

NOTHING,
intricately drawn
NOWHERE
WHAT I SAW AT THE DJINN MILL



P.I. King

NOTHING,



intricately drawn

NOWHERE

NOTHING,
INTRICATELY DRAWN NOWHERE:



WHAT I SAW AT THE

DJINN

M · I · L · L

a series of dreams in
ANAGRAMMATIC VERSE

P.I. King

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*for J.L.B.
and Librarians everywhere*

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but most of all, to my
Maker.*



*le mendiant,
P.I. King*

“YOU’RE AFRAID THAT THE ART FORM OF THE FUTURE
MIGHT WIND UP BEING THE DATA STRUCTURE.
BUT WASN’T HOMER ALREADY THERE?”

—“Bart,” as quoted in
*Richard Powers’ essay, “Literary Devices” in
Living With the Genie (ed. Lightman, Sarewitz, Desser)*

“BY NOW, THE ARTIST USUALLY ACTS AS A MEDIATOR BETWEEN
MAGIC AND TECHNOLOGY. BUT NO MATTER HOW TECHNOLOGIZED HE BECOMES,
HIS CENTRAL IMPULSE IS TO CREATE A SPELL EQUIVALENT TO THE SPELL A PRIMITIVE FELT
WHEN HE PASSED A GREAT OAK AND KNEW SOMETHING DEEPER THAN
HIS NORMAL COMPREHENSION WAS REACHING HIM.”

—*Norman Mailer,*
*“Primitive Man, Art and Science, Evil and Judgment,” in
The Spooky Art*

“NEW WORLDS SHALL SPRING OF THESE.
NEW MANNERS: STRANGE MEN: THE TRUE LIGHT, AND THORNY PATH, OPENLY SEEN.
ALL THINGS IN ONE.”

—*As told to John Dee by an angel in his scrying glass;
quoted by Mark Pendergrast in “Magic Visions,”
Mirror Mirror: A History of the Human Love Affair with Reflection*

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P R E F A C E

“WE CANNOT LOOK DIRECTLY INTO THE NATURE OF THINGS,
WE CAN ONLY CATCH GLIMPSES OF THE MIGHTY SHADOW
IN THE CAMERA OBSCURA OF TRANSCENDENTAL INTELLIGENCE.”

—Mr. Skioner, a personification of S.T. Coleridge, in
Thomas Love Peacock's Crochet Castle

The preface to *The Road to Xanadu: a Study in the Ways of the Imagination*, John Livingston Lowes' 1926 survey of two Samuel T. Coleridge poems, states: “*The story which this book essays to tell was not of the teller's choosing. It simply came, with supreme indifference to other plans, and autocratically demanded right of way. [...] But the reluctance swiftly passed into absorbing interest, as the meaning of the chance glimpse which did the business was disclosed. For the agency which cast the spell was not, as it happened, a pair of marvelous fairy tales at all, nor even the provocative and baffling personality of their creator. It was the imaginative energy itself, surprised (as it seemed to me) at work behind the fabrics of its weaving. If I was right, and if I could make clear to others what I thought I saw myself, I had no alternative.*”

The arranger of the cycle of anagrammatic poems in the book you are now reading (each line in a poem consists of a rearrangement of exactly the letters in its respective title; no more and no fewer) did not, at the outset, endeavor so much to tell a story—although the collective poems do seem to tell one (or perhaps several interwoven ones)—as to indicate here and there by chance and indirection a piece of the machinery from which stories and the circumstances that precipitate them emerge. Having barely the slightest inkling of the form(s) of this machinery or the principle(s) by which it operates, and being cloudy of “what I thought I saw myself,” all I hope to make clear to others, and perhaps surprise them with, by this assembly may be limited to a few reflected glimmers from the light of the Imaginative Energy which may sometimes be seen within the mighty shadow of His camera obscura. I admit, however, that reluctance and absorbing interest coexist, as “the meaning of the chance glimpse which did the business” remains largely undisclosed to me at this time.

—P.I. King, *Ringoos*, New Jersey, 2004

“HAD A BANJO MADE OF GOLD,
EVERY STRING WOULD SHINE”

—“*Shady Grove*,”
traditional folk song

“WITCHY FINGERS OF MORNING-GLORY VINE
WOUND THROUGH EVERY SHELF AND CORNER
OF THAT CABIN LIKE ILLUMINATIONS IN
SOME HOARY MANUSCRIPT.”

—Robert Stone, “*The Prince of Possibility*”

EVERY STRING WOULD SHINE

Lingered rusty vow: *shine*—
riven sun, wry ghosted lie,
Son relieving rusted “Why?”
thy silvered rungs in woe
truly, sigher’s vow in Eden
under sheltering ivy, sow.

Sly, gives tree—now hid, run
southerly!—vines wringed
even Deus who stirringly
thunders sovereign; wily
glee, wry thorns divine us
with verse, resoundingly.

Duly hewn, introgressive,
herein ringed lusty vows
ostensive—wilder hungry
whirring eyes, sun-volted,
venturing wordy lies she,
sinister, vowed hungerly. . . .

(*Shady Grove manor, Adams Basin, New York*)

“THEY THOUGHT THAT A WORK DICTATED BY THE HOLY SPIRIT
WAS AN ABSOLUTE TEXT: IN OTHER WORDS, A TEXT IN WHICH
THE COLLABORATION OF CHANCE WAS CALCULABLE AS ZERO.

THIS PORTENTIOUS PREMISE OF A BOOK
IMPENETRABLE TO CONTINGENCY,
OF A BOOK WHICH IS A MECHANISM OF INFINITE PURPOSES,
MOVED THEM TO PERMUTE THE SCRIPTURAL WORDS,
ADD UP THE NUMERICAL VALUE OF THE LETTERS,
CONSIDER THEIR FORM,
OBSERVE THE SMALL LETTERS AND CAPITALS,
SEEK ACROSTICS AND ANAGRAMS,
AND PERFORM OTHER EXEGETICAL RIGOURS
WHICH IT IS NOT DIFFICULT TO RIDICULE.”

—*Jorge Luis Borges*, “**The Mirror of Enigmas**”

“BUT TO NOBLER SIGHTS
MICHAEL FROM ADAM’S EYES THE FILM REMOVED,
WHICH THAT FALSE FRUIT THAT PROMISED CLEARER SIGHT
HAD BRED; THEN PURGED WITH EUPHRASY AND RUE
THE VISUAL NERVE, FOR HE HAD MUCH TO SEE”

—Milton, “Paradise Lost” (book XI)

THE MIRROR OF ENIGMAS

Oh mirror, if a segment	Hermit fire, Roma song,
is theorem from a ring,	moon, Mira, freer sight:
rime a song for hermit;	fore’er is mirth among;
a theme of mirror, sing.	a rime rose from a night.

Ring ashore from time	I form a theorem’s ring
more insight, far more.	or I’m a sign therefrom.
Moon a fresh trig rime	Mere form, or is a thing
for Hiram, gem in store.	mirror images of then?

