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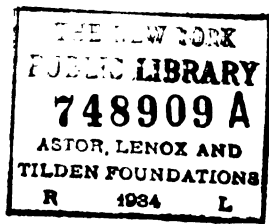
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employed. *Half rhymes* are syllables containing the same final consonants with different vowels, and both they and full rhymes are introduced according to certain rules, generally not at the close, but in the body of the verse. Thus, while *künd* singular and *lünd* plural are full rhymes, both those forms are good half rhymes with the singular *land* and with the genitive and dative *handar* and *hendí*. A vowel-change, therefore, which destroys a full rhyme often makes amends by supplying several half rhymes. But notwithstanding this and peculiar prosodical advantages of other Gothic languages, there is no doubt that in facility of versification Italian surpasses not only these, but the Spanish also. The Spanish, indeed, gains in this respect by allowing *assonance*, or the correspondence of vowels while the final consonants differ; but its consonances appear to be fewer than in Italian, and the rigor of its rules in the employment of rhyme renders it less tractable as a metrical medium than the sister speech. Reasoning from analogy, we should expect to find improvisation in all not absolutely savage races whose languages exhibit uncommon orthoepical facilities for melodious or harmonious expression. Hence the Cherokees—whose remarkable speech has but eighty-five possible syllabic combinations of elementary sounds, and therefore superabounds in rhymes, and who, like the other North American Indians, have great readiness in extemporaneous prose harangue—ought, in their present partially civilised condition, to excel in improvised verse. But we do not know that any species of native poetry is cultivated among them.

Our knowledge of the extemporaneous poetry of unlettered peoples amounts to little more than we have already stated. Such races, of course, cannot commit their own effusions to writing, and strangers rarely know enough of any unwritten language to be able to seize and record its poetic accents. Ancient compositions of this sort have indeed been handed down and long preserved by tradition, but in this mode of transmission the diction, thoughts, and imagery change with changing generations, and after a longer or shorter time the poem ceases to be identifiable with the original. Probably the most authentic specimens we possess of primitive improvised poetry are those which occur in the sagas or narrative literature of Iceland. These usually extend to but a few couplets, and, rhetorically speaking, are little more than ejaculatory expressions of thought or feeling. But, though they are generally frigid in tone and destitute of real poetical merit, they are, to the last degree, artificial and complicated in structure and figurative in diction. We can scarcely suppose that such *nugæ difficiles* could have been truly extemporaneous, and we cannot help suspecting that most of them, like the sudden inspirations of many professional modern orators, belong to the class of premeditated impromptus, deliberately composed and stored up for use when the occasion should present itself, or that they have been much elaborated by the historians who quote them.

There have been *improvisatori* in almost all European peoples, but in none of the Gothic or Latin countries, except in Italy and perhaps Spain, have they been numerous enough and gifted enough to have had any real literary importance. Some of the Italian improvisatori of the sixteenth century composed in Latin as well as in their native language, and many of those of the seventeenth and eighteenth, as well as of the present century, were persons almost as remarkable for learning as for dexterity in the production of unpremeditated verse. Perfetti in the seventeenth century, Corilla in the eighteenth, Sgricci in the early part of the nineteenth, were all persons of high culture, and in our own times Regaldi and Giannina Milli combine with a surprisingly ready command of varied versification a range of thought and of illustration which shows a wide acquaintance with history, with life, and with literature. Some of the published works of Italian improvisatori are of unequivocal merit, and few of them are without more or less frequent flashes of genius, but as a general rule we admire the art rather than the product, the loom rather than the tissue. As we have already hinted, improvisation is now much less common than formerly as an entertainment of highly cultivated circles in Italy. Though still occasionally practised in fashionable society, it is, so far as such society is concerned, substantially a thing of the past, but it subsists with almost unabated vitality among the peasantry of many provinces. Tigri's *Canti Popolari* and Giuliani's *Linguaggio Vivente della Toscana*, which contain many specimens of impromptu verse taken down as faithfully as possible from the lips of peasant reciters, are well worth the attention of the reader. The astonishing quickness of intellect of the Italian people shows itself as brilliantly in the unpremeditated lays of the rustic as in animated discussion and action in the educated classes. Improvisators of both sexes, who are what the Italians call *analphabeti*, or unable to read or write, extemporize, like their

