Irish American Vernacular English
The hidden influence of Irish and Scots-Gaelic on what we call American English.

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Buccaneer
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The exiled Irish soldiers, sailors, mercenaries, rebels, and pirates of the 17th and 18th centuries saw themselves as "Wild Geese" and "Playboys of the Western World"

Buccaneer
Boc aniar (sounds like buccaneer)
Playboy from the West. Fig. A playboy of the western world.

Boc, a buck, a playboy, a rake, a wild young man.
Aniar, from the west.

One of the great early 20th century classics of the Irish theater is "The Playboy of the Western World," by the Irish playwright, John Millington Synge, who lived among the Irish speakers of the west of Ireland, where he learned the Irish language.

The current etymology of the Irish word phrase boc aniar spelled "buccaneer" in English is a lulu, ludicrously echoed in every English dictionary in the western world. This etymology has to be read not to be believed.

"Buccaner, n. 1161, a French settler employed as a hunter of wild oxen on the Spanish Coast of America, borrowed from the French boucanier one who dries and smokes meats on a boucan, a barbecue, after the manner of the Indians (sic), from an Indian (sic) word of the Caribbean area, (perhaps Tupi, mocaem, transcribed as mukem in a Portueguese travel account, 1587); for suffix see -eer. By 1690 the word was applied to French and then to British piratical rovers who were driven from their business of hunting wild oxen by the Spanish authorities and turned to plundering goods. In the 1800s it was extended to any pirate or sea rover". (Barnhart, p. 122).
The Irish Boc aniar was the playboy of the western world.

**Racket**

12.7.04

Raic ard
A loud ruckus or brawl, a noisy quarrel.

Raic, f., a quarrel, a melee, a ruction, riot, uproar. Wrecking, smashing; a row.
(Dineen, p. 873, O'Donaill, p. 981) **Ard**, adj. Loud.

“They pound their glasses on the table, roaring with laughter, and Hugo giggles with them. In his chair by the window, Larry stares in front of him, oblivious to their racket.”
(The Iceman Cometh, p. 728.)

Raic ard spelled “racket” is the last "English" word as two hidden Irish words in Eugene O'Neill's play, The Iceman Cometh. The divine Raic Ard of Harry Hope's waterfront joint in the old NY Irish slum (saol luim, world of poverty.)

Racket, n. loud noise or talk. 1565, of uncertain origin; traditionally said to be of imitative origin. (Barnhart Dictionary of English Etymology, p. 880)

**Fluke**

12.5.04

Fo-luach (pron fu'look)
A rare result or occasional reward.

Fo-, prefix, Rare, occasional. (Fo- can also mean "low")
Luach: Effect, result; reward, recompense, payment.

"Fluke, from middle 1800s, British. An extraordinary or unpredictable event. **Origin unknown.**"  
(American Slang, Robert Chapman, p. 143).

A Texas-Irish "Fluke"

In 1947, Benny Binion, an illiterate Texas-Irish road gambler, Policy (Pá lae sámh, pron. paah lay saah, "Easy Payday") Wheel operator, dice "fader," and triggerman, who had been a Big Shot (Seod, pron. shod, Big "Chief" or "Warrior") in Texas gambling and political circles for twenty years, fled the Dallas underworld for Las Vegas with two million dollars cash in the trunk of his maroon Cadillac.

Benny Binion opened up The Horseshoe Casino on the Vegas Strip in 1951 and went on to found the **World Series of Poker** in 1970. He remained a major figure in Las Vegas gambling until his
In about 1928, I opened up what they call a "policy" - it's kind of a numbers business in Dallas, Texas. I started with fifty-six dollars that day. The first day, I made eight hundred dollars. And, of course, that was a kind of a fluke (fo-luach) thing... In 1936, the city of Dallas kinda' opened up gambling. So I went into the dice business there... And then in '46 -- the last of '46, things was rocky there, no good... couldn't operate. Yeah, had to go... So we came out here (to Las Vegas), and we was very successful."

(Benny Binion: An Oral History).

A "Bird" & A "Lulu"
8.2.04

From "Dock Walloper" by "Big Dick" Butler, NY, 1933.

"Devery had made a lot of money while chief of police and he spent it like a drunken sailor to win votes. Mammoth river excursions and beer barbecues were arranged at a cost of thousands of dollars.

The biggest political excursion in the city's history left the foot of West Twenty-fifth street one hot July day (in 1902). There were nine boats in the fleet, two steam propeller boats... and six triple-deck hay barges and a noisy tug, all lashed together and loaded down with 18,000 women and children. ... The top heavy barges were linked together by gangplanks, forming a pontoon flotilla five hundred feet wide. Talk about your Cleopatra's barges."

"...When Big Bill Devery was asked by reporters to comment on his grand party, he said:

"It certainly was a bird. Yes, it was a lulu."

(Pp. 49-59)

A Bird, the bird, "da boid"
A "Beart"
A prank, a game or trick; a situation, a plan.

