out by himself. — DICKENS.

**TO HAVE A CARE**—to be cautious. C.

Have a care, Joe; that girl is setting her cap at you. — THACKERAY.

**TO HAVE NOTHING FOR IT**—to have no alternative. P.

He had nothing for it but to disperse his army. — BURTON.

**HE HAD LIKE TO HAVE**—he came near having. P.

Wherever the Giant came, all fell before him; but the Dwarf had like to have been (was nearly) killed more than once. — GOLDSMITH.

**Hawk.**—**TO KNOW A HAWK FROM A HERNSHAW**—to be clever; to be wideawake. C.

A hershaw is a kind of heron. When the wind is southerly I know a hawk from a hershaw (or hand-saw). — SHAKESPEARE.

**Hawse.**—**TO COME IN AT THE HAWSE-HOLES**—to enter the navy at the lowest grade. F.

**Hay.**—**TO MAKE HAY WHILE THE SUN SHINES**—to take every advantage of a favourable opportunity. P.

If Patty had not been wise in her generation—if she had not made her hay while the sun shone, and lined her nest while feathers were flying abroad—on the death of her master she would have come to cruel ends. — MRS. E. LYNN LINTON.

**BETWEEN HAY AND GRASS**—in an unformed state; hobble-de-hoy. F. An Americanism, said of youths between boyhood and manhood.

**TO MAKE HAY OF**—to throw into confusion; to disturb. F.

Oh, father, you are making hay of my things. — MARIA EDGEWORTH.

**Head.**—**TO HAVE A HEAD ON ONE'S SHOULDERS**—to be possessed of judgment and discretion. P.

To be sure, her father had a head on his shoulders, and had sent her to school, contrary to the custom of the country. — C. READE.

**TO EAT HIS HEAD OFF**—(of a horse) to do little or no work; costing more in food than he is worth. C.

It was my duty to ride, sir, a very considerable distance on a mare who had been eating her head off (resting lazily in her stable). — BLACKMORE.

**TO TAKE IT INTO ONE'S HEAD**—to conceive a sudden notion. F. See TAKE.

Francis had taken it into his head to stroll over to Whitestone's that evening.

**TO TURN ONE'S HEAD**—to make vain or unreasonable. C.

Well, he fairly turned Sall's head; the more we wanted her to give him up, the more she wouldn't. — HALI-BURTON.

**TO PUT OUT OF ONE'S HEAD**—to forget; to drive away the thought of. C.

Emma at last, in order to put the Martins out of her head, was obliged to hurry on the news, which she had meant to give with so much caution. — JANE AUSTEN.



**HEADS OR TAILS?**—A cry used in tossing up a British coin. The face side and the reverse side of the coin are known respectively as heads (with reference to the King's head stamped on that side), and as tails, a term which has no particular significance.

If you come out heads (says Cripps, addressing an old sixpence which he is about to toss), little Ethy shall go; if you come out tails, I shall take it for a sign that we ought to turn tail in (retreat from) this here job.—**BLACKMORE.**

**TO MAKE NEITHER HEAD NOR TAIL OF ANYTHING**—to be unable to understand or find meaning in any statement or event. C.

You did say some queer things, ma'am, and I couldn't make head nor tail of what you said.—**MRS. OLIPHANT.**

**OVER HEAD AND EARS**—completely. C.

Kit is over head and ears (in love), and she will be the same with him after that fine rescue.—**BLACKMORE.**

He's over head and ears in debt.—**THACKERAY.**

**HEAD - OVER - HEELS**—hurriedly; before one has time to consider the matter. C.

This trust which he had taken on him without thinking about it, head-over-heels in fact, was the centre and turning-point of his school life.—**HUGHES.**

**TO GIVE THE HEAD TO A HORSE**—to allow it freedom. C.

He gave his able horse the head.  
**SHAKESPEARE.**

**TO LET A MAN HAVE HIS HEAD**—to allow him freedom. F.

A phrase borrowed from the last, and originally only applicable to a horse.

She let him have his head for a bit, and then, when he'd got quite accustomed to the best of everything and couldn't live without it, she turned him into the street, where there is no claret and no champagne.—**BESANT.**

**HEAD AND SHOULDERS**—by the height of the head and shoulders. C.

My son is head and shoulders taller than his mother.

**TO COME TO A HEAD**—to ripen; to approach completion. P.

The plot was discovered before it came to a head.

**HEAD AND FRONT**—the outstanding and important part. P.

"Your good conversation in Christ"  
—"As he who called you is holy, be ye holy in all your conversation." This is the head and front of the matter with the writer.—**M. ARNOLD.**

**OFF ONE'S HEAD**—crazy; excited, and not under the guidance of one's reason; delirious. C.

His three companions exchanged a second look of meaning, and one of the men whispered to his mate, "He's clean off his head" (he is no longer sane).—*All the Year Round*, 1887.

**TO BUY OR SELL A PROPERTY OVER ONE'S HEAD**—to buy or sell without consulting the occupants. C.

Now his return to Beaton Brows, his crafty purchase of Mock Beggar over their heads, and his reputed wealth, bid fair to poison the whole stream of social life for them.—**MRS. E. LYNN LINTON.**

"What will become of Red Windows?"

"It will be sold over my head."—*Chambers's Journal*, 1888.

**TO KEEP ONE'S HEAD ABOVE WATER**—to avoid bankruptcy. C.

He is not, like our friend Sir Hyacinth O'Brien, forced to sell tongue and brains and conscience to keep his head above water.—**MARIA EDGEWORTH.**

**Heap.**—**STRUCK ALL OF A HEAP**—completely astonished. F.

I thought he'd fainted too; he was so struck all of a heap.—**HALIBURTON.**

**Hear.**—**TO HEAR TELL OF**—to hear by report; to be informed of. F.

I never heard tell of a man becoming a dressmaker.—**HALIBURTON.**

**Heart.**—**TO TAKE HEART**—to become hopeful; to feel encouraged. P.

It is difficult for the farmer, particularly in some districts of Fife, to take heart after the experience of the last few days with their ceaseless torrents.—*St. Andrews Citizen*, 1886.

**TO TAKE ANYTHING TO HEART**—to feel deeply pained about anything. P.

I would not shame you by seeming to take them to heart or treat them earnestly for an instant.—DICKENS.

**TO BREAK ONE'S HEART**—to die of disappointment; to be mortally disappointed; to cause bitter grief or sorrow to one.

He (Lord Aberdeen) entered into the Crimean War, and it broke his heart (caused his death from grief).—M. ARNOLD.

But his friend talked, and told the other officers how Greaves had been jilted, and was breaking his heart (dying of grief).—C. READE.

**IN ONE'S HEART OF HEARTS**—in the inmost recesses of the heart; privately; secretly. P.

In his heart of hearts he feared lest there might be some flaw in the young man's story.—JAMES PAYN.

**TO CARRY OR WEAR ONE'S HEART UPON ONE'S SLEEVE**—to expose one's inmost thoughts to one's neighbours. P.

In his youth, and in his unreserved intercourse with his sisters, he (Beaconsfield) would have appeared to carry a warm heart upon his sleeve (displayed unreservedly inner feelings of kindness).—*Edinburgh Review*, 1886.

'Tis not long after  
But I will wear my heart upon my  
sleeve

For daws to peekat.—SHAKESPEARE.  
*Note*.—By "daws" are meant cap-  
tious, ill-natured people.

**HEART AND SOUL**—enthusiastic-  
ally. P.

He went into the scheme heart  
and soul (with enthusiasm).

**HIS HEART IS IN THE RIGHT PLACE**  
—he is of a kindly and sym-  
pathetic disposition. C. See  
RIGHT.

**TO HAVE AT HEART**—to be deeply  
interested in. P.

What a touching attachment that  
is which these poor fellows show to  
any one who has their cause at heart  
—even to any one who says he has.—  
THACKERAY.

**TO GET OR LEARN BY HEART**—to  
commit to memory. P.

She fell to laughing like one out of  
her right mind, and made me say

the name of the bog over, for her to  
get it by heart, a dozen times.—  
MARIA EDGEWORTH.

**TO HAVE ONE'S HEART IN ONE'S  
MOUTH**—to be frightened or  
startled. C.

"Old Thady," said my master just  
as he used to do, "how do you do?"

"Very well, I thank your honour's  
honour," said I; but I saw he was  
not well pleased, and my heart was  
in my mouth as I walked along with  
him.—MARIA EDGEWORTH.

**HEART WHOLE**—not in love. C.

No young woman could reject such  
an offer without consideration, if  
she were heart whole.—FLORENCE  
MARRYAT.

**TO TAKE HEART OF GRACE**—  
to feel one's courage revive. C.

At length Mr. Turner, taking heart  
of grace, ventured to doubt whether  
the doings described would have  
been tolerated by any head-master  
worthy of his high and responsible  
post.—W. E. NORRIS.

I told him I was come to the  
Queensferry on business, and, tak-  
ing heart of grace, asked him to  
direct me to the house of Mr. Ran-  
keillor.—R. L. STEVENSON.

**HIS HEART SANK INTO HIS BOOTS**  
—he lost hope or courage;  
he became deeply disheart-  
ened. C.

Perhaps it was this—perhaps it was  
the look of the island, with its gray  
melancholy woods, and wild stone  
spires, and the surf that we could  
both see and hear foaming and  
thundering on the steep beach—at  
least, although the sun shone bright  
and hot, and the shore birds were  
fishing and crying all around us, and  
you would have thought any one  
would have been glad to land after  
being so long at sea, my heart sank,  
as the saying is, into my boots; and  
from that first look onward, I hated  
the very thought of Treasure Island.  
—R. L. STEVENSON.

**AFTER ONE'S OWN HEART**—just  
such as one likes; dear to  
one. P.

It was, indeed, a representative  
gathering after the Talberts' own  
heart.—HUGH CONWAY.

**OUT OF HEART**—heavy; sodden.  
C.

The tillage-ground had been so ill  
managed by his predecessor that the  
land was what is called quite out of  
heart.—MARIA EDGEWORTH.

**Heaven.**—IN THE SEVENTH HEAVEN—in a state of intense delight or exaltation. P.

William Henry, for his part, was in the seventh heaven. . . . Those days at Stratford were the happiest days of his life.—JAMES PAYN.

**GOOD HEAVENS!**—an exclamation of surprise. C.

Sir Henry Steele broke in loudly, "Good heavens! well, he is an extraordinary man."—C. READE.

**Heavy.**—HEAVY IN HAND—deficient in verve; requiring to be urged on. C. A phrase originally used in driving.

He was a kind, honest fellow, though rather old-fashioned, and just a trifle heavy in hand.—JAMES PAYN.

**Heels.**—LAID BY THE HEELS—(a) prostrated. F.

When a very active man is suddenly laid by the heels, sad as the dispensation is, there are sure to be somewhere joy in it.—BLACKMORE.

—(b) put under arrest. F.

**TO TAKE TO ONE'S HEELS**—to run off. F.

Timothy's Bess's Ben first kicked out vigorously, then took to his heels (scampered away), and sought refuge behind his father's legs.—GEORGE ELIOT.

**DOWN AT HEELS, OR OUT AT HEELS**—having had or untidy shoes; in poor circumstances. C.

I am almost out at heels (in very low circumstances).—SHAKESPEARE.

Sneak into a corner . . . down at heels and out at elbows.—DARRELL.

**TO COOL OR KICK ONE'S HEELS**—to be made to wait when calling upon some great personage. C.

We cooled our heels during the ordinary and inevitable half-hour.—G. A. SALA.

I have been waiting, kicking my heels since the train came in.—SARAH TYTLER.

**TO TREAD UPON THE HEELS**—to follow closely. P.

One woe doth tread upon another's heels (follows another closely).—SHAKESPEARE.

**ACHILLES' HEEL**—the only vulnerable part. P. When Thetis dipped her son in the river Styx to make him invulnerable, she held him by the heel, and the part covered by her hand was the only part not washed by the water.

Hanover is the Achilles' heel (only assailable point) to invulnerable England.—CARLYLE.

**TO KICK UP THE HEELS**—to die. F.

His heels he'll kick up, Slain by an onslaught fierce of hick-up.—ROBERT BROWNING.

**TO COME OR FOLLOW UPON THE HEELS OF**—to follow closely; immediately succeeding. P.

Bread, I believe, has always been considered first, but the circus comes close upon its heels.—*Contemporary Review*, 1887.

*Exp.*—The multitude cries first for food, but soon it demands amusements.

The news of the sudden decease of old Mr. Caresfoot, of the discovery of Phillip's secret marriage and the death of his wife . . . and of many other things, that were some of them true and some of them false, following as they did upon the heels of the great dinner-party, and the announcement made thereat, threw the country-side into an indescribable ferment.—H. R. HAGGARD.

**TO GET THE HEELS OF ANOTHER**—to outstrip him. F.

O rare Strap, thou hast got the heels of me at last.—SMOLLETT.

**TO SHOW THE HEELS TO**—to outstrip. P.

My impatience has shown its heels to my politeness.—R. L. STEVENSON.

**TO SHOW A LIGHT PAIR OF HEELS**—to abscond. F.

The day after the discovery of the fraud, Stanton thought it prudent to show a light pair of heels.

**Helter.**—HELTER-SKELTER—in haste and confusion. C.

Colley held up a white handkerchief in his hand, and Breytenback fired, and down went the general all of a heap, and then they all ran helter-skelter down the hill.—H. R. HAGGARD.

**Hen.**—LIKE A HEN ON A HOT GIRDLE—very restless. F.

**TO SELL ONE'S HENS ON A RAINY DAY**—to sell at a disadvantage, or foolishly. F.

"Never mind our son," cried my wife. "Depend upon it, he knows what he is about. I'll warrant, we'll never see him sell his hens on a rainy day. I have seen him buy such bargains as would amaze one."—**GOLD-SMITH.**

**Hercules.** — **HERCULES'** LABOURS. Hercules, the mythical strong man of Greece, performed twelve labours or tasks, requiring enormous strength, for his brother Eurystheus. P. See **AUGEAN.**

That, too, is on the list of Hercules' labours, Peter mine.—**CHARLES KINGSLEY.**

**Here.** — **NEITHER HERE NOR THERE**—of no importance. C.

"Touching what neighbour Batts has said," he began in his usual slow and steadfast voice, "it may be neither here nor there."—**BLACK-MORE.**

**HERE AND THERE** — scattered about thinly; occurring at rare intervals. P.

I wind about, and in and out,  
With here a blossom sailing,  
And here and there a lusty trout,  
And here and there a grayling.

**TENNYSON.**

The Unitarians are, perhaps, the great people for taking what here and there on the surface seems to conflict most with common sense, arguing that it cannot be in the Bible, and getting rid of it.—**M. ARNOLD.**

**HERE'S TO YOU**—I drink to your good health. C. A somewhat old-fashioned phrase, used before drinking a glass of wine or cordial with a friend.

Here's to budgets, bags, and wallets!  
Here's to all the wandering train!

**BURNS.**

*Exp.*—The poet calls upon his hearers to fill their glasses and drink to the health of all jolly beggars.

**Herod.**—**TO OUT-HEROD HEROD**—to be more outrageous than the most outrageous; to pass all bounds; to rant. P. Herod was the blustering tyrant of the Old English mystery plays. See Shakespeare's *Hamlet*, act iii. sc. 2.

But Lord Randolph out-Herods Herod in the opposite direction.—*Fortnightly Review*, 1887.

There is nothing like giving a romp credit for a little boldness. To keep up her character she will out-Herod Herod.—**BEACONSFIELD.**

**Hic.** — **HIC JACET**—two Latin words, signifying *Here lies*, which frequently begin the inscription on a tombstone. P. Inscriptions were formerly very commonly couched in Latin.

On each brutal brow was plainly written the *hic jacet* of a soul dead within.—**E. BELLAMY.**

**Hide-and-seek.** — **TO PLAY HIDE-AND-SEEK WITH ANY ONE**—to seem to elude his pursuit. F. Hide-and-seek is a children's game, in which one hides and the others try to find him, or *vice versa*.

Indeed, the time passed so lightly in this good company that I began to be almost reconciled to my residence at Shaws; and nothing but the sight of my uncle and his eyes playing hide-and-seek with mine revived the force of my distrust.—**R. L. STEVENSON.**

**High.** — **ON HIGH**—aloft; in or to heaven. P.

The lark mounts up on high (to heaven).—**SHAKESPEARE.**

Thy seat is up on high (aloft).

**SHAKESPEARE.**

**HIGH JINKS**—uproarious fun; great sport. F.

There he found the eleven at high jinks after supper, Jack Raggles shouting comic songs and performing feats of strength.—**HUGHES.**

**HIGH AND DRY**—out of the water; in a dry place; safe. P.

Just where the eastern curve begins stands Kingscliff, a cluster of white cottages, fronted by a white beach, whereon some half-dozen of stout fishing-smacks are hauled up high and dry.—*Good Words*, 1887.

**HIGH TIME**—fully time. P. Used where a limit of time has been reached, and it is necessary to delay no more.

It was now high time (very necessary) to retire and take refreshment against the fatigues of the following day.—**GOLDSMITH.**

**HIGH WORDS**—an angry discussion. P.

Their talk that day had not been very pleasant; words, very like high words, had passed between them.—**GEORGE ELIOT.**

**TO BE ON THE HIGH HORSE OF THE HIGH ROPES; TO RIDE THE HIGH HORSE**—to have a haughty demeanour; to be overbearing. F.

Yes, I went there the night before last, but she was quite on the high ropes about something, and was so grand and mysterious that I couldn't make anything of her.—**DICKENS.**

He's an amusing fellow, and I've no objection to his making one at the Oyster Club; but he's a bit too fond of riding the high horse (of being arrogant).—**GEORGE ELIOT.**

**HIGH-FALUTIN'**—in a pretentious style; pompous. S.

His enemies have done their best to enlighten her as to the hollowness of his high-falutin' professions.—*Edinburgh Review*, 1882.

**WITH A HIGH HAND**—imperiously; arrogantly. P.

Mr. Tolair would have carried his mission with a very high hand if he had not been disconcerted by the very unexpected demonstrations with which it had been received.—**DICKENS.**

**A HIGH TEA**—"tea"—the evening meal—with meats and solid food. F.

Miss Gray need not trouble about dress; she always looked nice. That serge she was wearing would do capitally, if she did not grudge it, for sauntering about the fields and garden, being pulled about by the children, and sharing their dinner and high tea.—**SARAH TYTLER.**

**Hinges.**—**OFF THE HINGES**—in disorder; in a disturbed state. C.

At other times they are quite off the hinges, yielding themselves up to the way of their lusts and passions.—**SHARPE.**

**Hip.**—**HIP AND THIGH**—in no half-hearted way; showing no mercy. P.

"Protestants, I mean," says he (the priest), "are by the ears a-drivin' away at each other the whole blessed time, tooth and nail, hip and thigh, hammer and tongs."—**HALIBURTON.**

**TO SMITE HIP AND THIGH**—to overthrow with great slaughter. C.

"We shall smite them hip and thigh" (defeat them utterly), he cried.—**H. CONWAY.**

It was that seventeen pounds to Grobury the baker, for flour, which made the butcher so fixedly determined to smite the poor clergyman hip and thigh.—**A. TROLLOPE.**

**TO HAVE ON THE HIP**—to gain the advantage over in a struggle. C. A wrestling phrase.

If I can catch him once upon the hip, I will feed fat the ancient grudge I bear him.—**SHAKESPEARE.**

How would Crawley look at him—Crawley, who had already once had him on the hip?—**A. TROLLOPE.**

**Hit.**—**TO HIT OFF**—to describe in a terse and clever manner. C.

Goldsmith concocted a series of epigrammatic sketches, under the title of *Retaliation*, in which the characters of his distinguished intimates were admirably hit off with a mixture of generous praise and good-humoured raillery.—**W. IRVING.**

**TO HIT IT OFF TOGETHER**—to agree; to suit each other. C.

You should have seen Kemble and him together; it was as good as any play. They don't hit it off together so well (find each other so congenial) as you and I do.—**JAMES PAYN.**

**TO HIT THE NAIL ON THE HEAD**—to speak appositely; to touch the exact point in question. P.

We have already had Quintilian's witness, how right conduct brings joy. . . . And Bishop Wilson, always hitting the right nail on the head in matters of this sort, remarks that, "If it were not for the practical difficulties attending it, virtue would hardly be distinguishable from a kind of sensuality."—**M. ARNOLD.**

**TO HIT UPON**—to light upon; to discover. P.

I can never hit on's (recall exactly his) name.—**SHAKESPEARE.**

I have hit upon (discovered) such an expedient.—**GOLDSMITH.**

**TO HIT OUT**—to strike with the fists straight from the shoulder; to box in a serious fashion. P.

**Hither.**—HITHER AND THITHER—in various directions; to and fro. P.

**H.M.S.**—H.M.S.—an abbreviation for His Majesty's ship, or His Majesty's service P.

**Hob.**—HOB AND NOB, or HOB-NOB. A phrase used of companions drinking together in a friendly fashion. F. Hence the verb *to hob-nob*, or *to hob-and-nob*.

"Have another glass?"—"With you, hob-and-nob," returned the sergeant.—DICKENS.

I have seen him and his poor companion hob-and-nobbing together.—THACKERAY.

**Hobby.**—TO RIDE A HOBBY—to follow a favourite pursuit, or introduce a favourite subject into conversation with a childish eagerness. P.

Nevertheless, some ladies have hobbies which they ride with considerable persistence. Mrs. Jenynge's hobby was a sort of hearse-horse, for it consisted in a devotion to the memory of her late second husband.—JAMES PAYN.

**TO RIDE A HOBBY TO DEATH**—to weary people utterly with one's peculiar notions on a subject. P.

**Hobson.**—HOBSON'S CHOICE—no choice at all. C. Said to be derived from the name of a Cambridge livery-stable keeper, who insisted on each customer taking the horse that was nearest the door.

No university man would ride him, even upon Hobson's choice (if he could get no other to ride).—BLACKMORE.

**Hocus-pocus.**—HOCUS-POCUS—deception; underhand dealing. F. Said to be a play on the words *Hoc est corpus*, used in the Mass.

Our author is playing *hocus-pocus* (hoodwinking his readers) in the very similitude he takes from that juggler.—BENTLEY.

The hostess was too adroit at that *hocus-pocus* of the table which often is practised in cheap boarding-

houses. No one could conjure a single joint through a greater variety of forms.—WASHINGTON IRVING.

**Hog.**—TO GO THE WHOLE HOG—to have everything that can be got; to refuse to be satisfied with merely a portion. American slang.

But since we introduced the railroads, if we don't go ahead it's a pity. We never fairly knew what going the whole hog was till then.—HALIBURTON.

**Hoist.**—HOIST WITH OR BY ONE'S OWN PETARD—destroyed by one's own machinations, framed for the destruction of others. P. See Shakespeare's *Hamlet*, act iii. sc. 4.

It's too disastrous a victory. I'm hoist by my own petard—caught in my own mouse-trap.—W. D. HOWELLS.

**Hoity.**—HOITY-TOITY. An exclamation signifying that the person addressed has been speaking or acting petulantly and absurdly. C.

"Hoity-toity!" cries Honour; "madam is in her airs, I protest."—FIELDING.

**Hold.**—TO HOLD BY—to support; to approve of. C.

Even the paterfamilias who did not hold by stage plays made an exception in honour of the Bard of Avon.—JAMES PAYN.

**TO HOLD FORTH**—to speak in public, generally in praise of something. P.

A pretty conjurer, telling fortunes, held forth in the market-place.—L'ESTRANGE.

The small boys, who are great speculators on the prowess of their elders, used to hold forth to (harangue) one another about Williams's great strength.—HUGHES.

**TO HOLD OFF**—to remain at a distance; to refuse to join in any undertaking. P.

If you love me, hold not off.

SHAKESPEARE.

**TO HOLD ON**—to last; to continue. P.

The trade held on (continued) for many years after the bishops became Protestants.—SWIFT.

**TO HOLD OUT**—to offer resistance ; not to succumb or yield.

A consumptive person may hold out (not succumb to the disease) for years.—**ARBUTHNOT.**

**TO HOLD GOOD**—to be valid ; to be applicable. P.

No man will be banished, and banished to the torrid zone, for nothing. The rule holds good with respect to (is valid for) the legal profession.—**MACAULAY.**

**TO HOLD IN PLAY**—to keep fully occupied with secondary matters while the attention is diverted from the main point at issue. P.

Grouchy was to hold the Prussians in play until the emperor had routed Wellington.

**TO HOLD ONE'S OWN**—to contend successfully ; to maintain what one is struggling for. P.

So far as silent maledictions were concerned, no profanity of theirs could hold its own against the intensity and deliberation with which he expressed between his teeth his views in respect to their eternal interests.—*Democracy.*

Moreover, with all her retiring ways, she was always quite capable of holding her own.—**WM. BLACK.**

**TO HOLD WATER**—to bear close inspection. C. A phrase generally used negatively.

Tales had gone about respecting her. Nothing very tangible; and perhaps they would not have held water.—**MRS. HENRY WOOD.**

**TO HOLD IN CHECK**—to restrain ; to control. P.

We should find difficulty in supplying an army of eight thousand men at Kandahar, which would be sufficient to hold in check the advance of one hundred thousand Russians from the Caucasus.—*Fortnightly Review, 1887.*

**NEITHER TO HOLD NOR TO BIND**—in a state of ungovernable excitement. C.

"I tell you in turn," said the young man, who was neither to hold nor to bind, simply because something had been said about his wife—"I tell you in turn that I mean to contest the seat all the same; and what is more, by the Lord Harry I mean to win it."—**WM. BLACK.**

**Hole.**—**HOLE - AND - CORNER**—secret ; underhand. C.

But such is the wretched trickery of hole-and-corner buffery.—**DICKENS.**

No one could say that it was a hole-and-corner business, far less that the assembly was packed (filled with confederates).—**JAMES PAYN.**

**IN A HOLE**—in a difficult position. F.

How he is going to prove that, I want to know. I've got him in a hole, you'll see.—**JUSTIN M'CARTHY.**

There is little manœuvring for position and putting the other party in a hole.—*The Nation, May 1, 1890.*

**IN THE HOLE.** A phrase used in playing cards to signify that the player has made a minus score.

**Holy.**—**HOLY WATER**—water blessed by the priests of the Roman Catholic and Greek Churches. Catholics keep it in their houses, and use it on getting up, on retiring to rest, and when about to go on a journey. It is generally placed in stone basins or fonts at the entrance of churches, and is sprinkled on the worshippers at some of the more important services of the Church.

**Home.**—**AT HOME**—familiar ; on easy terms. C.

There was admiration, and more even than admiration, in his eyes. It was a beautiful expression that I cannot define or put into words. . . . that made me feel at home (friendly) with him at once.—*The Argosy, 1886.*

**AN "AT HOME"**—a reception or entertainment given in the afternoon or evening. P.

Now it so happened that Mr. Yates the manager was going to give an entertainment he called his at homes, and this took but a small orchestra.—**C. READE.**

**TO BE "AT HOME" TO PEOPLE**—to be ready to receive visitors. C.

"Sir Charles Bassett!" trumpeted a servant at the door, and then waited, prudently, to know whether this young lady, whom he had caught blushing so red with one gentleman, would be at home to another.—**C. READE.**

TO BRING A THING HOME TO PEOPLE—to say something which interests people, and the meaning of which they fully grasp. P.

"You're like the wood-pigeon; it says do, do, do all day, and never sets about any work itself." That's bringing it home to people (a saying which rouses the attention of people).—GEORGE ELIOT.

TO COME HOME TO A PERSON—to reach one's conscience; to touch one's heart. C.

I've heard a good deal of the clerks out of place, and now it comes home to me.—BESANT.

TO MAKE ONESELF AT HOME—to act as if one were in one's own house. F.

"Do untie your bonnet-strings, and make yourself at home, Miss Nipper, please," entreated Jemima.—DICKENS.

TO BRING ONESELF HOME—to recover what one has previously lost. F.

He is a little out of cash just now. However, he has taken a very good road to bring himself home again, for we pay him very handsomely.—MADAME D'ARBLAY.

ONE'S LONG HOME—the grave. P.

Whatever you can see in cold water to run after it so, I can't think. If I was to flood myself like you, it would soon float me to my long home (cause my death).—C. READE.

**Honour.**—HONOUR BRIGHT?

—do you pledge your word for it? F. A phrase used when a man wishes to be perfectly sure that he is not going to be deceived. It is also used in affirmations to mean 'I do pledge my word solemnly.'

"I do not mean to marry Mr. Jacob, if that is what you mean."  
—"No! Honour bright?"—WM. BLACK.

"Was it written in joke, pray?"  
—"No, that's the best of it," returned the actor; "right down earnest—honour bright."—DICKENS.

AN AFFAIR OF HONOUR—a dispute involving a duel. P.

He had to leave London owing to a fatal result from an affair of honour in which he was concerned.

A DEBT OF HONOUR—a debt incurred at play, which cannot be recovered by legal process, and is therefore considered more binding in the social code of laws. P.

He had all along meant to pay his father's debts of honour; but the moment the law was taken of him, there was an end of honour, to be sure.—MARIA EDGEWORTH.

A POINT OF HONOUR—a scruple arising from delicacy of feeling. P.

"I will not," said Lochiel, "break the ice. That is a point of honour with me."—MACAULAY.

HONOURS OF WAR—the privilege granted to a defeated army to march out of a town or a camp with colours flying. P.

The same day, at one P.M., arrived a letter from General Stiels granting permission to the officers to retain their swords, and to the army the honours of war.—*Edinburgh Review*, 1886.

THE HONOURS RESTED WITH HIM—he was the most successful. P.

The honours of the evening would have rested with Ratcliffe, had he not lowered himself again to his ordinary level.—*Edinburgh Review*, 1882.

TO DO THE HONOURS—to act as host or hostess at an entertainment. C.

Afterwards Miss Amelia did the honours of the drawing-room.—THACKERAY.

**Hoof.**—TO BEAT OF PAD THE HOOF—to walk. F.

Charles Bates expressed his opinion that it was time to pad the hoof.—DICKENS.

**Hook.**—BY HOOK OR BY CROOK—by some means or other; through some device. C.

"I do not think," he replied coldly, after an unpleasant pause, "that William Henry cares much about Shakespeare; but he has probably asked for his holiday thus early in hopes that, by hook or by crook, he may get another one later on."—JAMES PAYN.

OFF THE HOOKS—(a) in disorder; flurried. S.

While Sheridan is off the hooks,  
And friend Delany at his books.  
SWIFT.



—(b) dead; no longer in existence. S.

The attack was so sharp that Matilda, as his reverence expressed it, was very nearly off the hooks.—THACKERAY.

ON ONE'S OWN HOOK—*independently*; on one's own responsibility. F.

The very eye-glass, which headed the cane he carried so jauntily in his hand, was out of keeping with their eye-glasses, and looked like some gay young lens who had refused to be put into spectacles, and was winking at life on its own hook.—JAMES PAYN.

TO HOOK IT—to run away. S.

Every school-boy knows that the lion has a claw at the end of his tail with which he lashes himself into fury. When the experienced hunter sees him doing that, he, so to speak, "hooks it."—H. KINGSLEY.

Hop.—TO HOP THE TWIG—to die. See KICK THE BUCKET.

Horn.—TO DRAW IN ONE'S HORNS—to be reticent or timid. C.

"This is not his opinion," said the doctor dryly, who having been betrayed into frankness by the other's seeming acquaintance with the subject in question, now once more seemed inclined to draw in his horns.—JAMES PAYN.

TO SHOW ONE'S HORNS—to show signs of a devilish nature. C. "Hornie" is a popular name for the devil, whose characteristics, according to the popular conception, are his horns, his tail, and his cloven feet.

"A fine day, Mr. Burchell."

"A very fine day, doctor; though I fancy we shall have some rain by the shooting of my horns" (callosities on the feet).

"The shooting of your horns?" cried my wife in a loud fit of laughter.—GOLDSMITH.

Exp.—Mrs. Primrose suggests by her remark that Mr. Burchell had a devilish nature.

TO BE ON OR BETWEEN THE HORNS OF A DILEMMA—to be in a position of extreme difficulty, from which there seems no way of escape. P.

"We never cared for the money," said Mrs. Corey. "You know that."

"No; and now we can't seem to care for the loss of it. That would be still worse. Either horn of the dilemma goes us."—W. D. HOWELLS.

Mr. Jeaffreson does not see that his argument brings him between the horns of a dilemma.—*Athenæum*, 12th November 1887.

The "Tabbies" were on the horns of a dilemma.—HUGH CONWAY.

THE HORN OF PLENTY—a horn wreathed and filled to overflowing with flowers, corn, fruit—the symbol of prosperity and peace. P. Known by the Latin name *cornucopia*. The goddess Ceres is frequently pictured with it.

Nature, very oddly, when the horn of plenty is quite empty, always fills it with babies.—BESANT.

HIS HORN IS EXALTED—he is proud and happy. P. A Scriptural phrase.

As he paced the walks with Amy Shillibeer, and caused that young person's horn to be exalted for hope that his flirting chaff meant serious business, he heard nothing to which he could object.—MRS. E. LYNN LINTON.

TO LOWER ONE'S HORN—to humiliate oneself; to condescend. P.

"If we could prevail on him to abandon this insane affair," said my Lady Jane, with the sublime self-forgetfulness of pride when it has lowered its horn as it skirted by ruin, and now raises it again as it touches success.—MRS. E. LYNN LINTON.

Hornet.—TO BRING OR RAISE A HORNETS' NEST ABOUT ONE'S EARS—to cause a host of critics or enemies to rise up against one. C.

The chief offenders for the time were flogged and kept in bounds; but the victorious party had brought a nice hornets' nest about their ears.—HUGHES.

Hoppops.—THE HORRORS—the symptoms of *delirium tremens*. C.

"It's a strange place," said the squatter at length, speaking softly, as though loath to break the curious stillness. "It's enough to give one the horrors."—*All the Year Round*, 1887.

**Hors.**—HORS DE COMBAT—rendered useless for fighting; disabled. P. A French phrase.

If the Board schoolmaster was placed *hors de combat* by professional scruples and professional fatigue, the same reservation might have applied equally to Bennet Gray.—SARAH TYTLER.

**Horse.**—A HORSE-LAUGH—a coarse, unmeaning laugh. P.

One night, Mr. Yates being funnier than usual, if possible, a single horse-laugh suddenly exploded among the fiddles.—C. READE.

**TO FLOG A DEAD HORSE**—to agitate for the revival of a creed that is extinct. C.

Arguing against Tom Paine is like flogging a dead horse.

**HORSE-PLAY**—rough amusement. C.

To be sure it was a boy, not a man, and child's-play is sometimes preferred by the theatre-going world even to horse-play.—C. READE.

**TO TAKE HORSE**—to journey on horseback. P.

He took horse to the Lake of Constance, which is formed by the entry of the Rhine.—ADDISON.

**ONE-HORSE**—mean; petty; in a small way. F. An Americanism.

The former (steam circus) was literally a one-horse, or rather onepony concern, for a patient little quadruped plodded round in the centre.—*Harper's Magazine*, March 1888.

Oh, well, Rhode Island is a one-horse state, where everybody pays taxes and goes to church.—WM. BLACK.

**ON ONE'S HIGH HORSE**—puffed-up; arrogant. F.

Well, the colonel does seem to be on his high horse, ma'am.—W. D. HOWELLS.

**Host.**—**TO RECKON OR COUNT WITHOUT ONE'S HOST**—to calculate without considering fully the practicability of any plan. P.

His feelings, in fact, were precisely the same as those on which Mr. Harris had counted—without his host (rashly).—JAMES PAYN.

Napoleon had reckoned without his host as regards the position to be assumed by the South German

nationalities.—*Illustrated London News*, 1887.

**Hot.**—**HOT-FOOT**—quickly. C.

The stream was deep here, but some fifty yards below was a shallow, for which he made off hot-foot.—HUGHES.

**IN HOT WATER**—in a state of trouble or worry. C.

He was far oftener in disgrace than Richard, and kept me, I may say, in continual hot water, wondering what extraordinary trick he would take it into his head to play next.—ANNIE KEARY.

**Hour.**—**AT THE ELEVENTH HOUR**—just in time and no more to obtain an advantage. P.

At the eleventh hour he is compelled to take the last chance applicant.—AUGUSTUS JESSOPP.

**THE SMALL HOURS**—the morning hours after midnight. C.

He was just playing that last rubber which possesses such elastic attributes, and has kept many a better man up to the small hours (out of bed until one or two o'clock), who otherwise makes it a principle to be in bed by ten o'clock.—JAMES PAYN.

**TO KEEP GOOD HOURS**—to return home at an early hour every evening; not to be abroad at night. C.

The landlady said she would have no lodger who did not keep good hours.

**IN AN EVIL HOUR**—under the influence of an unhappy inspiration; acting from an unfortunate impulse; in an unlucky moment. P.

In an evil hour he consented to give his son a latch-key.

**House.**—**A HOUSE-TO-HOUSE VISITATION**—a series of visits made to neighbouring houses in regular succession. P.

I am struck more and more with the amount of disease and death I see around me in all classes, which no sanitary legislation whatsoever could touch, unless you had a house-to-house visitation of a Government officer.—C. KINGSLEY.

**TO KEEP HOUSE**—(a) to maintain a separate establishment. P.

My mother no longer keeps house, but lives with her married daughter.

—(b) to manage domestic affairs; to act as housekeeper. P.

When my dear brother was alive (I kept house for him, Miss Nickleby), we had to supper once a week two or three young men.—DICKENS.

**TO KEEP OPEN HOUSE**—to be hospitable to all comers. P.

Everybody in the country knew the colonel, and everybody knew Drinkwater Torm, and everybody who had been to the colonel's for several years past (and that was nearly everybody in the county, for the colonel kept open house), knew Polly.—*Harper's Monthly*, 1886.

**TO CRY FROM THE HOUSE-TOPS**—to announce to the public. P.

An Eastern phrase. The roofs of the houses in Syria and the neighbouring countries are flat, and are used in the evenings as family resorts.

Gabriel, rousing himself now and again to listen, heard nothing that might not have been cried from the house-tops.—D. CHRISTIE MURRAY.

**HOUSE OF CALL**—a house where workmen of a particular trade meet, and where those in need of workmen can engage their services. P.

The inn served as a house of call for farmers returning from Exeter market.

**LIKE A HOUSE ON FIRE**—very rapidly and easily; "swimmingly." F.

He has, besides, got his favourite boots on, and feels equal to almost any social emergency, so he is making the agreeable to the heiress with that degree of originality so peculiarly his own, and getting on, as he thinks, like a house on fire.—G. J. WHYTE-MELVILLE.

"Yes," said Jeremiah exultantly; "I'm getting on like a house on fire."—B. L. FARJEON.

**How.**—**HOW MUCH?**—a satirical expression, implying that the person who is addressed has used an absurdly learned phrase. S.

"The plant is of the genus *Asclepiadaceæ*, tribe *Stapelieæ*."—"Genus how much?"

**How IS THAT FOR HIGH?**—a vulgar phrase used after the

telling of some wonderful story. S.

Mr. Berry casually remarks, "I've hanged one hundred and thirteen convicts, and only attended one inquest, when the convict's head was separated from his body, and I had to explain how the unfortunate accident occurred." How is that for high? Truly, it must be a profitable business that admits of such state and dignity in a hangman.—*St. Andrews Citizen*, 1889.

**Hub.**—**THE HUB OF THE SOLAR SYSTEM OR OF THE UNIVERSE**—the central city of the world. A name often applied in jest to Boston, Massachusetts. F.

Boston State-House is the hub of the solar system. You couldn't pry that out of a Boston man if you had the tire of all creation straightened out for a crowbar.—O. W. HOLMES.

Calcutta swaggers as if it were the hub of the universe.—*Daily News*, 1886.

**Hue.**—**HUE AND CRY**—a clamour in pursuit of an offender. P.

A hue and cry hath followed certain men into this house.—SHAKESPEARE.

The Dodger and his accomplished friend, Master Bates, joined in the hue and cry which was raised at Oliver's heels.—DICKENS.

**Huff.**—**TO TAKE THE HUFF**—to be offended; to be sulky. F.

Suppose he takes the huff, and goes to some other lawyer.—C. READE.

**Hug.**—**TO HUG THE SHORE**—to keep close to the shore. P.

We were afraid to venture out to sea, and decided to hug the shore.

**TO HUG ONESELF**—to chuckle with satisfaction. F.

He hugged himself at the idea of their discomfiture.

**Hum.**—**TO HUM AND HAW**—to hesitate in speaking. C.

There came a pause, which, after humming and hawing a little, Philip was the first to break.—H. R. HARGARD.

**Humble.**—**TO EAT HUMBLE-PIE**—to apologize abjectly. P. Humble, mumble, or umble pie was made from the

umbles or entrails of the deer, and fell to the lot of the inferiors at a feast.

With the greatest alacrity the malcontents in France, the old Constitutional party, take up your parable. "France is eating humble-pie!" they scream out; "the tyrant is making France eat humble-pie! France is humiliated! France is suffocating!"  
—M. ARNOLD.

**Hundred.**—NOT A HUNDRED MILES OFF OR FROM.—A phrase often used to avoid a direct reference to any place. C. The place itself or its immediate neighbourhood is always intended. It therefore is equal to "very near" or "very close to."

Scene—chemist's shop, not a hundred miles from Dumfries. Enter small girl with a bottle of cod-liver oil purchased on the previous day. Small girl: "If ye please, sir, will ye tak' this back? The man canna tak' it, for he dee'd last nicht."—*St. Andrews Citizen*, 1887.

*Exp.*—Small girl: "If you please, sir, will you take this back? The man cannot take it, for he died last night."

The phrase is also used of events not far distant in time.

From all of which wise reflections the reader will gather that our friend Arthur was not a hundred miles off an awkward situation.—H. R. HAGGARD.

**Hungry.**—AS HUNGRY AS A HAWK—very hungry. C.

I made a hearty supper, for I was as hungry as a hawk.—R. L. STEVENSON.

**Hunks.**—AN OLD HUNKS—a niggardly, mean fellow. S.

"Not one word for me in his will. . . . A hunks," replied Mr. Bunker; "a miserly hunks."—BESANT.

**Husband.**—THE HUSBANDS' BOAT. A name given to the Saturday boat from London which brings down to Margate during the summer season the fathers whose families are at the sea-coast. C.

I never shall forget the evening when we went to the jetty to see the 'usbands' boat come in.—*The Mistletoe Bough*, 1885.

**SHIP-HUSBAND**—a sailor who dislikes to quit his vessel when in port. F.

He was, as we use the term at sea, a regular ship-husband—that is to say, he seldom put his foot on shore.—CAPTAIN MARRYAT.

**HUSBAND'S TEA**—very weak tea. F.

**Hush.**—TO HUSH UP—to keep concealed; to suppress. P.

The matter is hushed up, and the servants are forbid to talk of it.—POPE.

"Ah," he said unpleasantly, "you're beginning to be ashamed of yourself, and wish the thing hushed up."—F. ANSTEY.

**HUSH-MONEY**—a bribe to secure silence regarding some iniquitous transaction. P.

There was, besides, hush-money for the sub-sheriffs (who had been bribed to keep quiet).—MARIA EDGEWORTH.

There is much more black-mail paid in the world than the world has any idea of; but very little turns out to be what it pretends to be, hush-money.—JAMES PAYN.

## I

**Ice.**—TO BREAK THE ICE—to commence speaking after an embarrassing silence; to begin to speak on a delicate subject. C.

After he'd a while looked wise,  
At last broke silence and the Ice.  
S. BUTLER.

The ice having been broken in this unexpected manner, she made no further attempt at reserve.—THOMAS HARDY.

**Idol.**—IDOLS OF THE TRIBE (IDOLA TRIBUS)—errors of belief into which human nature in general is apt to fall. P. A phrase, with the others which follow, invented by Francis Bacon.

Teachers and students of theology get a certain look, certain conventional tones of voice, a clerical gait, a professional neckcloth, and habits of mind as professional as their

externals. They are scholarly men, and read Bacon, and know well enough what the idols of the tribe are.—HOLMES.

Some of these (preconceived shadowy notions) are inherent in the human mind, as, for example, the general prejudice in favour of symmetry and order. . . . Such prejudices extend to the whole tribe of men, and may be called the idols of the tribe.—ABBOTT.

**IDOLS OF THE CAVE (IDOLA SPECŪS)**—errors of belief into which people living apart from the world are apt to fall. P.

The frigidities, leading to nothing, of the old Sinico-Japanese scholarship, a scholarship full of the idols of the cave, must give way to the open-eyed methods of the West.—*Japan Mail*, 1886.

Again, individual men, circumscribed within the narrow and dark limits of their individuality, as shaped by their country, their age, their own physical and mental peculiarities, find themselves as it were fettered in a cave . . . they only see the shadows of realities: such individual misconceptions or idols may be called idols of the cave.—ABBOTT.

**IDOLS OF THE FORUM OF MARKET-PLACE (IDOLA FORI)**—errors of belief arising from language and social intercourse. P.

Language is a third imposture . . . tyrannizing over and moulding thoughts. It is the idol of intercourse, deriving its influence from all meetings of men, and may therefore be called the idol of the marketplace.—ABBOTT.

**IDOLS OF THE THEATRE**—the deceptions that have arisen from the dogmas of different schools. P.

In the place of the unobtrusive worship of the truth, authority substitutes the mere fictions and theatrical stage-plays (for they are no better) of the *ostentatious philosophers*. It may therefore be called the idol of the theatre.—ABBOTT.

**If.**—**IF YOU PLEASE.** This phrase has often a peculiar use when inserted in a sentence. It calls attention to a statement, of which the opposite might have been taken for

granted, and may be translated, "Pray do not suppose the contrary."

Rank is respected, if you please, even at the East End of London; and perhaps more there than in fashionable quarters, because it is so rare.—BESANT.

**Ignis.**—**IGNIS FATUUS**—deceptive light. P. Latin. See **WILL O' THE WISP.**

Austria, who, beguiled by the *ignis fatuus* of her great ally, had assisted in discrediting the Bund and covering it with ridicule, returned to it in her extremity.—*Quarterly Review*, 1887.

**Ilk.**—**OF THAT ILK**—of the place with the same name; as, **BETHUNE OF THAT ILK**=Bethune of Bethune. A Scotch phrase.

I don't mean Beatrice to marry Mr. Staunton, even if he is a Staunton of that ilk.—W. E. NORRIS.

**Ill.**—**IT'S AN ILL WIND THAT BLOWS NOBODY GOOD**—few events are misfortunes to every one concerned. C. Sickness benefits physicians; death puts money in the pockets of undertakers; fires are popular with carpenters.

'Tis an ill wind that blows nobody (any) good: the same wind that took the Jew Lady Rackrent over to England brought over the new heir to Castle Rackrent.—**MARIA EDGEWORTH.**

Ill blows the wind that profits nobody.—**SHAKESPEARE.**

**Imperium.**—**IMPERIUM IN IMPERIO**—a government within a government. P. Latin.

**Improve.**—**TO IMPROVE THE OCCASION**—to draw moral lessons from any event when it happens. C.

Holmes, who was one of the best boys in the school, began to improve the occasion. "Now, you youngsters," said he, as he marched along in the middle of them, "mind this—you're very well out of this scrape. Don't you go near Thompson's barn again; do you hear?"—**HUGHES.**

**In.**—**THE INS AND OUTS OF ANYTHING**—its whole working; the details of anything. C.

Now so many things come cross and across (happen in an unexpected

and contrary fashion) in the countless ins and outs (varied experiences of life), that the laws of the Crippses failed sometimes in some jot or tittle.—BLACKMORE.

No; if you want to know the ins and outs of the Yankees (external and internal characteristics of the people of New England), I've wintered them and summered them; I know all their points, shape, make, and breed.—HALL-BURTON.

IN FOR IT—in a critical or dangerous situation. F.

The Speaker, imagining I was going to rise, called my name. I was in for it (could not escape from the critical position), put my hat down, advanced to the table, and dashed along.—BEACONSFIELD.

There was indeed a fearful joy about his playing at being a man of high family. He was in for it now, and he would not draw back.—J. MCCARTHY.

IN WITH A PERSON—on friendly terms with him. F.

That's the worst of being in with an audacious chap like that old Nickleby.—DICKENS.

IN NUBIBUS—in the clouds; not having an actual existence. P. Latin.

The above scheme is still, we believe, *in nubibus*.

IN FOR A PENNY, IN FOR A POUND.

This phrase is used when the same loss or danger is incurred whether the previous responsibility has been great or small. C. Compare the saying, "As well be hung for a man as for a sheep."

You never know when he's done with you, and if you're in for a penny, you're in for a pound.—DICKENS.

If there's anything queer about him when we once get into the work, in for a penny, in for a pound (we shall not hesitate to proceed to the most serious measures with him).—DICKENS.

IN FLAGRANTE DELICTO—in the very act of guilt. C. Latin.

Mr. S. Routh, while playing hazard in Mr. Gruntz's rooms, had been caught in *flagrante delicto*, in the act of cheating.—EDMUND YATES.

IN EXTREMIS—at the last gasp; in a hopeless condition. P. Latin.

The delimitation of the sphere of influence which had been arranged, of course, meant an agreement in advance, whether Bulgaria or Greece should conduct insurrections in particular villages whenever Turkey was *in extremis*, and which should annex them whenever Turkey was extinct.—*Fortnightly Review*, 1887.

IN LOCO PARENTIS—in a parent's place. P. Latin.

This stately personage, probably for Miss Burt's sake rather than his own, was about to place himself, as respected Miss Josceline, *in loco parentis*.—JAMES PAYN.

IN MEDIAS RES—right into the middle of a subject. P. Latin.

At last I desperately broke the ice, rushing *in medias res* (introducing the subject abruptly).—*The Mistletoe Bough*, 1885.

IN MEMORIAM—to the memory of. P. Latin. Used like *Hic jacet* (q.v.).

IN SITU—in the actual spot where anything has occurred. P. Latin.

It is really worth while to get a copy of the memoirs to see how strange such language looks *in situ*.—*National Review*, 1888.

IN TOTO—taken completely; altogether. P. Latin.

If you become a nuisance, I shall either deny your statements *in toto*, or I shall take the wind out of your sails by confessing the truth to her on my own account.—W. E. NORRIS.

INDIAN.—INDIAN FILE—a procession in which each person follows after the other in a long line. P.

Well, sir, as the four of us were walking in Indian file, what did the woman suddenly do but go up to Jeremiah and accost him.—B. L. FARJEON.

INDIAN SUMMER—the finest part of the autumn season in North America, a time noted for its beauty and mildness. P.

In the one case there was Mr. Josceline wooing and winning; Mrs. Jennynge in an Indian summer (delightful state) of rapture; and Miss Anastasia beginning to suspect what was going on.—JAMES PAYN.

Infra.—INFRA DIG.—a contraction for *infra dignitatem*

(Latin), "beneath one's dignity." F.

Beards continued in favour until the seventeenth century, when the magistracy, again opposing the change of fashion as *infra dig.*, declined as long and as resolutely to part with their beards as their predecessors had done to adopt them.—LADY JACKSON.

I was thinking the other day that in these days of lecturings and readings a great deal of money might be made (if it were not *infra dig.*), by one's having readings of one's own books.—DICKENS.

**Inside.**—TO GET THE INSIDE TRACK OF ANYTHING—to understand its workings. F. An American phrase.

**Intention.**—TO HEAL BY THE FIRST INTENTION (of a wound)—to close up without supuration; to come together and grow well without inflammation. P.

He only strapped up my cut, and informed me that it would speedily get well by the first intention—an odd phrase enough.—O. W. HOLMES.

**Inter.**—INTER NOS—between ourselves. C. Latin. Used when speaking confidentially. Compare the French *entre nous*, which see.

I don't believe in Tom's sincerity; but that is *inter nos*.

**I.O.U.**—I.O.U., "I owe you." A form of acknowledgment of debt common between friends. The amount borrowed and the name of the borrower are added to these letters.

But pay?—of course he must pay; to talk of burning I.O.U.'s was mere child's play.—THACKERAY.

Here he took out of his desk an I.O.U. for £5, ready drawn up, dated.—S. WARREN.

**Ipsé.**—IPSE DIXIT. A dogmatic statement made by a writer without adducing reasons. P.

Yet Sir George Trevelyan evidently expects that, on the other hand, Nationalist associations will be liable to be suppressed on the *ipse dixit* of the Lord Lieutenant that they are acting illegally.—*Spectator*, 1887.

**Ipsó.**—IPSO FACTO—in the fact itself. P. Latin. Used where something is said to be inherent of necessity in something else.

Whatever the captain does is right, *ipso facto*, and any opposition to it is wrong on board ship.—R. H. DANA, JUN.

**Irish.**—IRISH STEW—a dish made with meat, potatoes, and onions, mixed confusedly together. P

Mrs. Grudden remained behind to take some cold Irish stew and a pint of porter in the box-office.—DICKENS.

**Iron.**—TO HAVE MANY IRONS IN THE FIRE—to have many projects carrying on at one time. F. Irons are here the bolts used in the laundry to heat the box-iron, and renewed from time to time.

And then he (Lamb) tells what other literary irons are in the fire.—A. AINGER.

Thus without risk he got his twenty per cent. Not that he appeared in these transactions; he had too many good irons in the fire to let himself be called a usurer.—C. READE.

IN IRONS—fettered. P.

"Overboard!" said the captain. "Well, gentlemen, that saves the trouble of putting him in irons."—R. L. STEVENSON.

AN INCH OF COLD IRON—a stab from a dagger or other weapon. P.

An inch of cold iron brought this wonderful career to a close.

THE IRON HAD ENTERED INTO HIS SOUL—his spirit was broken. P.

True, he wore no fetters, and was treated with a grave and stately consideration; but his bonds were not the less galling, and the iron had not the less entered into his soul.—G. A. SALA.

TO STRIKE WHILE THE IRON IS HOT—to act with energy and promptitude. C.

"Strike the iron while it's hot, Bob," replied I.—CAPTAIN MARRYAT.

**Irony.**—THE IRONY OF FATE—the curious providence which

brings about the most unlikely events. P.

By the irony of fate, the Ten Hours Bill was carried in the very session when Lord Ashley, having changed his views on the Corn Laws, felt it his duty to resign his seat in Parliament.—*Leisure Hour*, 1887.

**Islands.**—ISLANDS OF THE BLEST or BLESSED—imaginary islands in the West, thought to be the abode of good men after death. P.

Soon your footsteps I shall follow  
To the Islands of the Blessed.

LONGFELLOW.

**Issue.**—AT ISSUE—(a) in controversy; disputed. P.

This compromise, which was proposed with abundance of tears and sighs, not exactly meeting the point at issue, nobody took any notice of it.—DICKENS.

—(b) at variance; disagreeing.

We talked upon the question of taste, on which we were at issue.  
—SOUTHEY.

**To JOIN ISSUE WITH**—to dissent from; to find fault with; to oppose. P.

I must join issue with you on behalf of your correspondent, who says that cocky is bush-slang for a small selector.—*Illustrated London News*, 1887.

**To JOIN ISSUES**—to leave a matter to the decision of a law-court. P.

Plaintiffs joined issues, and the trial was set down for the next assizes.—C. READE.

**Itching.**—AN ITCHING PALM—  
an avaricious disposition. C.

Let me tell you, Cassius, you yourself

Are much condemned to have an itching palm;  
To sell and mart your offices for gold  
To undeservers.—SHAKESPEARE.

**Ithuriel.**—ITHURIEL'S SPEAR

—the weapon of the angel Ithuriel, which exposed deceit by the slightest touch. P. Him (Satan) thus intent Ithuriel  
with his spear

Touched lightly; for no falsehood  
can endure  
Touch of celestial temper, but returns

Of force to its own likeness.

MILTON.

Miracles, the mainstay of popular religion, are touched by Ithuriel's spear. They are beginning to dissolve.—M. ARNOLD.

**Ivories.**—TO SHOW ONE'S IVORIES—to display one's teeth. S.

The negress showed her ivories in along, rippling laugh.—MARRYAT.

Jacky came instantly down, showed his ivories, and admitted his friend's existence on the word of a dog.—C. READE.

**To WASH ONE'S IVORIES**—to drink. S.

**Ixion.**—THE IXIONIC WHEEL.

Ixion, as a punishment for falling in love with Juno, was hurled to Tartarus, and there bound to a wheel which perpetually revolved. In the following extract the prison tread-mill is jocularly called the Ixionic wheel.

Defendant's brothers tread the Ixionic wheel for the same offence.  
—THACKERAY.

## J

**Jack.**—A JACK-AT-A-PINCH—  
a person suddenly called upon to perform some duty. F. Often applied to a clergyman without a fixed position, who is frequently summoned to act at a wedding or a funeral in the absence of the regular minister.

**JACK AND JILL**—common names at one time among the English peasantry: *Jack* for a man, *Jill* for a woman. Occurring frequently in rhymes.

Jack shall have Jill;  
Nought shall go ill;  
The man shall have his mare again,  
and all shall be well.

SHAKESPEARE.



Fifty years ago and more, there was one great East Anglian fair, whither the squires and parsons for miles around resorted, along with Jack and Jill, and all the rest of them.—*Athenæum*, 1887.

A JACK-IN-OFFICE—a person who presumes on his official position to be pert or rude. C.

I hate a Jack-in-office.—WOLCOT.

A JACK TAR—a British seaman. C.

The pigeon-toed step, and the rollicking motion,  
Bespoke them two genuine sons of the ocean,  
And shewed in a moment their real characters

(The accent so placed on this word by our Jack Tars).—BARHAM.

A JACK OF ALL TRADES—a man who devotes himself to many different occupations. C.

He should, as I tell him, confine himself entirely to portrait-painting. As it is, he does landscapes also. "A Jack of all trades," as I ventured to remind him, "is master of none."—JAMES PAYN.

A JACK WITH A LANTERN OR JACK O' LANTERN—the *ignis fatuus* which flits about bogs, and often leads travellers to destruction. F.

He was a complete Jack o' lantern—here, and there, and everywhere.—HALIBURTON.

JACK SPRAT—a diminutive boy or man. F. Immortalized in the rhyme,—

Jack Sprat could eat no fat,  
His wife could eat no lean;  
And so it was, between them both,  
They licked the platter clean.

BEFORE YOU COULD SAY JACK ROBINSON—in an instant; immediately. F.

"Minerva has too bad a character for learning to be a favourite with gentlemen," said Lord Clonbrony.

"Tut! Don't tell me! I'd get her off (secure a husband for her) before you could say Jack Robinson, and thank you too, if she had £50,000 down (in ready money), or £1,000 a year in land."—MARIA EDGEWORTH.

Found also under the contracted form, "Before you could say J. R."

These men are not the warriors of commerce, but its smaller captains,

who, watching the fluctuations of this or that market, can often turn a thousand pounds ere we could say J. R.—C. READE.

A CHEAP-JACK—a travelling vendor of goods. P.

Cheap-Jacks have their carts beside the pavement.—BESANT.

JACK'S BEAN-STALK—a bean-stalk which grew up in one night. C. The story of *Jack and the Bean-Stalk* is an old and very popular nursery tale. Compare JONAH'S GOURD.

For the affection of young ladies is of as rapid growth as Jack's bean-stalk.—THACKERAY.

JACK KETCH—the hangman. F.

Jos, who would no more have it supposed that his father, Jos Sedley's father, of the Board of Revenue, was a wine merchant asking for orders, than that he was Jack Ketch, refused the bills with scorn.—THACKERAY.

He will come back without fear, and we will nail him with the fifty-pound note upon him; and then—Jack Ketch (he will be hanged).—C. READE.

JACK-IN-A-BOX—something which disappears and reappears with great suddenness. C.

She was somewhat bewildered by this Jack-in-a-box sort of appearance.—W. M. BLACK.

Some fools made a run on the bank, as you know. I was cleaned out, and had nothing for it but to put up the shutters, when in came this old sphinx—for all the world like a Jack-in-the-box with the lid open, or a *deus ex machina* of the Greek stage.—MRS. E. LYNN LINTON.

JACK HORNER—the self-indulgent, complacent little boy who picked out plums from the pie. Immortalized in the nursery rhyme,—

Little Jack Horner sat in a corner,  
Eating a Christmas pie;  
He put in his thumb, and he pulled out a plum,  
And said, "What a good boy am I!"

We shall not do Mr. Edmund Quincy the wrong of picking out in advance all the plums in his volume. . . . But here and there is a passage where we cannot refrain, for there is a smack of Jack Horner in all of us, and a reviewer were nothing without it.—J. R. LOWELL.

**JACK FROST**—a playful name for frost. C.

"I hope you don't expect gratitude."

"I only expect the blankets to keep out Jack Frost."—MISS BRADDON.

**Jail.**—A JAIL-BIRD—a hardened criminal. C.

The jail-birds who piped this tune were, without a single exception, the desperate cases of this moral hospital.—C. READE.

**James.**—COURT OF ST. JAMES or ST. JAMES'S—the English Court. P.

A third described, with gay malevolence, the gorgeous appearance of Mrs. Hastings at St. James's.—MACAULAY.

**Jar.**—ON THE JAR—a jar; partly open. F.

The door was on the jar, and, gently opening it, I entered and stood behind her unperceived.—BROOKE.

"I see Mrs. Bardell's street door on the jar."

"On the what?" exclaimed the little judge.

"Partly open, my lord," said Sergeant Snubbin.—DICKENS.

**Jaw.**—STOP YOUR JAW—be quiet. S.

If you don't stop your jaw about him, you'll have to fight me.—H. KINGSLEY.

**Jean.**—JEAN CRAPAUD—a nickname for a Frenchman. F. See JOHNNY CRAPEAU.

As true as the last century Englishman's picture of Jean Crapaud.—J. R. LOWELL.

**Jeddart.**—JEDDART or JEDWOOD JUSTICE—hanging the criminal first, and trying him afterwards. P.

The case of Lord Byron was harder. True Jedwood justice was dealt out to him. First came the execution, then the investigation, and last of all, or rather not at all, the accusation.—MACAULAY.

**Jericho.**—TO GO TO JERICHO—to go away; to go into retirement. S. An expression used contemptuously. The allusion comes from the Bible: "Hanun took David's

servants, and shaved off the one half of their beards. . . . When they told it unto David, he sent to meet them, because the men were greatly ashamed: and the king said, Tarry at Jericho until your beards be grown, and then return" (2 Sam. x. 4, 5).

Mrs. Jones was rather cross, she made a little noise;

She said she "did not like to wait on little vulgar boys."

She with her apron wiped the plates, and as she rubbed the delf,

Said I might "go to Jericho, and fetch the beer myself."

BARHAM.

Seeing her, I wished Joe's scruples had been at Jericho.—H. R. HARGARD.

**Jerry.**—JERRY-WORK—unsubstantial work in building. P. JERRY-BUILDER and JERRY-BUILT have this significance.

Two lumps of plaster fall from the roof of the jerry-built palace; then the curse begins to work.—*Pall Mall Gazette*, 1884.

**A JERRY or TOM-AND-JERRY SHOP**—a public-house where only beer is sold. S. So called from its inferiority to a fully-licensed house.

We turned into a Tom-and-Jerry shop to have some beer, and spin a bit of a yarn about old times.—G. J. WHYTE-MELVILLE.

**Jessie.**—TO GIVE A MAN JESSIE—to thrash him soundly. S.

He at length lost patience, and doubling up his sleeves made for the man. And I can tell you he gave him Jessie.

**Jeunesse.**—JEUNESSE DORÉE—the "gilded youth" of a nation; its fashionable young men. P. French.

You could never get together a *jeunesse dorée* without our assistance.—H. KINGSLEY.

**Jew.**—A JEW'S EYE—something very valuable. S. Probably from French *joaille*.

It's the nerves, boy, the nerves; and a drop of the real stuff is worth a Jew's eye for steadying a man after a night of it, as the saying is.—HALL CAINE.

**Jib.**—THE CUT OF ONE'S JIB—  
one's personal appearance.  
Sailors' slang.

She disliked what sailors call "the cut of his jib."—SIR W. SCOTT.

**Jiffy.**—IN A JIFFY—without  
any delay; forthwith. C.

In a jiffy I had slipped over the side.—R. L. STEVENSON.

**Jingo.**—BY JINGO—a mild  
oath having no definite mean-  
ing. S.

One of them, I thought, expressed her sentiments on this occasion in a very coarse manner, when she observed that, by the living jingo, she was all of a muck of sweat.—GOLD-SMITH.

**THE JINGOES.** A war party  
about the year 1877.

The refrain of the war-song (then very popular) contained the spirit-stirring words,—

"We don't want to fight; but by jingo, if we do,

We've got the ships, we've got the men, we've got the money too."

Some one whose pulses this lyrical outburst of national pride failed to stir called the party of the enthusiasts the Jingoes.—JUSTIN M'CAR-THY.

**Job.**—A JOB'S COMFORTER—one who comes avowedly to comfort a friend, but who really annoys him. P. See the Bible (Book of Job). Job had three friends who came to him in his trouble as comforters, but spent their time in reproaching him.

What a morbid propensity some people have, when visiting a sick chamber, to relate all the melancholy news they can remember, instead of cheering the patient with light and bright conversation! No better example, we would say, could be found than the following:—One of our actors was taken suddenly ill, and was confined to his bed for a fortnight. When the turn for the better came he rose, and a barber was sent for. After some time a quaint little German fussed into the room with, "Ah, my friend, you vas ill? Well, dis weather is popping 'em off by dozens." Suddenly he paused with the lather brush in his hand, and looking at the sick actor said, "Vy, I shave a man like you on Tuesday, and on Wednesday—whiff—he was dead!"—*St. Andrews Citizen*, 1886.

"I told you so, I told you so!" is the croak of a true Job's comforter.  
—A. TROLLOPE.

**JOB'S COMFORT**—consolation which irritates instead of soothing. C.

Did ever a young fellow go to the dogs, but some old woman of either sex found her way to the very ear that ought not to be tormented with Job's comfort, and whisper, "Aw, dear! aw, dear!" and "Lawk-a-day!" and "I'm the last to bring bad newses (news), as the saying is;" and "Och, and it's a pity, and him a fine, brave young fellow, too!" and "I wouldn't have told it on no account to another living soul."—HALL CAINE.

**JOB'S NEWS**—news of calamities. C.

From home there can nothing come but Job's news.—CARLYLE.

**JOB'S POST**—a bringer of bad news. P.

This Job's post from Dumouriez reached the National Convention.—CARLYLE.

**THE PATIENCE OF JOB**—very great patience. C.

Mr. Pratt has certainly the patience of Job.—MARIA EDGEWORTH.

**Job.**—TO PAY A PERSON BY THE JOB—to pay him for each separate portion of work done. P. A jobbing carpenter is one who is ready to do odd pieces of work when sent for.

**TO DO THE JOB FOR A MAN**—to kill him. F.

That last debauch of his did the job for him (caused his death).

**A BAD JOB**—said of what is hopeless or impracticable. F.

Indeed, the general opinion was that, finding we had reached the mission station in safety, they had, knowing its strength, given up the pursuit of us as a bad job.—H. R. HAGGARD.

I will not say that he had given the whole thing up as a bad job, because it was the law of his life that the thing never should be abandoned as long as hope was possible.—A. TROLLOPE.

**Joe.**—A JOE MILLER or JOE—a stale jest. F. Joe Miller was a witty actor at the beginning of the eighteenth century. His

jest, with many others added, were published in book form in 1737. "I don't see the Joe Miller of it" signifies, "I don't see the wit in it."

Take hackneyed jokes from Miller, got by rote,  
With just enough of learning to misquote.—BYRON.

Not so these officers, however; they tell each other the stalest and wickedest old Joe Millers.—THACKERAY.

**Jog.**—To JOG ANOTHER'S MEMORY OF ANOTHER'S ELBOW—to remind another of a duty or a promise apparently forgotten. F.

To JOG ON—to proceed lazily and heavily. C.

Thus they jog on, still tricking, never thriving.—DRYDEN.

**John.**—JOHN O' NOKES AND JOHN O' STYLES—ordinary peasants. C.

John o' Nokes and John o' Styles were now more considered than I was.—G. A. SALA.

**JOHN COMPANY**—a familiar name given to the East India Company (E.I.C.), which ruled in India until the mutiny of 1857.

When he had thoroughly learned this lesson he was offered a position in India, in the service of John Company.—MRS. E. LYNN LINTON.

**JOHN DOE AND RICHARD ROE**—dummy names used in law cases to represent the plaintiff and the defendant in an action of ejectment. This form of words was abolished in 1852.

Thus in a case lately decided before Miller, Doe presented Roe a subscription paper.—O. W. HOLMES.

Instead, therefore, of Jones and Smith fighting out the matter in their own proper names, they (the lawyers) set up a couple of puppets (called John Doe and Richard Roe), who fall upon each other in a very quaint fashion, after the manner of Punch and Judy.—S. WARREN.

**JOHN BULL**—a representative Englishman. P. Dr. Arbuthnot's *History of John Bull* made the expression current.

"Who is he when he is at home?"  
"The Englishman's first question about every stranger," remarked Mrs. Lindsay, laughing. "What a thorough John Bull you are, Arthur!"—W. E. NORRIS.

**JOHN ORDERLY**—the signal to shorten the performance at a show. S. The master, who remains on the outside platform of the booth, and takes in the money, cries to the actors, "Is John Orderly there?" This is a signal for them to cut short the performance.

**Johnny.**—JOHNNY CRAPEAU—a familiar term for a Frenchman, especially in use among sailors. See JEAN.

Those vessels went armed, too, as befitted the majesty of the bunting under which old Dance had gloriously licked Johnny Crapeau.—*Gentleman's Magazine*, 1887.

**Join.**—To JOIN HANDS WITH—to take as a partner; to associate oneself with. P.

"I smoke my pipe and think how unappreciated Keats was, and flatter myself mine is a parallel case. Then, like Bruce's spider, I try again."

"And, like him, you will at last succeed," said Ella confidently. "When merit joins hands with perseverance, success is certain."—JAMES PAYN.

To JOIN THE MAJORITY—to die. P. A classical phrase.

General Ward, who commanded the "Disciplined Chinese Field Force," had just joined the majority.—*Pall Mall Gazette*, 1887.

**Joint.**—OUT OF JOINT—in confusion and disorder. P.

The times are out of joint.—SHAKE-SPEARE.

"Why, minister," says I, "what under the sun is the matter with you? You and Captain Jack look as if you had had the cholera. What makes you so dismal and your horse so thin. What's out o' joint now?"—HALIBURTON.

**Jolly.**—THE JOLLY ROGER—the pirate's flag. F.

"Mr. Kentish, if that be your name," said I, "are you ashamed of your own colours?"

"Your ladyship refers to the 'Jolly Roger'?" he inquired with perfect

gravity, and immediately went into peals of laughter.—R. L. STEVENSON.

**Jonah.**—**JONAH'S GOURD**—a phrase applied to what grows in a night and withers with equal rapidity. P.

"I expect I belong to the order of Jonah's gourds," said Campion bitterly.—F. ANSTEY.

**Jonathan.**—**BROTHER JONATHAN**—a typical American. C.

An American republic in stars and stripes was also represented from Yokohama; and two brothers Jonathan, one from Tokio, another from Yokohama, supported their countrywoman.—*Japan Mail*, 1887.

**Jump.**—**TO JUMP A CLAIM**—to seize upon a mining claim by force, or in the absence of one who has a prior claim.

To gain possession of this old wood and iron, and get a right to the water, Rufe proposed, if I had no objections, to jump the claim.—R. L. STEVENSON.

**TO JUMP AT**—to accept with eagerness. C.

To his surprise, Susan did not jump at this remuneration.—C. READE.

**Kaow.**—**TO KAOW-TAOW**—to behave in a submissive manner. F. From the Chinese.

To have to kaow-taow to Arnold too, as I must do of course.—ANON.

**Keen.**—**KEEN OF A JOB**—eager for work. S.

If you offer to take charge of those young brats, I must say you are keen of a job.

**Keep.**—**TO KEEP ABREAST OF**—to advance at an equal pace with; not to fall behind. P.

He yet found abundance of time to keep abreast of all that was passing in the world.—*Athenæum*, 1887.

**TO KEEP UP**—to continue alongside of; not to fall behind. P.

"Please, sir, we've been out Big-side hare and hounds and lost our way."

**TO JUMP OR JUMP OVER THE BROOMSTICK**—to marry in an informal way. S.

Well, the other gipsy man is no other than Joe Smith, who jumped the broomstick with the lovely Princess Cinnaminta.—BLACKMORE.

A Romish wedding is surely better than jumping over a broomstick, which, unless we had adopted the uncouth Moresque custom, would have been all the ceremony of matrimony we could have had.—G. A. SALA.