brethren of higher culture and social condition, in every metre, every structure of verse, couplet, and stanza, every style of poetic composition, lyric, narrative, didactic, dialogue between two rival bards, *arcades ambo*, and dramatic; and it is worth noticing that at many of the popular theatres the playwright only furnishes the characters—which indeed are usually regular stock rôles—and the skeleton of the drama, leaving the personages to extemporize the dialogue, which is often most genial and spirited, as the action proceeds. The rustic bard has an important advantage in the childlike simplicity of his hearers, who, like real children, are never tired of iteration. The child never objects to a tale that is "twice told." The peasant extemporizer, in his narrow range of thoughts, words, and imagery, may use the same maxim or proverb, the same epithets, the same similes, the same pairs of rhymes, indefinitely, and his audience are as little wearied with his repetitions as was the old German with hearing Giselher always called "the youthful" through a narrative which extends from his boyhood to his old age, or the Finlander with the ever-repeated epithet of "old and truthful," which Kalevala constantly applies to Väinämöinen, even when he is lying. The educated improvisator, with his more multifarious culture, has of course a larger and more diversified stock of material, and, like the preacher and the popular speaker, he habitually prepares at leisure new verbal combinations, happy turns of expression, similes, and illustrations, to be introduced into his recitations as occasion serves. But these stores cannot be inexhaustible, and when the stock grows thin and inspiration flags, he cannot repeat himself to his exacting audience, as the humble bard may do in his rustic circle, and he usually retires from the field after a short though, it may be, a brilliant career.

GEORGE P. MARSH.

**Imputa'tion** of sin, guilt, and merit. This word is the English equivalent of the Hebrew  $\text{שָׁטָר}$ , *hashav*, which is represented in the Septuagint and the New Testament by the Greek word  $\text{λογίζομαι}$ . These words are of very frequent occurrence in the Scriptures, and are variously translated in our version; e. g., to think (Job xxxv. 2 and Rom. ii. 3); to regard (Isa. xxxiii. 8); to esteem (Isa. xxix. 16, 17 and Rom. xiv. 14); to reckon (2 Sam. iv. 2); to be reckoned for or among (Rom. iv. 4; Luke xxii. 37); to impute (Lev. vii. 18 and Rom. iv. 6-8); to lay to one's charge (2 Tim. iv. 16), etc. Liddell and Scott define the general meaning of  $\text{λογίζομαι}$  to be "to count, deem, consider, that anything is." Cramer (*Bib. Theo. Lex. of N. Test. Greek*) says  $\text{λογίζομαι τιτιν}$ , "to reckon anything to a person, to put to his account, either in his favor or as what he must be answerable for." In Christian theology this word is used in connection with the terms "sin," "guilt," "merit," "righteousness," etc.

*Sin* includes two essential elements: (1) *Macula*, moral pollution or defilement, as sin stands opposed to holiness; (2) *reatus*, guilt, as it stands opposed to justice. Again, *reatus* or guilt must be distinguished as (1) *reatus culpæ*, desert of blame, and (2) *reatus pœnæ*, just obligation to punishment. It is agreed by all parties that neither the *macula*, pollution, nor the *reatus culpæ*, desert of blame, can be separated from the person sinning, and imputed or charged to the account of another person. But the whole Christian Church, Roman, Lutheran, and Reformed, is agreed that the *reatus pœnæ*, or just liability to punishment, may be charged to the account of other persons than the actual transgressor when those other persons stand in such a relation to the actual transgressor as, for any reason, to be justly responsible for his action. "To impute sin or guilt," therefore, is to charge the legal responsibility for transgression upon any one as the ground of judicial process. "Not to impute sin" is to "cover it," remit its punishment, and so refuse to make it the substance of a penal indictment (Rom. iv. 6-8). Thus, though for very different reasons, was the guilt (*reatus pœnæ*) of Adam's act of apostasy imputed or charged to the account of all his natural descendants, who are punished together with him; and the "many offences" of all his people were "laid upon" or charged to the account of the Lord Jesus, and he suffered their punishment vicariously—i. e. in their stead and behalf. "The Lord hath laid on him the iniquities of us all" (Isa. liii. 6-12; Gal. iii. 13; 1 Pet. ii. 24); "Therefore as by the offence of one, judgment came upon all men to condemnation" (Rom. v. 18).

