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MANY MISQUOTATIONS.

But Few Persons Use Familiar Sayings Correctly.

"The well-chosen crew of the Bellman, in 'The Hunting of the Snark,' as readers of that classic will remember, were 'all of them fond of quotations.' This is a weakness which they shared with the average men and women of today. But quotations are dangerous things to trifle with, says William H. Garrison, in the Junior Munsey, and it is not an exaggeration to say that 'misquotation' is the besetting sin of even the educated people, who would fain use the thoughts and words of others to embellish or to aid their own ideas.

"A few illustrations of every-day errors will be more convincing than many pages of generalities.

Water, water, everywhere,
And not a drop to drink,

passes current, but Coleridge wrote:

Water, water, everywhere,
Nor any drop to drink.

"The usual quotation from Moore is:

'Twas ever thus from childhood's hour.

"What the poet said in his sigh was: 'Oh, ever thus,' etc.

"One of the most hackneyed and stubborn errors is in these lines:

The best laid plans of mice and men
Gang aft agley.

"The word 'plans' should be 'schemes,' to reproduce exactly what Burns said.

"Butler made a perfectly understandable statement when he said:

He that *complies* against his will
Is of the same opinion still.

"But in the usual form—

A man *convinced* against his will
Is of the same opinion still,

it is nauseous. The same author wrote:

Look before you ere you leap,

which is certainly better and more precise advice than the usual 'Look before you leap.'

"Shakespeare is so badly maltreated at second-hand that it is impossible to give more than a few examples. He said:

Misery *acquaints* a man with strange bedfellows,

"And also

Dressed in a little brief authority,

instead of 'misery makes strange bedfellows' in the first instance, and 'clothed' in the second. He also wrote:

A looker on in Vienna,

and not a "looker on in Venice.' This is one of the most common blunders. In the famous soliloquy of *Jacques*, 'the infant' is usually spoken of as in his nurse's arms. But the 'men and women' were in 'the' arms of their nurses, and therefore the gender is not restricted to 'his.' Another passage is usually quoted thus:

Nothing extenuate,
Nor aught set down in malice.

"It should be:

Nothing extenuate,
Nor set down aught in malice.

"A pitfall lies in:

A' babbled of green fields.

"Commonly quoted it runs:

And then he babbled of green fields.

"The 'and then' is not in the text, and the 'a' is construed by some commentators to mean 'aye' and not 'he' at all. The context supports either reading. But Shakespeare did write:

Comparisons are odorous,

and not 'odious.' It is a malapropism that antedates that charming and daring excursionist into the fields of misquotation.

"'Now is the winter of our discontent' is almost always used without regard to the context, and its meaning is thereby perverted. A glance at the passage will show that the meaning is that 'the winter of our discontent' is a thing of the past, and 'glorious summer' is at hand (*now*) brought by the 'son of York.'

"Shakepeare also wrote: 'One foot *in* sea and one on land,' not one foot *on* sea,' etc., as many will have it.

"A bone of contention lies in this line in Gray's 'Elegy':

Kept the *noiseless* tenor of their way.

"For noiseless, the practical mind, which refuses to reconcile the idea of a tenor with the absence of noise, substitutes 'even,' and for 'kept' the word 'held' is often used. Bishop Porteus wrote:

* * * * held
The tenor of his way,

which may account for some of the confusion.

"Sir Walter Raleigh said:

If she *seem* not *chaste* to me,
What care I how *chaste* she be.

"This is totally changed in meaning when it reappears in the form:

If she *be* not *fair* to me,
What care I how *fair* she be?

"Raleigh also, speaking of 'floods and streams,' wrote:

The *shallow* murmur, but the *deep* are dumb.

"John Pomfret said nothing about

Kissing the hand that gave the blow.

"What he did write was:

We bear it calmly though a ponderous woe,
And still *adore* the hand that *gave* the blow.

