

STORIES from the **GOLDEN AGE**

Literature Guide for Teachers & Librarians

Based on Common Core ELA Standards for Classrooms 6–9



The Crossroads

**Literature Guide with book & audio drama
includes full comprehensive glossary to build vocabulary**

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ABOUT THE STORIES FROM THE GOLDEN AGE

The library of the Stories from the Golden Age presents the best of L. Ron Hubbard's fiction from the heyday of storytelling, the Golden Age of the pulp magazines of 1930s and 1940s America. In the collection, comprising eighty volumes, readers are treated to a full banquet of 153 stories, a kaleidoscope of tales representing every imaginable genre: science fiction, fantasy, western, mystery, thriller, horror—even romance—action of all kinds and in all places.

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ABOUT L. RON HUBBARD

With 19 *New York Times* bestsellers and more than 280 million copies of his works in circulation, L. Ron Hubbard is among the most acclaimed and widely read authors of our time. As a leading light of American Pulp Fiction through the 1930s and '40s, he is further among the most influential authors of the modern age. Indeed, from Ray Bradbury to Stephen King, there is scarcely a master of imaginative tales who has not paid tribute to L. Ron Hubbard.

ABOUT THE CROSSROADS

(Originally published in the February 1941 issue of *Unknown*)

All farmer Eben Smith wants to do is rectify an unjust government system he feels starves city folk in order to “fix” the economy. Before he gets to the city for the first time, however, he finds himself at a strange crossroads. There what he's bartering may be altering not only his own life, but also the destiny of alternative worlds!

Grade Level: 9

Lexile: 950

AR: 6

GRL: Z+

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COMMON CORE ELA STANDARDS SUPPORTED

KEY IDEAS AND DETAILS

CCSS.ELA-Literacy.RL.6.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RL.8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RL.6.2 Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

CCSS.ELA-Literacy.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

CCSS.ELA-Literacy.RL.8.2 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

CCSS.ELA-Literacy.RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-Literacy.RL.6.3 Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

CCSS.ELA-Literacy.RL.7.3 Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

CCSS.ELA-Literacy.RL.8.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

CCSS.ELA-Literacy.RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

CRAFT AND STRUCTURE

CCSS.ELA-Literacy.RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone

CCSS.ELA-Literacy.RL.7.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

CCSS.ELA-Literacy.RL.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

CCSS.ELA-Literacy.RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone) including analogies or allusions to other texts.

INTEGRATION OF KNOWLEDGE AND IDEAS

CCSS.ELA-Literacy.RL.6.7 Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

CCSS.ELA-Literacy.RL.7.7 Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

CCSS.ELA-Literacy.RL.8.7 Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

CCSS.ELA-Literacy.RL.9-10.7 Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).

MULTIPLE CHOICE ASSESSMENT

Select the correct answer from the multiple choices after each question.

1. SEQUENCE

What belongs in the middle?

- a) Eben comes to the crossroads.
- b)
- c) An officer and sixteen soldiers come marching along the dusty white road.

Eben meets the driver of the wheelless vehicle.

Eben picks up a diamond ring and two ruby bracelets.

Eben meets a bearded old man wearing a brown robe.

Eben encounters Lomano the Lurid.

2. CAUSE AND EFFECT

On the way to the city, Eben comes to a crossroads, so

he decides to turn around and go back to the farm.

he examines each of the roads in more detail.

he looks for a sign post showing the way to the city.

he has a discussion with Lucy on what road to take.

3. CAUSE AND EFFECT

To keep the wagonload of vegetables from wilting in the hot sun, Eben

takes the canvas off the top of the wagon.

mutters to Lucy about the goldurn guvvermunt.

looks for shade, but doesn't find any.

sluices the canvas with water from a nearby stream.

4. CONTEXT CLUES

Eben Smith was a _____ and could grow more corn per acre than anyone around.

government employee

economist

hunter

farmer

MULTIPLE CHOICE ASSESSMENT (Continued)

5. CONTEXT CLUES

The officer on the dusty white road tells Eben that a totalitarian state is

- where citizens can totally do anything they desire.
- where trade is open to anyone with vegetables or brandy.
- under dictatorship and far too powerful to be overthrown.
- where soldiers and citizens live in harmony.

6. PREDICTION OR INFERENCE

What do you think happens to Eben after he returns home?

- He makes plans to visit the crossroads annually.
- He gets thrown in jail for having jewelry he can't prove he purchased.
- He plows the fields and never again ventures to the city.
- He gets a job as an economic advisor for the government.

7. FACTS AND DETAILS

Lucy is the name for Eben's

- dog.
- wife.
- horse.
- sister.

8. FACTS AND DETAILS

Why did Eben feel uncomfortable about the trade he did for the gold?

- He didn't get a bill of sale and people would assume he stole it.
- He thought he should have received more gold for the apples and brandy.
- It wasn't a good trade as the price of gold in the alien market was not very high.
- He wanted hams and things for the winter, not gold.

MULTIPLE CHOICE ASSESSMENT (Continued)

9. FACTS AND DETAILS

The first trade Eben does is with

- an officer from the dusty white road.
- a bearded old man in a greasy brown robe.
- the driver of the wheelless vehicle.
- Lomano the Lurid.

10. FACTS AND DETAILS

Eben thinks the driver of the wheelless vehicle is pretty ignorant because

- he has never heard of Jefferson County.
- he speaks a funny language.
- he doesn't know how to get to the city.
- he has never heard of brandy or vegetables.

11. FACTS AND DETAILS

Eben leaves for the city in September. How long is he gone?

- one month.
- three months.
- five months.
- seven months.

12. FACTS AND DETAILS

What does Eben tell his wife happened in all the time he was gone?

- He met strange new people at a crossroads suspended in time.
- He traded off his vegetables.
- He made friends with monks, soldiers and aliens.
- He created chaos in three different universes with his trading.

FREE RESPONSE ASSESSMENT

Answer the following questions in short sentences.

1. Why do you think Eben is mad at the government?
2. What does Eben do best in Jefferson County?
3. What perplexing problem does the crossroads present to Eben?
4. Why does the old man in the brown robe want the vegetables so badly?
5. What do the soldiers decide after they have been sampling the brandy for a while?
6. How do Eben and the driver in the wheelless vehicle communicate with each other?
7. Why is Lomano the Lurid so upset with Eben even though they have never met?
8. What does Eben finally end up with for his wagonload of vegetables and apples?

CITING TEXTUAL EVIDENCE

1. Why is Eben confident he can trade his tangibles in the city even though he has never been there before?

1a. What textual evidence from the story supports your answer to question #1?

2. What problems did the truckload of gold create for Eben?

2a. What textual evidence from the story supports your answer to question #2?