*Merit* must also be distinguished (1) as worthiness of praise, which is inseparable from the person, and (2) worthiness of reward, which may be "imputed" or credited to all who by previous union or stipulation may have rights involved in the action of the meritorious agent. *Righteousness* means "that which satisfies law" (Cramer), all that constitutes the condition of acceptance or of reward—i. e. of forensic justification. This righteousness may be wrought out personally in behalf of one's self, or vicariously in behalf of another. Thus by the rewardableness

of Christ's obedience, or his vicarious righteousness imputed to all who believe, as the ground of their sins being pardoned and their persons accepted and treated as those with regard to whom all the demands of the law have been fulfilled. "Even so by the righteousness of one the free gift came upon all men unto justification of life;" "So by the obedience of one shall many be made righteous" (Rom. v. 18, 19 and iv. 3-9).

The entire Church agrees as to the fact, though different theories exist as to the grounds, of the imputation of Adam's first sin. The imputation of Christ's merits is clearly held by the Lutheran and Reformed churches, but is obscured in the Roman Church by their doctrine of works, subjective justification, etc. Bellarmine, *Aniss. grat.*, v. 17: "The first sin was imputed to all who were born from Adam." *Form. of Concord*, p. 639, Hase: "We all, on account of the disobedience of Adam and Eve, are by nature children of wrath." James Arminius (1560-1609): "Whatever punishment therefore was inflicted on our first parents . . . now rests on all their posterity." *Form. of Concord*, p. 684, Hase: "We believe that a sinner is justified before God . . . only on account of the single merit, the perfect obedience and severe suffering, death, and resurrection of our Lord Jesus Christ, whose obedience is imputed to us for righteousness." To the same effect see *Heidelberg Catechism*, ques. 60, and *Westminster Conf. of Faith*, ch. ii. § 1, and all other Protestant symbols.

A. A. HODGE.

**Inachus**, in Grecian mythology, the god of the river Inachus in Argos, who in the dispute between Poseidon and Here about the possession of Argos decided in favor of the latter, and hence was deprived of his water by Poseidon and made dry except in the rainy season. In other places Inachus is referred to as the first king of Argos, who after the flood of Deucalion led the Argives from the mountains down into the plains; hence Argos is often called Inachian.

**Inarching**. See ARCUATION.

**In'ca** [a Quichua word, signifying "chief"], in its strictest sense, designates the absolute monarch of the ancient Peruvian empire, who was also chief priest and the recipient of divine honors. He was the descendant, by unmingled blood, of Manco Capac and of the sun. The inca must, if possible, be the child of his predecessor by his own sister—a custom which also prevailed in ancient Egypt, in Persia, and in many other lands. In a larger sense, the whole ruling and sacerdotal caste of ancient Peru were called incas. They also received a superstitious reverence from the lower ranks, and possessed many social and political privileges. It is claimed by certain South American Indians that the old blood-royal is still preserved.

**Incantation** [from *in*, "upon," "over," and *canto*, to "chant"] was a form of magic which was much believed in during the Middle Ages by all Germanic and many other nations, and of which some remnants are still extant in certain popular superstitions in England, Scandinavia, and Germany. It consisted in the chanting or solemn recitation or mystical murmuring of certain phrases, generally of no meaning, but of a striking rhythm. In the mouths of certain persons these phrases had the power of killing or curing a man, of blessing or blasting a field, of raising or laying a storm; or they could compel the spirits of the elements, or even the spirits of the dead, to appear and make revelations. Most often, however, incantation was applied only as an accompaniment to other witchcraft, as, for instance, to the preparation of love-potions or similar magical drugs; and remnants of this form are still existing among the European peasantry. In many places the first use of a new tool, a new dress, etc. is invariably accompanied by the pronunciation of certain phrases; and now and then some old hag may be met with in Scotland, Norway, Jutland, and certain parts of Germany who acknowledges that she can cure fever, aches, rheumatism, consumption, heart disease, etc. by means of a formula she has received in some mysterious way from another old hag. The incantations in *Macbeth* and *Faust* give a very vivid picture of this kind of magic.

**Incar'nate Word, Ladies of the**, a congregation of nuns founded 1625 by Jeanno Mario Chezard de Matel (1596-1670), approved by the pope in 1633. Their work was at first one of instruction, but in 1866 they assumed the care of hospitals. They have (1875) eight houses in Texas.

