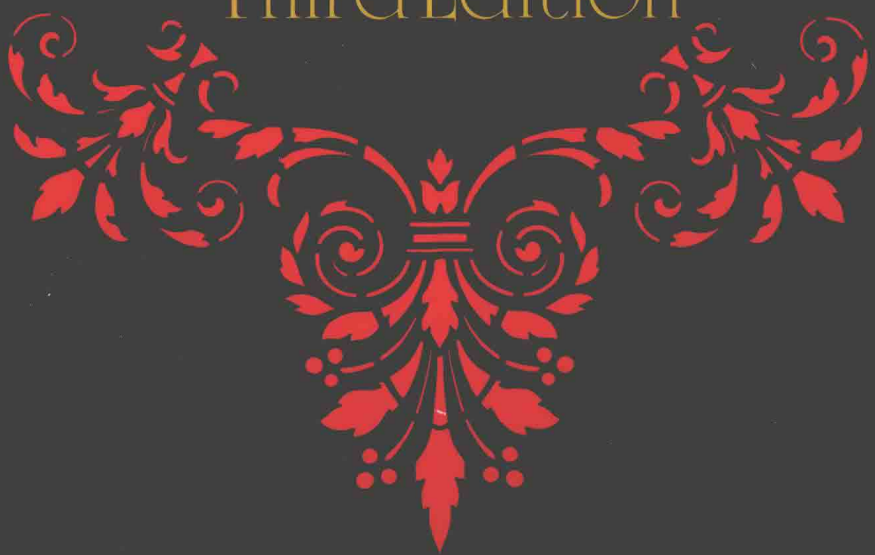
# THE OXFORD DICTIONARY OF QUOTATIONS

Third Edition



# The Oxford Dictionary of Quotations

THIRD EDITION

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# PREFACE TO THE THIRD EDITION

Many a home and library in the English-speaking world has a copy of the *Oxford Dictionary of Quotations* in the first or, more frequently, second edition. Those should not be dispensed with nor superseded; but need will be found to make room for this new, third edition. For over a quarter of a century has passed since the publication of the last revision, and much that is quoted or quotable has been said or written or simply come into wider cognizance during this period. Add that the second edition, published in 1953, was about 95% the same in content as the first edition of 1941 — the differences consisting then chiefly of the addition of Second World War quotations (essentially of course those of Winston Churchill),[1] correction of errors, rearrangement of certain sections, and much more full and precise indexing — and it will be seen that this volume presents the first substantial revision of the *Dictionary* since its original compilation.

To have simply incorporated modern and freshly recognized quotations into the preceding edition in like measure to its ingredients would have resulted in a volume which, on account of the present costs of producing so bulky a work, must have been priced beyond the book-purchasing powers of all but the wealthier owners of libraries, private or even public. To have published a separate supplement to the second edition would have been unfair to those (mostly younger) readers and writers who did not already possess a copy of a previous edition, and might reasonably seek a single-volume coverage of what they heard or saw quoted from all periods and places that impinged on their own conversation or culture. It was resolved therefore that space must be made for new inclusions by considerable cutting of the contents of the second edition.

Besides, there were positive reasons for omitting parts of the earlier selection of quotations in fairly extensive quantity. The first edition was compiled within the Oxford University Press in the decade of the 1930s by men and women imbued with the history and politics, the culture whether educated or popular, of the first quarter of the twentieth century in Britain, and especially the literature of the ancient and the English-speaking worlds that was then read and studied at home, school, and university. They had mostly been to Oxford or Cambridge and before that to schools where learning poetry (and even prose) by heart for repetition was regular. Some had served in the First World War and the songs they knew were those of marching soldiers or of the music-hall; drawing-room ballads too were not forgotten. Hymns, though, when church-going was still the rule, were probably the most widely known forms of song for the compilers of the first edition; and constant acquaintance with

[1] The first edition contained only the one 'terminological inexactitude' part-sentence; the second edition added another 25 quotations from the then Prime Minister; in this new edition appear 41 Churchill items, including enough context for the original one to explain its sense and correct those who often misuse 'terminological inexactitude'.

the Bible and the Book of Common Prayer enabled them to assume that 'five smooth stones out of the brook' or ' sat in the seat of the scornful' needed no context for their recognition and the understanding of their significance. The Greek and Latin classics were still then drawn on for quotations by Members of Parliament, or elsewhere in debating or after-dinner speeches. Dr. Johnson's observation in the first sentence of the prefatory pages of 'The Compilers to the Reader' of this *Dictionary* in 1941 — see p. x — was still, if not strictly, true.