**Justice.**—**TO DO ONE JUSTICE**—to display one's good qualities or good looks. P.

In one bracelet was a photograph of dear little Charlie, taken from a picture done in oils, very like, but not doing him justice (making him appear as pretty as he actually was).—*The Mistletoe Bough*, 1885.

**IN JUSTICE TO**—desiring to treat fairly; doing what justice demands to. P.

In vain poor Lady Clonbrony followed the dowager about the rooms to correct this mistake, and to represent, in justice to Mr. Soho, though he had used her so ill, that he knew she was an Englishwoman.—MARIA EDGEWORTH.

## K

"Hah! you couldn't keep up (fell behind), I suppose."—HUGHES.

**TO KEEP COMPANY**—to have a sweetheart; to court. F.

This is Miss Kennedy, and I hope—*I'm sure*—that you two will get to be friendly with one another, not to speak of keeping company (becoming lovers).—BESANT.

**TO KEEP AN EYE TO OR ON**—to watch. C.

Whilst they were eating it, leaving Mouti to keep an eye to them, he went some way off and sat down on a big ant-heap to think.—H. R. HARGARD.

**TO KEEP IN WITH A MAN**—to remain on friendly terms with him. C.

I always told your father he thought too much of that Watson; but I would keep in with him if I were you, for they say he's coining money.—*The Mistletoe Bough*, 1885.

**TO KEEP ONE'S HAND IN**—to employ one's energies; to continue in practice. C.

You'll find plenty to keep your hand in at Oxford, or wherever else you go.—HUGHES.

**TO KEEP BODY AND SOUL TOGETHER**—to maintain bare existence. P.

One of the maids having fainted three times the last day of Lent, to keep body and soul together we put a morsel of roast beef into her mouth.—MARIA EDGEWORTH.

**TO KEEP DARK ABOUT ANYTHING**—to preserve secrecy. C.

If you have tastes for the theatre and things, don't talk about them; keep them dark.—BESANT.

**TO KEEP TO ONESELF**—to be retiring in one's habits; of a reserved disposition. C.

We do not see much of our neighbours; they live very quietly, and keep to themselves.

**TO KEEP IN VIEW**—to have one's aim or attention fixed in a certain direction. P.

He had always kept in view the probability of a dissolution of the firm.

**TO KEEP COUNTENANCE OR IN COUNTENANCE**—to lend moral support to. P.

Flora will be there to keep you countenance.—R. L. STEVENSON.

He might as well be a West India planter, and we negroes, for anything he knows to the contrary—has no more care nor thought about us than if we were in Jamaica or the other world. Shame for him! But there's too many to keep him in countenance.—MARIA EDGEWORTH.

**TO KEEP ONE'S COUNTENANCE**—to preserve one's gravity; to refrain from laughing. P.

The two maxims of any great man at court are, always to keep his countenance, and never to keep his word.—SWIFT.

**TO KEEP HOUSE.** See HOUSE.

**TO KEEP PACE WITH.** See PACE.

**TO KEEP IN**—(a) to refuse to disclose; to preserve secret. C.

But, please, don't think old Grizzel mean for keeping in what had taken place; she was only obeying orders.—MRS. HENRY WOOD.

—(b) to detain schoolboys after the regular hours as a punishment. C.

He was no more moved than the Roman soldiers, or than the school-master is moved by the sad face of a boy kept in.—BESANT.

**TO KEEP UP APPEARANCES**—to behave as if everything was right. C.

Captain Cuttle kept up appearances, nevertheless, tolerably well.—DICKENS.

**Keeping.**—IN KEEPING—suitable; harmonizing. P.

It was in keeping (harmonized) with the scenery around.—MRS. H. WOOD.

**OUT OF KEEPING**—unsuitable; inappropriate. P.

It was an old room on which George Dallas looked—an old room with panelled walls, surmounted by a curious carved frieze and stuccoed roof, and hung round with family portraits, which gave it a certain grim and stern air, and made the gay hothouse plants with which it was lavishly decorated seem out of keeping.—EDMUND YATES.

**Kettle.**—A KETTLE OF FISH—a confused state of affairs; a muddle. F. "Kettle" is here for KIDDLE, a net.

There, you have done a fine piece of work truly... there is a pretty kettle of fish made on't at your house.—FIELDING.

**Key.**—THE KEY OF A POSITION—the point whose possession gives control over a position or a district. P. A military phrase.

**TO HAVE THE KEY OF THE STREET**—to be locked out. F. "There," said Lowten, "you have the key of the street."—DICKENS.

**GOLD KEY**—the badge of a chamberlain. P.

Hardly will that gold key protect you from maltreatment.—COLERIDGE.

**Keystone.**—THE KEYSTONE STATE—a popular name for Pennsylvania.

He comes from the Keystone State.

**Kick.**—TO KICK OVER THE TRACES—to become violent and

insubordinate. F. A phrase taken from horse-driving.

You must not kick over the traces, or I shall be forced to suppress you, Lady Anne. . . . You are growing a trifle too independent.—H. R. HAGGARD.

Who on earth would have thought that a girl like Janette Lisle, brought up in that kind of way, and in such a household, would have been so carried away by her love as to kick right over the traces and run off?—J. M'CARTHY.

**TO KICK THE BEAM**—to be deficient in weight; to fly into the air. P. Said of a scale in a balance.

But in his present survey of the age as his field, he seems to find that a sadder colour has invested all the scene. The evil has eclipsed the good, and the scale, which before rested solidly on the ground, now kicks the beam.—GLADSTONE.

The latter (scale) quick flew up and kicked the beam.—MILTON.

**TO KICK UP DUST**—to carry on a valueless discussion. C.

Amongst the manuscript riches of the Bodleian, there was a copy of a certain old chronicler about whose very name there has been a considerable amount of learned dust kicked up.—DE QUINCEY.

**TO KICK THE BUCKET**—to die. S.

"The cap'n (captain) will inherit the property after the old bird hops" (his old aunt dies).

"Hops?" repeated Josephine, not understanding him.

"Ay—kicks."

"Kicks? I don't understand."

"Hops the twig—kicks the bucket. How dull you are!"—*Chambers's Journal*, 1887.

**TO KICK UP THE HEELS**—to die. F.

His heels he'll kick up,  
Slain by an onslaught fierce of hick-up.—ROBERT BROWNING.

**TO KICK UP A ROW OR A SHINDY**—to cause a disturbance; to be violent in behaviour. F.

Master Mash, who prided himself upon being a young gentleman of great spirit, was of opinion that they should kick up a row, and demolish all the scenery.—THOMAS DAY: *Sandford and Merton*.

Hawes shrank with disgust from noise in his prison. . . . "Beggars get no good by kicking up a row," argued he.—C. READE.

**TO GET MORE KICKS THAN HALF-PENCE**—to receive more abuse than profit; to be badly or roughly treated. F.

Let the sweet woman go to make sunshine and a soft pillow for the poor devil whose legs are not models, whose efforts are blunders, and who in general gets more kicks than half-pence.—GEORGE ELIOT.

**TO KICK AGAINST THE PRICKS**—to struggle with an overmastering force; to refuse to move in a clearly mapped-out path. P. The phrase is used in the Bible (Acts ix. 5).

Like most such men, who are sent into seclusion for the good of the community, Maurice Hervey was able to realize, without such severe treatment as was needed to convince the apostle, that kicking against the pricks is foolishness.—HUGH CONWAY.

My father had quite as little yielding in his disposition, and kicked against the pricks determinedly.—T. A. TROLLOPE.

**Kidney.**—OF THE SAME KIDNEY—of the same nature. P.

Fellows of your kidney will never go through more than the skirts of a scrimmage.—HUGHES.

**Kilkenny.**—TO FIGHT LIKE KILKENNY CATS—to fight till the combatants are all torn to pieces. C. See CATS.

The tactics of the Kilkenny cats by which the Sultan kept hold of the wretched island were hideously cruel.—*Spectator*, December 1887.

**Kill.**—TO KILL TWO BIRDS WITH ONE STONE—to effect two results with one expenditure of trouble; to gain two objects by one exertion. C.

We will kill two birds with one stone—disinter a patient for our leathern gallows, and furnish a fresh incident of the Inquisition.—C. READE.

**TO KILL ONE'S MAN**—to fight a duel with fatal results to one's opponent. C.

He was a famous shot, had killed his man before he came of age, and nobody scarce dared look at him whilst at Bath.—MARIA EDGEWORTH.

**Kinchin.**—ON THE KINCHIN LAY. See LAY.

**Kind.**—(TRIBUTE) IN KIND—tribute paid, not in money, but in articles of produce. P.

The Turk, who was a man of strict honour, paid the count by embezzling the tribute in kind of the province he governed.—BEACONSFIELD.

**King.**—KING'S ENGLISH—the standard English, such as is regarded as good by the highest authorities. P.

She was the most ignorant old creature that ever was known, could neither read nor write, and made sad jumble of the King's English when she spoke.—G. A. SALA.

**KING'S EVIDENCE**—the evidence of one of a band of criminals who, in order to obtain a pardon, informs against his fellows. P.

The unhappy man, to save his life, had betrayed his master and turned King's evidence.—G. A. SALA.

**KING LOG**—one who, having enjoyed a short popularity, is afterwards treated with contempt. P. See *Æsop's Fables*, "The Frogs asking for a King." To change King Log for King Stork is to change a stupid but harmless ruler for an oppressor and tyrant.

It is a singular fact that Mr. Emerson is the most steadily attractive lecturer in America. Into that somewhat cold-waterish region adventurers of the sensational kind come down now and then with a splash, to become disregarded King Logs before the next session.—J. R. LOWELL.

**TO BE UNWILLING TO CALL THE KING ONE'S COUSIN**—to be in a state of perfect satisfaction or elation. F.

He wouldn't condescend to call the king his cousin just at this present time (he is so much elated with his prosperity).—HALIBURTON.

**THE KING OF TERRORS**—a name for death. P. From the Bible (Job xviii. 14).

Her rival was face to face with that king of terrors before whom all earthly love, hate, hope, and ambition must fall down and cease from troubling.—H. R. HAGGARD.

**Kingdom.**—KINGDOM COME—the next world. F.

If the face of the master is to be taken as a barometer, we shall all be in kingdom come before long.—CAPTAIN MARRYAT.

**Kiss.**—TO KISS HANDS—to kiss the hand of the sovereign on accepting or retiring from high office. P.

**TO KISS AND BE FRIENDS**—to become reconciled. F.

"It is not generous of you, Mr. Helgham, to throw my words into my teeth. I had forgotten all about them. But I will set your want of feeling against my want of gratitude, and we'll kiss and be friends."

"I can assure you, Mrs. Carr, that there is nothing I should like better. When shall the ceremony come off?"

"Now you are laughing at me, and actually interpreting what I say literally, as though the English language were not full of figures of speech. By that phrase"—and she blushed a little, that is, her cheek took a deeper shade of coral—"I meant that we would not cut each other after lunch."—H. R. HAGGARD.

**TO KISS THE ROD**—to submit to punishment meekly and without complaint.

**Kite.**—TO FLY A KITE—to sustain one's credit by obtaining accommodation bills. A colloquial phrase among commercial men.

Here's bills plenty—long bills and short bills—but even the kites, which I can fly as well as any man, won't raise the money for me now.—MARIA EDGEWORTH.

**Kith.**—KITH AND KIN—relatives, and connections by marriage. C.

Jason had none of his relations near him. No wonder he was no kinder to poor Sir Condy than to his own kith or kin.—MARIA EDGEWORTH.

It was a sair vex (sore trouble) to a' (all) her kith and kin.—SCOTT.

**Kittle.**—KITTLE CATTLE TO SHOE—a difficult person to manage. F.

But I am not so sure that the young lady is to be counted on. She is kittle cattle to shoe.—GEORGE ELIOT.

**Knee.**—TO BOW THE KNEE TO BAAL—to conform to the prevailing or fashionable worship



of the day. P. See the Bible: "Yet I have left me seven thousand in Israel, all the knees which have not bowed to Baal" (2 Kings ix. 18).

Whiggism is always the scorn of thorough-going men and rigorous logicians—is ever stigmatized as a bending of the knee to Baal.—J. COTTER MORISON.

**TO BOW THE KNEE BEFORE—** to submit to. P.

In the course of the year 1859 several of those eminent Frenchmen who refused to bow the knee before the Second Empire had frequent and friendly conversations with Macaulay on the future of their unhappy country.—G. O. TREVELYAN.

**Knife.—WAR TO THE KNIFE—** deadly strife. P.

War to the knife now.—C. READE.

So the strife settled down into a personal affair between Flashman and our youngsters; a war to the knife, to be fought out in the little cockpit at the end of the bottom passage.—T. HUGHES.

**Knock.—A KNOCK-OUT—** an auction where the bidders are in collusion. C.

There are occasional knock-outs and other malpractices in every sale-room in London.—*Athenæum*, 1887.

This was a knock-out transaction. Twelve buyers had agreed not to bid against one another in the auction room; a conspiracy illegal but customary.—C. READE.

**TO KNOCK UNDER—** to submit completely. F.

Our government is not going to knock under because they have suffered a few reverses.—H. R. HAGGARD.

**TO KNOCK UP—(a) to fatigue.** F.

This is my only holiday, yet I don't seem to enjoy it—the fact is, I feel knocked up with my week's work.—S. WARREN.

—(b) to awake by rapping at the door. P.

Then I knocked up old Macniven out of bed.—R. L. STEVENSON.

—(c) to call upon; to visit. F.

He would go home some of these days and knock the old girl up.—H. KINGSLEY.

**TO KNOCK ON THE HEAD—** to frustrate; to break up; to destroy. F.

Mr. Hinckley told us some very interesting facts connected with the original survey, and knocked several ignorant delusions on the head.—W. H. RUSSELL.

**TO KNOCK OFF—(a) to discontinue.** F.

When the varlet knocked off work for the day it was observed that he was possessed of a strange manner.—BESANT.

—(b) to cease work. F.

They gradually get the fidgets. This is a real disease while it lasts. In the workroom it has got to last until the time to knock off.—BESANT.

—(c) to prepare; to get ready. F.

Rover, too—you might easily get up (the part of) Rover while you are about it, and Cassio and Jeremy Diddler. You can easily knock them off: one part helps the other so much. Here they are, cues and all.—DICKENS.

**TO KNOCK ABOUT—** to wander; to travel without definite aim. F.

I am no chicken, dear, and I have knocked about the world a good deal.—H. R. HAGGARD.

**Know.—TO KNOW WHAT ONE IS ABOUT—** to be far-sighted and prudent. C.

She makes the most of him, because she knows what she is about and keeps a mean.—M. ARNOLD.

**TO KNOW WHAT'S WHAT.** See WHAT.

**Knuckle.—TO KNUCKLE DOWN—** to acknowledge oneself beaten; to submit. F.

We knuckled down under an ounce of indignation.—BLACKMORE.

I had to knuckle down to this man—to own myself beaten but for his help.—MRS. E. LYNN LINTON.

**TO KNUCKLE UNDER—** to yield; to behave submissively. C.

The captain soon knuckled under, put up his weapon, and resumed his seat, grumbling like a beaten dog.—R. L. STEVENSON.

**TO RAP A MAN'S KNUCKLES—** to administer a sharp reproof. C.

The author has grossly mistranslated a passage in the *Defensio pro Populo Anglicano*; and if the bishop were not dead, I would here take the liberty of rapping his knuckles.—DE QUINCEY.

## L

**Labour.**—A LABOUR OF LOVE—work undertaken spontaneously, and not for pay. P.

That his own thoughts had sometimes wandered back to the scenes and friends of his youth during this labour of love (the composition of the *Deserted Village*), we know from his letters.—BLACK'S *Goldsmith*.

**Lady.**—LADY BOUNTIFUL—a charitable matron. P.

Every one felt that since Mrs. Armytage was playing the part of Lady Bountiful, it was better that she should go through with it.—JAMES PAYN.

**Laissez.**—LAISSEZ-FAIRE—let alone; allowing things to go as they will; absence of intervention or control. P. French.

*Laissez-faire* declines in favour; our legislation grows authoritative.—*Contemporary Review*, 1887.

**Lamp.**—THE LAMP OF PHŒBUS—a poetical name for the sun.

**Lance.**—A FREE LANCE—one attached to no party; one who fights for his own hand. P.

That he (Defoe) wrote simply as a free lance, under the jealous sufferance of the government of the day.—MINTO.

**Land.**—TO SEE HOW THE LAND LIES—to see in what state matters are. C.

Now I see how the land lies, and I'm sorry for it.—MARIA EDGEWORTH.

Her hostess clearly perceived how the land lay, and was exceedingly indignant at the supposed neglect of her favourite.—JAMES PAYN.

**TO MAKE THE LAND**—to come in sight of the land as the ship approaches it from the sea. P.

He made the land the sixth day after leaving Melbourne.

**THE LAND OF THE LEAL**—heaven. P. Originally a Scottish phrase. On one celebrated occasion Mr. Gladstone used the expression erroneously, as applying to Scotland.

We'll meet and aye be fain (loving)  
In the land of the leal.  
BARONESS NAIRNE.

**Lapsus.**—LAPSUS LINGUÆ—a slip of the tongue; something said by mistake. C. Latin.

"I will not answer for anything he might do or say. I only know—"

"What do you know?"

"More than I choose to say. It was a *lapsus linguæ*" (I should not have said that I knew anything).—FLORENCE MARRYAT.

**Large.**—AT LARGE—(a) free; at liberty. P.

It was thus that the little party in the prior's hostel conversed together on a footing more confidential and familiar than would have been possible had they been at large in the world without.—JAMES PAYN.

If you are still at large, it is thanks to me.—R. L. STEVENSON.

—(b) in a wide sense; generally. P.

Their (the English people's) interests at large are protected by their votes.—W. E. GLADSTONE.

**A GENTLEMAN AT LARGE**—a person without any serious occupation. C.

He was now a gentleman at large, living as best he might, no one but himself knew how.—MISS BRADDON.

**Lark.**—TO HAVE LARKS—to indulge in boyish tricks. F.

What larks we had when we were boys!

**WHEN THE SKY FALLS WE SHALL CATCH LARKS**—an absurd statement, used to throw ridicule on any fanciful proposition. C.

The stationary state may turn out after all to be the millennium of economic expectation, but for anything we know the sky may fall and we may be catching larks before that millennium arrives.—*Contemporary Review*, 1886.

**Late.**—LATE IN THE DAY—behind time; too late. C. Used with reference to long periods.

"I am not going to stand your eternal visits to him."

"You have stood them for twenty years. Rather late in the day to object now, isn't it?" she remarked coolly.—H. R. HAGGARD.

**Laugh.**—TO LAUGH TO SCORN—to treat with ridicule. P.

Lochiel would undoubtedly have laughed the doctrine of non-resistance to scorn.—MACAULAY.

**TO LAUGH IN ONE'S SLEEVE**—to smile inwardly while preserving a serious countenance. P.

His simplicity was very touching. . . "How they must have laughed at you in their sleeves, my poor Willie!" she answered pityingly.—JAMES PAYN.

**TO LAUGH OFF**—to dismiss with a laugh. P.

Our baronet endeavoured to laugh off with a good grace his apostasy from the popular party.—MARIA EDGEWORTH.

**TO LAUGH OUT OF THE OTHER CORNER OR SIDE OF THE MOUTH**—to be made to feel vexation; to have the laugh turned against a jeering person. C.

"Nonsense!" said Adam. "Let it alone, Ben Cranage. You'll laugh o' th' other side o' your mouth then."—GEORGE ELIOT.

**TO LAUGH ON THE WRONG SIDE OF ONE'S FACE**—to be humiliated. C.

By-and-by thou wilt laugh on the wrong side of thy face.—CARLYLE.

**Law.**—TO HAVE OR TAKE THE LAW OF ANY ONE—to prosecute any one in a law court. C.

"There's a hackney-coachman downstairs, with a black eye and a tied-up head, vowing he'll have the law of you."

"What do you mean,—law?" Sedley faintly asked.

"For thrashing him last night."—THACKERAY.

"She was as bad as he," said Tinker. "She took the law of every one of her tradesmen."—THACKERAY.

**A LAW OF THE MEDES AND THE PERSIANS**—an unalterable law. P.

We looked upon every trumpery little custom and habit which had obtained in the school as though it had become a law of the Medes and Persians.—T. HUGHES.

**LAW-ABIDING**—obedient to the laws. P.

Yet the road is not worthy of this reputation. It has of late years become orderly; its present condition is dull and law-abiding.—BESANT.

**Lay.**—THE LAY OF LIE OF THE LAND—the general features of a tract of country. P.

Fortunately, they both of them had a very fair idea of the lay of the land; and, in addition to this, John possessed a small compass fastened to his watch-chain.—H. R. HAGGARD.

**TO LAY ABOUT ONE**—to strike on all sides. P.

He'll lay about him to-day.

SHAKESPEARE.

He lustily laid about him; but in consequence he was brought to the ground and his head cut off.—BUNYAN.

**TO LAY BY**—to save; to store away. P.

He had not yet, it is true, paid off all the mortgages, still less had it been in his power to lay by anything out of his income.—*Good Words*, 1887.

**TO LAY DOWN THE LAW**—to speak with authority. C.

Though it was pleasant to lay down the law to a stupid neighbour who had no notion how to make the best of his farm, it was also an agreeable variety to learn something from a clever fellow like Adam Bede.—GEORGE ELIOT.

**TO LAY THE CORNER-STONE**—to make a regular beginning. P.

I verily believe she laid the cornerstone of all her future misfortunes at that very instant.—MARIA EDGEWORTH.

**TO LAY HEADS TOGETHER**—to consult. C.

Then they laid their heads together, and whispered their own version of the story.—BESANT.

**TO LAY TO HEART**—to ponder deeply upon. P.

To do Alice justice, though she listens to such lessons she does not lay them to heart as she might.—*Edinburgh Review*, 1882.

Lay it to thy heart.

SHAKESPEARE.

**TO LAY LOW**—to bury. P.

I saw her laid low in her kindred's vault.—SHAKESPEARE.

TO LAY VIOLENT HANDS ON—to murder. P.

I do believe that violent hands were laid

Upon the life of this thrice-fained duke.—SHAKESPEARE.

TO LAY BY THE HEELS—to render powerless; to confine. F. Originally used of imprisonment in the stocks, a punishment inflicted on vagrants and others. The ankles were enclosed in a board, the culprit preserving a sitting posture. See HEELS.

Poor old Benjy! the rheumatiz has much to answer for all through English country sides, but it never played a scurvier trick than in laying thee by the heels.—T. HUGHES.

TO LAY ONESELF OUT FOR—to direct one's energies towards. P.

"And now," said Mr. Colliher, "you will take chambers in Pall Mall; you will join a club—I can get you into as good a one as you have a right to expect; you will drive in your cab to the office every day; you will lay yourself out for giving dinners."—BESANT.

TO BE LAID UP—to be unwell; to be confined in one's room with sickness. C.

He was made so rabid by the gout, with which he happened to be then laid up, that he threw a footstool at the dark servant in return for his intelligence.—DICKENS.

TO LAY IN—to store for use on an approaching occasion. P.

The aboriginal peasantry of the neighbourhood were laying in pikes and knives.—MACAULAY.

TO LAY IT ON—to exaggerate; to do anything extravagantly. F.

Now you are laying it on. Surely he could not get so high a salary.

A LAY FIGURE—a human model used by an artist. P.

Meantime you are not to be a lay figure, or a mere negative.—C. READE.

TO LAY TO—(a) to cease from advancing; to stop. P. See LIE TO.

"Well, gentlemen," said the captain, "the best that I can say is not much. We must lay to, if you please, and keep a bright look-out."—R. L. STEVENSON.

—(b) to be sure of; to be certain regarding. F.

"Ask your pardon, sir, you would be very wrong," quoth Silver. "You would lose your precious life, and you may lay to that."—R. L. STEVENSON.

TO LAY ANYTHING TO ONE'S CHARGE—to accuse him of it; to hold him responsible for it. P. Biblical. (See Deut. xxi. 8; Rom. viii. 33.)

My scoundrelly enemies did not fail to confirm and magnify the rumour, and would add that I was the cause of her insanity; I had driven her to distraction, I had killed Bullingdon, I had murdered my own son: I don't know what else they laid to my charge.—THACKERAY.

TO LAY OUT—(a) to spend (of money). P.

Unluckily all our money had been laid out that morning in provisions.—GOLDSMITH.

—(b) to invest. P.

To crown all, Mademoiselle Beatrice is a funded proprietor, and consulted the writer of this biography as to the best method of laying out a capital of two hundred francs, which is the present amount of her fortune.—THACKERAY.

—(c) to prepare a corpse for the coffin. P.

"What am I to do about laying her out?" asked Mrs. Evitt of the doctor.—MISS BRADDON.

—(d) to be willing to undertake the charge of.

I have never laid myself out for families. Children are so mischievous.—MISS BRADDON.

THE KID OR KINCHIN LAY—the practice of robbing young children—a special branch of the London thieves' art. S. See the career of Noah Claypole in *Oliver Twist*.

"You did well yesterday, my dear," said Fagin; "beautiful! Six shillings and ninepence halfpenny on the very first day. The kinchin lay will be a fortune to you."—DICKENS.

What in *Oliver Twist* fifty years later is called the kinchin lay, appears here (in Captain Grose's dictionary) as the kid lay; the last word meaning profession.—KINGTON OLIPHANT, in *The New English*.

**Lead.**—To LEAD ONE A PRETTY DANCE—to cause one unnecessary trouble. C.

"Well, my lord," cried Sir Terence, out of breath, "you have led me a pretty dance all over the town."—**MARIA EDGEWORTH.**

**To LEAD UP TO**—to conduct to gradually and cautiously. P.

Mr. Fleming does not even accuse the incumbent of insidiously leading up to Mariolatry.—*Saturday Review*, 1887.

After a little rambling talk the lawyer led up to the subject which so disagreeably preoccupied him.—**R. L. STEVENSON.**

**To LEAD OFF**—to begin. P.

There were, no doubt, many ardent and sincere persons who seemed to think this as simple a thing to do as to lead off a Virginia reel.—**J. R. LOWELL.**

**To LEAD UP A BALL**—said of the most important couple who open the ball by commencing the dance. P.

Mr. Thornhill and my eldest daughter led up the ball, to the great delight of the spectators.—**GOLD-SMITH.**

**To LEAD BY THE NOSE.** See NOSE.

**Leaf.**—To TAKE A LEAF OUT OF ANOTHER PERSON'S BOOK—to imitate him in certain particulars. C.

Do you know, Arminius, I begin to think, and many people in this country begin to think, that the time has almost come for taking a leaf out of your Prussian book.—**M. ARNOLD.**

**To TURN OVER A NEW LEAF**—to begin a different mode of life. C.

I suppose he'll turn over a new leaf, now there's a lady at the head of the establishment.—**GEORGE ELIOT.**

**Leak.**—To LEAK OUT—to become gradually known (of something which has been kept a secret). P.

It was plain that the news of his engagement had leaked out through one of those mysterious channels which no amount of care can ever effectually close in such cases.—**W. E. NORRIS.**

**To SPRING A LEAK**—to let in water. P.

Whether she sprang a leak, I cannot find,  
Or whether she was upset with wind,  
But down at once with all her crew she went.—**DRYDEN.**

**Leap.**—By LEAPS AND BOUNDS—by a series of sudden and rapid advances. P.

The figures showing the advance by leaps and bounds of Jewish pauperism year after year are no less striking.—*Spectator*, 1887.

**LEAP YEAR**—a year of three hundred and sixty-six days, occurring every fourth year. P. Ladies are allowed to propose marriage to gentlemen during leap years.

But I don't remember any one having given me an "engaged ring" before; and it's not leap year (the year when ladies propose) neither.—**JAMES PAYN.**

**Least.**—THE LEAST SAID THE SOONEST MENDED—it is prudent to speak little. C.

The old lady ventured to approach Mr. Benjamin Allen with a few comforting reflections, of which the chief were, that after all, perhaps it was well it was no worse; the least said the soonest mended.—**DICKENS.**

**Leather.**—LEATHER AND PRUNELLA (or PRUNELLO)—what is on the exterior; non-essential. P. Prunella is a cloth used by shoemakers in making the uppers of boots.

Worth makes the man, and want of it the fellow;  
The rest is all but leather or prunello.—**POPE.**

The question is, How is the book likely to sell? All the rest is leather and prunella (does not matter).—**JAMES PAYN.**

**Leave.**—To LEAVE OFF—(a) to cease or desist from; to abandon. P.

First they left off worshipping the gods of Troy.—**BESANT.**

—(b) to discontinue wearing. P.

He goes in his doublet and hose,  
and leaves off his wit.

**SHAKESPEARE.**

**TO LEAVE OUT IN THE COLD**—to neglect; to exclude from participation in anything. P.

My boy was to have been her heir, but she had the disposal of her property, and she has bequeathed it all to Cornellis, so my son is left out in the cold.—*Chambers's Journal*, 1888.

**TO LEAVE IN THE LURCH.** See LURCH.

**Leek.**—**TO EAT OR SWALLOW THE LEEK**—to submit to what is humiliating. C.

One has heard of eating the leek, but that is nothing in comparison with that meal of the Sepoys at Dustybad.—JAMES PAYN.

It was certain that he (Mr. Erin) would have to swallow a very large leek (undergo a very painful mortification) first.—JAMES PAYN.

**Left.**—**OVER THE LEFT**—understand quite the reverse of what is said. P.

Each gentleman pointed with his right thumb over his left shoulder. This action, imperfectly described by the feeble term "over the left," when performed by any number of ladies and gentlemen who are accustomed to act in unison, has a very graceful and airy effect; its expression is one of light and airy sarcasm.—DICKENS.

**A LEFT-HANDED COMPLIMENT**—a saying which, though apparently meant to flatter, really depreciates. An unlucky piece of flattery. P.

His quiet manner left his speech unpunctuated, and his fishy eyes, level voice, and immovable face put no dot to an ambiguous "i," and crossed no "t" in a left-handed compliment.—MRS. E. LYNN LINTON.

**TO GET LEFT**—to be disappointed.

Yes; and there will be the same inevitable feature about his canvass that there was in 1888. He (Cleveland) 'll get left.—*New York Weekly Tribune*.

**ON THE LEFT HAND**—in an irregular way. C.

And then this girl, this Yetta, had Clinton blood in her, if on the left hand, and sadly mixed.—MRS. E. LYNN LINTON.

**A LEFT-HANDED OATH**—an oath which is not binding. C.

"It must be a left-handed oath," he said, as he obeyed her.—HUGH CONWAY.

**Leg.**—**TO GIVE LEG-BAIL**—to run off; to escape. F.

It is by no means improbable that the marauders, with a good start and active horses under them, will have given leg-bail to (eluded) their pursuers.—*Daily Telegraph*, 1887.

Even an attorney may give leg bail to (escape from) the power under which he lives.—BLACKMORE.

**ON ONE'S LEGS**—erect; about to make a speech. P.

He (Major Scott) was always on his legs; he was very tedious; and he had only one topic, the merits and wrongs of Hastings.—MACAULAY.

**ON ITS LAST LEGS**—about to perish; ready to fall. P.

I entirely agree with your condemnation of the London coal tax. I read with the utmost satisfaction the denunciation of it by Lord Randolph Churchill. If he holds to his position the tax must be on its last legs.—W. E. GLADSTONE.

**WITHOUT A LEG TO STAND ON**—having no support. C.

And that fool Kimble says the newspaper's talking about peace. Why, the country wouldn't have a leg to stand on (would be ruined).—GEORGE ELIOT.

They compared notes, and agreed that no system but the separate one had a leg to stand on (had any chance of succeeding).—C. READE.

**TO GIVE A LEG UP**—to help into the saddle. C.

His friend Tim giving him a leg up, he canters sober John past the stand.—G. J. WHYTE-MELVILLE.

**TO STAND ON ONE'S OWN LEGS**—to be dependent on no one. C.

Persons of their fortune and quality could well have stood upon their own legs.—COLLIER.

**TO MAKE A LEG**—to bow in the old-fashioned way, drawing one leg backward. P.

So in they come; each makes his leg, And flings his head before.

COWPER.

Each made a leg in the approved rural fashion.—A. TROLLOPE.

**TO PUT ONE'S BEST LEG FOREMOST**—to walk or run at the top of one's speed; to hurry. C. See FOOT.

"Now, you must put your best leg foremost, old lady," whispered Sowerberry in the old woman's ear; "we are rather late."—DICKENS.

**GOOD SEA-LEGS**—capacity of standing the motion of a ship at sea without suffering from sea-sickness. F.

It was one of those doubtful days when people who are conscious of not possessing good sea-legs, and who yet enjoy a sail in moderate weather, are prone to hesitate.—**JAMES FAYN.**

**Legion.**—THEIR NAME IS LEGION—they are countless; their number is infinite. C. A phrase taken from the Bible (Mark v. 9).

**Lend.**—TO LEND A HAND—to help. C.

You see the manufacturers. Here they are, with their wives and daughters. They all lend a hand, and between them the thing is done.—**BESANT.**

**Length.**—AT LENGTH—(a) at last; after a long time. P.

And as she watched, gradually her feet and legs grew cold and numb, till at length she could feel nothing below her bosom.—**H. R. HAGGARD.**

—(b) to the full extent; omitting nothing. P.

"I propose to go into the subject at length after breakfast," returned Alexander.—**R. L. STEVENSON.**

**AT FULL LENGTH**—stretched out to the full extent. P.

Here stretch thy body at full length.  
**WORDSWORTH.**

**Let.**—TO LET OFF—to excuse; to set free. P.

We can't let you off, Lady Mona. It is imperative that you should wash your face in sight of us all, and dry it too.—**FLORENCE MARRYAT.**

**TO LET ON**—to reveal; to let people know. F.

"I vow," said Mr. Slick, "I wish I hadn't let on (allowed people to know) that I had it at all."—**HALL-BURTON.**

"But you won't let on, Ewan, will you?" he said.—**HALL CAINE.**

It is also used of dissimulation.

He lets on that he is wealthy.

**TO LET FLY OR LET DRIVE**—(a) to discharge a missile with force. C.

I looked up, and there, as I thought, was the calf. So I got my

rifle on and let drive, first with one barrel, then with the other.—**H. R. HAGGARD.**

—(b) to aim a blow; to strike at with violence. C.

He let fly with such stoutness at the giant's head and sides that he made him let his weapon fall out of his hand.—**BUNYAN.**

**TO LET OUT**—to disclose; to make known what would otherwise be a secret. P.

Nave let out one day that he had remonstrated with his daughter in vain.—**MRS. H. WOOD.**

**TO LET ALONE**—to leave unmolested; not to approach. P.

It really was not poor Aleck's fault. He is gentle as a lamb when he is let alone.—**H. R. HAGGARD.**

**TO LET WELL ALONE**—to refuse to interfere where matters are already satisfactory. C.

**LET ALONE**—a phrase signifying "much less." F.

I have not had, this livelong day, one drop to cheer my heart, Nor brown (a copper) to buy a bit of bread with—let alone a tart.  
**BARHAM.**

**TO LET ONE IN**—to make one responsible without his knowledge. F.

He was let in for a good hundred pounds by his son's bankruptcy.

**TO LET SLIDE**—to allow anything to pass unnoticed. S.

I call this friendly. I asked myself last night, "Will these boys come to see me, or will they let the ragged Yankee slide?" And here you are.—**BESANT AND RICE.**

**TO LET GO OF ANYTHING**—to relax one's hold of it. C.

He let go of Bessie in his perplexity and fear.—**H. R. HAGGARD.**

**LET BE!**—no matter! C.

*Leon.* Do not draw the curtain.

*Paul.* No longer shall you gaze on't, lest your fancy

May think anon it moves.

*Leon.* Let be, let be!—**SHAKESPEARE.**

**TO LET BE**—to leave alone. C.

Would it not be well to let her be, to give him his way and leave her to go hers, in peace?—**R. HAGGARD.**

**Letter.**—THE LETTER OF THE LAW—the exact literal inter-

pretation of a law or written document. P.

Farmer Gray had always the preference, and the hatred of Mr. Hopkins knew no bounds—that is, no bounds but the letter of the law, of which he was ever mindful, because lawsuits are expensive.—MARIA EDGEWORTH.

**TO THE LETTER**—exactly; following instructions minutely. P.

He was overbearing, harsh, exacting, and insisted on his orders being carried out to the letter.—BESANT.

**RED LETTER.** See **RED.**

**Level.**—**TO DO ONE'S LEVEL BEST**—to exert oneself to the utmost of one's power. F.

*His Level Best* is the name of a work by a Mr. Hale, published in Boston in 1877.

He did his level best to get me the post.

**TO HAVE ONE'S HEAD LEVEL**—to be discreet; to have a well-balanced mind. F. American.

"The jury must be mad!"

"I guess not, Pat. They've the reputation of being a level-headed lot."—*Macmillan's Magazine*, 1887.

**TO LEVEL UP**—to bring what is lower to an equality with what is higher. P. First used by Lord Mayo in 1869.

The older officials with smaller salaries applied to have them levelled up to the salaries of the newcomers.

**TO LEVEL DOWN**—to bring what is higher to an equality with things that are lower. P.

The Government, however, did the reverse—they levelled down the salaries.

**Lick.**—**TO LICK INTO SHAPE**—

to give form or method to a person or thing. F. The phrase owes its origin to the fable that the cubs of a bear are born shapeless, and are licked into shape by their mother.

"But," said the doctor, as he resumed his chair, "tell me, Bonnycastle, how you could possibly manage to lick such a cub into shape, when you do not resort to flogging?"—CAPTAIN MARRYAT.

**TO LICK THE DUST**—to fall in battle. P.

His enemies shall lick the dust.  
Psalm lxxii. 9.

**TO LICK THE SPITTLE OF**—to crouch before; to be meanly servile towards. F.

His heart too great, though fortune little,

To lick a rascal statesman's spittle.

SWIFT.

**Lie.**—**AS FAR AS IN ONE LIES**—as far as one is able; to the limit of one's powers. P.

As far as in me lies, I mean to live up to her standard for the future.—FLORENCE MARRYAT.

**TO GIVE THE LIE TO**—to contradict flatly. P.

When another traducer went the length of including Margaret in the indictment by the assertion that a female relative of Mr. Erin's performed the more delicate work of the autographs, he gave him the lie direct.—JAMES PAYN.

**TO LIE TO**—to be stopped in her course (of a ship). P.

We now ran plump into a fog, and lay to (took in the sails and checked the speed of the vessel).—LORD DUFFERIN.

**TO LIE TO ONE'S WORK**—to work vigorously. F.

They lay to the work and finished it by midday.

**TO LIE ON HAND**—to remain unsold. P.

**TO LIE ON ONE'S HANDS**—to hang heavily. P.

Time lay on her hands during hex son's absence.

**TO LIE WITH ANY ONE**—to belong to any one; to be the duty of any one. P.

The charge of souls lies upon them.—BACON.

It lay, she said, with Henry, to make overtures of conciliation.

**Life.**—**TO THE LIFE**—exactly; so as to reproduce the original person or scene. P.

Victor Hugo, who delighted in that kind of figure, would have painted him to the life.—*Spectator*, 1887.

**AS LARGE AS LIFE**—of the same size as the living being represented. P.

He marched up and down before the street door like a peacock, as large as life and twice as natural.—HALIBURTON.



**TO BEAR A CHARMED LIFE**—to escape death in almost a miraculous manner. P.

Up and down the ladders, upon the roofs of buildings, over floors that quaked and trembled with his weight, under the lee of falling bricks and stones, in every part of that great fire was he; but he bore a charmed life, and had neither scratch nor bruise.—DICKENS.

**FOR MY LIFE; FOR THE LIFE OF ME**—although I should lose my life as a penalty. C. A phrase used in strong assertions.

Nor could I, for my life, see how the creation of the world had anything to do with the business I was talking of.—GOLDSMITH.

Half an hour ago Walter, for his life, would have hardly called her by name. But he could do so now when she entreated him.—DICKENS.

Lucy, for the life of her, could not help fancying there was something in it.—A. TROLLOPE.

**Lift.**—**TO LIFT UP THE EYES OF FACE**—to look with confidence. A Biblical phrase.

I will lift up mine eyes unto the hills.—Psalm cxxi. 2.

Thou shalt lift up thy face unto God.—Job xxii. 26.

**TO LIFT UP THE HEAD**—to rejoice; to triumph. Biblical.

And now shall my head be lifted up above mine enemies round about me.—Psalm xxvii. 6.

**TO LIFT UP THE HEEL AGAINST**—to treat violently (and ungratefully). Biblical.

He that eateth bread with me hath lifted up his heel against me.—John xiii. 18.

Talfourd, in the bitterness of his soul, exclaimed that Literature's own familiar friend, in whom she trusted, and who had eaten of her bread, had lifted up his heel against her.—G. O. TRVELYAN.

**TO LIFT UP THE VOICE**—to cry aloud in joy or in sorrow. Biblical.

And Saul lifted up his voice, and wept.—1 Samuel xxiv. 16.

They shall lift up their voice, they shall sing.—Isaiah xxiv. 14.

**TO LIFT UP THE HORN**—to be arrogant in behaviour. Biblical. See HORN.

Lift not up your horn on high; speak not with a stiff neck (proudly).—Psalm lxxv. 5.

**Light.**—**TO SEE THE LIGHT**—to be born; to come into actual existence. P.

The good brother! But for him my poems would never have seen the light.—BESANT.

**TO MAKE LIGHT OF**—to treat as of no importance; to disregard. P.

But my father made light of all plebeian notions.—C. READE.

"Don't you be so aggravating, old man," said the good-natured George; "and you, Mr. Meadows, should know how to make light of an old man's tongue."—C. READE.

**TO STAND IN ONE'S OWN LIGHT.** See STAND.

**TO SET LIGHT BY**—to undervalue; to despise. P.

He sets light by his wife's notions.

**TO BRING TO LIGHT**—to disclose; to make known. P.

The duke yet would have dark deeds darkly answered; he would never bring them to light.—SHAKESPEARE.

**TO COME TO LIGHT**—to become known. P.

Come, let us go; these things, come thus to light,  
Smother her spirits up.

SHAKESPEARE.

**LIGHT-FINGERED GENTRY**—pick-pockets.

**TO LIGHT OUT**—to make off; to disappear. S. An Americanism.

*Cheboygan Tribune.* Oh yes, the Soo is booming, and the following proves it: Harry Leavitt, manager of the theatre, skipped last week. The Eckert Robinson Co. did not take in enough to pay expenses, and left between two days. Billy MacRobie drugged and robbed a printer, named Tom Nelson, on Monday night, and lit out. Curious how they like to leave a live town.—*Sault Ste. Marie News*, August 1888.

**TO LIGHT UPON**—to find; to discover by accident. P.

M. de Bernard's characters are men and women of genteel society—rascals enough, but living in no state of convulsive crimes; and we follow him in his lively, malicious account of their manners, without risk of lighting upon any such horrors as Balzac and Dumas have provided for us.—THACKERAY.

**LIGHT OF CARRIAGE**—loose in conduct. F.

She was said to be rather light of carriage.—CAPTAIN MARRYAT.

**Like.**—**HAD LIKE**—came near. P. See **HAVE**.

**Limb.**—**LIMB OF THE LAW**—a member of the legal profession; a lawyer. F.

Then, when this base-minded limb of the law grew to be sole creditor over all, he takes him out a custodian on all the denominations and sub-denominations.—MARIA EDGEWORTH.

**Line.**—**HARD LINES**—harsh treatment; undeserved misfortune. F.

His wife would be the best person, only it would be hard lines on her.—A. TROLLOPE.

**THE LINE OF BEAUTY**—the ideal line formed by a graceful curve of any kind. P.

But you know what I mean by the artistic temperament . . . that way of taking the line of beauty to get at what you wish to do or say.—W. D. HOWELLS.

**ALL ALONG THE LINE**—in every particular. P.

The accuracy of the supposed statements of facts is contested all along the line by persons on the spot.—W. E. GLADSTONE.

**TO READ BETWEEN THE LINES.** See **READ**.

**THE LINES ARE FALLEN TO ME IN PLEASANT PLACES**—I am fortunate in my worldly surroundings (Ps. xvi. 6).

A lonely wayfarer, happy in the knowledge that his daughter's fate was no longer allied with his, that whatever evil might befall him, her lines were set in pleasant places.—MISS BRADDON.

**Linked.**—**LINKED SWEETNESS LONG DRAWN OUT**—something which pleases the senses for a considerable time. P. A line of Milton's *L'Allegro* often quoted.

Lap me in soft Lydian airs,  
Married to immortal verse;  
Such as the melting soul may pierce,  
In notes with many a winding bout  
Of linked sweetness long drawn out.  
MILTON.

**Lion.**—**A LION, OR A GREAT LION**—a very popular person. C.

We (Bulwer and Disraeli) are great lions here (at Bath), as you may imagine.—DISRAELI.

**THE LION'S SHARE**—a disproportionately large share. P. See Æsop's fable of the lion who went out hunting with a wild ass. "I will take the first share," he said, "because I am king; and the second share, as a partner with you in the chase."

Mr. and Mrs. Armytage had their bottle of champagne, of which the latter, it was rather ill-naturedly said, got the lion's share.—JAMES PAYN.

**Lip.**—**TO MAKE A LIP**—to have a sullen or mocking expression of face. P.

I will make a lip at the physician.  
SHAKESPEARE.

**TO KEEP OR CARRY A STIFF UPPER LIP**—to be stubborn or ill-tempered. S.

It's a proper pity such a clever woman should carry such a stiff upper lip (possess such a bad temper).—HALIBURTON.

**TO SMACK ONE'S LIPS**—to express satisfaction. F.

She enjoyed the supremacy of these names exceedingly, and, to use a very inappropriate (because common) expression, smacked her lips over it.—JAMES PAYN.

**Little.**—**THE LITTLE GO**—an examination which candidates for the B.A. degree at the English universities have to pass early in their course. C.

Then came the sentimental walks with that tall college man, who was reading with the Rev. Mr. Tuck's curate—much reading he did. No wonder he got plucked in the Little Go.—MRS. H. WOOD.

**Live.**—**TO LIVE DOWN**—to prove an accusation false by a consistent life. P.

He was beginning to live down the hostility of certain of his neighbours.—W. E. NORRIS, in *Good Words*, 1887.

**TO LIVE UP TO ANYTHING**—to prove oneself by one's life worthy of something excel-

lent. P. Punch satirizes an æsthetic man and his wife who, having obtained a fine piece of old blue china, resolved "to live up to it."

And try to believe that, so far as in me lies, I mean to live up to her standard for the future.—FLORENCE MARRYAT.

**Liver.**—WHITE-LIVERED, LILY-LIVERED, PIGEON-LIVERED, MILK-LIVERED—cowardly; meek-tempered. C. The liver was considered formerly to be the seat of passion and bravery.

Curse him, the white-livered Englishman!—H. R. HAGGARD.  
Go, prick thy face, and over-red thy face,  
Thou lily-livered boy.

SHAKESPEARE.  
I am pigeon-livered (too mild in disposition), and lack gall.

SHAKESPEARE.

**Loaf.**—THE LOAVES AND FISHES—the actual profits; the material benefits. P. A phrase taken from the New Testament. Christ fed a multitude with some loaves and a few small fishes. Those who followed him not for his teaching, but for the mere gratification of their appetites were said to desire the loaves and fishes.

Thenceforward he was rich and independent, and spared the temptation of playing the political game with any pressing regard to the loaves and fishes of office.—*Edinburgh Review*, 1887.

**Lock.**—TO LOCK THE STABLE-DOOR AFTER THE STEED IS STOLEN—to take precautions too late. P.

When the sailors gave me my money again, they kept back not only about a third of the whole sum, but my father's leather purse; so that from that day out (thenceforward), I carried my gold loose in a pocket with a button. I now saw there must be a hole, and clapped my hand to the place in a great hurry. But this was to lock the stable-door after the steed was stolen.—R. L. STEVENSON.

**Locum.**—LOCUM TENENS—one who holds a situation tem-

porarily; a substitute. P. Latin.

And behold, he and his parishioners are given over to a *locum tenens*.—*Nineteenth Century*, 1887.

**Log.**—LOG-ROLLING—laudatory criticisms in literary reviews bestowed on one another by private friends. P.

There is certainly no excuse for literary log-rolling. It is a detestable offence.—*North American Review*, 1887.

**Loggerheads.**—TO BE AT LOGGERHEADS; TO COME, FALL, OR GO TO LOGGERHEADS—to quarrel; to disagree. C.

A couple of travellers that took up an ass fell to loggerheads which should be his master.—L'ESTRANGE.

Tim Linkinwater is out of the question; for Tim, sir, is such a tremendous fellow that he could never contain himself, but would go to loggerheads with the father before he had been in the place five minutes.—DICKENS.

**Loins.**—TO GIRD UP THE LOINS—to brace oneself for vigorous action. P.

But her father's will was law to her, and she girded up her spiritual loins and prepared for the encounter.—MRS. E. LYNN LINTON.

**Lombard Street.**—LOMBARD STREET TO A CHINA ORANGE—something very valuable staked against a thing of little value; very long odds. C. Lombard Street, in London, near the Bank of England, is a centre of great banking and mercantile transactions.

"It is Lombard Street to a China orange," quoth Uncle Jack.

"Are the odds in favour of fame against failure really so great?" answered my father.—BULWER LYTTON.

**Long.**—AT OF IN THE LONG-RUN—eventually; before all is over. P.

At the long-run these fellows never thrive.—MARIA EDGEWORTH.

A statesman in the long-run must yield to royal solicitation.—G. O. TREVELYAN.

**THE LONG AND THE SHORT OF A MATTER**—a matter viewed briefly in its most important aspects; the important prin-

inciple, or fact, contained in any statement. C.

But my mother wouldn't part with him if he was a still worse encumbrance. It isn't that we don't know the long and short of matters, but it's our principle.—GEORGE ELIOT.

The long and short of the matter is, that on getting off the lake, after seven hours' rowing, I felt as much relieved as if I had been dining for the same length of time with Her Majesty the Queen.—THACKERAY.

TO DRAW OF PULL THE LONG BOW—to exaggerate. C.

King of Corpus (who was an incorrigible wag) was on the point of pulling some dreadful long bow, and pointing out a half-dozen of people in the room as R. and H. and L., etc., the most celebrated wits of that day.—THACKERAY.

BY A LONG CHALK—very considerably. F.

Soon after Bordeaux she had words (quarrelled) with the lions. They, in their infernal conceit, thought themselves more attractive than Djek. "It is *vice versa*, and by a long chalk" (very much so), said Djek and Co.—C. READE.

**Look.**—TO LOOK AFTER—to attend to; to pay careful attention to. P.

Politeness of manner and knowledge of the world should principally be looked after by a tutor.—LOCKE.

I assured you that when the trust was paid I would look after her.—BESANT.

LOOK YOU!—please observe what I am saying. C.

It was a place where professional singers—women, too, look you, nearly as bad as dancers, not to say actresses—came and sat on a platform and sang for money.—JUSTIN M'CARATHY.

TO LOOK ALIVE, or LOOK SHARP—to hurry; to be quick; to act promptly. F.

"Tell young gent to look alive," says guard, opening the hind-boot.—T. HUGHES.

Their life, bitter as it was, would be bitterer if they did not look sharp and learn a good many texts.—C. READE.

TO LOOK SHARP AFTER—to watch carefully. P.

The moment I became her sole guardian, I had sworn on my knees she should never kill another man: judge whether I had to look sharp after her.—C. READE.

TO LOOK BLUE—to show signs of disgust or disappointment. F.  
Squire Brown looks rather blue at having to pay two pounds ten shillings for the posting expenses from Oxford.—T. HUGHES.

TO LOOK DAGGERS—to gaze upon with anger. P.

There he sits abaft the mainmast looking daggers at us.—C. READE.

TO LOOK UP—to improve; to grow brighter; to be in demand. C.

"Things are looking up, Jeremiah," he said in a tone of exultation.—B. L. FARJEON.

In commercial phrase, coffins were looking up.—DICKENS.

TO LOOK A PERSON UP—to visit him. F.

But Lucy would have me come and look you up; and I assure you I had rather face a battery of my own cannon.—*The Mistletoe Bough*, 1885.

TO LOOK IN UPON—to visit informally. C.

"I had no idea you had a visitor here, Mrs. Jennyng," he said.

"Yes; Miss Joceline was so good as to look in upon us."—JAMES PAYN.

TO LOOK IN THE FACE.—to examine boldly; to refuse to shrink from examining. P.

Sir Condry (was) not willing to take his affairs into his own hands, or to look them even in the face.—MARIA EDGEWORTH.

It was many a day, however, before she could look her own misfortune in the face.—JAMES PAYN.

TO LOOK TO—to take care of. P.

She hated to water her flowers now; she bade one of her servants look to the garden.—C. READE.

THAT IS YOUR LOOK OUT—you must provide against that. F.

If he chooses to vote for the devil, that is his look-out.—O. W. HOLMES.

TO LOOK OUT—to guard against dangers; to take precautions; to be careful. F.

Time sometimes brings its revenges, and, if it does, you may look out, Mrs. Bellamy.—H. R. HARGARD.

TO LOOK OVER—(a) to read over. P.

Meet presently at the palace; every man look o'er his part; for, the short and the long is, our play is preferred.—SHAKESPEARE.

—(b) to overlook; to allow to pass. P.

He forgave her, and looked over her conduct.—*Murray's Magazine*, 1887.

**TO LOOK FOR A NEEDLE IN A HAYSTACK**—to search after anything with very little chance of finding it. P.

There is little use searching for him in this crowd; it is like looking for a needle in a haystack.

**TO LOOK THROUGH COLOURED SPECTACLES**—to see things not as they really are, but distorted by one's own prejudices. P.

People who live much by themselves are apt to look at things through coloured spectacles.

**TO LOOK FORWARD TO**—to expect with feelings of pleasure. P.

The children are all looking forward to your visit.

**TO LOOK ABOUT ONE**—to be cautious and wary. C.

John began to think it high time to look about him (take precautions for the future).—*ARBUTHNOT*.

**Loose.**—**TO LOOSE ONE'S PURSE-STRINGS**—to give money towards some good object. C.

**ON THE LOOSE**—dissipated. F.

Her husband is, I fear, on the loose just now.

**A LOOSE FISH**—a dissipated man. F.

In short, Mr. Miles was a loose fish.—*C. READE*.

**HAVING A TILE LOOSE.** See **TILE**.

**Lord.**—**A LORD OF CREATION**—a man (as distinguished from a woman). C. The term is generally used jocularly.

No; I had rather be a woman, with all her imperfections, than one of those lords of creation, such as we generally find them.—*G. J. WHYTE-MELVILLE*.

**Lose.**—**TO LOSE CASTE**—to be no longer welcomed in the houses of respectable people. P.

You may break every command in the decalogue with perfect good breeding, nay, if you are adroit, without losing caste.—*J. R. LOWELL*.

**TO LOSE HEART**—to become dispirited. P.

Deprived of solid support in the rear, the men in front will probably lose heart, and be easily driven away or arrested.—*Fortnightly Review*, 1887.

**TO LOSE THE DAY**—to be defeated. P.

You will be shot, and your houses will be burnt, and if you lose the day those who escape will be driven out of the country.—*H. R. HAGGARD*.

**Loss.**—**TO BE AT A LOSS**—to be unable to decide. P.

Jane herself was quite at a loss (quite bewildered) to think who could possibly have ordered the piano.—*JANE AUSTEN*.

**Love.**—**LOVE IN A COTTAGE**—marriage without a sufficient income to live in the fashionable world. P.

Lady Clonbrony had not, for her own part, the slightest notion how anybody out of Bedlam could prefer, to a good house, a decent equipage, and a proper establishment, what is called love in a cottage.—*MARIA EDGEWORTH*.

**THERE IS NO LOVE LOST BETWEEN THEM**—they dislike each other. P.

There is no great love lost between the English Conservative Cabinet and the Bulgarian Government.—*Fortnightly Review*, 1887.

**TO MAKE LOVE TO**—to woo; to court. P.

"And you're making love to her, are you?" said Cute to the young smith.

"Yes," returned Richard quickly, for he was nettled by the question; "and we are going to be married on New Year's day."—*DICKENS*.

**Luck.**—**DOWN ON ONE'S LUCK.** See **DOWN**.

**Lucky.**—**TO CUT OR MAKE ONE'S LUCKY**—to run off; to decamp. S.

He (Fagin) might have got into trouble if we hadn't made our lucky.—*DICKENS*.

**Lucus.**—**LUCUS A NON LUCENDO.** An etymological pun. *Lucus*, which means a dark grove, seems to be connected with *luceo*, to shine, but is

not. This derivation rests on a principle of contradiction.

Thus Verdant's score was always on the *lucus a non lucendo* principle of derivation, for not even to a quarter of a score did it ever reach.—*Verdant Green*.

**Lug.**—IN LUG—pawnd. S.  
My fiddle is in lug just now.

TO LUG IN—to introduce violently; to drag in without sufficient cause. F.

It doesn't matter what the subject is, always provided that he can lug in the bloated aristocrat and the hated Tory.—*BESANT*.

**Lump.**—A LUMP SUM—a sum which includes many small items; a sum given at one time to cover several smaller payments. P.

The amounts asked for should be granted in a lump sum to the imperial Government.—*Daily Telegraph*, 1885.

HAVING A LUMP IN ONE'S THROAT—ready to weep. C.

He grew more grave, and quiet, and slow. The lump in my throat grew larger every moment (I felt every moment readier to weep).—*Belgravia*, 1886.

TO LUMP IT—to dislike anything. S. Generally used in the phrase,—

"She won't like that at all," said Musselbow.

"Then she must lump it."—*A. TROLLOPE*.

**Lurch.**—TO LEAVE IN THE LURCH—to abandon; to leave in a helpless condition. P.

For myself, I think you are giving him an immense deal of unnecessary trouble, and that if he left you in the lurch it would serve you right.—*A. TROLLOPE*.

"My only excuse," said he, "is that it never occurred to me to think that Tracy would leave me in the lurch."—*Good Words*, 1887.

AT LURCH—hidden or secreted (generally for a bad purpose). F.

TO GIVE A LURCH—to tell a lie; to deceive. S.

## M

**M.**—TO HAVE AN M UNDER THE GIRDLE—to have the courtesy to address people by the title Mr., Mrs., or Madam. C.

**Mad.**—AS MAD AS A HATTER—crazy; dangerously insane. F.

I know him very well. He's a very good fellow, but as mad as a hatter. He's called Madman, you know.—*T. HUGHES*.

AS MAD AS A MARCH HARE—dangerously mad; crack-brained. F.

"Oh," said the admiral, "then he is mad?"

"As a March hare, sir. And I'm afraid putting him in irons will make him worse. It's a case for a lunatic asylum."—*C. READE*.

LIKE MAD—in an excited fashion; hurriedly. F.

None would have known the staid, respectable Meadows in this figure that came flying over hedge, and ditch, and brook, his hat dangling and leaping like mad behind him.—*C. READE*.

TO GO OR RUN MAD AFTER ANYTHING—to conceive a violent passion for it. C.

The world is running mad after farce.—*DRYDEN*.

**Magnum.**—MAGNUM OPUS—great work; masterpiece. P. Latin.

I shall never achieve any great work in London," he told himself.

"For my *magnum opus* I must have the tranquillity of wood and moor."—*MISS BRADDON*.

**Mahomet.**—MAHOMET COMING TO THE MOUNTAIN—the less coming to the greater. P.

"As the mountain would not come to Mahomet, Miss Rayne, you see that Mahomet has come to the mountain," she says, to hide her annoyance.—*FLORENCE MARRYAT*.

**Maid.**—A MAID-OF-ALL-WORK—a general servant, who acts as cook, waiter, bedroom attendant, etc. P.

If the bishop is going to Paris, and wants an honest maid-of-all-work, he

can have her, I have no doubt.—  
THACKERAY.

**Maiden.**—MAIDEN SPEECH—  
first speech. P.

He (Lord Byron) was greatly, indeed childishly, elated by the compliments paid to his maiden speech in the House of Lords.—MACAULAY.

**Main.**—IN THE MAIN; FOR THE MAIN—for the most part. P.

These new notions concerning coinage have, for the main, been put into writing above twelve months.—  
LOCKE.

**THE MAIN CHANCE**—money; wealth; material welfare. C.

I have always, as you know, been a common-sense person, with a proper appreciation of the main chance.—  
W. E. NORRIS, in *Good Words*, 1887.

**Make.**—TO MAKE AT—to run or move towards. P.

Tom rushed at Jacob, and began dragging him back by his smock; and the master made at them, scattering forms and boys in his career.—  
T. HUGHES.

**TO MAKE AS IF**—to make an appearance of; to feign. P.

Now, Mr. Feeblemind, when they were going out of the door, made as if he intended to linger.—  
BUNYAN.

**TO MAKE AGAINST**—to be unfavourable to. P.

There was a keenness about his eye, and an acuteness of expression, much in favour of the law; but the dress and general bearing of the man made against the supposition.—  
HALIBURTON.

**TO MAKE AWAY WITH**—to put out of the way; to remove. P.

The gentlemen had somehow made away with their obstructiveness.—  
*Harper's Magazine*, 1887.

"Ordinary case enough," you'll say with your experience—"ordinary case enough; drunken man decoyed into some water-side den, robbed, and made away with."—  
E. YATES.

**TO MAKE AWAY WITH ONESELF**—to commit suicide. P.

The women of Greece were seized with an unaccountable melancholy, which disposed several of them to make away with themselves.—  
ADDISON.

The idea of making away with himself had flitted through his mind a dozen times.—  
A. TROLLOPE.

**TO MAKE BELIEVE**—to pretend. C.

Her view of the case was that his highness's secretary, having no belief in the genuineness of his master's pretensions, found it necessary to make believe very much.—  
JAMES PAYN.

**TO MAKE BOLD**—to summon up courage; to venture. P.

"I make bold, young woman," he said as they went away, "to give you a warning about my nephew."—  
BESANT.

**TO MAKE BOLD WITH**—to venture to deal with. P.

By the time I was twelve years old I had risen into the upper school, and could make bold with Eutropius and Cæsar.—  
BLACKMORE.

**TO MAKE ONE'S BREAD**—to earn a living. C.

But for you I should be making my bread by this time, or rather attempting to do so.—  
JAMES PAYN.

**TO MAKE BRICKS WITHOUT STRAW**

—to work without having the necessary materials supplied. P. A phrase taken from the Bible (Exod. v. 7).

People do not look pressed, or in a hurry, or task-mastered, or told to make bricks without straw.—  
BESANT.

**TO MAKE EYES AT**—to flirt or coquet with; to gaze at amorously. F.

Many professors, in her long experience, had come and gone—some of them dismissed for kissing the governesses, and even the maids; others for making eyes at the pretty girls.—  
BESANT.

**TO MAKE A FIGURE**—to distinguish oneself. P.

He never went the circuit but twice, and then made no figure for want of a fee and being unable to speak in public.—  
MARIA EDGEWORTH.

**TO MAKE FOR**—to rush towards. P.

On seeing the man, the animal dropped the woman, and made for him; but he escaped into the village.—  
*Chambers's Journal*, 1887.

**TO MAKE FREE WITH**—to use without permission or ceremony. C.

These are the same who have made free with the greatest names.—  
POPE.

- TO MAKE FRIENDS—to become reconciled. P.  
He is a generous fellow, and will soon make friends with you again.
- TO MAKE GOOD—to make compensation for; to pay in full. P.  
On looking into his affairs he found enough to fill him with dismay—debts, mortgages, mismanaged estates, neglected cottages, the mansion going to ruin, besides all his old arrears to be made good (paid up).—*Quarterly Review*, 1887.
- TO MAKE HEAD OF HEADWAY AGAINST—to progress; to strive successfully against some obstacle. P.  
Everybody was in terror of his life, and no one was powerful enough to make head against (resist) the freebooters.—*Argosy*, 1887.  
I think, Mr. Goslett, that if she'd only hold her tongue and go to sleep, I might make headway with that case in the morning.—BESANT.
- TO MAKE LIGHT OF—to treat as unimportant. P.  
Up to the present time he had made rather light of the case, and as for danger, he had pooh-poohed it with good-humoured contempt.—C. READE.
- TO MAKE MUCH OF—to treat with great favour. C.  
As his wife had remarked, he always made much of Gwendolen, and her importance had risen of late.—GEORGE ELIOT.
- TO MAKE OF—to give a reason for; to account for. P.  
I began to feel a pain I knew not what to make of (which I could not satisfactorily account for) in the same joint of my other foot.—SIR W. TEMPLE.
- TO MAKE OFF—to run away. P.  
Lord Wharton crept out of his sawpit and made off to his own party.—*Gentlemen's Magazine*, 1886.  
The holder of a horse at Tellson's door, who made off with it, was put to death.—DICKENS.
- TO MAKE OUT—(a) to discover; to find out exactly; to understand. P.  
Antiquaries make out the most ancient medals from a letter with great difficulty to be discerned.—FELTON.  
It is not everybody who can make her out (understand her character).—*Good Words*, 1887.
- (b) to establish; to prove. C.  
There is no truth which a man may more evidently make out (prove) to himself than the existence of a God.—LOCKE.  
Sometimes it's why we haven't made out our case yet.—BESANT.
- (c) to contrive. C.  
What with foreboding looks and dreary death-bed stories, it was a wonder the child made out to live through it.—O. W. HOLMES.
- TO MAKE OVER—to transfer in a legal manner. P.  
Shelley made over to her a part of his income, and she retained all that she received from her own family.—*Edinburgh Review*, 1882.
- TO MAKE UP FOR ANYTHING—to compensate for it; to supply a deficiency caused by it. P.  
She was very hard at work—no doubt endeavouring to make up for her husband's repeated absences.—HUGH CONWAY.
- TO MAKE UP A QUARREL—to become friendly. P.  
He remembered, in his careless way, that there had been a quarrel, and that he wanted to make it up, as he had done many a time before.—*Good Words*, 1887.
- TO MAKE IT UP OF MAKE UP MATTERS—to become friendly again; to be reconciled. C.  
Oh, how she longed to make it up with him!—THOMAS HARDY.  
I'll go straight to the city the instant you leave me, make up matters with Mrs. Nickleby, and take her away to the theatre.—DICKENS.
- TO MAKE UP TO—to seek the acquaintance of; to pay court to. P.  
Young men of spirit are sadly afraid of being thought to make up to a girl for her money.—JUSTIN M'CARTHY.  
Nay, gentlemen, Dr. Goldsmith is in the right. A nobleman ought to have made up to such a man as Goldsmith.—SAMUEL JOHNSON.
- TO MAKE UP WITH—to become reconciled to; to regain the good will of. C.  
Many a rascally captain has made up with his crew, for hard usage, by allowing them duff twice a week on the passage home.—R. H. DANA.



**Malt.**—TO HAVE THE MALT ABOVE THE WHEAT OF MEAL—to be drunk. F.

When the malt begins to get above the meal (company begins to get drunk), they'll begin to speak about government in Kirk and State.—SCOTT.

**Mammon.**—THE MAMMON OF UNRIGHTEOUSNESS—wealthy and worldly people. P. A Biblical expression.

Make to yourselves friends of the mammon of unrighteousness.—*Luke* xvi. 9.

So Rebecca, during her stay at Queen's Crawley, made as many friends of the mammon of unrighteousness as she could possibly bring under control.—THACKERAY.

**Man.**—MAN ALIVE!—an exclamation of astonishment. S. Used where one hears or imparts startling information.

"Haul quick, Ede!" shouted Robinson, "or you will drown them, man alive."—C. READE.

"You are wasting my time with your silly prattle," said Meadows sternly. "Man alive! you never made fifty pounds cash since you were calved."—C. READE.

TO A MAN—every one without exception. P.

They had, to a man, been willing enough to give their verdict for the old man's execution.—H. R. HAGGARD.

A MAN OF BELIAL—a wicked, depraved person. A Scriptural phrase in common use.

"Susan," replied Isaac, "you are good and innocent. You cannot fathom the hearts of the wicked. This Meadows is a man of Belial."—C. READE.

A MAN OF HIS WORD—a truthful or trustworthy person. P. See WORD.

A MAN OF STRAW—an unreal person; a product of the imagination. P.

This plotter, this deceiver of the innocent, on whom you vent your indignation, is a mere man of straw. The reality is a very peaceable, inoffensive character.

A MAN OF LETTERS—a literary man; an author. P.

He had mentioned in the last five minutes that he was a man of letters.—JAMES PAYN.

As a man of letters Lord Byron could not but be interested in the event of this contest.—MACAULAY.

A MAN OF THE WORLD—a man who is well acquainted with society and the world at large; a man whose interests lie in worldly things. P.

What Mr. Wordsworth had said like a recluse, Lord Byron said like a man of the world.—MACAULAY.

As a man of the world, he was well aware that, when a new arrival comes under discussion in any community, the general tendency is to criticise rather than to commend.—JAMES PAYN.

THE MAN IN THE MOON—an imaginary person who inhabits the moon, and is supposed to be ignorant of worldly affairs. C.

She don't know where it will take her to, no more than the man in the moon.—HALIBURTON.

What to say or how to say it, poor little Blanche, who was totally unused to this sort of thing, and tormented, moreover, with an invincible desire to laugh, knew no more than the man in the moon.—G. J. WHYTE-MELVILLE.

A MAN FRIDAY—a faithful and subservient follower. C. See Defoe's *Robinson Crusoe*.

Count Von Rechberg, according to Lord Clarendon, was Prince Bismarck's man Friday.—*Athenæum*, 1887.

EVERY MAN-JACK—every man, high or low; all without exception. F.

There happened, too, to be a man-of-war in harbour, every man-jack, or rather, every officer-jack of which, with the exception of those on watch, was there.—H. R. HAGGARD.

YOU'LL BE A MAN BEFORE YOUR MOTHER—a jocular expression of encouragement to a lad. F. Used on a historical occasion by Burns in addressing Sir Walter Scott, then a boy.

You mind your business half as well as I mind mine, and you'll be a man before your mother yet.—H. KINGSLEY.

**Manner.**—BY NO MANNER OF MEANS; NOT BY ANY MANNER OF MEANS—quite the con-

trary; in no way; on no account. C.

Not that he was, by any manner of means, possessed with the greatness of his own ideas, but that Mrs. Fermitage, from a low velvet chair, looked up at him with such emphatic inquiry and implicit faith that he was quite in a difficulty how to speak or what to say.—R. D. BLACKMORE.

**Many.**—TOO MANY OR ONE TOO MANY—too powerful or crafty; more than a match. F.

"Ay! ay!" thought he; "the Irishman is cunning enough. But we shall be too many for him."—MARIA EDGEWORTH.

**Mare.**—TO MAKE THE MARE TO GO—to make a display of prosperity; to carry out undertakings. F. Generally found in the expression, "Money makes the mare to go."

I'm making the mare to go here in Whitford—without the money, too, sometimes.—C. KINGSLEY.

**TO FIND A MARE'S NEST**—to make an absurd discovery; to make a discovery which turns out to be a hoax. P.

He retired with a profusion of bows and excuses, while Mr. Reginald Talbot followed in silence at his heels like a whipped dog, who, professing to find a hare in her form, has only found a mare's nest.—JAMES PAYN.

**SHANKS'S MARE**—the legs. F.

I am riding shanks's mare (walking) to-day.

**THE GRAY MARE**—a name given to a woman who is cleverer than her husband. C.

There is no equalizer of sexes like poverty or misery, and then it very often proves that the gray mare is the better horse.—BURROUGHS.

**Marines.**—TELL THAT TO THE MARINES—an expression implying incredulity. F.

Unless you can put your information together better than that, you may tell your story to the marines on board the *Pelorus*.—H. KINGSLEY.

**Mark.**—TO MAKE ONE'S MARK—to distinguish oneself. P.

The atmosphere of society is scientific and æsthetic, and its leaders, although bound to be moderately well off, have, for the most part, made their mark by their brains.—*Edinburgh Review*, 1882.

(GOD) BLESS THE MARK!—a superstitious utterance, originally used to avert evil. F. Afterwards it came to have very little meaning = "I beg your pardon."

To be ruled by my conscience, I should stay with the Jew my master, who (God bless the mark!) is a kind of devil.—SHAKESPEARE.

Crystal Palace—bless the mark!—is fast getting ready.—MACAULAY.

**GOD SAVE THE MARK**—an invocation to God for mercy.

I saw the wound, I saw it with my eyes—God save the mark!—here on his manly breast.—SHAKESPEARE.

**BESIDE THE MARK**—inappropriate; out of place. P.

There is a circle of elect spirits, to whom the whole strain of this paper will, it is most likely, seem to be beside the mark.—W. E. GLADSTONE.

