OXFORD ENGLISH DICTIONARY SUPPLEMENT:

WORD CANDIDATES, CORRECTIONS

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Words listed and defined in this compendium are in the alphabetical order below. Clicking on that word will take you directly to it. To return to the word-list, if you are in the Microsoft Word download, then double-click on the header, then click once on the link.

WORD LIST:

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It was back in the late 1970's when I began submitting words to the Oxford English Dictionary (also known as the OED). The English language, my very own language, has what is considered the most complete, scholarly, and accurate dictionary in the entire world. No other language has a dictionary that even begins to match the OED in size, comprehensiveness, and ambition.

By ''ambition'' I mean that the OED's editorial board is constantly trying to expand its scope--—reaching out to include more and more words which thus far have escaped its notice and pine lonely outside of its pages. Since over the years I have many times profited from using this wonderful dictionary, it seems only right that I should, to some degree at least, repay the favor done me by other scholars and do my part--—discharge my duty--—by helping expand this mighty reference work.

Back then, when I first started submitting, the process was simple. By regular post, one sent to the OED's editors the word, the source--—where it came from, and all supporting material for the definition. The only limits were that the submitted words had to come from a printed source, not from oral usage. And a proper noun was not likely to be accepted although they would at least consider it. Also, they wanted to have evidence that a submitted word was not merely a happenstance, i.e., it had to be more than a nonce word. And a neologism would have to move beyond its ''neo'' status by having at least five instances of usage noted in the English language before it could be accepted for inclusion in the next edition of the OED.

I knew several people who submitted words to the OED. A few of them were quite devoted to the task, found it most rewarding, and they did it in their leisure time. In fact, some of these people were able to lead lives which required nothing else of them but the pursuit of this hobby. One of these people I knew was a virtual invalid, one was a very wealthy and reclusive spinster, one was an emotional cripple who found solace in his lexicographical pursuits. These people were so devoted to their task that they would seek out books to read which they, with some degree of certainty, could predict would contain words that were not yet in the OED. One book might be a 19th-century manual from the British Navy giving advice on how to provision a ship for a transatlantic voyage. Another might involve reading a series of magazines on chicken farming. A book on medieval methods of torture might be another choice. And certainly it was true: Esoteric sources such as these could usually be counted on to yield words not yet in the OED.

There was a second type of person who pursued this avocation: these people I called ‘‘word jocks.’’ They found much glee in every new word they discovered, considered the discovery something of a triumph (presumably over the ignorance of the masses), and spent much time brandishing their results and bragging about their role. A few of these people were even involved in clubs which were strictly devoted to finding new words for the OED. In fact, I would find out that several such clubs existed in Germany. Why? I pondered this for a long while, but never encountered any German members of these clubs so I could ask why Germans would take such an interest in the OED. But one day the reason suddenly dawned on me. And, in one of those happy coincidences which visit us more commonly than it seems mere chance should allow, the very next day I met at my local library a fellow who had belonged to one of these German clubs. He himself was from Denmark, but because of political reasons, had close ties to Germany. He confirmed my speculation. Germany has no dictionary that even approaches the scope or quality of the OED, but since English is, after all, a Germanic language, not a Romance language, Germans could experience a kind of vicarious pleasure (and even chauvinism) by finding new words which would fit into the greatest dictionary in the world.

Members of these clubs, whether on German or English or American soil, seemed to have a good deal of fun in their activity. They worked hard, competed and cooperated with each other, and if their approach involved an odd admixture

of smugness, hilarity, and sound scholarship, the fact was that all this resulted in a goodly number of valuable submissions to the OED.

Then there were people like myself. We were scholars, busy with our own pursuits, who did a good deal of reading and who felt grateful for what the OED had given us by way of helping us with our studies. Our gratitude entailed a strong feeling of indebtedness. The OED had been such a boon to our work, the least we could do was now and then give back. So when we would come across a word which we believed was not already in the OED, we would look it up, and if it was not there we would submit it. Sometimes we were more conscientious about this duty than at other times. Occasionally I would postpone this task, because I felt the press of other duties; other times, having let my list of words build up, I would devote many hours to getting them all submitted.

Back then (again, I use this phrase), the process was more personal. For every submission, I received back a short but cordial note thanking me for my input and diligence. About half the time there would be appended a short (sometimes embarrassing) paragraph which would read something like, ‘‘If you will turn to the 8th definition of this word, subsection c, you will note that in the 14th quote the meaning you supplied to us is already included in the Dictionary.’’ And yes; there it would be, tucked away and all but hidden. But about 47 percent of the time, I would get a note thanking me for the submission, remarking that this is the first, or fourth, example of this word they have received, and they would put it on file with plans for including it in the next edition should they receive a total of five examples of this word’s usage. About one percent of the time, the note would please me immensely because they would state that my submission comprised the fifth example they had received, and now I could count on the word being included. Also, about one percent of the time, I would receive a note stating that my submission was unclear, or it contained corroborating evidence that might be spurious, or my supporting documentation did not cohere with other documentation they had. While it was doubtful that this submission would be used, they nevertheless would keep it on file in the unlikely event that it might prove useful.

Then there were those rare but glorious responses which went something like, ‘‘Yours is the first and only submission we have received for this word, but given the

author’s eminent reputation, high literary stature, and importance to English literature and therefore to the English language, we will forego our usual requirement of five submissions for a word and with pleasure plan to include this word in the next edition of the OED.’’ Over my many years of submitting, I received perhaps as many as half a dozen such notes. I wish I had kept a list of these, but considering my task a humble (even onerous) one, and my discoveries fortuitous, I never felt compelled to keep a record of my submissions.

I do, however, clearly recall two requests that I consider joining their editorial staff. They cited the thoroughness of my scholarship, the efforts I had taken to expunge any errors or obscurity in what I submitted, and whereas the first time they asked me to apply for an editorial position, the second time they straightway asked me if I would seriously consider joining their staff. On both occasions I politely turned them down. For me, lexicography involves discharging a sense of duty, but it definitely does not suit the most enjoyable aspect of my writerly personality, which is to pursue the workings of the unfettered imagination.

‘‘Back then,’’ I have written. Yes; those were the good old days. Things have changed. Communication became less personal. The responses to my submissions became infrequent, then halted altogether. This lack of personal reciprocity did not deter me, but it did make my task feel lonely, and at times even grim. I still felt excitement over the discovery of new words, but sometimes, amidst the task of clarifying that word’s meaning and bolstering my argument for its importance, I felt rather glum. Those submissions were being sent off into what felt like a void. I had no way of even being sure that the editors received them, or read them.

And then came the unhappy day when, in 2011, I had prepared a lengthy list of words I had let ‘‘pile up’’ and was ready to submit them, only to discover that the OED editors were no longer accepting submissions by letter. Instead, each word submitted had to be sent in by computer using their standard forms, which meant adhering to some rather rigid (and in my opinion, seriously delimiting) templates. I realized that by using this method I would have fewer opportunities for conveying the subtleties, variety of sources, and the importance of my submissions. Also, I realized that I would be spending a vast amount of time just figuring out how to insert all the information

that pertained to my submissions into their templates. In fact, I would spend much more time just putting the information into the computer and sending it off (still into the void), than I would have spent doing all the work of discovery, scholarly exegesis, and cross-checking which are necessary for each submission. The work involved with carefully preparing each submission was already almost beyond what I could give in the way of my time. During past years, exercising all due care with each submitted word had required a minimum of one hour per word. Most required about two hours. A few took more than 50 hours. A time commitment this arduous was enough already. I could not double this time commitment. Using their new template method would cause the task of submitting new words to become so huge that, paradoxically, it would cause me to have no time for doing the reading which occasions the discovery of new words.

Would I have to halt my practice? I have read that submissions of new words to the OED have fallen off considerably. I believe I understand why: Being a careful scholar does not allow the time for also being a computer jock. We ‘‘old school’’ scholars prefer the previous method of paper and postal letter over using computer templates. We want to use molecules, not electrons.

But what was I to do with the 50-or-so words I had prepared for submission? I had submitted some words less than a year before, and there had been no problem, so I had prepared this list just as I had always done. But now they would not accept my work.

I made phone calls to people I knew at Oxford University Press, to people I knew at The Folio Society in London, and to underlings at the Oxford English Dictionary I did not know. Along with my many phone calls, I also wrote letters, and at last received begrudged permission to send in this proffering of words. But I was to understand that there would be no more such exceptions to their new rules regarding submissions. (And why did they make this exception? Because I was shrewd. This submission contained words by both Emily Brontë and Charlotte Brontë which had never made their way into the OED. Refusing to state what the words actually were, I dangled this fact as bait. And no, I would not submit these words without the others. So this, I am sure, is why they agreed to allow the submission. I had been manipulative.)

This submission I am sure they read, because it occasioned the second of my two invitations to join their editorial staff. The young (or so she seemed) female secretary who phoned me and made the offer was most amiable, declared that the words by the Brontë sisters had ‘‘rung every bell’’ (as she put it) in their hallowed halls, and all appearances were that I had the qualifications for joining their staff. I could, in fact, bypass the usual time-consuming process of applying, and come to London with assurances of a major editorial job. (It bears mention that in the course of this conversation I discovered that they, in essence, had already reviewed-—if not interviewed-—me by a ‘‘Google search’’ which yielded so much information about me I had to carefully conceal the fact that I had forgotten so much of my past.)

But no; I still could not talk to one of the editors until after I myself was one of the editors. This was a rule that would not be broken.

We chatted amiably, and I explained that my scholarly commitments already were too involved for me to take on a job so consuming. I also told her-—trying to be personal-—that with two children and three grandchildren I could not foresee abiding by the stipulation she had stated: that accepting this position would necessitate my moving to London. I did not tell her that, despite my commitment to doing a certain degree of lexicography, I could not foresee being able to do it full time; such an immersion would leave me so sterile I feared there would be nothing left except the shell of a mummified scholar which someone would have to come by and dust off twice a month. After my so politely declining her offer, she left me thunderstruck by merely saying, ‘‘Okey-dokey.’’ An English girl using this phrase? While working for an august institution as prestigious as the Oxford English Dictionary? I have spent much time in the British Isles, and I have never, ever heard this word used by an Englishman, a Scotsman, a Welshman, an Irishman, or any other native. Never. I have never even heard it used by an American except someone who is rural or ‘‘hick’’ and usually both. I have, however, recently been told by several English people that it has an old, though certainly not current, Cockney usage. But there it was: ‘‘Okey-dokey,’’ from the mouth of an English girl. She said other things too, all of them nice, all of them less plebian, but she so confounded me that I did not even retain enough self-prepossession to ask her where she had learned that word. From watching a television show? Had she come across it in a novel by someone like Erskine Caldwell?

Had she spent a night consorting with a hot-blooded young American whose speech had seduced her before his body had? I lost my chance to find out, and I will forever be keenly disappointed that I let slip the opportunity for blatantly inquiring as to what would motivate a blue-blooded English girl, whose speech otherwise was most proper and precise and British, to use ‘‘Okey-dokey’’ which is an informal, very slang substitute for ‘‘OK’’ (which is slang already).

I can not recall exactly what it was this girl said which led me to believe that their interest in the words by the Brontë sisters (and also in the regional words by Norman Maclean and Linda Hasselstrom) had caused the editor in charge of my lengthy submission to give less than due consideration to some of the other submitted words. Perhaps this impression was not based on anything she said; perhaps I formed it on the basis of what she did not say. And perhaps my impression is entirely wrong. But I have never trusted that all of those submitted words were taken as seriously as they deserved.

So ... since I remain unconvinced that my 2011 submission was given full consideration for all of its words, and since I can not possibly take the time for following the OED’s new method of submitting which involves using their time-consuming, scarcely comprehensive, inflexible, and even misleading computer templates, there nevertheless remains the fact that I do not want to give up my practice, or forsake my duty, which involves bringing attention to words which I come across and, upon checking, realize are not in the OED.

And yes; I do consider this a duty. As a scholar, I have long reaped the benefits of dedicated lexicographers. Theirs is usually an arduous, thankless, even anonymous task. The least I can do is devote some small portion of my life to doing my part.

How to discharge this duty, and yet not be crushed by the demands of the OED’s new method for submissions? I have elected to take a different approach: Henceforth I shall keep a list of new-found words, and write up all the pertinent information, just as I once did when I submitted by post to the OED. But rather than then embarking upon a soul-killing odyssey of ‘‘data entry,’’ I shall publish this list here online. Thus my entries will, in essence, be a Supplement to the OED. I believe that at times they will even prove more valuable than would the results of what the current OED editors do (or fail to do) when they finally

get around to including any of my 2011 submissions in their online publication.

One matter here deserves special emphasis: While I may be the one who initially discovers that certain words are not in the current OED, and writes up pertinent information--—including a definition, it nevertheless is the case that I do not own these words. They are not mine. Words belong to everybody. They are there for the taking--—for use, for enjoyment, for sharing. They can not be owned; they can only be a part of who we are--—both individually and collectively. I state this because I am extending an invitation. These words--—these definitions--—resulting from my lexicographical delvings, reflect my work and thought, but they belong to everybody. So I expressly invite others to take them and use them. Not only in their parlance, not only to help them with their reading, but also I invite anyone who is so inclined to take these words and submit them to the OED. If you are good with a computer (I readily admit that I am not), if your eyesight can endure the time commitment involved (my very poor eyesight can not), and if you are enthusiastic about this sort of task, then I invite you to take these words, type them into the submission templates for the OED, and send them in. Feel free to convey the impression that you are the first to have ‘‘discovered’’ these words. I myself take no pride in being the first to come upon a word that is not yet in the OED. The word is already in print, languishing forlorn as it waits to be included in the OED’s pages. My discovery of that word is by good fortune, and also, I admit, because of some uncanny ability I have for spotting a word and realizing that a word of this sort is not likely to have yet made its way into the OED. But even if this ability is somewhat ‘‘uncanny,’’ I am not hereby boasting. I simply look upon my ability as a certain attitude or proclivity which I am fortunate enough to possess. If other people are the ones to submit these words, then it well may happen that by the time a reader comes across this list of mine, certain of these words will already have made their way into the OED. As far as I am concerned, that is all for the better. After all, worthy words are to be shared, not hoarded. What matters most is that a person who is looking for the meaning of any one of these words be able to find that meaning.

Do I blame the OED for becoming less personal? Do I blame them for their new method which requires more work on the part of those people doing the submitting, but (I can not judge for sure) less work on the part of their editors?

No. Monetary constraints are the real culprit here. I doubt the OED has the personnel for conducting business the way they once did. So if this is the way of the modern world, and if the OED--—hallowed and hoary though it be--—must follow suit, then so be it. I doubt that their budget allows them any other choice. (I haven't read in any of the British newspapers that the Prime Minister, or the British Parliament, much less members of the Monarchy, are keenly interested in supporting the OED--—despite its importance as a scholarly tool, a cultural repository, and even a national and international status symbol.) As a matter of fact, evidence would suggest that monetary constraints are handicapping the OED not only in terms of their new method for submissions. When one consults the new ''online'' OED, which has the advantages of being accessible to the minions and of being constantly updated, one finds a distressing plethora of mistakes--—typographical, indexical, veridical. Moreover, their search method lacks both precision and focus. The result of all this is that the sacred adjectives ''clear and distinct'' which once were the sine qua non of OED entries seem to have become historical artifacts.

There also is the undeniable fact that our world is changing so fast--—with what the Internet gives, technology provides, and (Who would have thought?!) the introduction of so many words into our vocabulary because of board games, TV games, and even on-line games. This inundation has caused a vast number of what once were proper nouns to become common nouns. For example, it seems that board games have co-opted the name of virtually every one of the several thousand characters who populate the pages of The Book of the Thousand Nights and a Night. So the plethora of new words clamoring for entry into the OED's pages has overwhelmed its editorial staff. The result is that the OED, as well as the several clubs which contribute to the OED, are now focusing their attention more on finding earlier citations for words that are already in the OED rather than giving sufficient attention toward including new words. One can hardly blame either the OED or these clubs for thus shifting their focus backwards rather than forwards. The English language is glutted, even overwhelmed, with the surfeit of new words shouldering their way into our language, often via the pathway of popular culture, games, and the video entertainment industry. The OED, as a scholarly institution, hasn't the resources--—financial, editorial, or temporal--—for keeping up with all that.

Hence, my own foray into mapping out a lexicon, the contents of which I am fully responsible for. It is comprised of all the words in that 2011 submission I made to an OED editor, and it also includes words I have come across since then.

I do trust that an occasional scholar will find my list useful as a lexicon. Those who enjoy submitting new words to the OED should find this list a goldmine. And I also think it not unlikely that casual readers may find this list enjoyable, edifying, even invigorating.

I hope I can trust that I myself will continue with this task of compiling new words for a (hypothetical) submission to the OED. I note this because I must confess that as time goes by I find the task becoming more discouraging, daunting, even dismal. The sheer number of hours required for researching and recording such words is most difficult, and the hours increase in number simply because as time goes by I seem to become more adept at spotting words which are not in the OED. So the task becomes bigger, more time-consuming, more consuming of my self. There also is the difficulty that when I do come across a new word, occasionally I can not find a definition for its meaning. Such words are usually ones which have been used recently, so the writer is still alive and available for comment. But when, after much exploration for the sake of getting the correct address, I write that author (usually by email-—given the modern approach), I too often receive no reply at all-—ever. Thus, the one person who could make my research vastly easier does not care to communicate with me, i.e., does not exercise scholarly responsibility, and so I must continue my slow, laborious, and labyrinthine search elsewhere. Thus I discover, over and over, that while email may speed communication, its informal and often lazy usage means that people exercise virtually no conscience about taking it seriously. But when they do reply to my emailed queries, in the spirit of this informal and haphazard means of communication, it too often seems that their replies are haphazard in organization, so incomplete that it seems they consider it optional as to how much of my query they should respond to, and what they write is even capricious (I mean by the latter adjective that when these authors do reply to my queries that often do so with little concern about timeliness, no care exercised about even sticking to the topic, and virtually no concern evinced toward the rudiments of scholarly exactitude.) There is a third difficulty, and this is the sheer discouragement which comes from realizing that these

days so few (too few) people care to use the OED (or this supplement I have prepared). They want a quick definition, whereas the option of utilizing the OED or this supplement is time-consuming and involving, and they are content with a mere ‘‘Google search’’ which gives them a basic definition. They believe they have their desired information, even if they have little reason to trust the accuracy of that definition, not to mention the fact that its presentation is too terse, suffers from a dearth of etymological background, and its horizon of implications and subtleties are so neglected as to render that information all but barren.

There is, I confess, another reason I have come to find working at this supplement increasingly onerous. It is, after all, meant for (eventual) inclusion in the OED. But I find myself dismayed, discouraged, even overwhelmed at the words I find that are not already in the OED. Words which should have been put in there decades ago-—sometimes more than a century ago! Where are all those scholars who have clamored for the opportunity to submit new words to the OED? Why have these words been overlooked? Why must I spend my precious time putting together definitions and submissions for words that have too long been overlooked? I begin to feel as if I am trying to discharge a burdensome task that should have been shouldered by other scholars and lexicographers long ago. Perhaps selfishly, I begin to feel that, well, if other people did not care enough to do their part of this scholarly duty, then why should I? But then this sense of dismal disillusionment passes, and amidst a scarcely serene admixture of feelings-—duty, grim determination, and habit-—I continue with my work. And ever so slowly, the results accrue.

Some of the major authors included are here noted. Minor authors are not listed in this introductory table of contents since the search engines which computers use should be able to ferret them out.

Please note that all these submissions are written up in my usual format: Since several authors are involved, the submissions are alphabetized according to author. Since for most authors, more than one word is being submitted, their words are then alphabetized by word as a grouping under each author. There are occasional exceptions, most being those words without an identified author-—these are listed alphabetically not by author but alphabetically by word. Any other exceptions to the general rule here listed for organizing words are duly noted.

I give complete bibliographical information for each author on one page; subsequent pages then list each word for that author-—one word per page, with brief bibliographical information (according to the instructions for submitting which the OED used in earlier days).

Please note the importance of this Supplement! It includes several words by the Brontë sisters. (*How is it these have never before made it into the OED*?!) Also, the OED is very interested in ‘‘regional’’ words these days; there are many such words in this Supplement, several from the eminent USA author Linda Hasselstrom, and others from Norman Maclean (whose book is the first work of fiction ever published by The University of Chicago Press).

For most of these words, I can provide further documenting evidence which I know is often needed-— especially when the words come from pamphlets, newsletters, or magazines that are either old or of limited circulation.

And please bear in mind that my ‘‘CONTRIBUTOR’S NOTES’’ are not always intended as proposed definitions. Most often my ‘‘CONTRIBUTOR’S NOTES’’ are intended to give thorough and precise information for those who do write the definitions.

BIBLIOGRAPHIAL DATA: None is supplied for the following entry since it involves a proposed expansion of an existing definition only.

‘‘word’’: ‘‘anti-feminist’’

CONTRIBUTOR’S NOTE: Your definition for this word entirely ignores the sentiments expressed by ‘‘men’s rights’’ advocates, and also some right-wing political ideologues, who consider themselves anti-feminists not on the grounds your definition lists, but because of the excesses of feminism, including: man-hating, the view that women are morally superior to men, and the view that men and not women are the cause of all the world’s social ills. Your definition should be expanded to include this view.

CONTRIBUTOR’S NOTE: It bears being mentioned that the preferred spelling of this word, in the U.S., is without the hyphen, i.e., ‘‘antifeminist.’’

BIBLIOGRAPHIAL DATA: None is supplied for the following entry since it involves a proposed expansion of an existing definition only.

word: ‘‘axiology’’

CONTRIBUTOR’S NOTE: This word is already in the OED, but possessing a Ph.D. in philosophy, and having specialized in axiology, I believe I can safely opine that the current definition is overly limited. I think it would be valuable to amplify the current definition with:

‘‘In Kant, axiology involved morals, aesthetics, and religion. Franz Brentano added love. Contemporary philosophical theory limits axiology to aesthetics, ethics, plus social and political philosophy.

BIBLIOGRAPHICAL DATA: For three entries that follow.

Baumli, Ph.D., Francis. ‘‘The Men’s Liberation Identity: Refining Our Persona by Re-Defining Our Terms (or) An Exercise in Pedantic Etymology Via Philological Lexicography.’’ Transitions, November-December 2001, pp. 6-9.

word: ‘‘feminism’’ or ‘‘feminist’’

2002, Francis Baumli, Ph.D., ‘‘The Men’s Liberation Identity: Refining Our Persona by Re-Defining Our Terms (or) An Exercise in Pedantic Etymology Via Philological Lexicography,’’ 2002, p. 7.

I thought feminism believes in the moral superiority of women, and in the idea that women should take all the social, political, and economic power away from men.

CONTRIBUTOR’S NOTE: The above quote should cause the editors of the OED to realize that the current definition of ‘‘feminism’’ or ‘‘feminist’’ as listed in the OED scarcely takes into account a definition that is quite antithetical.

word: ‘‘masculinism’’ and ‘‘masculinist’’

2002, Francis Baumli, Ph.D., ‘‘The Men’ Liberation Identity: Refining Our Persona by Re-Defining Our Terms (or) An Exercise in Pedantic Etymology Via Philological Lexicography,’’ 2002, p. 9.

While, ‘‘masculism,’’ apologizes, sounds effeminate, and puts one in mind of the word, ‘‘emasculate,’’ ‘‘masculinism,’’ sounds forceful, virile, and puts one in mind of (What else?), ‘‘masculine.’’ The argument for using, ‘‘masculinist,’’ rather than, ‘‘masculist,’’ is the same.

CONTRIBUTOR’S NOTE: Both of these words are currently in the OED, but this quote gives a slightly different meaning, taking pride in these words as self-descriptive for men. They also have the merit of being used in a more modern source.

words: ‘‘misandrosy’’ or ‘‘misandrosistic’’ or ‘‘misandrosist’’

2002, Francis Baumli, Ph.D., ‘‘The Men’s Liberation Identity: Refining Our Persona by Re-Defining Our Terms (or) An Exercise in Pedantic Etymology Via Philological Lexicography,’’ 2002, p. 9.

