

HOW TO PRONOUNCE  
THE  
NAMES IN SHAKESPEARE

BY  
THEODORA URSULA IRVINE

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Whenever a play by Shakespeare is produced discussions arise as to the correct pronunciation of the names of the characters. So far as I am aware there is no book which provides final information on this subject. The actor has to rely on the statements of other players of experience or seek his authority in many volumes. Much time is thus occupied and frequently without reaching absolute conclusions.

The custom in pronunciation is often determined by the necessities of metre and sometimes (as in the case of "Jaques" in "As You Like It") the same name bestowed upon separate persons is pronounced in two ways -- "My brother Jaques" (Jack) and "The melancholy Jaques" (Ja'kwēs).

Miss Irvine's book "How to Pronounce the Names in Shakespeare" will prove a boon to actors and to stage managers no less than to the ordinary reader and student -- gathering as it does authority from all available sources into one compact whole. It should be warmly welcomed.

S. H. Storer

HOW TO PRONOUNCE  
THE  
NAMES IN SHAKESPEARE

THE PRONUNCIATION OF THE NAMES IN THE DRAMATIS  
PERSONAE OF EACH OF SHAKESPEARE'S PLAYS, ALSO  
THE PRONUNCIATION AND EXPLANATION OF PLACE  
NAMES AND THE NAMES OF ALL PERSONS,  
MYTHOLOGICAL CHARACTERS, ETC.,  
FOUND IN THE TEXT

WITH FOREWORDS BY  
E. H. SOTHERN AND THOMAS W. CHURCHILL

AND  
WITH A LIST OF THE DRAMAS ARRANGED ALPHABETICALLY  
INDICATING THE PRONUNCIATION OF THE NAMES OF  
THE CHARACTERS IN THE PLAYS

BY  
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TO

ALL WHO WOULD HONOR THE SHAKESPEARE  
THEY LOVE, BY PRONOUNCING CORRECTLY  
THE NAMES HE HAS IMMORTALIZED

*Speak the speech, I pray you, as I pronounced it  
to you, trippingly on the tongue:*

*Hamlet, Act III, Scene 2, lines 1-2.*



## PUBLISHERS' NOTE

### SPECIAL POINTS ABOUT THIS VOLUME

1. It is the first and only book in the English language that gives the pronunciation of all the proper names found in Shakespeare's plays.
2. It adds many place-names that are omitted by both Bartlett's Concordance and Clarke's — such names as *Bangor*, *Tower Gates*, *Windsor Park*, etc., which are not in the text proper of Shakespeare but only in the stage directions.
3. It includes besides, a brief explanation of each name, whether historical, geographical, mythological, or otherwise, with specific references to act, scene, and line.
4. It designates in the *Alphabetical Index*, by the use of black-faced type, the names of all persons who take part in any way in the plays, whether as speaking characters or as supernumeraries, so that the student may discern at a glance whether the person be an actor in the play or merely mentioned in the text.
5. It differentiates genealogically the characters in the historical plays; e. g., the Duke of Somerset in *2 Henry VI* is *not* the same individual as the Duke of Somerset in *3 Henry VI*, although the same name, Edward Beaufort, is borne by each; such points as these are clearly set forth in the *Alphabetical Index*.
6. It quotes (in this *Alphabetical Index*) the preferences in pronunciation of such scholars as Dr. Horace Howard Furness, Jr., and Professor Brander Matthews, and of all the prominent Shakespearean actors of the day. Wherever reference is made to actors or

to other living authorities, the opinions quoted are, with a few exceptions, from personal correspondence or interview. Authority is cited in the case of disputed pronunciations and in many merely interesting instances.

7. Where a name occurs but once in all Shakespeare, the line, if metrical, is quoted. In addition other lines are occasionally quoted in corroboration of pronunciation.
8. Besides the alphabetical list of names in the dictionary proper, the book presents separately the complete *Dramatis Personæ* of each play, so that by turning over the 47 pages at the back of the book, one may rapidly compare the separate lists of characters, instead of turning to thirty-seven different plays in possibly as many volumes. In those pages the Dramas are arranged alphabetically. A list is also given (page xl), grouping alphabetically the Comedies, the Tragedies, and the Histories. No attempt has been made to arrange a chronological list, since authorities differ so widely on the subject.
9. Separate sections are devoted to discussion of the pronunciation, respectively, of the Greek and Latin names, the Italian, the French, and the English names.
10. Under separate heads are brief discussions of *Rhythm as Affecting Pronunciation*, *Anglicizing Foreign Names*, *Folios and Quartos*, etc.
11. A carefully prepared *Key to Pronunciation* is a very important feature. The necessary detailed explanation of this Key is provided on page xlv. The student is thus enabled to verify his pronunciation, not only of the English words, but also of those adopted from foreign languages.

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# INTRODUCTORY

## FOREWORD

Thomas W. Churchill

Former President of the Board of Education of the City of New York

Libraries of learned commentaries have been written upon Shakespeare. Had the busy dramatist, preparing his plays for the immediate patronage of the English public, foreseen how every word and sentence would come under the microscopic eye of the analytical scholar, a self-conscious hesitancy must have possessed him, paralyzed his writing arm, and left to the world only such labored essays as the schoolboy writes for his master's criticism.

There is in our literature no more striking figure of speech, I think, than the one in which our own Lowell likens this horde of Shakespearean commentators to guides who seek to show travellers the beauties of a great picture in a hall of fame, but who, by the smoke of their torches held aloft to make the picture clear, have so begrimed and obscured it as to have sadly defeated their own ends. The scholar who makes Shakespeare the basis of learned disquisitions, has often done harm in this, that he has promoted a suggestion that this writer of universal humanity is so much in need of scholarly comment, that the ordinary man needs for the enjoyment and understanding of Shakespeare a mentor and a guide. As a result the interpretive writer often does more to lessen the number of Shakespeare readers than to increase them.

Since his death the poet's works have undergone astonishing waves of attention and neglect. A period of rediscovery of his genius will set the world to reading him. Then comes a super-refinement of analysis and a flood of overpraise. Enthusiasts arise fain to have us believe that every line has a hidden meaning, that every comma is inspired. The ordinary man concludes this genius to be much too good for human nature's daily food and he neglects him for what appears more easy and recreative reading.

Shakespeare's works were not the laborious compilations of a scholar but the swift and confident expressions of a natural mind, recording for immediate use of actors the movement of a story. Their essence is action, spontaneity, progress to an artistic and natural climax. I take it then, that a teacher who sets out to render service to our children, with Shakespeare as the means, should first consider that the impulse which produced a play was not the desire to drill either children or men in the rules of grammar, or in the science of rhetoric, or in the mathematics of sustaining interest in the development of a plot. The business of the modern teacher of English, with American boys to deal with, is to get as easily and as simply as possible all of his youngsters into, as closely as may be, the condition of those for whom Shakespeare wrote. That is, the teacher must see that the speech of the Bard, — common language as it was in 1600, — is understood by those who speak a tongue that has undergone somewhat of a change in three hundred years. There are words and phrases that need to be made clear. If you want me to see and enjoy, you must help me to see clearly. But you must do it simply and quickly and not make it

too much of a task. I must be paid for my reading as I go along by the pleasure it gives me, line for line.

This book does not obscure with the smoky torch of the commentator. It does not add "Its sum of more to that which hath too much." Its mission is not to translate Shakespeare but to translate the reader back to the days of Shakespeare. This purpose is achieved mainly through its function as a pronouncing dictionary embracing every name in the lists of characters and all proper names such as names of persons, places, titles and so on, appearing in the text of the plays. The book bears witness of research, resource, and scholarship. The volume is free from pedantry and is vitalized through authorship of a teacher with experience from the living laboratory of the classroom as well as through the authority of actors distinguished for the charm and precision of their English speech.

## AUTHOR'S FOREWORD

For years I have received letters from actors, from club women, from teachers of English and of Dramatic Art, and from directors of dramatic organizations, amateur as well as professional, asking: "How do you pronounce these Shakespearean names — do you say Petrootchio or Petrookio? Is it Veeola or Vyola?" Finally to save trouble I began to look for a dictionary that I might recommend, and to my astonishment I found that such a thing as a Shakespearean Pronouncing Dictionary did not exist. A search through the dozens of prompt-books left by the great managers and actors brought no hint of pronunciation. Careful research in the libraries revealed the startling fact that in the whole field of Shakespearean commentary there was one corner that had scarcely been touched. No one had ever compiled a complete list of the proper names in Shakespeare, with their pronunciations. Instead of avoiding trouble I had unwittingly plunged into it.

It is to the actors that we owe almost the only opportunity to-day of hearing beautiful speech, and not one of them but understands the great charm it exerts over an audience. Lord Chesterfield pays the actor a deserved tribute, in one of the now famous letters to his son. He says:

"What is the constant and just observation as to all actors upon the stage? Is it not, that those who have the best sense always speak the best, though they may happen not to have the best voices? They will speak plainly, distinctly, and with the proper emphasis, be their voices

ever so bad. Had Roscius spoken quick, thick, and ungracefully, I will answer for it, that Cicero would not have thought him worth the oration which he made in his favour. Words were given us to communicate our ideas by; and there must be something unconceivably absurd in uttering them in such a manner that either people cannot understand them, or will not desire to understand them."

Whatever may be said of the beauty of our language, we cannot pretend that it is consistent; it were futile to attempt to pour all names into one mold, and pronounce them in accordance with definite rules; that would be like rhyming *cough* with *bough*, and *tough* with *dough* — they look alike, but they defy consistency and are the despair of foreigners. Proper names in any language, do not, of course, follow absolutely the rules that govern the pronunciation of ordinary words; they are a law unto themselves, following only certain fundamental characteristics.

In the preparation of this volume the greatest care has been exercised to see that no haphazard pronunciation is recorded. Every word has been referred to several authorities for comparison, and an effort has been made to reproduce the pronunciation used by the majority of persons, who by reason of their general culture or their interest in the spoken word, or because of their understanding of phonetics, may lay claim to cultivated speech. As to names from foreign languages I have preferred to take the sounds from the lips of persons native to the language, rather than to trust solely to dictionaries. The dictionary pronunciation has been carefully compared with that of educated Italians, Frenchmen, Englishmen, and others,

with the result that this book will be found to conflict in some instances with the dictionaries themselves.

As previously stated, there are many Shakespearean names whose pronunciation is not indicated in any authentic compilation, else this book would not have been attempted. It should put an end to further useless search since it provides, besides a complete alphabetical list of all Shakespearean proper names, the authentic pronunciation of those names for which heretofore the perplexed student has sought in vain.

This book is more or less a commentary. The first intention was to put forth a small volume giving simply the pronunciation of proper names in the lists of characters in Shakespeare's plays, but as the work progressed, the conviction grew that young students in particular would be grateful for a word in explanation or identification of geographical, historical, and mythological names. Each name that appears in the *text* of the plays is thus commented upon. The definitions are purposely meager as regards certain well-known names, such as Athens, Earl, etc.

An attempt is here made to unify the varied pronunciations of Shakespearean names. The ideal is that the same pronunciation of names be used by all the actors in a given play, but this is an ideal not always realized, as anyone will witness who has listened carefully to almost any Shakespearean production. In countries where many dialects exist, the problem is a much more vexed one, and a determined effort is necessary to secure uniform pronunciation. This book is one step toward that end. The unity it seeks to provide is, to be sure, no complete harmonization of such dialectal differences, but it is a unity



much needed within its own province of the proper name, and, it may be hoped, will prove an incentive to a still wider unification in speech by inspiring a sensitiveness to beauty and to correctness of word-sounds.

Fortunately the differences in pronunciation in the United States are not so marked that variations constitute a real offense, and yet there is great need for unification. To be convinced of this, one needs but to observe the differences that exist between southern, middle western, and New England speech. It is believed that, wherever English is spoken and Shakespeare known, this book will serve to arouse interest in more scholarly pronunciation. Shakespearean actors in England and America have evinced great interest in the work; Sir Johnston Forbes-Robertson wrote in regard to it, "I think it will be a most useful addition to a Shakespearean library."

In conclusion I would say that I do not look upon the decisions herein made as final — to claim that would be unpardonable arrogance — but it may at least be said that the pronunciations here recorded are faithful transcriptions of the pronunciation of the times, and ought to prove of service for a generation or two, particularly since there is no book of the kind to take the place of this one. In the introduction to his *Glossary*, Nares said, "One disadvantage a work of this nature must inevitably encounter — not only every person has some peculiarities in his pronunciation, but almost every one is bigotted to those he has adopted." I realize fully that Nares's statement is as true to-day as it was in 1792. There will remain many persons "bigotted" to the pronunciations they long have used, but my book will not have been sent forth on a bootless errand if it but persuade a few persons

to take more careful heed to their pronunciation, and satisfy themselves that they are not offending the fundamental laws of a language, after the manner of the society woman who talked enthusiastically of Italian Art in the time of "Gotto"! And this book will not have been prepared in vain if it inspires the desire to speak words more beautifully. On this point Dr. Horace Howard Furness wrote to Miss Edith Wynne Matthison as follows:

"As to the pronunciation of your heroine's name — continue to call her Rōsalīnd, although I am much afraid that Shakespeare pronounced it Rōsalīnd. Of all men, I would take liberties with Shakespeare sooner than anyone else. Was he so small-minded that he would care about trifles? Take my word for it, he would smile with exquisite benignity and say, 'Pronounce the name, my child, exactly as you think it sounds the sweetest.'"

There remains only grateful acknowledgment of my indebtedness to those who have personally helped me.

I feel that the debt to Dr. Horace Howard Furness, Jr., is particularly heavy. Many of the actors whose opinion I sought on the pronunciation of Shakespearean names referred to him as the supreme stage authority. Not having himself given forth any printed statement on the subject, he has been so gracious as to give me the benefit of his knowledge and his personal opinion on a large number of names, which I quote in this book.

Various professors and instructors in Columbia University have assisted me in regard to certain classes of names: English names, Harry Morgan Ayres; Latin and Greek

names, Nelson Glenn McCrea; French names, Gustave Lanson, Brander Matthews, and F. Baldensperger, *professeur à la Sorbonne*; Italian names, A. Arthur Livingston and Ettore Cadorin; Spanish names, Federico de Onis; Turkish names, Vahan H. Kalenderian. George Philip Krapp has done me a great service by lending his intimate and exact knowledge of Phonetics to the preparation of the *Key to Pronunciation*.

To Ruth Elizabeth Vandewater and Dorothy Hinds I am indebted for valued help. To my publishers I am grateful for more than generous coöperation.

I wish to express my gratitude to the staff of the New York Public Library, especially to Dr. Otto Kinkeldey, whose careful scholarship and exact information have been of inestimable value.

William Jaggard's *Shakespeare Bibliography*, a volume of remarkable completeness, has been of great assistance. Together with other books used in the preparation of this dictionary, it is listed in the Bibliography.

To Edith Wynne Matthison and to Charles Rann Kennedy I gratefully acknowledge my indebtedness particularly for the pronunciation of English names. The fact that they both have lived in Shakespeare's own county — Warwickshire — lends peculiar value to their comment. They have in many instances been able to give me not only the scholarly, but also the popular pronunciation of names of persons and places.

It is with sincere pleasure that I acknowledge my debt to the many actors who have so graciously responded to my inquiries, and who, by their enthusiastic appreciation of the value of such a book to the acting profession, have encouraged me in my task.

May I humbly hope that Mr. Sothern's prophecy will come true, and that this book will "prove a boon to actors and to stage-managers no less than to the ordinary reader and student."

THEODORA URSULA IRVINE,  
*Carnegie Hall, New York City.*

## PRELIMINARY DATA

### Alphabetical List of Actors Quoted in this Book. —

One always prefers to know who is responsible for a given pronunciation. In this book the authority is named in most instances; in many cases, particularly of disputed pronunciations, two or more authorities are quoted.

|                         |                           |
|-------------------------|---------------------------|
| Viola Allen             | Richard Mansfield         |
| Margaret Anglin         | Robert Mantell            |
| Frank Benson            | Julia Marlowe             |
| Edwin Booth             | Edith Wynne Matthison     |
| Beatrice Cameron        | James McCullough          |
| Charles Douville Coburn | Phyllis Neilson-Terry     |
| William Faversham       | Ada Rehan                 |
| Sir Johnston Forbes-    | Annie Russell             |
| Robertson               | Otis Skinner              |
| Ben Greet               | E. H. Sothorn             |
| Sir Henry Irving        | Ellen Terry               |
| Charles Rann Kennedy    | Sir Herbert Beerbohm Tree |
| F. F. Mackay            |                           |

**Editions.** — There is a bewildering number of editions of Shakespeare. In the preparation of this book I have used the three-volume edition of *Everyman's Library*, because of its convenient size.

For more thorough study there is, of course, nothing so scholarly as the *Variorum Shakespeare*, begun by Dr. Horace Howard Furness, and ably carried on by his son, Dr. Horace Howard Furness, Jr. Seventeen plays have already been published.

The *Cambridge Shakespeare* gives the form in Folio and in Quarto on each page. This is a work much used by students. Richard Grant White said of it: "It is the most valuable single contribution that has been made to Shakespearean literature."

The *Henry Irving Shakespeare* is of value to the actor or to any other student of the great master. It gives a map at the end of each play, showing the location of the places mentioned. This information is helpful in arriving at an intelligent understanding of the setting, especially in the historical plays. Actors and Dramatic Readers will particularly enjoy this edition because it places in brackets passages that may be omitted without obscuring the meaning of the story. It marks also words and syllables that are not accented in accordance with ordinary usage, such as the word *contrary* in: "Hath falsely thrust upon contrâry feet," *King John*, IV, 2, line 198. It frequently emphasises the fact that in given instances a name should be pronounced in three syllables, instead of two; e. g., *Glou-ces-ter*, but it does not diacritically mark the distinction. The Rolfe edition and a few others give occasional similar suggestions.

**Folios and Quartos.** — There are many things we think we know until some one pounces upon us suddenly and says, "Define it!" Among my own pupils and among people of riper years I have found an indefiniteness of information on the subject of Folios and Quartos, that leads me to give a few plain facts which will not, I trust, insult the intelligence of the informed, since they are given in the hope of being useful to that eager seeker after knowledge, the Student.

The first collected edition of Shakespeare's works was

published in November, 1623, almost eight years after his death. It is the *editio princeps*. Jaggard says of it: "From a literary standpoint it is a priceless contribution, beyond all bounds and limits, to the whole world's secular literature." This volume is called the *First Folio*, and is the one upon which all modern texts are based, and the only one of the *Folios* used in the preparation of this volume. It contains thirty-six plays (*Pericles* was omitted). Twenty of the plays were here published for the first time.

There were, in all, four *Folio* editions: *First Folio*, 1623; *Second Folio*, 1632; *Third Folio*, 1663-4; *Fourth Folio*, 1685.

During Shakespeare's life a number of separate plays were published *in Quarto*. For some plays the *Quarto* is believed to contain the better text; for others the *Folio* is preferred.

The Preface to the *First Folio*, signed by two fellow-actors of Shakespeare, expresses quaintly their opinion of the accuracy of the text they gave to the world, and their scorn of all other texts, presumably the *Quartos*. This preface reads as follows:

"To the Great Variety of Readers: It had bene a thing, we confesse, worthie to haue bene wished, that the Author himselfe had liu'd to haue set forth, and overseen his owne writings; But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends, the office of their care, and paine, to haue collected & publish'd them; and so to have published them, as where (before) you were abus'd with diuerse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of iniurious impostors, that expos'd them: euen those, are now offer'd to your view cur'd, and perfect of their limbes; and all the rest, absolute in

their numbers, as he conceiued them. Who, as he was a happie imitator of Nature, was a most gentle expresser of it. His mind and hand went together: And what he thought, he vttered with that easinesse, that wee haue scarce receiued from him a blot in his papers.

[Signed]

John Heminge,  
Henrie Condell."

**Pronunciation in Shakespeare's Time.**— The pronunciation in the Elizabethan era probably differed considerably from the pronunciation of to-day. No attempt is here made to reproduce it. Those interested in pursuing the study further will find valuable assistance in the four technical volumes of Ellis's *On Early English Pronunciation with Especial Reference to Shakspeare and Chaucer*; and in the two parts of Viëtor's *Shakespeare's Pronunciation* (viz., *A Shakespeare Phonology* and *A Shakespeare Reader*), which contain passages in phonetic transcription; and in *The Question of Shakspeare's Pronunciation* by Harry Morgan Ayres. These books are included in the Bibliography on page vii.

On the whole we should not like to return to the pronunciation of Shakespeare's time, or of the later time, when the incomparable actress, Mrs. Kemble, said *to-ad* as if in two syllables, and those of her time said also *thro-at* and *ro-ad*, and in such words as *join*, *point*, gave the long *i* sound that would offend our taste to-day.

The most recent and by far the most valuable summary of the subject of Shakespeare's pronunciation has been prepared by Harry Morgan Ayres. He says:

"What precisely his [Shakespeare's] sounds may have been, offers a field for inquiry; the possibilities are fairly restricted and there is evidence which admits of hypotheses



more or less convincing, even if it does not lead to certainty."

Abbott's comment also will be of interest:

"The spelling (which in Elizabethan writers was more influenced by the pronunciation, and less by the original form and derivation of the word, than is now the case), frequently indicates that many syllables which we now pronounce were then omitted in pronunciation."

Pronunciation of *all* names in the *Folio* is designedly omitted, because the subject of pronunciation of proper names in the Elizabethan period is vast and the evidence inconclusive.

**Shall Foreign Names be Anglicized?** — Of the many eminent Shakespearean actors and actresses to whom I put this question, the majority answered in the affirmative, but subscribed to the saving clause, *in general*. Several said outright, "No! I do not anglicize."

The statement that Otis Skinner made would probably apply to most actors of the day. He said: "My preferences come from an unconscious absorption of stage custom as I found it. As a rule I think that anglicizing the names of Shakespeare's characters is desirable."

Charles Douville Coburn, Director of the Coburn players, says: "I do not in general anglicize. I am rather influenced by the music of the pronunciation."

Mrs. Richard Mansfield (Beatrice Cameron) writes: "Memory is a treacherous thing. You think you remember a sound perfectly and yet sound the two words differently and memory seems to say first one way is right then the other. I think I am safe in saying that in most cases my husband would anglicize, and yet as I recall his pro-

nunciation there are words that he did not anglicize, so I cannot say it was a hard and fast rule. Mr. Mansfield's musical ear was so true that I think sometimes the word was spoken in the most musical way. He usually anglicized French names."

Margaret Anglin says: "Pronunciation should be guided by the uses of the verse. Anglicize in some cases and not in others, but not inconsistently."

Viola Allen writes: "I do *not* generally anglicize the proper names in Shakespeare, but prefer when the sound is not too unusual to the ear, to retain the pronunciation of the language from which they are chosen, which in most cases, has been to my mind appropriate."

Sir Johnston Forbes-Robertson says: "I think, generally speaking, it is as well to anglicize foreign names in Shakespeare with a few exceptions, such as Iago and Iachimo."

Dr. Horace Howard Furness, Jr., says: "I prefer the anglicizing of foreign names in the plays — it was the custom of the time, and in several cases the text seems to call for it."

In the hope of reaching trustworthy authority on the pronunciation used by some of the great actors of the immediate past, I have asked a number of actors and others who have had the privilege of hearing them, but failed in most cases to arrive at a satisfactory conclusion. As Mrs. Mansfield says, "Memory is a treacherous thing," and most of the authorities consulted did not feel like saying with certainty that such and such was the pronunciation used by Booth, Henry Irving, and others.

The opinion of Edith Wynne Matthison on the pronunciation of Sir Henry Irving, bears, however, peculiar

weight, by reason of her close association with him as leading woman during the last year of his life. Miss Matthison says that it was the custom of Sir Henry to anglicize, that he always chose the English pronunciation, wherever possible — that he made a special point of using the form that would be understood by the average person, even by the common people.

Under *Pronunciation of French Names* will be found the opinion of Professor Brander Matthews, seconded by that of M. Jusserand, the eminent statesman and author, the French Ambassador at Washington.

**Pronunciation of Greek and Latin Names.** — It would be folly to claim any attempt at complete information on the subject of pronunciation of Greek and Latin proper names. For those who have forgotten their school training the front pages of any established dictionary will furnish helpful rules for pronunciation. One or two hints here may, however, be of use.

The final *e* in Greek names is always pronounced, as in *I-re-ne*, *My-ti-le-ne*.

The termination *-eus* in Greek proper names has caused much discussion. For example, *Zeus*; some authorities say *zōōs*, others *z'ūs*. The same question arises in *Orpheus*; it is variously pronounced *ôr'-f'ūs*, *ôr'-f'ōōs*, and *ôr'-fē-ūs*. Worcester says: "The termination *-eus* in most Greek proper names is to be pronounced in one syllable, as *Or'-phūse*."

Referring to the pronunciation of the Greek words in general, Webster's *New International Dictionary* says: "The English method, which follows the rules for the English pronunciation of Latin, . . . is . . . still common in England. . . . The classical pronunciation, which

reproduces, as nearly as possible, the Attic pronunciation of the fourth century B. C. . . . is the method now almost exclusively used in the schools and colleges of the United States." — *A Guide to Pronunciation*, page lviii.

On the subject of accent Worcester says: "In Greek and Latin names the accent is always placed on either the second or the third syllable from the end of the word. In words of more than two syllables, if the penult is long in quantity, it is accented; if short the antepenult receives the accent."

The rule that "every Latin word has as many syllables as it has vowels and diphthongs," is applicable equally to proper names; e. g., *Mil-ti-a-des*, *Li-ga-ri-us*.

There are in use to-day three different systems of pronunciation of Latin names: the so-called English, the so-called Roman, and the so-called Continental.

In the last volume of the *Imperial Dictionary*, page 730, occurs this helpful rule for words ending in **-tii**, **-tium**, and **-tius**: "When *ti* followed by a vowel occurs next after the accented syllable of a word, it is pronounced as *sh*; thus, Statius is pronounced Sta'shi-us; Helvetii, Helve'shi-i; and similarly with Abantias, Actium, Maxentius, Laertius, etc. The proper sound of the *t* is preserved, however, when *ti* is accented or when it follows *s* or another *t*, as in Mil-ti'a-des, Sal-lus'ti-us, Brut'ti-i; so also in the termination *-tion*, as in A-e'ti-on. In such words as Domitius the *t* itself may be said to receive the *sh* sound: Do-mish'i-us." In reply to an inquiry, Professor Brander Matthews says that he prefers the so-called English ending **-ūs**, instead of the Roman **ōs**, in such names as *Antonius*, *Belarius*, *Guiderius*, *Lepidus*, *Lucilius*, *Marullus*, *Pindarus*, etc., and most actors agree with him. Some actors, how-

ever, prefer the  $\text{öös}$  or  $\text{ōös}$  sound as being fuller and richer. And there are doubtless passages wherein the music of the line is made more lovely by such pronunciation. Mansfield sometimes varied the ending of the name *Brutus* by pronouncing it  $\text{bröō}'\text{-töös}$ . An actor of Mr. Mansfield's experience and fine understanding of the music of speech might use this form with telling effect, as he unquestionably did.

Other actors are very strongly opposed to the use of this ending. Ben Greet is rabidly opposed to what he calls "the horrible oos" and says that he used to fine his students and his company for every one they used. The stage pronunciation of Latin names often combines the Roman with the English; e. g., *Caius Marcius*  $\text{kä}'\text{-ï-öös mār}'\text{-shüs}$ ).

Greek and Latin names abound in *Troilus and Cressida*, *Coriolanus*, *Titus Andronicus*, *Timon of Athens*, *Julius Cæsar*, *Antony and Cleopatra*, *Pericles*, and *Cymbeline*.

**Pronunciation of Italian Names.** — A large number of Italian names are found in Shakespeare's plays, notably in *Two Gentlemen of Verona*, *The Merchant of Venice*, *Romeo and Juliet*, *The Tempest*, *Measure for Measure*, *Much Ado About Nothing*, *The Taming of the Shrew*, *All's Well That Ends Well*, *Twelfth Night*, *The Winter's Tale*, and *Othello*.

For this reason it may seem not amiss to give a few rules for the benefit of those who care to know the pronunciation given these names in Italy to-day.

One rule that is often transgressed by those unfamiliar with Italian pronunciation might be set forth in detail here. If observed, it will do much to establish a correct pronunciation. It is this: **c** and **g** are hard before **a**, **o**, and **u**; soft (i. e., **ch** as in church and **g** as in gem) before **e** and **i**.

## Examples

Hard: *Bianca* (bēän'-ká); *Gobbo* (göb'-bö).