In Butler's day "da boid" or "the bird" was any kind of prank, big or small. Today the bird has been reduced to a "raspberry"

Raspberry
Rois buire
A loud razzing.

Lulu, a lulu: Something or someone big, exciting, loud, flamboyant, awesome in either a positive or negative sense. Lulu has absolutely nothing to do with the phrase "in lieu of..."

LuLu
Liú luath (Pron. loolua; "t" is silent)
A "howler." Mad screams. Frenzied yelling, wild shouting.

A true "lulu" is someone or something that is "a howl" or "a scream."
Here's "lulu" in Eugene O'Neill's play *Ah Wilderness*.

... Sid has been reading the slips of poetry, a broad grin on his face. Suddenly he whistles!

SID: "Whew! This is warm *lulu for fair*!"
*(Ah Wilderness, p. 27).*

In 1933, James T. Farrell uses 'lulu' in its deprecatory sense.

MCGINTY: "I don't know how in hell guys can get to be as dumb as Noonan. He's a real lulu."
*(Gashouse McGinty, James T. Farrell, p. 32, NY, 1933, 1944)*

Liú,. screaming, shouting, howling.
Luath (pron. "luah") frenzied, mad; swift, quick, nimble, fast.
*(Dineen, p. 681, OD, pp. 792-793)*

In the West, a "lulu" is a *winning poker hand*.
*(Ramon F. Adams, *Dictionary of the American West*, 1969).*

Hitting the tiach pá árd (top pay off purse, pron *jackpaad*) is always a lulu.

A "lulu for fair" is a "complete lulu."
A perfect howl.

LuLu for fair
Liu luath forfe (The "t" in luath is silent, pronounced luah)
A Perfect Howler!
A complete screamer.
Foirfe: complete, perfect.

Dick Butler's 1902 boat ride for 20,000 women and children out of the slum (saol lom) was a true lulu for fair.

**DUDE**

July 26, 2006

"The dude is from 19 to 28 years of age, wears trousers of extreme tightness"

How the Irish Invented Dudes

*By DANIEL CASSIDY*

Dude, n., a dapper dandy; a ‘swell,’ an affected, fastidious fop; a city slicker at a dude ranch. "Origin unknown." *(Barnhart Dictionary of English Etymology, 305.)*

Dúd, (pron. dood), dúd(a), al. dúid, n., a foolish-looking fellow; a dolt, a numbskull; a clown; an idiot; a rubbernecker; a long-necked eavesdropper. *(Dineen, 377, 378; Ó Dónaill, 459, 460.)*
Dúdach, adj., rubber-necked; foolish-looking, queer. Dúdaire, n., a clown, an idiot (Kerry); a long-necked person; a dolt; an eavesdropper. Dúdálaí, n., a stupid person; an idiot; a self-conscious person. (Dineen, 377, 378; Ó Dónaill, 459, 460, Foclóir Póca, 349, 350)

Dúd (pron. dood, a dolt) was a moniker Irish Americans slapped on slumming, dapper, wealthy, young "swells," out on a "spree" (spraoi, fun, sport, frolic, a drinking bout) in the concert saloons, dance halls, and theaters of old New York.

On February 25th, 1883, the Brooklyn Eagle defined the new word "dude" on the front page.

"A new word has been coined. It is d-u-d-e or d-o-o-d. The spelling does not seem to be distinctly settled yet...Just where the word came from nobody knows, but it has sprung into popularity in the last two weeks, so that now everybody is using it...A dude cannot be old; he must be young, and to be properly termed a dude he should be of a certain class who affect Metropolitan theaters. The dude is from 19 to 28 years of age, wears trousers of extreme tightness, is hollow chested, effeminate in his ways, apes the English and distinguishes himself among his fellowmen as a lover of actresses. The badge of his office is the paper cigarette, and his bell crown English opera hat is his chiefest (sic) joy... As a rule they are rich men's sons, and very proud of the unlimited cash at their command....They are a harmless lot of men in one way...but they are sometimes offensive. No dude is a real dude who does not talk to a fellow dude in a loud voice during the play...The most eminent dude in New York is the son of a Wall street broker of considerable wealth...and his name has been muddied up with half a dozen dirty scandals." (Brooklyn Eagle, Feb. 28, 1883, 1)

The "dudes" of the Oxford English Dictionary believe "dude" is an artificial "slang" word, connected to the English aesthetic movement of the late 19th century.

Dude: "A factitious slang term which came into vogue in New York about the beginning of 1883, in connexion with the 'æsthetic' craze of that day. Actual origin not recorded." (OED online, July 23, 2006)

This is a word-perfect example of an English Dictionary Dúd (pron. dood, numbskull) etymology, which allows for no Irish influence on the imperial English lingo, dude!

Oscar Wilde was the most famous 'æsthetic' English "dude" in the world. Only Oscar Wilde was a brilliant, quirky (corr-chaoi, odd-mannered, odd-shaped), literary Irish dúd, (pron. dood, long-necked, foolish-looking fellow), instead.

