



# NZWords

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## EDITORIAL

NZWords is again being published earlier in the year, so that it may be of greater use in schools. We hope that interest and entries will be stimulated by the details of the annual Year 12 or 13 Award for the best Research Project in New Zealand English, which are included on the back page of this issue and can be found on the **New Zealand Dictionary Centre** website: [www.vuw.ac.nz/lals/research/nzdc](http://www.vuw.ac.nz/lals/research/nzdc).

The emphasis in NZWords 11 is on both past and present. Sarah Ogilvie from Oxford has written about the significance of volunteers and contributors in the process of lexicography, in particular for the compilation of the *Oxford English Dictionary*, with its New Zealand contributions.

In June 2006 artist John Reynolds intrigued Sydneysiders at the Sydney Biennale with his installation *CLOUD*. This remarkable and extensive work was based on entries from *The Dictionary of New Zealand English* edited by HW Orsman (1997). John has visited us at the Dictionary Centre and agreed to an interview for this issue of NZWords.

Tony Deverson has contributed a sweet article with a praline twist, as he discusses the uses of *lolly* and other sugary items in his examination of the distinctive New Zealand confectionery scene, while Desmond Hurley analyses the often eponymic treatment of our political leaders and the heritage they leave.

Last, but not at all least, is new contributor Stephen Olsen's work, in which he examines some lexical curiosities from a specific period of Australia and New Zealand journalistic history.

We thank the correspondents who write to the Centre with questions, comments, and quirky words and usages with which to confound and amuse us, and which never fail to enrich our working days. Please keep it up!

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Lexicographer and Director  
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# A Lexicographical Wallscape

DIANNE BARDSLEY



In June 2006, Auckland-based artist John Reynolds's work *CLOUD* was installed at the Art Gallery of New South Wales for the 2006 Biennale of Sydney, an international festival of contemporary art. The installation comprises 7,072 white canvas tiles, each measuring 100cm<sup>2</sup>. What is remarkable about the installation is that each tile displays in handwritten silver script a headword entry or sub-entry from Orsman's *Dictionary of New Zealand English* (1997). For the Biennale, the canvases were installed above and around three high neoclassical arches in the main entry hall to the gallery, a display described by architect Tim Greer (2006:102) as a voluminous pixilated pattern that swirled and:

"True to its title, *CLOUD* continually changed before my mind's eye. The canvases set my thoughts off in different directions: I found myself darting across New Zealand, in and out of my childhood, visiting people both dead and alive, and before I knew it, my mind was rolling like a fast cumulonimbus ... I realised the enormity of Orsman's work, and felt grateful to Reynolds for proclaiming it to us in such a poetic form."

I spoke to John Reynolds about the work and its genesis.

**DB:** Why New Zealand words and where did the idea come from?

**JR:** Why New Zealand words? Stone the crows! Well, there were a number of overlapping motivations that seemed to productively swirl around the invitation to the Sydney Biennale in 2006. I had been making works for a number of years that either consisted entirely of text or quoted fragments of sayings, poems, aphorisms, plays, or songs. While the sources for these texts were often literary, the everyday also provided material. I was drawn to street directories, maps, dictionaries of slang, books

on cliché, vocabularies, lists of all nature. I read somewhere that Art Garfunkel, the musician, had devoted himself to 'reading' a dictionary cover to cover, then had taken some years to walk across America coast to coast. I responded to the minor/major scale implied in all this. But also to the pull of language. Words had a power. Words had attraction.

**DB:** Can you tell us how you developed the project?

**JR:** My ongoing looping project titled 'Acronyms, etc.' already toyed with the format [10cm x 10cm small stretched canvases], and the aesthetic [handwritten text with silver marker pen]. While this work began years earlier with terms from a collection of medical acronyms, it was soon overwhelmed with an unruly grab-bag of disparate phrases and words. I call it my 'Atlas of Inanity'. So there was a sense of inevitability, with the invitation to work with the imposing volumes of the Art Gallery of New South Wales foyer and the desire to register something offshore that was profoundly local, that Orsman's *Dictionary of New Zealand English* was our baby!

**DB:** And the name?

**JR:** *CLOUD*, as a title, provided not only a key Kiwi take\* on the work, [and a sense of the universal], but also the organising principle in terms of installation and dispersion on the wall. I felt I was vapourising a book, that the work was a visual haze from the Dictionary.

**DB:** How difficult was the selection of terms?

**JR:** The main challenge certainly consisted of what 'editorial' strategy I could employ to reduce the 15,000 plus entries in the Orsman Dictionary to something visually manageable without losing the work's emphasis and soul. The production issues were basically the reading and selecting, drawing [I made a pile of rejects!], cataloguing, photographing,

# A Lexicographical Wallscape

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wrapping and packaging each of the 7,072 individual works. This involved an organic sweep, twice, through every word and term in the dictionary and a judgment and choice made. With the time available [plus crating, freighting and installing], I needed to complete 50 to 80 works each working day. I lived and breathed the dictionary for over half a year, and needed to sustain a constant drive from the moment I began to draw the first item, which was 'A. & P.'

**DB:** 7,072 tiles! Did you have any assistance in preparing this extraordinary number?

**JR:** Happily, two assistants working a day each week for five months numbered, catalogued and packed the works, then helped to install them in Sydney.

**DB:** How random was the placement of tiles?

**JR:** *CLOUD* unfolded alphabetically in the studio, yet we took great pains to randomise the terms as they were located on the wall. The primary strategy was to overwhelm the viewer simultaneously with a profusion of words and terms, and the inability to grasp the billowing limits and shape of language.

**DB:** What were the challenges in assembling the work in Sydney? Were you given a choice of wall sites?

**JR:** Preparatory drawings developed in late 2005 ... exploring the work's dispersion over the massive Southern Wall and around the adjacent Western Wall proved to be the best approach. Quite apart from offering the largest hanging space, these walls enjoyed a rich mix of overhead daylight plus tungsten flood lighting. Happily the work presented few difficulties during installation. We managed to 'hide' a negative-detail hanging rail running half the length of the wall. I hoped the unpredictable shifts in overhead natural light would animate the cloud image and 'throw' the work's reflective silver script. We were pleased to see the upper most works, at around 8 metres high, would often flare sharply with the shifting top lighting. The final shaping process was the accumulating



of the cloud drift from its lowest point on the Western Wall as viewers enter the foyer space, through a rising sweep along the Southern Wall toward a wind-torn 'exit' at the floor to ceiling glass window on the Eastern Wall. Right from earliest planning the work engaged with the specifics of the site. This means, of course, that subsequent appearances of *CLOUD* will take different form as the work responds to different site-specific opportunities.

**DB:** *CLOUD* was obviously very well-received in Sydney. Did critics comment on any particular words or find any particular words intriguing?

**JR:** One of the challenges with installing a work of this scale in a foyer space that was open daily to the public meant we were constantly fielding questions from people with varying experience of contemporary art. While this could be exhausting, many visitors quickly identified the New Zealandisms at play. Being an Australian space the opportunity presented itself to 'hook' locals with key provocative terms deftly placed on the lower reaches. We kept it simple: ARSE-UP DINKS, SWAG IT, MOLESKIN SQUATTER, AUSTRALIAN FASHION, and so on. Of course the delicious irony of terms like HARD THINKER and AUSTRALIAN LANGUAGE required further curiosity from the viewer.

**DB:** Do you have any beliefs/attitudes/theories about word as art or the relationship between language and art?

**JR:** Since the latter part of the twentieth century, language, words and text have, of course, been central to contemporary art practice. New Zealand has notable examples. We might think of the gift of Colin McCahon's 'Victory Over Death' to Australia as a prior trans-Tasman export of word-strewn art work. Curiously, yet not surprisingly, I found myself repeatedly being 'told' about the work by New Zealand viewers, each had their own emotional response and connection, and almost despite my role, I began to understand 'ownership' of the work as something broader and more subtle than

I'd expected. And of course the work is the Orsman dictionary; a text, immense, rich and local. Several smaller projects contemplating further facets of the book are presently underway. Leonardo da Vinci once described clouds as 'bodies without surface ... they are ghostlike, ephemeral, nebulous ...' he might have been describing language.

