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First Recorded Lexical Usage in English,  
with Particular Reference to Charles Dickens

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This paper discusses the convention of 'first recorded usage' in lexicography, using the resources of the *Oxford English Dictionary*. It shows the way the notion has been applied to Shakespeare, and illustrates further from a selection of authors, focusing on the prefix *un-*. A classification of lexical innovation is provided by the first recorded usages found in the writing of Charles Dickens.

1. Introduction

Where do English words come from? This apparently simple question is extraordinarily difficult to answer. It is only a partial answer to say that, for example, *bonsai* or *emoji* come from Japanese. A more interesting question is: who first used these words in English, and why?

The publication of a literary work has been the usual means of establishing the year in which a new word is introduced to the world. *Catch-22* arrived in 1961, following the publication of Joseph Heller's novel of that name. *Chortle* appeared first in Lewis Carroll's *Through the Looking-Glass* in 1872. *Blurb* was invented in 1906 by the American humorist Gelett Burgess, who introduced it on the dust jacket of his latest book.

Cases of this kind are the closest we can get to the origins of a word. Usually all we can say is that a word appeared 'in the early 1990s' or 'in the late 18th century'. The Internet, of course, is establishing new possibilities, allowing a text to be time-stamped to the second, so that if I coin a new word, or use an old word in a new sense, this information will in principle be available for future lexicographers. But for the lexicon as it currently stands, we are reliant on historical lexicography to do the best it can, using traditional methods.

## 2. First recorded usages

The basic method, used most famously by the *Oxford English Dictionary*, is to establish a word's *first recorded usage* (FRU). If we look up any entry in the online *OED*, we will see the various senses of a word displayed, with citations illustrating its use in chronological order. The Advanced Search function can then be used to search the vast database to find all the FRUs relating to an individual author, allowing us to establish in seconds what would formerly have taken months to determine.

The author whose lexical usage has been most often researched in this way is, of course, Shakespeare, as people are especially interested in knowing how many words he invented or used in a novel sense. The task immediately brings to light the limitations of the notion of FRU, as any list of instances needs interpretation before we can say anything definite about personal creativity. Many Shakespearean FRUs are there simply because he happened to be the first person we know to have written them down. 'Blood, the euphemistic oath, short for *God's blood*, is first recorded in *Henry IV Part 1*, but such an everyday expression would never be called an invention. On the other hand, when we encounter such FRUs as *unsex* (in *Macbeth*) and *uncurse* (in *Richard II*), we feel that here is a personal and dramatic use of the prefix.

The results of an FRU search are also continually in need of revision. When the *OED* began, Shakespeare was seen as a privileged source of data, and many words were given their first illustration from his plays and poems. The *OED* was in effect Shakespeare-biased for that period of linguistic history. As more sources have come to be studied - and especially after more texts from the period have come to be available online - several of the FRUs attributed to him have been antedated. An example is *lonely*, long given its first citation from *Coriolanus*, whose FRU is now known to be a few decades before. In a recalculation of FRUs for the Shakespeare section in the third edition of *The Cambridge Encyclopedia of the English Language* (2019), I took into account the ongoing updating of the *OED*, which has so far brought to light 349 items where earlier usages have been found - 16 per cent of the

total traditionally attributed to Shakespeare. Ten of these are *un-* coinages (see below): *unlink*, *unmuzzle*, *unmuzzled*, *unparagoned*, *unpitifully*, *unpolluted*, *unreal*, *unrecounted*, *unreversed*, and *unscorched*. This total will undoubtedly continue to grow. Of the 2160 entries that remained FRUs in mid-2017, 70% (1506) were still to be updated; so, if the 16 per cent rate of attrition continues, a further 245 or more entries are going to lose their FRU status over the next few years. This will still leave Shakespeare far and away the leading lexical creator for English; but it raises the question: how far ahead is he? How do other authors fare? Comparisons are not usually made, because few other authors have had their entire oeuvre scrutinized by lexicographers. And even when this has happened, it is not specially meaningful from a linguistic point of view to compare overall totals. More illuminating is a comparison of a particular creative strategy, such as the use of a particular prefix or suffix, or of a particular process of compounding.

## 3. *Un-* uses

Shakespeare's favourite prefix is *un-*. There are 612 different lexemes beginning with *un-* in the First Folio alone, and just over a third of these (199) are recorded in the *OED* (at the beginning of 2019) as FRUs. A complete list is given in the APPENDIX. It should be noted, however, that the *OED* is no longer a good guide to Shakespearean FRUs. For its third edition, the editors have replaced the dates of individual plays by an uninformative *a1616* (that is, 'ante 1616', Shakespeare's death year). While there are certainly some uncertainties about play dating, the majority of the plays do have a scholarly consensus as to when they were written, and it is regrettable that this is no longer recognized by the *OED*. Anyone wanting to carry out FRU research into Shakespeare will in future have to supplement any *OED* search with a chronology of their own choosing - bearing in mind that a change from (for example) 1597 to a1616 may result in a genuine Shakespearean FRU being obscured. There are eight *un-* examples in the APPENDIX which have lost their status because of the new methodology: *uncropped*, *ungartered*, *unhospitable*, *unpremeditated*, *unrivalled*, *unseconded*, *unshown*, and *unspeak*.

*Uncropped*, for example, is used in *All's Well that Ends Well*, which is thought to have been written at some point between 1603 and 1605; dating it as a1616 now places it later than a usage by Fletcher. *The Two Gentlemen of Verona* is an early play (1589–93), but the 1591 date formerly used by the *OED* is now replaced by a1616, a distant 25 years later. And one of Shakespeare's most vivid usages, *unspeak*, used in *Macbeth* in 1605 (one of the most clearly dated of all the plays) is now placed behind a later occurrence in 1610.

How do other authors fare, compared to Shakespeare? Totals vary greatly, but are usually quite low. For example, works written by Thomas de Quincey, the subject of another paper in this issue, have been included in the *OED*. He has a total of 133 FRUs, eight of which are *un-* forms: *uncicatrized*, *uncular*, *unfacticious*, *unmystical*, *unsimulated*, *unsnaky*, *untranquilized*, and *unwordy*. Eight of Jane Austen's writings (including her letters) have been included: she seems not to have been so lexically innovative, with 39 FRUs. Her three *un-* uses are *unfastidious*, *unfeudal*, and *unrepulsable*. Modern authors are even less represented: Dylan Thomas has 18 FRUs with just one *un-* usage, *unskated*; T S Eliot has 12, with none.

I wondered which of the 19th-century novelists would be the most represented. I thought it would be Charles Dickens, given the scale of his writing (some 4 million words). He turns out to have 252 FRUs, with 15 *un-* usages. But he is far exceeded by Walter Scott, with 449, including 43 *un-* usages:

*unannounced*, *unballast*, *unbonnet*, *unbusiness-like*, *uncarpeted*, *unchampioned*, *undegrade*, *undilapidated*, *undiminishing*, *undimpled*, *undiscipline*, *unencountered*, *unexplicitly*, *unfatiguing*, *unforcibly*, *unfrosted*, *unfurbished*, *ungainsaying*, *unhap*, *unhelmet* (the citation is 'he was compelled to ... *unhelmet himself*'), *unhelmeted*, *uninaugurated*, *uninspiring*, *uninvested*, *uninvestigated*, *unlocomotive* ('I am getting very *unlocomotive*'), *unmolest*, *unmullioned*, *unpale*, *unpoetized*, *unrecked*, *unrefreshful*, *unsaint-like*, *unsalvable*, *unscrupled*, *unscythed*, *unstercorated*, *unteny*, *unterminating*, *untransmigrated*, *unturbid*,

*unvacillating*, *unwire*

From these two cases, we get a clear impression that the 19th-century novel is distinctive for the propensity of its authors to create or record neologisms.