3. How does Eben incite the revolt that results in the overthrow of Byles the Messiah?

3a. What textual evidence from the story supports your answer to question #3?

4. What happens to the crossroads?

4a. What textual evidence from the story supports your answer to question #4?

CHARACTER ANALYSIS

Describe a characteristic of each of the following characters and cite evidence from the text of something that the character says or does that demonstrates that characteristic:

1. Eben Smith

2. Old man in the brown robe

3. Driver of the wheelless vehicle

4. Lomano the Lurid

OBJECTIVE SUMMARY

On a separate piece of paper, write a summary of the story in approximately 150 words. Then write a summary of the story in a single sentence of 10 to 20 words.

THEME OR MAIN IDEA

1. Which of these do you think is the main idea of the story?
 - Time stands still when you can't make a decision.
 - Trading in liquor, weapons and gold will get you in trouble every time.
 - Economic success is based on honest exchange of one's production.
 - Something else? _____
2. Explain some of the ways that the author gets this idea across through the characters, setting and plot of the story.

FIND THE MEANING

For the following section circle the correct answers.

1. *acute* means
 - relaxed
 - severe
 - persistent
 - dull
2. *belied* means
 - believed
 - laid down
 - contradicted
 - secured
3. *indifferently* means
 - concerned
 - passably
 - unlikely
 - blatantly
4. *ingenuity* means
 - imaginative
 - cleverness
 - incoherently
 - ordinary
5. *maunder* means
 - manhandle
 - mistaken
 - mumble
 - launder
6. *engrossed* means
 - rich
 - captivated
 - profitted
 - over weight
7. *dolorously* means
 - mournfully
 - carefully
 - deadly
 - happily
8. *vigor* means
 - enthusiasm
 - vinegar
 - rigorous
 - terse
9. *misgivings* means
 - thanks
 - misestimation
 - stingy
 - doubts
10. *furtiveness* means
 - forlornly
 - fertileness
 - fieriness
 - secretiveness

COMPLETE THE SENTENCES

1. We often heard grandpa _____ about the recklessness of today's youth.
indifferently maunder engrossed misgivings
2. He spoke French _____, just enough to get around while in Paris.
indifferently belied furtiveness engrossed
3. They were so _____ in conversation that they missed their plane.
dolorously belied engrossed furtiveness
4. The ballerina had an _____ pain in her right foot whenever she danced.
engrossed indifferently acute ingenuity
5. It takes _____ to run a successful Internet company.
misgivings ingenuity indifferently maunder
6. _____ he looked at all the homework he had to do before going out to play football.
acute dolorously engrossed belied
7. Olivia's smiling face _____ the fact she was very unhappy.
misgivings engrossed dolorously belied
8. On her wedding day she had _____ about whether she was doing the right thing.
vigor furtiveness misgivings ingenuity
9. There was a _____ about the boys who were trying to steal the newly baked cookies without being caught.
furtiveness vigor dolorously belied
10. He approached the job with renewed _____ after the weekend.
maunder dolorously vigor indifferently

COMPARING TEXT TO PERFORMANCE

Listen to the audiobook version of the scene in which Eben meets the driver of the strange vehicle with no wheels. What did you notice about the production techniques used to produce the audio version? Did the actors portray the characters in ways that matched your own impressions of them that were formed when you read the book?

MULTIPLE CHOICE ASSESSMENT: ANSWERS

1. SEQUENCE

- Eben meets a bearded old man wearing a brown robe.

2. CAUSE AND EFFECT

- he examines each of the roads in more detail.

3. CAUSE AND EFFECT

- sluices the canvas with water from a nearby stream.

4. CONTEXT CLUES

- farmer

5. CONTEXT CLUES

- under dictatorship and far too powerful to be overthrown.

6. PREDICTION AND INFERENCE

- He plows the fields and never again ventures to the city.

7. FACTS AND DETAILS

- horse.

8. FACTS AND DETAILS

- He didn't get a bill of sale and people would assume he stole it.

9. FACTS AND DETAILS

- a bearded old man in a greasy brown robe.

10. FACTS AND DETAILS

- he has never heard of brandy or vegetables.

11. FACTS AND DETAILS

- five months.

12. FACTS AND DETAILS

- He traded off his vegetables.

FREE RESPONSE ASSESSMENT: ANSWERS

1. Why do you think Eben is mad at the government?

Answer: Because he is told by the government to destroy his surplus crop to help stabilize the economy, yet at the same time people are starving in the city and Eben needs to trade his goods for items he needs for the winter.

“No sir, Maria... it ain’t right. Them city papers when they ain’t atalking about some furriner fightin’ some other furriner is saying how people is starving in the streets.... I got to stop raisin’ what I planted and plow under what I was goin’ to plant. It’s like that guvvermunt man said yesterday when I asked him what the dingdong it was all about, the economic problems is acute. And by golly our economic problems is going to get even more acute if we don’t get some hams and things for this winter.” (Pages 3-4)

2. What does Eben do best in Jefferson County?

Answer: He grows crops, especially corn, turnips, squash and lettuce.

“It ain’t right,” he said that dawn to Maria his wife and Lucy his horse. “I can grow crops and I know crops and there ain’t nobody in Jefferson County that can grow more corn per acre and what’s more better corn per stalk than me. And when it comes to turnips and squash and leaf lettuce I reckon I ain’t so far behind....” (Page 3)

3. What perplexing problem does the crossroads present to Eben?

Answer: He doesn’t know which road to take to get to the city.

Methodically, then, he took up the problem of the roads. One of these must lead to the city but with four from which to choose he rapidly became groggy with indecision. (Page 9)

4. Why does the old man in the brown robe want the vegetables so badly?

Answer: His people are starving as they don’t have time to grow food and the only thing they have in abundance are grapes which are used to make brandy.

“And we are starved for good food! The peasants have to spend so much time praying during the summer that they hardly get a chance to plant and so we have to make them fast all winter. Only this brandy, made from grapes grown on our slopes, is in abundance.” (Pages 11-12)

5. What do the soldiers decide after they have been sampling the brandy for a while?

Answer: The soldiers get drunk and all decide they are the best of friends.

About half an hour later the officer and the soldiers were sitting in a semicircle around the tail of the wagon, telling one another they were all the best of friends. (Page 14)

6. How do Eben and the driver in the wheelless vehicle communicate with each other?

Answer: By means of a device which translates what they are saying to each other.

He began to rummage around inside the cab of the wheelless vehicle and finally produced some tubes and coils which he assembled rapidly into some sort of instrument....