Summed up: the word, ‘‘misandry,’’ sounds wimpy; the word, ‘‘misandrosy,’’ has balls.

(also, on same page)

The same reasoning applies to the adjectival form of these words: ‘‘misandrosistic,’’ is preferable to, ‘‘misandric;’’ and the substantival form, ‘‘misandrosist,’’ is preferable to, ‘‘misandrist.’’

CONTRIBUTOR’S NOTE: You may wish to have a copy of this entire article; if so, I can supply one. These submitted ways of saying the words are more forceful than their substitutes currently used; they thereby allow the person writing or uttering them to more adamantly protest the injustice they often refer to.

BIBLIOGRAPHICAL DATA: For one entry that follows.

Baumli, Francis, and Bold, Rudolph. ‘‘NCFM and the Gay Identity: Commentary, Correspondence, Corruscation.’’ Transitions, May-June 2002, pp. 4-18.

word: ‘‘corruscation’’ (or ‘‘corruscate’’)

2002, Francis Baumli and Rudolph Bold, ‘‘NCFM and the Gay Identity: Commentary, Correspondence, Corruscation,’’ 2002, p. 4.

NCFM and the Gay Identity: Commentary, Correspondence, Corruscation. [The submitted word is used in the title of the article only; hence, the seemingly-redundant listing here.]

CONTRIBUTOR’S NOTE: The word ‘‘corruscate’’ (or ‘‘corruscation’’) is listed in Vol. III of the latest ‘‘hard’’ copy of the OED, 2nd ed., on page 974, as being an erroneous spelling when using two r’s, and there is listed as the more common or correct spelling ‘‘coruscate’’ on page 979 of this same volume. This submitted example shows that the spelling with two r’s is sometimes preferred (in this case, the author intentionally spelled it this way because the existence of two r’s makes the word slightly more onomatopoetic). Moreover-—as regards definition-—the usage in this very modern instance shows that the word can be used to refer not only to atmospheric conditions, but also to volatile emotional conditions which involve friction of personalities-—causing ‘‘flashes or sparks’’ of intense feeling.

BIBLIOGRAPHICAL DATA: For one entry that follows.

Benko, Jessica. Photographs by Erika Larsen. ‘‘Sami: The People Who Walk With Reindeer.’’ National Geographic, November 2011, pp. 62-81.

word: ‘‘yoik’’ or ‘‘yoiking’’

2011, Jessica Benko, ‘‘Sami: The People Who Walk With Reindeer,’’ National Geographic, November 2011, p. 68.

As he watches the animals, Nils Peder is *yoiking*, chanting a throaty, traditional Sami song evoking his wife, Ingrid. The Lutheran pastors who converted the Sami forbade yoiking, calling it devil’s music.

CONTRIBUTOR’S NOTE: In the first instance of the word ‘‘yoiking’’ it is italicized, but in the second it is not, indicating that the editors intend it to be initially demarcated as a foreign word and thereby unusual, but then in subsequent instances they expect it to be accepted as a word that has been anglicized. Hence, this word warrants inclusion in the OED. Therein, quoting the second of the above two sentences would suffice.

CONTRIBUTOR’S SECOND NOTE: Notes toward a definition: Yoiking is a type of singing-—an admixture of throat singing and humming-—practiced by the Sami who were originally reindeer herders (a practice which still survives to a considerable degree). They are an indigenous Scandinavian people with common cultural and agrarian practices living in the northernmost areas of Norway, Sweden, Finland, and Russia. They once had their own language although it has suffered irreparable damage as various government policies have suppressed it.

CONTRIBUTOR’S THIRD NOTE: It bears mention that, consistent with the lack of stringent editorial oversight which has come to characterize the National Geographic since their current editor, Chris Johns, took over (exercising, however, other good qualities of stewardship which I appreciate), the title of this article was printed so that one could not tell whether it was intended to read as: ‘‘Sami: The People Who Walk With Reindeer,’’ or, ‘‘The People Who Walk With Reindeer: Sami.’’ A look into their ‘‘online Publications Index’’ listed the former instance as correct, and indeed this way of putting it seemed more logical; but the author, on her own website, wrote the latter way of putting it down when she listed her own

publications. Moreover, on the spine of this issue of the magazine, the title was listed as ‘‘Sami People.’’ Then, in the magazine’s table of contents, the article is listed as, ‘‘Walking With Reindeer.’’ (And in all instances which use the word ‘‘with’’ in the title, the w of ‘‘With’’ is capitalized, which is not quite consistent with correct rules of grammar.) These four listings of the title, and the grammatical error, make for the kind of confusion and clutter which discourage even the staunchest of scholars. Quite understandably, I felt unsure as to which way of listing the title would be correct, and so queried the editors of National Geographic. They responded by emphasizing that the information in their ‘‘online Publications Index’’ is the correct way of listing the title. My information above follows suit (even though this current directive does not coincide with what their editors had communicated to me previously about another article).

BIBLIOGRAPHICAL DATA: For one entry that follows.

Berlin, Jeremy. ‘‘Hybrid Bears on the Move.’’ Photographer not listed. National Geographic, June 2011, p. 26. [Note: This magazine is not paginated, either in italics or Roman Numerals, in most of the pages which precede the major articles; but counting forwards or backwards from where one does find a page number, one discerns that this little article is numbered in the vicinity of page 26. I verified with the editors of National Geographic that it indeed should be numbered page 26, although I can not decipher the logic behind their numbering; I would, given their other ordering, place it as being at an earlier page number, but several candidates equally qualify for this page number. The matter is confusing, and bespeaks one more example of the shoddy editing which, these days, afflicts National Geographic magazine. Regardless, for the delving reader, the best I can do is direct him to the ‘‘front matter’’ of the magazine which occurs before the major articles.]

word: ‘‘pizzly’’ or ‘‘pizzlies’’

2011, Jeremy Berlin, ‘‘Hybrid Bears on the Move,’’ National Geographic, Photographer not listed. June 2011, p. 26.

Kelly says if ‘‘pizzlies’’ in the wild lack some of those vital Arctic traits ... interbreeding could further imperil an already threatened species.

CONTRIBUTOR’S NOTE: The word ‘‘pizzly’’ is the singular and the word ‘‘pizzlies’’ is the plural. Pizzlies are the result of inbreeding between polar bears and grizzly bears.

BIBLIOGRAPHICAL DATA: For two entries that follow.

Berlin, Jeremy. ‘‘Wild: New Beasts in the East.’’ Photos: New York State Museum, Albany. National Geographic, August 2010, p. 20. [Note: This magazine is not paginated, either in italics or Roman Numerals, in most of the pages which precede the major articles; but counting forwards or backwards from where one does find a page number, one discerns that this little article appears to be rightly numbered page 20. I verified this with the editors at National Geographic.]

word or word-phrase: ‘‘coy wolf’’ or ‘‘coy wolves’’

2010, Jeremy Berlin, ‘‘Wild: New Beasts in the East,’’ National Geographic, August 2010, p. 20.

Some eastern Canadians and Americans had glimpsed ‘‘coywolves’’ before, but the grisly incident conjured fresh questions.

CONTRIBUTOR’S NOTE: Inhabiting the eastern U.S. and eastern Canada, this animal is not a new species but is a hybrid cross between coyotes from the west and wolves from the east. It combines the cunning of the coyote with the larger hunting jaws of the latter. Also known by its more common name, ‘‘eastern coyote.’’

word or word-phrase: ‘‘eastern coyote’’

2010, Jeremy Berlin, ‘‘Wild: New Beasts in the East,’’ National Geographic, August 2010, p. 20.

No one knows their current numbers, but eastern coyotes (the favored term) form families, seek food at night, and can prey on pets and livestock-—the main reason for their recent run-ins with humans.

CONTRIBUTOR’S NOTE: Inhabiting the eastern U.S. and eastern Canada, this animal is not a new species but is a hybrid cross between coyotes from the west and wolves from the east. It combines the cunning of the coyote with the larger hunting jaws of the latter. Also known by its less common name, ‘‘coy wolf.’’

BIBLIOGRAPHICAL DATA: For one entry that follows.

Berlin, Jeremy. ‘‘Ice Stalactites.’’ Photo: Frozen Planet, BBC/Discovery. National Geographic, May 2012, pp. 30-31.

word: ‘‘brinicle’’

2012, Jeremy Berlin, ‘‘Ice Stalactites,’’ National Geographic, May 2012, pp. 30-31.

This salty ice stalactite, aka a brinicle, was filmed as it formed last year by British cameramen Doug Anderson and Hugh Miller in Antarctica’s McMurdo Sound.

CONTRIBUTOR’S NOTE: A definition is as follows:

‘‘brinicle’’: A porous, fragile ice stalactite made of seawater, that forms beneath sea ice in waters at both terrestrial poles through complex vertical convection where seawater at its freezing point circulates inside the sea ice, there cools and becomes more saline, then sinks and while descending freezes the water around it into a twisted, uneven column. This process requires stable sea ice above, water below that has almost no currents, and is rather short lived because the formative variables change.

CONTRIBUTOR’S NOTE: It bears mention that the oceonographer Seelye Martin is considered the world’s foremost expert on ice stalactites. He was publishing data about them as early as 1971, long before they began being called brinicles which is a recent term. We corresponded by email several times in the course of my writing this definition, and I am grateful to say that Professor Martin helped me write the definition, and gave his approval to the final version which is listed above. Our email correspondence can be supplied upon request.

CONTRIBUTOR’S NOTE: Etymology: ‘‘brine’’ + ‘‘icicle.’’

CONTRIBUTOR’S NOTE: Pronunciation: This word almost rhymes with ‘‘icicle,’’ with the accent on the first of the three syllables as in ‘‘icicle,’’ but with this first syllable pronounced as ‘‘brine.’’ However, whereas the i in the 2nd

syllable of ‘‘icicle’’ is a short i as in ‘‘it,’’ the i in the second syllable of ‘‘brinicle’’ is pronounced ‘‘uh’’ as in the third syllable of ‘‘insurance’’ or less often it is pronounced as a long e as in ‘‘eel.’’ The third syllable is pronounced exactly as is the third syllable in ‘‘icicle.’’

BIBLIOGRAPHICAL DATA: For one entry that follows.

Berndtson, Arthur. Art, Expression, and Beauty. New York: Holt, Rinehart and Winston, Inc., 1969.

(and)

[SEE NEXT PAGE]

Stolnitz, Jerome. ‘‘On the Origins of ‘Aesthetic Disinterestedness.’’’ The Journal of Aesthetics and Art Criticism (Winter 1961): 131-143.

word: ‘‘disinterest’’ (or) ‘‘disinterestedness’’

1969, Arthur Berndtson, Art, Expression, and Beauty, 1969, p. 94.

The disinterest of aesthetic contemplation is not a lack of interest.

(or)

1961, Jerome Stolnitz, ‘‘On the Origins of ‘Aesthetic Disinterestedness,’’’ 1961, p. 131.

I want to trace the origins of ‘‘disinterestedness’’ and to show that they are to be found where the origins of modern aesthetic theory are to be found, viz., in eighteenth-century British thought.

CONTRIBUTOR’S NOTE: The word ‘‘disinterest’’ is currently defined in the OED as lack of personal involvement, i.e., impartiality, or lack of interest in something. These definitions do not include the way the word has long been used by aestheticians. In the field of aesthetics, disinterest refers to interest at a distance. The interest may be keenly attentive, focused, and fervent, even while there persists a distance which is personal, practical, or subjective. (This is all explained on pages 94-98 of Berndtson’s book quoted above.)

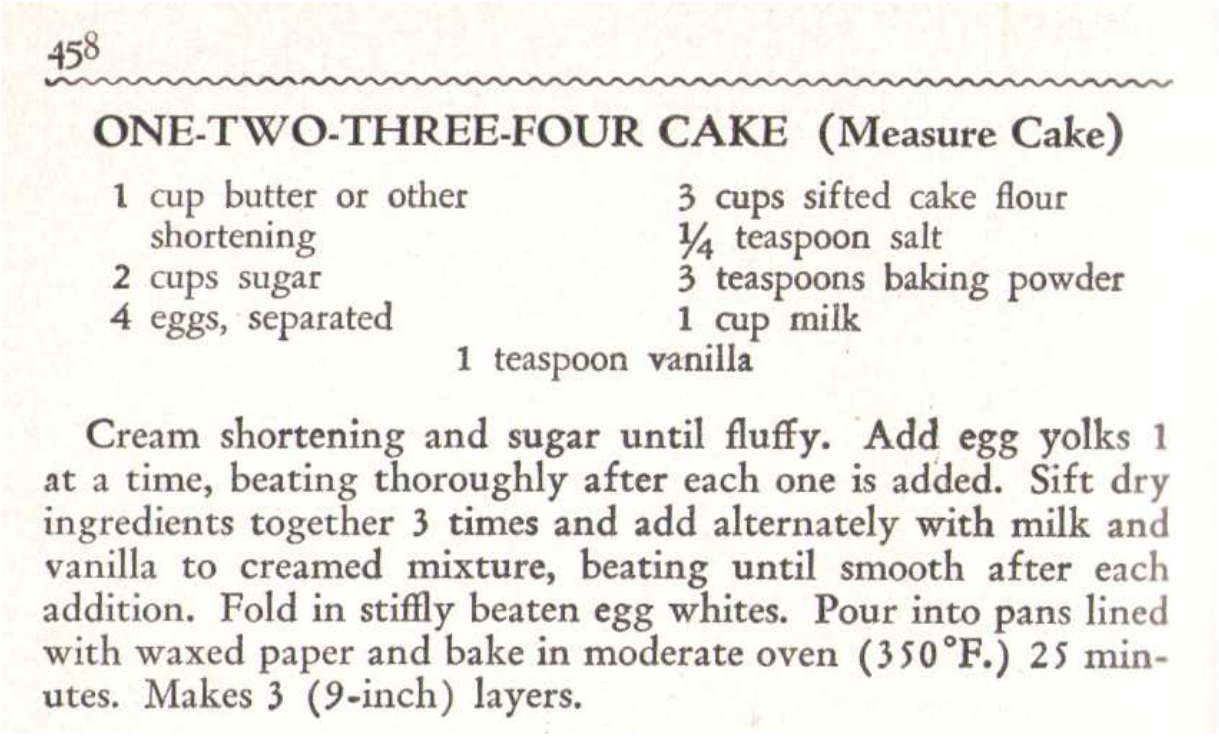
BIBLIOGRAPHICAL DATA: For two entries that follow.

Berolzheimer, Ruth. Director, Culinary Arts Institute. Edited and Revised by Ruth Berolzheimer. The *American Woman's* Cook Book. (From The Delineator Cook Book. Edited by The Delineator Institute and Martha Van Rensselaer and Flora Rose, *Directors*, College of Home Economics, Cornell University.) New and Revised Edition. (Chicago, Culinary Arts Institute, 1952.)

CONTRIBUTOR'S NOTE: The front matter of this book suggests (sic) that its latest copyright and this printing are dated 1952, although it bears a copyright date by Consolidated Book Publishers, Inc. of Chicago, Illinois as early as 1938 which has been renewed up through 1943, whereupon the copyright is thence owned by Book Production Industries, Inc. of Chicago, Illinois from 1944 through 1950, with ''Certain parts of this book protected by the following previous copyrights MCMXXVII MCMXXXIV [1927 and 1934] by Butterick Publishing Company. Entered at Stationers' Hall, London, England.'' Since I do not know if the page I herein quote was contained in the previous ''certain parts of this book'' or even if the quoted page I use was in the Consolidated Book Publishers, Inc. or the later Book Production Industries, Inc. editions which date from 1938 up until 1950 (which are prior to the present 1952 example) the earliest publication date I can safely assign to my actual physical book containing this quote is 1952 although further research might show that the first publication date is as early as 1927.

word or word-phrase: ‘‘measure cake’’

1952, Ruth Berolzheimer, The *American Woman’s* Cook Book, 1952, p. 458.



458

ONE-TWO-THREE-FOUR CAKE (Measure Cake)

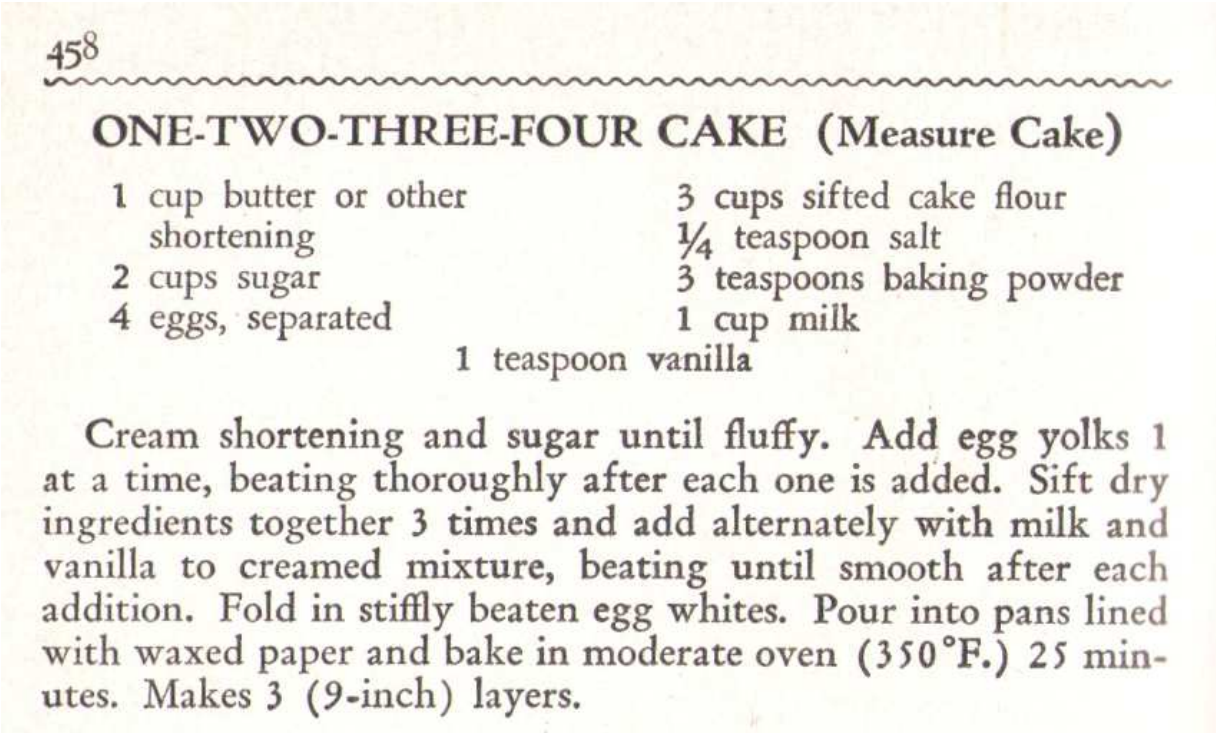
1 cup butter or other shortening
2 cups sugar
4 eggs, separated
3 cups sifted cake flour
¼ teaspoon salt
3 teaspoons baking powder
1 cup milk
1 teaspoon vanilla

Cream shortening and sugar until fluffy. Add egg yolks 1 at a time, beating thoroughly after each one is added. Sift dry ingredients together 3 times and add alternately with milk and vanilla to creamed mixture, beating until smooth after each addition. Fold in stiffly beaten egg whites. Pour into pans lined with waxed paper and bake in moderate oven (350°F.) 25 minutes. Makes 3 (9-inch) layers.

CONTRIBUTOR’S NOTE: See the definitions herein for ‘‘1-2-3 cake’’ and ‘‘one-two-three-four cake.’’ Those entries contain, or point to, sufficient explanatory data for the above entry’s meaning.

word or word-phrase: ‘‘one-two-three-four cake’’

1952, Ruth Berolzheimer, The *American Woman’s* Cook Book, 1952, p 458.



458

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CONTRIBUTOR’S NOTE: See the definitions herein for ‘‘1-2-3 cake’’ and ‘‘measure cake.’’ Those entries contain, or point to, sufficient explanatory data for the above entry’s meaning.

BIBLIOGRAPHICAL DATA: For six entries that follow.

Brontë, Charlotte, Villette. Introduction by J.H. Wood engravings by Peter Reddick. London: The Folio Society, 1991. [First published in 1853.]

CONTRIBUTOR'S NOTE REGARDING THE ABOVE BIBLIOGRAPHICAL ENTRY: As written it may be confusing since it sounds as though a word is left out. However, the introduction is by J.H. His initials were given, but I could find no listing of his complete name. So ''Wood'' is not the surname for ''J.H.'' Rather, J.H. is a name; and the wood engravings are by Peter Reddick.

word: ‘‘goaded’’

1853, Charlotte Brontë, Villette, 1991, p. 405

My neck and shoulder shrank in fever under her breath; I became terribly goaded.

CONTRIBUTOR’S NOTE: In the Second Edition, Vol. VI, p. 632 of the OED, the last definition lists the adjectival status of this word, especially clear in the quote from: 1841 Dickens. However, in Dickens it is used as an attributive adjective; Brontë uses it as a predicate adjective and I do believe this difference is highly significant and therefore warrants inclusion of this quote.

word: ‘‘hours’’ or ‘‘hour’’

1853, Charlottee Brontë, Villette, 1991, p. 430.

The hours woke fresh as nymphs, and emptying on the early hills their dew-vials, they stepped out dismantled of vapour; shadowless, azure, and glorious, they led the sun’s steeds on a burning and unclouded course.

CONTRIBUTOR’S NOTE: This usage bears special mention, partly because it is not in the OED, and also because every reader of this book whom I have consulted committed the error of carelessly reading ‘‘hours’’ in this sentence to mean hours as in measured time. An attentive, i.e., appreciative, reading assures one that the reference is to flowers. Specifically the reference is to a plant commonly called ‘‘Flower of an Hour’’ because the flower opens fully for but one or two hours per day, the bloom commencing when it first gets full sun, thereby ‘‘measuring’’ the advent of the sun’s course. It is native to Europe, but has been introduced to America, and is seen in Missouri where I live. When I was very young, my paternal grandmother might step outside and say, ‘‘Come child, and look at the lovely hours.’’ The Latin name for this flower is: Hibiscus trionum.

word: ‘‘seeks’’

1853, Charlotte Brontë, Villette, 1991, p. 337.

M. and Miss de Bassompierre had been travelling, dividing some seeks between the provinces and capital of France.

CONTRIBUTOR’S NOTE: This word is not in the OED, but its meaning is obvious since I have heard it used orally many times by second-generation Irish relatives. The word ‘‘seeks’’ means ‘‘sight-seeing’’ or what we might think of, in the singular, as a ‘‘scenic excursion.’’

word: ‘‘set’’

1853, Charlotte Brontë, Villette, 1991, p. 384.

That bloom, when set, savoured not of charity; the apple full formed was ignorance, abasement, and bigotry.

CONTRIBUTOR’S NOTE: In this meaning, ‘‘set’’ means bloomed, i.e., flowering. As in a sentence I might have heard as a child: ‘‘I looked out the window this morning and saw that my tomato plants have set.’’

CONTRIBUTOR’S SECOND NOTE: Please see the submission for ‘‘set’’ or ‘‘setting’’ which is from Linda Hasselstrom’s Going Over East, p. 17. You will find that submission within this proffering of words.

word or word-phrase: ‘‘sweet hail’’

1853, Charlotte Brontë, Villette, 1991, p. 221.

It was neither sweet hail nor small coriander seed, neither slight wafer nor luscious honey, I had lighted on; it was the wild, savoury mess of the hunter, nourishing and salubrious meat, forest-fed or desert reared, fresh, healthful, and life-sustaining.

CONTRIBUTOR’S NOTE: While the word ‘‘hail’’ as here used is in the OED, this phrase bears being included because of its specific meaning since ‘‘sweet hail’’ refers to a confectionary hastily made from fallen hail. This involves taking a quantity of the still-frozen hail and mixing a sweetener such as sugar, molasses, sorghum, or honey with it. (In modern times, excited children often call this ‘‘hail ice-cream.’’ Just as often snow is used instead of hail, and then it is called ‘‘sweet snow’’ or ‘‘snow ice-cream.’’)

word: ‘‘unemulous’’

1953, Charlotte Brontë, Villette, 1991, p. 444.