#### 4. The case of Dickens

FRUs also provide an additional perspective into the nature of an author's style and creativity, as can be seen from the following broad classification of the examples attributed to Charles Dickens. As with Shakespeare, the items are a mixture of Dickensian linguistic creations and items where he is simply the first person we know to have written them down - words that reflect the Victorian world in which he lived, or words that he heard in the streets around him. My Shakespearean caveat obtains: it is always possible that further lexicological survey will find earlier instances. I have paraphrased the entries as they appear in the *OED*, giving glosses for the less transparent items; spellings, dates, and locators are as found in the *OED*.

##### 4.1 Word-class conversion

All but one of Dickens' FRU word-class conversions are instances of nouns becoming verbs. The one exception, of a verb becoming a noun, is:

*sell*, act of betraying, 1838, *Oliver Twist*, II. xxvi. 100, I say... what a time this would be for a sell!

There are 22 noun-to-verb citations recorded by the *OED*. Most are of a familiar kind, but his compound-noun coinages (such as *mother-in-lawed* and *mustard-poulticed*) are distinctive.

*apron*, 1865, *Our Mutual Friend*, II. iii. iv. 25, I mean to apron it and towel it.

*beeswax*, 1836, *Sketches by Boz*, 1st Ser. I. 17, The table-covers are never

taken off, except when the leaves are turpented and beeswaxed.

*cab*, 1835, Letters, ? 29 Oct, Worth your while to walk or Cab so far East.

*charcoal*, 1839, *Nicholas Nickleby*, xxxvii. 364, Because she wouldn't shut herself up in an air-tight three-pair-of stairs and charcoal herself to death.

*corkscrew*, 1837, *Pickwick Papers*, xxxiv. 380, Mr. Bantam corkscrewed his way through the crowd.

*counter*, furnish with a counter, 1843, *Martin Chuzzlewit*, xxvii. 324, The offices were... newly countered.

*flannel*, 1834, *Sketches by Boz*, 1st Ser. I. 189, The second-floor front was scrubbed, and washed, and flannelled. [sense 2: to rub with flannel]

*manslaughter*, 1843, *Martin Chuzzlewit*, iv. 46, Those who hooked and crooked themselves into this family by getting on the blind side of some of its members before marriage, and manslaughtering them afterwards by crowing over them to that strong pitch that they were glad to die.

*mantrap*, 1851, *Mr Nightingale's Diary*, i. 82, Which the blessed innocent has been invaygled of, and man-trapped—leastways boy-trapped.

*mother-in-law*, 1857, *Little Dorrit*, ii. xiv. 443, I will not... submit to be mother-in-lawed by Mrs. General.

*mustard-poultice*, 1858, Letters, 18 Aug, I got home at ½ past 10, and mustard-poulticed and barley-watered myself, tremendously.

*nutcracker*, 1861, *Great Expectations*, xxiii, Are infants to be nutcrackered into their tombs?

*odd-job*, 1859, *Tale of Two Cities*, iii. ix. 206, A gentleman like yourself wot I've had the honour of odd jobbing till I'm grey at it.

*oh*, 1837, *Sketches by Boz*, 2nd Ser. 241, All of them talking, laughing, lounging, coughing, o-ing, questioning, or groaning.

*patroness*, 1865, *Our Mutual Friend*, I. ii. xiv. 297, Why am I to be Patroned and Patronessed as if the Patrons and Patronesses treated me?

*polka*, 1846, Letters, 5 July, The common people waltzed and polka'd, without cessation, to the music of a band.

*pompey*, 1860, *Great Expectations*, vii, When I was old enough, I was to be apprenticed to Joe, and until I could assume that dignity I was not to be what Mrs. Joe called 'Pompeyed', or (as I render it) pampered.

*rough-dry*, 1836, *Pickwick Papers*, xvii. 173, The process of being washed in the night air, and rough-dried in a close closet.

*ruler*, 1849, *David Copperfield*, vii. 66, I think he was caned every day that half-year, except one holiday Monday when he was only ruler'd on both hands.

*turpentine*, 1836, *Sketches by Boz*, 1st Ser. I. 17, The table-covers are never taken off, except when the leaves are turpented and beeswaxed.

*water-cart*, 1851, *Our Watering Place* in *Household Words*, 2 Aug. 433/1, The great metropolis is..so much more water-carted..than it usually is.

*whoosh*, 1856, Letters, VIII. 162, The boys...whooshing, and crying, (after Tigerish Cat No. 2) 'French! Here she comes!'

#### 4.2 Words created with suffixes

There are 22 suffixes used, and although this total is very small it is immediately noticeable how Dickens seems to have a particular penchant for coining words ending in *-y* (10 instances), with *-ed*, *-er*, and *-ing* also noteworthy, each having 7.

*admonitorial*, 1848, *Dombey and Son*, li. 511, Miss Tox...in her instruction of the Toodle family, has acquired an admonitorial tone.

*apronless, bibless*, 1865, *Our Mutual Friend*, II. iii. iv. 27, Bibless and apronless.

*bandiness*, being bandy-legged, 1841, *Old Curiosity Shop*, i. xxxvi. 298, If... any moral twist or bandiness could be found, Miss Sally Brass's nurse was alone to blame.

*beadlehood*, 1838, *Oliver Twist*, I. xvii. 273, Mr. Bumble... was in the full bloom and pride of beadleism. [*Later edd. read* 'beadledom,' and 'beadlehood.']

*beamer*, one who beams, 1857, *Little Dorrit*, ii. xxxii. 603, The form of words which that benevolent beamer generally employed...

*boredom*, 1853, *Bleak House*, xxviii. 277, [Her] chronic malady of boredom.

*cellarous*, like a cellar, 1856, *Little Dorrit*, i. xx. 173, He... crept forth by some underground way which emitted a cellarous smell.

*coachfulness/coachlessness*, 1863, *Uncommercial Traveller in All Year Round*, 1 Aug. 540/2, The Dolphin's Head, which everywhere expressed past coachfulness and present coachlessness.

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*complexionless*, 1863, *Uncommercial Traveller in All Year Round*, 12 Sept. 64/2, Four male personages... complexionless and eyebrowless.

*conductorial*, of a conductor, 1853, Letters, 17 Nov, Keep 'Household Words' imaginative! is the solemn and continual Conductorial Injunction.

*confusingly*, 1863, Letters, 17 May, He feels the school to be confusingly large for him.

*connubiality*, characteristic of marriage, 1836, *Pickwick Papers*, xx. 207, 'Think, Sir!' replied Mr. Weller; 'why, I think he's the wictim o' connubiality'.