"And Jonathan M. Sewall said:

No pent up Utica contracts *your* powers.

"Not—

No pent up Utica *confines* his powers.

"Two common errors are to be found in variants on Middleton's "All is not gold that glisteneth,' and in 'Approbation from Sir Hubert Stanley is praise indeed.'

"It would seem to be almost impossible to go astray in the little prayer from the 'New England Primer,' but it is done every day. In the 1777 reprint of this book, in which it first appeared, the first lines read:

Now I lay me down to take my sleep,
I pray *the* Lord, etc.

"In the 1784 edition it read:

Now I lay me down to sleep,
I pray *Thee*, Lord, etc.

"In the 1814 edition it was changed so as to read:

Now I lay me down to sleep,
I pray *Thee*, Lord, etc.

"It will be seen, therefore, that the accuracy of the quotation depends upon the edition from which it was learned.

"Pope said: 'Speed the going (not the parting) guest,' and Milton's line is: 'Fresh woods and pastures new,' not 'fields.' The tongue is not an 'unruly member,' but an 'unruly evil.' You make 'assurance double sure,' and not doubly sure. It is a 'wet sheet and a flowing sea,' as Cunningham wrote it, and not a 'flowing sail,' and 'mercy droppeth as the gentle rain.' It does not 'fall' like the 'dew.'

"There has ever been a question as to the good or bad taste displayed in the use of quotations at all, but there can be but one view of misquotations. They are inexcusable, and should be reformed altogether."

REVIEW OF REVIEWS.

The Splendid Record of this Fine Periodical.

Dr. Albert Shaw established the *American Review of Reviews* early in the year 1891, and thus that publication is now closing the first ten years of its existence, during all of which period it has remained under Dr. Shaw's editorship and direction. The score of bound volumes of the *American Review of Reviews* for the closing decade of the nineteenth century will probably be found, in the years to come, to contain a more compact and varied record and interpretation of the life, thought, discussions and international movements of the world in which we live than any other one contemporary record. The twenty volumes of this ten-year period contain an aggregate of from twelve thousand to thirteen thousand illustrations, of which probably eight thousand or nine thousand large portraits, the great majority of these being pictures of people of contemporary note in all parts of the world, but more especially in the United State. The *Review* at the very outset met with almost unprecedented favor from the thinking and reading people of the United States, and its readers have been steadily increasing rather than lessening. It enters upon the opening year of its second decade with a stronger position in every way than it has held in any previous year. The name "Review of Reviews," as all readers are well aware, happens to be one of those descriptive titles that are imperfect because they refer to a part rather than to a whole.

While the *Review of Reviews* has had no occasion to lose faith in the value of those departments which it summarizes and indexes the important articles appearing in a great number of leading periodicals of this and foreign countries, its function of reviewing and digesting general and special periodicals represents only 25 or 30 percent. of its space. The remainder is devoted to contributed articles and editorial writing, and the amount of this strictly original material in the *Review of Reviews* is quite equal to, if not greater than, that (fiction apart) of any other periodical in this country. There is even yet to a limited extent, a confusion in the public between the *American Monthly Review of Reviews* edited by Albert Shaw, and the English *Review of Reviews*, edited by William T. Stead. These are totally separate publications, the one published in New York being undoubtedly the most distinctively American magazine that appears in this country. It is a larger magazine then Mr. Stead's and very much more extensively illustrated. It enjoys, however, an arrangement by which it is enabled to avail itself *ad libitum* in advance of material written for the English *Review of Reviews*, on the syndicate principle.

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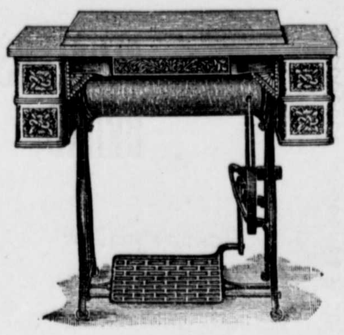

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