(Foster City, California)

*“LET US PLAY AT MADNESS, COMRADE
SAID THE DEVIL TO THE MAN:
I’LL DRIFT A MARKER INTO TIME
AND YOU GO GET IT BACK AGAIN*

*A MILLION YEARS IN TIME TO WANDER
BROUGHT A SMILE TO THE LIPS OF MAN:
SEND **SOME TOKEN I KNOW NOT OF**
CLOTHED IN LEGENDS WHISPERED LOW OF
SPLIT ME INTO MANY MEN
AND WE’LL RETRIEVE IT HOW WE CAN”*

—Robert Hunter, “Lay of the Ring”

“HISTORY ADDS THAT BEFORE OR AFTER HE DIED, HE DISCOVERED HIMSELF STANDING BEFORE GOD,
AND SAID TO HIM: *I, WHO HAVE BEEN SO MANY MEN IN VAIN, WISH TO BE ONE, TO BE MYSELF.*
GOD'S VOICE ANSWERED HIM OUT OF A WHIRLWIND: *I, TOO, AM NOT I; I DREAMED THE WORLD
AS YOU, SHAKESPEARE, DREAMED YOUR OWN WORK, AND AMONG THE FORMS OF MY DREAM
ARE YOU, WHO LIKE ME ARE MANY, YET NO ONE.*”

—Jorge Luis Borges, “*Everything and Nothing*”

SOME TOKEN I NOW KNOT OF

Nook of time, token sown, token nook of time's own. Meek, I knot no <i>foos won't</i> <i>moos</i> on ink to feet, know footmen news: took ikon, know soon of time-token, motet of ink woken. Soon notion of knots woke me, took on known motif. See knot-feet kimono swoon, seek not to wink of moon if monk on stone woke to token of I known to some.	'Time's knot woke of noon, monk woke into tones of two, some token on ink of Kismet. Few took noon on foot, no kinsmen we took to fens I knew, took Moon Mont too. Ekes now ink of meek font, soon I know to seek of motion known; to own knife took some not- fine knot. Know too some omen soon took fit; knew some of token I know not.
---	--

(*Brockport, New York*)

“BUT NO ONE SAYS, ‘**WHERE IS GOD MY MAKER,**
WHO GIVES SONGS IN THE NIGHT,
WHO TEACHES US MORE THAN THE BEASTS OF THE EARTH,
AND MAKES US WISER THAN THE BIRDS OF THE HEAVENS?’ ”

—*Elihu*, Job 35:10-11

“I’M LOOKING UP INTO THE SAPPHIRE TINTED SKIES.”

—Bob Dylan, “Things Have Changed”

WHERE IS GOD MY MAKER

“Where is God my Maker?”
Gird me my shoe, waker.
Mark desire, go. “*Why me?*”
Warm, edgy, irksome, he.
Skim edge, rhyme a row;
red whiskey, arm me—go!
Go, Sir Hawk, redeem my
Meg or whiskey dream.
How dark Eire’s gem, my
Kerry maid Meg, whose
dewy sigh mark me o’er.
Her warm God I seek, my
merry wish meek: goad
me—a gem sky I’d row her.

(San Carlos, California)

“O GOD, I COULD BE BOUNDED IN A NUT SHELL
AND COUNT MYSELF **A KING OF INFINITE SPACE,**
WERE IT NOT THAT I HAVE BAD DREAMS.”

—*Hamlet, Shakespeare's Hamlet*

“IN THE MYSTERIOUS DISPOSITIONS OF THE PROFUNDITY,
WHO IS REALLY CZAR, WHO IS KING,
WHO CAN BOAST OF BEING A MERE SERVANT?”

—Léon Bloy, “*Le mendiant ingrat*”

A KING OF INFINITE SPACE

I sing a facet, *knife-on-pi*
in a fan of skeptic genii.
A Finnegan I fisk poetic,
fife a king a spin noctic.
Is pi in fact of gene akin
if I a cogent knife a-spin?
If oft'n since I ink a page,
if in an epic knit of sage?
If I keep cog, if Saint Ann
of king is piece I fan-tan,
I feign face, I snip a knot;
a king is pence if on fiat.
A fig is in a confine kept—
a sink in ice, a goff inept
if I set ink of ginn apace
of a king in finite space.

(Foster City, California)

“COME TO MY WORLD AND WITNESS
THE WAY THINGS HAVE CHANGED”

—*Lucinda Williams, “Fruits of My Labor”*

“LIKE TO THAT SANGUINE FLOWER INSCRIBED WITH WOE.”

—Milton, “Lycidas”

(on the hyacinth, believed to be marked with the Greek lament, “AI AI”)

EACH NIGHT HE GAVE THY DAWNS (EACH DAWN SHE GAVE THY NIGHT)

The agèd wavy high enchants
the dance, high-vantage “*Why?*”’s
advance. The twangy high she
sang then ached, gave hit; why
then a vacant sigh? Why hedge
changed hit, why haven stage?
The achy hand gave things we
gave—why? Each night, sand; the
days have change, went hight
Each Night’s Dawn. Gave he thy
swan, thy changed hit he gave,
why? Ivan hatched egg, hent as
heavy high scent, gad new hat
which thy heav’n sent, gaged a
cage, hangs evident. ✂ Why hath
thy sweet change, having had
thy sweet ache hang’d, having
what sad gang he in the Chevy
at high sea, changed? Why vent
the edgy, vacant high as when
Vega ascending? Why hath the
hyacinth’s new egg—hath Veda,
he?—thy wending? (*Cat gave hash:*
“*The Way Things Have Changed.*”)

(Brockport, New York)

“TO PONDER ON THEMSELVES THE WHILE THEY STARE
AT **NOTHING, INTRICATELY DRAWN NOWHERE**
IN SHAPES OF LINEAGE; LET GEESE
GABBLE AND HISS, BUT HEROES SEEK RELEASE
FROM DUSTY BONDAGE INTO LUMINOUS AIR.
O BLINDING HOUR, O HOLY, TERRIBLE DAY,
WHEN FIRST THE SHAFT INTO HIS VISION SHONE”

—*Edna St. Vincent Millay,*
“Euclid Alone Has Looked on Beauty Bare”

“THUS SAYS THE LORD GOD,
‘Woe to the foolish prophets
who are following their own spirit
and have seen nothing.’ ”

—*Yahweh, Ezekiel 13:3*

NOTHING, INTRICATELY DRAWN NOWHERE

An echo trend, a hero. Twiny ginn twirl
nowhere, drawn interlacing into thy
recent writing hand. Henry, a lion, two
ginn—drawn nowhere, tho intricately.

Intricately, where no night nor dawn
can draw on eternity. He, not whirling,
then it, not onward, in lacy ring where
traced the low yawning northern inn.

Nothing real in the city. Wander-worn
hero lit thy ancient, narrow, wending
trail with entry dawning. Hence on, or
to a nowhere land, crying then in writ.

T. Wynn withered thin, in a gaol corner
entrancingly rare, won't hide with no
tinhorn clown. I, warned, yet . . . *the ring*, a
real thing, a northern towny dice win.

In the thorny writ, Angelina crowned,
wind-torn gown in the rain. He let a cry
when in a torn note her tidy, crawling,
royal handwriting went incoherent.

The lyric ginn draw near now, in to the
cedarn wheel whirring. Noon in tatty
town the rider Wynn, an *I Ching* tale, or
trinal twin on honey-dew thrice rang.

*(En route from New Orleans to Brockport, New York
via San Carlos, California and Kansas City, Missouri)*

ARS MAGNA LUCIS ET UMBRAE

(“GREAT ART OF LIGHT AND SHADOW”) IS THE TITLE OF A WORK ON OPTICS
AND THE PHASES OF THE MOON—BUT ALSO TOUCHING ON OCCULT MATTERS—
PUBLISHED IN 1646 BY THE JESUIT POLYMATH ATHANASIUS KIRCHER.

“WHERE IS THE WAY THAT THE LIGHT IS DIVIDED
OR THE EAST WIND SCATTERED ON THE EARTH?”

—*Yahweh*, Job 38:12

“A NUMBER OF WAYS (DO), OWING TO THE FACT THAT A DO IS
 A PARTICULAR EXPRESSION OF THE WAY OF THE UNIVERSE ITSELF,
 HAVE USED THE TERM MU TO POINT TO THE SUM AND SUBSTANCE OF
 THE UNIVERSE. AND SINCE IT IS THE MIND AFTER ALL THAT PERCEIVES
 THE ABSOLUTE UNIVERSE, VARIOUS MENTAL STATES IN THE WAYS HAVE
 APPELLATIONS THAT UTILIZE THE CHARACTER FOR MU AS WELL.
 ORIGINATING IN BUDDHISM, BUT HAVING PARALLELS IN OTHER RELIGIONS,
 MU MEANS, ‘THE VOID,’ OR ‘NOTHINGNESS.’ ”

—Glossary of Japanese Arts Terms

ARS MAGNA LUCIS ET UMBRAE (ANAGRAMS' REALMS I BUT CUE)

Mu-cat aura reassembling	A numb, rare musical stage:
museum-era cabala string,	at caesura am slumbering
immaculata rag rub sense	as a grace runs immutable;
tugs araba, a curl immense.	algebraist arcanum, muse-
Guru saber's analematic	rummage inscrutable as a
immeasurable act rung as	lumbering aura—same cat's—
namable, erratic. Su magus	bearing tales; a mu-sacrum
ambling at us, camera user	muter cube-anagram sails
aura scrambling tea muse.	as an air gust came, “umbrel-
Mercurial as man but sage,	la music” be true, a ragman's
a sub-sacramental urge, <i>I'm</i>	Arabian gem strums a clue:
<i>a relic</i> , strums a bum, <i>an age</i> .	<i>Sun arc—a time-slur ambage.</i>

(Brockport, New York and Ringoes, New Jersey)

“AND THE EARTH WAS **WITHOUT FORM, AND VOID;**
AND DARKNESS [WAS] UPON THE FACE OF THE DEEP.
AND THE SPIRIT OF GOD
MOVED UPON THE FACE OF THE WATERS.”