**TO MARK TIME**—(of soldiers) to raise the feet alternately as if on the march. P.

With the swinging easy step of those accustomed to long and toilsome marches, the detachment moved rapidly forward, now lessening its front as it arrived at some narrow defile, now marking time to allow of its rear coming up without effort into the proper place.—G. J. WHYTE-MELVILLE.

**UP TO THE MARK**—in good condition or form. F.

Bob, although he had been a very short time before brutally knocked upon the top of the kitchen fire, was up to the mark, and appeared ready for action.—H. KINGSLEY.

**Marriage.**—MARRIAGE LINES—a marriage certificate. C.

All she saved from the fire was a box containing her marriage lines and other important papers.

**Marrow.**—TO GO DOWN ON ONE'S MARROW-BONES—to kneel. S.

He shall taste it instead of me, till he goes down on his marrow-bones to me.—C. READE.

**Marry.**—MARRY-COME-UP—a derisive or sarcastic exclamation, now obsolete.

Upon which Miss Patty replied, with some little asperity, "And was that your secret?" If she had lived in the Elizabethan era she would have adured him with a marry come-up!—*Verdant Green*.

**Mash.**—TO MAKE ONE'S MASH—to gain a devoted admirer; to have some one falling in love with you. S.

You need not be so particular about your dress. You have made your mash (have already an admirer).

He feels contempt for you, and when he gets among his kind he boasts of the mash he has made, and calls you a jolly little thing.—*St. Andrews Citizen*, 1887.

**Mashed.**—TO BE MASHED UPON—to be in love with; to be a devoted admirer of. S. A *masher* is a dandy who dresses so as to "kill."

I'm not one bit mashed upon her, and I don't want her to be mashed upon me; and she wouldn't be in any case; but she interests me, and she's a dear little Vinnie.—JUSTIN M'CARTHY.

**Massacre.**—THE MASSACRE OF THE INNOCENTS—the announcement by the leader of the House of Commons at the end of a session of the measures that are abandoned for want of time. P. The historical massacre of the innocents took place at Bethlehem, after the birth of Christ (Matt. ii.).

**Mast.**—TO SAIL OR SERVE BEFORE THE MAST—to be a common sailor. F. The sailors' quarters, or fore-castle, are in the bow of the vessel. Richard Henry Dana, jun., has written a well-known book, *Two Years before the Mast*—that is, two years as a common sailor. Compare "In the ranks," said of a private soldier. See RANK.

There was once an earl who went away and became a sailor before the mast.—BESANT.

And, indeed, bad as his clothes were, and coarsely as he spoke, he had none of the appearance of a man who sailed before the mast.—R. L. STEVENSON.

Our own idea is, that neither birth, nor riches, nor education, nor manner suffice to constitute a gentleman; and that specimens are to be found at the plough, the loom, and the forge, in the ranks, and before the

mast, as well as in the officers' mess-room, the learned professions, and the Upper House itself.—G. J. WHYTE-MELVILLE.

**Matter.**—A MATTER OF COURSE—something which naturally follows; a thing which excites no surprise or attention. P.

As for the certificate which Sir Henry Maine awarded us, we took it, I fear, very much as a matter of course.—*Nineteenth Century*, 1887.

Great was the good man's horror at finding himself shut out of his own house. Had he been alone he would have treated it as a matter of course.—T. HUGHES.

**MATTER-OF-FACT**—unimaginative; prosaic. P.

Extricating her, as he seemed always to do, from her unpleasant dilemma and her matter-of-fact swain.—G. J. WHYTE-MELVILLE.

**Mauvaise.**—MAUVAISE HONTE—awkwardness; clumsy shyness. C. French.

He had, he said, been always subject to *mauvaise honte* and an annoying degree of bashfulness, which often unfitted him for any work of a novel description.—A. TROLOPE.

**May.**—MAY MEETINGS—religious meetings held yearly in Exeter Hall, London. P.

"Do you know, I have never been in London but once, and then to attend the May meetings."—D. CHRISTIE MURRAY.

**Mealy.**—MEALY-MOUTHED—soft-spoken; using mild language; afraid to speak out. C.

She was a fool to be mealy-mouthed where nature speaks so plain.—L'ESTRANGE.

You're too mealy-mouthed, Mrs. Bounce; that's where it is.—G. J. WHYTE-MELVILLE.

**Mean.**—TO MEAN WELL OR KINDLY BY—to have friendly intentions towards; to intend to aid or benefit. P.

He had meant well by the cause and the public.—MACAULAY.

I do not think that your cousin means kindly by you.—H. R. HARGARD.

**A MEAN WHITE**—a name used in the Southern States of

America and elsewhere, as in South Africa, where the white race is in a minority, to signify "a white man without landed property." P.

BY ALL MEANS—certainly; assuredly. P.

Mr. Elton, just as he ought, entreated for the permission of attending and reading to them again.

"By all means. We shall be most happy to consider you one of the party."—JANE AUSTEN.

BY NO MEANS—certainly not. P.

The wine on this side of the lake is by no means so good as that on the other.—ADDISON.

**Measure.** — TO MEASURE SWORDS WITH ANOTHER—to fight with him, using the sword as a weapon. P.

So we measured swords and parted. SHAKESPEARE.

TO MEASURE ONE'S LENGTH ON THE GROUND—to fall flat. P.

If you will measure your lubber's length again (wish to be thrown down flat again), tarry.—SHAKESPEARE.

TO MEASURE STRENGTH—to engage in a struggle. P.

The factions which divided the prince's camp had an opportunity of measuring their strength.—MACAULAY.

TO TAKE THE MEASURE OF A MAN'S FOOT—to see what is his character; to decide mentally how much a man is fit for or will venture to do. F.

The natives about Mooifontein had pretty well taken the measure of John's foot by this time. His threats were awful, but his performances were not great.—H. R. HAGGARD.

This was Farmer Greenacre's eldest son, who, to tell the truth, had from his earliest years taken the exact measure of Miss Thorne's foot.—A. TROLLOPE.

**Meet.** — TO MEET ANOTHER HALF-WAY—to come to terms with him on the basis of mutual concessions; to treat an antagonist in a conciliatory spirit. P.

Margaret was indignant with her cousin that he did not respond to his father's kindness with more en-

thusiasm. "If he had behaved so to me, Willie, I should have met him half-way," she afterwards said reprovingly.—JAMES PAYN.

**Memento.**—A MEMENTO MORI—something which recalls death. P. Strictly speaking, the phrase MEMENTO MORI means, "remember to die."

I make as good use of it (thy face) as many a man doth of a death's head or a *memento mori*. I never see thy face but I think on hell fire.—SHAKESPEARE.

**Merry.**—TO MAKE MERRY—to indulge in laughter and joking; to enjoy oneself. P.

They made merry at the poor farmer's plight.

The king went to Latham to make merry with his mother and the earl.—BACON.

A MERRY ANDREW—a clown; a mountebank. P. Also used familiarly without the article, like *Tommy Atkins*, *Jack Tar*.

His business is jibes and jests, and this is the first time that I ever saw Merry Andrew arrested.—BEACONSFIELD.

**Meum.**—MEUM AND TUUM—my property and thy property. C.

He reappeared with the *Nouvelle Heloise*, a philosophic history, by I forget whom, a discourse on superstition (vulgarly called religion), by D'Alembert, and one or two works tending to remove the false distinction civilization had invented between *meum* and *tuum* and the classes of society.—C. READE.

**Miching.**—MICHING MALLECHO—underhand mischief. A Shakespearian phrase (*Hamlet*, act iii. scene 2). MICHING means hiding or skulking; MALLECHO is Spanish, meaning an evil action.

His very step was thievish—*miching mallecho*—and his eyes shot from side to side, as though he mistrusted the darkness, as, perhaps, he did.—D. CHRISTIE MURRAY.

**Midsummer.** — MIDSUMMER MADNESS—utter lunacy. C.

He had shown great imprudence in paying attentions to Hester, even in her former position, but to renew them under her changed circumstances would be midsummer madness.—JAMES PAYN.

**Might.** — WITH MIGHT AND MAIN—with all one's energy and resources. P.

With might and main they chased the murderous fox.—DRYDEN.

Crowl had been listening at Newman's door with all his might and main.—DICKENS.

The servants tugged with might and main, but could not lift this enormous receptacle, and were finally obliged to drag it across the floor.—NATHANIEL HAWTHORNE.

**Mild.**—DRAW IT MILD—do not exaggerate. S.

Draw it a little milder, Coombe, do. Make it four or five, and it will be much nearer the mark.—FLOR-ENCE MARRYAT.

**Milk.**—TO CRY OVER SPILT MILK—to indulge in useless regrets. C.

But it's no use crying over spilt milk.—BLACKMORE.

THAT ACCOUNTS FOR THE MILK IN THE COCOA-NUT—that explains matters. F.

He has some land in the settlement belonging to him. That accounts for the milk in the cocoa-nut—that explains his anxiety to have us move out there.

**MILK - AND - WATER** — tasteless ; having an insipid character ; feeble. C. Also, as a noun, what is insipid.

A milk-and-water bourgeois (timid, feeble-minded citizen).—C. READE.

Hitherto the conversation had had so much of milk-and-water in its composition, that Dalrymple found himself able to keep it up and go on with his background at the same time.—A. TROLLOPE.

**THE MILK OF HUMAN KINDNESS** —natural feelings of pity, sympathy, and generosity. P.

I fear thy nature ;  
It is too full of the milk of human kindness

To catch the nearest way.

SHAKESPEARE.

The younger was fat, fresh, and fair, and seemed to be always running over with the milk of human kindness.—A. TROLLOPE.

The milk of human kindness was not curdled in her bosom.—A. TROLLOPE.

**Miller.**—TO DROWN THE MILLER—to put too much water in anything. F.

This punch is not worth drinking —you've drowned the miller.

**Milling.** — MILLING IN THE DARKMANS—murder at night. S.

Men were men then, and fought in the open field, and there was nae milling in the darkmans (no mid-night murder).—SCOTT.

**Mince.**—TO MINCE MATTERS OR THE MATTER—to gloze over ; to represent in too favourable a light ; to be mealy-mouthed. P.

But not being a woman much given to mincing matters, she puts her meaning beyond a doubt by remarking that she had heard tell people sent to Paris for their gowns, just as though America wasn't good enough to make one's clothes.—*Edinburgh Review*, 1887.

Indeed, not to mince the matter, six or seven of that sacred band were nullity in person.—C. READE.

**Mincemeat.**—TO MAKE MINCE-MEAT OF—to shatter ; to completely destroy ; to demolish. F.

Later he (Jeffrey) got into his head the oddest crotchet of all his life, which was that a Conservative Government, with a sort of approval of the people generally, and especially of the English peasantry, would scheme for a *coup d'état*, and (his own words again) "make mincemeat of their opponents in a single year."—*Macmillan's Magazine*, 1887.

We should have made mincemeat of them all, and perhaps hanged up one or two of them outside the inn as an extra sign-post.—G. A. SALA.

**Mind.**—MIND YOUR EYE—be careful. S.

"Perhaps it may be so," says I ; "but mind your eye, and take care you don't put your foot in it."—HALI-BURTON.

We must mind our eye, George. A good many tents are robbed every week.—C. READE.

**Mint.**—A MINT OF MONEY—a large fortune. C.

She went on as if she had a mint of money at her elbow.—MARIA EDGEWORTH.

**Mischief.**—TO PLAY THE MISCHIEF WITH—to ruin ; to overturn. F.

Don't you know that you will play the very mischief with our *vagus* nerves?—WM. BLACK.

**Miss.**—A MISS IS AS GOOD AS A MILE—a failure is a failure whether one comes very near succeeding or not. A man will lose the train equally by being a minute as by being half an hour too late. C.

Had the tie parted one instant sooner, or had I stood an instant longer on the yard, I should inevitably have been thrown violently, from the height of ninety or a hundred feet, overboard; or, what is worse, upon the deck. However, a miss is as good as a mile—a saying which sailors very often have occasion to use.—R. H. DANA.

**To MISS STAYS**—to fail in attempting to tack. P. Used metaphorically of other kinds of failure.

Ah, Jim, Jim, I reckon I've missed stays.—R. L. STEVENSON.

**Missing.**—THE MISSING LINK—a creature between a man and a monkey, the discovery of which is necessary to the establishment of the theory of the descent of men from monkeys. P. The name is often applied to men who resemble monkeys.

We had a tutor at college who rejoiced in the name of the "missing link."

**Mistletoe.**—KISSING UNDER THE MISTLETOE. It is usual in England and other countries at the festive Christmas season to hang up a sprig of mistletoe from the ceiling. When a girl passes under the mistletoe she may be kissed. The practice is a source of much merriment.

**Mitten.**—TO GET THE MITTEN—to make an offer of marriage and be rejected. C.

There is a young lady I have set my heart on, though whether she is going to give me hers, or give me the mitten, I ain't quite satisfied.—HALIBURTON.

**To HANDLE WITHOUT THE GLOVES OR WITHOUT MITTENS**—to treat unceremoniously; to deal roughly with. P. See HANDLE.

**Modus.**—A MODUS VIVENDI—a mutual agreement under which people can live in harmony. P. Latin.

Unofficial conversations take place from time to time, but no *modus vivendi* has been established, the home companies wanting those from China to retire to their own field exclusively, which they decline to do.—*Japan Mail*, 1887.

Surely it was possible for them to construct a sufficiently pleasant *modus vivendi*, even if they held somewhat different views on political matters.—WM. BLACK.

**Molly.**—A MOLLY CODDLE—a pampered or effeminate person. F.

"I don't think I should care much about going into the Guards if I were a man."

"Why not?"

"I don't know; I've seen some of them, and I think they are rather Molly Coddles."—*Murray's Magazine*, 1887.

**Monkey.**—MONKEY'S ALLOWANCE—hard blows instead of food. S. A sailors' phrase.

You fellows worked like bricks, spent money, and got midshipmen's half-pay (nothing a day and find yourself) and monkeys' allowance (more kicks than half-pence).—C. KINGSLEY.

**To GET OR HAVE ONE'S MONKEY UP**—to be enraged or irritated. S.

You'll have his monkey up directly.—H. KINGSLEY.

**To SUCK THE MONKEY**—(a) to drink rum out of cocoa-nuts. S. It is a common practice for sailors to buy cocoa-nuts, extract the milk, and fill them again with rum.

—(b) to suck liquor with a straw from casks. S.

I didn't peach (become an informer) at Barbadoes when the men sucked the monkey.—CAPTAIN MARRYAT.

**Month.**—A MONTH OF SUNDAYS—an indefinitely long period. S.

He could easily have revenged himself by giving me a kick with his heavy shoes on the head or the loins, that would have spoiled my running for a month of Sundays.—C. READE.

**Moon.**—A MOONLIGHT FLITTING—a secret removal by night of tenants who are unable to pay the rent of their house. F. They took a moonlight flitting soon after, and were never heard of more in the old country.

**SHOOTING OF MOONS.** The same as the above. S.

I bought his houses, I let his houses; I told him who were responsible tenants, I warned him when shooting of moons seemed likely.—BESANT.

**More.**—TO BE NO MORE—to be dead. P.

Cassius is no more.

SHAKESPEARE.

You'll have heard that my father is no more.—MISS MULOCK.

**MORE AND MORE**—with a continual increase. P.

As the blood passeth through narrower channels, the redness disappears more and more.—ARBUTHNOT.

**Morning.**—THE GRAY OF THE MORNING—the early morning. P.

And the first gray of morning filled the east,

And the fog rose out of the Oxus stream.—M. ARNOLD.

But above all things, have good care to exercise this art before the master strides up to his desk in the gray of the morning.—BLACKMORE.

**Mother.**—DOES YOUR MOTHER KNOW YOU'RE OUT?—a quizzical expression used to a person who seems too simple and childish to take care of himself. S.

I went and told the constable my property to track;

He asked me if I didn't wish that I might get it back.

I answered, "To be sure I do! it's what I'm come about."

He smiled and said, "Sir, does your mother know that you are out?"

BARHAM.

**MOTHER-WIT**—natural sagacity; good sense. P.

It is extempore, from my mother-wit.—SHAKESPEARE.

**MOTHER'S APRON STRINGS**—a phrase used to signify "watchful maternal care" of a child too young and thoughtless to take care of itself. C.

Little Smith, fresh from his mother's apron-strings, is savagely beaten by the cock of the school, Jones.—H. R. HAGGARD.

**MOTHER CAREY'S CHICKENS**—a sailor's name for the stormy petrel.

Danny would mock Mother Carey's chicken and catch the doleful cry of the cormorant.—HALL CAINE.

**Mount.**—TO MOUNT GUARD—to act as sentinel. P.

Their destination reached, they picnicked as they had arranged, and then separated, the bride and bridegroom strolling off in one direction, Mildred and Arthur in another, whilst Miss Terry mounted guard over the plates and dishes.—H. R. HAGGARD.

**Mountain.**—TO MAKE A MOUNTAIN OF A MOLE-HILL—to magnify a small matter, making it unnecessarily important. P.

Stuff and nonsense, Segrave! you're making mountains out of mole-hills, as you always do.—*Good Words*, 1887.

**MOUNTAIN-DEW**—Scotch whisky. F.

When in the Highlands, he became too fond of the mountain-dew.

**Mouth.**—DOWN IN THE MOUTH—disappointed. C.

But upon bringing the next ashore, it proved to be only one great stone and a few little fishes; upon this disappointment they were down in the mouth.—L'ESTRANGE.

**BY WORD OF MOUTH**—verbally. P.

The message was given by word of mouth; it was not written.

**TO HAVE THE MOUTH WATER**—to have feelings of anticipated enjoyment; to look at with intense longing. P.

For 'tis said he lives bravely where he is; yea, many of them that are resolved never to run his hazards, yet have their mouths water at his gains.—BUNYAN.

**Move.**—TO MOVE HEAVEN AND EARTH—to make every possible effort. C.

But of course all the Plumstead and Framley set will move heaven and earth to get him out, so that he may not be there to be a disgrace to the diocese.—A. TROLLOPE.

**Much.**—MUCH OF A MUCH-NESS—very similar; differing but slightly. C.

The miller's daughter could not believe that high gentry behaved badly to their wives, but her mother instructed her. "O child, men's men (men are men); gentle or simple (gentry or common people) they're much of a muchness.—GEORGE ELIOT.

**Mud.**—TO THROW MUD AT—to abuse; to speak evil of. C.

A woman in my position must expect to have more mud thrown at her than a less important person.—FLORENCE MARRYAT.

**Muff.**—A MUFF—an effeminate, timid person. F.

The other boys called him a muff for refusing to go, but he remained firm.

**Mug.**—TO MUG-UP—to prepare for an examination. S. A college phrase.

I must go home and mug-up for next Saturday.

**Mull.**—TO MAKE A MULL OF IT—to be awkward and unsuccessful. F.

"I always make a mull of it," he said to himself when the girls went up to get their hats.—A. TROLLOPE.

**Mummy.**—TO BEAT TO A MUMMY—to thrash soundly; to give a severe drubbing to. C.

The two highwaymen caught the informer and beat him to a mummy.

**Mump.**—MUMPING-DAY—the 21st of December, a day on which the poor were accus-

toned to go about the country begging. F. To *mump* is to "beg" or "cheat."

**Murder.**—MURDER WILL OUT—a saying which refers to the great difficulty of keeping a crime secret. C. The phrase is now current about secret deeds which are not crimes.

"Oh, thank God! the battle's ours!" replied Mr. Cunningham, with delighted excitement. "The murder's out (secret is discovered). I'll pledge my existence that within six months' time we have them all back at Yaton."—S. WARREN.

Murder, the proverb tells us, will out; and although, of course, we do not know how many murders have remained undiscovered, appearances seem to lend support to the theory.—W. E. NORRIS.

THE MURDER'S OUT—everything is disclosed. F.

The murder was out now.—H. KINGSLEY.

**Mute.**—MUTE AS A FISH—wholly silent. C.

Miss Kiljoy might have screamed; but, I presume, her shrieks were stopped by the sight of an enormous horse-pistol which one of her champions produced, who said, "No harm is intended you, ma'am; but if you cry out we must gag you," on which she suddenly became as mute as a fish.

**Mutton.**—TO EAT ONE'S MUTTON—to dine. F.

"Will you eat your mutton with me to-day, Palmer?" said Mr. Williams at the gate of the jail.—C. READE.

## N

**Naboth.**—NABOTH'S VINEYARD—a neighbour's possession coveted by a rich man. P. The reference is to King Ahab (1 Kings xxi. 1-10), who coveted the vineyard of Naboth the Jezreelite, and finally obtained it by foul means.

He was well aware that the little Manor House property had always been a Naboth's vineyard to his father.—*Good Words*, 1887.

**Nail.**—TO NAIL ONE'S COLOURS TO THE MAST—to refuse obstinately to surrender. P.

"There," he said, "I've nailed my colours to the mast. That will show these gentry that an Englishman lives here."—H. R. HAGGARD.

ON THE NAIL—(a) immediately; without delay. F.

I'll give you twenty pounds down . . . twenty pounds on the nail.—BESANT.



—(b) ready money. A plate of copper on which bargains are settled in Liverpool Exchange is called "The Nail."

Remember every share you bring in brings you five per cent. down on the nail.—THACKERAY.

**TO HIT THE NAIL ON THE HEAD**—to say what is exactly applicable to the case; to discover the real remedy for anything. C.

How he hits the nail on the head! . . . What noble common sense appears in such criticism as this!—*Macmillan's Magazine*, 1887.

**A NAIL IN ONE'S COFFIN**—a facetious name for a glass of strong liquor—gin, whisky, or brandy. S.

**Name.**—**TO NAME THE DAY**—to fix the day for marriage. C.  
So, soon after, she named the day.—C. READE.

**TO CALL A PERSON NAMES**—to speak disrespectfully to a person; to use nicknames to him. P.

When he called his mother names because she wouldn't give up the young lady's property . . . how the ladies in the audience sobbed!—DICKENS.

**TO TAKE A NAME IN VAIN**—to use the name thoughtlessly or irreverently; to swear profanely by the name. P.

Thou shalt not take the name of the Lord thy God in vain.—*Exod.* xx. 7.

I always call Chancery "it." I would not take its name in vain for worlds.—H. R. HAGGARD.

**Nap.**—**TO GO NAP**—to stake all the winnings. S. A phrase taken from the game of nap, or napoleon.

He heard what they said. "They've squared it; it's a moral. Now's the time; I'm going nap on Morning Light" (a racehorse).—B. L. FARJEON.

**Napping.**—**TO TAKE OR CATCH ONE NAPPING**—to find him unprepared; to surprise him when off his guard or asleep. C.

They took him napping in his bed.—S. BUTLER.

No, George, Tom Weasel won't be caught napping twice the same year.—C. READE.

General Boulanger is an active and energetic minister, and when this war about which everybody is talking does break out, he does not mean France to be kept napping.—*Contemporary Review*, 1887.

**Narrow.**—**THE NARROW HOUSE OR HOME**—the grave. P.

Sad images  
Of the stern agony, and shroud, and pall,  
And breathless darkness, and the narrow house.—BRYANT.

I feel like those would-be saints of old who bespoke their coffins years before they had occasion for them, and all day long used to contemplate their narrow home.—JAMES PAYN.

**Nature.**—**IN A STATE OF NATURE**—naked. P.

The man was found in the cave in a state of nature, and raving mad.

**Naught.**—**TO SET AT NAUGHT**—to disregard. P.

Be you contented  
To have a son set your decrees at naught.—SHAKESPEARE.

**Ne.**—**NE PLUS ULTRA**—nothing further; the extreme limit. P. Latin.

There stood on the Spanish coast a pillar with the words *ne plus ultra* inscribed upon it. After the discovery of America the *ne* was taken out.

Of all the pleasures of the exercise of charity, the very greatest (to some minds) is the satisfaction afforded by the fact of the recipient of our bounty having once occupied a social position equal or superior to our own. This is the *ne plus ultra* of the delights of patronage.—JAMES PAYN.

**Near.**—**THE NEAR SIDE OF A HORSE**—the side on the rider's or the driver's left. F.

**TO BE NEAR**—to be stingy or parsimonious. C.

With all her magnificent conduct as to wasting alcoholic treasure, she was rather near.—CONWAY.

**Neat.**—**NEAT AS A PIN**—very neat and tidy. F.

Everything was as neat as a pin in the house.—R. H. DANA.

**Neck.**—**NECK AND NECK**—keen and close; close together (of

two competitors in a contest). P.

If newcomers were to bring in the system of neck-and-neck trading.—GEORGE ELIOT.

They reach the last fence neck-and-neck, Haphazard landing slightly in advance.—G. J. WHYTE-MELVILLE.

**TO BREAK THE NECK OF ANYTHING**—to accomplish the stiffest part of it. C.

The day has been very hot even for the Transvaal, where even in the autumn the days still know how to be hot, although the neck of the summer is broken (worst part of the summer is over).—H. R. HAGGARD.

Blow-hard was a capital spinner of a yarn when he had broken the neck of his day's work.—HUGHES.

**ON THE NECK OF**—immediately after. P.

Instantly on the neck of this came news that Fernando and Isabella had concluded a peace.—BACON.

**NECK AND CROP**—completely. F.

Finish him off, neck and crop; he deserves it for sticking up to a man like you.—BLACKMORE.

**A STIFF NECK**—obstinacy in sin. A Scriptural phrase.

Speak not with a stiff neck.—Ps. lxxv. 5.

**NECK AND HEELS**—in a hasty and summary fashion.

There is no doubt that when the poor fellow tried to get into the pulpit, they took him and carried him neck and heels out of the church.—A. TROLLOPE.

He rushed to the scene of unhallowed festivity, inflicted corporal punishment on the "father of the feast," and turned his astonished guests neck and heels out of doors.—W. IRVING.

**NECK VERSE**—a sentence of Scripture which, when repeated by a criminal, saved him from capital punishment. C. See **BENEFIT OF CLERGY**.

Poorrogue! he was soon afterwards laid by the heels and swung; for there is no neck verse in France to save a gentleman from the gallows.—G. A. SALA.

**NECK OR NOTHING**—a braving of all dangers; the risking of everything. F.

It was neck or nothing with me whether I should go down to the gulf

of utter neglect or not.—THOMAS CAMPBELL.

"If it is neck or nothing on my side, sir, it must be neck or nothing on yours also!"

"Neck or nothing by all means," said Noel Vanstone.—WILKIE COLLINS.

**Ned.**—**TO MAKE ONE'S NED OUT OF**—to make money from. S. *Ned* is a slang word for a guinea.

There are a good many people there from other parts, and always have been, who come to make money and nothing else . . . and who intend to up killock and off (depart with all their property) as soon as they have made their ned out of the Blue-noses.—HALIBURTON.

**Needle.**—**TO GET THE NEEDLE**—to get irritated. S.

Take care lest he get the needle and send you off.

**Needs.**—**NEEDS MUST WHEN THE DEVIL DRIVES**—one must submit, however ungracefully, to hard necessity. F.

"What, you are in your tantrums again!" said she. "Come along, sir. Needs must when the devil drives."—C. READE.

**Nem.**—**NEM. CON.**—a contraction for *nemine contradicente* (Latin) = no one dissenting. C.

This resolution was agreed to *nem. con.*

The general, too, understood these details thoroughly, and therefore it was disrespectful youth voted *nem. con.* that Newton-Hollows was "a rare shop at feeding-time."—G. J. WHYTE-MELVILLE.

**Neptune.**—**A SON OF NEPTUNE**—a sailor. P. Neptune was the god of the sea in Roman mythology.

After once crossing the line, you can never be subjected to the process, but are considered as a son of Neptune.—R. H. DANA.

This son of Neptune, dying suddenly, left all his little property to a degenerate nephew, who hated salt water.—R. BUCHANAN.

**Nest.**—**TO FEATHER ONE'S NEST**—to provide for one's future; to lay by money. C.

It may do him some harm, perhaps, but Dempster must have feathered his nest pretty well (saved a consider-

able sum of money); he can afford to lose a little business.—GEORGE ELIOT.

**A MARE'S NEST.** See MARE.

**A NEST-EGG**—something laid by as a start or commencement. C. In a nest where hens are expected to lay, it is customary to place a real or imitation egg to tempt the hens to lay others beside it. This egg is called the *nest-egg*.

Books or money laid for show, Like nest-eggs, to make clients lay.  
—S. BUTLER.

At present, however, as Margaret reminded her cousin, there was not enough of them—though so far as they went they had a material value—to become nest-eggs; they could not be considered as savings or capital to any appreciable extent.—JAMES PAYN.

**Never.**—NEVER SAY DIE—don't despair. S.

Will you give him my compliments, sir—No. 24's compliments—and tell him I bid him never say die?—C. READE.

**I NEVER DID**—an exclamation of astonishment. F.

"I never did!" exclaimed Eliza Sampson, when her brother had read the brief letter aloud.

Eliza was always protesting that she never did. This somewhat unmeaning phrase was her favourite expression of astonishment.—MISS BRADDON.

**Newcastle.**—NEWCASTLE HOSPITALITY—roasting a friend to death. F.

**Newgate.**—TO BE IN NEWGATE—to be a criminal. C. Newgate is the great prison of London.

"No doubt he ought to be in Newgate," said the other emphatically.—JAMES PAYN.

**Next.**—NEXT TO NOTHING—almost nothing. C.

Her table the same way, kept for next to nothing.—MARIA EDGEWORTH.

**NEXT DOOR TO**—very close to; almost. C.

She observed to that trusty servant that Colonel Arden was next door to a brute.—THEODORE HOOK.

**NEXT ONE'S HEART**—very dear to one. P.

They could talk unreservedly among themselves of the subject that lay next their hearts.—JAMES PAYN.

**Nicety.**—TO A NICETY—exactly; with extreme accuracy. P.

The room was all arranged to a nicety.

**Nick.**—IN THE NICK OF TIME—exactly at the right moment. P.

Things are taking a most convenient turn, and in the very nick of time.—JAMES PAYN.

**IN THE NICK**—at the right moment. F.

He gave us notice in the nick, and I got ready for their reception.—MARIA EDGEWORTH.

**OLD NICK**—the devil. S.

And the old man began to step out as if he was leading them on their way against old Nick.—HALIBURTON.

**Night.**—A NIGHT-CAP—a warm drink taken before going to bed. C.

**Nightmare.**—THE NIGHTMARE AND HER NINE-FOLD—frightful apparitions which appear at night. Probably *nine-fold* stands for "nine foals." See Shakespeare's *King Lear*, act iii. scene 4.

St. Withold footed thrice the old, He met the nightmare and her nine-fold.

Stars shoot and meteors glare oftener across the valley than in any other part of the country, and the nightmare with her whole nine-fold seems to make it the favourite scene of her gambols.—WASHINGTON IRVING.

**Nil.**—NIL ADMIRARI—admiring nothing. Latin.

To the last, I believe, his London *nil admirari* mind hardly appreciated the fact of its being real cold snow.—H. KINGSLEY.

**Nine.**—A NINE DAYS' WONDER—something which causes great excitement for a short time and then is heard of no more. P.

*King Edward*. You'd think it strange if I should marry her.

*Gloucester*. That would be ten days' wonder at the least.

*Clarence*. That's a day longer than a wonder lasts.—SHAKESPEARE.

TO THE NINES—to perfection ; splendidly. F.

Praising a man's farm to the nines (as if it were perfection).—HALIBURTON.

This gallant, good-natured soldier flattered her to the nines.—C. READE.

Bran-new, polished to the nines.—C. READE.

NINE TAILORS MAKE A MAN—a popular saying in contempt of tailors. F. A tailor is often called the ninth part of a man.

**Nip.**—TO NIP A BUNG—to steal a purse. S.

Meanwhile the cut-purse in the throng

Hath a fair means to nip a bung.

—*Popular Ballad*, 1740.

TO NIP IN THE BUD—to destroy at an early stage, before any mischief is done. P.

From the above it is quite clear that the king had ample warning of the rising, and possessed the means of nipping it in the bud.—*Fortnightly Review*, 1887.

**No.**—NO GO—of no use. S.

"These 'lection buns are no go," said the young man John.—O. W. HOLMES.

NO END—a very great sum ; a great deal. F.

Times are so hard. Box at the opera no end (costs a great sum).—C. READE.

**Nob.**—A NOB OF THE FIRST WATER—a very high-class personage. S. *Nob* is a contraction for nobleman.

One comfort, folk are beginning to take an interest in us ; I see nobbs of the first water looking with a fatherly eye into our affairs.—C. READE.

**Noblesse.**—NOBLESSE OBLIGE. This phrase implies that a person in a high position is constrained to perform his duties well by a sense of his position ; high rank has its obligations. P. A French phrase.

Naturally—*noblesse oblige*, as Felspar hinted—Ella spoke most of the poems.—JAMES PAYN.

That fine-grained pride of place which is best expressed in those two majestic words *noblesse oblige*.—MRS. E. LYNN LINTON.

**Nod.**—A NOD IS AS GOOD AS A WINK TO A BLIND HORSE—there is no use repeating a sign to those who cannot or do not choose to see. F.

Thinks I to myself, a nod is as good as a wink to a blind horse.—HALIBURTON.

THE LAND OF NOD—sleep. F.

But every night I go abroad  
Afar into the land of nod.

R. L. STEVENSON.

**Noggin.**—TO GO TO NOGGIN-STAVES—to go to pieces ; to fall into confusion. F. A *noggin* is a wooden cup, made with staves, like a cask.

Silence ! or my allegory will go to noggin-staves.—KINGSLEY.

**Nom.**—NOM DE GUERRE—a name assumed for a time. P. A war-name. French.

Hobart, being then a post-captain ashore with nothing to do, took a prominent part, under the *nom de guerre* of Captain Roberts.—*Spectator*, 1887.

NOM DE PLUME—a fictitious name assumed by an author. P. A pen-name. French. For example :—

*Nom de plume.*

Marian

Evans : George Eliot.

Madame

Dudevant : George Sand.

Charles

Dickens : Boz (in his earlier writings).

William

Makepeace

Thack-

eray : Michael Angelo  
Titmarsh.

Several of the pieces published in 1801 under the *nom de plume* of Thomas Little were written before he (Moore) was eighteen.—*Encyclopædia Britannica*, 9th ed.

**Nonce.**—FOR THE NONCE—temporary ; not habitual. P. Also used as an adverb temporarily. From "then once."

Vivian was not under the necessity of paying any immediate courtesy to his opposite neighbour, whose silence, he perceived, was for the nonce, and consequently for him.—BEACONSFIELD.

**Nose.**—WITH ONE'S NOSE AT THE GRINDSTONE—hard at work. C. Generally used of mechanical or uninteresting work.

The clerks, with their noses at the grindstone, and her father sombre in the dingy room, working hard too in his way.—MRS. OLIPHANT.

**TO SNAP ONE'S NOSE OFF**—to speak in a cross tone to any one; to address a person sharply. C.

"I observe that Mr. John's things have not been laid out for him properly, as they ought to have been," she said suddenly, snapping his nose off, as Jervis said.—MRS. OLIPHANT.

**TO MEASURE NOSES**—to meet. F. We measured noses at the cross roads.

**TO MAKE A PERSON'S NOSE SWELL**—to make him jealous. F.

**TO TURN UP ONE'S NOSE AT**—to look with contempt upon. C.

He has the harsh, arrogant, Prussian way of turning up his nose at things.—M. ARNOLD.

**TO PUT A MAN'S NOSE OUT OF OUT OF JOINT**—to supplant him; to mortify him. F. This phrase is also found in the form HIS NOSE HAS LOST A JOINT.

No substance has yet superseded gunpowder for artillery purposes—for one reason, gunpowder is comparatively so safe; but, of course, its nose may be put out of joint even by the skilful application of the all-pervading air to the base of a projectile.—*Spectator*, October 1, 1887.

He was jealous of her (the elephant)—afraid that she would get as fond of some others as of him, and so another man might be able to work her, and his own nose lose a joint, as the saying is.—C. READE.

Perhaps Maurice may be able to drive Lanfrey out of the field—put his nose out of joint, and marry the girl himself.—MRS. E. LYNN LINTON.

**TO CUT OFF ONE'S NOSE TO SPITE ONE'S FACE**—to act from anger in such a way as to injure oneself. F.

If you refuse to go because you are angry with me, you will just be cutting off your nose to spite your face.

One of it's (jealousy's) commonest

and least startling effects is that species of moral suicide which is best described by the vulgar adage of "cutting off one's nose to spite one's face," and which produces that most incomprehensible of all vagaries termed "marrying out of pique."—G. J. WHYTE-MELVILLE.

**TO LEAD BY THE NOSE**—to influence a person so that he follows you blindly. C.

Though authority be a stubborn bear, yet he is often led by the nose with gold.—SHAKESPEARE.

What would you think of a cabinet minister being led by the nose—what would you think of his resigning the whole of his authority into the hands of the permanent secretary under him—simply because that secretary undertakes the duty of getting the minister's wife, who is not very presentable, included in invitations, and passed into houses where she would never otherwise be seen? —WM. BLACK.

He showed a certain dogged kind of wisdom in refusing to be led by the nose by the idle and ignorant chatterboxes against whom he was thrown in the parlour of the public-house.—H. KINGSLEY.

**TO TAKE PEPPER IN THE NOSE**—to take offence. F.

**TO PUT OR THRUST ONE'S NOSE INTO ANOTHER'S AFFAIRS**—to interfere with another person's affairs unwarrantably. F.

I liked the man well enough, and showed it, if he hadn't been a fool and put his nose into my business.—C. READE.

**TO WIPE A PERSON'S NOSE**—to cheat him. S.

I've wiped the old men's noses (got a pretty good sum of money out of them).

**UNDER ONE'S NOSE**—in one's immediate proximity; close to one. C.

Poetry takes me up so entirely that I scarce see what passes under my nose.—POPE.

**TO PAY THROUGH THE NOSE**—to pay an extravagant price. S.

I hoped they would never adopt our democratic patent method of seeming to settle one's honest debts, for they would find it paying through the nose in the long run.—J. R. LOWELL.

Sooner than have a fuss, I paid him through the nose everything that he claimed.—A. TROLLOPE.

**Not.**—NOT A BIT OF IT—not at all; in no way. F.

"Well, for one thing, we ought all to be here."—"Not a bit of it," responded Dick.—*Blackwood's Magazine*, 1887.

**Note.**—A NOTE OF HAND—a promissory note; a paper containing a promise to pay a certain sum of money. P.

"Why, my dear lad," he cried, "this note of hand of Shakespeare's, priceless as it is, may be yet outdone by what remains to be discovered."  
—JAMES PAYN.

**Now.**—NOW AND THEN—at intervals; occasionally. P. Used both of place and time.

He who resolves to walk by the rule of forbearing all revenge will have opportunities every now and then to exercise his forgiving temper.—ATTERBURY.

A mead here, there a heath, and now and then a wood.—DRAYTON.

He (Lord Byron) now and then praised Mr. Coleridge, but ungraciously and without cordiality.—MACAULAY.

**Nowhere.**—TO BE NOWHERE—to fail to secure a leading place. C.

In fiction, if we accept one or two historical novels, which avowedly owe their existence to a laudable admiration of Scott, Italy is literally nowhere.—*Athenæum*, 1887.

**Null.**—NULL AND VOID—of no effect; useless. P. A legal phrase.

The document began by stating that the testator's former will was null and void.—H. R. HAGGARD.

**Number.**—NUMBER ONE—a person's self. C.

Some conjurers say number three is the magic number, and some say number seven. It's neither, my friend, neither; it's number one.—DICKENS.

But let me hear about yourself, Angela; I am tired of No. 1, I can assure you.—H. R. HAGGARD.

**Nunky.**—NUNKY PAYS—the Government pays for everything. S. *Nunky* here stands for "Uncle," short for "Uncle Sam." The letters U.S., stamped on United States

government property, were jocularly read "Uncle Sam." "Unele Sam" thus came to mean the Government, and gave rise to the phrase TO STAND SAM, which see.

Walk through a manufactory, and you see that the stern alternatives, carefulness or ruin, dictate the saving of every penny; visit one of the national dockyards, and the comments you make on any glaring wastefulness are carelessly met by the slang phrase, "Nunky pays."—HERBERT SPENCER.

**Nut.**—TO BE NUTS TO—to please greatly. F.

These were nuts alike (equally agreeable) to the civilian and the planter.—G. O. TREVELYAN.

To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones called nuts (excessive pleasure) to Scrooge.—DICKENS.

**TO BE NUTS ON ANYTHING**—to be extremely fond of it. F.

My aunt is awful nuts on Marcus Aurelius.—WM. BLACK.

**OFF ONE'S NUT**—crazy; mad. S. *Nut* is a slang term for the head.

He was getting every day more off his nut, as they put it gracefully.—J. M'CARTHY.

**A HARD NUT TO CRACK**—a difficult problem to solve. C.

On the contrary, he unflinchingly faced a third question, that, namely, of the true wishes of the testator, whose will had been made known some hours before; and really this was rather a hard nut to crack.—*Good Words*, 1887.

**Nutshell.**—TO LIE IN A NUTSHELL—to be capable of easy comprehension or solution. P.

There was no need to refer to Heimann or any one else. The whole thing lay in a nutshell.—*Murray's Magazine*, 1887.

To assimilate the written to the spoken style the whole thing lies in that nutshell (is capable of solution by that method).

**IN A NUTSHELL**—simply and tersely. P.

That one admission of yours, "he is almost entirely dependent on his pen," states the whole case for me in a nutshell.—JAMES PAYN.

## O

**Oak.**—SPORT ONE'S OAK. See SPORT.

**Oar.**—TO PUT IN ONE'S OAR—to interfere officiously in others' affairs; to break into a conversation uninvited. F.

She is not the first hand that has caught a lobster by putting in her oar before her turn, I guess.—HALIBURTON.

I put my oar in no man's boat.—THACKERAY.

**TO LIE OR REST ON ONE'S OARS**—to cease from hard work; to take an interval of rest. C.

I had finished my education. . . . So I left Paris, and went home to rest on my oars.—C. READE.

**TO SHIP OARS**—to place the oars in the rowlocks. A nautical phrase.

**TO TOSS THE OARS**—to raise the oars vertically, for the purpose of saluting. A nautical phrase.

**TO UNSHIP THE OARS**—to remove the oars from the rowlocks. A nautical phrase.

**Oats.**—TO SOW ONE'S WILD OATS—to indulge in youthful dissipation and excesses. P.

Dunsey's taste for swopping (exchanging) and betting might turn out to be something more than sowing wild oats.—GEORGE ELIOT.

**Obs.**—OBS AND SOLS—OBJECTIONS ET SOLUTIONES. P. Old-fashioned. These objections and proofs were placed in the margin of theological works.

Bale, Erasmus, etc., explode, as a vast ocean of *obs* and *sols*, school divinity; a labyrinth of intricate questions.—BURTON (*Anatomy of Melancholy*).

**Observe.**—THE OBSERVED OF ALL OBSERVERS—the centre of attraction. P. A quotation from Shakespeare's *Hamlet*, act iii. scene 1.

The glass of fashion and the mould of form,

The observed of all observers!

We children admired him: partly for his beautiful face and silver hair; partly for the solemn light in which we beheld him once a week, the observed of all observers, in the pulpit.—R. L. STEVENSON, in *Scribner's Magazine*, 1887.

**Occasion.**—ON OCCASION—when necessary; at certain times. P.

Then they went on to give him instructions. He was to start at once—that very week, if possible; he was to follow certain lines laid down for his guidance; on occasion he was to act for himself.—BESANT.

I am glad to find you can stand your own trumpeter on occasion, though I wish you would change the tune.—SMOLLETT.

**TO TAKE OCCASION**—to seize an opportunity. P.

In rummaging over a desk to find a corkscrew, young Ludgate took occasion to open and shake a pocket-book, from which fell a shower of bank-notes.—MARIA EDGEWORTH.

**Odds.**—AT ODDS—(a) opposed to; differing from. P.

Mr. Pilgrim had come mooning out of the house, at odds with all the festivity and tired of the crowd.—J. M'CARTHY.

—(b) at a disadvantage. P.

What warrior was there, however famous and skilful, that could fight at odds with him?—THACKERAY.

**ODDS AND ENDS**—stray articles; casual pieces of information; things picked up in different places. P.

A few more odds and ends (stray remarks) before the conclusion of this article.—*Spectator*, 1886.

Then there was poor Jacob Dodson, the half-witted boy, who ambled about cheerfully, undertaking messages and little helpful odds and ends for every one.—T. HUGHES.

**BY LONG ODDS**—by a great difference; most decidedly. P.

He is by long odds the ablest of the candidates.

**NO ODDS**—it's of no consequence. F.

"I have lost my hat." "No odds. Come without one."

**Odour.**—IN BAD ODOUR—ill spoken of; having a bad reputation. P.

Mat Crabtree would not be hindered from wrapping up the girls and handing them to their seats by the trifling objection that he was in bad odour with both of the women.—SARAH TYTLER.

**ODOUR OF SANCTITY.** It was at one time believed that the corpse of a holy person emitted a sweet perfume. The expression "odour of sanctity" is now used figuratively: "He died in the odour of sanctity" = "He died having a saintly reputation."

The whitewashed shrine where some holy marabout lies buried in the odour of sanctity.—GRANT ALLEN, in *Contemporary Review*, 1888.

It was the spring of the year when the examining chaplain gave the verdict which, for good or ill, put Dan out of the odour of sanctity.—HALL CAINE.

You are the middle-aged father of grown-up sons and daughters, a magistrate, a church member, who keeps regular hours, and calls up his servants to prayers and so forth—all that belongs to the essence of respectability and the odour of sanctity.—SARAH TYTLER.

**Off.**—TO BE OFF—to refuse to come to an agreement. F.

At last when his hand was on the door they offered him twelve thousand five hundred. He begged to consider of it. No, they were peremptory. If he was off, they were off.—C. READE.

**WELL OFF**—in comfortable circumstances. P.

He seemed to be very well off as he was.—MISS AUSTEN.

**BE OFF WITH YOU!**—go away! C. A peremptory order.

"Be off with you! Get away, you minx!" he shouted.—H. R. HARGARD.

**OFF AND ON**—at intervals; sometimes working, sometimes doing nothing. C.

They (Garibaldi and Mazzini) off and on fell out like the heroes of some old epic.—*Contemporary Review*, 1888.

"Dear me! Now that's very interesting," said Mr. Josceline; "you

could have got two shillings a line, if you pleased, for writing a poem that took you how long?"

"Well, perhaps two months, off and on."—JAMES PAYN.

**OFF-HAND.**—(adj.) free and easy; without stiffness. P.

Having a bluff, off-hand manner, which passed for heartiness, and considerable powers of pleasing when he liked, he went down with the school in general for a good fellow enough.—T. HUGHES.

—(adv.) without preparation or calculation; immediately. P.

The strong-minded Lady South-down quite agreed in both proposals of her son-in-law, and was for converting Miss Crawley off-hand.—THACKERAY.

He can give you off-hand any information about the capital you may want.

**OFF BY HEART**—committed to memory. P.

A day or two afterwards, Mr. Quirk, in poring over that page in the fourth volume of *Blackstone's Commentaries* where are to be found the passages which have been already quoted (and which both Quirk and Gammon had got off by heart), fancied he had at last hit upon a notable crotchet.—S. WARREN.

**OFF ONE'S HEAD**—crazed; distracted. C.

The fact was, the excellent old lady was rather off her head with excitement.—JAMES PAYN.

**OFF COLOUR**—shady; disreputable. F.

His reputation and habits being a trifle off colour, as the phrase is, he had fallen back on a number of parasitical persons, who, doubtless, earned a liberal commission on the foolish purchases they induced him to make.—WM. BLACK.

**Office.**—TO GIVE THE OFFICE—to forewarn; to tell beforehand. S.

Then back after me; I'll give you the office. I'll mark you out a good claim.—C. READE.

**Oh.**—OH YES—a corruption of *oyez* (listen), the cry of heralds making a proclamation. S.

Well, then, said the crier, "Oh yes! oh yes! His Majesty's—I mean her Majesty's—court is now opened."—HALIBURTON.



**Oil.**—To OIL ONE'S OLD WIG—to make the person drunk. North of England slang.

To POUR OIL ON TROUBLED WATERS—to pacify matters; to act as peacemaker. P.

In my telegrams and letters to *The Times* I did all in my power to throw oil on the troubled waters, by explaining mutual misunderstandings, and combating the false accusations made on both sides.—H. MACKENZIE WALLACE.

Used of the actual process.

Not a barrel of water fell upon the Arno's deck. I believe this may with safety be claimed as one of the earliest recorded instances of the practical application of oil to the troubled waters.—*Scribner's Magazine*, 1887.

OIL OF PALMS—money. S. See PALM.

To STRIKE OIL—(a) to come upon a bed of petroleum. P.

I knew it (the oil) was there, because I'd been in Pennsylvania and learned the signs: it was only the question whether I should strike it.—BESANT AND RICE.

—(b) to make a valuable discovery of any kind. S.

**Ointment.**—A FLY IN THE OINTMENT—that which spoils the freshness or excellence of anything. C. See *Bible* (Eccles. x. 1).

The homely vein running through her own four daughters, of whom not one was really pretty, and some were really plain, was a very blue-bottle in my lady's ointment.—MRS. E. LYNN LINTON.

**O.K.**—o.k.—facetious contraction for "all correct" = "all right."

**Old.**—OLD AS THE HILLS—very ancient. C.

My dear child, this is nothing new to me—to any one. What you have experienced is as old as the hills.—FLORENCE MARRYAT.

AN OLD MAID—an unmarried woman who has passed the usual age for marriage, and is likely to die single. P.

During her papa's life, then, she resigned herself to the manner of existence here described, and was

content to be an old maid.—THACKERAY.

**Olive.**—To HOLD OUT THE OLIVE BRANCH—to make overtures of reconciliation. P.

The sudden appearance in these circumstances of Chamberlain with the olive branch in his mouth adds piquancy to the scene.—*The Times*, 1886.

AN OLIVE BRANCH—a child. P. See Ps. cxxviii. 3. The Bible expression is olive plant. "Thy wife shall be as a fruitful vine by the sides of thy house; thy children like olive plants round thy table."

This young olive branch, notorious under the name of Timothy's Bess's Ben, had advanced beyond the group of women and children.—GEORGE ELIOT.

The lodgers to whom Crowl had made allusion, under the designation of "the Kenwigses," were the wife and olive branches of one Mr. Kenwig, a turner in ivory.—DICKENS.

**On.**—ON FOR ANYTHING—ready to engage in it. S.

Are you on for a row on the river?

**Once.**—ONCE AND FOR ALL—finally; irrevocably. P. Also *once for all*.

I must tell you once and for all that you will get nothing by kneeling to me.—H. R. HAGGARD.

ONCE UPON A TIME—a somewhat old-fashioned and pedantic phrase used to introduce an incident or story which took place at some indefinite time in the past. P.

Once upon a time—of all the good days in the year, on Christmas eve—old Scrooge sat busy in his counting-house.—DICKENS.

ONCE IN A WAY—sometimes; at long intervals; on rare occasions. C. Also found in the form *once and away*.

She knew he was of no drunken kind, yet once in a way a man might take too much.—BLACKMORE.

'Tis but for once and away.—MARIA EDGEWORTH.

ONCE AND AGAIN—repeatedly; often. C.

I have told you once and again that you must not smoke in this room.

**One.**—**ONE OF THESE DAYS**—soon; shortly. C.

He repeatedly reasoned and remonstrated with Mr. Titmouse on the impropriety of many parts of his conduct—Titmouse generally acknowledging, with much appearance of compunction and sincerity, that the earl had too much ground for complaint, and protesting that he meant to change altogether one of these days.—S. WARREN.

**ONE TOO MANY FOR A PERSON**—more powerful or cunning than he. F.

I rather fancy we shall be one too many for him.—W. E. NORRIS.

**AT ONE**—agreed; in harmony; of the same mind. P.

We have read treatises by the dozen on style and rhetoric from Blair to Bain, and there is none that we should be inclined ourselves to adopt as a class-book. So far, we are at one with Mr. Morley.—*Journal of Education*, 1887.

**ONE-HORSE**—third-rate; poor; insignificant. S.

One of them destroyed Manitoulin, my island of the blest, with a few contemptuous criticisms. It was, he declared, a very one-horse sort of place.—W. H. RUSSELL.

**O.P.**—**O.P.**—publishers' contraction for "out of print." Also for "old prices," in connection with the O.P. Riot at new Covent Garden Theatre in 1809, when the prices were raised.

**Open.**—**WITH OPEN ARMS**—gladly; with a warm welcome. P.

They were both received with open arms by the mayor and old Dewar.—C. READE.

**AN OPEN SECRET**—a piece of information not formally declared, yet known to every one. P.

It was an open secret that almost every one (of Lord Palmerston's ecclesiastical appointments) was virtually made by Lord Shaftesbury.—*Leisure Hour*, 1887.

**OPEN AS THE DAY**—utterly without deception or hypocrisy. C.

Open as the day, he made no secret of the fact that he was alone in the world.—JAMES PAYN.

Arthur, on the other hand, learned quite everything about her, for her

life was open as the day.—H. R. HAGGARD.

**OPEN SESAME**—a phrase which causes doors to open. See, in the *Arabian Nights' Entertainments*, the story of Ali Baba and the Forty Thieves. When Ali Baba uttered the words "Open sesame," the door of the robbers' cave opened.

The French do not believe in love. This is a sweeping statement, it may be said, but if not accepted as a fundamental truth, the surest of all open sesames to the arcana of French society fails the observer.—*National Review*, 1887.

The spell loses its power; and he who should then hope to conjure with it would find himself as much mistaken as Cassim in the Arabian tale, when he stood crying, "Open wheat," "Open barley," to the door which obeyed no sound but "Open sesame."—MACAULAY.

**TO OPEN THE BALL.** See BALL.

**AN OPEN QUESTION**—a fact or doctrine about which different opinions are permitted. P.

Whether the army is sufficiently organized, or sufficiently provided, or sufficiently well led, may be an open question.—*Spectator*, 1887.

**TO OPEN THE EYES OF A PERSON**—to make him aware of the real state of affairs. C.

This last flagrant case of injustice opened the commissioner's eyes.

**Opinion.**—**TO BE OF OPINION**—to judge; to consider. P.

Mr. Gladstone was of opinion that the tax was inexpedient.

Mrs. Sedley was of opinion that no power on earth would induce Mr. Sedley to consent to the match between his daughter and the son of a man who had so shamefully, wickedly, and monstrously treated him.—THACKERAY.

**Orange.**—**ORANGE BLOSSOMS**—brides wear orange blossoms. C.

"How is the amiable and talented Mr. Staunton?" inquired this person jocosely; "and what has he come to this lovely retreat for? To gather orange blossoms?" (get a bride).—W. E. NORRIS.

**A SUCKED ORANGE**—a man whose powers are exhausted. S.

By this time Dibdin was a sucked orange; his brain was dry.

**Order.**—**TO TAKE ORDER**—to take steps or measures; to make provision. P.

Is any rule more plain than this, that whoever voluntarily gives to another irresistible power over human beings is bound to take order that such power shall not be barbarously abused?—MACAULAY.

**TO TAKE ORDERS**—to become a clergyman. P.

Though he never could be persuaded to take orders, theology was his favourite study.—MACAULAY.

**IN ORDERS**—belonging to the clerical profession. P.

"What!" interrupted I, "and were you indeed married by a priest, and in orders?" (a regular clergyman).—GOLDSMITH.

**THE ORDER OF THE DAY**—what every one is striving after. C.

"Think no more of love, but as much as you please of admiration; dress yourself as fast as you can," said Miss Broadhurst; "dress, dress is the order of the day."—MARIA EDGEWORTH.

Economy in the public service is the order of the day.—*Westminster Review*, December 1887.

**THE ORDERS OF THE DAY**—the list of *agenda* in a legislative body—for example, the House of Commons.

**Other.**—**THE OTHER DAY**—lately; some time ago. C.

Did you see what the brigands did to a fellow they caught in Greece the other day?—H. R. HAGGARD.

**Out.**—**TO BE OUT**—to be mistaken. F.

"Oh, there you are out, indeed, Cousin Wright; she's more of what you call a prude than a coquette."—MARIA EDGEWORTH.

**TO BE OUT WITH ANY ONE**—to have a disagreement with the person. F.

If you are out with him, then I shall not visit him.

**OUT - AND - OUT**—thoroughly; completely. C.

Now, I'm as proud of the house as any one. I believe it's the best house in the school, out-and-out.—HUGHES.

**TO HAVE IT OUT WITH ANY ONE**—to have an altercation with some one on a certain subject. C.

One day when the two old officers return from their stroll, Mrs. Bunch informs the colonel that she has had it out with Eliza.—THACKERAY.

**OUT OF THE WAY**—odd; quaint; unusual. P.

Besides, he had always something amusing to say that lessened our toil, and was at once so out of the way, and yet so sensible, that I loved, laughed at, and pitied him.—GOLDSMITH.

**OUT OF SORTS**—(a) indisposed; not in good bodily condition. C.

I am out of sorts, however, at present; cannot write. Why? I cannot tell.—MACAULAY.

—(b) in bad humour; ill-pleased. C.

Was this the pale, sad soul who had come away from England with us, out of sorts with the world, and almost awearry of her life?—WM. BLACK.

**TO OUT-HEROD HEROD**—to be extravagant in one's language; to storm as an actor. P. Herod was a typical tyrant.

"I fancy," said he, "your praise must be ironical, because in the very two situations you mention I think I have seen that player out-Herod Herod, or, in other words, exceed all his extravagance."—SMOLLETT.

**OUT OF PLACE**—unsuitable; improper. P.

All this delicate consideration for the feelings of an impecunious young person was deplorable and out of place.—JAMES PAYN.

**OUT OF POCKET**—(a) actually paid. C. As in the phrase "out of pocket expenses."

—(b) put to expense. C.

Mephistopheles, either because he was a more philosophic spirit or was not the one out of pocket, took the blow more coolly.—C. READE.

He was both out of pocket and out of spirits by that catastrophe.—THACKERAY.

**OUT OF PRINT.** See PRINT.

**OUT OF COLLAR**—without a place. Servant's slang.

The old butler has been out of collar since last autumn.

OUT AT ELBOWS. See ELBOW.

OUT OF THE QUESTION. See QUESTION.

OUT OF THE WOOD—escaped from a difficulty or danger. C.

You are not out of the wood (safe from danger) yet.

The excess of women over men makes it impossible for all to be married—Mormonism not being our way out of the wood (of escape from this difficulty).

AN OUT - AND - OUTER—a thorough-going fellow; one pre-eminent in any capacity. S.

Master Clive was pronounced an out-and-outer.—THACKERAY.

Outrun. — TO OUTRUN THE CONSTABLE—to become bankrupt. C.

A minute of the financial board, published in the *Cambridge Reporter*, shows that the university is in danger of outrunning the constable.—*Journal of Education*, 1887.

P.—TO MIND ONE'S P'S AND Q'S—to be careful in one's behaviour. C.

I think that this world is a very good sort of world, and that a man can get along in it very well if he minds his p's and q's.—A. TROLLOPE.

And to have to mind my p's and q's is what I don't like.—FLORENCE MARRYAT.

TO BE P AND Q—to be of the first quality. F.

Bring in a quart of maligo, right true,

And look, you rogue, that it be p and q.—ROWLANDS (1613).

Pace. — TO TRY AN ANIMAL'S PACES; TO PUT AN ANIMAL THROUGH ITS PACES—to find out how it goes. P. A horse walks, ambles, trots, canters, gallops—these are its different paces, which an intending purchaser will examine before he strikes a bargain.

I had, in the usual forms, when I came to the fair, put my horse through all its paces.—GOLDSMITH.

Over.—OVER AND ABOVE—in addition; besides; extra. P.

Well, she didn't think somehow that Zee-Zeet was over and above (excessively) well-off.—*English Illustrated Magazine*, 1886.

OVER AND OVER—frequently; repeatedly. P.

She had (heard) though—over and over again. For it was Toby's constant topic.—DICKENS.

OVER THE LEFT—understand the contrary of what is said. S.

The cook will suit you very well—over the left.

*Exp.*—He will not suit you at all.

Overland. — AN OVERLAND FARM—a farm without any house upon it. Devonshire dialect.

Owl. — TO TAKE OWL—to be offended. S.

Own. — TO OWN UP—to confess. C.

What do you want I should own up about a thing for, when I don't feel wrong.—W. D. HOWELLS.

P

TO TRY A MAN'S PACES—to see what are his qualities. F.

We take him (the preacher) at first on trial, for a Sabbath or two, to try his paces.—HALBURTON.

TO KEEP PACE WITH—to keep alongside of; to go at the same speed as; to progress equally with. P.

Agriculture (in the States) has kept pace with manufacturing industry, while it has far outstripped commerce.—*Edinburgh Review*, 1882.

Old as I am, I feel a pleasure in making any person whom I meet on the way put his horse to the full gallop to keep pace with my trotter.—HALBURTON.

Pack. — TO TALK PACK-THREAD—to use improper language skilfully disguised. S.

TO BE PACKING—to go off; to leave a place. S.

Now, be packing; I do not wish to see you again.

TO PACK CARDS—to cheat; to act unfairly. C.

She has packed cards with Cæsar (entered into a deceitful compact with Cæsar).—SHAKESPEARE.

**TO SEND A MAN PACKING**—to dismiss him summarily; to send him off. F.

Is none of my lads so clever as to send this judge packing?—MACAULAY.

**Pad.**—A PAD IN THE STRAW—something wrong. F.

**TO PAD THE HOOF**—to walk. F.

"What do you mean?" asked Lambert, staring in amazement. "You would not have Susie pad the hoof because the bank has failed?"—SARAH TYTLER.

At length Charley Bates expressed his opinion that it was time to pad the hoof.—DICKENS.

**Paddle.**—TO PADDLE YOUR OWN CANOE—to manage your own affairs without help. S.

My wants are small, I care not at all  
If my debts are paid when due;  
I drive away strife in the ocean of life.

While I paddle my own canoe.

H. CLIFTON.

**Paddock.**—TO TURN PADDOCK TO HADDOCK—to dissipate property. A provincial Norfolk phrase.

**Paddy.**—A PADDY. See PAT.

**Pagoda.**—TO SHAKE THE PAGODA TREE—to gain a fortune in an easy way. An Anglo-Indian phrase.

When he had thoroughly learned this lesson he was offered a position in India, in the service of John Company, under whose flag, as we know, the pagoda tree was worth shaking (it was easy to amass a large fortune).—MRS. E. LYNN LINTON.

**Pains.**—TO BE AT PAINS—to take trouble; to be careful. P.

She delivered it for the behoof of Mr. Chick, who was a stout, bald gentleman, with a very large face, and his hands continually in his pockets, and who had a tendency in his nature to whistle and hum tunes, which, sensible of the indecorum of such sounds in a house of grief, he was at some pains to repress at present.—DICKENS.

**Paint.**—PAINT RED. See RED.

**Pair.**—A PAIR OF STAIRS—a flight of stairs; a staircase. P.

Indeed, the hostess of that evening has since been economizing up two pair of stairs at Antwerp.—G. J. WHYTE-MELVILLE.

**TO PAIR OR PAIR OFF**—(a) (of a member of Parliament) to abstain from voting, having made an arrangement with a member of the opposite side that he shall also abstain. P. A customary Parliamentary practice.

Mr. W. B. Barbour has paired with Mr. T. Lynn Bristowe from the 14th for the remainder of the session.—*The Scotsman*.

—(b) to take as a partner. P.

He paired off with Miss Sedley, and Jos squeezed through the gate into the gardens with Rebecca on his arm.—THACKERAY.

**Pale.**—TO LEAP THE PALE—to get into debt; to spend more than one's income. S.

**Palm.**—TO PALM OFF ANYTHING—to pass anything under false pretences; to get another to accept ignorantly a false article. P.

Once upon a time a Scotchman made a great impression on the simple native mind in Natal by palming off some thousands of florins among them at the nominal value of half-a-crown.—H. R. HAGGARD.

**TO BEAR THE PALM**—to be pre-eminent. P. The leaves of the palm tree were used as symbols of victory. A palm leaf or branch was carried before a conqueror.

It was certain that with Mr. Freeman for editor, the essential element of illustrative maps would not be neglected; but his own, which are admirably selected, bear the palm.—*Athenæum*, 1887.

Of man's miraculous mistakes, this bears the palm.—YOUNG.

**TO GIVE THE PALM TO**—to acknowledge as superior. P.

Having discussed the subject of nationality and love, Mr. Finch gives the palm without hesitation to American love.—*Literary World*, August 25, 1887.

**PALM OIL**—money. P. So called because it "greases the palm." The enterprising sight-seer who proceeds on this plan, and who un-

derstands the virtue of "palm oil" and a calm demeanour, is sure to see everything he cares to see.—C. DICKENS, JUN., in *Dictionary of London*.

**Pan.**—TO PAN OUT—to result; to appear in the consequences. S. American slang.

She didn't pan out well.—WM. BLACK.

TO SAVOUR OF THE PAN. See SAVOUR.

**Pandōra.**—PANDORA'S BOX—a collection of evils. P. In the legend of Prometheus, Pandora (the all-gifted goddess) is said to have brought from heaven a box containing all human ills, which, the lid having been opened, escaped and spread over the world.

Pandora's box was opened for him, and all the pains and griefs his imagination had ever figured were abroad.—MRS. E. LYNN LINTON.

**Pap.**—PAP WITH A HATCHET—kindness done in a very rough way. F.

He means well, but his kindness is pap with a hatchet.

**Paper.**—A PAPER LORD—a lord of justiciary; a judge bearing the title of lord. C. A Scottish phrase.

A PAPER WAR—a dispute carried on in writing. C.

**Par.**—AT PAR—neither above nor below the nominal value. P.

He (George II.) gave Englishmen no conquests, but he gave them peace and ease and freedom, the three per cents. nearly at par, and wheat at five and six and twenty shillings the quarter.—THACKERAY.

**Pari.**—PARI PASSU—simultaneously; in a like degree. A Latin phrase.

Again, assuming that English repetition was taught in the lowest forms, and some way up the school, should it be carried on *pari passu* with Latin up to the sixth?—*Journal of Education*, 1887.

**Parish.**—TO COME UPON THE PARISH. See COME.

**Parsnip.**—FINE WORDS BUTTER NO PARSNIPS—fair promises

do not clothe or feed the persons to whom they are made. C.

Who was the blundering idiot who said that fine words butter no parsnips? Half the parsnips of society are served and rendered palatable with no other sauce.—THACKERAY.

**Part.**—PART AND PARCEL—an essential part; what is inseparably bound up with something else. P.

"Well, Mr. Squeers," he said, welcoming that worthy with his accustomed smile, of which a sharp look and a thoughtful frown were part and parcel, "how do you do?"—DICKENS.

The wretched Malone could not do worse, when he bribed the sexton of Stratford church to let him white-wash the painted effigy of old Shakespeare, which stood there, in rude but lively fashion depicted to the very colour of the cheek, the eye, the eyebrow, hair, the very dress he used to wear—the only authentic testimony we had, however imperfect, of these curious parts and parcels of him.—C. LAMB.

OF PARTS—able. P.

The occasion was one which required a man of experience and parts to hold the office.—*Edinburgh Review*, 1886.

The original Bingo had never been a dog of parts.—F. ANSTEX.

**Parthian.**—A PARTHIAN SHAFT—a last shot; a parting missile. P. The Parthians, it is said, were accustomed to shoot while retiring on horseback at full speed.

Aunt Esther was right there, and that Parthian shaft she had let fly at a venture—"I see that it is the poet who is the favourite"—had also food for thought in it.—JAMES PAYN.

Her pupil rushed after her, giving upon her own account a Parthian glance of wrath and indignation around the circle as she did so.—*Murray's Magazine*, 1887.

Becky watched her marching off, with a smile upon her lip. She had the keenest sense of humour, and the Parthian look which the retreating Mrs. O'Dowd flung over her shoulder almost upset Mrs. Crawley's gravity.—THACKERAY.

**Parti.**—PARTI PRIS—prejudice; fondness for a cause already espoused. P. A French phrase.

Still, after making allowance for *parti pris*, and for some lack of ex-

tended inquiry, the book is valuable.—*Athenæum*, 1887.

**Pass.**—TO PASS BY—to overlook; to refrain from punishing; to excuse. P.

It conduces much to our content if we pass by those things which happen to our trouble.—JEREMY TAYLOR.

God may pass by single sinners in this world.—TILLOTSON.

TO PASS MUSTER—to bear examination; to be sufficiently good not to be rejected. C.

There can be no serious objection to such glove encounters as are common at public "assaults-at-arms," and even the exhibition given by J. L. Sullivan, the American champion, in the City Hall, Glasgow, on Monday evening, in presence of three thousand spectators, may pass muster.—*St. Andrews Citizen*, 1888.

An intruder in the throng, a comparative stranger and a secret spy, might pass muster and escape detection, if not absolutely, at least to a great extent.—SARAH TYTLER.

TO PASS OFF (AS)—(a) to secure acknowledgment or recognition (as). P.

They pass themselves off as an old married couple.—JAMES PAYN.

One of these passengers being a child still young enough to be passed off as a child in arms.—H. CONWAY.

—(b) to cease; to be discontinued. P.

For a few nights there was a sneer or a laugh when he knelt down, but this passed off soon.—T. HUGHES.

—(c) to dismiss from notice; to let pass. P.

Work-girls are horribly afraid of gentlemen, though they pass it off with cheek and chaff.—BESANT.

TO PASS OVER—to take no notice of; to condone. P.

One could see she was vain, and forgive it—she had a right to be vain; that she was a coquette, and pass it over—her coquettishness gave piquancy to her beauty.—S. BARING-GOULD.

TO COME TO A PRETTY PASS—to be in a bad state. C.

Things are coming to a pretty pass when you take me to task for not being in earnest.

**Passage.**—A PASSAGE OF ARMS—a dispute; a quarrel real or playful. P.

As for Mrs. A. and Mrs. B., it seemed as if they were unable to encounter one another without a passage of arms.—*Good Words*, 1887.

**Passing.**—PASSING RICH—very wealthy. P. Passing is frequently used as an intensive by Shakespeare.

A man he was to all the country dear,

And passing rich on forty pounds a year.—GOLDSMITH.

A PAST-MASTER—a thoroughly experienced person; an "old hand." P.

If you are ambitious of excelling in that line, you had better take a few lessons from your friend Monckton, who is past-master in the art of humbugging his audiences.—W. E. NORRIS.

**Pat.**—A PAT, PADDY, or PADDY WHACK—an Irishman. F. Abridged from Patrick, patron saint of Ireland. Patrick is very commonly used as a Christian name in Ireland. In the United States Mick (a contraction of Michael) is used for Irishmen, and Biddy (from Bridget) for Irishwomen.

Here's fun! let the Pats have it about their ears.—T. HUGHES.

I'm Paddy Whack, from Ballyhack, Not long ago turned soldier.

*Popular Song.*

**Patch.**—NOT TO BE A PATCH ON ANOTHER PERSON—to be in no way comparable to him. F.

He is not a patch on you for looks (much inferior to you in personal appearance).—C. READE.

TO PATCH UP A RECONCILIATION—to return, but only in appearance, to a formerly friendly footing; to make a temporary truce. P.

"It was perturbing, assuredly, and it might have served, if Linda hadn't written; that patched it up," I said, laughing.—H. JAMES, JUN., in *Harper's Monthly*, February 1888.

**Patrimony.**—THE PATRIMONY OF ST. PETER—the states of the Church; the land formerly subject to the Pope. P.

**Patter.**—TO PATTERN FLASH—to talk thieves' language. S.

**Paul.**—PAUL PRY—an inquisitive person. C.

He (Boswell) was a slave proud of his servility; a Paul Pry convinced that his own curiosity and garrulity were virtues.—MACAULAY.

**Pave.**—TO PAVE THE WAY—to make ready; to prepare the way; to facilitate the introduction of. P.

Her triumph, though, was short-lived, and but paved the way to Lord Lytton's final expedient.—*Westminster Review*, December 1887.

**Pay.**—TO PAY OUT—to have satisfaction or revenge from. F.

"Did you see what the brigands did to a fellow they caught in Greece the other day for whom they wanted ransom? First they sent his ear to his friends, then his nose, then his foot, and last of all his head. Well, dear Anne, that is just how I am going to pay you out."—H. R. HARGARD.

**TO PAY COURT**—to show flattering attentions. P.

The very circumstance of his having paid no court to her at first operated in his favour.—MARIA EDGEWORTH.

**TO PAY THE DEBT OF NATURE**—to die. P.

Coleridge is just dead, having lived just long enough to close the eyes of Wordsworth, who paid the debt of nature but a week or two before.—C. LAMB.

