THE CANBERRA
editor

IN THIS ISSUE . . .

FROM THE OUTGOING PRESIDENT

Johann Idriss

I want to thank everyone for giving me the opportunity to lead the Canberra Society of Editors for the past two years.

When I first joined the Society I had been working in the public sector, meanwhile moonlighting as an editor on a joint business venture with my wife and business partner. I didn't know that a few years later I would be trying to live off my business, this time moonlighting as a scribe on government selection panels while trying to grasp the busy and—at the time—complicated world of the Canberra Society of Editors (CSE), and the entire Australian editing profession.

I have enjoyed my time working with the CSE members, the Committee members, and everyone else intertwined with the Society and editing.

I didn't know how to lead a committee, let alone how a committee functions; so starting first at the top was seemingly a strange way to realise how things worked. This wasn't the first time for me. Learning how to manage an experienced group of editors and put out fires at the same time did not differ from starting as the Captain of the Derby Volunteer Fire and Rescue Service with only three months' experience. Both jobs had their challenges.

> If you aren't in over your head, how do you know how tall you are? TS ELIOT

Every so often I feel like I have gotten myself in over my head, and I am sure that I am not alone feeling so.

Like many other occasions in my life, I discovered a great group of people (the Committee—my new friends) who helped and guided me through my two years working for the Society; I hope to spend

many more hours helping the Committee serve the Society members. When I first started working as an editor, I had no idea what I was getting myself in for. I soon discovered that joining CSE was a great way to meet my fellow editors—an active group of intelligent people who knew each other well, supported and taught each other, and learned from each other. I want to continue to be part of this for as long as I can.

Thanks again to the Committee who were patient with me during my two years.

I want to thank especially Alan Cummine for being a supporting font of knowledge. Thank you for getting me into this job—Alan planted the seed in my head years ago saying I should think about joining the committee—and thank you for providing practical advice on how to be Society President.

MEMBERSHIP

Dr Linda Weber AE, Membership Secretary and Public Officer

A warm welcome to the following new members!

FULL MEMBERS	Gaetane Burkolter, Zacharia Bruckner, Maria Castles, Maren Child, Irma Gold, Darren Goossens, Imogen Hooley, Ayesha Inoon, Cherisse Kelly, Thien Nguyen
ASSOCIATE MEMBERS	Marilyn Harrington
STUDENT MEMBER	Tara Nunes

The Society farewells Pippa Carron and Ben Wilson, who have resigned their membership.

Thank you to all members who have paid their membership.

MENTORING IN THE ACT

Geoff Dawson AE, IPEd mentoring program, ACT coordinator
geoffdawsoneditor@gmail.com

IPEd's mentoring program for editors is going strong, with some recent new starters in the ACT.

In the mentoring program, any aspect of editing or related business topics is fair game (there are suggestions in the *Guidance Notes* on the IPEd website). If you're interested in being mentored or offering to be a mentor, send me a quick email and I'll be happy to get back to you to discuss further.

IPED NATIONAL MENTORING PROGRAM

Elizabeth Manning Murphy DE emmurphy.words@gmail.com **with Ted Briggs AE** tedbriggs@ grapevine.com.au **and Geoff Dawson AE (deputy)** geoffdawsoneditor@gmail.com
Joint National Coordinators

MORE COORDINATORS

For this issue, we thought we'd tell you a bit about the Joint National Coordinators of the program. So here we are:

Ted Briggs AE is a past president and Honorary Life Member of the CSE, and is also a member of the NSW branch of IPEd. He has been an IPEd Councillor and is currently the chair of the Accreditation Board as well as being one of the national coordinators for the National Mentoring Program. Originally trained in IT, Ted has worked as an editor and technical writer for the last fifteen years. He is currently working for the Department of Defence as a senior editor, technical writer and multimedia specialist but has also worked as a freelance trainer and has presented training courses and workshops on communication, team leadership, public speaking, business writing and human–computer interaction. In whatever spare time he has left, he sings in two choirs and is a panel member of the

Canberra Area Theatre Awards. Ted initiated the mentoring program in Canberra, and it has now spread across Australia, becoming an IPEd standing committee at the end of 2016.