—Genesis 1:2

“IN THE BEGINNING WAS THE TAO,
AND THE TAO WAS WITH GOD, AND THE TAO WAS GOD.
HE WAS IN THE BEGINNING WITH GOD. ALL THINGS CAME INTO BEING BY HIM,
AND APART FROM HIM NOTHING CAME INTO BEING THAT HAS COME INTO BEING.
IN HIM WAS LIFE, AND THE LIFE WAS THE LIGHT OF MEN.
AND THE LIGHT SHINES IN THE DARKNESS,
AND THE DARKNESS DID NOT COMPREHEND IT.”

—John 1:1-5

WITHOUT FORM, AND VOID

What round, void motif
unto a vow of mirth did
turn whim to fad; ovoid
mouth, driftwood vain
if moth to urn did avow
or undid vow. Faith mot
of truth now void amid
dint of dim vow, author
whid, adrift, too novum,
id unrid to fathom vow
of novum throw? It did a
fordid ovum tho, a twin
to whom add virtu (no?) if
not what drum of void I
found, how trim a divot
fid thro wound vim Tao.

(Brookport, New York)

“OH MY LITTLE GIRLIE WILL YOU LET ME SEE
WAY OVER YONDER WHERE THE WIND BLOWS FREE”

—*Woody Guthrie,*

“Way Over Yonder in the Minor Key”

“LET THE WIND BLOW LOW AND LET THE WIND BLOW HIGH,
ONE DAY THE LITTLE BOY AND LITTLE GIRL WERE BOTH BAKED IN A PIE.
THIS IS THE KEY TO THE KINGDOM AND THIS IS THE TOWN,
THIS IS THE BLIND HORSE THAT LEADS YOU AROUND.
LET THE BIRD SING, LET THE BIRD FLY,
ONE DAY THE MAN IN THE MOON WENT HOME AND THE RIVER WENT DRY.”

—Bob Dylan, “Under the Red Sky”

WAY OVER YONDER IN THE MINOR KEY

A wry minor key on the ivory Eden
reverie; on my knot-awry hide, yon
rey evoked in twiny harmony. Roe,
Kerry-Eire ivy myth (owe on and on,
ay, winèd kith?), yon nevermore roy
Reynard, inky-erie hymn, vow too,
tho dim; a Yorker, I, one—every—Wynn.
He keyed, nervy, Ayin tomorrow in
Mirrory Eye, no envy a-winked tho.
I'm wíry, rook̄y, anodyne revehent . . .
(ere a rooky or winy hymn evident).
Moony ivy errantry, I who keened
to nowhere, inky: ivy dreamer, yon
rooky Wynn, hereto ivy remained.

(Brockport, New York)

“ALL THE RIVERS FLOW INTO THE SEA,
YET THE SEA IS NOT FULL.
TO **THE PLACE WHERE THE RIVERS FLOW**,
THERE THEY FLOW AGAIN.”

—Qoheleth, *Ecclesiastes 1:7*

“A MIGHTY FOUNTAIN MOMENTLY WAS FORCED:
AMID WHOSE SWIFT HALF-INTERMITTED BURST
HUGE FRAGMENTS VAULTED LIKE REBOUNDED HAIL,
OR CHAFFY GRAIN BENEATH THE THRESHER’S FLAIL:”

—S.T. Coleridge, “Kubla Khan”

THE PLACE WHERE THE RIVER FLOWS

Otherwhile’s chapter flew ever
otherwhere; a fever chill swept,
hero fell, tears wept. Whichever
Other spilt a clew where fever-
spell with fetcher over where a
chop-a-tether wisher-well *’fever*
weather—who’ve perfecters’ hill,
the clever lips, a few, or whether
fever pitch a-wells where other
lovers wept while father cheer
the wolf, he slept, a river crew he
flew to which reveals there per
her weaver-stitch. Flee her plow,
reflect at how the rivers wheel, op-
als of reel the perch view threw
to hell-ship few wherever trace
a clever thief we thresher-plow
to well perceive what her fresh
chapter flows relieve. He threw
far, we chop—ever will—there’s the
power, fetch the hill, wear verse
(a few therever still), chop where
Eve o’er-wraps the will; her fetch-
er-helpers vow, fret, teach while
paler verse flew thereto which:
the place where the river flows.

(Brockport, New York)

“SINCE THE EVENTS RELATED IN THE SCRIPTURES ARE TRUE
(GOD IS TRUTH, TRUTH CANNOT LIE, ETC.), WE SHOULD ADMIT
THAT MEN, IN ACTING OUT THOSE EVENTS, BLINDLY REPRESENT
A SECRET DRAMA DETERMINED AND PREMEDITATED BY GOD.”

—*Jorge Luis Borges*, “**The Mirror of Enigmas**”

“SAINT STEPHEN WILL REMAIN
ALL HE’S LOST HE SHALL REGAIN
SEASHORE WASHED BY THE SUDS AND THE FOAM
BEEN HERE SO LONG HE’S GOT TO CALLING IT HOME.”

—Robert Hunter, “*Saint Stephen*”

THE ENIGMA OF MIRRORS

For Hiram, gem in store, Mirror images of then:
moon a fresh trig rime; mere form, or is a thing—
more insight, far more, or I’m—a sign therefrom?
ring ashore from time. I form a theorem’s ring.

A rime rose from a night, A theme of mirror, sing;
fore’er is mirth among rime a song for hermit.
moon, Mira, freer sight, Is theorem from a ring,
hermit fire, Roma song. oh mirror, if a segment?

(Foster City, California and Brockport, New York)

“...RASHLY,
AND PRAISED BE RASHNESS FOR IT, LET US KNOW,
OUR INDECRETION SOMETIMES SERVES US WELL,
WHEN OUR DEEP PLOTS DO PALL: AND THAT SHOULD TEACH US
THERE’S **A DIVINITY THAT SHAPES OUR ENDS,**
ROUGH-HEW THEM HOW WE WILL,—”

—*Hamlet, Shakespeare’s Hamlet*

“WE ARE STARDUST, WE ARE GOLDEN
CAUGHT IN THE DEVIL’S BARGAIN:
WE’VE GOT TO GET OURSELVES
BACK TO THE GARDEN.”

—Joni Mitchell, “Woodstock”

A DIVINITY THAT SHAPES OUR ENDS

To us haps hidden, transitive, ay,
as authoritative shy-penn’d dis-
tant, pithy visions (shaded rue, a
visit: add euphrasy)—not as thine
in sophistry, a Hindu Veda state—
he haunts in visits Dada poetry.

Avant’s hid serendipity: as thou,
astonished, vanished pity, a tru
predestination visa had us thy
vituperation. In Seth’s dad, ashy,
dart today, punitiveness ’Ishah
and he pay visits thine sad rout.

Oh, thy dispiritedness, avaut!—a
Savior put thy sins at dead: He in
Vin Dei shot satan’s head, Purity
in Spirit saved you than death’s
hound (Spirit staved, ay)—*Shine* at
round—this, a Stephen’s aid at ivy.