Soft: *Botticelli* (böť-tē-chěl'-lē, *not* -sěl'-ĭ).

*Cimabue* (chē-mà-bōō'-ā, *not* kĭm- *nor* sĭm-).

*Ginevra* (jē-nā'-vrà).

The letter *u* is always pronounced *ōō*; for example, *Uffizi* (*ōō*-fēt'-sē). The letter *i* is *always* like English long *e* (*ē*).

A common mistake made in Italian names is that of pronouncing the *i* in such words as *Boccaccio*. The *i* is not here sounded; it is inserted in order to indicate the *soft* sound of *c* or *cc*, which would otherwise follow the rule and be sounded like *k* before *o*. Without the letter *i* the name would be wrongly pronounced *bō-kä'-kō*. The correct pronunciation is not *bō-kä'-chē-ō*, but *bōk-kä'-chō*.

Ada Rehan said in a letter written to me shortly before her death: "Mr. Daly in his Shakespearean productions always used the Italian pronunciation of the names of characters, his authority being Horace Howard Furness." Following Mr. Daly's example, Miss Rehan has indicated her preference that Italian names be pronounced as they would be in the Italian language.

In most cases the metre is not affected seriously by a choice between the Italian and the English. *Violenta* may be *vēō-lěň'-tá* or *vī-ō-lěň'-t<sup>ü</sup>* without loss of rhythm; so the question resolves itself into one of personal preference. The Italian sounds are so much more melodious than the English that they might easily charm the ears of actors, who by taste and training instinctively choose the word with music in it. But even here the jewel, consistency, cannot always shed equal rays.

Otis Skinner thus honestly expresses himself: "I can give no logical reason for the use of Vee-o-la when I use Ma-ri-a, and both appear in the same play, and yet it has been my custom." Possibly he gives Maria's name the English pronunciation for the reason suggested under the name in the alphabetical list. Most authorities agree with Mr. Skinner in making just this distinction. Some actors, however, insist that the name *Viola* be anglicized; others prefer to approximate the Italian pronunciation  $v\bar{e}\ddot{o}'-l\bar{a}$  by pronouncing it  $v\bar{e}'-\bar{o}-l\bar{a}$ . Viola Allen, who uses the name in public and in private, says: "I prefer  $v\bar{e}\bar{e}'-\bar{o}'-l\bar{a}'$ , each syllable *equally* accented."

**Pronunciation of French Names.** — Because both the melody and the individual sounds of the French language are so subtle and vary so markedly from the English, they present serious difficulties to the average English-speaking person; but a little careful practice will establish a correct pronunciation of at least the most common sounds used in daily conversation.

Authorities differ slightly on the marking of foreign sounds and I have been in doubt whether to mark the French definite masculine article *le* as  $\bar{l}\bar{e}$ ,  $\bar{l}\bar{o}$ , or  $\bar{l}^{\bar{u}}$ . After much consultation of dictionaries and of French scholars, I have decided in favor of  $\bar{l}^{\bar{u}}$  when the name is anglicized; otherwise  $\bar{l}\bar{e}$ . The same is true of the preposition *de*.

The article *la* may be represented as  $\bar{l}\bar{a}$  (the **a** as in *ask*) or  $\bar{l}\bar{ä}$  (the **a** as in *at*). Both are used in dictionaries, and even the speaking Frenchman allows himself a certain latitude. Either of these symbols might fairly represent an equivalent for the elusive French sound, but I have decided to use the marking  $\bar{l}\bar{a}$ .

If one is attempting the French pronunciation of a name,

the preposition *de* should always have the *dē* sound, never the *dē* (long *ē*) that is so often heard; and wherever the *e* is omitted and an apostrophe put in its place; e. g., *Jeanne d'Arc*, the *e* is always elided — that is to say, the word is pronounced as if no apostrophe existed. This name is pronounced almost as if spelled *dark* — (zhǎn dǎrk).

In Shakespeare we have not only the problem of whether to anglicize names that are all French, like *Jaques le Grand*, *Gerard de Narbon*, *Jaques de Bois*, but also the problem of what to do with names part French and part English like *Joan la Pucelle*, *Margaret Jourdain*, *Sir Rowland de Bois*. It is doubtless inconsistent to pronounce French names partly in English and partly in French, but it is commonly done. *Saint Louis*, if kept in the original French, would be sān lōō'-ē'; if all English, s<sup>ā</sup>nt lū'-īs. Many people, moved perhaps by a generous desire to offend neither the English nor the French, give each half a loaf and say sānt lōō'-ē. In some of the Shakespearean names this is exactly what is done; several actors say, for instance, rō'-lūnd dē bwä.

The opinion of Brander Matthews on the anglicization of French names will be of interest to scholars and students. He says: "M. Jusserand thinks Shakespeare probably read French and possibly spoke it. (He lived for a while in the home of a French Huguenot.) But Shakespeare knew that his audience did not speak French and therefore I incline to believe that he avoided French pronunciation."

There is one French word that should *never* be anglicized. It is the title *Monsieur*. This word presents peculiar difficulties and is used so frequently that it requires special attention. The pronunciation is explained on page 210.



Of French accent Webster says: "It is commonly said that the French pronounce all the syllables of a word with an equal stress of voice, but that they *seem* to an English ear to accentuate the last. . . . As a matter of fact the stress, which is weak in French, always falls chiefly on the last syllable of an isolated word, as ordinarily pronounced, except when that syllable contains no sounded vowel; thus, *Moliere*, m<sup>o</sup>'-lyâr', *Chambertin*, shän''-bër''-tän' but *Castres*, käs'-tr'." — *Elements of Pronunciation of Foreign Names*, page 2375.

This hint will be of value, but, as has been observed previously, proper names follow no absolutely fixed law in pronunciation; each must be considered individually.

Many French names are found in *Love's Labour's Lost*, *As You Like It*, *All's Well That Ends Well*, *King John*, *King Henry the Fifth*, *The First Part of King Henry the Sixth*, and *The Second Part of King Henry the Sixth*.

**Pronunciation of English Names.** — In every play in which the scene is laid in England and the majority of the names in the *Dramatis Personæ* are English, and even in the dramas of foreign setting we find many English characters. In English probably more than in most languages, there is a laxity in respect to the pronunciation of proper names. The following pronunciations are a perennial wonder:

|              |            |            |
|--------------|------------|------------|
| Magdalen     | pronounced | Maudlin    |
| Beauchamp    | "          | Beecham    |
| Cholmondeley | "          | Chumley    |
| Greenwich    | "          | Grinidge   |
| Mainwaring   | "          | Mannering  |
| Leominster   | "          | Lemster    |
| Marjoribanks | "          | Marchbanks |
| Weymiss .    | "          | Weemz      |

No one would marvel if such names were the despair of the lexicographers.

Since English names are so peculiarly unconformable to rule, I have exercised especial care, consulting with several living authorities concerning each word. For the pronunciation of many names as used on the English stage to-day, and for the local, popular pronunciation of a large number of names, I am deeply indebted to the distinguished dramatist and actor, Charles Rann Kennedy, and to his wife, Edith Wynne Matthison.

**Rhythm as Affecting Pronunciation.** — Volumes have been filled with instructive comment on Shakespeare's versification. It would be futile here to attempt even the most cursory discussion of this extensive subject. All that is done here is to give a slight hint of the importance of the rhythm of the line in determining pronunciation.

In general, the verse that Shakespeare employed is blank verse, which, as every schoolboy knows, is iambic pentameter; i. e., each line is composed of five feet, each foot containing two syllables, a short and a long, with the accent on the long. The following passage from *Julius Cæsar* (Act I, Scene 2, lines 98, 99) is a good example of perfect iambic pentameter:

We both' have fed' as well,' and we' can both'  
Endure' the win'ter's cold' as well' as he':

Ellis says, page 918: "The metre properly examined, determines the number of syllables in a word and the place of the accent, and, so far as it goes, is the most trustworthy source of information which we possess."

Much of the so-called mispronunciation of words in Shakespeare's verse is simply a retention of the original

accent. This is true of such words as *re'ceptacle*, *canon'ized*, etc. Ellen Terry recognized this old accentuation, employing it in her reading of Juliet's familiar line (*Romeo and Juliet*, Act IV, Scene 3, line 39):

As in' a vault,' an an'cient re'cepta'cle, . . .

In the *Shakesperian Grammar* of E. A. Abbott are pointed out many contractions in Shakespeare's verse, allowing but one accent to polysyllabic names at the end of the lines. The author says in explanation: "Proper names, not conveying as other nouns do, the origin and reason of their foundation, are of course, peculiarly liable to be modified; and this modification will generally shorten rather than lengthen the name." He appends a long list of examples, such as the following:

To our' most fair' and prince'ly cous'in, Kath'arine;

*Henry V*, Act V, Scene 2, line 4.

Saw''st thou the mel'anchol'y Lord' Northum'berland?

*Richard III*, Act V, Scene 3, line 68.

He also remarks that Shakespeare, when grouping several names, is free with the metre.

That Harry Duke of Hereford, Rainold Lord Cobham,

. . . . .

Sir Thomas Erpingham, Sir John Ramston,

Sir John Norbery, Sir Robert Waterton and Francis Quoint, . . . *Richard II*, Act II, Scene 1, lines 279, 283, 284.

It would require rather more than average glibness to pronounce these names correctly, and yet preserve the rhythm. Some think it advisable to read such passages as if they were prose.

There are many words in Shakespeare which evidently contained more syllables than modern pronunciation gives them; *sol-di-er* was a trisyllable, *ex-cep-ti-on*, a quadrisyllable. We may balk at saying *Hen-e-ry*; yet Henry Irving takes particular pains, as do other authorities, to call attention to the frequent occurrence of the form, e. g.,

But how' he di'ed God knows', not Hen'(e)ry':  
*2 Henry VI*, Act III, Scene 2, line 131.

*Gloucester* is also frequently found as a trisyllable:

O lov'ing un'cle, kind Du'ke of Glou'cester', . . .  
*1 Henry VI*, Act III, Scene 1, line 142.

The same is true of *England*:

Than Bol'ingbro'ke's return to Eng'(e)land';  
*Richard II*, Act IV, Scene 1, line 17.

Dr. Furness says, referring to similar words: "I am in favor of pronouncing such words to suit the metre, as was intended by Shakespeare." Practically all the actors who have expressed themselves on this point agree with Dr. Furness. Miss Anglin says, "pronouncing is governed to a large extent, by beauty and by the text and the metre." William Faversham writes: "I think most of the actors and actresses govern their pronunciation by the music of the words." Phyllis Neilson-Terry expresses a similar opinion: "Of course names have so often to be differently pronounced according to the metre."

The extra unstressed syllable is often a factor in determining pronunciation. The rhythm of the line remains unaltered whether one says *Ro-me-o* or *Ro-meo*, *Pro-te-us* or *Pro-teus*, although the metrical structure is naturally

altered. Sometimes also, a pause indicated by a comma or other mark of punctuation may be given the time of one syllable of the metre and thus preserve, as in the following line, the correct pronunciation of a word which otherwise would require a different accentuation.

Nor none'|can know'|, Le'o|nine be'|ing gone'.|  
*Per.*, IV, 3, 30.

The above are but two of the most common difficulties met in the study of Rhythm as Affecting Pronunciation. How far any rules should be carried is a moot point and must be left to the intelligence of the reader.

When a violinist plays, he sometimes prolongs a note in order to bring out a special shade of meaning in the passage; in song a word may be given the time of three syllables instead of two, or vice versa, in order that the rhythmical flow may remain unbroken. So in the reading of blank verse liberty must be allowed — not license — contingent upon the meaning and upon the demands of the verse. F. A. Marshall, in the *Henry Irving Shakespeare*, speaks of Shakespeare as a dramatist “whose plays were intended not to be read as poetical exercises, but to be represented by living men and women before a general audience.” He speaks further of “the requirements not only of sense and metre, but also of what may be called the dramatic rhythm, that is to say, the rhythm which the sentiment or passion may require in order to be spoken with due dramatic effect.” That the pronunciation must be subordinated to the beauty of the verse is pretty generally accepted. If actors sometimes disagree in their pronunciations, let it be laid to their individuality and to their feeling for the passage in question.

## CLASSIFIED LIST (WITH ABBREVIATIONS) OF ALL THE PLAYS

There are 37 Plays; viz., 14 Comedies, 13 Tragedies, 10 Histories.

There are 2 Poems, 154 Sonnets, 3 Minor Poems.

### Comedies

|                                           |                        |
|-------------------------------------------|------------------------|
| All's Well That Ends Well. . . . .        | <i>All's Well.</i>     |
| As You Like It. . . . .                   | <i>As You Like It.</i> |
| The Comedy of Errors. . . . .             | <i>Com. of Err.</i>    |
| Love's Labour's Lost. . . . .             | <i>Love's L. L.</i>    |
| Measure for Measure. . . . .              | <i>Meas. for Meas.</i> |
| The Merchant of Venice. . . . .           | <i>Merch. of V.</i>    |
| The Merry Wives of Windsor. . . . .       | <i>Merry Wives.</i>    |
| A Midsummer-Night's Dream. . . . .        | <i>Mid. N. D.</i>      |
| Much Ado About Nothing. . . . .           | <i>Much Ado.</i>       |
| The Taming of the Shrew. . . . .          | <i>Tam. of Shrew.</i>  |
| The Tempest. . . . .                      | <i>Temp.</i>           |
| Twelfth Night; or, What You Will. . . . . | <i>Twel. N.</i>        |
| Two Gentlemen of Verona. . . . .          | <i>Two Gent.</i>       |
| The Winter's Tale. . . . .                | <i>Wint. Tale.</i>     |

### Tragedies

|                                      |                       |
|--------------------------------------|-----------------------|
| Antony and Cleopatra. . . . .        | <i>Ant. and Cleo.</i> |
| Coriolanus. . . . .                  | <i>Cor.</i>           |
| Cymbeline. . . . .                   | <i>Cym.</i>           |
| Hamlet, Prince of Denmark. . . . .   | <i>Ham.</i>           |
| Julius Cæsar. . . . .                | <i>Jul. Cæs.</i>      |
| King Lear. . . . .                   | <i>Lear.</i>          |
| Macbeth. . . . .                     | <i>Mac.</i>           |
| Othello, the Moor of Venice. . . . . | <i>Oth.</i>           |
| Pericles, Prince of Tyre. . . . .    | <i>Per.</i>           |
| Romeo and Juliet. . . . .            | <i>Rom. and Jul.</i>  |

|                                |                         |
|--------------------------------|-------------------------|
| Timon of Athens . . . . .      | <i>Tim. of Ath.</i>     |
| Titus Andronicus . . . . .     | <i>Tit. Andr.</i>       |
| Troilus and Cressida . . . . . | <i>Troil. and Cres.</i> |

### Histories

|                                                |                    |
|------------------------------------------------|--------------------|
| The First Part of King Henry the Fourth . . .  | <i>1 Henry IV.</i> |
| The Second Part of King Henry the Fourth . . . | <i>2 Henry IV.</i> |
| King Henry the Fifth . . . . .                 | <i>Henry V.</i>    |
| The First Part of King Henry the Sixth . . . . | <i>1 Henry VI.</i> |
| The Second Part of King Henry the Sixth . . .  | <i>2 Henry VI.</i> |
| The Third Part of King Henry the Sixth . . . . | <i>3 Henry VI.</i> |
| King Henry the Eighth . . . . .                | <i>Henry VIII.</i> |
| King John . . . . .                            | <i>John.</i>       |
| King Richard the Second . . . . .              | <i>Rich. II.</i>   |
| King Richard the Third . . . . .               | <i>Rich. III.</i>  |

## LIST OF ABBREVIATIONS

The abbreviations of the names of the plays are on page xl

*Abbott* E. A. Abbott's *A Shakesperian Grammar*.

*Brewer's Handbook* Brewer's *The Reader's Handbook*.

*Brewer's Phrase and Fable* Brewer's *Dictionary of Phrase and Fable*.

*Cent.* Century Dictionary and Cyclopedia of Names (Vol. XI).

*Cunliffe* Richard John Cunliffe's *A New Shakespearean Dictionary*.

*Ellis* Alexander J. Ellis's *On Early English Pronunciation*.

*Ency. Brit.* Encyclopædia Britannica.

*Eng.* English.

*Epi.* Epilogue.

*Folio* First Folio Edition of Shakespeare's Works.

*French* George Russell French's *Shakspeareana Genealogica*.

*Fr.* French.

*Ger.* German.

*Hudson* The Hudson edition of Shakespeare's Works.

*Imp.* Imperial Dictionary.

*Induc.* Induction.

*It.* Italian.

*Lanson* Gustave Lanson, Professor of French Literature in Columbia University.

*Lipp. Gaz.* Lippincott's New Pronouncing Gazetteer of the World.

*Littledale's Dyce* Littledale's Dyce's *A Glossary to the Works of William Shakespeare*.

*Longmans' Gaz.* Longmans' Gazetteer of the World.

*McCrea* Nelson Glenn McCrea, Anthon Professor of Latin Literature in Columbia University.



- North's Plutarch* Sir Thomas North's translation of Plutarch's *The Lives of the Noble Grecians and Romains*.
- Onions* C. T. Onions' *A Shakespeare Glossary*.
- Oxf.* The Oxford Dictionary (James A. H. Murray's *A New English Dictionary*).
- Prolog.* Prologue.
- Pron.* Pronunciation.
- Rolfe* The Rolfe edition of Shakespeare's Works.
- Roman.* Roman.
- Schmidt* Alexander Schmidt's *Shakespeare-Lexicon*.
- Schröder* Dr. M. M. Arnold Schröder's *Neuenglisches Aussprachwörterbuch*.
- Sidney Lee* Sir Sidney Lee's *A Life of William Shakespeare*.
- Skeat* Skeat and Mayhew's *A Glossary of Tudor and Stuart Words*.
- Smith's Class. Dict.* Sir William Smith's *A Classical Dictionary of Greek and Roman Biography, Mythology, and Geography*.
- Span.* Spanish.
- Stand.* Standard Dictionary.
- Stor.* Stormonth's Dictionary.
- Turk.* Turkish.
- U. S.* United States.
- Web.* Webster's New International Dictionary.
- Wor.* Worcester's Dictionary of the English Language.
- III, 2, 157 means Act III, Scene 2, line 157 of the play in question. So also with similar abbreviations.

## EXPLANATION OF KEY TO PRONUNCIATION

The system for indicating pronunciations is the result of painstaking study of all the dictionaries of established reputation. As it would be manifestly impracticable in a book of the size to which this is limited, to employ an elaborate system of vowel markings, the author believes that the simpler system herein adopted will prove more acceptable because easily comprehensible, although sufficiently exact to serve as a foundation for the study of finer distinctions in sounds and their symbols.

Each sound that is made by the human vocal organs is correctly made by placing the tongue in just one position *and no other*, by vibration in a certain resounding cavity *and no other*; and until we learn to produce these sounds with absolute exactness, our language will continue to be the slipshod, rambling, unfinished medley that it is. In the mouths of those who realize its dignity and beauty and who have given discriminating study to its technique, English speech becomes a melodious song, worthy of taking its rightful place as one of the Fine Arts.

There is no room here to discuss a subject so vast as that of phonetics, and one so insistent upon fine technical distinctions. It will suffice to cite the names of one or two books that explain lucidly the positions of the tongue for the various sounds and give illuminating exercises for the forward placement of tone, vowel resonance, consonant resonance, etc., etc. An hour with Bell's *English Visible Speech* and a hand-mirror will make the proper beginning. Follow this with Dora Duty Jones's *Technique*

of *Speech*, and the subject will open up before you. You will feel the joy of knowing exactly what your teeth, tongue, lips, and palate are doing, even as a Paderewski or an Isaye knows exactly what his fingers are doing as they assist in the production of beautiful tones.

The following is an explanation of the *Key to Pronunciation* given on page lviii. If this Key be carefully examined, no difficulty will be experienced in discovering the exact intention of each mark.

Special attention is called to the diminutive **u** (ü) and to the half-sized form of the other vowels. Instead of italicizing to indicate the lighter sound of a letter, the letter has been printed in smaller type, so that when the student sees a word like *Diomedes*, he will say to himself: "This is a long **o**, but I mustn't drag it out *too* long."

### Vowel Sounds

1. **ä**, as in *arm, father*. This sound is commonly called the *long Italian a*. Care should be exercised to avoid confounding it with the so-called broad sound of **a** as in *all*, here marked **ô**.
2. **â**, as in *ask, class*. This is a shorter sound of the preceding, differing only in quantity not in quality. It is generally called the *short Italian a*. This sound is exceedingly difficult to pronounce without seeming over-nice; it should not be confused with short **a** or open or broad **o**; e. g., it is not *dăn*ce nor *dôn*ce, but *dăn*ce.
3. **ă**, as in *at, cap, battle, hand*. This is usually called the *short sound of a*.
4. **â**, as in *care, there*. This is commonly called the *medial sound of a*. Avoid substituting it for the long

sound of a; e. g., in pronouncing *Mary*, say mā'-rĭ, not mār'-ĭ. Medial a is always followed by an r in the same syllable.

5. ē, as in *eve*, *seem*, *pique*. This sound, popularly called *long e*, is the name sound of the letter e. As the tongue placement is nearly identical with that of the short sound of i, the only difference being that the e is tense, and the i slack, the two are frequently confused; e. g., *dreary* should be pronounced drēr'-ĭ, not drĭr'-ĭ.
6. ě, as in *met*, *cherry*. This sound is commonly called *short e*.
7. ê, as in *term*, *earth*, *fir*, *sir*, *urge*, *burn*. This sound (the *waved* or *tilde e*) is one of the most difficult in the language. The makers of Murray's *New English Dictionary* (*Oxford*) and other eminent phoneticians insist on a clearly defined distinction between û and ê. *Webster's New International Dictionary* says, "The present fact is that the majority of English speaking people, constituting the bulk of reputable usage, do not make the distinction at all." Following the example of Webster I classify as one the sounds variously symbolized ê, ĩ, and û, with this difference, that instead of using the symbol û for all, I use ê. I do it for this reason: the average individual, seeing the symbol û, instinctively protrudes the lips or places the sound in the throat; while the sight of the marking ê seems to inspire a more refined production of the sound. The fact that it is always followed by r, the much-abused and badly-placed r, accounts for many of the crudities at-

tendant upon the use of this  $\tilde{e}$ ; it may be called the aristocrat of English sounds. One of the hallmarks of breeding is the ability to pronounce correctly the waved  $e$  ( $\tilde{e}$ ), the long  $u$  ( $i\bar{u}$ ), and the short Italian  $a$  ( $\acute{a}$ ). Edith Wynne Matthison, whose beautiful English diction is universally recognized, says: "I use the same vowel sound for *bird, burn, and term.*" This is the customary stage pronunciation. The greatest care must, of course, be exercised to avoid an over-nice pronunciation.

8.  $\check{i}$ , as in *pin, sit*. This is generally called the *short* sound of  $i$ . Avoid making it like long  $e$  ( $\tilde{e}$ ); e. g., it is not  $w\bar{e}esh$ , but  $w\check{i}sh$ .
9.  $\check{o}$ , as in *ox, rock, torrid*. This is commonly called the *short* sound of  $o$ . It must not be confounded with  $\hat{o}$  as in *foreign*, or  $\hat{o}$  as in *cough, all*.
10.  $\acute{o}$ , as in *foreign, song*. This is called a *shade-vowel* of  $o$ . The distinction between this sound and the short  $o$  ( $\check{o}$ ) and the broad  $o$  ( $\hat{o}$ ) is very fine.
11.  $\hat{o}$ , as in *or, all, cough*. This sound is commonly called the *open* or *broad*  $o$ . It is identical with the so-called broad  $a$ , as in *all* ( $\hat{a}$ ). In cultivated speech in England and America this sound is used for *court, force*, etc.
12.  $\bar{o}$ , as in *ooze, rude*. This is currently called the *long* sound of double  $o$ . It should not be confused with the short sound of double  $o$ . Be careful to say  $r\bar{o}of$ , not  $r\check{o}of$ ;  $sp\bar{o}on$ , not  $sp\check{o}on$ .
13.  $\check{\bar{o}}$ , as in *look, pull*. This is generally called the *short* sound of double  $o$ . The suffix *-ful* has this sound; e. g., *hopeful, needful*. It should not be confounded with the preceding sound.

14. **ŭ**, as in *up*, *enough*, *hurry*. This is commonly called the *short* sound of **u**.
15. **ü**, as in *abide* (übide), *China* (Chinü). Wherever the *half-sized* letter **ü** occurs, with the breve over it, it indicates that indefinite, barely audible sound to which human beings resort in order to save themselves the trouble of producing the full sound of any vowel. This indefinite sound is universally recognized by phoneticians. The *Century Dictionary* says of it, "even in the mouths of the best speakers it is variable to and in ordinary utterance actually becomes the short **u** [ŭ] sound of *but*, *pun*, etc." This book uses the symbol **ü** for this shorter sound of short **u** (**ŭ**) in the hope that by its very smallness the symbol may call attention to itself and be self-explanatory. The short Italian **a** (**á**) at the end of a word almost without exception has this sound; at the beginning also, in a great number of cases; and in the body of a word, for unaccented syllables. This indefinite (**ü**) sound is called the *natural* sound. It has been said that the infants of every race in the world produce this sound first, whether it be an English-speaking child that says *mamma*, or a French child that says *maman*, or the child of a wandering tribe of the desert — they tend to make the **mü-mü** sound, rather than the **mäh-mäh**.
16. **a**, **e**, **i**, **o**, (half size) as in *Æolus* (ē'-ō-lūs), *Benedick* (bĕn'-ē-dĭk), *Doncaster* (dŏng'-kās-tēr). The *half-sized* letter used for any vowel indicates that, although the color of the vowel is unaltered,

less time is to be given to its utterance. It is as though an eighth note or even a sixteenth note were substituted for a quarter note.

### Diphthongal Sounds

1.  $\bar{a}$ , as in *ale, eight*. This is commonly called the *long* sound of **a**. Phoneticians in general consider it to be composed of  $\bar{a}$  and  $\check{i}$ . It is the name sound of the letter **a**.
2.  $\bar{i}$ , as in *ice, deny*. This is usually called the *long* sound of **i**. It is the name sound of its letter. Phoneticians agree that it is a diphthong, but disagree as to the sounds that compose it — ( $\check{a} + \bar{e}$  or  $\check{a} + \check{i}$ ).
3.  $\bar{o}$ , as in *old, tone*. This sound, commonly called *long o*, is the name sound of the letter. The production of this sound is one of the characteristic distinctions between the English and the American pronunciation. In England the sound is made farther forward in the mouth, with a rounder finish, while in America the tendency is to spread the sound. Correctly produced, it begins with the slack quality and becomes more tense. This sound is not always classed as a diphthong; when so considered, however, it is composed of  $\bar{o} + \bar{o}\bar{o}$  or  $\bar{o} + \check{o}\check{o}$ .
4. **oi**, as in *oil, boy*. In this sound are closely united *open* or *broad o* ( $\hat{o}$ ) and short **i** ( $\check{i}$ ).
5. **ou**, as in *our, loud, now, owl*. In this sound are closely united  $\check{a}$  (as in *arm*) and  $\bar{o}\bar{o}$  (as in *ooze*).
6.  $\bar{i}\bar{u}$ , as in *use, few*. This is the name sound of the letter **u**, and is popularly called *long u*. In recognition of its diphthongal quality a half-sized letter **i** ( $\check{i}$ ) is

placed before the **u**. Care must be taken to avoid an over-nice pronunciation on such words as *tune*, *duty*, etc. The best speakers choose a medium path between *tyune* and *toon*, *dyuty* and *dooty*.

### Consonant Sounds

1. **ch**, as in *church*, *watch*, *charge*.
2. **g**, as in *go*. This is the *hard* sound of **g**.
3. **hw**, as in *when*, *where*, *white*.
4. **j**, as in *judge*, *ridge*, *jig*. This is called the *soft* sound of **g**.
5. **k**, as in *cold*, *take*, *chorus*. This is the hard sound of **c** and **ch**.
6. **ks**, as in *lax*, *lacks*, *box*. This is the sound of **k** and **s** run rapidly together.
7. **kw**, as in *quick*, *queen*.
8. **ng**, as in *long*, *singing*. This is one of the three *nasal* consonants (**m**, **n**, **ng**).
9. **s**, as in *cease*, *sip*, *pass*. This is the same as the soft sound of **c**.
10. **sh**, as in *push*, *shun*. The lips should not be protruded in this sound.
11. **th**, as in *thin*, *breath*, *thick*. This is called the *voiceless th*, because it is produced by a mere escape of the breath, without the voice.
12. ~~th~~, as in *then*, *breathe*, *wither*. This is called the *voiced th*. In the production of this sound, the vocal cords are set in vibration.
13. **w**, as in *woe*, *win*. This sound closely resembles the long double **o** ( $\bar{o}\bar{o}$ ), but the lips are more firmly closed and more rounded for **w** than for  $\bar{o}\bar{o}$ .
14. **y**, as in *yet*, *you*. This sound resembles the long **e** ( $\bar{e}$ )



or the short *i* (*i*), with the added escape of the air over the sides of the tongue.

