

(debatably) has as its core form “shaking in one’s shoes” (example from Moon 1994). This is a hard problem: it is both hard to work out how to represent the facts in a usable way, and then it is hard to work out, for each individual expression, what the facts are: different phrases allow variability to different degrees, in different ways. In Bergenholtz’s article on his dictionary of fixed expressions, he considers the Danish *på vulkaner*, *være på vulkaner*, *danse med vulkaner* and several other variants but does not discuss the challenge of how the lexicographer might discover the range of variation of the phrase, or of how this might be represented in the database or shown to the user.

To come back to the Venn diagram with which I opened the review, the linguistics part is for analysis. If we had a database containing all the facts and generalisations about the behaviour of all the words and phrases of the language, optimally structured, then we wouldn’t need linguistics. But we don’t. That is what linguistics aims to do, and what the lexicographer, when working on a particular word, aims to do for that word.

One surprising and disappointing aspect of the book is the poor standard of production. Given the topic, one would have expected a book where figures are readable, and where thought had been given to the best typography for presenting complex dictionary entries. But it took a magnifying glass to read the text on screenshots in Chapter 10, and throughout the book complex lexical entries are presented in plain text, with no use of font, font size or weight, indentation or other formatting to make them digestible. Running headers relate to chapter names rather than author names.

### Conclusion

This is largely an Aarhus School book, with a number of interesting and useful chapters exploring and developing the model of the pluri-monofunctional dictionary.

While I find the Aarhus School’s attention to the information-science side of lexicography often useful and enlightening, I find its attacks on the linguistic side puzzling. The Aarhus School doubts the relevance of corpora for lexicography (explicitly, in the concluding chapter, p309). But you need corpora to get the facts right.

### Notes

<sup>1</sup> We Anglo-Saxons are often dubious about grand statements of theory. When Wittgenstein pronounced “Whereof one cannot speak, thereof one must be silent” his English friend and colleague Frank Ramsey (no intellectual slouch, a founding figure in mathematical economics and decision theory) responded “What we can’t say we can’t say, and we can’t whistle it either.”

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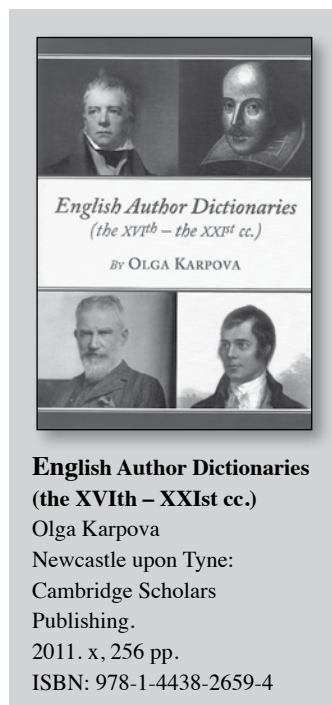
## Olga Karpova. *English Author Dictionaries (the XVI<sup>th</sup> – the XXI<sup>st</sup> cc.)*

Olga Karpova’s *English Author Dictionaries* begins with her wonderment about why the English author dictionary has been neglected in dictionary research in spite of the fact that it “has at its disposal about 300 titles of linguistic and encyclopedic reference works to single and complete works of more than eighty writers” (p. ix).

I am much in agreement with this sentiment. We are well aware of the fact that, over the centuries, the “author’s dictionary,” or the reference work “which provides information on the vocabulary of a specific author” (Hartmann and James

2001, 10), and the “dictionary of authors,” or the reference work “providing literary, biographical and sometimes encyclopedic information about a selection of authors” (Hartmann and James 2001, 43) concerning English writers have been published in great number. We also know that a copious number of reviews have been written for such works.