**DB:** You are obviously very keen to present some of our distinctive New Zealand English terms to the world - do you have any favourites from Orsman's Dictionary? Do they have any specific resonance to you?

**JR:** Reading, drawing, then installing Orsman beauties like, HOON ETHOS, ANTIPODEAN GOTHIC, THINK BIG, BUSH STYLE, KIWI SPEAK, FLY CEMETERY, PAKEHA TIME, ELECTRIC PUHA, WOODEN ASPRO, JUDAS SHEEP, LAUGHING GEAR, BLOOD AND BONE, GOD'S LOAN COUNTRY, was HARD GRAFT, but I felt as HAPPY AS LARRY, and YOU CAN SAY THAT AGAIN.

To Tim Greer,

'John Reynolds' exquisite irregular drift of quotations spoke to me of New Zealand's uniqueness, capturing places, rituals and colloquialisms (though, as the title suggests, just when you thought you understood *CLOUD* it moved off again).'

While a documentary film is being prepared by Shirley Horrocks to honour Reynolds' work and Orsman's words, it is to be hoped that *CLOUD* will be displayed permanently and appropriately in New Zealand as a celebration of original art and our unique English lexis.

\* (ed.) Aotearoa (Land of the Long White Cloud) is a Maori name for New Zealand.

Greer, Tim 2006 *architecturez* 5 September/October: 102-103



# Kiwi Lollies: Sweet As

TONY DEVERSON

Like the thousands of other migrants from Britain to New Zealand in the 1950s I came (as a child of a 'ten-pound Pom') to a country whose form of English was noticeably different from anything encountered back 'Home', as we continued to call it. I do not recall that the local accent (no doubt in general more British in affiliation than it has since become, especially in 'more English than the English' Christchurch) presented any real difficulties of communication. Vocabulary, though, was a different matter. To avoid confusion or embarrassment it was necessary to make a number of immediate changes to the words we had brought from England for some quite everyday objects. A number of these were items of clothing: one's **wellingtons** (**wellies**), **mac**, **plimsolls** and **vest** were divested in favour of **gumboots** (**gummies**), **raincoat**, **sandshoes** and **singlet**. Other Kiwi novelties to us at the time included **kerosene** (for paraffin), **cone** (for **cornet** - of ice cream), **cake** (for **bar** - of soap or chocolate), the **beach** (for the **seaside**) - and the **lollies** (for **sweets**) that are the main topic of this piece.

These lexical contrasts between English-speaking countries are familiar territory to students of regional variation in language. Distinctive local vocabularies everywhere are made up of two broadly different kinds of usages. There are words and meanings that have reference only in the region in question (most of the loanwords from Maori in New Zealand for example), and therefore lack equivalents in other varieties of English. And there are others (just as many perhaps) that have more general reference, so that alternative words for the same thing are possible in different places (not to mention alternative things/meanings for the same word), and a large number of these variants have indeed developed as English has diverged into a multiplicity of local forms internationally.

The contrasts between the two major northern hemisphere varieties of English run into thousands of items, many of them well known to us down under, the term we favour being either British (**queue** not **line**) or the American (**chips** not **crisps**), giving a unique distribution overall for our form of English. Such contrasts will be found between any two English varieties (take **doona** and **duvet**, and other trans-Tasman differences), and even within a single variety (New Zealand **bach** and **crib**, for example). Such pairings are synonyms, but they are differentiated according to region rather than register or connotation, so that the individual user typically makes use of one word only and not the other, and may or may not know that contrastive terms apply elsewhere. This is the case where there is a clear-cut opposition of terms for the same referent; the New Zealand **half back** and the British **scrum half**, or the **watersider** and **docker**, are more or less



mutually exclusive.

In other cases, however, the situation is less straightforward. In some British/New Zealand pairs, such as **sweet** and **lolly**, the 'British' term has currency here as well as the local variant, so that distinctive usage applies only in the New Zealand variety. The word **lolly**, in whatever sense and wherever its use, tends to be informally marked (the shortened **loll(s)** even more so), and its use in New Zealand for **sweet** (equivalent to the more general **sweetie**) has, to date, been largely confined to children (and adults speaking to children), though it escapes that juvenile restriction in a range of compounds and idiomatic uses, as we shall see. There is also, of course, a North American/British contrast alongside the New Zealand/British, with **candy** contrastive with both **sweet** and **lolly** (or **sweets** and **lollies**); we might surmise that candy would have made more inroads into New Zealand usage than it has (it does have some currency in business names, such as **Candycraft**, and a few items like the **candy cane**) if we had not already had our own characteristic term for confectionery.<sup>1</sup>

As well as different words for the one thing here, we have an instance in **lolly** of one word denoting two different

things, as it functions in British English as a shortening of **lollipop**, the meaning with which the New Zealand use is contrastive. Difference of usage regionally implies historical change in one or both varieties under discussion; so how and when have the contrastive meanings of the word **lolly** arisen? **Lolly** comes from **lollipop**, and **lollipop** was, it seems, formed from another, older English **lolly**. Oxford dictionaries derive it tentatively but plausibly from a dialect word **lolly** meaning 'tongue', a sweet therefore being something that one could 'pop' into the mouth for sucking (so said Eric Partridge in his *Origins*). Use of **lolly** for 'tongue' survives in northern English to this day, as its inclusion in *The New Geordie Dictionary* (1987), for example, makes clear.

Investigation shows that the original meaning of unabbreviated **lollipop** was that of **lolly** in New Zealand and Australia today. The OED's earliest citation is from 1784:

She confessed ... that a certain person ... had enticed her to commit it [sc. the robbery], and given her sweetmeats, called lolly-pops. (*London Chronicle*)

Francis Grose lists **lollipop** in his 1796 *Dictionary of the Vulgar Tongue* as 'sweet



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lozenges purchased by children'. An early collective use of the word (parallel with that of **candy** in North America) is also found:

That in the petticoat age we may fearlessly indulge in lollipop. (Marryat 1835)

The irreclaimable and hopeless votary of lollipop. (Disraeli 1844)

At some point in the history of the word the meaning of **lollipop** has narrowed to refer specifically to sweets (or ices) on sticks. The OED has an undifferentiated set of citations for both the older and the more recent meanings, none having an unambiguous reference to something on a stick, so the change is difficult to date. We have one New Zealand citation for **lolly-pop** [sic] from 1860 with the older, general sense:

The importation of lolly-pops (sweeties) is enormous, and a maker of these juvenile joys has commenced the manufacturing of them in Dunedin, and not only sells largely in the settlement, but exports them to other parts of New Zealand. (J. Cargill *Otago, New Zealand*)

For **lolly** in its sense 'a. A sweetmeat (chiefly *Austral.* and *N.Z.*). Elsewhere now usu. = **LOLLIPOP** *sb.* b.', the OED provides 21 citations, but again undifferentiated between the Australasian meaning and the meaning elsewhere, and nearly all are for the former. A 1955 reference to the 'sucking of lollies or other sweets' is the first clear indication of the narrowed meaning.

Whenever the change took place it applied in standard British English to both **lollipop** and its clipped form. English in our region has followed the British narrowing of the longer word (as has North American English), but it has retained the more general sense for the shorter word (hence **ice block** is usual rather than **ice lolly** in this country). The first recorded Australian use of **lolly** is from 1854, and it appears first in the New Zealand record in the following decade. The shorter word is listed with the general meaning 'sweetmeat' in the *English Dialect Dictionary* (III 664), from Warwickshire, Oxfordshire and East Anglia (as well as Australia and New Zealand), which suggests that this Australasian usage, like many others, has its origins in British dialect, rather than being an independent development. Since there is little or no record of a standard British English form **lolly** from the 19<sup>th</sup> century, the possibility exists that the local use deriving from non-standard British sources predates it (the British **lolly** postdating the change in meaning of **lollipop**). There is perhaps a clue to this in the entry for **lolly** in Edward Morris's *Austral English* (1898), which observes that 'The English word lollipop is always shortened in Australia, and is the common word to the exclusion of others, e.g. *sweets*. Manufacturers of sweetmeats are termed Lolly-makers.'