*conspiratorial*, 1856, *Little Dorrit*, i. xxv. 221, To unite [glasses] in a general conspiratorial clink.

*consularity*, consulship, 1857, *Little Dorrit*, ii. xv. 458, The British Consul hadn't had such a marriage in the whole of his Consularity.

*convulsing*, 1843, *Martin Chuzzlewit*, ix. 113, Gander, in a convulsing speech, gives them the health of Bailey junior.

*copying*, 1836, *Sketches by Boz*, 1st Ser. II. 198, Low copying-clerks in attorneys' offices.

*dissective*, of dissecting, 1860, Letters, 7 Jan, The three people who write the narratives in these proofs, have a dissective property in common.

*distributionist*, one who advocates a system of distribution, 1836, *Sketches by Boz*, 1st Ser. I. 76, The distributionists trembled, for their popularity was at stake.

*divulgence*, 1851, *Our School* in *Household Words*, 11 Oct. 51/2, The Chief 'knew something bad of him', and on pain of divulgence enforced Phil to be his bondsman.

*drabbish*, 1842, *American Notes*, II. ii. 56, Dressed in a dusty drabbish-coloured suit.

*earthquaky*, 1837, *Pickwick Papers*, xlv. 486, Legs shaky—head queer—round and round—earthquaky sort of feeling—very.

*effaceable*, 1839, *Nicholas Nickleby*, vi. 42, Washed off all effaceable marks of the late accident.

*embowerment*, 1846, *Dombey and Son*, viii. 72, Plants... of a kind peculiarly adapted to the embowerment of Mrs. Pipchin.

*emetically*, 1863, *Uncommercial Traveller* in *All Year Round*, 2 May 229/2, Sneaking Calais, prone behind its bar, invites emetically to despair.

*essayical*, like an essay, 1860, Letters, 25 Sept, Remarks... a little too essayical for this purpose.

*fluey*, covered with flue, 1861, *Great Expectations*, xxii, I went upon 'Change, and I saw fluey men sitting there under the bills about shipping.

*fluffiness*, 1860, *Uncommercial Traveller* in *All Year Round*, 24 Mar. 514/1, An air of mingled fluffiness and heeltaps.

*fretty*, 1844, Letters, ? 15-16 Sept, O'Connell's speeches are the old thing: fretty, boastful, frothy.

*galvanizing*, 1854, *Hard Times*, i. ii. 5, He seemed a galvanising apparatus,

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too.

*gasper*, person who gasps, 1845, Letters, 27 Sept, When I think of the possible consequences—of little gaspers like Papa—... a chill runs through my blood.

*gingerous*, ginger-coloured, 1864, *Our Mutual Friend*, I. i. x. 93, Mr. Lammle takes his gingerous whiskers in his left hand, and... frowns furtively at his beloved, out of a thick gingerous bush. [of hair etc]

*hunchy*, 1841, *Old Curiosity Shop*, i. v. 105, I'm a little hunchy villain and a monster, am I?

*jostlement*, 1859, *Tale of Two Cities*, ii. xii. 94, To the jostlement of all weaker people.

*invalided*, 1837, *Pickwick Papers*, xlv. 486, Mr. Pickwick cut the matter short by drawing the invalided stroller's arm through his, and leading him away.

*jowled*, 1861, *Great Expectations*, xliii, Drummle glanced at me, with an insolent triumph on his great-jowled face.

*jungled*, 1842, *American Notes*, II. iii. 84, Primeval forests... where the jungled ground was never trodden by a human foot.

*knifer*, one who uses a knife as a weapon, 1870, *Edwin Drood*, xxiii. 188, Jacks. And Chayner men. And hother Knifers.

*meltability*, 1865, *Our Mutual Friend*, II. iv. vii. 225, The brittleness and meltability of wax.

*messiness*, 1836, Letters, 5 Feb, I shall consequently be in great confusion and messiness.

*metropolitaneously*, 1852, Letters, 19 Oct, Are you never coming to town any more? Never going to drink port again, metropolitaneously, but *always* with Fielden?

*millinerial*, relating to millinery, 1844, Letters, 29 Mar, Ask her to save the dress... Let it never grow old, fade, shrink, or undergo millinerial alteration.

*narratable*, 1852, Letters, 22 Nov, If you should think of any other idea, narratable by an old man.

*newspapered*, 1857, *Little Dorrit*, ii. xvi. 462, Mr. Dorrit, dressing-gowned and newspapered, was at his breakfast.

*oystery*, 1844, Letters, 2 Jan, I... opened the despatch, with a moist and oystery twinkle in my eye.

*perruquerian*, 1836, *Sketches by Boz*, 1st Ser. I. 160, The shining locks of those *chef-d'œuvres* of perruquerian art.

*petful*, peevish, 1852, *First Fruits in Household Words*, 15 May 190/2, Sitting with petful impatience in the parlour.

*Pickwickian*, 1836, Letters, 18 Feb, Believe me (in Pickwickian haste) Faithfully Yours Charles Dickens.

*Podsnappery*, blinkered self-satisfaction, 1864, *Our Mutual Friend*, I. i. xi. 98, These may be said to have been the articles of a faith and school which the present chapter takes the liberty of calling, after its

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representative man, Podsnappery.

*polygamically*, 1863, *Uncommercial Traveller in All Year Round*, 4 July 448/1, To suppose the family groups of whom the majority of emigrants were composed, polygamically possessed, would be to suppose an absurdity.

*ponging*, projecting, 1854, *Hard Times* vi, Missed his tip at the banners, too, and was loose in his ponging.

*prisonous, streety*, 1856, *Little Dorrit*, i. vi. 47, His son began... to be of the prison prisonous and of the street streety.

*prodding*, 1864, *Our Mutual Friend*, I. ii. vii. 231, Whether I gave myself up to prodding, or whether I gave myself up to scooping, I couldn't do it with that delicate touch so as not to show that I was disturbing the mounds.

*pruney*, prim, 1857, *Little Dorrit*, ii. xix. 486, Notwithstanding what may be called in these pages the Pruney and Prismatic nature of the family banquet, Mr. Dorrit several times fell asleep while it was in progress.

*punchy*, 1843, Letters, 2 Mar, A complication of Punchy smells.

*pupil-less*, 1865, *Our Mutual Friend*, II. iii. x. 95, Sometimes accompanied by his hopeful pupil; oftener, pupil-less.

*rampacious*, rampageous, 1836, *Pickwick Papers*, xxii. 228, A stone statue of some rampacious animal with flowing mane and tail, distantly resembling an insane cart-horse.

*rulering*, 1849, *David Copperfield*, vii. 77, Tear-blotted copy-books,



canings, rulerings.

*saucepanful*, 1868, *Holiday Romance* ii, in *All Year Round*, 8 Feb. 206/2, The other Princes and Princesses were squeezed into a... corner to look at the Princess Alicia turning out the saucepan-full of broth...

*shriven*, 1846, *Pictures from Italy*, 114, I had my foot upon the spot, where... the shriven prisoner was strangled.

*slinking*, 1841, *Barnaby Rudge*, xxxv. 137, His manner was smooth and humble, but very sly and slinking.

