

# Shakespeare's Language

*A Glossary of Unfamiliar Words*

*in His Plays*

*and Poems*



EUGENE F. SHEWMAKER



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of Unfamiliar Words  
in Shakespeare's Plays and Poems

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**Shakespeare's Language:  
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To the memories of  
HARDIN CRAIG and MAURICE EVANS,  
distinguished Shakespearean interpreters  
and treasured friends.

And to the memory of my mother,  
LUCILLE M. SHEWMAKER,  
whose constant encouragement (and prodding)  
kept me at it.

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The text quotes (except for the sonnets and *Kinsmen*) are from *The Arden Shakespeare*, general editor Richard Proudfoot. For the sonnets, I have used *The Oxford Shakespeare*, edited by W. J. Craig (1966), and A. L. Rowse's *Shakespeare's Sonnets*. I also made use of five exceptional one-volume editions of the plays and poems: *The Riverside Shakespeare* (G. Blakemore Evans, editor); *Shakespeare, the Complete Works* (G. B. Harrison, editor); *The Complete Plays and Poems of William Shakespeare* (William Allan Neilson and Charles Jarvis Hill, eds.); *The Yale Shakespeare* (Wilbur L. Cross and Tucker Brooke, editors); and *The Complete Works of Shakespeare* (David Bevington, editor). Of help also were *The Oxford Shakespeare* (Standard Authors Edition, 1966) and *The Works of Shakespeare* (Oxford, Head Press Edition, 1938).

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Merriam-Webster's *Third International Dictionary* (1961) and *Tenth New Collegiate Dictionary* (1993) proved, as always, inestimable sources of archaic words, the latter also a valuable source of biographical and geographical information. My ever-present copy of *The Random House Dictionary* served faithfully to correct the spelling and syllabification of contemporary English.

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E.F.S.

# Preface

The greatest obstacle to a full appreciation of Shakespeare's work is simply the inability of the reader to understand what the words mean. Obvious as this point may seem, too few texts of the plays or poems provide the reader with adequate on-page notes to explain a troublesome word, passage or stanza. Often the notes, if reasonably adequate, are placed in an appendix, necessitating enough turning back and forth to lose the sense of the passage, along with any interest that might have been kindled in the reader.

The first obstacle one is faced with in assembling an adequate glossary is the discovery that no two editions of Shakespeare entirely agree. First of all, no manuscript of Shakespeare's survives to authenticate or corroborate the text of the plays and poems that have come down to us as his work. We know them only through the printed editions of his day and the first collection of his works, the First Folio, published in 1623, seven years after his death. Since then, generations of editors have revised, emended and theorized an endless number of editions into print, each with newfound confidence that it corrects previous errors and misconceptions and presents Shakespeare as he would have had it.

The early printings (those printed for the most part during Shakespeare's lifetime) were known as "quartos" (printed on four-page forms) and were of varying quality. Several (perhaps a dozen) of the plays were brought out in "good quartos," meaning that they appear to have been printed from the author's manuscripts or, more likely, from promptbooks owned by his theater company and used as the basis for stage productions. Six or seven of the plays were published in pirated editions, perhaps pieced together from actors' "sides" supplemented by the memory of an actor or two, and became known as "bad quartos." One or two of the other quartos were of marginal reliability. For instance, all 12 extant copies of the *Lear* quarto vary to some extent from one another, which would appear to indicate that corrections were made on each form as the printing progressed. It would seem only fair to add that some editors believe that these "bad quartos" were actually earlier plays, earlier versions of some of the Folio plays, or shortened versions for taking "on the road." One can only hope that additional evidence will come to light and clear up the matter.

Many of these problems were set right with the publication of the First Folio, which brought together 36 of Shakespeare's plays, 18 of them appearing in print for the first time. The only play (of the present-day canon) not included was *Pericles*, perhaps because the only text available was the unauthorized and corrupt 1609 quarto or because the play was known to Shakespeare's colleagues as a collaboration, with Shakespeare contributing at most Acts

III, IV and V. In any case, the play was included much later in the second edition of the Third Folio (1664) and thereafter was accepted as part of the "complete works."

The importance of the First Folio's contribution to world literature can hardly be overestimated. Were it not for this compilation in 1623 we would be without half of Shakespeare's plays (including *The Tempest*, *Macbeth*, *Julius Caesar*, and *Antony and Cleopatra*) and would have only inferior versions of at least five others (including *Othello* and *King Lear*). Our main debt of gratitude is to John Heminge and Henry Condell, two of Shakespeare's colleagues in the King's Men Company (before 1603 called the Chamberlain's Men), which performed at the Theatre and later at the Globe and Blackfriars theaters. It was Heminge and Condell who, as a labor of love, collected Shakespeare's works, presented them to the printer in their best available form and then stayed with the project another two years until bound books were produced.

That so much of Shakespeare's work survived is itself a major miracle. Despite the hunger of Elizabethan audiences for an endless supply of stage entertainments, the playwright, like the player, was regarded as little more than a vagabond entertainer. A "poet" was usually a university-trained gentleman who wrote lyric verse or composed elaborate poems around mythological or historical subjects, which he did primarily to display his accomplishments and amuse or impress his friends. The best known group of these was the University Wits (Marlowe, Greene and Kyd were among their number), who sometimes wrote for the stage, but always as a lark and with disdain, seldom with any thought of earning a living.

This effort to gain acceptance is no doubt the reason that Shakespeare early in his career published two long poems, *Venus and Adonis* and *The Rape of Lucrece* and dedicated them to his highly placed patron, the Earl of Southampton. The sonnets, though lyric gems, were written over a period of several years and circulated privately, beginning in the early 1590s, but were not published in collected form until 1609, and then, it would appear, without Shakespeare's knowledge or sanction. So far as we know, Shakespeare never had anything to do with the publication of his plays, perhaps believing that such efforts were not the work of a poet but simply the hire and pay of a journeyman playmaker. More likely, though, he considered his chief vocation that of an actor.

That he fully succeeded in being accepted as a poet from the early years of his career is testified to in contemporary allusions to "honey-tongued Shakespeare" and to his direct poetic descent from Homer and Ovid. Southampton, a noble at the court of Elizabeth and immensely wealthy, appears to have tangibly expressed his gratitude, with the

result that a strong friendship resulted between the writer and the nobleman. Many scholars are convinced that most of Shakespeare's early sonnets (most likely numbers 1 through 126) were addressed to Southampton.

Generally, when a playwright completed a manuscript, either he or a professional scribe would make a "fair copy," correcting errors in the process. This had to be submitted to the Master of the Revels, a city official of London, for approval and licensing. When licensed for performance, the fair copy became the official manuscript (prompt copy) for all performances of the play and was held in the custody of the company's prompter. The author was then paid for his work, and it became the property of the company, as did the original manuscript (the author's "foul papers"), which usually remained in the company's archives. Actors' sides were made from the fair copy, and the prompter added stage directions, indicated sound effects, and wrote in any other directions necessary for staging the play.

The prompter's copy, either in rehearsal or performance, may have been amended (with or even without the author's approval) and such changes incorporated in subsequent revivals of the play. Lines may have been simplified to oblige actors, cuts made, entrances changed, lines reassigned and so forth. At this point, the promptbook was considerably less authoritative than the author's foul papers or a verbatim transcript of them. Over the years, of course, copies were made of copies, becoming at each remove less reliable than the original manuscript. By the time materials were being assembled for the First Folio, many of Shakespeare's plays had been performed, retired, revived and so forth for a period of 20 to 30 years, picking up any number of changes along the way. And it appears that in several instances the author's manuscript was no longer available.