Elizabeth Manning Murphy DE is also a past president and Honorary Life Member of the CSE, and is a member of the Victorian branch of IPEd. She is a trained linguist and teacher, specialising in editing and providing writing help to authors with English as another language. She has been working at this for more than thirty years, and over that period has also written a number of books about writing, English grammar, plain English and many aspects of running a freelance business. She lives in Canberra, but works all over the world, sometimes running her *Grammar in a nutshell* workshop by Skype. Her two latest books are *Working words* (2011) and *Effective writing: plain English at work* (2014). She has been helping Ted Briggs to coordinate the mentoring program since its inception as a CSE program—now an IPEd Australia-wide program with overseas connections.

OUR CONFERENCE PRESENCE

The IPEd National Mentoring Program was represented at the IPEd conference in Brisbane with Ted Briggs moderating a panel discussion about mentoring for editors and writers, featuring mentors and mentees who have been through our program. Feedback has been great, and there is a summary of the discussion by Anna Boots on page 7.

MEET YOUR 2017–2018 COMMITTEE

KATE POTTER, PRESIDENT

Kate's presidency will build on her experience as Secretary during the previous two years. She works in strategic coordination in government and is studying editing through Macquarie University. She would love to edit fiction.

JOHANN IDRISS, SECRETARY

As well as his new role as Secretary, Johann is Immediate Past President. His experience as a writer and editor spans the length of his career, spending most of his time as an intermediary between engineers and their clients. He and his wife run an editing business that focuses on technical communication.

ERIS JANE HARRISON AE, VICE-PRESIDENT

Eris is a freelance editor with a background in public service and NGOs. Eris is also a playwright. She was formerly CSE Secretary. Eris authored and managed an information booklet, *Forgotten Australians: Supporting survivors of childhood institutional care in Australia*.

GEOFF DAWSON AE, TREASURER

Geoff had an 18-year career as a researcher, writer and editor of reports for parliamentary committees. In 2014, he retrained to focus on editing and now splits his time between freelancing and editing the Hansard proceedings of the parliament. His special interests are plain English writing and teaching grammar.

DR LINDA WEBER AE, MEMBERSHIP SECRETARY AND PUBLIC OFFICER

Linda is an anaesthetist in clinical practice and the Executive Editor of *Anaesthesia and Intensive Care*. She joined CSE in 2011 and gained IPEd accreditation in 2012.

MELISSA CROWTHER, ASSISTANT, PROFESSIONAL DEVELOPMENT

Melissa has been a CSE member since 2013. She holds an honours degree in linguistics. She first began editing while a student, proofreading fellow students' essays and theses. Melissa has worked as a copyeditor for *Pacific Linguistics* and AIATSIS Research Publications, and is now a Hansard editor.

FARID RAHIMI PHD ELS, NEWSLETTER EDITOR

Since 2005, Farid has co-authored around 20 scientific articles and two book chapters, and has co-edited an academic book published by Elsevier. Farid took up freelance academic editing as a hobby in Los Angeles in 2009. He has strengthened his editing involvement by joining the Society in 2013 and by gaining his Editor in the Life Sciences (ELS) qualification in 2015. He is a Senior Technical Officer at the Research School of Biology, ANU, where he is also member and Executive Officer of the ANU Press Science and Engineering Advisory Board.
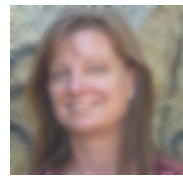
CATHY NICOLL AE, PROFESSIONAL DEVELOPMENT COORDINATOR

Cathy is a freelance editor and writer. She has been with CSE since 1998. Since then, she has filled various roles, including Training Coordinator, Catering Officer, President, and Webminder. The last of these roles she retains under the updated title of Website Manager.

ANNA BOOTS, GENERAL MEETINGS COORDINATOR

Anna joined the CSE in 2007 while completing a Graduate Certificate in Writing/Editing at the University of Canberra. Anna is an aspiring freelance editor, qualified music therapist, fundraiser and project officer, and currently working as a Research Development Coordinator at ANU.

RICHA CARNEIRO ALPHONSO, GENERAL COMMITTEE

Richa has over ten years of writing, editing and publishing experience. After serving as senior editor/principal correspondent with some of the biggest media houses overseas, she moved to Australia last year. Now based in Canberra, she works as a full-time publishing editor, joining CSE in early 2017. Richa is also a graphic designer and calligrapher specialising in bird flourishing.