Above the poplars, the laurels, the cypresses, and the roses looked up a moon so lovely and so halcyon, the heart trembled under her smile; a star shone subject beside her, with the unemulous ray of pure love.

CONTRIBUTOR’S NOTE: I am fully aware that ‘‘emulous’’ is amply represented in the OED, and that the prefix ‘‘un’’ does not fulfill your criteria for a new addition to the OED. However, given the stature of this author, and the beauty of the sentence, I submit it with the proposal that you see fit to add it as a quote.

BIBLIOGRAHICAL DATA: For two entries that follow.

Brontë, Emily. Wuthering Heights. Forward by J.H. Wood engravings by Peter Forster. London: The Folio Society, 1991. [First published in 1847.]

CONTRIBUTOR'S NOTE: As written it may be confusing since it sounds as though a word is left out. However, the forward is by J.H. His initials were given, but I could find no listing of his complete name. So ''Wood'' is not the surname for ''J.H.'' Rather, J.H. is a name; and the wood engravings are by Peter Reddick.

word: ‘‘devastate’’

1847, Emily Brontë, Wuthering Heights, 1991, p. 250.

This September, I was invited to devastate the moors of a friend, in the north; and, on my journey to his abode, I unexpectedly came within fifteen miles of Gimmerton.

CONTRIBUTOR’S NOTE: In this usage, ‘‘devastate’’ means ‘‘to hunt,’’ as in, "to go shooting," which may to some people be vaguely implied by the definitions currently in the OED; but I believe the inclusion of this more specific definition is warranted.

word or word-clause: ‘‘fell’’ or ‘‘foul’’ or ‘‘fall foul’’ or ‘‘fall’’ or ‘‘fell foul’’

1847, Emily Brontë, Wuthering Heights, 1991, p. 273.

I had not courage to walk straight into the apartment; but I desired to divert him from his reverie, and, therefore, fell foul of the kitchen fire; stirred it, and began to scrape the cinders.

CONTRIBUTOR’S NOTE: I believe that this sentence contains at least one, perhaps two, words which are not quite defined in the OED’s current listings.

By ‘‘fell foul’’ the character means she went to her knees upon the hearth, making sure to keep away from the fire itself.

The word ‘‘fell’’ (or ‘‘fall’’) in the OED clearly seems, in several of the definitions provided, to descend from a height, but it does not clearly mean what is meant in the above sentence: to go to one’s knees. Should such a definition be given?

The word ‘‘foul,’’ especially in sports, clearly has an adjectival, adverbial, or even substantival sense suggesting that something falls outside a marker or boundary. But in this instance there is no highly determinate, or codified (so to speak), marker. It is more a matter of judgement with regard to the place or danger of an object-—the object here being the fire.

‘‘I went to my knees, keeping back from the fire’s reach,’’ would be a way of rendering ‘‘fell foul.’’ Perhaps the editorial board would want, at the very least, to include this example in either the word ‘‘fall’’ or the word ‘‘foul’’ or perhaps even in both? And would further definitions be in order?

I respectfully ask that you consider this unusual usage of both words. Just as respectfully (and modestly), I hasten to acknowledge that no easy decision can be made on this. Allow me to observe, however, that I have asked many readers what this sentence means, and none have understood what ‘‘fell foul’’ means in this sentence until I explain it, whereupon to them the meaning then is obvious and they are surprised they did not discern it at first reading.

BIBLIOGRAPHICAL DATA: For one entry that follows.

Caputo, Robert. Photographs by Robert Caputo. ‘‘Uganda-—Land Beyond Sorrow.’’ National Geographic, April 1988, pp. 468-491.

word or word-phrase: ‘‘three-point’’

1988, Robert Caputo, ‘‘Uganda-—Land Beyond Sorrow,’’ National Geographic, April 1988, p. 476.

The walls were covered with graffiti: boasts of prowess in battle or love, drawings depicting torture methods-—dripping molten plastic from a jerry can onto a victim’s face, or the ‘‘three-point,’’ in which the victim’s elbows were tied together behind his back so that he could not breathe.

CONTRIBUTOR’S NOTE: The word-phrase, ‘‘three-point,’’ refers to a method of torture used not only in Uganda, but also throughout Africa, and it has been documented in Southeast Asia and China. The wrists are tied in front of the person, then the elbows are pulled back and tied together very tightly behind the back so as to contort the lungs backwards, making it very difficult for the person to breathe. The contortion may be increased by having a long item-—often a shock absorber in Uganda, although a stick, board, ruined rifle barrel, or piece of pipe might be used-—shoved between the back and elbows so as to inflict even more contorting pressure, making the person bend backwards and causing the breathing to slowly become impossible since the extended lungs can scarcely exhale and inhale. The person’s ankles might be bound, or he might be allowed to walk about, as best he could in this position. In some instances the victim is tortured this way for only a short time and then is released. Usually, however, this method of torture is inflicted for a long enough period-—hours or even days, depending on the pressure exerted and the victim’s initial health-—until the victim dies from suffocation and exhaustion. This method of torture is called ‘‘three-point’’ because the bound wrists, and the two elbows, form a kind of three-point triangle.

CONTRIBUTOR’S SECOND NOTE: This method of torture and execution is similar to crucifixion, since in crucifixion the weight of the suspended body causes the chest wall to bend forward while the arms are held back, until the victim dies of suffocation and exhaustion.

CONTRIBUTOR’S THIRD NOTE: This method of torture is similar to ‘‘bucking’’ which was a method of punishment by torture used in the American Civil War. See the notations herein for ‘‘bucking’’ and ‘‘bucked’’ under entries for the author Simon Winchester.

CONTRIBUTOR’S FOURTH NOTE: In a scholarly report such as this, I usually make it a point to keep personal references to a minimum. But here I do make such a reference: This word-phrase was very difficult to research because ‘‘three-point’’ is a common term used in the sport called basketball. Hence, the many instances of this particular usage camouflaged what I was looking for. Also, the meaning I here document is rarely used or referred to, probably because it is so grim and repugnant. Moreover, I clearly remembered having encountered this word-phrase in the National Geographic magazine, but in my memory I associated it with Pol Pot in Cambodia where his brutal regime ruled from 1976 to 1979. However, despite considerable research, I could not find reference to ‘‘three-point’’ used as a method of torture during his reign. One night it occurred to me that I had to be remembering things wrongly; after all, Pol Pot imposed an agrarian socialism, emptying the cities, destroying all industry and even its remnants (except for military hardware and a few radios), and therefore his forces would not have used shock absorbers in this method of torture-—the shock-absorbers being a facet of this method which I clearly remembered. Thereupon, with a bit more exercising of my memory, I realized that it was Idi Amin in Uganda (brutal, even cannibalistic-—and exhibitionistic about his cannibalism), President from 1971 to 1979, whom I had read about. My further research would soon corroborate this memory.

These three reasons: the basketball association, the repugnance of the topic, and my initially errant memory, meant that the amount of research to pinpoint and then thoroughly investigate this word-phrase involved perhaps forty hours. My labors were scarcely prim or genteel. My study and library (usually a sanctum) harbored an immersion so gruesome as to cause several insomniacal nights and perhaps the worst nightmares I have ever had. It is almost embarrassingly shameful, recounting this personal experience, realizing that I was merely researching the topic and not actually experiencing the torture.

BIBLIOGRAPHICAL DATA: For one entry that follows.

Feynman, Richard P. QED: The Strange Theory of Light and Matter. With a new Introduction by A. Zee. Forward by Leonard Mautner. Preface by Ralph Leighton. Alix G. Mautner Memorial Lectures. No. 1. Princeton and Oxford: Princeton University Press, 1985. (New Introduction by A. Zee Copyright 2006 by Princeton University Press.) [Note: Alix (female) spelled with an i is correct.]

word: ‘‘QED’’ (as acronym)

1985, Richard P. Feinman, QED: The Strange Theory of Light and Matter, 1985, p. 4.

I love this area of physics and I think it’s wonderful: it is called quantum electrodynamics, or QED for short.

CONTRIBUTOR’S NOTE: I am fully aware that ‘‘QED’’ is in the OED, with several references. I submit this one because it refers to the author who himself made the theory so popular; moreover, the quote is both succinct and self-referential.

BIBLIOGRAPHICAL DATA: For one entry that follows.

Ferris, Timothy. ‘‘Sun Struck.’’ Various photographers. National Geographic, June 2012, pp. 36-53.

word: ‘‘zombiesat’’

2012, Timothy Ferris, ‘‘Sun Struck,’’ National Geographic, June 2012, p. 49.

Solar storms could also affect the electronics on communications satellites, turning them into ‘‘zombiesats,’’ adrift in orbit and dead to the world.

CONTRIBUTOR’S NOTE: This word is a conjoining of ‘‘zombie’’ and ‘‘satellite.’’ The quote is self-explanatory: A zombiesat is a satellite which has lost all functions but remains in orbit.

BIBLIOGRAPHICAL DATA: For one entry that follows.

Finkel, Michael. Photographs by Matthieu Paley. ‘‘Stranded on the Roof of the World.’’ National Geographic, February 2013, p. 84-111.

word or word-phrase: ‘‘roll of the dice’’

2013, Michael Finkel, ‘‘Stranded on the Roof of the World,’’ National Geographic, February 2013, p. 110.

Though the Kyrgyz valleys are free from the fighting that afflicts the rest of Afghanistan, living here can feel like a constant roll of the dice.

CONTRIBUTOR’S NOTE: A proposed definition would be: A tossing of dice (usually two) in a game of chance to see what combination or total of numbers comes up and either wins or loses. Figuratively, as used here, the word-phrase means taking a chance, refers to a matter of luck or happenstance, or it suggests risking an accident.

CONTRIBUTOR’S SECOND NOTE: Here is one more example of a word or word-phrase which is puzzling as to why it did not make its way into the pages of the OED many years ago, given that it has been so commonly used in literature for centuries. I suspect readers and editors assumed it was already included, just as I did, for I could have collected dozens of examples over my life had I realized it was not already included.

BIBLIOGRAPHICAL DATA: For one entry that follows.

Gorney, Cynthia. ‘‘Too Young to Wed: The Secret World of Child Brides.’’ Photographs by Stephanie Sinclair. National Geographic, June 2011, pp. 78-99.

word: sathin

2011, Cynthia Gorney, ‘‘Too Young to Wed: The Secret World of Child Brides,’’ National Geographic, 2011, pp. 96-97.

India trains village health workers called *sathins*, who monitor the well-being of area families; their duties include reminding villagers that child marriage is not only a crime but also a profound harm to their daughters.

(or)

word: sathin

2011, Cynthia Gorney, ‘‘Too Young to Wed: The Secret World of Child Brides,’’ National Geographic, 2011, p. 97.

It was a Rajasthan sathin, backed by the sathin’s own enlightened in-laws, who persuaded the 11-year-old Sunil’s parents to give up the marriage plan and let her go back to school.

CONTRIBUTOR’S NOTE: The two sentences quoted above follow one another in the article, but are listed separately since they each serve their own purpose; the first essentially defines the word, and the second shows how it is used.

CONTRIBUTOR’S SECOND NOTE: I list no definition, since the first sentence above provides sufficient definition for dictionary purposes.

CONTRIBUTOR’S THIRD NOTE: My quotes above are correct in that the first use of the word ‘‘sathin’’ is italicized in the text of the article, and hence I quote it this way, but

the second two occurrences of the word are not italicized in the text of the article.

BIBLIOGRAPHICAL DATA: For one entry that follows.

Hansen, Twyla M., and Hasselstrom, Linda M. Dirt Songs: A Plains Duet. Omaha, Nebraska: The Backwaters Press, 2011.

word or word-phrase: ‘‘hummingbird moth’’

2011, Linda M. Hasselstrom, Dirt Songs: A Plains Duet, 2011, (in the poem, ‘‘Home: Ending the Day’’), p. 110.

then we sit in the arbor waiting for sunset,
for the hummingbird moth to materialize
at the evening primrose, proboscis uncoiling,

CONTRIBUTOR’S NOTE: The above quotation is ‘‘laid out’’ as such because the lines are from a poem.

CONTRIBUTOR’S SECOND NOTE: (Notes for a definition): The hummingbird moth is a large North American moth that can grow to nearly two inches in length, achieving a wingspan of about the same length. Its name results from resemblance to the hummingbird since it feeds similarly, has fast-moving wings which make an audible whirring sound, and it has a proboscis which, when extended, resembles the hummingbird’s beak. Body color varies, but it usually has an olive-green back and wide reddish-brown bands across the abdomen with tufts of hair (especially in males) at the end of the lower abdomen which resemble a hummingbird’s tail. The scientific name is Hemaris thysbe, and the name hummingbird moth is a more colloquial name for Clearwing Moth which is capitalized in all instances I have seen. Unlike smaller, more commonly-seen moths, they feed not only at dusk but also in the middle of sunny days. They are members of the Sphingidae family, and share this membership with many similarly shaped large moths from other genera, species, and subspecies.

CONTRIBUTOR’S THIRD NOTE: I readily admit that there is cause for some indecision as to whether this word (or word-phrase) should be included in the OED. As spelled by Linda Hasselstrom (all lower case), this is a correct way of doing it; however, the word also can be capitalized as Hummingbird Moth and this insect also is called a Clearwing Moth (which is capitalized in all instances I have seen). But in the United Kingdom this insect is called a Bee Hawk-Moth. Capitalizing the name demarcates it as a proper noun, which would likely disqualify it for inclusion in the OED, but when it is spelled all lower case as ‘‘hummingbird

moth’’ it is a specific descriptive substantive rather than a proper noun per se; moreover, it bears noting that in the U.K. the spelling is sometimes Hummingbird Hawk-moth which means that one of the three words which make it up is not capitalized, and thus its status as a proper noun is perhaps diminished by one-third. (I am being humorous, although the point has some merit.) However, since in the United States the word often is spelled as ‘‘hummingbird moth’’ I do think this word-phrase warrants inclusion in the OED.

BIBLIOGRAPHICAL DATA: For two entries that follow.

Hasselstrom, Linda. Dakota Bones: The Collected Poems of Linda Hassselstrom. Granite Falls, Minnesota: Spoon River Poetry Press, 1993.

word: ‘‘dugout’’

1993, Linda Hasselstrom, Dakota Bones: The Collected Poems of Linda Hasselstrom, 1993, p. 94.

Thinking how dry the summer pasture is, dugouts all cracked mud in July.

CONTRIBUTOR’S NOTE: The above quote is placed on the page exactly as it comes from the poem, ‘‘Letter Home.’’ Therefore, if it is transferred to a different printed source, the line breaks should be retained as they are here recorded.

CONTRIBUTOR’S SECOND NOTE: There are many definitions for this word in the OED, but the one from Linda Hasselstrom’s book is not therein. Here the word ‘‘dugout’’ refers to a usage that is rural and is most often found in the Midwestern or Western United States. An appropriate definition would be, ‘‘A shallow basin or hole that is dug (usually in a ravine, a ditch, or a low spot) for the sake of collecting rainwater or (if one is lucky) seepage from the level of the water table. Most often it is used for watering livestock, although sometimes it is a source of water for humans. Its sides are gently sloped so the water can be approached safely-—whether by humans or by other animals.’’

CONTRIBUTOR’S THIRD NOTE: This is one more example of a word which, had I realized it was not in the OED, I could have collected dozens of other quotes for it, not a few of these from other books by this same author.

word: ‘‘sunfishing’’

1993, Linda Hasselstrom, Dakota Bones: The Collected Poems of Linda Hasselstrom, 1993, p. 127.

At night in gray motel rooms,
he spurred the pain sunfishing in his gut,
wrote love sonnets, emptied bottles.

CONTRIBUTOR’S NOTE: The above quote is placed on the page exactly as it comes from the poem, ‘‘Calvin.’’ Therefore, if it is transferred to a different printed source, the line breaks should be retained as they are here recorded.

CONTRIBUTOR’S SECOND NOTE: The word ‘‘sunfishing’’ for describing a kind of bucking done by a horse is already in the OED. While the present metaphorical, or transferative, meaning should perhaps be obvious and therefore not in need of inclusion, I am not sure very many readers would understand its meaning. A worthy definition would be: ‘‘Used for describing a variety of painful emotions, viscerally felt as churning, quivering, palpitating, or lancing-— hence, the transferative meaning from this specific type of bucking done by a horse.’’

.

BIBLIOGRAPHICAL DATA: For three entries that follow.

Hasselstrom, Linda. Going Over East: Reflections of a Woman Rancher. 2nd ed. Golden, Colorado: Fulcrum Publishing, 2001. [NOTE: The first edition of this book was published in 1987.]

word or word-phrase: ‘‘brockle’’ or ‘‘brockle-faced’’

1987, Linda Hasselstrom, Going Over East: Reflections of a Woman Rancher, 2001, p. 116.

Sometimes the name is merely a descriptive phrase, including ‘‘that old brockle-faced bitch,’’ or ‘‘that damned cow with the short horns.’’

CONTRIBUTOR’S NOTE: The above sentence refers to ranchers’ way of pointing out cows. The word ‘‘brockle’’ here means ‘‘splotched’’ or ‘‘randomly disorganized markings.’’ It also is often used to describe a cow that is predominately ‘‘white face’’ (white-faced) but has various other colors splotched on the face or head. As an adjective, this meaning is not included in the OED’s only adjectival meaning, which is: ‘‘Easily broken, fragile, frail.’’

word: ‘‘open’’

1987, Linda Hasselstrom, Going Over East: Reflections of a Woman Rancher, 2001, p. 124.

We want to keep the heifers open-—not pregnant-—until we’re ready to turn our own black bulls in, to provide the heifers with small-boned, easily birthed calves.

CONTRIBUTOR’S NOTE: In the OED’s 2nd edition, Vol. X, on p. 836, definition 8.b, there is: ‘‘Of the bodily passages: Not obstructed; esp. of the bowels: Not constipated.’’ This definition is not the same as being ‘‘not pregnant,’’ i.e., it would scarcely make sense to say that if a heifer’s uterus is not pregnant then it is not obstructed.

word: ‘‘setting’’ or ‘‘set’’

1987, Linda Hasselstrom, Going Over East: Reflections of a Woman Rancher, 2001, p. 17.

‘‘This is too green yet, just setting on. If we left it, it might freeze before it got podded.’’ He bent double and wrenched off a bunch of stems, crushed them in his palms and poured the fragments from hand to hand. The chaff blew away, leaving broken spiral pods coiled around tiny yellow and brown seeds.

‘‘See, alfalfa’s yellow when it’s ripe, solid and shiny.’’

CONTRIBUTOR’S NOTE: This meaning is not currently in the OED. The words ‘‘setting’’ or ‘‘set’’ in this sense mean that a plant has bloomed-—put out flowers.

If verbal authority counts toward a definition (even though verbal utterances do not warrant inclusion in the OED), then please note that I consulted with my brother, Richard Baumli, who is a farmer in Northwest Missouri, USA. He has extensive fields of alfalfa, harvests much hay, and here follows part of a telephone conversation (it was tape-recorded and exactly transcribed). This conversation took place in early summer, 2010: I read to Richard Baumli the above quote from Linda Hasselstrom’s book, and he replied:

‘‘You mow alfalfa hay when it blooms. That’s what he means by that. It’s too green yet. It hasn’t bloomed.

‘‘In the fall or winter, you want to do the final mowing after the bloom has come on and it’s been there a little bit. If you cut it too early, it’ll freeze out and kill it-—if you cut it before it blooms. If you mow it before it blooms, and it comes a hard freeze, it will kill the alfalfa. That’s why a lot of guys, they get two, three, four cuttings of alfalfa, but if they want to try and get another one in the late fall, even though it’s maybe up and tall, if it hasn’t bloomed they won’t mow it again.

....

‘‘So when he’s talking about ‘setting on,’ he’s saying the same thing as ‘set,’ that it’s just starting to bloom.’’

CONTRIBUTOR’S SECOND NOTE: Please see the submission for ‘‘set’’ which is in Charlotte Brontë’s Villette, p. 384.

This submission is included within this proffering of words.

BIBLIOGRAPHICAL DATA: For four entries that follow.

Hasselstrom, Linda. No Place Like Home: Notes from a Western Life. Reno & Las Vegas: University of Nevada Press, 2009.

word: ‘‘beller’’ or ‘‘bellered’’

2009, Linda Hasselstrom, No Place Like Home: Notes from a Western Life, 2009, p. 107.

A hundred nervous Angus-Hereford calves galloped back and forth, bawling for their mothers, who bellered answers from another corral on the west side of the barn.

CONTRIBUTOR’S NOTE: The word ‘‘beller’’ is slang variant for ‘‘bellow,’’ commonly used by ranchers and farmers anywhere in rural USA.

word or word-phrase: ‘‘fry bread’’ (also known as ‘‘frybread’’)

2009, Linda Hasselstrom, No Place Like Home: Notes from a Western Life, 2009, p. 72.

We formed a ragged line, families bringing their own cups or bowls and spoons, dipping stew from the huge pot and slathering the fry bread with butter and honey.

CONTRIBUTOR’S NOTE: This word (or phrase) is in the dictionary in a quotation only. This establishes usage but it does not provide a definition. A definition might be: A bread, either unleavened or leavened by yeast, made by frying dough in oil-—usually in a skillet. It stems from Native American tradition.

word: ‘‘skreek’’

2009, Linda Hasselstrom, No Place Like Home: Notes from a Western Life, 2009, p. 201.

Perhaps other voices thrum in the background: bison grumbling, fur trappers reminiscing about their lives before they came west, the skreek of wagon wheels.

CONTRIBUTOR’S NOTE: An accurate definition would be: Variant of ‘‘shriek,’’ used to describe machinery rather than animals.

word: ‘‘slip’’

2009, Linda Hasselstrom, No Place Like Home: Notes from a Western Life, 2009, p. 163.

I told them its history: built in the 1930s by my uncle with a team of horses pulling a scoop called a ‘‘slip,’’ never full until the year we built the house.

CONTRIBUTOR’S NOTE: A ‘‘slip’’ is a horse-drawn implement identical to a ‘‘fresno’’ referred to elsewhere in these submissions. It is known by several other names too; refer to ‘‘fresno’’ for a complete accounting.

(or)

word: ‘‘slips’’

2009, Linda Hasselstrom, No Place Like Home: Notes from a Western Life, 2009, p. 203.

With teams and slips they carved out
shallow trenches snaking toward the creek bank
from their fields; cautiously, they shaped them
so that only when a storm
dumped rain the channel couldn’t carry
did the irrigation work.

CONTRIBUTOR’S NOTE: The above quote’s type is set in this seemingly unusual way because it is from a poem.

BIBLIOGRAPHICAL DATA: For 15 entries that follow.

Hasselstrom, Linda. Windbreak: A Woman Rancher on the Northern Plains. Berkeley: Barn Owl Books, 1987.

(and)

[SEE NEXT PAGE]

Blevins, Win. Dictionary of the American West: Over 5,000 Terms and Expressions from Aarigaa! to Zopilote. 2nd ed. Expanded and rev. Seattle, Washington: Sasquatch Books, 2001. (Reprint: Fort Worth, Texas: TCU Press, 2008.) [First ed.: Blevins, Win. Dictionary of the American West: 5,000 Terms and Expressions, from ‘‘a-going and a-coming’’ to Zuni. New York: Facts on File, 1993.] [Also: Blevins, Winfred (compiled by). The Wordsworth Dictionary of the American West. Wordsworth Reference. Ware, Hertfordshire, Great Britain: Wordsworth Editions Ltd, 1995. (This is a British reprint of the 1st ed. published by Facts On File, New York, 1993.)]

CONTRIBUTOR’S NOTE: This second bibliographical citation involving Win Blevins’ book is here included alongside Hasselstrom’s book because, among the many words for Hasselstrom’s book, the Blevins book applies to the one word ‘‘fresno’’ (and its several synonyms) only.