A printer wishing to publish a play (legitimately) bought it outright from the acting company and usually printed his quarto edition from the promptbook, thus perpetuating any deviations from the original manuscript. The printer then owned the play, and any subsequent printings of it could be done only with his permission or that of his designated heirs. Obtaining such permissions was one of the chief obstacles for Heminge and Condell in assembling the First Folio. *Troilus and Cressida* had begun to be printed immediately following *Romeo and Juliet* in the "Tragedies" section when negotiations apparently broke down with the printer-owner and another play had to be printed in its place. *Troilus* was finally acquired and appears at the end of the "Histories" section, following *Henry the Eighth*.

In the Elizabethan Age, the spelling of English had not yet been standardized. "Fadom" was just as acceptable as "fathom," "extract" was often written as "extraught," "music" as "musicke," "sheriff" as "shrieve," etc. Add to this the fact that Shakespeare frequently worked under pressure and was not particularly concerned about spelling, indicating who was speaking, being precise about exits and entrances, etc., secure in the knowledge that the other members of the company would know what he had had in mind or that he would be there to answer their questions.

As a further complication, Shakespeare coined many words (expressure, dishabited, circummured, vastidity, etc.), which may have confused the copyists as well as subsequent typesetters. Typesetters, of varying degrees of com-

petence and working under pressure, made errors in the printing of the plays, and most likely "corrected" an occasional word or passage that appeared wrong to them. Later editors have reconstructed (or "improved upon") Shakespeare's original intentions in a variety of ways. That is why, in such a line as "But I will wear my heart upon my sleeve/ For daws to peck at . . ." [*Othello*, I, i, 64], another editor will make a plausible case for "doves" to replace "daws" and confidently set about making the change in the text.

Aside from the many Elizabethan words that have disappeared from the language, other words that have acquired fairly precise meanings in our own age [e.g., pregnant, still, deceive, presently] often meant something quite different to an Elizabethan. In certain passages, the wordplay can be murky, if not incomprehensible, for a modern audience, as in *Merry Wives*, I, i, 16-21, when "coat" is misunderstood by another character as "cod" and "luce" (pike) is subsequently misunderstood as "louse," with the confusion resulting in a considerable amount of cross-punning. Later in the same scene, "words" is misunderstood as "worts" (cabbages), causing even more confusion. Elizabethan audiences apparently loved puns, and Shakespeare happily obliged, often throwing in a bawdy sense as another possible interpretation (such as cod, understood as codpiece, understood as penis). The "Unfamiliar Words" of this book's subtitle, then, refers as well to familiar words used in unfamiliar ways.

An attempt to penetrate and recreate the immediacy of Shakespeare's language is the chief reason for assembling the present glossary. In most passages, I have opted for the literal, or most obvious, interpretation and tried to indicate when puns and equivocations appear to be at work. When inescapable, I have not shied away from the bawdry, being convinced it was a vital part of the Elizabethan's theater-going experience and pleasure.

How to solve the dilemma of British and American spelling? I have been quite arbitrary and put the main-entry words and the glosses and defining phrases in "American" (whenever a contradiction arose), since this present edition is aimed primarily at American readers. The text quotations, on the other hand, remain in British English, as originally cast by the editors. Should any confusion result, I apologize but assume it will be minimal.

For good measure, I have added some words from *The Two Noble Kinsmen*. There is some agreement that Shakespeare wrote parts of the play, most likely in collaboration with John Fletcher. It, too, was omitted from the 1623 First Folio, and speculation is that it was because Heminge and Condell knew that Shakespeare's was the lesser contribution. The play appears to have been written around 1613, probably following *Henry the Eighth*, and records indicate that it was being performed by 1619, although it was not published (in quarto) until 1634. Some modern editors believe they can identify with certainty Shakespeare's hand in Act I, Act II (at least the first scene), the first scene of Act III, and in scenes 1, 3, and 4 of Act V. It is from these sections that I have culled words for the glossary, and only time and future scholarship will decide if they deserve a place among the poet's works.

—Eugene F. Shewmaker  
Ridgefield, CT

# Abbreviations

abbrev. abbreviation  
 abridg. abridgment  
 accomp. accompanied  
 addit. additional  
 alt. alteration  
 appar. apparent; apparently  
 approx. approximate; approximately  
 attrib. attributed; attributive  
 back form. back formation  
 bet. between  
 cap. capitalized  
 caps. capital letters  
 cent. century  
 cf. compare  
 char. characterized [by]  
 Chor. Chorus  
 class. classical  
 colloq. colloquial  
 compar. comparative  
 contemp. contemptuous; contemptuously  
 d. died  
 derog. derogatory  
 dial. dialect; dialectal  
 dim. diminutive  
 disting. distinguished  
 edit. edition; editions  
 E east; eastern  
 Eliz. Elizabethan  
 ellip. ellipsis  
 Epil. Epilogue  
 equiv. equivalent  
 esp. especially  
 euphem. euphemism  
 exclam. exclamation  
 exten. extension; extended  
 fem. feminine  
 fig. figurative; figuratively  
 fl. flourished  
 fol. followed [by]  
 fr. from  
 Grk. Greek  
 iden. identified  
 i.e. id est; that is [to say]  
 imit. imitative

Induc. Induction  
 interp. interpret; interpreted  
 Ital. Italian  
 l. line  
 l.c. lower case  
 lit. literal; literally  
 mispron. mispronunciation  
 myth. mythology; mythological  
 N north; northern  
 NE northeast; northeastern  
 NW northwest; northwestern  
 opp. opposite  
 orig. original; originally  
 past part. past participle  
 pejor. pejorative  
 perh. perhaps  
 pers. person  
 pl. plural  
 poss. possible; possibly  
 pref. prefix  
 pres. indic. present indicative  
 pres. part. present participle  
 Prol. Prologue  
 prob. probable; probably  
 pron. pronoun; pronounced; pronunciation  
 prov. proverb; proverbial  
 ref. reference; refers; referring  
 refs. references  
 S south; southern  
 SD stage direction  
 SE southeast; southeastern  
 sing. singular  
 Sp. Spanish [for]  
 specif. specifically  
 suff. suffix  
 superl. superlative  
 SW southwest; southwestern  
 syn. synonym  
 synon. synonymous  
 tradit. traditional  
 trans. translated; translation  
 typog. typographical  
 var. variant; various; variously  
 W west; western



# Shakespeare's Works

## PLAYS

All's W    All's Well That Ends Well  
Ant & Cleo    Antony and Cleopatra  
As You    As You Like It  
Errors    The Comedy of Errors  
Cor    Coriolanus  
Cymb    Cymbeline  
Ham    Hamlet  
J Caes    Julius Caesar  
1 Hen 4    King Henry IV, Part 1  
2 Hen 4    King Henry IV, Part 2  
Hen 5    King Henry V  
1 Hen 6    King Henry VI, Part 1  
2 Hen 6    King Henry VI, Part 2  
3 Hen 6    King Henry VI, Part 3  
Hen 8    King Henry VIII  
K John    King John  
Lear    King Lear  
Rich 2    King Richard II  
Rich 3    King Richard III  
Love's L    Love's Labor's Lost  
Mac    Macbeth  
Meas    Measure for Measure  
Merch    The Merchant of Venice

Wives    The Merry Wives of Windsor  
M N Dream    A Midsummer Night's Dream  
M Ado    Much Ado About Nothing  
Oth    Othello  
Per    Pericles  
Rom & Jul    Romeo and Juliet  
Shrew    The Taming of the Shrew  
Temp    The Tempest  
Timon    Timon of Athens  
T Andr    Titus Andronicus  
Tr & Cr    Troilus and Cressida  
T Night    Twelfth Night  
Two Gent    The Two Gentlemen of Verona  
W Tale    The Winter's Tale  
Kinsmen    The Two Noble Kinsmen

## POEMS

Sonn    Sonnets  
Luc    The Rape of Lucrece  
Lover's Comp    A Lover's Complaint  
Pass Pil    The Passionate Pilgrim  
Phoenix    The Phoenix and the Turtle  
Ven & Ad    Venus and Adonis

Note: Line breaks in quotations are indicated with a slash, but the reader should be advised that the line numberings from Arden are approximate and will vary from one Shakespearean edition to the next.