(Albany, New York)

“I CAN EXPLAIN ALL THE POEMS THAT EVER WERE INVENTED—
AND A GOOD MANY THAT HAVEN’T BEEN INVENTED JUST YET.”

—*Humpty Dumpty*,
in Lewis Carroll’s Through the Looking Glass

“AS FOR THE MYSTERY ABOUT WHICH THE KING HAS INQUIRED,
NEITHER WISE MEN, CONJURERS, MAGICIANS, NOR DIVINERS
ARE ABLE TO DECLARE IT TO THE KING.
HOWEVER, THERE IS A GOD IN HEAVEN WHO REVEALS MYSTERIES....”

—*Daniel*, Daniel 2:27-28

“DO NOT INTERPRETATIONS BELONG TO GOD?”

—*Joseph*, Genesis 40:8

GLOSSARY OF ARCHAIC, UNUSUAL AND FOREIGN TERMS IN THE VERSE

analematic *a.* [L., fr. Gk. *analambanein* to take up] **1**: of or relating to an archaic astronomical instrument of wood or brass on which an orthographic projection of the sphere is made with a movable horizon or cursor **2**: of or relating to a graduated scale shaped like a figure 8 and showing the sun's declination and the equation of time for each day of the year usu. constituting part of a sundial and often shown on terrestrial globes

ambage *n.* [back-formation fr. M.E. *ambages*, fr. M.F. or L.; M.F., fr. L., from *ambi-* + *agere* to drive—more at AGENT] **1**: *archaic*: AMBIGUITY, CIRCUMLOCUTION—usually used in plural **2**: *plural, archaic*: indirect ways or proceedings

anodyne *n.* [L.L. *anodynon*, fr. Gk. *anodynōn* fr. neut. of *anodynos*] **1**: a drug that allays pain (as an opiate or narcotic) **2**: something that soothes, calms, or comforts <the ~ of work> <old wounds heal; new friendships and associations come as ~s —Nevil Shute> <In consequence of a slight indisposition, an ~ had been prescribed . . . —S.T. Coleridge>

araba *n.* [Russ. & Turk.] **1**: a carriage (as a cab or coach) used in Turkey and neighboring countries **2**: [Pg., prob. fr. Tupi] a So. American howler monkey (*Alouatta straminea*)

arcanum *n.* [M.E., fr. M.L., fr. neuter of *arcanus* secret, fr. *arca* chest—more at ARK] **1**: mysterious knowledge, language, or information accessible only by the initiate—usually used in plural **2**: ELIXER

avaunt *adv.* [M.E., fr. M.F. *avant*, fr. L. *abante* forward, before, from *ab* from + *ante* before—more at OF, ANTE-] : AWAY, HENCE

Ayin *n.* [Heb. *'ayin*, (?) literally, eye (or well, spring)] **1**: the 16th letter of the Hebrew alphabet **2**: in Kabbalah, “nothingness,” in the sense of ineffable essence

cabala *n.* [M.L. *cabbala*] **1**: a medieval and modern system of Jewish theosophy, mysticism, and thaumaturgy marked by belief in creation through emanation and a cipher method of interpreting Scripture **2** *a*: a traditional, esoteric, occult, or secret matter **b**: esoteric doctrine or mysterious art

caesura *n.* [L.L., fr. L., act of cutting, from *caedere* to cut] **1**: *in modern prosody*: a usually rhetorical break in the flow of sound in the middle of a line of verse **2**: *Greek & Latin prosody*: a break in the flow of sound in a verse caused by the ending of a word within a foot **3**: BREAK, INTERRUPTION **4**: a pause marking a rhythmic point of division in a melody

cedarn *a.*, *var.* of CEDAR

clew *n.* [M.E. *cleve*, fr. O.E. *clīeven*; akin to O.H.G. *klīuwa* ball, O.N. *klo* claw, Gk. *ginghmos* hinge, Skt. *glau* round lump—more at GALL] **1**: a ball of thread, yarn, or cord **2** *a*: the information or key that guides through an intricate procedure or a maze of difficulties <provide a ~ through the complex negotiations> **b**: the thread of a narrative (as in a story) or of thought or argument **c** *usu. due*: a piece of evidence tending to lead one

toward the solution of a problem: an indication that properly interpreted may lead to full understanding of something or to the discovery of something unknown or hidden <The flight of birds might furnish a valuable ~ to the problem of blind flying —H.G. Armstrong> <possess a rough ~ as to what the conversation has previously been about —Paul Dehn> **3** *a*: the lower corner of a square sail or the after lower corner of a fore-and-aft sail **b** *clews pl.*: a combination of lines or nettles by which a hammock is suspended

cog *n.* **1**: one that functions as a necessary but subordinate part of a larger process, organization, or system **2**: *a* a broadly built ship with bluff prow and stern used prior to the 16th century chiefly for freighting and transport **b** [obs.]: a British riverboat **3** [obs.]: an act of trickery or deception esp. at dice : TRICK, DECEPTION, FALSEHOOD; *sometimes*: something (as a piece of money) used as bait for dupes : COME ON **4** [chiefly Scot.]: a wooden vessel varying as to size and usu. having a handle formed by an extension of one or two of the staves **5**: a tenon on the side of a beam or timber received into a mortise in another beam to secure the two together **6** [Brit.]: a pillar or column consisting of blocks of wood or stone set vertically upon each other or of timbers set crosswise two by two upon each other to support the roof of a mine—called also *chock*

Dei *n.* [L.] : God

Deus *n.* [M.E., fr. L.] : God

dint *n.* [M.E., fr. O.E. *dynt*; akin to O.N. *dyttr* blow, *detta* to fall, Alb. *gdhent* I chop wood] **1** *archaic*: BLOW, STROKE : a stroke of thunder **2**: FORCE, POWER <the ~ of pity —Shak.>—now used chiefly in the phrase *by dint of* <by ~ of patience and hard work . . . he gained the top of the mountain —S.E. White> **3**: a mark left by a blow or pressure : DENT, NOTCH <produced a deep ~ in the car fender> : a small hollow or indentation : IMPRESSION, IMPRINT <does not make any deep imprint in their minds —Walter Moberly> **4** *dial. Brit.*: a jarring blow : ATTACK **5** *Scot.*: a momentary chance

divot *n.* [origin unknown] **1** *Scot.* *a*: a square of turf or sod used in covering cottages **b**: a piece of peat used for fuel **2**: a piece of turf dug from a golf fairway in making a stroke

doodah *n.* [origin unknown] *Brit.*: a state of tremendous excitement <opening night—all of a ~ —J.B. Priestly> <Camptown ladies sing this song: ~, ~ —Stephen Foster> <the ~ man once told me you've got to play your hand —Robt. Hunter>

ekes *pl. of EKE* [M.E. *eken*, *eben*, fr. O.E. *eacian* (v.i.) to increase and *eacan* (v.i.) to increase and *iecan*, *ecan* (v.i.) to increase, augment, carry out; akin to O.H.G. *ouhbon* to add, O.N. *auka* to increase, Goth. *aukan*, L. *augere*, Gk. *auxein*, to increase, Skt. *oja*, strength] v.t. **1** or **eik** *chiefly Scot.* *a*: ADD, INCREASE <eked a few words fit for the occasion> <the memory *eked* her sadness> **b**: to repair by adding material : PATCH, LENGTHEN