*sniggerer*, 1860, *Uncommercial Traveller* in *All Year Round*, 5 May 87/1, The sniggerers tempt him to secular thoughts of marbles.

*snobbish*, 1841, *Old Curiosity Shop*, ii. lvi. 112, This form of inquiry... he held to be of a disrespectful and snobbish tendency.

*soupy*, 1869, *Uncommercial Traveller* in *All Year Round*, 2 Jan. 109/1, The dirty table-cloths, the stuffy soupy airless atmosphere.

*spectacularly*, 1859, *Tale of Two Cities*, ii. i. 34, Then only was he permitted to be seen, spectacularly poring over large books.

*spiflication*, total destruction, 1839, *Nicholas Nickleby*, xxvii. 262, Conjecturing... that smifligation and bloodshed must be...one and the same thing.

*spoffish*, fussy, 1836, *Sketches by Boz*, 1st Ser. II. 124, As a little spoffish man... entered the room.

*spongeless*, 1863, *Uncommercial Traveller* in *All Year Round*, 12 Sept.

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62/1, My sponge being left behind at the last Hotel...I went, spongeless.

*squashed*, 1856, *Little Dorrit*, i. ix. 66, Such squashed hats and bonnets.. never were seen in Rag Fair.

*stoutish*, 1836, *Sketches by Boz*, 2nd Ser. 314, A stoutish man of about forty.

*Suffolker*, 1849, *David Copperfield*, xi. 117, The men generally spoke of me as... 'the young Suffolker'.

*swarmer*, 1844, *Martin Chuzzlewit*, lii. 598, 'Oh, vermin!' said Mr. Pecksniff. 'Oh, bloodsuckers!... vermin and swarmers.'

*tousled*, 1847, *Dombey and Son*, xxv. 250 Rob the Grinder..stood then, panting at the Captain, with a flushed and touzled air of Bed about him.

*trembly*, 1846, *Dombey and Son*, i. 5, So trembly and shakey from head to foot.

*trucker*, labourer who uses a truck, 1853, *Down with Tide* in *Household Words*, 5 Feb. 484/2, The Truckers... whose business it was to land more considerable parcels of goods than the Lumpers could manage.

*wagonful*, 1846, *Pictures from Italy*, 179, A waggon-full of madmen, screaming and tearing to the life.

*waxy*, angry, 1853, *Bleak House*, xxiv. 250, It would cheer him up more than anything, if I could make him a little waxy with me.

*willed*, disposed of by will, 1865, *Our Mutual Friend*, II. iii. ix. 80, I am the willed-away girl.

In addition, there are two instances where a suffix has been upgraded to word-level - noun and adjective:

*-ization*, 1864, *Our Mutual Friend*, I. i. xi. 107, He was not aware..that he was driving at any ization.

*-ological*, 1854, *Hard Times*, i. xv. 120, I hope you may now turn all your ological studies to good account.

#### 4.3 Words coined using prefixes

In this group, the preference for *un-* is very clear:

*a-smear*, 1861, *Great Expectations*, xx, All asmear with filth and fat.

*out-sharpen*, 1864, *Our Mutual Friend*, I. ii. i. 168, She would glance at the visitors..with a look that out-sharpened all her other sharpness.

*retelegraph*, 1839, *Nicholas Nickleby*, vii. 62, 'Ale, Squeery?' inquired the lady, winking and frowning to give him to understand that the question propounded was, whether Nicholas should have ale, and not whether he (Squeers) would take any. 'Certainly,' said Squeers, re-telegraphing in the same manner. 'A glassful.'

*unassertive*, 1861, *Great Expectations*, lvii, He would sit and talk to me.. in the old unassertive protecting way.

*unbear*, free a horse from the bearing-rein, 1853, *Bleak House*, lvi. 543, Unbear him half a moment to freshen him up.

*uncertificated*, 1836, *Bleak House*, 1st Ser. II. 199, A disappointed eighth-rate actor,... a retired smuggler, or an uncertificated bankrupt.

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*uncolonial*, 1861, *Great Expectations*, xlv, A certain person not altogether of uncolonial pursuits.

*under-sawyer*, subordinate, 1864, *Our Mutual Friend*, I. i. xii. 109, There were no top-sawyers; every passenger was an under-sawyer.

*undiscussible*, 1860, *Great Expectations*, viii, She said it so finally, and in such an undiscussible way.

*undistinctive*, 1851, *On Duty with Inspector Field*, in *Household Words*, 14 June 270/2, As undistinctive Death will come here, one day, sleep comes now.

*unhooped*, 1860, *Bleak House*, i, Like an unhooped cask upon a pole.

*unpensioning*, 1853, *Bleak House*, xl. 399, An ungrateful and unpensioning country.

*unruffable*, 1837, *Pickwick Papers*, xxxii. 339, Sam... obeyed all his master's behests with..unruffable composure.

*unscavengered*, 1846, *Pictures from Italy*, 18, The undrained, unscavengered, qualities of a foreign town.

*unshiplike*, 1842, *American Notes*, I. v. 185 A sullen, cumbrous, ungraceful, unshiplike leviathan.

*unsnap*, 1862, *Somebody's Luggage: His Boots in All Year Round*, 4 Dec. 7/1, As if nothing should ever tempt her to unsnap that snap [of the fingers].

*unsoaped*, 1837, *Pickwick Papers*, xxiv. 253, The unsoaped of Ipswich

brought up the rear.

*unsoftening*, 1857, *Little Dorrit*, ii. xxx. 588, She... with an unsoftening face, looked at the worked letters within.

*un-swanlike*, 1837, *Pickwick Papers*, xxix. 311 Mr. Winkle... was being assisted over the ice by Mr. Weller, in a very singular and un-swan-like manner.

*unyielding*, 1847, *Dombey and Son*, xl. 402, Looking upon him with neither yielding nor unyielding, liking nor hatred.

## 5. Compound words

This list includes noun, verb, and adjective compounds:

*allwork*, domestic work of all kinds, 1838, *Oliver Twist*, II. xxviii. 140, Brittles was a lad of all-work.

*deadlong*, 1843, *Martin Chuzzlewit*, xxiv. 297, Through half the deadlong night. [a playful coinage based on *livelong day*]

*draggle-haired*, with wet and untidy hair, 1865, *Our Mutual Friend*, II. iii. x. 96, Draggle-haired, seamed with jealousy and anger.

*half-baptize*, baptise privately, 1836, *Sketches by Boz*, 1st Ser. I. 14, He got out of bed... to half-baptize a washerwoman's child in a slop-basin.

*new boy*, 1847, *Dombey and Son*, xli. 410, Here is the table upon which he sat forlorn and strange, the 'new boy' of the school.

*offsetting*, 1857, *Perils Eng. Prisoners in Household Words*, 7 Dec. 30/2, The off-settings and point-currents of the stream.

First Recorded Lexical Usage in English, with Particular Reference to Charles Dickens

*off time*, off duty, 1866, *Mugby Junction in All Year Round*, 10 Dec. 6/1, The answer to his inquiry, 'Where's Lamps?' was... that it was his off-time.

*old dear*, 1836, *Pickwick Papers*, xiii. 126, She did no hesitate to inform him... that Mr. Pickwick was 'a delightful old dear'.