**TO PAY ONE'S WAY**—to pay one's daily expenses without going into debt; to meet one's obligations; to live free of debt. P.

But it may be said, as a rule, that every Englishman in the Duke of Wellington's army paid his way.—THACKERAY.

A British merchant will have to sell a great many pounds of sugar and yards of calico before he can have earned enough to pay his way.—*Spectator*, 1887.

**TO PAY THE PIPER.** See PIPER.

**THE DEVIL TO PAY**—a severe penalty; very serious consequences. F.

"I must go home, else I shall be locked out."

"There would be the devil to pay

then," says Dick, standing up too and stretching like a big Newfoundland.—RHODA BROUGHTON.

**TO PAY THROUGH THE NOSE**—to pay an absurdly high price. C.

Although that crafty and rapacious slave-dealer would have made him pay through the nose for his treasure, knowing the physician to be a man of great wealth, he forbore in very shame from his extortion.—G. A. SALA.

**Peace.**—TO KEEP THE PEACE—a legal phrase, signifying "to refrain from causing a disturbance." A man who has been guilty of an offence—for instance, a man who has threatened another with violence—is "bound over to keep the peace" for a certain period under heavy penalties.

**BOUND OVER TO THE PEACE**—obliged to be well-behaved; under severe penalties in case of misbehaviour. P.

Mr. Layard, once a daring and somewhat reckless opponent of government and governments, had been bound over to the peace, quietly enmeshed in the discipline of subordinate office.—J. M'CARTHY.

**TO HOLD ONE'S PEACE**—to keep quiet; to be silent. P.

She said, and held her peace: Æneas went  
Sad from the cave.—DRYDEN.

**PEACE AT ANY PRICE**—the name given to a party of politicians in the English Parliament who object to war under all conditions. P.

The well-educated, thoughtful middle-class, who knew how much of worldly happiness depends on a regular income, moderate taxation, and a comfortable home, supplied most of the advocates of peace, as it was scornfully said, at any price.—J. M'CARTHY.

**Pearls.**—TO CAST PEARLS BEFORE SWINE—to give what is precious to those who are unable to understand its value. P. A Biblical phrase.

Through him the captain offered them fifteen dollars a month, and one month's pay in advance, but it was like throwing pearls before swine.—R. H. DANA.



**Pecker.**—ONE'S PECKER—one's nose. S.

**TO KEEP UP ONE'S PECKER**—to be cheerful; to keep in good spirits. S.

Keep up your pecker, man; you will be all right to-morrow.—C. READE.

**TO PUT UP ANOTHER'S PECKER**—to irritate or displease him. S.

He thinks he can do what he likes with me. I am not quite sure of that, if he puts up my pecker.

**Peep.**—PEEP OF DAY—the first appearance of day. P.

He came at peep of day.

**Peepers.**—TO CLOSE ONE'S PEEPERs—to shut one's eyes. S.

The next question was how long they should wait to let the inmates close their peepers.—C. READE.

**Peg.**—A PEG—a drink of brandy and water. S. An Eastern phrase. The full expression is "a peg in one's coffin," from the deadly effects of drink on Europeans in Eastern countries.

Allow me to mix you a peg; it will enable you to take a more generous view of the matter.

**TO PEG AWAY**—to persevere. S.

"Peg away, Bob," said Mr. Allen to his companion, encouragingly.—DICKENS.

**TO TAKE ONE DOWN A PEG**—to lower a person's pretensions; to humiliate him. F.

The brilliant young athlete wanted taking down a peg.—*Literary World*, 1882.

**TO COME DOWN A PEG**—to be lowered or humiliated. F.

Well, he has come down a peg or two, that's all, and he don't like it.—H. R. HAGGARD.

**Pell.**—PELL MELL—in confusion; heaped in disorder one upon the other. P.

The great force crumples up like an empty glove, then turns and gallops pell mell for safety to its own lines.—H. R. HAGGARD.

**Penny.**—A PRETTY PENNY—a large sum; much money. F.

The owner had spent what he was wont to term playfully a pretty penny on his books.—GEORGE ELIOT.

**A PENNY-DREADFUL**—the name given to newspapers devoted to the publication of accounts of murders, outrages, and such sensational news. F.

"You fiend in human form, what is it, I wonder, that has kept me so long from destroying you and myself too? Oh, you need not laugh! I have the means to do it if I choose. I have had them for twenty years."

George laughed again hoarsely. "Quite penny-dreadful, I declare" (you speak, I assure you, in the style of a cheap sensational newspaper).—H. R. HAGGARD.

Of all these there is more than an abundant supply always ready, in what may, for want of a better title, be called the penny-dreadfuls.—*Edinburgh Review*, 1887.

**A PENNY FOR YOUR THOUGHTS**—a playful remark made to one who seems immersed in thought. C. The full expression would be, "I'll give you a penny if you'll tell me your thoughts."

Judy looked a little bit puzzled at this. "A penny for your thoughts, Judy," says my sister.—MARIA EDGEWORTH.

**PENNY WISE AND POUND FOOLISH**—careful about small profits or savings, and foolishly blind to larger and more important gains. F.

He (the king) engaged her (the elephant) to perform gratis in the Champs Elysées during the three days' fête. Fifteen hundred francs for this.

But Huguet was penny wise and pound foolish to agree, for it took her gloss off—showed her gratis to half the city.—C. READE.

**TO TURN A PENNY.** See TURN.

**TO THINK ONE'S PENNY SILVER**—to have a good opinion of oneself. F.

**PENNY GAFFS**—cheap places of entertainment. C.

Penny gaffs have a dozen audiences every night.—*Contemporary Review*, 1887.

**Pepper.**—PEPPER-AND-SALT—a term applied to a kind of cloth of mingled black and white. C.

One was a low-spirited gentleman of middle age, of a meagre habit,

and a disconsolate face, who kept his hands continually in the pockets of his scanty pepper-and-salt trousers.—DICKENS.

**TO TAKE PEPPER IN THE NOSE**—to become irritated. F. Old-fashioned.

Because I entertained this gentleman for my ancient (standard-bearer), he takes pepper in the nose.—CHAPMAN.

**A PEPPERCORN RENT**—an insignificant or nominal rent.

An admirable plan! but we will take the houses first at a peppercorn rent.—BEACONSFIELD.

**Per.**—*Per annum*—yearly.

**PER SALTUM**—at a bound. P. Latin.

They imagined that, with the attainment of her political freedom, Italy ought *per saltum* to have regained her place among the nations.—*Spectator*, January 14, 1888.

**PER SE**—in itself; apart from other considerations. P. Latin.

He is always *per se* the duke.—HUGH CONWAY.

**Perch.**—**TO TIP OVER THE PERCH**—to die. F.

Either through negligence, or want of ordinary sustenance, they both tipped over the perch.—URQUHART.

**Person.**—**IN PERSON**—not through a deputy; with bodily presence. P.

It is his highness' pleasure that the queen appear in person here in court.

SHAKESPEARE.

The curt reply brought the earl in person to Becky's apartment.—THACKERAY.

**Pet.**—**TO TAKE THE PET**—to be needlessly offended; to sulk. F.

You got into trouble, and when your father, honest man, was disappointed, you took the pet or got afraid, and ran away from punishment.—R. L. STEVENSON.

**Petard.**—**HOIST WITH ONE'S PETARD.** See **HOIST**.

**Peter.**—**ROBBING PETER TO PAY PAUL.** See **ROB**.

**PETER FUNK**—an auction where the bidders have a secret understanding. See **KNOCK-**

**OUT.** S. "Peter Funk" is the American term.

**TO PETER OUT**—to cease to produce; to fail; to come to an end by degrees. S.

It is said his Pennsylvania monopoly has petered out, and he is now obliged to get his supply from Canada.—*The Nation*, 1890.

**Petticoat.**—**PETTICOAT GOVERNMENT**—the rule of women. F.

This afforded fresh subject of derision to those who scorned petticoat government.—MARIA EDGEWORTH.

**IN PETTICOATS**—(a) still a child; still in the nursery. P.

An infant freethinker, a baby philosopher, a scholar in petticoats—a man, when he grew up, who knew almost everything except *himself* (J. S. Mill).—MRS. OLIPHANT.

—(b) of the female sex; in the form of a woman. C. Opposed to "in trousers."

"But she is false, covetous, malicious, cruel, and dishonest"—what a friend in petticoats!—A. TROLLOPE.

He never knew when Jane might not make some extravagant display of the student or professor in petticoats.—SARAH TYTLER.

**Petto.**—**IN PETTO**—in secrecy; in reserve. P.

Whatever else they might hold undeclared *in petto*.—NORTH.

**Philadelphia.**—**A PHILADELPHIA LAWYER**—the sharpest man living. C. "Enough to puzzle a Philadelphia lawyer" is a phrase used with reference to some very perplexing matter.

**Philip.**—**TO APPEAL FROM PHILIP DRUNK TO PHILIP SOBER**—to ask for a reconsideration of any case because the first decision was given without due gravity, the arbiter being under some engrossing influence. C.

If they had any fault to find, let them go to her, which was not even appealing from Philip drunk to Philip sober, but from the lioness in the jungle to the lioness in the cave.—MRS. E. LYNN LINTON.

**Philosopher.**—THE PHILOSOPHER'S STONE—an imaginary stone, sought after by alchemists, which had the property of transmuting everything it touched into gold. P.

That stone  
Philosophers in vain so long have sought.—MILTON.

There are a great many places of worship about Whitechapel, and many forms of creed, from the Baptist to the man with the *biretta*, and it would be difficult to select one which is more confident than another of possessing the real philosopher's stone, the thing for which we are always searching, the whole truth.—BESANT.

**Pick.**—TO PICK A QUARREL—to search for an occasion to quarrel. P.

At last Dennis could stand it no longer; he picked a quarrel with Fritz, and they had a battle-royal to prove which was master.—M. ARNOLD.

**TO PICK HOLES**—to find fault; to criticize. C.

"Hang the fellow," murmured Mr. Erin to himself, "he's beginning to pick holes already."—JAMES PAYN.

"That means that you have been trying to pick holes in him, and that you can't," returned Mrs. Lindsay, a little defiantly.—W. E. NORRIS.

**TO PICK A BONE WITH ONE**—to find fault with him; to blame him. C.

Just look at my nose, and you will soon change your mind. It's broader, and flatter, and snubbier than ever. I consider that I have got a bone to pick with (reason to find fault with) Providence about that nose.—H. R. HAGGARD.

**TO PICK UP**—(a) to obtain in a chance way. C.

He asked his friends about him, where they had picked up such a blockhead.—ADDISON.

The young man, at least, thought his manner of looking an offence to Miss Miller: it conveyed an imputation that she "picked up" acquaintances.—H. JAMES, JUN.

—(b) to grow stronger; to recover health. C.

After he had eaten a little and had a swallow or two more of the brandy, he began to pick up visibly, sat straighter up, spoke louder and clearer, and looked in every way another man.—R. L. STEVENSON.

**A PICK-ME-UP**—anything taken to restore the strength; a tonic. F.

I find the syrup you gave me a capital pick-me-up.

**TO PICK OFF**—to kill separately; to shoot one by one. P.

He (the war correspondent) now marches with the van, goes out with the forlorn hope, sits down in the thick of the fight with his notebook, and takes ten men's share of the bullets. Consequently he sometimes gets picked off.—BESANT.

**TO PICK TO PIECES**—to criticize harshly; to find fault with in a jealous fashion. F.

The ladies were drinking tea, and picking their neighbours to pieces.

**TO PICK A HOLE IN A MAN'S COAT**—to find fault with him; to find a weak place in his character. F.

It is difficult to pick a hole in our minister's coat; he performs his duties too faithfully.

**THE PICK OF THE BASKET**—the very best of anything. C.

It cannot be pretended that we have thus far succeeded in obtaining the pick of the basket.—*Daily Telegraph*, 1885.

**Pickle.**—TO HAVE A ROD IN PICKLE FOR ANY ONE—to have a punishment in store for any one. F.

I have a rod in pickle for Tom when he returns home.

**Pickwickian.**—IN A PICKWICKIAN SENSE—in a merely technical sense, not applicable elsewhere. P. A phrase taken from Dickens's *Pickwick Papers*: "He had used the word in its Pickwickian sense."

**Pie.**—TO GO TO PIE—to fall into confusion. P.

Your military ranked arrangements going all (as the typographers say of set types in a similar case) rapidly to pie.—CARLYLE.

**Piece.**—TO GIVE ANOTHER A PIECE OF ONE'S MIND—to speak bluntly and unceremoniously to him; to tell him unpleasant truths. C.

On the doorstep of the house where Hilda lodged stood her landlady,

giving a piece of her mind to a butcher-boy, both as regarded his master's meat and his personal qualities.—H. R. HAGGARD.

OF A PIECE WITH—similar to; like. P.

Scarcely any other part of his life was of a piece with that splendid commencement.—MACAULAY.

TO PIECE OUT—(a) to increase in length. P.

Whether the piecing out of an old man's life is worth the pains, I cannot tell.—SIR W. TEMPLE.

—(b) to arrange from scattered materials; to put together so as to form a whole. P.

Piece out my history in connection with young Walter Gay, and what he has made me feel; and think of me more leniently, James, if you can.—DICKENS.

PIECEWORK—work done and paid for by each separate article made or job finished, and not by the day or the hour. P.

Nothing could be a more noble spectacle than that of myself working at a lathe for nothing in the old days: would it be quite as noble at the brewery doing piecework?—BESANT.

Pièce.—PIÈCE DE RÉSISTANCE—the principal dish at a banquet; the chief article. C. French.

The rough fare of the ship's crew, of which the *pièce de résistance* was the hardest of Dutch cheese.—R. BUCHANAN.

Pied.—A PIED À TERRE—a place where one can alight; a convenient house of one's own. P. French.

Mr. Harding, however, did not allow himself to be talked over into giving up his own and only *pied à terre* in the High Street.—A. TROLLOPE.

Pig.—A PIG IN A POKE—something bought without inspection; goods accepted and paid for blindly. F.

He would have greatly preferred to have the precious manuscript, like the others, for nothing; but, after all, what was demanded of him was better than being asked to give hard cash for a pig in a poke.—JAMES PAYN.

A PIG'S WHISPER—(a) a very loud whisper. S.

—(b) a very short space of time. S.

TO DRIVE ONE'S PIGS TO MARKET—to snore. F.

TO BRING ONE'S PIGS TO A PRETTY MARKET—to sell at a loss; to manage one's affairs badly. F.

"He never could have brought his pigs to a worse market," observed Sawbridge.—CAPTAIN MARRYAT.

TO GO TO PIGS AND WHISTLES—to be dissipated; to go to utter ruin. F.

"Do you know what has happened in your absence?"

Lambert nodded. "That the concern has gone to pigs and whistles," he said defiantly.—SARAH TYTLER.

Pigeon.—PIGEON or PIDGIN ENGLISH—the corrupt language, half English and half Chinese, used in commercial transactions throughout the Far East. P.

The grammar of pidgin English is not English but Chinese.—SAYCE.

TO PLUCK A PIGEON—to cheat a simpleton; to fleece a greenhorn. P.

"Here comes a nice pigeon to pluck," said one of the thieves.—C. READE.

PIGEON'S MILK—an imaginary substance, which simple boys are sent to purchase on All Fools' Day (April 1).

Pile.—TO MAKE A PILE—to realize a fortune; to get wealthy. F.

On the other hand, if the old man should only go on for another year or two he would make that little pile, and a very comfortable little pile it would be.—BESANT.

Pill.—TO GILD THE PILL. See GILD.

TO SUGAR THE PILL. See SUGAR.

A BITTER OR HARD PILL TO SWALLOW—a disagreeable experience to undergo; something wounding to the pride. C.

Sir Hamilton could not help recognizing the truth of this observation, but Metternich made him

swallow another bitter pill (listen to another disagreeable truth).—*Public Opinion*, 1886.

**Pillar.**—FROM PILLAR TO POST—  
—from one refuge to another ;  
hither and thither. P.

I'm afraid we shall be pretty well knocked about from pillar to post during the next month.—*FLORENCE MARRYAT*.

**Pin.**—PINS AND NEEDLES—the tingling sensation in a limb which has been benumbed. C.

A man may tremble, stammer, and show other signs of recovered sensibility no more in the range of his acquired talents than pins and needles after numbness.—*GEORGE ELIOT*.

**ON THE PIN**—watchful. F.

He was on the pin to see who should be chosen.

**TO PIN ONE'S FAITH**—to fix one's trust. C.

Those who pinned their faith for better or for worse to the pack.—*Field*, 1885.

**PIN MONEY**—money granted to a wife for her small personal expenses. P. Pins formerly were costly, and formed a considerable share of such expenditure.

The day that Miss Rayne becomes Lady Coombe I will settle a thousand a year on her for her private use, and she'll be independent, and have as much pin money as she'll know how to do with.—*FLORENCE MARRYAT*.

**Pinch.**—AT OF ON A PINCH—in a difficulty. P.

They at a pinch can bribe a vote.—*SWIFT*.

Instead of writing, as on a pinch he loved to write, straight on from his somewhat late and lazy breakfast until the moment of dinner found him hungry and complacent, with a heavy task successfully performed, he was condemned, for the first time in his life, to the detested necessity of breaking the labours of the day by luncheon.—*TREVELYAN*, in *Life of Macaulay*.

**TO FEEL WHERE THE SHOE PINCHES.** See *SHOE*.

**Pink.**—A PINK COAT—the dress worn by huntsmen in England. C.

But he absented himself from home on the occasion of every meet at Ullathorne, left the covers to their

fate, and could not be persuaded to take his pink coat out of the press, or his hunters out of the stable.—*A. TROLLOPE*.

He (the actual French dandy) has a wondrous respect for English "gentlemen sportsmen;" he imitates their clubs.... sports his pink out hunting.—*THACKERAY*.

**Pipe.**—TO PIPE ONE'S EYE—to weep. S.

He then began to eye his pipe, And then to pipe his eye.—*HOOD*.

**TO PUT A PERSON'S PIPE OUT**—to disappoint his plans.

James Crawley's pipe is put out.—*THACKERAY*.

He couldn't think of putting the squire's pipe out after that fashion.—*HALIBURTON*.

**PUT THAT IN YOUR PIPE AND SMOKE IT**—listen to that remark and think over it. F. This saying generally accompanies a rebuke.

"And always put this in your pipe, Nolly," said the Dodger, as the Jew was heard unlocking the door above, "if you don't take fogles and tickers."—*DICKENS*.

**Piper.**—TO PAY THE PIPER—to defray the cost of an entertainment. F.

"Ay, races and balls, fine clothes and fine eating, them's the ways of the gentlefolks, and we pay the piper," growled a humble cynic.—*SARAH TYTLER*.

**PIPERS' NEWS**—stale news. F.

**Pis.**—A PIS ALLER—a desperate resource; a last shift. P. French.

I have no idea of becoming a *pis aller* if this hare-brained peer should change his mind.—*G. J. WEYTE-MELVILLE*.

**Pitch.**—TO PITCH AND PAY—to pay ready money. Old-fashioned.

**TO PITCH A YARN**—to tell a wonderful story. S.

The skipper is in great glee to-night; he pitches his yarns with gusto.—*Chambers's Journal*, 1885.

**TO PITCH IN OR INTO**—to attack vigorously. F. Used either of actual blows or abusive language.

That curious fancy for pitching in at people they only half disapprove

which marks a certain kind of English audience—or, indeed, every kind, if the pitching is only improved into “invective,” and becomes “an ornament of debate”—is deeply gratified by Mr. Labouchere.—*Spec-tator*, 1887.

“But if he should pitch into you, sir?”

“Then he will pitch into a man twice as strong as himself.”—C. READE.

“Dear Tom, I ain't going to pitch into (scold) you,” said Arthur piteously.—T. HUGHES.

TO PITCH IT STRONG—to act or speak very warmly. F.

I wonder he did not overdo it then, he pitched it so strong.—*Daily Telegraph*, 1885.

**Pitchers.**—PITCHERS HAVE EARS—there are listeners who may hear. C. A proverbial expression. Also, “Little pitchers have long ears”—young persons are quick of hearing.

Pitchers have ears, and I have many servants.—SHAKESPEARE.

The child might be somehow mistaken, or the old woman might have misread the address. But that was unlikely; and if it had been so, surely Miss Gray, knowing that little pitchers have ears, would have corrected the mistake.—SARAH TYTLER.

**Place.**—OUT OF PLACE—unsuitable. P.

The words were colourless in themselves, but there was a hard, unfriendly, and superior tone in them rather out of place in a house where she was a guest.—C. READE.

GIVE PLACE—yield; retire. P.

Victorious York did first, with famed success,

To his known valour, make the Dutch give place.—DRYDEN.

The rustic honours of the scythe and share

Give place to swords and plumes, the pride of war.—DRYDEN.

TO GIVE PLACE TO—to make room for.

Dr. Swift is turned out of his stall and deanery-house at St. Patrick's to give place to Father Dominic from Salamanca.—THACKERAY.

TO TAKE PLACE—(a) to happen.

It is stupidly foolish to venture our salvation upon an experiment, which we have all the reason imaginable to think God will not suffer to take place.—ATTERBURY.

—(b) to take precedence. P.

As a British freeholder, I should not scruple taking place of a French marquis.—ADDISON.

IN PLACE—(a) present. Old-fashioned.

Then was she fair alone, when none was fair in place.

EDMUND SPENSER.

—(b) suitable; appropriate. P. He did not think the remark in place.

**Plaguy.**—A PLAGUY SIGHT—very much; exceedingly. S.

The lawyers looked like so many ministers, all dressed in black gowns and white bands on, only they acted more like players than preachers, a plaguy sight (very much more).—HALIBURTON.

**Plain.**—PLAIN AS A PIKE-STAFF—very plain or evident. C.

“Prune it of a few useless rights and literal interpretations of that sort, and our religion is the simplest of all religions, and makes no barrier, but a union, between us and the rest of the world.”

“Plain as a pike-staff” (that is very evident), said Pack, with an ironical laugh.—GEORGE ELIOT.

PLAIN WORK—sewing that is not ornamental. P.

They understand their needle, broadstitch, and all manner of plain work.—GOLDSMITH.

She does beefsteaks and plain work.—THACKERAY.

**Plank.**—TO WALK THE PLANK. See WALK.

**Platonic.**—PLATONIC LOVE—love with no mixture of sexual passion. P.

There are not many men who could have observed Mrs. Lecount entirely from the Platonic point of view.—WILKIE COLLINS.

**Play.**—TO PLAY THE DEVIL, DEUCE, OR MISCHIEF WITH—to injure; to hurt seriously. P.

In short, in your own memorable words, to play the very devil with everything and everybody.—DICKENS.

The master-gunner and his mates, loading with a rapidity the mixed races could not rival, hulled the schooner well between wind and water, and then fired chain shot at her masts, as ordered, and began to play the mischief with her shrouds and rigging.—C. READE.

**TO BRING INTO PLAY**—to give an opportunity for the exercise of. P.

The very incongruity of their relative relations brought into play all his genius.—A. AINGER.

**TO PLAY ONE FALSE**—to deceive one. P.

"Now, look you here, Anne," said George in a sort of hiss, and standing over her in a threatening attitude, "I have suspected for some time that you were playing me false in this business, and now I am sure of it."—H. R. HAGGARD.

**TO PLAY FAST AND LOOSE**.—See FAST.

**TO PLAY ONE'S CARDS**—to carry out a scheme. C.

We have seen how Mrs. Bute, having the game in her hands, had really played her cards too well.—THACKERAY.

**TO PLAY INTO A PERSON'S HANDS**—to act for the benefit of another person; to manage matters so that, unknowingly, another person, often an enemy, is benefited. P.

This is simply playing into the hands of lazy ne'er-do-weels (good-for-nothings).—*Observer*, 1885.

**TO PLAY TRUANT**—to stay from school without leave; to absent oneself without leave. P. Properly a school phrase; elsewhere used playfully.

"What!" said George, who was, when in an amiable mood, that worst of all cads, a jocosé cad, "are you going to play truant (go off without permission) too, my pretty cousin?"—H. R. HAGGARD.

**TO PLAY ONE PERSON OFF AGAINST ANOTHER**—to use two people for one's own purposes; to make two people act upon each other so as to bring about a desired result. P.

On the occasion referred to the quick-witted old crone saw her chance in a moment, and commenced to play off one of her visitors against the other with consummate skill.—A. JESSOPP.

**TO MAKE PLAY**—to take the lead; to lead off. F. A phrase taken from the race-course.

Gray Parrot made play with Duke of Richmond and Florio next.—*Daily Telegraph*, 1885.

**PLAYED OUT**—of no further service; exhausted; bereft of force. P.

There is a popular impression, amongst the vulgar of this country and of America, that the part of sovereign has been long since played out.—*Westminster Review*, 1887.

From some reason or another examinations were rather played out (rejected as of little value).—*Daily Telegraph*, 1885.

**TO PLAY THE RÔLE OF**—to act the part of; to behave as. P. A theatrical phrase.

The fire in the cave was an unusually big one that night, and in a large circle round it were gathered about thirty-five men and two women, Ustane and the woman to avoid whom Job had played the rôle of another scriptural character.—H. R. HAGGARD.

**TO PLAY ONE TRICKS**—to cheat or deceive; to be untrustworthy. F. Used playfully.

He was now an old man, but active still and talkative. His memory played him tricks (was untrustworthy).—BESANT.

**TO PLAY A PART**—to be deceitful; to be double-faced; to dissimulate. P.

"I really am much obliged to you, my aunt," said John, utterly astounded to find that she possessed a heart at all, and had been more or less playing a part all the evening.—H. R. HAGGARD.

**TO PLAY UP TO ANOTHER**—to accommodate oneself to another's peculiarities so as to gain some advantage. F.

There is your playing up toady, who, unconscious to its feeder, is always playing up to its feeder's weaknesses.—BEACONSFIELD.

**CHILD'S PLAY**—easy work. P.

The work of reformation is child's play to that of making your friends believe you have reformed.—HUGH CONWAY.

**Please**.—PLEASE THE PIGS—if all be well. F.

"Please the pigs," then said Mr. Avenel to himself, "I shall pop the question."—BULWER LYTTON.

"And," he observed to himself, as he watched his friend retreating to his bedroom, and took his own

candle, "once back to London, I'll speak to the doctor, and, please the pigs, you shall marry Kate before you're six months older."—*Mistletoe Bough*, 1886.

IF YOU PLEASE. See IF.

PLEASED AS PUNCH—highly pleased. F.

Old Staines is as pleased as Punch.—W. E. NORRIS.

You could skip over to Europe whenever you wished. Mamma would be as pleased as Punch.—R. GRANT.

**Plough.**—TO PUT ONE'S HAND TO THE PLOUGH—to commence serious work; to undertake important duties. P. A Biblical phrase. "And Jesus said unto him. No man, having put his hand to the plough, and looking back, is fit for the kingdom of God" (Luke ix. 62).

To have been the first publicly to proclaim this principle is no mean boast; and now that they have put their hand to the plough, the preceptors will certainly not look back.—*Journal of Education*, 1887.

TO LOOK BACK FROM THE PLOUGH—to abandon work that has been seriously undertaken. P.

TO BE PLOUGHED—to fail to pass an examination. College slang. *Plucked* is also used.

I am sure to be ploughed at the final examination.

**Pluck.**—TO PLUCK UP COURAGE OF ONE'S HEART OF ONE'S SPIRITS—to regain confidence; to throw fear aside. C.

He willed them to pluck up their hearts.—KNOLLYS.

Pluck up thy spirits.—SHAKESPEARE.

Carlo sat and whimpered, and then wagged his tail, and plucked up more and more spirit.—C. READE.

TO PLUCK OFF—to descend in rank or title; to lower oneself. C.

**Plume.**—TO PLUME ONESELF UPON—to be proud of; to boast regarding. P.

The idea of a man pluming himself on his virtue.—*Daily Telegraph*, 1885.

Nay, very likely Mrs. Bute Crawley thought her act was quite meritorious, and plumed herself upon her

resolute manner of performing it.—THACKERAY.

**BORROWED PLUMES**—ornaments which do not belong to the wearer. P.

"I know some people do not care to appear in borrowed plumes," the elder woman went on.—SARAH TYTLER.

**Pocket.**—TO PUT ONE'S HAND IN ONE'S POCKET—to be charitable; to give money in charity. C.

Idaresay Dr. Goodenough, amongst other philanthropists, put his hand in his pocket.—GEORGE ELIOT.

TO PUT ONE'S PRIDE IN ONE'S POCKET—to lay aside one's pride for the time being; to be humble for the moment. C.

If Miss Blanche should ask you how we are getting on, Rachel, put your pride in your pocket, mind that.—G. J. WHYTE-MELVILLE.

TO BE IN POCKET—to be a gainer. F.

Yet I'm none the better for it in pocket.—DICKENS.

TO BE OUT OF POCKET—to lose; to be a loser. F.

Mephistopheles, either because he was a more philosophic spirit, or was not the one out of pocket (who had lost money), took the blow more coolly.—C. READE.

All idea of a peerage was out of the question, the baronet's two seats in Parliament being lost. He was both out of pocket and out of spirits by that catastrophe.—THACKERAY.

**A POCKET BOROUGH**—a borough where the electors are so few in number that a single powerful personage could control elections and send his own nominee to Parliament. P.

In the autumn of 1834 he (Disraeli) is full of his possible return for Wycombe, which was practically a pocket borough.—*Edinburgh Review*, 1886.

TO POCKET AN INSULT—to submit to an insult without retaliating or showing displeasure. P.

The remark was a rude one, but the man chose to pocket the insult.

Shakespeare uses *pocket up* in this sense,—

Well, ruffian, I must pocket up these wrongs.



**TO POCKET DIBS**—to receive salary or profits. S.

"What gives a man position," said Tommy, "is to make other beggars do the work and to pocket the dibs yourself."—BESANT.

*Note.*—Beggars is here merely a slang term for "people," "men."

**A POCKET-PISTOL**—a jocular name for a flask to carry liquor. F.

Coming from Newman Nogs, and obscured still further by the smoke of his pocket-pistol (his tipsy condition), it became wholly unintelligible, and involved in utter darkness.—DICKENS.

**Point.**—**TO MAKE A POINT OF**—to be very careful about; to take care not to omit. P.

When his sister went out to market he made a point of waiting for Sophy's coming down to the drawing-room.—JAMES PAYN.

**TO STRETCH A POINT**—to make an exception; to observe a rule less strictly. P.

Oh, I suppose I shall have to stretch a point when I invite people to my house.—JAMES PAYN.

**POINT BLANK**—directly; plainly; explicitly. P.

Praise everybody, I say to such. Never be squeamish, but speak out your compliment both point blank in a man's face and behind his back, when you know there is a reasonable chance of his hearing it again.—THACKERAY.

So she refused you, Uppy—refused you point blank, did she?—G. J. WYTHE-MELVILLE.

**TO CARRY ONE'S POINT**—to obtain an object sought for; to persuade others to act as you wish. P.

Lady Clonbrony was particularly glad that she had carried her point about this party at Lady St. James's.—MARIA EDGEWORTH.

**TO POINT A MORAL**—to give force to a moral precept; to add to the moral force of a remark. P.

He left the name at which the world grew pale,

To point a moral or adorn a tale.

JOHNSON.

Here at least was a judgment ready made, to point the moral of the pious and stimulate the fears of the timid.—*Edinburgh Review*, 1837.

**TO THE POINT**—apposite; applicable. P.

My spoken answer, like my written answer, was not very much to the point.—*Belgravia*, 1886.

**TO COME TO POINTS**—to fight with swords. P.

They would have come to points immediately.—SMOLLETT.

**A CASE IN POINT**—a case which illustrates the subject under discussion. P.

He quotes instances in point from the history of Rio Grande.—*Contemporary Review*, 1888.

**Poke.**—**TO POKE FUN AT**—to ridicule; to chaff. F.

One was so pleased with his tutor that he gave me a pot of beer besides my fee. I thought he was poking fun at me.—C. READE.

**A PIG IN A POKE.** See **PIG**.

**Poker.**—**OLD POKER**—the devil. F.

As if Old Poker was coming to take them away.—H. WALPOLE.

**Poles.**—**UNDER BARE POLES**—with no sails spread. P.

We were scudding before a heavy gale, under bare poles.—MARRYAT.

**Polish.**—**TO POLISH OFF**—to finish; to settle. S.

Well, sir, I couldn't finish him, but Bob had his coat off at once—he stood up to the Banbury man for three minutes, and polished him off in four rounds easy.—THACKERAY.

**Pons.**—**PONS ASINORUM**—the name given to the fifth problem of the First Book of Euclid. P. See **ASSES' BRIDGE**.

Go and bob for triangles, from the Pons Asinorum.—THACKERAY.

What was it that so fascinated the student? Not the Pons Asinorum.—THACKERAY.

**Pooh.**—**TO POOH-POOH**—to ridicule; to treat with contempt. C.

He seems to pooh-pooh the question, that it was absolutely impossible for Henry of Navarre to bring peace to the kingdom as long as he adhered to the Church of the minority.—*Athenæum*, 1837.

**Poor.**—**POOR AS A CHURCH MOUSE**—very poor; having barely enough to live upon. P.

"One of our young men is just married," Dobbin said, now coming

to the point. "It was a very old attachment, and the young couple are as poor as church mice."—THACKERAY.

**Pop.**—TO POP CORN—to parch or roast maize or Indian corn until the grains explode with a "pop." C. An American phrase.

TO POP THE QUESTION—to make a proposal of marriage. C.  
I suppose you popped the question more than once.—DICKENS.

**Position.**—TO BE IN A POSITION TO—to have the time, opportunities, or information requisite for. C.

The official referred to is in a position to know (has means of knowing).—*Daily Telegraph*, 1885.

You will get a good salary; I am not in a position to say (prevented by circumstances from saying) exactly how much.

**Posse.**—POSSE COMITATUS—military strength of a country; available fighting force. Latin. "Only Goths, my !donkey-riding friends!" quoth Smid, and at that ominous name the whole *posse comitatus* tried to look unconcerned.—C. KINGSLEY.

**Possess.**—TO POSSESS ONESELF OF—to obtain; to secure. P.

We possessed ourselves of the kingdom of Naples, the duchy of Milan, and the avenue of France in Italy.—ADDISON.

TO POSSESS ONE'S SOUL IN PATIENCE—to refrain from worrying; to be patient. P.

"Possess your soul in patience, and in due time you shall see what you shall see," answered Arthur oracularly.—W. E. NORRIS.

**Possession.**—POSSESSION IS NINE-TENTHS OF THE LAW, OR POSSESSION IS ELEVEN POINTS IN THE LAW, AND THEY SAY THERE ARE BUT TWELVE—a dictum used to assert the great importance which the law attaches, in disputed cases, to actual possession of the disputed property. P.

Ain't this my husband's place of abode? Ain't possession nine points of the law?—JUSTIN M'CARTHY.

TO TAKE POSSESSION—to occupy; to seize. P.

At length, having killed the defendant, he actually took possession.—GOLDSMITH.

**'Possum.**—TO ACT 'POSSUM OR PLAY 'POSSUM—to dissemble. S. The opossum has a habit, when pursued, of rolling itself up and pretending to be dead.

It's almost time for Babe to quit playing 'possum.—*Scribner's Magazine*, 1886.

**Post.**—TO POST ONESELF UP IN—to obtain full information about; to learn thoroughly. P.

Tell me all about it; what books you had to post yourself up in for your examinations, and how you came out of them.—SARAH TYTLER.

POST HOC ERGO PROPTER HOC—because one thing follows another, therefore it is caused by what precedes. P. Latin.

*Post hoc ergo propter hoc* may not be always safe logic.—J. R. LOWELL.

POST-AND-RAILS TEA—tea having a number of stalks floating in it. F.

The tea is more frequently bad than good. The bad, from the stalks occasionally found in the decoction, is popularly known as post-and-rails tea.—*Daily Telegraph*, 1886.

**Pot.**—A POT SHOT—a shot taken calmly at a sitting object. C.

This fanatic, having observed the envoy seated in his tent with a light, and the door of the tent open, fetched his long gun, squatted down at about fifty yards, and took a pot shot at the "Nazarene infidel."—*Murray's Magazine*, 1887.

LET NOT THE POT CALL THE KETTLE BLACK—do not criticize your neighbours unless you are free from blame yourself. "Satan reproving sin." F.

You think it's a case of the pot calling the kettle black, perhaps. I'm black enough, goodness knows! but you yourself said just now that you didn't believe I had sunk to her depth of infamy.—W. E. NORRIS.

TO KEEP THE POT BOILING—(a) to continue the fun. F

"Keep the pot a-bilin', sir!" said Sam. (The party were sliding on the ice.)—DICKENS.

—(b) to get sufficient funds to maintain one's household in comfort. C. The phrase is used contemptuously by artists and literary men, of work done merely for the sake of the money to be paid for it.

By these and a score more little petty arts I just keep the pot boiling.

—C. READE.

Something made him unwilling to exhibit himself before her in the degrading occupation of pot-boiling (painting pictures solely for money).

—JAMES PAYN.

**TO GO TO POT**—to be ruined or wasted. S.

All's one, they go to pot.—DRYDEN.  
My farm, stock, and utensils, these young blood horses, and the brand-new vessels I was building, are all gone to pot.—HALIBURTON.

**POT LUCK**—ordinary fare; the meal which an unexpected guest receives. C.

But he never contradicted Mrs. Hackit, a woman whose pot luck (ordinary fare for guests) was always to be relied on.—GEORGE ELIOT.

He should be very welcome to take pot luck with him.—GRAVES.

**Potato.**—THE POTATO-TRAP—a slang term for the mouth.

On this Alfred hazarded a conjecture. Might it not have gone down his throat? "Took his potato-trap for the pantry-door. Ha! ha!"—C. READE.

**Pound.**—To CLAIM ONE'S POUND OF FLESH—to demand payment of debts due to one, even where their payment involves much suffering. P. The phrase comes from Shakespeare's *Merchant of Venice*, where Shylock the Jew insists upon Antonio giving him a pound of his flesh, according to an agreement previously made.

The Sultan's view of Germany is that he ought to seek for the help of German officers and of German financial guides, on the ground that all the other great powers want their pound of flesh from Turkey.—*Fortnightly Review*, 1887.

**TO POUND AWAY**—to work hard. P.

However, Goldsmith pounded away at this newly-found work.—BLACK.

**Pow.**—To HOLD A POW-WOW—to have a riotous meeting. S.

**Powder.**—NOT WORTH POWDER AND SHOT—not worth the trouble or cost. F.

The place is not worth powder and shot.

**Pray.**—I PRAY, PRAY, OR PRITHEE—an exclamation which often accompanies a question. C.

But, pray, in this mechanical formation, when the ferment was expanded to the extremities of the arteries, why did it not break through the receptacle?—BENTLEY.

**Premium.**—AT A PREMIUM—much sought after; increased in value. P.

Suicide is at a premium here (the men here are fond of committing suicide).—C. READE.

Servants are at a great premium, masters at a discount, in the colony.—C. READE.

**Presence.**—PRESENCE OF MIND—power of self-control and intelligent action in a crisis. P.

It is by presence of mind in untried emergencies that the native metal of a man is tested.—J. R. LOWELL.

Both men changed colour but retained their presence of mind and their cunning.—C. READE.

**Pretty.**—A PRETTY TIME OF IT—a difficult or unpleasant condition of affairs. F.

Mr. Samuel Erin had for the present a pretty time of it. He was like a man caught in a downpour of hailstones, without an umbrella.—JAMES PAYN.

**A PRETTY GO**—an awkward position; a critical situation. S.

Supposing now that some of them were to slip into the boat at night and cut the cable, and make off with her. It would be a pretty go, that would.—H. R. HAGGARD.

**Prick.**—To PRICK UP THE EARS—to show signs of interest; to appear attentive. C.

The fiery courser, when he hears from far

The sprightly trumpet and the shouts of war,  
Pricks up his ears.—DRYDEN.

TO PRICK OUT—to plant for the first time. P.

TO PRICK UP ONESELF—to make a display; to show off. F.

**Primâ.**—PRIMÂ FACIE—at first sight; apparently. P. Latin.

At this stage, the learned counsel having already made his opening speech, a statement now would *primâ facie* be irregular, and the judge said so; whereupon Mr. Finlay turned to his learned friends, the Attorney-General and Sir Charles Russell, and showed them a letter, and conversed with them earnestly and in low tones.—*St. Andrews Citizen*, 1887.

**Primrose.**—THE PRIMROSE PATH—the pleasant and alluring road which leads to destruction. P.

But, good my brother,  
Do not, as some ungracious pastors do,  
Show me that steep and thorny way to heaven;  
Whiles, like a puffed and reckless libertine,  
Himself the primrose path of dalliance treads,  
And reck not his own rede.

SHAKESPEARE.

So in those idle days of the Shot-over curacy he trod the primrose path of dalliance with a careless and unguarded heart, and did not waken to a sense of danger until he found himself and another precipitated downward into the very gulf of hell.—MAXWELL GRAY.

**Prizes.**—TO PLAY PRIZES—to be in earnest. Old-fashioned.

They did not play prizes, and only pretended to quarrel.—STILLINGFLEET.

**Pro.**—PRO BONO PUBLICO—for the public welfare; for the benefit of the whole company. P. Latin.

In some of the bank offices it is the custom (to save so much individual time) for one of the clerks—who is the best scholar—to commence upon the *Times* or *Chronicle*, and recite its entire contents aloud *pro bono publico*.—LAMB.

PRO AND CON—for and against; favourable and unfavourable. P.

Mr. Tupman and Mr. Snodgrass arrived, most opportunely, in this

stage of the pleadings, and as it was necessary to explain to them all that had occurred, together with the various reasons *pro* and *con*, the whole of the arguments were gone over again.—DICKENS.

PROS AND CONS—arguments for and against; minute discussion. C.

Very many thanks to W. M. for his kind contribution to the *pros* and *cons* of King William the Third's pronunciation of English.—*Illustrated London News*, 1887.

After a few *pros* and *cons*, they bade her observe that her old lover, Ephraim Slade, was a rich man, and if she was wise she would look that [way.—C. READE.

PRO TANTO—so far; in itself. P. Latin.

That (right) does tend to attract, or rather to drive, all ambitious or powerful men into the deliberative arena, and that *pro tanto* is beneficial.—*Spectator*, 1887.

PRO TEMPORE—for a short time; not permanent or permanently. P. Latin.

The body was then deposited, *pro tempore*, in St. Anne's Church, Soho.—C. READE.

PRO FORMÂ—for form's sake; merely to satisfy rules. P. Latin.

It was merely a *pro formâ* meeting; the real business had already been discussed.

**Procrustean.**—PROCRUSTEAN BED—an uncomfortable couch, where violent measures are necessary to insure that the person fills it. P. Procrustes was a famous robber who lived near Athens. He compelled his prisoners to lie down on a certain couch. If they were too long for it, their limbs were chopped off; if too short, they were stretched to the required length.

They have some particular theory to maintain, and whatever does not fit their Procrustean bed is at once condemned.—E. WHIPPLE.

**Promise.**—I PROMISE YOU—an expression generally attached to statements about the future, and signifying

"I declare to you," "You may be certain." C.

"Will not the ladies be afraid of the lion?"

"I fear it, I promise you."

SHAKESPEARE.

**Proof.**—TO PUT TO THE PROOF—to test; to try in practice. P.

My paper gives a timorous writer an opportunity of putting his abilities to the proof.—ADDISON.

But he (the British soldier) hates water; drench him thoroughly and you put him to the proof.—G. J. WHYTE-MELVILLE.

**THE PROOF OF THE PUDDING**—the tasting of it; the actual experience of anything. C.

"I mention no names; but it's rather odd that when I am speaking of hollow-hearted friends you should at once name Mr. Tagrag."

"The proof of the pudding—hand-some is that handsome does; and I've got £5 of his money at any rate."

—S. WARREN.

The upshot of all discussion on this question is that, to use a vulgar phrase, the proof of the pudding will be in the eating.—*Spectator*, September 17, 1887.

**Proud.**—PROUD FLESH—inflamed flesh arising in wounds or ulcers. P.

The sores had generated proud flesh.—*Daily Telegraph*, 1885.

**Pull.**—TO PULL UP—to cause to stop; to come to a stop. P. Originally used of pulling the reins in driving, and of thus stopping a horse.

They thanked heaven they had been pulled up short (suddenly arrested) in an evil career.—C. READE.

It is such a relief to be able to say awful without being pulled up (interrupted and reproved) by Aunt Chambers.—H. R. HAGGARD.

The coach pulls up (stops) at a little roadside inn with huge stables behind.—T. HUGHES.

**TO PULL UP STAKES**—to remove one's residence. American slang.

**TO PULL THROUGH**—not to succumb; to succeed with difficulty. C.

You pulled through it (the punishment), and so will he.—C. READE.

**TO PULL A PERSON THROUGH**—to extricate him from a difficulty or danger. C.

His extra speed pulled him through.—*Field*, 1888.

**TO PULL THE STRINGS**—to set in action secretly; to be the real though hidden promoter of anything. C.

The men who pull the strings are down in the Cape. They want to drive every Englishman out of South Africa.—H. R. HAGGARD.

**TO PULL TOGETHER**—to work harmoniously. C.

The new director and the professors are said not to pull together.

**TO PULL ONESELF TOGETHER**—to rally; to prepare for a fresh struggle. C.

The Middlesex men now pulled themselves together.—*Field*, 1888.

Joe retired to the bar, where he had a glass of brandy neat, and tried to pull himself together, but with small success.—BESANT.

The cool water applied to his head, and the glass of brandy, vile as it was, that he drank, pulled Balfour together.—WM. BLACK.

**TO PULL FACES**—to make grimaces. C.

**TO PULL A LONG FACE**—to look melancholy. C.

Sarah returning at this moment, shaking her head, and pulling a long face at the ill-success of her search, devoted herself to administering sal volatile.—*Murray's Magazine*, 1887.

**Pulse.**—TO FEEL ONE'S PULSE

—(a) to discover the beat of the heart by pressing an artery. P.

—(b) to sound a person; to try to discover a person's secret opinions. C.

So much matter has been ferreted out that this Government wishes to tell its own story, and my pulse was felt (I was sounded in the matter).—SOUTHEY.

**Purchase.**—HIS LIFE IS NOT WORTH A YEAR'S PURCHASE—he is not likely to survive more than a year.

**Purgation.**—TO PUT ONE TO HIS PURGATION—to call upon

him to clear himself from an accusation. P.

If any man doubt, let him put me to my purgation.—SHAKESPEARE.

All right, old fellow; I didn't mean to put you on your purgation.—A. TROLLOPE.

**Purple.**—BORN IN THE PURPLE—born a prince. P. Purple is the imperial colour.

To think of that dear young man (Prince Louis Napoleon), the apple of his mother's eye, born and nurtured in the purple, dying thus, is too fearful, too awful.—QUEEN VICTORIA.

**TO MARRY INTO THE PURPLE**—to marry a prince or a nobleman. P.

Now I had not the slightest wish for my dear Helena to marry into the purple.—*Mistletoe Bough*, 1885.

**Purpose.**—ON PURPOSE—designedly; with full intention. P.

Where men err against this method, it is usually on purpose, and to show their learning.—SWIFT.

**ON PURPOSE TO**—with the intention of (followed by the infinitive). P.

I do this, on purpose to give you a more sensible impression of the imperfection of your knowledge.—WATTS.

He travelled the world, on purpose to converse with the most learned men.—GOLDSMITH.

**WITH THE PURPOSE OF**—with the intention of (followed by the participle or gerund). P.

He left with the purpose of following her.

**TO THE PURPOSE**—appositely; pointedly; sensibly; (also as an adjective) sensible; practical. P.

He was wont to speak plain and to the purpose.—SHAKESPEARE.

**TO SMALL PURPOSE**—for very little good; without much practical benefit. P.

To small purpose had the council of Jerusalem been assembled, if once their determination being set down, men might afterwards have defended their former opinions.—HOOKER.

**Purse.**—PURSE-PROUD—arrogant because of wealth; puffed up through being wealthy. P.

What is so hateful to a poor man as the purse-proud arrogance of a rich one?—*Observer*.

I wish we had never seen those odious, purse-proud Osbornes.—THACKERAY.

**TO MAKE UP A PURSE**—to collect subscriptions on behalf of some individual; to get together a sum of money. P.

Meanwhile a purse, I think of seventy dollars, was made up on board, and when they were on the point of returning ashore was handed to them.—*London and China Express*, 1887.

Some friends who took an interest in me made up a purse for me, by which I was enabled to pay my passage-money in advance.—G. A. SALA.

**Push.**—**TO BE PUT TO THE PUSH**—to be tested by difficult circumstances. P.

Once he is put to the push, his native energy will appear.

**TO COME TO THE PUSH**—to be seriously tested. P.

'Tis common to talk of dying for a friend; but when it comes to the push (people are actually tested) 'tis no more than talk.—L'ESTRANGE.

**Put.**—**PUT ABOUT**—anxious; annoyed; in a flurry. C.

Tom was rather put about by this speech.—T. HUGHES.

**TO PUT ONESELF ABOUT**—to take trouble. C.

Mr. Treverton was a person for whom people must be expected to put themselves about.—MISS BRADDON.

**TO PUT ABOUT A SHIP**—to turn it round. P.

The *Stella* was put about, and the other broadside given without a return from her opponent.—CAPTAIN MARRYAT.

**TO PUT BY**—(a) to thrust aside; to neglect. P.

A presence which is not to be put by.—WORDSWORTH.

—(b) to save; to lay aside. P.

Eight thousand servants, fed and half-clothed at their masters' expense, have put by for forty years, and yet not even by aid of interest and compound interest have reached the Rubicon of four figures (goal of £1,000).—C. READE.

**HARD PUT TO (IT)**—In great trouble; sore beset. C.

"You are desperate hard put to, woman," said the Deemster.—**HALL CAINE**.

For if he, though a man, was so hard put to it, what canst thou, being but a poor woman, do?—**BUNYAN**.

**PUT TO IT**—tested; tried; placed in a difficulty. P.

Well, I was never so put to it in my life.—**MARIA EDGEWORTH**.

But Gingham worked for the whole family as a woman will when put to it.—**G. J. WHYTE-MELVILLE**.

The small gentry were sore put to it to know how to order themselves between these two opposing forces—respect for virtue in the abstract and their inherited allegiance to their local lord.—**MRS. E. LYNN LINTON**.

**PUT ON**—feigned; hypocritical. C.

Sir Charles obeyed this missive, and the lady received him with a gracious and smiling manner, all put on and cat-like.—**C. READE**.

Nave made a show of resistance—which was all put on, for he was as fond of shillings as of pounds—and then gave in.—**MRS. HENRY WOOD**.

**TO PUT OUT OR PUT OUT OF COUNTENANCE**—to discompose; to make uncomfortable; to confuse; to disconcert. P.

She interested him intensely, to say the least of it, and, man-like, he felt exceedingly put out (annoyed), and even sulky, at the idea of her departure.—**H. R. HAGGARD**.

"When Colambre has been a season or two more in London, he'll not be so easily put out of countenance," said Lady Clonbrony.—**MARIA EDGEWORTH**.

**TO PUT OUT**—to dislocate. P.  
She put her shoulder out.—*Field*, 1887.

**TO PUT TWO AND TWO TOGETHER**.  
See **TWO**.

**TO PUT THAT AND THAT TOGETHER**—to reason; to draw an inference. F.

Young as I was, I also could put that and that together.—**CAPTAIN MARRYAT**.

**TO PUT IN A WORD**—to recommend; to use one's influence. C.

Well, sir, if he thinks so well of Mr. Poyser for a tenant, I wish you would put in a word for him to allow us some new gates (recommend that

he should allow us some new gates).  
—**GEORGE ELIOT**.

**TO PUT IN AN APPEARANCE**—to be present; to attend a meeting. C.

Not only did all the lady guests put in an appearance, but all the gentlemen.—**JAMES PAYN**.

Half an hour afterward they sat down as usual to supper. Bessie did not put in an appearance till it was a quarter over, and then was very silent through it.—**H. R. HAGGARD**.

**TO PUT HEADS TOGETHER**—to consult; to plot; to arrange a plan. P.

Those two ladies now put their heads together.—**C. READE**.

**TO PUT OFF**—(a) to postpone. P.  
Let not the work of to-day be put off till to-morrow, for the future is uncertain.—**L'ESTRANGE**.

All parties and entertainments were, of course, to be put off.—**THACKERAY**.

—(b) to baffle; to get rid of by temporizing. P.

He put them off with promises. Hastings, who wanted money and not excuses, was not to be put off by the ordinary artifices of Eastern negotiation.—**MACAULAY**.

Mrs. Wallace was not to be put off by jest.—**JAMES PAYN**.

—(c) to set out from the shore. P.

Three of them put off in a boat to visit the brig.

**TO PUT DOWN**—to suppress; to quell; to crush. P.

He does me the favour to inquire whether it will be agreeable to me to have Will Fern put down.—**DICKENS**.

**TO PUT ON**—to dress oneself with. P.

The little ones are taught to be proud of their clothes before they can put them on.—**LOCKE**.

**TO PUT UP A PERSON**—(a) to give him accommodation; to lodge him. P.

His old college friend Jones lived there, and offered to put him up for a week.

—(b) to proclaim his marriage banns. P.

We are to be put up in Church next Sunday, and it takes three Sundays.—**CAPTAIN MARRYAT**.

**TO PUT UP A HORSE**—to tie it up or put it in a stable. P.

The American word is *hitch*—"he hitched his horse."

He rode into Newborough, and putting up his horse, strolled about the streets.—C. READE.

TO PUT UP—to stop; to rest. P.  
I wondered at what house the Bath coach put up.—DICKENS.

TO PUT UP TO—to incite; to instigate; to teach a dodge or trick. C.

"We will practise it in the morning, my boy," said he, "and I'll put you up to a thing or two worth knowing."—THACKERAY.

A PUT-UP AFFAIR—a concocted plot; an affair which is not what it pretends to be. F.

A suspicion of the whole affair being what the police call a put-up one, was passing through his mind.—JAMES FAYN.

TO PUT UP WITH—to suffer; to pass over without resentment. P.

Whatever may be the case with Hungary, it must be admitted that Austria will put up with a good deal from Russia rather than fight.—*Fortnightly Review*, 1887.

TO PUT UPON—to deceive; to treat unfairly or deceitfully;

to make one do more than a fair share of work. C.

Take care never to know anything about leather, and you won't be put upon (gulled or bullied).—BESANT.

You look and talk like a lady born and bred, and I fear you will be put upon (cheated).—BESANT.

This is followed by a determination on the part of the forewoman to find fault, and by a determination on the part of the work-girls not to be put upon (have too much work given them).—BESANT.

TO PUT TO THE BLUSH—to shame; to vanquish. P.

Flattering himself that by this stroke of magnanimity he had put the old quiz to the blush, he stalked out of the office with the paper in his pocket.—THACKERAY.

You could be put to the blush in many things by a school-girl of fifteen.—H. R. HAGGARD.

TO PUT TO DEATH—to execute.

Teuta put to death one of the Roman ambassadors.—ARBUTHNOT.

TO PUT OUT OF COURT—to make one's evidence of no value; to disqualify one from speaking with authority. P.

The fact that they were believed to be opposed on principle to all wars put them out of court in public estimation, as Mr. Kinglake justly observes, when they went about to argue against this particular war.—JUSTIN M'CARTHY.

## Q

**Quality.**—THE QUALITY—the upper class; the gentry. Old-fashioned, and now vulgar.

By degrees the quality gave up going, and the fair, of course, became disreputable.—*Athenæum*, 1887.

**Quarter.**—TO GIVE OR SHOW QUARTER—to act with clemency; to be merciful; to be lenient. P.

To the young, if you give any tolerable quarter, you indulge them in their idleness and ruin them.—COLLIER.

**Queen.**—QUEEN'S ENGLISH—the standard English. P.  
The same as King's English. See KING. *A Plea for the Queen's English* is the title of a book by Dean Alford.

QUEEN ANNE IS DEAD—that is stale news. C. A phrase used sarcastically. The Americans say "Rats," or "That's an awful chestnut," when a stale story is told.

Lord Brougham, it appears, isn't dead, though Queen Anne is.—BARHAM.

"He was my grandfather's man, and served him in the wars of Queen Anne," interposed Mr. Warrington. On which my lady cried petulantly, "O Lord, Queen Anne's dead, I suppose, and we *aren't* (are not) going into mourning for her."—THACKERAY.

QUEEN OF THE MAY—the village girl who was chosen, as the fairest in the village or district, to be queen of the revels



on the first of May, known as May-day. P.

"I thought that you were the spirit of the place, or," he added gracefully, pointing to a branch of half-opened hawthorn bloom she held in her hand, "the original Queen of the May."—H. R. HAGGARD.

**TO TURN QUEEN'S EVIDENCE**—to turn informer for the sake of a pardon. P. See KING.

I hate a convict who turns Queen's evidence.—H. KINGSLEY.

**QUEEN'S HEADS**—postage stamps. F.

"I must buy some stamps; I am run out of Queen's heads."

"That is precisely what I want money for," said Trip testily. "I have neither paper nor envelopes nor stamps."—S. BARING-GOULD.

**Queer.**—**TO BE IN QUEER STREET**—to be in unfortunate circumstances. F.

No, sir, I make it a rule of mine—the more it looks like Queer Street, the less I ask.—R. L. STEVENSON.

**Question.**—**IN QUESTION**—referred to; under discussion. P.

But at this moment Hawes came into the cell with the bed in question in his arms.—C. READE.

**TO CALL IN QUESTION**—to express doubts regarding; to find fault with. P.

When religion is called in question because of the extravagances of theology being passed off as religion, one disengages and helps religion by showing their utter delusiveness.—M. ARNOLD.

**OUT OF THE QUESTION**—impracticable; unworthy of discussion. P.

Intimacy between Miss Fairfax and me is out of the question.—JANE AUSTEN.

**A BURNING QUESTION**—a subject causing widespread interest;

a question demanding solution. P.

The people like to be roused by red-hot, scorching speeches; they want burning questions, intolerable grievances.—BESANT.

**TO BEG THE QUESTION.** See BEG.

**Qui.**—**ON THE QUI VIVE**—eager, watchful; alert. C. *Qui vive* is the summons addressed by French sentinels to those who approach them.

Every one was on the *qui vive*, as Mrs. Jennynge expressed it, to see the new-comers.—JAMES PAYN.

**Quid.**—**A QUID PRO QUO**—something given in return; a recompense. P. Latin.

Unfortunately, in this prosaic world, one cannot receive cheques for one thousand pounds without, in some shape or form, giving a *quid pro quo*.—H. R. HAGGARD.

**Quits.**—**TO BE QUILTS WITH A PERSON**—to have paid another all you owe him; to have a clear account with him. C. Used both of money dealings and of injuries to be revenged.

My spade shall never go into the earth again till I'm quits with him (I have had my revenge).—C. READE.

**TO CRY QUILTS**—to acknowledge that one's account with another is clear; to cease struggling. C.

But will he get her to marry him, I wonder. If he does, I shall cry quits with him indeed.—H. R. HAGGARD.

**Quod.**—**TO PUT IN QUOD**—to imprison. S.

Do you really mean to maintain that a man can't put old Diggs in quod for snaring a hare without all this elaborate apparatus of Roman law?—M. ARNOLD.

## R

**R.**—THE THREE R's—reading, (w)riting, and (a)rithmetic. C. These subjects were formerly considered the necessary parts of an ordinary education.

Fortunate indeed were the youngsters who for a brief season tasted even of the rich delights of the three R's, as an alderman of that epoch (1850) is said to have designated the mysteries of reading, writing, and arithmetic.—*Edinburgh Review*, 1887.

**Rabbit.**—RABBIT-IT or OD-RABBIT-IT—a common expression, having little meaning. Formerly an oath with the name of *God* in it. S.

**Rack.**—ON THE RACK—(a) in a state of torture, of pain, or of bodily or mental discomfort. P.

A cool behaviour sets him on the rack (makes him miserable), and is interpreted as an instance of aversion or indifference.—ADDISON.

—(b) in a state of restless activity. P.

Martin's ingenuity was therefore for ever on the rack to supply himself with a light.—T. HUGHES.

**TO GO TO RACK AND RUIN**—to fall into utter disrepair; to go to destruction. P.

Mrs. Barry, indeed, though her temper was violent and her ways singular, was an invaluable person to me in my house, which would have gone to rack and ruin long before, but for her spirit of order and management, and for her excellent economy in the government of my numerous family.—THACKERAY.

So we must go to rack and ruin, Kate, my dear.—DICKENS.

**TO WORK BY RACK OF EYE**—to be guided by the eye alone in working; to work without the assistance of line or rule. F.

**TO BE OR LIVE AT RACK (OR HECK) AND MANGER**—to live extravagantly; to spend money heedlessly. C.

John Lackland.... tearing out the bowels of St. Edmundsbury Convent (its larders, namely, and cellars) in the most ruinous way by living at rack and manger there.—CARLYLE.

**Racket.**—TO BE ON THE RACKET—to spend one's time in frolic or dissipation. F.

He had been off on the racket, perhaps for a week at a time.—*Daily Telegraph*, 1885.

**TO STAND THE RACKET**—to take the consequences; to be responsible. F.

He is as ready as myself to stand the racket of subsequent proceedings.—*Daily Telegraph*, 1882.

**Rag.**—GENTLEMEN OF THE ORDER OF THE RAG—military officers. F. The rag refers to their red uniform.

It is the opinion which, I believe, most of you young gentlemen of the order of the rag deserve.—FIELDING.

**RAG-TAG AND BOB-TAIL**—the dregs of the people; those loungers about a city who are always ready to flock together and make a mob. C. Found also in the more correct form, *tag-rag and bob-tail*. See TAG.

Mr. Gladstone, in fact, is tired of being out in the cold. The pleasure of leading the rag-tag and bob-tail proves but so-so, compared with the pleasure of commanding the House of Commons.—*St. Andrews Citizen*, 1887.

**Rage.**—ALL THE RAGE—extremely popular. C.

Uncle Tom, to the surprise of many that twaddle traditional phrases in reviews and magazines about the art of fiction, and to the surprise of no man who knows anything about the art of fiction, was all the rage.—C. READE.

NOTE.—*Uncle Tom's Cabin*, by Mrs. H. Beecher Stowe.

**Rain.**—IT NEVER RAINS BUT IT POURS—a phrase often used when a rapid succession of events occurs. It signifies somewhat the same as "misfortunes never come singly," but has a wider application by its reference to all kinds of events.

Nevertheless—for, in spite of the proverb, "It never rains but it

pours," good fortune seldom befalls us mortals without alloy—there were drops of bitterness in his full cup.—JAMES PAYN.

**A RAINY DAY**—a time of trouble and difficulty. C.

Thou'lt give away all thy earnings, and never be uneasy because thou hast nothing against a rainy day.—GEORGE ELIOT.

Mr. Punch, in a cartoon, is represented as advising the British workman to avoid the gin-palace, and put by for a rainy day.—*Fortnightly Review*, 1887.

**Raise**.—**TO RAISE ONE'S BACK**—to grow obstinate; to rebel. C.

He had raised his back more than once against orders emanating from the palace in a manner that had made the hairs on the head of the bishop's wife to stand almost on end.—A. TROLLOPE.

**TO RAISE THE WIND**. See WIND.

**Raison**.—**RAISON D'ÊTRE**—claim to exist; right to have an existence. P. A French phrase.

In the conviction that no real amalgamation could ever exist between the two will be found the *raison d'être* of the high character with which some of the men of the *tiers état* were credited.—*National Review*, 1886.

**Rake**.—**TO RAKE UP THE FIRE**—to prepare the fire to last all night, by covering it with a large piece of coal and throwing cinders or coal-slack on the top. P.

When she had raked up the fire for the night, she lit a candle and sat down for half-an-hour to read before retiring to rest.

**Ramp**.—**ON THE RAMP**—wild; in a state of excitement. F. See RAN-TAN.

It is *apropos* of a re-issue of Messrs. Cassell's serial, *British Battles by Land and Sea*, that Lord Wolseley goes anew on the ramp.—*Scottish Leader*, August 5, 1890.

**Rampage**.—**ON THE RAMPAGE**—drunk. S.

**Ran**.—**ON THE RAN-TAN**—excited; roaming about furiously. S.

John had been (as he was pleased to call it) visibly "on the ran-tan" the night before.—R. L. STEVENSON.

**Rank**.—**THE RANK AND FILE**—the undistinguished mass; the private soldiers of an army. P.

While the rank and file of his parliamentary opponents sought to shout or laugh him down, he tells his sister that he was receiving the most flattering testimonies of approval from discriminating judges.—*Edinburgh Review*, 1886.

**IN THE RANKS**—serving as a private soldier. P.

Specimens (of gentlemen) are to be found at the plough, the loom, and the forge, in the ranks, and before the mast, as well as in the officers' mess-room, the learned professions, and the Upper House itself.—G. J. WHYTE-MELVILLE.

**TO RISE FROM THE RANKS**—to be promoted to the position of a commissioned officer after having served as a private soldier. P.

**Rap**.—**TO RAP OUT**—to speak violently; to utter loudly. C. Generally used with the word "oath" as object.

He was provoked in the spirit of magistracy upon discovering a judge who rapped out a great oath at his footman.—ADDISON.

Frank rapped the words out sharply. Mordle looked the picture of surprise.—HUGH CONWAY.

**TO RAP OVER THE KNUCKLES**—to administer a sharp reproof; to censure sharply. C.

The author has grossly mistranslated a passage in the *Defensio pro populo Anglicano*; and if the bishop were not dead, I would here take the liberty of rapping his knuckles.—DE QUINCEY.

**Rara**.—**RARA AVIS**—something seldom seen. P. Latin. Literally, a "rare bird."

He had brought from India a favourite native servant, his *khitmutgar*, Supashad; a man who was indeed a *rara avis* among English-speaking *khitmutgars*, being very intelligent, and only a moderate thief.—*Mistletoe Bough*, 1886.

**Rate.**—AT ANY RATE—in any case; whatever be the circumstances. P.

If he could once reach the cave he would at any rate get shelter and a dry place to lie on.—H. R. HAGGARD.

**Raw.**—A RAW RECRUIT—an awkward or simple fellow; one who has not yet learned his trade or profession; one who is "green." F.

For example, if Sir Barnet had the good fortune to get hold of a raw recruit, or a country gentleman, and ensnared him to his hospitable villa, Sir Barnet would say to him on the morning after his arrival, "Now, my dear sir, is there anybody you would like to know?"—DICKENS.

**Reach.**—REACH-ME-DOWNS—second-hand clothes. S. So called in London because an intending purchaser of such clothes asks the shopman to "reach-him-down" them in order to try them on.

**Read.**—TO READ A LESSON—to scold or reprimand. C.

Oh, you can speak to my Aunt Molineux and she will read you a fine lesson.—C. READE.

TO READ BETWEEN THE LINES—to see a writer's concealed meaning. P.

He has not enough experience of the way in which men have thought and spoken to feel what the Bible writers are about—to read between the lines, to discern where he ought to rest his whole weight, and where he ought to pass lightly.—MATTHEW ARNOLD.

**Ready.**—READY MONEY—money which can be immediately made use of; money in one's hands. P.

No ready money was required by the new heir.—MARIA EDGEWORTH.

**Rear.**—TO BRING UP THE REAR—to come last. P.

At half-past ten, Tom Moody, Sir Huddleston Fuddlestone's huntsman, was seen trotting up the avenue, followed by the noble pack of hounds in a compact body—the rear being brought up by the two whips clad in stained scarlet.—THACKERAY.

**Reckon.**—TO RECKON WITHOUT ONE'S HOST—to calculate blindly; to enter rashly upon any undertaking. P.

We thought that now our troubles were over and our enemy's beginning; but we reckoned without our host (were mistaken).—*Macmillan's Magazine*, 1887.

In coming down so unexpectedly to Prettywell, Sir Bate had not reckoned entirely without his host.—FLORENCE MARRYAT.

TO RECKON ON OR UPON—to expect. P.

You reckon upon losing (expect to lose) your friends' kindness.—SIR W. TEMPLE.

TO RECKON WITH—to call to punishment; to settle accounts with. P.

His justice will have another opportunity to meet and reckon with them.—TILLOTSON.

Antony and Lepidus, too, had to be reckoned with.—J. A. FROUDE.

**Record.**—TO BEAT, BREAK, OR CUT THE RECORD—to do a distance in less time than it has ever been done before. C.

The White Star steamer *Teutonic* made the passage across the Atlantic in 5 days, 19 hours, 5 minutes—thus breaking the record.—*The Scotsman*, August, 1890.

Speechly proceeded to cut the three miles' record nearly by twelve seconds.—*Referee*, 1886.

**Red.**—RED-HANDED—in the very act of committing a crime. P. No doubt referring to stains of blood.

"By taking the place of your servant, and so selling you into the power of my friend Count Peretekoff"—and here he laughed a low, cruel laugh,—"I was enabled to take these wretches red-handed, and so insure the fate they have so long richly deserved."—*Murray's Magazine*, 1887.

RED TAPE—officialdom; useless official formalities. P.

Unlike a minister in England who steps into an office with the red tape cut and dried for him, Lord Wellesley had no one to advise him.—*Asiatic Quarterly Review*, 1887.

THE RED BOOK—the peerage list. P.

And let us, my brethren, who have not our names in the Red Book, console ourselves by thinking how

miserable our betters may be, and that Damocles, who sits on satin cushions, and is served on gold plate, has an awful sword hanging over his head.—THACKERAY.

A RED-LETTER DAY—an auspicious or happy day. P.

All being holidays, I feel as if I had none, as they do in heaven, where 'tis all red-letter days."—CHARLES LAMB.

PAINTED RED—(of a village or town) given over to merriment and high jinks. S. An American phrase.

Singapore has been in trouble. During the greater part of three days—22nd, 23rd, and 24th of February—the town was "painted red" by Chinese rowdies, and the air was full of bludgeons and buckshot.—*Japan Mail*, 1887.

A RED CENT—used, like "a brass farthing," to signify the least piece of money. F. American.

Now the colonel, in short and sharp sentences, interrupted by a good deal of writhing and hard swearing, said he would not leave a brass farthing—a red cent was what he actually mentioned—to any of his relatives who had known him in England.—WM. BLACK.

A RED RAG TO A BULL—what especially provokes and irritates. P.

He (George II.) hated books, and the sight of one in a drawing-room was as a red rag to a bull.—*Temple Bar*, 1887.

**Reductio.**—A REDUCTIO AD ABSURDUM—a particular case which proves the absurdity of a general statement. P. Latin.

Certainly that appears to us the *reductio ad absurdum* of the theory of fortuitous variation.—*Spectator*, February 2, 1888.

**Reed.**—A BROKEN REED—a support which will fail you. P.

Though Mr. Crawley was now but a broken reed, and was beneath his feet, yet Mr. Thumble acknowledged to himself that he could not hold his own with this broken reed.—A. TROLLOPE.

In both cases have white men found that the negro ally was a broken reed.—*Nineteenth Century*, November 1887.

**Reel.**—OFF THE REEL—in uninterrupted succession. F.

**Refusal.**—TO HAVE THE REFUSAL OF ANYTHING—to be allowed to buy it before any one else; to have the first offer of it. P.

What was her mortification when the dowager assured her that the identical Alhambra hangings had not only been shown by Mr. Soho to the Duchess of Torcaster, but that her grace had had the refusal of them.—MARIA EDGEWORTH.

Mrs. Flint will never let Mrs. Steel have the refusal.—HALIBURTON.

**Reins.**—TO GIVE THE REINS—to allow unrestrained freedom; to release from control. P.

But how could he thus give reins to his temper?—JAMES PAYN.

**Removed.**—ONCE OR TWICE REMOVED—separated by one or two steps of family relationship. P. A person is cousin once removed to the full cousin of one of his parents, or to the child of one of his full cousins.

The old gentleman of our own time, whose grandsire (once or twice removed) gathered the arrows upon Flodden Field.—JAMES PAYN.

Our cousins, too, even to the fortieth remove, all remembered their affinity.—GOLDSMITH.

**Res.**—RES ANGUSTÆ DOMI—limited means; want of sufficient funds for household comfort. P. Latin.

If it hadn't been for the *res angustæ domi*—you know what I mean, captain—I should have let you get along with your old dug-out, as the gentleman in the water said to Noah.—W. D. HOWELLS.

**Respects.**—TO PAY ONE'S RESPECTS TO ANY ONE—to make one a polite visit; to meet one with courtesy. P.

Her last pleasing duty, before she left the house, was to pay her respects to them as they sat together after dinner.—JANE AUSTEN.

Every day Miss Swartz comes you will be here to pay your respects to her.—THACKERAY.