ALAN CUMMINE, GENERAL COMMITTEE

Alan spent four decades researching, writing and editing countless documents and publications in public, private and NFP organisations. He was an intermittent CSE member between 1994 and 2006. He went freelance and rejoined CSE in 2012. Since 2012, Alan has served CSE as Committee member, IPEd Councillor, Vice-President, President, and Immediate Past-President. He prefers editing non-fiction books, reports and journal articles.

ELIZABETH MANNING MURPHY DE, GENERAL COMMITTEE

Elizabeth is author of *Effective writing* and the CSE publication *Working words*; presenter of a *Grammar in a nutshell* workshop nationally and overseas; and editor of research theses and academic journal articles, specialising in helping non-native English writers. She is an Honorary Life Member of the Society and further contributes to the profession in the role of joint national coordinator, IPEd National Mentoring Program.

GIL GARCON, GENERAL COMMITTEE

A former President of the Society, Gil has postgraduate qualifications in technical communication. He specialises in direct and plain language to make complex topics accessible to the public and specific audiences.

GENERAL MEETINGS

JUNE

WHO SAID ACADEMIC EDITING IS DRY, DULL AND BORING?

Cathy Nicoll AE and Eris Harrison AE

CSE members met, as usual, in the Ferguson Room at the National Library. Following a drink, a chat and a wholesale attack on the rum-and-raisin cupcakes, we sat for the evening's educational entertainment—Linda Weber chaired a panel of experts who covered a wide range of subjects under the banner of academic editing.

Absorbing expertise from mathematician–physicist Darren Goossens, CSIRO editor–researcher Karin Hosking, and linguist and author Elizabeth Manning Murphy, we learned about the dangers and delights of editing academic works.

The discussion began with editing PhD theses—the stringent standards that apply to editing them and the associated challenges editors face. Elizabeth named the four crucial IPEd documents and noted that an editor must be familiar with all of them. Darren has been a supervisor, assessor and examiner; he is now an editor of theses, and he made the point that it is not an editor's job to help students pass. In the sciences, at least, he did not assess on the basis of literary merit, but on the content and the cross-referencing. Emphasis was placed on the need to lock documents so that students cannot simply accept changes. All panellists agreed that we are there to help with English

expression and not with changing the ideas or content: the work must remain the student's own, although there are learning opportunities for students if they want to take them.

Plenty of advice flowed about a variety of issues. Elizabeth told us how she decides when to say 'This work is not ready for editing', in a polite note to the supervisor, of course. Karin works with scientists and their students; she observed that the demands of editing theses and editing publications differ drastically: you can do so much more for non-thesis works, and style guidelines from journals are usually very clear. Ignore the editor at your peril, because a reputable journal will send your paper back, heavily marked-up, if it does not comply. Linda noted that journals reserve the right to edit authors' works.

The audience included academics, editors (of course) and even an academic publisher. The discussion was robust and covered topics such as whether theses should be edited at all, whether and how contradictions should be flagged, deadlines, dealing with plagiarism of your work, editing your former colleagues' works, handling secondary trauma from confronting material, and whether having intimate knowledge of a subject would help or hinder editing a written work—well, the scientists, but not experts in the humanities, thought knowing the subject was helpful.

JULY

WEB ACCESSIBILITY FOR EDITORS
Cathy Nicoll AE

Cathy Nicoll introduced CSE members and visitors to some of the basics of web accessibility during the July general meeting. She covered what accessibility is, why it matters, the underlying international standards (WCAG2.0, anyone?) and explained which bits are relevant to editors—professionals whom web developers are not accustomed to working with.

To start with, accessibility lets anyone access web content, regardless of their ability or the device they use. People with a disability might rely on screen readers or other assistive technologies to access web content, but it's more than that. People in rural or remote areas experience excruciatingly low internet speeds and need quick downloading of information and content; older people—and many overworked editors discovering the world of multifocal or bifocal reading glasses—might need to enlarge the text on the screen; people with injuries may discover they can't use a mouse for a few weeks or months. In Australia, every one with disability has a legal right to access web content under the *Disability Discrimination Act 1992*.

The global standard that helps us provide accessible web content is the World Wide Web Consortium and their Web Content Accessibility Guidelines (or WCAG). You'll see the term WCAG 2.0 being bandied around—this is because it's the second release of the standards.