*party-like*, suited to a party, 1832, *Letters*, 30 July (1965) I. 7, I give you this early notice not because there is anything formal or party like in the arrangements.

*poll-parrot*, chatter incessantly, 1865, *Our Mutual Friend*, I. ii. xii. 271, What are you Poll Parroting at now? Ain't you got nothing to do but... stand a Poll Parroting all night?

*red tapeworm*, red tape, 1851, Dickens in *Househ. Words* 15 Feb. 484/1 A similar Museum could be established, for the destruction and exhibition of the Red-Tape-Worms.

*rose-pink*, make up, 1836, *Sketches by Boz*, 1st Ser. II. 208, 'Where's that bloody officer?' 'Here!' replies the officer, who has been rose-pinking for the character.

*sea-going*, 1848, *Dombey and Son*, lxii. 623, Released from sea-going, after that first long voyage with his young bride.

*set piece*, painting of a group, 1846, *Pictures from Italy*, 190, The hollow-cheeked monk... went down on his knees, in a corner, before this set-piece.

*short-timer*, child allowed to attend school less than full time, 1863, *Uncommercial Traveller in All Year Round*, 20 June 400/2, The

Short-Timers, in a writing competition, beat the Long-Timers of a first-class National School.

## 6. Words reflecting the culture of the time

As with other published works from the 19th century, such as *Punch* magazine, Dickens' FRUs provide an invaluable insight into Victorian life and times.

*Blondin*, tightrope, 1863, *Uncommercial Traveller* in *All Year Round*, 15 Aug. 588/2, An appalling accident happened at the People's Park near Birmingham... the enterprising Directors... hanging the Blondin rope as high as they possibly could hang it.

*Bramah*, machine inventor, 1836, *Sketches by Boz*, 2nd Ser. 46, Testing the influence of their patent Bramahs over the street-door locks to which they respectively belonged.

*cavatina*, type of song, 1836, *Library of Fiction*, I. 15, The popular cavatina of 'Bid me discourse'.

*cheval-glass*, type of long swinging mirror, 1836, *Pickwick Papers*, ii. 14, The stranger surveyed himself... in a cheval glass.

*clobber*, type of cobbler paste, 1853, *St. Crispin* in *Household Words*, 26 Mar. 79/1, If there are crevices and breaks in an old pair of shoes... he insinuates into them a dose of clobber, which seems to be a mixture of ground cinders and paste.

*coach-horser*, one who provides horses for stagecoaches, 1837, *Pickwick Papers*, xlii. 463, The embarrassed coach-horser was ordered to be discharged forthwith.

First Recorded Lexical Usage in English, with Particular Reference to Charles Dickens

*commoney*, type of marble, 1837, *Pickwick Papers*, xxxiii. 358, Whether he had won any *alley tors or commonneys* lately.

*crush hat*, hat that can be crushed flat, 1839, *Nicholas Nickleby*, xix. 180, Folding his crush hat to lay his elbow on.

*Cuba*, type of cigar, 1837, *Pickwick Papers*, xxix. 308, He... emitted a fragrant odour of full-flavoured Cubas.

*Denmark*, 1836, *Sketches by Boz*, 2nd Ser. 107, A pair of Denmark satin shoes.

*drysaltery*, drysalter's store, 1847, *Dombey and Son*, xxiii. 234, The smell of which dry-saltery impregnated the air.

*hopping*, hop-picking, 1860, *Uncommercial Traveller* in *All Year Round*, 16 June 234/2, The whole country-side... will swarm with hopping tramps.

*Kensal Green*, type of cemetery, 1842, Letters, 26 Apr, What would I give if the dear girl whose ashes lie in Kensal-green, had lived.

*Loddon*, type of lily, 1882, *Dickens's Dict. Thames*, 28/3, It [sc. the summer snowflake] is very abundant in the meadows by the Loddon, and hence called 'Loddon lilies'.

*mairie*, town hall, 1864, *Mrs. Lirriper's Legacy* in *All Year Round*, 1 Dec. 8/2, The Major went down to the Mairie.

*manty-making*, dressmaking, 1839, *Nicholas Nickleby*, xxi. 195, This here's the mantie-making con-sarn, a'nt it?

*paybox*, box office, 1851, *Flight* in *Household Words*, 30 Aug. 531/2,

He darts upon my luggage... pays certain francs for it, to a certain functionary behind a Pigeon Hole, like a pay-box at a Theatre.

*psychographer*, type of medium, 1854, Letters, 7 Mar, A thing called a Psycho-grapher, which writes at the dictation of spirits.

*railway time*, standard time used by a railway system, 1847, *Dombey and Son*, xv. 155, There was even railway time observed in clocks, as if the sun itself had given in.

*Scheherazade*, 1851, Letters, 25 Nov, My Dear Scheherazade—for I am sure your powers of narrative... must be good for at least a thousand nights and one.

*tagliarini*, egg noodles, 1846, *Pictures from Italy*, 49, Real Genoese dishes, such as Tagliarini...

*tip-cheese*, type of game, 1837, *Pickwick Papers*, xxxiii. 360, He forgets the long familiar cry of 'knuckle down', and at tip-cheese, or odd and even, his hand is out.

*utilitarianism*, 1839, *Nicholas Nickleby*, xxxvi. 347, But knockers may be muffled for other purposes than those of mere utilitarianism.

## 7. Colloquialisms and slang

These FRUs do not illustrate any personal lexical creativity. We might have expected most of them to have been common in print previously (and perhaps some will be antedated in due course), but the fact that they appear for the first time in Dickens illustrates his wide-ranging social awareness (from circuses to law-courts) as well as his ear for colloquial speech.

*demnition*, damnation, 1839, *Nicholas Nickleby*, lxiv. 617, It is all up with

First Recorded Lexical Usage in English, with Particular Reference to Charles Dickens

its handsome friend, he has gone to the demnition bow-wows.

*'ere*, here, 1837, *Pickwick Papers*, xlv. 489, I'm verry much mistaken if that 'ere Jingle worn't a doin' somethin' in the vater-cart vay!

*gonoph*, pickpocket, 1853, *Bleak House*, xix. 188, He's as obstinate a young gonoph as I know.

*gorm*, God damn, 1849, *David Copperfield*, xxi. 220, Gorm the t'other one.

*halloa*, 1841, *Barnaby Rudge*, x. 290, 'Halloa there! Hugh!' roared John.

*heavens*, very, 1858, *House to Let in Household Words*, 7 Dec. 21/1, A shy company through its raining Heavens hard.

*ickle*, little, 1846, *Dombey and Son*, i. 5, I came down from seeing dear Fanny, and that tididy ickle sing.

*jeff*, circus slang for rope, 1854, *Hard Times*, i. vi. 37, Tight-Jeff or Slack-Jeff, it don't much signify: it's only tight-rope and slack-rope.

*lummy*, first-rate, 1838, *Oliver Twist*, III. xlii. 122, Jack Dawkins—lummy Jack—the Dodger—the Artful Dodger.

*missis*, 1839, *Nicholas Nickleby*, xlii. 414, 'Don't Missis me, ma'am'... returned Miss Squeers.

*m'lud*, 1853, *Bleak House*, i. 4, 'Mr. Tangle,' says the Lord High Chancellor... 'Mlud,' says Mr. Tangle.