[let out and ~ the petticoat] **2** *a*: to supplement or fill (what is felt to be deficient) esp. by a laborious, inferior, or scanty addition—used with *out* <to ~ out his meager pay . . . he turned to writing —*English Digest*> <~ out the information given in the native chronicles and so to reconstruct . . . the society of the first centuries —G.B. Sansom> **b**: to make (a supply) last by economy <~ out the stores by strict rationing> or partial use of a substitute <this wool could be obtained only in small and uncertain quantities and was often *eked* out as a facing to a core of cedar bark —C.D. Forde> : STRETCH—used with *out* **3** *a*: to obtain, maintain, or achieve with effort usu. in small quantity : SQUEEZE <he asked about the living conditions . . . and I tried to ~ out the little knowledge I had collected —Christopher Isherwood>; *specif.*: to make (a living) meagerly and laborously—used with *out* <from . . . unproductive cutover land many farmers have *eked* out a precarious living —*Amer. Guide Series: Minn.*> **b**: to live from day to day esp. with boredom or with difficulty—used with *out* <on this, with £1 a month from his father, the boy *eked* out his year —*Sydney (Australia) Bull.*> ~ *v.i., chiefly Scot.*: ADD <it *eked* to her woe> : AUGMENT

ere *adv.* [O.E.] **1**: early, at an early hour **2** [obs.]: sooner, at an earlier time **3** [obs.]: sooner, rather, in preference **4**: *a* before, formerly, at a former time, on a former occasion; often preceded by *ever*, *never* (also, a little while ago, just now) **b**: first; before something else, or before anything else is done

ere *prep.* **1**: *a* before (in time) **b**: in preference to, more than **2**: *a* before then, before this

Eire *n.* [fr. Ir. Gael. *Eire*] : IRELAND.

errantry *n.* [M.E. *erraunt*, fr. M.F. *erreant*, pres. part of *errer* to travel, wander (fr. M.L. *iterare* fr. *iter* way, journey & *errer* to err—cf. EYRE, ERR)] : WANDERING; esp.: a roving in quest of knightly adventure <set out on their tour with a sense of ~>

euphrasy *n.* [N.L. *euphrasia*, fr. Gr. *delight*, fr. to delight; *well* + *heart*, *mind*] *botany*: the plant, “eyesight” (*euphrasia officinalis*), formerly regarded as beneficial in disorders of the eyes

fens *n.*, *pl. of FEN* [M.E. fr. O.E. *fenn* marsh, mud, dirt, akin to O.H.G. *fenna* marsh, O.N. *fen*, Goth. *fani* clay, Skt. *panka* mud, mire] low peaty land covered wholly or partly with water unless artificially drained <The demon's daughter used to lay for gin / In a shack way back on the skirts of the fens of Terrapin —Robt. Hunter>

fan-tan *n.*, *var. of FAN TAN* **1**: card game, also known as Card Dominoes (and probably yet other names), involving getting rid of all your cards by playing them to a layout **2**: a Chinese gambling game based on guessing the number of beans in a pot according to modulo four—the Chinese word *fan tan* means “repeated divisions” (thought to be practiced by whom is known to some by the palindromic name, “*Redivider*”); the card

game Fan Tan may have been named for it but is in no way similar to it

fiat *n.* **1** : **a** official endorsement or sanction : PERMISSION <a colonial governor acting under the ~ of the king> **b** a command or act of will that creates something without or as if without further effort **c** an authoritative decision of consciousness : mental determination of one of two or more alternatives <the ~ of will> <a ~ of conscience> **d** an arbitrary edict : a summary judicial or executive pronouncement <The question of what conduct shall be made criminal . . . should never be determined by police ~> **2** : **fiat money** (as paper currency) money that is not convertible into coin or specie of equivalent value and thus is dependent for its value on the decree of government

fid *n.t.* : [origin unknown] to secure as a topmast and support in place with a fid

fid *n.* **1** : a wooden or metal bar or pin: as **a** : a square bar of wood or iron used to support the topmast or the topgallant mast and passed through a hole or mortise at its heel and resting on the trestle-trees **b** : a pin usu. of hard wood that tapers to a point and is used in opening the strands of a rope (as in splicing) or in stretching eyes—compare at MARLINE-SPIKE **2 a obs.** : a plug of oakum to stop the vent of a cannon **b dial. Eng.** : CHUNK, LUMP <a ~ of tobacco>

fife *n.* : to play the fife (a small shrill pipe, resembling the piccolo flute, used chiefly to accompany the drum in military music)

fisk *n. i.* [cf. Sw. *fjeska* to bustle about.] : to run about; to frisk; to whisk [obs.]

font *n.* [M.E., fr. O.E., fr. L.L. *font*, *fons*, fr. L., fountain] **1** : a receptacle, usually of stone, for the water used in the sacrament of baptism **2** : *transf.* **a** : a receptacle for holy water **b** : the reservoir for oil in a lamp <A gray Bark That stood at Font for Noah's Ark. —John Cleveland, *The Rustick Rampant*> **3** : = FOUNT (now only *poet.*) <The font Bubbling and brightening with an inward life, Spins up in silver, tinkling as it falls. —Bayard Taylor, *Prince Denkalion*>

font *n.* **1** : **a** the action or process of casting or founding (*lit.* and *fig. rare.*) **b** : *concr.* Cast iron. <A Sermon . . . that was preached before His Majesty, and by his special command to be Printed, is it seems making over again, there having been sure some error in the *Fonte*. —Andrew Marvell, *Mr. Smirke, or the Divine in Mode*> <When the figure was ready to be cast in bronze, Michelangelo seems suddenly to have remembered that, as he knew nothing of the processes of the font, he could not [etc.]. —Charles C. Perkins, *Historical Handbook of Italian Sculpture*> **2** : *Printing* (in England usually FOUNT, q.v.) <I caused a font of Irish letters to be cast. —Robert Boyle>

foo *n.* **1** *computing jargon* : a sample name for absolutely anything, especially programs and files (especially scratch files). First on the standard list of metasyntactic variables used in syntax examples **2** *nautical jargon* (common on ships by the early nineteenth century) : a technical thing whose name has been forgotten <~ ~ box> **3** *Joycean jargon* : **foos** <Ho, talk save us! My ~ won't moos. I feel as old as yonder elm. —James Joyce>

footmen *n., pl. of FOOTMAN* [M.E. *footman*, *footman*, fr. *fol*, *foot* + *man*] **1 a** *archaic* : travelers on foot : PEDESTRIANS **b** *obs.* : FOOTPADS **c** *obs.* : ones who run footraces **d** : foot soldiers **2 a** : servants in livery formerly in attendance upon riders or required to run before their masters' carriages **b** : house servants who assist the butler in serving at table, tending the door, carrying luggage and parcels, running errands **c** : DOORMEN **d** : policemen who ride in the back of a patrol wagon and supervise the transportation of prisoners (as from a police beat to a station house or jail)—called also *wagonmen* **3** : metal stands for holding a plate or kettle near a fire to keep it warm

fordo *v.t. of FORDO* [M.E. *fordon* fr. O.E. *fordon*, fr. *for* + *don* to do] **1 a** *archaic* : to do away with : KILL, ABOLISH, DESTROY : UNDO, RUIN **b** : to bring to an end : TERMINATE <subject to appraisal as an affair *fordone* —H.B. Alexander> **2** : to overcome with fatigue : EXHAUST—used only as past participle <quite *fordone* with the heat>

gad *v.i.* : to go or wander about esp. idly or on trivial purposes—often used with *about* **b** : *obs.* to run wild : dash about in an uncontrolled manner **2** : *of an arrow* : to fly erratically

gaged *v.t.* [M.F. *gager*, O.F. *gagier*, fr. *gage*, n.] **1** *archaic* to give or deposit as a security for some act : offer as a forfeit : PLEDGE **2** *archaic* : STAKE, RISK

gaol *n., chiefly Brit. var. of JAIL*

genii or **ginn** *n., pl. of GENIUS, GENIE, JINNI or DJINNI* **1** : attendant spirits of a person or place : tutelary deities <every human being has a genius . . . associated with him from the moment of conception —C.D. Forde & G.I. Jones> **2** : persons who influences another (as in character or behavior) for good or bad <they were the benevolent ~ of that happy prince> **3** : singular strongly marked capacities or aptitudes : notable talents

gird *n.* **1** : to make fast or secure (as a sword by a belt or clothing with a cord) **2** : PROVIDE, EQUIP <~ed himself with an amulet . . . and a short stabbing spear —Charles Beadle>; esp. : to invest with the sword of knighthood <the marshal ~ed him, and so he was a knight —R.W. Southern> **3** : to invest with powers or attributes