Much of that lettered world of reference has disappeared. The *Dictionary* was claimed to be one of *familiar* quotations. But take now any page that has two or more authors represented on it, in the second edition, and ask someone of great general knowledge and wide reading, someone even of an older generation, and they will find several quotations quite unknown to them. Every generation, every decade perhaps, needs its new *Dictionary of Quotations.*

In order to select and accommodate the desired new quotations, a team of revisers consisting of a few members of the Press, together with a greater number of alert, enthusiastic, and variously interested members of the public, was asked during 1975—7 to suggest cuts to be made from the contents of the second edition and additions to be inserted in the third. Apart from the publishing editors, they included a former literary editor and other active or retired journalists, writers, and representatives of Parliament and the professions, the universities, the Church, Whitehall and the City, the British Museum, and even another publishing house. No definition of what constitutes a quotation was imposed; we suggest that a quotation is what is recognized for one (even without quotation marks) by some at least of its hearers or readers, or else what is welcomed as quotable, and then probably quoted. The claim that this is a dictionary of *familiar* quotations is, moreover, hereby dropped. (It would have been unkind to set a ban on the 'innocent vanity' Bernard Darwin refers to in the first paragraph of his Introduction, of those who know a quotation that may be unfamiliar to others.)[1] But neither is it simply an anthology displaying the choice and taste of one man, or even of a small committee of the Press such as compiled the first edition of the *Dictionary. Popularity,* rather, is the word (not eschewed even by the original compilers — see p. x): every quotation or passage excluded had been marked for omission by a majority of those who read right through the second edition, and all quotations added have likewise had a majority vote in favour of them.

The method of revision was, first, to issue some ten copies of the second edition, interleaved with blank pages, to the core of the revision team, each of whom read through every single quotation and marked their recommended deletions, corrections, or additions; these were then collated and the balance of opinion calculated by the editors in the Press. Secondly, suggestions for quotations to be added were sought on specially prepared forms, with a voting box for each item; the suggestions lists were then photocopied and distributed to the full team of revisers,

[1] Bernard Darwin in his second paragraph used a quotation from Charles Lamb that has never been included in this *Dictionary;* his quotation from *The Wrecker* (p.xvii) was inserted in the second edition, but not in the first; nor in this.

about twenty in all, whose votes in favour or against each provided the editors, when the forms were returned to them, with at least a sample poll for that popularity which had seemed the only valid criterion. A twenty-five years' accumulation of correspondence from readers of the second edition had also brought to the Press a small harvest of quotations offered by members of the public in general; these were likewise given the suggestions-list treatment and voted on.

Public opinion and discussion within the Press had helped to evolve too some new principles for whole classes of 'quotations' to be excluded. The original compilers of the *Dictionary* had claimed — see p. xi — that 'proverbs and phrases are not included, since these have been dealt with fully in the *Oxford Dictionary of English Proverbs*'; this was not altogether true, and several so-called quotations have been removed because they are found in proverbial form much earlier than the authors to whom they were attributed.

Nursery rhymes, as a section, have been ousted. In the second edition reference was made to the *Oxford Dictionary of Nursery Rhymes,* edited by Iona and Peter Opie, as having provided the sources for many rhymes. Since these rarely have a named author, and the sources given were those of earliest written or published appearance, the information the *Dictionary of Quotations* supplied was not only largely drawn from but duplicated the Opies' *Dictionary of Nursery Rhymes,* to which masterly work the reader is commended.

Songs, with some regret, have also been excluded. The writers of the words of music-hall or popular songs identified in the preceding editions were often so obscure that the reader was informed of no more than their names, not even their dates. To have extended the citing of snatches of song on the scale of the earlier editions would have been a boundless venture: if 'my dear old Dutch' had been kept to the credit of Albert Chevalier, why not 'We'll gather lilacs...' added to Ivor Novello's or 'It's been a hard day's night' to the Beatles'? And how could justice be done then to the galaxy of shining, singing phrases, from the Gershwins to Cole Porter to Bob Dylan, in America's greatest contribution to Western civilization? The reader will look in vain to know who 'had plenty of privilege' — or was it 'twenty years' privilege'? — 'taken away from him' or when and where; and if authors and sources of popular songs had been given, why should the reader not also have expected to be told who wrote, 'How beautiful they are, the lordly ones', or even *'Che gelida manina'* ? No: the rule of thumb, given to the revision team and followed by the editors, has been that if the words cannot be said without the tune (*a* tune, in the case of many hymns) coming to mind, they are *not* quotations in the same sense as the others. Try 'Night and Day'.... This rule has not prevented the inclusion of poems that have subsequently been set to music; nor verses which, though written for musical setting, such as John Gay's, W. S. Gilbert's, or Noël Coward's, may now be quoted without a tune in the mental background.