CONTRIBUTOR’S SECOND NOTE: Regarding the above reference to the publisher Facts On File, please note that the word ‘‘On’’ is indeed capitalized. Such is their usage. Also please note that the use of a comma in the subtitle to the first edition is correct, but the absence of a comma in the subtitle to the second edition is correct. Also please note that ‘‘Wordsworth Editions Ltd’’ is correctly spelled without a period at the end.

CONTRIBUTOR’S THIRD NOTE: While the above noted publication by TCU Press in 2008 is actually a reprint of the 2001 second edition that is revised from the first edition, since the TCU 2008 date is considerably later, and since this printing is by a different publisher in a very different locale, I list it in the definition for ‘‘fresno’’ as the latest date even though, strictly speaking, it is not a new edition, i.e., is a reprint of the 2nd edition.

word or word-phrase: ‘‘apple leather’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 199.

Several people have given us bushels of apples, so I spent the day canning apples, making apple sauce and apple butter and apple-raisin butter, slicing apples to put on the dryer, and putting them in the blender to make apple leather.

CONTRIBUTOR’S NOTE: Recipes for this vary, but often it is made from applesauce with extra sugar and cinnamon, with the concoction ‘‘cooked down’’ more, i.e., more of the liquid cooked off. It then is baked in a shallow pan until tacky. It is served flat, or rolled up into a cylinder, and often it is used as an easily-carried snack. Other fruits are used too. Generically, the snack is called ‘‘fruit leather’’ and I myself have seen it made from blueberries, strawberries, gooseberries, plums, peaches, and even rhubarb.

CONTRIBUTOR’S SECOND NOTE: See the submitted definition for ‘‘plum butter leather’’ which (this time not in alphabetical order) follows.

word or word-phrase: ‘‘plum butter leather’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 200.

While we were watching for deer, I noticed a bush drooping with ripe wild plums. We picked a couple of bags full-—leaving some for the birds-—and I made plum butter leather and put it on the dryer.

CONTRIBUTOR’S NOTE: See the previous definition for ‘‘apple leather’’ for sufficient description of this word or word-phrase.

CONTRIBUTOR’S SECOND NOTE: This word, unlike most of these, is not in alphabetical order. This is because its meaning is so closely tied to the word which immediately precedes it.

word or word-phrase: ‘‘barrow pit’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 120.

This time one [a steer] got nervous, jumped through the fence, and raced down the barrow pit beside the highway, heading back toward home.

CONTRIBUTOR’S NOTE: A barrow pit is a wide, deep gutter-like ditch dug alongside a roadway for drainage purposes. (It also may be a pit that was left when fill dirt or rock were taken.)

CONTRIBUTOR’S SECOND NOTE: The OED currently contains the word-phrase ‘‘borrow-pit’’ spelled with an o and with a hyphen. I have researched this word extensively, and find a variety of spellings and pronunciations (confusing or fertile, depending on the lexicographer’s patience) suggesting that this word deserves further attention by the OED staff from three perspectives:

First: The current OED listing for ‘‘borrow-pit’’ does not observe that a borrow-pit (or barrow pit) is usually used for drainage purposes.

Second: A note regarding this word’s various spellings or usages is warranted. The OED notes that ‘‘borrow-pit’’ is also called ‘‘borrow-hole.’’ This is true, but it also is called ‘‘borrow ditch’’ by the Wyoming Department of Transportation. And in parlance, as well as in other dictionaries, it is called ‘‘borrow pit’’ (with no hyphen), ‘‘barrow pit,’’ ‘‘bar pit,’’ and, ‘‘bar ditch.’’ (These latter two usages seem to be slang ways of shortening the phraseology.)

Third: With regard to its etymology, the OED indicates: [app. f. **borrow** *v.*[1]]. The problem with this statement is that, from my research, it is only sometimes true. This word and its various permutations actually seem to have several etymological candidates. When this word or word-phrase is spelled with an o, indeed it seems to have the background assigned by the OED. However, ‘‘borrowing’’ in this sense may refer very generally to the fact that dirt or fill has been borrowed for purposes of building a roadway, or it may more specifically mean that the dirt

taken from what now is the borrow-pit was ‘‘borrowed’’ from a landowner whose land is adjacent to the roadway that has been built-—and the borrow-pit may now run alongside that landowner’s property or may actually be situated on that landowner’s property.

But another etymological candidate has equal veracity. When this word or word-phrase is spelled with an a its etymological roots seem to be from ‘‘barrow’’ and this could possibly come from two rather different meanings in the OED. The *sb.*[1] meaning of ‘‘barrow’’ is a candidate because the barrow pit was used to make what essentially is a mounded longitudinal hillock (barrow) upon which the roadway is built or paved. However, the *sb.*[3] meaning of barrow is also a candidate for the word’s etymological status (as spelled with an a) since the contents of the barrow pit, especially in early road-building practices, were sometimes transported by barrow or wheelbarrow in the course of making the roadway.

I respectfully suggest that this humble word deserves to have its definition expanded, its variants mentioned, and most of all an acknowledgment made that its etymological status is so uncertain and even indeterminate that it very well may be derived from more than one plenum of background meanings.

CONTRIBUTOR’S THIRD NOTE: Finally I must indicate what I believe is a typesetting error in the OED’s definition of ‘‘borrow.’’ In Vol. II of the Second Edition, p. 418, third column, line 22, I believe the word ‘‘undertaking’’ was intended to be ‘‘understanding.’’ Certainly ‘‘understanding’’ is more clear, whether in British or American usage, and I suspect this was the word originally intended.

word: ‘‘booshway’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 182.

The camp booshway passed his hat for donations to the family; by this evening they had collected over $5000.

(or)

word: ‘‘booshway’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 218.

BOOSHWAY: from French ‘‘bourgeois’’; camp boss at a rendezvous.

CONTRIBUTOR’S NOTE: This word is also spelled ‘‘bushway’’ in American usage.

word or word-phrase: ‘‘breaking back’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 199.

I spent the morning mowing below the house, a horrible job-—the hay and grass are very tough, and the mower kept breaking back.

(or)

word: ‘‘breaking back’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 218.

BREAKING BACK: when the sickle on a tractor mower encounters an obstacle it will snap backward out of line. If the tractor is then stopped until the obstacle can be removed, breakage of a sickle section may be prevented.

word: ‘‘buckskinning’’ (or) ‘‘buckskinners’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 178.

When I was first introduced to buckskinning I thought it a rather elaborate way to play childhood games.

(or)

word: ‘‘buckskinning’’ (or) ‘‘buckskinners’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 218.

BUCKSKINNERS: persons interested in black powder weapons and the fur trade era. Buckskinners may be anyone in ‘‘real’’ life, but enjoy setting up their tipis in a remote spot and spending a week replicating the rendezvous of the original fur trappers of the 1840’s.

word: ‘‘coydog’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 129.

Watched a huge coyote cross the pasture north of the house while I was making coffee this a.m.; maybe he’s a coydog.

(or)

word: ‘‘coydog’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 221.

COYDOG: a cross between a coyote and a dog, often very large, and combining the characteristics of both.

CONTRIBUTOR’S NOTE: This word is already in the 3rd and 4th editions of The American Heritage Dictionary, and is commonly used in the American West.

word or word-phrase: ‘‘dog soldier’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 183.

Dog soldiers had passed by and wanted to take my jewelry back with them to the lost and found, but she told them I’d be back.

(or)

word or word-phrase: ‘‘dog soldier’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 222.

DOG SOLDIER: a form of camp police at rendezvous that originated with Indian tribes. At rendezvous, they provide information and assistance to camp members, collect fees and distribute information, keep curious spectators out, and arrange fire patrols.

word or word-phrase: ‘‘false dawn’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 13.

I woke at false dawn, while the air felt slightly cool, and walked barefoot to the garden.

(or)

word or word-phrase: ‘‘false dawn’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 223.

FALSE DAWN: about an hour before dawn when the sky lightens briefly, then grows darker again before the sun actually rises, which probably accounts for the saying ‘‘It’s always darkest before the dawn.’’

word: ‘‘fresno’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 192.

Now the dam he built with that team and a fresno is almost always dry, unless we get unusually heavy snow and runoff, because the water level everywhere has dropped.

(or)

word: ‘‘fresno’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 222.

DAM: earth bank built across a gully or draw to catch runoff from rain and snow, providing cattle water. Originally these dams were built by individual labor, using a team of horses and a fresno.

(or)

word: ‘‘fresno’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 224.

FRESNO: a device that looks like a wheelbarrow without wheels or support, used with a team of horses to move earth in building a dam. The horses pulled the fresno as it scraped up earth and human muscle provided the dumping power.

(or)

word: ‘‘fresno’’

1993, Win Blevins, Dictionary of the American West: Over 5,000 Terms and Expressions from Aarigaa! to Zopilote, 2008, p. 153. [Please refer to the supplied bibliography; publication matters are complex.]

FRESNO A buck scraper; a scoop used to move earth to build a dam. Drawn by horses, it looked roughly like a wheelbarrow without a wheel....It took its name from the Fresno Agricultural Works in Fresno, California.

CONTRIBUTOR’S NOTE: Linda Hasselstrom, from South Dakota, is my near-contemporary in age and has a ranching background. I am from Missouri and have a farm, rather than a ranching, background. I personally have used a fresno, but I had never before heard it called this nor have any of my Missouri rural contemporaries. We merely called it a ‘‘dirt scoop’’ or sometimes a ‘‘horse-drawn dirt scoop.’’ Also we called it a ‘‘slip,’’ a ‘‘dirt slip,’’ a ‘‘buck scoop,’’ or a ‘‘buck scraper.’’ I note these several words or word-phrases to illustrate the fact that ‘‘fresno’’ is clearly an instance of local dialect found in the western part of the United States. But here, just as clearly, it has entered literary usage.

CONTRIBUTOR’S SECOND NOTE: I should point out that both of the above definitions are somewhat limited. A fresno can be used for purposes other than building a dam; most often, in fact, I have seen it used for other tasks such as building terraces, smoothing out ruts, gathering topsoil, even removing manure from farm buildings. Also, in my experience, it usually was drawn by a single horse rather than by a team of horses, and therefore should more accurately be described as a ‘‘horse-drawn’’ implement.

word: ‘‘land’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 156.

Impatient, he begins before he’s ready,
plunges in. When he’s made the first land
he stops the tractor, grins, says ‘‘I usually drive it in third’’
(so do I, I growl for the twentieth year)

CONTRIBUTOR’S NOTE: The above quote is placed on the page exactly as it comes from the poem, ‘‘Haying: A Four-Part Definition.’’ Therefore, if it is transferred to a different printed source, the line breaks should be retained as they are here recorded.

(or)

word: ‘‘land’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 225.

LAND: the first cut around a hayfield, as in ‘‘mowing out a land.’’

CONTRIBUTOR’S SECOND NOTE: The ‘‘land,’’ or first cut, is mowed in a different direction than are the other swaths. Since the sickle is on the right side of the tractor one mows the land going counter-clockwise for three reasons: so that this first round defines the boundary (or land) for what is to be mowed, so the sickle can thus be maneuvered close to the fence (if there is one), and so it is only on this first swath that the tractor is crushing down grass that has not yet been mowed. On all subsequent ‘‘rounds’’ the tractor is going clockwise and its wheels are on grass that has already been mowed.

(and)

[SEE NEXT PAGE]

BIBLIOGRAPHICAL DATA: For one entry that follows.

Hasselstrom, Linda. Dakota Bones: The Collected Poems of Linda Hasselstrom. Granite Falls, Minnesota: Spoon River Poetry Press, 1993.

CONTRIBUTOR'S NOTE: This second bibliographical citation (involving a work by this same author that is cited elsewhere herein) is put here because it is a second citation for the word ''land'' that is thoroughly referenced in Windbreak: A Woman Rancher on the Northern Plains by Linda Hasselstrom.

(or)

word: ‘‘land’’

1993, Linda Hasselstrom, Dakota Bones: The Collected Poems of Linda Hasseelstrom, 1993, p. 36.

Impatient, he begins before he’s ready,
plunges in. When he’s made the first land
he stops the tractor, grins, says ‘‘I usually drive it in third’’
(so do I, I growl for the twentieth year)

CONTRIBUTOR’S NOTE: The above quote is placed on the page exactly as it comes from the poem, ‘‘Haying: A Four-Part Definition.’’ Therefore, if it is transferred to a different printed source, the line breaks should be retained as they are here recorded.

word: ‘‘possible’’ (as in) ‘‘possible pouch’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 180.

After breakfast Jim and George wander off with elaborate casualness, muttering something about guns. Mavis and I, used to this, put on our earrings, tuck our running-away-from-home money in our possible pouches, and head for traders’ row.

(or)

word: ‘‘possible’’ (as in) ‘‘possible pouch’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 227.

POSSIBLE POUCH: a leather bag used to carry the various pieces of gear a fur trapper needed-—everything he could ‘‘possibly’’ need, hence, possible or possibles pouch.

CONTRIBUTOR’S NOTE: In Vol. XII, p. 176, of the second hardcover edition of the OED, at the very bottom of the left column, this word or word-phrase is indeed included, but the definition clearly states that it is slang plural. Here it is used in the singular. Allow me to note that I have heard the word used orally in both ways with equal frequency.

word: ‘‘ripper’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 27.

They’ve used a ripper to turn all the sod in the flat areas of their pasture, supposedly to improve the grass.

CONTRIBUTOR’S NOTE: A ripper is a large, sturdy, plow-like (though narrower) cutting blade (or set of blades) pulled behind a large tractor-—usually a bulldozer. It is used for loosening or turning dry or rocky soil, and also is often used to cut the lateral roots of a tree so the tree can more easily be pushed over by a bulldozer.

word: ‘‘slurry’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 4.

By the time we got back several new areas of fire had spread east and south, and a slurry bomber was working back and forth over the Badlands.

CONTRIBUTOR’S NOTE: The word ‘‘slurry’’ in this usage means a fire retardant. The word ‘‘slurry’’ in the U.S. has become not merely an adjective in the sense here used, but also a substantive, the noun usage denoting the liquefied but relatively thick fire retardant which is dropped from an airplane that is often referred to as a ‘‘slurry bomber.’’

word: ‘‘widow-maker’’

1987, Linda Hasselstrom, Windbreak: A Woman Rancher on the Northern Plains, 1987, p. 24.

Right away we got a big dead tree hung up in the branches of another-—what the loggers call a ‘‘widow-maker.’’ George had to cut two more to get it down-—a very tricky and nerve-wracking job, but he seemed calm.

CONTRIBUTOR’S NOTE: The word (or phrase) ‘‘widow-maker’’ is already in the OED, but the definition is inadequate as is illustrated by the above quote. The definition in the OED describes a ‘‘widow-maker’’ as: ‘‘(a) *N. Amer. slang*, a dead branch caught high in a tree which may fall on someone below.’’ One can argue with this definition on a minor matter: the dead branch does not have to be high in the tree. It might be a mere eight feet up. But there also is a major quibble, which Hasselstrom’s prose illustrates: A ‘‘widow-maker’’ in North American usage refers not only to a branch but also to an entire tree that has fallen against or into other trees, this usually happening when loggers are cutting them down.

BIBLIOGRAPHICAL DATA: For one entry that follows.

Horgan, John. Photographs by Joe McNally. ‘‘The Drones Come Home.’’ National Geographic, March 2013, pp. 122-135.

word or word-phrase: ‘‘screw the pooch’’

2013, John Horgan, ‘‘The Drones Come Home,’’ National Geographic, March 2013, p. 133.

‘‘If we screw the pooch with this technology now,’’ he says, ‘‘it’s going to be a real mess.’’

CONTRIBUTOR’S NOTE: The word ‘‘screw’’ in this phrase is the verb form with the lewd meaning of ‘‘to fuck’’ and the word ‘‘pooch’’ refers to a dog-—likely a female. This word-phrase, in vulgar slang, means the same as, ‘‘to fuck up.’’ Basically it means to make a major mistake, and while it is sometimes used to critically describe what someone has done or might do, it more often has a relatively neutral tone, though most often it is used with a degree of humor in order to convey the sentiment that the mistake or accident was understandable, unavoidable, or forgivable.

BIBLIOGRAPHICAL DATA: For one entry that follows.

Keller, Helen. The Story of My Life: With Supplementary Accounts by Anne Sullivan, Her Teacher, and John Albert Macy: The Restored Classic: 1903-2003. Edited with a new forward and afterward by Roger Shattuck with Dorothy Herrmann. New York, London: W.W. Norton & Company, 2003. [NOTE: The first, i.e., original publication of Helen Keller's The Story of My life was 1903, but since I do not have access to that book, I quote from the present one.]

(and)

[SEE NEXT PAGE]

Ozick, Cynthia. ‘‘What Helen Keller Saw: The Making of a Writer,’’ The New Yorker, June 16 & 23, 2003, pp. 188-196.

word: ‘‘periwigged’’

1903, Helen Keller, The Story of My Life [etc.], 1903 & 2003, p. 61.

‘‘There is no way to become original, except to be born so,’’ says Stevenson, and although I may not be original, I hope sometime to outgrow my artificial, periwigged compositions.

(or)

word: ‘‘periwigged’’

2003, Cynthia Ozick, ‘‘What Helen Keller Saw: The Making of a Writer,’’ The New Yorker, June 16 & 23, 2003, p. 192.

Macy remarked that she had the courage of her metaphors-—he meant that she sometimes let them carry her away-—and Helen herself worried that her prose could now and then seem ‘‘periwigged.’’

CONTRIBUTOR’S NOTE: Even though the word ‘‘periwigged,’’ as an adjective metaphorically describing language, is (recently, as of this Dec. 2013 writing) now in the OED, I find the definition too limited. Moreover, Helen Keller herself is not quoted therein, and given her unique status and stature in literature, and also since she is, as far as I can gather, the first to use ‘‘periwigged’’ in this sense, I believe she well warrants being quoted in the OED.

CONTRIBUTOR’S SECOND NOTE: I propose the following definition for ‘‘periwigged’’ used as a metaphorical adjective: ‘‘Elaborately but unnecessarily adorned, ornate, artificial, or flowery; stiff, formal, stilted, or unduly pedantic; old-fashioned though not archaic. Usually applied to language, as spoken or more often as written, although

sometimes used for other nouns such as those denoting customs or attitudes, or other arts such as painting, classical music, or architecture.’’

BIBLIOGRAPHICAL DATA: For one entry that follows.

Kunzig, Robert. Photographs by Ira Block. ‘‘World Without Ice.’’ National Geographic, October 2011, pp. 90-109.

word: ‘‘charismatic’’ or ‘‘charisma’’ (1st zoological meaning)

2011, Robert Kunzig, ‘‘World Without Ice,’’ National Geographic, October 2011, p. 96.

It was becoming clear that the PETM had been a global warming episode that had affected not just obscure sea organisms but also big, charismatic land animals.

CONTRIBUTOR’S NOTE: The words ‘‘charismatic’’ and ‘‘charisma’’ are currently included in the OED with several meanings which can be summarized as two: the general meaning which refers to charisma as a quality of certain strong personalities, and the several theological meanings. But there also is a zoological meaning which itself has two variants. The first is set forth here, and the second is found elsewhere in the submission listed under the author John McCormick.

CONTRIBUTOR’S SECOND NOTE: It bears mention that the information here submitted is, if not speculative, then somewhat diffuse. I am attempting to provide considerable explanatory information, which then can give the OED’s senior editors solid grounding for a precise definition. I have made every attempt to achieve verisimilitude with this presentation, having consulted with several editors and dozens of biologists and zoologists. Allow me also to make the self-indulgent claim that my quest for precision with this submission has, I am sure, required more time-—about 150 hours-—than any submission I have heretofore made for the OED.

CONTRIBUTOR’S THIRD NOTE: It deserves being pointed out that the meaning of charisma here set forth is the less emotionally-laden definition of the two zoological definitions.

CONTRIBUTOR’S FOURTH NOTE: This definition applies primarily to how biologists or zoologists-—especially paleontologists-—use the word. This usage is primarily

sensate, although it has an emotional component of varying degree: miniscule, significant, or colossal; momentary, protracted, or lifelong. Moreover, the adjective ‘‘charismatic,’’ when applied in a zoological sense, is almost always assigned to megafauna.

Megafauna are defined as large or relatively large animals of a particular region or period considered as a group. These megafauna are termed ‘‘charismatic’’ when they are sufficiently interesting as to compel our attention (unlike what would be the case with microscopic animals). This sensate attention most often involves scholarly or research curiosity, an awareness of the animal’s size as compared to other animals in the region or group, and also an emotional component in this attention which involves awareness that these animals are different from other animals in this locale, this difference evoking a response which, even if primarily sensate or cognitive, also ranges from the excitement of focused curiosity to enjoyable wonderment to contemplative awe. It is this emotional component which causes one to describe such creatures not only as megafauna (big animals) but also as having an appeal which warrants the adjective ‘‘charismatic.’’ Without some degree of such emotional appeal, one would merely be stating that these megafauna have beckoned our awareness and have perhaps warranted passing comment, i.e., if all we were experiencing here were a casual awareness, our perspective would be too neutral or disinterested to warrant referring to these megafauna as ‘‘charismatic.’’ I emphasize, however, that the emotional appeal accompanying the adjective ‘‘charismatic’’ in this very specific sense can be so minimal as to be nothing more than the excitement of heightened, focused, or protracted curiosity.

Mobility, sheer size, or beauty are common characteristics which call forth ‘‘charismatic’’ as a zoological descriptive. For example, if in a large museum such as The Smithsonian, we were to see a display of fossils, the skeleton of a Tyrannosaurus Rex would likely cause a paleontologist to describe that animal as charismatic, whereas that same scientist would not describe the fossilized skeleton of a sponge as charismatic. Similarly, the precursor of today’s horse could warrant the term ‘‘charismatic;’’ in rare circumstances, involving comparison to even smaller specimens, small but ornate trilobites might warrant the descriptive; tiny insects would not.

These examples, however, do not contravene the fact that, even when the adjective ‘‘charismatic’’ is applied in such instances, the emotional component does not take precedence over, or even match, the relatively

dispassionate, academic, and more predominant cognitive interest these animals evoke.

CONTRIBUTOR’S FIFTH NOTE: A proposed definition for this scientific use of the words ‘‘charismatic’’ or ‘‘charisma’’ would be: ‘‘An adjective or noun applied to animals-—especially megafauna-—whose size, mobility, or qualities that are unusual or beautiful are more likely to arouse the interest of ordinary people or specialists than are animals which are microscopic, plain-looking, or relatively immobile and hence are less appealing to our attention, curiosity, or feelings.’’

BIBLIOGRAPHICAL DATA: For one entry that follows.

Lavelle, Marianne. Photographs by Mark Thiessen. ‘‘Fracking for Methane.’’ National Geographic, December 2012, pp. 90-109.

(and)

[SEE NEXT PAGE]

BIBLIOGRAPHICAL DATA: For one entry that follows.

Dobb, Edwin. Photographs by Eugene Richards. ‘‘The New Oil Landscape.’’ National Geographic, March 2013, pp. 28-59.

word: ‘‘frack’’ or ‘‘fracking’’

2012, Marianne Lavelle, ‘‘Fracking for Methane,’’ National Geographic, December 2012, p. 90.

Burn Natural gas and it warms your home. But let it leak, from fracked wells or the melting arctic, and it warms the whole planet.

(or)

word: ‘‘fracking’’

2012, Marianne Lavelle, ‘‘Fracking for Methane,’’ National Geographic, December 2012, p. 95.

In the past decade the technology called hydraulic fracturing, ‘‘fracking’’ for short, has enabled drillers in the United States to extract natural gas from deeply buried shales they couldn’t tap before.

(or)

word: ‘‘fracking’’

2012, Marianne Lavelle, ‘‘Fracking for Methane,’’ National Geographic, December 2012, p. 97.

Mitchell Energy’s workaround, developed over 20 years with support from DOE, became the recipe for the fracking boom.

(or)

word: ‘‘fracked’’

2012, Marianne Lavelle, ‘‘Fracking for Methane,’’ National Geographic, December 2012, p. 97.