# *Contents*

Acknowledgments	vii
Preface	ix
Abbreviations	xi
Shakespeare's Works	xii
Shakespeare's Language	1
Chronology of the Plays & Poems of William Shakespeare (1564–1616)	513
Bibliography	515

# A

**a<sup>1</sup>, pron.** Also, 'a, he: "A must then to the Inns o'Court shortly . . ." *2 Hen 4*, III, ii, 12.

**a<sup>2</sup>, prep.** 1 in: "But what a God's name doth become of this?" *Rich 2*, II, i, 251. 2 in the: "Why, what a devil's name, tailor, call'st thou this?" *Shrew*, IV, iii, 92. 3 on: "Wednesday is too soon./ A Thursday let it be, a Thursday, tell her . . ." *Rom & Jul*, III, iv, 19-20. 4 kind of a: "What a woman are you?" *Wives*, IV, ii, 38.

**a<sup>3</sup>, pref.** old past part. use, carried over to adjectival use: "Tom's a-cold. O! do de, do de, do de." *Lear*, III, iv, 58-59.

**a<sup>4</sup>, suff.** meaningless syllable appended to a word in a poem or song to fill out the meter: "Or lace for your cape,/ My dainty duck, my dear-a?" *W Tale*, IV, iv, 317-318.

**a-, pref.** used with gerunds to indicate "in the act of": "At game a-swearing, or about some act/ That has no relish of salvation in't . . ." *Ham*, III, iii, 91-92.

**a', prep.** 1 of: "With all the spots a' th' world tax'd and debosh'd . . ." *All's W*, V, iii, 205. 2 have: "If I could a' remembered a gilt counterfeit . . ." *Tr & Cr*, II, iii, 26. 3 he: "Yes, that a' did; and said they were devils/ incarnate." *Hen 5*, II, iii, 32-33.

**abandon, v.** to banish: ". . . the time seems thirty unto me,/ Being all this time abandon'd from your bed." *Shrew*, Ind., ii, 115-116.

**abate, prep.** 1 except for (a): "Abate throw at novum, and the whole world again/ Cannot pick out five such . . ." *Love's L*, V, ii, 538-539.

—**v.** 2 to shorten or cause to seem shorter: "O long and tedious night,/ Abate thy hours!" *M N Dream*, III, ii, 431-432. 3 to blunt: "Abate the edge of traitors [traitors' swords], gracious Lord . . ." *Rich 3*, V, v, 35. 4 to deprive; take away from: "She hath abated me of half my train . . ." *Lear*, II, iv, 160.

**abated, adj.** 1 diminished, as in force or quality: ". . . from his metal was his party steel'd,/ Which once in him abated, all the rest/ Turn'd on themselves . . ." *2 Hen 4*, I, i, 116-118. 2 humbled; humiliated: ". . . deliver you as most/ Abated captives to some nation . . ." *Cor*, III, iii, 131-132.

**abatement, n.** 1 loss of quality or value: ". . . falls into abatement and low price,/ Even in a minute!" *T Night*, I, i, 13-14. 2 reduced amount: ". . . letting them thrive again/ On their abatement . . ." *Cymb*, V, iv, 20-21.

**ABC, n.** hornbook primer, used for learning the ABCs, Lord's Prayer, etc.: ". . . to sigh, like a schoolboy that had lost his/ ABC . . ." *Two Gent*, II, i, 21-22.

**a-bed, adv.** in [our] imagination: ". . . unto us it is/ A cell of ignorance, travelling a-bed . . ." *Cymb*, III, iii, 32-33.

**abominable, adj.** old spelling (and pronunciation) of abominable: "This is abominable,/ which he would call abominable . . ." *Love's L*, V, i, 23-24.

**abhor, v.** **abhor me**, fill me with abhorrence; disgust me: "I cannot say 'whore': It does abhor me now I speak the word . . ." *Oth*, IV, ii, 163-164.

**abhorred ends, n.** intended mischief: ". . . reveal/ themselves till they attain to their abhor'd ends . . ." *All's W*, IV, iii, 21-22.

**abide, v.** 1 to remain; stay: "What say you boys? will you abide with him . . ." *T Andr*, V, ii, 137. 2 to wait for: "Abide me if thou dar'st, for well I wot/ Thou runn'st before me, shifting every place . . ." *M N Dream*, III, ii, 422-423. 3 to bear the consequences of: ". . . and let no man abide this deed/ But we the doers." *J Caes*, III, i, 94-95.

**4 dear abide**, to pay for (something) dearly: ". . . 'tis certain he was not ambitious."/ "If it be found so, some will dear abide it." *J Caes*, III, ii, 115-116.

**ability, n.** [usually pl] strong defenses: ". . . altogether lacks the abilities/ That Rhodes is dress'd in." *Oth*, I, iii, 25-26.

**a-birding, v.** hunt small birds; here, using a hawk to scare birds from the bush: ". . . to my house to breakfast; after, we'll a-birding/ together—" *Wives*, III, iii, 214-215.

**abject, adj.** 1 low; common: "The abject people gazing on thy face/ With envious looks . . ." *2 Hen 6*, II, iv, 11-12.

—**n.** 2 pun on "subject," with addit. meaning of "wretched, mean, or base": "We are the Queen's abjects, and must obey." *Rich 3*, I, i, 106.

**abjectly, adv.** contemptuously: "Let him that thinks of me so abjectly/ Know that this gold must coin a stratagem . . ." *T Andr*, II, ii, 4-5.

**abjured, adj.** rejected; sworn off: "As Ovid be an outcast quite abjur'd." *Shrew*, I, i, 33.

**able, adj.** 1 vigorous: "Would it not grieve an able man to leave/ So sweet a bedfellow?" *Hen 8*, II, ii, 141-142.

—**v.** 2 to vouch for: "None does offend, none, I say none; I'll able 'em . . ." *Lear*, IV, vi, 170.

**abode, v.** 1 to foretell; foreshadow or forebode: "The night-crow cried, aboding luckless time . . ." *3 Hen 6*, V, vi, 45.

—*n.* 2 act of staying or remaining; abiding: “. . . that of Cleopatra’s, / which wholly depends on your abode.” *Ant & Cleo*, I, ii, 172-173. 3 delay: “Sweet friends, your patience for my long abode . . .” *Merch*, II, vi, 21.

**abodement**, *n.* [often pl] forebodings: “Tush, man, abodements must not now affright us . . .” *3 Hen* 6, IV, vii, 13.

**abominable**, *adj.* inhuman or unnatural [fr. sense of old form *abhominable*]: “From their abominable and beastly touches / I drink, I eat . . .” *Meas*, III, ii, 22-23.

**aborn**, *n.* auburn: “Not wanton white, but such a manly color / Next to an aborn . . .” *Kinsmen*, IV, ii, 124-125.

**abortive**, *adj.* 1 unnatural; monstrous or freakish: “. . . and allay this thy abortive pride . . .” *2 Hen* 6, IV, i, 60.

—*n.* 2 [usually pl] abnormalities, esp. freakish births: “Abortives, presages, and tongues of heaven, / Plainly denouncing vengeance upon John.” *K John*, III, iii, 158-159.

**abound**, *v.* to experience wealth and plenty: “. . . never / They shall abound as formerly.” *Hen* 8, I, i, 82-83.

**about**, *adv.* 1 here and there; in all quarters; here, with verb “go” understood: “I’ll about / And drive away the vulgar from the streets . . .” *J Caes*, I, i, 68-69. 2 the same used as a command or exhortation; go! get moving!: “Revenge!—About!—Seek!—Burn!—Fire!—Kill!— / Slay!—Let not a traitor live.” *J Caes*, III, ii, 206-207.