Broadcasting and other mass-media have, in the past forty years, vastly multiplied the use and recognition and even therefore the 'quoting' of advertisements, slogans, and other catch-phrases. It would have been an equally vast and pointless task to try

to record even the most familiar of them, apart from the near impossibility of ascribing each to the actual copywriter, speechwriter, or scriptwriter. This applies as much to the cinema and popular theatre as to radio and television. 'After you, Claude!' 'A funny thing happened on the way...'; yes, but not in the *O.D.Q.*, for lack of space and time.

Titles of books, films, and plays have been excised for similar reasons. Two or three exceptions may be found, where a title has come to be used in quotation often by people with no inkling that it was a title. (But no one would ever say, for example, *'Mourning Becomes Electra'* without that awareness.)

There will indeed probably be found places where all these guide-lines for the revisers have been departed from. One principle, however, of exclusion was not formulated or imposed but does seem to have emerged from the collective spirit of all the revisers: much that was sententious moralizing, homely wisdom, or merely uplifting reflection has been omitted.

But what of what remains? About 60% of the contents of the second edition is retained, not surprisingly. Well-known passages of the drama and literature of the past, from the Authorized Version of the Bible and from Shakespeare, together naturally with many famous historical *mots,* dicta, quips, and other utterances, still form the solid core of the universe of discourse in quotations, and the major part of this *Dictionary.*

Readers acquainted with the earlier editions may be interested (as the original compilers expected they would be) in the most quoted writers: they are still largely the same as those listed for the first edition on p. xi in alphabetical order before the Bible and the Book of Common Prayer. Less is quoted in this edition than in its predecessors in the case of every author in that list. But there are very nearly the same number of quotations from the two leading prose-writers, Dr. Johnson and Dickens. Wordsworth has suffered most; one of the revisers wrote of the 'huge snowdrifts of Wordsworth' that needed to be cleared, and indeed there were: beautiful, but not useful, and in the way! Cowper is the other poet who has (to change the metaphor) taken the biggest tumble. Both these illustrate certainly the decline in learning of English verse by heart. Cowper actually had no more space given to him in the second edition than Keats or Pope, though they are not listed by the first edition compilers; those two are well ahead of him in this new edition. The order of most quoted writers (the Bible and Prayer Book apart) is: Shakespeare, Tennyson, Milton, Johnson, Browning, Kipling, Dickens, Byron, Wordsworth, Pope, Keats, and Shelley. There are recent poets with more space given to them here than Cowper. The four novelists mentioned by the compilers of the first edition — Trollope, Henry James, Jane Austen and P. G. Wodehouse — all have more quotations in this third one (in each case continuing the trend of the second).

If proportionately more space has been given here to passages from the Bible of 1611 and the Prayer Book of 1662 (in which quotations from the Psalms appear) that is because English speaking and English writing are both shot through with phrases that derive from those books, still used, often unwittingly, even though the amount

of church-going or Bible-reading has certainly diminished; indeed, for that very reason, as has been implied, more of the context of a biblical phrase, or one, say, from the Collects, has now been provided. It is no longer true, as the compilers were able to claim in 1941, that, in great part, both books are familiar to most people.

Not many concessions have been made, however, to the fact that the Greek and Latin classics are less studied in the original than they were; it is likely that rather more people are acquainted now, through translation, with Homer and Plato, Catullus and Martial, for example, and for the sake of those who do know the original languages they are for the most part quoted in Greek or Latin (with a translation supplied). Horace still has the 'array of columns' Bernard Darwin refers to, though half are English-made. Many more quotations from other modern European languages have been included. In all cases where a translator has not been named, the translation has in this edition been newly supplied by the publishing editors, in it is hoped a livelier rendering than earlier versions (but a close one).

In general it has been thought helpful in many instances to give more context to a quotation retained from the previous edition consisting only of a phrase or fragment of words; and the same principle has been applied to the few thousand newly added quotations. The length of the average quotation will thus probably be greater than in the earlier editions.