15. *zh*, as in *azure, vision*. This is the voiced equivalent of the voiceless *sh*.

16. *r*.

Although there are three distinctly different pronunciations of *r*, the lexicographers in general have not adopted diacritical symbols to express them; nor do we.

(1) *r*, as in *very, marry, miracle*. This is called the *tip-trilled r*, made by a slight trill of the tip of the tongue.

(2) *r*, as in *rap, run, ring*. This sound is trilled with the sides of the tongue, and is called the *side-trilled r*.

(3) *r*, as in *car, father, farm*, by some called the *silent r*. This *r* is relatively obscure compared with the two varieties of trilled *r*. When *r* occurs at the end of a word, the final syllable often becomes equivalent to the indefinite *ü* sound as in *fä'-th ü* (*father*); in some other words the *r* final disappears, with the result that the preceding vowel is lengthened; e. g., *far* (*fää*). This is the accepted stage pronunciation. For final *er* this book uses the more familiar transcription *ēr*.

17. *or*,

The final syllable *-or* is usually pronounced *ēr*, but many actors and public speakers prefer the sound of *ör*, sometimes *ôr*, as *Windsor, Nestor*, etc., particularly when the word occurs in an heroic passage where the fuller sound of the vowel is needed to carry the tone.

18. *b, d, f, h, l, m, n, p, t, v, z* have their familiar values.

### Foreign (Adopted) Sounds

There are a number of foreign sounds that have come to be used in the English language almost as commonly as the native sounds. They have become so much a part of it that no one who makes any pretense to culture can remain ignorant of their correct pronunciation. Such words as *menu*, *Goethe*, *encore*, *chauffeur*, *bon voyage*, are encountered daily in conversation and in books.

The pronunciations of the French words *le*, *de*, *la* are peculiarly difficult to indicate diacritically. *Le* is variously marked by phoneticians  $\text{l}\bar{\text{e}}$ ,  $\text{l}\ddot{\text{o}}$ ,  $\text{l}\ddot{\text{u}}$ ; *de* is marked  $\text{d}\bar{\text{e}}$ ,  $\text{d}\ddot{\text{o}}$ ,  $\text{d}\ddot{\text{u}}$ . This book uses  $\text{l}\bar{\text{e}}$  and  $\text{d}\bar{\text{e}}$  when diacritically transcribing the French pronunciation of names; but  $\text{l}\ddot{\text{u}}$  and  $\text{d}\ddot{\text{u}}$  for the English pronunciation. *La* is marked by phoneticians either  $\text{l}\ddot{\text{a}}$  or  $\text{l}\ddot{\text{ä}}$ . This book uses  $\text{l}\ddot{\text{ä}}$ . The average American inclines to exaggerate the sound into an over-long Italian **a** ( $\ddot{\text{a}}$ ); e. g., he is apt to pronounce *cela* as if *celah*.

A brief description of the adopted sounds follows:

1. **g**, the German **g** as in *Leipzig*, *Wittenberg*. This is a sound not easily produced by English tongues. A near approach to it is the sound of the Scotch **ch** in *loch*. Theodor Siebs says that at the end of a syllable or before a consonant, **g** is spoken like *ich*, as *ewig*, *freudig*, *König*, *Honig*. An exception is made when *-lich* follows *-ig*, as *königlich* pronounced as if *köniklich*.
2. **ö**, as in French *jeu* ( $\text{zh}\ddot{\text{o}}$ ), or German *Goethe*, *schön*. Some phoneticians give  $\text{ë}$  as an equivalent for this sound. The lips are pursed as for the sound of  $\text{ü}$ , but the aperture is not so small.
3. **ü**, as in French *menu*, or German *grün*. This sound is

exceedingly difficult for an English-speaking adult to produce. It may be approximated by puckering the lips to a whistle, but saying  $\bar{e}$  with the tongue.

4. **N** — French nasal vowels.

(1)  $\bar{a}N$ , as in *encore*. The nearest approximate sound is made by producing the long Italian **a** ( $\bar{a}$ ) as in *arm*, and *thinking*  $\bar{a}ng$  without actually saying it. The **N** is present merely to indicate a nasal **a**.

(2)  $\bar{a}N$ , as in *vin*, *fin*. The nearest approximate sound is made by producing the short sound of **a** ( $\bar{a}$ ) as in *at*, and *thinking*  $\bar{a}ng$  without actually saying it. The **N** is present merely to indicate a nasal  $\bar{a}$ .

(3)  $\hat{o}N$ , as in *bonbon*. The nearest approximate sound is made by producing the *open* or *broad* **o** ( $\hat{o}$ ) as in *or* and *thinking*  $\hat{o}ng$  without actually saying it. The **N** is present merely to indicate a nasal  $\hat{o}$ .

(4)  $\bar{u}N$ , as in *un*, *lundi*. The nearest approximate sound is made by producing the short sound of **u** ( $\bar{u}$ ) as in *up*, and *thinking*  $\bar{u}ng$  without actually saying it. The **N** is present merely to indicate a nasal  $\bar{u}$ .

## HOW TO USE THIS VOLUME

1. All characters that take part in any way in the plays will be found entered in black-faced type: e. g., **Aaron**. The names of persons, places, mythological characters, etc., mentioned within the text, are in light-faced type: e. g., BRISTOL.
2. Acting characters are listed by the name under which they appear in the *Dramatis Personæ*. Any odd variations or appellations are mentioned under this name, and are again recorded in light-faced type in their proper alphabetical order. Obvious variations are not recorded: e. g., *Master Bassanio* or *Lord Bassanio* under **Bassanio**.
3. When a surname and a Christian name occur together, the full name will be found under both letters: e. g., **Domitius Enobarbus** and **Enobarbus, Domitius**. In all such cases the information will be duplicated wherever the convenience of the reader will be served.

*Note:* Ordinary names or titles such as *Earl*, *Cardinal*, *Nicholas*, etc., when occurring with more than three characters are exceptions to this rule. In such cases only one entry of the name or title is made with the direction "See the specific names."

4. When there is more than one character bearing the same name or more than one definition for a given word, differentiation between them will be found under the name: e. g., cf. **Antonio** and **HESPERIDES**.

5. No discussion or description of names in black-faced type is given, unless there is more than one character bearing that name. The customary information concerning characters in the *Dramatis Personæ* will be found in the last section of this book.
6. When the same name occurs outside of the play in which a character of that name has an acting part, the name is entered in light-faced type, and a definition or explanation added: e. g., *Ceres* is found as **Ceres** and immediately following as CERES.
7. Cross references are given in exactly the form of the name referred to: e. g., "See **Lancaster, John of**" — the reference will be found in its alphabetical order under L, under the black-faced type **Lancaster, John of**.
8. Only a few interesting *Folio* forms have been recorded, each of which will be found in two places:
  - a. Under the name which it represents.
  - b. In its proper alphabetical place, merely as a cross reference to the modern spelling.

*Note:* If the *Folio* contains also the modern form in addition to the other spelling or spellings, attention is called to this fact by the insertion of the word "also" under the main heading: e. g., under FRIAR, after the reference and other information, occurs the note "*Folio* has also Frier."
9. Reference is made to the plural form of a word if it occurs when the reference is not "etc." (See explanation of *etc.* below.)
10. Adjectives are included in the *Alphabetical Index*

when the root form of the word does not occur in the form of a noun; otherwise adjectives are omitted: e. g., *Turkish* is omitted because *Turk* and *Turkey* appear; but *Assyrian* is entered because neither the word *Assyria* nor any other noun-form of the word occurs in Shakespeare.

11. Explanation of symbols used:

etc. = the name occurs in more than two *scenes* in Shakespeare whether in only one play or in various plays.

passim = the name occurs in more than two lines in the one scene noted.

See = the name referred to is identical with the one in question; or that there is, in addition, another reference to this name, which other reference will be found under the name referred to.

Cf. = interesting *additional* information will be found under the name to be compared.

12. In cases where the rhythm disproves the current modern pronunciation of a name, as in **Vaughan**, the familiar, modern pronunciation is given first, with a later comment, such as, "frequently a dissyllable."

13. The lines quoted from the plays are taken from the *Everyman's Shakespeare*, and the number of the line from the *Globe Shakespeare*, on which Bartlett's Concordance is based.

*Note:* In a number of instances in Shakespeare, half a name appears on one line, the other half on the following; *vide* Jane Smile. When this

occurs, we follow the custom of Bartlett; thus, we record JANE SMILE as being found in *As You Like It*, II, IV, 48, the line in which the name *Jane* stands; and SMILE, JANE as being found in II, IV, 49, the line in which *Smile* stands.

## KEY TO PRONUNCIATION

The *Key to Pronunciation* has been examined and approved by Professor George Philip Krapp, author of several books on Phonetics, and Professor in the Department of English and Comparative Literature of Columbia University.

Diminutive Letters. — Half-sized letters (as in *Christopher* — kris'-tō-fēr) indicate that the sound is to be touched very lightly.

Accents. — The acute accent, double (as in mal''-e-dic'-tion), indicates the secondary accent; the acute accent, single, indicates the primary accent.

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |                              |                                                |        |  |    |        |   |     |         |      |   |       |   |             |   |        |    |                 |         |              |    |      |   |            |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |         |                          |      |                              |      |                          |    |                            |               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |  |                         |      |                       |    |                  |  |             |      |                |   |            |  |   |     |  |    |       |  |                            |  |  |      |                                                |                                                                                                                                                                                                                                                                                                                                                                                                  |  |                 |        |  |   |     |   |     |   |     |    |     |    |     |    |     |
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| <table border="0" style="width: 100%;"> <tr> <td style="width: 50%;">VOWEL</td> <td style="width: 50%;">AS IN</td> </tr> <tr> <td>SOUNDS</td> <td></td> </tr> <tr> <td>ä</td> <td>arm</td> </tr> <tr> <td>â</td> <td>ask</td> </tr> <tr> <td>ă</td> <td>at</td> </tr> <tr> <td>â</td> <td>care</td> </tr> <tr> <td>ē</td> <td>eve</td> </tr> <tr> <td>ě</td> <td>met</td> </tr> <tr> <td>ě</td> <td>term, fir, burn</td> </tr> <tr> <td>ĩ</td> <td>pin</td> </tr> <tr> <td>ö</td> <td>ox</td> </tr> <tr> <td>ô</td> <td>foreign</td> </tr> <tr> <td>ô</td> <td>or, all</td> </tr> <tr> <td>oo</td> <td>ooze</td> </tr> <tr> <td>oo</td> <td>look</td> </tr> <tr> <td>ů</td> <td>up</td> </tr> <tr> <td>ü</td> <td>Chinü (China)</td> </tr> </table> | VOWEL                        | AS IN                                          | SOUNDS |  | ä  | arm    | â | ask | ă       | at   | â | care  | ē | eve         | ě | met    | ě  | term, fir, burn | ĩ       | pin          | ö  | ox   | ô | foreign    | ô                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | or, all | oo                       | ooze | oo                           | look | ů                        | up | ü                          | Chinü (China) | <table border="0" style="width: 100%;"> <tr> <td style="width: 50%;"></td> <td style="width: 50%;">sh</td> <td>push</td> </tr> <tr> <td></td> <td>th</td> <td>thin</td> </tr> <tr> <td></td> <td>th</td> <td>then</td> </tr> <tr> <td></td> <td>w</td> <td>woe</td> </tr> <tr> <td></td> <td>y</td> <td>yet</td> </tr> <tr> <td></td> <td>zh</td> <td>azure</td> </tr> <tr> <td></td> <td>b, d, f, h, l, m, n, p, t,</td> <td></td> </tr> <tr> <td></td> <td>v, z</td> <td>have their familiar values. For r see page li.</td> </tr> </table> |  | sh                      | push |                       | th | thin             |  | th          | then |                | w | woe        |  | y | yet |  | zh | azure |  | b, d, f, h, l, m, n, p, t, |  |  | v, z | have their familiar values. For r see page li. | <table border="0" style="width: 100%;"> <tr> <td style="width: 50%;"></td> <td style="width: 50%;">DIPHTHONG AS IN</td> </tr> <tr> <td>SOUNDS</td> <td></td> </tr> <tr> <td>ā</td> <td>ale</td> </tr> <tr> <td>ī</td> <td>ice</td> </tr> <tr> <td>ō</td> <td>old</td> </tr> <tr> <td>oi</td> <td>oil</td> </tr> <tr> <td>ou</td> <td>our</td> </tr> <tr> <td>iū</td> <td>use</td> </tr> </table> |  | DIPHTHONG AS IN | SOUNDS |  | ā | ale | ī | ice | ō | old | oi | oil | ou | our | iū | use |
| VOWEL                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | AS IN                        |                                                |        |  |    |        |   |     |         |      |   |       |   |             |   |        |    |                 |         |              |    |      |   |            |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |         |                          |      |                              |      |                          |    |                            |               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |  |                         |      |                       |    |                  |  |             |      |                |   |            |  |   |     |  |    |       |  |                            |  |  |      |                                                |                                                                                                                                                                                                                                                                                                                                                                                                  |  |                 |        |  |   |     |   |     |   |     |    |     |    |     |    |     |
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| <table border="0" style="width: 100%;"> <tr> <td style="width: 50%;">CONSONANT</td> <td style="width: 50%;">AS IN</td> </tr> <tr> <td>SOUNDS</td> <td></td> </tr> <tr> <td>ch</td> <td>church</td> </tr> <tr> <td>g</td> <td>go</td> </tr> <tr> <td>hw = wh</td> <td>when</td> </tr> <tr> <td>j</td> <td>judge</td> </tr> <tr> <td>k</td> <td>cold, take,</td> </tr> <tr> <td></td> <td style="padding-left: 2em;">chorus</td> </tr> <tr> <td>ks</td> <td>lacks, lax</td> </tr> <tr> <td>kw = qu</td> <td>quick, queen</td> </tr> <tr> <td>ng</td> <td>song</td> </tr> <tr> <td>s</td> <td>see, place</td> </tr> </table>                                                                                                                           | CONSONANT                    | AS IN                                          | SOUNDS |  | ch | church | g | go  | hw = wh | when | j | judge | k | cold, take, |   | chorus | ks | lacks, lax      | kw = qu | quick, queen | ng | song | s | see, place | <table border="0" style="width: 100%;"> <tr> <td style="width: 50%;"></td> <td style="width: 50%;">FOREIGN (ADOPTED) SOUNDS</td> </tr> <tr> <td></td> <td>G, as in <i>Ger.</i> Leipzig</td> </tr> <tr> <td></td> <td>ö = eu in <i>Fr.</i> jeu</td> </tr> <tr> <td></td> <td>= oe in <i>Ger.</i> Goethe</td> </tr> <tr> <td></td> <td>ü = <i>Fr.</i> u in menu</td> </tr> <tr> <td></td> <td>= <i>Ger.</i> ü in grün</td> </tr> <tr> <td></td> <td style="text-align: center;"><i>French Nasal N</i></td> </tr> <tr> <td></td> <td>ăn, as in encore</td> </tr> <tr> <td></td> <td>ăn, " " vin</td> </tr> <tr> <td></td> <td>ôn, " " bonbon</td> </tr> <tr> <td></td> <td>ün, " " un</td> </tr> </table> |         | FOREIGN (ADOPTED) SOUNDS |      | G, as in <i>Ger.</i> Leipzig |      | ö = eu in <i>Fr.</i> jeu |    | = oe in <i>Ger.</i> Goethe |               | ü = <i>Fr.</i> u in menu                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |  | = <i>Ger.</i> ü in grün |      | <i>French Nasal N</i> |    | ăn, as in encore |  | ăn, " " vin |      | ôn, " " bonbon |   | ün, " " un |  |   |     |  |    |       |  |                            |  |  |      |                                                |                                                                                                                                                                                                                                                                                                                                                                                                  |  |                 |        |  |   |     |   |     |   |     |    |     |    |     |    |     |
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## ALPHABETICAL INDEX OF NAMES PRONOUNCED

### A

**Aaron** (âr'-ûn or ă'-rûn). *Tit. Andr.*

**Abbess** (ăb'-ĕs). See **Æmilia** (ē-mīl'-ĭ-ŭ or ě-měl'-yŭ).

**ABBEY** (ăb'-ĭ), meaning the famous Westminster Abbey in London. *Henry VIII*, IV, 1, 57. Not capitalized in all editions.

**Abbot of Westminster** (ăb'-ŭt ŭv wĕst'-mĭn-stĕr). *Rich. II.*

**ABEL** (ă'-bŭl), in biblical history, a son of Adam and Eve. *1 Henry VI*, I, 3, 40; *Rich. II*, I, 1, 104.

**Abergavenny** (ăb''-ĕr-gŭ-vĕn'-ĭ or ăb'-ĕr-gĕn''-ĭ) or **Aberga'ny** (ăb'-ĕr-gĕn''-ĭ), **Lord**. *Henry VIII*. According to Charles Rann Kennedy the name is pronounced locally (ăb'-ĕr-gĕn''-ĭ). *Folio* has Aburgany and Aburgavenny.

O, my Lord Abergavenny, fare you well! I, 1, 211.

**Abhorson** (ăb-hŏr'-sŭn). *Meas. for Meas.*

What ho! Abhorson! Where's Abhorson, there? IV, 2, 20.

**Abraham** (ă'-brŭ-hăm), servant to Montague. *Rom. and Jul.*

ăle, ěrm, ăsk, ăt, căre; ĕve, mĕt, tĕrm; ice, pĭn; ōld, ōx, fŏreign, ôr; ĭŭse, ŭp, Chinŭ (China); ōoze, loók; oil, our; church; go; song;

thin, tĕn; yet; zh = z in azure; n = French nasalizing n as in *Fr.* en, in-, on, un; ō = eu in *Fr.* jeu; *Fr.* menŭ. Explanation of Key, etc., p. xliiv.

- ABRAHAM**, the founder of the Hebrew race, changed from Abram by divine command. *Rich.* II, IV, 1, 104, etc. The name Master Abraham meaning Abraham Slender occurs in *Merry Wives*, I, 1, 57. See **Slender** (slĕn'-dĕr).
- ABRAHAM CUPID** (k'ū'-pĭd). See **ADAM CUPID** (ăd'-ŭm).
- ABRAM** (ā'-brŭm). In *Merch. of V.*, I, 3, 73 and 162, found in some editions in place of Abraham. In *Folio Cor.*, page 12, an adjective meaning auburn.
- ABSEY BOOK** (ăb'-sĕ bŏok or āb'-sĕ bŏok), a primer. *John*, I, 1, 196. Referred to as A B C in *Two Gent.*, II, 1, 23.

And then comes answer like an Absey book:

- ABSYRTUS** (ăb-sĕr'-tŭs, *Cent.*), in classical mythology, Medea's brother. *2 Henry VI*, V, 2, 59.

As wild Medea young Absyrtus did:

- Aburgany**, one of the *Folio* forms for **Abergavenny** (ăb''-ĕr-gŭ-vĕn'-ĭ or ăb'-ĕr-gĕn''-ĭ).
- Aburgavenny**, one of the *Folio* forms for **Abergavenny** (ăb''-ĕr-gŭ-vĕn'-ĭ or ăb'-ĕr-gĕn''-ĭ).
- ACADEME** (ăk-ŭ-dĕm'), " 'the olive grove of Academe, Plato's retirement,' the birthplace of the Academic school of philosophy" . . . —*Ency. Brit. Love's L. L.*, I, 1, 13. *Folio* has Achademe.

Our court shall be a little Academe, . . .

- ACCOST, MISTRESS MARY** (ă-kŏst'), a name by which Sir Andrew Aguecheek blunderingly addresses Maria. *Twel. N.*, I, 3, 58. The form, Mistress Accost, occurs in his preceding speech.
- ACHADEME.** *Folio* spelling for **ACADEME**, which see.

āle, ărm, ăsk, ăt, cāre; ĕve, mĕt, tĕrm; ĭce, pĭn; ōld, ōx, fŏreign, ôr; ĭŭse, ŭp, Chinŭ (China); ōoze, lŏok; oil, our; church; go; song;

**ACHERON** (ăk'-ŭ-rôn), in classical mythology, one of the rivers of Hades. *Mac.*, III, 5, 15, etc.

**Achilles** (ŭ-kîl'-ēz). *Troil. and Cres.*

**ACHILLES**, in classical mythology, one of the Greek commanders in the Trojan War, a speaking character in *Troil. and Cres.* *2 Henry VI*, V, 1, 100; *Love's L. L.*, V., 2, 635.

**ACHITOPHEL** (ŭ-hîť'-ô-fěl), in Old Testament history, David's traitorous counsellor. *2 Henry IV*, I, 2, 41.

**ACTÆON** (ăk-tē'-ŭn, *Cent.*), in classical mythology, a hunter changed into a stag by Diana. *Merry Wives*, III, 2, 44; *Tit. Andr.*, II, 3, 63. Called Sir Actæon in *Merry Wives*, II, 1, 122.

With horns, as was Actæon's, and the hounds. . . . *Tit. Andr.*, II, 3, 63.

**ACTIUM** (ăk'-shĭ-ŭm or ăk'-tĭ-ŭm), a promontory in Acarnania, off which Octavius Cæsar defeated Antony in 31 B. C. *Ant. and Cleo.*, III, 7, 52. Also mentioned in the setting for several of the scenes. See rule for **ti** under **BENTII** (běn'-shĭ-ĭ).

**ADALLAS** (ŭ-dăl'-ŭs), a Thracian King. *Ant. and Cleo.*, III, 6, 71. *Folio* has Adullas. See *North's Plutarch*, page 939.

Of Paphlagonia, the Thracian king, Adallas;

**Adam** (ăd'-ŭm), servant to Orlando. *As You Like It*.

**ADAM**. In *Love's L. L.*, IV, 2, 40, etc., the first man, according to Genesis. In *Tam. of Shrew*, IV, 1, 139, the name of one of Petruchio's servants. In *Much Ado*, I, 1, 261, used with reference to Adam Bell, an English outlaw famous for his skill in archery.

**thin**,  $\frac{t}{h}$ en; yet; **zh** = **z** in azure; **n** = French nasalising **n** as in *Fr. en, in-*, *on, un*; **ö** = *cu* in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

ADAM CUPID (k'ü'-píd), so called with reference to the famous English outlaw and archer, Adam Bell. *Rom. and Jul.*, II, 1, 13. The *Folio* and some modern editions have Abraham Cupid. For full discussion see the *Variorum Shakespeare*.

ADDER (äd'-ēr), one of the abusive names given by Guiderius to Cloten. *Cym.*, IV, 2, 90.

Admiral (äd'-mī-rül), mentioned in the stage directions as the rank of Bourbon, a supernumerary in the scene. *3 Henry VI*, III, 3.

ADONIS (ü-dō'-nīs not ā-dön'-īs), in classical mythology, a beautiful Greek youth, beloved by Venus. *Tam. of Shrew*, Induc., 2, 52; *1 Henry VI*, I, 6, 6.

ADRAMADIO, DUN (dün ä''-drā-mä'-dēō), a name Costard uses for Don Armado. *Love's L. L.*, IV, 3, 199.

Of Dun Adramadio, Dun Adramadio.

Adrian (ā'-drī-ūn). *Temp.*

ADRIAN, the name of the Volsce who speaks in the scene. *Cor.*, IV, 3, 2.

Adriana (ā-drī-ā'-nū). *Com. of Err.*

Adriano de Armado, Don (dön ä'-drēä'-nō dē är-mä'-dō).  
See Armado, Don Adriano de.

ADRIATIC SEA (ā''-drī-ät'-ik, *Web.*, *Cent.*, *Stand.*; äd''-rī-ät'-ik, *Web.* and *Cent.*), an arm of the Mediterranean. *Tam. of Shrew*, I, 2, 74.

As are the swelling Adriatic seas:

ADULLUS, *Folio* form for ADALLAS (ü-däl'-ūs), which see.

āle, ārm, āsk, ät, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ôr; iūse, ūp, Chin<sup>ü</sup> (China); ōōze, lōök; oll, our; church; go; song;

**ÆACIDA** (ē-ās'-ī-dā, *Eng.*; ī-ā'-kī-dā, *Rom.*), Latin vocative, meaning *Oh Æacides*. *2 Henry VI*, I, 4, 65.

'Aio te, Æacida, Romanos vincere posse.'

**ÆACIDES** (ē-ās'-ī-dēz), a patronymic from Æacus, given to his descendants. *Tam. of Shrew*, III, 1, 52.

Mistrust it not: for, sure, Æacides . . .

**Ædiles** or **Ediles** (ē'-dīlz), Roman magistrates, speaking characters or supernumeraries in *Cor*.

**Ægeon** (ē-jē'-ŭn or ē-jē'-ŏn). *Com. of Err. Folio* has Egeon and once Egean.

**ÆGLE** (ēg'-lē, *Imp.* and *Stand.*; ěg'-lē, *Wor.* and *Cent.*), in classical mythology, a nymph beloved by Theseus, who forsook Ariadne for her sake. *Mid. N. D.*, II, 1, 79.

And make him with fair Ægle break his faith, . . .

**Ægyptian**, *Folio* form for **Egyptian** (ē-jīp'-shŭn), which see. For note on omission of *Folio* pronunciations see page xxvii.

**Æmil.**, **Lepidus**, **M.** *Jul. Cæs.* This is Marcus Æmilius Lepidus (mār'-kŭs ē-mīl'-ī-ŭs lĕp'-ī-dŭs), a triumvir after the death of Julius Cæsar. Called Lepidus in the *Dramatis Personæ* of some editions of *Ant.* and *Cleo*.

**Æmilia** (ē-mīl'-ī-ŭ or ě-mĕl'-yŭ). In *Com. of Err.*, an Abbess, wife to Ægeon; enters as Lady Abbess and Abbess. In *Oth.*, the *Folio* form for **Emilia**, pronounced the same.

**Æmilius** (ē-mīl'-ī-ŭs). *Tit. Andr.* *Folio* has Emillius.

**Æneas** (ē-nĕ'-ŭs). *Troil.* and *Cres.*

**ÆNEAS**, a legendary Trojan prince, hero of Virgil's Æneid.

thin, ~~thin~~; yet; zh = z in azure; n = French nasalizing n as in *Fr. en*, *in*, *on*, *un*; ō = eu in *Fr. jeu*; *Fr. menū*. Explanation of Key, etc., p. xlv.

*Temp.*, II, 1, 79, etc. A speaking character in *Troil. and Cres.*

**ÆOLUS** (ē'-ā-lūs), in classical mythology, god of the winds.  
*2 Henry VI*, III, 2, 92.

Yet Æolus would not be a murderer, . . .

**ÆSCULAPIUS** (ēs''-kiū-lā'-pī-ūs), in classical mythology, son of Apollo, and god of medicine. *Merry Wives*, II, 3, 29; *Per.*, III, 2, 111.

**ÆSON** (ē'-sūn), in classical mythology, father of Jason.  
*Merch. of V.*, V, 1, 14.

That did renew old Æson. In such a night . . .

**ÆSOP** (ē'-sūp), a writer of Fables, who lived about 570 B. C.  
*3 Henry VI*, V, 5, 25.

Let Æsop fable in a winter's night;

**ÆTNA** or **ETNA** (ēt'-nū), a volcano in Sicily, the highest in Europe. *Merry Wives*, III, 5, 129; *Tit. Andr.*, III, 1, 242.

**AFRIC** (āf'-rīk), an abbreviated form for Africa. *Cym.*, I, 1, 167, etc.

**AFRICA** (āf'-rī-kū), a continent of the eastern hemisphere.  
*2 Henry IV*, V, 3, 104.

**AFRICAN** (āf'-rī-kūn), a native of Africa. *Temp.*, II, 1, 125.

**Agamemnon** (āg-ū-mēm'-nōn). *Troil. and Cres.*

**AGAMEMNON**, a legendary ruler of Greece, leader of the expedition against Troy. *2 Henry IV*, II, 4, 237, etc.

A speaking character in *Troil. and Cres.*

**AGENOR** (ā-jē'-nōr, *Imp.*), in classical mythology, father of Europa. *Tam. of Shrew*, I, 1, 173.

Such as the daughter of Agenor had, . . .