**Resurrection.**—RESURRECTION PIE—a pie composed of

the odd bits of meat that have been cooked already. S.

**Retching.**—RETCHING AND REAMING—stretching out the arms and gaping, as when one is aroused from sleep. F.

**Return.**—TO RETURN TO OUR MUTTONS—to return to the main subject of our narrative. C. The translation of a proverb taken from the old French farce of *Pierre Patelin*.

To return to our muttons—this mode of progression

At length upon Spanking Bill made some impression.—BARHAM.

**Rhyme.**—NEITHER RHYME NOR REASON—wanting in sense and every other valuable quality. P. Sir Thomas More advised an author, who had sent him his manuscript to read, “to put it into rhyme,” which, when he had done, Sir Thomas said, “Yes, marry, now it is somewhat, for now it is rhyme; before it was neither rhyme nor reason.”

WITHOUT RHYME OR REASON—Inexplicably; from no cause to be easily understood. C.

When a person on whom one is accustomed to depend for most of that social intercourse and those pleasant little amenities that members of one sex value from another, suddenly cuts off the supply without any apparent rhyme or reason, it is enough to induce a feeling of wonder, not to say of vexation, in the breast.—H. R. HAGGARD.

**Ribbon.**—A RED RIBBON OR RIBAND—the order of the Bath. P. The knights of the Bath wear a crimson ribbon with a medallion bearing the motto, *Tria juncta in uno* (three joined in one).

He (Hastings) had then looked forward to a coronet, a red riband, a seat at the Council Board, an office at Whitehall.—MACAULAY.

A BLUE RIBBON—the order of the Garter, the most distinguished of the English orders. P. The phrase is used to

signify a “distinction of the highest kind.”

In 1840 he was elected to a fellowship at Oriel, then the blue ribbon of the university.—*Athenæum*, 1887.

TO HANDLE THE RIBBONS—to hold the reins; to drive. F.

Otherwise, I have no doubt, I should have been able to take a place in any hippodrome in the world, and to handle the ribbons (as the high, well-born lord used to say) to perfection.—THACKERAY.

**Rich.**—RICH AS A JEW—very rich. F.

Poverty prevails among the London Jews to a much greater extent than was imagined—sufficient, certainly, to shake considerably popular faith in the truth of the old saying, “Rich as a Jew.”—*Spectator*, 1887.

**Richmond.**—ANOTHER RICHMOND IN THE FIELD—another unexpected adversary. P. The phrase is taken from Shakespeare’s *Richard III.*, act v., scene 4. At the battle of Bosworth, King Richard replies to his attendant Catesby, who urges him to fly, “I think there be six Richmonds in the field. Five I have slain to-day instead of him.”

This time it was a rival suitor who made his appearance, and Brian’s hot Irish temper rose when he saw another Richmond in the field.—FERGUS W. HUME.

**Rift.**—THE RIFT IN THE LUTE—the small defect or breach which will gradually spoil the whole. P.

Some little rift had taken place in the lute of her diplomacy.—JAMES PAYN.

Unfaith in aught is want of faith in all;

It is the little rift within the lute  
That by-and-by will make the music  
mute,

And ever widening, slowly silence all.  
TENNYSON.

**Rig.**—TO RIG THE MARKET—to buy shares of a stock in which one is interested, in order to force up the price; a common practice. A stock-broking phrase.

So you make your mine by begging—  
(modern miners never dig),—

And you float a gorgeous company.

The shares go spinning up;

But you never rig the market.

(What an awkward word is rig.)

And you drain success in bumpers  
from an overflowing cup.

Punch.

**Right.**—To PUT or SET TO RIGHTS—to arrange; to rectify; to set in order; to cure. C.

She put her curls to rights, and looked as pleased as fun.—HALL-BURTON.

When I had put myself somewhat to rights at the hotel, I hired a fly and drove to Herr Kücher.—*Leisure Hour*, 1887.

Was it not well, then, that he should see a letter which put that mystery to rights?—R. L. STEVENSON.

Old Cooper has set him to rights (caused him to recover from sickness) by this time, you may depend on it.—JAMES PAYN.

BY RIGHTS—properly; according to strict justice. P.

Had it not been for the pre-occupied and uncomfortable state of his mind, Arthur should by rights have enjoyed himself very much at Madeira.—H. R. HAGGARD.

A RIGHT ARM—one's staunchest friend; the principal supporter of any one. P.

Sir Launcelot, my right arm, the mightiest of my knights.

TENNYSON.

TO SEND TO THE RIGHT-ABOUT—to dismiss without ceremony. F.

The next offer Ellza would not accept; it was from a widower with children, and she sent him to the right-about.—MRS. H. WOOD.

Had he had the power of doing so, that brilliant young gentleman would have been sent to the right-about with the shortest possible delay.—*Murray's Magazine*, 1887.

A RIGHT-HAND MAN—a very serviceable person; a friend on whom one chiefly depends. P.

The general liked it just as well—wanted a pipe (of the wine) for the commander-in-chief. He's his royal highness's right-hand man.—THACKERAY.

HIS HEART IS IN THE RIGHT PLACE—he is faithful and true-hearted. C.

My daughters are plain, disinterested girls, but their hearts are in the right place.—THACKERAY.

RIGHT AS A TRIVET—safe and sound; in a thoroughly satisfactory condition. F.

Don't you hear me tell you that we have found out all about the cheque, and that you're as right as a trivet?—A. TROLLOPE.

**Rimmon.**—To BOW DOWN IN THE HOUSE OF RIMMON—to conform to ceremonies of which one disapproves; to subordinate one's religious convictions to political or social expediency. Rimmon was a Syrian god. Naaman, when he became a Jewish proselyte, asked Ellsha the prophet's pardon for continuing to worship with his royal master in the temple of Rimmon (2 Kings v. 18).

Rimmon, whose delightful seat Was fair Damascus, on the fertile banks Of Abana and Pharpar, lucid streams.

MILTON, *Paradise Lost*, i. 467.

Others of the tell-tale letters show us in detail how Defoe acquitted himself of his engagements to the government—bowing, as he said, in the house of Rimmon.—MINTO.

**Ring.**—To RING THE CHANGES ON ANYTHING—to make use of an expression in a variety of ways; to repeat something in various different forms. P.

Some of our English authors of to-day have a trick of ringing the changes on a phrase until the ear gets rather weary of it.

RINGING THE CHANGES—a method of cheating whereby a customer gets back his own coin and keeps the change. S. He buys sixpence worth of currants, tenders half a crown, and gets back two shillings as change. Then he says, "Oh, here is a sixpence; give me back the half-crown," which the shopkeeper, taken unawares, probably does, and the cheat makes off with two shillings.

TO FORM A RING—to make a union of manufacturers of a

certain article, so as to keep up the price. F.

Experience has shown that the operation of these trusts, or rings, or syndicates, is completely baneful.—*The Scotsman*, 1890.

**Riot.**—To RUN RIOT—to roam wildly and without restraint; to be lawless in conduct. P.

The day was bright and lovely, and I found my eyes running riot the same as they had done during my first ride on British soil.—BURROUGHS.

And as he was whirled along on the London and North-Western, how the young soldier's thoughts ran riot in the future.—G. J. WYTHE-MELVILLE.

When we lean back with folded arms in our corner of the family pew are we thinking of heaven's high King, and our position relatively to him? or is not rather our fancy running riot among our pleasant sins?—RHODA BROUGHTON.

**Rise.**—To TAKE OR GET A RISE OUT OF A PERSON—to amuse oneself by making another angry or excited; to play a trick on another. F. Originally, no doubt, taken from angling, where one casts a fly to get a fish to "rise."

On one occasion I took what we used to call a "rise" out of Calverley.—*Temple Bar*, 1887.

**Road.**—A ROYAL ROAD—a road without difficulties. P.

There is no royal road to learning; no short cut to the acquirement of any valuable art.—TROLLOPE.

IN THE ROAD—forming an obstruction. C. The same as "In the way."

Although as strong as a horse, he looked neither heavy nor yet adroit, only leggy, coltish, and in the road.—R. L. STEVENSON.

**Roast.**—To CRY ROAST MEAT—to be unable to keep one's good fortune to oneself; to proclaim one's good luck. C.

They may imagine that to trumpet forth the praises of such a person would be crying roast meat, and calling in partakers of what they intend to apply solely to their own use.—FIELDING.

The foolish beast not being able to fare well but he must cry roast meat,

would needs proclaim his good fortune to the world below.—C. LAMB.

To RULE THE ROAST OR ROOST—to be supreme. See RULE.

**Rob.**—To ROB PETER TO PAY PAUL—to take what rightfully belongs to one person to pay another. P. The origin of this expression is as follows: In 1540 the abbey church of St. Peter's, Westminster, was advanced to the dignity of a cathedral by letters patent; but ten years later it was joined to the diocese of London again, and many of its estates appropriated to the repairs of St. Paul's Cathedral.

How was he to pay for it? The horse was not his. To leave it would be to rob Peter to pay Paul.—*Leisure Hour*, 1887.

**Robe.**—GENTLEMEN OF THE LONG ROBE—judges and barristers. P.

The genteel world had been thrown into a considerable state of excitement by two events, which, as the papers say, might give employment to the gentlemen of the long robe.—THACKERAY.

**Rock.**—ROCKS AHEAD—a phrase signifying that some danger menaces. P. The title of one of Mr. Greg's books is *Cassandra, or Rocks Ahead*—that is, "the Prophetess of Evil, or Danger looming near."

"Take him away again, sir. Don't let him stay. Rocks ahead, sir!" Mr. Bunker put up his hands in warning.—BESANT.

ON THE ROCKS—hard up; having no money left. S.

ROCK-BOTTOM PRICES—the lowest possible price. F.

The largest stock of United States stamps of any dealer, at rock-bottom prices.

**Rod.**—To PUT OR HAVE A ROD IN PICKLE—to have a punishment in store. F.

The house grows silent; the guests return to their homes, and to their rods their expectant wives have got in pickle for them.—RHODA BROUGHTON.



**Roger.**—THE JOLLY ROGER—the black pirate's flag. P.

The *Hispaniola* still lay where she had anchored; but, sure enough, there was the Jolly Roger—the black flag of piracy—flying from her peak.—R. L. STEVENSON.

**Roi.**—ROI FAINÉANT—a do-nothing king; a sovereign only in name. P. The later Merovingian kings of France allowed all power to pass into the hands of the mayors of the palace, and themselves became *rois fainéants*, or slug-gard kings.

It was the old story—the young Sultan who leaves everything to his grand vizier, and finds himself a *roi fainéant* dethroned and imprisoned.—*Mistletoe Bough*, 1887.

**Roland.**—TO GIVE A ROLAND FOR AN OLIVER—to give tit for tat; to retaliate in a forcible manner. P.

He withdrew moodily to a bench, comforted, however, not a little by the thought that he had given Mrs. Carr a Roland for an Oliver.—H. R. HAGGARD.

He then took a sheet of paper, and said he would soon give her a Roland for an Oliver.—C. READE.

**Rolling.**—A ROLLING STONE GATHERS NO MOSS—a person who is always shifting about makes no money; a restless wanderer remains poor. P. A proverb of Thomas Tusser's (1523–80). Mr. Laurence Oliphant described his experiences, as a traveller, in a series of articles in *Blackwood's Magazine*, entitled "Moss from a Rolling Stone."

He had been a rolling stone, which, if it had gathered no moss, had rolled on it (made no money, had used plenty of it).—JAMES PAYN.

**Rome.**—ROME WAS NOT BUILT IN A DAY—great results cannot be obtained in a short period; patience is required in the production of anything valuable. P.

"Yes," said Ella, amused by this very moderate compliment to her artistic skill; "it is the one with the

coastguard station on it; but I have not had time to put that in yet."

"I see; Rome was not built in a day, was it?"—JAMES PAYN.

**WHEN AT ROME DO AS THE ROMANS DO OR AS THE POPE DOES**—an ancient proverb recommending prudence in behaviour. We must adapt ourselves to the prejudices and customs of others. St. Augustine found on arrival at Rome that they fasted on Saturday; he complied with this custom, though it was strange to him.

**Room.**—ROOM AND TO SPARE—plenty of accommodation; ample room. C.

**TO PREFER ANOTHER'S ROOM TO HIS COMPANY**—to wish another to leave you; to dislike his society. F.

When one is not *en rapport* with one's friends about any particular subject in which for the time they are interested, it is better to leave them, for it is certain they would rather have our room than our company.—JAMES PAYN.

**Root.**—THE ROOT OF ALL EVIL—the love of money. P. So called in the New Testament (1 Tim. vi. 10).

**THE ROOT OF THE MATTER**—sound religious principle; deep-seated religious faith. P. A phrase much used by the Puritans, and borrowed from the Old Testament: "Seeing the root of the matter is found in me" (Job xix. 28).

Thou dost not believe but what the Dissenters and the Methodists have got the root of the matter as well as the Church folks.—GEORGE ELIOT.

**Rope.**—GIVE A ROGUE ROPE ENOUGH AND HE WILL HANG HIMSELF—a wicked man is sure to bring about his own destruction. C.

He is a bad man, and a dangerous man, but let him be. He is taking plenty of rope, and he will hang himself one of these days.—H. R. HAGGARD.

**WITH A ROPE ROUND ONE'S NECK**—in imminent danger of a violent death. P.

This (hanging) was the usual fate which followed failure in this country (Central America); and those who fought in it knew they were doing so with a rope round their necks—which doubtless improved their fighting qualities.—*Blackwood's Magazine*, 1886.

**A ROPE OF SAND**—something which has an appearance of strength, but is in reality useless. P.

Where he (Love) sets his foot, the rocks bloom with flowers, or the garden becomes a wilderness according to his good-will and pleasure, and at his whisper all other allegiances melt away like ropes of sand.—H. R. HAGGARD.

**Rose.**—**UNDER THE ROSE**—privately; secretly; in confidence. P.

The Alsations and we have some common enemies, and we have, under the rose, some common friends.—SCOTT.

Meadows went to the Black Horse, the village public-house, to see what farmers wanted to borrow a little money, under the rose.—C. READE.

John, saying nothing, continued to disobey the order, under the rose.—R. L. STEVENSON.

**A BED OF ROSES**—a luxurious place; a very comfortable situation. P.

That James Ailsa, sensitive and shrinking, did not repose just then upon a bed of roses, may be easily understood.—MRS. HENRY WOOD.

Life could not not have been a bed of roses for any of them.—MRS. HENRY WOOD.

**Rot.**—**ROT OR ALL ROT**—humbug; nonsense. S. A favourite schoolboy phrase in England.

By this time Mouti had got the horses up, and asked if he was to inspan.

"No; wait a bit," said John. "Very likely it is all rot" (my fears are unfounded), he added to himself.—H. R. HAGGARD.

Let's stick to him, and no more rot (nonsense), and drink his health as the head of the house.—T. HUGHES.

**Rouge.**—**ROUGE ET NOIR**—a well-known game of cards.

French. Literally, "red and black."

Those who are interested in the mysteries of *rouge et noir*.—BEACONSFIELD.

**Rough.**—**TO ROUGH IT**—to endure hardships; to do without comforts or luxuries. P.

Take care of Fanny, mother; she is tender; and not used to rough it like the rest of us.—JANE AUSTEN.

The luxurious style which men who have served so long in the army, and often been obliged to rough it, know so well how to enjoy.—G. J. WHYTE-MELVILLE.

**ROUGH ON**—hard lines for; a hardship to; unfortunate for. C.

There was a [universal feeling, he assured his ward, of sympathy for him. Everybody felt that it was rough on such a man as himself to find that he was not of illustrious descent.—BESANT.

**A ROUGH CUSTOMER**—an unpleasant individual; one whose manners are coarse. F.

**A ROUGH DIAMOND**—a person with an unattractive exterior, who possesses good qualities of mind and heart. C.

As for Warrington, that rough diamond had not had the polish of a dancing-master, and he did not know how to waltz.—THACKERAY.

**THE ROUGH SIDE OF THE TONGUE**—rebuke; abuse. P.

Johnson, after the manner of critical bears, often licked with the rough side of his tongue.

**Round.**—**A ROUND O**—nothing. F.

Alfred told her the round O, which had yielded to "the duck's egg," and was becoming obsolete, meant the cipher set by the scorer against a player's name who is out without making a run (at cricket).—C. READE.

**TO GO THE ROUND**—to circulate; to be carried to the different members of a society. P.

In spite of the stories which have lately gone the round of the European press as to Russian mobilization on the frontier of Roumania, it is probable that Russia will no longer pursue the policy of tearing off bits of Turkey.—*Fortnightly Review*, 1887.

**IN ROUND NUMBERS**—mentioning an approximate sum which

has no small figures or fractions. P.

The cost, in round numbers, will be £3,200.

**A ROUND ROBIN**—a document, signed by a number of individuals, which has the names radiating from the centre, so that no name heads the list. P.

Their names were reduced to writing, to be respectfully submitted to Johnson. But such was the awe entertained of his frown, that every one shrank from putting his name first to the instrument; whereupon their names were written about in a circle, making what mutinous sailors call "a round robin."—WASHINGTON IRVING.

**TO ROUND ON A PERSON**—to prove unfaithful to him; to behave treacherously to him. F.

"Jeremiah, if that venomous wretch Phœbe Farebrother had married you, would you be in danger now?"

"No; there would be nothing to trouble me, if she hadn't rounded on me.—B. L. FARJEON.

**Row.**—A ROW OF PINS—used to signify what is of small value or importance. F.

"True," would be my mournful reply; "but he doesn't amount to a row of pins" (is a very insignificant person).—ROBERT GRANT, quoted in *Edinburgh Review*, 1882.

**Row.**—A ROW ROYAL—a grand fight; a quarrel in which much noise is made. F. This "row" rhymes with "now," and is probably an abridgement of "rout."

And the end is general exasperation, with fines, notices of leave, warnings, cheekiness, retorts, and every element of a row royal.—BESANT.

**Rub.**—TO RUB DOWN—to groom a horse. P.

When his fellow beasts are weary grown,  
He'll play the groom, give oats, and rub 'em down.—DRYDEN.

"I could milk a cow and groom a horse with anybody."

"Ah!" said Nicholas gravely; "I'm afraid they don't keep many animals of either kind on board ship, Smike; and even when they have horses, that they are not very particular

about rubbing them down."—DICKENS.

**TO RUB UP**—to renew; to refresh; to brighten. C.

You will find me not to have rubbed up the memory of what some in the city heretofore did.—SWIFT.

I shall be glad of the opportunity of rubbing up my classics a bit; I have been neglecting them lately.—H. R. HAGGARD.

**THERE'S THE RUB**—that is the point which causes me trouble.

P. A quotation from Shakespeare—Hamlet's soliloquy.

"How does your account with him stand?"

"My account! ah, there's the rub."  
EDMUND YATES.

**Rubicon.**—TO CROSS OR PASS THE RUBICON—to take a decisive step; to venture on a great and dangerous undertaking. P.

The Rubicon is a small river which separated republican Italy from Cisalpine Gaul. Cæsar, whose military command was limited to the latter province, arrived at this river, and after some hesitation crossed it. By doing so he broke the law, and became an invader of his country.

Compelled to choose between two alternatives, he laid the matter before his wife, and awaited the verdict from her lips. It came without hesitation. "It is your duty; the consequences we must leave. Go forward, and to victory."

The die was thus cast, the Rubicon crossed.—*Quarterly Review*, 1887.

**Ruddock.**—RED RUDDOCKS—gold coin. S.

**Rule.**—TO RULE THE ROOST OR ROAST—to manage; to govern; to have the chief say in everything. C.

Probably the roost (meaning an assembly of fowls) is the original phrase.

The new-made duke that rules the roost.—SHAKESPEARE.

Alma, slap-dash, is all again,  
In every sinew, nerve, and vein;  
Runs here and there, like Hamlet's ghost,

While everywhere she rules the roost.  
PRIOR.

Mrs. Nash was ruling the roast at Caromel's farm, being unquestion-

ably both mistress and master.—  
MRS. HENRY WOOD.

He was biding his time, and patiently looking forward to the days when he himself would sit authoritative at some board, and talk and direct, and rule the roast, while lesser stars sat round and obeyed, as he had so well accustomed himself to do.—A. TROLLOPE.

He cruised around in the rivers and inlets and sounds of North Carolina for a while, ruling the roost.—*Harper's Monthly*, 1887.

**Run.**—A RUM START—a strange condition of affairs. S.

"Come," said Silver, struggling with his ashen lips to get the word out, "this won't do. Stand by to go about. This is a rum start."—R. L. STEVENSON.

A RUM CUSTOMER—a person difficult to deal with. S.

If they (the Dutchmen) could only keep their hands out of their breeches pockets, they would be rummer customers than they are now.—CAPTAIN MARRYAT.

**Run.**—TO RUN TO SEED. See SEED.

TO RUN RIOT—to roam wildly. See RIOT.

TO BE RUN OUT OF ANYTHING—to have no more in stock or in one's possession. F.

I must buy some stamps; I am run out of Queen's heads.—S. BARING-GOULD.

TO RUN SHORT—to be insufficient. P.

However, the house was finished at length and furnished—furnished quietly and scantily, because the money ran short.—*Chambers's Journal*, 1887.

SEVERAL DAYS RUNNING—several days in succession. C.

Fine ladies would never consent to be asked for three Sundays running in the parish church.—TREVELYAN.

IN THE LONG-RUN. See LONG.

TO RUN AMUCK OR AMOK—to rush ahead violently; to go at a headlong pace. P. A Malay phrase. Generally associated with violent and angry collisions.

Ready to run amuck with any one who crossed him.—DISRAELI.

In their alarm they were ready to run amuck of everything.—*Manchester Guardian*, 1880.

Satire's my weapon, but I'm too discreet

To run amuck, and tilt at all I meet. POPE.

But what do you mean by being rich? Is it to run amuck and then fail?—BESANT.

TO RUN TO EARTH—to secure the capture of; to hunt down. C.

It looks extremely ugly, to say the least of it, that all the men who helped to run to earth the various members of the Ruthven family were richly rewarded.—*Spectator*, January 7, 1888.

THE RUN OF ONE'S TEETH—as much as one can eat. F.

It was an understood thing that he was to have the run of his teeth at Hazelhurst, and that his muse was to supply all other wants.—MISS BRADDON.

THE RUN OF PEOPLE; THE COMMON RUN—ordinary folks; the average of people. C.

Perhaps I am scarcely an example of what is popularly called the common run of visitors at the "Utamarine."—JAMES PAYN.

THE ORDINARY OR COMMON RUN—what is customary or usual. P.

I saw at once that these repasts are very superior to the common run of entertainments.—THACKERAY.

They had pretensions above the ordinary run.—W. IRVING.

TO BE RUN AFTER—to be popular and admired. C.

"She gives herself wonderful airs, it seems," said Bassett, rather bitterly.

Marsh fired up. "So would any woman that was as beautiful, and as witty, and as much run after as she is."—C. READE.

She had been rather fond of society, and much admired and run after before her marriage.—T. HUGHES.

TO RUN DOWN—(a) (of a vessel or any body in motion) to sink or overturn it by collision. P.

As he trotted on, he would call out to fast postmen ahead of him to get out of the way, devoutly believing that in the natural course of things he must inevitably overtake and run them down.—DICKENS.

—(b) to speak against; to criticise unfavourably. C.

"How could you, could you deceive me so?" cried Ella pitifully. "Suppose I hadn't liked the poems?"

"Well, then, I should never have told you about them. But didn't you guess the truth when Felsparused to run them down, and protest that they were not half good enough for the illustrations?"—JAMES PAYN.

—(c) to discover; to hunt after and find. F.

"Now, look here," said the captain: "you've run me down; here I am. Well, then, speak up: what is it?"—R. L. STEVENSON.

—(d) to stop through want of winding (of a watch). P.

The mechanism of the miller's life stopped, but that of the watch went on, for Joe wound it up that same evening, and it had not since been allowed to, run down.—S. BARING-GOULD.

RUN DOWN—in a low state of health. C.

This evening, especially, he was much run down, and the unexpected chop brought a sense of physical comfort which he had not known for a great while.—BESANT.

TO RUN IN—to lock up. C.

Fifty inebriates were run in for the night.

RUN ON—a phrase used in printing, to signify that a paragraph is to be continued without a break.

A RUN UPON A BANK—a sudden rush of depositors and holders of notes anxious to obtain their money. P.

Jessop's bank has such a number of small depositors, and issues so many small notes. He cannot cash above half of them without notice. If there comes a run, he must have to stop payment this very day.—MISS MULOCK.

TO RUN FOR IT—to make off; to hurry away. F. *For it* does not refer to any object, but is a mere extra phrase.

But just then—crack! crack! crack!—three musket-shots flashed out of the thicket. Merry tumbled head-foremost into the excavation; the man with the bandage spun round like a teetotum, and fell all his length upon his side, where he

lay dead, but still twitching; and the other three turned and ran for it with all their might.—R. L. STEVENSON.

TO RUN UP A SCORE—to buy articles on credit. F.

Run up a score with that Jellico! No; she'd not be such an idiot as that.—MRS. H. WOOD.

TO RUN ON ANYTHING—(of the mind) to be occupied with thoughts of it. P.

In England everybody's head runs on dukes.—JAMES PAYN.

TO RUN A RIG; TO RUN ONE'S RIGS—to play a trick; to be riotous. F.

While I live you shall be kept straight and like a lady; and when I'm gone I shan't be none (any) the wiser if you go wrong and run your rigs as you have done.—MRS. E. LYNN LINTON.

TO RUN OVER—(a) to overflow. P.

He fills his famished maw, his mouth runs o'er  
With unchewed morsels, while he  
churns the gore.—DRYDEN.

—(b) to read or consider in a hasty manner. P.

If we run over the other nations of Europe, we shall only pass through so many different scenes of poverty.—ADDISON.

TO RUN OUT—(a) to come to an end. P.

When a lease had run out, he stipulated with his tenant to resign up twenty acres without lessening his rent.—SWIFT.

—(b) to digress; to extend; to expand. P.

Nor is it sufficient to run out into beautiful digressions.—ADDISON.

TO RUN UP—(of a building) to erect speedily; to build in a short time. C.

This whole street was run up in three months' time.

Rush.—NOT WORTH A RUSH—of no value. P.

John Bull's friendship is not worth a rush.—ARBUTHNOT.

## S

**Sack.**—TO GET THE SACK—to be dismissed from employment. F. A phrase common in French, where *sac* (sack) means knapsack. It has, therefore, reference to the "marching off" of a soldier.

I say, I wonder what old Fogg 'ud (would) say, if he knew it. I should get the sack, I s'pose (suppose), eh?  
—HUGH CONWAY.

"And what is it to him?" retorted Evans with rude triumph; "he is no longer an officer of this jail; he has got the sack and orders to quit the prison."—C. READE.

**Sackcloth.**—IN SACKCLOTH AND ASHES—in grief and repentance. P. This is a Scriptural expression, and comes from the habit of Eastern nations on occasions of sorrow and remorse.

A deplorable error and misfortune, for which humanity should mourn in sackcloth and ashes.—J. S. MILL.

She felt that she might yet recover her lost ground, that she might yet hurl Mr. Slope down to the dust from which she had picked him, and force her sinning lord to sue for pardon in sackcloth and ashes.—A. TROLLOPE.

**Sad.**—A SAD DOG—a merry fellow; a gay man; a man given to joking. F.

I am afraid, ma'am, your son is a sad dog.

**Safe.**—SAFE BIND, SAFE FIND—what is packed up securely will be easily got again. C.

Safe bind, safe find—you know the proverb.—WILKIE COLLINS.

**Sail.**—TO SAIL CLOSE TO THE WIND—to go very near to impropriety or danger. C. Said of a ship when nearly running into the wind.

He had always been so especially hard on a certain kind of young English gentleman, who has sailed too close to the wind at home, and who comes to the colony to be whitewashed.—H. KINGSLEY.

TO MAKE SAIL—(a) to start (of a sailing vessel). P.

The captain gave orders for unmooring ship, and we made sail, dropping down slowly with the wind and tide.—R. H. DANA, JUN.

—(b) to start; to go off. F.

The signal to make sail for the drawing-room was given, and they all arose and departed.—THACKERAY.

TO STRIKE SAIL—(a) to lower the sails. P.

—(b) to be more humble; to lessen one's pretensions. P.

Must strike her sail, and learn awhile to serve  
While kings command.

SHAKESPEARE.

SAIL OF THE LINE—warships. P.

Before he left Egypt he (Nelson) burnt three of the prizes. They could not have been fitted for a passage to Gibraltar in less than a month, and that at a great expense, and with the loss of the service of at least two sail of the line.—SOUTHEY.

TO SET SAIL. See SET.

**Sake.**—FOR SAKE'S SAKE—for old times; because of previous acquaintance. F. Equal to the Scotch "for auld langsyne."

I've a-been (I have been) long minded to do't for sake's sake.—T. HUGHES.

Yet for old sake's sake she is still,  
dears,

The prettiest doll in the world.

C. KINGSLEY.

**Salt.**—<sup>7</sup>ABOVE THE SALT—in a position of honour. P. The salt-cellar in the dining-hall of former times was placed half-way down the table, and marked the division between the equals of the master in rank and his inferiors.

BELOW THE SALT—in an inferior position. P.

His lordship's business, however, lies chiefly with those, so to speak, below the salt.—G. J. WHYTE-MELVILLE.

TO EAT A MAN'S SALT—to partake of his hospitality; to be his guest. C. This, among the Arabs especially, constituted

a sacred bond between host and guest. It is considered unseemly for a person to eat a man's salt and then to speak ill of him.

One does not eat a man's salt, as it were, at these dinners. There is nothing sacred in this kind of London hospitality.—THACKERAY.

**TO SALT A MINE**—to sprinkle some precious ore about it, so that it may appear rich and productive. C. A common trick.

If it hadn't been for the Dutchman's story, they would never have known the mine was salted at all.—*St. Louis Democrat*, April 17, 1888.

**TO THROW SALT ON THE TAIL**—a ludicrous phrase, applied to the attempted capture of something difficult to catch. Children are told they may catch birds if they succeed in throwing salt upon their tails, as in the nursery rhyme,—

Simple Simon went a-hunting

For to catch a quail;

He got a pennyworth of salt

To throw upon its tail.

His intelligence is so good, that were you coming near him with soldiers or constables or the like, I shall answer for it you will never lay salt on his tail.—SCOTT.

Plenty of subjects going about for them that know how to throw salt upon their tails. That's what's wanted.—DICKENS.

**THE SALT OF THE EARTH**—the wholesome portion of a community; that portion of a community which has a good influence upon the rest. P. The expression is taken from Matthew v. 13: "Ye are the salt of the earth."

We require to call up before us the dissenting community of the period, with its strong underlying sense, not only that it was the salt of the earth, but that its bounden duty was to prove itself so.—MRS. OLIPHANT.

**RATHER TOO SALT**—said of an excessive hotel bill or overcharge of any kind. S.

**TO SPILL SALT**. This is considered unlucky. It is also considered unlucky to help another to

salt at table: "Help to salt, help to sorrow."

Some of these eggs were for breakfast, and I ate them with a good appetite; but in helping myself to salt I spilled it, on which she started up with a scream.—THACKERAY.

**WORTH ONE'S SALT**—of value; serviceable. C.

He loved to earn his money. He delighted to believe—Toby was very poor, and couldn't well afford to part with a delight—that he was worth his salt.—DICKENS.

Every man who is worth his salt has his enemies.—T. HUGHES.

**TRUE TO ONE'S SALT**—faithful to one's employer. P.

Faithful as they were to their salt, they had never so much as dreamed that the master whom they had served so loyally could betray them.—J. A. FROUDE.

**WITH A GRAIN OF SALT**. See GRAIN.

**Sam.**—**TO STAND SAM**—to entertain friends; to pay for refreshments. S. Sam is a contraction for "Uncle Sam," a jocular name for the U.S. Government. The phrase, therefore, originally means to pay all expenses, as the government does.

**Samaritan.**—**A GOOD SAMARITAN**—one who behaves in a kind and compassionate manner to those who have no claim upon him. P. See the parable of the Good Samaritan (Luke x. 29).

I took leave of the good Samaritan, who appointed two of my niggers to see me out of the wood.—C. READE.

It is seldom that debtors or good Samaritans waylay people under gas-lamps in order to force money upon them, so far as I have seen or heard.—J. R. LOWELL.

**Same.**—**ALL THE SAME**—(a) no difference. P.

"It must be late in the afternoon, then," said the lawyer rather crossly.

"All the same to me," acquiesced the Pater.—MRS. H. WOOD.

—(b) nevertheless. C.

He may be a reformed character. All the same, I cannot employ him.

**Sanctum.**—SANCTUM SANCTORUM—a private retreat; the room in a house set apart for one's private use. C. Latin.

"If I might be allowed to propose," said Lazarus, "I would suggest your following me into my *sanctum sanctorum*."—S. BARING-GOULD.

**Sand.**—THE SAND HAS RUN OUT—the appointed term has come to an end. P. *Sand* is here the sand in the hour-glass, by which time was formerly measured.

"Hush, my child—never talk of dying. Please God, you may have many years of life before you."

She shook her golden head a little sadly. "No, doctor, my sand has run out; and perhaps it is as well."—H. R. HAGGARD.

A ROPE OF SAND. See ROPE.

**Sang.**—SANG FROID—cold blood; calmness in the presence of excitement or of danger. P. French.

Then Robinson, who had never lost his presence of mind, and had now recovered his *sang froid*, made all four captives sit round together on the ground in one little lot.—C. READE.

**Sans.**—SANS FAÇON—without observing strict etiquette. P. French.

"Will you both come and dine with me to-night, *sans façon*; there will be nobody except Agatha and Mr. Heigham?" asked Mrs. Carr.—H. R. HAGGARD.

**Satan.**—SATAN REPROVING SIN. This phrase is used when the person who finds fault with another is equally guilty of the bad habit. F.

**Satin.**—A YARD OF SATIN—a glass of gin. London slang.

**Sauce.**—WHAT IS SAUCE FOR THE GOOSE IS SAUCE FOR THE GANDER—like things demand like treatment. C.

Now, what's sauce for the goose is sauce for the gander: if you put a pressure on one class to make it train itself properly, you must put a pressure on others to the same end.—M. ARNOLD.

**Sauve.**—SAUVE QUI PEUT. This phrase is used when, in a time of danger, every one looks out for his own safety. P. French.

If Swift had not been committed to the statesmen of the losing side, what a fine satirical picture we might have had of that general *sauve qui peut* (scramble out of danger) amongst the Tory party.—THACKERAY.

**Savoir.**—SAVOIR VIVRE—knowledge of polite life. P. French.

Miss Nugent had always seen him in large companies, where he was admired for his *savoir vivre* and entertaining anecdotes.—MARIA EDGEWORTH.

**Savour.**—TO SAVOUR OF THE PAN—to betray its origin. F.

TO SAVOUR OF THE FRYING-PAN—to show signs of heresy. P.

Bishop Nix of Norwich used to call the persons whom he suspected of heretical opinions "men savouring of the frying-pan."—SOUTHEY.

**Say.**—TO SAY ONE'S SAY—to say all one has to say; to tell one's own story in one's own way. C.

Ladies and gentlemen, the workman has said his say, and I hope the company have been amused.—C. READE.

**Scarce.**—TO MAKE ONESELF SCARCE—to retire; to withdraw; to go off. F.

As soon as ever they understood the object of their feared and respected commandant, a general desire manifested itself to make themselves respectively and collectively scarce.—H. R. HAGGARD.

When a lady tells you decidedly she can't stop to talk to you, and when she appears up to her eyes in cleaning house or something of that sort, the next thing to do is to make yourself scarce.—GEORGE ELIOT.

**Scarlet.**—THE SCARLET WOMAN—the Church of Rome. P. A term borrowed from the Bible (Rev. xvii. 4).

The latter old lady (Rome) may be the Scarlet Woman, or the beast with ten horns, if you will.—J. R. LOWELL.

Opinion! it's what the believers in the Scarlet Woman call inveterate



contumacy; they used to burn people for it.—JAMES PAYN.

**SCARLET FEVER**—feminine preference for military men. F. The British military colour is red.

**Schoolmaster.**—THE SCHOOLMASTER IS ABROAD—good education is spreading everywhere. P. Often, but wrongly, used in the opposite sense—to imply that the schoolmaster is absent, and is much needed.

Let the soldier be abroad if he will, he can do nothing in this age. There is another personage—a personage less imposing in the eyes of some, perhaps insignificant. The schoolmaster is abroad, and I trust to him, armed with his primer, against the soldier in full military array.—LORD BROUGHAM.

**Scissors.**—SCISSORS AND PASTE—the implements of a newspaper sub-editor, who cuts out extracts from other journals for his own. C.

They saw in the applicant for the editorship merely an inferior, whose duty had probably lain in the scissors and paste department.—BESANT.

**Score.**—TO GO OFF AT SCORE—(a) to lose control of oneself; to speak in a rambling way. F.

The conversation soon becoming general, lest the black-eyed should go off at score and turn sarcastic, that young lady related to Jemima a summary of everything she knew concerning Mr. Dombey—his prospects, family, pursuits, and character.—DICKENS.

Reuben would answer, going off at score in his old way.—H. KINGSLEY.

—(b) to proceed without any hesitancy or break. C.

In every year of a boy's school-life he learned to read two or three little books, and he usually had these so well by heart that he could go off at score if you started him on any given page.—*Nineteenth Century*, July 1888.

**Scot.**—SCOT FREE—quite uninjured. P.

I could not name a single woman of my acquaintance of whom I have not heard some story or other. Even dear, good, old Hester doesn't

come off scot free.—FLORENCE MARRYAT.

**SCOT AND LOT**—payment exacted by the parish. P.

The right of voting at Westminster was in the householders paying scot and lot.—MACAULAY.

**Scotch.**—SCOTCH FIDDLE—the itch. S.

**A SCOTCH MARRIAGE**—an irregular marriage. P. The Scotch marriage law required very few formalities. The village of Gretna Green, on the Border, was famous for such marriages.

A good many years ago, when I was very young, and a most consummate fool, I got myself entrapped into a Scotch marriage.—MISS BRADDON.

**A SCOTCH MIST**—a drizzling rain. C.

"Drip, drip, drip!" cried Celia, pettishly; "one of those odious Scotch mists, that is as likely to last for a week as for an hour.—MISS BRADDON.

**OUT OF ALL SCOTCH**—excessively. F.

**I DID NOT SCOTCH MY MIND**—I spoke plainly. F.

**Scotland.**—SCOTLAND YARD—the London police headquarters. C.

He'll bleed you to your last sixpence, and, as likely as not, when you're cleaned out he'll write to Scotland Yard.—D. CHRISTIE MURRAY.

Who set Scotland Yard on my heels? Who put you up to the fact that I am the man who called himself Chicot?—MISS BRADDON.

**Scrape.**—TO SCRAPE ACQUAINTANCE WITH ANY ONE—to insinuate oneself into terms of familiarity; to make friends in a chance way. C.

**Scratch.**—TO BRING ONE TO THE SCRATCH—to cause one to come to a decision. C. *The scratch* is the line in a prize-ring up to which the boxers are led.

I'm the fellow to bring old Bryce up to the scratch.—GEORGE ELIOT.

**TO COME TO THE SCRATCH**—to declare oneself; to come to a

decision; to act decisively. C.

Indeed, had it not been for a little incident about to be detailed, it is doubtful if Mr. Bellamy would have ever come to the scratch at all.—H. R. HAGGARD.

Finally, to my patron's great content, I consented to come up to the scratch, and Monday night I had the hardihood to present myself in the music-room of the Adelphi.—C. READE.

**A SCRATCH RUNNER**—one who, in a handicap race, starts from the line, or starting-post, and gets no advantage.

**OLD SCRATCH**—the devil. F.

"Sam," says she, "what on earth ails you, to make you act so like Old Scratch in your sleep?"—HALIBURTON.

I'd as soon trust my affairs to Old Scratch as to him.—MRS. H. WOOD.

**A SCRATCH TEAM OR PACK**—a number of individuals brought together accidentally or hastily. P.

It seems now to be generally understood that Constantinople itself is not to be defended by this country, unless Hungarian feeling should make Austria fight, and unless a scratch pack of other allies can also be obtained.—*Fortnightly Review*, 1887.

**Screw.**—**A SCREW LOOSE**—something wrong; a disturbing element. C. Said when two friends have a difference, or when something wrong or unpleasant happens in one's affairs.

"Jefferson forgot to insert one little word," said I; "he should have said 'all white men.'"

"Well," said he, "I must admit there is a screw loose somewhere."—HALIBURTON.

Our landlady 'turned pale;—no doubt she thought there was a screw loose in my intellect.—O. W. HOLMES.

**AN OLD SCREW**—a miserly fellow. F.

This gentleman and the guard knew Sir Pitt very well, and laughed at him a great deal. They both agreed in calling him an old screw, which means a very stingy, avaricious person.—THACKERAY.

**TO DRAW ONE'S SCREW**—to draw one's salary. S.

He's a reporter on the *News*, and draws a handsome screw.—BESANT.

**TO SCREW ONE'S COURAGE TO THE STICKING-PLACE**—to resolve to act decisively; to summon up boldness to strike. P. A quotation from Shakespeare (*Macbeth*, act i. scene vii. line 60): "But screw your courage to the sticking-place, and we'll not fail."

He either did not fear him, or had screwed his courage to the sticking-place.—JAMES PAYN.

**TO PUT ON THE SCREW**—to limit one's credit; to be less bold and venturesome in business undertakings. C.

**TO PUT UNDER THE SCREW**—to coerce or compel. C.

**TO PUT THE SCREW ON**—to bring pressure to bear on; to apply force to. C.

He knew where he could put the screw on George.—THACKERAY.

**REGULARLY SCREWED**—drunk. S.

**Sea.**—**AT SEA**—in a state of perplexity; unable to give any explanation or solution. P.

It was disgusting that these two young people—for his niece looked as much at sea (perplexed) as his son—should be so wrapped up in one another and their commonplace affairs, as to have forgotten "Vortigern and Rowena" already.—JAMES PAYN.

I could not have been more at sea had I seen a Chinese lady from Peking.—MRS. H. WOOD.

**HALF SEAS OVER**—the worse for liquor. S.

**TO GET ONE'S SEA-LEGS ON**—to be able to walk steadily on shipboard. F.

Give him a little time to get the use of his wits in emergencies, and to know the little arts that do so much for a patient's comfort—just as you give a young sailor time to get his sea-legs on and teach his stomach to behave itself—and he will do well enough.—O. W. HOLMES.

**BEYOND SEAS**—on the other side of the ocean. P.

The husband or lover may have been out of the way—beyond seas,

perhaps—a sailor, very likely.—MISS BRADDON.

**SEA-HORSES**—the white breakers on the sea-coast.

Alice's eyes are fixed on the white sea-horses.—AUSTEN PEMBER.

**THE SON OF A SEA-COOK**—a contemptuous term in use among seamen. S.

If he got any more cheek from him, or any other post and rail son of a sea-cook.—H. KINGSLEY.

**Sear.**—**THE SEAR AND YELLOW LEAF**—old age. P.

My way of life

Is fallen into the sear, the yellow leaf.—SHAKESPEARE.

The baby in whose honour they had all met is a matron in the sear and yellow leaf.—THOMAS HARDY.

**Season.**—**IN SEASON AND OUT OF SEASON**—at suitable times and at unsuitable times. P.

He made many enemies by these things, uttered in season and out of season.—*Macmillan's Magazine*, 1887.

**Second.**—**TO COME OFF SECOND BEST**—to be defeated. C.

The Koh-i-noor, as we named the gentleman with the diamond, left us, however, soon after that "little mill," as the young fellow John called it, where he came off second best.—O. W. HOLMES.

**See.**—**TO SEE DOUBLE**—to be drunk. C.

**TO HAVE SEEN BETTER DAYS**—to have been in a higher social position; to have been in a better condition. P. Used both of persons and things.

He's an Englishman, and, I guess, has seen better days.—HALIBURTON.

**TO SEE TO ANYTHING**—to attend to it; to take care of it. P.

He's above thinking of farming tools; he sees to the bran-new gig.—HALIBURTON.

She (Lady Palmerston) saw to everything.—*Public Opinion*, 1886.

**TO SEE OFF**—to accompany to the place of departure; to witness the departure of. P.

Before he could say any more, in came Bessie herself, saying that the driver was waiting, and they went out to see her sister off.—H. R. HAGGARD.

**TO SEE WELL AND GOOD**—to think fit; to be willing; to consent. C.

An' if your reverence sees well and good, I'll send my boy to tell 'em as soon as I get home.—GEORGE ELIOT.

**TO SEE A PERSON AT YORK FIRST**—an expression of extreme unwillingness, used where one is unwilling to do a service or grant a favour. F.

If a girl like Miss Jennyng had done it—though, as a matter of fact, she would have seen him at York first (was most unwilling to do such a thing)—it would have been civil, and that's all.—JAMES PAYN.

**Seed.**—**TO RUN TO SEED**—(a) to grow rank; to become weak by excess of growth. P.

I am inclined to think that there is such a thing as architecture run to seed.—*Nineteenth Century*, 1886.

There is no use denying the fact that in the popular imagination the Byzantine Empire appears as a political monstrosity . . . a world, in short, which consisted in civilization run to seed.—*Scottish Review*, 1886.

Painters have been in the Bank House, which has been running to seed and calling in the most crying manner to be done up.—SARAH TYTLER.

Mr. Monks is aware that I am not a young man, my dear, and also that I am a little run to seed.—DICKENS.

—(b) to become seedy, or worn out.

**Seek.**—**TO SEEK**—lacking; deficient. P.

The Germans in Greek Are sadly to seek.—PORSON.

He did very well understand that the adhesion of two such pretty and well-dressed girls to the cause, which is at present sadly to seek in the matter of young ladies, would greatly stimulate waverers and bring enthusiasm into the ranks.—BESANT.

**Sell.**—**TO SELL ANOTHER MAN**—to deceive him. S.

Did I ever tell you how the young vagabond sold me last half?—T. HUGHES.

**TO SELL A MAN UP**—to force him to become a bankrupt; to compel him to have his property brought to auction. P.

Then he would send in his bills, sue her, sell her up, and drive her

out of the place stripped to the last farthing.—**BESANT.**

**TO SELL OUT**—(a) to leave the army. P. This phrase was used when commissions in the army were bought and sold, a system abolished by Mr. Gladstone's government in 1869.

It was in this period that he quitted the Guards, and sold out of the army.—**THACKERAY.**

—(b) to get rid of investments; to take ready money in place of investments. P.

Still a great loss would be incurred by selling out of them at a period of depression.—**C. READE.**

**TO SELL OFF**—to part with the whole of anything. P.

George heard of a farmer who was selling off his sheep about fifty miles off near the coast.—**C. READE.**

**Send.**—**TO SEND TO COVENTRY**—to exclude from companionship. F. "Sent to Coventry" signifies in disgrace or disfavour with one's associates. Most used by schoolboys, who inflict the punishment frequently on their fellows. See **BOYCOTT.**

In fact that solemn assembly, a levy of the school, had been held, at which the captain of the school had got up, and given out that any boy, in whatever form, who should thenceforth appeal to a master, without having first gone to some prepositor and laid the case before him, should be thrashed publicly and sent to Coventry.—**T. HUGHES.**

**TO SEND ONE ABOUT ONE'S BUSINESS**—to dismiss peremptorily. P.

Upon this I was, naturally, mollified, and sent him about his business, hoping to have seen the last of him at Highmore.—**C. READE.**

**Seniores.**—**SENIORES PRIORES**—elders first; let the older people take precedence. C. Latin.

We say at school, *Seniores priores* (let favour go by seniority).—**C. READE.**

**Sere.**—See **SEAR.**

**Serve.**—**TO SERVE A PERSON OUT**—to retaliate upon him

for real or fancied wrongs; to wreak revenge on him. C.

"Little brute," cried Hawes viciously; "I'll work him; I'll serve him out."—**C. READE.**

**TO SERVE A MAN RIGHT**—to be a right treatment for him; to punish him deservedly. C.

He knocked him clean off his legs on to the deck, where he lay stunned and bleeding. "Serve him right," cried Charlie from the hatchway.—**G. J. WHYTE-MELVILLE.**

**TO SERVE ONE'S TURN**—to be useful on occasion; to assist or prove serviceable when needed. P.

His connection with the press serves our turn, Harry, doesn't it?—**EDMUND YATES.**

**TO SERVE ONE A BAD TURN**—to do him an injury. C.

You mean well, I have no doubt; but you never in your life served me a worse turn than when you prevented me from hitting that man.—**W. E. NORRIS.**

**Set.**—**A SET DOWN**—a chance ride in a passing vehicle. F.

Part of the journey I performed on foot; but whenever I could I got a set down, because I was impatient to get near the Land's End.—**MARIA EDGEWORTH.**

**TO SET ABOUT**—to commence; to made preparations for. P.

They gave him hints that he might set about doing something to provide himself with a living.—**WILLIAM BLACK.**

**TO SET ONE'S CAP AT**—(of a woman) to try to captivate; to try to obtain as a husband. P.

"You won't like everything from India now, Miss Sharp," said the old gentleman; but when the ladies had retired after dinner, the wily old fellow said to his son, "Have a care, Joe; that girl is setting her cap at you."—**THACKERAY.**

**TO SET ONE'S FACE AGAINST**—to oppose resolutely. P.

Nor was it in the least on æsthetic grounds that he had set his face against the whole scheme.—*Good Words*, 1887.

**TO SET THE TEETH ON EDGE**—to irritate; to grate upon the feelings. P.

His nails also were flat and shapeless, and he used to be continually

gnawing them till he had succeeded in getting them down to the quick, and they were a sight to set a Christian's teeth on edge.—S. WARREN.

**TO SET ONE'S FACE LIKE A FLINT**—to be resolute and determined. P.

They were a couple of lion-like men; they had set their faces like a flint.—BUNYAN.

**TO SET AGAINST OR OVER AGAINST**—to place on the opposite side from, so as to counterbalance or make even. P.

There were cows to be paid for, with the smith and farrier's bill, to be set against the rent of the demesne.—MARIA EDGEWORTH.

In fact, one vice is to be set over against another, and thus something like a balance is obtained.—R. H. DANA.

**TO SET ON FOOT**—to start; to begin. P.

He did not stop to set on foot an inquiry into his train of thought or state of feeling.—DICKENS.

**TO SET THE THAMES (OR A RIVER) ON FIRE**—to be conspicuously able; to be a man of light and leading. P.

From nearer home we have the well-known expression, "He will never set the Thames on fire." It is thus explained. Our ancestors used a wooden mill, or quern, which sometimes took fire when worked with great rapidity. This mill was called the *thammis*, and when in the hands of an idle miller the chances of its becoming ignited were considerably minimized.—*All the Year Round*, 1887.

I hardly expect him to set the Thames on fire; but I hope his mother will never have reason to be ashamed of him.—W. E. NORRIS.

These lead lives colourless, so far as the nation's advancement is concerned. They set no stream on fire, and count their duty to the state satisfied when they have paid their taxes.

**WELL SET UP**—well built; having a powerful frame. C.

He was well set up; a big, handsome fellow, with brown hair straight and short, a smooth cheek, and a full moustache.—BESANT.

**TO SET OFF**—(a) to start. P.

He set off for Bedford early that morning.—C. READE.

Vivian set off the next day for Sir Badmore Scrope's.—BEACONSFIELD.

—(b) to embellish; to show to advantage. P.

That is a becoming glass, Gwen-dolen; or is it the black and gold colour that sets you off?—GEORGE ELIOT.

Miss Crawley had a good taste. She liked natural manners—a little timidity only set them off.—THACKERAY.

**A SET-OFF**—what counter-balances. P.

As a little set-off against the pig-master's bills, I make heavy entries against the good squire.—BLACKMORE.

Others talked of the shop as *infra dig.*; the set-off against which was the education and beauty of the bride.—CAPTAIN MARRYAT.

**TO SET IN**—to become settled in a particular state. P.

The afternoon set in dull, and toward evening the sea freshened sufficiently to send most of the passengers below.—H. R. HAGGARD.

**TO SET SAIL**—to start on a voyage. P.

Henry had taken the child she brought him in his arms, and set sail in a vessel bound for Africa.—MRS. INCHBALD.

My friend the captain never inquired after me, but set sail with as much indifference as if I had been on board.—GOLDSMITH.

**TO SET UP**—to restore; to re-establish. P.

So he tried everything he could think of to get set up (strong again).—T. HUGHES.

"It says, by the way, that the Duke of Dunderhead is certainly making up to Mrs. Thumps, the rich Nightman's widow; a precious good hit that, isn't it? You know the duke's as poor as a rat!"

"Oh, that's no news. It will quite set him up (restore him to wealth), and no mistake."—S. WARREN.

**TO SET UP FOR**—to pretend to be. P.

Henry White swore he would take rooms at the Tremont House and set up for a gentleman.—R. H. DANA, JUN.

The youth, before setting up for a gentleman, had been an attorney's apprentice.—W. IRVING.

**TO SET STORE BY.** See STORE.

**TO SET LITTLE BY**—to value slightly; to despise. P.

His prince, the lord of that country, will shortly come into these parts

and will know the reason, if they have any, why his neighbours set so little by him.—BUNYAN.

A SET-TO—a fight. F.

AT A DEAD SET—in a state of stagnation; at a standstill. P.

TO MAKE A DEAD SET AT—to single out as the object of one's attentions. C.

The old lady made a dead set at the parson.

**Settle.**—TO SETTLE A MAN'S HASH—to kill him. S.

He received some terrible kicks on the back and legs. "Give it him on the head!"—"Kick his life out!"—"Settle his hash!"—C. READE.

I take no blame for settling his hash.—R. L. STEVENSON.

TO SETTLE DOWN—to adopt a regular mode of life; to engage in one's life-work; to cease to wander about. P.

"Surely," thought Angela, "he is settling down; he will soon find work."—BESANT.

**Seven.**—THE SEVEN DEADLY SINS—pride, envy, wrath, sloth, covetousness, gluttony, and lust. P.

Sure, it is no sin;  
Or of the deadly sins it is the least.  
SHAKESPEARE.

Vulgarity is an eighth deadly sin, added to the list in these later days.  
—J. R. LOWELL.

SEVEN-LEAGUE BOOTS—boots which carried their wearer at an extraordinarily rapid rate. P. An expression borrowed from a well-known fairy tale.

Mr. Carlyle would be much better if he didn't take health by the throat (as it were), bathing as if he were a little boy in the Serpentine, walking as if he had seven-league boots.—JANE CARLYLE.

THE SEVEN SLEEPERS—seven Christian youths who fled from persecution in the third century, and fell asleep in a cave. They did not awake until their discovery more than two hundred years later. The story occurs in various forms.

A roasted ox and a lethargy like that of the seven sleepers would

scarce restore you to the use of your refreshed and waking senses.—SCOTT.

A SEVEN DAYS' WONDER—something which absorbs public interest for a short time and then is forgotten. C, See NINE.

The seven days' wonder about the boy had almost died away.—HUGH CONWAY.

**Sewn.**—SEWN UP—intoxicated. S.

He took care to tell you that some of the party were pretty considerably "sewn up" too.—THACKERAY.

**Shade.**—TO FALL INTO THE SHADE—to cease to attract attention. P.

But, finally, the original Semite fell more and more into the shade. The Aryan came to the front.—H. R. HAGGARD.

**Shake.**—TO SHAKE A LEG—(a) to dance. F.

I explain that the stage is ready for them, if they like to act; or the concert-room, if they will sing; or the dancing-room, should they wish to shake a leg.—BESANT.

—(b) to move about. F.

He was so bad that father never let him come into the house, where, he said, honesty alone should shake a leg.—BESANT.

TO SHAKE ONE'S HEAD—to indicate disapproval, doubt, or dissent. P.

When he read the note from the two ladies, he shook his head, and observed that an affair of this sort demanded the utmost circumspection.—GOLDSMITH.

NO GREAT SHAKES—of little value or account. S.

Oatmeal is no great shakes at best. It ain't even so good for a horse as real yellow Indian corn.—HALIBURTON.

TO SHAKE BY THE HAND OR SHAKE HANDS—to salute by grasping the hand. P.

But she smiles as she shakes her by the hand.—FLORENCE MARRYAT.

He said, "I wish you to abstain from writing to Sir Charles, and him to visit you only once more before his marriage, just to shake hands and part, with mutual friendship and good wishes.—C. READE.

**TO SHAKE THE ELBOW**—to gamble with dice.

**TO SHAKE THE DUST OFF ONE'S FEET**—(a) an act showing one's displeasure with any place, and a determination never to return thither. P.

He (Beaust) had been regarded by the Austrians as the author of their misfortunes, and wrote from their capital to a friend in Saxony: "Tomorrow I leave Vienna. I will shake the dust off my feet. I will not return there in a hurry."—*Quarterly Review*, 1887.

Soon after the interview just recorded, he left Barchester, shaking the dust off his feet as he entered the railway-carriage.—A. TROLLOPE.

—(b) to cease travelling. C.

At length the pilgrim shook the dust off his feet at Heidelberg.—BEACONSFIELD.

**TO SHAKE IN ONE'S SHOES**—to be in a state of apprehension or fright. C.

The children's copybooks, etc., were laid out for inspection, while the embryo scholars manifestly shook in their shoes before the verdict to be pronounced on their halting performance.—SARAH TYTLER.

**Sharp.** — SHARP PRACTICE — grasping behaviour; conduct which is defensible on legal grounds, but is yet considered ungenerous. P.

"I call this," said Tommy, in a great rage, "confounded sharp practice."—BESANT.

**Sheep.** — TO CAST OR MAKE SHEEP'S EYES—to look at with amorous eyes. C.

The horrid old colonel, with a head as bald as a cannon ball, was making sheep's eyes at a half-caste girl there.—THACKERAY.

**BLACK SHEEP**—bad characters. C.

"We are as liable to have black sheep here as elsewhere," the archdeacon replied.—A. TROLLOPE.

**Sheet.**—THREE SHEETS IN THE WIND—half-intoxicated. F.

Captain Cuttle, looking, candle in hand, at Bunsby more attentively, believed that he was three sheets in the wind, or, in plain words, drunk.—DICKENS.

**Shelf.** — LAID OR PUT ON THE SHELF—no longer engaged in active work; set aside to make room for more active workers. P.

What is a man to do when he's put on the shelf and has no home?—*Good Words*, 1887.

**Shell.**—TO SHELL OUT—to pay out money. S.

We can always make the old villain shell out, as he ought.—MRS. E. LYNN LINTON.

**Shield.**—THE OTHER SIDE OF THE SHIELD—the other side of any question. P. The story is told of two knights who, meeting at a post from which a shield was suspended, fell to quarrelling about the material of which the shield was composed. The one held it to be gold, the other silver. From words they came to blows. After a bitter struggle they discovered that both were right, since the one side was gold, and the other side silver.

**Shift.** — TO MAKE SHIFT—to contrive with difficulty. P.

He had erected a mill in miniature for the diversion of Edward's infant grandson, and made shift in its construction to introduce a pliant bit of wood that answered with its fairy clack to the murmuring of the rill that turned it.—H. MACKENZIE.

By my other labours I make shift to eat and drink and have good clothes.—GOLDSMITH.

**Shilling.** — TO TAKE THE QUEEN'S SHILLING OR GET THE SHILLING—to become a soldier. P. Soldiers on enlisting received a shilling from the recruiting sergeant as a sign of the bargain having been concluded.

It was then that, not caring what became of me, I took the Queen's shilling, and became a soldier.—B. L. FARJEON.

"I am ready enough to become a recruit," said Allen.

"But you can't find the man with the ribbons and the shilling (the recruiting-sergeant). Patience! The recruiting-sergeant is always about. You will get that shilling."—BESANT.

**Shine.**—TO TAKE THE SHINE OUT OF—to surpass; to outshine; to outvie. F. Also, but less correctly, OFF OF.

You will become a rival potentate to my governor. You will take the shine out of him directly.—C. READE.

He is the first man of the age; and it's generally allowed our doctors take the shine off of all the world.—HALIBURTON.

**Ship.**—WHEN ONE'S SHIP COMES IN or HOME—when one's fortune is made. F.

Yesterday afternoon I brought my long business to a head: the ship has come home; one more dead lift, and I shall cease to fetch and carry for the Princess Ratafia.—R. L. STEVENSON.

The wealthy relative, of whom he borrowed for Douglas's sake, proposed to supply him with an income of a hundred pounds per annum until the major's next expected ship should come in.—D. CHRISTIE MURRAY.

SHIP-SHAPE—neatly arranged. F.

THE SHIP OF THE DESERT—the camel. P.

**Shoe.**—TO SHOE A GOOSE or A GOSLING—to engage in a foolish or fruitless undertaking. F.

"The smith that will meddle with all things may go shoe the goslings," is an old proverb.—MARIA EDGEWORTH.

TO DIE IN ONE'S SHOES—to die on the scaffold. F.

And there is Mr. Fuse, and Lieutenant Tregooze,

And there is Sir Carnaby Jenks of the Blues,

All come to see a man die in his shoes.—BARHAM.

TO STAND IN ANOTHER'S SHOES—to occupy the position held by another. C.

Don't think, if you value your peace of mind, to stand in my shoes when they are vacant.—THACKERAY.

TO TREAD THE SHOES STRAIGHT—to be upright in one's conduct. F.

TO THROW AN OLD SHOE AFTER ONE. This is done at weddings to wish good luck to the person. An old shoe means "long life."

TO SHAKE IN ONE'S SHOES—to be in a state of nervous terror. C. [When Mrs. Proudie began to talk of the souls of the people he always shook in his shoes.—A. TROLLOPE.

TO BE IN ANOTHER PERSON'S SHOES—to be in the same position as another. C.

"Oh, would I be in Arthur's shoes after fourth lesson?" said the little boys to one another.—T. HUGHES.

TO STEP INTO ANOTHER PERSON'S SHOES—to take the position previously occupied by another. C.

"That will do, sir," he thundered; "that will do. It is very evident now what would happen if you stepped into my shoes after my death."—*Good Words*, 1887.

TO WAIT FOR ANOTHER'S SHOES—to look forward with expectation to his death. C.

The old cock means to crow yet over some that are waiting for his shoes.—SCOTT.

Cornelis, the eldest, who had made calculations of his own, and stuck to the hearth, waiting for dead men's shoes.—C. READE.

QUITE A DIFFERENT PAIR OF SHOES—an altogether different case. F. Probably a corruption of the French *tout autre chose*, "an altogether different thing."

Promise and performance are a very different pair of shoes.—BLACKMORE.

WHERE THE SHOE PINCHES—where the difficulty or cause of discomfort lies. C.

"He discharged me from visiting the premises."

"That was not very polite."

"And threatened to horsewhip me the next time I came there."

"Oh, that is where the shoe pinches" (what irritates you).—C. READE.

"I do not believe it; and, anyhow, I will not have you flirting with her in my presence."

"Ah, that is where the shoe pinches."—FLORENCE MARRYAT.

**Shoot.**—TO SHOOT THE PIT—to cheat a landlord by leaving without paying the rent. S. Compare "moonlight fitting" and "shooting of moons," which see.



**SHOOTING OF MOONS.** See MOON.

**Shop.**—To TALK SHOP—to speak exclusively of one's own business or professional affairs.

F.

"When he had a few clergymen round him, how he loved to make them happy!"

"Never talked shop to them, did he?" said the archdeacon.—A. TROLLOPE.

**Short.**—SHORT COMMONS—want of sufficient supplies; scanty rations. C.

He deserves to be soundly rated and kept upon short commons for backing bills.—*Good Words*, 1887.

In the midst of short commons, anxiety, and hard work.—H. KINGSLEY.

**A SHORT CUT**—a quick path; a path which saves distance; a method which saves time. P.

"See yonder, how our young people are enjoying themselves!" and he pointed with his whip to where Ella and Anastasia, accompanied by Vernon and Felspar, could be seen approaching them by a short cut.—JAMES PAYN.

Catechisms of history, manuals of arithmetic, short cuts to a smattering of science, and guides to universal knowledge.—*Edinburgh Review*, 1887.

**SHORT SHRIFT**—little time to repent; but a small interval before the infliction of punishment. P. *Shrift* was the priest's absolution.

The neighbours would form a posse in a twinkling, and chase the thief night and day till they secured him; and then short shrift for the poor wretch.—*Macmillan's Magazine*, 1887.

**THE SHORT AND THE LONG OF IT**—the whole matter stated briefly; the sum and substance of the matter. P.

The short and the long of it was, I couldn't tell what to make of her.—MARIA EDGEWORTH.

And the short and the long of the matter was, that while we could get several who were willing enough to ride to Dr. Livesey's, which lay in another direction, not one would help us to defend the inn.—R. L. STEVENSON.

**Shot.**—SHOT IN THE LOCKER—funds in hand. F.

"As long as there's shot in the locker, she shall want for nothing,"

said the generous fellow.—THACKERAY.

**Shoulder.**—To TURN, SHOW, OR GIVE THE COLD SHOULDER—to treat coolly; to repulse. P.

Since I discarded him for Nave, he has turned the cold shoulder upon me.—MRS. HENRY WOOD.

I'm afraid people are rather inclined to show them the cold shoulder.—*Good Words*, 1887.

Some time ago you had a friend whose companionship I thought was doing you no good, and I gave him the cold shoulder.—JAMES PAYN.

**TO HAVE AN OLD HEAD ON YOUR SHOULDERS**—to be wise beyond one's years. C.

You appear to have an old head upon very young shoulders.—CAPTAIN MARRYAT.

**TO RUB SHOULDERS**—to come into close contact. C.

Here was a dreary outlook for persons who knew democracy, not by rubbing shoulders with it lifelong, but merely from books.—J. R. LOWELL.

**WITH ONE'S SHOULDER TO THE COLLAR**—hard at work. C.

Have I not always had my shoulder to the collar?—A. TROLLOPE.

**TO PUT ONE'S SHOULDER TO THE WHEEL**—to commence working in earnest. C.

"Still, you have only to put your shoulder to the wheel," insisted the secretary. "Time and patience conquer everything."—JAMES PAYN.

It was only because he had never yet put his shoulder to the wheel.—MISS BRADDON.

**Show.**—To SHOW THE DOOR—to dismiss without ceremony. P.

The upshot of the matter for that while was, that she showed both of them the door.—R. L. STEVENSON.

**TO SHOW OFF**—to make a vain display; to display for the purpose of exciting admiration. P.

For this year the Wellesburn return match and the Marylebone match are played at Rugby, to the great delight of the town and neighbourhood, and the sorrow of those aspiring young cricketers who have been reckoning for the last three months on showing off at Lord's ground.—T. HUGHES.

"You should have seen her dress for court, Emmy," Osborne cried,

laughing. "She came to my sisters to show it off."—THACKERAY.

**TO SHOW IN**—to conduct into a house. P.

While suffering me to wait long, my old friend embraced me with the most cordial welcome, showed me in, and assured me that he considered himself peculiarly fortunate in having under his roof the man he most loved on earth.—GOLDSMITH.

**TO SHOW TO A ROOM**—to conduct thither. P.

She was so fatigued with the journey, she wished to be shown to her room at once.—FLORENCE MARRYAT.

**TO SHOW ONE'S TEETH**—to display signs of anger. C.

**TO SHOW ONE'S HAND**—to reveal one's plan of action. P.

Mr. Heyton shows his hand.—JAMES PAYN. (Chapter heading.)

From time to time a man must show his hand, but save for one supreme exigency a woman need never show hers.—W. D. HOWELLS.

**TO SHOW A PERSON UP**—to reveal to the world a person's real character; to disclose a person's villainy or hypocrisy. P.

"You are a liar, Uncle Coetzee," was the cool answer. "English with the English, Boer with the Boer. You blow neither hot nor cold. Be careful lest we show you up."—H. R. HAGGARD.

**A SHOW OF HANDS**—a display of right hands in voting. P. A chairman, wishing for the decision of a question by a meeting, often calls for a show of hands.

**Shrub.**—**TO SHRUB ABOUT**—to get along tolerably well; to be in a fairly good state. F.

**Shut.**—**TO SHUT UP**—to be silent. F.

"True for you, old man," said Trevor, good-naturedly laughing. "Pitch that fellow Dick over the arm of the chair and make him shut up."—*Blackwood's Magazine*, 1886.

"You shut up, Johnny. If I pay Reed out of my own pocket, it's nothing to anybody."—MRS. H. WOOD.

**TO SHUT A PERSON UP**—to silence him. F.

Though we agree with Mr. Skelton in wishing that we had also Maillard's account of it, we cannot doubt that

the reformer (to use the colloquial expression) shut him up.—*Athenæum*, 1887.

**TO SHUT THE STABLE DOOR WHEN THE STEED IS STOLEN**—to take precautions when too late. P.

And then it all came out—the old story of shutting the stable-door on the stolen steed, and separation, when the mischief of constant companionship had been done.—*Mistletoe Bough*, 1887.

**TO SHUT UP SHOP**—to close business; to cease working. F.

About this time, in the beginning of 1824, the Jamaica Ginger Beer Company shut up shop—exploded, as Gus said, with a bang!—THACKERAY.

**Sick.**—**THE SICK MAN**—Turkey. P. A name given contemptuously, in view of its expected partition.

It was with Sir Hamilton Seymour, the English ambassador, that the Czar held the famous conversation on the subject of the Sick Man, and the partition of Turkey, when Egypt was to have been England's share.—*Public Opinion*, 1886.

**Side.**—**TO PUT ON SIDE**—to be arrogant and assuming in manner. F.

You will put on all the side you please when you are outside the office.—BESANT.

**Sight.**—**OUT OF SIGHT**—incomparably; beyond comparison. C.

She was walking back through the quiet streets of the old-fashioned market-town to the Bank House, with its peculiar importance and dignity, out of sight the best house in Newton.—SARAH TYTLER.

**A BILL AT SIGHT**—a bill which will be cashed when presented, and not after three or six months. P.

I'll pay you off that kiss with interest; I'll answer a bill at sight for it (pay at once). I will, you may depend.—HALIBURTON.

To have stored moral capital enough to meet the drafts of death at sight must be an unmatched tonic.—J. R. LOWELL.

**A SIGHT OF THINGS**—a great number of things. F.

Bought a sight of furniture—couldn't hardly get some of it upstairs.—O. W. HOLMES.

**A SIGHT FOR SORE EYES**—a pleasant object; something pleasant to see. F.

"I hope," said she, "my lady will come and see me when my lamb is with me; a sight of her would be good for sore eyes."—C. READE.

**Silent.**—**SILENT AS THE GRAVE**—wholly silent; saying nothing; making no noise. P.

"Livesey," said the squire, "I'll be as silent as the grave."—R. L. STEVENSON.

**Silk.**—**TO MAKE A SILK PURSE OUT OF A SOW'S EAR**—to make a handsome article out of coarse and inferior materials. C.

He flung the *Phänomenologie* to the other end of the room, exclaiming, "That smart young fellow is quite right! it is impossible to make a silk purse out of a sow's ear."—M. ARNOLD.

"Ay," said the warder, in passing; "you may lecture the bloke (fellow), but you will not make a silk purse out of a sow's ear."—C. READE.

**THE SILKEN TIE**—the soft and invisible bonds of love and affection. P.

True love's the gift which God has given

To man alone beneath the heaven. . .

It is the secret sympathy,  
The silver link, the silken tie,  
Which heart to heart, and mind to mind,

In body and in soul can bind.

SCOTT.

**TO TAKE SILK**—to be made a King's Counsel (K.C.) at the English bar, and be entitled to wear a silk robe.

Weston became a distinguished barrister and in due course took silk.

**Silver.**—**EVERY CLOUD HAS A SILVER LINING**—there is always some ray of hope in the darkest condition of affairs. P.

"I have a bad headache to-day," said Helen, by way of excuse for her tears. "It has been gloomy weather lately."

"Gloomy within and without," he assented, giving a meaning to her words that she had not meant to imply. "But in every cloud, you know, however dark it may be, there is a silver lining."—MRS. H. WOOD.

**A SILVER WEDDING**—the celebration of the twenty-fifth anniversary of a wedding. P.

The jubilee of her Majesty will be immediately followed by the year marking the heir apparent's silver wedding.—*Fortnightly Review*, 1887.

**BORN WITH A SILVER SPOON IN ONE'S MOUTH.** See SPOON.

**THE SILVER-FORK SCHOOL**—a name used by Thackeray for the school of novelists who describe only elegant life and fashionable society.

Up to the heights of fashion with the charming enchanters of the silver-fork school.—THACKERAY.

**Simon.**—**THE REAL SIMON PURE**—the real person; not a personator. P. Simon Pure is a character in Mrs. Centlivre's play, *A Bold Stroke for a Fortune*. He is personated by a Captain Feignwell, who is nearly successful in obtaining a wife and a fortune by his dissimulation; but the real Simon Pure, a Pennsylvanian Quaker, turns up in time and proves his identity.