The gas from fracked wells has benefited consumers; 55 percent of the homes in the U.S. have gas heat, and prices last winter reached a ten-year low.

(or)

word: ‘‘fracking’’

2012, Marianne Lavelle, ‘‘Fracking for Methane,’’ National Geographic, December 2012, p. 99.

Fear of Fracking: A key technique in shale drilling is hydraulic fracturing, aka fracking. A fluid mix of water, sand, and chemicals is pumped down the well at high pressure, creating fissures in the shale that let gas flow into the well.

(or)

word: ‘‘fracking’’

2012, Marianne Lavelle, ‘‘Fracking for Methane,’’ National Geographic, December 2012, p. 102.

So contamination, whether by shale gas or fracking wastewater-—which contains fracking chemicals, salt, heavy

metals, and radioactive elements leached from the rock-—should be physically impossible.

(or)

word: ‘‘fracking’’

2012, Marianne Lavelle, ‘‘Fracking for Methane,’’ National Geographic, December 2012, p.102.

Duke University scientists have recently reported evidence that fluids-—albeit not fracking fluids-—have migrated upward from the Marcellus Shale through natural fissures.

(or)

word: ‘‘fracking’’

2012, Marianne Lavelle, ‘‘Fracking for Methane,’’ National Geographic, December 2012, p.102.

In an earlier study the Duke researchers sampled 60 private water wells in northeastern Pennsylvania and found no sign of fracking fluids.

(or)

word: ‘‘fracking’’

2012, Marianne Lavelle, ‘‘Fracking for Methane,’’ National Geographic, December 2012, p.102.

DEP has also fined gas companies for mishandling fracking wastewater and allowing spills that polluted creeks and rivers.

(or)

word: ‘‘fracking’’

2012, Marianne Lavelle, ‘‘Fracking for Methane,’’ National Geographic, December 2012, p.102.

Though he tightened regulations on the gas industry and handed out substantial fines, he was attacked by opponents who wanted a complete halt to fracking.

(or)

word: ‘‘fracking’’

2012, Marianne Lavelle, ‘‘Fracking for Methane,’’ National Geographic, December 2012, p.103.

Judging by EPA’s numbers, fracking still seems like a clear win for the climate.

(or)

word: ‘‘fracked’’ or ‘‘fracking’’

2012, Marianne Lavelle, ‘‘Fracking for Methane,’’ National Geographic, December 2012, p.103.

One of the biggest leaks occurs when a fracked well is completed and high-pressure fracking fluids surge back up the well, bringing methane with them.

(or)

word: ‘‘fracking’’

2013, Edwin Dobb, ‘‘The New Oil Landscape,’’ National Geographic, March 2013, p. 29.

The fracking frenzy in North Dakota has boosted the U.S. fuel supply-—but at what cost?

CONTRIBUTOR’S NOTE: In the quotes listed above, there is provided sufficient definition for this word entry. In fact, the quote from page 95 of the Lavelle article should by itself suffice as a definition. I list the other quotes here simply for the sake of thoroughness.

CONTRIBUTOR’S SECOND NOTE: Here, again, in the Lavelle article, is an example of the bewildering and inconsistent editorial practices that National Geographic magazine has descended to since about the year 2000. The title for the Lavelle article is listed as ‘‘Methane’’ on the spine of the magazine, on the cover it is listed as ‘‘Fracking for Methane,’’ in the table of contents it is listed as ‘‘Good Gas, Bad Gas,’’ but inside the magazine where the article begins it is entitled, ‘‘Good Gas Bad Gas’’ (without the

comma-—which makes for execrable grammar). So which title is the scholar supposed to use? One can only consult their online Publications Index, since (as of December 2012) the editors advise this method-—even though this is not what they were advising as recently as one year before this date.

Their title for an article, as listed in the online Publications Index, may come from the beginning of the article within the magazine's pages, or from the table of contents within the magazine, or from the list of articles on the front cover of the magazine, or it may be a different title altogether. Thus far, I have never noted that the title is listed in the online Publications Index as it is listed on the spine of the magazine.

For the present listing, I use the title from their online Publications Index because it coincides with the title on the front cover of this issue of the magazine.

CONTRIBUTOR'S THIRD NOTE: In this instance, I depart from my usual practice and list a quote from a second author which gets placed after the first author despite the reversal of alphabetical order in their surnames; I do this simply because, in this instance, the temporal sequence of the two articles takes precedence.

The temporal sequence is especially trenchant because here are two articles on the same topic and they were published in the same magazine only three months apart. Even more important is the fact that, within this very short time span of three months, the word ''frack'' or ''fracking'' has clearly taken up permanent residence in the English language. In fact, within this short time, the average citizen has even started receiving brochures in the mail from citizens' groups that have been organized for the sole purpose of putting a halt to fracking.

Because the word is now stolidly entrenched in our language, I list but one quote from the Dobb article, even though dozens are available from this piece. And I shall henceforth list no further sources for this word. Indeed it is wondrous to contemplate how porous, mutable (even sometimes mercurial), and especially how generous the English language is-—as here evidenced by the amazingly rapid entry of this word into common parlance and prose.

BIBLIOGRAPHICAL DATA: For one entry that follows.

Lavelle, Marianne. Photographs by Mark Thiessen. ‘‘Fracking for Methane.’’ National Geographic, December 2012, pp. 90-109.

word: ‘‘workaround’’

2012, Marianne Lavelle, ‘‘Fracking for Methane,’’ National Geographic, December 2012, p. 97.

Mitchell Energy’s workaround, developed over 20 years with support from DOE, became the recipe for the fracking boom.

CONTRIBUTOR’S NOTE: A concise and accurate definition would be: A method or means for circumventing or bypassing a problem without actually solving it, most commonly used in computer matters, though also used for referring to industrial work-flow.

CONTRIBUTOR’S SECOND NOTE: Here, again, in the Lavelle article, is an example of the bewildering and inconsistent editorial practices that National Geographic magazine has descended to since about the year 2000. The title for the Lavelle article is listed as ‘‘Methane’’ on the spine of the magazine, on the cover it is listed as ‘‘Fracking for Methane,’’ in the table of contents it is listed as ‘‘Good Gas, Bad Gas,’’ but inside the magazine where the article begins it is entitled, ‘‘Good Gas Bad Gas’’ (without the comma-—which makes for execrable grammar). So which title is the scholar supposed to use? One can only consult their online Publications Index, since (as of December 2012) the editors advise this method-—even though this is not what they were advising as recently as one year before this date.

Their title for an article, as listed in the online Publications Index, may come from the beginning of the article within the magazine’s pages, or from the table of contents within the magazine, or from the list of articles on the front cover of the magazine, or it may be a different title altogether. Thus far, I have never noted that the title is listed in the online Publications Index as it is listed on the spine of the magazine.

For the present listing, I use the title from their online Publications Index because it coincides with the title on the front cover of this issue of the magazine.

BIBLIOGRAPHICAL DATA: For one entry that follows:

McCormick, John. ‘‘Saving ‘Charismatic’ Animals.’’ Newsweek, April 22 1985, pp. 10 & 11D.

word: ‘‘charismatic’’ or ‘‘charisma’’ (2nd zoological meaning)

1985, John McCormick, ‘‘Saving ‘Charismatic’ Animals,’’ Newsweek, April 22 1985, p. 10.

Instead, within the past year many wildlife conservationists have forged a policy of preserving and promoting ‘‘charismatic megavertebrates,’’ the pandas, tigers, okapis and other glamorous rarities that rivet public sentiment.

CONTRIBUTOR’S NOTE: The words ‘‘charismatic’’ and ‘‘charisma’’ are currently included in the OED with several meanings which can be summarized as two: the general meaning which refers to charisma as characterizing certain strong personalities, and also the several theological meanings. But there also is a zoological meaning which itself has two variants: The second is set forth here, and the first is found elsewhere in the submission listed under the author Robert Kunzig.

CONTRIBUTOR’S SECOND NOTE: I am surprised that this definition is not already in the OED. The above quote dates it back 28 years from this writing (April of 2013), and I have encountered the meaning here set forth not only in common parlance over the last three decades but also in dozens of written sources. Had I realized that this definition was not in the OED I would have been keeping an account of those other sources.

CONTRIBUTOR’S THIRD NOTE: It deserves being pointed out that the meaning of charisma here set forth is the more emotionally-laden definition of the two zoological definitions.

CONTRIBUTOR’S FOURTH NOTE: It bears noting that the title of the above-mentioned article, as well as the quote from

within that article, both contain the word at issue; hence, this citation essentially constitutes a double source.

CONTRIBUTOR’S FIFTH NOTE: A proposed definition for this meaning of ‘‘charismatic’’ or ‘‘charisma’’ would be: ‘‘In zoology the words ‘charismatic’ or ‘charisma’ often pertain specifically to issues in ecology or environmentalism, referring to animals which, because of their appeal to human sentiment (cuteness, as in a koala bear or panda bear; or majesty, as in a tiger or whale) can evoke altruistic feelings or action not only for themselves but also on behalf of other animals.’’

BIBLIOGRAPHICAL DATA: For two entries that follow.

McGuane, Thomas. ‘‘Weight Watchers.’’ The New Yorker, Nov. 4, 2013, pp. 94-99.

word: ‘‘dustup’’

2013, Thomas McGuane, ‘‘Weight Watchers,’’ The New Yorker, Nov. 4, 2013, p. 97.

‘‘I understand there was some dustup with the manager over the sneeze shield at the salad bar. Mom said she couldn’t see the condiments, and it went from there.’’

CONTRIBUTOR’S NOTE: I concede that this word is in the OED already, but it is spelled as ‘‘dust up’’ or ‘‘dust-up’’ and so I offer this more modern spelling. (I state ‘‘modern’’ because of the tendency for the spelling of such words, as the years go by, to first change from two separate words to a hyphenated word, and then eventually be spelled as one word.) Moreover, this word bears being included here because the latest quote in the OED (as of Dec. 2013) is from 1944, almost 70 years before this one.

word or word-phrase: ‘‘sneeze shield’’

2013, Thomas McGuane, ‘‘Weight Watchers,’’ The New Yorker, Nov. 4, 2013, p. 97.

‘‘I understand there was some dustup with the manager over the sneeze shield at the salad bar. Mom said she couldn’t see the condiments, and it went from there.’’

CONTRIBUTOR’S NOTE: A proposed definition for this compound word is as follows: A partial barrier between the customer and the food at a buffet, usually made of Plexiglass or a similar transparent material, suspended down far enough so as to block a patron’s sneezes and yet allow the patron to reach beneath the shield with arms and hands so as to serve oneself the food.

BILIOGRAPHICAL DATA: for 17 entries that follow.

Maclean, Norman. A River Runs Through It and Other Stories. Chicago: The University of Chicago Press, 1976.

(and)

[SEE NEXT PAGE]

Hand Drilling and Breaking Rock for Wilderness Trail Maintenance. Washington, D.C.: U.S. Department of Transportation Federal Highway Administration: TD: Forest Service Technology & Development Program, 8423-2602-MTDC, Introduction, August 1984.

CONTRIBUTOR'S NOTE: This second bibliographical citation involving the U.S. Department of Service Technology & Development Program is here included alongside Maclean's book because, among the words for Maclean's book, this second citation applies to the one word ''jackhammer'' (and its various noted permutations) only.

word: ‘‘bloater’’

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 130.

In an outfit that large, there are always a few ‘‘shad bellies’’ that no cinch can hang on to and quite a few ‘‘bloaters’’ that blow up in the morning when the cinch touches them and then slowly deflate.

CONTRIBUTOR’S NOTE: A ‘‘bloater’’ is a horse, mule, or donkey which has figured out that the way to cause a problem with pack or saddle is to push out the belly and diaphragm when the cinch of a pack or saddle is tightened, and then slowly deflate (as often happens with pack animals) or quickly deflate (as often happens in riding and the animal wants the saddle to slip so it can then more easily throw the rider). Some handlers argue that the animal has no such motives, but ‘‘bloats’’ this way so it can later deflate and thus decrease the uncomfortable pressure of the cinch.

word: ‘‘caulk’’

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 109.

Central to the grand design were the caulks, or ‘‘corks’’ as the jacks called them; they were long and sharp enough to hold to a heavily barked log or, tougher still, to one that was dead and had no bark on it.

CONTRIBUTOR’S NOTE: An elaborate and sufficient definition of this word can be gleaned from quoting more at length from the same page which includes the above sentence. So I provide this longer quote by way of aiding in the writing of a definition:

The soles of these loggers’ boots looked like World War I, with trenches and barbwire highly planned-—everything planned, in this case, for riding logs and walking. Central to the grand design were the caulks, or ‘‘corks’’ as the jacks called them; they were long and sharp enough to hold to a heavily barked log or, tougher still, to one that was dead and had no bark on it. But of course caulks would have ripped out at the edges of a shoe and made you stumble and trip at the toes, so the design started with a row of blunt, sturdy hobnails around the edges and maybe four or five rows of them at the toes. Then inside came the battlefield of caulks, the real barbwire, with two rows of caulks coming down each side of the sole and one row on each side continuing into the instep to hold you when you jumped crosswise on a log.

(or)

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 202.

Among lumberjacks, this is known as ‘‘giving the guy the leather’’ and you not only put the boots to him when he’s down but you also rake him with the sharp caulks bristling from your soles and what you leave behind is full of dirt and takes a long time to heal.

word or word-phrase: ‘‘check-cast’’

1976, Norman Maclean, A River runs Through It and Other Stories, 1976, p. 4.

The four-count rhythm, of course, is functional. The one count takes the line, leader, and fly off the water; the two count tosses them seemingly straight into the sky; the three count was my father’s way of saying that at the top the leader and fly have to be given a little beat of time to get behind the line as it is starting forward; the four count means put on the power and throw the line into the rod until you reach ten o’clock-—then check-cast, let the fly and leader get ahead of the line, and coast to a soft and perfect landing.

CONTRIBUTOR’S NOTE: The word-phrase ‘‘check-cast’’ is used in fly-fishing. It means to grab the loose line that is moving into the rod during a cast and halt its movement so that the foremost part of the line which contains the leader and fly will move beyond the main part of the line as it all settles on the water.

word: ‘‘chits’’

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 186.

The ones I watched were playing ‘‘pan’’ and pinochle, and they were playing for ‘‘chits,’’ not chips. They had paid real money for their chits, as if they were chips, but when they traded them back the house would give them only trade tokens that would allow them to buy homebrew beer or play pool.

CONTRIBUTOR’S NOTE: I quoted two lines from this author’s prose so as to better explain what ‘‘chits’’ are. They are gambling tokens which, unlike chips which can be traded (or cashed in) for money, can only be cashed in for goods or services sold by the house.

word: ‘‘cork’’

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 109.

Central to the grand design were the caulks, or ‘‘corks’’ as the jacks called them; they were long and sharp enough to hold to a heavily barked log or, tougher still, to one that was dead and had no bark on it.

CONTRIBUTOR’S NOTE: An elaborate and sufficient definition of this word can be gleaned from quoting more at length from the same page which includes the above sentence. So I provide this longer quote by way of aiding in the writing of a definition:

The soles of these loggers’ boots looked like World War I, with trenches and barbwire highly planned-—everything planned, in this case, for riding logs and walking. Central to the grand design were the caulks, or ‘‘corks’’ as the jacks called them; they were long and sharp enough to hold to a heavily barked log or, tougher still, to one that was dead and had no bark on it. But of course caulks would have ripped out at the edges of a shoe and made you stumble and trip at the toes, so the design started with a row of blunt, sturdy hobnails around the edges and maybe four or five rows of them at the toes. Then inside came the battlefield of caulks, the real barbwire, with two rows of caulks coming down each side of the sole and one row on each side continuing into the instep to hold you when you jumped crosswise on a log.

word: ‘‘defiant’’ (and ‘‘defiance’’)

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 97.

Each circle was faster and higher and longer until his arm became defiant and his chest breasted the sky.

(or)

word: ‘‘defiance’’ (and ‘‘defiant’’)

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 97.

And we knew what was in his mind from the lengthening defiance of his arm.

CONTRIBUTOR’S NOTE: The above quotes are from a scene in which a fly-fisherman is raising his arm higher and higher as he moves a fly above the water. In this usage (which I have encountered many times orally) the words ‘‘defiant’’ or ‘‘defiance’’ refer to height-—as in to defy gravity. One often hears the word as it refers to the angle of a boom or crane in the use of construction machinery. Also it commonly refers to the angle of a support strut in a bridge or in the framing of the roof on a house.

word or word-phrase: ‘‘forty-cent piece’’

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 135.

I knew this cook was a forty-cent piece.

(or)

word or word-phrase: ‘‘forty-cent piece’’

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 154.

‘‘Still, there’s something wrong with this guy. I still think he’s a forty-cent piece.’’

CONTRIBUTOR’S NOTE: The definition of a ‘‘forty-cent piece’’ (since there is no such coinage as a ‘‘forty-cent piece’’) is: A person or thing judged to be worthless, deceptive, or a fake.

word or word-phrase: ‘‘golden testicles’’

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 115.

He is, as the jacks say, ‘‘the guy with the golden testicles.’’

CONTRIBUTOR’S NOTE: This phrase is a mode of praise, meaning the man is not to be attacked physically, argued with, or have his high status challenged.

word: ‘‘gyppo’’

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 107.

To gyppo, which wasn’t meant to be a nice-sounding word and could be used as either a noun or a verb, was to be paid by the number of thousands of board feet you cut a day.

CONTRIBUTOR’S NOTE: The above quote supplies its own definition.

word or word-phrase: ‘‘high-center’’

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, pp. 83-84.

I had to be careful driving toward the river so I wouldn’t high-center the car on a boulder and break the crankcase.

CONTRIBUTOR’S NOTE: The word ‘‘high-center’’ means to position a vehicle so its weight is on its center chassis or running gears rather than on the tires (or tracks-—as on a tank or bulldozer). This may happen by accidentally driving the vehicle onto something which raises it off its tires or tracks, although it usually happens when a vehicle gets stuck in mud and the vehicle’s tires or tracks are spinning freely while the ‘‘belly’’ of the vehicle is resting on muddy ground.

CONTRIBUTOR’S SECOND NOTE: I am surprised that this word is in neither the OED nor The American Heritage Dictionary. I have never encountered a rural dweller who did not know and use the word, and in my experience most townspeople know the word also.

word or word-phrase: ‘‘horse collar’’

1976, Norman Maclean, A River runs Through It and Other Stories, 1976, p. 60.

‘‘How many did you get?’’ and I had to answer, ‘‘I went for the horse collar.’’

(or)

word or word-phrase: ‘‘horse collar’’

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 61.

Still, I was grateful to get the horse collar off my neck.

CONTRIBUTOR’S NOTE: ‘‘horse collar’’ in this sense means to unnecessarily turn play into work, or turn an easy job into an unnecessarily difficult one. Usually it is used deprecatingly toward oneself or others. (E.g., ‘‘Why don’t you take the horse collar off and use that wheelbarrow to move the sand instead of carrying it in buckets?’’)

CONTRIBUTOR’S SECOND NOTE: And why is there not a definition for ‘‘horse collar’’ as a piece of tack or harness? It is so commonly used both for work horses and in racing that this sense surely warrants inclusion as a word-phrase in the OED. (I might further point out that, given the importance of all things equestrian for the British royalty and general populace too, this word-phrase thereby has added significance!)

word: ‘‘jack’’

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, pp. 109-110.

Actually, it was a beautiful if somewhat primitive design and had many uses-—for instance, when a couple of jacks got into a fight and one went down the other was almost sure to kick and rake him with his boots.

CONTRIBUTOR’S NOTE: The word ‘‘jack’’ used in this sense is short for ‘‘lumberjack.’’

word(s) or word-phrase(s): ‘‘jackhammer’’ or ‘‘jack-hammer’’ or ‘‘single jack’’ or ‘‘double jack’’ or ‘‘single jacking’’ or ‘‘double jacking’’ or ‘‘double jackhammer’’

CONTRIBUTOR’S PRELIMINARY NOTE: I submit the word ‘‘jackhammer’’ or ‘‘jack-hammer’’ because the current definition in the OED: ‘‘a portable rock-drill worked by compressed air’’ is so limited as to be inaccurate. The jackhammer is actually worked not only by compressed air but also by four other methods. The five methods are:

1. By hand. This method, if primitive, is still used in rare instances where law prohibits the use of any kind of power machinery, as in certain national parks. Several quotes verifying the existence of this ‘‘hand’’ method, and several quotes illustrating the variety of its application, follow this preliminary five-fold description.
2. There indeed is the jackhammer which uses compressed air, and I acknowledge that this is the most common type. Sometimes it is referred to as a ‘‘pneumatic jackhammer.’’
3. Electric-powered jackhammers abound too. They tend to be smaller than those run by compressed air. Certain road crews keep both an electric jackhammer on hand along with the bigger one which is run by compressed air. When the two are compared, the electric one is often called a ‘‘chipper,’’ and is used for small jobs or, because of its lighter weight, for lateral surfaces. For example, a worker might say, ‘‘I’ll finish off this pavement with the air jackhammer but bring me the chipper for doing that vertical buttress along the curb.’’ But such a person, having access to an electric-driven jackhammer only, would not likely call it a chipper but rather would simply call it a jackhammer.
4. Gasoline-powered jackhammers have become popular over the last decade simply because they can be taken to sites where there is no electricity for an electric one, or where the air-compressor unit for a jackhammer can not easily gain access. The gasoline-powered (or petrol-powered) jackhammers in all instances I have seen use a 2-cycle engine rather than a 4-cycle engine to minimize weight. (It bears mention that the electric-powered and the gasoline-powered jackhammers are almost always available at stores which rent power tools. If you wish to verify the existence of these two types, a single phone call to such a store would probably suffice.)

5. Hydraulic jackhammers also exist. They are usually very large, and are usually run by a machine called a backhoe on which the jackhammer assembly is mounted in place of the backhoe's usual excavator bucket. Such jackhammers, although called hydraulic, are run by compressed oil, not by compressed water. (A phone call to any seller of construction machinery will verify for you the existence of this type of jackhammer.)

CONTRIBUTOR'S SECOND PRELIMINARY NOTE: I do realize that the OED is not an encyclopedia, and that my lengthy disquisition is indeed rather encyclopedic. I only present such a lengthy description with the hope that it will impress upon the OED's editors the importance of providing a definition for ''jackhammer'' that is more thorough and accurate.

word(s) or word-phrase(s): ‘‘jackhammer’’ or ‘‘jack-hammer’’ or ‘‘single jack’’ or ‘‘double jack’’ or ‘‘single jacking’’ or ‘‘double jacking’’ or ‘‘double jackhammer’’

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 126.

Nineteen nineteen across the Bitterroot Divide in northern Idaho was just before the end of most of history that had had no four-wheel drives, no bulldozers, no power saws and nothing pneumatic to take the place of jackhammers and nothing chemical or airborne to put out forest fires.

(or)

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 134.

Maybe, though, at seventeen I wasn’t quite big enough to swing a double jackhammer all day.

(or)

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 134.

Nowadays it is done with a pneumatic drill; then it was done by hand and jackhammer. If you worked in a team of two it was called ‘‘double jacking.’’

(or)

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 203.

This was probably the first and last time in his life that the barkeeper would walk into the arms of a man who swung a jackhammer for a living.

(or)

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 206.

But, as Bill said, we were a pretty good crew and we did what we had to do and loved the woods without thinking we owned them, and each of us liked to do at least one thing especially well-—liked to swing a jackhammer and feel the earth overpowered by dynamite, liked to fight, liked to heal the injuries of horses, liked to handle groceries and tools and tie knots.

(or)

1984, Hand Drilling and Breaking Rock for Wilderness Trail Maintenance, 1984, unpaginated pamphlet.

The steel is manipulated with one hand while the other hand hammers (single jacking), or the steel is manipulated by two hands while another person hammers (double jacking).

(or)

1984, Hand Drilling and Breaking Rock for Wilderness Trail Maintenance, 1984, unpaginated pamphlet.