As well as the simplex **lolly**, numerous compound forms and several idiomatic phrases are recorded in New Zealand English that incorporate and further

entrench the distinctive meaning of the word down under. Some of these are merely the equivalents of British English forms containing **sweet**, such as **boiled lolly**, **cough lolly**, **lolly jar** (Australian **lolly tin**), **lolly-maker** (confectionery manufacturer), **lolly money** (money to buy sweets), **lolly paper**, **lolly shop**. A **British Lolly Shop** is a New Zealand shop selling British sweets, not a British shop selling lollipops. The originally Victorian **conversation lozenge** was similarly converted to **conversation lolly** in New Zealand:

I don't suppose many people today would remember what 'conversation lollies' were like. They were little flat pink and yellow and white lollies with things printed on them, like 'Will you be my sweetheart?' Or 'I love you' or 'Will you marry me?' or something of the sort. (A. Owen ed. *Snapshots of the Century* 1998)

The **sweet shop** (or **candy store**) becomes the **lolly shop** in a common simile expressing delight at an available range of options, or just sheer delight:

Just one afternoon of riding here was enough to realise that we could easily spend a week checking out the trails and huck-spots on offer. We never ventured further than 5 km from the Royal Hotel and found so many possibilities that we were like kids in a lolly shop. ([www.vorb.org.nz](http://www.vorb.org.nz))

The people who attended never in their wildest dreams imagined that they would ever step foot inside a gym. On the first day of the Lifestyle classes one of the staff members described the participants as 'children in a lolly shop'. ([www.asthmanz.co.nz](http://www.asthmanz.co.nz))

A **paper bag** is similarly Kiwified in the following idiom:

[A] pale consumptive ... who couldn't fight his way out of a lollie bag (A. Picard *Some Ups and Downs in New Zealand and Australia* 1906)

In one or two cases it's North American constructions that are being translated into local idiom, rather than British. **Candy-pink** converts to **lolly-pink** in Australasian English ('a lolly-pink party hat', 'a lolly-pink sunset'); **lolly-blue** however is more original to New Zealand. And whereas nauseous Americans may **toss** or **shoot** their **cookies**, we **toss** or **chuck** or **lose** our **lollies** (Harry Orsman in DNZE explains with endearing lack of decorum that this is from 'the varicoloured nature of regurgitated individual pieces'). Hence the **lolly tosser** in the following has no connection with the **lolly scramble** we shall come to later:

And while this was going on, what was the lolly tosser doing? ... maybe she was just looking for somewhere to dematerialise as her company had done the minute they saw the beginnings of a very long and loud psychedelic yawn. (*Metro* June 1988)

American embezzlers and swindlers are said to have (or to be caught with) their **hand in the cookie jar** (as a variation on the widespread English **hand in the till**); those accused of similar crookery in New Zealand can alternatively be pictured like

errant children raiding the sweets:

Some are born good, some make good, and some are caught with the goods. That member ... has been caught with his hand in the cookie jar—the big cookie jar, not the little wee lolly jar. (*Hansard* 2 August 2006)

However, as well as simply and predictably putting overseas **sweets** and **candy** into recognisably Kiwi wrappings, New Zealand English has also developed a number of coinages that have no equivalents in English outside of this region. Among our more original compound forms are **lolly cake** (a slice made with coloured fruit puffs), **lolly water** (soft drink, the term also employed to disparage weak alcoholic drinks), **paper lolly** (a wrapped sweet), **smokers' lollies** (a longer form of **smokers**, breath-sweetening pink cachous), and the unique **landing lolly** offered to descending Air New Zealand passengers young and old. The **lolly stick** that a British lolly is now held by, was formerly in New Zealand and Australia an actual sweet – on a stick (in other words a lollipop!) or in the shape of a stick:

They would be the minute after [quarrelling] 'licking the same lolly-stick'. (*Auckland Weekly News* 1883)

Several figurative applications of the word **lolly** itself have emerged. It seems to be applied to the head only in New Zealand and Australia, even though the analogy is with the British meaning of the word as lollipop (a large round circular thing on a stick), especially (only, even?) in the phrase **do one's lolly**, that is 'to have a temper fit' (as a local variant on **do one's nut**, **bun**, **block**, etc.). (**Do one's lolly** meaning 'to spend all one's money' is also a New Zealandism, the verb **do** here being distinctive rather than the noun **lolly**.)

In addition the pleasurable qualities of confectionery can be generalised as rewards and advantages:

He, like the other Crusaders, will play his part in the team effort and knows from there the good things will come – the 'lollies' as he quaintly refers to bonuses such as making the ABS. (*Sunday Star Times* 23 February 2003)

Or they can be transferred specifically to the pleasures of the flesh. David McGill's *Dinkum Kiwi Dictionary* has an entry for **lolly night** (when sex is in prospect, 'especially on pay day'), and Harry Orsman too recollected **lolly** meaning sex ('c. 1949, e.g. I'm off home for some lolly'), but neither gives actual written citation.

An earlier linkage between lollies and sex can be found at the beginning of the twentieth century, when a sweet shop was a common front for a prostitution business, so that the term **lolly shop** acquired the same euphemistic relation to 'brothel' that **massage parlour** came to have later. An article in *Truth* in 1916 describes the '**lollie shops**' in Wellington's Cambridge Terrace, legal one-woman brothels, as 'houses of crimson vice', much visited by 'soldiers of the King' from Trentham.<sup>2</sup>

There is finally an ironic or euphemistic

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use of generalised **lollies** in the phrase **give someone their lollies**:

When spoken to by police Julian admitted injuring the boy, who, he said, had tried to 'worm in' on Julian's girlfriend. So Julian 'gave him his lollies'. (*Evening Post* 19 March 1977)

Notwithstanding all of these, the standout item among the entirely homegrown **lolly** compounds must surely be the **lolly scramble**. This child-delighting activity itself, still a regular feature at our fairs and fetes, may well have parallels elsewhere (the originally Mexican sweet-filled **piñata** is similar at least), but its name is one of the more distinctive (dare one say iconic) New Zealandisms (notably not shared with Australian English), and the word has lately become extremely common and versatile in its applied non-literal uses.

The earliest citation we have for the literal term is from 1929:

The usual lolly scramble ... served to add to the enjoyment of the kiddies. (*Northern Advocate* Whangarei)

However, earlier references to 'scrambles for lollies for the children' (1919) and to 'lollies [being] scrambled [for children] with a liberal hand' (1885) suggest that the custom, and no doubt the word for it also, are much older than this, and can be dated to the nineteenth century.



In his novel *Blackball 08* (1984), Eric Beardsley paints a picture of how a lolly scramble should properly be conducted:

Oh joy oh boy, the lolly scramble, a hellashun big tin and Mr Stevens shouting and hurling them into the air, a great coloured fan, plop, plop, plop into the grass.

A character in Noel Hilliard's *Power of Joy* (1965), however, is a disappointed scrambler:

He was late for the lolly-scramble and the only lolly left was in a cow-plop.

One hopes it was wrapped at least. Nowadays purpose-made **lolly scramble mix** (or just **lolly scramble** for short) can be purchased from the lolly-makers.

The figurative **lolly scramble** makes its first appearance in the written record in 1962:

In an effort to sustain this difficult role, it [the State] attempts the exercise of conducting a lolly scramble with one hand and snatching back the lolly with the other. (E.G. Webber *Look No Hands!*)

Since then the word has been a frequent

metaphorical prop in discussion of government budgets and the pre-election promises of political parties:

## **Business outlook: no lolly-scramble.**

Those still hoping the finance minister would be master of ceremonies at the sort of sectoral lolly-scramble which has characterised many New Zealand budgets were disappointed. (*National Business Review* 26 August 1985)

The co-leader of the Maori Party says her party won't be joining what she calls a lolly scramble, as the major political parties roll out details of significant tax relief. Tariana Turia made the call speaking at the launch of her campaign to retain the Te Tai Hauauru seat. (*TV One News* 20 August 2005)

Once again the single, lower-paid, hard worker misses out on the lolly scramble and continues to prop up the tax benefits promised to families under Labour. (*New Zealand Herald* 26 August 2005)

**Stay-at-home parents feel left out of lolly scramble** - In the lolly scramble of next week's election, stay-at-home parents feel they are missing out. Labour is offering an 'in-work payment' next April ... (*New Zealand Herald* 5 September 2005)

This non-literal use of **lolly scramble** in contexts of finance is particularly appropriate and effective because it allows a play on the two main New Zealand senses of **lolly** - as 'sweet' and as 'money' (the latter a Britishism dating surprisingly from as recently as the 1940s). The two meanings become fused, or money takes over from sweets completely, as in the initial 1962 citation above. The same potential for double meaning exists with figurative uses of **lolly jar**:

The Govt has been putting its little mittens in the lolly jar and there is a serious lack of money in the levy bucket. In the event of a major earthquake (a matter of when not if) then it will all look rather pear shape. (*www.propertytalk.com* December 2004)

Arguably there are more subtleties to the figurative use of **lolly scramble** than are suggested by DNZE's single definition, 'an undignified or childish scramble for money, power, glory, etc.'. Some uses depict the political lolly-throwers cynically allocating or promising funding in order to gain a political advantage, the lollies being interpreted as bribes and inducements, which produces an opprobrious meaning for the term far removed from the connotations of traditional sweet-throwing.