Beneath each quotation its source is given or is deducible from those immediately above it, and it has proved possible often to supply a better source reference than before. But in many cases (many more than for earlier editions) this annotation also includes some explanation of circumstances, a cross-reference to a related quotation, or some added point of quirky interest.

Throughout, the editors have endeavoured to correct errors perpetrated in the preceding editions. Many have been pointed out by members of the public since the last corrected impression of the second edition, and many discovered by the revisers in preparing this one. Others have doubtless lurked, or even slipped in; and for these the editors only are to blame, not the contributory revisers from outside the Press. The attempt was made to check the texts and verify the references of all new quotations elected for inclusion. The *Dictionary,* however, cannot aspire to be a work of scholarship in the strictest sense; no claim is made that the best or most authoritative text has been sought out and used in each case. It is a general work of reference, and normally a standard twentieth-century text, such as a World's Classics or an Oxford Classical Texts edition, has been followed. The editors will of course welcome corrections of their errors.

In the interests of book-production economy the index is neither as intensive nor as extensive as in the second edition, but it still occupies over a third of the volume and contains nearly 70,000 entries. The selection of words to be indexed has been made more after careful consideration of the salient word likely to be recalled in any quotation, and less at the mechanical rate of about two words per line. The actual process of printing and numbering the index has, moreover, been ingeniously achieved by computer; and a new attempt to assist the user of the index has also thus

been contrived by the printing, before each page and quotation number reference, of the first few letters of the author's name. Thus a search under 'hill' to discover what manner of man Stevenson described as being 'home from the hill' will be promptly ended by the letters 'STEV' and sight of the 'hunter'.

But it will inevitably be upon the quotations newly chosen for inclusion that attention will be principally focused. Whether they are drawn from authors and works that have appeared in the last forty years or so, from the political and social memorabilia of the last quarter-century, or from areas neglected in preceding editions (writers now more widely known, foreign literature and drama, passages earlier evidently considered indelicate), it is hoped that for their familiarity or relevance or sheer appeal they resonate a bell in the memory, or carry a ring of aptness and truth, or just simply entertain and amuse.

It remains to record and renew the thanks of the Press to the team of scrutineers and contributors who agreed to take part in the process of revision described above, naming first the one who first took up the challenge and undertaking, and who by his example and zest influenced the whole new edition; the other names follow, in reverse alphabetical order:

the late Mr. T. C. Worsley; Mr. John Sparrow; Mr. Alan Ryan; the Hon. Sir Steven Runciman; Mrs. M. C. Rintoul; Mr. John Rayner; Mr. Charles Monteith; Mr. Colin Leach; Miss Marghanita Laski; Mr. Antony Jay; the Revd. Gerard Irvine; Miss Phyllis Hartnoll; Mr. John Gere; Miss Bertha Gaster; the late Lord Bradwell (*Tom Driberg*); *Mr. Richard Boston; and Lord Annan.*

As has been mentioned, many members of the public have contributed some few or more quotations or corrections, and the editors have not been without recourse to other published collections of quotations; it would be invidious to name some and not all, but the Press is grateful to all who have helped, and (it is expected and hoped) will continue to help the *Dictionary* in this way. But special thanks are due to the following who, at the editors' request, sought sources or supplied quotations in particular sections or otherwise made this a more accurate reference book:

Dr. Raymond Tyner; the late Mr. Oliver Stallybrass; Professor Richard Ellmann; Lady Donaldson; Mr Nevill Coghill; Mr. George Chowdharay-Best; and Professor Mortimer Chambers.

There has proved no need to reprint the 'Note to the Second Edition' (1953), but thanks were there recorded to two distinguished officers of the Press, Dr. R. W. Chapman and Sir Humphrey Milford, for their help in preparing that edition; also to Mr. S. H. Moore for French, German, and Spanish quotations. Much of their work probably survives in this third edition. The members of the past or present staff of the Press who have been principally concerned in the preparation of this edition are Andrew Thomson, Ena Sheen, Richard Sabido (and the Computer Department), Betty Palmer, Christina Lacey, Bob Knowles, Derek Hudson, Judy Gough, Roy Girling (and the Computer Typesetting Unit), and Richard Brain.

*March 1979* R.T.B.