WCAG 2.0 describes the accessibility standards in terms of four principles. Content must be:
1. perceivable—anyone can experience the content
2. operable—anyone can access content, even if they don't use a mouse
3. understandable—the content is readable, predictable and unambiguous
4. robust—the content can be accessed using old, new or future technology.

Most of the work needed to meet the minimum requirements for Australian Government websites is done by web developers. But if we focus on the content, it's a matter of checking that it is readable, even if you're colour blind; resizes well; works without images or any styling at all (letting screen readers and other technologies work well); has a good hierarchy of headings and content (just like a Microsoft Word document); and has alternatives for images, video and audio content. And, of course, an accessible alternative to video is a transcript, which itself needs editing.

Time allowed only a brief overview of the role of editors in this. The take-home message at this stage was to know what to look for, and whom to tell when the web content hasn't been delivered according to Australian and international standards.

So what did people take away from all this, other than a great introduction to this jargon-laden world? They got a framework: the language around web accessibility, the concepts, where to look for more information, and a brief insight into how to apply it.

IPED 2017 CONFERENCE

IPED MENTORING PANEL

Anna Boots, bootsa@ozemail.com.au

During the IPEd 2017 Conference (17 September), Ted Briggs chaired a Mentoring Panel of three mentors and two mentees who described their experiences and the value of the IPEd mentoring program.

All mentoring program participants expressed great admiration for the program and highlighted the value of the Skype preparatory workshop for mentors. All viewed the mentoring program as most beneficial for both the mentor and the mentee and as a great professional-development opportunity. Who knows—it could even take you to Canada, as it took Carolyn Leslie.

Lorna Hendry found being a mentor most valuable though at first felt unsure of how her experience could be of value. Lorna found the sessions helped confirm her own knowledge and appreciate the knowledge she gained from her mentee Simone Beever.

Simone (mentee) had built up her editing experience from working in the travel industry and from her writing and editing studies, but needed to develop her business expertise as a freelancer. Simone found the IPEd mentoring coordinators very friendly, professional and most encouraging; she spoke most highly of her mentor. At the end of the 'formal' mentoring program, Simone found the evaluations helpful and agreed to continue meeting Lorna on an informal basis.

Carolyn Leslie found being a mentor a most rewarding experience and an excellent professional-development activity. Like all on the panel, Carolyn stressed the value of the workshop for mentors, as it alleviated a lot of concerns and helped clarify the differences between training and mentoring. Carolyn also linked up with the CSE's Pamela Hewitt and soon found herself travelling to Canada to help promote our program at the 2015 Editors Canada conference.

Kate Hawkins (mentee) encouraged everyone to give the IPEd mentoring program a go. Kate highlighted another valuable professional-development network—Editors' North East Victoria (EDNEV). Kate encouraged participants to be frank and fearless, use the opportunity for self-reflection and professional development, state clearly why and what they want to achieve from the mentorship.

Marisa Wikramanayake from the Media, Entertainment and Arts Alliance (MEAA WA) offered a different perspective as she mentored a budding young writer. Marisa described how she managed her mentee's 'unrealistic' goal using humour and asking questions to better understand and clarify her mentee's expectations. From the goal of writing a short story, her mentee went on to write and produce a radio play that was later broadcast on national radio. Wow!

Other mentoring-program issues discussed included the confidentiality of mentorships, the difference between supervision and mentorship, the skills and qualities of a good mentor and the value of joining editors' online chat groups.

In summary, the panel expressed great appreciation for the IPEd mentoring program, the professionalism of the program coordinators and the enormous value of the Skype workshop sessions, and encouraged everyone to give it a go.

REFLECTIONS ON OUR CONFERENCE

Justine McNamara, PhD

I attended the IPEd conference in Brisbane this September as a solo freelance editor. This, above all, was a wonderful opportunity for me to be constantly in the company of other people sharing similar interests and challenges. From the first event I attended—Jackey Coyle's excellent and practical workshop on making a success of self-employment—to the closing plenary session, I gained so much from spending time with, and learning from, professional peers. After all, where else could I participate in a competition to find a collective noun to describe a group of editors.

Keynote speakers were a highlight for me; for example, Sophie Cunningham's fascinating reflections on her life in editing, and Professor Roly Sussex's wonderful presentation on the chameleon nature

of English. Panel sessions, which were organised effectively, provoked spirited and interesting discussions. Not surprising that I particularly enjoyed the freelancing panel. Another very thought-provoking contribution came from Dr Linda Nix, who spoke passionately and compellingly about editors as political activists.