āle, ěrm, ásk, āt, cāre; ēve, mēt, tĕrm; íce, pín; ōld, ōx, fōreign, ōr; ūse, ūp, Chinŭ (China); ōoze, loók; oil, our; church; go; song;

AGINCOURT (äj'-in-kôrt, *Frank R. Benson*; ä''-zhăN''-kōōr', *Fr.*), a village in France. *Henry V*, Prol., 14, etc. See Brander Matthews on French names, page xxxiv. For äN, see page liii. The modern French is Azincourt (ä''-zăN''-kōōr', *Fr.*).

**Agrippa** (ü-grîp'-ü), Marcus Vipsanius Agrippa. *Ant. and Cleo.*

**Agrippa, Menenius** (mě-nē'-nĭ-ūs). *Cor.*

**Aguecheek, Sir Andrew** (ăn'-drōō ā'-gĭū-chĕk). *Twel. N.*

AGUEFACE, SIR ANDREW (ā'-gĭū-fās), Sir Toby's name for Sir Andrew Aguecheek. *Twel. N.*, I, 3, 46.

**Ajax** (ā'-jăks). *Troil. and Cres.*

AJAX (ā'-jăks), the Telamonian, or son of Telamon, a powerful and beautiful Greek hero of the Trojan War, who driven to madness at not receiving the shield of Achilles, slew a flock of sheep, mistaking them for his enemies. *Love's L. L.*, IV, 3, 7, etc. A speaking character in *Troil. and Cres.* Called Ajax Telamoniuss in *2 Henry VI*, V, 1, 26.

And now, like Ajax Telamoniuss, . . .

ALANSON, *Folio* spelling for Alençon. See ALENÇON, DUCHESS OF (ă-lĕn'-sŭn).

**Alarbus** (ü-lăr'-bŭs). *Tit. Andr.*

ALBAN, SAINT (sănt ôl'-b'n), the first martyr of Britain, whose feast is June 22nd. *2 Henry VI*, II, 1, 91 and 131. The *Folio* spelling is Albon or Albone.

ALBAN'S, SAINT (sănt ôl'-b'nz), a city in Hertfordshire, England. *2 Henry IV*, II, 2, 185, etc. The Castle in Saint Alban's is mentioned in *2 Henry VI*, V, 2, 68. *Folio* has S. Albons and Saint Albones.

thin, ~~thin~~; yet; zh = z in azure; N = French nasalizing n as in *Fr. en, in, on, un*; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

**Albany, Duke of** (ól'-b<sup>ü</sup>-ní). *Lear*.

ALBION (ǎl'-bí-ǒn), the ancient name of England. *Henry V*, III, 5, 14, etc. In *3 Henry VI*, III, 3, 49, Edward, King of Albion, means King Edward the Fourth.

ALBON or ALBONE, the *Folio* spellings for Alban. See ALBAN, SAINT (s<sup>ánt</sup> ól'-b'n).

AL'CE (ǎls), short for Alice. *Tam. of Shrew*, Induc., 2, 112.

Alcibiades (ǎl-sí-bí'-ü-dēz). *Tim. of Ath.*

ALCIDES (ǎl-sí'-dēz, *Web.*, *Stand.*; ǎl'-sí-dēz, *Cent.*), in classical mythology, a name of Hercules, the grandson of Alcæus. *Tam. of Shrew*, I, 2, 258, etc.

**Aldermen** (ól'-dēr-m<sup>ĕ</sup>n). In *3 Henry VI*, IV, 7, officials accompanying the Mayor of York as supernumeraries. In *Henry VIII*, V, 5, two officials accompanying the Lord Mayor.

ALECTO (ü-lěk'-tō), in classical mythology, one of the three Furies. *2 Henry IV*, V, 5, 39.

Rouse up revenge from ebon den with fell Alecto's snake, . . .

ALENÇON, DUCHESS OF (ǎ-lěñ'-sün, *Brander Matthews*; ä''-läñ''-sôn', *Fr.*, *Beerbohm Tree*), meaning Marguerite de Valois, sister to Francis I. *Henry VIII*, III, 2, 85. *Folio* spelling is Alanson. For äN and óN see page liii.

**Alençon, Duke of.** *1 Henry VI*.

ALENÇON, DUKE. In *Henry V*, IV, 8, 19, the brave prince, John I, slain at Agincourt after a personal encounter with Henry V, and the father to John II who appears as Duke of Alençon in *1 Henry VI*; called also Alençon in Act IV, Scene 7, line 161. In *Love's L. L.*, II, 1, 61, a man mentioned by Katharine, probably the

ǎle, ǎrm, ǎsk, ǎt, cǎre; ěve, mět, těrm; ĩce, pĭn; ōld, ōx, fōreign, ōr; ĩŭse, ŭp, Chin<sup>ü</sup> (China); ōoze, lŏók; oll, our; church; go; song;



same person named later in line 195 of the same scene as the man to whom Katharine is heir.

**ALENÇON, DUKE OF**, a noble present at the espousal of Margaret of Anjou and King Henry the Sixth. *Henry VI*, I, 1, 7.

**ALEPPO** (ü-lěp'-ō), a city and vilayet of Asiatic Turkey. *Oth.*, V, 2, 352; *Mac.*, I, 3, 7.

**Alexander** (äl-ěg-zăn'-dēr not äl-ěg-săn'-dēr). In *Troil. and Cres.*, a servant to Cressida. In *Love's L. L.*, Alexander the Great, the rôle assumed by Sir Nathaniel.

**ALEXANDER**. In *Henry V*, IV, 7, 33, etc., the reference is to Alexander the Great. In *Ant. and Cleo.*, III, 6, 15, "son of Antony" — *Schmidt*. See also **Court** (kôrt or kôrt), and **Idea, Alexander** (i'-dēn).

**ALEXANDER THE GREAT**, King of Macedonia. *Henry V*, IV, 7, 20. Blunderingly called by Fluellen Alexander the Pig in the same scene. Called simply Alexander in *Wint. Tale*, V, 1, 47, etc.

**ALEXANDRIA** (äl-ěg-zăn'-drī-à not äl-ěg-săn'-drī-à), the principal seaport of Egypt. *Ant. and Cleo.*, I, 4, 3, etc.

**Alexas** (ü-lěk'-sūs). *Ant. and Cleo.*

**Alice** (äl'-is). *Henry V*.

**Alice Ford, Sir** (fôrd, *Eng.*, *Forbes-Robertson*; fôrd, *U. S.*), Mistress Page's jesting name for Mistress Ford. *Merry Wives*, II, 1, 51.

**Alice Shortcake** (shôrt'-kāk), a person mentioned by Simple. *Merry Wives*, I, 1, 211.

**ALIENA** (ä-lī-ē'-nū, *Schröer*; ü-lī'-ē'-nū or ā-lī-ē'-nū), the name assumed by Celia. *As You Like It*, I, 3, 130, etc.

This name occurs but once in verse, in a line with *Celia*

**thin**, **thin**; yet; **zh** = **z** in azure; **n** = French nasalizing **n** as in *Fr. en, in, on, un*; **ö** = **cu** in *Fr. jeu; Fr. meniü*. Explanation of Key, etc., p. xliv.

which is generally considered a trisyllable (sē'-lī-ū). See discussion in *Variorum Shakespeare*. Cf. **Celia**.

No longer Celia, but *Aliena*. I, 3, 130.

**ALISANDER** (ăl-ĩ-săn'-dēr *not* äl-ĩ-săn'-dēr), a corruption of Alexander, meaning Alexander the Great. *Love's L. L.*, V, 2, 567, *passim*.

**ALL-HALLOND** (ôl''-hăl'-űnd) or **ALL-HOLLOND** (ôl''-höl'-űnd) **EVE**, another form for All Hallows' Eve, the eve of All Hallow's Day, or Hallowmas. *Meas. for Meas.*, II, 1, 130.

**ALL-HALLOWMAS** (ôl''-hăl'-ô-măs), the feast of All Saints, November 1. *Merry Wives*, I, 1, 211.

**ALL-SEER** (ôl''-sē'-ēr), the Almighty. *Rich. III*, V, 1, 20.

That high All-seer that I dallied with . . .

**ALL-SOULS' DAY** (ôl'-sôlz dā''), a day of prayer for souls in Purgatory, November 2. *Rich. III*, V, 1, 10, *passim*.

**ALLHALLOWN SUMMER** (ôl''-hăl'-ôn), the second summer that comes about All-Hallows-tide, the same as **SAINT MARTIN'S SUMMER**, which see. *1 Henry IV*, I, 2, 178.

**ALMAIN** (ăl'-mān), meaning a German. *Oth.*, II, 3, 86.

**Alonso** (ű-lôn'-zô or ű-lôn'-sô), King of Naples. *Temp.*

**ALPHONSO, DON** (dôn äl-fôn'-sô or äl-fôn'-zô), a gentleman mentioned by Panthino. *Two Gent.*, I, 3, 39.

To-morrow, may it please you, Don Alphonso, . . .

**ALPS** (ălps), a range of mountains in Europe. *John*, I, 1, 202, etc.

**ALTHEA** or **ALTHEA** (ăl-thē'-ű), in classical mythology, the mother who wilfully caused the death of her son,

ăle, ħrm, ásk, ăt, căre; ăve, mět, tĕrm; íce, pín; ôld, ôx, fôreign, ôr; ħise, űp, Chinű (China); ôoze, lőók; oll, our; church; go; song;

Meleager, by igniting the fire-brand, the consumption of which, according to a prophecy of the Fates, was to mark the end of his life. 2 *Henry IV*, II, 2, 93 and 96; 2 *Henry VI*, I, 1, 234. In the former reference, Shakespeare has confused Althea's story with Hecuba's dream of her "firebrand," Paris.

ALTON, LORD VERDUN OF (vēr'-dŭn ŭv ôl'-tŭn), one of the titles of Lord Talbot. 1 *Henry VI*, IV, 7, 65.

Lord Strange of Blackmere, Lord Verdun of Alton, . . .

AMAIMON (ŭ-mī'-mŏn) or AMAMON (ŭ-mā'-mŏn), "in medieval demonology, one of the four kings of hell," — *Cent. Merry Wives*, II, 2, 311; 1 *Henry IV*, II, 4, 370.

AMAZON (ăm'-ŭ-zŏn), one of a fabled race of female warriors. 1 *Henry VI*, I, 2, 104, etc.

Amazons. Ladies enter as Amazons and speak once, while the First Lady has one line alone. *Tim. of Ath.*, I, 2.

Amazons, Queen of the, Hippolyta (hĭ-pŏl'-ĭ-tŭ). *Mid. N. D.*

Ambassadors (ăm-băs'-ŭ-dĕrz or ăm-băs'-ŭ-dôrz, *Stage pron.*) or Embassadors (ĕm-băs'-ŭ-dĕrz or ĕm-băs'-ŭ-dôrz, *Stage pron.*), diplomatic officials, speaking characters and supernumeraries in *Ham.*, V, 2, and *Henry V*, I, 2.

AMEN (ă''-mĕn' or ă''-mĕn'), an expression meaning, *So be it*, used at the end of prayers; less specifically an expression of hearty assent. *Henry V*, V, 2, 396, etc.

AMERICA (ŭ-mĕ'-rĭ-kŭ), the great western continent. *Com. of Err.*, III, 2, 136.

Where America, the Indies?

thin, then; yet; zh = z in azure; n = French nasalizing n as in *Fr.* en, in-, on, un; ô = eu in *Fr.* jeu; *Fr.* menû. Explanation of Key, etc., p. xliv.

**Amiens** (ā'-mī-ěnz, *Margaret Anglin, Forbes-Robertson, Richard Mansfield, Annie Russell, Otis Skinner; ä''-mē''-än', Fr.*). *As You Like It*. For äN see page liii.  
**AMINTAS** or **AMYNTAS**, both pronounced (ǔ-mīn'-tǔs), King of Macedonia. *Ant. and Cleo.*, III, 6, 74. See *North's Plutarch*, page 939.

Of Comagene; Polemon and Amyntas, . . .

**AMPHIMACHUS** (ām-fīm'-ǔ-kūs), one of the leaders of the Greeks against the Trojans. *Troil. and Cres.*, V, 5, 12.

Amphimachus and Thoas deadly hurt;

**AMPHTHILL** or **AMPTHILL**, both pronounced (āmt'-hīl), a town in Bedfordshire, England. *Henry VIII*, IV, 1, 28.

From Ampthill, where the princess lay; to which . . .

**AMURATH** (ä'-mōō-rāth or ä'-mōō-rät), one of a line of Sultans of Turkey, bearing that name. *2 Henry IV*, V, 2, 48.

Not Amurath an Amurath succeeds, . . .

**AMYNTAS** (ǔ-mīn'-tǔs). See **AMINTAS**, pronounced the same.

**AN** (än), the indefinite article used by Mistress Quickly in a play on the name Anne. *Merry Wives*, I, 4, 133.

**ANCHISES** (än-kī'-sēz), in classical mythology, father to Æneas. *Jul. Cæs.*, I, 2, 114, etc.

**ANCIENT** (ān'-shǔnt), a corruption of ensign, defined by Cotgrave as "An Ensign, Auntient, Standard bearer," here used in addressing Pistol; not capitalized in all editions. *2 Henry IV*, II, 4, 74, etc.

But the best known of all *ancients* is of course Othello's *ancient*, Iago. — *Henry Irving Shakespeare*.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ôr; îuse, ūp, Chinŭ (China); oōze, loōk; oll, our; church; go; song;

**ANCUS MARCIUS** (äng'-küs mär'-shüs), King of Rome after Tullus Hostilius. *Cor.*, II, 3, 247. The *Folio* spelling is Martius.

That Ancus Marcius, Numa's daughter's son, . . .

**ANDREN** (än'-drĕn or än'-drĕn), Holinshed's orthography for Ardres, a French town in Picardy. *Henry VIII*, I, 1, 7. Cf. ARDE (ärd).

Met in the vale of Andren. 'Twixt Guynes and Arde:

**ANDREW** (än'-drōō), the name of a ship. *Merch. of V.*, I, 1, 27.

**Andrew Aguecheek, Sir** (ā'-giū-chĕk). *Twel. N.* Called by Sir Toby, Sir Andrew Agueface in Act I, Scene 3, line 46.

**Andromache** (än-dröm'-ü-kĕ). *Troil. and Cres.*

**ANDRONICI** (än-drön'-ĭ-sī), the family of Titus Andronicus. *Tit. Andr.*, II, 3, 189, etc.

**Andronicus, Marcus** (mär'-küs än-drön'-ĭ-küs, *Horace Howard Furness, Jr.*). *Tit. Andr.* Always accented thus in Shakespeare, though the Romans placed the accent on the penult (än-drō-nī'-küs).

**Andronicus, Titus** (tī'-tüs), brother to the above. *Tit. Andr.*

**ANGELICA** (än-jĕl'-ĭ-kü), the Christian name of Lady Capulet. *Rom. and Jul.*, IV, 4, 5.

Look to the baked meats, good Angelica:

**Angelo** (än'-jĕ-lō). In *Meas. for Meas.*, a deputy. In *Com. of Err.*, a goldsmith.

**ANGELO, SIGNIOR**, the name of a Venetian commander. *Oth.*, I, 3, 17. See SIGNIOR.

thin, tĕn; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in-*, on, un; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

ANGIERS (än'-jērz), an old form for Angers, a city of France. *John*, II, 1, 1, passim, and III, 4, 6.

You men of Angiers, open wide your gates, . . . II, 1, 300.

ANGLETERRE (än''-glü''-târ', *Fr.*), French for England. *Henry V*, III, 4, 1. The form d'Angleterre (dän''-glü''-târ', *Fr.*) occurs in Act III, Scene 4, line 42, etc. For än see page liii.

ANGLÆ, HENRICUS, REX (hën-rī'-kūs rëks äng'-glī-ē, *Eng.*; hën-rē'-kōōs rāks äng'-glī-ī, *Rom.*). See HENRICUS REX ANGLÆ.

ENGLISH (äng'-glīsh), Alice's attempt to say the word English. *Henry V*, V, 2, 286.

Angus (äng'-gūs)—a nobleman of Scotland. *Mac.*

ANGUS [Earl of], George Douglas, Earl of Angus, one of Hotspur's prisoners; taken from a list in Holinshed. *1 Henry IV*, I, 1, 73.

AN-HEIRES (än-hârz' or än-hêrz'), or MYNHEERS (mīn-hârz')—meaning is much disputed. *Merry Wives*, II, 1, 228. "Mynheers is only an English plural; the Dutch plural is Mynheeren [gentlemen or sirs]. Anheires is no doubt a corruption."—Dr. Leonard C. Van Noppen, Queen Wilhelmina Lecturer, Columbia University.

ANJOU (än'-jōō, *Brander Matthews*; än''-zhōō' *Fr.*), an old province of France, *2 Henry VI*, I, 1, 50, etc. For än, see page liii.

Anjou, Duke of. See Reignier (rā'-nyā).

ANNA (än'-ü), the confidante of Dido. *Tam. of Shrew*, I, 1, 159.

As Anna to the Queen of Carthage was, . . .

āle, ärm, äsk, ät, cäre; ēve, mēt, tērm; īce, pīn; ūld, ūx, fōreign, ôr; ūse, ūp, Chinŭ (China); oōze, lōök; oll, our; church; go; song;

**ANNE** (än), meaning Anne Mortimer, daughter to Roger Mortimer, Earl of March. *2 Henry VI*, II, 2, 38 and 43. See also **Bullen, Anne** and **Page, Anne**.

**Anne, Lady**, Anne Nevill, youngest daughter of the Earl of Warwick, the "King-maker," widow of Edward, Prince of Wales, son to King Henry the Sixth; afterwards Queen to King Richard the Third. *Rich. III*.

**ANNE, SAINT**, mother of the Virgin Mary. *Twel. N.*, II, 3, 126; *Tam. of Shrew*, I, 1, 255.

**Anne Bullen** (bööl'-ü'n, *Horace Howard Furness, Jr.*). *Henry VIII*. A variant of the name Anne Boleyn, which has the same pronunciation.

**Anne Page** (päj). See **Page, Anne**.

**ANSELME, COUNTY** (än'-sělm), one of the guests invited to the "ancient feast of Capulet's." *Rom. and Jul.*, I, 2, 68.

**Antenor** (än-tě'-nēr, *Cent.*; än-tě'-nôr). *Troil. and Cres.* For final **-or**, see page li.

**ANTENORIDES** (än-tě-nôr'-ĭ-děz), one of the six gates of Troy. *Troil. and Cres.*, Prol., 17. *Folio* has Antenonidus.

"Shakespeare is obviously following the account in Caxton's *Destruction of Troy*," . . . — *Henry Irving Shakespeare*.

And Antenorides, with massy staples, . . .

**ANTHONIE**, one of the *Folio* forms for **ANTONY** (än'-tō-nĭ), which see.

**Antonio**, a *Folio* form for **Antonio** (än-tō'-nĭ-ō), which see.

**ANTHONY** or **ANTONY**, both pronounced (än'-tō-nĭ). See the specific names.

**Anthony**, one of the *Folio* forms for **Antony**. See **Antonius, Marcus** (mär'-küs än-tō'-nĭ-ūs).

thin, then; yet; zh = z in assure; n = French nasalising n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

ANTHONY, DUKE OF BRABANT (än'-t<sup>o</sup>-nī: br<sup>ü</sup>-bānt' or brä'-b<sup>ü</sup>nt; brä''-bän', *Fr.*), a French noble killed in the battle of Agincourt. *Henry V*, IV, 8, 101. Called Duke of Brabant in Act II, Scene 4, line 5, and Act III, Scene 5, line 42. For äN see page liii.

ANTHROPOPHAGI (än''-thrō-pöf'-<sup>ü</sup>-jī), meaning cannibals. *Oth.*, I, 3, 144.

The Anthropophagi, and men whose heads . . .

ANTHROPOPHAGINIAN (än''-thrō-pöf''-<sup>ü</sup>-jīn'-i-<sup>ün</sup>), a cannibal. *Merry Wives*, IV, 5, 10.

ANTIATES (än'-shī-āts or än'-tī-āts), inhabitants of Antium. *Cor.*, I, 6, 53, etc.

Antigonus (än-tīg'-<sup>o</sup>-nūs). *Wint. Tale*.

ANTIOCH (än'-tī-öck), a city in Syria. *Per.*, I, Gower, 17, etc.

Antioch, King of. See Antiochus.

Antiochus (än-tī'-<sup>o</sup>-kūs), King of Antioch. *Per.*

That would be son to great Antiochus. I, 1, 26.

Antiochus, Daughter of (dō'-tēr). *Per.*

ANTIOPA (än-tī'-<sup>o</sup>-p<sup>ü</sup>), in classical mythology, an Amazon, sister to Hippolyta, and wife to Theseus. *Mid. N. D.*, II, 1, 80. The usual spelling is Antiope. *Folio* has Atiopa.

Antipholis Erotos or Errotis. See Erotos, Antipholis.

Antipholus of Ephesus (än-tīf'-<sup>o</sup>-lūs <sup>ü</sup>v ěf'-ě-sūs). *Com. of Err.*

Antipholus of Syracuse (sīr'-<sup>ü</sup>-k<sup>i</sup>ūs). *Com. of Err.*

ANTIPODES (än-tīp'-<sup>o</sup>-dēz), any place on the opposite side of the earth. *Much Ado*, II, 1, 273, etc.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; iūse, ūp, Chin<sup>ü</sup> (China); ōoze, lōok; oll, our; church; go; song;



**ANTIUM** (än'-shĭ-ŭm or än'-tĭ-ŭm), in ancient geography, a city of Latium, 32 miles from Rome. *Cor.*, III, 1, 11, etc.

**ANTONIAD** (än-tō'-nĭ-äd), the name of Cleopatra's ship. *Ant. and Cleo.*, III, 10, 2.

The Antoniad, the Egyptian admiral, . . .

**Antonio** (än-tō'-nĭ-ō, *Ben Greet, Phyllis Neilson-Terry, Ellen Terry, et al.*; än-tō'-nēō, *Mantell*; än-tō'-nēō, *It., Viola Allen, Ada Rehan*). In *Merch. of V.*, the merchant of Venice. In *Much Ado*, brother to Leonato; called Antony in Act V, Scene 1, line 100. In *Temp.*, the usurping Duke of Milan. In *Two Gent.*, father to Proteus. In *Twel. N.*, a sea-captain. *Folio* also has Anthonio.

**ANTONIO**. In *Tam. of Shrew*, I, 2, 54, and II, 1, 68, Petruchio's father. In *All's Well*, III, 5, 79, son to the Duke of Florence.

**Antonius, Marcus** (mär'-kŭs än-tō'-nĭ-ŭs). *Jul. Cæs.* Listed by the more familiar name Antony in the Dramatis Personæ of *Ant. and Cleo.* Called also Mark Antony throughout the texts; and in *Ant. and Cleo.*, V, 2, 76, called Emperor Antony. *Folio* has also Anthony.

**Antony** (än'-tō-nĭ). See **Antonius, Marcus**.

**ANTONY**, a servant. *Rom. and Jul.*, I, 5, 11. *Folio* has Anthonie. See also **Antonio** (än-tō'-nĭ-ō), and the specific names.

**ANTONY, MARK** (märk), the Roman general and triumvir, Marcus Antonius, an important character in *Jul. Cæs.* and *Ant. and Cleo.*, referred to in *Henry V*, III, 6, 15, and *Mac.*, III, 1, 57.

thĭn, thĕn; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

**APE, JOHN** (āp), a name by which Dr. Caius jeeringly addresses Sir Hugh Evans. *Merry Wives*, III, 1, 86.

Jack Ape also occurs in the same line.

**Apemantus** (āp-ě-mān'-tūs). *Tim. of Ath. Folio* has also Apermantus.

**APENNINES** (āp'-ū-nīnz), a mountain range in Italy. *John*, I, 1, 202.

And talking of the Alps and Apennines, . . .

**Apermantus**, one of the *Folio* forms for **Apemantus** (āp-ě-mān'-tūs).

**APOLLINEM** (ā-pōl'-lī-nēm), Latin accusative meaning Apollo. *Tit. Andr.*, IV, 3, 53.

'Ad Jovem,' that's for you: here, 'Ad Apollinem:'

**APOLLO** (ū-pōl'-ō), in classical mythology, the sun-god. *Lear*, I, 1, 162, etc.

**APOLLODORUS** (ū-pōl'-ō-dō'-rūs), a man who, according to Plutarch, carried Cleopatra, concealed in a mattress, to Cæsar. *Ant. and Cleo.*, II, 6, 69.

And I have heard, Apollodorus carried . . .

**Apothecary** (ū-pōth'-ū-kā-rī). *Rom. and Jul.*

**Apparitions** (āp''-ū-rīsh'-ūnz). In *Mac.*, IV, 1, numerous apparitions appear to Macbeth, three of whom have speaking rôles, viz., an armed Head, a bloody Child, and a Child crowned. In *Cym.*, Apparitions are mentioned in the *Dramatis Personæ*, meaning Sicilius Leonatus, etc., who speak and are called Ghosts in Act V, Scene 4.

**APRIL** (ā'-prīl), the fourth month of the calendar year. *Ant. and Cleo.*, III, 2, 43, etc.

āle; ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; iūse, ūp, Chinū (China); ōōse, lōōk; oll, our; church; go; song;

AQUILON (ă'-kwī-lōn), meaning Aquilo, in classical mythology, another name for Boreas, the north wind. *Troil. and Cres.*, IV, 5, 9.

Outswell the colic of puff'd Aquilon:

AQUITAINE (ăk''-wī-tān'), another form for Guienne, an old province of southwest France. *Love's L. L.*, I, 1, 138, and II, 1, 8, *passim*.

ARABIA (ũ-rā'-bī-ũ), a country in Asia. *Mac.*, V, 1, 57, etc. See also MALCHUS OF ARABIA, KING (māl'-kūs or mō'-kūs).

ARC, JOAN OF (jōn ũv ärk *not* jō-än'). See **Joan la Pucelle** (jōn lá pōō-sěl').

ARCHBISHOP (ärch'-bīsh-ŭp), an ecclesiastical title. See the specific names.

ARCHDEACON'S HOUSE (ärch'-dē-kŭnz hous), the house of the Archdeacon of Bangor, where Mortimer and Glendower met, mentioned as the setting for the scene 1 *Henry IV*, III, 1.

ARCHELAUS, OF CAPPADOCIA (är-kī-lā'-ūs ũv kăp-ũ-dō'-shĩũ), an ally of Mark Antony. *Ant. and Cleo.*, III, 6, 69. See *North's Plutarch*, page 939.

Bocchus, the king of Libya; Archelaus,  
Of Cappadocia; Philadelphos, king . . .

Archibald (ärch'-ī-bōld), Earl of Douglas. 1 *Henry IV*.

Archidamus (är-kī-dā'-mūs). *Wint. Tale*.

ARDE (ärd), meaning Ardres, a French town in Picardy. *Henry VIII*, I, 1, 7. In the valley between Guines, the English town, and Ardres, the French town, lay the

thin, ~~then~~; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jou; Fr. menü*. Explanation of Key, etc., p. xlv.

"Field of the Cloth of Gold," where Henry the Eighth and Francis the First met in 1520.

Met in the vale of Andren. 'Twixt Guynes and Arde:

ARDEN (är'-d<sup>en</sup>), meaning the FOREST OF ARDEN, which see. *As You Like It*, II, 4, 15.

ARGIER (är'-jēr'), meaning Algiers, the capital of Algeria. *Temp.*, I, 2, 261 and 265.

ARGUS (är'-gūs), in classical mythology, the guardian of Io; possessed of a hundred eyes. *Troil. and Cres.*, I, 2, 31, etc.

ARIACHNE (är'-ĭ-äk'-nē), in classical mythology, a maiden changed by Minerva into a spider. *Troil. and Cres.*, V, 2, 152. The usual spelling is Arachne.

As Ariachne's broken woof to enter.

ARIADNE (är''-ĭ-äd'-nē, *Web.*, *Cent.*; ä''-rĭ-äd'-nē, *Stand.*), in classical mythology, daughter to Minos, King of Crete, deserted by Theseus. *Mid. N. D.*, II, 1, 80; *Two Gent.*, IV, 4, 172.

Ariel (ä'-rĭ-ěl). *Temp.*

ARIES (ä'-rĭ-ēz), the Ram, a constellation and a sign of the zodiac. *Tit. Andr.*, IV, 3, 71.

The Bull, being gall'd, gave Aries such a knock . . .