And then Mr. Toogood had only written one short scrap of a letter in triumph: "Crawley is all right, and I think I've got the real Simon Pure by the heels."—A. TROLLOPE.

**Simples.**—**CUTTING FOR THE SIMPLES**—an operation to be performed for the benefit of fools. C.

In the Lords and Commons (what evils might be averted) by clearing away bile, evacuating ill humours, and occasionally by cutting for the simples.—SOUTHEY.

**Sine.**—**SINE DIE**—without fixing any future date; indefinitely. P. Latin.

Our old friend was even now balancing on the brink of that eventful plunge (a proposal of marriage), which, if not made before the grand climacteric, it is generally thought advisable to postpone *sine die*.—G. J. WHYTE-MELVILLE.

**A SINE QUÂ NON**—an essential; what is absolutely requisite. P. Latin.

"Besides, sir," he added, turning to the warder with an assumed air

of deference, "I believe it is a *sine qua non*—I mean it is indispensable—that for some time I must report myself to the police once a month."  
—HUGH CONWAY.

**Sinews.**—THE SINEWS OF WAR—money; funds. P.

Widow Maxey had only become reconciled to her abdication, because, as was well known, she had remained in possession of the sinews of war—that is, the actual proprietorship of the horse and cart, in addition to her savings.—SARAH TYTLER.

**Sink.**—LEAVE HIM TO SINK OR SWIM—do not aid him, but let him fail or succeed by his own efforts. P.

With or without reason, Miss Huntley is of opinion that I defrauded you of your rights by taking what my father's will gave me, and that I afterwards turned you out into the world to sink or swim, as the case may be.—W. E. NORRIS.

Her husband told her that she must sink or swim with him.—EDMUND YATES.

**Sister.**—SISTER ANNE—the sister of Bluebeard's wife (in the nursery tale). She kept watch from a tower to see if the expected aid would arrive.

"Sister Anne is on the watch-tower," said he to Amelia; "but there's nobody coming."—THACKERAY.

He was prospecting down the road, like another Sister Anne.—JAMES PAYN.

**Sit.**—TO SIT DOWN WITH—to have to be contented with; to accept something whether we like it or not. P.

Mr. Simpkins got the ten thousand pound prize in the lottery, and we sat down with (had to rest content with) a blank.—GOLDSMITH.

**To SIT BODKIN**—to be squeezed between two people. C.

There is barely room between Jos and Miss Sharp, who are on the front seat, Mr. Osborne sitting bodkin opposite, between Captain Dobbin and Amelia.—THACKERAY.

**To SIT UP FOR ANY ONE**—to await a person's return after the usual bedtime. P.

Her own maid should sit up for her.—GEORGE ELIOT.

**To SIT UPON A PERSON**—to snub him. F.

He asked, outside, with shame, how it was that he allowed himself thus to be sat upon and ordered out of the house by a mere girl.—BESANT.

My lady felt rebuked, and, as she afterwards expressed it, sat upon.—MRS. E. LYNN LINTON.

**To SIT ON THORNS**—to be in a state of discomfort or agony. P.

He was sitting on thorns, all the time, afraid lest she should refer to the late event.

**To SIT OUT ANYTHING**—to refrain from taking part in it. C.

Frank danced beautifully, but somehow we had given up dancing together lately, and used to sit out our dances together.—*The Mistletoe Bough*, 1885.

**To SIT OUT**—to stay longer in one's seat than another can.

P. Often used in accounts of drinking parties.

On coming into the estate he gave the finest entertainment ever was heard of in the country; not a man could stand after supper but Sir Patrick himself, who could sit out the best man in Ireland.—MARIA EDGEWORTH.

**To SIT ON THE RAIL OR FENCE**—to refuse to support any party; to reserve one's decision as a voter. C. An American phrase.

In the American political slang, he (Henry IV.) was always sitting on the rail between Catholics and Huguenots.—*The Times*.

**To SIT EGGS**—to remain too long as a guest. F.

**To SIT UNDER**—to attend the services of. C.

On a Sunday the household marched away in separate couples or rousps to at least half a dozen of religious edifices, each to sit under his or her favourite minister.—THACKERAY.

**To SIT UNDER A CLERGYMAN**—to attend his church.

She, after a time, sat under him, as the phrase is, regularly thrice a week.—THACKERAY.

**Six.**—SIX OF OR TO ONE, AND HALF A DOZEN OF OR TO THE

**OTHER**—essentially the same ; differing in nothing. C.

There's been a good deal of fun made of rabbinical fables ; but, in point of fables, my opinion is, that all over the world it's six of one and half a dozen of the other.—GEORGE ELIOT.

And so it's six to one and half a dozen to the other—G. J. WHYTE-MELVILLE.

Also in the shorter form—SIX AND HALF A DOZEN. C.

"What do they say about his chance?"

"Six and half a dozen, sir."—H. KINGSLEY.

**SIX AND EIGHTPENCE**—the usual fee charged by a lawyer for a consultation.

Always remember, Mr. Robarts, that when you go into an attorney's office door you will have to pay for it first or last. In here, you see, the dingy old mahogany, bare as it is, makes you safe. Or else it's the salt-cellar, which will not allow itself to be polluted by six-and-eightpenny considerations.—A. TROLLOPE.

*Exp.*—By "mahogany" is meant the attorney's dining-table. Mr. Robarts was to be looked on as a guest. The salt-cellar is another mark of hospitality. As long as Mr. Robarts was in the lawyer's private residence no fee would be charged.

I have the right given me by a genuine interest in his affairs—the interest of a friend rather than a lawyer. You don't suppose it's for the sake of the six-and-eightpence.—MISS BRADDON.

**AT SIXES AND SEVENS**—in disorder ; ill-arranged. C.

All goes to sixes and sevens—a universal saturnalia seems to be proclaimed in my peaceful and orderly family.—SCOTT.

Its vicinity (the presence of soldiers in a town), in our own experience, has invariably over-roasted our mutton, multiplied our cobwebs, and placed our female establishment generally at sixes and sevens.—G. J. WHYTE-MELVILLE.

**Sixty.**—LIKE SIXTY. See STATICE.

**Skeleton.**—THE SKELETON IN THE HOUSE OR CUPBOARD—the secret cause of grief or shame in a household. P.

After that first and last visit, his father's name was never mentioned

in Pitt's polite and genteel establishment. It was the skeleton in the house, and all the family walked by it in terror and silence.—THACKERAY.

I find that the skeleton in my domestic closet is becoming a pretty big one.—DICKENS (*Letters*).

**Skin.**—TO SKIN A FLEA FOR ITS HIDE—to be excessively mean and avaricious. F.

"Generous!" I exclaimed ; "why, he's the meanest little hunks that ever skinned a flea for the hide and fat."—G. A. SALA.

**TO SKIN A FLINT**—to be excessively grasping. C. Hence the term SKINFLINT for a miser.

Just as the toper squeezes the empty bottle and the miser skins the flint.—BESANT.

**TO ESCAPE BY THE SKIN OF ONE'S TEETH**—to escape very narrowly ; to come within an ace of falling a victim. P.

It is true that ten years before this he had, after an almost heroic resistance, yielded to accept office in the Palmerston Ministry, and escaped only by the skin of his teeth.—*Leisure Hour*, 1887.

The pit-brow women, to the number of something like five thousand, were last summer only saved by the skin of their teeth from having their daily bread taken from them by a Liberal government.—*Contemporary Review*, 1886.

**TO SAVE ONE'S SKIN**—to get off without bodily hurt. C.

We meet with many of these dangerous civilities, wherein it is hard for a man to save both his skin and his credit.—L'ESTRANGE.

**Skip.**—TO SKIP OVER—to pass unnoticed. P.

A gentleman made it a rule in reading to skip over all sentences where he spied a note of admiration at the end.—SWIFT.

**Skirts.**—TO SIT UPON A MAN'S SKIRTS—to meditate revenge against him. F.

**Sky.**—TO SKY A PICTURE—to place it in an exhibition high up on the wall. P.

This fight of Eastern imagery was due to his picture having been skied in the academy.—JAMES PAYN.

**TO LAUD OR PRAISE TO THE SKIES** to be loud in praise of. P.

Indeed he was lauded by many persons to the skies.—JAMES PAYN.

**Slap.**—A SLAP-BANG SHOP—a low eating-house. S. A London term.

They lived in the same street, walked into town every morning at the same hour, dined at the same slap-bang every day.—DICKENS.

**SLAP-UP**—very fine; elegant. S.

More slap-up still, have the two shields painted on the panels with the coronet over.—THACKERAY.

**Sleeping.**—A SLEEPING PARTNER—a member of a firm who takes no share in its management, but receives part of the profits. P.

In most businesses there are sleeping partners.—CAPTAIN MARRYAT.

His sole motive in consenting to become, as it were, a sleeping partner in the shameful plot, of which his daughter was the object, was to obtain possession of his lost inheritance.—H. R. HAGGARD.

**LET SLEEPING DOGS LIE**—do not refer to unpleasant events of the past. C.

Peter Scott was a jealous man to begin with, and it was best to let sleeping dogs lie.—*St. Andrews Citizen*, 1887.

**TO SLEEP UPON ANYTHING**—to defer action until next morning. C. Cautious people often prefer to wait at least twelve hours before they commit themselves to a course of action.

Still he went in to breakfast with some slight hope that, now Mrs. Glegg had "slept upon it," her anger might be subdued enough to give way to her usually strong sense of family decorum.—GEORGE ELIOT.

**Sleeve.**—TO LAUGH IN ONE'S SLEEVE. See LAUGH.

**TO CARRY A THING ON ONE'S SLEEVE**—to reveal it to the public gaze. P. See HEART and WEAR.

He (the poet) should talk well, but not with an obvious striving after epigram; he should be sensitive, but not carry his vanity openly on his sleeve for the daws to peck at.—BESANT.

**IN ONE'S SLEEVE**—secretly. C. Mostly used of secret laughter. "No, not that woman," said Mr. Harding, enjoying his joke in his sleeve.—A. TROLLOPE.

**Sleight.**—SLEIGHT-OF-HAND—manual dexterity; clever use of the fingers. P.

Vivian, you are a juggler; and the deceptions of your sleight-of-hand tricks depend upon instantaneous motions.—BEACONSFIELD.

**Slide.**—TO LET THINGS SLIDE—to refuse or neglect to interfere; to leave matters to develop themselves. F.

She was not one of those diplomatists who advocate a masterly inaction, and let things slide.—JAMES PAYN.

**Sling.**—TO SLING ONE'S HOOK OF ONE'S DANIEL—to move on. S.

**Slip.**—TO SLIP OFF THE HOOKS—to die. S.

Pray to God in heaven, unless you wish to see me run away. And if I do, he slips off the hooks.—BLACKMORE.

He was not far from eighty when he slipped off the hooks without an ache or pain.—MRS. E. LYNN LINTON.

**TO SLIP ONE'S CABLE**—to die. S. He was dreadfully frightened at the prospect of slipping his cable in a foreign land.—G. A. SALA.

**TO SLIP ONE'S WIND**—to lose one's breath; to die. C.

"You give him the right stuff, doctor," said Hawes jocosely, "and he won't slip his wind this time."—C. READE.

**TO GIVE THE SLIP**—to escape secretly. F.

"I wonder the writs haven't followed me down here," Rawdon continued, still desponding.

"When they do, we'll find means to give them the slip," said dauntless little Becky.—THACKERAY.

**TO SLIP THROUGH ONE'S FINGERS**—(a) to die unexpectedly and without a struggle. P. Said of a sick person.

—(b) to escape from a person's grasp. C.

He would not let the thing slip through his fingers . . . a debtor never yet escaped him, and never should.—MARIA EDGEWORTH.

When Chaldicotes slipped through the duke's fingers and went into the hands of Dr. Thorne, or of Dr. Thorne's wife, the duke had been very angry with Mr. Fothergill.—A. TROLLOPE.

**TO SLIP INTO A MAN**—to give him a sound beating. S.

**THERE'S MANY A SLIP 'TWINX THE CUP AND THE LIP**—men cannot count on anything until it is actually in their grasp. P. "The original," says Charles Reade, "is Greek, and comes down to us with an example. To the best of my recollection, the ancient legend runs, that a Greek philosopher was discoursing to his pupil on the inability of man to foresee the future—ay, even the event of the next minute. The pupil may have, perhaps, granted the uncertainty of the distant future, but he scouted the notion that men could not make sure of immediate and consecutive events. By way of illustration he proceeded to fill a goblet. 'I predict,' said he sneeringly, 'that after filling this goblet, the next event will be that I shall drink the wine.' Accordingly he filled the goblet. At that moment his servant ran in—'Master! master! a wild boar is in our vineyard!' The master caught up his javelin directly, and ran out to find the boar and kill him. He had the luck to find the boar, and attacked him with such spirit that Sir Boar killed him, and the goblet remained filled. From that incident arose in Greece the saying, '*Polla metaxu pelei kulikos kai cheileos akra.*'"

Mrs. Quiverful went off to her kitchen and back settlements with anxious beating heart, almost dreading that there might be some slip between the cup of her happiness and the lip of her fruition, but yet comforting herself with the reflection that after what had taken place any such slip could hardly be possible.—A. TROLLOPE.

**Slough.**—A SLOUGH OF DESPOND—a state of utter despondency. P. See Bunyan's *Pilgrim's Progress*, "The First Stage."

She seemed to be stuck in a slough of despond, and could not move in any direction to get out of it.—C. READE.

**Slow.**—A SLOW COACH—a lazy or inactive person. F.

He's not very quick in temper, or in anything else; he's what we call a slow coach.—CAPTAIN MARRYAT.

**Sly.**—ON THE SLY—secretly. C.

"I thought you were down here about it?"

"Only on the sly, Mrs. Walker."—A. TROLLOPE.

He was beginning to doubt this clerk who attended that meeting on the sly.—C. READE.

**Small.**—A SMALL-BEER CHRONICLE—a record of insignificant domestic events. C. The phrase comes from Shakespeare, *Othello*, act ii., scene 1 line 161: "To suckle fools, and chronicle small-beer."

This small-beer chronicle is scarcely justified by the fact that many of Agnes's acquaintances and correspondents were persons of distinction.—*Athenæum*, 1887.

**Small hours**—the hours after twelve; midnight. P.

Although a fog rolled over the city in the small hours, the early part of the night was cloudless.—R. L. STEVENSON.

**SMALL TALK**—conversation about unimportant things, like the weather or the every-day events of life. P.

She was absorbed in digesting Rolfe's every word, and fixing his map in her mind, and filling in details to his outline; so small talk stung her.—C. READE.

His voice was soft and low, and he had a way of placing his white, plump, glistening hand on the region of his heart as he spoke, that gave a sort of dramatic earnestness to what would otherwise have been small talk.—JAMES PAYN.

**Smell.**—TO SMELL A RAT—to detect something wrong. P.

Of his attachment to the doctrine of the Trinity the Bishop of Exeter may make what protestations he will, Archdeacon Denison will smell a rat in them.—M. ARNOLD.

**Smoke.**—TO END IN SMOKE—to come to no practical result. P.

**To SMOKE THE CALUMET, OR THE PIPE OF PEACE**—to be formally reconciled. C. The phrase comes from a Red Indian custom.

This dinner was essentially a well-dressed pow-wow to witness the burying of the hatchet and the smoking of the calumet.—MRS. E. LYNN LINTON.

**Snail.**—AT A SNAIL'S GALLOP—very slowly. C.

And if he happened not to feel  
An angry hint from thong or steel,  
He by degrees would seldom fail  
To adopt the gallop of a snail.

COMBE.

**Snap.**—TO SNAP ONE'S FINGERS AT—to defy; to show one's contempt for. C.

You live with me, and snap your fingers at Hawes and all his crew.—C. READE.

**To SNAP A MAN'S NOSE OFF**—to speak sharply to him. C.

Well, well, you needn't snap a man's nose off! Come, what has the young man been doing?—*Good Words*, 1887.

**Sneeze.**—TO SNEEZE AT A THING—to despise it; to think little of it. F.

A buxom, tall, and comely dame  
Who wished, 'twas said, to change  
her name,  
And if I could her thoughts divine,  
Would not perhaps have sneezed at  
mine.—COMBE.

**Snuff.**—TO TAKE IT IN SNUFF—to take offence. F.

You'll mar the light by taking it in  
snuff;  
Therefore I'll darkly end my argu-  
ment.—SHAKESPEARE.

**IN SNUFF OF IN THE SNUFF**—offended. F.

He dares not come there for the  
candle, for, you see, it is already in  
snuff.—SHAKESPEARE.

And whereas in snuff and distaste  
you may fling away from such *res  
infecta*, a little patience and words  
may do your business.—*A Cap of  
Gray Hairs for a Green Head*, 1688.

"Hoot, hoot," said Uncle Ebenezer,  
"dinna [don't] fly up in the  
snuff at me."—R. L. STEVENSON.

**To SNUFF PEPPER**—to take offence. F.

I brought them in, because here  
are some of other cities in the room

that might snuff pepper else.—*Old Play*.

**UP TO SNUFF**—crafty; knowing. S.

"Ah, I daresay," returned her  
uncle. "You American ladies are  
so up to snuff, as you say."—W. D.  
HOWELLS.

A rough and tough, and possibly  
an up-to-snuff old vagabond.—  
DICKENS.

**To SNUFF OUT**—to die. S.

**So.**—ONLY SO-SO—very indiffer-  
ently; not well. C.

"How do you find yourself, my  
dear fellow?"

"Only so-so," said Mr. John  
Spanker.—DICKENS.

"What cheer, Sol Gills?" cried the  
captain heartily.

"But so-so," returned the instru-  
ment-maker.—DICKENS.

**AND SO ON**—and the like; and  
other similar words, acts, or  
events. P.

He heard of a house here or a  
house there, and went to see it, but  
it was too large; and of another, but  
it was too small; and of a third, but  
it was not convenient for her pur-  
pose; and so on.—BESANT.

**SO-AND-SO.** A phrase used when  
exact particulars are referred  
to but not actually given. C.

It would also have been con-  
siderate, at least, had Mr. Brown-  
ing given the dates of dispatches  
referred to by Lord Hawkesbury  
as No. So-and-so, when answering  
them or acknowledging their receipt.  
—*Spectator*, December 17, 1887.

But my name is So-and-So is a safe  
answer, and I gave it.—J. R. LOWELL.

**SO TO SPEAK**—(a) An apologetic  
phrase generally used with  
statements which are not lit-  
erally true. P.

Sometimes the home is visited by  
the committee, who go round and  
taste the soup, so to speak, confer  
as to the accounts, and consider the  
case of those ill-advised young people  
who have requested permission to  
stay out for an hour later than is  
allowed by the rules.—BESANT.

—(b) if the phrase may be  
used. P. Attached to state-  
ments that must not be taken  
literally.

If an old man has to go hungry, he  
grows melancholy, because the situa-  
tion is permanent, so to speak.



**Soap.**—HOW ARE YOU OFF FOR SOAP? A meaningless, bantering phrase, at one time common in England. S.

Or put their heads into his shop, and asked how he was off for soap.—S. BARING-GOULD.

**Soft.**—SOFT SAWDOR—flattery. S.

It is done by a knowledge of soft sawdor and human nature.—HALI-BURTON.

**SOFT SOAP**—complimentary speeches. F. A person of insinuating manners is said to be *soapy*.

**Sol.**—SOI-DISANT—self-named; self-appointed. P. French.

Charges of seduction trumped up by young women like Annette Harchoux and their *soi-disant* patrons must be subjected to a very searching investigation.—*Saturday Review*, 1887.

**Some.**—SOME OF THESE DAYS—soon; before very long. C.

**Son.**—SON OF A SEA-COOK—a term of contempt used by sailors to their companions. S. Of course, in the use of sea-terms you'll not wonder

If I now and then should fall into some blunder,

For which Captain Chamier or Mr. T. P. Cooke

Would call me a lubber and son of a sea-cook.—BARHAM.

**Song.**—TO SELL FOR A SONG OF AN OLD SONG—to sell very cheap. C.

O Kit! Kit! the firm ends with me. I must sell the goodwill for the very worst old song, if it once leaks out what a fool you are.—BLACKMORE.

A skeleton clock and a couple of bronze figures, picked up in one of the slums of Covent Garden for a song.—MISS BRADDON.

**Sop.**—TO THROW A SOP TO CERBERUS—to try to pacify a greedy enemy by granting him favours. P. Cerberus, in Roman mythology, was the three-headed dog that watched Pluto's palace in the infernal regions.

To Cerberus they give a sop  
His triple barking mouth to stop.  
SWIFT.

For instance, the Transvaal Convention that Mrs. Carr mentioned is an admirable example of how such pandering is done. No man of experience can have believed that such an agreement would be wise, or that it can result in anything but trouble and humiliation; but the trouble and humiliation will not come just yet, and in the meanwhile a sop is thrown to Cerberus.—H. R. HAGGARD.

**Sore.**—A SIGHT FOR SORE EYES—a welcome sight. F.

Well, the very sight of the Yankee girls is good for sore eyes, the dear little critters (creatures).—HALI-BURTON.

**Sorrow.**—SORROW—a word used in Ireland to give a negative meaning to a sentence. F.

The birds were singing, and I stopped whistling that they might hear them; but sorrow bit could they hear (they heard nothing) when they got to the park gate, for there was such a crowd and such a shout.—MARIA EDGEWORTH.

**Sotto.**—SOTTO VOCE—in a subdued voice; in a whisper. P. Italian.

"She's worn out and upset, poor little thing!" he said *sotto voce*.—*Murray's Magazine*, 1887.

**Sour.**—SOUR GRAPES—a thing despised because it is unattainable. P.

A fatigued fox once saw some clusters of ripe black grapes hanging from a trellised vine. She resorted to all her arts in vain, for she could not reach them. At last she turned away, beguiling herself of her disappointment, and saying, "The grapes are sour, and not ripe as I thought."—*Aesop's Fables*.

**Sow.**—TO SOW WILD OATS—to be wild and extravagant when young. P.

"Upon my honour," exclaimed Sir Brian, "your excuse seems to me to be your condemnation. If you were a spendthrift, as young fellows often are, there would be a chance of your sowing your wild oats."—*Good Words*, 1887.

TO SOW THE WIND AND REAP THE WHIRLWIND—to behave recklessly and wickedly, and suffer a dreadful punishment. P. From the Bible (Hosea viii. 7).

In Stevenson's *The Misadventures of John Nicholson*, the heading to chapter i. is "In which John sows the wind" and to chapter ii., "In which John reaps the whirlwind."

His portrait of the poor crazy-brained creature, Lord George Gordon, who sowed the wind which the country was to reap in whirlwind, is excellent.—F. MARZIALS, in *Life of Dickens*, "Great Writers" Series.

**Sow.**—TO HAVE THE WRONG SOW BY THE EAR—to have captured the wrong individual. Also "the right sow." F.

However, this time he'd got the wrong sow by the ear.—T. HUGHES. "It's all right, old fellow," he said, clapping his hand on Crawley's shoulder; "we've got the right sow by the ear at last."—A. TROLLOPE.

**Spade.**—TO CALL A SPADE A SPADE—to use plain language; to be straightforward in the terms one uses. P.

Viola, when will you leave off using such terrible words? Our poor father always said he never knew such a girl for calling a spade a spade.—FLORENCE MARRYAT.

She was not an epitome of all the virtues, but a woman of a decided temper, not used to mince matters, and calling a spade a spade.—MRS. OLIPHANT.

**Spanish.**—A SPANISH CASTLE—something visionary and unreal. P. See CHATEAUX EN ESPAGNE.

Nellie le Strange, with her light heart, her tumble-down Spanish castles (dreams never to be realized), and her silly little tender jokes, has gone away.—RHODA BROUGHTON.

**Speak.**—TO SPEAK VOLUMES—to furnish ample testimony. P.

Does it not, then, speak volumes as to what the instinctive revolt of the attitude is, to find her taking it quite as a matter of course that a high-bred, well-behaved young lady of eighteen should be roused to an outbreak like the following?—*Spectator*, 1887.

**TO SPEAK OF**—worth mentioning. P.

They have no institutions of their own to speak of, no public buildings of any importance.—BESANT.

**TO SPEAK WELL FOR ONE**—to speak in his favour; to be to his credit. P.

**TO SPEAK UP**—to retort; to address a superior saucily. C.

This is followed by a disposition on the part of the forewoman to find fault, and by a determination on the part of the work-girls not to be put upon, with an intention of speaking up should the occasion arise.—BESANT.

**Spear.**—ACHILLES' SPEAR. It was said that this spear could both wound and cure. P. Whose smile and frown, like to Achilles' spear, is able with the change to kill or cure.—SHAKESPEARE.

**Spelling.**—A SPELLING BEE—a gathering where prizes are given to the persons who are best at spelling. These competitions were very popular in Great Britain about the year 1876.

It was also spelled in a manner disapproved by the great Butter, and disallowed by spelling bees.—BESANT.

**Sphinx.**—THE SPHINX'S RIDDLE. The Sphinx was a she-monster who is said to have proposed a riddle to the Thebans, and to have murdered all who failed to guess it. Oedipus was finally successful in guessing it, whereupon she killed herself. P.

What solution, if any, have you found for the labour question? It was the Sphinx's riddle of the nineteenth century.—E. BELLAMY.

**Spick.**—SPICK AND SPAN—very neat and trim. F.

A spick and span new gig at the door.—HALIBURTON.

"Because," said Belle—"because, Mr. Ludgate, the furniture of this house is as old as Methusalem; and my friend, Mrs. Pimlico, said yesterday it was a shame to be seen; and so, to be sure, it is, compared with her own, which is spick and span new."—MARIA EDGEWORTH.

**Spin.**—TO SPIN A YARN—to tell a story. C. A sailor's phrase.

Blow-hard (as the boys called him) was a dry old file, with much kindness and humour, and a capital spinner of a yarn.—T. HUGHES.

**Spirits.**—OUT OF SPIRITS—melancholy; gloomy; sad. P. He was out of spirits; he had grown very silent; he did not read; it seemed as if he had something on his mind.—R. L. STEVENSON.

**Spliced.**—TO GET SPLICED—to be married. S. A sailor's phrase.

**Split.**—TO SPLIT ON A FRIEND—to inform against him; to reveal a scheme in which he was concerned; to betray him. S.

Robinson sighed. "What is the matter?" said his master, trying to twist his head round.

"Nothing; only I am afraid they—they won't split. Fellows of that sort don't split on a comrade where they can get no good by it."—C. READE.

**TO SPLIT WITH**—to quarrel with; to separate from. F.

**SPLIT UP**—having long legs. S. The favourite came from Lincolnshire, a tall, well-split-up fellow.

**TO SPLIT HAIRS**—to indulge in over-refined arguments. P. No splitter of hairs was he.—C. READE.

**Spoil.**—TO SPOIL THE EGYPTIANS—to get supplies from one's enemies. P. A Scriptural phrase (Exod. xii. 36).

More, he might even be able to spoil that Egyptian George, giving him less than his due.—H. R. HARGARD.

"It would be a spoiling of the Egyptians perfectly justifiable," said Maurice.—MRS. E. LYNN LINTON.

**TO SPOIL FOR A FIGHT**—to be very anxious for a fight. F.

"You seem to be spoiling for a fight," remarked Bracknell. "I don't know that I have any grievance against you, but I'll try my best to indulge you by discovering one."—W. E. NORRIS.

**Spoke.**—TO PUT A SPOKE IN ANOTHER'S WHEEL—to arrest his progress; to hinder his schemes. C.

You have put a most formidable spoke in my wheel by preventing the extension of the borough.—W. E. NORRIS, in *Good Words*, 1887.

**Sponge.**—TO SPONGE UPON ANOTHER—to get money or

food in a mean way; to take advantage of another's good nature to obtain money from him, or a place at his table. P.

The ant lives upon her own honesty; whereas the fly is an intruder and a common smell-feast, that sponges upon other people's trenchers.—L'ESTRANGE.

He could not allow people to say of him that it was an easy matter to abandon his own income, as he was able to sponge on that of another person.—A. TROLLOPE.

**TO THROW UP THE SPONGE**—to confess oneself vanquished; to yield. F. In pugilistic encounters the two principals are accompanied by seconds. After each round these seconds wipe the faces of the principals and prepare them for the next round. When a principal refuses to enter for another round, his second throws up the sponge.

Had it not been for her, French would have collapsed, and perhaps would have thrown up the sponge.—MRS. E. LYNN LINTON.

Brooke cannot find it in his heart to stop them just yet, so the round goes on, the Slogger waiting for Tom, and reserving all his strength to hit him out should he come in for the wrestling dodge again; for he feels that must be stopped, or his sponge will soon go up in the air.—T. HUGHES.

**Spoon.**—IT TAKES A LONG SPOON TO SUP WITH HIM—he is a devil or an evil spirit. C. The proverb runs, "It takes a long spoon to sup with the devil"—that is, the devil is so crafty that if one forms a league with him, most of the profits are sure to go to him.

"Bespeak a long spoon."

"Why, Dromio?"

"Marry, he must have a long spoon that must eat with the devil."—SHAKESPEARE.

He had voluntarily supped with the devil, and his spoon had been too short.—MRS. E. LYNN LINTON.

**BORN WITH A SILVER SPOON IN ONE'S MOUTH**—born in wealth and luxury. P.

"What! the settlement I have made is more than enough—five

thousand pounds more than enough. One can see, young fellow, that you were born with a silver spoon in your mouth."—*Longmans' Magazine*, 1886.

**BORN WITH A GOLDEN SPOON IN ONE'S MOUTH**—born to great splendour; heir to great wealth. C.

The result of his training has been to make him thoroughly discontented with his present lot, and disposed to consider himself aggrieved much above the majority of his fellow-creatures, because he was not born with a golden spoon in his mouth.—*FLORENCE MARRYAT*.

**TO MAKE A SPOON OR SPOIL A HORN**—to succeed in an enterprise or fail deplorably. F. The phrase is used when an opportunity is furnished to an untried but energetic person of showing his skill. There is always the fear of his ruining the materials.

He may be a good enough sort at cricket or billiards, in a smoking-room or a drawing-room, but that's about it. He will neither make a spoon nor spoil a horn.—*SARAH TYTLER*.

He, on the other hand, with an exceptionally acute and vigorous mind of his own, and determined to make a spoon or spoil a horn, had little idea of restricting himself to the ordinary passive part allotted to the "bookseller."—*MRS. OLIPHANT*.

**Spooney.**—**SPOONEY ON A GIRL**—foolishly fond of her. F.

"The reason," said she, "why I had never either formed or provoked any attachment was because I was always so spooney on girls."—*Mistletoe Bough*, 1885.

George is getting spooney on that girl, or she is getting spooney on him.—*FLORENCE MARRYAT*.

**Sport.**—**TO SPORT ONE'S OAK**—to shut one's door to chance visitors. F. A college phrase, common at Oxford and Cambridge.

Rumours of high play at cards, of perpetually sported oak (continual seclusion in his room), non-attendance at chapel, and frequent shirking of classes, lessened the esteem in which Routh was held by the authorities.—*EDMUND YATES*.

He remembered that he had been concerned in the blocking up of that

chapel door and in the sticking of a striking caricature on that superciliously sported oak.—*SARAH TYTLER*.

**Spot.**—**ON THE SPOT**—just there; instantly; without change of place. P.

Though they had caused the death of many men during the last two years, they had not yet, as it happened, murdered a single one on the spot.—*C. READE*.

It was determined upon the spot, according as the oratory on either side prevailed.—*SWIFT*.

**Spout.**—**UP THE SPOUT**—at the pawnbroker's. S.

There's that dressing-case cost me two hundred—that is, I owe two for it; and the gold tops and bottles must be worth thirty or forty. Please to put *that* up the spout, ma'am, with my pins, and rings, and watch, and chain, and things.—*THACKERAY*.

I haven't a suit of clothes fit to go in, even my (barrister's) wig and gown are up the spout together.—*D. CHRISTIE MURRAY*.

**Sprat.**—**TO THROW A SPRAT TO CATCH A WHALE**—to venture something small in order to obtain a large return. C.

"What are you at? Are you mad, Tom? Why, there goes five pounds. What a sin!"

"Did you never hear of the man that flung away a sprat to catch a whale?"—*C. READE*.

**Spread.**—**SPREAD-EAGLEISM**—(a) boastful American patriotism. P. Compare it with English Jingoism and French Chauvinism.

When we talk of spread-eagleism we are generally thinking of the United States; but the real spread-eagleism is that, not of the American Republic, but of the Russian Empire.—*Fortnightly Review*, 1887.

Hush, my lord! You forget that you are a British peer. No spread-eagle for you.—*BESANT*.

—(b) any kind of blatant patriotism. P.

Among educated people his (Viscount Wolseley's) spread-eagleism may be left to work its own ridicule.—*Scottish Leader*, 1890.

**Spring.**—**TO SPRING A MINE UPON ONE**—to surprise one;

to lay a plot and announce suddenly its completion. P.

"But, my dear Samuel, this is so altogether unexpected."

"So is the discovery of the manuscript," put in the young fellow with pitiless logic.

"It is like springing a mine on me, my lad."—JAMES PAYN.

**TO SPRING TO ONE'S FEET**—to rise suddenly up. P.

He sprang to his feet, and pushed the woman, a buxom party of about thirty, from him.—H. R. HAGGARD.

**Spur.**—ON THE SPUR OF THE MOMENT—acting under the first impulse, without reflection. P.

The criticism offered on the spur of the moment had been, in reality, advanced by way of protest against the whole document.—JAMES PAYN.

**TO WIN ONE'S SPURS**—to gain a reputation. P. Originally used of feudal warriors who, by doing some deed of valour, won the spurs of knighthood.

The encounter in which Charles Townshend won his spurs was only a preliminary skirmish.—TREVELYAN.

**Square.**—ALL SQUARE—all right; quite satisfactory. F.

"Sit still; it will be all square."

But in his heart he knew that it was not all square, and that they were in imminent danger of death from drowning.—H. R. HAGGARD.

**ON or UPON THE SQUARE**—honourable; fair; even; honourably; fairly. C.

If you think it fair

Amongst known cheats to play upon the square,

You'll be undone.—ROCHESTER.

Ain't it all on the square? What have you got to say to that?—T. HUGHES.

For now I'm upon the square with you (I am treating you openly and fairly), I must be straight as an arrow.—MARIA EDGEWORTH.

**TO SQUARE**—to settle; to adjust. P.

Lady Parker will square accounts by sending you a card for a garden party next July.—MISS BRADDON.

**TO SQUARE UP**—to take the attitude of a boxer; to clench the fists and prepare to fight. C.

The speaker proceeded to square up to George in a most determined way.—H. R. HAGGARD.

**TO SQUARE OFF**—the same as TO SQUARE UP. C.

He felt as a peaceful citizen might feel who had squared off at a stranger for some supposed wrong, and suddenly discovered that he was undertaking to chastise Mr. Dick Curtis, the "pet of the Fancy," or Mr. Joshua Hudson, "the John Bull fighter."—O. W. HOLMES.

**TO SQUARE ANYTHING TO or WITH**—to make it agree with. P.

Eye me, blest Providence, and square my trial

To my proportioned strength.

MILTON.

Fortune, accident—call it rather providence—has placed you in a certain station, and it is fit for you to fulfil the duties of that station without repining or restlessness because, forsooth, it does not happen to square exactly with some vague notions of your own.—G. J. WHYTE-MELVILLE.

**TO BREAK SQUARES**—to depart from an accustomed order. C.

**TO BREAK NO SQUARES**—to give no offence; to make no difference. C.

**A SQUARE MEAL**—a full meal which satisfies. F.

Talleyrand, even at the age of eighty, ate but one square meal a day.—*Saturday Review*, 1888.

**SQUARE-TOES**—a contemptuous name for a person of strict morals. F. The Puritans wore shoes of this shape.

I never shall forget the solemn remonstrances of our old square-toes of a rector at Hackham.—THACKERAY.

**TO CALL IT SQUARE**—to consider matters settled; to make no further claim. F.

I don't *think* I ever did Rogers any wrong, and I never did think so; but if I *did* do it—if I did—I'm willing to call it square, if I never see a cent of money back again.—W. D. HOWELLS.

**Stab.**—ON THE 'STAB—paid regular wages; on the staff of a firm. S. 'Stab is here a contraction for "establishment."

**Stable.**—TO LOCK OR SHUT THE STABLE-DOOR WHEN THE STEED IS STOLEN—to take precautions when too late. P.

The emperor of Austria, who has given a great deal of time and patient labour to the reorganization of the Austria-Hungary army, is, it is understood, pleased with the recent development of the powers of mobilization of the Austrian cavalry. But this is rather a case of shutting the stable-door when the steed is stolen. The Russians had a very long start, and it is probable they still maintain it.—*Fortnightly Review*, 1887.

**Staff.**—TO HAVE THE BETTER END OF THE STAFF—to have the superiority. C.

Miss Byron, I have had the better end of the staff, I believe?—RICHARDSON.

**Stage.**—A STAGE WHISPER—a whisper that can be heard by many. P.

**Stake.**—AT STAKE—in peril; about to be contended for. P.

He wrote to tell the king that the honour of himself and his brother sovereigns, whose consciences they directed, was at stake.—*National Review*, 1887.

“Do not speak of him, Johnny.”

“I must speak of him. A man isn't to hold his tongue when everything he has in the world is at stake.”—A. TROLLOPE.

**Stake and Rice**—a wattled fence. Provincial English.

**Stale.**—TO LIE IN STALE—to lie in ambush. Provincial English.

**Stall.**—TO STALL A DEBT—to refrain from pressing its payment. Provincial English.

**Stall your mug**—be off; go away. S.

**Stand.**—TO STAND BY—(a) to be faithful; to assist in a difficulty. P.

The man that stands by me in trouble I won't bid him go when the sun shines again.—C. READE.

—(b) to be ready; to hold oneself in readiness. A nautical use.

Standing-by is sailors' English for being ready.—J. HOLDSWORTH.

“What did you say, Captain Cuttle?” inquired Walter.

“Stand by!” directed the captain thoughtfully.—DICKENS.

**To stand at ease**—to take the restful position allowed to soldiers in the intervals of drill. P.

By their rattles and slaps they're not standing at ease.—BARHAM.

**To stand on end**—to stand erect. P. Generally said of the hair of a person who has got a fright.

When I think of the souls of the people in that poor village, my hair literally stands on end.—A. TROLLOPE.

My hair stood on my head like quills.—R. L. STEVENSON.

**To stand to reason**—to be logically certain; to be an undoubted fact. P.

If you were heir to a dukedom and a thousand pounds a day, do you mean to say you would not wish for possession? Pooh! And it stands to reason that every great man, having experienced this feeling towards his father, must be aware that his son entertains it towards himself.—THACKERAY.

It stands to reason that I must either be driven along with the crowd or else be left behind.—A. TROLLOPE.

**To stand on ceremony**—to act with reserve; to be stiff and ceremonious in behaviour; to be backward. P.

Mordecai absolutely refused (this bond), declaring that now he had the power he would use it to obtain the utmost penny of his debt;.... that a man lying on his death-bed was no excuse to a creditor; that he was not going to stand on ceremony about disturbing a gentleman in his last moments.—MARIA EDGEWORTH.

**To stand in one's light**—to hinder his advancement. P.

Don't stand in the poor girl's light; for pity's sake, George, leave us in peace.—C. READE.

At seventy, as at twenty-seven, he is found standing in his own light on many occasions through nervous fear.—*Leisure Hour*, 1886.

**To stand in need of**—to require; to be in want of. P.

I stood in need of a comfortable dinner.—GOLDSMITH.

She afterwards took him downstairs and gave him some supper, of which he stood in great need.—**JAMES PAYN.**

So I proposed that we should try to go out and get a bath, of which we stood sadly in need.—**H. R. HAGGARD.**

**TO STAND TO**—(a) to uphold; to be faithful to. C.

"My lady, whatever I say you'll stand to?"

"Whatever you say I'll stand to."  
—**C. READE.**

—(b) to oppose in a duel; to be a match for. C.

"A regular Turk," answered Fagan; adding, "I never yet knew the man who stood to Captain Quin."—**THACKERAY.**

**TO STAND TO ONE'S GUN**—to offer resistance; to defend oneself. C.

Titmouse, though greatly alarmed, stood to his gun pretty steadily.—**S. WARREN.**

**TO STAND TREAT**—to pay the expenses of any feasting or merriment. C.

He ordered in a glass of negus from the adjoining public-house, after some discussion, which ended in an agreement that he should stand treat that night, and Titmouse on the ensuing one.—**S. WARREN.**

**TO STAND OUT**—to object; to refuse to agree; to separate oneself from others. P.

If the ladies will stand out, let them remember that the jury is not all agreed.—**SWIFT.**

He always stands out and higgles, and actually tires them till he gets a bargain.—**GOLDSMITH.**

Miss Monica Thorne stood out, but Mrs. Grantly gave way.—**A. TROLLOPE.**

**TO STAND IN GOOD STEAD**—to be useful; to prove of good service. P.

"I pique myself on my wisdom there, Arthur, and as an old fellow to whom wisdom has become cheap, I can bestow it upon you."

"Thank you. It may stand me in good stead some day."—**GEORGE ELIOT.**

**TO STAND OVER**—to be delayed; to be set aside for a time. P.

He had a habit of giving and lending whenever he was asked, also of buying whatever chanced to take his fancy, and paying for it or let-

ting payment stand over according as he happened to have money in his pocket or not at the time.—*Good Words*, 1887.

**TO STAND UP FOR**—to champion; to speak in defence of. P.

You are always standing up for the black people, whom the Boers hate.—**H. R. HAGGARD.**

**TO STAND ONE'S FRIEND**—to prove faithful and friendly in a difficulty or a crisis. C.

Mrs. Dolly regularly expected that Ellen should, as she called it, stand her friend in these altercations.—**MARIA EDGEWORTH.**

**TO STAND ON ONE'S OWN BOTTOM**—to be independent. C. Still

found in its original form, "Let every vat (or tub) stand on its own bottom."

Suppose an Irishman in England were to speak in praise or abuse of the country, would one be particularly pleased or annoyed? One would be glad that the man liked his trip; but as for his good or bad opinion of the country, the country stands on its own bottom, superior to any man or men.—**THACKERAY.**

But I think it's better to let every tub stand on its own bottom.—**HUGH CONWAY.**

**A STANDING DISH**—a dish or article of diet which regularly appears at table. C.

**STANDING ORDERS**—general rules or instructions constantly in force.

**Star.**—**HIS STAR IS IN THE ASCENDANT**—he is lucky; fortune favours him. P.

His feelings of resentment became more lively, and not the less so because the expression of them had been stifled, while he had considered the star of Titmouse to be in the ascendant.—**S. WARREN.**

**A MAN'S GOOD STAR**—a lucky influence affecting his life. P.

"Yes," said Ella patiently; "she was, of course, the Pre"—(her good star just saved her from saying the Pretender)—"Prince Charlie in disguise."—**JAMES PAYN.**

**THE STARS AND STRIPES, OR THE STAR-SPANGLED BANNER**—the flag of the United States. P.

If I were a West Indian, I should feel that under the Stars and Stripes

I should be safer than I was at present from political experimenting.—J. A. FROUDE.

I don't want to see my husband walking into his proper place in Westminster with Stars and Stripes flying over his head.—BESANT.

Being a sharp fellow, he has acquainted himself thoroughly with the geography of that country, and the amount of capital requisite to enable a man to set up for himself under the Star-spangled banner.—G. J. WHYTE-MELVILLE.

**Stare.**—TO STARE IN THE FACE—to be very evident; to threaten; to be ready to overwhelm. P.

Is it possible for people without scruple to offend against the law, which they carry about them in indelible characters, and that stares them in the face whilst they are breaking it?—LOCKE.

**Statice.**—LIKE STATICE OR STACIA OR SIXTY. A phrase used in comparing or estimating things. S. Statice is a plant that grows among rocks by the sea-shore.

It is the most costly government in the world, considering our means. We are actually eaten up by it; it is a most plaguy sore, and has spread like statice till it has got its root into the very core.—HALIBURTON.

**Status.**—THE STATUS QUO—the position in which affairs actually are; the present situation of affairs. P. Latin.

It was hardly too much to assume that a little further thought, a little more consideration of future probabilities, would have led to the maintenance of the *status quo*.—*Good Words*, 1887.

**Stave.**—TO STAVE OFF—to prevent; to keep back for a time and with difficulty. P.

I have more influence in the land than you know of. Perhaps, even, I could stave off the war.—H. R. HAGGARD.

**Stays.**—IN STAYS. A sea phrase, applied to a vessel which is tacking, and whose sails are shivering and have not yet filled in the new tack. P.

"My pretty Patty," laughed her cousin, "if you knew anything of

nautical matters, you would see that it was not a cutter yacht, for she has more than one mast; though, certainly, as you saw her, she seemed to have but one, for she was just coming about, and was in stays.—*Verdant Green*.

**Steal.**—TO STEAL A MARCH UPON—to gain an advantage over an enemy or a competitor without his knowing it; to act before another is aware. P.

I long to see you happy—long to behold the choice of such a heart as yours. Pray do not steal a march upon me; let me know in time.—MARIA EDGEWORTH.

At last, one morning, happening to awake earlier than usual, he stole a march on his nurses, and, taking his stick, walked out and tottered into the jail.—C. READE.

**Stick.**—A STICK-IN-THE-MUD—a slow person who is wholly without the spirit of enterprise or adventure. F.

This rusty-coloured one is that respectable old stick-in-the-mud, Nicias.—T. HUGHES.

**To STICK BY**—to be faithful to; not to desert. P.

He thought what a savage, determined man Osborne was, and how he stuck by his word.—THACKERAY.

**To STICK AT**—to be scrupulous about. P.

"I came here to-night to rob your house," he said. "I have been lying beneath your bed for hours, rehearsing as to how it should be done, and resolved, if I met any resistance, to do worse than rob, for I am one that sticks at nothing."—JAMES PAYN.

Such women as Hester Beverley, who do not stick at telling a falsehood, will not hesitate to listen at a door.—FLORENCE MARRYAT.

**To STICK OUT**—to be stubborn; to refuse to accede. P.

He would have clearly liked to stick out; but there was something about the lot of us that meant mischief, and at last he struck.—R. L. STEVENSON.

**To STICK TO ONE'S COLOURS**—to be faithful to a cause; to refuse to yield. P.

The lady had made a great mistake in putting her supremacy to a test so crucial, but, having made it, she stuck to her colours.—JAMES PAYN.



**To STICK UP FOR**—to champion ; to speak in defence of. C.

I'll stick up for the pretty woman preaching.—GEORGE ELIOT.

**A POOR STICK**—a person without character or energy. C.

He was a poor stick to make a preacher on (of).—HALIBURTON.

**To CUT ONE'S STICK**—to go off. S.

It was plaguy lucky for the doctor, I can tell you, that he cut his stick as he did, and made himself scarce, for Alden was an ugly customer.—HALIBURTON.

**To STICK IN**—to persevere. F.

**To STICK ON**—to overcharge ; to defraud. F.

**To STICK ONE'S SPOON IN THE WALL**—to die. S.

**Stiff.**—**To DO A BIT OF STIFF**—to give money for a bill ; to cash a bill. S.

I wish you'd do me a bit of stiff, and just tell your father if I may overdraw my account I'll vote with him.—THACKERAY.

**A STIFF 'UN**—a corpse. S.

**Stile.**—**To HELP (A LAME DOG) OVER A STILE**—to assist a poor fellow in a difficulty. F.

I can help a lame dog over a stile (which was Mark's phrase for doing a generous thing).—C. KINGSLEY.

**Still.**—**STILL WATERS RUN DEEP**—silent and undemonstrative people have generally great powers of thought and action. C.

"What, kissing her hand, and he a clergyman!" said Miss Dunstable. "I did not think they ever did such things, Mr. Robarts."

"Still waters run deepest," said Mrs. Harold Smith.—A. TROLLOPE.

**Stir.**—**STIR-UP SUNDAY**—the Sunday just before Advent. S. The Collect or Church prayer for this day begins with the words, "Stir up, O Lord, we beseech thee." Schoolboys who are looking forward at this time to the Christmas vacation irreverently "stir up" or poke each other's sides on this day.

**Stock.**—**To MAKE STOCK OF**—to draw profit from ; to make use of for one's own benefit. C.

They could not have made stock of it, as Susie would have done in the circumstances.—SARAH TYTLER.

**A STOCK PHRASE**—an expression in constant use by a person, so that it has become a mannerism. P.

And the poor boy seemed to see under the humble stock phrases in which they talked of their labours of love, and the future reward of their present humiliation, a deep and hardly hidden pride.—C. KINGSLEY.

**STOCK-IN-TRADE**—marketable articles ; the goods which a merchant wishes to dispose of. P. Also used of the accomplishments or possessions which a man can turn into money.

All his show was on his back, as he said. His carriage, with the fine gelding, was a part of his stock-in-trade.—THACKERAY.

She has ideals, convictions, aspirations—a whole stock-in-trade of things that a good many girls seem to get on very well without.—WM. BLACK.

**To TAKE STOCK OF**—to observe and estimate ; to watch minutely. P.

"You seem to have observed him very closely, considering your opportunities."

"I have. It is my trade to take stock of my fellow-creatures."—JAMES PAYN.

Though the countess is certainly taking stock of Miss Rayne, when she considers herself unnoticed, it is with anything but a gratified expression on her countenance.—FLORENCE MARRYAT.

**To TAKE STOCK IN**—to value ; to regard with trust or confidence. P.

Marse Dab himself, however, never appeared to take much stock in the genealogical advantages he enjoyed.—*Blackwood's Magazine*, 1887.

**Stolen.**—**STOLEN FRUIT**—said of something which is very sweet. C.

It was so sweet to hear Edward praised by one who did not know us ; it was like stolen fruit.—C. READE.

**Stone.** — **STONE - THROWING** — finding fault with one's neighbours. P. No doubt taken from Christ's saying, "He that is without sin among you, let him first cast a stone at her" (John viii. 7).

The stone-throwing spirit, the self-depreciation of the capital, and the occasional outbursts of Nihilism, are only the natural results of the autocratic system.—*Fortnightly Review*, 1887.

**STONE-BLIND**—completely blind. P.

He is considered a rich man, and, being stone-blind, he sent for this girl.—**CAPTAIN MARRYAT**.

**A STONE'S-THROW**—a short distance; a hundred yards or more. P.

Rebecca and her husband were but a few stone's-throws from the lodgings which the invalid Miss Crawley occupied.—**THACKERAY**.

**TO LEAVE NO STONE UNTURNED**—to adopt every possible method of search or inquiry; to take every possible means towards gaining an object. P. A phrase borrowed from the Greek dramatist Euripides. Polycrates asked the Delphic oracle how best to find the treasure buried by Mardonius, the general of Xerxes, on the field of Platea. The oracle replied, "Turn every stone" (*Panta kinesi petron*).

But Mr. Irwine'll leave no stone unturned with the judge—you may rely upon that, Adam.—**GEORGE ELIOT**.

"We shan't leave a stone unturned on either side," said Mr. Quirk.—**S. WARREN**.

**Stool.**—**TO FALL BETWEEN TWO STOOLS**—to adopt two plans of action, and to fail; to lose oneself by trusting to two supports instead of boldly choosing a single one. P.

What on earth should she do? Fall to the ground between two stools? No; that was a man's trick, and she was a woman, every inch.—**C. READE**.

And they were very merry—so that no one would have thought that

Johnny was a despondent lover, now bent on throwing the dice for his last stake; or that Lily was aware that she was in the presence of one lover, and that she was like to fall between two stools (having two lovers, neither of whom could serve her turn).—**A. TROLLOPE**.

**Store.**—**TO SET STORE BY** or **ON**—to value; to think highly of. P.

An artist sketched a likeness of the young declaimer, on which, in after days, those who were fondest of him set not a little store.—**GEORGE ELIOT**.

**IN STORE**—ready; waiting; soon to disclose itself. P.

If he portrays persons generally as well as he does places (as I do not doubt), there must be another treat in store for us.—**JAMES PAYN**.

Little anticipating the checkered ills in store for him.—**W. IRVING**.

**Story.**—**WEAK IN THE UPPER STORY**—crazy; feeble-minded. F.

**Stove.**—**THE STOVE-PIPE HAT**—the tall silk hat. C.

About the only monstrosity I saw in the British man's dress was the stove-pipe hat.—**BURROUGHS**.

**Straight.**—**A STRAIGHT TIP**—private and correct information. S.

All he had to do was to give him the straight tip, and let him go and buy.—**BESANT**.

We got the straight tip; that's all you need know.—**MISS BRADDON**.

**Strain.**—**TO STRAIN AT A GNAT**—to make difficulties about something insignificant. P. A Scriptural phrase (Matt. xxiii. 24).

You are just the chap to strain at a gnat and swallow a camel.—**HALLIBURTON**.

**Strait.**—**A STRAIT JACKET** or **WAISTCOAT**—an article of dress put on a madman when he is unruly. P.

George Gaunt is accredited to a keeper, who has invested him with the order of the Strait Waistcoat.—**THACKERAY**.

*Exp.*—George Gaunt, instead of going as a secretary of legation to a foreign court, has been intrusted to a keeper, and is watched as a madman.

**Straw.** — MY EYES DRAW STRAWS—I am very sleepy. C.

*Lady Ans.* I'm very sure 'tis time for all honest folks to go to bed.

*Miss.* Indeed my eyes draw straws (I am almost asleep).—SWIFT.

**THE LAST STRAW**—that which finally causes a catastrophe; an event simple in itself, but able, in conjunction with other things, to cause a calamity. P. The proverb runs: "It is the last straw which breaks the camel's back."

If there are any real tragedies being acted out in Oldbury just now, you may depend upon it they are unsuspected ones, or that all the good people are busy heaping last straws on the fainting camel's back.—ANNIE KEARY.

Identification would mean loss of credit, the last straw in many cases.—*Spectator*, 1887.

**NOT TO CARE A STRAW OF TWO STRAWS**—to be perfectly indifferent. P. A straw is the symbol of what is worthless.

I don't think she could have cared two straws about the woman.—*Murray's Magazine*, 1887.

**A STRAW BID**—a worthless bid (at an auction). P. The bidder in such a case is unable to pay if the article is knocked down to him.

**A MAN OF STRAW**—a creature evolved from the fancy, and wholly unlike the real person; an unreal person; a dummy. P.

The man of straw who offers bail is furnished the money by those who stimulated the outrage.—C. READE.

Major, there's a man of straw in that house.—G. J. WHYTE-MELVILLE.

You bring me a party that will give me enough for those mills to clear me of you, and I'll talk to you. But don't come you here with any man of straw.—W. D. HOWELLS.

The conduct of the whole dialogue is masterly. Both Milton and Cowley sustain their parts with admirable propriety. It is no sham fight in which one of the interlocutors is a man of straw, set up only to be knocked down.—J. COTTER MORISON.

**Strephon.** — STREPHON AND PHYLLIS—a pair of rustic

lovers, generally taken as typical of a sentimental young man and his sweetheart. P.

He brought his lovely wife to a romantic-looking cottage, covered with roses and myrtle, and there their Strephon and Phyllis-like existence had commenced.—FLORENCE MARRYAT.

**Strike.** — TO STRIKE WORK—to refuse to work until better terms are promised. P.

A number of functions, in fact, struck work.—H. DRUMMOND.

**TO STRIKE ONE'S COLOURS OR FLAG**—to surrender. P.

Anastasia was aware of defeat; she struck her colours instantly.—R. L. STEVENSON.

The flush of victory, the intoxication of success, had passed over to another; and it was he who had to strike his flag and own himself defeated.—MRS. E. LYNN LINTON.

**STRIKE ME LUCK OR LUCKY.** An old phrase, used when a bargain was made, and money exchanged in token thereof.

"Come, strike me luck with earnest, and draw the writings."

"There's a God's penny for thee."

BEAUMONT AND FLETCHER.

**TO STRIKE A BARGAIN**—to conclude a bargain. P. The striking of hands was a sign of a bargain being concluded.

Mr. Miles answered by offering to bet he should make the best servant in the street; and, strange to say, the bargain was struck, and he did turn out a model servant.—C. READE.

**TO STRIKE ALL OF A HEAP**—to astonish; to dumfounder. P.

I ran to Paley and told him what had befallen upon the house. He was not struck all of a heap, as I thought he would be.—C. READE.

**STRIKE WHILE THE IRON IS HOT**—do not miss a favourable opportunity; act when the conditions are favourable. P.

"Let George cut in and win her," was his advice. "Strike while the iron's hot, you know—while she's fresh to the town."—THACKERAY.

**TO STRIKE UP**—to begin; to set on foot. C. Generally said of music.

An introduction took place between the squire and the clergyman's

volatile pupil, which struck up an immediate alliance of obliger and obliged.—G. J. WHYTE-MELVILLE.

I fancy it requires more than ordinary spirit now for a good old gentleman, at the head of his family table, to strike up a good old family song.—THACKERAY.

**To STRIKE IN**—to make an abrupt entry into a conversation. P. See **CUT IN**.

But at this moment the lieutenant struck in. "Oh, that is quite foolish!" he cried.—WM. BLACK.

**To STRIKE ONE'S TENT**—to depart. C.

However, he had amassed a good deal of money in this gambling hell of his; and so he was able to persuade a few of his meaner dependants to strike their tents along with him, and go out into the wilderness.—WM. BLACK.

**Struck.**—**STRUCK UPON**—attracted by. F. An Americanism.

"But that young man had perfect ways."

"Seem struck upon Irene?" asked the colonel.—W. D. HOWELLS.

**Stuck.**—**STUCK UP**—proud; conceited. F.

"They didn't seem stuck up," urged his wife.—W. D. HOWELLS.

**Study.**—**A BROWN STUDY**—a state of mental absorption; a dreamy condition of mind. P.

He'll poison his patients some day when he's in a brown study.—FLORENCE MARRYAT.

**Stump.**—**To STUMP UP**—to pay out money. S.

Why don't you ask your old governor to stump up?—DICKENS.

**ON THE STUMP**—lecturing; on a lecturing tour. F.

**Suaviter.**—**SUAVITER IN MODO**—possessing tact; having a pleasant mode of dealing. P. Latin. The full phrase is **SUAVITER IN MODO, FORTITER IN RE**, "Pleasant in the manner of carrying out an enterprise, firm in the business itself."

Let Mr. Slope be the *fortiter in re*, he himself would pour in the *sua- viter in modo*.—A. TROLLOPE.

**Sub.**—**SUB ROSA**—in confidence; secretly. P. The Latin form of "Under the rose." See **ROSE**.

By-the-bye, I wonder some of you lawyers (*sub rosa*, of course) have not quoted the pithy line of Mandeville.—S. T. COLERIDGE.

**Such.**—**SUCH AND SUCH**—certain. An adjective phrase, which saves the need of using a definite numeral or other adjective. P.

She had written to him to say that she would be at her father's on such and such a morning, and he had gone to her there.—A. TROLLOPE.

She had always been accustomed to such and such things; there was no possibility of living without them.—MARIA EDGEWORTH.

**Sugar.**—**A SUGAR-PLUM**—something very nice. C.

For this pretty toy Mr. Conway Dalrymple had picked up a gilt sugar-plum to the tune of six hundred pounds.—A. TROLLOPE.

**Sui.**—**SUI GENERIS**—peculiar; belonging to a class apart; not like anything else. P. Latin.

Not a Clinton, nor yet a Carew, she was *sui generis*, and supreme.—MRS. E. LYNN LINTON.

**Summer.**—**THE LITTLE SUMMER OF ST. LUKE**—a mild spell of weather which usually comes about the middle of October. St. Luke's Day, the 18th of October, gives it the name.

**INDIAN SUMMER.** See **INDIAN**.

**Sunshine.**—**To HAVE BEEN IN THE SUNSHINE**—to be drunk. F.

He was in that condition which his groom indicated with poetic ambiguity by saying, that "master had been in the sunshine."—GEORGE ELIOT.

**Sup.**—**To SUP WITH PLUTO**—to die. P. Pluto was the Latin god of the infernal regions, where the spirits of the dead existed.

**Supper.**—**To SET ONE HIS SUPPER**—to perform a feat that cannot be imitated or surpassed. F.

**Sure.**—AS SURE AS A GUN—certainly; without fail. F.

"As sure as a gun," said she, "that must be the knock of the post."—MACAULAY.

**To BE SURE**—certainly; no doubt. C. An exclamation having no decided force or meaning.

Lord! what a life mine is, to be sure.—S. WARREN.

**Surprise.**—A SURPRISE PARTY—a party of friends who appear unexpectedly at the house of some one of their acquaintance, bringing food with them. This is usually done in the evening. P. An American custom.

**Swallow.**—ONE SWALLOW DOES NOT MAKE A SUMMER—we must not frame a general law from one single phenomenon. P.

"When the Family Calas were about to be executed unjustly, with the consent of all the lawyers and statesmen in France, one man in the nation saw the error, and fought for the innocent, and saved them; and that one wise man in a nation of fools was a writer of fiction."

"One swallow does not make a summer, for all that."—C. READE.

**Swear.**—TO SWEAR BY ANOTHER—to be an imitator or admiring follower; to admire all his actions; to have full confidence in. C.

"I suppose I oughtn't to say it before you," observes Miss Smiles presently, "because, of course, you swear by everything British."—FLORENCE MARRYAT.

Gilbert smiled. "The performance was not quite such a risky one as it looked, I think; but, of course, that is the sort of thing that makes these people swear by Monckton."—*Good Words*, 1887.

**To SWEAR IN**—(of a magistrate) to engage formally the services of men for the government. P.

Governor Lanyon is sending Raaf down with power to swear in special constables, and enforce the law at Potchefstroom.—H. R. HAGGARD.

**To SWEAR LIKE A TROOPER**—to use profane language freely. P.

She was perfectly tipsy, screaming and fighting like a Billingsgate fish-woman, and swearing like a trooper.—FLORENCE MARRYAT.

**To SWEAR OFF**—to renounce; to give up. C. Often used intransitively.

"Will you have a drink with us, Jack?"

"No, mate, I've sworn off" (given up drinking).

**To SWEAR OUT**—to renounce; to give up. Old-fashioned.

Your grace hath sworn out house-keeping.—SHAKESPEARE.

**Sweat.**—THE SWEAT OF ONE'S BROW OR FACE—hard labour. P.

In the sweat of thy face shalt thou eat bread, till thou return unto the ground.—*Gen.* iii. 19.

"'Tis the sweat of our brow, Tum-mus, none of 'em (them) think on (of)."—BLACKMORE.

In this practice, indeed, he imitated some of the most renowned geniuses of the age, who have laboured in secret with the sweat of their brows for many a repartee.—SMOLLETT.

**Sweet.**—SWEET ON OR UPON—attached to; having a fancy for. F.

"Mark my words, Rawdon," she said. "You will have Miss Sharp one day for your relation."

"What relation,—my cousin, hey, Mrs. Bute? James sweet on her, hey?" inquired the waggish officer.—THACKERAY.

**A SWEET TOOTH**—a liking for sweetmeats and dainties. P.

All people with healthy physical appetites have a sweet tooth somewhere in their heads.—*Macmillan's Magazine*, 1887.

I know she has a sweet tooth still in her head.—MARIA EDGEWORTH.

**ONE'S SWEET WILL**—uncontrolled wishes; the unrestrained desires of one's heart. C. A phrase generally used somewhat sarcastically.

If only the idealists can have their way, and work out the yearnings of their own sweet will, we shall soon be a teetotal, vegetarian, and non-tobacco-smoking people.—*Family Herald* (quoted in *Edinburgh Review*, 1887).

At any rate, Grace made no attempt to do anything of the kind, but wandered at her own sweet will within

the limits of her own parole.—BLACK-MORE.

**Swell.**—THE SWELL MOB—people of bad character; men who prey on the vices or follies of others. F.

The fact was that he had been one of the swell mob.—CAPTAIN MARRIAT.

When he had worn something of the air of a dandy, or, at the worst, of a successful swell-mobsman.—D. CHRISTIE MURRAY.

**Swim.**—IN THE SWIM—in the current of events; acquainted with all that is going on. C.

**Swing.**—IN FULL SWING—very busy; working busily. C.

The street market was in full swing.—BESANT.

TO GIVE FULL SWING TO—to indulge freely; to let loose; to free from control. P.

But let us return to Nature: do you mean that we are to give full swing to our inclination, to throw the reins on the neck of our senses?—M. ARNOLD.

TO HAVE FULL SWING—to be allowed free and uncontrolled exercise. P.

Every one has his full swing, or goes to the devil his own way.—HAZLITT.

**Swoop.**—AT ONE FELL SWOOP—with one unlucky blow; by a single catastrophe. P.

At one fell swoop it had cleared the sideboard of glasses, decanters, silver waiters.—WILSON.

**Swop.**—TO SWOP HORSES CROSSING THE STREAM—to make an exchange at a critical time when all one's energies should be devoted to the business in hand. F.

**Sword.**—AT SWORDS' POINTS—bitterly hostile. P.

This the captain took in dudgeon, and they were at swords' points at once.—R. H. DANA.

THE SWORD OF DAMOCLES.

Damocles was a courtier in the palace of Dionysius the Elder, ruler of Syracuse. Having extolled the felicity of princes, he was answered in the following fashion by his master. He was invited to a sumptuous banquet, and arrayed in royal robes, was given the principal seat; but over his head hung a sword suspended by a single horse-hair. By this Dionysius meant to intimate the precarious nature of the power and felicity of princes.

When it is said to be the Czar's wish that the aged Emperor of Germany's end should be peaceful, and that it is only because he would not that his last moments should be disturbed by the clash of arms that he desists from action, it will be seen how thin is the thread by which the sword of Damocles is suspended.—*St. Andrews Citizen*, 1887.

TO PUT TO THE SWORD—to kill. P.

AT SWORDS DRAWN—bitterly hostile. P. See DAGGER.

Giovanni belonged to a family who, from the earliest times, had been at swords drawn with the government.—MARION CRAWFORD.

**Sydney.**—SYDNEY SIDER—a convict. S.

There is no euphemism invented yet for the word "convict," which is available among the labouring class of Australia when a convict is present. Those who think they know something of them might fancy that "Old hand," "Vandemonian," or even Sydney sider, were not particularly offensive.—H. KINGSLEY.

## T

**T.**—TO A T.—exactly. C. Perhaps from a *T-Square*.

"Well," said I, "there is a pretty show of girls, that's certain; but they wouldn't condescend to the like of me. I was thinking there were some of them that would just suit you to a T."—HALIBURTON.

The fool forgets there is an Act of Parliament, and that we have complied with the provisions to a T.—C. READE.

**Table.**—TO TURN THE TABLES—to reverse the position of two rival parties. P.

It was no light act of courage in those days, my dear boys, for a little fellow to say his prayers publicly, even at Rugby. A few years later, when Arnold's manly piety had begun to leaven the school, the tables turned. Before he died, in the school-house at least, and I believe in the other houses, the rule was the other way.—T. HUGHES.

If Mr. Dillon had said that such an outrage as this was nothing but the turning of the tables on the atrocities of the penal code, we should not have blamed him.—*Spectator*, 1887.

**TABLE D'HÔTE**—the public dining table at a hotel. P. A French phrase. Literally, the "host's table," from the custom of the landlord presiding at the public dinner.

I was very fond of dining at *table d'hôte* anywhere.—*The Mistletoe Bough*, 1885.

**UPON THE TABLE**—known to every one—a matter of public discussion. P.

I will not, however, take up the time of this—I mean your time—by recapitulating all that I told you on that occasion; the facts are, so to speak, all upon the table, and I will merely touch upon the main heads of the case.—H. R. HAGGARD.

**Tableaux.**—TABLEAUX VIVANTS—"living pictures;" dumb representations, generally of historical scenes, in which the figures are real people. French. A favourite amusement in social gatherings.

On the 20th of January 1500, having accomplished the first half of his

task, he (Cæsar Borgia) entered Rome as a conqueror, on which occasion a representation was given of the triumph of Cæsar, with the various episodes of the life of the Roman Cæsar, shown in *tableaux vivants*, suggested by the painter Mantegna.—*Blackwood's Magazine*, 1888.

**Tag.**—TAG-RAG AND BOB-TAIL—the ill-dressed rabble. P. See RAG-TAG.

He invited tag-rag and bob-tail to the wedding.—L'ESTRANGE.

**Tail.**—TO KEEP THE TAIL IN THE WATER—to thrive; to prosper. F.

**TO TURN TAIL**—to retreat in an undignified way.

"Never thought I should live to turn tail in this way," growled one soldier to another as they passed out.—*English Illustrated Magazine*, 1887.

**Tailor.**—NINE TAILORS MAKE A MAN. An old saying. See NINE.

I believe Pinchin's father to have been a tailor. There is no harm in the craft, honestly exercised; but since the world began nine tailors have made a man, and you cannot well see a knight of the shears without asking in your own mind where he has left his eight brethren.—G. A. SALA.

**Take.**—TO TAKE ABACK—to bewilder; to astonish; to surprise. P.

"A what?" asked Hardy rather taken aback.—DICKENS.

For to hand in a dead woman might take him aback, as it had taken me.—MRS. HENRY WOOD.

**TO TAKE BACK.**—to recall words that have been spoken; to retract. C.

"I've disgusted you, I see that; but I didn't mean to. I—I take it back."

"Oh, there's nothing to take back," said Corey.—W. D. HOWELLS.

**TO TAKE HOME TO ONESELF**—to understand completely. C.

Jael did not at all take home to herself the peculiar meaning of her friend's words.—A. TROLLOPE.

TO TAKE AFTER—to resemble ; to imitate. P.

We cannot but think that he has taken after a good pattern.—ATTERBURY.

Thank God, you take after your mother's family, Arthur.—GEORGE ELIOT.

TO TAKE THE CUE—to understand a hint. P.

The ladies took the cue and retired.—C. READE.

TO TAKE TO THE ROAD—to become a highwayman. P.

The pewterer was unfortunate in his business, and took to the road.—G. A. SALA.

TO TAKE DOWN—(a) to humiliate to lower the pretensions of. C.

Our reverend's been taken down a bit since that gent at the hall lit his pipe in the church porch.—A. JESSOPP, in *Nineteenth Century*, 1887.

"The fact is," went on the other, "that I thought you wanted taking down a peg."—*Good Words*, 1887.

—(b) to take the place of a scholar higher up in the form. A school phrase.

—(c) to commit to writing spoken words as they are uttered. P.

He wrote letters and took down instructions in shorthand.—BESANT.

TO TAKE FLIGHT—to go off. C.

My good Matilda, I am sick of this. I have been bored to-night, and what is much worse, I have been snubbed. Suppose we take flight for Cannes?—*Good Words*, 1887.

TO TAKE IN GOOD PART—to hear or receive willingly. P.

I will just add one little word, Utterson, that I'm sure you'll take in good part. This is a private matter, and I beg of you to let it sleep.—R. L. STEVENSON.

TO TAKE ANYTHING TO HEART—to bear it seriously ; to be much affected by it. P.

The next day he called at Grasmere, Susan met him all smiles, and was more cheerful than usual. The watchful man was delighted. "Come ; she does not take it to heart." He did not guess that Susan had cried for hours and hours over the letter.—C. READE.

TO TAKE IN HAND—to undertake ; to commence working with. P.

But that acquaintances—mere acquaintances—should have taken it in hand to give her pecuniary assistance, was a humiliation indeed.—JAMES PAYN.

TO TAKE HOLD OF—to seize ; to occupy. P.

But there was something in the delicate handwriting and perfume of the letter that took hold of my imagination.—*Mistletoe Bough*, 1885.

TO TAKE IN—(a) to deceive ; to delude. P.

"At all events, everybody was very hard upon him, just because they were taken in," argued Margaret. "If he had acknowledged what they admired so much to have been his own, they would have seen nothing in it to admire."—JAMES PAYN.

Here were two battered London rakes, taking themselves in for a moment, and fancying they were in love with each other like Phyllis and Corydon.—THACKERAY.

—(b) to escort to a room. P.

As for Miss Huntly, she rather prided herself upon her immunity from "airs," and would have been quite content to accept Mr. Buswell's arm, had that person been requested to take her in to dinner.—*Good Words*, 1887.

—(c) to comprehend ; to absorb mentally. P.

It is not to be supposed that he took in everything at one glance.—DICKENS.

TO TAKE OFF—(a) to mock at ; to make sport of ; to mimic. P.

Taking off (making fun of) the factory ladies.—HALIBURTON.

I know the man I would have ; a quick-witted, outspoken, incisive fellow . . . delights in taking off big-wigs and professional gowns, and in the disembalming and unbandaging of all literary mummies.—O. W. HOLMES.