However, when it comes to the point of how often they have been researched from a holistic perspective, it is quite another story. For instance, even in the voluminous *The Oxford History of English Lexicography*



(Cowie (ed.) 2009), which encompasses various types of dictionaries, the author dictionary is scarcely treated – although a chapter for the dictionary of quotations is provided, and this is one type of author dictionary. When observing this situation, I am inclined to wonder, like Karpova, why research on the English author dictionary has hardly been performed, despite its great value from a philological and linguistic viewpoint.

In this sense, Karpova's monograph, which deals with the historical development of the author dictionary from a macroscopic perspective, may be regarded as highly innovative, having the potential to open up a new and significant area in the research of English lexicography. For this reason, I, a researcher of the history of English lexicography and of the history of the language, would like to celebrate its publication. However, at the same time, it is often the case that an innovative work is a prototype for the posterity. Therefore, I will analyze the volume in the hope for improvement of the research in the English author dictionary, aiming to clarify what Karpova has achieved and what is left for the future researcher. To be concrete, I will, at first, briefly refer to Karpova's use of works by authorities related to her research, and, then, analyze her selection of the author dictionary based on which she performed her research for the volume.

Firstly, in reference to Karpova's use of works by authorities, her volume can be divided into four parts, except for the preface and introduction: (1) the body text (pp. 10-173), (2) the list of books and papers of her reference (pp. 175-208), (3) the list of author dictionaries for British writers (pp. 209-253) and (4) the list of the names of British writers (pp. 254-256), out of which the second part can be subdivided into two parts: the list of author dictionaries for writers outside of Britain, and that of research books and papers by authorities which Karpova referred to in writing the volume.

On this premise, if we are to see how Karpova used works by authorities, we can know from the bibliography entitled 'Other References' in the second part that she referred to 128 books and papers by 90 authorities in all, with the exclusion of 5 items on the Internet whose authors are not clear. When we collate such books and papers with the contents in the body text, we notice Karpova has finely used the works to support her research, hardly making critical remarks about them. This attitude of hers seems to clearly show the fact that Karpova has had the intention to open up a new horizon in the historical study of lexicography, trying to make full use of the fruits of related research in the past.

Actually, there are quite a few cases in the body text where we can effectively know the books and papers to be referred to in regard to the terms and concepts of lexicography, as the following two instances indicate:

"[...] the problem of choosing Shakespeare's [...] edition is considered to be of primary importance and difficulty in author lexicography (Andrews 1987, 277-279; Benko 1968, 649; Greg 1942; Parker 1945; Schaaber 1947; Culpeper 2004, 17-73; [...])." (p. 11)

"Glossary is one of the oldest lexicographic forms in English national and author lexicography (Considine, Iamartino 2007; Dill 1959, 340-361, 369-375; Hüllen 1999; López 1977, 151-159; Müller 2001)." (p. 35)

Such will be judged to be a sound method and should be applied in the future research of the English author dictionary.

Then, on what and how many English author dictionaries has Karpova based herself in performing her research? With regard to this point, the very core of Karpova's volume seems to lie in the list of author dictionaries for British writers which she entitled the 'Index of Dictionaries to the English Writers (the XVIth – the XXIst cc.)' (pp. 209-253). (It should be noted that the word 'Index' here only means the "(systematic) list," having no relevance to the page number; this volume does not provide an index with the page number of the body text, concerning which I will comment later.) This is because Karpova remarks that she has (studiously) "been adding various types of author dictionaries to" the list since 1973, "working in different libraries in Russia and abroad" (p. 209). If this is the case, and if Karpova's volume is essentially based on the dictionaries cited in the list, as it seems to be, we will not be able to make a correct assessment of the volume without analyzing it, thus revealing how much she has achieved and what challenges are left

**Table 1.** Karpova's selection of dictionaries on English authors 1

Type	16th c.	17th c.	18th c.	19th c.	20th c.	2001-2010	Total
Lin.	2	–	4	28	155	17	206
En.	–	–	–	3	11	42	56
C+P	–	–	–	4	35	9	48
Q+P	–	–	–	6	17	5	28
Bible	3	2	1	–	1	12	19
Beowulf	–	–	–	–	5	–	5
E+I	–	–	–	–	53	–	53
Total	5	2	5	41	224-277	85-138	415

for the future in the research field of the English author dictionary.