He turned one dial sharply. "Then you speak elementary English," said the phone. (Pages 16-17)

7. Why is Lomano the Lurid so upset with Eben even though they have never met?

Answer: Because Lomano's soldiers traded their weapons with Eben for brandy and the citizens were then able to rise up in revolt and overthrow Lomano.

"Did you or did you not sell brandy to my bodyguard in return for their guns?" snarled the giant.

"Well—" said Eben.

"So it is true! It is true that I, Lomano the Lurid, am revolted against because of you, you miserable lout! Colcha! Shoot this man!" (Page 31)

8. What does Eben finally end up with for his wagonload of vegetables and apples?

Answer: A diamond ring and two ruby bracelets which he gives to his wife.

He sat for a while looking upward and then, with a shake of his head which designated complete abandonment of the whole thing, he went over to where Lucy had been standing and picked up the diamond ring and two ruby bracelets which had fallen out of the bottom of the hole in which he had buried them. (Page 34)

CITING TEXTUAL EVIDENCE: ANSWERS

1. Why is Eben confident he can trade his tangibles in the city even though he has never been there before?

1a. What textual evidence from the story supports your answer to question #1?

Answer: Eben and his folks are known for being good traders.

“Mebbe them city folks’ll trade you right out’n everything and you’ll have to walk home,” protested Maria as she worriedly swept an unruly strand of gray hair from her tired eyes.

“Listen at the woman!” said the offended Eben to Lucy the mare. “Maria, I reckon as how you’re forgettin’ that time I swappd a belt buckle for one of them newfangled double-action hand-lever self-draining washing machines for you. Giddap, Lucy...”

Hadn’t his folks, in Vermont, England, China and Iowa, to say nothing of the Fiji Isles and Ohio, bargained and businesssed everybody in sight out of their shirts? Yankee traders or the direct descendants of them were just plain impossible to trim unless it was by each other. (Pages 4-5)

2. What problems did the truckload of gold create for Eben?

2a. What textual evidence from the story supports your answer to question #2?

Answer: At first he thought someone would steal it from him. Then he thought someone would think he stole the gold. Finally he realized he broke the law as it was illegal to have gold.

Immediately upon that he became even more uncomfortable. Supposing somebody came along and stole it! Hurriedly he began to carry it behind a bush and bury it and as he worked another alarming thought came to him. People would think he’d stolen it! He should have gotten a bill of sale! And as he did not have one he would never dare let on that he had this stuff. Forlornly he finished hiding it. Why, they’d send him to jail for years and years! They’d say he’d gone and robbed somebody! And then came the final blow! The guvvermunt said it was against the law to have gold! He’d broken the law! And they’d put him away for years and years! (Page 21)

3. How does Eben incite the revolt that results in the overthrow of Byles the Messiah?

3a. What textual evidence from the story supports your answer to question #3?

Answer: Eben gives the old man in the robe the idea of using force to overthrow Byles by demonstrating what the weapons can do.

The old man was staring in fascination at the machine gun. "What manner of instrument is that?"

"It's a machine gun," said Eben.

The old man looked at the mighty pile of them. "But you have so many!"

"Enough to start a war," said Eben.

"War?" (Page 25)

4. What happens to the crossroads?

4a. What textual evidence from the story supports your answer to question #4?

Answer: An officer from the alien planet discovers the sag in the time tracks which created the crossroads and has it dismantled.

"Whereas the strange being at the Crossroads delivered into the hands of one CARTD various articles...upsetting the public order, it is hereby discovered that there has been a sag in the time tracks and that appropriate steps must be taken to rectify the error...."

Thereupon the workmen, with magnetic slings, whisked blasters out of their cars and made holes. After this they produced a dozen weighty hydraulic jacks which soon had their heads thrusting against the boulder-strewn road. Up, up, up went the road and then, abruptly, vanished.

Next they attacked the problem of the chalk road, working efficiently and without a sound. Up, up, up went the chalk road and then faded into nothingness.

The jacks were shifted and more holes blasted. And then the workmen had purchase on the metal road and, with them on it, it began to rise. Up, up, up!
(Pages 33-34)

THEME OR MAIN IDEA: ANSWER

Answer: Economic success is based on honest exchange of one's production.

FIND THE MEANING: ANSWERS

1. *acute* means severe
2. *belied* means contradicted
3. *indifferently* means passably
4. *ingenuity* means cleverness
5. *maunder* means mumble
6. *engrossed* means captivated
7. *dolorously* means mournfully
8. *vigor* means enthusiasm
9. *misgivings* means doubts
10. *furtiveness* means secretiveness

COMPLETE THE SENTENCES: ANSWERS

1. We often heard grandpa *maunder* about the recklessness of today's youth.
2. He spoke French *indifferently*, just enough to get around while in Paris.
3. They were so *engrossed* in conversation that they missed their plane.
4. The ballerina had an *acute* pain in her right foot whenever she danced.
5. It takes *ingenuity* to run a successful Internet company.
6. *Dolorously*, he looked at all the homework he had to do before going out to play football.
7. Olivia's smiling face *belied* the fact she was very unhappy.
8. On her wedding day she had *misgivings* about whether she was doing the right thing.
9. There was a *furtiveness* about the boys who were trying to steal the newly baked cookies without getting caught.
10. He approached the job with renewed *vigor* after the weekend.

EXPANDED BOOK GLOSSARY

AAA: (noun) Agricultural Adjustment Administration; former US government agency established in 1933 under President Franklin Roosevelt. Its purpose was to help farmers by reducing the production of certain common crops, thus raising farm prices and encouraging more diversified farming. Farmers were given benefit payments in return for limiting acreage given to common crops. The agency also oversaw a large-scale destruction of existing crops and livestock in an attempt to reduce surpluses. In 1936, the Supreme Court declared the AAA as unconstitutional. [It was not like Eben Smith to resign himself to the fates and vagaries of an economic muddle he could not fathom, not even to the AAA or the HOLC or the FLC or the other various unsyllabic combinations which he regularly, each morning, collected in his RFD box. –*The Crossroads*]

accosted: (verb) addressed; spoken to. [While so engaged he was again accosted and at the sound of the hail he turned to find the soldiers coming back. –*The Crossroads*]

acre: (noun) a large quantity of land containing 4,840 square yards. [“I can grow crops and I know crops and there ain’t nobody in Jefferson County that can grow more corn per acre and what’s more better corn per stalk than me.” –*The Crossroads*]

acute: (adjective) intense, containing some degree of severity. [It’s like that guvvermunt man said yesterday when I asked him what the dingdong it was all about, the economic problems is *acute*. –*The Crossroads*]

astern: (noun) in a position behind a specified vessel. [There was nothing *astern* but auks, he told them. –*The Devil’s Rescue*]