Single jack: These are also called ‘club’ or hand drilling hammers. Handles are commonly 10 inches long and heads weigh either 3 or 4 pounds. The short handle is uniquely suited to hand drilling because it resists breaking better than longer ones, and it facilitates accuracy by requiring the hand to be close to the head.

(or)

1984, Hand Drilling and Breaking Rock for Wilderness Trail Maintenance, 1984, unpaginated pamphlet.

Double jack: These large driving sledges have 36-inch handles and 6- or 8-pound heads. Because their use requires considerable expertise from both the driller and holder, we recommend that you use single jacking or modified double jacking until safety and proficiency with the double jack can be assured.

(or)

1984, Hand Drilling and Breaking Rock for Wilderness Trail Maintenance, 1984, unpaginated pamphlet.

Ambidexterity was very helpful for the single jack driller because he could work longer by shifting the hammer from one hand to the other to distribute the work. In double jacking one or two drillers hit a drilling steel with large sledge hammers while a holder turned the steel slightly after each blow.

word: ‘‘leather’’

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 110.

This treatment was known as ‘‘giving him the leather’’ and, when a jack got this treatment, he was out of business for a long time and was never very pretty again.

(or)

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 202.

Among lumber jacks, this is known as ‘‘giving the guy the leather’’ and you not only put the boots to him when he’s down but you also rake him with the sharp caulks bristling from your soles and what you leave behind is full of dirt and takes a long time to heal.

CONTRIBUTOR’S NOTE: This use of leather, as in ‘‘give him the leather’’ or ‘‘give the leather’’ refers to using a leather instrument as a weapon. This instrument is usually a boot, sometimes a leather glove-—as one might ordinarily wear or as is used in American-style boxing, or occasionally it refers to a nightstick or blackjack made of very hard leather.

word: ‘‘match’’ or ‘‘matched’’

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 156.

Early in the morning I had started putting pieces together by remembering the rumors that in Hamilton Bill was regarded as nature’s gift to the local gamblers. It was said that they even matched to see which one would pluck him when he came to town.

CONTRIBUTOR’S NOTE: The word ‘‘match’’ is already in the OED in many of its guises, but not quite representing this meaning, which is for two people to flip a coin or two coins for determining which person gets the prize or wins.

word: ‘‘pan’’

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 186.

The ones I watched were playing ‘‘pan’’ and pinochle, and they were playing for ‘‘chits,’’ not chips.

CONTRIBUTOR’S NOTE: The word ‘‘pan,’’ originally known as panguingue, is a card game played only in the west and midwest of the United States. It developed from conquian, from which the various rummy card games evolved.

word: ‘‘panyard’’

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 136.

I just started helping him build and balance the packs, and tried to keep my mind on what I was doing, partly because building packs is never a mechanical job. Not even when you’re packing the simplest stuff like tin cans, which go into boxes called ‘‘panyards,’’ made of rawhide, wood, or canvas, that are hung on the prongs of the saddle.

CONTRIBUTOR’S NOTE: I readily acknowledge that this word is already in the OED, although this particular usage is not therein. This usage is pretty well defined by the above two sentences, although I might add that ‘‘panyard’’ used in this sense is more or less a blending of ‘‘lanyard’’ and ‘‘pan,’’ i.e., ‘‘lanyard’’ being a short rope used for fastening something-—usually used in nautical matters, and ‘‘pan’’ being a container.

word or word-phrase: ‘‘toes turned up’’

1976, Norman Maclean, A River Runs Through It and Other Stories, 1976, p. 178.

He was a man with his toes turned up and too much in love with his work to notice me, but she was just as nasty-looking a little whore as you will ever see, and, whatever she and this big ape were doing, clearly she could think of two or three other things at the same time, including me.

CONTRIBUTOR’S NOTE: There are three definitions for this commonly used phrase:

1. A person who has died, e.g., ‘‘He couldn’t be lazier if his toes turned up.’’ This definition is already in the OED.
2. A person walking barefoot-—usually in the dark (and therefore worried about stubbing a toe), e.g., ‘‘He went looking for the light switch with his toes turned up.’’
3. A person walking barefoot while carrying a load in front (and therefore leaning backward-—the toes hence turned up because his weight is on the heels of his feet in order to help keep his balance).

CONTRIBUTOR’S SECOND NOTE: The above quote from Norman Maclean involves the third definition, because it refers to a naked man carrying a naked woman while they are copulating.

CONTRIBUTOR’S THIRD NOTE: I trust that this quote will be kept on file, awaiting further examples from printed sources, given that it is a phrase very commonly used in the United States. I shall keep a watchful eye for other examples of its usage in printed sources.

BIBLIOGRAPHICAL DATA: For one entry that follows.

Maurois, André. Lélia: The Life of George Sand. Trans. Gerard Hopkins, New York: Harper & Brothers, 1954. (Copyright by André Maurois: 1953.)

CONTRIBUTOR'S NOTE: The 1953 date explicitly refers to the copyright date by André Maruois and possibly refers to when it was first published in French. The 1954 date refers to the publication of this book by Harper & Brothers, New York.

word: ‘‘box’’

1954, André Maurois, Lélia: The Life of George Sand, trans. from the French by Gerard Hopkin, 1954, p. 383.

Drove to the Bois du Magnier with Nini and her doll. Took Jean on the box, with plenty of spades and baskets.

CONTRIBUTOR’S NOTE: The word ‘‘box’’ usually refers to evergreen shrubs of the genus Buxus, but this sentence refers to the terrain where the ‘‘box’’ grows. This reference to ‘‘box’’ as the place where the evergreen ‘‘box’’ grows is not in the OED.

BIBLIOGRAPHICAL DATA: For two entries that follow.

Miller, Henry. ‘‘The Old Neighborhood-—Memoir,’’ Playboy, December 1965, pp. 120-121, 148, 232, 234.

word: ‘‘cat’’

1965, Henry Miller, ‘‘The Old Neighborhood-—Memoir, Playboy, December 1965, p. 148.

With the seasons came tops, marbles, potsy, shinny or cat, prisoner’s base, cops and robbers, leapfrog, and so on.

CONTRIBUTOR’S NOTE: Here, ‘‘cat’’ is a synonym for ‘‘shinny.’’ The child’s game ‘‘shinny’’ is in the OED and there it is adequately defined. This usage of the word ‘‘cat’’ needs to be put in as a synonym for the child’s game ‘‘shinny.’’

word: ‘‘leapfrog’’

1965, Henry Miller, ‘‘The Old Neighborhood-—Memoir,’’ Playboy, December 1965, p. 148.

With the seasons came tops, marbles, potsy, shinny or cat, prisoner’s base, cops and robbers, leapfrog, and so on.

CONTRIBUTOR’S NOTE: The word ‘‘leap-frog’’ is in the OED, and its variant spelling without the dash as ‘‘leapfrog’’ is documented in quotation. However, the word has an old definition, which at the time it was written was perhaps accurate although now it definitely is not. To wit, the game is defined as ‘‘a boys’ game’’ and in this modern age girls play it just as boys do. In truth, at the age of 65 as I now write this, I can with certainty state that I witnessed girls playing it when I was but five years old, i.e., 60 years ago in 1953.

CONTRIBUTOR’S SECOND NOTE: In attempting to achieve full accuracy with this word’s definition, and acknowledging that this may be a sign of even more recent times now that adults are allowed to be less formal and more playful, one perhaps should note that this game might also be played by adults. Hence, the definition might begin as, ‘‘A children’s game, occasionally played by adults too, in which ... .’’ Less than two years ago (during the year 2011), at a nearby park, I saw two adult women-—perhaps in their mid-30s-— playing this game with their children while evincing as much enthusiasm, even as much agility, as their children.

BIBLIOGRAPHICAL DATA: For one entry that follows.

Miller, Lisa et al. ‘‘A Woman’s Place Is in the Church.’’ Newsweek, April 12, 2010, pp. 36-41.

word: ‘‘dicastery’’ or ‘‘dicasteries’’ (new meaning here supplied)

2010, Lisa Miller et al., ‘‘A Woman’s Place Is in the Church,’’ Newsweek, April 12, 2010, p. 39.

The number of women who hold top-tier positions in any of the dicasteries, or committees, that make up the Vatican structure can be counted on one hand.

CONTRIBUTOR’S NOTE: I am fully aware that this word is in the OED, although the definition refers back to the Greek meaning only, with emphasis that there is a juridical or judicial task associated with any dicastery. As the word is presently used by the Vatican, the process often is not necessarily juridical or judicial; it may instead involve merely a matter of policy review, recommendations, or even scholarly exegesis that is speculative only.

One can consult Wikipedia (a source I admit I tend to detest) and there one will find that it (unforgivably) omits the Greek usage and this culture’s derived meanings entirely; but at least it does concentrate on the modern Vatican meaning, there listing the various dicasteries correctly. A quick review of this representation of the Vatican dicasteries will show that the meaning currently in the OED bears amplification. Sources other than Wikipedia can then be consulted for cross-checking the current Vatican usage.

BIBLIOGRAPHICAL DATA: For one entry that follows.

Millman, Noah. ‘‘Girls on Top,’’ (Book Review: The End of Men: And The Rise of Women by Hannah Rosin, Riverhead, 2012, 320 pages). The American Conservative, December 2012, p. 54.

word: ‘‘butterfly’’ or ‘‘butterflied’’

2012, Noah Millman, ‘‘Girls on Top,’’ 2012, p. 54.

And because there’s something undeniably exciting about being butterflied by a woman’s wit, I wanted-—well, never mind.

CONTRIBUTOR’S NOTE: The word ‘‘butterfly’’ means to split a piece of meat, usually a shrimp or a boneless pork chop, so that it opens into conjoined halves and resembles a butterfly. This allows for a different process of cooking, and makes for an attractive culinary presentation.

This meaning of ‘‘butterflied’’ or ‘‘butterfly’’ involves another definition I am appalled to find does not already reside in the OED. It has been in common usage for at least thirty years (this writing occurring in 2013), and is commonly encountered in even grocery ads and on menus. I shall keep an eye out for an instance of this word which can be quoted for this entry.

CONTRIBUTOR’S SECOND NOTE: The word ‘‘butterflied’’ in the quote above is transferative or metaphorical, and refers to the act of cutting someone open emotionally, wounding them emotionally, or making them feel helpless.

BIBLIOGRAPHICAL DATA: For two entries that follow.

The Pyramid Collection: Myth, Magick, Fantasy & Romance. [Retail sales catalogue.] Chelmsford, Massachusetts: Winter 2011.

CONTRIBUTOR’S NOTE: The above spelling of ‘‘magick’’ is correct in this submission.

CONTRIBUTOR’S SECOND NOTE: The two words from this source which follow are not, contrary to my usual and stated methodology, in alphabetical order. This is because the way I here list them better shows how one is the logical outgrowth of the other in terms of meaning and application.

word or word-phrase: ‘‘women’s’’ or ‘‘women’s sizes’’

2011, The Pyramid Collection: Myth, Magick, Fantasy & Romance, 2011, unpaginated mail-order insert.

Women’s Sizes: 1X (18W-20W), 2X (22W-24W), 3X (26W-28W)

CONTRIBUTOR’S NOTE: ‘‘Women’s Sizes’’ in this catalogue is contrasted to ‘‘Regular Sizes.’’ In this sense ‘‘women’s’’ is a euphemism used for the sake of denoting fat or obese women’s sizes in a way that is intended to be kind or politically correct.

CONTRIBUTOR’S SECOND NOTE: This word (or word-phrase), if commonly used in the U.S. to denote certain sizes, nevertheless is not consistent in the clothing industry or in common parlance as to exactly what sizes are denoted. Therefore, this submission should go on file and be placed on hold until more submissions of this word coalesce into specific definition. Allow me to note that this entry should nonetheless be given special consideration because it may prove to be the first appearance of this word-phrase in print even though it is commonly used in oral parlance.

word: ‘‘goddess’’ (adj.)

2011, The Pyramid Collection: Myth, Magick, Fantasy & Romance, 2011, p. 1.

We Offer Goddess Sizes at No Extra Cost!

CONTRIBUTOR’S NOTE: ‘‘Goddess’’ has no current listing in the OED as an adjective. In this submission, it is equivalent to the new usage of the word-phrase ‘‘women’s sizes’’ (see previous entry), but goes beyond the polite intent of that word. The adjective ‘‘goddess’’ has the added connotation that a woman who is fat or obese is beautiful, i.e., the word is a marketing term intended to glorify being fat and make being fat appear glamorous.

CONTRIBUTOR’S SECOND NOTE: This word is now commonly used in the U.S. but denotation as to what sizes constitute ‘‘goddess sizes’’ is not consistent either in the clothing industry or in common parlance. Therefore, this submission should go on file and be placed on hold until more submissions of this word coalesce into specific definition. Allow me to note that this entry should nonetheless be given special consideration because it may prove to be the first appearance of this adjectival use of ‘‘goddess’’ in print even though it is commonly used in oral parlance.

BIBLIOGRAPHIAL DATA: For four entries that follow.

Saline, Carol. Photographs by Sharon J. Wohlmuth. Sisters. Philadelphia, London: Running Press, 1994.

word or word-phrase: ‘‘bun head’’

1994, Carol Saline, Sisters, 1994, p. 123.

‘‘Neither of us were ever bun heads.’’

CONTRIBUTOR’S NOTE: A bun head is a ballerina who is passionately and totally immersed in ballet. The word derives, somewhat humorously, from the fact that ballerinas tend to wear their hair in a bun atop their head so it will not interfere with their movements.

CONTRIBUTOR’S SECOND NOTE: The phrase ‘‘bun head’’ may also be written as ‘‘bun-head’’ or ‘‘bunhead’’ although I do not at present have written quotes for these variations.

word: ‘‘hunkachunk’’

1994, Carol Saline, Sisters, 1994, p. 108.

‘‘Because you call me hunkachunk and tell me I’m fat.’’

CONTRIBUTOR’S NOTE: This word is often used derisively to describe a person as fat, but more often it is used lovingly to describe someone who is somewhat overweight but nevertheless is attractive-—such as an infant, toddler, spouse, or even a movie star.

word or word-phrase: ‘‘Johns Hopkins kid’’

1994, Carol Saline, Sisters, 1994, p. 78.

‘‘So I became, for lack of a better term, one of the original Johns Hopkins kids.’’

CONTRIBUTOR’S NOTE: Of course ‘‘Johns Hopkins kid’’ may simply refer to a ‘‘kid’’ or young person attending Johns Hopkins University, but when ‘‘Johns Hopkins kid’’ is used as a substantive, it has a specific meaning, a definition of which could be summed up as: ‘‘A young man desiring, pursuing, or having recently received a male-to-female (MTF) transgender operation, perhaps soon to be, or no longer, a young man but a young woman, i.e., a trans woman.’’

CONTRIBUTOR’S SECOND NOTE: This substantival phrase derives its meaning from the fact that sex reassignment surgery for male-to-female operations, although earlier performed outside the United States, were first performed within the United States at Johns Hopkins University in 1966. The operation ever since has had a Johns Hopkins University connotation even though it now is performed at many major medical facilities throughout the United States.

CONTRIBUTOR’S THIRD NOTE: It bears noting that, in the above quote, the person speaking is a trans woman reflecting upon the confusions of her youth when he (still male at that earlier time) was realizing that he thought of himself as a woman.

word or word-phrase: ‘‘1-2-3 cake’’

1994, Carol Saline, Sisters, 1994, p. 118.

They made 1-2-3 cakes of flour, sugar, and water.

CONTRIBUTOR’S NOTE: A proposed definition for this substantive is: ‘‘A cake that has its main ingredients measured out by exact numerical proportions. Other secondary ingredients or flavors can be added as desired.’’

CONTRIBUTOR’S SECOND NOTE: Cooks or chefs often remark that 1-2-3 cake should actually be called 3-2-1 cake because the essential ingredients are usually set forth in this numerical order. Such is the case in the above quote, where the three main ingredients would involve 3 parts flour, 2 parts sugar, and 1 part water.

CONTRIBUTOR’S THIRD NOTE: This way of describing a cake is also at times used for describing other recipes, such as 1-2-3 pie crust which would have 1 part water, 2 parts shortening, and 3 parts flour. (Here again the nomenclature is often somewhat different, with the descriptive being ‘‘3-2-1 pie crust’’ meaning 3 parts flour, 2 parts shortening, and 1 part water.)

CONTRIBUTOR’S FOURTH NOTE: Modern recipes for 1-2-3 cake often include cake mixes as part of the recipe, a common one being 3 parts Angel Food cake mix, 2 parts yellow cake mix, and 1 part water. These modern recipes are often baked in a microwave oven. Recipes from earlier times used basic ingredients rather than cake mixes, and were baked in a conventional oven.

CONTRIBUTOR’S FIFTH NOTE: See the definitions herein for ‘‘One-Two-Three-Four Cake’’ and for ‘‘Measure Cake.’’)

BIBLIOGRAPHICAL DATA: For two entries that follow.

Sartre, Jean-Paul. Being and Nothingness: An Essay on Phenomenological Ontology. Trans. and with an intro. by Hazel E. Barnes. New York: Philosophical Library, 1956.

words: ‘‘ekstasis,’’ ‘‘ekstasis,’’ ‘‘ekstases’’, ‘‘ekstatic

1956, Jean-Paul Sartre, Being and Nothingness, trans. from the French by Hazel E. Barnes, 1956, p. 298.

What appears to us first is the fact that the being-for-others represents the third ekstasis of the for-itself.

(or)

word: ‘‘ekstases’’

1956, Jean-Paul Sartre, Being and Nothingness, trans. from the French by Hazel E. Barnes, 1956, p. 298.

In relation to this external negation the three ekstases are ranked in the order which we have just presented, but the goal is never achieved.

(or)

word: ‘‘ekstatic’’

1956, Jean-Paul Sartre, Being and Nothingness, trans. from the French by Hazel E. Barnes, 1956, p. 148.

In a word, we have endowed the instant with ekstatic dimensions, but we have not thereby suppressed it, which means that we cause temporal totality to be supported by the non-temporal.

CONTRIBUTOR’S NOTE: The word ‘‘ekstasy,’’ spelled with a k, is not in the OED and ‘‘ecstasis’’ (spelled with a c) which

is in the OED is stated as being the same as ‘‘ecstasy.’’ But ‘‘ekstasis’’ is used by Sartre several hundred times in Being and Nothingness which is arguably the most important and influential book in existentialism. ‘‘Ekstasis’’ is not underlined, or put in italics, by either Sartre or his translator; it therefore deserves to be treated as an anglicized word. (And in fact it can scarcely be treated as a Greek word given that Sartre’s use of the word goes far beyond its Greek meaning.) Based upon Sartre’s usage, I propose the following definition:

‘‘The self as person, or an aspect of that person, acting or existing (or attempting to do either) in a state of remove from the self, either in terms of self-existence, self-knowing, the existence or knowledge of others, temporal reification, or emotional transcendence.’’

word: ‘‘scissiparity’’

1956, Jean-Paul Sartre, Being and Nothingness, trans. from the French by Hazel E. Barnes, 1956, p. 154.

This phenomenon of reflection is a permanent possibility of the for-itself because reflective scissiparity exists potentially in the for-itself which is reflected-on; it suffices in fact that the reflecting for-itself (reflétant) posit itself for it as a witness of the reflection (reflet) and that the for-itself (the reflection) posit itself for it as a reflection of this reflecting.

(or)

1956, Jean-Paul Sartre, Being and Nothingness, trans. from the French by Hazel E. Barnes, 1956, p. 298.

The final term of the nihilation, the ideal pole should be in fact the external negation-—that is, a scissiparity in-itself of the spatial exteriority of indifference.

CONTRIBUTOR’S NOTE: The word ‘‘scissiparity’’ has conventionally had a biological meaning primarily, and in this sense refers to reproduction by fission. But Sartre’s Being and Nothingness, arguably the most important and influential book in existentialism, uses the word well over a hundred times (I above list its first appearance in this book, and then a much later appearance) and the meaning, if it occasionally suggests reproduction, more often entails annihilabiion or creation via annihilation. The book is difficult and labyrinthine, and the word as used therein has no simple definition, but for the sake of a thorough definition, I propose the following:

‘‘A schism within a single entity, or between two entities of equal ontological stature or similar axiological status,

resulting in reproduction, creation, a mutual epistemic relationship, or an agenda whose purpose is the opposition, cancellation, or denial of a supposition, value, essence, or even existence that had a posited relation to the entity or entities in question.’’

BIBLIOGRAPHICAL DATA: None is here supplied for the one entry that follows since this entry refers to problems with an existing definition in the OED.

word or word-phrase: scrub oak

CONTRIBUTOR'S NOTE: The existing definition for ''scrub oak'' in the OED is: ''(a) one of several North American dwarf oaks, (b) *Casuarina cunninghamii*.'' This definition is much too limited. As to the Latin names for various scrub oaks, my research shows more than a dozen North American varieties which receive this name. Therefore, this part of the entry would have to be encyclopedic (which would be impossible for a dictionary entry) or needs to be dropped, or the words, ''such as'' should be inserted before ''*Casuarina cunninghamii.*'' Just as important, in rural or dialectal usage (which I have encountered many times in Northwest Missouri), ''scrub oak'' refers to oak that grows poorly, e.g., small oak trees growing slowly or misshapenly out of rocky soil, or more often it refers to oak trees that have been mowed off repeatedly, as along a roadway, but keep growing back with a base below the ''mow line'' that gets bigger even as the growing tree becomes more and more misshapen or even multi-trunked (or multi-stemmed, given the small size) after multiple mowings. Rural people often refer to ''scrub oak'' as ''stunt oak'' or ''stunted oak.''

BIBLIOGRAHICAL DATA: For one entry that follows.

Sides, Hampton. ‘‘Unseen Titanic.’’ Photographs by Hampton Sides et al. National Geographic, April 2012, pp. 78-99.

word: ‘‘biomechanoid’’

2012, Hampton Sides, ‘‘Unseen Titanic,’’ National Geographic, April 2012, p. 95.

‘‘There’s this very strange mixture of biology and architecture down there-—this sort of biomechanoid quality,’’ he told me at his Malibu compound.

CONTRIBUTOR’S NOTE: An elaborate definition for this word is not needed since the quote itself provides this definition and therefore can suffice.

BIBLIOGRAPHICAL DATA: For three entries that follow.

Strout, Elizabeth. Olive Kitteridge. New York: Random House, 2008.

word or word-phrase: ‘‘bump-out room’’

2008, Elizabeth Strout, Olive Kitteridge, 2008, p. 146.

Even lying in the ‘‘bump-out room’’-—the room Henry had added a few years before, with a bay window big enough to have a small bed tucked right under it-—she could see the tops of the tulips, the sun hitting the blooms, and sometimes she dozed briefly, listening to the transistor radio she held to her ear whenever she lay down.

CONTRIBUTOR’S NOTE: The word, or phrase, ‘‘bump-out room’’ is used several times in this novel, though in other places without the quotation marks. It is accepted in ordinary parlance to mean a room that has had an extension added onto it, perhaps a major addition, or something as minor as a large bay window. (Note, too, the importance of this book, given that it won the Pulitzer Prize for fiction in 2009.)

word: ‘‘spousify’’

2008, Elizabeth Strout, Olive Kitteridge, 2008, p. 237.

‘‘He’ll spousify you. Let’s hope he gets married again soon.’’

CONTRIBUTOR’S NOTE: The word ‘‘spousify’’ means to assign to a woman-—daughter, niece, neighbor, or servant-—the domestic duties of a wife or mother. In the above excerpt, the reference is to a widowed father and his daughter. To my knowledge, the word is never used to imply the assignment of sexual interest or activity, i.e., incest, from father to daughter. (Note, too, the importance of this book, given that it won the Pulitzer prize for fiction in 2009.)

word: ‘‘widdle’’

2008, Elizabeth Strout, Olive Kitteridge, 2008, p. 173.

Then Henry standing up, a tall man. ‘‘Okay, Ollie. Let’s widdle the dogs and go into town.’’