I left the conference full of energy and ideas, with lists of things to think about and do on my return. I was fortunate and am grateful to receive financial support from the Canberra Society of Editors towards my conference registration. I am already looking forward to the 9th conference in Melbourne in 2019.

BOOK NOTICE

BRILLIANT CAREERS IMAGINED

Ed Highley

In 1955, poet Matilda Young became the first Australian to win the Nobel Prize for Literature. She was little recognised in her own country, due to the entrenched and intractable misogyny of the captains of the antipodean literary publishing scene. She was widely published here, it's true, but invariably under a male pseudonym. The sole mention of her great award in the press was in the *Western Sydney Advertiser* where a short item appeared on page 19 under the heading 'Sydney housewife wins writing competition'. When Patrick White later won his Nobel Prize, Young wrote to him, saying it was a good job for him that he hadn't written *The tree of woman*.

Addison Tiller, an Englishman born Henry Reginald Watkins in Bath, came to Australia with his parents in 1880, later gaining the epithet 'The Chekhov of Coolabah', following the enormous success of his long series of *Homestead* stories featuring the bush travails of Pa and Pete, Norm and Ma. These initially drew not on travels and up-country experience, but on a weekend's deep study of back issues of the *Bulletin*, the *Stockman's Journal* and *Lone Hand*: he himself had never been west of Parramatta.

These are but small instances from the life and times of just two of the finely drawn characters in Ryan O'Neill's truly wonderful creation *Their brilliant careers: the fantastic lives of sixteen extraordinary Australian writers*, short-listed for the 2017 Miles Franklin Award.

Editors feature too, as either heroes or villains. Robert Bush, for example, was the son of a butcher and became known as 'the butcher' in the blue-pencil profession. For instance, he informs Stephen Pennington (another of the 'fantastic lives') that he needs to cut his 1,200-page biography of Addison Tiller by one-third … a week before the work goes to press. But Bush was born to edit and, from his earliest working days, revelled in the 'peculiar terminology of publishing'. One can only imagine the confusion of his mother when, near the start of his career, he informed her in a letter that 'he was working with widows and orphans amid galleys and gutters'.

These are but crumbs from the table of rich offerings in this 240-page romp through the interlinked lives of imagined players in our literary history. A word that I've long hankered to use is 'verisimilitude'. The moment has arrived, because it applies perfectly to this intriguing 'novel'. It reads like the truth, but it's all fake news and, disconcertingly as one digests the large servings of misinformation, one often wonders if even that is true. Hard to believe, too, is that the book is 100% icon-free.

Their brilliant careers is published by Black Inc. The RRP is $27.99, or you can get it on your Kindle for $9.07.
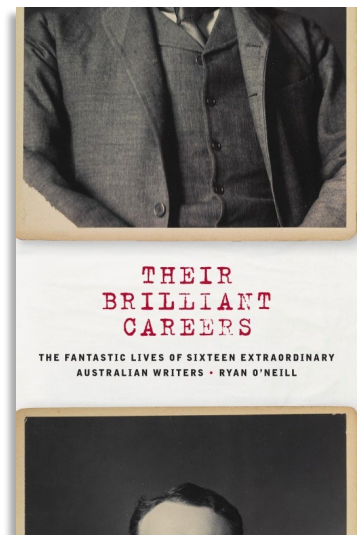
BOOK REVIEW

How writing works: a field guide to effective writing, Roslyn Petelin

2016, Allen & Unwin, Crows Nest, NSW. Printed: 325 pages, (ISBN: 9781925266917)

Review by **Farid Rahimi PhD ELS,** Newsletter Editor

Roslyn Petelin is an associate professor in the School of Communication and Arts at the University of Queensland where, in 2000, she designed and initiated the award-winning postgraduate Writing, Editing, and Publishing Program. She has also developed the highly successful international, open, online course WRITE101x which, by the end of 2016, had attracted more than 330,000 participants. Professor Petelin's academic research interests are wide-ranging, embracing classical and contemporary rhetoric, academic writing, plain language, scholarly editing, writing about the arts, writing in the disciplines and the professions, university writing programs, publishing, knowledge management, information design, blended learning, e-learning, e-publishing, editing scholarly journals, and digital publishing futures. She is co-author of *The professional writing guide: Writing well and knowing why* and *Professional communication: Principles and applications,* and consults extensively on writing, editing, and information design.