*mo*, month, 1836, Letters, ? 24 Aug, 25£ per mo: after Nov. 8th.

*nohows*, nohow, 1848, *Dombey and Son*, lvi. 566, I'm gone about and adrift. Pay out a word or two respecting them adventures, will you! Can't I bring up, nohows?

*oner*, an expert, 1841, *Old Curiosity Shop*, ii. lviii. 121, Miss Sally's such a one-er for that.

*oo*, who, 1857, *Little Dorrit*, ii. xiii. 433, 'I have seen some one,' returned Baptist, 'I have rincontrato him.' 'Im? Oo him?' asked Mrs. Plornish.

*participled*, damned, 1862, *Somebody's Luggage in All Year Round*, 4 Dec. 8 11/1, 'But these people are', he insisted... 'so,' Participled, 'sentimental!'

*prop*, piece of jewellery, 1850, *Three 'Detective' Anec. in Household Words*, 14 Sept. 579/1, In his shirt-front there's a beautiful diamond prop, ... a very handsome pin indeed.

*sawbones*, 1837, *Pickwick Papers*, xxix. 307, 'What! don't you know what a Sawbones is, Sir?' enquired Mr. Weller; 'I thought every body know'd as a Sawbones was a Surgeon.'

*swarry*, soiree, 1837, *Pickwick Papers*, xxxvi. 393, A friendly swarry, consisting of a boiled leg of mutton with the usual trimmings.

*tcha*, 1844, *Martin Chuzzlewit*, xxxvii. 435, 'Tcha, Mr. Pinch!' cried Charity, with sharp impatience.

*toke*, bread, 1843, Letters, 7 June, Now, we don't want none of your sarse—and if you bung any of them tokes of yours in this direction, you'll find your shuttlecock sent back as heavy as it came.

*way*, 1836, *Sketches by Boz*, 370, Away went the donkey... 'Way-way! Wo-o-o-o-!' cried Mr. Cymon Tuggs.

*wimick*, 1850, *David Copperfield*, li. 518 'Wen Mrs. Gummidge takes to wimicking,'—our old county word for crying.

*yaw-yaw*, 1854, *Hard Times*, ii. ii. 147, They liked fine gentlemen... They became exhausted in imitation of them; and they yaw-yawed in their speech like them.

#### 8. Later standard usages

Most of the above words are not part of present-day standard English. But the following fifteen have come to be more widely used:

*bulgy*, 1847, *Dombey and Son*, xxix. 290, A man with bulgy legs.

*dolly*, 1853, like a doll, *Bleak House*, xxviii. 276, A dolly sort of beauty perhaps.

*dustbin*, 1847, *Dombey and Son*, xvii. 161, The Captain's nosegay... was swept into the dust-binn next morning.

*egg-box*, 1854, *Hard Times*, i. iv. 20 That was the cot of my infancy; an old egg-box.

*flummox*, 1837, *Pickwick Papers*, xxxii. 345, He'll be what the Italians call reg'larly flummoxed.

*kibosh*, 1836, *Sketches by Boz*, 2nd Ser. 149, 'Hoo-roa,' ejaculates a pot-boy in a parenthesis, 'put the kye-bosh [*later edd. read kye-bosk*] on her, Mary.'

*pay-off*, 1864, *Our Mutual Friend*, I. i. ii. 32, Twemlow received an invitation to dine at Veneerings, expressly to meet the Member, the Engineer, the Pay-off of the National Debt...

*rampage*, 1860, *Great Expectations*, ii, She's been on the Ram-page this last spell, about five minutes.

*ringing up*, of a theatre curtain, 1836, *Sketches by Boz*, 1st Ser. II. 205, Let us take a peep 'behind,' previous to the ringing up.

*scrunched*, crushed, 1836, *Sketches by Boz*, 2nd Ser. 304, He had compromised with the parents of three scrunched children, and just 'worked out' his fine, for knocking down an old lady.

*sharp practice*, 1836, *Pickwick Papers*, xx. 209, 'Dodson and Fogg—sharp practice their's—capital men of business is Dodson and Fogg, Sir.' Mr. Pickwick admitted the sharp practice of Dodson and Fogg.

*sit-down*, 1836, *Sketches by Boz*, 1st Ser. I. 264, Jemima thought we'd better have a regular sit-down supper, in the front parlour.

*slow-coach*, 1837, *Pickwick Papers*, xxxiii. 359, What does this allusion to the slow coach mean?.. It may be a reference to Pickwick himself, who has... been a criminally slow coach during the whole of this transaction.

*strop*, sharpen, 1841, *Barnaby Rudge*, xxv. 80, The raven... after a long inspection of an epitaph..would strop his beak upon the grave to which it referred.

*tin-tack*, 1839, *Nicholas Nickleby*, xxxv. 346, A... parcel of tin tacks and a very large hammer.

## 9. Conclusion

Lists of this kind have a value that goes beyond the insight they provide into the nature of an author's personal creativity. They contribute to our awareness of the social milieu in which people wrote. And they are evidence of the way these processes of linguistic innovation are part of the way the English language works, for we continue to coin new words along the same lines today. But I suspect that FRU lists will one day make a more general contribution to linguistic studies. Once more authors and periods come to be treated in this way, it will be possible to develop a comparative perspective, both synchronic and diachronic, and thus a field that one day might be called *stylistic etymology*.

## REFERENCE

Crystal, David. (2019) *The Cambridge Encyclopedia of the English Language*. 3rd ed. Cambridge: Cambridge University Press.

## APPENDIX

First Recorded Uses of Shakespeare's *un-* words, as reported in the *OED* at the beginning of 2019.

- The first date is the first recorded use, according to the original chronology used by the *OED*. For a more up-to-date chronology, based on that used in the *Oxford Complete Works* (1988), see the Plays page at <[www.shakespeareswords.com](http://www.shakespeareswords.com)>.
- The date in round brackets shows the next recorded instance of the word. The longer the gap between the first and second instance, the more likely the word is a genuine Shakespearean creation.
- A date in square brackets shows an earlier recorded use of the same word with a different sense.