—*prep.* 3 in; concerning: “Else shall you not have any hand at all / About his funeral.” *J Caes*, III, i, 248-249.

**above**, *prep.* 1 more than: “. . . men shall swear I have discontinued school / Above a twelvemonth . . .” *Merch*, III, iv, 75-76.

2 **above a number**, more than many [others]: “. . . (so much I am happy / Above a number) . . .” *Hen* 8, III, i, 33-34. 3 **above the rest**, above all; more than anything else: “Do as I bid thee, or rather do thy pleasure; / Above the rest, be gone.” *Lear*, IV, i, 47-48.

**Abraham Cupid**, *n.* prob. comparison of Cupid to the half-naked beggars of the day called “Abraham-men”: “Young Abraham Cupid, he that shot so trim / When King Cophetua lov’d the beggar maid.” *Rom & Jul*, II, i, 13-14.

**Abraham’s bosom**, *n.* heaven [biblical ref.]: “The sons of Edward sleep in Abraham’s bosom . . .” *Rich* 3, IV, iii, 38.

**abram**, *n.* colloq. var. of auburn; reddish-brown: “. . . our heads are some brown, some black, some / abram, some bald . . .” *Cor*, II, iii, 19-20.

**Abram**, *n.* var. of Abraham: “This Jacob from our holy Abram was . . .” *Merch*, I, iii, 67.

**abridged**, *adj.* reduced or curtailed: “Nor do I now make moan to be abridg’d / From such a noble rate . . .” *Merch*, I, i, 126-127.

**abridgment** or **abridgement**, *n.* 1 that which makes the time pass quickly, esp. an entertainment or diversion: “Say, what abridgement have you for this evening, / What masque, what music?” *M Dream*, V, i, 39-40. 2 that which cuts something short, as an interruption or intrusion:

“. . . for look where my abridgement comes.” *Ham*, II, ii, 416.

**abroach**, *adj.* 1 tapped or opened, as a cask; also, unleashed: “Alack, what mischiefs might he set abroad / In shadow of such greatness!” *2 Hen* 4, IV, ii, 14-15.

—*adv.* 2 in motion; afoot: “The secret mischiefs that I set abroad . . .” *Rich* 3, I, iii, 325.

**abroad**, *adv.* 1 in or from the outside world: “How now, fair lords! What fare? What news abroad?” *3 Hen* 6, II, i, 95. 2 other than myself: “. . . here have I few attendants, / And subjects none abroad . . .” *Temp*, V, i, 166-167. 3 into public view: “Is he ready / To come abroad?” *Hen* 8, III, ii, 82-83.

**abrook**, *v.* to endure: “. . . ill can thy noble mind abrook / The abject people gazing on thy face . . .” *2 Hen* 6, II, iv, 10-11.

**abruption**, *n.* interruption: “What makes this / pretty abruption?” *Tr & Cr*, III, ii, 63-64.

**absence**, *adj.* parson’s misuse for “absent”: “I will not be absence at the / grace.” *Wives*, I, i, 242-243.

**Absey book**, *n.* ABC book; a child’s primer: “. . . that is Question now; / And then comes Answer like an Absey book . . .” *K John*, I, i, 195-196.

**absolute**, *adj.* 1 blunt; uncompromising: “. . . and with an absolute ‘Sir, not I,’ / The cloudy messenger turns me his back . . .” *Mac*, III, vi, 40-41. 2 faultless; peerless: “This Philoten contends in skill / With absolute Marina . . .” *Per*, IV, Cho., 30-31. 3 precise; strict: “How absolute the knave is. We must speak by the / card . . .” *Ham*, V, i, 133-134. 4 certain: “I am absolute / ‘Twas very Cloten.” *Cymb*, IV, ii, 106-107.

**abstract**, *n.* 1 list: “. . . he hath an / abstract for the remembrance of such places and / goes to them by his note.” *Wives*, IV, ii, 54-56. 2 perh. a barrier that, when removed, would free Antony to return to Cleopatra [in some edit. “obstruct”]: “Which soon he granted, / Being an abstract ‘tween his lust and him.” *Ant & Cleo*, III, vi, 60-61.

3 **abstract and brief chronicles**, summary; epitome; here, a ref. to the general practice of commenting on contemporary events in plays: “. . . let them be well used, for / they are the abstract and brief chronicles of the time.” *Ham*, II, ii, 519-520.

**absurd**, *adj.* insipid; without taste or savor: “No, let the candied tongue lick absurd pomp . . .” *Ham*, III, ii, 60.

**Absyrtus**, *n.* brother of Medea, whom she murdered; when escaping with Jason, she cut up her brother’s body and threw the pieces overboard, forcing her father to delay his pursuit while gathering up the fragments: “Into as many gobbets will I cut it / As wild Medea young Absyrtus did . . .” *2 Hen* 6, V, ii, 58-59.

**abuse**, *v.* 1 to deceive or wrong; take advantage of: “. . . my Lady Hero hath / been falsely accused, the Prince and Claudio / mightily abused . . .” *M Ado*, V, ii, 89-91. 2 to delude: “Old fools are babes again, and must be us’d / With checks as flatteries, when they are seen abus’d.” *Lear*, I, iii,

20-21. 3 to misuse or misapply: "And their gross painting might be better used/ Where cheeks need blood; in thee it is abused." *Sonn* 82, 13-14. 4 to slander: "I'll have our Michael Cassio on the hip,/ Abuse him to the Moor . . ." *Oth*, II, i, 300-301.

—*n.* 5 deception: "Are all the rest come back?/ Or is it some abuse, and no such thing?" *Ham*, IV, vii, 47-48. 6 fault; offense; vice: ". . . that he might stick/ The smallest opinion, on my greatest abuse [that he might find fault with even my worst offense]?" *Oth*, IV, ii, 110-111.

7 **use their abuses**, practice their vices: ". . . good people/ in a commonweal, that do nothing but use their/ abuses in common houses . . ." *Meas*, II, i, 41-43.

**abused**, *adj.* cheated; also, repelled: ". . . her delicate/ tenderness will find itself abus'd . . ." *Oth*, II, i, 230-231.

**abusing times**, *n.* period when the rightful succession was abused: ". . . to draw forth your noble ancestry/ From the corruption of abusing times . . ." *Rich* 3, III, vii, 197-198.

**aby**, *v.* to pay for: "Disparage not the faith thou dost not know,/ Lest to thy peril thou aby it dear [pay for it dearly]." *M N Dream*, III, ii, 174-175.

**abysm**, *n.* abyss: "What seest thou else/ In the dark backward and abysm of time?" *Temp*, I, ii, 49-50.

**academe**, *n.* academy, modeled after Plato's which gathered in ancient Athens: "Our court shall be a little academe . . ." *Love's L*, I, i, 13.

**accent**, *n.* 1 power of speech: "And 'midst the sentence so her accent breaks . . ." *Luc*, 566. 2 modulation of the voice in speaking: "Action and accent did they teach him there . . ." *Love's L*, V, ii, 99. 3 sound or expressiveness of the voice: "For why, the senseless brands will sympathize/ The heavy accent of thy moving tongue . . ." *Rich* 2, V, i, 46-47. 4 language; here, foreign languages: "How many ages hence/ Shall this our lofty scene be acted over,/ In states unborn, and accents yet unknown!" *J Caes*, III, i, 111-113.

**accept**, *v.* 1 **accept of**, to receive: "Accept of him, or else you do me wrong." *Shrew*, II, i, 59.

—*adj.* 2 **agreed-on**: ". . . we will suddenly/ Pass our accept and peremptory answer." *Hen* 5, V, ii, 81-82.