goff *n.* [M.F. *goffe* clumsy, awkward] **1** : a stupid fool : DOPE, SIMPLETON **2** : a game

haps *n.* [M.E., fr. O.N. *happ* good luck; akin to O.E. *gehap* suitable, Old Church Slavonic *kobi* lot, fate] **1** : HAPPENINGS **2** : CHANCE, FORTUNE

hash *n.* **1** : something cut up into small pieces; *spec.* a dish consisting of meat which has been previously cooked, cut small, and warmed up with gravy and sauce or other flavouring <I . . . passed my Eye over several Hashes, which I do not know the Names of. —Joseph Addison, *The Tatler*> [*slang syn.*: {clean up the kitchen for one }, {the gentleman will take a chance (order)}, {gooey (WWI)}, {Irish turkey}, {mystery}, {slumgudgeon}, {yesterday, today, and forever}] **2** : *programming* : a hash coding function which assigns a data item distinguished by some “key” into one of a number of possible “hash buckets” in a hash table; the hash function is usually combined with another more precise function **3** : a restatement of something that is already known <this much is old ~, but the . . . tabulation goes on to supply some curious verification —N.Y. *Herald Tribune*> **4** : MIXTURE, JUMBLE, HODGEPODGE: as **a** : a confused muddle : mess <made rather a ~ of her life—Clive Arden> **b** : an undesired signal or combination of signal in a radio, radar, or television receiver due to set noise, radio noise, interference, or other cause **c** : a medley of miscellaneous steps and figures in a square dance **5** : *chiefly Scot.* : a careless or stupid person of slovenly speech or habits : worthless fellow

hell-ship *n.* a ship characterized by brutal discipline or inhumane living conditions

hent *n.* [M.E. *henten* art of seizing, fr O.E. *hentan*] **1** *dial.* **a** : to lay hold on : SIEZE, CATCH **b** : to take away : carry off **2** *obs.* : to arrive at, reach <have ~ the gates —Shak.>

hent *n.* [obs. E. *hent* art of seizing, fr ¹ *hent*]. *obs.* the conception of an idea or plan : INTENT <up, sword, and know thou a more horrid ~ —Shak.>

hight *adj.* [M.E., p.p. (earlier past) of *boten* to command, call, be called, from O.E. *hAtan*; akin to O.H.G. *heizgan* to command, call] *archaic* [obs.] : being called : NAMED

hight *n.* [fr. HIGHT *v.*: a northern form (instead of the original O.E. *hAt*, M.E. HOTE)] **1** [obs.] : a command, order **2** [obs.] : a promise; a vow

hight *n.* [obs.] : exertion, impetuosity, haste

hight *n.* [O.E. *hybt*:—O.Teut. **hulti-* from root *hug-* of *hycgan* to think, hope] [obs.] : Hope, glad expectation; gladness, joy.

hungerly *a.* **1** : wanting food; starved. *adv.* **2** : with keen appetite.

Chi *n.* [Chi., alternative romanizations of the name include *I Jing*, *Yi Ching*, *Yi King*; translations of its name into English include the “Book of Changes” or more accurately “Classic of Change”] : the oldest of the Chinese classic texts, it describes

an ancient system of cosmology and philosophy which is at the heart of Chinese cultural beliefs; the philosophy centers around the ideas of balance through opposites and acceptance of change

21 Ching *n.* : Chinese Buddhist monk (635 - 713)—not to be confused with the 1 CHING, the “Book of Changes”—who traveled to India via the Silk Trade Route to collect Buddhist texts in Sanskrit, which he took back to China and translated into Chinese

introgressive *a.* [*intro-* + *gression* (as in regression)] : characterized by the entry or introduction of a gene from one gene complex into another

ikon *n.*, *var.* of ICON

immaculata *a.* [L., fr. *in-* + *maculatus*, past part. of *maculare* to spot, stain] **1** : having no stain or blemish : SPOTLESS, UNDEFILED, PURE <*an ~ heart*> **2** : containing no flaw, fault, or error <*an ~ book*> (sometimes attrib. to wishful thinking)

1Ishah *n.*, [Heb., fem. of the form (*Ish*) Man] : Woman, wife, female <And Adam said, This [is] now bone of my bones, and flesh of my flesh: she shall be called ~, because she was taken out of Man—*Genesis* 2:23>

keened *v.t.* of KEEN [Ir. Gael *caoinim* lament, fr. O.I. *caoinim* *v.i.* **1** : **a** to wail or bewail with a keen <*~ed* like a squaw bereft—Minnie H. Moody> **b** : to make a sound suggesting a keen <the soft *~ing* of the screech owls—A.V. Derleth> <the night was rent by *~ing* sirens—*Time*> <the *~ing* in the aerials rose to a witches’ chorus—T.H. Raddall> <violins *~ed* in the shadows—Albert Hubbard> **2** : to lament, mourn, or complain loudly ~ *v.t.* : to utter by keening <*~ed* our sorrow—*Punch*>

keen *n.* [Ir. Gael. *caoine*] **1** : **a** a lamentation or dirge for the dead uttered in a loud wailing voice **b** : a rhythmic recounting of the life and character of a dead person or an exhortation to vengeance for his death—compare CORONACH **2** : a lamentation or cry of grief <the . . . cicada and his *~ing* cry—K.F. Weaver> <a long *~* scream like a rabbit caught in a gin trap—Hartley Howard> <the *~ing* of bagpipes—Lyn Harrington>

kismet *n.* *often cap.* [Turk. *kismet*, fr. Ar. *qismah* portion, lot] : FATE

kith *n.* [M.E., from O.E. *cythth*, akin to *cuth* known] : familiar friends, neighbors, or relatives <kith and kin>

magus *n.*, *pl.* **magi** [M.E., fr. L. fr. Gk. *magos*] **1 a** : a member of a hereditary priestly class among the ancient Medes and Persians whose doctrines included belief in astrology : a Zoroastrian priest; *specif.*, *usu. cap.* : one of the traditionally three wise men from the East who according to the gospel of Matthew paid homage to the infant Jesus **2** : an adept in the occult arts MAGICIAN, SORCERER

Mira *n.* [N.L., from L. *mirus* wonderful.] (Astron.) a remarkable variable star in the constellation Cetus ([omicron] Ceti)

moon *n.i.* **1** : to act as if moonstruck; to wander or gaze about in an abstracted manner <Elsley was mooning down the river by himself—C. Kingsley> **2** : *n.* to have dreamlike musings or fantasies while awake <she looked out the window, daydreaming> [*syn.*: {day-dream}] **3** : be idle in a listless or dreamy way [*syn.*: {moon around}, {moon on}]

moony *adj.* **1** : of or relating to the moon **2** : shaped like the moon: **a** : resembling or ornamented with the crescent moon <snakes . . . put a trailing, ~ division between weed and weed—Eudora Welty> <the ~ standards of proud Ottoman—Joshua Sylvester> **b** : resembling the full moon : ROUND **3** : MOONLIT <~ night> **4** : ABSTRACTED, DREAMY <a rather ~ brat, interested mostly in mathematics—F.M. Ford> <conductors are likely to keep these movements low in dynamics and to get ~ over them—Virgil Thompson>; *esp.* MOONSTRUCK <I always was ~ over you—Zane Grey>

1mot *n.* [M.F., word, saying, fr. L. *muttum* grunt—more at MOTTO] **1** : *obs.* : motto, device <eye may read the ~ afar—Shak.> **2** : [F. fr. M.F.] : a pithy or witty saying <the poet delivers three ~s in rapid succession—Peter DeVries>