THE DUDE (Brooklyn Eagle, 1885)

"Everybody has expressed a desire to define the dude, and yet there can be no better definition than this, that he is one who should be fined for appearing on the streets in men's clothes. He is a result of Oscar Wilde, and is as much the furniture of nature and art as is the slim neckedstork...." (Brooklyn Eagle, Aug. 16, 1885, 6.)

The “dude” was an early "Stage-door Johnny."
DUDES DID DINE
With Some of the Girls of the Gaiety Company
Waylaying Their Guests at the Theater Door –
Rude Young Men Who Took
The Everett Assembly Rooms Gallery by Storm...

“The New York morning papers were never more mistaken in their lives than when they said that the Gaiety girls did not go to the ball at Everett Hall last evening. They did go or, at least, enough of them went to make the dudes who invited them and who put up $25 each for the entertainment happy.” (Brooklyn Eagle, Jan. 22, 1889, 4)

In the 1880s, the average daily wage for textile workers (for a ten-hour day) was $2.00 for men and $1.17 for women; if you were lucky enough to have a job. (Philip Foner, A History of the Labor Movement in the United States, Vol. I, 1947, (1972), 442)

At one point, there was a fear that the “dude” would become extinct.

ALL THE DUDES ON HAND (headline, Brooklyn Eagle, 1884)

What Came of Answering a Newspaper “Personal”

A South Brooklyn Young Man Made the Victim of a Party of Jokers --

“A few days ago sundry South Brooklyn youths...had noticed with sorrow the gradual disappearance of the genuine dude, and feared...it would disappear like the dodo. It was resolved to see if any of the species still existed.” (Brooklyn Eagle, Aug. 17, 1884, 12)

But by the 1890s, “dudes” were dancing in the streets. The hit song “Sidewalks of New York,” even featured a waltzing “dude”.

“Little Nelly Kelly, with a dude as light as cork, learned to do the waltz-step on the sidewalks of New York.” (The Sidewalks of N.Y., James W. Blake and Charles E. Lawlor, 1890).

Soon, the word dúd (pron. dood, a dolt, a numbskull) was being applied to all dapper young “sports,” whether they were “swells” or not. “Big Dick” Butler was an Irish Hell’s Kitchen slugger (slacaire, a mauler, a bruiser) who styled himself a teenage “dude” in the 1890s.

“My hair was slicked back from the right side, semi-pompadour...Oh, I was a dude, all right, a regular Jim Dandy.” (Butler and Driscoll, Dock Walloper, NY, 1934, 78.)

Some “dudes” scammed out west.

“I’m a coyote of the prairie dude, hear me zip;In the company of gentlemen I’m rude with my lip...”(J. Lomax, Cowboy Songs and Frontier Ballads, “The Bad Man from the Brazos,” ca. 1884, 1910, [1938], 138)
But, at the end of the day, “dude” could also be an angry epithet.

In Eugene O’Neill’s early play, *Abortion*, written in 1914, Joe Murray is an Irish-American mechanic from the other side of the tracks, whose sister has just died in a botched abortion. Murray confronts the Yale dúd, who dumped her with just enough money to pay for a back-alley abortionist.

“Murray: ’...Yuh think yuh c’n get away with that stuff and then marry some goil of your own kind... I’ve always hated yuh since yuh first come to the house. I’ve always hated your kind. Yuh come here to school and yuh think yuh c’n do as yuh please with us town people. Yuh treat us like servants, an what are you, I’d like to know? A lot of lazy no-good dudes spongin’ on your old men; and the goils, our goils, think yuh’re grand!” (*Abortion*, 1914, 217)

But, the last “woid” on “de dood” goes to the 1890’s cartoon character Mickey Dugan, the “Yellow Kid” of “Hogan’s Alley” and “McFadden’s Row of Flats,” whose Irish-American Vernacular speech became “woild” famous in Joseph Pulitzer’s *N.Y. World* and William Randolph Hearst’s *N.Y. Journal*.

*It was de “Yellow Kid” who gave his moniker to de “Yellow Press.”*

![The Yellow Kid's Diary](image)

**The Yellow Kid’s Diary**

*New York Journal, Nov., 18, 1898*

“’I seen me friend Mrs. Gould in one uv der boxes...But some of dem dudes wot wuz sittin’ around Mrs. Astor comes fer me...De wimmin down stairs had dere hats off, as if dey wuz afraid de dudes in de boxes wuz goin’ t’ t’row paperballs on dere heads... de dudes wuz all dressed up.” (Richard Outcault, cartoon: *The Yellow Kid’s Diary*, “He Goes to the Opera,” *N.Y. Journal*, Nov. 18, 1898.)

**Dude** is Irish, dúd. (Unless you are an “English Dictionary Dúd.)

**Dúd, (pron. dood), n.,** a foolish-looking fellow; a dolt, a numbskull; a clown; an idiot.