**Incarnat'ion** [Lat. *in*, and *caro*, *carnis*, "flesh"], a term applied generally to the presence of deity in a mortal form; theologically, to the union of God and man in the person of Christ. The motives for the incarnation were—God's love for man, and will to save him from the worst consequences of sin (John iii. 16), his desire to raise human nature by joining the divine nature to it, and to show man-

kind "a perfect and exalted model of human excellence." That Christ might be given to the world two principles were united—the Holy Ghost from heaven, the Virgin Mary on earth (Luke i. 35). Through his conception by the Spirit he was entirely holy, "perfect God;" through his human birth he had capability for all human infirmities except sin, was "perfect man," possessing a "reasonable soul." (See NICENE and ATHANASIAN CREEDS.) No dogma has caused more dissension in the Christian Church. Among its early opposers were the Sabellians; the Samaritanes, followers of Paul of Samosata; the Origenists; the Manicheans; and, most important of all, the Arians in the fourth century. (See ARIUS.) In the fifth century arose the sect of Eutyebians, who, while acknowledging Christ's Godhead, denied his assumption of humanity. In modern times the doctrine of Christ's incarnation has been rejected by the Monarchians, the Patripassians, and the Unitarians. Many authors, among whom Strauss and Renan are eminent, have in our day written ably to prove the mere manhood of Christ; and the more advanced of the Broad Church party are regarded as tending towards their opinion. (See *The Incarnation*, etc., by J. Meldrum (London, 1807); Bull, *Defensio Fidei Nicene*; Whately, *Essays on some of the Peculiarities of the Christian Religion*.)

JANET TUCKEY.

**Incense** [Lat. *incendo*, to "burn"], a substance burned for the fragrance of its smoke, and used in the performance of a religious ceremony. The ancient Egyptian, the Hebrew, the Brahmanical, and other religious ceremonials made use of incense-burning. The Roman Catholics and some of the Eastern churches use incense in their services. The Catholic Apostolic (Irvingite) Church has adopted the practice. Various gums and spices are employed, but in the Roman Catholic Church olibanum is used, mixed with storax, cascarilla, and other ingredients. It is burned in a thurible or censer swung by chains.

**Incest** [Lat. *incestum*, from *in*, "not," and *castus*, "chaste"], cohabitation or carnal intercourse between a man and a woman related to each other in any of the degrees within which marriage is prohibited by law. This was not a criminal offence at common law, but, like adultery and fornication, it was left to the cognizance of the ecclesiastical courts, which had power to annul incestuous marriages and to require the offender to perform a public penance in the parish church. Such a marriage was therefore not void, but voidable, and sentence declaring its nullity was required to be pronounced during the lifetime of both of the parties or it could not be pronounced at all. But by statute 5 and 6 William IV. ch. 54 (1835-36) marriages between persons within the prohibited degrees are declared absolutely null and void. What these degrees are is not stated by the statute, and this point is to be determined by the previously established rules of the canon law and older statutes. Relationship both by consanguinity and by affinity is comprehended within the prohibition in accordance with the so-called Levitical degrees. It is held that marriage with a deceased wife's sister is within these degrees, and consequently void. The disability by consanguinity applies to those who are of illegitimate as well as to those of legitimate birth. No statute has, however, been passed in England declaring incest to be a crime, so that it is not indictable at present any more than formerly. In the States of the Union incestuous marriages are generally prohibited by statute, and the degrees of relationship to which the prohibition applies are, as a rule, specifically declared. Connection by affinity is not usually made a cause of incapacity to marry. In New York, for instance, marriages between parents and children, including grandparents and grandchildren, and between brothers and sisters of the half as well as of the whole blood, are incestuous and void. This provision applies to illegitimate as well as to legitimate children. Incest is also declared to be a crime by some of the States. In New York it is made a felony, and is punishable by imprisonment in a State prison for a term not exceeding ten years.

GEORGE CHASE. REVISED BY T. W. DWIGHT.

**Inch'bald** (ELIZABETH SIMPSON), b. Oct. 15, 1753, at Stanningfield, Suffolkshire, England; married in 1772 the actor Inchbald, and went upon the stage the same year; acted in London and other English cities with considerable success, but retired from the stage in 1789, and devoted herself to literary pursuits. She translated a great number of dramas from the French and German, and published *The British Theatre*, a collection of dramas in 25 vols. (1806-09), *The Modern Theatre*, a collection in 10 vols. (1809), and a collection of *Farces* in 7 vols. Her greatest success, however, was her romance in 4 vols., *A Simple Story*, published in 1791, and translated into several of the European languages. D. in London Aug. 1, 1821.

**Inclined Plane**, in mechanics (with the wheel and