Thank you to the publisher for providing a review copy of the book.
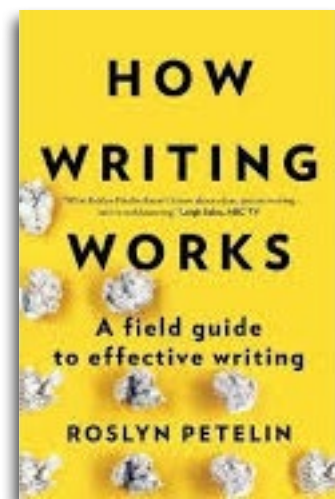
How writing works is an eloquent, purposeful, instructive, practical, practicable, and much-needed book for the 21st-century English-speaking and English-writing world that increasingly depends on effective writing—mainly or ideally plain-language writing—in various media. How writing works is written and researched with scholarly rigour, reflecting the commitment of an academic who is passionate about clear writing and clear communication. The author advises that using, not just reading, the book is what can help improve 'exponentially' one's 'writing self-efficacy (your confidence and competence)'. To make using the book easy, Professor Petelin divides it into 11 hierarchical chapters. The first two deal with basic concepts of writing and reading. They are followed by chapters covering elements of writing, including words, sentences, paragraphs, punctuation, and document structure and design. Chapter 8 discusses 'How genres and workplace documents work', chapter 9 academic writing, chapter 10 digital writing, and chapter 11 concentrates on revising, editing, and proofreading—a well-placed concluding chapter to the book.

Each chapter of the book ends with 'Activities'; this is where exercises are given to help reinforce the practical aspects covered in the corresponding chapter. For example, one of the activities at the end of chapter 1 of the book refers the reader to a 2014 interview of linguist Geoffrey Pullum, by the author, on the upsurge of written communication with the rise of the internet. 'The history of English in 10 minutes' is a YouTube video given as an exercise at the end of chapter 1. One of the activities at the end of chapter 2, How reading works, asks the reader to peer-review this book by using or referring to a set of prompt questions under 'Reading critically' in that chapter. I'm sure I'd be tested here on how well I have followed that exercise but, that aside, the questions posed are just the type that one would consider in peer-reviewing any scientific paper or other written academic offering.

An additional appealing and worthy feature of the book that I appreciate as a scientist—and I'm sure every reader could benefit from—is the extensive list of references and suggestions for further reading. The author's citations range from online pages and YouTube videos/lectures, to articles, books, websites and blogs. They can be consulted by readers seeking even greater understanding of specific points made by the author. The book presents useful references also in 'Boxes'. For example, 'Box 2.1' contains a list of 'Books about reading for those who love books and reading', and 'Box 11.3' of chapter 11, 'How revising, editing, and proofreading work', contains a list of useful websites on editing and grammar, many of which I hadn't referred to before. Besides references and list of further readings, the book's index certainly adds to its appreciably high calibre.

I do not intend to judge the book by its cover, but the cover of How writing works is simple and cleverly designed; the crumpled written pages likely reflect Peter Elbow's advice quoted in Chapter 11, 'Write a lot and throw a lot away. Start writing early so you have time to discard a lot and have it metamorphose a lot and bubble and percolate.' Reflecing, I wondered what would equate to crumpled sheets of paper while using word processors instead of pen and paper nowadays.

Finally, How writing works helps with practising reading, writing, revising, reviewing, proofreading, editing and styling many different types of documents, from social media or online publications to university essays, academic manuscripts, and merely workplace emails or reports. Students, professionals in all fields, editors and creative writers would benefit from adding this book to their reference libraries. I strongly recommend the book as I'll go back, after writing this review, and start using it. Hang on; … I have already used it while writing a proposal for work.

INTERESTING ETYMOLOGIES

Farid Rahimi PhD ELS, Newsletter Editor

Some time ago, Merriam-Webster online listed some words of Hindi/Urdu or Persian origin. These words are quite interesting to me because of my background in Urdu and my maternal Persian/Dari. I present here the list from the Merriam-Webster site, with some modifications and with a few additions that I selected.