In the list of English author dictionaries, Karpova classifies the relevant dictionaries into 6 types, for which I will use the

following abbreviations, respectively, in my analysis below:

Lin. for Linguistic Dictionaries  
En. for Author Encyclopedias, Guides and Companions

**Table 2.** Karpova's selection of dictionaries on English authors 2

Author	Lin.	En.	C+P	Q+P	E+I	Author	Lin.	En.	C+P	Q+P	E+I
Arnold, M.	1	1	–	–	–	Austen, J.	1	2	1 (1)	–	1
Bacon, F.	1	–	–	–	–	Blake, W.	1	1	1	–	1
Bronte, C.	1	–	– (1)	–	–	Bronte, E.	–	–	– (1)	–	–
Browning, R.	1	2	–	–	–	Burns, R.	2	1	–	–	1
Byron, G.	1	1	–	–	–	Chaucer, G.	13	14 (1)	4	–	5 (1)
Christie, A.	–	–	1	–	–	Coleridge, S.	1	1	–	–	–
Congreve, W.	1	–	–	–	–	Conrad, J.	5	2	–	–	–
Cowper, W.	1	–	–	–	–	Daniel, S.	– (1)	–	–	–	–
Darwin, C.	1	–	–	–	–	Dickens, C.	2	2	5	–	2
Donne, J.	1	–	–	–	–	Drayton, M.	– (1)	–	–	–	–
Dryden, J.	2	–	–	–	–	Eliot, G.	–	–	2	–	–
Franklin, B.	1	–	–	–	–	Frost, R.	–	1	–	–	–
Goldsmith, O.	1	–	–	–	–	Gray, T.	1	–	–	–	–
Hardy, T.	–	1	4	–	–	Herbert, G.	1	–	–	–	–
Herrick, R.	1	–	–	–	–	Hopkins, G.	2	–	–	–	–
Housman, A.	1	–	–	–	–	James, H.	–	–	1	–	–
Johnson, S.	1	–	–	–	–	Jones, D.	1	–	–	–	–
Joyce, J.	9	2	2	–	1	Keats, J.	2	–	–	–	1
Kipling, R.	–	–	1	–	–	Lamer, S.	1	–	–	–	–
Larkin, P.	1	–	–	–	–	Lawrence, D. H.	1	–	–	–	–
Lyly, J.	1	–	–	–	–	Malory, T.	1	–	–	–	–
Marlowe, C.	2	–	–	–	–	Marvell, A.	1	–	–	–	–
Milton, J.	11	–	1	–	3	Pope, A.	2	–	–	–	–
Rawling, J. K.	–	–	–	–	–	Scott, W.	–	1	2	–	–
Shakespeare, W.	104	33	18	16	25 (1)	Shaw, B.	3	2	1	1	–
Shelley, P. B.	1	1	–	–	1	Sidney, P.	1 (1)	–	–	–	–
Spenser, E.	1 (1)	–	–	–	–	Swift, J.	2	–	–	–	1
Taylor, E.	1	–	–	–	–	Tennyson, A.	4	–	1	–	– (1)
Thackeray, W. M.	–	–	1	–	–	Thomas, D.	1	–	–	–	–
Thomas Kyd	1	–	–	–	–	Tolkien, J.R.R.	–	–	–	–	2
Traherne, T.	1	–	–	–	–	Webster, J.	1	–	–	–	–
Wells, H. G.	–	–	1	–	–	Wordsworth, W.	1	–	–	–	– (1)
Wyatt, T.	1	–	–	–	–	Yeats, W. B.	2	–	–	–	–

C+P for Dictionaries of Characters and Place Names [concerning the works of English authors]

Q+P for Dictionaries of Quotations and Proverbs

Bible and *Beowulf* for Dictionaries to the Bible and *Beowulf*

E+I for Electronic and Internet Dictionaries to English Writers

Under this premise, the dictionaries cited in the list can be analyzed from two perspectives: the one is an overall perspective of Karpova's general tendencies in the selection of relevant dictionaries, and the other is a specific perspective of authors treated in the dictionaries.