**access**, *n.* admittance; here, to the company of Silvia: "Under the colour of commending him,/ I have access my own love to prefer." *Two Gent*, IV, ii, 3-4.

**accessible**, *adj.* being a possible way to go: "Accessible is none but Milford way [There is no other place to go but toward Milford]." *Cymb*, III, ii, 83.

**accessory**, *adj.* willing or yielding; here, conduct that would make her an accessory to the crime: ". . . that never was inclin'd/ To accessory yieldings, but still pure . . ." *Luc*, 1657-1658.

**accidence**, *n.* Latin grammar: "I pray you, ask him some questions in his accidence." *Wives*, IV, i, 12-13.

**accidental**, *adj.* fortuitous; hence, divine: "Of accidental judgments, casual slaughters . . ." *Ham*, V, ii, 387.

**accite**, *v.* 1 to induce; excite: "And what accites your most worshipful/ thought to think so?" *2 Hen* 4, II, ii, 56-57. 2 to summon: "Our coronation done, we will accite/ . . . all our state . . ." *2 Hen* 4, V, ii, 141-142.

**accommodation**, *n.* convenience; comfort: ". . . all th'accommodations that thou bear'st/ Are nurs'd by baseness." *Meas*, III, i, 14-15.

**accomplice**, *n.* ally; associate: "Success unto our valiant general,/ And happiness to his accomplices!" *1 Hen* 6, V, ii, 8-9.

**accomplish**, *v.* 1 to perform: ". . . honourable action,/ Such as he hath observ'd in noble ladies/ Unto their lords, by them accomplished." *Shrew*, Ind., i, 108-110. 2 to fit out; equip: ". . . from the tents/ The armourers, accomplishing the knights . . ." *Hen* 5, IV, Chor., 11-12.

**accomplished**, *adj.* furnished: ". . . for even so look'd he,/ Accomplish'd with the number of thy hours [at the same age] . . ." *Rich* 2, II, i, 176-177.

**accompt**, *n.* 1 *var.* of ACCOUNT: "What need/ we fear who knows it, when none can call our power/ to accompt?" *Mac*, V, i, 36-38. 2 heed; notice: "Takes no accompt/ How things go from him . . ." *Timon*, II, i, 3-4. 3 [pl] account books; records: "At many times I brought in my accompts,/ Laid them before you . . ." *Timon*, II, ii, 137-138. 4 wordplay on "sum total" and "story": "And let us, ciphers to this great accompt,/ On your imaginary forces work." *Hen* 5, Prol., 17-18. 5 recorded sin that is not part of one's spiritual reckoning: ". . . our compell'd sins/ Stand more for number than for accompt." *Meas*, II, iv, 57-58.

6 **cast accompt**, to do [keep] accounts: "The clerk of Chartham: he can write and read and/ cast accompt." *2 Hen* 6, IV, ii, 81-82.

**accord**, *n.* 1 harmony; here, musical harmony: "Gamut I am, the ground of all accord—" *Shrew*, III, i, 71. 2 [usually pl] the will; another's wishes: "Then let your will attend on their accords." *Errors*, II, i, 25.

—*v.* 3 to agree: ". . . how apt our love was to accord/ To furnish him with all appertinents . . ." *Hen* 5, II, ii, 86-87.

**accordant**, *adj.* being in accord; agreeable: ". . . if he found her accordant, he meant to . . . instantly break with you of it." *M Ado*, I, ii, 13-14.

**according**, *adj.* agreeing; assenting: "And she agreed, within her scope of choice/ Lies my consent and fair [readily] according voice." *Rom & Jul*, I, ii, 18-19.

**accordingly**, *adv.* correspondingly: ". . . he is very great in knowledge,/ and accordingly valiant." *All's W*, II, v, 7-8.

**accost**, *v.* to introduce oneself to: "Accost, Sir Andrew, accost." *T Night*, I, iii, 48.

**account**, *n.* 1 number or amount: ". . . a beggarly account of empty boxes . . ." *Rom & Jul*, V, i, 45. 2 reckoning or calculation: ". . . by which account. . . some twelve days hence/ Our general forces at Bridgnorth shall meet." *1 Hen* 4, III, ii, 176-178. 3 estimation; worth: "No shape so true, no



truth of such account . . ." *Sonn* 62, 6. 4 accounting before God of one's earthly sins: "No reck'ning made, but sent to my account/ With all my imperfections on my head." *Ham*, I, v, 78-79.

5 in account, by all accounts or reports: "When yet you were in place and in account/ Nothing so strong and fortunate as I." 1 *Hen* 4, V, i, 37-38.

—v. 6 to think; consider or regard [as]: "If thou account'st it shame, lay it on me." *Shrew*, IV, iii, 178.

7 account of, to appreciate; esteem: "How esteem'st thou me? I account of her beauty." *Two Gent*, II, i, 59.

**accountant**, *adj.* accountable; liable: "Accountant to the law upon that pain." *Meas*, II, iv, 86.

**accountment**, *n.* equipment: ". . . not only . . . in the simple office of love, but in all/ the accountment, complement, and ceremony of it." *Wives*, IV, ii, 3-5.

**accuse**, *v.* 1 to impugn; reflect upon: "Let not my cold words here accuse my zeal [loyalty]." *Rich* 2, I, i, 47.

—*n.* 2 accusation: "And dogged York . . . By false accuse doth level at my life." 2 *Hen* 6, III, i, 158-160.

**ace**, *n.* lowest throw [one] using only one of a pair of dice [die]; also, wordplay on "ace" and "ass": "No die, but an ace for him; for he is but one." *M N Dream*, V, i, 296.

**acerb**, *adj.* sour; bitter: ". . . shall be to him shortly as acerb as the coloquintida." *Oth*, I, iii, 350.

**Acheron**, *n.* 1 river of Hades: "The starry welkin cover thou anon/ With drooping fog, as black as Acheron . . ." *M N Dream*, III, ii, 356-357. 2 prob. standing for Hades itself: "T'll dive into the burning lake below,/ And pull her out of Acheron by the heels." *T Andr*, IV, iii, 43-44.

**aches**, *n. pl.* pron. as two syllables, like "H's": "T'll rack thee with old cramps,/ Fill all thy bones with aches . . ." *Temp*, I, ii, 371-372.

**achieve**, *v.* 1 to capture; here, also, execute: "Bid them achieve me and then sell my bones." *Hen* 5, IV, iii, 91. 2 to gain; obtain: ". . . he hath achiev'd a maid/ That paragons description . . ." *Oth*, II, i, 61-62.

**achievement**, *n.* 1 sexual conquest: "'Achievement is command; ungain'd, beseech.'" *Tr & Cr*, I, ii, 298.

2 for achievement, to conclude the matter; also, instead of victory: "He'll drop his heart into the sink of fear,/ And for achievement offer us his ransom." *Hen* 5, III, v, 59-60.

**Achilles' horse**, *n.* the great warrior's horse, here judged to be worth several of his master: "Let this be granted, and Achilles' horse/ Makes many Thetis' sons." *Tr & Cr*, I, iii, 211-212.

**Achitophel**, *n.* (in the Bible) adviser to Absalom, King David's rebellious son: "A whoreson Achitophel! A rascally/ yea-forsooth knave . . ." 2 *Hen* 4, I, ii, 35-36.

**acknowledge**, *v.* 1 to greet (another) as friend or acquaintance: "I may not evermore [henceforth] acknowledge thee . . ." *Sonn* 36, 9.

2 **acknowledge itself**, to become known; be disclosed: "If the encounter acknowledge itself hereafter . . ." *Meas*, III, i, 252.

**aconitum**, *n.* poisonous plant wolfsbane (or monkshood); also, poison extracted from this plant: ". . . it do work as strong/ As aconitum or rash gunpowder." 2 *Hen* 4, IV, iv, 47-48.