Algebra, from Medieval Latin *algebra*, from Arabic *al-jebr*, *al-jabr*, means 'reunion of broken parts', from *jabara*, 'set broken bones', reunite, restore. The term achieved currency in the title of a book, '*ilm al-jabar wa'l-mukābala*', 'the science of restoring what is missing and equating like with like', or 'rules of reintegration and reduction' by the mathematician Abu Ja'far Muhammad ibn Mūsā al-Khwarizmi, who also introduced the Arabic numerals to the West. The word was used in English in 15–16th century to mean 'bone-setting', probably from Arab medical men in Spain.

Algorithm derives from alteration of Middle English *algorisme*, from Old French and Medieval Latin *algorismus*, from Arabic *al-khuwārizmi*, from *al-Khwārizmī*, agnomen of the Persian mathematician Abū Ja'far Muhammad Ibn Mūsā, who flourished *AD* 800–847. Transliteration of Arabic *al-Khwarizmi* is 'of Kwarazm', 'the man of Kwarazm', 'native of Khwarazm'—the contemporay city *Khiva* in Uzbekistan.

Bungalow, a one-storied house with a low-pitched roof, also a house having one and a half stories and usually a front porch, comes from the Hindi and Urdu *banglā* and *banglā*, words which mean, literally, 'in the Bengal style (of a house)', Bengalese. In its original use, *bungalow* referred specifically to a lightly built single-story house, usually with a thatched roof, found in the Far East. The word then came to take on a series of broadened meanings, including referring to homes that could be solidly built, have one and a half stories, or refer to a cottage that is intended primarily as a summer residence. A usually derogative adjective derived from *bungalow* is *bungaloid*.

Cummerbund is a wide piece of cloth (such as silk) that is worn around the waist beneath the jacket of a man who is formally dressed. The *cummerbund*, that broad swath of cloth which serves to somewhat restrict the girth of overweight tuxedo wearers, comes from the Hindi and Urdu word *kamarband*, which is itself from the Persian words for 'waist' (*kamar*) and 'band' (band(ī)). In the 19th century, a dominating medical view was that the *cummerbund* could serve to ward off numerous ailments, such as dysentery and cholera.

Juggernaut (also *Jagannath*) came to the English language through stories of the Hindu god Vishnu—*Jagannāth* is one of his titles. At an annual festival in the city of Puri, objects representing Vishnu and his siblings are transported in enormous, lavishly decorated chariots. The festival is crowded with worshippers, and over the centuries, there have been instances of pilgrims getting crushed. Travellers to India exaggerated these stories, and so the legend of fanatics throwing themselves before the rolling juggernaut to die was born. This led to the word being used in a highly figurative fashion, referring both to a large, heavy vehicle (chiefly in British usage), or to any seemingly inexorable force. From very early on, juggernaut proved to be useful when describing political movements. *Juggernautish* is an extension of this word.

Nabob is a very rich or important person. *Nabob* would possibly not have been as common a word as it is today (which, to be honest, is still not all that common), had it not been introduced in 1970 as part of an alliterative phrase by William Safire, acting as speechwriter for Vice-President Spiro Agnew: 'nattering nabobs of negativism'. The nabobs that Agnew and Safire were referring to were the members of the press, which was a rather significant departure from the word's original meaning. *Nabob* was introduced into English at the beginning of the 17th century, taken from an honorary title in the Mogul Empire of India. The provincial governors of this state had the Urdu title of *nawab*, which was reported as *nawbob* in Robert Coverte's 1612 *A true and almost incredible report of an Englishman that travelled by land throw many unknowne kingdoms*.

Pundit means a person who gives opinions in an authoritative manner usually through mass media or, alternatively, a critic. In India, *pundit* still means 'a wise or learned man'. The original pundits were highly respected teachers and leaders. Their title was taken from the Hindi word *pandit*, a term of respect for a wise person that itself derives from the Sanskrit *pandita*, meaning 'learned'. English speakers began using the form pundit specifically to refer to those Hindu sages as long ago as the 1600s. By the 1800s, they had also extended the term to refer to other sagacious individuals, and now pundit is often used with a hint of sarcasm to refer to informed opinion makers such as political commentators, financial analysts, and newspaper columnists who boldly share their views on just about any subject that they believe lies within their expertise. Interesting extensions of *pundit* are *punditry* and *punditocracy*.