2mot *n.* [F. *motte* mound, hillock—more at MOTTE] **1** : *dial. Brit.* MARK, TARGET; *esp.* : the mark in a game of quoits **2** : 1MOTTE

motet *n.* [M.E., fr. M.F., dim. of *mot* word—more at MOT] **1** : a polyphonic choral musical composition of a kind originated in the 13th century, based on a sacred Latin text, designed for church performance, and usu. sung unaccompanied—compare MADRIGAL **b** : the English anthem **2** : a polyphonic instrumental composition intended for church performance

mu *n.* **1** : the 12th letter of the Greek alphabet—symbol μ or μ **2** : or **mu factor** : the amplification factor in an electron tube **3** : MICRON **4** : a bridging position or group joining two or more central atoms or ions in a polynuclear coordination complex—symbol μ **5** : [Hawaiian *mamamu*] a large-eyed Indo-Pacific porgy (*Monotaxis grandoculis*) highly esteemed as food in the Pacific islands **6** : (originating in Buddhism, but having parallels in other religions,) “the void” or “nothingness”

noetic *a.* of or pertaining to the intellect; intellectual

ostensive *a.* **1** : OSTENSIBLE **2** : of, relating to, or constituting definition by exemplifying the thing or quality being defined

otherwhere *adv.* : in or to some other place : ELSEWHERE

otherwhile *also otherwhiles* *adv.* [M.E. *otherwhil*, *otherwhiles*, fr. *other* + *whil* while or *whiles*, gen. of *whil*—more at WHILE] **1** *chiefly dial.* : at another time **2** *chiefly dial.* : SOMETIMES, OCCASIONALLY

pence *n.* *pl.* of PENNY

revehent *adj.* [L. *revehent-*, *revehens*, pres. part of *revehere* to carry back, fr. *re-* + *vehere* to carry—more at WAY] : carrying back <~ veins>

rey *n.* [Sp.] : king.

rime *n.* **1** : *var.* of RHYME **2** : frost

riven *n.* [M.E., fr. O.N. *rifa*, akin to Gk. *ereipein* to tear down] **1 a** : to be wrenched open or torn apart or to pieces : RENDED <a tree ~ by lightning > **2** : **a** to be divided into pieces : SHATTERED **b** : FRACTURED

Roma *n.* **1** : the gypsies **2** : the capital and largest city of Italy; on the Tiber; seat of the Roman Catholic church; formerly the capital of the Roman Republic and the Roman Empire [*syn.*: {Rome}, {Roma}, {Eternal City}, {Italian capital}, {capital of Italy}]

rook *n.* [M.E. *rok*, *rook*, fr. O.E. *broc*, akin to O.H.G. *bruob*, *ruob* rook, O.N. *brokr* rookGoth. *brukjan* to crow, Gk. *krozein*, *krazien* to croak, Skt. *kharigala* owl, O.E. *braefn* raven—more at RAVEN] **1** : **a** a common Old World gregarious bird (*Corvus frugilegus*) about the size and color of the American crow with the skin about the base of the bill becoming bare, scabrous, and whitish with age **b** : RUDDY DUCK **2** : a cheat or swindler *esp.* in gaming **3** *obs.* : one easily deceived : DUPE

rooky *adj.* [*1rook* + -y] : full of or containing rooks <the crow makes wing to the ~ wood—Shak.>

roul *n.* [M.F. *route* troop, defeat] **1** : a state of wild confusion or disorderly retreat **2 a** : a disastrous defeat : DEBACLE **b** : a precipitate flight

1roy *n.* [F. *roi*] : king [obs.]

2roy *n.* : *intr.* to talk nonsense [obs.] <I trowe thou royse, For what it was fayne witte walde I, That tille vs made this noble noyse.—*York Mysteries*>

rue *n.* [M.E., fr. M.F., fr. L. *ruta*, fr. Gk. *rhytE*] : a European strong-scented perennial woody herb (*Ruta graveolens* of the family *Rutaceae*, the rue family) that has bitter leaves used medicinally <Here in this place / I'll set a bank of rue, sour herb of grace; / Rue, even for ruth, shall shortly here be seen, / In the remembrance of a weeping queen—Shak.>

rummage *n.* [obs. Eng. *rummage* act of packing cargo, modification of M.F. *arrimagè*] **1** : a confused miscellaneous collection **2** : a thorough search especially among a confusion of objects

sacrum *n.* [N.L., fr. L.L. *os sacrum* last bone of the spine, literally, holy bone, translation of Greek *hieron osteon*] : the part of the vertebral column that is directly connected with or forms a part of the pelvis and in humans consists of five fused vertebrae

sophistry *n.* **1** : subtly deceptive reasoning or argumentation **2** : SOPHISM

spilth *n.* [*ˌspɪl + -th*] **1**: an act or instance of spilling **2 a**: something spilled or freely poured out **b**: REFUSE, RUBBAGE

su *a.* [Sp.] : your, his

1Tao *n.* [Chin. (Pek.) *tao*⁴, lit., way] **1** Taoism **a**: the unitary first principle from which all existence and all change in the universe spring : the unconditioned unnamable source of all reality that transcends being and nonbeing by standing above and beyond all distinctions **b**: the eternal order of the universe **2 Confucianism a**: the right way of life : the path of virtuous conduct **b**: the principles that govern each separate category of existence **c**: the universal criterion of right and wrong : TRUTH **d**: the ultimate principle of reality that operates throughout the universe : cosmic reason

2tao *n.* [Tag., person, man] *Philippines*: MAN, PEASANT

1tatty *adj.* [perh. akin to O.E. *tatteca* rag, tatter—more at TATTER] **1 dial. Brit.**: SHAGGY **2**: CHEAP, INFERIOR—used as a generalized term of disapproval <the street . . . seemed immensely long and wide, but rather dirty and ~ —Geoffrey Cotterell> <the ~ climax . . . seems an inexcusable last resort —*Time*>

2tatty *n.* [Hindi *tattii*] *India*: a mat or screen of fibers in a door or window kept wet to cool the air

tho *var. of* THOUGH

thresher-plow *n.* [nonce compound word; fr. *thresher* a person or machine for separating grain or seeds from chaff + *-plow*] to simultaneously reap a harvest and till the soil for the next crop

tinhorn *n.* [*tin + horn*]: a pretentious or boastful person or gambler having little money, power, or ability <the gambling places were . . . swarming with ~s . . . dockhands, traveling men —H.L. Davis> <those ~s that spend all they got on dress suits and haven't got a decent set of underwear to their name —Sinclair Lewis>

towny *n.* [*town + -y*, dim. suffix] : TOWNSMAN <don't want the *townies* here to get any more ideas here than they've got already —W.L. Gresham> <the people described by the exurbanites as the townies —A.C. Spectoraky>

trig *a.* [akin to *trick* to dress.] full; also, trim; neat [Prov. Eng. & Scot.] <to sit on a horse square and trig—Brit. Quart. Rev.>

1tru *a.* : obs. form of TRUE

2tru *a.* [Tok Pisin (Melanesian Pidgin)] : true

trinal *adj.* [L.L. *trinalis* threefold, three, fr. L. *trini* three each + *-alis* -al; akin to L. *tres* three] **1**: THREEFOLD **2**: TRIAL : being or relating to forms of pronouns or nouns denoting three (as in the Polynesian and Melanesian languages—compare DUAL, QUADRUAL)

twiny *adj.* [in sense 1, fr. ¹*twine* + *-y*; in sense 2, ²*twine* + *-y*] **1** : of, relating to, or resembling twine **2**: TWINING, INTERLACING

Veda *n. usu. cap.* [Skt., knowledge, sacred lore, Veda; akin to Skt. *veda* I know—more at WIT] : any of a class of the most ancient sacred writings of the Hindus; *spec.* : any of the four Samhitas—compare ARANYAKA, BRAMANA, SUTRA, UPANISHAD

1Vega *n.* [M.L., from Arab. (*an-nasr*) *al-wqi'*, the falling (eagle), Vega : *al-*, the + *w qi'*, falling, active participle of *maga'a*, to fall] (Astron.) : a white star of the first magnitude, the brightest star in the constellation Lyra (a small constellation in the northern hemisphere near Cygnus); also called Alpha Lyrae