**acquaintance**, *n.* 1 friend or friends: "Balk logic with acquaintance that you have . . ." *Shrew*, I, i, 34.

2 **altogether's acquaintance**, is very well acquainted: ". . . it is a/ 'oman [woman] that altogether's acquaintance with Mistress/ Anne Page . . ." *Wives*, I, ii, 7-9. 3 **desire (someone) of more acquaintance**, to desire to become better acquainted with (another): "I shall desire you of more acquaintance, good Master Cobweb . . ." *M N Dream*, III, i, 175.

4 **how creeps acquaintance?**, how did you worm your way into his acquaintance?: "But how comes/ it he is to sojourn with you? how creeps acquaintance?" *Cymb*, I, v, 21-22. 5 **will acquaintance strangle**, will end our relationship: "I will acquaintance strangle, and look strange [appear a stranger] . . ." *Sonn* 89, 8.

**acquit**, *v.* to release, as from a vow or obligation: "How . . . may I give him that/ Which I have given to you?" "I will acquit you." *T Night*, III, iv, 216-217.

**acquittance**, *n.* 1 discharge of a debt: ". . . your neck, sir,/ is pen, book, and counters; so the acquittance/ follows." *Cymb*, V, iv, 170-172. 2 receipt or other verifying document: ". . . acquittances/ For such a sum from special officers/ Of Charles his father." *Love's L*, II, i, 160-162. 3 acquittal; exoneration: "Now must your conscience my acquittance seal . . ." *Ham*, IV, vii, 1.

—*v.* 4 to acquit; clear: "Your mere enforcement shall acquittance me . . ." *Rich* 3, III, vii, 232.

**acre**, *n.* unplowed ridge in a field, sometimes used as a border: "Between the acres of the rye . . . These pretty country-folks would lie . . ." *As You*, V, iii, 20-22.

**across**, *adj., adv.* (in tilting) not a direct hit; here, an awkward jest: ". . . so I had broke thy pate/ And ask'd thee mercy for't." "Good faith, across!" *All's W*, II, i, 65-66.

**act**, *n.* 1 scene in a play: ". . . when thou seest that act afoot,/ Even with the very comment of thy soul/ Observe my uncle." *Ham*, III, ii, 78-80. 2 achievement; accomplishment: "A lower place, note well,/ May make too great an act." *Ant & Cleo*, III, i, 12-13.

3 **out of act**, a. into a state unfit for service: ". . . on us both did haggish age steal on,/ And wore us out of act." *All's W*, I, ii, 29-30. b. into nothingness: "Like Patience gazing on kings' graves, and smiling/ Extremity out of act." *Per*, V, i, 138-139.

—*v.* 4 to enact: "Here is a hand to hold a sceptre up,/ And with the same to act controlling laws." 2 *Hen* 6, V, i, 102-103.

**Actaeon**, *n.* 1 (in Greek myth.) hunter transformed into a stag and torn apart by his own hounds because he had witnessed Diana bathing: "Thy temples should be planted

presently/ With horns, as was Actaeon's . . ." *T Andr*, II, iii, 62-63.

2 same, as symbol of cuckoldry because of the horns he wore as a stag: ". . . divulge Page himself for a secure and/ wilful Actaeon . . ." *Wives*, III, ii, 38-39.

**acted**, *past part.* consummated: "Think true love acted simple modesty." *Rom & Jul*, III, ii, 16.

**action**, *n.* 1 legal action, as for debt: ". . . the wearing/ out of six fashions, which is four terms, or two/ actions . . ." 2 *Hen* 4, V, i, 76-78. 2 lawsuit; here, a case: "Whose action is no stronger than a flower?" *Sonn* 65, 4. 3 appropriate gestures: "Action and accent did they teach him there . . ." *Love's L*, V, ii, 99.

4 **action is eloquence**, here, Volumnia acts out for her son how to make conciliatory gestures: ". . . for in such business/ Action is eloquence, and the eyes of th'ignorant/ More learned than the ears . . ." *Cor*, III, ii, 75-77. 5 **hope of action**, expectation of military action: "The Duke . . . Bore many gentlemen—myself being one—/ In hand, and hope of action . . ." *Meas*, I, iv, 50-52.

**action's self**, *n.* the event itself: ". . . lose some life/ Which action's self was tongue to [was less impressive than the actual event] . . ." *Hen* 8, I, i, 41-42.

**action-taking**, *adj.* settling matters at law rather than with a duel: ". . . action-taking, whoreson, glass-gazing, super-serviceable, finical rogue . . ." *Lear*, II, ii, 16-17.

**Actium**, *n.* promontory and ancient town in W Greece: ". . . from the head of Actium/ Beat the approaching Caesar." *Ant & Cleo*, III, vii, 51-52.

**act of darkness**, *n.* See DARKNESS (def. 3).

**actor**, *n.* malefactor; wrongdoer: "Mine were the very cipher of a function/ To fine the faults . . . And let go by the actor." *Meas*, II, ii, 39-41.

**acture**, *n.* mere physical act; here, one of passion: "Love made them not: with acture they may be,/ Where neither party is nor true nor kind . . ." *Lover's Comp*, 185-186.

**acutely**, *adv.* wittily: "I am so full of businesses I cannot answer thee/ acutely." *All's W*, I, i, 202-203.

**adage**, *n.* **cat in the adage**, from the French, "The cat loves fish, but he doesn't want to get his feet wet": "Letting 'I dare not' wait upon 'I would,'/ Like the poor cat i' th' adage?" *Mac*, I, vii, 43-44.

**Adam**, *n.* 1 ref. to Adam as the first gardener: "Thou, old Adam's likeness set to dress this garden . . ." *Rich* 2, III, iv, 73. 2 the arresting sergeant likened to Adam, dressed in skins [leather] when he left the Garden of Eden: "Master . . . what, have you got the picture of old Adam new-apparelled?" *Errors*, IV, iii, 13-14. 3 syn. for original sin or innate depravity: "And whipp'd th' offending Adam out of him . . ." *Hen* 5, I, i, 29.

**adamant**, *n.* hardest substance known, esp. the lodestone, a magnetic rock: "You draw me, you hard-hearted adamant—" *M N Dream*, II, i, 195.

**adder**, *n.* **ears more deaf than adders**, fr. biblical injunction, "The wicked . . . are like the deaf adder that stoppeth her ear . . ." [Psalms 58]: ". . . pleasure and revenge/ Have ears more deaf than adders to the voice/ Of any true decision." *Tr & Cr*, II, ii, 172-174.

**addition**, *n.* 1 title, rank, etc., by which a person is addressed: "According to the phrase or the addition/ Of man and country." *Ham*, II, i, 48-49. 2 new title or honor: "He bade me . . . call thee Thane of Cawdor:/ In which addition, hail . . ." *Mac*, I, iii, 105-106. 3 exaggeration: "Truly to speak, and with no addition . . ." *Ham*, IV, iv, 17. 4 credit: ". . . think it no addition, nor my wish,/ To have him see me woman'd." *Oth*, III, iv, 192-193.

5 **particular additions**, unique characteristics: "This man, lady, hath robbed many beasts of their/ particular additions." *Tr & Cr*, I, ii, 19-20.

**addle**, *adj.* addled; muddled or scrambled; (of an egg) rotten: ". . . thy head hath been beaten as addle/ as an egg for quarrelling." *Rom & Jul*, III, i, 23-24.

**address**, *v.* 1 to make ready; prepare oneself: "Let us address to tend on Hector's heels." *Tr & Cr*, IV, iv, 144.

2 **address thee**, prepare thyself: "Address thee instantly." 2 *Hen* 6, V, ii, 27. 3 **address thy gait**, See GAIT (def. 3).