CONTRIBUTOR’S NOTE: In the OED ‘‘widdle’’ is listed as an intransitive verb only, meaning ‘‘to urinate.’’ Here it is a transitive verb. An adjustment needs to be made accordingly. (Note, too, the importance of this book, given that it won the Pulitzer Prize for fiction in 2009.)

BIBLIOGRAPHICAL DATA: For one entry that follows.

Valin, Jonathan. ‘‘Equipment Report: Audio Research Corporation Fortieth Anniversary Edition Reference Preamplifier: Instant Classic.’’ The Absolute Sound. January 2011, Issue 209, pp. 168-171.

word: ‘‘holographic’’ (new meaning here supplied)

2011, Jonathan Valin, ‘‘Equipment Report: Audio Research Corporation Fortieth Anniversary Edition Reference Preamplifier: Instant Classic,’’ The Absolute Sound, January 2011, p. 171.

Quite simply, this is the most holographic preamp I have (and, I am willing to bet, you have) ever listened to.

CONTRIBUTOR’S NOTE: There are, of course, several definitions for this word currently in the OED. But while a definition is listed for this word’s visual meaning, none is supplied for its aural meaning-—and this aural usage I encounter in my reading at least once a month.

I below list a proposed definition for its aural meaning. Consulting with audiophiles (as they are called), or audiophile journals, will provide other examples.

My proposed definition: ‘‘holographic: the quality of a sound-—usually in music-—when it is perceived to float in a clearly defined space with a determinate boundary around this sound giving it positional fixity.’’

BIBLIOGRAPHCAL DATA: For two entries that follow.

Vidal, Gore. A Thirsty Evil: Seven Short Stories. New York: The Zero Press, 1956.

(or)

Vidal, Gore. Clouds and Eclipses: The Collected Short Stories. New York: Carroll & Graf Publishers, 2006.

CONTRIBUTOR'S NOTE: Usually in an entry such as this, the first publication only would be listed. But for the sake of being thorough, I list two publications, because each of them contains the two entries that follow. The differences are that obviously the first publication came out earlier, and the second or later publication contains one short story which the first collection did not (the additional short story is ''Clouds and Eclipses'' from which the second publication gets its title). Also, since the second publication came out fifty years after the first, the still-living author understandably took opportunity for doing some polishing, and this bears mention since the quotation for the word ''lilac'' is slightly different in the two books. In what follows I provide both renditions. Also, since both collections have different titles, I want to here present them in tandem so as to spare confusion for other lexicographers.

word: ‘‘larged’’

1956, Gore Vida, A Thirsty Evil: Seven Short Stories, ‘‘The Ladies in the Library,’’ 1956, p. 151.

Stephen played idly with a larged winged ant and Walter watched as the ant would climb the boy’s thumb only to be pulled back, to begin again its laborious ascent.

(or)

word: ‘‘larged’’

2006, Gore Vidal, Clouds and Eclipses: The Collected Short Stories, ‘‘The Ladies in the Library,’’ 2006, p. 144.

Stephen played idly with a larged winged ant and Walter watched as the ant would climb the boy’s thumb only to be pulled back, to begin again its laborious ascent.

CONTRIBUTOR’S NOTE: This word is already in the OED, but with only one quoted example. Moreover, this example is from the year 1850 and spells the word as ‘‘largid.’’ How do the editors know it now should be spelled as ‘‘larged’’? And if they have evidence for spelling it as ‘‘larged,’’ then why aren’t there quotes which reflect this evidence? Most important, it bears being pointed out that the OED lists this word as obsolete and rare. No doubt it is rare, but usage at this late date, by such an eminent author, indicates that the word is not at all obsolete.

word: ‘‘lilac’’

1956, Gore Vidal, A Thirsty Evil: Seven Short Stories, ‘‘The Zenner Trophy,’’ 1956, p. 79.

He realized that he was quite alone and he hated Flynn for reminding him of the long and tedious journey ahead, down an endless, chalk-smelling corridor where each forward step took him farther and farther from this briefly glimpsed design within a lilac day.

CONTRIBUTOR’S NOTE: To avoid confusion, whether for lexicographers or researchers, it should be pointed out that atop the very page this quote is taken from, the procedure of listing the title of the short story commits an error, accidentally listing ‘‘A Moment of Green Laurel’’ which is one of the other short stories in this collection.

(or)

word: ‘‘lilac’’

2006, Gore Vidal, Clouds and Eclipses: The Collected Short Stories, ‘‘The Zenner Trophy,’’ 2006, p. 73.

He realized that he was quite alone and he hated Flynn for reminding him of the long and tedious journey ahead, down an endless, chalk-smelling corridor where each forward step took him ever farther away from this briefly glimpsed design within a lilac day.

CONTRIBUTOR’S NOTE: The word ‘‘lilac’’ as an adjective has two meanings not included in the OED, and both are here implied. First, the word ‘‘lilac’’ can mean springtime or spring-like, i.e., it is a reference to the serene part of that season. Second, the word ‘‘lilac’’ connotes or denotes matters which have to do with gay identity or lifestyle,

more often applied to gay men than to gay women. The word ‘‘lavender’’ may also be used in this second meaning.

CONTRIBUTOR’S SECOND NOTE: I knew the author Gore Vidal personally for some years before he died, and if our relating was infrequent, it was always intense. I asked him about the meaning of the word ‘‘lilac’’ as used here, and although his explanations often were laced with irony, I believe the meanings I give for the word here are as he intended them. The story from which the quote is taken is, after all, about two young men being expelled from a high school for having had homosexual relations, and the above quote refers to the thought processes of one of the teachers who himself is obviously gay and has been talking to one of the boys who is being expelled.

BIBLIOGRAPHICAL DATA: For eight entries that follow.

Winchester, Simon. Illustrations by Philip Hood. The Professor and the Madman: A Tale of Murder, Insanity, and the Making of the **Oxford English Dictionary**. New York: HarperCollins Publishers, 1998.

CONTRIBUTOR'S NOTE: In the following listings for individual words or word-phrases, I depart from my usual style and list only a part of the book's title, for the obvious reason that it is so long.

CONTRIBUTOR'S SECOND NOTE: It seems rather ironic that a book about the OED would contain no fewer than eight (or more, since I might not have spotted them all) words or word-phrases which do not appear in the OED. The appearance of this book should have warranted the author, Simon Winchester, himself making sure those words would be included. Lacking that, given the book's popularity and the service it has done for the OED's status and reputation, I find it odd that the OED's editors themselves did not scramble to include these orphan words.

word: ‘‘Archgrammacian’’ or ‘‘archgrammacian’’

1998, Simon Winchester, The Professor and the Madman, 1998, p. 85.

There is a Sacerdotall dignitie in my native Countrey contiguate to me, where I now contemplate: which your worshipfull benignitie could sone impenetate for mee, if it would like you to extend your sedules, and collaude me in them to the right honourable lord Chaunceller, or rather Archgrammacian of Englande.

(or)

1998, Simon Winchester, The Professor and the Madman, 1998, p. 85.

So, fantastic linguistic creations like *abequitate*, *bulbulcitate*, and *sullevation* appeared in these books alongside *archgrammacian* and *contiguate*, with lengthy definitions; there were words like *necessitude*, *commotrix*, and *parentate*-—all of which are now listed, if listed at all, as ‘‘obsolete’’ or ‘‘rare’’ or both.

CONTRIBUTOR’S NOTE: While this is an extremely rare word, it is easily defined by noting how Latin was used in England during the 16th and 17th centuries by the educated gentry. A worthy definition would stem from the meaning of ‘‘grammar’’ as it extends beyond its specific application regarding words and syntax to its more general meaning which refers to the basic principles governing a particular area of knowledge, rules of morality, or the customs of civilized behavior. In this sense, an appropriate definition would be: ‘‘Supreme standard and steward of all that is decorous, meet, and right.’’

word or word-phrase: ‘‘back up’’

1998, Simon Winchester, The Professor and the Madman, 1998, p. 185.

Murray wrote about him again-—by now there are stories of him ‘‘putting his back up’’ and ‘‘refusing’’ to do the work that was wanted.

CONTRIBUTOR’S NOTE: In this metaphorical usage, ‘‘back up’’ means to display stubbornness, fear, anger, or aggression.

CONTRIBUTOR’S SECOND NOTE: This meaning of the word-phrase comes from how certain animals arch their back in a display of fear or aggression during danger or actual fights. Most people have observed this in domestic cats.

CONTRIBUTOR’S THIRD NOTE: There are many synonyms for this word phrase, including, ‘‘get his dander up,’’ ‘‘get his hackles up,’’ or ‘‘get his Irish up.’’

word or word-phrase: ‘‘Bethlem watcher’’

1998, Simon Winchester, The Professor and the Madman, 1998, p. 18.

The witness, whose name was William Dennis, was a member of a profession that has long since receded from modern memory: He was what was called a ‘‘Bethlem watcher.’’

CONTRIBUTOR’S NOTE: This word-phrase has a very long history. The word ‘‘Bethlem’’ (which itself originally derived from the word ‘‘Bethlehem’’ and later would transmute into the word ‘‘bedlam’’) derives from the Bethlehem monastery or priory founded in London in 1247 whose purpose was to provide hospitality for the bishop of St. Mary of Bethlehem and other Roman Catholic Church clergy who might be visiting England. By 1330 this monastery had become a hospital and was called The Hospital of St. Mary of Bethlehem and therefrom took the shortened name Bethlehem Hospital. With the passage of time, this hospital’s population became more and more predominately ‘‘mental cases.’’ (As early as 1402 it is mentioned as a hospital for lunatics.) As time passed the name slowly was shortened to Bethlem Hospital. In 1346 this institution had been received under the protection of the city of London, but during the ‘‘Dissolution of the Monasteries’’ (also known as the ‘‘Suppression of the Monasteries’’) Henry VIII seized all property owned by the Roman Catholic Church during the years 1536 to 1541. Hence, this institution, which originally had been situated in Bishopsgate, was given by Henry VIII to the mayor and citizens of London, and in 1547 it would be incorporated as a royal foundation with the specific purpose of taking in lunatics. It was rebuilt in 1676 near London Wall, and later was transferred to Lambeth in 1815 and is now known as The Bethlem Royal Hospital.

The institution, for hundreds of years, was notorious, even infamous, for its inhumane treatment of patients who, in effect, were abused prisoners. Hence, this facility was often referred to as a ‘‘human zoo’’ and as a ‘‘university of madness.’’ For well over a century it was one of London’s leading amusement venues since it was frequented by members of the upper classes who went there to be entertained by watching the ‘‘mad’’ inmates, and it was even a tourist attraction for visitors from other countries. In our modern

age, The Bethlem Royal Hospital, as it now is called, of course uses more humane and prescriptive confinement and treatment for patients. But during earlier years when the inmates were treated as little more than animals to be feared, abused, or used for entertainment, guards in Bethlem would be assigned to watch over those inmates who warranted special care, either because of their considerable degree of mental illness, tendencies toward violence or suicide, or because they came from upper-class families who were compassionate enough to ensure that their institutionalized member received special care, protection, or guardianship. These guards came to be called ‘‘Bethlem watchers.’’ The phrase thus began in Bethlem Hospital but became a common term for guards in other mental-health facilities.

CONTRIBUTOR’S NOTE: The above description, although complex, does not defy a simple definition: ‘‘Primarily British: A person in a mental-health facility who keeps close watch over patients-—or, more often, a specific patient-—whose degree of mental difficulty warrants close observation.’’

word: ‘‘bucking’’ or ‘‘bucked’’

1998, Simon Winchester, The Professor and the Madman, 1998, p. 59.

Some were sentenced by drumhead courts-martial to a painful ordeal called ‘‘bucking,’’ in which the wrists were tied tightly, the arms forced over the knees, and a stick secured beneath knees and arms-—leaving the convict in an excruciating contortion, often for days at a time.

(or)

word: ‘‘bucked’’

1998, Simon Winchester, The Professor and the Madman, 1998, p. 59.

(It was a punishment so harsh as to prove often decidedly counterproductive. One general who ordered a man to be bucked for straggling found that half his company deserted in protest.)

CONTRIBUTOR’S NOTE: The first extract from the book would essentially provide its own definition were Simon Winchester’s description not incomplete and inaccurate. He should have noted that the ankles were usually (probably always) bound together so as to secure the prisoner in this position, and that ‘‘a stick is then secured beneath the knees but above the downwardly bent and contorted arms’’ so as to lock the convict in this painful position.

The above quote for bucking refers to how it was used during the U.S. Civil War. A more complete description would note that it is used in somewhat similar ways in modern times. (See the entry herein for ‘‘three-point’’ which is placed with the section for the author Robert Caputo.)

CONTRIBUTOR’S SECOND NOTE: It should be mentioned that in the first quote above, as it appears in the book itself, ‘‘drumhead’’ has a dash, i.e., appears to be spelled ‘‘drum-head’’ because the first syllable is at the end of a line and the dash is actually intended to indicate only that the two syllables belong to the same word. The correct spelling is ‘‘drumhead’’ in all sources I could find; thus one infers the true purpose of the dash here.

word or word-phrase: ‘‘buggers’ grips’’

1998, Simon Winchester, The Professor and the Madman, 1998, p. 177.

But what was most obviously similar about the men were their beards-—in both cases white, long, and nicely swallow-tailed-—with thick mustaches, sideburns, and ample buggers’ grips.

CONTRIBUTOR’S NOTE: This word-phrase is just as often spelled, ‘‘buggers grips,’’ ‘‘buggery-grips,’’ and, ‘‘buggers-handles.’’

CONTRIBUTOR’S SECOND NOTE: The usage for this word-phrase is chiefly British. An accurate definition would be: ‘‘Long sideburns that flare out amply as they reach toward the jaw-line. Less often the reference is to a handlebar mustache. Rarely it refers to female pubic hair.’’

CONTRIBUTOR’S THIRD NOTE: The word-phrase derives from the lewd implication that any of these hairy ‘‘appendages’’ could be gripped by the perpetrator to facilitate the act of buggery.

word: ‘‘bulbulcitate’’

1998, Simon Winchester, The Professor and the Madman, 1998, p. 85.

So, fantastic linguistic creations like *abequitate*, *bulbulcitate*, and *sullevation* appeared in these books alongside *archgrammacian* and *contiguate*, with lengthy definitions; there were words like *necessitude*, *commotrix*, and *perentate*-—all of which are now listed, if listed at all, as ‘‘obsolete’’ or ‘‘rare’’ or both.

CONTRIBUTOR’S NOTE: A correct, and thorough, definition of this extremely rare word is: ‘‘The tendency of a bulbous-shaped organ or organism (plant or animal) to proliferate, impinge, or invade-—through multiplication or enlargement, as in the root system of a peony flower bush or the ginger plant, or the swollen lymph nodes (buboes) in a patient infected with bubonic plague. Rare as the word was back then, its metaphorical usage was even more rare, when it referred to encapsulated ideas, theses, or feelings burgeoning to spawn more of such.’’

word or word-phrase: ‘‘cheap deal’’

1998, Simon Winchester, The Professor and the Madman, 1998, p. 121.

Most important of all, the superintendent reported later, the doctor was given back his drawing materials: a cheap deal drawing box and its contents, a paintbox and a collection of pens, a drawing board, sketchbooks, and painting cards.

CONTRIBUTOR’S NOTE: The phrase ‘‘cheap deal’’ is used as an adjective and refers to an item which is cheaply or simply made and usually is cheap in price. It may have a more metaphorical application as when it is used to refer to a tawdry prostitute or to a poorly done paper by a student.

word or word-phrase: ‘‘painting cards’’

1998, Simon Winchester, The Professor and the Madman, 1998, p. 121.

Most important of all, the superintendent reported later, the doctor was given back his drawing materials: a cheap deal drawing box and its contents, a paintbox and a collection of pens, a drawing board, sketchbooks, and painting cards.

CONTRIBUTOR’S NOTE: The word-phrase ‘‘painting cards’’ is synonymous with ‘‘paint cards’’ or ‘‘paint card,’’ already defined in the OED.

BIBLIOGRAPHICAL DATA: For 30 entries that follow.

Woodrell, Daniel. Winter’s Bone: A Novel. New York, Boston: Little, Brown and Company, 2006.

CONTRIBUTOR’S NOTE: It bears mention that on October 11, 2012, Daniel Woodrell gave a reading in Saint Louis. After that reading I asked him to look over a partial list of the entries that follow. He gave his approval to all definitions I had written, and provided a definition for certain ones I was unsure of or did not know: flubbing, snow-day beer, knacker, spang (this one really had me stumped), chub, bloused, flops, wamble, rankled. At that time I had read the book twice. Since then, I have read it twice more, and found a few other words not included in the OED. Five of these I am unsure of and have written him about, and at present await his answer to my query.

CONTRIBUTOR’S SECOND NOTE: I must sardonically mention too (I hope in the interests of good literary style and not because of my own surfeit of cynical tendencies) that in conversation with Daniel Woodreall, I opened my copy of Winter’s Bone to page 184 and pointed to the two consecutive sentences: ‘‘Merab followed the beam and led them on a slow wamble across a rankled field, then a slight curving path rose to a balled mound with a knuckled ridge and down again into a vale. It was a coggly path to an iced pond, with a hedge of blowdown barring the way.’’ I said, ‘‘Knowing something about writing, I am quite sure that when you wrote this passage you were purposefully making it thick with difficult words that would get the attention of the reader.’’ With obvious embarrassment-—chagrin at being put in the position of having to make this admission-—he nodded his head.

I happen to believe that what he did here is not good literary technique. If he brings the reader up short with this many uncommon words compressed together, then he causes the diligent reader to interrupt the reading and refer to a lexicon, or he causes the less compulsive reader to simply skip this part and miss out on the action. Either way, this kind of artificial insertion of difficult words does not serve the writer or the reader. It reflects the writer’s self-indulgence, perhaps even his narcissism, and

it causes the reader an unnecessary difficulty which detracts from enjoying the book. Moreover, another problem occurs here because this kind of ‘‘thick’’ writing departs from the established style or voice of the novel, causing this passage which occurs in a suspenseful and pivotal part of the story to detract from the pace of the story’s progress. If Woodrell hoped, by this technique, to slow the pace of the story, he failed; he only presented us with a smugly distracting artifice which made us stumble when he should have used a different technique for protracting the duration of the passage. Out of fairness, I should mention that two different readers have told me that even though they did not understand the several unusual words in this passage, they nevertheless felt these words worked-—without their having to look them up-—because they reflected the plight of the main character, stumbling along in the virtual dark, now with the burlap bag removed from her head but still feeling quite disoriented and frightened. In other words, they felt this passage involved a kind of sensate onomatopoeia. So upon further reflection it is possible that I will attenuate the judgement I have just made, but I am not presently so inclined.

word: ‘‘bingbuffer’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 115-116.

Mom before she was all the way crazy, lolling with Ree on a blanket between the pines, telling windy tales of whiffle-birds, the galoopus, the bingbuffer, and other Ozark creatures seldom seen in these woods but known for generations to live there.

CONTRIBUTOR’S NOTE: This word is a name given to a fantastical creature whose nature can best be understood by a sentence that follows on this same page in Woodrell’s book: ‘‘The whiffle-bird, a jolly feathered mystery just waiting to be born from shadows hatching to spark aloft quick as thought and fly backwards like a riddle across the sky, or the galoopus that might come roost deep down your well and lay perfectly square eggs of stiff yellow taffy inside your water bucket, or the taunting spooky bingbuffer that would creep close on the darkest of dark stormy nights to flex a huge hinged tail and peg rocks banging against your house while you pulled the blankets over your head and waited for the sun.’’

word: ‘‘bloused’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 151.

She spoke mushmouth sentences through bloused lips.

CONTRIBUTOR’S NOTE: As for a definition, Mister Woodrell said one word: ‘‘swollen.’’

word: ‘‘blowdown’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 184.

It was a coggly path to an iced pond, with a hedge of blowdown barring the way.

CONTRIBUTOR’S NOTE: The word ‘‘blowdown’’ is found in rural or forestry terminology, and refers to trees that have been blown down by the wind. This might be a single tree, only a few trees, or-—as in the present instance-—a row of trees forming a hedge, i.e., a barrier.

word: ‘‘blubbered’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 56.

She blubbered her lips against the cold and rubbed her face roughly.

CONTRIBUTOR’S NOTE: This definition is already in the OED, in the entry which reads, ‘‘ ... to give forth a bubbling sound, as a spring, boiling water.’’ However, the OED lists this usage as obsolete. Given Woodrell’s 2006 usage, it obviously is not.

word or word-phrase: ‘‘blunt-boned’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 21.

She was a tall blunt-boned woman made lush in her sections with long auburn hair she usually wore pulled up into a heavy wobbly bun.

CONTRIBUTOR’S NOTE: The opposite of ‘‘sharp-boned,’’ the phrase ‘‘blunt-boned’’ refers to bones that are large or prominent, often though not always used for describing a person’s face.

word or word-phrase: ‘‘booted her calico’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 144.

‘‘Done booted her calico.’’

CONTRIBUTOR’S NOTE: Here is an example of a saying which well attests to how internally complex, mercurial, and even labyrinthine with regard to region the meaning of English words and sentences can be. To say or write, ‘‘booted her calico,’’ or, ‘‘to boot the calico,’’ can refer to a woman attacking someone in a fight by kicking or stomping. But the calico-—implying a dress or skirt-—may be worn by the woman doing the stomping, or it may be worn by the woman being attacked. Regardless, the reference is to a woman attacking either a man or another woman, or to a woman being attacked-—usually by another woman, although perhaps by a man. So here we have two meanings of this clause: the first is a woman attacking during which the action of booting also involves booting her own calico; the second refers to a woman being attacked, i.e., it is her calico that is getting booted. In both of these meanings the word ‘‘calico,’’ although signifying a woman as the attacker or the one attacked, may be somewhat metaphorical: the woman need not necessarily be wearing a dress or a skirt; rather, the implication is that this person attacking, or being attacked, might be wearing a dress or a skirt.) These two meanings of ‘‘booted her calico’’ I have encountered in both northern and southern Missouri. But there is a happier meaning which I have encountered only in Northwest Missouri, and this only during the 1950’s and 1960’s. This third meaning refers to a woman dancing, e.g., ‘‘That old woman walks like she’s crippled, but put her on the dance floor and she sure boots the calico.’’ (Of course, all three of these meanings involve the action of legs against the calico-—or cloth, so actually they are not so very dissimilar.) A fourth meaning, which Woodrell states is the one he intended, involves realizing that his sentence was truncated, essentially meaning, ‘‘She booted that woman until her flesh looked like calico,’’ i.e., the woman was booted until she was mottled black, blue, and reddish on her white (or off-white) skin.

CONTRIBUTOR’S SECOND NOTE: It bears noting that ‘‘boot her calico’’ or ‘‘boot the calico’’ is just as often stated as ‘‘kick her calico’’ or ‘‘kick the calico.’’

CONTRIBUTOR’S THIRD NOTE: Although Woodrell intended only the fourth meaning above mentioned, in the interests of thorough lexicography, I present all four possible meanings.

word or word-phrase: ‘‘bred’n buttered’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 125.

‘‘Well, I’m a Dolly, bred’n buttered, and that’s how I know Dad’s dead.’’

(or)

word or word-phrase: ‘‘bred’n buttered’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 192.

‘‘Bred’n buttered. I told you that.’’

CONTRIBUTOR’S NOTE: This word-phrase is a whimsical play on the idea of bread being buttered, and basically means born and raised, i.e., the person’s biology and sociology, or the combination of nature and nurture.

word or word-phrase: ‘‘carpenter’s dream’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 93.

‘‘I feel like a fuckin’ carpenter’s dream, lookin’ at them things!’’

CONTRIBUTOR’S NOTE: The original meaning of a ‘‘carpenter’s dream’’ was a flat, straight, or ‘‘true’’ board. This is because, in earlier days when lumber was air-cured rather than kiln-dried, it tended to warp. When an air-cured board did not warp it was especially desirable to the carpenter who intended to use it, hence, ‘‘carpenter’s dream.’’