Other instances, however, are derived from the converse viewpoint of the scramblers, those on the receiving end, and allude to situations where a number of claimants are obliged to compete for finite resources. The meaning here is more neutral:

Figures released by the Minister of Health seem to disclose a lolly scramble for some problem gambling intervention treatment providers says the Chairman of the Charity Gaming Association, the Rt Hon. Paul East. (*www.cga.org.nz* October 2006)

This raises questions about what the new focus on money does to the integrity (or 'truth') of Hip Hop, and on who is really in control of the purse strings. With huge global corporations such as Reebok and Nike climbing onto the band-wagon, the very people who first introduced Hip Hop risk being left out of the lolly scramble. (*www.thenext.org.nz* 2006)

A further progression in the word's meaning is for the fiscal association to disappear and for the expression to become a more general metaphor for an intense competition of any kind, for example in sporting contexts:

Now it's a real lolly scramble for anyone hoping to finish in the top two and move into the quarterfinals. (*www.basketball.org.nz* October 2005)

Finally, the original literal image can be invoked in various similes and analogies where a situation allows representation in terms of this familiar piece of Kiwiana. A speaker on National Radio in 2004 used the **lolly scramble** analogy to argue in favour of the positive discrimination shown to Maori applicants for university scholarships, likening Maori in this case to the younger and smaller children who may need others' help to get their fair share of the sweets. A rock band winning a regional competition in 2006 were said to have behaved afterwards 'like a bunch of kids in a lolly scramble', no doubt a reference to their being in celebratory mode, in this case having picked up their full share of the prizes.

We may conclude that the Kiwi **lolly**, in its full range of uses, is certainly no longer confined to contexts involving children. As commonly in a developing regional lexis a single distinctive item has over time generated a small family of various derivative usages. Indeed much of the growth in New Zealand's own special English lexis has been based on foundation elements such as **lolly**. The result is that New Zealandisms are not simply scattered in isolated fashion through our vocabulary, but increasingly form clusters of related forms just as in the word stock of English generally.

Let's also remember that as well as a distinctive word for its sweets in general, New Zealand has many of its own named confectionery items. Specific Kiwi lollies such as **blackballs**, **jaffas**, **minties**, **milkshakes**, **smokers**, **pineapple chunks**, and **chocolate fish** (and if we are counting chocs as lollies, the **Crunchie**, **Moro**, **Pinky**, **Milky Bar**, et al.) make for an appetising lexical lolly scramble.

<sup>1</sup> Older readers in particular will be familiar with **chew** as another local general term for sweet. This dates from at least the 1930s and, unlike **lolly**, it is not shared with Australian English.

<sup>2</sup> See Bronwyn Dalley, 'Lolly Shops "of the red-light kind" and "soldiers of the king": Suppressing One-Woman Brothels in New Zealand, 1908-1916.' *New Zealand Journal of History* 30(1) (April 1996): 3-23.

# New Zealand and the OED

SARAH OGILVIE

Most people think of the twenty-volume *Oxford English Dictionary* (OED) as a distinctly British product. Begun in Oxford one hundred and fifty years ago, it took sixty years to complete and when it was finally finished the British Prime Minister heralded it as a 'national treasure'. Even last year, the British public voted it a 'national icon'. But if you look closely at its pages you discover a distinctly *international* dimension. It includes thousands of words from varieties of English around the world, including over eight hundred from New Zealand English, and large portions of the dictionary were actually created by New Zealanders: thousands of the quotations cited in the dictionary hail from New Zealand sources and were collected by readers living in New Zealand. Bob Burchfield, born in Wanganui in 1923, was Chief Editor for thirty years. He is one of a long line of world-class lexicographers from New Zealand: Eric Partridge, Sidney Baker, George Turner, Harry Orsman, Grahame Johnstone, Bill Ramson, and more recently Graeme Kennedy, Tony Deverson, and Dianne Bardsley. Is there another country on earth with such a distinguished pedigree?

New Zealand featured on the international lexicographic stage early on (in the nineteenth century) for two main reasons. First, dictionary-making began early in New Zealand's history: the first Maori dictionary (by Lee and Kendall) was published in 1820, followed by another (by Williams) in 1844. Secondly, in addition to popular explorers' journals such as those by James Cook and John Liddiard Nicholas, nineteenth-century travel writing on New Zealand – for example Wakefield's *Adventure in New Zealand* (1843) and Lady Barker's *Station Life in New Zealand* (1870) – became such best-sellers in England that it was impossible for the OED editors to ignore the new words and senses of words they contained. James Murray, the Chief Editor of the first edition of the OED, made a point of having these books read and their words included in his new dictionary.

In 1857, when the idea of the OED was first mooted, it depended on the public to assist in collecting the raw material for the dictionary. Being a historical dictionary, the OED depended on quotations: these were examples of a word in a written context. Unless there was substantial evidence for a word in print, it could not enter the dictionary. Hence, in the compiling of the OED, thousands of books needed to be read and millions of quotations needed to be gathered. This task fell not only on the editors but on the hundreds of 'readers', members of the general public who volunteered to read books and write out quotations on small 4 x 6 inch slips of paper. The most famous nineteenth-century reader for the OED is undoubtedly Dr W.C. Minor (1834–1920) whose prolific reading for

the first edition prompted its editor, James Murray, to visit him – only to discover that Minor was an American who was imprisoned for murder in an English mental asylum. Many of you will be familiar with this story, retold by Simon Winchester in his book *The Surgeon of Crowthorne* (1998). Minor took up two cells in Broadmoor Asylum: one for himself and one for his collection of rare sixteenth and seventeenth-century books. Every day he read these books for Murray and every week he sent bundles of quotations to Oxford. Murray paid tribute to Minor: 'So enormous have been Dr Minor's contributions during the past 17 or 18 years, that we could easily illustrate the last four centuries from his quotations alone'.

There were volunteer readers for that first OED in New Zealand and Australia too. On a number of occasions, Murray paid tribute to Rev. E.H. Cook of New Zealand, who contributed 2,400 quotations from books that included not only those pertaining to New Zealand but also religious texts such as Brown's *Ecclesiastical Truths* and Miall's *Nonconformist*. Not a great deal is known about Rev. Cook but he seems to have gone to New Zealand from England in the 1870s after teaching with Murray at Mill Hill School (London) in the days before Murray became Chief Editor of the OED. Murray was famous for dragging all his friends and acquaintances into the dictionary-making process. Every afternoon his children (and there were eleven of them) went to their father's Scriptorium to collect bundles of recently-arrived slips that needed sorting into alphabetical order. He paid them one penny per hour of work!

The Englishman Edward Morris (1843–1902) was Headmaster of Melbourne Church of England Grammar School when he started reading New Zealand and Australian books for the OED. In the 1890s, by this time professor at the University of Melbourne, Morris realised that he had collected enough quotations to compile his own dictionary of New Zealand and Australian English. He published *Austral English* in 1898 and sent duplicates of all his quotations to the OED. It was the first historical dictionary to record Maori words and New Zealandisms found in eighteenth and nineteenth-century publications. Morris wrote in its preface:

Dr Murray several years ago invited assistance from this end of the world for words and uses of words peculiar to Australasia, or to parts of it. In answer to his call I began to collect ... The work took time, and when my parcel of quotations had grown into a considerable heap, it occurred to me that the collection, if a little further trouble were expended upon it, might first enjoy an independent existence.