—(b) to murder. Old fashioned. The deep damnation of his taking off. SHAKESPEARE.

TO TAKE ONESELF OFF—(a) to go away. C.

Sincerely thankful was he when the meal came to an end, and when Brian, with a murmured excuse, took himself off.—*Good Words*, 1887.

The stranger suddenly took himself off, and was no more seen by the young lady.—A. TROLLOPE.

—(b) to commit suicide. C.

"You argue," said Mrs. Wallace, "that in the case of wicked people, the very best thing they can do is to



take themselves off, as you call it, since in so doing they do the world a service."—JAMES PAYN.

**TO TAKE ON**—to be affected; to be overcome by one's feelings. C.

"Dear heart! 'dear heart!" cried the squire, who was deeply attached to his sister; "don't take on so, my dear good Joan."—BLACKMORE.

"It is a pity you take on so, Miss Briggs," the young lady said, with a cool, slightly sarcastic air.

"My dearest friend is so ill, and wo-o-o-on't see me," gurgled out Briggs in an agony of renewed grief.—THACKERAY.

**IN A PRETTY TAKE ON**—much affected. F.

She was in a pretty take on, too, sir, because, as she said—to use her very words—she was chiselled out of a dance.—S. BARING-GOULD.

**TO TAKE IT OUT**—(a) to take exercise; to relieve one's physical energies. C.

Her limbs were elastic, so that she seemed when she walked as if she would like to run, jump, and dance, which, indeed, she would have greatly preferred, only at Newnham they take it out at lawn tennis.—BESANT.

—(b) to obtain an equivalent for a loss sustained. C.

"Can't you keep awake till you have stated your case?" asked Harry. "Come, old boy; you can take it out in slumber afterwards."—BESANT.

**TO TAKE IT OUT OF A PERSON**—to exhaust his energies. P.

So they tried back slowly and sorrowfully, and found the lane, and went limping down it, plashing in the cold puddly ruts, and beginning to feel how the run had taken it out of them.—T. HUGHES.

**TO TAKE PART**—to share: to act along with others. P.

Take part in rejoicing for the victory over the Turks.—POPE.

**TO TAKE PLACE**—to happen. P.

Whether anything of the nature of a family collision had taken place on the occasion of her doing so, John Lawrence did not know.—*Murray's Magazine*, 1887.

**TO TAKE STOCK IN**. See STOCK.

**TO TAKE BY STORM**—to secure by one great effort; to overcome by one single blow. P.

In face and manner and speech she was of those sweetly innocent girls who take men's hearts by storm.—MRS. H. WOOD.

Of course, at my age, I was soon all right again, and going to take the world by storm to-morrow morning.—C. READE.

**TO TAKE TO**—to apply oneself to; to conceive a liking for. P.

Miss Betsy won't take to her book.—SWIFT.

Men of learning who take to business discharge it generally with greater honesty than men of the world.—ADDISON.

The squire took to her very kindly (was very well pleased with her).—A. TROLLOPE.

**TO TAKE TO ONE'S BED**—to be prostrated by illness. P.

It is quite true that at times he took to his bed.—Letter quoted in *Nineteenth Century*, 1887.

**TO TAKE TO ONE'S HEELS**—to commence running; to start off at a rapid pace. P.

I gave a view halloo, took to my heels, collared my gentleman, and brought him back.—R. L. STEVENSON.

**TO TAKE TO TASK**—to reprove; to lecture; to find fault with. P.

"I am only saying what Dr. Cooper has just told me—that Mr. Josceline's life must be counted by hours. There is no hope."

"Still," urged Mrs. Armytage, irritated at being taken to task—and, as was evident, with the approval of the company—by a lady so inferior to her in the social scale—"the truth must be told, we are taught, even of the dead."—JAMES PAYN.

**TO TAKE TOO MUCH**—to get drunk. C.

She knew he was of no drunken kind, yet once in a way a man might take too much.—BLACKMORE.

**TO TAKE IN TOW**—to conduct; to take charge of. P. Originally a sea phrase.

Sir Brian stood in the middle of Pall Mall shaking his stick at the cabman, whose number he took, and causing some interruption to the traffic, until he was courteously but firmly taken in tow by a policeman, who remarked that the roadway was intended for wheeled vehicles and the pavement for foot passengers.—*Good Words*, 1887.

TO TAKE TURNS—to engage in anything alternately, each one in succession being allowed to take part. P.

I think a good way will be for each of them, even the youngest, to take turns in ordering the dinner and seeing it prepared.—BESANT.

TO TAKE UP—(a) to put in jail. P.

For many a time, when they take a man up, they spread it about that he's turned informer like the rest.—CHARLES LEVER.

—(b) to help; to aid; to patronize. P.

He told his story from the beginning: how he had experienced nothing but failure and disappointment; how he had been taken up by the queer old fellow at the chop-house, etc.—BESANT.

—(c) to engross; to comprise. P.

I prefer in our countryman the noble poem of Palamon and Arcite, which is perhaps not much inferior to the Iliad, only it takes up seven years.—DRYDEN.

—(d) to reply to; to interrupt with a criticism. P.

One of his relations took him up roundly for stooping so much below the dignity of his profession.—L'ESTRANGE.

Meantime a shrewd woman was there listening with all her ears—a woman, too, who had vague suspicions about him, and had taken him up rather sharper than natural, he thought, when, being off his guard for a moment, he anticipated the narrator, and assumed there were two burglars.—C. READE.

TAKEN UP—wholly occupied; engrossed. P.

Mr. Fraser did not answer him immediately, so taken up was he in noticing the wonderful changes a week had wrought in his appearance.—H. R. HAGGARD.

TO TAKE UP ARMS FOR—to defend; to champion. C.

Miss Smiles takes up arms at once for Mrs. Beverley.—FLORENCE MARRYAT.

TO TAKE UPON ONESELF—to venture (in a moral sense); to undertake a responsibility. P.

The Parliament took upon them to call an assembly of divines to settle some Church questions.—SOUTH.

"Well, well, well!" he murmured. "But it doesn't do to say so, you know, Mr. Segrave. At times, I confess, he appears to me to take too much upon him."—*Good Words*, 1887.

TO TAKE A MAN AT HIS WORD—to believe what he says. P.

If I should decline all merit, it was too probable the hasty reader might have taken me at my word.—GOLDSMITH.

"It seems a pity," Harry chimed in, "that so much protesting was in vain. Perhaps Mr. Messenger took him at his word."—BESANT.

TO TAKE A TELLING—to receive advice or a rebuke patiently. C.

TO TAKE IT INTO ONE'S HEAD—to conceive a sudden intention; to resolve upon without any apparent reason. C. Generally used of a capricious whim.

Mrs. Crumpe took it into her head that she could eat no butter but of Patty's churning.—MARIA EDGEWORTH.

TO TAKE UP WITH—to be friendly with; to seek the society of; to keep company with. C.

Do you suppose that Penelope Lapham is a girl to take up with a fellow that her sister is in love with, and that she always thought was in love with her sister, and go off and be happy with him?—W. D. HOWELLS.

Taking.—IN A TERRIBLE TAKING—greatly agitated. C.

"Zounds, Blanche! what did you say?" burst out the general in a terrible taking, as he thought how everything must come out.—G. J. WHYTE-MELVILLE.

Talk.—TO TALK A PERSON'S HEAD OFF—to be excessively talkative; to weary another with talking. C.

I only hope, Helgham, that old Pigott won't talk your head off; she has got a dreadful tongue.—H. R. HAGGARD.

TO TALK A PERSON UP—to cajole a person with flattering words; to persuade a person to do some action. P.

I sent for Mr. Flamborough, and they talked him up as finely as they did me.—GOLDSMITH.

TO TALK OVER—(a) to persuade a person by talking; to induce

a person to change his opinion by talking with him. P.

Miss Kennedy looked embarrassed. She had betrayed herself, she thought. "I know—I know. But he talked me over."—BESANT.

He talked over Trevittick, who sulkily acquiesced.—H. KINGSLEY.

—(b) to discuss a subject. P.

**Tandem.**—TO DRIVE TANDEM—to drive a coach to which two horses are harnessed one in front of the other, and not side by side. P.

He had already given up driving tandem.—*Athenæum*, 1887.

**Tangent.**—OFF AT A TANGENT.

This phrase is used of quick and sudden movements, where a person breaks away unexpectedly. C. Especially used of conversations; but also, as in the second example, of one's thoughts.

She could scarcely say ten words, except about herself; so when Bassett questioned her about Sir Charles and Lady Bassett, she said "Yes," or "No," or "I don't know," and was off at a tangent to her own sayings and doings.—C. READE.

John Treverton, smoking his cigar, and letting his thoughts wander away at a tangent every now and then.—MISS BRADDON.

**Tansy.**—LIKE A TANSY—perfect; complete. C. *Tansy* was a drink composed of many ingredients, and requiring great care in its composition.

*Miss Look*, Lady Answerall, is it not well mended?

*Lady Ans.* Ay, this is something like a tansy.—SWIFT.

**Tantalus.**—A TANTALUS CUP—a cup in which the water vanishes as soon as the thirsty person attempts to drink. P. Tantalus was a tyrant who, for his many crimes, was tortured in the infernal regions by having water ever at his lips. As soon as he tried to drink, however, the water slowly receded, and left him more thirsty than ever.

Nothing occurred to interfere with the plan of action decided on by

Hilda and Philip; no misadventure came to mock them, dashing the Tantalus cup of joy to earth before their eyes.—H. R. HAGGARD.

**Tantrums.**—IN ONE'S TANTRUMS—in a bad humour. F.

When he saw Dobbs Broughton he told that gentleman that Mrs. Van Siever had been in her tantrums.—A. TROLLOPE.

"What, you are in your tantrums again!" said she.—C. READE.

**Tape.**—TAPE OR RED TAPE—official routine; official delay and obstruction. P.

The frost and reserve of office melted like snow in summer before the sun of religion and humanity. How unreal and idle appeared now the twenty years gone in tape and circumlocution.—C. READE.

**Tapis.**—ON THE TAPIS—under discussion. P. *Tapis* is French for "carpet."

Well, as my engagement to Lady Catherine is still on the *tapis*, it will be as well to assume that I did not (give her a chance of marrying me).—*Mistletoe Bough*, 1885.

The Schleswig-Holstein question comes on the *tapis*, and no one seems to know much of anything about the place geographically.—*Fortnightly Review*, 1887.

**Tar.**—TO HAVE A LICK OF THE TAR-BRUSH—to be partly of negro blood. F.

**TARRING AND FEATHERING**—a punishment inflicted upon an unpopular person. Joseph Smith, the founder of Mormonism, was so treated. King Richard Cœur de Lion, before sailing for the Holy Land, had a law enacted in the fleet that "a robber, who shall be convicted of theft, shall have his head cropped after the manner of a champion, and boiling pitch shall be poured thereon, and then the feathers of a cushion shall be shaken out upon him, so that he may be known, and at the first land at which the ships shall touch he shall be set on shore."

**TARRED WITH THE SAME BRUSH OR STICK**—possessing the same peculiarities; marked by the same qualities. C.

As a sample of the self-trained and self-educated amateur, he was, however, tarred with the same brush as John Lawrence.—*Murray's Magazine*, 1887.

We are all tarred with the same stick, we women.—C. READE.

**Tartar.**—TO CATCH A TARTAR—to capture what proves to be a troublesome prisoner; to seize hold of what one would afterwards willingly let go. P.

Reckless Reginald soon found he had caught a Tartar in his new master.—C. READE.

She let him have his head for a bit, and then, when he'd got quite accustomed to the best of everything and couldn't live without it, she turned him into the street, where there is no claret and no champagne. So that poor man caught a Tartar, didn't he?—BESANT.

**Task.**—TO TAKE TO TASK—to reprove; to find fault with. P.

Mrs. Baynes took poor madame severely to task for admitting such a man to her assemblies.—THACKERAY.

**Tattoo.**—THE DEVIL'S TATTOO—being, usually with the fingers, on a table or other flat surface. P. Generally a sign of impatience or of ill-humour.

"Ah, what shall I do, Lord Steyne, for I am very, very unhappy?"

Lord Steyne made no reply except by beating the devil's tattoo and biting his nails.—THACKERAY.

There lay half-a-dozen ruffians writhing on the ground, and beating the devil's tattoo with their heels.—C. READE.

**Tea.**—A STORM IN A TEA-CUP—a petty squabble; a disturbance marked by much noise, but of no importance. C.

For all that, his sympathies had been entirely with her in the recent squabble. "What a ridiculous little storm in a tea-cup it was!" he thought with a laugh.—*Murray's Magazine*, 1887.

**A TEA FIGHT**—a social gathering where tea is the beverage drunk. S.

**Teens.**—IN ONE'S TEENS—between the ages of twelve and twenty. C.

He (the great Condé) was a ripe scholar even in his teens, as the Latinity of his letters proves.—*Edinburgh Review*, 1887.

**Teeth.**—TO CAST OR THROW ANYTHING IN ONE'S TEETH—to reproach one with anything. P.

You've got the girl, and we must keep her; and keep her well too, that she may not be able to throw it in your teeth that she has made such sacrifices for you.—BLACKMORE.

"She was ill, and she gave you a letter for me. Where is it?"

"I confess that the first part of your information is true, Mr. Ruthven, though I don't know why an act of benevolence should be thrown in my teeth as if it were a crime.—FLORENCE MARRYAT.

**FROM THE TEETH OUTWARDS**—without real significance; merely on the surface. C.

Much of the Tory talk about General Gordon lately was only from the teeth outwards.—*Daily News*, 1886.

**TO HAVE CUT ONE'S TEETH OR EYE-TEETH**—to be crafty. S.

He and I were born the same year, but he cut his teeth long before me.—C. READE.

**Tell.**—TO TELL ON OR UPON—to affect; to influence. P.

His previous exertions had told on his constitution.—*Quarterly Review*, 1807.

"Pull yourself together, Bradshaw," said the lawyer. "This suspense, I know, is telling upon all of you."—R. L. STEVENSON.

**TO TELL OFF**—to count separately; to number in order. P.

But one day after chapel, as the men were being told off to their several tasks, Robinson recognized the boy by his figure.—C. READE.

**TO TELL TALES OUT OF SCHOOL**—to repeat in public what has passed in the company of intimates; to reveal private matters. P.

"Look here, Duffham," he went on; "we want you to go with us and see—somebody: and to undertake not to tell tales out of school."—MRS. HENRY WOOD.

**Tempers.**—GOD TEMPERS THE WIND TO THE SHORN LAMB—God makes misfortunes bear lightly on the feeble. P. A French saying, of which Sterne has made use.

"You are very kind," said Mrs. Crawley. "We must only bear it with such fortitude as God will give us. We are told that he tempers the wind to the shorn lamb."—A. TROLLOPE.

**Ten.**—TEN TO ONE—ten chances to one; almost certainly. C.

Whenever the reader lights upon the title which Fox had waded through so much to earn, it is ten to one that within the next half-dozen lines there will be found an allusion to the gallows.—TREVELYAN.

**ONE OF TEN THOUSAND**—an exceptionally excellent person. P.

She did not know that she herself was a woman of ten thousand. She spoke believing herself to be a common type of humanity.—JAMES PAYN.

**THE UPPER TEN OF TEN THOUSAND**—those moving in the highest London society. P.

Lord Swansdown has had some dealings with him in an agricultural way, and wishing to show him civility on his accession to the upper ten, desired his wife to send him an invitation for the shooting season.—FLORENCE MARRYAT.

But to tens of thousands—including, I'll be bound, the upper ten—it will be utterly unknown.—JAMES PAYN.

**Tenterhooks.**—ON TENTERHOOKS—in a state of discomfort or agony. P. Tenterhooks are the hooks on which a web of cloth is stretched by the selvages on a frame.

I must say I should like to have it settled as soon as possible, because it keeps a man on tenterhooks, you know, and feeling like a fool.—FLORENCE MARRYAT.

**Terms.**—ON TERMS—friendly. P.

He wasn't on terms with Flashman's set.—T. HUGHES.

**ON GOOD OR EXCELLENT TERMS**—friendly; intimate. P.

I am not on good terms with Sir Charles.—C. READE.

**TO COME TO TERMS**—to make bargain. P.

When George returned to the farmer, the latter, who had begun to fear the loss of a customer, came at once to terms with him.—C. READE.

"The Manor House does not belong to me."

"So I understand; but I should think you could come to terms with your brother."—*Good Words*, 1887.

**Terra.**—TERRA FIRMA—dry land. P. Latin.

Another foaming breaker, supplemented by a vigorous shove from their stalwart arms, sends their unwieldy craft up high and dry, and the spray-splashed passengers can step out on *terra firma*.—*Scribner's Magazine*, 1887.

**Tête.**—A TÊTE-À-TÊTE—a confidential conversation. C. French.

"You will forgive me, Philip, for interrupting your *tête-à-tête*, but may I ask what is the meaning of this?"

Philip returned no answer.—H. R. HAGGARD.

**Tether.**—TO THE END OF ONE'S TETHER—as far as one is able to proceed. C.

I tell you plainly I have gone pretty well to the end of my tether with you.—C. READE.

**Thames.**—TO SET THE THAMES ON FIRE. See SET.

**Thanks.**—THANKS TO THIS OR THAT—this is the cause; the result is due to this. P.

If we are to believe the book, thanks to the American social system, she had a series of wonderful escapes from ill-considered matches.—*Edinburgh Review*, 1882.

**That.**—AT THAT—A phrase in common use in America, signifying that certain conditions are conceded.

John, looking at him, guessed that he could not weigh less than seven-teen stone, and he was well within the mark at that (if he allowed him such a weight).—H. R. HAGGARD.

**There.**—ALL THERE. See ALL.

**Thick.**—THROUGH THICK AND THIN—through every obstacle; daunted by nothing. P.

These fellows who attacked the inn to-night—bold, desperate blades

for sure—and the rest who stayed aboard that lugger, and more, I dare say, not far off, are, one and all, through thick and thin, bound that they'll get that money.—R. L. STEVENSON.

The first dawn of comfort came to him in swearing to himself that he would stand by that boy through thick and thin, and cheer him and help him and bear his burdens.—T. HUGHES.

**THICK - SKINNED**—not sensitive ; not easily rebuked. P.

"Ah! you wouldn't be if you saw Annerley Hall," returns the baronet, too thick-skinned to recognize a rebuff.—FLORENCE MARRYAT.

There was something in his companion's astounding thickness of skin that tickled his humour.—JAMES PAYN.

**Thin.**—TO RUN THIN—to seek release from a bad bargain. F.

**THE THIN END OR EDGE OF THE WEDGE.** See WEDGE.

**Thing.**—THE THING—exactly right ; just what ought to be. F.

"You are not at all the thing (by any means as well as you ought to be), my darling boy," said Mrs. Sharp to Christopher.—BLACKMORE.

Although they all knew the songs by heart, it was the thing (considered right and necessary) to have an old manuscript book descended from some departed hero, in which they were all carefully written out.—T. HUGHES.

Where energy was the thing, he was energetic enough.—*All the Year Round*, 1887.

**TO KNOW A THING OR TWO**—to be wise or cunning. F.

"Mr. Levi," said he, "I see you know a thing or two ; will you be so good as to answer me a question?"—C. READE.

**Thingumbob.**—THINGUMBOB, THINGUMBOB, THINGUMMY, OR THINGAMY—a word used to replace a name that is forgotten. F. "What d'ye call him?" is sometimes used in this way.

"Make your mind easy," replied Mr. Miles calmly ; "he won't escape ; we shall have him before the day is out."

"Will you, sir? that is right—but how?"

"The honourable Thingumbob, Tom Yates's friend, put us up to it."—C. READE.

"My gracious, Mildred," suddenly exclaimed Agatha, "do you see who that is there leaning over the bulwarks? Oh, he's gone ; but so sure as I am a living woman, it was Lord Minster and Lady Florence Thingumbob, his sister, you know, the pretty one."—H. R. HAGGARD.

The merchant who discharged his clerk last week because he never could remember the word mucilage, and persisted in saying thingummy, has got another who is unsound on the word chronometer, and calls it a watch-you-call-it.—*St. Andrews Citizen*, 1887.

There was Mr. So-and-So and Mrs. Thingamy.—WILSON.

**Think.**—TO THINK BETTER OF IT—to change one's mind ; to abandon a resolve. P.

You will think better of your determination.—DICKENS.

"I said plainly that I [will not marry him."

"I know you did, my dear ; but Mrs. Garnier and I fancied you might have thought better of it."—FLORENCE MARRYAT.

**TO THINK NO END OF A PERSON**—to have a very high opinion of his character. F.

**Thirty.**—THIRTY-NINE ARTICLES—the statement of the doctrines of the Church of England which every clergyman must sign. P. Theodore Hook, when asked if he was ready to sign the Thirty-nine Articles, replied flippantly, "Yes ; and forty if you wish."

*Mr. Punch*, like Theodore Hook, had not any great reverence for the Thirty-nine Articles.—*Fortnightly Review*, 1887.

**Thomas.**—A VERY THOMAS—an unbelieving, incredulous person. P. The disciple of our Lord who bore that name refused for a time to believe in Christ's resurrection. See John xx. 24, 25.

Moreover, when he sees the lock of hair and the love-letter—and perhaps there may be other discoveries by the time he returns—he must be a very Thomas not to believe such proof.—JAMES PAYN.

**Thorn.**—TO SIT ON THORNS—to be in a position of excessive

discomfort; to be troubled in mind. P.

She did not say anything at the breakfast-table, though Anna sat upon thorns lest she should; Helen was so apt to speak upon impulse.—**MRS. HENRY WOOD.**

**A THORN IN THE SIDE OF THE FLESH**—a perpetual source of annoyance. P.

There was given to me a thorn in the flesh.—2 Cor. xii. 7.

Sir Charles demurred. "Oh, I don't want to quarrel with the fellow; but he is a regular thorn in my side, with his little trumpery estate, all in broken patches. He shoots my pheasants in the unfairest way."—**C. READE.**

**Thousand.**—A THOUSAND AND ONE—a very large number; an innumerable collection. P.

The servant girl entered, bringing a slip of paper upon a salver, the name, no doubt, of one of those thousand and one persons who were now always coming to ask permission to see the manuscript.—**JAMES PAYN.**

**Thread.**—To TAKE UP THE THREAD OF—to commence again where a stoppage has taken place; to resume the treatment or discussion of. P.

Harry possessed a ready sympathy; he fell easily and at once into the direction suggested by another's words. Thus, when Angela talked about the palace, he also took up the thread of invention, and made believe with her as if it were a thing possible—a thing of brick and mortar.—**BESANT.**

**To HANG BY A THREAD**—to be in imminent danger; to be ready to fall. P.

A fate which has already overtaken one living, and hangs by a thread over others.—*Spectator*, 1887.

**Through.**—THROUGH HANDS—finished; executed. C.

"And now," continued the butler, addressing the knife-boy, "reach me a candle, and we'll get this through hands at once."—**R. L. STEVENSON.**

**Throw.**—To THROW THE GREAT CAST—to venture everything; to take a step of vital importance. P.

In a word, George had thrown the great cast.—**THACKERAY.**

**To THROW DUST IN THE EYES OF**—to confuse; to mislead. P.

It is not an honourable occupation to throw dust in the eyes of the English reader.—*Contemporary Review*, 1887.

**TO THROW THE HANDKERCHIEF**—to propose marriage; to choose a wife. C. The Sultan is said to select women for his harem in this fashion.

Presently he looked up, probably for the return of Davey, and perceived her waving her handkerchief toward him—a signal which the female oracle of the "Ultramarine" would have reprobated exceedingly; to her it would seem only one step short of throwing the handkerchief.—**JAMES PAYN.**

Her highly-flattered mother falls straightway in love with him, and he might have been encouraged to throw the handkerchief at once, had the frivolous Alice been equally impressionable.—*Edinburgh Review*, 1882.

**To THROW THE HANDLE AFTER THE BLADE**—to lose even the little which remains to one. C.

The question is, Will you at all better yourselves by having now one of your hot fits, speaking with promptitude and energy and, in fact, going to war with Russia for what she has done? Alas! my dear friend, this would be throwing the handle after the blade with a vengeance.—**M. ARNOLD.**

**To THROW DIRT OR MUD AT**—to abuse; to speak evil of. C.

Then throw dirt at the plaintiff. He is malicious, and can be proved to have forsworn himself in *Bassett v. Bassett*.—**C. READE.**

A woman in my position must expect to have more mud thrown at her than a less important person.—**FLORENCE MARRYAT.**

**To THROW ONESELF AT OR AT THE HEAD OF**—(of a woman) to show a man that she is eager to receive a proposal of marriage. C.

As for the girls, Claire, they just throw themselves at a man.—**BESANT.**

They say that unless a girl fairly throws herself at the young men's heads she isn't noticed.—**W. D. HOWELLS.**

**To THROW OVER**—to abandon; to cease to aid or acknowledge. P.

"Look here, Musselboro; if you're going to throw me over, just tell me so, and let us begin fair."

"I'm not going to throw you over; I've always been on the square with you."—A. TROLLOPE.

Do you suppose Captain Mitchell can help being so comically miserable, or that Kitty Greenwood can help being made ridiculously happy, by the attentions of a man who, in the nature of things, will end by throwing her over?—*Good Words*, 1887.

They say that he is engaged to a girl in England, and has thrown her over for the widow.—H. R. HAGGARD.

**TO THROW STONES**—to find fault with other people. P.

There is an old proverb about the inexpediency of those who live in glass houses throwing stones, which I always think that we (who are in society) would do well not to forget.—FLORENCE MARRYAT.

**TO THROW UP**—to reject; to cast off. P.

"What do you mean, Lady Bellamy, when you talk about my duty?"

"I mean the plain duty that lies before you of marrying your Cousin George, and of throwing up this young Heigham."—H. R. HAGGARD.

**TO THROW UP THE SPONGE**. See SPONGE.

**TO THROW OFF**—(of hounds) to start in pursuit of game. P.

Some of the carriages turned out of the field to follow slowly along the road, in hopes of seeing the hounds throw off.—MARION CRAWFORD.

**TO THROW UPON ONE'S HANDS**—to give one the responsibility of. P.

In spite of his warning the mother had been left behind, and he was in the unenviable position of having a child thrown upon his hands until the next stoppage.—HUGH CONWAY.

**Thumb.** — **RULE-OF-THUMB** — measurement or calculation without the aid of precise instruments; rough and ready calculation. P.

We never learnt anything in the navy when I was a youngster, except a little rule-of-thumb mathematics.—T. HUGHES.

The real truth is, Winterborne, that medical practice in places like this is a very rule-of-thumb matter.—THOMAS HARDY.

**UNDER THE THUMB OF**—completely subservient to; quite under the control and direction of. C.

Your Cousin George is very fond of a pretty woman, and, to be plain, what I want you to do is to make use of your advantages to get him under your thumb and persuade him into selling the property.—H. R. HAGGARD.

From the death of Louis XI. female influence was constantly on the increase, and we may designate the century from 1483 to 1589—with the exception of Louis the Twelfth's reign—as the era of the ascendancy of women and favourites. The kings were either nobodies, or were under the thumb of their wives or mistresses.—*National Review*, 1887.

"If you think I'm going to be afraid of Mother Van, you're mistaken. Let come what may, I'm not going to live under her thumb." So he lighted his cigar.—A. TROLLOPE.

**TO TURN THE THUMBS UP**—to decide against. P. A classical phrase. The Romans in the amphitheatre turned their thumbs up when a combatant was not to be spared.

They had unanimously turned their thumbs up. "Sartor," the publisher acquainted him, "excites universal disapprobation."—R. GARNETT.

**TO BITE ONE'S THUMBS AT**—to show contempt for. F.

**Tick.** — **ON TICK** — on credit; not paid for. F. Abbreviated from "On ticket," on credit.

"Won't you be tempted now?" he added to Susan Potter.

She laughed. "Not with these things. I should never hear the last of it if Potter found out I went on tick for finery."—MRS. H. WOOD.

There are few, I guess, who go upon tick as much as we do.—HALIBURTON.

**TO TICK OFF**—to mark separately after examination. P.

He would drop suddenly upon his cousin Josephus, and observe him faithfully entering names, ticking off and comparing, just as he had done for forty years, still a junior clerk.—BESANT.

**Ticket.**—**TO GO ANY TICKET**—to vote for any cause. F. An American political phrase.

Yes; I love the Quakers. I hope they'll go the Webster ticket.—HALIBURTON.

**TICKET-OF-LEAVE**—a warrant given to convicts who are



allowed their liberty on condition of good behaviour. P.

I suppose he's out now on a ticket-of-leave.—HUGH CONWAY.

They found themselves outlaws, ticket-of-leave men, or what you will in that line; in short, dangerous parties.—T. HUGHES.

**WHAT'S THE TICKET?**—what is to be done? S.

"Well," said Bob Cross, "what's the ticket, youngster? are you to go aboard with me?"—CAPTAIN MARRYAT.

**THAT'S THE TICKET**—you have done the right thing; that's well done. S. From the winning ticket in a lottery.

**Tickle.**—To TICKLE TO DEATH—to amuse exceedingly. F.

**Tide.**—To TIDE OVER—to overcome a difficulty temporarily. P.

Such questions as these are sometimes very anxious ones in a remote country village, where every pound spent among the inhabitants serves to build up that margin outside the ordinary income of the wage-earners which helps the small occupants to tide over many a temporary embarrassment when money is scarce.—*Nineteenth Century*, 1887.

**Tile.**—A TILE OF A SLATE LOOSE—something wrong with the brain; a disordered brain. S.

Do you think I am as mad as he is? Attack a man who has just breakfasted with me, merely because he has a tile loose!—C. READE.

**Time.**—AT TIMES—occasionally. P.

She knew that at times she must be missed.—MISS AUSTEN.

**IN NO TIME**—very quickly; with great speed. F.

They listened a moment: there was no fresh sound. Then Brutus slipped down the front stairs in no time; he found the front door not bolted.—C. READE.

**FROM TIME TO TIME**—at intervals. P.

She lived with them entirely, only visiting her grandmother from time to time.—MISS AUSTEN.

**IN TIME**—(a) after a season; when some years have passed. P.

Emma was now in a humour to resolve that they should both come in time.—MISS AUSTEN.

—(b) punctual or punctually; not behindhand. P.

Impey posted back to Calcutta, to be in time for the opening of term.—MACAULAY.

**TO HAVE A GOOD TIME OR A REAL GOOD TIME**—to enjoy oneself.

C. An American phrase.

It was also largely due to the vigilant politeness of young Mavinger, who seemed bent on making her have a good time.—W. D. HOWELLS.

An American, when he has spent a pleasant day, will tell you that he has had a good time.—A. TROLLOPE.

How you will enjoy it! I guess you'll have a real good time, as our cousins say.—FLORENCE MARRYAT.

**FOR THE TIME BEING**—temporarily; for the particular season or occasion only. P.

It is the leading boys for the time being who give the tone to all the rest, and make the school either a noble institution for the training of Christian Englishmen, or a place where a young boy will get more evil than if he were turned out to make his way in London streets, or anything between these two extremes.—T. HUGHES.

**TIME OUT OF MIND**—from a remote date; longer than any one can remember. P.

Having, out of friendship for the family, upon whose estate, praised be Heaven! I and mine have lived rent free, time out of mind, voluntarily undertaken to publish the memoirs of the Rack-rent Family, I think it my duty to say a few words, in the first place, concerning myself.—MARIA EDGEWORTH.

**TO TAKE TIME BY THE FORELOCK**—to act promptly; to make no unnecessary delay. P.

Now, sir, it's got to come to blows sooner or later; and what I propose is, to take time by the forelock, as the saying is, and come to blows some fine day when they least expect it.—R. L. STEVENSON.

**AT THIS TIME OF DAY**—at so late a date; in our present stage of civilization. F. The phrase refers to a *period*, not to a day of twenty-four hours.

But although there was no evil and little real selfishness in Mrs. Nickleby's heart, she had a weak

head and a vain one; and there was something so flattering in being sought (and sought in vain) in marriage at this time of day (so late in life), that she could not dismiss the passion of the unknown gentleman quite so summarily or lightly as Nicholas appeared to deem becoming.—DICKENS.

More than anything else, at this time of day (now that she was an elderly woman), I was sorry for her.—HENRY JAMES, JUN.

**TIME AND AGAIN**—very frequently. C.

Time and again I've had my doubts whether he cared for Irene any.—W. D. HOWELLS.

**Timeo.** — **TIMEO DANAOS ET DONA FERENTES**—I fear the Greeks even when they bring gifts. A line from the Latin poet Virgil, signifying that an enemy is to be feared even when he professes friendship.

"Come in here—there's a good fellow—I want to speak to you."

"Why is he so infernally genial?" reflected Philip. "*Timeo Danaos et dona ferentes.*"—H. R. HAGGARD.

**Tin.**—**TIN**—money. S.

"Monstrous nice girl, 'pon my honour, though, Osborne," he was good enough to add. "Lots of tin, I suppose, eh?"—THACKERAY.

**Tip.**—**TO TIP THE WINK**—to give the signal. S.

For without putting on his fighting face, he calmly replied that he had seen Mr. Metaphor tip the wink, and whisper to one of his confederates, and thence judged that there was something mysterious on the carpet.—SMOLLETT.

**ON THE TIP OF ONE'S TONGUE**—ready to be uttered; on the point of utterance. C.

It had been on the tip of my tongue to say where I had just seen Jellico, and the trade he was doing.—MRS. HENRY WOOD.

Mary Wells ran in, with an angry expression on the tip of her tongue.—C. READE.

**THE STRAIGHT TIP**—early and accurate information. S. See **STRAIGHT**.

**TO TIP UP**—to pay money; to open one's purse. S.

"I should have liked to make her a little present," Osborne said to his friend in confidence, "only I am

quite out of cash until my father tips up."—THACKERAY.

**TO TIP ONE'S FIN**—to hold out one's hand to shake. S.

**Tiptoe.**—**ON TIPTOE**—in eager expectation; in a state of excited suspense. C.

Religion stands on tiptoe in our land. Ready to pass to the American strand. HERBERT.

The news that Smike had been caught and brought back in triumph ran like wildfire through the hungry community, and expectation was on tiptoe all the morning.—DICKENS.

**Tip-top.**—**TIP-TOP**—first-class. F.

One of those tip-top firms in the city would have gone straight off to take counsel's opinion.—MISS BRADDON.

**Tit.**—**TIT FOR TAT**—something given in return; just retaliation. C.

"Tit for tat! tit for tat!" they cried. "Squire, you began it, and you have your due."—BLACKMORE.

**To.**—**TO AND FRO**—backwards and forwards. P.

Speckled spiders, indolent and fat with long security, swing idly to and fro in the vibration of the bells.—DICKENS.

**A TO-DO**—a commotion; a noise and confusion. P.

His mother, inside the vehicle, with her maid and her furs, her wrappers, and her scent-bottles, made such a to-do that you would have thought she never had been in a stage-coach before.—THACKERAY.

**Toe.**—**THE LIGHT FANTASTIC TOE.** A phrase used with reference to dancing. F.

Come, and trip it as you go  
On the light fantastic toe.

MILTON.

Mr. St. Leger evidently prided himself, as Mr. Fitzloom observed, on his light fantastic toe.—BEACONSFIELD.

**TO TOE THE MARK**—to be careful in one's conduct. F.

Now you know what I am! I'll make you toe the mark, every soul of you, or I'll flog you all, fore and aft, from the boy up.—R. H. DANA, JUN.

**Token.**—**BY THE SAME TOKEN**—moreover; likewise; nay more. C.

Why, I caught two of their inflammatory treatises in this very house.

By the same token, I sent them to the executioner at Marseilles, with a request that he would burn them publicly.—C. READE.

For we have that memorandum in writing with a pencil, given under his own hand, on the back of the lease, to me, by the same token when my good lord had his foot on the step of the coach, going away.—MARIA EDGEWORTH.

**MORE BY TOKEN**—moreover; in truth. C.

Whether it were St. George, I cannot say, but surely a dragon was killed there; for you may see the marks yet where his blood ran down, and more by token the place where it ran down is the easiest way up the hillside.—T. HUGHES.

**Tom.**—TOM, DICK, AND HARRY—ordinary, insignificant people; the multitude. C.

“But all are not preachers and captains in the Salvation Army?”

“No; there is my cousin Dick. We are, very properly, Tom, Dick, and Harry.”—BESANT.

If that girl isn't in love with you, she is something very like it. A girl does not pop over like that for Dick, Tom, or Harry.—H. R. HAGGARD.

**TOM - AND - JERRY SHOP.** See JERRY.

**TOM TIDDLER'S GROUND**—said to be a contraction for TOM THE IDLER'S GROUND. F. An imaginary garden of ease and wealth, where children pick up gold and silver.

I'm here, my soul's delight, upon Tom Tiddler's ground, picking up the demnition gold and silver.—DICKENS.

Now the spacious drawing-room, with the company seated round the glittering table, busy with their glittering spoons and knives, and forks and plates, might have been taken for a grown-up exposition of Tom Tiddler's ground, where children pick up gold and silver.—DICKENS.

**Tommy.**—TOMMY ATKINS—the typical British private soldier. F.

The commanding officer at Woolwich garrison has issued an order forbidding soldiers to be seen carrying children in the street. In the privacy of his house Tommy Atkins may still, I suppose, hold his baby in his arms, but beyond the domestic circle he must sink the parent in the soldier.—*St. Andrews Citizen*, 1887.

**To - morrow.**—TO - MORROW COME NEVER—a future date that will never arrive. F.

*Sally.* You married to my sister! When will that be?

*Marc.* Very soon, my dear. To-day or to-morrow perhaps.

*Sally.* To-morrow come never, I believe.—COLMAN.

**Tongue.**—WITH THE TONGUE IN THE CHEEK—mockingly; insincerely. C.

And if statesmen, either with their tongue in their cheek or with a fine impulsiveness, tell people that their natural taste for the bathos is a relish for the sublime, there is more need to tell them the contrary.—MATTHEW ARNOLD.

**TO HOLD THE TONGUE**—to be silent. P.

'Tis seldom seen that senators so young

Know when to speak and when to hold their tongue.—DRYDEN.

**TO GIVE TONGUE**—to speak out C.

Only when Mary fired a broadside into her character, calling her a bold, bad, brazen-faced slut—only then did Mrs. Richard give tongue on her behalf.—MRS. E. LYNN LINTON.

**Tooth.**—TOOTH AND NAIL—with great energy; violently; fiercely. P. As if attacking both with the teeth and with the nails.

She would then ignore the verbiage, as that intellectual oddity, the public singer, calls it, and fall tooth and nail upon the musical composition, correcting it a little peevishly.—C. READE.

Lady Barbara Pollington had fallen upon the brewer, tooth and nail, and was proving conclusively to him that in anything but a corrupt and rotten state of society he would at that moment be working off a well-deserved sentence of imprisonment with hard labour.—*Good Words*, 1887.

There are men that roll through life, like a fire-new red ball going across Mr. Lord's cricket-ground on a sunshiny day; there is another sort that have to rough it in general, and, above all, to fight tooth and nail for the quartern loaf, and not always win the battle.—C. READE.

**A SWEET TOOTH**—a liking for sweet things. C. See SWEET.

**IN THE TEETH OF**—(a) in direct opposition to; in spite of. P.

But when we fly antagonistically in the teeth of circumstances, bent on following our own resolute path, we take ourselves out of God's hands, and must reap the consequences.—**MRS. HENRY WOOD.**

Grace Crawley's fortune was made in the teeth, as it were, of the prevailing ill-fortune of the family.—**A. TROLLOPE.**

Notwithstanding his brave threats made behind Angela's back, about forcing her to marry him in the teeth of any opposition that she could offer, George reached home that night very much disheartened about the whole business.—**H. R. HAGGARD.**

—(b) in presence of; with something right before one. P.

The carrier scarcely knew what to do in the teeth of so urgent a message.—**BLACKMORE.**

He was not, in most people's opinion, a very estimable man, but he had the talent—by no means a despicable one—of maintaining his personal dignity in the teeth of the most adverse circumstances.—*Murray's Magazine*, 1887.

**Top.**—**THE TOP OF THE MORNING TO YOU!**—a morning salutation. C. Now old-fashioned.

"You, doctor? Top of the morning to you, sir!" cried Silver, broad awake and beaming with good nature in a moment.—**R. L. STEVENSON.**

**TO THE TOP OF ONE'S BENT**—fully; wholly; to the farthest limit. C.

They fool me to the top of my bent.

**SHAKESPEARE.**

Accordingly Goldsmith was fooled to the top of his bent.—**W. IRVING.**

"If his master were a mere dreamer, in fact, which is not the case, you would say that he encouraged him in his hallucinations."

"I see: he humours him, like the prince in the play, to the top of his bent."—**JAMES PAYN.**

**TO TOP ONE'S BOOM**—to hurry off. F. A sea phrase.

"Ah, well!" he sighed; "I suppose that I had better top my boom again?"

"Do what?"

"I mean I had better leave Madeira."—**H. R. HAGGARD.**

**A TOP-SAWYER**—a first-rate fellow. S. Of the two men who work a frame-saw in a

saw-pit, the one who stands above is called the top-sawyer.

Well, he may be a top-sawyer, but I don't like him.—**C. READE.**

**AT THE TOP OF THE TREE**—in the foremost place; at the head of one's profession. C.

"Indeed, Mrs. Armytage, we have all set our hearts upon being on the very top of the hill."

"I don't know as to that," was the grim reply, "but I know who has set her heart upon being at the top of the tree."—**JAMES PAYN.**

He's had wit enough to get to the top of the tree, and to keep himself there.—**A. TROLLOPE.**

**THE TOP NOTCH**—the highest point. F.

It is two weeks since they (the locusts) first appeared in that county, and the effect of their blighting touch has not yet reached the top notch.—*New York Herald*, 1888.

**TO TOP UP WITH**—to finish with. S.

What'll you drink, Mr. Gargery, at my expense, to top up with?—**DICKENS.**

**Torch.**—**TO HAND ON THE TORCH**—to continue the work of enlightenment. P. A classical phrase.

Though Italy now (in the sixteenth century) ceases to be the guiding light of Europe, her work has been done among the nations, and in their turn France, England, and Germany hand on the torch, and the warmth and radiance survive still, and are reflected in the Italy of our own day.—*Quarterly Review*, 1887.

**Toss.**—**TO TOSS UP**—to decide in a chance way, as by throwing up a coin. C.

It is a queer picture—that of the old prince dying in his little wood-built capital, and his seven sons tossing up who should inherit and transmit the crown of Brentford (petty crown).—**THACKERAY.**

**Touch.**—**TOUCH AND GO**—said of a critical situation, where a very small influence will turn the scale. C.

"It was touch and go (my escape was a narrow one), doctor, was it?" inquired the other with a seriousness as strangely foreign to the phrase as the phrase itself was to the speaker's

usual manner of expressing himself.  
—JAMES PAYN.

**IN TOUCH WITH**—having a delicate appreciation and intimate knowledge of; in sympathy with. P.

It would be impossible to discover a more ideally perfect ambassador than is Lord Lyons; but the republic is not popular in Paris smart society, and while Lyons himself does not go out, the embassy is, like all embassies, in touch with smart society.  
—*Fortnightly Review*, 1887.

Certainly this is inherent in the office and function of the country parson, that he is not quite in touch with any one in his parish if he be a really earnest and conscientious parson.—*Nineteenth Century*, 1887.

**TO TOUCH PERSONS OFF**—to be too clever for them; to be more than a match for them. F.

"Well done, my good boy," returned she; "I knew you would touch them off."—GOLDSMITH.

**TO TOUCH IT OFF TO THE NINES**—to act with great cleverness; to do anything perfectly. S.

If I didn't touch it off to the nines, it's a pity. "I never heard you preach so well," says one, "since you were located here."—HALIBURTON.

**Tour.**—A TOUR DE FORCE—a feat of strength or of skill. P. French.

"That is not worthy of a mathematician," said Mr. Fraser with some irritation; "it is nothing but a trick, *! a tour de force.*"—H. R. HAGGARD.

**Tout.**—THE TOUT ENSEMBLE—the whole taken together. P. French.

"What a lovely woman this is!" said Mrs. Bellamy, with enthusiasm to Miss Lee, so soon as Philip was out of ear-shot. "Her *tout ensemble* positively kills one."—H. R. HAGGARD.

**Tow.**—TO TAKE IN TOW—to take charge of. F.

Dr. Blimber accompanied them; and Paul had the honour of being taken in tow by the doctor himself—a distinguished state of things, in which he looked very little and feeble.—DICKENS.

**Town.**—A MAN ABOUT TOWN—a fashionable gentleman; a

man who spends his life in city clubs and in pleasure. P.

"Why should I give her pure heart to a man about town?"

"Because you will break it else," said Miss Somerset.—C. READE.

**Tracks.**—TO MAKE TRACKS—to go off; to depart quickly. S.

"I'd have made him make tracks, I guess, as quick as a dog does a hog from a potato-field."—HALIBURTON.

"I am glad that the old gentleman has made tracks," said John.—H. R. HAGGARD.

**Trade.**—TWO OF A TRADE—two people in the same business or profession. C.

It is proverbial that two of a trade seldom agree.—*Edinburgh Review*, 1886.

**Trail.**—TO TRAIL OFF—to move heavily; to lose impetus. C. The example given refers to a novel that had been begun with some spirit.

How was it that, after this, *A Heart of Gold* began to trail off?—B. L. FARJEON.

**Trap.**—TO UNDERSTAND TRAP—to be knowing or wide-awake. F.

My good lady understood trap as well as any woman in the Mearns.—SCOTT.

**Traveller.**—TO TIP THE TRAVELLER—to deceive; to fill with false information. S.

Aha! dost thou tip me the traveller, my boy?—SMOLLETT.

**Tread.**—TO TREAD THE BOARDS—to be an actor; to follow the stage as a profession. P.

The theatres occupied a much higher position in society. Kemble and his majestic sister, Mrs. Siddons, trod the boards.—JAMES PAYN.

**TO TREAD ON A MAN'S CORNS**—to annoy or hurt him. C.

"Only," he added, "I'm glad I trod on Master Pew's corns," for by this time he had heard my story.—R. L. STEVENSON.

**TO TREAD ON ANOTHER'S TOES**—to annoy or exasperate him. P.

The old West Indian families are very proud and sensitive, but there

is not much possibility of their having their toes trodden upon in anything like the way that made Mr. Froude's last book the subject of such an outcry by some of our antipodean friends and relations.—*Spectator*, 1887.

**TO TREAD ON EGGS**—to walk with the utmost care; to be very circumspect. C.

"It's real mean of him, isn't it?" says Miss Smiles. "Why, it might come to her husband's ears any day, and poor Emily will feel as if she was treading on eggs all her life."—*FLORENCE MARRYAT*.

**Treasure.** — **TREASURE-TROVE**—treasure hid away and accidentally discovered. P.

And so Farmer Caresfoot became the lawful owner of Cratham Abbey with its two advowsons, its royal franchises of treasure-trove and deodand, and more than a thousand acres of the best land in Marshire.—*H. R. HAGGARD*.

**Treat.**—**TO STAND TREAT**—to entertain at a public place; to pay the holiday expenses of a party. C.

They went out to Versailles with their families; loyally stood treat to the ladies at the restaurateurs.—*THACKERAY*.

**Tree.**—**UP A TREE**—in a fix; cornered; unable to do anything. S.

I'm completely up a tree this time.—*HALIBURTON*.

**AT THE TOP OF THE TREE.** See **TOP**.

**Trice.**—**IN A TRICE**—without delay; very quickly. C.

If she gives him proper encouragement, he'll pay the money in a trice.—*MARIA EDGEWORTH*.

**Trick.**—**TO TRICK OUT**—to decorate; to dress brilliantly. P.

It finds itself tricked out in gay garments, and it has money put in its pocket, and it is bidden to dance and be merry.—*WM. BLACK*.

**Trip.**—**TO TRIP UP**—to cause to fall. P.

Paddy was tripped up.—*BEACONS-FIELD*.

**TO CATCH A MAN TRIPPING**—to discover a man making some error or committing some offence. P.

Though the police know him, and would give their eyes to catch him tripping, he never tumbles into their trap.—*MISS BRADDON*.

**Triton.**—**A TRITON OF OR AMONG THE MINNOWS**—a man who appears big because his companions are so small. P. Triton was a sea-god, the trumpeter of Neptune. Hear you this Triton of the minnows?—*SHAKESPEARE*.

**Trojan.**—**LIKE A TROJAN**—gallantly; bravely. C. He had lain like a Trojan behind his mattress in the gallery; he had followed every order silently, doggedly, and well.—*R. L. STEVENSON*.

**Trot.**—**TO TROT OUT**—to show for inspection; to exhibit to a company. F.

"Come, come," said James, putting his hand to his nose and winking at his cousin with a pair of vinous eyes, "no jokes, old boy; no trying it on me. You want to trot me out, but it's no go."—*THACKERAY*.

**Truant.**—**TO PLAY TRUANT**—to be absent without leave. P.

"He'll be back on the 15th," said the knight, "unless he means to play truant."—*A. TROLLOPE*.

**True.**—**TRUE BLUE**—thoroughly faithful and trustworthy; staunch. P.

Squire Brown, be it said, was a true blue Tory to the backbone.—*T. HUGHES*.

He had, I suspect, been watching his master, like a true blue British cur.—*H. KINGSLEY*.

**TRUE AS STEEL**—faithful; steadfast; wholly to be trusted. P.

Thank Farmer Meadows, for he 'twas that sent Tom to the prison, where he was converted, and became as honest a fellow as any in the world, and a friend to your George, as true as steel.—*C. READE*.

**Trump.**—**TO HOLD TRUMPS**—to be lucky; to be sure of victory. F. Trumps are the winning cards at whist. The word is a form of "triumph." You never hold trumps, you know: I always do.—*GEORGE ELIOT*.

**TO PLAY ONE'S TRUMP CARD**—to use one's best chance of success. C.

He was a man with power in reserve; he had still his trump card to play.—BESANT.

**TO TURN UP TRUMPS**—(a) to prove successful; to be fortunate. F.

There are plenty of instances, in the experience of every one, of short courtships and speedy marriages which have turned up trumps—I beg your pardon—which have turned out well after all.—WILKIE COLLINS.

—(b) to prove of signal service; to prove very useful. F.

When he turned up trumps I let things be.—H. KINGSLEY.

**TO TRUMP UP**—to fabricate; to make up with an evil motive P.

"The girl has gone mad."

"Good heavens! you don't say so!"

"Yes, I do, though; and I'll tell you what it is, Bellamy, they say that you and your wife went to Madeira and trumped up a story about her lover's death in order to take the girl in."—H. R. HAGGARD.

**Trumpet.**—**TO BLOW ONE'S OWN TRUMPET**—to speak boastfully. C.

After such a victory our old friend the archdeacon would have blown his own trumpet loudly among his friends.—A. TROLLOPE.

**Trumpeter.**—**TO BE ONE'S OWN TRUMPETER**—to sound one's own praises; to speak favourably of one's own performances. C.

He hoped I was a good boy, which, being compelled to be my own trumpeter, I very modestly declared I was.—CAPTAIN MARRYAT.

**Try.**—**TO TRY IT ON**—to see how far one may venture with impunity; to test one's power. C.

In several other rooms the poor little fellows tried it on.—T. HUGHES.

Well, then, he is trying it on with Miss Rayne. There is no doubt of that. I watched them through the *tableau*.—FLORENCE MARRYAT.

**TO TRY ON**—to see if clothes fit. P.

In the conduct of the show-room and the trying-on room she has all her own way.—BESANT.

**TO TRY ONE'S HAND AT**—to venture upon for the first time; to make a beginning with. C.

He had on several occasions been induced to try his hand at *écarté*.—S. WARREN.

**TO TRY CONCLUSIONS**—to have a decisive struggle. P. A Shakespearean phrase.

After that he would have to try conclusions with his own people.—MRS. E. LYNN LINTON.

**Tuck.**—**TO TUCK INTO**—to eat heartily of. S.

"I won't myself," returned Squeers; "but if you'll just let little Wackford tuck into something fat, I'll be obliged to you."—DICKENS.

**TO TUCK UP**—to draw tight round one; to roll up so as not to drag or hang. F.

"Why," said Lord Jocelyn, with a shudder, "you will rise at six; you will go out in working-clothes, carrying your tools, and with your apron tied round and tucked up."—BESANT.

**A TUCK-OUT**—a feast; an eating of dainties. S. A "tuck-shop" is a confectioner's.

Old Dobbin, his father, who now respected him for the first time, gave him two guineas publicly, most of which he spent in a general tuck-out for the school.—THACKERAY.

**Tug.**—**THE TUG OF WAR**—the hardest part of any undertaking; the real struggle. P. The name is also given to a favourite athletic pastime, where two sides pull at the opposite ends of a rope.

When Greeks joined Greeks then was the tug of war.—N. LEE.

It was when the ladies were alone that Becky knew the tug of war would come.—THACKERAY.

**Tune.**—**TO THE TUNE OF**—to the amount of. F. A surprisingly large sum of money is generally mentioned after the phrase.

Then Mr. Titmouse ventured to apply to Mr. O'Gibbet, that gentleman being Mr. Titmouse's debtor to the tune of some five hundred pounds.—S. WARREN.

**Turf.**—**ON THE TURF**—engaged in horse-racing. P.

"My dear Digby, you talk like a racing-man," said Mrs. Brabazon.

"You should remember that we are not all of us on the turf."—JAMES PAYN.

**Turk.**—To TURN TURK—to grow ill-tempered and arrogant. F.

Emma's having turned turk, startled my father.—H. KINGSLEY.

**Turn.**—To TURN IN—to retire for the night. F.

"Well, I'll turn in; I'm pretty tired," said Larry, rising and laying his hand on the old man's shoulder.—*All the Year Round*, 1887.

To TURN OFF—to dismiss. P.

"Then why don't you turn her off?"

"Who'd take such a useless old hag if I turned her off?"—C. READE.

To TURN OUT—(a) to prove in the sequel; to result. P.

£37,000 was private capital sunk in the land without any prospect of seeing the capital again, and, as things have turned out, without even getting the interest.—*Spectator*, 1887.

The tidings turned out to be correct.—DICKENS.

—(b) to eject; to evict. P.

To TURN OUT IN THE COLD—to repulse; to reject; to remove from a pleasant situation. C.

It was a warm evening, as his father had observed; but in one sense he had been turned out in the cold, and he felt it bitterly.—JAMES PAYN.

To TURN UP—to show oneself; to appear; to happen unexpectedly. C.

"Perhaps my sister will turn up."

"How can she, if the roads are impassable?"—*Blackwood's Magazine*, 1886.

He had come over to England to be an apothecary, or anything else that might turn up.—DICKENS.

He's turned up, by Jove, a trump (nice fellow) all of a sudden.—S. WARREN.

And nobody ever turned up that was able, in any way, to understand her.—BLACKMORE.

But something might turn up; and it was devoutly to be hoped that Dr. Tempest would take a long time over the inquiry.—A. TROLLOPE.

To TURN UP ONE'S NOSE AT—to show contempt for. C.

When first Chaldicotes, a very old country-seat, had by the chances of war fallen into their hands, and

been newly furnished, and newly decorated, and newly gardened, and newly green-housed, and hot-watered by them, many of the county people had turned up their noses at them.—A. TROLLOPE.

To TAKE TURNS. See TAKE.

By TURNS—alternately; one after another. P.

They feel by turns the bitter change Of fierce extremes; extremes by change more fierce.—MILTON.

To TURN ONE'S COAT—to be a renegade; to join the party one has opposed. C.

I never turned my coat, as some fine gentlemen who have never been to Constantinople have done. I never changed my principles.—G. A. SALA.

The celebrated Sir John Urie, a soldier of fortune like Dalgetty, who had already changed sides twice already during the Civil War, and was destined to turn his coat a third time before it was ended.—SCOTT.

To TURN ONE'S BACK ON—to refuse to acknowledge; to repulse. C.

He could not consent to turn his back upon helpless travellers.—W. IRVING.

To TURN A DEAF EAR—to refuse to listen. P.

The Russian government, in the last few years, made repeated applications to the governments of France and England for protection against Nihilist conspirators who made Paris or London their residence; but the English government has turned a deaf ear to the requests made for legislation.—*Fortnightly Review*, 1887.

To TURN ONE'S HAND TO—to be ready to work at. C.

I can turn my hand to anything.—W. IRVING.

To TURN THE HEAD OF—to intoxicate; to destroy the moral balance of. P.

The youth's head is turned with reading romances.—SCOTT.

He was but a stripling of sixteen, and being thus suddenly mounted on horseback, with money in his pocket, it is no wonder that his head was turned.—W. IRVING.

"If you only know how much we—I mean I—made last week."

"Please do not tell me that. You might turn my head."—BESANT.

To TURN IN ONE'S GRAVE. A phrase used with reference to



dead people, when something happens which would have annoyed them exceedingly when alive. P.

O William Slagg, you must have turned in your grave.—HUGH CONWAY.

**TO TURN THE CORNER**—to pass a critical point; to change for the better. C.

For the present this young man (although he certainly had turned the corner) lay still in a very precarious state.—BLACKMORE.

**TO TURN OVER**—to transfer. P.  
'Tis well the debt no payment does demand.

You turn me over to another hand.  
DRYDEN.

**TO TURN ON ONE'S HEEL**—to go off with a gesture of contempt. P.

A very dry recognition on Miss Anna Maria's part replied to the effort I made to salute her, and, as she turned on her heel, she said to her brother, "Breakfast's ready," and left the room.—C. LEVER.

**TO TURN OVER A NEW LEAF**—to commence a new course of life; to improve in conduct. P.

Then, in a private postscript, he condescended to tell us that all would be speedily settled to his satisfaction, and we should turn over a new leaf.—MARIA EDGEWORTH.

**TO TURN ONE ROUND ONE'S LITTLE FINGER**—to manage with ease. C.

"But he turns you and me round his little finger, old boy—there's no mistake about that." And East nodded at Tom sagaciously.—T. HUGHES.

**TO TURN A PENNY**—to earn money. C.

I attend sales, and never lose a chance of turning a penny.—C. READE.

**TO TURN THE TABLES**. See TABLE.

**TO TURN TAIL**—to go off; to turn back. F.

That night two supers turned tail. An actress also, whose name I have forgotten, refused to go on with her.—C. READE.

**TO TURN TO ACCOUNT**—to make good use of; to profit from. P.

It is possible that he would turn them to good account.—THACKERAY.

The Americans are a time and money saving people, but have not yet, as a nation, learned that music may be turned to account.—R. H. DANA, JUN.

**TO DO A GOOD TURN**—to be of service. P.

Indeed, I tried, at Angela's suggestion, to do you a good turn with Philip Caresfoot.—H. R. HAGGARD.

**TO DO A BAD OR AN ILL TURN**—to injure. P.

Go to Crawley. Use my name. He won't refuse my friend, for I could do him an ill turn if I chose.—C. READE.

He is a wicked fellow, Bessie, and a dangerous fellow; but he has more brains and more power about him than any man in the Transvaal, and you will have to be careful, or he will do us all a bad turn.—H. R. HAGGARD.

**TO TURN THE STOMACH**—to cause sickness or loathing. P.

The stomach turns against them.—HAZLITT.

**TO TURN UPON**—to prove unfaithful to; to desert. P.

But he (George IV.) turned upon twenty friends. He was fond and familiar with them one day, and he passed them on the next without recognition.—THACKERAY.

**Turned.** — **TURNED OUT OF** — **educated at.** C.

Indeed, he knew that the arguments of those who hold the doctrine of predestination, and its correlative reprobation, are logically unanswerable by the best theologian ever turned out of Oxford.—HUGH CONWAY.

**Turtle.** — **TO TURN THE TURTLE** — **to capsize.** S.

Yes, Mr. Keene; but turning the turtle is not making a quick passage—except to the other world.—CAPTAIN MARRYAT.

**Tweedle.** — **TWEEDLEDUM AND TWEEDLEDEE** — two things which differ very slightly, and are very insignificant at best. C.

Some say, compared to Bononcini, That Mynheer Handel's but a ninny; Others aver that he to Handel Is scarcely fit to hold a candle.

Strange all this difference should be 'Twixt Tweedledum and Tweedledee.

JOHN BYROM.

Although Swift could not see the difference between tweedledee and tweedledum, posterity has not shared the dean's contempt for Handel; the world has discovered a difference between tweedledee and tweedledum, and given a hearty applause and admiration to Hogarth, too, but not exactly as a painter of Scriptural subjects, or as a rival of Correggio.—THACKERAY.

I'm afraid there won't be time to instruct my ignorance of the difference between tweedledum and tweedledee before the end of November.—W. E. NORRIS, in *Good Words*, 1887.

**Twenty.**—TWENTY AND TWENTY—many; innumerable. C. Twenty and twenty times = once and again.

I have hinted it to you twenty and twenty times by word of mouth.—S. RICHARDSON.

**Twig.**—TO TWIG A PERSON—to comprehend him; to understand his meaning; to know what his intention is. S.

"Stay," cried he; "if he is an old hand he will twig the officer."—C. READE.

I twig you now, my boy, Sam Slick, the clockmaker.—HALIBURTON.

**Two.**—IN TWO TWOS—immediately; without any delay. F.

"Do they, indeed?" says I; "send them to me, then, and I'll fit the handle on to them in two twos."—HALIBURTON.

**TO PUT OF LAY TWO AND TWO TOGETHER**—to reason logically; to draw a logical conclusion. C.

The young fellows in Dublin, too, by laying two and two together, began to perceive that there was a certain dragon in watch for the wealthy heiress.—THACKERAY.

With one thing and another now I am so knocked about that I cannot put two and two together.—BLACKMORE.

Gwendolen was a woman who could put two and two together.—GEORGE ELIOT.

**TO HAVE TWO STRINGS TO ONE'S BOW**—to have two things to rely upon; to have a second resource to fall back upon. C.

Now I must go and write a line or two for the public, and then inspect the asylum with Suaby. Before post-

time I will write a letter to a friend of mine who is a Commissioner of Lunacy, one of those strong-minded ones. We may as well have two strings to our bow.—C. READE.

You have now, as you see, what it is always well to have—two strings to your bow.—JAMES PAYN.

The American heiress is both powerful and wealthy, and Hester Beverley knows well the advantage in this world of having two strings to your bow.—FLORENCE MARRYAT.

**TO MAKE TWO BITES OF A CHERRY**—to divide something so small as not to be worth a division. P.

If I was in your place, I wouldn't make two bites of a cherry.—C. READE.

**TWO CAN PLAY AT THAT GAME**—another person can retaliate in the same way. C.

"Woman, what do you mean?" cries the visitor, rising to her feet.

"Now, don't you call me any names, or you will find that two can play at that game."—FLORENCE MARRYAT.

Mr. Bassett had invoked brute force in the shape of Burdock. "Well, sir," said he, "it seems they have shown you two can play at that game."—C. READE.

**TWO UPON TEN**—two eyes on ten fingers—that is, "keep a watch on his movements or he may steal." S. This watchword is often passed round a shop when a suspicious character has entered it.

**Twopence.**—TO WANT TWOPENCE IN THE SHILLING—to be weak in the brain; to be crazy. F. The head is called sarcastically a man's "twopenny;" as in the game of leap-frog, where the boy stooping down is told to "tuck in his twopenny."

**Twopenny.**—TWOPENNY—HALFPENNY—of small value; insignificant. F.

The next day we took a prize called the *Golden Sun*, belonging to a creek on the main, a twopenny-halfpenny little thing, thirty-five tons.—G. A. SALA.

Those twopenny-halfpenny lights which make so good an effect in the garden.—MRS. E. LYNN LINTON.

## U

**Ugly.**—AN UGLY DUCKLING—something which is despised for its want of beauty, but which afterwards wins admiration. C. In the fable from which the phrase is taken the ugly duckling proved to be a swan.

"Well," said Campion, "you see I was one of the ducklings myself."

"Oh, ah, so you were," said Babcock, perfectly unabashed, "but we'll hope you'll turn out more in the ugly duckling line."—F. ANSTEY.

And then we all get into our carriages, with the "ugly duckling," transformed within the last quarter of an hour into a swan, leading the way.—RHODA BROUGHTON.

**AN UGLY CUSTOMER**—an unpleasant individual to deal with; a person to be afraid of. F.

Some of these good-looking young gentlemen are ugly customers enough when their blood is up, and Cousin Charlie, like the rest, had quite as much "devil" in his composition as was good for him.—G. J. WHYTE-MELVILLE.

**AS UGLY AS SIN**—repulsive in appearance. F.

Why, she is as ugly as sin! Though she is my friend, I must acknowledge that.—MARIA EDGEWORTH.

**Uncle.**—MY UNCLE'S—the pawnbroker's. S.

"If you won't lend me, I must starve."

"Go to my uncle's," Titmouse groaned aloud.—S. WARREN.

**UNCLE SAM**—the people or government of the United States. F.

"We call," said the clockmaker, "the American public Uncle Sam, as you call the British John Bull."—HALIBURTON.

She was called the *Catalina*, and, like the vessels in that trade, except the *Ayacucho*, her papers and colours were from Uncle Sam.—R. H. DANA, JUN.

**Unction.**—TO LAY A FLATTERING UNCTION TO THE SOUL—to soothe oneself with a pleasant fancy. P. A Shakespearean phrase (*Hamlet*, act iii. scene 4).

And he had answered her, that she sent him straight to the devil; that when she heard in after times that *vaurien*, George Ruthven, had shot himself, or gone to the dogs, she might lay the flattering unction to her soul that she had sent him there.—FLORENCE MARRYAT.

**Union.**—THE UNION JACK—the flag of the United Kingdom of Great Britain and Ireland. P.

The weighted corpse, wrapped round with a Union Jack, was borne along by the sailors to the stern of the ship.—WM. BLACK.

**Up.**—ALL UP—certain destruction; a hopeless condition of affairs. C.

John realized that it was all up, and that to stop in the cart would only mean certain death.—H. B. HAGGARD.

Pippin was as white as death, and I thought it was all up myself.—C. READE.

'Tis all up with the villains.—S. WARREN.

**UP AND ABOUT**—no longer in bed; dressed and moving about. C.

It was then a little after five, and there was already a stir, an occasional footfall along the principal streets. By the time he got to the Whitechapel Road there were a good many up and about.—BESANT.

**UP IN ARMS**—enraged; ready to quarrel. C.

The squire would have been up in arms, no doubt, if he had known it.—MRS. HENRY WOOD.

**UP A TREE**—in a dilemma; thoroughly perplexed. S.

"Worse than that," replied Jacques, looking very grave; "I'm in a regular fix—up a tree, by Jove."—G. J. WHYTE-MELVILLE.

**UPS AND DOWNS**—prosperity and adversity; successive rises and falls. F.

The ups and downs of the rival parties furnished subjects for two excellent cartoons.—*Fortnightly Review*, 1887.

**UP TO A THING OR TWO**—knowing; skillful. F.

As King Solomon says,—and that man was up to a thing or two, you

may depend, though our professor did say he wasn't so knowing as Uncle Sam, — it's all vanity and vexation of spirit.—HALIBURTON.

**UP TO SOMETHING**—about to carry out a scheme. C.

Old Jacobson was as curious as anything over it, and asked the squire, aside, what he was up to, that he must employ Crow instead of his own man.—MRS. HENRY WOOD.

**UP TO THE EYES**—completely; to its full extent. C.

Splatchett's farm is mortgaged up to the eyes.—C. READE.

**UP TO THE MARK**—in excellent condition or health; not below the average. C. Generally used negatively.

"Come, Balfour," said Mr. Bolitho brightly, "have a glass of sherry and a cigar. You don't look quite up to the mark this morning."—WM. BLACK.

**Upper.**—**THE UPPER HAND**—the control; power, of governing. P.

Finally, the reports were that the governess had come round everybody, wrote Sir Pitt's letters, did his business, managed his accounts—had

the upper hand of the whole house.—THACKERAY.

**THE UPPER TEN OR UPPER TEN THOUSAND**—the highest circle of society. P.

Next comes "The History of a Crime" (*pace*, Victor Hugo), of the high-falutin' order, intended, we suppose, to give one a glimpse of the iniquities of the upper ten.—*Edinburgh Review*, 1887.

**THE UPPER STORY**—the head or brain. F.

You see, the point we should gain would be this,—if we tried to get him through as being a little touched in the upper story,—whatever we could do for him, we could do against his own will.—A. TROLLOPE.

**Upset.**—**AN UPSET PRICE**—the price at which an article at an auction is started by the auctioneer. P.

The upset price was one pound an acre, payable at once.—H. KINGSLEY.

**Upsides.**—**UPSIDES WITH (A PERSON)**—on an equal footing with. F.

I am upsides with my neighbour now, since my new trap has arrived.

## V

**Vadë.**—**A VADE MECUM**—a useful book of reference that can be carried about; a constant companion. C. Latin: "Go with me."

The fact is, I can't say I am versed in the school

So ably conducted by Marryat and Poole;

(See the last-mentioned gentleman's "Admiral's Daughter,"

The grand *vade mecum* for all who to sea come).—BARHAM.

All these things will be specified in time,

With strict regard to Aristotle's rules,

The *vade mecum* of the true sublime,

Which makes so many poets and some fools.—BYRON.

**Væ.**—**VÆ VICTIS!**—woe to the vanquished! P. Latin.

*Væ victis* being of old the only regret expressed towards those against whom the fortune of war had turned.—*Chambers's Journal*, 1887.

**Valet.**—**VALET DE CHAMBRE**—bedroom servant; personal attendant. P. French.

We are not the historic Muse, but her ladyship's attendant, tale-bearer—*valet de chambre*—for whom no man is a hero.—THACKERAY.

**Veil.**—**TO TAKE THE VEIL**—to become a nun. P.

He had, as he said, taken orders as a nun takes the veil, to get rid of the wicked world.—R. GARNETT, in *Life of Carlyle*.

**BEYOND THE VEIL**—in the other world; in the regions of the dead. P.

The tale was finished in London on the 3rd of November 1844, and early in December read by him from the proofs ready for publication at Forster's rooms to a little party of friends, including Maclise and Stanfield, Dyce, Laman Blanchard, Douglas Jerrold, and Thomas Carlyle. Reader and hearers are beyond the veil; there is not one left to us now.—HENRY MORLEY.

**TO DRAW A VEIL OVER**—to conceal. P.

There may be whole pages, close-written and full of stirring matter, which I have chosen to conceal; there may be occurrences which it is best, at this time, to draw a veil over.—G. A. SALA.

**Vengeance.**—WITH A VENGEANCE—extremely; forcibly; unmistakably. C.

He could be logical with a vengeance—so logical as to cause infinite trouble to his wife, who, with all her good sense, was not logical.—A. TROLLOPE.

The *Hispaniola* reached Bristol just as Mr. Blandly was beginning to think of fitting out her consort. Five men only of those who had sailed returned with her. Drink and the devil had done for the rest, with a vengeance.—R. L. STEVENSON.

**Ventre.**—VENTRE À TERRE—at the greatest speed. C. French. Literally “with the belly on the earth.”

We ride at speed, we drive at speed . . . are married, divorced, robbed, ruined, and enriched, all *ventre à terre!*—G. J. WHYTE-MELVILLE.

**Verbum.**—VERBUM SAP—a word is enough. A contraction of the Latin phrase *verbum sat sapienti*, “a word is enough for a wise man.”

I say no more. *Verbum sap.*—WILKIE COLLINS.

**Via.**—VIA MEDIA—a middle path; a course between two opposite extremes. P. Latin.

It must be unconditional surrender, or the last attempt at conciliation. There was no *via media*.—MRS. E. LYNN LINTON.

**Vial.**—TO POUR OUT THE VIALS OF ONE'S WRATH—to give vent to one's anger; to express one's indignation. P.

She pours out the vials of her mental wrath on the head of Mrs. West for encouraging Staunton to come to Norman House.—FLORENCE MARRYAT.

**Vicé.**—VICE VERSÂ—making an interchange of positions; placing two things each in the place of the other. P. Latin. Literally, “the terms being exchanged.”

They never laugh when they ought to weep, or *vice versâ* (weep when they ought to laugh).—JAMES PAYN.

**Victory.**—A CADMEAN VICTORY—a victory in which the victors suffer as much as their enemies. P.

**Vin.**—VIN ORDINAIRE—ordinary red wine, such as is supplied free of charge at meals in a French hotel. P. French.

I suppose those toadies of his have supplied him with a *vin ordinaire* at a hundred and twenty shillings a dozen.—WM. BLACK.

**Virgin.**—VIRGIN SOIL—what is fresh and unused. P.

I am convinced that comic opera, or rather operatic comedy, has an immense future before it in this country. One may almost call it virgin soil.—*Good Words*, 1887.