**addressed**, *adj.* prepared; ready: "Our navy is address'd, our power collected . . ." 2 *Hen* 4, IV, iv, 5.

**Ad dunghill**, [Latin] misuse for *ad unguem*, to a T [lit., to the fingernail]: ". . . thou has it *ad dunghill*, at the fingers' ends, as/ they say." *Love's L*, V, i, 70-71.

**adhere**, *v.* to be suitable or auspicious: "Nor time, nor place,/ Did then adhere, and yet you would make both . . ." *Mac*, I, vii, 51-52.

**Ad Jovem**, [Latin] to Jove [Jupiter]: "*Ad Jovem*, that's for you: here, *Ad Apollinem* [to Apollo]:/ *Ad Martem* [to Mars], that's for myself . . ." *T Andr*, IV, iii, 53-54.

**adjudge**, *v.* to sentence or condemn (to): ". . . thou art adjudged to the death,/ And passed sentence may not be recall'd . . ." *Errors*, I, i, 146-147.

**adjunct**, *adj.* 1 related: "And every humour hath his adjunct pleasure . . ." *Sonn* 91, 5. 2 attendant; following as a consequence: "Though death be adjunct, there's no death supposed." *Luc*, 133.

—*n.* 3 aid to the memory; memento: "To keep an adjunct to remember thee . . ." *Sonn* 122, 13.

**Ad manes fratrum**, [Latin] to the shades [spirits] of our brothers: "Give us the proudest prisoner of the Goths,/ That we may . . . *Ad manes fratrum* sacrifice his flesh . . ." *T Andr*, I, i, 96-98.

**admiral**, *n.* flagship of a fleet, which carried a signal light at the stern: ". . . thou art our admiral, thou bearest the lantern in the/ poop . . ." 1 *Hen* 4, III, iii, 24-25.

**admiration**, *n.* wonder; amazement or puzzlement: "What makes your admiration?" *Cymb*, I, vii, 38.

**admire**, *v.* to be astonished: ". . . these lords/ At this encounter do so much admire,/ That they devour their reason . . ." *Temp*, V, i, 153-155.

**admired**, *adj.* 1 amazing; incredible: "You have displac'd the mirth, broke the good meeting/ With most admir'd disorder." *Mac*, III, iv, 108-109. 2 admirable; delightful: "... she dances/ As goddess-like to her admired lays." *Per*, V, Chor., 3-4. 3 admiring: "'Tis thou that . . . Settlest admired reverence in a slave . . ." *Timon*, V, i, 49-50.

**admit**, *v.* 1 to permit; allow: "... your honesty should/ admit no discourse to your beauty." *Ham*, III, i, 107-108. 2 to suppose: "Admit no other way to save his life . . ." *Meas*, II, iv, 88.

**admittance**, *n.* 1 reception or welcome in the best social circles: "... a/ gentleman of excellent breeding, admirable discourse, of great admittance . . ." *Wives*, II, ii, 217-219. 2 acceptance: "... any tire [attire] of/ Venetian admittance." *Wives*, III, iii, 51-52.

**ado**, *n.* fuss; to-do; here, a quarreling: "Would you had hit it too!/ Then should not we be tir'd with this ado." *T Andr*, II, i, 97-98.

**Adonis**, *n.* (in Greek & Roman myth.) a beautiful youth loved by Aphrodite [Venus]: "Describe Adonis, and the counterfeit/ Is poorly imitated after you . . ." *Sonn* 53, 5-6.

**Adonis' gardens**, *n.* myth. gardens famed for their splendor; here, perh. alluding to their description in Spenser's *Faerie Queene*: "Thy promises are like Adonis' gardens,/ That one day bloom'd, and fruitful were the next." *1 Hen* 6, I, vi, 6-7.

**adoption**, *n.* acceptance or approval: "Those friends thou hast, and their adoption tried [tested] . . ." *Ham*, I, iii, 62.

**adoptions**, *adj.* assumed; adopted: "... a world/ Of pretty, fond, adoptions christendoms [pet names] . . ." *All's W*, I, i, 169-170.

**adorning**, *n.* something that enhances or complements the center of attention [here, the person of Cleopatra]: "Her gentlewomen . . . tended her i' the eyes,/ And made their bends adornings." *Ant & Cleo*, II, ii, 206-208.

**a-doting**, *adv.* in love: "Till Nature, as she wrought thee, fell a-doting . . ." *Sonn* 20, 10.

**adsum**, [Latin] I am here: "Adsum."/ "Asnath!/ By the eternal God, whose name and power/ Thou tremblest at . . ." *2 Hen* 6, I, iv, 23-24.

**a-ducking**, *v.* **go a-ducking**, to take to the water [like ducks]; also, perh., risk drowning: "Let the Egyptians/ And the Phoenicians go a-ducking . . ." *Ant & Cleo*, III, vii, 63-64.

**adulterate**, *adj.* adulterous: "Ay, that incestuous, that adulterate beast . . ." *Ham*, I, v, 42.

**adultery**, *n.* poss. misuse for "assault and battery": "... we/ shall see wilful adultery and murder committed." *Hen* 5, II, i, 36-37.

**advance**, *v.* 1 to promote; here, enhance by wearing and displaying: "... honour me so much/ As to advance this jewel; accept it and wear it,/ Kind my lord." *Timon*, I, ii, 165-167. 2 to raise or lift: "... like unback'd colts, they prick'd their ears,/ Advanc'd their eyelids . . ." *Temp*, IV, i,

176-177. 3 to display: "Advance our waving colours on the walls . . ." *1 Hen* 6, I, vi, 1.

**advanced**, *adj.* raised; outstretched: "... how he jets under his advanced/ plumes!" *T Night*, II, v, 31-32.

**advancement**, *n.* 1 dignity; honor: "... his own disorders/ Deserv'd much less advancement." *Lear*, II, iv, 201-202. 2 opportunity to advance in rank: "Sir, I lack advancement." *Ham*, III, ii, 331.

**advantage**, *n.* 1 chance or opportunity: "For where there is advantage to be gone,/ Both more and less have given him the revolt . . ." *Mac*, V, iv, 11-12. 2 suitable occasion or time: "What there is else/ keep close, we'll read it at more advantage." *1 Hen* 4, II, iv, 534-535. 3 interest: "The money shall be paid back again with/ advantage." *1 Hen* 4, II, iv, 540-541.

4 **in advantage lingering**, able to hold out because of an advantageous [military] position: "Drops bloody sweat from his war-wearied limbs,/ And, in advantage lingering, looks for rescue . . ." *1 Hen* 6, IV, iv, 18-19. 5 **in the best advantage**, at your first opportunity: "And bring her after in the best advantage . . ." *Oth*, I, iii, 297. 6 **to the advantage**, luck being with me: "... she let it drop by negligence,/ And, to the advantage, I being here took 't up . . ." *Oth*, III, iii, 315-316. 7 **upon advantage**, seizing an opportunity: "... the best part of my power,/ As I upon advantage did remove . . ." *K John*, V, vii, 61-62.

—*v.* 8 to benefit; take advantage of: "Whose hours [the king's] the peasant best advantages." *Hen* 5, IV, i, 290.

**advantageable**, *adj.* suitable or profitable: "Augment, or alter, as your wisdoms best/ Shall see advantageable for our dignity . . ." *Hen* 5, V, ii, 87-88.

**advenged**, *past part.* var. of avenged: "Be bold in us . . . And be adveng'd on cursed Tamora." *T Andr*, V, i, 13-16.

**adventure**, *n.* 1 luck; chance: "I have by hard adventure found mine own." *As You*, II, iv, 42. 2 hazard; risk: "To try the fair adventure of to-morrow." *K John*, V, v, 22. 3 hazardous undertaking: "... if you fall in/ the adventure, our crows shall fare the better for you . . ." *Cymb*, III, i, 81-82.

4 **at all adventures go**, take whatever comes along: "I'll say as they say, and persevere so,/ And in this mist at all adventures go." *Errors*, II, ii, 215-216.