Murray ensured that certain key texts were read which related to New Zealand. In the early 1880s, Murray sent a copy of Lady Barker's *Station Life in New Zealand* to Rev. T. Burdett in Leeds for reading. This text provided quotations for words like **back country**, **bush**, **bushman**, **morepork**, **muster** and **toitoi**, and expressions

particular to New Zealand such as **down South** (i.e. the South Island, as opposed to the southern United States).

Captain Cook's journals provided many first quotations for words of Maori provenance such as **atua** and **marae**. The name of the country itself, spelt **New Zeland**, first appears in Cook's journal in 1768, having previously appeared in Dutch as **Nieuw Zeeland** on Blaeu's world map (1645–6).

Another key text was *A Narrative of a Voyage to New Zealand* (1817), the diary of John Liddiard Nicholas's (1784–1868) voyage to New Zealand with the missionary Samuel Marsden. Nicholas's *Narrative* provided the first written evidence for **Pakeha**, **mangemange** (fern), **whare** and **poi**. Also aboard ship with Marsden and Nicholas in 1814 was the missionary Thomas Kendall (1778–1832), the Englishman who published the first book in Maori, *A korao no New Zealand* (1815). In 1820, Kendall travelled to Cambridge University with Hongi Hika and the younger chief Waikato of Rangihoua to work with Professor Samuel Lee. Together, they wrote the first grammar and dictionary of New Zealand English, *A Grammar and Vocabulary of the Language of New Zealand* (1820); sadly, though, it only bore the names of Lee and Kendall. This dictionary is still used today by OED editors who place quotations of its definitions in square brackets at the beginning of a quotation paragraph, as a means of showing the particularly early provenance of words like **makutu**, **maomao** and **pataka**. Another, more substantial Maori–English Dictionary was *A Dictionary of New Zealand Language* written by the English missionary William Williams (1844). This dictionary, in its seven various editions between 1844 and 1971, was an important resource for OED editors, providing first square-bracketed quotations for words like **korupe** and **koruru**.

Published in 1843, Edward Jerningham Wakefield's *Adventure in New Zealand* was a controversial memoir of his five years as an agent and explorer for the New Zealand Company. The book provided quotations for many Maori flora and fauna terms that were just entering English such as **ti**, **matipo**, **huia**, **kareao** (a vine), **titoki** and **weka**. The work of the famous nineteenth-century British naturalist Alfred Russel Wallace (1823–1913) entitled *Australasia*, was sent by Murray to Mr W. Douglas in Primrose Hill, England, who collected quotations for **antipodes** and **creek**.

Without the public's collection of quotations, Murray and his fellow editors would not have been able to deduce and exhibit a proper history of each word. Today, the editors of the various Oxford dictionaries have access to millions of quotations in vast online databases, but we still rely on the public to draw our attention to new words and new senses of words.

In 1900, Murray gave a lecture in Oxford in which he wondered whether the art of dictionary-making could evolve

# New Zealand and the OED

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beyond the system he had established so effectively at the OED:

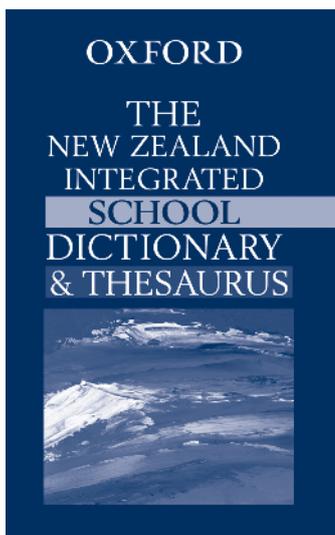
It is never possible to forecast the needs and notions of those who shall come after us; but with our present knowledge it is not easy to conceive what new feature can now be added to English Lexicography ... in the Oxford Dictionary, permeated as it is through and through with the scientific method of the century, Lexicography has for the present reached its supreme development.

Modern-day lexicographers wonder if technology and the vast collections of text available to us at the touch of a button might revolutionise lexicography forever.

It has succeeded in revolutionising our ability to search for words quickly, but the vital trigger of which word we should be searching for, still remains the indispensable duty of volunteer readers around the globe.

If the publication of a national dictionary is a barometer of a nation's acceptance of its own identity and unique culture, then it is interesting to note that the first general dictionary of New Zealand English did not appear until Harry Orsman's *Heinemann New Zealand Dictionary* in 1979, and the first historical dictionary containing solely New Zealand English did not appear until Orsman's *Dictionary of New Zealand English*

in 1997. A century earlier, however, James Murray and his editors actively sought to include New Zealandisms in the OED. Many people made it possible, from readers such as Rev. E. H. Cook, Rev. T. Burdett, and Mr W. Douglas, authors such as Wakefield and Lady Barker, nineteenth-century lexicographers such as Lee, Kendall, Williams and Morris, and twentieth-century lexicographers such as Eric Partridge, Bob Burchfield and Harry Orsman. A distinctly British product it may be, but the OED is also a distinctly international one, thanks in part to its coverage of New Zealand English.



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## Premier Words

DESMOND HURLEY

Few of our prime ministers, whether famous or infamous, have given us words based on their names. There are, it is true, a surprising number who have had place names honoured with their names, although generally these geographical features are relatively small streams or inconspicuous mountains or passes.<sup>1</sup>

There are the familiar nicknames, usually with shortened Christian names, such as Micky Savage, Wally Nash and, more imaginatively, **Big Norm**, derived from a campaign jingle for Norman Kirk's election campaign, **Spud** for Jim Bolger honouring his Irish antecedents, and **Big Jen** for Jenny Shipley.

However, it needs a special spark to ignite a stream of words other than these. Foremost amongst these few specially singled out prime ministers were Dick Seddon, Bill Massey and Rob Muldoon.

Dick Seddon, premier from 1893 to 1906, spawned a number of words and phrases, some interesting (**King Dick**), some predictable (**Seddonland**), and some disputable (a **King Dick**

**spanner**), but mostly somewhat uninspired. Just as Governor Grey inspired **Greyite** and **Greyism**, Seddon's regime produced **Seddonism** and **anti-Seddonism**, **Seddonite** and **non-Seddonite**, **Seddonian** and **Seddonland**:

Electors will recognise, however, that consistency can scarcely be expected of one who is prepared to swallow the whole creed of Seddonism with its falsities, its injustices, and its masses of corruption without so much as a wince ... (*Mataura Ensign* 14 May 1898)

In speaking of the evil effect of party government worked on the Seddonian principle, Mr. Monkhouse got in a thrust at the sitting member. (*Taranaki Herald* 7 September 1899)

There was a scuffle outside the kitchen door and then a man, a non-Seddonite, banged open the door and fled, an irate Seddonite armed with a waddy chasing him. (T.E.Y. Seddon *The Seddons* 1968:174)

Much more colourful were the expressions **since Dick Seddon died** or **since Dick Seddon was a lad/boy**, meaning a long, long time ago:

... a curious word called 'perquisite',

which hasn't been used in New Zealand English since Dick Seddon was a boy. (*Otago Daily Times* 28 March 1979)

More commonly used was Seddon's familiar nickname, **King Dick**, bestowed for obvious political reasons by his opponents.

From the late nineties until 1906, New Zealand was ruled by a benevolent despot known as 'King Dick'. (Keith Sinclair *A History of New Zealand* 1956: 186)

Even more irreverent was the bestowing of the name on a lion at Wellington Zoo, and its use by colonial children for the kingfisher, or as the name of a children's prisoners'-base game.

The lion at Wellington Zoo, known as King Dick, is suffering from paralysis of the legs. (*Otago Witness* 28 December 1920)

There's no other place a patch on it for King dick's nests ... 'King dick' is the colonial boys' name for the native Kingfisher. (J.M. Thomson *The Bush Boys of New Zealand* 1905:59)

It was (at Blockhouse Bay school c. 1950s) Kingaseeny (or Bulldog, King

Dick or Bar-the-Door for those outside Auckland) at lunchtime, rugby on Wednesday, the gang after school. (T. Shadbolt *Bullshit & Jellybeans* 1971:25)

The **King Dick spanner**, which some have assumed was named after Seddon and carried the King Dick trade name impressed on it, is in fact made by British Tool, a company founded in 1856, which began concentrating on quality user tools from 1900 on and adopted the King Dick name and logo at that time (<http://www.britishtool.com/socket.htm>). While it is possible there was a New Zealand link, it sounds rather unlikely.