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# THE COMPILERS TO THE READER
## (1941)

'Classical quotation', said Johnson, 'is the *parole* of literary men all over the world.' Although this is no longer strictly true the habit of quoting, both in speech and writing, has steadily increased since his day, and Johnson would undoubtedly be surprised to find here eight and a half pages of his own work that have become part of the *parole* of the reading public. Small dictionaries of quotations have been published for many years — in 1799 D. E. Macdonnel brought out a *Dictionary of Quotations chiefly from Latin and French translated into English* — and during comparatively recent years several large works of American editorship have been produced. In this book the Oxford Press publishes what it is hoped will be a valuable addition to the Oxford Books of Reference already in existence.

The work remained in contemplation for some time before it first began to take shape under the general editorship of Miss Alice Mary Smyth, who worked, for purposes of selection, with a small committee formed of members of the Press itself. The existing dictionaries were taken as a foundation and the entries, pasted on separate cards, considered individually for rejection or inclusion. With these as a basis the most important authors were again dealt with either by the expert, or in committee, or by both. The Press is indebted for a great deal of work to the late Charles Fletcher, who among others made the original selections from Shakespeare, Milton, Pope, Tennyson, and Dryden: among those who dealt with single authors were Lady Charnwood and Mr. Bernard Darwin, who did the Dickens entries, Professor Dewar the Burns, Professor Ernest de Selincourt the Wordsworth: Mr. Colin Ellis did the Surtees, Sterne, and Whyte-Melville, Mr. E. Latham contributed the French quotations, and Mr. Harold Child made many valuable suggestions. A great many people, whom it is impossible to name individually, sent in one or more quotations.

During the whole work of selection a great effort was made to restrict the entries to actual current quotations and not to include phrases which the various editors or contributors believed to be quotable or wanted to be quoted: the work is primarily intended to be a dictionary of *familiar* quotations and not an anthology of every author good and bad; popularity and not merit being the password to inclusion. The selections from the Bible and Shakespeare were the most difficult because a great part of both are familiar to most people; but as concordances of both the Bible and Shakespeare are in print the quotations here included are meant to be the most well known where all is well known.

It has been found very difficult to put into precise words the standard of familiarity that has been aimed at or to imagine one man who might be asked whether or not the particular words were known to him. But it is believed that any of

the quotations here printed might be found at some time in one or other of the leading articles of the daily and weekly papers with their wide range of matter — political, literary, descriptive, humorous, &c. So much for the very elastic standard to which the quotations conform. No one person having been imagined to whom everything included in this book would be familiar, the committee have tried to keep in mind that a number of different kinds of readers would be likely to use the book: these are the 'professionals', such as journalists, writers, public speakers, &c.; the cross-word devotee, since this form of intellectual amusement appears to have come to stay; the man who has in his mind either a few or many half-completed or unidentified quotations which he would like to complete or verify; and (since, as Emerson wrote — 'By necessity, by proclivity — and by delight, we all quote') everyone who has found joy and beauty in the words of the writers and wishes to renew that pleasure by using the words again — he whom perhaps Johnson meant by 'the literary man'. The book is not intended as a substitute for the complete works nor as an excuse to anyone not to drink deep of the Pierian spring. But it *is* hoped that the lover of Dickens, for instance, may find pleasure in reading through his entries and that even his detractors will have to admit how good he is in quotation: that the man who has always regarded Milton as a heavy and dull poet may here come across some lovely line and be inclined to read *Paradise Lost.* If the book serves to start people reading the poets it will have accomplished a great deal besides being a work of reference.

It is interesting to observe that the following are the most quoted writers (arranged in the order in which they appear here): Browning, Byron, Cowper, Dickens, Johnson, Kipling, Milton, Shakespeare, Shelley, Tennyson, Wordsworth, the Bible, and the Book of Common Prayer. On the other hand, certain authors of accepted merit or favour such as Trollope, Henry James, Jane Austen, and P. G. Wodehouse have none of them as much as one page to their credit: it would seem that their charm depends on character and atmosphere and that quotability is no real criterion of either popularity or merit in a writer.[1]

The arrangement of authors is alphabetical and not chronological. Under each author the arrangement of the extracts is alphabetical according to the title of the poem or work from which the quotation is taken. The text is, wherever possible, the acknowledged authoritative text and the source of the quotation is always given as fully as possible. Some quotations have had to be omitted because every effort to trace their source has failed — e.g. 'Home, James, and don't spare the horses'. Proverbs and phrases are not included, since these have been dealt with fully in the *Oxford Dictionary of English Proverbs.*

It is to be expected that almost every reader will be shocked by what he considers obvious omissions. Should the reader's indignation be strong enough to prompt him to write pointing these out it is to be hoped that he will give the source of all his suggestions. It is not possible to give all the quotations familiar to every reader;

[1] But see p. vi for a change now (3rd edn.).

almost all households have favourite books and authors from whom they frequently quote: to one family Stevenson is known and quoted by heart, to another the whole of the *Beggar's Opera* is as familiar as the extracts given here. Nor must the user expect to find here every quotation given in cross-word puzzles: compilers of these often seek to be obscure rather than familiar.