In the first place, from an overall perspective, my analysis of the list has resulted in the information as shown in the following table, in which each figure indicates the number of relevant dictionaries.

This table shows such facts as the following:

1. Karpova, in the list, has cited, in all, 415 dictionaries that are judged to form the basis of her volume.
2. The 'Linguistic Dictionaries' (Lin.) account for 206, or 49.6%, of the 415. As compared to this, the 'Dictionaries of Quotations and Proverbs' (Q+P) account for 28, or 13.6%, of all.
3. From a chronological viewpoint, the dictionaries published in the twentieth century account for 224 to 277, or 54.0% to 66.7%, of the 415. As compared to this, the dictionaries published between the sixteenth century and the nineteenth century account for 53 (5+2+5+41), or 12.78%, of all.
4. Karpova seems to have greatly succeeded in searching for the 'Author Encyclopedias, Guides and Companions' (En.) published in the twenty-first century; they comprise 42 in number, or 30.4%, out of all 138 relevant dictionaries published during this period.

I am not certain to what extent such facts

reflect the trend and transition in the publishing world, but it may safely be said that Karpova's research is particularly meaningful in knowing the situations of the 'Linguistic Dictionaries' and the 'Dictionaries of Quotations and Proverbs,' as well as the 'Electronic and Internet Dictionaries,' which were published in the twentieth and twenty-first centuries. And, at the same time, it may be said that the research in the English author dictionary is expected to develop in the future by further investigating its situations until the nineteenth century.

In the second place, from a specific perspective, my analysis has revealed that Karpova, in making the list, has selected 382 dictionaries in which a total of 66 specific authors are dealt with; in this analysis, I have excluded dictionaries whose types are 'Bible' and '*Beowulf*,' as well as those with titles such as *Forgotten English* and the *Collins Gem Dictionary of Quotations* in which the name of a specific author is not indicated, having taken up, instead, the dictionaries with titles such as the *Cambridge Companion to Chaucer* and *Who's Who in Dickens*. Out of the 382 dictionaries, 206 are 'Linguistic Dictionaries,' 68 are 'Author Encyclopedias, Guides and Companions,' 47 are 'Dictionaries of Characters and Place Names,' 17 are 'Dictionaries of Quotations and Proverbs,' and 44 are 'Electronic and Internet Dictionaries' – here again, we are reminded of Karpova's close attention to the 'Linguistic Dictionaries'.

Then, my analysis has resulted in Table 2, each figure showing the number of relevant dictionaries, and the indication "–" meaning that there are no relevant dictionaries selected. In this table, there are cases where the figure is in parentheses, as seen in the space for En. of "Chaucer, G." and that for Lin. of "Daniel, S." This shows the fact that the titles of relevant dictionaries indicate more than one specific author, as the *Companion to Chaucer and His Contemporaries* and the *Concordance*

**Table 3.** Karpova's selection of dictionaries on English authors 3

Author	16 <sup>th</sup> c.	17 <sup>th</sup> c.	18 <sup>th</sup> c.	19 <sup>th</sup> c.	20 <sup>th</sup> c.	21 <sup>th</sup> c.	E+I
Austen, J.	–	–	–	–	3 (4)	1	1
Chaucer, G.	2	–	–	4 (1)	13	12	5 (1)
Conrad, J.	–	–	–	–	5	2	–
Dickens, C.	–	–	–	1	7	1	2
Joyce, J.	–	–	–	–	12	1	1
Milton, J.	–	–	–	4	8	–	3
Shakespeare, W.	–	–	4	25	96	46	25 (1)
Shaw, B.	–	–	–	–	7	–	–
Tennison, A.	–	–	–	1	4	–	– (1)