2Vega *n.* : Baron Jurij Bartolomej Vega (also correct *Vebà*) (L. *Georgius Bartholomaei Vebà*) (1754 - 1802) Slovene mathematician, physicist and artillery officer, Vega achieved a world record in 1789 when he calculated pi to 140 (137 correct) places, improving John Machin's formula from 1706 with his formula: $\{\pi\over 4\} = 5 \arctan \left\{\frac{1}{7}\right\} + 2 \arctan \left\{\frac{3}{79}\right\}$; and which converges faster than Machin's formula

vin *n.* [Fr.] : wine

virtu *n., archaic form of virtue* [M.E. *vertu, virtu*, fr. O.F. fr. L. *virtut-*, *virtus* strength, manliness, virtue, fr. *vir* man—more at VIRILE] **1** : a moral practice or action : conformity to a standard of right (as divine law or the highest good) : moral excellence : integrity of character : uprightness of conduct : RECITITUDE, MORALITY <~ is not to be considered in the light of mere innocence, or abstaining from harm, but as the exertion of our own faculties in doing good —Joseph Butler> <~ is its own reward>: as (1) : wisdom based on a knowledge of the good that makes one act in accordance with the good (2) : a habit involving the choice of excellence in conduct with the excellence being realized in a mean between excess and defect **b** : a particular moral excellence <the very ~ of compassion —Shak.> —see CARDINAL VIRTUE, NATURAL VIRTUE, THEOLOGICAL VIRTUE **2 a** : *archaic* supernatural power or influence exerted by a divine being **b virtues pl., usu. cap.** : an order of angels in various medieval descriptions of celestial hierarchies **3** : a particular beneficial quality or efficacy in something <a large spring of unusually fine water . . . credited with unusual ~s —*Amer. Guide Series; Maine*> <certain herbs have greater ~ when they are picked at midnight —Robert Graves> **4** : manly strength or courage : VALOR **5** : a characteristic, quality, or trait known or felt to be excellent : MERIT, VALUE, WORTH <unquestioned faith in the ~ of the cause he served —C.L. Becker> **6** : an active quality or power whether of physical or moral nature : the capacity or power adequate to the production of a given effect : energy, potency, strength <the ~ to hold up her head and look the Square in the face —Arnold Bennett> <the rare ~ of being able to face up to any storm without hesitation —M.S. Handler> **7** : an ability or accomplishment **8** : chastity,

purity; *esp.* : the chastity or purity of a woman <the same grim jealousy it shows toward the ~ of its young women —*Newsweek*> *syn.* see EXCELLENCE—**by virtue of or in virtue of prep.** : through the force of : by authority of <the crossing could succeed only *by virtue of* its boldness —P.W. Thompson> <when technicians . . . assert their authority, it is *in virtue of* their experience —A.L. Guérard>

wending *n.* [M.E. *wenden*, fr. O.E. *wendan*; akin to O.H.G. *wenten* to turn, wend, O.N. *venda* Goth. *wandjan*; causative from the root of E. *wind* (to turn) + *-ing*] fr. **wend** *v.i.* **1 obs.** : to occur in the course of events : come about **2 obs.** : to turn from one direction, position, condition, or form to direct one's course : go one's way : PROCEED, TRAVEL <through the fields and the woods and over the walls I have ~ed—Robert Frost> ~ *v.t.* **1 obs.** : to change the direction, position, or character of **2 archaic** : to turn (a ship's head) in tacking **3 obs.** : to cause (oneself) to go : BETAKE **4** : to proceed on (one's way) : to go on : DIRECT <leisurely the governor and his associates ~ed their way . . . up the valley —J.E. Winston>

1whid *n.* [origin unknown] **1 Brit.** : WORD **2 Scot.** : LIE

2whid *n.* [perhaps of Scand. origin; akin to O.N. *hviða* squall of wind—more at WHITHER] *Scot.* : a silent rapid motion

3whid *v.i., Scot.* : a to move nimbly and silently

winy *adj.* [M.E. *wyny* fr. *win, wyn* wine + *-y*] **1 a** : having the taste or qualities of wine : resembling wine : VINOUS <grapes of a ~ taste> <a ~ color> **b of the air** : crisply fresh and fragrant <~ autumn skies> **2** : influenced or affected by wine or spirits : DRUNKEN

writ *n.* [M.E., fr. O.E.; akin to O.N. *rit* writing, wriþ, Goth. *writs* stroke, letter—more at WRITE] **1** : something that is written : writing or a written document—used esp. in the phrases *holy writ* and *sacred writ* **2 a** : a formal written document; *specif.* : a legal instrument in epistolary form issued under seal in the name of the English monarch from Anglo-Saxon times to declare his grants, wishes, and commands—see ORIGINAL WRIT **b** : an order of mandatory process in writing issued under seal in the name of the sovereign or of a court or judicial officer of the proper authority commanding the person to whom it is directed to perform or refrain from performing an act specified therein: as (1) : one used in a particular legal action <~ of account> <~ of aiel> <~ of covenant> <~ of detainee> (2) : one used to enforce a right <~ of dower> <~ of entry> <~ of possession> (3) : one used to convey a command or put something (as a court decision) in force <~ of execution>—see WRIT OF PROHIBITION (4) : one used to redress a wrong <~ of spoliation> **c** : such a written order held to constitute a symbol of the power and authority of the issuer <the mountain ranges . . . halted the reach of the royal ~

and the king's command —W.C. Dickinson>—usu. used with *run* <northern Zululand was a sort of Alsatia where the Queen's ~ did not run —Deney's Reitz> <peoples outside the United States where our laws do not govern and our ~ does not run —Dean Acheson> **d** : a document issued usu. by the clerk of the crown in chancery directing the returning officer of a British parliamentary constituency to hold an election for a member of the House of Commons

wringed *pp.* **1** : to have clasped and twisted or squeezed, as in distress. **2** : to have affected with painful emotion <a tale that ~ the heart> <And it was so: for he rose up early on the morrow, and thrust the fleece together, and ~ the dew out of the fleece, a bowl full of water —Judges 6:38>

yon *adj.* [M.E., fr. O.E. *geon*; akin to O.H.G. *iener*, *ener*, *adj.*, that, O.N. *inn* the, Goth. *jains*, *adj.*, that, L. *enim*, *conj.*, for, Gk. *ene* day after tomorrow, O.Slav. *onu* he, that] **1 chiefly dial.** : that is or lies some distance away in the indicated place or direction : YONDER <the highest is four miles off, over ~ snowy hills —Herman Melville> **2 dial.** : YONDER 1 <friends on the ~ side of the Potomac —Hervey Allen>

yon *pron.* [M.E., fr. *yon*, *adj.*] *dial.* : that or those yonder <marrying a man like ~ —Neil Munro>

yon *adv.* [M.E. (Sc.), fr. M.E. *yon*, *adj.*] **1** : YONDER 1 <~ the gallows used to clank —A.E. Housman> <palaces here and pleasure domes ~ —John Beaufort> **2** : THITHER, BACKWARD <scattered here and ~ —Calder Willingham>

Yorker *n. cap.* [New York, state in the eastern U.S. + E. *-er*] **1** : a native or resident of New York esp. in colonial times **2** [York, city and county in southern Pennsylvania + E. *-er*] a native or resident of York, Pennsylvania, or of York county, Pennsylvania

Yorker *n.* [York, county in northern England + E. *-er*] : a bowled ball in cricket that pitches in or close to the blockhole

Yorker *n.* [New York, city in southeast New York (state) + E. *-er*; fr. the popularity of such hogs with butchers in New York City] : a light but high-quality well-finished market hog suitable for fresh pork production

Yorker brethren *n. pl., usu. cap.* *YCB* [Yorker + brethren; fr. their origin mainly in York county, Pennsylvania] : members of a small body of River Brethren in the U.S.—called also *Old Order Brethren*

“HOW DULL IT IS TO PAUSE, TO MAKE AN END,
TO RUST UNBURNISH’D, NOT TO SHINE IN USE!”

—*“Ulysses,” Alfred Tennyson*

P . I . KING

*is a poet and photographer about
whom nothing is now known. His birth name
was inadvertently given after two antique oneiromancers,
and he once worked as a web developer for Oracle Corporation.*

*“He is earnestly trying to accomplish something,
and doesn’t quite know what it is.”*



(Santa Cruz, California)