**Virtue.**—TO MAKE A VIRTUE OF NECESSITY—to do willingly what cannot be avoided to submit with a good grace to what is inevitable. P.

Making a virtue of necessity, there are many in England who begin no longer to regard Constantinople as a British interest of the first magnitude.—*Fortnightly Review*, 1887.

**Viva.**—VIVÂ VOCE—using the voice and not the pen as the medium of communication. P. Latin. The literal signification is “with the living voice.”

Dr. Johnson seems to have been really more powerful in discoursing *vivâ voce* in conversation than with his pen in his hand.—S. T. COLERIDGE.

The sole examination is *vivâ voce* and public, but, I was assured, of not the least importance.—*Journal of Education*, 1887.

**Voice.**—AT THE TOP OF ONE'S VOICE—loudly; in a high voice. P.

**Volte.**—VOLTE FACE—a complete change of position; a reversal of conduct or policy. P. French.

Nothing in the last two years had happened to justify the conference in executing a *volte face*.—*Journal of Education*, 1887.

**Volumes.**—TO SPEAK VOLUMES—to be important testimony; to be very significant. P.

Bella, you know it is the same woman. You recognized her in a

moment. That speaks volumes.—C. READE.

The epithet so often heard, and in such kindly tones, of "Poor Goldsmith," speaks volumes.—W. IRVINE.

W

**Wait.**—TO WAIT UPON—(a) to pay a formal visit to. P.

The countess had actually come to wait upon Mrs. Crawley on the failure of her second envoy.—THACKERAY.

—(b) to attend to the wants of a person. P.

She had been so long used to be humoured and waited upon, by relations and servants, that she considered herself a sort of golden idol.—MARIA EDGEWORTH.

TO WAIT FOR ANOTHER'S SHOES. See SHOE.

**Walk.**—TO WALK THE PLANK—a punishment frequently imposed by pirates on their captives. P. The unfortunate victims were made to walk along a plank partly overhanging the water. After a few steps the plank tilted, and they were shot into the sea.

It is also to be deplored that pirates should be able to exact ransom by threatening to make their captives walk the plank.—MACAULAY.

I had to take it, or walk the plank.—C. READE.

TO WALK ONE'S CHALKS—to go off. S.

The prisoner has cut his stick, and walked his chalks, and is off to London.—C. KINGSLEY.

A WALK OVER THE COURSE, OR A WALK OVER—an easy victory; a victory gained without any real competition. C.

TO WALK THE CHALK LINE—to be particular in one's conduct. S.

Make him walk the chalk line.

TO WALK THE HOSPITAL—to prosecute medical studies with the view of becoming a physician. C. Before medical colleges were introduced into

England, students attached themselves to one or other of the London hospitals.

Lor', no; it's quite a stranger; a young man that's just been walking the 'orspital; but they say he's very clever.—MISS BRADDON.

TO WALK INTO A PERSON—to scold him; to rate him soundly. S.

TO WALK INTO FOOD—to eat heartily of it. S.

**Wall.**—TO GO TO THE WALL—to fail; to be unsuccessful. P.

Quacks prosper as often as they go to the wall.—THACKERAY.

He grows rich as the village grows poor; and so the Moslem goes to the wall.—*St. James's Gazette*, 1887.

Charles's hopes had to go to the wall.—MRS. HENRY WOOD.

THE FINGER OR HANDWRITING ON THE WALL—the announcement of a coming disaster. P. See HANDWRITING.

This inexplicable incident, this reversal of my previous experience, seemed, like the Babylonian finger on the wall, to be spelling out the letters of my judgment.—R. L. STEVENSON.

**Wall-flower.**—A WALL-FLOWER—a lady who at a dance finds no partners. C.

"I never dance."

"What! are you never tired playing the wall-flower? Do not German waltzes inspire you?"—MISS BRADDON.

**Wallaby.**—TO GO ON THE WALLABY TRACK—to go up country in search of work. S. An Australian term.

**War.**—WAR TO THE KNIFE—a bitter and deadly struggle. P. Which war old Lady Lufton, good and pious and charitable as she was, considered that she was bound to

keep up, even to the knife, till Dr. Proudie and all his satellites should have been banished into outer darkness.—A. TROLLOPE.

**TO PUT ON THE WAR-PAINT**—to dress oneself up in a conspicuous fashion; to wear one's finest clothes. F.

"Have you seen the hero of the evening?"

"Who? Do you mean the Portuguese governor in his war-paint?"—H. R. HAGGARD.

**Warming.**—A WARMING-PAN—a person who holds a post until a minor is ready to occupy it. P.

We used to call him in my parliamentary days W. P. Adams, in consequence of his being warming-pan for a young fellow who was in his minority.—DICKENS.

**Warrant.**—A WARRANT OFFICER—a petty officer in the navy, as distinguished from a "commissioned officer." P.

What is surprising is to find myself a warrant officer.—CAPTAIN MARRYAT.

**Wash.**—TO WASH ONE'S HANDS OF—to refuse to have anything more to do with. P.

To look at me, you would hardly think "Poor Thady" was the father of Attorney Quirk. He is a high gentleman, and never minds what poor Thady says, and having better than fifteen hundred a year, landed estate, looks down upon honest Thady; but I wash my hands of his doings, and as I have lived so will I die, true and loyal to this family.—MARIA EDGEWORTH.

"And I think he said it was a cruel business—nay, I'm sure he did; and that, as for him, he washed his hands on't" (of it). Mr. Aubrey seemed confounded.—S. WARREN.

**TO WASH ONE'S DIRTY LINEN IN PUBLIC**—to speak in public of unpleasant private affairs; to discuss unpleasant private matters before strangers. P.

"I have been so pressed since my marriage," he said, "that it has been impossible for me to keep things straight."

"But Lady Alexandrina—"

"Yes, of course, I know. I do not like to trouble you with my affairs—there is nothing, I think, so bad as washing one's dirty linen in public; but the truth is, that I am only now

free from the rapacity of the De Courcys."—A. TROLLOPE.

**WASHED OUT**—pale and bloodless in appearance. C.

She noticed that the young man who sat beside him looked rather pale and washed out.—HUGH CONWAY.

**Wasp.**—A WASPS' NEST—a place where there are plenty of enemies; a place where one is unwelcome. P.

It was into a wasps' nest that the imprudent Louise thrust herself.—*Illustrated London News*, 1887.

**Watch.**—WATCH AND WATCH—taking alternate watches. C.

We will fight the schooner watch and watch till daylight.—CAPTAIN MARRYAT.

**Water.**—TO THROW COLD WATER ON AN ENTERPRISE—to discourage its promotion; to speak slightly of it. P.

It was to be hoped Mr. Godfrey would not go to Tarley and throw cold water on what Mr. Snell said there.—GEORGE ELIOT.

Colman threw cold water on the undertaking from the very beginning.—W. BLACK.

Among them was Aurelia Tucker, the scoffer and thrower of cold water.—BESANT.

**IN DEEP WATER**—in difficulties; puzzled how to act. C.

Once he had been very nearly in deep water because Mrs. Proudie had taken it in dudgeon that a certain young rector, who had been left a widower, had a very pretty governess for his children.—A. TROLLOPE.

**OF THE FIRST WATER**—of the highest type; very excellent. C. A term originally applied to precious stones.

One comfort, folk are beginning to take an interest in us. I see nob's of the first water looking with a fatherly eye into our affairs.—C. READE.

**TO HOLD WATER**—to be tenable; to be supported by facts. P.

That won't hold water. It does not commend itself to reason.—R. L. STEVENSON.

Tales had gone about respecting her. Nothing very tangible, and perhaps they would not have held water.—MRS. HENRY WOOD.

He was secretly conscious that the theory of the evergreen tree would not hold water.—JAMES PAYN.

**TO MAKE THE MOUTH WATER**—to be excessively alluring; to cause desire and longing. P.

I could tell you things that would make your mouth water about the profits that are earned in the musical branch of our own trade.—*Good Words*, 1887.

**TO BE IN HOT WATER**—to be in trouble or difficulties; to have people angry with one. C.

Tom was in everlasting hot water as the most incorrigible scapegrace for ten miles round.—T. HUGHES.

**TO WATER STOCK**—to give away a proportion of the shares in a company at a large discount or gratis. C.

But there's no use crying over spilt milk, or watered stock either.

**TO BACK WATER**—to reverse the forward motion of a boat in rowing; to row backwards. P.

The captain gave orders to back water, and none too soon, for we just avoided a collision.—R. H. DANA.

**THE WATER-WORKS OR THE WATER PUMPS**—the shedding of tears. F.

"Oh, Miss B—, I never thought to have seen this day;" and the waterworks began to play.—THACKERAY.

"Thank you, Dobbin," he said, rubbing his eyes with his knuckles, "I was just—just telling her I would. And, O sir, she's so kind to me." The water-pumps were at work again (he again commenced to shed tears).—THACKERAY.

**Wax.**—**TO WAX FAT AND KICK**—to become unruly and hard to manage through too great prosperity. P. A Biblical phrase (Deut. xxxii. 15).

During the prosperous period when our revenue was advancing by leaps and bounds, it is to be apprehended that waiters as well as sailors waxed fat and kicked.—*Blackwood's Magazine*, 1886.

**IN A WAX**—angry. S.

When she's in a wax there's nowhere a finer stringer of big ones (lies).—BESANT.

"You needn't get into a wax over it, old chap," said my father.—H. KINGSLEY.

**Way.**—**IN A WAY**—(a) somewhat; in a certain sense. C.

The people of the boarding-house continued to amuse him, partly because they were in a way afraid of him.—BESANT.

—(b) agitated; much concerned. F.

The poor father is in a way about his son's misbehaviour.

**ONCE IN A WAY**—rarely; occasionally. C.

Once in a way a man might take too much.—BLACKMORE.

**IN A FAIR WAY OF**—likely to; with every likelihood of. C.

Rothsay had come back to England in a fair way, for the first time in his life, of making money.—WILKIE COLLINS.

**IN A GOOD WAY**—prosperous; prosperously. C.

He quitted the militia and engaged in trade, having brothers already established in a good way in London.—MARIA EDGEWORTH.

**TO MAKE ONE'S WAY**—to be prosperous; to rise. P.

He (Disraeli) is determined to make his way.—*Edinburgh Review*, 1886.

**TO MAKE WAY**—to step aside so as to leave a passage; to give place. P.

Make way there for the princess.—SHAKESPEARE.

Every one shifting, and shuffling, and staring, and assisting in that curious and confusing ceremony called making way.—BEACONSFIELD.

**TO GO THE WAY OF ALL FLESH**—to die.—P.

His former retainer, Phil Judd, had gone the way of all flesh.—*Murray's Magazine*, 1887.

They nodded to each other by way of breaking the ice of unacquaintance, and the first stranger handed his neighbour the family mug—a huge vessel of brown ware, having its upper edge worn away like a threshold by the rut of whole generations of thirsty lips that had gone the way of all flesh.—THOMAS HARDY.

**IN THE WAY**—proving an obstacle; causing an obstruction; not wanted; not welcome. P. Compare "in the road."

You may be (you are) a charming person, but just now you are a little in the way. They resent your presence.—JAMES PAYN.

It may seem strange that I felt in the way in their company.—*Mistletoe Bough*, 1885.



**OUT OF THE WAY**—strange ; eccentric. P.

In her drama, which was so effective on the stage, Djek did nothing out of the way.—C. READE.

**UNDER WAY**—in motion. P.

Arthur was perfectly charmed with everything he saw, and so was Agatha Terry, until they got under way, when she discovered that a mail steamer was a joke compared with the yacht in the matter of motion.—H. R. HAGGARD.

**TO BE BY WAY OF BEING**—to be able to be classed as ; to come into the category of. C.

Phipps was by way of being something of a musician.—*Good Words*, 1887.

**BY THE WAY**. A phrase used with remarks made incidentally, and not belonging to the main subject. P.

With this, and showing the tricks of that dog, whom I stole from the sergeant of a marching regiment (and, by the way, he can steal too upon occasion), I make shift to pick up a livelihood.—H. MACKENZIE.

**TO GIVE AWAY**—(a) to yield ; to submit. P.

I have never seen the bridegroom's male friends give way to tears.—THACKERAY.

—(b) to break down ; to lose control of oneself. C.

"I see how it is," said poor Noggs, drawing from his pocket what seemed to be an old duster and wiping Kate's eyes with it as gently as if she were an infant ; "you're giving way now."—DICKENS.

**TO GO A VERY LITTLE WAY WITH**—to have small influence upon. C.

Her well-meant apology for her father went, indeed, but a very little way with her companion.—JAMES PAYN.

**WAYS AND MEANS**—necessary funds and the manner of procuring them. P.

This passionless character is illustrated by Lewis's position in the Cabinet as Chancellor of the Exchequer during the height of the Crimean War and to its close, and he was therefore responsible for finding the ways and means for carrying it on.—*Westminster Review*, 1887.

When money has to be raised, the House of Commons resolves itself into Committee of Ways and Means.

**Weak.**—WEAK AS A CAT—very feeble. F. Always of physical weakness.

John looked round, and for the first time a sense of hope began to creep into his heart. Perhaps they would survive after all.

"Let's go up and see. It is no good stopping here ; we must get food somewhere. I feel as weak as a cat."—H. R. HAGGARD.

**AS WEAK AS WATER**—very feeble. P. Used both of moral and of physical weakness.

Sir, I am only just getting well of a fever, and I am as weak as water.—C. READE.

Away from you I am as weak as water, excepting where she is concerned.—FLORENCE MARRYAT.

**Wear.**—WEAR AND TEAR—damage resulting from constant use and from occasional accidents. P.

The increasing wear and tear of life, reducing leisure and making brevity in letter-writing a primary consideration, supplies a third reason.—*Macmillan's Magazine*, 1887.

The castle walls have stood the wear and tear of centuries.—*Edinburgh Review*, 1887.

**TO WEAR ON**—to pass slowly (of time). P.

After the Bellamy's departure, the time wore on at Madeira without bringing about any appreciable change in the situation.—H. R. HAGGARD.

**TO WEAR ONE'S HEART UPON ONE'S SLEEVE FOR DAWNS TO PECK AT**—to expose one's private feelings to unfeeling criticism.

P. A Shakespearian phrase. See HEART and SLEEVE.

She is, in fact, a fair specimen of an English maiden—upright, fearless, and wholesome-looking. What more may be in her, her intimate friends alone know, for she is not a woman to wear her heart upon her sleeve for dawns to peck at.—FLORENCE MARRYAT.

**Weather.**—THE WEATHER EYE—the eye of a keen observer.

F. A sea phrase.

Job returned in a great state of nervousness, and kept his weather eye fixed upon every woman who came near him.—H. R. HAGGARD.

But you keep your weather eye open, Jim.—R. L. STEVENSON.

**Wedge.**—THE THIN END OF EDGE OF THE WEDGE—to the first small beginning, which may lead to what is serious and important. P.

How or when he (Thackeray) made his very first attempt in London, I have not learned; but he had not probably spent his money without forming "press" acquaintances, and had thus formed an aperture for the thin edge of the wedge.—A. TROLLOPE.

It was the thin edge of the wedge, in good truth, and the driving home had to come.—MRS. E. LYNN LINTON.

In this way the thin edge of the wedge had been inserted for French influence at the back of Morocco.—GRANT ALLEN, in *Contemporary Review*, 1888.

**Weeping.**—TO RETURN BY WEEPING CROSS—to regret deeply some undertaking; to be in a state of lamentation. F. The lawyers' harvest-term is o'er, Which to their purses brought good store;

But many clients, to their loss,  
Do return home by Weeping Cross.  
*Poor Robin*, 1755.

**Welgh.**—UNDER WEIGH—in motion. P.

We were soon under welgh again.—C. LEVER.

**Well.**—WELL, I NEVER!—an exclamation of surprise. F.

This almost caused Jemima to faint with terror. "Well, I never!" said she. "What an audacious—" Emotion prevented her from completing either sentence.—THACKERAY.

"Well, I never!" said the old man. "My stay-at-home Jess wanting to go away, and without Bessie, too! What is the matter with you?"—H. R. HAGGARD.

**WELL - TO - DO**—in comfortable circumstances. P.

Moreover, she had a distillery of rum and arrack in Kingston itself, and everybody agreed that she must be very well-to-do in the world.—G. A. SALA.

**WELL AND GOOD.** A common consequent in a conditional sentence, signifying that the result is satisfactory. C.

If it come up a prize, well and good; and if it come up a blank, why, well and good too.—MARIA EDGEWORTH.

TRUTH LIES AT THE BOTTOM OF A WELL. A saying which refers to the difficulty of finding out the truth. C.

In his simple opinion the depth of the well, at the bottom of which truth is hid, was nothing to the unfathomableness of his designs.—J. MACLAREN COBBAN.

**Wet.**—TO WET ONE'S WHISTLE—to take a drink of liquor. F.

"Musselboro, reach me down the decanter and some glasses. Perhaps Mr. Crosbie will wet his whistle."

"He don't want any wine—nor you either, said Musselboro.—A. TROLLOPE.

"But if you'll believe me, sir, they don't so much as wet their whistles.—A. TROLLOPE.

**Whack.**—TO TAKE ONE'S WHACK—to drink liquor. S.

Dinner parties, where the guests drank grossly, and even the school-boy took his whack, like licorice-water.—R. L. STEVENSON.

**What.**—I TELL YOU WHAT.

This phrase calls the attention of the listener to some important statement. C.

I know something about that place (the House of Commons), I think; and I tell you what besides, that if there had not been this interruption, Mr. Disraeli might have made a failure.—SHEIL.

**WHAT NOT**—various things difficult to mention severally. C.

In these rooms in Wine Office Court, and at the suggestion or entreaty of Newbery, Goldsmith produced a good deal of miscellaneous writing—pamphlets, tracts, compilations, and what not, of a more or less marketable kind.—WM. BLACK.

**TO KNOW WHAT'S WHAT**—to be intelligent and well-informed. C.

If, perhaps, such men as Louis Philippe and Monsieur A. Thiers, minister and deputy, and Monsieur François Guizot, deputy and excellency, had, from interest or conviction, opinions at all differing from the majority, why, they knew what was what, and kept their opinions to themselves.—THACKERAY.

**WHAT - DO - YOU - CALL - 'EM.** A phrase used like *Thingamy*, because one forgets the exact

name, or does not wish to utter it. F.

"I might feel it was a great blow," said Miss Snevellicci, "to break up old associations and what-do-you-call-'ems of that kind, but I would submit, my dear, I would indeed.—DICKENS.

"Well," I said, "three guineas, which I shall have over, will buy me a pair of what-d'y'e-call-'ems.—THACKERAY.

**WHAT'S - HIS - NAME.** Used like the previous phrase. F.

My dearest Edith, there is such an obvious destiny in it, that really one might almost be induced to cross one's arms upon one's frock and say, like those wicked Turks, there is no What's-his-name but Thingummy, and What-you-may-call-it is his prophet.—DICKENS.

**Wheel.—To GO ON WHEELS—**to advance smoothly and rapidly; to make rapid progress. C.

The thing went on wheels. Richard Basset was engaged to Jane Wright almost before he was aware.—C. READE.

**To PUT A SPOKE IN A MAN'S WHEEL—**to interrupt his career of success; to embarrass him. C.

You have put a most formidable spoke in my wheel by preventing the extension of the borough.—*Good Words*, 1887.

**While.—To WHILE AWAY—**to pass in amusement; to spend for purposes of amusement. P.

And so he went on riding with her, and copying music and verses in her album, and playing chess with her very submissively; for it is with these simple amusements that some officers in India are accustomed to while away their leisure moments.—THACKERAY.

**Whip.—THE WHIP-HAND—**the control; the power of ruling. C.

Why, Anne, do be reasonable. If I gave you those letters, I should never be able to sleep in peace. For the sake of my own safety, I dare not abandon the whip-hand I have of you.—H. R. HAGGARD.

The secret of all success is to know how to deny yourself. If you once learn to get the whip-hand of your-

self, that is the best educator. Prove to me that you can control yourself, and I'll say you're an educated man; and without this all other education is good for next to nothing.—MRS. OLIPHANT.

**Whistle.—To PAY DEAR FOR ONE'S WHISTLE—**to pay too much for some coveted possession or pleasure. P.

We went off in very great state, but still having to pay with needless heaviness for our whistle.—G. A. SALA.

**To WET ONE'S WHISTLE.** See WET.

**To WHISTLE FOR ANYTHING.** This phrase is used when there seems to be no reasonable chance of obtaining the thing desired. C.

If we only got what we deserved—Heaven save us!—many of us might whistle for a dinner (go dinnerless).—THACKERAY.

**White.—AT A WHITE HEAT—**in an intense passion; very angry or excited. P.

They let their thinking be done for them, in all critical moments, by Parisian journalists at a white heat.—*Contemporary Review*, 1887.

**A WHITE LIE OR FIB—**a statement which is verbally true, but really and essentially false.

Between them both, Helen was in a corner. She might have been capable of telling a white fib and saying she had not the letter, rather than let her father see it.—MRS. HENRY WOOD.

**WHITE AS A SHEET—**intensely pale. P.

Next second a terrible crash resounded from the other end of the room. George turned white as a sheet, and sank into a chair.—H. R. HAGGARD.

When they took him out of the black hole after six hours' confinement, he was observed to be white as a sheet and to tremble violently all over.—C. READE.

**WHITE SOUP—**the substance which is obtained by putting silver plate, etc., into the melting pot. S. A term used by London thieves.

Gold watches, silks and shawls and trinkets, yards of brocade, ells of lace, and last, not least, a caldron

always on the boil for the manufacture of that all-absorbing fluid which is called "white soup," and is sold by the ounce, surrounded the once virtuous Gingham in her respectable home.—G. J. WHYTE-MELVILLE.

**WHITE CAPS**—waves having their tops white through the wind breaking them into foam. C. Also known as "white horses."

It was no gale, but only a fair wind; the water foamed along the ship's sides, and as her bows descended, shot forward in hissing jets of spray; away on every side flocked the white caps.—W. D. HOWELLS.

**A WHITED SEPULCHRE**—something outwardly fair but inwardly corrupt. P. A Scriptural phrase (Matt. xxiii. 27).

So that (bad as I may be, Lady Swansdown) I consider myself a better woman than you (and such as you) are. Oh yes! I know you don't stand alone. I know there are plenty like you in the best society—whited sepulchres, fair without, and rottenness and dead men's bones within.—FLORENCE MARRYAT.

**THE WHITE FEATHER.** See FEATHER.

**Whole.**—UPON THE WHOLE—taking everything into consideration. P.

Upon the whole, Emma left her with softened and charitable feelings.—JANE AUSTEN.

**Wide.**—THERE IS A WIDE GULF FIXED—there is a great and permanent cause of separation. P. The phrase is taken from the New Testament. See the parable of Dives and Lazarus (Luke xvi.).

Lady "Pat," as she is called by her familiar friends, would seem to be a fitter companion, both in station and age, for Lady Swansdown than Mrs. Beverley; but between the countess and Lady Pat there is a great gulf fixed.—FLORENCE MARRYAT.

**WIDE AWAKE**—smart; clever. C.

Sir Bate Coombe likes to be admired, even by an old maid; but he is too wide awake to let her see it.—FLORENCE MARRYAT.

**TO GIVE A WIDE BERTH**—to avoid. C.

Always give the redcoats a wide berth, my dear.—G. A. SALA.

**Wigging.**—TO GET A WIGGING—to be scolded. F.

However, it did not take him long to pardon John Monckton, while, as for the tremendous wiggings which he would doubtless receive from his father, he had no difficulty at all about pardoning that in advance.—*Good Words*, 1887.

**Wild.**—A WILD-GOOSE CHASE—a foolish and fruitless search. P.

"Wouldn't to-morrow do for this wild-goose chase?" inquired Wheeler.—C. READE.

**Will.**—WILL HE, NILL HE—whether he wishes or not. C.

An imprudent marriage is a different thing, for then the consequences are inevitable when once the step has been taken, and have to be borne, will he, nill he.—MRS. OLIPHANT.

**WILL - O' - THE - WISP**—the *ignis fatuus*, or phosphorescent light which hovers over marshes; anything which deludes or deceives. C.

"I am very, very miserable; give me hope, the light of hope."

"It would be a will-of-the-wisp, Willie."—JAMES PAYN.

**Willow.**—TO WEAR THE WILLOW—(a) to occupy the lowest place or seat. C.

—(b) to be in mourning; to be in grief. C.

This went on until the summer of the year 1857, when her father gently put it to her that she had worn the willow (grieved for her lover) long enough, and would have to ally herself with some gentleman of worth and parts in that part of the country.—G. A. SALA.

But as high an estimate of Hazlitt is quite compatible with the strongest political dissent from his opinions, and with a total freedom from the charge of wearing the willow for (deploring the death of) painting.—*Macmillan's Magazine*, 1887.

—(c) to be forsaken. C.

"You have heard the news (of Miss Grantley's approaching marriage), Ludovic?" she asked.

"Oh yes; it's at all the clubs. I have been overwhelmed with presents of willow branches."—A. TROLLOPE.

**Win.**—TO WIN THE DAY—to be successful. P.

Yetif, on the one side, there stood cold science, and on the other a suffering girl, it is ridiculous to acknowledge that the girl always won the day.—BESANT.

**TO WIN AT A CANTER**—to gain an easy victory. C.

Petty finery without, a pinched and stunted stomach within; a case of Back *versus* Belly (as the lawyers would say), the plaintiff winning in a canter.—S. WARREN.

**Wind.**—IN THE WIND—about to happen; talked of as probable. C.

All of a sudden the coach stopped. "Hallo," said my uncle, "what's in the wind now?"—DICKENS.

He never has a kind word to say of me even when we're alone; I believe there's some one else in the wind.—FLORENCE MARRYAT.

"Such things never happen to such a poor devil as me," exclaimed Huckaback with a sigh.

"What is in the wind, I wonder?" muttered Titmouse.—S. WARREN.

**TO GET WIND**—to be talked about; to circulate as news. P.

His return had got wind, and every farmer under fifty had resolved to ride with him into Huntercombe.—C. READE.

"And now, since we are to go," said Lady Clonbrony, "pray let us go immediately, before the thing gets wind, else I shall have Mrs. Dareville, and Lady Langdale, and Lady St. James, and all the world coming to condole with me, just to satisfy their own curiosity."—MARIA EDGEWORTH.

**TO GET WIND OF**—to obtain news regarding; to learn about. C.

I could get wind of the amount given, now, if I wanted.—*Macmillan's Magazine*, 1887.

Luckily Mr. Hodge speedily got wind of our misfortune.—G. A. SALA.

**TO GO TO THE WINDS**—to be dissipated; to be utterly lost. P.

Few men can bear to see a sweet and pretty woman in tears, and this little incident was too much for John, whose caution and doubts all went to the winds together, and have not since been heard of.—H. R. HAGGARD.

At this all young Fielding's self-

restraint went to the winds.—C. READE.

**IN THE WIND'S EYE**—right in the face of the wind; pointing directly to the quarter from which the wind comes. P.

At last, however, she fell right into the wind's eye, was taken dead aback, and stood there awhile helpless, with her sails shivering.—R. L. STEVENSON.

**TO RAISE THE WIND**—to obtain necessary funds. F.

To raise the wind some lawyer tries.—J. AND H. SMITH.

**BETWIXT WIND AND WATER.**

The part of a ship betwixt wind and water is that portion which is below the water-line, except when the ship heels over under the pressure of the wind. There is of course great danger when a shot strikes here. The phrase is used figuratively.

That shot was a settler; it struck poor Sall right atwixt wind and water (in the most susceptible place).—HALIBURTON.

**TO TAKE THE WIND OUT OF ANOTHER'S SAILS**—to anticipate another; to gain a clever advantage over a competitor. C.

Ex-Bailie Laverock announced the important fact that one gentleman had offered him two-thirds of the £12,500 loan at 3½ per cent., and another gentleman had offered him £500 at the same rate. This quite took the wind out of the sails of the party in power. They looked aghast at each other, and it was evident from their countenances that the ex-bailie's statement had a terribly depressing effect on the majority.—*St. Andrews Citizen*, 1886.

By the way, I flatter myself that I have rather taken the wind out of Mr. Buswell's sails.—*Good Words*, 1887.

**IT'S AN ILL WIND THAT BLOWS NOBODY GOOD**—few calamities are harmful to all concerned. C.

But it is an ill wind that blows nobody good. This storm raised George Fielding's better part of man.—C. READE.

This very sensible view of the matter reassured Brian, who thought to himself, "It's an ill wind that

blows nobody good; perhaps when she is Mrs. Dubbin she won't want to sing in the choir any more."—*Good Words*, 1887.

**TO TAKE WIND**—to become known. P.

I could easily have brought her ladyship to her senses, however; but my scheme had taken wind, and it was now in vain to attempt it.—*THACKERAY*.

**TO THE FOUR WINDS (OF HEAVEN)**

—completely irrecoverable. P.

"Heaven knows," answered John, carelessly; "given to Tom, Dick, and Harry—scattered to the four winds. I have not kept one of them."—*MISS BRADDON*.

**Wind.**—**TO WIND UP**—to settle; to bring to a conclusion. P. Generally used of the formal settlement of the affairs of a business firm that is broken up.

If you like to retire and leave me to wind up the concern, a cheque for £10,000 is at your service.—*Mistletoe Bough*, 1885.

With this beautiful metaphor I shall wind up (bring my remarks to a close).

**Wing.**—**TO CLIP ANOTHER'S WINGS**—to hamper his movements; to lessen his power of action. C.

**TO TAKE UNDER ONE'S WING**—to protect; to patronize. C.

We heard you were under Lady Patrick's wing, and felt that you were safe.—*FLORENCE MARRYAT*.

As for you, Miss Ella, with your papa's permission, I shall henceforth take you under my wing.—*JAMES PAYN*.

**TO LEND WINGS TO**—to increase the speed of; to hasten. P.

I could hear hails coming and going between the old buccaner and his comrades, and this sound of danger lent me wings.—*R. L. STEVENSON*.

**THE WINGS OF AZRAEL.** See *AZRAEL*.

**TO TAKE WING**—to fly off suddenly; to depart without warning. C.

So Beauchamp took wing; and whether Lady Bracknell was annoyed or relieved by his flight I cannot venture to say.—*W. E. NORRIS*.

**Wink.**—**TO WINK AT**—(a) to signal to with the eye in token of a mutual understanding. P.

"But now your mother's not by, you know," said Mrs. Dolly, winking at the landlady; "now your mother's not by—"

"Yes; nobody will tell of you," added the landlady.—*MARIA EDGEWORTH*.

—(b) to pretend not to see; to take no notice of. P.

Later on the emperors were fain to wink at what they would not sanction and could not extirpate.—*Fortnightly Review*, 1887.

**TO WINK ON**—the same as **TO WINK AT**—(a). P.

"Very well, sir," cried the squire, who immediately smoked him (quizzed him), and winked on the rest of the company to prepare us for the sport; "if you are for a cool argument upon the subject, I am ready to accept the challenge."—*GOLDSMITH*.

**Winking.**—**LIKE WINKING**—quickly; eagerly. S.

Nod away at him, if you please, like winking.—*DICKENS*.

**Wish.**—**TO WISH TO GOODNESS**—to be very desirous. F.

"And to be lying all the time horribly sick in your berth, and wishing to goodness you were back again in the schoolroom learning about the feudal system," Lady Mordaunt suggested.—*Murray's Magazine*, 1887.

**TO WISH ONE JOY OF ANYTHING.**

A phrase generally used sarcastically to intimate that the person who has the object will find it a troublesome possession. C.

The apothecary's apprentice wished Mrs. Corney joy of her job, and took himself off on tiptoe.—*DICKENS*.

**Wit.**—**AT ONE'S WIT'S END**—in a state of utter perplexity; wholly puzzled how to act. P.

Mr. Felspar was almost at his wit's end how to act.—*JAMES PAYN*.

**TO HAVE ONE'S WITS ABOUT ONE**—to be observant; to be quick at seeing and acting. C.

Cripps, if his wits had been about him, must have yielded space and bowed.—*BLACKMORE*.

Whatever might be urged about William Henry, it could not be said that he had not his wits about him.—*JAMES PAYN*.

**Witch.**—TO BE NO WITCH—to be quite sharp. C.

The editor is clearly no witch at a riddle.—CARLYLE.

**THE WITCH IS IN IT**—there is some mysterious, supernatural influence at work. F.

She had never heard of the fate that was once supposed to appoint the sorrows of men irrespective of their blamelessness or blame, before the time when it came to be believed that sorrows were penalties; but in her simple way she recognized something like that mythic power when she rose from her struggle with the problem, and said aloud to herself, "Well, the witch is in it."—W. D. HOWELLS.

**Withers.**—OUR WITHERS ARE UNWRUNG—we are not hurt or irritated. P. The metaphor is taken from a galled horse, the withers being the ridge between the shoulder-bones.

Let the galled jade wince; our withers are unwrung.

SHAKESPEARE.

"I know you are," said Roberts, who knew the man well, and cared nothing for his friend's peculiarities when he felt his own withers were unwrung.—A. TROLLOPE.

**Wolf.**—TO CRY "WOLF"—to call out for help when none is needed, until one's friends get disgusted, and do not come at a real crisis. P.

"O Beavis!" exclaimed the duke; "this is Beavis's cry of wolf, is it?"

"Papa," said Lady Grace, in urgent tones, "when the wolf did come the cry was disregarded."—S. BARING-GOULD.

**TO KEEP THE WOLF FROM THE DOOR**—to obtain sufficient to sustain life; to avoid dying of hunger. C.

Giving the people that employment to which they had always been accustomed, and without which they would, in many cases, have found no little difficulty in keeping the wolf from their humble doors.—*Murray's Magazine*, 1887.

**A WOLF IN SHEEP'S CLOTHING**—a dangerous person who pretends to be quite harmless. P.

"There are three thousand men in the British army," announced the

old vrouw oracularly, and casting a severe glance at the wolf in sheep's clothing, the man of blood who pretended to farm.—H. R. HAGGARD.

**Wonder.**—FOR A WONDER—strangely enough; contrary to expectations. P.

For a wonder he was not sea-sick.—C. READE.

**Wood.**—OUT OF THE WOOD—free from danger; escaped from a difficulty. C.

Mr. Josceline had merely observed indifferently, "I think we may be quite comfortable as to our young friend's getting out of the wood" (recovering from his dangerous illness).—JAMES PAYN.

Not being a man of invention, he could not see his way out of the wood at all.—C. READE.

**Wooden.**—THE WOODEN SPOON—the prize supposed to be conferred on the lowest graduate in a college list. F.

Here is something about a wooden spoon that he says he quite expected to have won for a prize, but the examiners have gone and given it to Mr. Richard Lutbridge instead.—ANNIE KEARY.

**WOODEN NUTMEGS**—citizens of Connecticut State in America. F. The name arose from a swindling transaction successfully carried out by a merchant of Hartford, the capital of Connecticut. The people of this state are noted for their sharpness in commercial transactions.

He called me a Yankee peddler, a cheating vagabond, a wooden nutmeg.—HALIBURTON.

**Wool.**—TO DRAW OR PULL THE WOOL OVER ONE'S EYES—to cheat or hoodwink him. F.

"Ahab," said I, "I have but a few minutes to stay with you, and if you think to draw the wool over my eyes, it might perhaps take a longer time than you are thinking on, or than I can spare."—HALIBURTON.

I don't propose he shall pull the wool over my eyes, or anybody else.—W. D. HOWELLS.

**TO GO A-WOOL-GATHERING**—to go astray; to be bewildered. C.

"What misconception?" asked the Pater, whose wits, once gone a-

wool-gathering, rarely came back in a hurry.—MRS. HENRY WOOD.

The unhappy little man, whose head was never of the strongest, and his wits always going a-wool-gathering, went stark, staring mad.—G. A. SALA.

**TO BE WOOL-GATHERING**—to be in an absent-minded state. C.

Mr. Roberts had come round to the generally accepted idea that Mr. Crawley had obtained possession of the cheque illegally, acquitting his friend in his own mind of theft, simply by supposing that he was wool-gathering when the cheque came in his way.—A. TROLLOPE.

**Word.**—**TO HAVE WORDS OF A WORD**—to have an angry discussion; to quarrel. C.

He is a poor, sneaking creature, and my brother George he caught Crawley selling up some poor fellow or other, and they had words.—C. READE.

"We were a very happy little company, Johnson," said poor Crummies. "You and I never had a word."—DICKENS.

**A MAN OF HIS WORD**—a man to be depended on; a trustworthy man. P.

As for himself, Mr. Osborne, he was a man of his word.—THACKERAY.

**TO TAKE THE WORD**—to commence speaking. P. A French phrase.

The colonel, left alone with his wife for the first time since he had come to town, made haste to take the word.—W. D. HOWELLS.

**UPON MY WORD**—certainly; surely; I assure you. C.

Upon my word, you answer as discreetly as she could do herself.—JANE AUSTEN.

**BY WORD OF MOUTH**—orally; with the tongue. P.

That noble instrument (the organ) was saying to her something which the player did not venture to say by word of mouth.—*Good Words*, 1887.

The chance of entrapping Magdalen by word of mouth.—WILKIE COLLINS.

**Work.**—**TO WORK THE ROPES**—to control; to manage a scheme without being observed. C.

How our mutual friend worked the ropes is more than I can tell you.—H. R. HAGGARD.

**TO WORK UP**—to investigate thoroughly and with a special purpose. P.

Having some private means of his own, he had gone out to India for the purpose of working up certain still obscure problems.—*Murray's Magazine*, 1887.

**TO MAKE SHORT WORK OF**—to finish quickly; to gain an easy victory over. S.

We all thought he would make short work of the soldier-officer.—G. A. SALA.

**World.**—**ALL THE WORLD AND HIS WIFE**—every one without exception. C.

Miss. Pray, madam, who were the company?

Lady S. Why, there was all the world and his wife.—SWIFT.

**A MAN OF THE WORLD**—a man well acquainted with public and social life. P.

"I am not at all a man of the world," he said; "and of the law I know nothing."—BLACKMORE.

**THE WORLD, THE FLESH, AND THE DEVIL**—love of pleasure, sensual indulgence, and vicious propensities. P.

He renounces the world, the flesh, and the devil, preaches and prays day and night.—HALIBURTON.

**Worm.**—**TO WORM OUT INFORMATION**—to obtain information by subtle devices. P.

By the aid of liquor he wormed out their story.—C. READE.

By these means he wormed out of Mr. G. the whole story of his adventure.—G. P. R. JAMES.

**Worse.**—**THE WORSE HALF**—a playful name for a husband. F. "Better half" is a common name for a wife.

It would be a nice amusement for some of these long evenings, and the preparations would serve to occupy our time, whilst our worse halves are out shooting.—FLORENCE MARRIAT.

**Worst.**—**IF THE WORST COMES TO THE WORST**—in the event of things turning out very badly. C.

"If the worst comes to the worst," Becky thought, "my retreat is secure."—THACKERAY.



**Worth.**—WORTH ONE'S WHILE—advantageous; profitable. P.

Upon the face of the thing, it looks as if it might be worth your while.—*Good Words*, 1887.

**WORTH ONE'S SALT**—efficient; a good workman. F.

It was plain from every line of his body that our new hand was worth his salt.—R. L. STEVENSON.

**Would.**—WOULD-BE—in intention; anxious to be considered this or that. P.

The would-be wags among the boys racked their brains to find the means of tormenting her through her name.—S. BARING-GOULD.

**Wrapped.**—WRAPPED UP IN—wholly devoted to. C.

Lork, Mrs. Richards, no; her pa's a deal too wrapped up in somebody else.—DICKENS.

**Wreck.**—WRECK AND RUIN—complete ruin. P. See RACK AND RUIN.

The whole estate is going to wreck and ruin because my uncle won't have the rabbits killed down.—WM. BLACK.

**Wrinkle.**—A WRINKLE ON ONE'S HORN—a valuable hint. S.

"Now," says the major, "I'll give you, Slick, a new wrinkle on your horn."—HALIBURTON.

**Write.**—TO WRITE ANYTHING UP—to praise in a systematic manner through the press. C.

"Pray, Mr. Grey, is it true that all the houses in Russell Square are tenantless?"

"Quite true. A perfect shame, is it not! Let us write it up."—BEACONSFIELD.

**Wrong.**—THE WRONG SIDE OF SIXTY OR SEVENTY—more than sixty or seventy years of age. F.

The old woman answered, "That though her master was a deal on the wrong side of seventy, yet he was as alert, and thought no more of going about than if he was as young as the gentleman who was now speaking to her."—MARIA EDGEWORTH.

**TO HAVE GOT UP ON THE WRONG SIDE OF THE BED**—to have got out of bed the wrong way. F. This is said of a person who is in a cross humour during the day.

There is a pleasing nursery fiction that accounts for many disagreeable things by a theory on the right and the wrong way of getting out of bed. Valentine remembered this, and felt quite certain that Sam, Melenda, and Lizzie had all three got out of bed the wrong way that morning. There was going to be a row, and one of uncertain dimensions.—BESANT.

## X

**X.**—DOUBLE X—a superior quality of beer. C.

And I said, "A pint of double X, and please to draw it mild!"—BARHAM.

## Y

**Yarn.**—TO SPIN A YARN. See SPIN.

**Year.**—YEARS OF DISCRETION—an age when one is able to judge between what is right and what is wrong. P.

A mere boy; a very lad. Not come to years of discretion yet; and never will, if he goes on raging in this manner.—G. A. SALA.

I'm afraid the cat got out of the bag when Mrs. Pasmer came to the years of discretion.—W. D. HOWELLS.

**YEAR OF GRACE**—year dating from the birth of Jesus Christ. P. Equivalent to *Anno Domini*, or year of our Lord.

My story begins in the year of grace seventeen hundred and sixty-four.

**Yellow.**—YELLOW JACK—the yellow fever. F.

I have been in places hot as pitch, and mates dropping round with Yellow Jack.—R. L. STEVENSON.

**Yeoman.**—YEOMAN'S DUTY or SERVICE—excellent work. P.

The shattering of the false image had done him yeoman's service.—A. TROLLOPE.

In the gratitude of his heart, George would willingly have given a thousand pounds towards the erection of a statue to Hilda Carefoot, whose outraged pride and womanly jealousy had done him such yeoman service.—H. R. HARGARD.

Indeed, it is quite certain that he (Benvenuto Cellini) performed more than yeoman's duty as a gunner all through the period of the sack of Rome.—J. A. SYMONDS.

**Yorkshire.**—TO COME YORKSHIRE OVER A MAN—to cheat or swindle him. F. Yorkshire jockeys were known for their tricky dealings in the sale of horses. See Macaulay's *Warren Hastings*: "And the crime for which Nuncomar was about to die was regarded by them in much the same light in which the selling of an unsound horse for a sound price is regarded by a Yorkshire jockey."

"Surely," said John, "what I say I stick by."

"And that's a fine thing to do, and manly, too," said Nicholas, "though it's not exactly what we understand by coming Yorkshire over us in London."—DICKENS.

# AUTHORS, ANONYMOUS WORKS, AND JOURNALS QUOTED.

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*An asterisk signifies that the work is frequently quoted.*

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- ADDISON, JOSEPH (1672-1719), essayist and poet; one of the greatest literary names of the Queen Anne period.
- ADELER, MAX (1841), American humorist. His real name is Charles Heber Clark.
- AIINGER, ALFRED (1837-1904), essayist and critic. Edited Charles Lamb's works.
- ALLEN, CHARLES GRANT (1848-99), scientific and popular writer and novelist. Author of *For Maimie's Sake*, etc.
- ANSTEY, F. (Thomas Anstey Guthrie), novelist. Author of *Vice Versâ*,\* *The Giant's Robe*,\* *A Fallen Idol*,\* etc.
- ARBUTHNOT, JOHN, M.D. (1675-1735), one of the prominent writers of the Queen Anne period. Author of *Law is a Bottomless Pit*; or, *The History of John Bull* (1713).
- ARNOLD, MATTHEW (1822-88), poet, essayist, and critic. Author of *Literature and Dogma*,\* etc.
- ATHENÆUM, THE, a weekly review of literature and art; started 1829.
- ATTERBURY, FRANCIS, Bishop of Rochester (1662-1732), an able and prolific writer of the Queen Anne period.
- AUSTEN, JANE (1775-1817), one of the most delightful of English novelists. Author of *Sense and Sensibility*,\* etc.
- BACON, FRANCIS, Viscount St. Albans (1561-1626). Author of *The Advancement of Learning*, *Essays*, etc.
- BARHAM, RICHARD HARRIS (1788-1845), novelist, versifier, and miscellaneous writer. Best known for his amusing *In-goldsby Legends*.\*
- BARING-GOULD, SABINE (1834), essayist and novelist. Author of *The Path of the Just* (1854), etc.
- BAYLY, THOMAS HAYNES (1797-1839), best known as a songwriter. Author of *Isle of Beauty*, etc.
- BEACONSFIELD, EARL OF. See DISRAELI.
- BEAUMONT AND FLETCHER (Francis Beaumont and John Fletcher), dramatists who wrote in conjunction.
- BEDE, CUTHBERT, *nom de plume* of the author of *Verdant Green*\* (q.v.).

- BEECHER, HENRY WARD (1812-87), the greatest of American pulpit orators. Author of various theological and popular works—*Life Thoughts*, *Life of Jesus the Christ*, *Sermons*,\* etc.
- BELLAMY, EDWARD (1850-98), American writer. Author of *Looking Backward*.\*
- BENTHAM, JEREMY (1748-1832), political writer. Author of *A Fragment on Government*, etc.
- BENTLEY, RICHARD (1662-1742), eminent scholar and controversialist. Wrote *A Dissertation on the Epistles of Phalaris*, etc.
- BERKELEY, GEORGE (1684-1753), philosopher. Wrote *The Principles of Human Knowledge*, etc.
- BESANT, SIR WALTER (1836-1901), novelist. Wrote his earlier works in conjunction with James Rice—*Ready-Money Moriboy*, *The Golden Butterfly*,\* *They Were Married*, etc.
- BLACK, WILLIAM (1841-98), novelist. Author of *A Princess of Thule*, *The Beautiful Wretch*,\* *A Daughter of Heth*, etc.
- BLACKMORE, RICHARD D. (1825-1900), novelist. Author of *Lorna Doone*,\* *Cripps the Carrier*,\* *Mary Anerley*, etc.
- BLACKWOOD'S MAGAZINE, familiarly known as "Maga," a monthly periodical, started in 1817 in Edinburgh.
- BLAIR, ROBERT (1699-1746), author of *The Grave*.
- BRONTË, CHARLOTTE (1816-55), author of *Jane Eyre*, *Villette*, *Shirley*, *The Professor*, etc.
- BROUGHAM AND VAUX, LORD, Henry Brougham (1779-1868), a voluminous writer on various topics; Lord Chancellor of England.
- BROUGHTON, RHODA (1840), novelist. Author of *Cometh up as a Flower* ;\* *Not Wisely, but Too Well*, etc.
- BROWN, TOM (died 1704), poet.
- BRYANT, WILLIAM CULLEN (1794-1878), American poet.
- BUNYAN, JOHN (1628-88), author of *The Pilgrim's Progress*,\* *The Holy War*, and other religious works.
- BURKE, EDMUND (1730-97), author of *Thoughts on the Present Discontents*, etc.
- BURNS, ROBERT (1759-96), the great lyric poet of Scotland. Author of *Tam o' Shanter*, etc.
- BURROUGHS, JOHN (1837), New England writer. Author of *Birds and Poets*, *Locusts and Wild Honey*, *Winter Sunshine*,\* etc.
- BURTON, JOHN HILL (1809-81), historian. Author of *A History of Scotland*, *The Scot Abroad*, etc.
- BURTON, ROBERT (1576-1639), wrote the *Anatomy of Melancholy*.
- BUTLER, SAMUEL (1600-80), author of *Hudibras*, a mock-heroic poem.
- BYROM, JOHN (1691-1763), poet and essayist.
- BYRON, GEORGE GORDON NOEL, LORD (1788-1824), poet and dramatist. Author of *Hours of Idleness*, etc.

- CAINE, HALL (1853), novelist. Author of *The Shadow of a Crime*, *A Son of Hagar*, *The Deemster*,\* etc.
- CARLYLE, THOMAS (1795-1881), historian and essayist. Author of *History of Frederic the Great*, *The French Revolution*, etc.
- CARLYLE, JANE WELSH, wife of Thomas Carlyle (died 1866). Wrote a volume of *Letters*, which were published after her death.
- CHAMBERLAIN, JOSEPH (1836), statesman.
- CHAMBERS'S JOURNAL, a weekly miscellany which has appeared since 1832. Published by W. and R. Chambers, Edinburgh.
- CHAPMAN, GEORGE (1557-1634), poet and dramatist.
- CHESTERFIELD, EARL OF, Philip Dormer Stanhope (1694-1773), well known for his *Letters to his Son*, *Philip Stanhope*.
- CLARENDON, EARL OF, Edward Hyde (1608-74), historian.
- COLERIDGE, SAMUEL TAYLOR (1772-1834), poet and essayist. Author of *Christabel*, *Table Talk*, *Aids to Reflection*, etc.
- COLLIER, JEREMY (1650-1742), theologian and pamphleteer.
- COLLINS, WILLIAM WILKIE (1824-90), novelist. Wrote *The Woman in White*, *Armada*, *The Moonstone*, etc.
- COLMAN, GEORGE, SEN. (1733-94), well-known dramatist. Author of *The Jealous Wife*, *The Clandestine Marriage*, etc.
- COMBE or COOMBE, WILLIAM (1741-1823), humourist. Wrote the well-known *Tour of Dr. Syntax in Search of the Picturesque*.
- CONGREVE, WILLIAM (1670-1729), poet and dramatist. Wrote *The Old Bachelor*, *The Way of the World*.
- CONTEMPORARY REVIEW, THE, a monthly periodical of general literature, started in 1866.
- CONWAY, HUGH (1847-85), author of *Called Back*, *Dark Days*, *A Family Affair*,\* *The Story of a Sculptor*. See FARGUS, F. J.
- CORNHILL MAGAZINE, THE, a popular monthly, started in 1860 under the editorship of William Makepeace Thackeray.
- COWPER, WILLIAM (1731-1800), poet and letter-writer. Wrote the poems *Table Talk*, *The Task*, etc.
- CRAIK, MRS. See MULOCK, DINAH.
- CRAWFORD, F. MARION (1854-1909), novelist; son of Crawford, the American sculptor. Author of *Saracinesca*,\* etc.
- DANA, RICHARD HENRY (1815-82); born in America. Author of *Two Years Before the Mast*,\* etc.
- D'ARBLAY, FRANCESCA (FANNY) BURNEY, MADAME (1752-1840), novelist. Author of *Evelina*, etc.
- DEFOE, DANIEL (1663-1731), author of *Robinson Crusoe*, *Journal of the Plague*, etc.
- DE QUINCEY. See QUINCEY.
- DICKENS, CHARLES (1812-70), novelist. Author of *Sketches by Boz*,\* *The Pickwick Papers*,\* *Oliver Twist*,\* etc.
- DISRAELI, BENJAMIN (1805-81), Earl of Beaconsfield, statesman and novelist. Author of *Vivian Grey*,\* etc.

- DISRAELI, ISAAC (1766-1848), father of the foregoing. Author of *The Curiosities of Literature*,\* and other works.
- DRAYTON, MICHAEL (1563-1631), poet. Author of *Polyolbion*, *The Barons' Wars*, *The Shepherd's Garland*, etc.
- DRUMMOND, PROFESSOR HENRY (1851-97). Author of *Natural Law in the Spiritual World*.\*
- DRYDEN, JOHN (1631-1701), poet and dramatist. Author of *Absalom and Achitophel*, *The Hind and the Panther*, etc.
- DUFFERIN, MARQUIS OF, Frederick Temple Blackwood (1826-1902). Author of *Letters from High Latitudes*, etc.
- EDGEWORTH, MARIA (1767-1849), novelist. Author of *Castle Rackrent*,\* *Popular Tales*,\* *The Dun*, etc.
- EDINBURGH REVIEW, THE, a famous quarterly, started in 1802.
- ELIOT, GEORGE (1820-80), novelist. Her real name was Marian Evans. Author of *Scenes of Clerical Life*,\* *Adam Bede*,\* etc.
- EMERSON, RALPH WALDO (1803-80), American essayist and poet. Author of *Essays*, *The Conduct of Life*, etc.
- FARGUS, F. J. See CONWAY, HUGH, which was his *nom de plume*.
- FARJEON, B. L. (1833-1903), novelist. Author of *At the Sign of the Silver Flagon*, *Jessie Trim*, *Miser Farebrother*,\* etc.
- FARRAR, FREDERIC WILLIAM (1831-1903), Dean of Canterbury; voluminous writer on language and theology. Author of *The Life of Christ*, *The Life and Works of St. Paul*, etc.
- FENN, G. MANVILLE (1831-1909), novelist. Author of *Pretty Polly*, *Black Blood*,\* *Thereby Hangs a Tale*, etc.
- FERRIER, SUSAN EDMONSTON (1782-1854), novelist. Wrote *Marriage*, *The Inheritance*, *Destiny*; or, *the Chief's Daughter*.
- FIELDING, HENRY (1707-54), novelist. Author of *Tom Jones*,\* *Amelia*, etc.
- FITZGERALD, PERCY (1834). Author of *Life and Times of George IV.*, *The Real Lord Byron*, etc.
- FREEMAN, EDWARD AUGUSTUS (1823-92), historian. Author of *The History of the Norman Conquest*, etc.
- FROUDE, JAMES ANTHONY (1818-94), historian and essayist. Author of *The History of England*, etc.
- GASKELL, MRS. (1811-65), novelist. Author of *Mary Barton*, *The Moorland Cottage*, *Wives and Daughters*,\* *North and South*.\*
- GLADSTONE, WILLIAM EWART (1809-98), statesman, orator, and essayist. Author of *Juventus Mundi*, etc.
- GLEIG, GEORGE ROBERT (1796-1888), miscellaneous writer. Author of *The Subaltern*, *The Life of Lord Clive*, etc.
- GOLDSMITH, OLIVER (1728-74), novelist, poet, and miscellaneous writer. Author of *The Vicar of Wakefield*,\* etc.
- GRANT, ANNE, poetess and miscellaneous writer. Wrote *Memoirs of an American Lady*.

- GRANT, A. C. Author of *Descriptions of the Red Spider*, etc.
- GRANT, R., American novelist.
- GRAVES, RICHARD (1715-1804), miscellaneous writer. Best known for his *Spiritual Quixote*.
- GREEN, JOHN RICHARD (1837-83), historian. Author of *A History of the English People, The Making of England*.
- GREG, WILLIAM RATHBONE (1809-81), miscellaneous writer. Author of *The Creed of Christendom; The Great Duel*, etc.
- GUTHRIE, DR. THOMAS (1803-73), religious and miscellaneous writer. First editor of *The Sunday Magazine*.
- HACKET, JOHN (1592-1670), Bishop of Lichfield and Coventry. Wrote *Christian Consolation, A Life of Archbishop Williams*, etc.
- HAGGARD, SIR H. RIDER (1856), novelist. Author of *She,\* King Solomon's Mines, Jess,\* Dawn,\* Alan Quatermain,\** etc.
- HAKEWILL, GEORGE (1579-1649), theologian.
- HALIBURTON, THOMAS CHANDLER (1796-1865). Author of *Sam Slick the Clockmaker,\** a satire on Nova Scotian ways.
- HALLAM, HENRY (1777-1859), historian. Author of *View of the State of Europe in the Middle Ages*, etc.
- HARDY, THOMAS (1840), novelist. Author of *The Woodlanders,\* Far from the Maddening Crowd, Two on a Tower*, etc.
- HARPER'S MONTHLY, a New York monthly periodical; founded 1850.
- HARTE, FRANCIS BRET (1839-1902), American poet and humorist. Author of *The Luck of Roaring Camp*, etc.
- HAWTHORNE, NATHANIEL (1804-64), American novelist. Author of *The Scarlet Letter,\* House of the Seven Gables*, etc.
- HAYWARD, SIR JOHN (died 1527), historian. Author of *Lives of Three Norman Kings of England*, etc.
- HAZLITT, WILLIAM (1778-1830), essayist and critic.
- HERBERT, GEORGE (1593-1633), poet and theological writer. Wrote *The Temple, The Country Parson*, etc.
- HOLMES, OLIVER WENDELL (1809-94). Author of *The Autocrat of the Breakfast Table,\** etc.
- HOOD, THOMAS (1799-1845), poet and humorist. Author of *The Dream of Eugene Aram, The Song of the Shirt*, etc.
- HOOK, THEODORE EDWARD (1788-1841), novelist, humorist, and miscellaneous writer.
- HOOKER, RICHARD (1553-1600), theologian. Author of *The Laws of Ecclesiastical Polity*.
- HORSLEY, SAMUEL (1733-1806), Bishop of St. David's, Rochester, and St. Asaph, theologian.
- HOWELL, JAMES (1594-1665), miscellaneous writer. Wrote *Poems on Divers Emergent Occasions*, etc.
- HOWELLS, W. D. (1837), American novelist. Author of *A Modern Instance, A Woman's Reason, April Hopes*, etc.

HUGHES, THOMAS (1822-96), a county court judge. Author of *Tom Brown's Schooldays*,\* *Tom Brown at Oxford*, etc.

HUME, FERGUS W. (1862), novelist. Author of *The Mystery of a Hansom Cab*.\*

INCHBALD, ELIZABETH (1783-1821), novelist and dramatist. Author of *A Simple Story*, *Nature and Art*,\* etc.

IRVING, WASHINGTON (1783-1859), American author. Wrote *The Sketch-Book*, *Tales of a Traveller*, etc.

JACKSON, CATHERINE CHARLOTTE, LADY. Author of *The Court of the Tuileries*, etc.

JAMES, G. P. R. (1801-60), voluminous author. Best known for his novels—*Richelieu*, *The False Heir*, *Arabella Stuart*, etc.

JMAES, HENRY (1843), American novelist. Author of *The Americans*, *The Europeans*, *Daisy Miller*, *Roderick Hudson*, etc.

JESSOPP, AUGUSTUS (1824), essayist and reviewer in *The Nineteenth Century*.

JOHNSON, SAMUEL (1709-84), lexicographer, novelist, poet, and essayist. Wrote *London*, *A Visit to the Hebrides*, etc.

JONSON, BEN (1574-1637), dramatist. Author of *Every Man in His Humour*, *The Alchemist*, etc.

JOURNAL OF EDUCATION, THE, a London monthly magazine, devoted to educational topics.

KEARY, ANNIE, novelist. Author of *Janet's Home*, *Oldbury*,\* etc.

KINGSLEY, CHARLES (1819-75), voluminous writer. Author of *Alton Locke*, *The Water Babies*, *The Hermits*, *Hypatia*,\* etc.

KINGSLEY, HENRY (1830-76), novelist. Author of *Geoffrey Hamlyn*, *Ravenshoe*, etc.

LAMB, CHARLES (1774-1834), poet and essayist. Author of *Essays of Elia*,\* *Tales from Shakespeare*, etc.

LECKY, WILLIAM EDWARD HARTPOLE (1838-1903), historian. Author of *The History of Rationalism in Europe*, etc.

LEE, NATHANIEL (1655-92), dramatist. Wrote *Nero*, *The Rival Queens*, etc.

L'ESTRANGE, SIR ROGER (1616-1704), voluminous writer. Author of *A Brief History of the Times*, etc.

LEVER, CHARLES JAMES (1809-72), Irish novelist. Author of *The Adventures of Harry Lorrequer*, *Tom Burke of Ours*,\* etc.

LEWIS, SIR GEORGE CORNEWALL (1806-63), political and miscellaneous writer. Author of *An Essay on the Influence of Authority in Matters of Opinion*, etc.

LEWIS, MATTHEW GREGORY (1775-1818), novelist, poet, and dramatist.

LOCKE, JOHN (1632-1704), philosopher. Author of *An Essay Concerning Human Understanding*, etc.



- LOCKHART, JOHN GIBSON (1794-1854), novelist, biographer, and critic. Best known as the author of the *Life of Sir Walter Scott*. For some time editor of *The Quarterly Review*.
- LONGFELLOW, HENRY WADSWORTH (1807-84), poet and prose writer. Author of *Evangeline*, *Hiawatha*, etc.
- LONGMAN'S MAGAZINE, a popular monthly journal, started in 1883.
- LOWELL, JAMES RUSSELL (1819-91), American poet and essayist. Author of *The Biglow Papers*, *My Study Windows*,\* etc.
- LYNN LINTON, MRS. E., novelist and essayist. Author of *The Rebel of the Family*,\* *Paston Carew*,\* etc.
- LYTTON, LORD, Edward George Earle Lytton Bulwer-Lytton (1805-73), novelist and poet. Author of *The Caxtons*, etc.
- MACAULAY, LORD, Thomas Babington (1800-59), historian, essayist, and poet. Author of *History of England*, etc.
- M'CARTHY, JUSTIN (1830), novelist and journalist. Author of *A History of Our Own Times*,\* *My Enemy's Daughter*, etc.
- MACKENZIE, HENRY (1745-1831), novelist and *littérateur*. Best known as author of *The Man of Feeling*.\*
- MACMILLAN'S MAGAZINE, a London monthly periodical, first edited by David Masson.
- MARRYAT, CAPTAIN (1792-1848), novelist. Wrote principally sea-stories. Author of *Peter Simple*, *Jacob Faithful*, etc.
- MARRYAT, FLORENCE, novelist, daughter of the above. Author of *Open Sesame!*\* etc.
- MARZIALS, SIR FRANK T. (1840-1912), civil servant and critic. Wrote lives of Dickens, Victor Hugo, Browning, etc.
- MASSINGER, PHILIP (1584-1640), English dramatist.
- MAXWELL GRAY, the *nom de plume* of the lady who wrote *The Silence of Dean Maitland*.\*
- MILL, JOHN STUART (1806-73), philosopher and political writer. Author of *A System of Logic*, *Essay on Liberty*, etc.
- MILTON, JOHN (1608-74), poet and prose writer. Author of *Comus*, *Lycidas*, *Paradise Lost*, *Paradise Regained*.
- MOORE, THOMAS (1779-1852), Irish lyric poet; biographer of Lord Byron.
- MORISON, J. COTTER (1832-88), historian and essayist. His masterpiece is *The Life and Times of St. Bernard*.
- MORLEY, HENRY (1822-94), Professor of English Literature in University College, London. Author of *Sunrise in Italy*, and other *Poems* (1848), *How to Make Home Unhealthy* (1850), etc.
- MORRIS, CHARLES (1740-1832), author of *The Contrast*, *The Toper's Apology*, and other well-known lyrics.
- MULOCK, DINAH MARIA (1826-87), became Mrs. Craik. Author of *John Halifax*, *Gentleman*,\* *A Noble Life*, etc.
- MURRAY, D. CHRISTIE (1847-1907), novelist. Author of *Joseph's Coat*, *A Life's Atonement*, *Val Strange*, etc.

- NAIRNE, BARONESS, Caroline Oliphant (1766-1845), poetess. Author of *The Land of the Leal*.
- NARES, EDWARD (1762-1847), miscellaneous writer. Author of *Sermons on the Evidences of Christianity*, etc.
- NATIONAL REVIEW, THE, a Conservative monthly magazine, started in 1886.
- NINETEENTH CENTURY, THE, a monthly literary review, started in 1877.
- NORRIS, W. E. (1847), novelist. Author of *Mademoiselle de Mersac*,\* *Matrimony*, *No New Thing*,\* *Major and Minor*,\* etc.
- NORTH, ROGER (1650-1733), miscellaneous writer. Author of *Lives of the North Family*, *A Discourse on the Study of Laws*, etc.
- NORTH AMERICAN REVIEW, THE, an American monthly magazine; founded in 1815.
- OLIPHANT, MRS. MARGARET (1828-97), novelist, historian, and essayist. Author of the novels *Mrs. Margaret Maitland* (1849), *Merkland*, etc.
- QUIDA, *nom de plume* of Louise de la Ramée (1840-1908), novelist. Author of *Wanda*, *Under Two Flags*, *Princess Napraxine*, etc.
- PAYN, JAMES (1830-98), novelist. Author of *Lost Sir Massingberd*, *Fallen Fortunes*, *What He Cost Her*, *By Proxy*, etc.
- PETER PINDAR, the *nom de plume* of John Wolcot (1738-1819), satirist. Wrote *The Apple Dumplings and a King*, etc.
- POPE, ALEXANDER (1688-1744), poet. Wrote *Pastorals*, *An Essay on Criticism*, *The Rape of the Lock*, *The Messiah*, etc.
- PRESCOTT, WILLIAM HICKLING (1796-1859), American historian. Wrote *The History of the Conquest of Mexico*, etc.
- PRIOR, MATTHEW (1664-1721), poet. Wrote *The City and Country Mouse*, *Carmen Seculare*, and *Poems*.
- QUARTERLY REVIEW, THE, a Tory journal, started in London in 1809 as an opponent of *The Edinburgh Review*.
- RALEIGH, SIR WALTER (1552-1618), voyager and historian. Wrote *A History of the World*, etc.
- RANDOLPH, THOMAS (1605-34), poet and dramatist. Wrote *Aristippus*; or, *The Jovial Lovers*, *The Jealous Lovers*, etc.
- READE, CHARLES (1814-83), novelist. Author of *Peg Woffington*, *Christie Johnstone*, *It is Never too Late to Mend*,\* etc.
- RICE, JAMES (died in 1884), wrote, in conjunction with Walter Besant, *Ready Money Mortiboy*, *The Golden Butterfly*,\* etc.
- RICHARDSON, SAMUEL (1689-1761), novelist. Wrote *Pamela*, *Clarissa Harlowe*, *Sir Charles Grandison*.
- ROBERTSON, DR. WILLIAM (1721-93), historian; Principal of Edinburgh University. Author of *The History of Scotland*, etc.
- ROCHESTER, EARL OF (1647-80), John Wilmot. Wrote a tragedy called *Valentinian*, and *Poems*.

AND

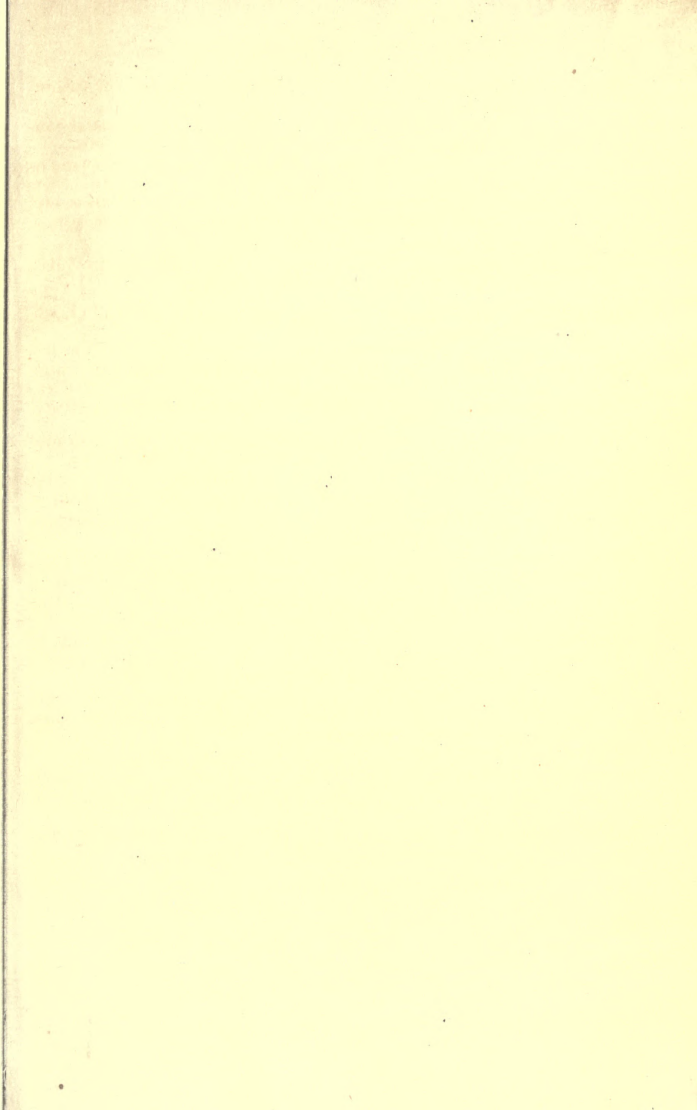
- ROSS, ALEXANDER  
of *Helenore*; or,  
RUSSELL, SIR WILLIAM  
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paper during the  
*Crimea, Diary in*  
RUSSELL, W. CLAYTON  
*Holdsworth, Chief*  
SALA, GEORGE A.  
long on the staff  
*Sons of Mammoth*  
SCOTT, SIR WALTER  
of *The Lay of the*  
SHAKESPEARE,  
*Love's Labour's*  
*Night's Dream, 2*  
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*and Opinions of*  
STEVENSON, ROBERT  
Author of *Trea*  
STILLINGFLEET,  
theologian. B  
SWIFT, JONATHAN  
satirist. Wro  
SYMONDS, J. A. C.  
*Renaissance in*  
TAYLOR, JEREMY  
and of *Dromo*  
*Holy Living an*  
THACKERAY, W.  
and essayist.  
*Esmond, The Ne*  
TILLOTSON, JOHN (1650-  
published *The Rule of Faith, and Sermons.*

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VICTORIA UNIVERSITY  
LIBRARY

- TREVELYAN, SIR GEORGE OTTO (1838), statesman and author. Wrote *Letters of a Competition Wallah, Cawnpore*, etc.
- TROLLOPE, ANTHONY (1810-83), novelist and miscellaneous writer. Author of *The Warden*,\* *Barchester Towers*,\* etc.
- TWAIN, MARK, the *nom de plume* of Samuel Langhorne Clemens (1835-1910), American humorist. Author of *The Innocents Abroad*, *The Innocents at Home*, *The New Pilgrim's Progress*, etc.
- TYNDALL, JOHN (1820-93), scientific investigator and writer. Author of *The Glaciers of the Alps*, etc.
- TYTLER, SARAH, the *nom de plume* of Miss Keddie, novelist. Author of *Days of Yore*, *The Diamond Rose*, etc.
- URQUHART, SIR THOMAS (1613-61), author of *The Jewel, Logopandecteision*.
- VERDANT GREEN, by Rev. Edward Bradley (1827-89), whose *nom de plume* was "Cuthbert Bede." Also author of *Glencreggan*, *The Curate of Cranston*, *Mattins and Mutton's*, etc.
- WALLACE, SIR DONALD MACKENZIE (1841), journalist and miscellaneous writer. Author of *Russia*, and other works.
- WALPOLE, HORACE (1717-97), a voluminous writer. Best known for his novel *The Castle of Otranto*, and for his *Letters*.
- WARREN, SAMUEL (1807-77), novelist and miscellaneous writer. Author of *Ten Thousand a Year*,\* etc.
- WATTS, ISAAC (1674-1748), devotional writer and religious poet. Wrote *Hymns, Philosophical Essays, Evangelical Discourses*.
- WHIPPLE, EDWIN PERCY, American essayist and critic. Has published *The Genius and Writings of Macaulay*, etc.
- WHYTE-MELVILLE, G. J. (1821-78), a voluminous writer of novels, treating mostly of sporting and country-house society—*Digby Grand*, *General Bounce*,\* *Holmby House*, etc.
- WILSON, JOHN (1785-1854), wrote under the *nom de plume* "Christopher North." Author of *Lights and Shadows of Scottish Life*, *Essays Critical and Imaginative*, etc.
- WINDHAM, WILLIAM (1750-1810), statesman and orator.
- WOOD, MRS. HENRY (1814-87), wrote under the *nom de plume* of "Johnny Ludlow." Author of *East Lynne*, *The Channings*, etc.
- WORDSWORTH, WILLIAM (1770-1850), poet. Author of *The Excursion*, *Yarrow Revisited*, and other Poems, etc.
- YATES, EDMUND HODGSON (1831-94), novelist and journalist. Established *The World* in 1874. Author of *Black Sheep*,\* etc.
- YONGE, CHARLOTTE MARY (1823-1901), writer of stories for girls. Author of *The Heir of Redclyffe*, *Heartsease*, etc.
- YOUNG, EDWARD (1684-1765), poet, dramatist, and prose writer. Best known for his *Night Thoughts*.

R. H. B.





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A decorative border of anatomical diagrams, likely showing cross-sections of biological structures, surrounds the central text. The diagrams are arranged in a grid-like pattern, with some showing internal structures like what appears to be a brain or a similar organ. The style is that of a woodcut or engraved illustration.

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