Astor: (noun) Hotel Astor; located between Forty-fourth and Forty-fifth streets on Broadway, the Astor brought New Yorkers, as well as the world, in droves to what would soon be Times Square. Its design combined a number of different artistic styles and was meant to approximate the luxurious European spas and resorts. [“The...the Astor.” –*Borrowed Glory*]

athwartship: (adjective) across a ship from side to side. [The ports were twenty feet *athwartship* and full seven feet tall.... –*The Devil’s Rescue*]

auks: (noun) a name given to various species of Arctic sea birds having a chunky body, short wings and webbed feet. [There was nothing *astern* but *auks*, he told them. –*The Devil’s Rescue*]

austerity: (adjective) severity of manners or life; strictness. [For a moment she was awed by his *austerity* and she nearly drew back as though he could look through her and know that it was a masquerade. –*Borrowed Glory*]

bandoliers: (noun) broad belts worn over the shoulder by soldiers and having a number of small loops or pockets, for holding cartridges. [Three hours later the last soldier had wobbled away and sixteen rifles, sixteen bullet *bandoliers*, one automatic and five clips lay under the canvas along with the vegetables. –*The Crossroads*]

bells: (noun) the strokes on a ship’s bell, every half-hour, to mark the passage of time. [All his life he had had an uncanny awareness of time so that no matter the circumstances he was always able to count off the *bells* without the aid of a watch. –*The Devil’s Rescue*]

- bit:** (noun) The part of a bridle (headgear for a horse) which is inserted in the horse's mouth and to which the reins are fastened. ["No sir, Maria," and here he had to pause and grunt while he made Lucy take the *bit*, "it ain't right." –*The Crossroads*]
- bitt:** (noun) a vertical post, usually one of a pair, set on the deck of a ship and used for securing cables, lines for towing, etc. [The hawser thumped on the gunwale and he brought it up to carry it forward and drop it over a *bitt*. –*The Devil's Rescue*]
- bluff bow:** (noun) a broad bow (the forward part of a boat or ship), also called a bold bow, fitted for a high sea. [And certainly those *bluff* bows and reaching sprit belonged to no staid grain ship, relic of far-gone days when sail was mistress! –*The Devil's Rescue*]
- bolero:** (noun) a jacket ending above or at the waistline, with or without collar, lapel and sleeves, worn open in front. [A white linen dress with a piqué collar and a small *bolero* to match. –*Borrowed Glory*]
- bosun:** (noun) a ship's officer in charge of supervision and maintenance of the ship and its equipment. [He wondered that the *bosun* had not eaten it long before. –*The Devil's Rescue*]
- bowline on the bight:** (noun) a bowline knot (a loop knot that neither slips nor jams) with a double loop tied in the bight (middle or slack part) of a rope. [A line dropped down beside him and he placed the *bowline on the bight* about both his seat and his shoulders and presently, as the sea dropped away with his boat, he felt himself hauled swiftly up. –*The Devil's Rescue*]
- bow oar:** (noun) the foremost (first in place) oar in the bow (front) of the boat. [And the wind hadn't shifted and when dawn rose, the reason why he'd had to carry so much starboard helm the last hour became apparent and so they had dumped the *bow oar* into the sea. –*The Devil's Rescue*]
- box seat:** (noun) driver's seat of the wagon. ["Never did hear anythin' wrong with a man fillin' his belly so long as he didn't have to steal to do it," said Eben, picking up the lines and trailing them to the *box seat* of the spring wagon. –*The Crossroads*]
- bucko mate:** (noun) the mate of a sailing ship who drives his crew by the power of his fists. [For a man had no right to live at all somewhere off Good Hope in the awfulness of its winter with the ferocity of its gales and the chill of its water; not even a *bucko mate* in the full strength of his twenty-five years. –*The Devil's Rescue*]
- cabin boy:** (noun) a boy who is hired to take care of the officers and passengers in the cabin of a ship. [First he had unloaded the *cabin boy* over the rail and into the grey restlessness of the sea. –*The Devil's Rescue*]
- caissons:** (noun) chests that hold ammunition. [In a long procession he saw soldiers dragging at wheeled machine guns and ammunition carts and light antitank rifles and their *caissons*. –*The Crossroads*]
- camphor:** (noun) camphor laurel; a large ornamental evergreen tree, native to Taiwan, Japan and some parts of China. It grows up to seventy feet tall and has leaves with a glossy, waxy appearance. [Along the bulkheads to either side were rows of chests, *camphor* and ivory and teak, from which drooled the luster of pearls or gaped with a little over a load of dull gold coins. –*The Devil's Rescue*]

Cape of Good Hope: (noun) a piece of rocky land jutting into the sea off the coast of South Africa. [Sunset of his twenty-second day in an open boat somewhere south and west of that ironically named place, the *Cape of Good Hope*. –*The Devil’s Rescue*]

Cape Town: (noun) capital of the Republic of South Africa. A port city founded in the seventeenth century as a stopover for ships plying the Europe-to-India route. [A thousand or five hundred directly into the whip of the gale which drove him off was *Cape Town*. –*The Devil’s Rescue*]

chronometer: (noun) an instrument for measuring time accurately in spite of motion or varying conditions. [Vanderbeck sank back in his chair and examined his watch, comparing it with an ancient *chronometer* on another table a short distance away. –*The Devil’s Rescue*]

Confederate: (adjective) of or pertaining to the Confederate States of America (1861–1865), the government established by eleven Southern states of the US after their secession from the Union. At the onset of the Civil War, the Confederate government issued its own currency which at first was accepted throughout the South as a medium of exchange. The money lost all value when the Confederacy ceased to exist as a political entity at the end of the war. [“This must be *Confederate* money like my grandfather Boswell used to talk about.” –*The Crossroads*]

contemplation: (noun) The act of considering by continued attention to a particular subject. [He sat back upon the hot rock this hotter day and gazed off into the *dun* wilderness, stroking his fang to give himself an air of *contemplation* and wisdom. –*Borrowed Glory*]

countenance: (noun) external appearance, particularly of the face. [Her lower lip protruded and her usually angelic *countenance* darkened. –*Borrowed Glory*]

cracky, by: (interjection) an exclamation used to express surprise or to emphasize a comment. [And *by cracky* there must be some place where the stuff can be sold so folks can eat. –*The Crossroads*]

dagnab: (interjection) doggone; an exclamation of disappointment, irritation, frustration, etc. [*Dagnab* women anyhow. –*The Crossroads*]

daunted: (adjective) stopped or restrained by fear; intimidated. [But she did not want him to see how *daunted* she was and so she stepped into the limousine. –*Borrowed Glory*]

decipher: (verb) translate (words or letters as in a code) so it can be understood. [“In our language schools, you know,” said the phone, “we encipher and *decipher* as we speak.” –*The Crossroads*]