ARION (ü-rĭ'-ön), a Greek poet and musician, saved from drowning by riding on the back of a dolphin, charmed with the strains of his cithara. *Twel. N.*, I, 2, 15.

Where, like Arion on the Dolphin's back, . . .

ARISTOTLE (är'-ĭs-tōtl), a famous Greek philosopher. *Troil. and Cres.*, II, 2, 166; *Tam. of Shrew*, I, 1, 32.

äle, ärm, äsk, ät, câre; éve, mēt, tērm; ice, pĭn; öld, öx, fôreign, ôr; iüse, ūp, Chin<sup>ü</sup> (China); öoze, löök; oll, our; church; go; song;

**Armado, Don Adriano de** (dōn á-drēä'-n<sup>o</sup> dē är-mä'-d<sup>o</sup>, *Eng.*; d<sup>o</sup>n ä-~~th~~rēä'-n<sup>o</sup> ~~th~~ä är-mä'~~th~~<sup>o</sup>, *Span.*). *Love's L. L.* Called mockingly Dun Adramadio in Act IV, Scene 3, line 199, and Signior Arme in Act I, Scene 1, line 188. *Folio Love's L. L.* has Don Adriana de Armado, page 124, Don Adriana de Armatho, page 130, Don Adriano de Armatho, page 135, and Signior Arme, page 123. Enters and speaks in the *Folio*, page 144, as Braggart. Some of the *Folio* spellings point to the Castilian pronunciation (är-mä'-~~th~~<sup>o</sup>).

**ARMAGNAC, EARL OF** (är''-män-yäk'), a French nobleman. *1 Henry VI*, V, 1, 2 and 17, and V, 5, 44.

The emperor, and the Earl of Armagnac? V, 1, 2.

**ARME, SIGNIOR** (ärm), Dull's attempt to say Signior Armado. *Love's L. L.*, I, 1, 188. See SIGNIOR.

**ARMENIA** (är-mē'-nĭ-ä), a mountainous region in the northeastern part of Asia Minor. *Ant. and Cleo.*, III, 6, 14 and 35.

**ARMIGERO** (är-mĭj'-ä-rō, *Beerbohm Tree*; or är-mĭ-jä'-rō), "Ablative (misused) of *armiger*, one entitled to bear arms." — *Cunliffe. Merry Wives*, I, 1, 10.

**Armorer**, the name in the *Folio* under which Thomas Horner enters and speaks. *2 Henry VI*.

**Army** (är'-mĭ). Various armies enter as supernumeraries in several of the plays.

**ARRAGON** (är'-ä-gōn), modern Aragon (ä-rä-gōn', *Span.*), a former kingdom of Spain. *Much Ado*, I, 1, 2, and III, 2, 2.

**Arragon, Prince of.** *Merch. of V.* See also Pedro, Don (dōn pā'-drō or pē'-drō).

thin, ~~th~~en; yet; zh = z in azure; n = French nasalizing n as in *Fr.* en, in-, on, un; ö = eu in *Fr.* jeu; *Fr.* menü. Explanation of Key, etc., p. xliv.

**ART TO LOVE** (ärt t<sup>oo</sup> lüv), Ovid's *Ars amandi*. *Tam. of Shrew*, IV, 2, 8.

**Artemidorus of Cnidos** (är''-t<sup>e</sup>-mĭ-dō'-rūs: nĭ'-dōs). *Jul. Cæs.*

**Arthur** (är'-thür), Duke of Bretagne, son to Geoffrey Plantagenet, and nephew to King John. *John*. Called Arthur Plantagenet in Act I, Scene 1, line 9, and Arthur of Bretagne in Act II, Scene 1, line 156.

**ARTHUR**. In *2 Henry IV*, III, 2, 300, used in connection with Arthur's show, an exhibition of archery by a society in London, who were called "the fellowship of Prince Arthur's Knights." In *2 Henry IV*, II, 4, 36, used in a snatch of song from the ballad of Sir Lancelot du Lake given in Percy's *Reliques*. In *Henry V*, II, 3, 10, the Hostess' blunder for Abraham.

**ARTHUR, PRINCE**, first husband to Katharine of Arragon, and elder brother to King Henry the Eighth. *Henry VIII*, III, 2, 71.

**ARTOIS** (är-toiz'; är''-twä', *Fr.*), an old province of France. *1 Henry VI*, II, 1, 9. *Folio* has Artois.

By whose approach the regions of Artois, . . .

**ARUNDEL, RICHARD EARL OF** (är'-ün-děl). See **RICHARD EARL OF ARUNDEL**.

**Arviragus** (är-vĭ-rā'-gŭs; är-vĭr'-ŭ-gŭs, *Cent.*), reared as Cadwal. *Cym*. Accented on the penult in both lines in which it occurs in Shakespeare:

Once Arviragus, in as like a figure . . . III, 3, 96.

This gentleman, my Cadwal, Arviragus, . . . V, 5, 359.

**Asaph, Bishop of Saint** (ä'-süf or ä'-zŭf), Dr. Henry

äle, ärm, äsk, ät, câre; éve, mêt, tĕrm; ice, pĭn; ôld, ôx, fôreign, ôr; ĭŭse, ŭp, Chin<sup>ŭ</sup> (China); ooze, look; oil, our; church; go; song;

Standish, a supernumerary in the trial scene. *Henry VIII*.

ASCANIUS (äs-kā'-nĭ-ūs), in classical mythology, son to Æneas. 2 *Henry VI*, III, 2, 116.

To sit and watch me, as Ascanius did, . . .

ASCAPART (äs'-kŭ-pärt), a giant conquered by Bevis of Southampton. 2 *Henry VI*, II, 3, 90. The line containing this allusion is found in some modern editions although not in the *Folio*. Cf. BEVIS (bĕv'-ĭs).

ASCENSION-DAY (ä-sĕn'-shŭn-dā''), the day commemorating the Ascension, the fortieth day after Easter. *John*, IV, 2, 151, and V, 1, 22 and 26.

ASH-WEDNESDAY (äsh''-wĕnz'-dä), the first day of Lent. *Merch. of V.*, II, 5, 26.

ASHER-HOUSE (äsh'-ĕr hous''), the residence of the Bishop of Winchester. *Henry VIII*, III, 2, 231. Not capitalized in all editions.

To Asher-house my Lord of Winchester's, . . .

ASHFORD (äsh'-fŭrd), a town in the county of Kent, England. 2 *Henry VI*, III, 1, 357, and IV, 3, 1.

ASIA (ä'-shĭ-ä or ä'-shä not ä'-zhĭ-ä nor ä'-zhä, *Phyfe*), a continent of the Eastern Hemisphere. *Com. of Err.*, I, 1, 134, etc. Always a trisyllable in Shakespeare.

ASMATH (äz'-mäth), the name of a spirit. 2 *Henry VI*, I, 4, 27.

Adsum. Asmath, . . . [Incomplete line.]

ASSYRIAN (ŭ-sĭr'-ĭ-ŭn), pertaining to Assyria, an ancient

thia, ~~then~~; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

country of Asia. 2 *Henry IV*, V, 3, 105; *Henry V*, IV, 7, 65.

**ASTRÆA** (ās-trē'-ū), in classical mythology, the goddess of justice. 1 *Henry VI*, I, 6, 4. The name occurs also in a phrase, *Terras Astræa reliquit*, from Ovid's *Metamorphosis*. *Tit. Andr.*, IV, 3, 4.

**ASTRINGER** meaning a falconer, a word found in the stage directions of the *Folio* and retained in some modern editions — changed usually, however, to "Enter a Gentleman." *All's Well*, V, 1. For note on omission of *Folio* pronunciations see page xxvii.

**ATALANTA** (ăt-ū-lăn'-tū), in classical mythology, a swift-footed maiden whom Hippomenes won by outstripping her in a race. *As You Like It*, III, 2, 155 and 294. Commentators do not all agree that this is the Atalanta meant in line 155.

**ATE** (ā'-tē, *Cent.*, *Stand.*; â'-tā, *Stand.*), in classical mythology, the goddess of malicious mischief. *Much Ado*, II, 1, 263, etc.

With Ate by his side come hot from hell, . . . *Jul. Cæs.*, III, 1, 271.

**ATHENIAN** (ū-thē'-nī-ūn), a native of Athens. *Mid. N. D.*, II, 2, 67, etc.

**Athenian, Old**, a speaking rôle in *Tim. of Ath.*, I, 1.

**ATHENS** (ăth'-ūnz), a city of Greece. *Mid. N. D.*, I, 1, 41, etc.

**Athens, Duke of**. See **Theseus** (thē'-siūs).

**ATHICA**, the spelling in *Folio Cor.*, page 4, for **ITHACA** (ith'-i-kū), which see.

**ATHOL, EARL OF** (ăth'-öl), one of Hotspur's prisoners,

āle, ārm, āsk, ăt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; ūse, ūp, Chinū (China); ōoze, loōk; oll, our; church; go; song;



taken from a list in Holinshed. *1 Henry IV*, I, 1, 72.

“At the date of the battle of Homeldon, there was virtually no ‘Earl of Athol,’ that dignity having been resigned to the crown in 1341,” . . . — *French*.

To beaten Douglas; and the Earl of Athol, . . .

**ATIOPA**, *Folio* form for **ANTIOPA** (än-tí'-ō-pŭ), which see. **ATLAS** (ät'-lŭs), in classical mythology, a Titan, condemned by Zeus to bear heaven on his head and hands. *3 Henry VI*, V, 1, 36. The word *demi-Atlas* occurs in *Ant. and Cleo.*, I, 5, 23.

**ATROPOS** (ät'-rō-pōs), in classical mythology, one of the Three Fates. *2 Henry IV*, II, 4, 213.

Untwine the Sisters Three! Come, Atropos, I say!

**Attendants** (ä-tĕn'-dĕnts), speaking characters or supernumeraries in many of the plays.

**AUBREY VERE, LORD** (ô'-brĭ vĕr), in the play, elder brother to the Earl of Oxford. *3 Henry VI*, III, 3, 102.

My elder brother, the Lord Aubrey Vere, . . .

**Audrey** (ô'-drĭ). *As You Like It*.

**Aufidius, Tullus** (tŭl'-ŭs ô-fĭd'-ĭ-ŭs). *Cor. Folio* spelling is Auffidius or Auffidious.

**AUGUST** (ô'-gŭst), the eighth month of the calendar year. *Temp.*, IV, 1, 134; *1 Henry VI*, I, 1, 110.

**AUGUSTUS** (ô-gŭs'-tŭs), a title conferred by the Roman senate upon Caius Julius Cæsar Octavianus, the first Roman emperor. *Cym.*, II, 4, 11, etc. See **CÆSAR**, **AUGUSTUS** (sĕ'-zŭr).

**Aumerle, Duke of** (ō-mĕrl', *Edith Wynne Matthison*),

thin, tĕn; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

Edward Plantagenet, degraded by King Henry the Fourth to his former title, Earl of Rutland. *Rich. II.* Called Rutland in Act V, Scene 2, line 43, and Scene 3, line 96. This character, restored to his father's title, appears as Duke of York in *Henry V.*

Of you, my noble cousin, Lord Aumerle; *Rich. II.*, I, 3, 64.

**AUNCHIENT** (ôn'-shŭnt), a variant of **ANCIENT** (ān'-shŭnt), which see. *Henry V.*, III, 6, 19, and V, 1, 18.

**AURORA** (ô-rô'-rŭ), in Roman mythology, the goddess of the dawn, identified with the Greek Eos. *Rom. and Jul.*, I, 1, 142; *Mid. N. D.*, III, 2, 380.

**AUSTRIA** (ôs'-trĭ-ŭ), used to designate the man whom the king of France calls "our cousin Austria." *All's Well*, I, 2, 5. See **Lymoges** (lĭ-mōzh').

**Austria, Duke of, Lymoges** (lĭ-mōzh'). *John.*

**AUTHORITY** (ô-thŏr'-ĭ-tĭ), a personification. *Meas. for Meas.*, I, 2, 124, etc.

**Autolycus** (ô-tŏl'-ĭ-kŭs). *Wint. Tale.*

**AUVERGNE** (ô''-vâr'-nyŭ), an ancient French province, named at the opening of the scene as the seat of the Countess' Castle. *1 Henry VI*, II, 3.

**Auvergne, Countess of.** *1 Henry VI.*

The virtuous lady, Countess of Auvergne, . . . II, 2, 38.

**AVE-MARIES** (ā''-vĭ-mā'-rĭz), a corruption of *Ave Maria*, â'-vā mā-rĕ'-â, a Latin phrase meaning *hail Mary*, used in the Church service. *2 Henry VI*, I, 3, 59; *3 Henry VI*, II, 1, 162.

To number Ave-Maries on his beads; *2 Henry VI*, I, 3, 59.

āle, ärm, äsk, ät, câre; ēve, mĕt, tĕrm; ĩce, pĭn; ōld, óx, fŏreign, ôr; îŭse, ŭp, Chinŭ (China); ōoze, löök; oll, our; church; go; song;

**AVES** (ä'-vāz), English plural of Latin word *ave*, meaning *hail*. *Meas. for Meas.*, I, 1, 71.

Their loud applause and Aves vehement;

## B

**BABYLON**. (băb'-i-lŭn), in ancient geography, a city on the Euphrates. *Twel. N.*, II, 3, 84; *Henry V*, II, 3, 41.

**BACCHANALS** (băk'-ŭ-nălz), in classical mythology, votaries of Bacchus — drunken revelers; also the revels themselves. *Ant. and Cleo.*, II, 7, 110; *Mid. N. D.*, V, 1, 48.

**BACCHUS** (băk'-ŭs), in Roman mythology the god of wine, identified with the Greek god, Dionysus. *Ant. and Cleo.*, II, 7, 121; *Love's L. L.*, IV, 3, 339.

**Bagot** (băg'-ŭt, *Beerbohm Tree*). *Rich. II*.

**BAJAZET** (bă-jă-zět', *Eng.*), a Turkish Sultan. *All's Well*, IV, 1, 46.

"There may be a reference to some well-known story of the time, now lost; or Warb. [Warburton] may have been right in changing the *mule* to a 'mute.'" — *Rolfe*. *Folio* has *Baiazeths*.

**Balthasar** or **Balthazar**, both pronounced (băl-tă'-zăr, *Forbes-Robertson*; bäl-tă'-zăr, *Ada Rehan*; bäl-thă'-zăr, *Ben Greet*, *Otis Skinner*; bäl-thă-zăr', *Ben Greet*, *Robert Mantell*; or bäl-tă-zăr'). *Merch. of V. Cent.* gives bäl-thă'-zăr. Justification exists in the verse for these varied accents. In *Merch. of V.*, servant to Portia; also in Act IV, Scene 1, the name under which Portia appears as the young doctor of laws. In *Much Ado*, attendant on Don Pedro. In *Com. of Err.*, a merchant. In *Rom. and Jul.*, servant to Romeo.

thin, thēn; yet; zh = z in azure; n̄ = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

'BAN (băn), the end of Caliban's name used in a wild snatch of song. *Temp.* II, 2, 188.

BANBURY (băn'-b<sup>ũ</sup>-rĭ), a town in Oxfordshire, England. *Merry Wives*, I, 1, 130.

**Banditti** (băn-dĭt'-t<sup>é</sup>), in some editions substituted for Thieves, speaking rôles in *Tim. of Ath.*, IV, 3. In still other editions called Bandits. *Folio* has Bandetti.

BANGOR (băn'-gôr or bäng'-gôr), a town in Wales named as the setting of the scene. *1 Henry IV*, III, 1.

BANISTER (băn'-is-tēr), the name of one of the servants. *Henry VIII*, II, 1, 109.

Flying for succour to his servant Banister, . . .

**Banquo** (băn'-kw<sup>o</sup>, *Ben Greet*, *Phyllis Neilson-Terry*, or bäng'-kw<sup>o</sup>). *Mac.*

**Baptista** (băp-tēs'-tă, *Ada Rehan*; băp-tĭs'-t<sup>ũ</sup>, *Margaret Anglin*, *Ben Greet*, *Phyllis Neilson-Terry*). *Tam. of Shrew*. Called Baptista Minola in Act I, Scene 2, lines 97 and 221. The Italian form is Battista (băt-tĕ'-stă.)

**BAPTISTA**, wife to Gonzago, the rôle taken by the Player Queen in the play presented before King Claudius. *Ham.*, III, 2, 250.

**BAR, EDWARD DUKE OF** (băr), a French noble who fell at Agincourt. *Henry V*, IV, 8, 103. Called Bar in Act III, Scene 5, line 42.

**BARABAS OR BARRABAS**, both pronounced (bă'-r<sup>ũ</sup>-b<sup>ũ</sup>s, *Beerbohm Tree*; or b<sup>ũ</sup>-răb'-<sup>ũ</sup>s) the robber released in place of Christ. *Merch. of V.*, IV, 1, 296. Usually spelled Barabbas.

Would any of the stock of Barrabas . . .

āle; ārm, āsk, āt, cāre; ēve, mēt, tĕrm; ice, pĭn; ōld, ōx, fōreign, ôr; ĭuse, ŭp, Chin<sup>ũ</sup> (China); oōze, loók; oll, our; church; go; song;

**BARBARA** (bär'-b<sup>ü</sup>-r<sup>ü</sup>), a maid of Desdemona's mother. *Oth.*, IV, 3, 26 and 33. *Folio Oth.* has *Barbarie* and *Brabarie*.

**BARBARY** (bär'-b<sup>ü</sup>-r<sup>i</sup>). In *Merch. of V.*, III, 2, 272, etc., a name for the countries on the northern coast region of Africa. In *Rich. II*, V, 5, 78 and 81, the name of King Richard's horse.

**BARBASON** (bär'-b<sup>ü</sup>-s<sup>ün</sup>), a demon. *Henry V*, II, 1, 57; *Merry Wives*, II, 2, 311.

**Bardolph** (bär'-d<sup>ö</sup>lf, *Phyllis Neilson-Terry*). 1 *Henry IV*; 2 *Henry IV*; *Henry V*; *Merry Wives*. Called also variously throughout the plays Corporal Bardolph, Lord Bardolph, Lieutenant Bardolph, and (not capitalized in all editions) Master Corporate Bardolph. *Folio* has also *Bardolfe*.

**Bardolph, Lord**, Thomas Bardolf, a baron who joined the archbishop's insurrection against King Henry the Fourth. 2 *Henry IV*.

**BARE, GEORGE** (bär), the name found in the *Folio* and some modern editions for George Barnes. 2 *Henry IV*, III, 2, 22. See **BARNES, GEORGE**.

**BARGULUS** (bär'-g<sup>ü</sup>-l<sup>üs</sup>), an Illyrian pirate. 2 *Henry VI*, IV, 1, 108.

Than Bargulus the strong Illyrian pirate.

**BARKELY** or **BARKLEY**, two of the *Folio* forms for **BERKELEY** (bärk'-l<sup>i</sup> or b<sup>ēr</sup>k'-l<sup>i</sup>), which see.

**BARKLOUGHLY CASTLE** (bär-kl<sup>ö</sup>'-kl<sup>i</sup> kās'l). *Rich. II*, III, 2, 1.

"There is no such castle known, and it was probably an error for *Hertlowli* . . . which was perhaps identical

with Harlech in North Wales." — *Henry Irving Shakespeare*.

Barkloughly castle call they this at hand?

**Barnardine** (bär'-när-dēn). *Meas. for Meas.*

Call hither Barnardine and Claudio: IV, 2, 63.

**BARNES, GEORGE** (bärnz), a fellow townsman of Shallow. *2 Henry IV*, III, 2, 22. In the *Folio* and some modern editions called George Bare.

**BARNET** (bär'-nēt), a town in Hertfordshire, England. *3 Henry VI*, V, 1, 110, and V, 3, 20.

**BARRABAS** (bă'-rŭ-bŭs or bŭ-răb'-ŭs). See **BARABAS**, pronounced the same.

**BARSON, PUFF OF** (pŭf ũv bär'-sŭn). *2 Henry IV*, V, 3, 94.

"Here is no doubt an allusion to some individual of remarkable bulk, whose identity would be recognized at the time, and as belonging to a place not far from Stratford, viz. Barcheston, pronounced 'Barson,' as in the play;" — *French*.

**BARTHOLOMEW** (bär-thöl'-ō-miŭ). In *Tam. of Shrew*, Induc., 1, 105, the name of the page who poses as the wife of Christopher Sly; in some editions written Barthol'mew. In *2 Henry IV*, II, 4, 250, pertaining to the festival of St. Bartholomew, Aug. 24th; the form Bartholomew-tide occurs in *Henry V*, V, 2, 336.

**BARWICK**, *Folio* form for **BERWICK** (bēr'-ik), which see.

**BASAN** (bā'-sŭn, *Schröer*), a region in Palestine, famous for oaks and wild bulls. *Ant. and Cleo.*, III, 13, 127. Usually spelled Bashan.

Upon the hill of Basan, to outroar . . .

**BASILISCO-LIKE** (bäs-ŷ-līs'-kō-līk), referring to a foolish

āle, ärm, äsk, ät, câre; ēve, mēt, tērm; ĩce, pīn; ōld, ōx, fōreign, ōr; ĩŭse, ũp, Chinŭ (China); ōoze, lōok; oil, our; church; go; song;

knight in the old play *Soliman and Perseda*. *John*, I, 1, 244.

Knight, knight, good mother, Basilisco-like.

**BASIMECU, MONSIEUR** (m<sup>ü</sup>'-syö') or **MOUNSIEUR** (moun-sēr' bǎz-ĭ-m<sup>ü</sup>-kōō'), a term used contemptuously for a Frenchman, here applied to the dauphin of France. *2 Henry VI*, IV, 7, 31.

**BASINGSTOKE** (bāz'-ĭng-stōk, *Charles Rann Kennedy*), a town in Hampshire, England — the quarto has Billingsgate [London], a discrepancy unexplained by commentators. *2 Henry IV*, II, 1, 182.

**Bassanio** (bǎ-sǎ'-nĭ-ō, *Eng.*; bās-sǎ'-nēō, *It.*, *Charles Douville Coburn, Ada Rehan, Phyllis Neilson-Terry*). *Merch. of V. Folio* has also Bassiano.

**Basset** (bās'-ĕt). *1 Henry VI*.

**Bassianus** (bās-ĭ-ā'-nūs). *Tit. Andr.*

Where the dead corpse of Bassianus lay: *V*, 1, 105.

**Bastard** (bās'-tērd). In *Folio Troil. and Cres.*, this is the name under which Margarelon enters and speaks. See also **Philip**.

**Bastard of Orleans** (ôr'-lē-ūnz), John, Count of Dunois and Longueville, one of the most eloquent men in France. *1 Henry VI*.

**Bates** (bāts). *Henry V*. Called John Bates in Act IV, Scene 1, line 87.

**Bawd** (bôd), a procuress, a speaking character in *Per*.

**BAYNARD'S CASTLE** (bā'-nārdz kās'l), a fortification on the Thames, now destroyed. *Rich. III*, III, 5, 98 and 105. Mentioned as the setting for Act III, Scene 7.

thin, then; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

**BAYONNE, BISHOP OF** (bā-ōn', *Eng.*, *Beerbohm Tree*; bā''-yŭn'ü, *Fr.*), a French ambassador mentioned in *Henry VIII*, II, 4, 172. *Folio* has Bayon.

By the Bishop of Bayonne, then French ambassador;

**BEAD or BEDE** (bēd), a fairy, summoned by Sir Hugh Evans. *Merry Wives*, V, 5, 53. In some editions, Pead or Pede (pēd). *Folio* has Bede.

**Beadles** (bē'-d'lz), "inferior parish officer[s] who might punish petty offences." — *Onions*. Speaking characters or supernumeraries in *2 Henry IV*, V, 4 and *2 Henry VI*, II, 1.

**Bearers** (bâr'-ērz), meaning the two men bearing a coffin, mentioned as supernumeraries in *Tit. Andr.*, I, 1.

**Beatrice** (bē'-ü-trīs). *Much Ado*.

**Beau, Le** (lē bō, *Fr.*, *Margaret Anglin, et al.*). *As You Like It*. *Folio* has Le Beu invariably save in stage directions, "Enter le Beau," *Folio As You Like It*, page 187.

**Beaufort, Cardinal** (bō'-fērt, *Frank R. Benson, Phyllis Neilson-Terry*; biŭ'-fērt, *archaic Eng.*), Bishop of Winchester, appearing in *1 Henry VI* under his name, Henry Beaufort. *2 Henry VI*.

**Beaufort, Henry**, Bishop of Winchester, afterward Cardinal, appearing in *2 Henry VI* as Cardinal Beaufort. *1 Henry VI*.

**Beaufort, John**, Earl, afterward Duke, of Somerset, nephew to Henry Beaufort. *1 Henry VI*.

**Beaufort, Thomas**, Duke of Exeter, younger brother to Henry Beaufort, and also the Duke of Exeter in *Henry V*. *1 Henry VI*. See **Exeter, Duke of** (ĕks'-ü-tēr).

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; iŭse, ŭp, Chinŭ (China); ōoze, lōok; oll, our; church; go; song;



**BEAUMOND, LORD OF** (bō'-mönd), Henry Beaumont, one of Bolingbroke's adherents. *Rich. II*, II, 2, 54.

The Lords of Ross, Beaumont, and Willoughby, . . .

**BEAUMONT** (bō'-mönt, *Eng.*; bïü'-mönt, *archaic Eng.*; bō''-môn', *Fr.*), a French noble who fell at Agincourt. *Henry V*, III, 5, 44, and IV, 8, 105. For ðN see page liii.

**BEDE** (bēd). See **BEAD**, pronounced the same.

**BEDFORD** (bēd'-fūrd), the Prince John of Lancaster and Duke of Bedford of the four preceding plays, mentioned in *2 Henry VI*, I, 1, 83 and 96.

**Bedford, Duke of.** *Henry V*; *1 Henry VI*. See **Lancaster, John of** (läng'-kūs-tēr).

**BEDLAM** (bēd'-lūm), a corruption of the word Bethlehem, name of a hospital for the insane in London. *Lear*, II, 3, 14, etc. Cf. **TOM O' BEDLAM**.

**BEEZEBŪB** (bē-ēl'-zē-būb) or **BELZEBUB** (bēl'-zē-būb), the prince of the demons or false gods. *Mac.*, II, 3, 4, and *Twel. N.*, V, 1, 291.

**Beggar**, the name that appears in the *Folio Tam. of Shrew* at the beginning of all speeches which in modern editions are accredited to Christopher Sly. *Tam. of Shrew*. For note on the omission of *Folio* pronunciations see page xxvii.

**BEGGAR AND THE KING, THE**, meaning the ancient English ballad, *King Cophetua and the Beggar-Maid* published in 1612 under the title of *A Song of a Beggar and a King*. *Rich. II*, V, 3, 80. Referred to as the King and the Beggar in *Love's L. L.*, I, 2, 115.

**BEL** (bēl), one of the chief gods of the Babylonians. *Much Ado*, III, 3, 144. *The Variorum Shakespeare* quotes

thin, then; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in*; on, un; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlii.

Steevens on this passage: "Alluding to some awkward representation of the story of Bel and the Dragon, in the Apocrypha."

**BELARIO**, one of the *Folio* forms for Bellario. See **BELLARIO**, DOCTOR (bě-lä'-rē-ō).

**Belarius** (bě-lä'-rī-ūs), disguised as Morgan. *Cym.* For Latin ending **-us** see page xxx.

**Belch, Sir Toby** (tō'-bī bělsh). *Twel. N.*

**BELGIA** (běl'-jī-ŭ), poetic name for Belgium. *3 Henry VI*, IV, 8, 1; *Com. of Err.*, III, 2, 142.

**BELLARIO**, DOCTOR (bě-lä'-rē-ō), a learned lawyer of Padua. *Merch. of V.*, III, 4, 50. Called Bellario in Act IV, Scene 1, line 105, etc. *Folio* has also Belario.

**BELLONA** (bě-lō'-nŭ), in Roman mythology, the goddess of war. *Mac.*, I, 2, 54.

Till that Bellona's bridegroom, lapp'd in proof, . . .

**BELMAN** (běl'-mŭn), the name of a dog. *Tam. of Shrew*, Induc., 1, 22.

Why, Belman is as good as he, my lord;

**BELMONT** (běl'-mōnt), the seat of Portia on the Continent. *Merch. of V.*, I, 1, 161, etc.

**BELZEBUB** (běl'-zē-bŭb). See **BEELZEBUB** (bē-ěl'-zē-bŭb).

**BENEDICITE** (bě-ně-dī'-sī-tē), a Latin salutation meaning "Grace be with you." *Meas. for Meas.*, II, 3, 39; *Rom. and Jul.*, II, 3, 31.