- (a1616) identifies words where the revision of the *OED* has replaced the original date.

unaccommodated *adj* 1608 (1627) *King Lear*  
 unaching *adj* 1607 (1729) *Coriolanus* (a1616)  
 unacted *adj* 1594 (1613) *The Rape of Lucrece*  
 unaneled *adj* 1604 (1746) *Hamlet*  
 unappeased *adj* 1594 (1597) *Titus Andronicus*  
 unattainted *adj* 1597 (1602) *Romeo and Juliet*  
 unauspicious *adj* 1601 (1656) *Twelfth Night* (a1616)  
 unaware *adj* 1593 (1667) [1598] *Venus and Adonis*  
 unbacked *adj* 1593 (1613) *Venus and Adonis*  
 unbated [= unabated] *adj* 1600 (1611) *The Merchant of Venice*  
 unbated [= unblunted] *adj* 1604 (1815) *Hamlet*  
 unbefitting *adj* 1598 (1659) *Love's Labour's Lost*  
 unbegot *adj* 1597 (1599) *Richard II*  
 unbless *adj* 1609 (1631) *Sonnets*  
 unbloodied *adj* 1593 (1791) *Henry VI Part 2* (a1616)  
 unbonneted *adj* 1608 (1818) *King Lear*  
 unbookish *adj* 1604 (a1644) *Othello* (a1616)  
 unbosom *v* 1598 (1645) [1610] *Love's Labour's Lost*  
 unbraided *adj* 1611 [1821] *The Winter's Tale* (a1616)  
 unbred *adj* 1609 [1622] *Sonnets*  
 unbreeched *adj* 1611 (1800) *The Winter's Tale* (a1616)  
 unbuild *v* 1607 (1642) *Coriolanus* (a1616)  
 uncape *v* 1598 *The Merry Wives of Windsor* (a1616)  
 unchanging *adj* 1595 (a1640) *Henry VI Part 3*  
 uncharmed *adj* 1599 (1757) *Romeo and Juliet*  
 unchary *adj* 1601 (1818) *Twelfth Night* (a1616)  
 uncheck *v* 1607 *Titus Andronicus* (a1616)  
 unclaimed *adj* 1600 (1783) *As You Like It* (a1616)  
 uncle *v* 1597 (1872) *Richard II* [1585]  
 unclog *v* 1607 (1678) *Coriolanus* (a1616)  
 unclue *v* 1607 (1681) *Titus Andronicus* (a1616)  
 uncolted *adj* 1598 *Henry IV Part 1*

uncomfortable *adj* 1599 (1615) [1592] *Romeo and Juliet*  
 uncompassionate *adj* 1591 (1627) *Two Gentlemen of Verona*  
 uncomprehensive *adj* 1609 [1694] *Troilus and Cressida*  
 unconfined *adj* 1602 (1669) *The Merry Wives of Windsor*  
 uncondemned *adj* 1613 (1635) *Henry VIII* (1623)  
 uncropped *adj* 1601 (1610) *All's Well that Ends Well* (a1616)  
 uncuckolded *adj* 1606 *Antony and Cleopatra* (a1616)  
 uncurbable *adj* 1606 *Antony and Cleopatra* (a1616)  
 uncurbed *adj* 1600 (1621) *Henry V*  
 uncurl *v* (1602) *Titus Andronicus*  
 uncurrent [= of money] *adj* 1601 (1639) [a1625] *Twelfth Night* (a1616)  
 uncurrent [= unrecognized] *adj* 1611 *The Winter's Tale* (a1616)  
 uncurse *v* 1597 (1831) *Richard II*  
 undeaf *v* 1597 (1933) *Richard II*  
 undeck *v* 1593 (1598) *Richard II* [OED error has 1608]  
 undeeded *adj* 1605 *Macbeth* (a1616)  
 undeserver *n* 1597 (1630) *Henry IV Part 2*  
 undinted *adj* 1606 (1636) *Antony and Cleopatra* (a1616)  
 undishonoured *adj* 1590 (a1625) *The Comedy of Errors* (a1616)  
 undistinguishable *adj* 1600 (1645) *A Midsummer Night's Dream*  
 undistinguished *adj* 1608 (1666) [1595] *King Lear* (a1616)  
 undivulged *adj* 1608 (1854) *King Lear*  
 undreamed *adj* 1611 (1827) [1636] *The Winter's Tale* (a1616)  
 undress *v* 1596 (1674) [1598] *The Taming of the Shrew* (a1616)  
 unduteous *adj* 1598 (1645) *The Merry Wives of Windsor* (a1616)  
 unearthly *adj* 1611 (1795) *The Winter's Tale* (a1616)  
 uneducated *adj* 1588 (a1676) *Love's Labour's Lost*  
 unexperient *adj* 1609 (1750) *A Lover's Complaint*  
 unexpressive *adj* 1600 (1645) *As You Like It* (a1616)  
 unfair *v* 1609 *Sonnets*  
 unfamed *adj* 1609 (1724) *Troilus and Cressida*  
 unfathered *adj* 1600 (1726) *Henry IV Part 2*  
 unfeed *adj* 1608 (a1628) *King Lear*  
 unfilial *adj* 1611 (1659) *The Winter's Tale* (a1616)



unfirm *adj* 1599 (1625) [c1450] *Romeo and Juliet*  
 unfix *v* 1600 (1775) *Henry IV Part 2*  
 unfledged [= unfeathered] *adj* 1611 (1717) *Antony and Cleopatra* (a1616)  
 unfledged [= immature] *adj* 1603 (1669) *Hamlet*  
 unfledged [= inexperienced] *adj* 1611 (1769) *The Winter's Tale* (a1616)  
 unfolding *adj* 1603 [1821] *Measure for Measure*  
 unfool *v* 1598 (1632) *The Merry Wives of Windsor* (a1616)  
 unforced *adj* 1604 (1665) [1605] *Othello* (a1616)  
 unforfeited *adj* 1600 (1667) *The Merchant of Venice*  
 unfrequented *adj* 1594 (1653) *Titus Andronicus*  
 ungained *adj* 1609 (1860) *Troilus and Cressida*  
 ungalled *adj* 1590 (1621) *The Comedy of Errors* (a1616)  
 ungartered *adj* 1591 (1607) *Two Gentlemen of Verona* (a1616)  
 ungenitured *adj* 1603 *Measure for Measure* (a1616)  
 unged *adj* 1604 (1647) *Hamlet*  
 unguided [= of feelings] *adj* 1597 (1606) *Richard III*  
 unguided [= of youth] *adj* 1591 (1622) *Two Gentlemen of Verona*  
 ungravelly *adj* 1607 (1698) *Coriolanus* (a1616)  
 ungrown *adj* 1593 (1633) *Venus and Adonis*  
 unhacked *adj* 1595 *King John* (a1616)  
 unhaired *adj* 1595 *King John* (a1616)  
 unhand *v* 1603 (1655) *Hamlet*  
 unhappy *v* 1597 (1605) *Richard II*  
 unhardened *adj* 1600 (1608) *A Midsummer Night's Dream*  
 unhatched [= figurative sense] *adj* 1601 (1635) *Hamlet* (a1616)  
 unhatched [= unhacked] *adj* 1601 (a1625) *Twelfth Night* (a1616)  
 unhelpful *adj* 1593 (1644) *Henry VI Part 2* (a1616)  
 unhidden *adj* 1599 (1829) *Henry V* (a1616)  
 unhospitable *adj* 1601 (1612) *Twelfth Night* (a1616)  
 unimproved *adj* 1604 *Hamlet*  
 unkinged *adj* 1608 (1661) *Richard II*  
 unkinglike *adj* 1611 (1748) *Antony and Cleopatra* (a1616)  
 unlicensed *adj* 1609 (1685) [1563] *Pericles*  
 unlicked *adj* 1593 (a1630) *Henry VI Part 3* (a1616)