defunct: (adjective) no longer in existence; closed, gone. [She would have had a pension now but Hayward Life was a *defunct* organization and had been so for the past six years. –*Borrowed Glory*]

dolorously: (adjective) sorrowfully, expressing pain. [*Dolorously* he took one of the long barrels and mounted it upon its tripod. –*The Crossroads*]

dost: (verb) form of the word *do*. [“From whence *dost* thou come?” –*The Crossroads*]

dun: (adjective) dark, gloomy. [He sat back upon the hot rock this hotter day and gazed off into the *dun* wilderness.... –*Borrowed Glory*]

encipher: (verb) to create a code using numbers for letters. [Tell me, can’t you really *encipher*? –*The Crossroads*]

ensign: (noun) a naval flag used to indicate nationality. [It was hell to open his eyes once the salt had formed over them while shut, but some deep instinct in him bade him, now and then, to look up at the tattered *ensign* which hung upside down on the mast. –*The Devil’s Rescue*]

exhumation: (adjective) digging up a dead body (from a grave). [“Certainly,” said the undertaker respectfully. “But she has been legally buried and an *exhumation* order—” –*Borrowed Glory*]

fates: (noun) arranged or predetermined event; destiny one just accepts and doesn’t try to change. [It was not like Eben Smith to resign himself to the *fates* and vagaries of an economic muddle he could not fathom, not even to the AAA or the HOLC or the FLC or the other various unsyllabic combinations which he regularly, each morning, collected in his RFD box. –*The Crossroads*]

fathom: 1. (verb) master, comprehend. [It was not like Eben Smith to resign himself to the *fates* and vagaries of an economic muddle he could not *fathom*, not even to the AAA or the HOLC or the FLC or the other various unsyllabic combinations which he regularly, each morning, collected in his RFD box. –*The Crossroads*] **2.** (noun) a unit of length equal to six feet (1.83 meters), used in measuring the depth of water. [The captain, had he not been dead on the schooner’s house and in a hundred *fathom* by now, would have kept a very punctual log about it, doubtless. –*The Devil’s Rescue*]

Fiji Isles: (noun) island in the South Pacific Ocean. [Hadn’t his folks, in Vermont, England, China and Iowa, to say nothing of the *Fiji Isles* and Ohio, bargained and businesssed everybody in sight out of their shirts? –*The Crossroads*]

FLC: (noun) Farm Labor Contractor; establishment primarily engaged in supplying labor for agricultural production. [It was not like Eben Smith to resign himself to the *fates* and vagaries of an economic muddle he could not fathom, not even to the AAA or the HOLC or the *FLC* or the other various unsyllabic combinations which he regularly, each morning, collected in his RFD box. –*The Crossroads*]

Flying Dutchman: (noun) the name of the cursed spectral ship on an endless voyage, trying to round South Africa, the Cape of Good Hope, against strong winds and never succeeding. It has been the most famous of maritime ghost stories for more than 300 years. [Lanson got in the sea anchor and hung its beribboned canvas upon the mast as best he could, the while glancing about for any further sign of the spectral *Flying Dutchman*. –*The Devil’s Rescue*]

fo’c’s’le: (noun) forecastle; the upper deck of a sailing ship, forward of the foremast. [Any exultation he had felt in his rescue was spent now for it was all too apparent that this ship, hemp-rigged, low of waist and high of stern and *fo’c’s’le*, should have ceased to sail centuries before. –*The Devil’s Rescue*]

founder: (verb) to sink below the surface of the water. [“I am Edward Lanson, mate of the schooner *Gloucester Maid*, *foundered* three weeks or more ago off Cape of Good Hope.” –*The Devil’s Rescue*]

furriner: (adjective) foreigner; someone not from there. [Them city papers when they ain’t atalking about some *furriner* fightin’ some other *furriner* is saying how people is starving in the streets. –*The Crossroads*]

giddap: (verb) alteration of “get up”; used as a command to a horse to start moving. [*Giddap*, Lucy. –*The Crossroads*]

G-men: (noun) government men; agents of the Federal Bureau of Investigation. [He could write on any subject, in any genre, from jungle explorers to deep-sea divers, from *G-men* and gangsters, cowboys and flying aces to mountain climbers, hard-boiled detectives and spies. –*Foreword*]

goldurned: (adjective) goldarn; used as an expression of anger, disgust, etc. [“Never can tell what the *goldurned* guvvermunt is going to do next!” –*The Crossroads*]

guffaw: (noun) a loud burst of laughter. [Tuffaron barked a *guffaw*. “I have always wanted an angel ring,” he told the hot day. –*Borrowed Glory*]

gum, by: (interjection) an exclamation of surprise. [Here I’m the best corn raiser in Jefferson County and I got lots of corn ... and squash and turnips and leaf lettuce too, *by gum*.... –*The Crossroads*]

gunwale: (noun) the upper edge of the side of a boat. Originally a gunwale was a platform where guns were mounted, and was designed to accommodate the additional stresses imposed by the artillery being used. [Wondering a little at his energy now, he put in a time at bailing, scooping up some water, lifting the can to the *gunwale*, spilling it out, bringing it back, scooping it up, lifting it to the *gunwale*, spilling it out. ... –*The Devil’s Rescue*]

halyard: (noun) a rope used for raising and lowering a sail. [The sound of the wind had gotten into his head along with the slap of the single remaining *halyard* and he was certain that he would never be able to get it out again. –*The Devil’s Rescue*]

haughty: (adjective) despicably proud; arrogant; overbearing. [“A wonderful car, very long and smooth to ride in, and a *haughty* chauffeur and footman to drive it.” –*Borrowed Glory*]

hawser: (noun) a thick rope or cable for mooring or towing a ship. [The *hawser* thumped on the *gunwale* and he brought it up to carry it forward and drop it over a bitt. –*The Devil’s Rescue*]

Hobart: (noun) capital and principal port of Tasmania, southeast Australia. [A thousand or four thousand miles away was *Hobart*. –*The Devil’s Rescue*]