**Benedick** (běn'-ē-dīk or běn'-ě-dīk). *Much Ado. Folio* has also Benedicke and Benedict.

**BENEDICTUS** (běn-ě-dīk'-tŭs), a word in which Beatrice

āle, ěrm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; īūse, ūp, Chinŭ (China); ōoze, loōk; oll, our; church; go; song;

sees a double meaning intended by Hero. *Much Ado*, III, 4, 77. See CARDUUS BENEDICTUS.

BENNET, SAINT (běn'-ět), according to Halliwell, the church of Saint Bennet's, Paul's Wharf, London. *Twel. N.*, V, 1, 42.

BENNET SEELY, SIR (sē'-lī), not exactly identified by historians — probably either Sir Benedict Sely or Sir John Shelley. *Rich. II*, V, 6, 14.

The heads of Brocas and Sir Bennet Seely, . . .

BENTII (běn'-shī-ī; běn'-tī-ī, *Schröer*; běn'-tī-ē, *Rom.*), mentioned by Parolles as an officer in the Florentine war. *All's Well*, IV, 3, 188.

“When *ti* followed by a vowel occurs next after the accented syllable of a word, it is pronounced as *sh*.” — *New Imperial Dictionary*, page 730.

BENTIVOLII (běn-tī-vō'-lī-ī or běn-tī-vō'-lī-ē), the family of Vincentio. *Tam. of Shrew*, I, 1, 13.

Vincentio, come of the Bentivolii.

Benvolio (běn-vō'-lī-ō, *Edith Wynne Matthison*). *Rom. and Jul.* The rhythm sometimes requires a trisyllable (běn-vō'-lēō).

Turn thee, Benvolio, look upon thy death. I, 1, 74.

BERGAMO (bēr'-gā-mō), a city in Italy. *Tam. of Shrew*, V, 1, 81.

BERGOMASK (bēr'-gō-māsk), a dance after the manner of the peasants of Bergamo, formerly a country in Italy belonging to the Venetians. *Mid. N. D.*, V, 1, 360 and 368. The usual spelling is Bergamask.

thin, t̄hen; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ō = eu in *Fr. jeū; Fr. menū*. Explanation of Key, etc., p. xlv.

**Berkeley** or **Berkley**, both pronounced (bärk'-lī, *Eng.*, *Charles Rann Kennedy*; bērk'-lī, *U. S.*), one of Lady Anne's attendants, probably a member of the noble family of that name. *Rich. III.*

**BERKELEY** or **BERKLEY**, a town in Gloucestershire, England, seat of Berkeley castle. *Rich. II*, II, 3, 1, etc. In *Rich. II*, II, 2, 119, some editions have Berkeley castle instead of the single name. *Folio* has Barkely, Barkley, and Berkley.

**Berkeley** or **Berkley**, **Lord**, Thomas Berkeley. *Rich. II.*

**BERMOOTHES** (bēr-mōōth'-ēs), the phonetic transcription of one of the old Spanish pronunciations of Bermudes; here evidently pronounced (bēr'-mōōthz). "Bermu'dez is the only modern form."—*de Onis. Temp.*, I, 2, 229.

From' the still-vex'd Bermoothes, there she's hid: . . .

**Bernardo** (bēr-när'-dō). *Ham.*

**Beroune** or **Berowne**, the *Folio* forms for **Biron** (bērōn'), which see.

**BERRI** or **BERRY**, [DUKE OF], both pronounced (bēr'-ī), a noble who fought in the army of the French king. *Henry V*, II, 4, 4, and III, 5, 41.

**Bertram** (bēr'-trūm), Count of Rousillon. *All's Well*. Abbott says Bertram is a trisyllable at the end of a line:

Carries no favour in 't but Bert[e]ram's. I, 1, 94.

**BERWICK** (bēr'-īk), a town in Northumberland, England. 2 *Henry VI*, II, 1, 83 and 159; 3 *Henry VI*, II, 5, 128. *Folio* has Barwick which hints at the pronunciation (bār-īk or bār'-īk).

āle, ärm, äsk, ät, cäre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr: iūse, ūp, Chin<sup>ū</sup> (China); ōoze, loōk; oll, our; church; go; song;

**BESONIAN** or **BEZONIAN**, both pronounced (bĕ-zō'-nĭ-ŭn), a needy fellow. 2 *Henry IV*, V, 3, 119.

"Often written erroneously with a capital." — *Stand.*

Under which king, Besonian? speak, or die.

**BESS** (bĕs), short for Elizabeth, meaning here Elizabeth, Queen to King Edward the Fourth. 3 *Henry VI*, V, 7, 15.

Come hither, Bess, and let me kiss my boy.

**BESSY** (bĕs'-ĭ), a name used in a snatch of song. *Lear*, III, 6, 27.

Come o'er the bourn, Bessy, to me.

**BEST** (bĕst). In 2 *Henry VI*, IV, 2, 23, father of the tanner of Wingham. In *Wint. Tale*, I, 2, 419, Jesus Christ.

**Beu, Le**, *Folio* form for Le Beau. See **Beau, Le** (lē bō, *Fr.*).

**BEVIS** (bĕv'-ĭs, *Horace Howard Furness, Jr.*; or bĕ'-vĭs), a brave knight of marvellous adventures in Arthurian romance. *Henry VIII*, I, 1, 38. Called Bevis of Southampton in a passage not found in all editions, —

As Bevis of Southampton, fell upon Ascapart. 2 *Henry VI*, II, 3, between lines 90 and 91.

**Bevis, George**. 2 *Henry VI*.

**BEZONIAN** (bĕ-zō'-nĭ-ŭn). See **BESONIAN**, pronounced the same.

**Bianca** (bĕ-ăn'-kŭ, *Margaret Anglin, Julia Marlowe, Otis Skinner*; bĕăn'-ká, *It.*, *Charles Douville Coburn, Phyllis Neilson-Terry, Ada Rehan*). In *Tam. of Shrew*, sister to Katharine the Shrew. In *Oth.*, mistress to Cassio.

**BIDDY** (bĭd'-ĭ), a name used by Sir Toby in the phrase,

thin, tĕn; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ū = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

*Ay, Bidy, come with me* — thought by some commentators to be a fragment of song. *Twel. N.*, III, 4, 128.

**Bigot, Lord** (bĭg'-ūt, *Frank R. Benson*). *John*.

**Biondello** (bēön-dĕl'-lō, *Margaret Anglin, Ada Rehan*).  
*Tam. of Shrew*.

**BIRNAM** (bēr'-nŭm), a hill in Scotland, anciently part of a royal forest. *Mac.*, IV, 1, 93, etc.

**Biron** (bě-rōön', *Eng.*; bē''-rôn', *Fr.*). *Love's L. L.* For ōN see page liii. *Folio* has Berowne, and Beroune, which Frederick Tupper, Professor of English in the University of Vermont, says were pronounced (bě-rōön') in Shakespeare's time, the o having taken on the ōō sound in the sixteenth century before *Love's Labour's Lost* was written. The name rhymes with moon in Act IV, Scene 3, line 232.

My love, her mistress, is a gracious moon;

\* \* \* \* \*

My eyes are then no eyes, nor I Biron:

**BISHOP** (bĭsh'-ŭp), an ecclesiastical title. See the specific names.

**Bishops** (bĭsh'-ŭps), spiritual overseers in the Church, supernumeraries in *Rich. III*, III, 7, and *Henry VIII*, II, 4.

**BLACK PRINCE OF WALES, EDWARD, THE** (ĕd'-wŭrd, t̃hŭ blăk pŕĭns ŭv wălz). See **EDWARD, THE BLACK PRINCE OF WALES**.

**BLACK-FRIARS** (blăk'-frĭ''-ĕrz or -frĭ''-ărz), a region in London where stood formerly the old Blackfriars Theatre. *Henry VIII*, II, 2, 139. Given also as the setting for Act II, Scene 4.

ăle, ărm, ăsk, ăt, căre; ĕve, mĕt, tĕrm; ĭce, pĭn; ōld, ōx, fōreign, ôr; ĭŭse, ŭp, Chinŭ (China); ōoze, lōok; oil, our; church; go; song;

**BLACK-MONDAY** (bläk''-mün'-dā), the Monday after Easter, still so called from Easter Monday, April 14, 1360, when many men of the army of Edward III, lying outside Paris, died from the bitter cold. *Merch. of V.*, II, 5, 25.

**Blackamoors** (bläk'-ū-mōōrz), black persons, supernumeraries in *Love's L. L.*, V, 2. *Folio* has Black moores.

**BLACKHEATH** (bläk'-hēth), an open common in the county of Kent, England. *Henry V*, V, Prol., 16. Named also as the setting for the scene in *2 Henry VI*, IV, 2 and V, 1.

**BLACKMERE, LORD STRANGE OF** (strānj ũv bläk'-mēr), one of the titles of Lord Talbot. *1 Henry VI*, IV, 7, 65.

Lord Strange of Blackmere, Lord Verdun of Alton, . . .

**BLANC, PORT LE** (pôrt lū blänk, *Horace Howard Furness, Jr.*; pôrt lū blän, *Frank R. Benson*; pōr lē blän, *Fr.*), a bay in Brittany. *Rich. II*, II, 1, 277. According to Holinshed the name was formerly le Port Blanc, the form used in *Everyman Shakespeare*. For äN see page liii. For French names see page xxxiii.

Then thus: I have from le Port Blanc, a bay . . .

**Blanch** (blänsh) of Spain. *John*.

**BLANCH**, the name of a dog that Lear imagines is barking at him. *Lear*, III, 6, 66.

**BLITHILD** (blith'-ild), in the play, daughter to King Clothair. *Henry V*, I, 2, 67.

Of Blithild, which was daughter to King Clothair, . . .

**BLOIS** (bloiz, *Brander Matthews*; blwä, *Fr.*), a town in

**thin, tñen; yet; zh = z** in azure; **N** = French nasalising **n** as in *Fr. en, in-*  
*on, un; ö = eu* in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlii.

France. 1 *Henry VI*, IV, 3, 45. For pronunciation of French names see page xxxiii.

Maine, Blois, Poitiers, and Tours, are won away, . . .

**BLOMER** (blō'-mēr) or **BULMER** (bōōl'-mēr or būl'-mēr), **SIR WILLIAM**, a name taken from Holinshed. *Henry VIII*, I, 2, 190. *Folio* has Blumer.

About Sir William Bulmer, — I remember . . .

**Blount, Sir James** (blünt). *Rich. III*. Called Sir James Blunt in Act IV, Scene 5, line 11; Captain Blunt, Act V, Scene 3, lines 30, 40, 44; and Blunt in Act V, Scene 3, line 33.

**BLUMER**, *Folio* form for Blomer. See **BLOMER, SIR WILLIAM** (blō'-mēr).

**Blunt** (blünt), probably Sir John Blunt or Blount, a younger son to Sir Walter Blunt who appears in 1 *Henry IV*. 2 *Henry IV*.

**BLUNT**. In *Rich. II*, V, 6, 8, referring to Sir Thomas Blunt or Blount, one of the conspirators against Bolingbroke afterwards King Henry the Fourth. In *Rich. III*, V, 3, 33, meaning Sir James Blount, a character in the play. In 2 *Henry IV*, I, 1, 16, the plural, Blunts, refers to Sir John Blunt of the play and his father.

**BLUNT, CAPTAIN**, meaning Sir James Blount, captain of Hammes Castle, a character in the play. *Rich. III*, V, 3, 30, 40, and 44.

**BLUNT, SIR JAMES**, a variant spelling for Sir James Blount, a character in the play. *Rich. III*, IV, 5, 11.

**Blunt, Sir Walter**, father to the Blunt who appears in *The Second Part of Henry IV*. 1 *Henry IV*.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; īūse, ūp, Chin<sup>ū</sup> (China); ōōse, loōk; oll, our; church; go; song;



**BOAR'S HEAD TAVERN** (bōrz hěd tăv'-ērn), a tavern in Eastcheap, the meeting-place of Falstaff, Prince Hal, and their friends, given as the setting for the scenes. *1 Henry IV*, II, 4 and III, 3; *2 Henry IV*, II, 4. For the historical discussion see *French*, pages 71 and 72.

**Boatswain** (bōt'-swān or bō'-s'n), a subordinate officer on shipboard, a speaking character in *Temp.*

**Bocchus** (bōk'-ūs), King of Libya. *Ant. and Cleo.*, III, 6, 69. See *North's Plutarch*, page 939.

Bocchus, the king of Libya; Archelaus, . . .

**BOHEMIA** (bō-hē'-mĭ-ŭ), a country in Europe. *Wint. Tale*, I, 1, 2, etc. Used also to designate the King of Bohemia.

**Bohemia, King of, Polixenes** (pō-lĭks'-ŭ-nēz). *Wint. Tale*.

**Bohemia, Prince of, Florizel** (flōr'-ĭ-zěl, *Horace Howard Furness, Jr.*). *Wint. Tale*. Assumes the name of Doricles (dōr'-ĭ-klēz).

**BOHEMIAN** (bō-hē'-mĭ-ŭn), a native of Bohemia. *Meas. for Meas.*, IV, 2, 134.

**BOHUN, EDWARD** (bōōn or bō'-ŭn). See **Buckingham, Duke of** (bŭk'-ĭng-ŭm). In *You Never Can Tell*, Bernard Shaw gives the following dialogue:

"What name, sir?"

"Boon, Mr. Boon . . . the name is spelt B. O. H. U. N. You will not forget."

And later Dolly says:

"Oh, then he comes, as a boon and a blessing —"

**Bois or Boys, Jaques de** (jā'-kwēz or jāk dē bois or boiz, *Eng.*; zhāk dē bwä, *Fr.*), the name under which the

**thin, then; yet; zh = z** in azure; **n** = French nasalising **n** as in *Fr. en, in, on, un; ō = eu* in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

second son of Sir Rowland de Bois (called Jaques in the *Dramatis Personæ*) makes his only entrance, in Act V, Scene 4. *As You Like It*. Cf. **Jaques**.

**BOIS** or **BOYS**, SIR ROWLAND DE (rō'-l'ünd dē bois, *Horace Howard Furness, Jr.*; or boiz, *Brander Matthews*; dē bwä, *Fr.*), father to Oliver, Jaques, and Orlando. *As You Like It*, I, 1, 60 and I, 2, 235. Called Sir Rowland in Act I, Scene 2, line 245, etc. The French form is Roland de Bois (rō''-län' dē bwä). *Folio As You Like It* has Sir Roland de Boys on page 188, and Sir Rowland de Boys on page 185. For äN see page liii. For French names see page xxxiii.

**Bolingbroke** (böl'-in-bröök or bō'-ling-bröök, *Web.*; böł'-ing-bröök, *Stand., Cent., Charles Rann Kennedy*. In *2 Henry VI*, a conjurer, called Roger Bolingbroke in Act I, Scene 2, line 76. In *Rich. II*, Henry, surnamed Bolingbroke; see **Henry**. *Folio* has Bullingbrooke and Bollingbrooke, and, in *Rich. II*, Bullinbroke.

**BOLINGBROKE**, meaning King Henry the Fourth, the title rôle of the play. *1 Henry IV*, I, 3, 137, etc.

**BOLINGBROKE, HENRY**, meaning King Henry the Fourth. *2 Henry VI*, II, 2, 21, etc. Called Bolingbroke in the same scene and in *1 Henry VI*, II, 5, 83, etc.

**BOLINGBROKE, KING**, meaning Henry; afterwards King Henry the Fourth. *Rich. II*, III, 3, 173.

**BON, MONSIEUR LE** (m'ü''-syö' lē bôn), the name of one of Portia's suitors. *Merch. of V.*, I, 2, 59. For ôN see page liii.

**Bona** (bō'-n'ü). *3 Henry VI*.

**BONA**, daughter to the Duke of Savoy, and sister to Char-

äle, ärm, äsk, ät, câre; éve, mêt, têrm; ice, pîn; ôld, ôx, îôreign, ôr; îüse, üp, Chin'ü (China); oöze, löök; oll, our; church; go; song;

lotte, wife to Louis XI of France. *Rich. III*, III, 7, 182.

A speaking character in *3 Henry VI*.

**BONDAGE** (bõn'-dij), a personification. *Rom. and Jul.*, II, 2, 161, etc.

**BONVILLE, LORD** (bõn'-vil), William Bonville, Lord Harington, whose daughter Cicely married Thomas Grey, Marquis of Dorset, son to Elizabeth, wife of King Edward the Fourth. *3 Henry VI*, IV, 1, 57.

Of the Lord Bonville on your new wife's son, . . .

**BOOK OF RIDDLES** (bõõk 'v rid'-l'z), a book published in 1575, popular in Shakespeare's day. *Merry Wives*, I, 1, 209 and 210.

**Borachio** (bõ-rä'-kē-õ, *Edith Wynne Matthison*). *Much Ado*.

**BORDEAUX or BOURDEAUX, RICHARD OF**, both pronounced (bõr-dõ'), meaning King Richard the Second, the title rôle of the play. *Rich. II*, V, 6, 33.

**BOREAS** (bõ'-rē-üs), in classical mythology, the north wind. *Troil. and Cres.*, I, 3, 38.

But let the ruffian Boreas once enrage . . .

**BOSWORTH FIELD** (bõz'-wërth fēld), scene of the famous battle, August 22, 1485, two miles south of Bosworth, a town in Leicestershire, England. *Rich. III*, V, 3, 1.

Here pitch our tents, even here in Bosworth field.

**Bottom** (bõt'-üm). *Mid. N. D.* Called Nick Bottom in Act I, Scene 2, lines 18 and 22.

**BOTTOM'S DREAM** (bõt'-ümz drēm), the name which Bottom suggests as the subject for a ballad describing his puzzling experiences. *Mid. N. D.*, IV, 1, 221.

**thin, tñen**; yet; **zh** = **z** in azure; **n** = French nasalising **n** as in *Fr. en, in-*, *on, un*; **ü** = *cu* in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

**Bouchier, Cardinal** (bou'-chēr). See **Bourchier, Cardinal**, pronounced the same.

**BOUCIQUALT, LORD** (bōō'-sē-kō; bōō''-sē''-kāl', *Old Fr.*), Jean de Meingre, a celebrated Marshal of France taken prisoner at Agincourt. *Henry V*, IV, 8, 82. Called Bouciqualt, Act III, Scene 5, line 45. *Folio Henry V* has Bouciquall on page 80, and Bouchiquald on page 90.

**Boult** (bōlt). *Per.*

**Bourbon** (bōōr'-būn, *Eng.*; bōōr''-bōN', *Fr.*), Admiral, meaning Louis, Count of Roussillon, a supernumerary entering with the French King. *3 Henry VI*, III, 3. For ôN see page liii.

**Bourbon, Duke of.** *Henry V*. Called also John Duke of Bourbon in Act IV, Scene 8, line 82. *Folio* has also Burbon.

**Bourchier** (bou'-chēr or bōōr'-shīā), or **Bouchier** (bou'-chēr or bōō'-shīā), **Cardinal**, Archbishop of Canterbury. *Rich. III.*

"Bourchier is a not uncommon English name, and it is now pronounced Bow-cher. Probably it had this sound three hundred years ago." — *Brander Matthews.*

**BOURDEAUX** (bōr-dō'), a city in France. *Henry VIII*, I, 1, 96, etc. The usual spelling is Bordeaux, pronounced as above. In Shakespeare more often (bōr'-dō). *Folio* has Burdeaux and Burdeux.

**BOURGONGNE**, one of the *Folio* forms for Burgundy. See **Burgundy, Duke of** (bēr'-gūn-dī).

**Boy** (boi). In *Mac.*, son to Macduff, a speaking rôle. In *Rich. III*, Ned Plantagenet, one of the children of

āle; ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; īūse, ūp, Chinū (China); ōōze, loōk; oll, our; church; go; song;

Clarence. There are boys as speaking characters or as supernumeraries in several other of the plays.

**Boyet** (boi-ět', *Eng.*; bwä''-yā', *Fr.*). *Love's L. L.* Shakespeare evidently placed the accent on the last syllable. In this couplet the pronunciation is English:

And consciences, that will not die in debt,  
Pay him the due of honey-tongued Boyet. V, 2, 333 and 334.

**Boys, Jaques de.** See **Bois, Jaques de.**

**BOYS, SIR ROWLAND DE.** See **BOIS, SIR ROWLAND DE.**

**BRABANT** (br<sup>ü</sup>-bānt' or brä'-b<sup>ü</sup>nt; brä''-bān', *Fr.*), an old duchy of the Netherlands, the domain of the dukes of Brabant. *Love's L. L.*, II, 1, 114. For **āN** see page liii. See Brander Matthews on French names, page xxxiv. In Shakespeare the accent is on the first syllable:

Did not I dance with you in Brabant once?

**BRABANT, DUKE OF**, a French noble killed in the battle of Agincourt. *Henry V*, II, 4, 5, and III, 5, 42. Called Anthony, Duke of Brabant in Act IV, Scene 8, line 101.

**Brabantio** (brā-bān'-shō, *Edith Wynne Matthison*). *Oth.*

What, ho, Brabantio! Signior Brabantio, ho! I, 1, 78.

**BRABARIE**, one of the *Folio* forms for **BARBARA** (bār'-b<sup>ü</sup>-r<sup>ü</sup>), which see.

**BRABBLER** (brāb'-lēr), the name of a hound mentioned by Thersites. *Troil. and Cres.*, V, 1, 99.

**BRACY, SIR JOHN** (brā'-sī). *1 Henry IV*, II, 4, 367.

"There was a family of this name seated at Madresfield, and other places in the county of Worcester from the time of King John," . . . *French*.

**Braggart**, the name under which Don Adriano de Armado

**thin, t<sup>h</sup>en; yet; zh = z** in *azure*; **N** = French nasalizing **n** as in *Fr. en, in, on, un*; **ö = eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliiv.

enters and speaks in *Folio Love's L. L.* For note on omission of *Folio* pronunciations see page xxvii.

**BRAINEFORD** or **BRAINFOR**D, the *Folio* forms for **BRENTFORD** (brěnt'-fűrd), which see.

**Brakenbury, Sir Robert** (brāk'-űn-lű-rĩ), Lieutenant of the Tower. *Rich. III.*

**Brandon** (brăn'-dűn). Unidentified by French who suggests Sir Henry Marney as the person intended. The *Henry Irving Shakespeare* suggests that Shakespeare referred to Sir Thomas Brandon, "who, together with Sir Henry Marney, was a member of the privy-council in the early years of Henry VIII." *Henry VIII.*

**Brandon, Sir William**, whose son, Charles Brandon, is the Duke of Suffolk in *Henry VIII.* *Rich. III.*

**BRECKNOCK** (brěk'-nűk), meaning Brecknock Castle in South Wales, belonging to the Duke of Buckingham. *Rich. III, IV, 2, 126.*

To Brecknock, while my fearful head is on!

**BRENTFORD** (brěnt'-fűrd, *Charles Rann Kennedy*), a town in Middlesex, England. *Merry Wives, IV, 2, 78, passim, and IV, 5, 28 and 120.* *Folio* has Brainford and Braine-ford.

**BRETAGNE** (brě-tăn'-yű, *Horace Howard Furness, Jr.*), an old French province. *Rich. III, V, 3, 324, etc.* *Folio* has Britaine and Britaigne.

**Bretagne, Duke of.** See **Arthur.**

**BRETAGNE, DUKE OF.** In *Rich. II, II, 1, 285*, John de Montfort who befriended Bolingbroke. In *2 Henry VI, I, 1, 7*, a noble present at the espousal of Margaret of Anjou and King Henry the Sixth.

āle, ěrm, ásk, ăt, căre; ēve, mět, těr̃m; ĩce, pĩn; űld, űx, fűreign, ôr; ĩűse, űp, Chinű (China); űoze, lűk; oil, our; church; go; song;

- Brethren** (brĕt<sup>h</sup>'-rĕn), subordinates accompanying the Mayor of York as supernumeraries in *3 Henry VI*, IV, 7.
- BRETON** (brĕt'-ŭn or brĭt'-ŭn, *Web.*; brĕ''-tôn', *Fr.*), a native of Bretagne or Brittany. *Rich.* III, IV, 3, 40, etc. For ôN, see page liii. See Brander Matthews on French names, page xxxiv.
- BRIAREUS** (brī-ā'-rē-ŭs or brī'-ā-rĭŭs not brī-ā-rĕ'-ŭs, *Phyfe*), in classical mythology, a giant with 50 heads and 100 hands. *Troil. and Cres.*, I, 2, 30.
- BRIDGE, LONDON** (lŭn'-dŭn brĭj), the famous old bridge across the Thames in London, replaced by a stone bridge, opened Aug. 1, 1831. *1 Henry VI*, III, 1, 23, etc.
- BRIDGENORTH** (brĭj'-nôrth), a city in Shropshire, England. *1 Henry IV*, III, 2, 175 and 178.
- BRIDGET** (brĭj'-ĕt). In *Com. of Err.*, III, 1, 31, a servant. In *Meas. for Meas.*, III, 2, 83, a bawd, mentioned by Lucio. In *Merry Wives*, II, 2, 11, Falstaff speaks of a Mistress Bridget.
- BRISTOL** (brĭs'-tŭl). In *2 Henry VI*, III, 1, 328, etc., a city in Gloucestershire, England. Bristol Castle is mentioned in *Rich.* II, II, 2, 135, and II, 3, 164. *Folio* has Bristow.
- BRITAIGNE**, a *Folio* form for **BRETAGNE** (brĕ-tăn'-yŭ, *Horace Howard Furness, Jr.*), which see.
- BRITAIN** (brĭt'-ŭn), the English equivalent for Britannia, meaning Great Britain. *2 Henry VI*, I, 3, 47, etc.
- Britain, King of.** See **Cymbeline** (sĭm'-bĕ-lĕn) and **Lear** (lĕr or lĕ'-ăr).
- BRITAINE**, a *Folio* form for **BRETAGNE** (brĕ-tăn'-yŭ, *Horace Howard Furness, Jr.*), which see.

thin, then; yet; zh = z in azure; n = French nasalizing n as in *Fr.* en, in; on, un; ö = eu in *Fr.* jeu; *Fr.* menü. Explanation of Key, etc., p. xlv.

BRITANY or BRITTANY, both pronounced (brīt'-ū-nī); English forms for the French BRETAGNE (brē-tān'-yū), which see. *Rich. II*, II, 1, 278, etc.

BRITON (brīt'-ūn), a native of Great Britain, especially one of the original Celtic inhabitants of the island of Briton. *Cym.*, I, 4, 28, etc.

BRITTANY (brīt'-ū-nī). See BRITANY, pronounced the same.

BROCAS (brō'-kūs or brō'-kūs), according to French, "Sir Bernard Brocas, son of Sir Bernard Brocas, chamberlain to King Richard's first queen," . . . *Rich. II.*, V, 6, 14. *Folio* has Broccas.

The heads of Brocas and Sir Bennet Seely, . . .

BROOK (brōōk), the name assumed by Frank Ford. *Merry Wives*, II, 1, 224, etc.

Brother (brūth'-ēr). See **Stafford, William** (stāf'-ūrd), and **Leonati** (lē-ō-nā'-tī).

BROWNIST (broun'-īst), a follower of Robert Browne, an English Puritan, whose sect was a frequent object of satire in Shakespeare's time. *Twel. N.*, III, 2, 34.

BRUNDISIUM (brūn-dīū'-zī-ūm), ancient name of Brindisi, a seaport in Italy. *Ant. and Cleo.*, III, 7, 22.

That from Tarentum and Brundisium . . .

BRUTE (brōō'-tē, *Eng.*; brōō'-tē, *Rom.*), the Latin vocative of Brutus. *Jul. Cæs.*, III, 1, 77.

Et tu, Brute? Then fall, Cæsar!

BRUTUS (brōō'-tūs, *Forbes-Robertson*). In *Merch. of V.*, I, 1, 166, etc., meaning Marcus Junius Brutus, who ap-

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ǒx, fōreign, ōr; īūse, ūp, Chinū (China); ōōze, lōōk; oll, our; church; go; song;



pears in *Jul. Cæs.* as an important character. In *Jul. Cæs.*, I, 2, 159, and I, 3, 146, Lucius Junius Brutus, the first consul of Rome and the first of the family of that surname; referred to in *Tit. Andr.*, IV, 1, 91, as Lord Junius Brutus.