—*v.* 5 to dare; take a chance: "I am almost afraid to stand alone/ Here in the churchyard. Yet I will adventure." *Rom & Jul*, V, iii, 10-11. 6 to risk: "... by adventuring both,/ I oft found both . . ." *Merch*, I, i, 143-144.

**adventurous**, *adj.* bold; courageous: "And from her bosom took the enemy's point,/ Sheathing the steel in my advent'rous body." *T Andr*, V, iii, 111-112.

**adversary**, *n.* 1 enemy; enemy forces: "... some band of strangers i' th'/ adversary's entertainment." *All's W*, IV, i, 14-15. 2 misunderstood by Caius as "spokesman" or "promoter": "I will be thy adversary toward Anne/ Page. Said I well?"/ "By gar [God], 'tis good; vell said." *Wives*, II, iii, 87-89.

**adverse**, *adj.* unfriendly; hostile: "It hath in solemn synods been decreed,/ . . . To admit no traffic to our adverse towns . . ." *Errors*, I, i, 13-15.

**advertise**, *v.* 1 to inform or advise; also, warn: "Please it your Grace to be advertised/ The Duke of York is newly come from Ireland . . ." 2 *Hen* 6, IV, ix, 23-24. 2 to be attentive: "Advertising and holy to your business . . ." *Meas*, V, i, 381.

**advertisement**, *n.* 1 advice or admonition: "My griefs cry louder than advertisement." *M Ado*, V, i, 32. 2 information: "For this advertisement is five days old." 1 *Hen* 4, III, ii, 172.

**advice**, *n.* 1 consideration; reflection or deliberation: "My Lord Bassanio upon more advice,/ Hath sent you here this ring . . ." *Merch*, IV, ii, 6-7.

2 **on his more advice**, after his thinking better of it: "It was excess of wine that set him on;/ And on his more advice we pardon him." *Hen* 5, II, ii, 42-43.

**advise**, *v.* 1 to consider or reconsider; also, as a warning, be advised: "Thursday is near. Lay hand on heart. Advise./ And you be mine, I'll give you to my friend . . ." *Rom & Jul*, III, v, 190-191. 2 to take heed; be careful: "Advise you what you say: the minister is here." *T Night*, IV, ii, 97. 3 **advise yourself**, think; consider: ". . . have you nothing said . . . 'gainst the Duke of Albany?/ Advise yourself." *Lear*, II, i, 26-28.

**advised**, *adj.* 1 aware; mindful: "You were advis'd his flesh was capable/ Of wounds and scars . . ." 2 *Hen* 4, I, i, 172-173. 2 deliberate: ". . . never by advised purpose meet/ To plot . . . any ill . . ." *Rich* 2, I, iii, 188-189. 3 careful; watchful or attentive: "I shot his fellow . . . The self-same way, with more advised watch/ To find the other forth . . ." *Merch*, I, i, 141-143. 4 agreed: "Are ye advis'd? the east/ side of the grove." 2 *Hen* 6, II, i, 49-50. 5 well-advised; prudent: ". . . yet I am advis'd to do it,/ He says, to veil full purpose." *Meas*, IV, vi, 3-4.

6 **advised age**, wise old age: "The silver livery of advised age . . ." 2 *Hen* 6, V, ii, 47. 7 **advised by aught**, persuaded by any inducement: "Or whether since he is advis'd by aught/ To change the course . . ." *Lear*, V, i, 2-3. 8 **advised doom**, deliberate judgment: "When they had sworn to this advised doom,/ They did conclude to bear dead Lucrece thence . . ." *Luc*, 1849-1850. 9 **advised respects**, prudent considerations; here, prob. differences of birth and circumstances: "Called to that audit by advised respects . . ." *Sonn* 49, 4. 10 **well advised**, a. extremely cautious: ". . . there be well advis'd/ How you do leave me to mine own protection." *Merch*, V, i, 234-235. b. behaving rationally: "Were not you here, but even now, disguis'd? . . . And were you well advis'd?" *Love's L*, V, ii, 433-434.

**advisedly**, *adv.* 1 deliberately: "My soul upon the forfeit, that your lord/ Will never more break faith advisedly." *Merch*, V, i, 252-253. 2 thoughtfully; with the mind made up: "And to the flame thus speaks advisedly . . ." *Luc*, 180.

**advocate**, *n.* (in a court of justice) one who pleads the cause of another; here, Autolycus means a bribe: "What advocate

hast thou to him? . . . Advocate's the court-word for a pheasant . . ." *W Tale*, IV, iv, 741-743.

**advocation**, *n.* pleading on behalf of another: "My advocacy is not now in tune . . ." *Oth*, III, iv, 120.

**Aeacides**, *n.* another name of Ajax, after his grandfather Aeacus: ". . . for, sure, Aeacides/ Was Ajax, call'd so from his grandfather." *Shrew*, III, i, 50-51.

**aedile**, *n.* officer under the authority of the tribunes: "The aediles, ho! [Enter an Aedile.]" *Cor*, III, i, 171.

**Aegles**, *n.* nymph for whom Theseus was said to have abandoned Ariadne: "Didst not thou lead him through the glimmering night . . . And make him with fair Aegles break his faith . . ." *M N Dream*, II, i, 77-79.

**Aeneas**, *n.* 1 hero of Virgil's *Aeneid*; here, ref. to Aeneas' account to Dido of the destruction of Troy: ". . . wherefore dost thou urge the name of hands,/ To bid Aeneas tell the tale twice o'er . . ." *T Andr*, III, ii, 26-27. 2 used as an example of man's falseness, because of his betrayal of Dido: "True honest men, being heard like false Aeneas,/ Were in his time thought false . . ." *Cymb*, III, iv, 59-60.

**Aeolus**, *n.* god of the winds, who had imprisoned them in a cave: "Yet Aeolus would not be a murderer,/ But left that hateful office unto thee . . ." 2 *Hen* 6, III, ii, 91-92.

**aery**, *n.* aerie, the lofty nest of an eagle; also, an eagle's brood: "And like an eagle o'er his aery towers . . ." *K John*, V, ii, 149.

**Aesculapius**, *n.* (in myth.) the god of healing; son of Apollo: "Come, come;/ And Aesculapius guide us!" *Per*, III, ii, 113-114.

**Aeson**, *n.* father of Jason, restored to youth by Medea's magic: "In such a night/ Medea gathered the enchanted herbs/ That did renew old Aeson." *Merch*, V, i, 12-14.

**afar off**, *adv.* indirectly; here, by association: "He who shall speak for her is afar off guilty/ But that he speaks." *W Tale*, II, i, 104-105.

**afear'd**, *adj.* afraid: "But tell me, Hal, art not/ thou horrible afear'd?" 1 *Hen* 4, II, iv, 361-362.

**affair**, *n.* topic of conversation; subject or matter: ". . . start not so wildly from my affair." *Ham*, III, ii, 301.

**affairs**, *n. pl.* 1 business; errand: "What's your affairs, I pray you?" *Tr & Cr*, I, iii, 246.

2 **take and give back affairs**, to conduct business: "She could not sway her house, command her followers,/ Take and give back affairs and their dispatch . . ." *T Night*, IV, iii, 17-18.

**affect**, *v.* 1 to desire or enjoy: ". . . he does neither affect company/ Nor is he fit for't, indeed." *Timon*, I, ii, 31-32. 2 to love; feel affection toward: "Dost thou affect her, Claudio?" *M Ado*, I, i, 276. 3 to react to; like: "How doth your Grace affect their motion?" 1 *Hen* 6, V, i, 7. 4 to strive toward; aim at: "'Tis policy and stratagem must do/ That you affect . . ." *T Andr*, II, i, 104-105. 5 to choose: "I go from hence/ Thy soldier, servant, making peace or war,/ As thou affects."