HOLC: (noun) Home Owners’ Loan Corporation; an agency established in 1933 under President Franklin Roosevelt. Its purpose was to refinance homes to prevent foreclosure (the action of taking property that was bought with borrowed money, because the money was not paid back as formally agreed). The HOLC made about 100 million low-interest loans between June of 1933 and June of 1936. [It was not like Eben Smith to resign himself to the fates and vagaries of an economic muddle he could not fathom, not even to the AAA or the *HOLC* or the *FLC* or the other various unsyllabic combinations which he regularly, each morning, collected in his RFD box. –*The Crossroads*]

hunting setter: (noun) a hunting dog that is a cross between a spaniel and a pointer. [Eben’s *hunting setter* came leaping excitedly after, having been awakened in the nick of time by the noisy wheels. –*The Crossroads*]

hydraulic jacks: (noun) a jack (device used to lift heavy things) using hydraulics (fluids such as water or oil pumped through pipes to create pressure and power) to make it move. [After this

they produced a dozen weighty *hydraulic jacks* which soon had their heads thrusting against the boulder-strewn road. –*The Crossroads*]

indolent: (adjective) indulging in ease; avoiding labor and exertion; lazy. [His eye became shrewd and his pose *indolent*. –*The Crossroads*]

ingenuity: (noun) quickness in forming or combining ideas, skill. [The thing was so complicated that it challenged his *ingenuity*. –*The Crossroads*]

keel: (noun) a lengthwise structure along the base of a ship, and in some vessels extended downwards as a ridge to increase stability. [The water was now up to his waist as he sat, a full fourteen inches above the bottom boards, eighteen from the *keel*. –*The Devil's Rescue*]

largess: (noun) money generously bestowed. [And the orchestra, when Tommy offered more *largess*, was too sleepy to play. –*Borrowed Glory*]

lying to: (noun) stopping with the vessel heading into the wind. [“And when I go to the work of *lying to*, shall I desist because, wonder of wonders, he is not dead?” –*The Devil's Rescue*]

Madeira: (noun) a rich, strong white or amber wine, resembling sherry. [“Give him stout wine. *Madeira* with a little pilot bread broken in it.” –*The Devil's Rescue*]

marlinespike: (noun) a tool made from wood or metal, and used in rope work for tasks such as untwisting rope for splicing or untying knots that tighten up under tension. It is basically a polished cone tapered to a rounded point, usually six to twelve inches long, although sometimes it is longer. [By the mast he saw a larger fellow, seated and seemingly disinterested, passing a *marlinespike* from fist to fist. –*The Devil's Rescue*]

mate: (noun) companion, an associate. [But not his *mate*. –*The Devil's Rescue*]

maunder: (verb) to utter in a grumbling manner; mutter. [He began to *maunder* on what things he might get for his produce and how he would convert them and how he would go about trading for them or something else and so passed the hours of the morning. –*The Crossroads*]

misgivings: (noun) a failing of confidence; doubt. [Eben had *misgivings*. –*The Crossroads*]

monkey fist: (noun) a ball-like knot used as an ornament or as a throwing weight at the end of a line. [A line whistled by his ear and a *monkey fist* plunked into a wave beyond him. –*The Devil's Rescue*]

newfangled: (adjective) of the newest style or kind. [“Maria, I reckon as how you’re forgettin’ that time I swapped a belt buckle for one of them *newfangled* double-action hand-lever self-draining washing machines for you.” –*The Crossroads*]

nuzzled: (verb) to work (move) with the nose in a downward position. [Lucy *nuzzled* her feed bag and Eben ate the lunch Maria had prepared and then sat half an hour under a tree beside a brook wondering indistinctly on his project. –*The Crossroads*]

Old Glory: (noun) a common nickname for the flag of the US, bestowed by William Driver (1803–1886), an early nineteenth-century American sea captain. Given the flag as a gift, he hung it from his ship’s mast and hailed it as “Old Glory” when he left harbor for a trip around the world (1831–1832) as commander of a whaling vessel. Old Glory served as the ship’s official

flag throughout the voyage. [The clearness of thought began to seep from him and he stared half unseeing at wind-split *Old Glory*. –*The Devil’s Rescue*]

painter: (noun) a rope, usually at the bow, for fastening a boat to a ship, stake, etc. [Before Lanson paid heed to the occupants of the room he searched for and found the lifeboat, planing behind them from its taut *painter*. –*The Devil’s Rescue*]

paupers: (adjective) poor people. [We ain’t no *paupers* that we got to be supported by no charity. –*The Crossroads*]

pension: (noun) payment made to one who has retired from work, because of age or other reason that goes to the family, if he dies. [She would have had a *pension* now but Hayward Life was a defunct organization and had been so for the past six years. –*Borrowed Glory*]

pilot bread: (noun) a hard thin unsalted bread or biscuit formerly eaten aboard ships or as military rations. [“Give him stout wine. Madeira with a little *pilot bread* broken in it.” –*The Devil’s Rescue*]

piqué: (adjective) a tightly woven fabric with various raised patterns. [A white linen dress with a *piqué* collar and a small bolero to match. –*Borrowed Glory*]

pitch: (noun) movement of the boat from front to back as in a heavy storm. [At the end of sixty hours he had been exhausted with holding himself against the sick lurches, the violent *itches* and whipping rolls of the nineteen-foot lifeboat.... –*The Devil’s Rescue*]

plumb: (adverb) completely. [But if this city was many days away, why, Lucy would run *plumb* out of grain.... –*The Crossroads*]

poop: (noun) poop deck; a deck that constitutes the roof of a cabin built in the aft part of the ship. The name originates from the Latin *puppis*, for the elevated stern deck. [The crew stopped at the bottom of the ladder to the *poop* and Lanson looked up to find a tall, nervous fellow up there, dressed in an ancient Spanish mode with the silver hilts of pistols protruding from his sash and rapier sweeping back in a thin, bright line. –*The Devil’s Rescue*]

poplar: (noun) a type of tree. [His eyes did not like looking for ten miles to a flat horizon without so much as a *poplar*, a ditch or a rolling hill to ease the sameness. –*The Crossroads*]

precept: (noun) a commandment or order intended as a rule of action; applied particularly to one’s moral conduct. [My *precept* is well known. –*Borrowed Glory*]

prison: (noun) any place of confinement or restraint. [Then, of course, there was his own, a double rut worn into twin *prisons* for narrow wheels and baked there by the September sun. –*The Crossroads*]

prone: (adjective) lying with the face down. [At the end of sixty hours he had been exhausted with holding himself against the sick lurches, the violent *itches* and whipping rolls of the nineteen-foot lifeboat but now he braced himself not at all but lay *prone* in five inches of water and limply shifted with it from side to side. –*The Devil’s Rescue*]

purblind: (adjective) completely blind. [He thought of the time he had wasted, the countless easy hours spent wholly without purpose, and somehow it amused him to know that all men squander their time, *purblind* to the hour, often close at hand, when precious few minutes and seconds would be theirs to spend. –*The Devil’s Rescue*]

purchase: (noun) any mechanical power or force applied to the raising or removing of heavy objects. [And then the workmen had *purchase* on the metal road and, with them on it, it began to rise. –*The Crossroads*]