The other great political figure of the early twentieth century, William Ferguson Massey, made his name particularly as a wartime prime minister (1912–1925), and as such was held responsible for many aspects of life in wartime. Perhaps his first bequest to the nation was when he recruited special constables in 1913 to work ships during a major waterfront strike. These were quickly dubbed **Massey's Cossacks**, a name which was equally quickly applied by long-memoried workers to the special constables recruited to cope with the Depression strikers of the 1930s.

The Farmers' Union organized its effort on military lines and enrolled mounted farmers as 'specials' and others to form 'arbitrationist' unions to work the wharves and even to man ships ... In Wellington there was some fighting between the strikers and 'Massey's Cossacks'. (Keith Sinclair *A History of New Zealand* 1956:206)

In Wellington, 'Massey's Cossacks' with Bernard Freyberg (later Commander of the Second New Zealand Expeditionary Force) amongst them, charged wildly up Bolton Street and into Post Office Square, firing their revolvers and batoning all in or near their paths. The port was opened by force. (L. Barber *New Zealand* 1989:94)

Robin Hyde refers to these specials as **Bill Massey's Cockits** in her novel, *Passport to Hell*, 'strikebreakers armed with pickhandles and ready to smash any head that came in their way' (1936:51), a word which Harry Orsman says, if not a misprint, comes from 'cocky', referring to the number of farmers in their ranks, men also insultingly referred to as **Bill Massey's bludgeon carriers** (*Hutt Valley Independent* 23 September 1916).

With the outbreak of war in 1914, **Massey's** name was applied to all kinds of army equipment and activities. Army boots were quickly christened **Masseys** by the volunteers:

Tom knocked the tea-leaves out of his otherwise empty pannikin, against the heel of his 'Masseys', and gravely spat. (*Quick March* 10 October 1919)

Overcoats also became known as **Bill Masseys**:

For many years, Dad kept an old Army overcoat ... He affectionately called it his 'Bill Massey' ... (*New Zealand Memories* February 2004:44)

Soldiers who volunteered for World War I

quickly acquired the description of **Bill Massey's tourists**:

Great days for 'Bill Massey's Tourists' - the most glorious picnic that they ever had. (O.E. Burton *The Silent Division* 1935:25)

although there were those who complained at their government-funded tiki tour:

All the action was in France and 'Bill Massey's Tourists' were stuck among the desert sands; letters home were now full of complaints. (C. Pugsley, *Gallipoli* 1984:85)

A certain farmer ... replied that he would give nothing for Massey's tourists who were simply having a good holiday at the Dardanelles. (*Waipa Post* 7 September 1915)

Other terms used sporadically included **Massey's peasants**, **Masseyism** and **Masseyite**.

Keith Holyoake (PM 1957, 1960–1972) was probably too late in our history to have acquired a place named after him, but he was responsible for his nickname passing into history when, as popularly believed, he uttered the phrase 'Call Me Kiwi'. The name originated at school to distinguish him from an Australian-born first cousin who attended Pahiatua School at the same time as he did.

... the kids had to distinguish between us. He continued to be called Keith and I was known as Kiwi. Kiwi Keith. I never minded it. You know, the kiwi is our national bird and one couldn't wish to be called anything else. I'm quite happy to be known as Kiwi Keith. (B. Edwards *The Public Eye* 1971:158)

And **Kiwi Keith** he was.

Robert Muldoon (PM 1975–1984), as he was known before he was rechristened Rob, probably by a slick PR man but possibly by his own preference, has left us a slew of conventional terms relating to his policies. Thus we have **Muldoonery**, **Muldoonian**, **Muldoonism**, **Muldoonist** and, rather more inspired, **Rob's mob**, a nickname for Muldoon's hard-core supporters.

On his way to victory in 1975, Muldoon had recruited 'Robsmob' - 'ordinary citizens' from outside National's normal ranks. (C. James *The Quiet Revolution* 1986:91)

Activist members of the National Party, proudly identifying themselves as 'Rob's Mob', flocked to hear their new Messiah. (*The Times* (London) 2 November 1995)

Fact or fiction? Not everyone credited their existence as a real force:

'Rob's mob' was a figment of a warped imagination. This mythical horde of rabid adherents could have held a meeting in a Taranaki long drop. (*Dominion* 26 January 1992)

James Brendan (Jim) Bolger (PM 1990–1997) became rather more grandly known as **the Great Helmsman**, a name stolen from China's Chairman Mao after Bolger's visit to that country. (Bolger's aeroplane was also cheekily referred to by the Press Corps as **Spud One**.)

Like David Lange before him, Jim Bolger decided that ongoing reform was too much like hard work and opted for another teabreak. While other countries kept working to make their economies more competitive, the Great Helmsman sat on the poop deck. (Douglas Myers: *Speeches at Hamilton and Tauranga* 24 July 1998 [www.nzbr.org.nz/documents/speeches](http://www.nzbr.org.nz/documents/speeches))

This probably originated with someone in the Press Corps, leading to headlines such as this:

The Great Helmsman Seeks Landfall in Unknown Seas. (*Independent* (Auckland) 19 September 1997)

Although David Lange's two terms in government (1984–1989) spawned a whole new field of jargon arising from his administration's economic reforms, none seem to have survived bearing his name, whereas Helen Clark (1999–) has already given rise to **Clarkism** for something she said, **Helengrad** as a collective term for her Government, the Beehive and the city of Wellington, and **Hanoi Helen** used by her opponents.

The Clarkism. It's something you can't remember that you never said. (*Dominion Post* 5 May 2005)

Does she know the Capital's earned the nickname Helengrad, such is her total command of issues, initiatives and air time? (*Evening Post* 27 April 2000)

When announcing the weather on his Politically Incorrect show, (Perigo) says: 'Auckland fine, Hawkes Bay showers, and rain for Helengrad, formerly known as Wellington.' (*Evening Post* 9 May 2000)

The messy boys playing with rocks in the national sandbox found some unexpected friends this week - the formerly stand-offish senior boys from Helengrad High School. (*Dominion* 4 December 2000)

The woman fondly known by Tories as Hanoi Helen was steadfastly backing the SIS against a man now so romanticised by many New Zealanders that Nelson Mandela would have to move over. (*Listener* 25 December 2004)

<sup>1</sup>Amongst those places dignified with the name of one of our past Prime Ministers are Fox Glacier after *Sir William Fox* (1856, 1869–1872, 1873); Mt Grey, Grey Glacier, Grey Lynn, Grey River, Greytown and Greymouth (from the Grey River) after *Sir George Grey* (1877–1879); Stafford River after *Edward Stafford* (1856–1861, 1872); Domett, Mt Domett and Domett Range after Robert Browning's friend, *Alfred Domett* (1862–1963); Welds Hill after *Sir Frederick Weld* (1864–1865); Stafford River, but not Stafford, after *Edward William Stafford* (1865–1869, 1872); Vogeltown after *Sir Julius Vogel* (1873–1875, 1876) but not Vogel's bread which was named for a Swiss nutritionist; Mount Stout after *Sir Robert Stout* (1884, 1884–1887); Lake Ballance after *John Ballance* (1891–1893); Seddon and Seddonville after *Richard John Seddon* (1893–1906); Ward and Wardville after *Sir Joseph Ward* (1906–1912, 1928–1930); Bell Block after *Sir Francis Dillon Bell* (1925); Coatsville after *Gordon Coates* (1925–1928) and Massey after *William Ferguson Massey* (1912–1925).