Latin is no longer a normal part of the language of educated people as it was in the eighteenth century; but from that age certain classical phrases have survived to become part of contemporary speech and writing. It is these 'survivals' that have been included here together with a few of the sayings or writings of the Schoolmen and early theologians. In many places more of the context of the actual familiar phrase has been given than is strictly necessary; but this has been a practice throughout the book, and one which it was thought would add to its value and charm. The translations are usually taken from the works of the better-known translators. Some one or two of the Greek quotations may be known to the general reader in their English version — e.g. 'The half is better than the whole' or 'Call no man happy till he dies'; but no apology is needed for the inclusion of two pages of matter most of which cannot pretend to be familiar to any but classical scholars.

The foreign quotations are not intended to satisfy the foreigner: they include such things as have become part of the speech and writings of English-speaking people either in their own language, such as 'les enfants terribles', or in an English translation, such as 'We will not go to Canossa'. As hardly any Spanish and no Russian or Swedish quotations are familiar to English readers most of these have been given only in translation.[1]

The index occupies approximately one-third of the total bulk of the book. A separate note will be found at the beginning of the index explaining the arrangement that has been adopted. Of the Latin quotations only those phrases that are familiar to the reader have been indexed; the unfamiliar context has not. In the English translations much the same principle has been followed: where the quotation is known to the reader in its English equivalent it has been indexed; where only the Latin is familiar and a translation is merely supplied to assist the reader it is left unindexed. A great deal of care has been spent on the index and the compilers look at it with some pride, believing that unless the searcher has to say 'Iddy tiddity' for every important word in the quotation he is looking for he will be able to find it; if, like Pig-wig (in Beatrix Potter's *Pigling Bland* ), he has only forgotten some of the words, the index is full enough for him to trace it.

[1]At least for Spanish, there are more English readers now, and they have been honoured accordingly (3rd edn.).

# INTRODUCTION

*By* Bernard Darwin

Quotation brings to many people one of the intensest joys of living. If they need any encouragement they have lately received it from the most distinguished quarters. Mr. Roosevelt quoted Longfellow to Mr. Churchill; Mr. Churchill passed on the quotation to us and subsequently quoted Clough on his own account. Thousands of listeners to that broadcast speech must have experienced the same series of emotions. When the Prime Minister said that there were some lines that he deemed appropriate we sat up rigid, waiting in mingled pleasure and apprehension. How agreeable it would be if we were acquainted with them and approved the choice! How flat and disappointing should they be unknown to us! A moment later we heard 'For while the tired waves, vainly breaking' and sank back in a pleasant agony of relief. We whispered the lines affectionately to ourselves, following the speaker, or even kept a word or two ahead of him in order to show our familiarity with the text. We were if possible more sure than ever that Mr. Churchill was the man for our money. He had given his ultimate proofs by flattering our vanity. He had chosen what we knew and what, if we had thought of it, we could have quoted ourselves. This innocent vanity often helps us over the hard places in life; it gives us a warm little glow against the coldness of the world and keeps us snug and happy. It certainly does its full share in the matter of quotations. We are puffed up with pride over those that we know and, a little illogically, we think that everyone else must know them too. As to those which lie outside our line of country we say, with Jowett as pictured by some anonymous genius[1] at Balliol, 'What I don't know isn't knowledge.' Yet here again we are illogical and unreasonable, for we allow ourselves to be annoyed by those who quote from outside our own small preserves. We accuse them in our hearts, as we do other people's children at a party, of 'showing off'. There are some departments of life in which we are ready to strike a bargain of mutual accommodation. The golfer is prepared to listen to his friend's story of missed putts, in which he takes no faintest interest, on the understanding that he may in turn impart his own heart-rending tale, and the bargain is honourably kept by both parties. The same rule does not apply to other people's quotations, which are not merely tedious but wound us in our tenderest spot. And the part played by vanity is perhaps worth pointing out because everybody, when he first plunges adventurously into this great work, ought in justice to the compilers to bear it in mind.