put out: (verb) to be irritated or inconvenienced because of it. [“I’m Eben Smith and I reckon the guvvermint would be plumb *put out* if anything was to happen to me.” –*The Crossroads*]

quarterdeck: (noun) the rear part of the upper deck of a ship, usually reserved for officers. [He turned about and paced into the dark of the *quarterdeck* while the sailors eased Lanson down a companionway and so into a bunk. –*The Devil’s Rescue*]

range light: (noun) one of a distinctive pattern of lights shown at night on the masts of a vessel, to aid in identifying its size. [Before long, though still refusing to wholeheartedly support the sight, he began to ponder its source, for certainly it resembled no beacon, nor did it seem to be either a running or a *range light*, for its color was not red or green or white but rather a pale yellow admixed with green. –*The Devil’s Rescue*]

rapier: (noun) a straight sword, with a narrow and finely pointed blade, used only for thrusting. [The crew stopped at the bottom of the ladder to the poop and Lanson looked up to find a tall, nervous fellow up there, dressed in an ancient Spanish mode with the silver hilts of pistols protruding from his sash and *rapier* sweeping back in a thin, bright line. –*The Devil’s Rescue*]

relief: (noun) financial help from an agency like the city government. [*Relief* brought Meredith Smith enough for her rent and a small allowance of food. ... –*Borrowed Glory*]

RFD: (noun) Rural Free Delivery; the service by which the United States Postal Service delivers mail directly to residents in rural areas. Prior to its establishment, the residents of rural America had to travel to the nearest post office to get their mail or pay private companies to deliver it. [It was not like Eben Smith to resign himself to the fates and vagaries of an economic muddle he could not fathom, not even to the AAA or the HOLC or the FLC or the other various unsyllabic combinations which he regularly, each morning, collected in his *RFD* box. –*The Crossroads*]

rolls: (noun) movement of the boat from side to side as in a heavy storm. [At the end of sixty hours he had been exhausted with holding himself against the sick lurches, the violent pitches and whipping *rolls* of the nineteen-foot lifeboat.... –*The Devil’s Rescue*]

running light: (noun) one of the lights carried by a ship at night and comprising a green light on the starboard side, a red light on the port side, and on a steamer a white light at the foremast head. [Before long, though still refusing to wholeheartedly support the sight, he began to ponder its source, for certainly it resembled no beacon, nor did it seem to be either a *running* or a *range light*, for its color was not red or green or white but rather a pale yellow admixed with green. –*The Devil’s Rescue*]

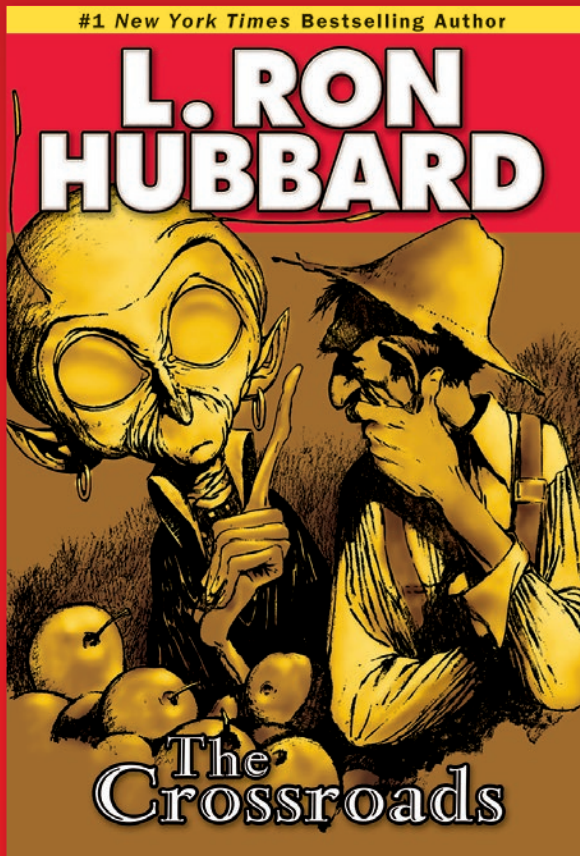
saucy: (adjective) bold, not following the rules of expected conduct or appearance. [A *saucy* little hat. –*Borrowed Glory*]

Scheherazade: (noun) the female narrator of *The Arabian Nights*, who during one thousand and one adventurous nights saved her life by entertaining her husband, the king, with stories. [“Pulp” magazines, named for their rough-cut, pulpwood paper, were a vehicle for more amazing tales than *Scheherazade* could have told in a million and one nights. –*Foreword*]

- schooner:** (noun) a fast sailing ship with at least two masts and with sails set lengthwise. [The captain, had he not been dead on the *schooner's* house and in a hundred fathom by now, would have kept a very punctual log about it, doubtless. —*The Devil's Rescue*]
- schooner's house:** (noun) a structure rising above the deck of a schooner that encloses the bridge. [The captain, had he not been dead on the *schooner's house* and in a hundred fathom by now, would have kept a very punctual log about it, doubtless. —*The Devil's Rescue*]
- sea anchor:** (noun) a device, such as a conical canvas bag, that is thrown overboard and dragged behind a ship to control its speed or heading. [And what mattered it if he was riding to the slashed sails and boom which made up the *sea anchor*? —*The Devil's Rescue*]
- shrewd:** (adjective) sly; cunning. [His eye became *shrewd* and his pose indolent. —*The Crossroads*]
- simile:** (noun) something that is likened, in one or more aspects, to something else. [Eben looked like a *simile* for determination. —*The Crossroads*]
- slaver:** (noun) to have spit, etc. run from the mouth. [Eben lifted the edge of the canvas and the old man began to gloat and his jaws to *slaver*. —*The Crossroads*]
- sluiced:** (verb) making it wet. [He hunted around until he found a spring among the boulders and, after watering Lucy, *sluiced* the canvas. —*The Crossroads*]
- smart:** (adjective) considerable. [‘Course vegetables—in January—is pretty scarce and the city folks will be willin’ to pay a right *smart* amount. —*The Crossroads*]
- snuffbox:** (noun) a box for holding snuff, especially one small enough to be carried in the pocket. Snuff is a preparation of tobacco, either powdered and taken into the nostrils by inhalation, or ground and placed between the cheek and gum. [“I’ll wager my magic ring against your magic *snuffbox* that I can prove you wrong,” said Georgie. —*Borrowed Glory*]
- sou'wester:** (noun) a waterproof hat with a wide brim that widens in the back to protect the neck in stormy weather, worn especially by seamen. [There was ice in the spray which rattled against his back and he fished listlessly around until he retrieved somebody's *sou'wester*. —*The Devil's Rescue*]
- spavined:** (adjective) suffering from, or affected with, a disease of the joint in the hind leg of a horse (corresponding anatomically to the ankle in humans) where the joint is enlarged because of collected fluids. [Like my grandfather Boswell that traded a *spavined* mare for the purtiest prize bull in Ohio used to say, ‘Politics is a subjeck for men that’s got full bellies.... —*The Crossroads*]
- spindly:** (adjective) long and skinny. [His *spindly* legs did not lift him to a height in excess of Eben's shirt pocket. —*The Crossroads*]
- spit, don't give a:** not caring the least bit about something. [Well I reckon I *don't give a spit* how smart they paid me because it all went out in taxes so they could pay me agin. —*The Crossroads*]
- spring wagon:** (noun) a light farm wagon equipped with springs. [“Never did hear anythin’ wrong with a man fillin’ his belly so long as he didn’t have to steal to do it,” said Eben, picking up the lines and trailing them to the box seat of the spring wagon. —*The Crossroads*]