**Table 4.** Karpova's selection of dictionaries on American authors

Author	~'70	~'80	~'90	~'00	'01~	Author	~'70	~'80	~'90	~'00	'01~
Crane, H.	–	2	–	–	–	Crane, S.	1	–	–	–	–
Dickinson, E.	1	–	–	–	1	Dreiser, T.	–	–	–	–	1
Faulkner, W.	4	6	1	2	1	Fitzgerald, S.	–	–	–	–	1
Frost, R.	–	1	–	–	1	Hemingway, E.	–	1	1	2	4
Hughes, L.	–	1	–	–	–	Moore, M.	–	1	–	–	–
Poe, E.A.	–	–	–	–	2	Pound, E.	–	1	–	–	–
Stevens, W.	1	–	–	–	–	Twain, M.	–	–	–	–	1

to the *Sonnet Sequence of Daniel, Drayton, Shakespeare, Sydney and Spenser*. The table reflects that there are 12 such cases in all.

In Table 2, the fact is immediately noticeable that Karpova has selected an exceedingly large number of dictionaries on William Shakespeare, which actually account for more than 51% of all dictionaries whose titles indicate the names of specific authors. This can be regarded as due to the fact that Karpova is a talented authority on Shakespeare, though she says in the body text that “[i]t should be noted that Shakespeare scholarship has a profound set of theoretical works where lexicography plays an important role” (p. 10). Karpova provides the bibliography entitled the “Publications by Olga Karpova” where she listed 92 books and papers, of which 25 concern Shakespeare. She also provides the sub-sections ‘Shakespeare Concordances’ (pp. 11-17), ‘Russian Monolingual and Bilingualized Shakespeare Dictionaries’ (pp. 131-132), ‘Shakespeare Quotable Calendars’ (pp. 151-154), and ‘Bilingual Russian Shakespeare Dictionaries’ (pp. 161-162). She does not do this for any other author. For this reason, Karpova’s volume is judged to be especially valuable concerning the historical development of dictionaries on Shakespeare.

In contrast, the dictionaries on other authors seem to be relatively small in number. I do admire the herculean effort of Karpova to have read an extensive range of the English author dictionary and to have tried to judge the quality of each by herself. At the same time, we may see here a problem in the research of the author dictionary that will hardly be solved by an individual: it will be far from possible for any one single person to be a specialist of dozens of English authors and evaluate the dictionaries on them. Instead, it might not be such a difficult task for the interested authorities to point out more than one specialized dictionary worthy of being selected, concerning, for instance, William Congreve, Charlotte and Emily Bronte, John Donne and D.H. Lawrence,

or William Wordsworth, bringing out abundant potential in the research of the English author dictionary. In this sense, the result of my analysis that is revealed in Table 2 may also suggest the necessity of forming a team for the research in the author dictionary.

Saying this, I, of course, never mean that such a limit of the individual capacity mars the significance of Karpova’s volume. Especially, she has selected more than five dictionaries for each of nine authors (Jane Austen, Geoffrey Chaucer, Charles Dickens, James Joyce, John Milton, William Shakespeare, Bernard Shaw, Alfred Tennyson) as follows, providing a clear example of how the survey of the English author dictionary should be.

By the way, the volume’s title *English Author Dictionaries* has dual meanings; the one is the “dictionaries on British authors” and the other the “dictionaries on authors who wrote their work in the English language.” In this regard, I formed Table 4, concerning dictionaries on American authors, all of which were published in the 20<sup>th</sup> and 21<sup>st</sup> centuries, based on Karpova’s other list on ‘Dictionaries, Encyclopedias, Guides and Companions to American Writers’ (pp. 176-178), to which, however, we can only scarcely see her reference to such dictionaries in the body-text of the volume.