After a year in our new habitat on the fourth floor of the von Zedlitz building, and with greater contact with the School of Linguistics and Applied Language Studies of which we are a part, the not-so-splendid isolation that we experienced for the Centre's first nine years is now a memory. In fact, this closer liaison with the School has become so inclusive that our trusty research assistant, Rachel Scholes, has been poached for work in the School's administrative office. In seriousness, it is an arrangement that is appropriate for all, as Rachel is looking for a permanent position in which to work following her graduation in May. The integration of our research activities with those of the School continues to be effective, and GRINZE (Group Researching in New Zealand English) meetings continue to be convened in the Centre's Dictionary Room, maintaining elements of New Zealand lexis.

Focus has been on the publication of new editions with Oxford University Press in the last year, with Senior Editor Tony Deverson compiling new editions of *The*

*New Zealand Oxford Paperback Dictionary* and *The New Zealand Oxford Mini Dictionary*, while Dianne Bardsley introduced new terms and changes to entries and format in a fourth edition of *The New Zealand School Dictionary*. *The New Zealand Spelling Challenge*, on Television New Zealand's Channel One, for which we played editorial and advisory roles, was based on entries from *The New Zealand Oxford Dictionary*. Dianne Bardsley is working on an integrated dictionary thesaurus, to be published later this year.

PhD Fellow Cherie Connor has taken six months out from her doctoral research project following the production of a daughter, Mirabelle, at the close of 2006. Cherie will be back at the Centre in July this year. Katherine Quigley has completed the tenure of her Fellowship and continues to work part-time on her PhD research. Both Cherie and Katherine presented papers at the 2006 Australex conference, held in Brisbane in July. Emeritus Professor Graeme Kennedy retains his office here and is realising that he is now free to say 'No' to both well-reasoned requests and plaintive cries.

The database of New Zealand English words and usages continues to grow, with loan word contributions from te reo and

from Pacific Island nations continuing to add distinctiveness to our specific variety of English. We have developed our website further, with several school research projects and activities now posted on our website: [www.vuw.ac.nz/lals/research/nzdc/activities.htm](http://www.vuw.ac.nz/lals/research/nzdc/activities.htm). The first mailout of the Centre's new New Zealand English Word of the Month posters will be sent out around Matariki this year. Designed by Wai-te-ata Press here at Victoria, these will be available to schools, libraries, galleries and museums, bookshops, government departments, and our diplomatic and trade offices overseas.



Dianne Bardsley  
Lexicographer and Director  
New Zealand Dictionary Centre

## Miscellany

New Zealand's first tri-lingual television programme was launched on Sunday 7 January 2007 on Maori Television. *Kiwi Maara*, tri-lingual in Maori, English and New Zealand sign language, is a gardening programme produced by the White Gloves production company.

### NUTTING OFF

This seems to be a common term in New Zealand, with little evidence of its use elsewhere. And it seems that **nutting off** has been a relatively common occurrence in New Zealand, with a range of historical usages like **going crook**, **throwing a wobbly**, **dropping one's bundle**, **having a pink fit** and **packing a sad** still being aired.

### SOOB

Last year we reported on the acronym SOOB (small owner-operated brothel), a term that was coined when prostitution was legalised in Enzed. **Sin card**, however, is not one of the terms associated with that legislation. **Sin** is an acronym for Supplier Information Notice, which is contained on a card placed on a used car, giving details of age, price, odometer reading and information about consumer law. Car dealers who do not display sin

cards can incur heavy fines. And while on the subject of cars and the law, the term **walkie-chalkie** is becoming more common, with reference to a parking warden who chalks car tyres.

### BOOKENDS

Sports and books seem to be more closely related than ever - but not because of the volumes of sports biographies that are published in time for Christmas each year. **Bookend** as a verb is increasingly used in sports journalism, and it has nothing to do with shelves. From the cricket world we have several citations, including one (*SuperSport* 12 Jan 2007:D6) where we learn that Stephen Fleming 'was there in 1997-98 when wins against South Africa and Australia book-ended six consecutive losses and early elimination ...' and in the *Capital Times* film reviews (Dec 2006:8) we read that 'Will Smith bookends the year with *The Pursuit of Happyness* in January and *I Am Legend* in December'.

### SAVS AIN'T WHAT THEY USED TO BE

**Savs** and **pavs** are just as likely to refer these days to dessert with a bottle of sauvignon blanc. In the early 1990s sauvignon blanc was only occasionally

known as **savvy**. But since that time, reviewers and wine buffs have taken **savvy** into common usage, along with **sav** and **chardie**. The **savvy race** (the annual yacht race across Cook Strait, each vessel ferrying a case of the new season's sauvignon blanc) is even known these days as the **sav race**.

And what about small savs of the original kind, known as **cheerios**? The name has now been hijacked for a breakfast cereal.

### FESTIVALS

And festivals ain't what they used to be, either. For decades, Kiwi fest-lovers had to be content with the Hastings and the Alexandra Blossom Festivals for a carnival experience. These days, festivals are more likely to have a theme of food and drink of the homegrown variety. The **Kawhia Kai Festival** offers traditional seafood prepared by Maori along with the likes of shark-liver sausage, the **Hokitika Wild Foods Festival** is becoming wilder, and the **Hokonui Moonshiners Festival** offers whisky worship with the locally distilled product, homegrown music, and a range of foods, including haggis, made from 'wild' recipes and ingredients.

# The New Zealand Dictionary Centre

## 1997–2007

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- > maintaining and developing a database of New Zealand English vocabulary
- > conducting research on various aspects of language in New Zealand
- > compiling and publishing dictionaries and related educational materials

Over the past 10 years, the centre has made a significant contribution to New Zealand lexicography, both nationally and internationally. Beginning with Dr Harry Orsman's landmark *Dictionary of New Zealand English*, published in 1997 after 40 years of

pioneering research, the centre has published over 13 New Zealand Dictionaries, ranging from works designed for school use to larger comprehensive dictionaries such as *The New Zealand Oxford Dictionary*. This landmark international encyclopedic dictionary contains more than 100,000 definitions, including 12,000 New Zealand entries, along with 20 appendices containing significant New Zealand data.

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# Revisiting the 'Interwar Years' and the Wor(l)d of Austrazealand

STEPHEN OLSEN

Less than a century ago, a popular monthly magazine sold in New Zealand had the simple one word title: *Aussie*. It was the peacetime incarnation of one of the many titles that somehow flourished at the frontlines during World War I, a range of publications that are generally grouped under the heading of 'trench newspapers'.

The original editor, Phillip L. Harris, had published *Aussie* in France for the Australian Imperial Force (AIF). On landing back in Sydney he took the initiative of transferring the magazine from its wartime uniform into 'civvies' in 1920 and, although its target readers were Australians, it was also sold in New Zealand.

The *Aussie* presence in New Zealand changed in 1922 when Pat Lawlor, Wellington journalist, started work as the magazine's official agent this side of the Tasman, and a year later he became the editor of a special section of New Zealand content that allowed him to market a New Zealand edition of *Aussie*. The New Zealand edition – sold only in New Zealand – continued to be printed in Sydney, and kept arriving onshore thanks to the regularity of the trans-Tasman shipping lines.

The New Zealand section consisted of 16 pages of the regulation 68 pages in the magazine. Before the magazine ended its life in 1931 this meant that a generation of New Zealanders had been regularly exposed to large amounts of the lingo of Australia mixed with Lawlor's idiosyncratic take on the developing nature of New Zealand's home-grown literature. Given that sales rose to 20,000 a month, that's an interesting point to consider in itself.

The pages of the Lawlor *Aussie* are a happy hunting ground for the lexicographer. Putting aside debates that might arise about the origins of such basic words as **Digger** (or even **Aussie**), there are some particular curios worth holding up to the light.

My study of Lawlor and *Aussie* magazine has been focused on the column he took most control over, titled 'A Literary Page or Two' and attributed to his pen-name of Shibli Bagarag. To fill the pages – they offered about 2,000 words of space – Lawlor acted as the chief writer, or more properly, to use his preferred term, the chief 'paragraphist', whilst also calling on a coterie of other, typically anonymous, contributors.

Readers were provided with about eight snippet-length, relatively lightweight items per page about topics that followed a repetitive loop of book (and book-buying) notices, historical reflections, and observations about the lot of the journalist and freelance writer in New Zealand. These pages also contained a miscellany of opinions about the literary conundrums of the day that for today's ear sound surprisingly esoteric, for example

'was Macaulay's "New Zealander" a Maori or a Pakeha?', or oppositely open-ended, for example 'was William Satchell's *The Greenstone Door* a neglected treasure?', and usually a mixture of both.