In 1903 the word came to mean a flat-chested woman when H. Cleveland Lowenbrau described the Baronesse of Eastern Slovenia as a ‘‘carpenter’s dream’’ because she was flat-chested.

word: ‘‘chub’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 122.

She had already dropped in cans of soup, tomato sauce and tuna, a full chub of bologna, three loaves of bread, two boxes each of oatmeal and grits, plus three family packs of ground beef.

CONTRIBUTOR’S NOTE: Mister Woodrell’s verbal definition for ‘‘chub’’ was simple: chunk. It obviously has a transferative meaning from a meaning already in the OED which indicates that ‘‘chub’’ refers to a thick piece of firewood or a wood-log.

word: ‘‘crank’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 14.

‘‘You know he cooks crank, don’t you?’’

(or)

word: ‘‘crank’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 14.

‘‘Shit, Jsssup’s just about the best crank chef these Dollys and them ever have had, girl.’’

(or)

word: ‘‘crank’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 22.

Beside the pistol there was a big bag of pot and a pretty big bag of crank.

(or)

word: ‘‘crank’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 23.

Uncle Teardrop was Jessup’s elder and had been a crank chef longer but he’d had a lab go wrong and it had eaten the left ear off his head and burned a savage melted scar down his neck to the middle of his back.

(or)

word: ‘‘crank’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 26.

He picked up the crank bag from the lazy Susan.

(or)

word: ‘‘crank’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 29.

He was electric on crank, thrilled to have been shot, and instead of driving to a doctor he drove thirty miles to West Table and the Tiny Spot Tavern to show his assembled buddies the glamorous bullet hole and the blood bubbling.

(or)

word: ‘‘crank’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 51.

‘‘Oh. Well, he cooks crank.’’

(or)

word: ‘‘crank’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 52.

Megan said, ‘‘If he’s been runnin’ on crank for a day or two, you should just leave, honey.’’

(or)

word: ‘‘crank’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 53.

Even without crank in his blood he always seemed cocked, poised to split in a flash from wherever he stood.

(or)

word: ‘‘crank’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 55.

‘‘Then maybe he’s wearin’ ‘em just about anywhere, babe-—wanna snout some crank?’’

(or)

word: ‘‘crank’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 74.

He ran a crew of pot farmers and crank cooks that often included Jessup, always had cash, and folks said he was the Dolly who’d years before stepped forward and shot the two Gypsy Jokers who’d come south from Kansas City figuring their loud scary biker reputations would let them muscle in on the yokels and take control.

(or)

word: ‘‘crank’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 113.

He stood back, plucked a bag of crank from the smoke pocket on his shirt, scooped a load with a long fingernail and snorted, snorted again.

(or)

word: ‘‘crank’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 113.

He rolled the bag, put the crank away, turned in a circle to inhale the room, stopped suddenly to stare directly at Mom, humming with her eyes closed.

(or)

word: ‘‘crank’’

2006, Daniel Woodrell. Winter’s Bone: A Novel, 2006, p. 126.

‘‘He was a good crank cook.’’

(or)

word: ‘‘crank’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 140.

Teardrop reached across to the glove box and grabbed a baby-food bottle of crank.

(or)

word: ‘‘crank’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 150.

Ree watched as he smoked, watched and waited drowsily until he leaned backwards, unrolled a Baggie of crank, dipped a finger to the powder and snorted, gasped, snorted more.

(or)

word: ‘‘crank’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 165.

‘‘I been runnin’ on crank’n hardly no food for fuckin’ days now’n I’m tired of waitin’ around for shit to happen.’’

(or)

word: ‘‘crank’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 190.

‘‘I won’t touch crank. Crank ain’t for me.’’

CONTRIBUTOR’S NOTE: The word ‘‘crank’’ is colloquial for the illegal drug methamphetamine.

word or word-phrase: ‘‘dust dogs’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 156.

Ree stared ahead down the loose dirt rut while low dust dogs appeared alongside and chased the truck tires.

CONTRIBUTOR’S NOTE: A dust dog is the small cloud of dust that hugs close to, or follows, a vehicle’s tires as it is traveling down a dusty road. So-called because dogs often chase a vehicle, running alongside the tires, sometimes biting them.

word: ‘‘flops’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 158.

‘‘That was a purt-near perfect swimmin’ hole, back before he started runnin’ cattle and they filled it with flops.’’

CONTRIBUTOR’S NOTE: The word ‘‘flop’’ or its plural form ‘‘flops’’ refers to cow dung. I was insistent with Mister Woodrell that he be clear on this definition, and to my crude language (albeit stated in a gentlemanly way), he replied that ‘‘flops’’ does not refer to individual cow turds but to ‘‘whole cow piles.’’

word: ‘‘flubbing’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 13.

She waited until he turned from Mom, stumped and flubbing his lips.

CONTRIBUTOR’S NOTE: This word means to make a spluttering sound by protruding the lips, blowing through them, and letting the lips vibrate together noisily. Mister Woodrell spontaneously showed me this by making the sound himself in this way, before proceeding with a verbal definition.

word or word-phrase: ‘‘giddy-up’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 125.

‘‘This thing has felt a little funny from the giddy-up.’’

CONTRIBUTOR’S NOTE: The word-phrase, ‘‘giddy-up,’’ if rural in origin, is heard by children at play anywhere in the English-speaking world. The basic meaning comes from its being synonymous with ‘‘get up,’’ either word-phrase spoken by a rider or driver to his horse or horses, and it involves giving the command of ‘‘go.’’ (In this sense ‘‘giddy-up’’ is the opposite of ‘‘whoa’’ which means ‘‘stop.’’) But in the present instance the word has a figurative meaning which refers to a beginning or start. The word has another figurative meaning which refers to the drive level or ambition of a person or thing, as in the sentence, ‘‘That woman’s so lazy she has about as much giddy-up as a car with a blown engine.’’

word: ‘‘galoopus’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 115-116.

Mom before she was all the way crazy, lolling with Ree on a blanket between the pines, telling windy tales of whiffle-birds, the galoopus, the bingbuffer, and other Ozark creatures seldom seen in these woods but known for generations to live there.

CONTRIBUTOR’S NOTE: This word is a name given to a fantastical creature whose nature can best be understood by a sentence that follows on this same page in Woodrell’s book: ‘‘The whiffle-bird, a jolly feathered mystery just waiting to be born from shadows hatching to spark aloft quick as thought and fly backwards like a riddle across the sky, or the galoopus that might come roost deep down your well and lay perfectly square eggs of stiff yellow taffy inside your water bucket, or the taunting spooky bingbuffer that would creep close on the darkest of dark stormy nights to flex a huge hinged tail and peg rocks banging against your house while you pulled the blankets over your head and waited for the sun.’’

word: ‘‘jailhouse ink’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 24.

Three blue teardrops done in jailhouse ink fell in a row from the corner of the eye on his scarred side.

CONTRIBUTOR’S NOTE: Jailhouse ink is also called prison tattoo ink. Made in a variety of ways, one of the most common involves burning baby oil with cotton in a canister with a partially closed lid, then collecting the soot off the lid. The soot is put in, e.g., a small toothpaste cap which is filled half-way with soot, then a couple of drops of clear scentless shampoo are added. The ink, though crudely and slowly made, works well for permanent tattoos.

word: ‘‘knacker’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 61.

To have but a few male names in use was a tactic held over from the olden knacker ways, the ways that had been set aside during the time of Haslam, Fruit of Belief, but returned to heartily after the great bitterness erupted and the sacred walls tumbled to nothing.

(or)

word: ‘‘knacker’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 65.

Haslam had been born from a god’s water spit on knacker seed, shaped for manhood by a fugitive faith and sent among the Walking People to rally them and all like tinker flesh and to make a new people he’d guide to that garden place chosen by the Fist, mapped inside the sparkling fish, whence they could rest their feet after six thousand years of roaming and become settled people.

CONTRIBUTOR’S NOTE: The word ‘‘knacker’’ in the OED is defined in its second definition as, ‘‘A trickster, deceiver.’’ This usage is given only one supporting quote from an 1880 source which spells it as ‘‘knackis’’ and ‘‘knackeris.’’ How could the OED come up with its current (modern?) spelling if they do not have supporting sources which they can quote for us? Moreover, they list this word as obsolete. Obviously, as of 2006, it is not obsolete in prose. And as of this writing (November 2012), I can vouch that in parlance it is commonly used by the Irish to mean a trickster or deceiver, rogue or criminal, and occasionally is used by the Scottish with the same meaning.

CONTRIBUTOR’S SECOND NOTE: Based on what I have heard orally, accuracy would be served if the OED’s second definition for this word were expanded to include gypsies, reavers, thieves, rogues, and criminals. In Ireland this word is especially used to denote gypsies.

word: ‘‘melt’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 26.

‘‘He leaned his face to hers from above and nuzzled his melt against her cheek, nuzzled up and down, then slid his lips to her forehead, kissed her once and let go.’’

CONTRIBUTOR’S NOTE: Daniel Woodrell writes that in this usage, ‘‘Melt is a reference to the burns he received in a meth-lab explosion.’’ In other words, ‘‘melt’’ in this usage refers to skin that has ‘‘melted,’’ or been scarred or even debrided because of a chemical or thermal burn.

Curiously, there is a second definition of ‘‘melt’’ which is used amidst the culture of dope addicts. This usage refers to the ‘‘runny nose’’ of the addict who snorts drugs such as methamphetamines, crack, cocaine, etc.

Hence, two new definitions for ‘‘melt’’ need to enter the OED. Woodrell’s quote supports the first. I will look for a quote which would support the second usage I refer to. This will not be easy to find, since it is safe to opine that this subculture of people does not have a surfeit of literature which describes or reflects their lifestyle.

word: ‘‘moon’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 28.

The men came to mind as mostly idle between nights of running wild or time in the pen, cooking moon and gathering around the spout, with ears chewed, fingers chopped, arms shot away, and no apologies grunted ever.

CONTRIBUTORS NOTE: The word ‘‘moon’’ is short for ‘‘moonshine’’-—drinking alcohol-—usually whiskey that is distilled illegally.

word or word-phrase: ‘‘pee-waddy-doo’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 166.

Kitty said, ‘‘Oh, you poor whupped little kid, you-—them Hawkfall gals sure ‘nough beat the pee-waddy-doo out your ass, didn’t they?’’

CONTRIBUTOR’S NOTE: This word-phrase is highly figurative, but it does have some degree of derivative meaning, since ‘‘pee’’ refers to urine and ‘‘waddy’’ is derived from ‘‘wad’’ meaning a chunk or small compressed parcel of something-—in this case, the chunk referring to the feces itself. Moreover, ‘‘doo’’ refers to feces which in slang is often spelled or pronounced as ‘‘doo-doo.’’ (It bears noting here that in the beating this young girl received, she did, amidst the trauma, eliminate both urine and feces.)

word: ‘‘peg’’ or ‘‘pegged’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 160.

Once dressed, Ree raised her broomstick but hardly needed to lean on it. She pegged to the truck, sat on the bench seat and swallowed a yellow pill and a blue pill.

CONTRIBUTOR’S NOTE: In this simple transferative sense, from noun to verb, the reference is to a peg-like object (in this case the handle of a broom) being used as a peg or strut for providing support, the subsequent action involving her using this peg-like crutch as she ‘‘pegged’’ her way, i.e., used it to help her walk.

word: ‘‘pump’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 47.

‘‘I’m a happily divorced man with a shaky pump.’’

CONTRIBUTOR’S NOTE: The word ‘‘pump’’ is merely slang for heart.

word or word-phrase: ‘‘purt-near’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 158.

‘‘That was a purt-near perfect swimmin’ hole, back before he started runnin’ cattle and they filled it with flops.’’

CONTRIBUTOR’S NOTE: The word-phrase ‘‘purt-near is synonymous with ‘‘pretty-near’’ (and each could be spelled without the hyphen). The meaning derives from the listed adverbial definition for ‘‘pretty’’ which the OED gives as ‘‘very’’ or ‘‘almost.’’ But ‘‘purt-near’’ deserves inclusion in the OED since it is very commonly used in rural, dialectal, and lower-class parlance.

word: ‘‘rails’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 128.

She kicked her boots scuffing loudly along the road and looked at thin smoke rails rising from chimneys below.

CONTRIBUTOR’S NOTE: In this sense ‘‘rails’’ refers to thin, wispy tendrils or vine-like trails of vapor.

word: ‘‘rankled’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 171.

Their path was rankled by ice clods and cracked branches.

(or)

word: ‘‘rankled’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 184.

Merab followed the beam and led them on a slow wamble across a rankled field, then a slight curving path rose to a balled mound with a knuckled ridge and down again into a vale.

CONTRIBUTOR’S NOTE: Mister Woodrell stated, simply, that the word ‘‘rankled’’ here means ‘‘angered.’’ I asked him to explain, and he noted that it means the earth is wounded, irritated, or otherwise cluttered as if by a plow, cultivator, other implement, or by debris. In the darkness the main character would only know, from walking on it, that the ground has been tilled. I pointed out to him that, in Arkansas, the word ‘‘wrinkled’’ is often pronounced, and even spelled, as ‘‘wrankled’’ which rhymes with the word ‘‘rankled’’ and asked him if this meaning-—that the ground, if tilled, is wrinkled-—might also apply. He said that it definitely does. So in this instance ‘‘rankled’’ means angered-—in the broad sense of the term-—and also means wrinkled or uneven. Taking the word ‘‘wrinkled,’’ as it is pronounced or spelled as ‘‘wrankled’’ in Arkansas, and then putting it to literary purposes as ‘‘rankled,’’ is another extreme example of rural, dialectal enunciation being transferred to literary usage.

word: ‘‘redassed’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 33.

He saw Gail the next night, too, but that was it until Old Man Lockrum came over months later redassed and huffing.

CONTRIUTOR’S NOTE: The definition for ‘‘redassed’’ is quite simple. It means angry, but always with the implication that it is a very strong anger that will get expressed rather than held in.

word or word-phrase: ‘‘roasting shed’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, pp. 14-15.

They would be dogs in the fields with Beelzebub scratchin’ out tunes and the boys’d have a hard hard shove toward unrelenting meanness and the roasting shed and she’d be stuck alongside them ‘til steel doors clanged shut and the flames rose.

CONTRIBUTOR’S NOTE: The definition for this word-phrase, very simply, is ‘‘hell.’’

word or word-phrase: ‘‘runt-oak’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, pp. 116-117.

The walls and such had been carted away long ago but the square rock foundation still gave a base of ordered shapeliness to the barrage of runt oak and creeper vines that had overgrown the place.

CONTRIBUTOR’S NOTE: Woodrell notes that ‘‘runt oak,’’ though not commonly used, is synonymous with ‘‘scrub oak.’’ For the OED, this presents something of a difficulty since its current definition for ‘‘scrub oak’’ is so incomplete as to be misleading. See my proposed emendation regarding ‘‘scrub oak’’ in this OED Supplement.

word: ‘‘sand’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 107.

Gail said, ‘‘Harold, you got the sand for this, ain’t you?’’

(or)

word: ‘‘sand’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 150.

‘‘Folks have noticed the sane you got, girl.’’

CONTRIBUTOR’S NOTE: The word ‘‘sand’’ is rural, dialectal, or lower-class and means bravery or courage.

word or word-phrase: ‘‘saved your bacon’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 140.

‘‘That Gail girl really saved your bacon.’’

CONTRIBUTOR’S NOTE: This slang saying means to save someone in a crucial way. This could be literal, as in the above quote, when a person’s life is at stake; or in a figurative sense, as when one might say, ‘‘That test was so hard it proved that having a tutor can sure save your bacon.’’

word: ‘‘scree’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, pp. 72-73.

She grabbed her coat and met him on the porch and he flung her down the steps onto the scree of ice that had fallen from the eaves during the day.

CONTRIBUTOR’S NOTE: The OED simply defines scree as ‘‘A mass of detritus, forming a precipitous, stony slope upon a mountain-side. Also the material composing such a slope.’’ Obviously it has a transferative meaning as Woodrell here uses it. The slope may be, not stony, but made of ice or perhaps even of some other material; and it need not be on a mountain-side, i.e., it need not necessarily be steep or precipitous.

This transferative meaning should be added, or perhaps the entire definition should be rewritten as: ‘‘A mass of detritus forming cluttered terrain, often but not always on a precipitous and stony mountain-side. Also the material composing such terrain.’’

word: ‘‘slickery’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 56.

Ree and Megan left together, picked their way down the steep slickery hill without sharing words.

CONTRIBUTOR’S NOTE: The word ‘‘slickery’’ is colloquial for slick.

word: ‘‘snout’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 55.

‘‘Then maybe he’s wearin’ ‘em just about anywhere, baby-—wanna snout some crank?’’

CONTRIBUTOR’S NOTE: The word ‘‘snout’’ is colloquial for ‘‘snort’’ when it refers to inhaling an illegal drug up the nose.

word or word-phrase: ‘‘snow-day beer’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 32.

Floyd sat in the front room of the trailer, lying back in his chair, holding a snow-day beer, headphones on a long cord resting in his lap.

CONTRIBUTOR’S NOTE: ‘‘Snow-day beer’’ means nothing more than having a beer on a day when there is much snow and one is at home-—just as children are at home on what is called a ‘‘snow day’’ which means the snow keeps them from going to school.

word: ‘‘spang’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 105.

‘‘Fried, then. With biscuits, maybe, if we got the makin’s, and spang dripped on top, too.’’

CONTRIBUTOR’S NOTE: The definition for this word is encapsulated in the following direct verbal quote from Woodrell: ‘‘Pan gravy, without the benefit of milk.’’

CONTRIBUTOR’S SECOND NOTE: Of all Woodrell’s words which thus far have eluded the pages of the dictionaries we are familiar with, this one I found the most difficult to define. Before talking to Woodrell, I had been able to locate only one Arkansas rural native, in his mid-60s, who speculated (sic) that spang is gravy made only with flour and the grease left over from frying. Woodrell himself had no idea as to the words’ origin, stating simply that, ‘‘It’s just something I’ve heard people say to me.’’ Subsequent conversations with Arkansas and Southern Missouri natives, and research in several old dictionaries, along with a look into the 4th edition (2006) of The American Heritage Dictionary, gave me a fairly clear idea as to the word’s etymology. The origin of the word ‘‘spang’’ is Scottish, its first recorded usage is in 1843, meaning: to leap, cast, bang. It has come to mean ‘‘squarely’’ or ‘‘exactly’’ and often refers to the middle of something, e.g., ‘‘The little girl jumped spang into the middle of the mud puddle.’’ (In this usage the adverb ‘‘spang’’ is a synonym to ‘‘smack-dab.’’) From this adverbial meaning of the word ‘‘spang’’ it proceeds to take on a noun form such as Woodrell used, because making gravy without milk means the flour or corn starch must be mixed in with grease only. This mixture would easily clump or burn instead of forming a gravy, so to keep this from happening, one must put the flour ‘‘spang’’ in the middle of the grease and stir it quickly as it cooks. This adverbial description of the action of making this kind of gravy subsequently took on noun form for denoting the gravy itself when it is made this way.

word: ‘‘splits’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 11.

‘‘Now get up there and bring them splits into the kitchen. *Go*.’’

CONTRIBUTOR’S NOTE: ‘‘Splits’’ refers to pieces of firewood that have been split into two or more pieces for the sake of their better curing, drying, or fitting into the stove.

word or word-phrase: ‘‘sprinkle cheese’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 122.

`Gail said, ‘‘With all them noodles you’ll want sprinkle cheese, won’t you?’’

(or)

word or word-phrase: ‘‘sprinkle cheese’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 123.

‘‘Oh, man,’’ Gail said, ‘‘it just hit me-—I must’ve been raised up rich-—we *always* had sprinkle cheese.’’

(or)

word or word-phrase: ‘‘sprinkle cheese’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 123.

Gail tossed two canisters of sprinkle cheese into the cart, saying, ‘‘I’ll buy those on my nickel.’’

CONTRIBUTOR’S NOTE: Usage of this word-phrase is rural, dialectal, or lower-class, but as of this writing (November 2012), it is fast entering all levels of culture by being used in recipes and also in advertising various brands of the product. Sprinkle cheese is a grated or finely ground

cheese. Almost always the variety used is Parmesan, although it not infrequently is Romano, and in fact may be any type of cheese which can be ground, grated, or crumbled.

word or word-phrase: ‘‘sugar-tit’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 123.

‘‘The sugar-tit life ain’t spoiled you none.’’

CONTRIBUTOR’S NOTE: The Oxford English Dictionary, listing this word-phrase as ‘‘sugar-tit’’ or sugar-teat’’ defines it as a noun only. Here, it is used as an adjective, and means, ‘‘easy, indulged, or pampered.’’ The OED should include this adjectival meaning, and also should note that the word ‘‘sugar-tit’’ is also used figuratively, as in, ‘‘Her first husband was just a sugar-tit for her insecurity; her second husband was a mature woman’s choice.’’

word: ‘‘tat’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 5.

‘‘There’s still a tat of butter.’’

CONTRIBUTOR’S NOTE: The word ‘‘tat’’ is a synonym for ‘‘tad,’’ meaning a small bit of what is being referred to.

word: ‘‘toot’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 135.

That redbone outside barked again, and a man in the door-way said, ‘‘Who’s this comin’ up here in such a big toot?’’

CONTRIBUTOR’S NOTE: In this sense, ‘‘toot’’ means hurry, commotion, or enthusiasm.

word or word-phrase: ‘‘twelve to the dozen’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 75.

‘‘Jesus, but you’re sure ‘nough twelve to the dozen, know it?’’

CONTRIBUTOR’S NOTE: This saying means that the person or thing referred to is everything it appears to be, or is everything it is capable of being. For example, one might say, ‘‘He may be small and slow on the football field but he’s always twelve to the dozen because he tries his best.’’ Or one could say, ‘‘Her pot roast is always twelve to the dozen because she knows how to cook it right.’’

word: ‘‘wamble’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 184.

Merab followed the beam and led them on a slow wamble across a rankled field, then a slight curving path rose to a balled mound with a knuckled ridge and down again into a vale.

CONTRIBUTOR’S NOTE: According to Woodrell ‘‘wamble’’ means ‘‘ramble.’’ This would come from the fact that, in Southern Missouri (where Woodrell was born) and in Northern Arkansas, oral usage often drops the r in words and a w sound is substituted. Woodrell here gives us an extreme example of rural, dialectal enunciation being transferred to literary usage.

word or word-phrase: ‘‘wet boots’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 167.

The kind of clodhopper music she couldn’t stomach brayed from a garish jukebox and two mussed women standing far apart danced in wet boots.

CONTRIBUTOR’S NOTE: Daniel Woodrell, in conversation, defined ‘‘wet boots’’ very simply as synonymous with ‘‘gum-boots.’’

word or word-phrase: ‘‘whiffle-bird’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 115-116.

Mom before she was all the way crazy, lolling with Ree on a blanket between the pines, telling windy tales of whiffle-birds, the galoopus, the bingbuffer, and other Ozark creatures seldom seen in these woods but known for generations to live there.

CONTRIBUTOR’S NOTE: This word is a name given to a fantastical creature whose nature can best be understood by a sentence that follows on this same page in Woodrell’s book: ‘‘The whiffle-bird, a jolly feathered mystery just waiting to be born from shadows hatching to spark aloft quick as thought and fly backwards like a riddle across the sky, or the galoopus that might come roost deep down your well and lay perfectly square eggs of stiff yellow taffy inside your water bucket, or the taunting spooky bingbuffer that would creep close on the darkest of dark stormy nights to flex a huge hinged tail and peg rocks banging against your house while you pulled the blankets over your head and waited for the sun.’’

word: ‘‘young’’

2006, Daniel Woodrell, Winter’s Bone: A Novel, 2006, p. 99.

The houses near these unshapely stretching fields were burly and flush, with young trucks in the driveways and paid-off tractors in the barns.

CONTRIBUTOR’S NOTE: In this sense ‘‘young’’ means new or relatively new. The usage is dialectal to central rural United States.

(Written: 2011 through the present.)
(Posted: April 25, 2013. Continually updated.)