A regrettable aspect is the lack of an index which, according to Hartmann and James (1998, 72), should allow “the user access to each [relevant description in the body-text] by means of page numbers.” Providing this type of index for the names of authorities, the English authors and the dictionary titles would make this volume much more usable and valuable for its readers.

Lastly, Karpova remarks, concerning the origin of the English author dictionary: “Historical roots of English author lexicography go back to the XVIth c., when concordances of the English translation of the Bible and glossaries to the complete works of G. Chaucer were published” (p. 171). However, if we leave aside the classification of monolingual and bilingual dictionaries, the origin of the dictionary in Britain may

be traced further back to the eighth century, closely connected to the very beginning of its history of lexicography. This is because, in a sense, British lexicography began with Latin-English dictionaries, the *Epinal Glossary* (early 8c.?), which treated 1,186 words, and the *Corpus Glossary* (early 8c.?), which treated 2,175 words, both compiled anonymously, for the commentaries on St. Augustine's homiliary. (Besides, there are facts that the *Leiden Glossary* (9c.?) and the *Erfurt Glossary* (late 9c.?), which also were anonymously compiled, followed the two glossaries with the same purpose, and that, in this context, Thomas Elyot compiled the *Dictionary of Syr Thomas Eliot Knight* (1538), a Latin-English dictionary, quoting from the works of Marcus Tullius Cicero, Publius Vergilius Maro, Gaius Julius Caesar, and so on.) Such a perspective may also be necessary for the future development of the promising and creative research field of the author dictionary.

In line with Samuel Johnson's maxim, "Lay the foundation, and leave the superstructure to posterity," with this volume Karpova has opened up and laid the foundation of new research

in lexicography – that of the English author dictionary, which seems to be highly significant from the viewpoint of philology and linguistics. There are high expectations that research in the field will significantly develop in the future, and I believe Karova's volume will provide a good starting point for this.

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## Olga Timofeeva and Tanja Säily (eds.). *Words in Dictionaries and History.* *Essays in honour of R.W. McConchie*

As print journals are replaced by journals online, readers increasingly click on articles they want to read rather than flip through pages of scholarship in which a fact or a figure, a graph or a quotation, might arrest them for a moment. Scholarly reading today is all about efficiency, but efficiency has its costs – we rarely know all of what we might know, or even what, given our interests, we need to know. The festschrift is inevitably miscellaneous, and so it begs to be read in leisure, with an open mind. Alas, its inefficiency has all but killed it. Though there are exceptions, of course, too many festschriften have gathered too many decades of dust on too many library shelves. Librarians are reluctant to buy them, and most publishers have turned their backs on them. Thankfully, however, some have not, John Benjamins prominent among them, a recent volume of whose series Terminology and Lexicography Research and Practice, titled *Words in Dictionaries and History. Essays in honour of R.W. McConchie*, edited by Olga Timofeeva and Tanja Säily, is an

outstanding specimen of the genre.

The contributions to *Words in Dictionaries and History* are loosely connected insofar as the volume "aims to represent and advance studies in historical lexis," as the editors put it. They all also represent areas of particular concern to R. W. McConchie, who has long been a leading scholar of Early Modern English lexis and lexicography, especially medical vocabulary and medical glossaries. He began his career focused on Old English language and literature and is now, among many other things, writing about the language of Jane Austen's novels. Thus, it should be no surprise that the contributions to his festschrift cover a challenging array of discrete subjects. Patient readers will have gaps in their knowledge filled, for instance, by Anatoly Liberman's etymology of *yeoman*, or Samuli Kaislaniemi's discovery of a rare word for sex, as well as unexpected possibilities raised, for instance, by John Considine's recovery of a lost (or at least very well hidden) dictionary project, or Joshua Pendragon and Maggie