unlive *v* 1594 (1621) *The Rape of Lucrece*  
 unmeritable *adj* 1597 (1731) *Richard III*  
 unmitigable *adj* 1610 (1644) *The Tempest* (a1616)  
 unmitigated *adj* 1600 (1762) *Much Ado About Nothing*  
 unmusical *adj* 1607 (1692) [1603] *Coriolanus* (a1616)  
 unnerved *adj* 1603 (1659) *Hamlet*  
 unowed *adj* 1595 (1775) *King John* (a1616)  
 unpathed *adj* 1611 (1694) *The Winter's Tale* (a1616)  
 unpay *v* 1600 *Henry IV Part 2* [1842]  
 unpeg *v* 1604 (1611) *Hamlet*  
 unpinked *adj* 1596 (1797) *The Taming of the Shrew* (a1616)  
 unplausible *adj* 1609 (a1937) *Troilus and Cressida*  
 unpolicied *adj* 1606 (1654) *Antony and Cleopatra* (a1616)  
 unpossessing *adj* 1608 (a1783) *King Lear*  
 unpregnant *adj* 1604 (1680) *Hamlet*  
 unpremeditated *adj* 1591 (1597) *Henry VI Part 1* (a1616)  
 unprevailing *adj* 1604 (1693) *Hamlet*  
 unprizable *adj* 1601 (2008) [c1400] *Twelfth Night* (a1616)  
 unprofited *adj* 1601 (1658) *Twelfth Night* (a1616)  
 unprovoke *v* 1605 *Macbeth* (a1616)  
 unpruned [= unrestrained] *adj* 1598 (1619) *Love's Labour's Lost*  
 unpruned [= of woody plants] *adj* 1597 (1621) *Richard II*  
 unpublished *adj* 1608 (1646) [1587] *King Lear*  
 unqualified *adj* 1606 *Antony and Cleopatra* (a1616)  
 unquestionable *adj* 1600 (1641) [1587] *As You Like It* (a1616)  
 unquestioned *adj* 1603 (1655) [1595] *All's Well that Ends Well*  
 unraked *adj* 1598 (1683) *The Merry Wives of Windsor* (a1616)  
 unrecalling *adj* 1594 (1600) *The Rape of Lucrece*  
 unrecuring *adj* 1594 *Titus Andronicus*  
 unrelenting *adj* 1588 (1621) [1590] *Titus Andronicus*  
 unrespective *adj* 1609 (1648) [1593] *Troilus and Cressida*  
 unrivalled *adj* 1591 (1607) *Two Gentlemen of Verona*  
 unsafe [= exposed to danger] *adj* 1605 (1618) [1597] *Macbeth* (a1616)  
 unscarred *adj* 1597 (1601) *Richard III*

unscissored *adj* 1608 (1633) *Pericles* [not in *OED*]  
 unscratched *adj* 1595 (a1667) *King John* (a1616)  
 unseconded *adj* 1597 (1608) *Henry IV Part 2*  
 unseeming *v* 1588 *Love's Labour's Lost*  
 unseminared *adj* 1606 *Antony and Cleopatra* (a1616)  
 unsettle *v* 1608 (1624) [1598] *King Lear*  
 unsettled [= disturbed] *adj* 1611 (1693) [a1593] *The Tempest* (a1616)  
 unsettled [= mentally afflicted] *adj* 1611 (1768) [a1593] *The Winter's Tale* (a1616)  
 unsex *v* 1605 (1657) *Macbeth* (a1616)  
 unshout *v* 1607 *Coriolanus* (a1616)  
 unshown *adj* 1606 (1614) *Antony and Cleopatra* (a1616)  
 unshrinking *adj* 1605 (1706) *Macbeth* (a1616)  
 unshrubbed *adj* 1610 *The Tempest* (a1616)  
 unshunnable *adj* 1604 (1839) *Othello* (a1616)  
 unshunned *adj* 1603 (1648) *Measure for Measure* (a1616)  
 unsifted *adj* 1604 [1584] *Hamlet*  
 unsisting *adj* 1603 *Measure for Measure* (a1616)  
 unslipping *adj* 1606 (1822) *Antony and Cleopatra* (a1616)  
 unsmirched *adj* 1604 (1785) *Hamlet*  
 unsolicited *adj* 1594 (1680) *Titus Andronicus*  
 unsounded [= unfathomed] *adj* 1591 (1616) *Two Gentlemen of Verona* (a1616)  
 unsounded [= figurative use] *adj* 1594 (1607) *Henry VI Part 2*  
 unspeak *v* 1605 (1615) *Macbeth* (a1616)  
 unsphere *v* 1611 (1643) *The Winter's Tale* (a1616)  
 unspoke *adj* 1608 *King Lear*  
 unstooping *adj* 1597 (1816) *Richard II*  
 unstringed *adj* 1597 (1599) *Richard II*  
 unsullied *adj* 1598 (1621) *Love's Labour's Lost*  
 unsunned *adj* 1611 (1795) [1607] *Cymbeline* (a1616)  
 unsured *adj* 1595 *King John* (a1616)  
 unswayable *adj* 1607 (a1945) *Coriolanus* (a1616)  
 unswayed *adj* 1597 [1615] *Richard III*  
 unswear *v* 1595 (1596) [1591] (a1616)  
 untainted [= not attainted] *adj* 1597 [1590] *Richard III*

untainted [= unaffected by physical taint] *adj* 1609 (1651) [1590] *Sonnets*  
 untalked *adj* 1599 (1670) *Romeo and Juliet*  
 untempering *adj* 1599 *Henry V* (a1616)  
 untender *adj* 1608 (1678) *King Lear*  
 untent *v* 1609 (1611) *Troilus and Cressida*  
 untented *adj* 1608 (1822) *King Lear* (a1616)  
 unthread *v* 1595 (1637) *King John* (a1616)  
 untimbered *adj* 1609 (1814) *Troilus and Cressida*  
 untirable *adj* 1607 (1607) *Titus Andronicus*  
 untired *adj* 1597 (1616) [1600] *Richard III*  
 untitled *adj* 1605 [1612] *Macbeth* (a1616)  
 untreed *v* 1594 (1615) *Venus and Adonis*  
 untread *v* 1600 (1819) *As You Like It* (a1616)  
 untrim *v* 1609 (1611) *Sonnets*  
 untutored [= uneducated] *adj* 1595 (1605) *Henry VI Part 3*  
 untutored [= not improved by instruction] *adj* 1593 (1644) *The Rape of Lucrece*  
 unurged *adj* 1590 (1623) [1594] *The Comedy of Errors* (a1616)  
 unvarnished *adj* 1604 (1780) *Othello* (a1616)  
 unveil *v* 1609 (1638) [1599] *Troilus and Cressida*  
 unvenerable *adj* 1611 (1616) *The Winter's Tale* (a1616)  
 invulnerable *adj* 1607 (1667) *Coriolanus* (a1616)  
 unwedgeable *adj* 1603 (1837) *Measure for Measure* (a1616)  
 unweeded *adj* 1604 (1624) *Hamlet*  
 unweighing *adj* 1603 *Measure for Measure* (a1616)  
 unwept *adj* 1597 (1633) *Richard III*  
 unwhipped *adj* 1608 (1732) *King Lear*  
 unwillingness *n* 1597 (1615) [1591] *Richard II*  
 unwish *v* 1599 (1658) [1591] *Henry V* (a1616)  
 unwit *v* 1604 *Othello* (a1616)  
 unwrung *adj* 1604 *Hamlet*  
 unyielding 1594 (1724) *Venus and Adonis*

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