On some occasions Lawlor would venture opinions about the written and spoken word. In November 1923 he railed against the widespread popularity of the 'Yankee *non sequitur*', 'Yes we have no bananas today'. His item, which he titled 'Bananas and Banality', opened with an extremely long question:

Can anyone outside of a lunatic asylum explain why it is that an utterly meaningless phrase is occasionally launched on a suffering world as a catchword or slogan, and is repeated in and out of season, *ad nauseum*, by everybody, until, soiled with all ignoble use, the very dogs are barking it and the objectionable thing becomes a mocking and a hissing?

Another of his objections to the dementia caused by neologisms, was raised in August 1930, when he decried the habit exhibited by newspapermen, in particular, of taking 'a fancy to a word'. Lawlor gives two examples to support his case. The first is 'gesture', which had been 'taken up and done to death' in the 'sense that anybody being guilty of a bold or impressive action had made "a magnificent or inspiring gesture"'. His second example was the use of the word 'provocative' to describe 'anybody or everybody with the faintest tincture of enterprise'.

Through his 'literary' column Lawlor generates a particularly strong idiomatic trail of terms and naming conventions from his traditional stamping ground: the world of newspapers, newspapermen and bookmen. He populated the pages with references to his fellow ink-slingers (journalists), and at almost every turn the subheads and text are peppered with use of **Enzed** for New Zealand (with **Maoriland** being a strong second).

Which brings me, without further ado – because Lawlor's pages overflow with further ado – to a possible discovery worthy of entering the dominion of New Zealand English, namely Lawlor's aversion to the use of the word **Australasia** and his suggested replacement. And the replacement word was **Austrazealand**.

While hardly as prevalent as either **Enzed** or **Maoriland**, **Austrazeland** made many appearances in the pages of the New Zealand edition of *Aussie* throughout its run. It surfaces first in Lawlor's 'A Literary Page or Two' in February 1926, in this paragraph: 'Were it not that she is so incurably shy and modest, Eileen Duggan would be famous throughout Austrazealand for her poetry'.<sup>1</sup>

Bobbing up at regular intervals it was also used in subheadings. In December 1929 an item appears headed 'An Austrazealand Record', above this text:

A bookseller in a moderate way in Wellington told me that he had sold over 400 copies of *All Quiet on the*

*Western Front*. On a population basis, Australia and New Zealand are second on the world's list in the sales of this much-discussed book.

In June 1927 Lawlor had used the leader page of the New Zealand section of *Aussie* to frame the usage of **Austrazealand** as a 'campaign'. Here is that item in full:

## Points in Name Value

Latterly there has been a big revival in the campaign to squash the word Australasia. There will, however remain one big obstacle to the abolition of the word, and that is that, except for this magazine, nobody has offered an adequate substitute. It is obvious that people in other parts of the world will inevitably associate the two neighbouring countries together, and in the absence of another word will stick to Australasia.

Our word, 'Austrazealand', meets both difficulties by giving this country a very tangible identity in the word and the general public abroad an adequate title to describe the two lands in one.

It is interesting to note also that some folk are keen to change the word New Zealand to Zealandia, Maoriland or some more appealing title. In view of the fact that a well known American author has done so much to place us on the map with his *Fishermen's El Dorado*, why not change our name to New Zanegreyland?

In March 1929 Lawlor could make a gratifying footnote that even if the 'campaign' wasn't victorious, some concessions were being made. He had noted, with tongue in cheek, that English publishers were 'evidently making an effort to meet the antipathy of New Zealanders against Australasia' when he picked up a book containing an annotation that it was a 'Special Edition For Sale only in Australasia and New Zealand'.<sup>2</sup>

A pyrrhic victory, but at the least the word **Austrazealand** has, I think, retained a lustre that is as quotable as it is notable!

(Stephen Olsen is a former journalist who is currently completing a Masters of New Zealand Studies at Victoria University. For more information about his *Aussie* study see <http://aussiestudy.blogspot.com> )

<sup>1</sup> **Austrazealand** may have appeared earlier elsewhere in the New Zealand section.

<sup>2</sup> The book was *Fiery Particles* by C.E. Montague.





**We welcome comments and queries concerning New Zealand usage. While space does not allow all contributions to be printed, the following letters represent a range of correspondents' interests.**

## BARMY ARMY & THE BEIGE BRIGADE

Dear Ed

What is the difference between the Barmy Army and the Beige Brigade? We have been having an argument in the office about where they fit in the cricket scene.

Susan Swanson

The Barmy Army is often used loosely to describe any avid cricket fans, but more specifically, is the name for the vocal supporter group of the English international cricket team on tour. (The group, whose aim is 'to make watching and playing cricket more fun and much more popular', publishes *Barmy Harmonies*, a magazine of reviews and lyrics of supporter songs. The group's name had its origin in a Sheffield Wednesday soccer/football supporter song of the 1980s.)

On the other hand, the Beige Brigade is a group of avid supporters of the New Zealand international cricket team. The name has its origin in the colour worn by the New Zealand one day international cricket team uniform of the 1980s. The Beige Brigade markets a range of sartorially questionable garments and accessories for supporters, including brown jandal socks, brown stubbie shorts, a variety of hats, headbands, and umbrellas. Not surprisingly, they assert that they are 'about passion, not fashion', and that 'real fans wear brown and tan'.

## Can You Help?

### SCROG, SCROGGIN, SCROG-STOPS AND SCRAG

Many thanks to all the correspondents who sent us information about their use of these terms and who also sent acronyms. I am grateful for contributions from Mark Crompton, Beverly Hicks, Jen Myers, John Reynolds, John Rhodes, Alastair Smith, Brian Staniland, André Taber, John Taylor, and our Waiheke wordfinder, Peter Haines. It seems that **scroggin** has been used since 1940, and **scrog** and **scrog stops** have been used by many tramping clubs since. (Incidentally, you might be interested to know that we have a citation for **tramper** from the 1860s.) **Scrag** appears to be the name of a game played by males in school playgrounds since the 1950s from as far afield as Hokitika and the Hutt Valley to St Kentigern College, but fathers also threatened to 'scrag' their offspring in the forties, fifties and sixties. Brian Davis has kept us abreast of the use of **summer sickness**, for which we now have a 2007 citation.

**This issue's request:** Can you send us pet names that you have or had for schools and other institutions and places, such as **Rangi** for Rangiruru, and **Dio** for Diocesan School, and **Rags** for Raglan? We are collecting these hypocoristics or pet names of places, people and events, and we would be grateful for your contributions.

## RAPID NUMBERS

Dianne

Are you familiar with Rapid Numbers? These are used to number properties in some rural areas, including Taranaki. The RN method is to assign each farm gate a number based on its distance in tens of metres from an arbitrary starting point, usually the main highway, regardless of which side of the road the property lies on.

Peter Haines

It seems that RNs have superseded FNs (fire numbers). They are used now in many local body areas (in parts of the South Island since 2001). RAPID, a clever acronym, stands for Rural Addressing Property Identifier.

## BLOKARTS

Dear Ed

Can you please tell us where Blokarts originated? We believe that they are a New Zealand invention, but they seem to be worldwide.

Pam Benson

They may not be found completely worldwide, but Blokarts have certainly been exported to many countries, including Australia and Great Britain. These light wind-driven three-wheeled land yachts were the brainchild of New Zealand designer Paul Beckett in the late 1990s.

## ATTENTION TEACHERS OF ENGLISH

Oxford University Press offers an annual award of a copy of *The New Zealand Oxford Dictionary* (valued at \$130) for the best Year 12 or 13 Research Project in New Zealand English. Entries need to be received at the **New Zealand Dictionary Centre** before December 1 each year.

For details, please email or write to Dianne Bardsley.

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At the **New Zealand Dictionary Centre**, we have compiled a list of more than 50 New Zealand English research topics for use by senior secondary students of English. These are posted on the NZDC website, but are also available from the email or postal address above.

## MAILBAG

The editor of NZWords welcomes readers' comments and observations on New Zealand English in letters and other contributions. Please write to:

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