Pyjamas (US spelling ***pajamas***) defines a loose, usually two-piece lightweight suit used for sleeping or lounging. *Pyjamas* comes from the Persian words *pā-jāmah* or *pāy-jāmah* for 'leg' (*pā* or *pāy*) and 'garment' (*jāmah*), literally a garment that can be put on feet-first. The 'leg-garment' sense of the word's etymology may be seen in its earliest use in English, the beginning of the 19th century, when it first was used simply to mean 'pants'. After Europeans living in Asia adopted the loose-fitting pants, the word began to be for clothes that one slept in. Note the similarity between *pā* or *pāy* and radical *-ped-* (Latin *pes* for foot) or *-pod-* or *-podo-* (Greek *pous* for foot) in pedestrian, pedicure, pedal, centipede, quadruped, aliped, podal, podalgia, podium, and tripod. *Jamah* or *jama*, by itself, is in current use in English and it means the cotton gown worn by Hindus. *Pyjamas* can be used as singular in compounds such as *pyjama clothes*, *pyjama coat*, *pyjama cord*, *pyjama dress*, *pyjama game*, *pyjama jacket*, *pyjama leg*, *pyjama pants*, *pyjama suit*, *pyjama top*, *pyjama trousers*, *pyjama-clad*, and *pyjama party*. Note the 1957 hit comedy/musical film 'The Pajama Game' starring Doris Day. The *Macquarie Dictionary* defines 'the pyjama game' as one-day cricket in a mildly derogatory sense.

Shampoo, as to wash (as the hair) with soap and water or with a special preparation, had a markedly different meaning when it first entered the English language in the middle of the 18th century. It comes from the Hindi and Urdu *cãpa,* which is the imperative of *cãpnā* (to press, massage, knead), and in its earliest use retained the meaning of 'massage'. The meaning 'to wash the hair of' did not enter common use until the middle of the 19th century.

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SCIENCE PUBLISHING: BIG BUSINESS

Ed Highley

A revolution in science publishing began around the mid-20th century. Up till then, the main routes by which researchers published the results of their work were a relatively few generalist journals of long standing or journals put out by their professional groups (the 'learned societies'). Then, commercial publishers, prominent among them Pergamon Press (created by the, now to many, infamous Robert Maxwell) and Elsevier, realised that there was big money to be made in science journals. Think about it: the scientists write the copy (for free), they form the editorial panels that peer-review the submitted papers (for free) or invite other scientists to peer-review (again for free), then they, or their institute libraries, buy the product. How's that for a beautiful business model? Moreover, in parallel with the rise of specialisation in research, particularly in the biological sciences following the unravelling of the double helix, the number of peer-reviewed journals exploded. As early as 1985, Pergamon was reporting a 47 per cent profit margin! There are now an estimated 28,000 peer-reviewed journals worldwide and the business is worth billions. But this is only part of the story: read more HERE.

SOME THOUGHTS ON EDITORS & EDITING

Some editors are failed writers, but so are most writers. TS ELIOT

I've had editors over the years who couldn't find a clue if it was stapled to their butt. LEN WEIN

Self editing is the path to the dark side. Self editing leads to self delusion, self delusion leads to missed mistakes, missed mistakes lead to bad reviews. Bad reviews are the tools of the dark side. ERIC T BENOIT

Only the blank page needs no editing. MARTY RUBIN

Edit your manuscript until your fingers bleed and you have memorized every last word. Then, when you are certain you are on the verge of insanity … edit one more time! CK WEBB

If you treat editing like you're making an abridged version of your book, it can help determine what's vital vs what can be cut. KIRA HAWKE

Only kings, presidents, editors, and people with tapeworms have the right to use the editorial 'we'. MARK TWAIN

While writing is like a joyful release, editing is a prison where the bars are my former intentions and the abusive warden my own neuroticism. TIFFANY MADISON

A good editor doesn't rewrite words, she rewires synapses. S KELLEY HARRELL

Growing a culture requires a good storyteller. Changing a culture requires a persuasive editor. RYAN LILLY

Writing is like riding a bike. Once you gain momentum, the hills are easier. Editing, however, requires a motor and some horsepower. GINA MCKNIGHT

Don't be dismayed by the opinions of editors, or critics. They are only the traffic cops of the arts. GENE FOWLER

Most editors are just worried about their jobs. They're overwhelmed. They're underpaid. They do the best they can. PETER LANDESMAN

Be a good editor. The Universe needs more good editors, God knows. KURT VONNEGUT JR

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