It is safe to say that there is no single reader who will not have a mild grievance or two, both as to what has been put in and what has been left out. In particular he will 'murmur a little sadly' over some favourite that is not there. I, for instance, have a

[1]Since identified as H. C. Beeching.

small grievance. William Hepworth Thompson, sometime Master of Trinity, the author of many famous and mordant sayings on which I have been brought up, is represented by but a single one.[1] Can it be, I ask myself, that this is due to the fact that an Oxford Scholar put several of the Master's sayings into his Greek exercise book but attributed them to one Talirantes? Down, base thought! I only mention this momentary and most unworthy suspicion to show other readers the sort of thing they should avoid as they would the very devil. It is not that of which any one of us is fondest that is entitled as of right to a place. As often as he feels ever so slightly aggrieved, the reader should say to himself, if need be over and over again, that this is not a private anthology, but a collection of the quotations which the public knows best. In this fact, moreover, if properly appreciated, there ought to be much comfort. 'My head', said Charles Lamb, 'has not many mansions nor spacious',[2] and is that not true of most of us? If in this book there are a great many quotations that we do not know, there are also a great many that we do. There is that example of Clough with which I began. We may have to admit under cross-examination that we have only a rather vague acquaintance with Clough's poems, but we do know 'Say not the struggle'; and there on page so-and-so it is. Both we and the dictionary's compilers are thereupon seen to be persons of taste and discrimination.

If I may be allowed to harp a little longer on this string of vanity, it is rather amusing to fancy the varied reception given to the book by those who are quoted in it. They will consist largely of more or less illustrious shades, and we may picture them looking over one another's pale shoulders at the first copy of the dictionary to reach the asphodel. What jealousies there will be as they compare the number of pages respectively allotted to them! What indignation at finding themselves in such mixed company! Alphabetical order makes strange bedfellows. Dickens and Dibdin must get on capitally and convivially together, but what an ill-assorted couple are Mrs. Humphry Ward and the beloved Artemus of the same name![3] George Borrow may ask, 'Pray, who is this John Collins Bossidy?'[4] Many readers may incidentally echo his question, and yet no man better merits his niche, for Mr. Bossidy wrote the lines ending 'And the Cabots talk only to God', which have told the whole world of the blue blood of Boston. John Hookham Frere, singing of the mailed lobster clapping his broad wings, must feel his frivolity uncomfortably hushed for a moment by his next-door neighbour, Charles Frohman, on the point of going down with the *Lusitania*.[5] And apropos of Frere, there rises before me the portentous figure of my great-great-grandfather, Erasmus Darwin. He was thought a vastly fine poet in his day and there is a family legend that he was paid a guinea a line for his too fluent verses. And yet he is deservedly forgotten, while those who parodied him in the

[1] Two in the 2nd edn., three in this 3rd.
[2] *The Essays of Elia* (1820-23), 'The Old and the New Schoolmaster'.
[3] 'Propinquity does it, indeed.
[4] These two were already separated in the 2nd edn. by the admission of foreign quotations among the English and thus by Maréchal Bosquet's magnificent put-down of the Light Brigade.
[5] For this pathetic juxtaposition readers must refer to the 1st or 2nd edn.

*Anti-Jacobin* attain an equally well-deserved immortality. He was a formidable old gentleman, with something of the Johnson touch, but not without a sense of humour, and I do not think he will be greatly hurt.

The most famous poets must be presumed to be above these petty vanities, though it would be agreeable to think of Horace contemplating his array of columns and saying, 'I told you so — Exegi monumentum'. In any case the number of columns or pages does not constitute the only test. Another is the number of words in each line by which any particular quotation can be identified, and this gives me a chance of making my compliments to the ingenuity and fullness of the index. The searcher need never despair and should he draw blank under 'swings' he is pretty sure to find what he wants under 'roundabouts'. There is a little game to be played (one of the many fascinating games which the reader can devise for himself) by counting the number of 'key words' in each line and working out the average of fame to which any passage is entitled. Even a short time so spent shows unexpected results, likely to spread envy and malice among the shades. It might be imagined that Shakespeare would be an easy winner. It has been said that every drop of the Thames is liquid history and almost every line of certain passages in Shakespeare is solid quotation. Let us fancy that his pre-eminence is challenged, that a sweepstake is suggested, and that he agrees to be judged by 'To be or not to be'. It seems a sufficiently sound choice and is found to produce fifty-five key words[1] in thirty-three lines. All the other poets are ready to give in at once; they cannot stand against such scoring as that and Shakespeare is about to pocket the money when up sidles Mr. Alexander Pope. What, he asks, about that bitter little thing of his which he sent to Mr. Addison? And he proves to be right, for in those two and twenty lines to Atticus there are fifty-two key words.[2] I have not played this game nearly long enough to pronounce Pope the winner. Very likely Shakespeare or someone else can produce a passage with a still higher average, but here at any rate is enough to show that it is a good game and as full of uncertainties as cricket itself.