**Brutus, Decius** (dē'-shūs). *Jul. Cæs.*

**Brutus, Junius** (jōō'-nyūs or jōō'-nī-ūs), according to Plutarch one of the first tribunes, concerning whom very little is known. *Cor.*

**BRUTUS, LORD JUNIUS** (jōō'-nyūs or jōō'-nī-ūs). See **BRUTUS**.

**Brutus, Marcus** (mär'-kūs). *Jul. Cæs.*

**BUCKINGHAM** (bŭk'-īng-ŭm), a county in England. *3 Henry VI*, IV, 8, 14. Used also to designate the Duke of Buckingham.

**Buckingham, Duke of.** In *2 Henry VI*, the title is borne by Humphrey Stafford; called Humphrey of Buckingham in Act V, Scene 1, line 15. In *Rich. III*, the title is borne by Henry Stafford. In *Henry VIII*, by Edward Stafford, eldest son to the Duke of Buckingham of *Rich. III*, descended from the de Bohuns: — "Misled by Hall, the Poet makes this character speak of himself [in Act II, Scene 1, line 103] as 'poor Edward Bohun.'" — *French.*

**BUCKINGHAM, HENRY OF**, meaning Henry Stafford, the Duke of Buckingham who appears in *Rich. III*, father to Edward Stafford, the Duke of Buckingham in this play. *Henry VIII*, II, 1, 107.

**BUCKINGHAM, HUMPHREY OF** (hŭm'-frī). See **Buckingham, Duke of**.

thin,  $\frac{t}{h}$ en; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in*;  
on, un; ö = cu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

- BUCKLESBURY** (bŭk'-lĕrz-bŭ-rĭ), a street in London, which in Shakespeare's time was chiefly inhabited by druggists who sold all kinds of simples or herbs. *Merry Wives*, III, 3, 79.
- BUGUNDY**, one of the *Folio* forms for Burgundy. See **Burgundy, Duke of** (bĕr'-gŭn-dĭ).
- BULL** (bŭłl), Taurus, one of the signs of the zodiac. *Tit. Andr.*, IV, 3, 71.
- Bullcalf** (bŭłl'-kăf). *2 Henry IV*. Called Peter Bullcalf in Act III, Scene 2, line 183.
- Bullen, Anne** (bŭłl'-ŭn, *Horace Howard Furness, Jr.*). *Henry VIII*. A variant of the name Anne Boleyn, which has the same pronunciation.
- BULLEN, SIR THOMAS**, Viscount Rochford, father to Anne Bullen. *Henry VIII*, I, 4, 92.
- Bullingbroke** or **Bullingbrooke**, two of the *Folio* forms for **Bolingbroke** (bŭłl'-ĭn-brŭk), which see.
- BULMER** (bŭłl'-mĕr or bŭł'-mĕr), **SIR WILLIAM**. See **BLOMER** (blŭ'-mĕr), **SIR WILLIAM**.
- BUNCH OF GRAPES** (bŭnsh ũv grăps), "name of a chamber in the inn;"—*Littledale's Dyce. Meas. for Meas.*, II, 1, 133.
- Burbon**, one of the *Folio* forms for Bourbon in *Henry V*. In *3 Henry VI*, the *Folio* has Bourbon.
- BURDEAUX** or **BURDEUX**, *Folio* forms for **BOURDEAUX** (bŭr-dŭ'), which see.
- Burgh, Hubert de** (hŭ'-bĕrt dŭ bŭrg or bĕrg). *John*. Robert Mantell prefers the latter pronunciation.
- BURGOGNE** or **BURGONIE**, two of the *Folio* forms for Burgundy. See **Burgundy, Duke of** (bĕr'-gŭn-dĭ).

ăle; ărm, ăsk, ăt, căre; ěve, mĕt, tĕrm; ĩce, pĭn; ōld, ōx, fŏreign, ōr; ĩŭse, ũp, Chinŭ (China); ōoze, lŭok; oil, our; church; go; song;

**BURGUNDY** (bēr'-gŭn-dĭ). In *Rich. III*, I, 4, 10, etc., an old French province, the domain of the dukes of Burgundy. In *3 Henry VI*, IV, 6, 90, referring to Charles the Bold, son to the Duke of Burgundy in *1 Henry VI*. Used also to designate the dukes of Burgundy in *Henry V* and *1 Henry VI*.

**BURGUNDY, DUCHESS OF.** In *3 Henry VI*, II, 1, 146, referring to Isabel, Duchess of Burgundy, daughter of the King of Portugal and Philippa of Lancaster. In *Lear*, I, 1, 247, the Duke of Burgundy addresses Cordelia as his future Duchess of Burgundy.

**Burgundy, Duke of.** In Act I of *Henry V*, the title is held by John, the Fearless, whose son Philip "the Good," Count of Charolois, bears the title in Act V; the latter is referred to in Act III, Scene 5, line 45 as Charolois. In *1 Henry VI*, the title is held by Philip who is the Duke of Burgundy in Act V of *Henry V*. In *Lear*, one of the suitors of Cordelia. The following forms are also found in the *Folio*: Bourgongne, Bugundy, Burgogne, Burgonie, and Burgundie.

**BURNING LAMP, KNIGHT OF THE** (bĕrn'-ĭng lămp), a descriptive title used by Falstaff for Bardolph. *1 Henry IV*, III, 3, 30.

**BURTON** (bĕr'-tŭn), identified by the *Henry Irving Shakespeare* as Burton on Trent, a town in Staffordshire, England. *1 Henry IV*, III, 1, 96.

Methinks my moiety, north from Burton here, . . .

**BURTON-HEATH** (bĕr'-tŭn-hĕth'), Barton-on-the-heath in Warwickshire, England, the home of one of Shakespeare's aunts. *Tam. of Shrew*, Induc., 2, 19.

**thin, tĕn;** **yet;** **zh = z** in azure; **n** = French nasalizing **n** as in *Fr. en, in-, on, un;* **ô = eu** in *Fr. jeu; Fr. menü.* Explanation of Key, etc., p. xlii.

**BURY ST. EDMUNDS** (bě'-rĭ s̄'nt ěd'-mündz, *Charles Rann Kennedy*), a town in Suffolk, England, former seat of a Benedictine abbey, named in the setting of the scene in *2 Henry VI*, III, 1, and III, 2. Called Bury in *John*, IV, 3, 114, etc.

**Bushy** (bōōsh'-ĭ). *Rich. II.*

**Butcher, Dick** (bōōch'-ĕr), a speaking character called Dick, the butcher, in the *Dramatis Personæ*. *2 Henry VI*, IV, 2.

**BUTLER** (büt'-lĕr), a servant mentioned by Hotspur. *1 Henry IV*, II, 3, 70 and 75.

**Butts, Doctor** (büts). *Henry VIII.*

**BYZANTIUM** (bĭz-ăn'-shĭ-ŭm *not* bĭz-ăn'-tĭ-um, *Phyfe*), the ancient name for the capital city of the Eastern Empire, changed in the time of Constantine the Great to Constantinople. *Tim. of Ath.*, III, 5, 60.

At Lacedæmon and Byzantium . . .

## C

**CACALIBAN** (kă-kăl'-ĭ-băn), Caliban's stuttering use of his own name in a wild snatch of song. *Temp.*, II, 2, 188.

**Cade, Jack** (kād). *2 Henry VI*. See **MORTIMER, JOHN** (môr'-tĭ-mĕr).

**CADE OF ASHFORD, JOHN** (ăsh'-fŭrd), meaning Jack Cade, an important character in the play. *2 Henry VI*, III, 1, 357. Called John Cade in Act IV, Scene 2, line 33.

**CADMUS**, in classical mythology, brother of Europa, and founder of Thebes. *Mid. N. D.*, IV, 1, 117.

I was with Hercules and Cadmus once, . . .

ăle, ărm, ăsk, ăt, căre; ěve, ět, tĕrm; ĭce, pĭn; ōld, ōx, fōreign, ôr; ĭŭse, ŭp, Chinŭ (China); ōōze, lōōk; oll, our; church; go; song;

**CADUCEUS** (k<sup>ũ</sup>-di<sup>ũ</sup>'-sē-ŭs), the wand of Mercury, messenger of the Gods. *Troil. and Cres.*, II, 3, 14. Not capitalized in all editions.

**CADWAL** (kăd'-wôl), name given by Belarius to Arviragus. *Cym.*, III, 3, 95, etc.

**CADWALLADER** (kăd-wôl'-ŭ-dēr, *Charles Rann Kennedy*), Bhendiged or the Blessed, the last of the Welsh kings. *Henry V*, V, 1, 29.

**CÆLIUS** or **CÆLIUS**, both pronounced (sē'-lĭ-ŭs), a friend and follower of Mark Antony. *Ant. and Cleo.*, III, 7, 74. *Folio* has Celius.

Publicola and Cælius, are for sea:

**CÆSAR** (sē'-z<sup>ũ</sup>r), a Roman emperor, or figuratively any powerful ruler. *Meas. for Meas.*, II, 1, 263, etc. The form, Cæsar's Cæsar, occurs in *Rich. III*, IV, 4, 336.

**CÆSAR, AUGUSTUS** (ô-gŭs'-tŭs), first emperor of Rome. His name was Caius Octavius, called later Caius Julius Cæsar Octavianus. *Cym.*, III, 1, 1. Called Octavius Cæsar in the *Dramatis Personæ* of *Jul. Cæs.* and *Ant. and Cleo.*

**Cæsar, Julius** (jōōl'-yŭs, *Richard Mansfield*), the title rôle of *The Tragedy of Julius Cæsar*. *Jul. Cæs.*

**CÆSAR, JULIUS**, Caius Julius Cæsar, the famous Roman general and statesman, the title rôle of *Jul. Cæs.* *Rich. II*, V, 1, 2, etc.

**Cæsar, Octavius** (ôk-tă'-vĭ-ŭs). *Ant. and Cleo.*; *Jul. Cæs.*

**CÆSARION** (s<sup>ē</sup>-ză'-rĭ-ŭn), supposed son of Julius Cæsar and Cleopatra. *Ant. and Cleo.*, III, 6, 6, and III, 13, 162.

**thin, tĕen; yet; zh = z** in azure; **n** = French nasalising **n** as in *Fr. en, in, on, un*; **ô = eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

**CAIN** (kān), in biblical history, the first son of Adam and Eve, and slayer of his brother Abel. *Ham.*, V, 1, 85, etc.

**Caithness** (kāth'-nēs). *Mac. Folio* has Cathnes.

**Caius** (kā'-yūs or kā'-ūs, *Eng.*; kā'-ī-ōōs, *Rom.*), one of the gentlemen entering as supernumeraries. *Tit. Andr.*, IV, 3. Mentioned also in Act V, Scene 2, line 151.

**CAIUS**, a name used by Kent. *Lear*, V, 3, 283. See **Cassius** (kās'-ī-ūs) and **Ligarius** (lī-gā'-rī-ūs).

**Caius, Doctor** (kēz or kā'-ī-ōōs). *Merry Wives. Horace Howard Furness, Jr.*, says: "In *Merry Wives* I think it is given the older English pronunciation (kēz), as in the name of the founder of Caius College, Cambridge."

**CAIUS CASSIUS** (kās'-ī-ūs or kāsh'-yūs). See **Cassius**.

**CAIUS LIGARIUS** (lī-gā'-rī-ūs), referring to Ligarius, a speaking character in the play. *Jul. Cæs.*, II, 1, 215, etc.

**Caius Lucius** (lī-ū'-shīūs). *Cym.*

**CAIUS MARCELLUS** (mār-sēl'-ūs), Caius Claudius Marcellus, first husband to Octavia, sister to Augustus. *Ant. and Cleo.*, II, 6, 118.

**Caius Marcius** (mār'-shūs), afterwards **Caius Marcius Coriolanus** (kōr'-ī-ō-lā'-nūs or kō-rī'-ō-lā''-nūs). *Cor. Folio* spelling is Martius.

**CALABER** (kāl'-ā-bēr), the Duke of Calaber, a noble present at the espousal of Margaret of Anjou and King Henry the Sixth. *2 Henry VI*, I, 1, 7.

The Dukes of Orleans, Calaber, Bretagne and Alençon, . . .

**CALAIS** (kā''-lā', *Fr.*), a city in France. *Henry V*, III, 2, 48, etc. The anglicized pronunciations (kāl'-ā or kāl'-īs) are sometimes used.

āle, ārm, āsk, ūt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; īūse, ūp, Chinū (China); ōōze, lōōk; oll, our; church; go; song;

**Calchas** (käl'-k<sup>ü</sup>s). *Troil. and Cres. Folio* has Calcas, Chalcas, and Calcha.

**Caliban** (käl'-i-bän). *Temp.*

**CALIPOLIS** (kä-lip'-ō-lis), the wife of Muly Mahamet in the drama *The Battle of Alcazar* by George Peele. *2 Henry IV*, II, 4, 193.

Then feed, and be fat, my fair Calipolis.

**Calphurnia** or **Calpurnia**, both pronounced (käl-pēr'-nĭ-ŭ). *Jul. Cæs.*

**CALUES**, a *Folio* form for **CATO** (kā'-tō), which see.

**CALYDON** (käl'-i-dön), in ancient geography, a city of Greece, here used in reference to Meleager (mē-lē-ā'-jēr), son of Althæa and Æneus of Calydon. *2 Henry VI*, I, 1, 235.

Unto the prince's heart of Calydon.

**CAMBIO** (käm'-bi-ō, *Eng.*; käm'-bēō, *It.*), name assumed by Lucentio. *Tam. of Shrew*, II, 1, 83, etc.

**CAMBRIA** (käm'-brĭ-à), the Latin name of Wales. *Cym.*, III, 2, 44, and V, 5, 17.

**Cambridge, Earl of** (käm'-brĭj). *Henry V.*

**CAMBRIDGE, RICHARD, EARL OF**, meaning Richard Plantagenet who appears in *Henry V* as Earl of Cambridge. *1 Henry VI*, II, 4, 90; *2 Henry VI*, II, 2, 45. Mentioned as Earl of Cambridge in *1 Henry VI*, II, 5, 54 and 84.

**CAMBYSES, KING** (käm-bĭ'-sēz). Falstaff's reference to a sixteenth century play by Thomas Preston, called *Cambyses, King of Persia*. *1 Henry IV*, II, 4, 425.

**CAMELOT** (käm'-ĕ-lōt), a legendary place in England, the

thin, <sup>ē</sup>hen; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in*;  
on, un; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliiv.

supposed seat of Arthur's court and the Round Table.  
*Lear*, II, 2, 90.

I'd drive you cackling home to Camelot.

**Camidias** or **Camidius**, *Folio* forms for **Canidius** (kă-nīd'-ī-ūs), which see.

**Camillo** (kă-mīl'-ō). *Wint. Tale*.

**Campeius**, **Cardinal** (kăm-pā'-ūs, *Beerbohm Tree*, or kăm-pē'-yūs). *Henry VIII*.

**Campian** [**Cardinal**]. In the *Folio Henry VIII*, Act III, Scene 1, Cardinal Campeius enters under the name of Campian.

**CANCER** (kăn'-sēr), the Latin name for the Crab, the sign of the summer solstice, here used by metonymy for summer. *Troil. and Cres.*, II, 3, 206.

And add more coals to Cancer when he burns . . .

**CANDY** (kăn'-dī), the island of Candia or Crete, in the Mediterranean Sea. *Twel. N.*, V, 1, 64.

That took the Phoenix and her fraught from Candy;

**Canidius** (kă-nīd'-ī-ūs). *Ant. and Cleo. Folio* has Camidias and Camidius.

**CANNIBALS** (kăn'-ī-b'ūlz). In *Oth.*, I, 3, 143, man-eating savages — not capitalized in all editions. In *2 Henry IV*, II, 4, 180, Pistol's blunder for Hannibals. In *Meas. for Meas.*, II, 1, 183 and 187, some editions have the word Cannibal in Elbow's speech in place of Hannibal.

**CANNON STREET** (kăn'-ŭn strēt), a street in London, on which stood the famous London stone, named as the setting for the scene. *2 Henry VI*, IV, 6.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign,  
ōr; īūse, ūp, Chīnū (Chīnā); ōōze, loōk; oll, our; church; go; song;



CANTERBURY (kǎn'-tēr-bŭ-rĭ), an English Cathedral town in Kent, England. *1 Henry IV*, I, 2, 140.

**Canterbury, Archbishop of.** In *Henry V*, Henry Chicheley. Called Lord of Canterbury in Act I, Scene 2, line 1. See also **Bourchier, Cardinal** (bou'-chĕr), and **Cranmer** (krǎn'-mĕr).

CANTERBURY, ARCHBISHOP OF. In *Rich. II*, II, 1, 282, Arundel, banished by Richard the Second, returned with Bolingbroke. See also LANGTON, STEPHEN (lǎng'-tŭn).

CAPEL (kǎ'-pĕl), an abbreviation of the name Capulet. *Rom. and Jul.*, V, 1, 18, and V, 3, 127.

Her body sleeps in Capels' monument, . . . V, 1, 18.

CAPER, MASTER (kǎ'-pĕr), Pompey's descriptive name for one of the prisoners. *Meas. for Meas.*, IV, 3, 10.

CAPET, HUGH (hĭū kǎ'-pĕt), King of France 987-996, and son of Hugh the Great. *Henry V*, I, 2, 69, passim. The French form is Hugues Capet (ügŭ kǎ''-pā').

**Caphis** (kǎ'-fĭs). *Tim. of Ath.*

CAPILET (kǎp'-ĭ-lĕt). In *Twel. N.*, III, 4, 315, the name of Sir Andrew's horse. In *All's Well*, V, 3, 159, the surname of Diana, whose signature, Diana Capilet, is affixed to the letter in the same scene; some editions have Capulet in this place.

CAPITOL (kǎp'-ĭ-tŏl), the famous Roman Capitol, the former temple of Jupiter on the Capitoline Hill. *Ham.*, III, 2, 109, etc.

CAPPADOCIA (kǎp''-ŭ-dŏ'-shĭŭ), in ancient geography, an

thin, tĕen; yet; zh = ʒ in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xiv.

extensive province of Asia Minor, mentioned in connection with Archelaus of Cappadocia. *Ant. and Cleo.*, III, 6, 70. Cf. ARCHELAUS OF CAPPADOCIA (är-kī-lā'-ūs). See *North's Plutarch*, page 939.

Of Cappadocia; Philadelphos, king . . .

**Captains** (kăp'-tīnz), speaking characters or supernumeraries in many of the plays.

**Captives** (kăp'-tīvz). Roman Captives enter as supernumeraries in *Cym.*, V, 3.

**Capucius** (kă-piū'-shūs; or kă-piū'-sē-ūs, *Frank R. Benson*). *Henry VIII*. *Folio* has Capuchius.

**Capulet** (kăp'-iū-lēt). *Rom. and Jul.*

CAPULET. In *Rom. and Jul.*, I, 5, 119, etc., the name of a rich family of Verona; also used to designate various members of that family. In *All's Well*, V, 3, 159, form used by some editions in place of Capilet, the surname of Diana.

**Capulet, Lady**. *Rom. and Jul.* Called Angelica in Act IV, Scene 4, line 5.

CAR, JOHN DE LA (dū lâ kär), confessor to the Duke of Buckingham. *Henry VIII*, I, 1, 218, and I, 2, 162. Called John Car in Act II, Scene 1, line 20. Cf. COURT, JOHN DE LA.

CARDINAL (kăr'-dī-nŭl), an ecclesiastical title. See the specific names.

CARDUUS BENEDICTUS (kăr'-dī-ūs bĕn-ĕ-dīk'-tūs), the "Blessed Thistle," noted for its medicinal qualities, suggested by Hero as a cure for the "Benedick." *Much Ado*, III, 4, 73.

**Carlisle, Bishop of** (kăr-lil'). *Rich. II*. *Folio* has Carlile.

âle, ärm, äsk, ät, câre; êve, mêt, tĕrm; îce, pĭn; ōld, ōx, fŭreign, ôr; îŭse, ŭp, Chinŭ (China); ōoze, lŏok; oll, our; church; go; song;

**CARNARVONSHIRE** (kär-när'-vön-shīr), a county in northern Wales. *Henry VIII*, II, 3, 48.

Would for Carnarvonshire, although there 'long'd . . .

**Carpenter**, in *Folio Jul. Cæs.*, Act I, the name under which the First Commoner speaks. For note on omission of *Folio* pronunciations see page xxvii.

**Carriers** (kär'-ī-ēr-z), porters, speaking characters in *1 Henry IV*.

**CARTHAGE** (kär'-thāj), an ancient city and state in Africa, the rival of Rome. *Temp.*, II, 1, 82, etc.

**CARTHAGE, QUEEN OF**, referring to DIDO (dī'-dō), which see. *Tam. of Shrew*, I, 1, 159.

**Casca** (käs'-kū). *Jul. Cæs. Folio* has Caska.

**CASSADO, GREGORY DE** (gräg'-ō-rī dū kā-sä'-dō) or **CASSALIS, GREGORY DE** (kā-sä'-līs), a knight mentioned in Hall as concluding a league between the king and the Duke of Ferrara. *Henry VIII*, III, 2, 321.

To Gregory de Cassado, to conclude, . . .

**Cassandra** (kū-sän'-drū). *Troil. and Cres.*

**CASSIBELAN** (kä-sīb'-č-län), Cassibelaunus or Cassivelaunus, a British prince conquered by Cæsar. *Cym.*, I, 1, 30, and III, 1, 5, passim.

**Cassio** (käs'-ī-ō, *Frank R. Benson, Ellen Terry, Phyllis Neilson-Terry*; käs'-ī-ō, *Richard Mansfield*; kăsh'-ī-ō, *Cent.*). *Oth.* Called Michael in Act II, Scene 3, line 1, passim, and Michael Cassio in Act I, Scene 1, line 20, etc. The metre requires sometimes a dissyllable, sometimes a trisyllable.

**Cassius** (käs'-ī-ūs, *Horace Howard Furness, Jr., Viola*

thin, tzen; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

*Allen, Forbes-Robertson, Richard Mansfield, Robert Mantell, Annie Russell, et al.*; kăsh'-yūs, *Ada Rehan, Otis Skinner*). *Jul. Cæs.* Called also Caius and Caius Cassius.

CASSIUS, Caius Cassius, a speaking character in *Jul. Cæs.*, one of the conspirators against Cæsar. *Ant. and Cleo.*, II, 6, 15, and III, 11, 37.

CASTALION-KING-URINAL (käs-tāl'-yŭn kĭng iŭ'-rĭ-nŭl), a descriptive title for Dr. Caius. *Merry Wives*, II, 3, 34.

CASTILIAN is also found. For variations in form see *Cambridge Shakespeare*.

CASTILIANO (käs-tē-lyä'-nō), pseudo Spanish for Castellano (käs-tā-lyä'-nō, *Span.*), a native of Castile — used in the phrase *Castiliano vulgo*. *Twel. N.*, I, 3, 45.

CASTLE (kās'l), referring to the Castle in St. Alban's. *2 Henry VI*, V, 2, 68. See also the specific names.

CATAIAN (kă-tā'-ăn), obsolete — "A variant of *Cathaian*, a man of Cathay or China." — *Oxf.*; in Shakespeare's time often used to mean a sharper. *Merry Wives*, II, 1, 148; *Twel. N.*, II, 3, 80.

Catesby, Sir William (kāts'-bĭ). *Rich. III.* Often a trisyllable (kā'-tēs-bĭ); e. g.,

Well, let them rest. Come hither, Catesby. III, 1, 157.

**Cathnes**, *Folio* form for **Caithness** (kāth'-nēs), which see.

CATLING, SIMON (sĭ'-mŭn kăt'-lĭng), Peter's name for the First Musician, a play on the word catling, "a small lute-string made of catgut." *Rom. and Jul.*, IV, 5, 132.

CATO (kā'-tō). In *Merch. of V.*, I, 1, 166, etc., Cato Uticensis, a Roman philosopher and patriot, father to

āle, ĩrm, āsk, āt, cāre; ēve, mēt, tērm; ĩce, pĭn; ōld, ōx, fōreign, ōr; iŭse, ūp, Chinŭ (China); ōwse, loŭk; oll, our; church; go; song;

Portia, wife of Marcus Brutus, and to the young Cato appearing in *Jul. Cæs.*; called Marcus Cato in *Jul. Cæs.*, V, 4, 4. *Folio Cor.*, page 5, has the word Calues, corrected in later editions to Cato.

CATO, MARCUS (mär'-küś). See CATO.

**Cato, Young.** *Jul. Cæs.*

CAUCASUS (kô'-k<sup>ü</sup>-süs), a mountain range between Europe and Asia. *Tit. Andr.*, II, 1, 17; *Rich. II.*, I, 3, 295.

CAVALEIRO or CAVALERO, both pronounced (kä-vä-lä'-rō or käv-<sup>ü</sup>-lē'-rō), a corruption of the word Cavalier, applied to Slender by the host of the Garter Inn. *Merry Wives*, II, 3, 77.

CAVALERY (käv'-<sup>ü</sup>l-rī) or CAVALERO (kä-vä-lä'-rō or käv-<sup>ü</sup>-lē'-rō), a corruption of the word Cavalier, applied by Bottom to the fairy Cobweb. *Mid. N. D.*, IV, 1, 25.

CAVETO (kä-vē'-tō), a word used by Pistol, not capitalized in all editions. *Henry V*, II, 3, 55. Rolfe explains it thus: "Take care, be cautious. The quarto has 'cophetua.'"

Therefore, Caveto be thy counsellor.

CAWDOR (kô'-dēr; kô'-dôr, *Stage pron.*), used in the title of the thane of Cawdor. *Mac.*, I, 2, 53, etc. Used also alone to designate the thane of Cawdor in Act I, Scene 3, line 75, etc.

No more that thane of Cawdor shall deceive . . . I, 2, 63.

CEDIUS (sē'-dī-ŭś), a king slain in battle by the Trojans. *Troil. and Cres.*, V, 5, 11.

Epistrophus and Cadius: Polyxenes is slain;

**Celia** (sē'-lī-<sup>ü</sup>, *Julia Marlowe*). *As You Like It*. Upon

thin, ~~then~~; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

the pronunciation of Celia as a dissyllable or a trisyllable depends the pronunciation of Aliena. Horace Howard Furness cites the two possible scansions for the debatable line (given below), and adds, "With Rolfe, I much prefer the latter, because, as he says, Celia is elsewhere unquestionably a trisyllable."

No long'er Cel'ya, but'Ali'ena'.

No long'er Ce'lia,'but Al'ie'na.

Act I, Scene 3, line 130.

**CELIUS**, *Folio* form for Cælius or Coelius, both pronounced (sē'-lĭ-ŭs).

**CENSORINUS** (sĕn-sō-rĭ-nŭs), a title given to a Roman censor named Rutlius, a member of a family of the Marcus gens. *Cor.*, II, 3, 251.

And [Censorinus], nobly named so, . . .

**CENTAUR** (sĕn'-tôr). In *Com. of Err.*, I, 2, 9, etc., the name of an inn. In *Lear*, IV, 6, 126, etc., used in the plural, meaning the monsters of classical mythology, half horse and half man, inhabiting the mountains of Thessaly.

**Centerie**, in *Folio Ant. and Cleo.*, page 361, a Centerie enters and speaks the lines in modern editions ascribed to the First Soldier. For note on omission of *Folio* pronunciations see page xxvii.

**CERBERUS** (sĕr'-bĕ-rŭs), in classical mythology, the many-headed dog that guards the entrance to Hades. *Troil. and Cres.*, II, 1, 37, etc. Called King Cerberus in *Henry IV*, II, 4, 182.

**Ceres** (sē'-rĕz). *Temp.*

**CERES**, in classical mythology, the goddess of corn and

āle, ārm, āsk, āt, cāre; ēve, mēt, tĕrm; ĩce, pĭn; ōld, ōx, fōreign, ōr; ĩŭse, ũp, Chinŭ (China); ōoze, lōok; oll, our; church; go; song;

harvests, a speaking character in *Temp. 2 Henry VI*, I, 2, 2.

**Cerimon** (sĕr'-ĭ-mŏn). *Per.*

**CESARIO** (sĕ-zä'-rĭ-ō), name taken by Viola when in disguise. *Twel. N.*, I, 4, 2, etc.

**Chalcas**, one of the *Folio* forms for **Calchas** (käl'-kŭs), which see.

**CHAM** (käm), a corruption of Khan or Chan, a word of Tartar origin, meaning a lord or prince, here the sovereign prince of Tartary. *Much Ado*, II, 1, 277.

**CHAMBER, JERUSALEM** (jĕ-rŏŏ'-sŭ-lĕm chām'-bĕr), in Westminster Abbey, the famous room in which Henry IV died, mentioned in the stage directions at the opening of the scene. *2 Henry IV*, IV, 4.