- sprit:** (noun) a small pole running diagonally from the foot of a mast up to the top corner of a fore-and-aft sail, to support and stretch it. [And certainly those bluff bows and reaching *sprit* belonged to no staid grain ship, relic of far-gone days when sail was mistress! –*The Devil’s Rescue*]
- squaresa’ls:** (noun) square sails; four-cornered sails suspended from the ship’s horizontal yards, long rods mounted crosswise on a mast that support and spread the sails. Square sails are on tall ships, which are called “square riggers.” [Certainly no ship, however staunch, could plow directly into the gale, *squaresa’ls* set even to t’gal’nts! –*The Devil’s Rescue*]
- staid:** (adjective) regular. [And certainly those bluff bows and reaching *sprit* belonged to no *staid* grain ship, relic of far-gone days when sail was mistress! –*The Devil’s Rescue*]
- starboard helm:** (noun) the steering apparatus on the right side of the boat. [And the wind hadn’t shifted and when dawn rose, the reason why he’d had to carry so much *starboard helm* the last hour became apparent and so they had dumped the bow oar into the sea. –*The Devil’s Rescue*]
- stern:** (noun) the rear end of a ship or boat. [Any exultation he had felt in his rescue was spent now for it was all too apparent that this ship, hemp-rigged, low of waist and high of *stern* and fo’c’s’le, should have ceased to sail centuries before. –*The Devil’s Rescue*]
- stern sheets:** (noun) open area in the stern of the boat, located behind the rowers, which is generally fitted with seats for passengers. [Thus, covertly, did he come to believe in the thing and his mind, freed from the struggle, kindled with knowledge that dry in the locker in the *stern sheets* were four flares. –*The Devil’s Rescue*]
- tallow:** (noun) the fat of an animal; grease. [Bits of *tallow* and sod clung in his gray whiskers and a hunted look lurked in his watery eyes. –*The Crossroads*]
- tangibles:** (noun) capable of being possessed (thing) or realized (thought). [They were *tangibles*. –*The Crossroads*]
- tarried:** (verb) to delay; put off going or coming. [Then the chalk road’s distance belched more bullets and Lomano and his troops decided they had *tarried* too long. –*The Crossroads*]
- t’gal’nts:** (noun) topgallants; the mast or sail above the mainmast, or mainsail in a square-rigged ship. [Certainly no ship, however staunch, could plow directly into the gale, *squaresa’ls* set even to t’gal’nts! –*The Devil’s Rescue*]
- thou:** (noun) old form or the word *you*. [“From whence dost *thou* come?” –*The Crossroads*]
- thwart:** (noun) a seat across a boat, especially one used by a rower. [And then a couple or five days ago he had finally gotten tired of watching an arm swing back and forth from the *thwart*... –*The Devil’s Rescue*]
- took to his heels:** ran away. [The beings swarmed around Eben and the Messiah *took to his heels* with his crew. –*The Crossroads*]
- totalitarian state:** (noun) A system of government where the people have virtually no authority and the state wields absolute control of every aspect of the country, socially, financially and politically. [“My man, I suppose you do not realize that a *totalitarian state* is far too powerful to be overthrown. –*The Crossroads*]

- transmutation:** (adjective) the changing from one form, or substance, into another; to transform. [“Well, since *transmutation* factories lowered the price on gold to three units a ton nobody wants to wear it.” –*The Crossroads*]
- trifle:** (verb) to make of no importance. [“Georgie, I would not try to *trifle* with such proof if I were you.” –*Borrowed Glory*]
- trim:** (verb) to cheat. [Yankee traders or the direct descendants of them were just plain impossible to *trim* unless it was by each other. –*The Crossroads*]
- tripod:** (noun) a three-legged frame or stand. [Dolorously he took one of the long barrels and mounted it upon its *tripod*. –*The Crossroads*]
- truck:** (noun) vegetables raised for the market. [“We ain’t no paupers that we got to be supported by no charity and if they’s folks starvin’ in the city, why, I reckon they got somethin’ or other to trade for turnips and *truck*.” –*The Crossroads*]
- unsyllabic:** (adjective) without syllables—just letters. [It was not like Eben Smith to resign himself to the fates and vagaries of an economic muddle he could not fathom, not even to the AAA or the HOLC or the FLC or the other various *unsyllabic* combinations which he regularly, each morning, collected in his RFD box. –*The Crossroads*]
- vagaries:** (noun) a wandering of thoughts; a whim. [It was not like Eben Smith to resign himself to the fates and *vagaries* of an economic muddle he could not fathom. –*The Crossroads*]
- whence:** (adverb) from what place; where. [“From *whence* dost thou come?” –*The Crossroads*]
- willful:** (adjective) governed by one’s will and not yielding to reason; obstinate; stubborn. [Human beings... are stupid and *willful*. –*Borrowed Glory*]
- windward:** (adjective) facing the wind or on the side facing the wind. [It was a failure in his head that the old merchantman was standing to on his *windward* to drift down upon him with the wind and sea. –*The Devil’s Rescue*]
- WPA:** (noun) Works Projects Administration; former US government agency established in 1935 under President Franklin Roosevelt when unemployment was widespread. The goal of the WPA was to employ most of the people on relief on useful projects until the economy recovered. WPA’s building program included the construction of 116,000 buildings, 75,000 bridges, 651,000 miles (1,047,000 km) of road and the improvement of 800 airports. [One road was concrete or at least white and hard like that one the WPA had put down through Corn Center. –*The Crossroads*]
- Yankee:** (noun) a native or inhabitant of one of the northeastern states of the US that sided with the Union in the American Civil War (1861–1865). The Union refers to the northern states that remained with the original United States government during the American Civil War. [Yankee traders or the direct descendants of them were just plain impossible to trim unless it was by each other. –*The Crossroads*]



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