Though the great poets may wrangle a little amongst themselves, they do not stand in need of anything that the dictionary can do for them. Very different is the case of the small ones, whose whole fame depends upon a single happy line or even a single absurd one. To them exclusion from these pages may virtually mean annihilation, while inclusion makes them only a little lower than the angels. Their anxiety therefore must be pitiful and their joy when they find themselves safe in the haven proportionately great. Sometimes that joy may be short-lived. Think of Mr. Robert Montgomery, who was highly esteemed till the ruthless Macaulay fell upon him. With trembling hand he turns the pages and finds no less than four extracts from 'The Omnipresence of the Deity'.[3] Alas! under his own letter M the traducer is waiting for him, and by a peculiar refinement of cruelty there are quoted no less than five[4] of Lord Macaulay's criticisms on that very poem. This is a sad case; let us take a

[1] Now only forty-one since many fewer phrases have had words indexed (3rd edn.).
[2] In this 3rd edn. thirty-one in only twenty of those lines.
[3] *The...Deity* now (3rd edn.) virtually annihilated.
[4] Reduced to three (3rd edn.).

more cheerful one and still among the M's. Thomas Osbert Mordaunt has full recognition as the author of 'Sound, sound the clarion, fill the fife', after having for years had to endure the attribution of his lines to Sir Walter Scott, who in pure innocency put them at the head of a chapter. This to be sure was known already, but whoever heard before the name of the author of 'We don't want to fight', the man who gave the word 'Jingo' to the world? We know that the Great McDermott sang it, but even he may not have known who wrote it, just as Miss Fotheringay did not know who wrote 'The Stranger'. Now G. W. Hunt comes into his kingdom and with him another who helped many thousands of soldiers on their way during the last war. Mr. George H. Powell[1] is fortunately still alive to enjoy the celebrity of 'Pack up your troubles in your old kit bag'. How many thousands, too, have sung 'Wrap me up in my tarpaulin jacket' without realizing that it was by Whyte-Melville?[2] To him, however, recognition is of less account. His place was already secure.

Among the utterers of famous sayings some seem to have been more fortunate than others. Lord Westbury, for instance, has always had the rather brutal credit of telling some wretched little attorney to turn the matter over 'in what you are pleased to call your mind'; but how many of us knew who first spoke of a 'blazing indiscretion' or called the parks 'the lungs of London'? We may rejoice with all these who, having for years been wronged, have come into their rights at last, but there are others with whom we can only sympathize. They must be contented with the fact that their sayings or their verses have been deemed worth recording, even though their names 'shall be lost for evermore'. The Rugby boy who called his headmaster 'a beast but a just beast' sleeps unknown, while through him Temple lives. He can only enjoy what the dynamiter Zero called 'an anonymous infernal glory'. So do the authors of many admirable limericks, though some of the best are attributed to a living divine of great distinction, who has not disclaimed such juvenile frolics.[3] So again do those who have given us many household words from the advertisement hoardings, the beloved old jingle of 'the Pickwick, the Owl, and the Waverley pen', the alluring alliteration of 'Pink Pills for Pale People'.[4] Let us hope that it is enough for them that they did their duty and sent the sales leaping upward.

So much for the authors without whom this book could never have been. Now for the readers and some of the happy uses to which they will put it. 'Hand me over the Burton's *Anatomy* ', said Captain Shandon, 'and leave me to my abominable devices.' It was Greek and Latin quotations that he sought for his article, but fashion has changed and today it would rather be English ones. Here is one of the most obvious purposes for which the dictionary will be used. It cannot accomplish impossibilities. It will not prevent many an honest journalist from referring to 'fresh fields and pastures new' nor from describing a cup-tie as an example of 'Greek meeting Greek'. There is a fine old crusted tradition of misquoting not lightly to be

[1] Georg Asaf.

[2] Both these verses are omitted from this 3rd edn. as songs: see p. v.

[3] The late Mgr. Ronald Knox (1888-1957).

[4] The latter, like most advertising (see p. v), has been excluded from the 3rd edn.