**Chamberlain** (chām'-bĕr-lĭn), an attendant at the inn, a speaking character in *1 Henry IV*, II, 1.

**Chamberlain, Lord**, an official title here held by Sir Charles Somerset, Earl of Worcester. *Henry VIII.*

**CHAMP, RICHARD DU** (rĭch'-ŭrd dŭ shämp, *Horace Howard Furness, Jr.*; rĕ''-shär' dŭ shän, *Fr.*), the name that Imogen gives as that of her dead master. *Cym.*, IV, 2, 377. For äN see page liii. For French names see page xxxiii.

Richard du Champ. If I do lie, and do . . .

**CHAMPAGNE or CHAMPAIGNE** (shäm-pän', *Eng.*; shän''-pă'nyŭ, *Fr.*), old French province. *1 Henry VI*, I, 1, 60. Abbott says the final e of this word is sounded. For äN see page liii.

Guienne, Champagne, Rheims, Orleans, . . .

**thin**, ŭſen; **yet**; **zh** = **z** in azure; **n** = French nasalising **n** as in *Fr. en, in, on, un*; **ö** = **eu** in *Fr. jou; Fr. menü*. Explanation of Key, etc., p. xlii.

**Chancellor, Lord** (chăn'-sěl-ēr; chăn'-sěl-ôr, *Stage pron.*), an official title here held by Sir Thomas More, Speaker of the House of Commons in 1523. *Henry VIII.*

**CHANNEL** (chăn'-l), meaning the English Channel, an arm of the Atlantic Ocean between England and France. *2 Henry VI, IV, 1, 114.*

**CHARALOYES**, *Folio* form for **Charolois** (shă'-rŭ-loiz), which see.

**CHARBON** (shär'-bôn), called the puritan — according to Malone, the name, meaning firebrand, alludes to the fiery zeal of the Puritans. *All's Well, I, 3, 55.*

**CHARING-CROSS** (châr'-îng-krôs''), a district in London on the south side of Trafalgar Square; the site of "Charing Cross," a cross erected in memory of Queen Eleanor, a copy of which now stands in the Strand, London. *1 Henry IV, II, 1, 27.*

**CHARITY, SAINT** (sânt chăr'-î-tî), a saint named by Ophelia in a song. *Ham., IV, 5, 59.*

**CHARLEMAIN** (shär'-lŭ-mân), Charlemagne or Charles the Great. *Henry V, I, 2, 75; All's Well, II, 1, 80.*

**Charles** (chärlz). In *1 Henry VI*, the Dauphin, afterwards King, of France; called Charles of France in Act III, Scene 3, line 38, and Act V, Scene 2, line 4. In *As You Like It*, a wrestler.

**CHARLES**. In *2 Henry VI, I, 1, 41 and 44*, the French king. In *Henry VIII, I, 1, 176*, Charles V, emperor of Germany. In *Love's L. L., II, 1, 163*, father to Ferdinand. See also **Suffolk, Duke of** (sŭf'-ôk).

**CHARLES, DUKE OF ORLEANS** (ôr'-lê-ŭnz), referring to the Duke of Orleans of the play. *Henry V, IV, 8, 81.*

âle, ärm, äsk, ät, câre; êve, mêt, tĕrm; ĩce, pĭn; ôld, ôr, fôreign, ôr; ĩŭse, ŭp, Chin<sup>ŭ</sup> (China); ôoze, loók; oll, our; church; go; song;



- CHARLES V, EMPEROR, Emperor of the Holy Roman Empire, 1519, mentioned in the Dramatis Personæ of *Henry VIII*. Referred to as Charles in Act I, Scene 1, line 176.
- CHARLES DELABRETH (dě-lá-brěth') or DE-LA-BRET (dě-lá-brět'), Charles D'Albret (däl''-brā', *Fr.*). See **Constable of France**. Shakespeare adopted a form of the name that satisfies the measure.
- CHARLES THE DUKE OF LORAIN or LORRAINE (lō-rān'), in the play, a descendant of Charles the Great [Charlemagne]. *Henry V*, I, 2, 70 and 83.
- CHARLES THE GREAT, the Charlemagne of history, king of the Franks and emperor of the Romans. *Henry V*, I, 2, 46, passim.
- Charles the Sixth (sīksth). *Henry V*.
- CHARLES' WAIN (wān), "the wagon or chariot of Charles the Great" (Charlemagne), composed of the seven bright stars in the constellation Ursa Major or the Great Dipper. *1 Henry IV*, II, 1, 2.
- Charmian (chär'-mī-ŭn). *Ant. and Cleo.*
- CHAROLOIS (shă'-rō-lô-iz or shă'-rō-loiz, *Eng.*). The modern French form is Charollais (shă''-rō''-lā', *Fr.*), here referring to Philip Count of Charolois, who bears the title of Duke of Burgundy in Act V of the play. *Henry V*, III, 5, 45. *Folio* has Charaloyes.

Foix, Lestrale, Bouciqualt, and Charolois;

- CHARON (kā'-rŭn or kā'-rŏn), in classical mythology, the ferryman who transported the souls of the dead over the Styx, a river of Hades. *Troil. and Cres.*, III, 2, 11.

Staying for waftage. O, be thou my Charon, . . .

thin, tĥen; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ô = eu in *Fr. jeu*; *Fr. menü*. Explanation of Key, etc., p. xlv.

**Chartam, Clearke of**, *Folio* form for **Chatham, Clerk of** (klĕrk or klĕrk ũv chăt'-ŭm), which see.

**CHARTREUX** (shĕr''-trö', *Fr.*), "a Carthusian," — *Oxf. Henry VIII*, I, 1, 221, and I, 2, 148.

**CHARYBDIS** (k'ŭ-rĭb'-dis), a whirlpool, personified in classical mythology as a sea-monster, dwelling opposite Scylla in the straits of Messina. *Merch. of V.*, III, 5, 19. Cf. **SCYLLA** (sĭl'-ŭ).

**Chatham, Clerk of** (klĕrk or klĕrk ũv chăt'-ŭm). *2 Henry VI. Folio* has Clearke of Chartam. Speaking of this variation French says, "there seems to be no reason why the name should be altered to 'Chatham,' as in modern editions, since **CHARTHAM** is the name of a place . . . [which] would be well known to Cade, . . ." French suggests a "still more likely locality, namely, **CHARLTON**, a parish adjoining the scene of the rebels' gathering on the heath." This latter suggestion is given a place in the Cambridge edition. This character gives his name as Emmanuel in Act IV, Scene 2, line 106.

**Chatillon** (shĕ-tĭl'-yŭn or shăt'-ĭ-lŏn, *Eng.*; shĕ''-tĕ''-yŏn', *Fr.*). *John*. In *Folio* the spelling is Chatillion, also Chattyllion. For **ŌN**, see page liii. In the following line the name is pronounced as a quadrisyllable (shĕ-tĭl'-ĭ-ŏn):

Pembroke, look to 't. Farewell, Chatillon. I, 1, 30.

**CHATILLON, JACQUES** or **JACQUES** (jĕ'-kwĕz, jĕk or zhĕk), a French noble who fell at Agincourt. *Henry V*, III, 5, 43.

Called Jaques of Chatillon in Act IV, Scene 8, line 98.

**CHEAPSIDE** (chĕp'-sĭd), a street in London. *2 Henry VI*, IV, 2, 74, and IV, 7, 134.

āle, ārm, āsk, āt, cāre; ēve, mĕt, tĕrm; ĭce, pĭn; ōld, ōx, fŏreign, ōr; ĭŭse, ŭp, Chinŭ (China); ōoze, lŏok; oll, our; church; go; song;

**CHERTSEY** (chĕrt'-sĭ, *Charles Rann Kennedy*; colloquially chĕs'-ĭ, *Web.*), a town in Surrey, England. *Rich. III*, I, 2, 29, *passim*.

**CHESHU** (chĕ'-shōō), Fluellen's blunder for Jesu. *Henry V*, III, 2, 67, *passim*.

**CHESTER** (chĕs'-tĕr), a town in Cheshire, England. *Henry IV*, I, 1, 39.

He ask'd the way to Chester; and of him . . .

**CHETAS** (kĕ'-tās or chĕ'-tās), one of the six gates of Troy. *Troil. and Cres.*, Prol., 16.

"Shakespeare is obviously following the account in Caxton's *Destruction of Troy*, . . ." — *Henry Irving Shakespeare*.

Dardan, and Timbria, Helias, Chetas, Troien, . . .

**Chief Justice of the Kings Bench, Lord** (lôrd chĕf jüs'-tis ũv tĕh kĭngz bĕnsh), a speaking rôle in *Henry IV*.

**Child** (child). In *Tit. Andr.*, a black Child. In *Wint. Tale*, III, 3, Antigonus brings in Perdita, still a babe.

**CHILD ROWLAND** (rō'-lŭnd), the hero of mediæval romance, and nephew to Charlemagne. Used by Edgar in a snatch of song. *Lear*, III, 4, 187. The name Child or Childe, is used in old ballads, etc., as a kind of title for a youth of gentle or of noble birth.

**CHILDERIC** or **CHILDERICK**, both pronounced (chĭl'-dŭ-rik), a "Merovingian king, deposed by Pepin; it should be *Chilperic*." — *Schmidl. Henry V*, I, 2, 65.

King Pepin, which deposed Childeric, . . .

**Chiron** (kĭ'-rōn). *Tit. Andr.*

**CHITOPHER** (chĭt'-ō-fĕr or kĭt'-ō-fĕr), mentioned by Parolles

thin, tĕn; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ũ = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

as an officer in the Florentine war. *All's Well*, IV, 3, 187.

**Choristers** (kõr'-is-těrz), enter singing with the Coronation Procession. *Henry VIII*, IV, 1.

**Chorus** (kõ'-rüs). "In the old English drama, the actor who completes in narrative, in the prolog or interludes, the story of the plot." — *Stand. Rom. and Jul.*; *Henry V*. See also **Gower** (gou'-ēr) and **Time** (tīm).

**CHRISH** (chrīsh), Macmorris's pronunciation of Christ. *Henry V*, III, 2, 93, passim.

**CHRIST** (krīst), meaning Jesus Christ. *Rich. II*, IV, 1, 99. The name Jesu Christ (jē'-z'ü), appears in *2 Henry VI*, V, 1, 214, etc.

**CHRISTENDOM** (krīs'n-düm), the Christian world. *Tam. of Shrew*, Induc., 2, 26, etc.

**CHRISTIAN** (krīs'-chün; or krīst'-yän, *Stor.*), a follower of Jesus Christ — used as opposed to Jew, Mohammedan, etc. *Two. Gent.*, II, 5, 58, etc. Sometimes a trisyllable as in the following line:

I hate him for he is a Christian; *Merch. of V.*, I, 3, 43.

**CHRISTMAS** (krīs'-müs), the 25th of December, celebrated as the day of Christ's birth. *Love's L. L.*, I, 1, 105, etc.

**Christopher Sly** (krīs'-tõ-fēr slī). *Tam. of Shrew*. Calls himself Christophero Sly in Induc., 2, 5 and 75.

**Christopher Urswick** (ěrs'-ik or ěrs'-wik). *Rich.*, III.

**CHRISTOPHERO SLY** (krīs-tõf'-ü-rõ), a humorous form for the name Christopher Sly. *Tam. of Shrew*, Induc., 2, 5 and 75.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; iūse, ūp, Chinū (China); ōōze, lōók; oll, our; church; go; song;

**CHUS** (chōōz or kōōz), friend to Shylock. *Merch. of V.*, III, 2, 287.

To Tubal and to Chus, his countrymen, . . .

**CICELY** (sĭs'-ĭ-lĭ), the name of a servant. *Com. of Err.*, III, 1, 31. See **HACKET**, **CICELY** (hăk'-ĕt).

**Cicero** (sĭs'-ĭ-rō). *Jul. Cæs.*

**CICESTER** (sĭs'-ĕ-tĕr), another form for Cirencester (sĭ'-sĭs-tĕr or sĭ'-sĭ-tĕr, *Schröer*), a town in Gloucestershire, England. *Rich. II*, V, 6, 3.

Our town of Cicester in Gloucestershire;

**CIDRUS**, one of the *Folio* forms for **CYDNUS** (sĭd'-nūs), which see.

**CILICIA** (sĭ-lĭsh'-ĭĭ), an ancient province of Asia Minor. *Ant. and Cleo.*, III, 6, 16.

Syria, Cilicia and Phœnicia: she . . .

**Cimber, Metellus** (mĕ-tĕl'-ūs sĭm'-bĕr). *Jul. Cæs.*

**CIMBER, PUBLIUS** (pŭb'-lĭ-ūs), in the play, mentioned as the brother of Metellus Cimber. *Jul. Cæs.*, III, 1, 57.

**CIMMERIAN** (sĭ-mĕ'-rĭ-ĭn), one of the Cimmerii, a mythical people living in perpetual darkness; here applied metaphorically to Aaron, the Moor. *Tit. Andr.*, II, 3, 72.

Believe me, queen, your swarth Cimmerian . . .

**Cinna** (sĭn'-ĭ). Two different characters bear this name in *Jul. Cæs.*: (1) a conspirator against Cæsar; (2) a poet.

**Cinque-ports** (sĭngk'-pōrts), meaning the Barons of the Cinque-ports, four of whom enter as supernumeraries in the coronation procession. *Henry VIII*, IV, 1.

thin, ~~thin~~; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

CINQUE-PORTS, five English sea-port towns receiving special privileges. *Henry VIII*, IV, 1, 49.

CIRCE (sēr'-sī), in classical mythology, a sorceress. 1 *Henry VI*, V, 3, 35; *Com. of Err.*, V, 1, 270.

CITIZENS (sit'-ī-z'nz), speaking characters or supernumeraries in many of the plays.

CLARE, SAINT (sānt klâr), the co-foundress of the Order of Poor Ladies, mentioned by Isabella. *Meas. for Meas.*, I, 4, 5.

Upon the sisterhood, the votarists of Saint Clare.

Clarence, Duke of (klă'-rŭns). See **George and Thomas**.

CLARENCE, LIONEL, DUKE OF (lī'-ō-nĕl). See **LIONEL, DUKE OF CLARENCE**.

CLARIBEL (klăr'-ŭ-bĕl), daughter to King Alonso. *Temp.*, II, 1, 70, *passim* and V, 1, 209.

Claudio (klô'-dī-ō). In *Meas. for Meas.*, a young gentleman in love with Juliet. In *Much Ado*, a young count of Florence afterward married to Hero.

CLAUDIO, a man mentioned by the Messenger with letters to the king. *Ham.*, IV, 7, 40.

Claudius (klô'-dī-ŭs). In *Ham.*, King of Denmark. In *Jul. Cæs.*, a servant to Brutus.

Clarke of Chartham, *Folio* form for Clerk of Chatham. See **Chatham, Clerk of** (klĕrk or klărk ŭv chăt'-ŭm).

CLEITUS, CLITUS, or CLYTUS (klī'-tŭs), friend to Alexander the Great. *Henry V*, IV, 7, 41 and 48.

CLEMENT PERKES (klĕm'-ŭnt pārks), a person named by Davy in a complaint made to Justice Shallow. 2 *Henry IV*, V, 1, 42.

CLEMENT'S INN (klĕm'-ĕnts ĩn), probably one of the Inns

āle, ārm, āsk, āt, cāre; ēve, mĕt, tĕrm; ĩce, pĭn; ōld, ōx, fōreign, ōr; ūse, ūp, Chinŭ (China); ōoze, loōk; oll, our; church; go; song;

of Court in London where young lawyers studied and lived. *2 Henry IV*, III, 2, 15, *passim*.

**Cleomenes** (klē-ōm'-ē-nēz). *Wint. Tale*. *Folio* form is Cleomines.

**Cleon** (klē'-ōn), Governor of Tarsus. *Per*.

**Cleopatra** (klē-ō-pā'-trū, *Horace Howard Furness, Jr.*; klā-ō-pāt'-rū, *Forbes-Robertson, Richard Mansfield, Ada Rehan*; klē-ō-pāt'-rū, *Otis Skinner*). *Ant. and Cleo*.

**CLEOPATRA**, the beautiful Queen of Egypt, in the *Dramatis Personæ* of *Ant. and Cleo*. *Rom. and Jul.*, II, 4, 44, etc.

**Clerk of Chatham** (klēr̄k or klār̄k ūv chāt'-ūm). See **Chatham, Clerk of**. *Folio* has *Clarke* always.

"In U. S. the pronunciation is klēr̄k and of late this has become somewhat frequent in London and its neighborhood." — *Oxf*.

**CLIFFORD** (klīf'-ūr̄d), referring to the "Butcher," John Clifford, the Lord Clifford who appears in *3 Henry VI*. *Rich. III*, I, 2, 159. Found in the plural in *3 Henry VI*, V, 7, 7.

**Clifford, Lord**. In *2 Henry VI*, Thomas Clifford, eighth Baron Clifford, who fell at the first battle of St. Alban's, 1455; called Clifford of Cumberland in Act V, Scene 2, lines 1 and 6. "In *The First Part of the Contention* this character is called 'Lord Clifford, the Earle of Cumberland;' but the latter title was first given to his great-grandson, in 1525." — *French*. In *3 Henry VI*, John Clifford, son to the above, called "the Butcher" for slaying in cold blood the Earl of Rutland; this character is the Young Clifford of the Second Part.

**Clifford, Young**. *2 Henry VI*. Called Lord Clifford in the *Dramatis Personæ* of *3 Henry VI*.

thin, then; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliiv.

**CLIFTON** (klif'-tŭn), Sir John Clifton, Knight of the Shire of Nottingham, killed at the Battle of Shrewsbury. *1 Henry IV*, V, 4, 46 and 58.

**Clitus** (klī'-tŭs). *Jul. Cæs.*

**CLITUS.** See **CLEITUS**, pronounced the same.

**Cloten** (klō'-tŭn). *Cym. Folio* has also Clotten.

**CLOTHAIR, KING** (klō-thâr'), more commonly Clotaire, one of the early kings of the Franks. *Henry V*, I, 2, 67.

Of Blithild, which was daughter to King Clothair, . . .

**CLOTHARIUS** (klō-thā'-rī-ŭs), meaning King Clothaire, one of the kings of the Franks. *Henry VIII*, I, 3, 10. See **CLOTHAIR, KING**.

To Pepin or Clotharius, they keep state so, . . .

**Clotten**, one of the *Folio* forms for **Cloten** (klō'-tŭn), which see.

**CLOWDER** (klou'-dēr), the name of a dog. *Tam. of Shrew*, Induc., 1, 18.

And couple Clowder with the deep-mouth'd brach.

**Clown** (kloun). In *Oth.*, a clown, servant to Othello. In *Ant. and Cleo.* and *Tit. Andr.*, a clown. In *Ham.*, V, 1, grave diggers, called First Clown, Second Clown. These are all speaking characters. See also **Feste** (fēs'-tē) and **Lavache** (lä-vāsh').

**CLYTUS** (klī'-tŭs). See **CLEITUS**, pronounced the same.

**CNEIUS POMPEY** (nē'-ŭs or nē'-yŭs pŏm'-pī), the eldest son of **POMPEY THE GREAT**. *Ant. and Cleo.*, III, 13, 118.

Of Cneius Pompey's; besides what hotter hours, . . .

**CNIDOS** (nī'-dŏs), usually spelled Cnidus (nī'-dŭs), an

âle, ärm, äsk, ät, câre; éve, mēt, tērm; ice, pīn; ôld, ôx, fôreign, ôr; îŭsc, ŭp, Chinŭ (China); ōoze, lŏök; oll, our; church; go; song;



ancient Greek city in Asia Minor, mentioned in connection with Artemidorus in *Dramatis Personæ* of *Julius Cæsar*.

**COBHAM, DAME ELEANOR** (dām ěl'-ū-nēr kōb'-ūm), meaning Eleanor Cobham, Duchess of Gloucester, a character in the play. *2 Henry VI*, II, 3, 1.

**COBHAM, LORD** (kōb'-ūm), meaning Sir Edward Brooke, summoned to Parliament as Lord Cobham of Kent, a commander on the side of the Yorks. *3 Henry VI*, I, 2, 40. Mentioned again in the same scene as Cobham.

**COBHAM, RAINOLD or REIGNOLD LORD**, both pronounced (rā'-nūld lôrd kōb'-ūm), Reginald Lord Cobham, one of the companions of Henry Bolingbroke when he returned from exile. *Rich. II*, II, 1, 279. *Folio* has Rainald.

That Harry Duke of Hereford, Rainold Lord Cobham, . . .

**Cobler**, in *Folio Jul. Cæs.*, Act I, the name under which the Second Commoner speaks. For note on omission of *Folio* pronunciations see page xxvii.

**Cobweb** (kōb'-wěb). *Mid. N. D.*

**COCK'S** (kōks), a corruption of *God's*, used in an oath. *Tam. of Shrew*, IV, 1, 121.

**COCYTUS** (kō-sī'-tūs, *Cent.*), in classical mythology, one of the five rivers of Hades. *Tit. Andr.*, II, 3, 236.

As hateful as Cocytus' misty mouth.

**CÆLIUS** (sē'-lī-ūs). See **CÆLIUS**, pronounced the same.

**CŒUR-DE-LION, KING RICHARD** (rīch'-ūr-d kōr-dě-lī'-ūn or kēr'-dě-lē'-ōn, *Eng.*; rē''-shär' kōr''-dē''-lē''-ōn', *Fr.*), Richard the First, King of England, called "The Lion-Hearted." *John*, I, 1, 253. Referred to as *Cœur-de-*

thin, tūen; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ô = eu in *Fr. jeu*; *Fr. menü*. Explanation of Key, etc., p. xlv.

lion in *1 Henry VI*, III, 2, 83, etc. Horace Howard Furness, Jr., says: "This name is uniformly spelt *Cordelion* in the Folio, and is, I think, pronounced kôrdě-lî'-ûn." Called Richard in *John*, I, 1, 90 and 274; II, 1, 3. For discussion of anglicization of names see page xxvii. For **ôN** see page liii.

King Richard Cœur-de-lion was thy father: *John*, I, 1, 253.

**CO'FIL'**, **SUTTON** (süt'-n kô'-fîl) or **SUTTON-COLFIELD** (kô'-fēld), colloquial for Sutton-Coldfield, a town in Warwickshire, England. *1 Henry IV*, IV, 2, 3. The *Folio* form is Sutton-cop-hill.

**COINES** (koinz) or **COINT** (koint), **FRANCIS**. See **QUOINT**, **FRANCIS**.

**COLBRAND** (kôl'-bränd), a legendary Danish giant, slain by Guy of Warwick. *Henry VIII*, V, 4, 22; *John*, I, 1, 225.

**COLCHOS** (kôl'-kôs), a variant of Colchis, an ancient country of Asia; the legendary land of the Golden Fleece. *Merch. of V.*, I, 1, 171.

Which makes her seat of Belmont Colchos' strand, . . .

**COLDSPUR** (kôld'-spēr), Northumberland's grim jest on the name Hotspur. *2 Henry IV*, I, 1, 50.

Of Hotspur Coldspur? that rebellion . . .

**COLEBROOK** (kôl'-brôök, *Charles Rann Kennedy*), a parish in Devonshire, England. *Merry Wives*, IV, 5, 80.

**Colevile, Sir John** (kôl'-vîl, *Charles Rann Kennedy*). *2 Henry IV*. In some lines the Early English pronunciation is preserved, i. e., the mute e is sounded:

Send Co-le-vile with his confederates . . . IV, 3, 79.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ôld, ôz, fôreign, ôr; îūse, ūp, Chin<sup>ū</sup> (China); ôoze, lôök; oll, our; church; go; song;

**COLME'S INCH, SAINT** (köl'-mēz ĩnsh), Saint Columba's isle, now Inchcolm, a small island in the Firth of Forth, not to be confounded with Icolmkill or Iona. *Mac.*, I, 2, 61. Cf. **COLME-KILL** (kōm'-kĭl).

Till he disbursed, at Saint Colme's inch, . . .

**COLME-KILL** (kōm'-kĭl) or **COLMES-KILL** (kōmz'-kĭl), Icolmkill or Iona, a small island of the Hebrides, famous as the burial ground of the ancient kings of Scotland, Ireland, and Norway. *Mac.*, II, 4, 33. Cf. **SAINT COLME'S INCH** (sānt köl'-mēz ĩnsh).

Carried to Colme-kill, . . . [Incomplete line].

**COLOSSUS** (kō-lōs'-ūs), an ancient gigantic statue at Rhodes, one of the seven wonders of the Old World. *Jul. Cæs.*, I, 2, 136.

Like a Colossus, and we petty men . . .

**COMAGENE** (kōm'-ū-jēn, *Horace Howard Furness, Jr.*), meaning Commagene, an ancient district of Syria, mentioned in connection with "Mithridates, king of Comagene." *Ant. and Cleo.*, III, 6, 74. Cf. **MITHRIDATES** (mĭth-rĭ-dā'-tēz). *Folio* has Comageat.

Of Comagene; Polemon and Amyntas, . . .

**COMFECT, COUNT** (kōm'-fĕkt), Beatrice's descriptive name for Claudio. *Much Ado*, IV, 1, 318.

**Cominius** (kō-mĭn'-ĭ-ūs). *Cor.* In the *Folio Cor.*, page 3, obviously because of an omitted comma the names Annius Brutus, corrected to Junius Brutus in later editions, would seem to be prefixed to Cominius.

**COMMANDMENTS, TEN** (tĕn kŭ-mänd'-mŭnts), the ten pre-

thin, tĕn; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

cepts given by God to Moses. See *Exodus* XX, 1-17. *Meas. for Meas.*, I, 2, 8.

COMMENTARIES (kõm'-ũn-tã''-rĩz), meaning Julius Cæsar's *Commentaries*. *2 Henry VI*, IV, 7, 65.

Kent, in the *Commentaries* Cæsar writ, . . .

COMMODITY (kũ-mõd'-ĩ-tĩ), a personification. *John*, II, 1, 573, *passim*.

Commoners (kõm'-ũn-ẽrz), the common people, supernumeraries with two speaking rôles designated First Commoner and Second Commoner in *Jul. Cæs.*, I, 1.

Commons (kõm'-ũnz), the common people; speak twice in unison in *2 Henry VI*, III, 2.

CONFESSOR, EDWARD (kõn-fěs'-ẽr or kõn-fěs'-õr, *Stage pron.*), Edward the Confessor, King of the West Saxons. *Henry VIII*, IV, 1, 88. Referred to as Edward in *Mac.*, III, 6, 27.

Conrade (kõn'-rãd). *Much Ado*.

Conspirators (kũn-spĩr'-ũ-tẽrz; kũn-spĩr'-ũ-tõrz, *Stage pron.*), speaking characters in *Jul. Cæs.*, and in *Cor.*, V, 6.

Constable. In *Folio Love's L. L.*, Act I, Dull enters and speaks as a Constable. In *Folio Much Ado*, Dogberry enters several times and speaks as the Constable; also in Act V a second Constable speaks a line given in modern editions to Verges. In *Folio Rom. and Jul.*, page 76, two short speeches, which in modern editions are given to the First Watch, are designated *Con*. For note on omission of *Folio* pronunciations see page xxvii.

CONSTABLE, MASTER (kũn'-stũ-b'l), meaning Dogberry, a character in the play. *Much Ado*, III, 3, 17 and 178, and IV, 2, 8, *passim*.

ãle, ěrm, ásk, ät, câre; ěve, mět, těrm; ěce, pĩn; õld, õz, fõreign, õr; ĩũse, ũp, Chinũ (China); õõze, loõk; oll, our; church; go; song;

**Constable of France**, Charles D'Albret. *Henry V*. Called Charles Delabreth or De-la-bret in Act III, Scene 5, line 40, and Act IV, Scene 8, line 97.

**Constance** (kõn'-stÿns). *John*.

**CONSTANTINE** (kõn'-stån-tēn), Constantine the Great, emperor of Rome. *1 Henry VI*, I, 2, 142.

Helen, the mother of great Constantine, . . .

**CONSTANTINOPLE** (kõn-stån-tĩ-nõ'-p'l), capital of the Ottoman Empire. *Henry V*, V, 2, 222.

**Consul** (kõn'-sül), the title of Cominius, mentioned in the stage directions. *Cor.*, II, 2.

**CONTINENT** (kõn'-tĩ-něnt), Europe as distinguished from the British Isles. Some of the events portrayed in *The Merchant of Venice* occur "at Belmont, the seat of Portia, on the Continent."

**Cook** (kõk), a disguise of Titus Andronicus. *Tit. Andr.*, V, 3.

**COPHETUA, KING** (kõ-fět'-iũ-ũ). In *Love's L. L.*, IV, 1, 66, and *Rom. and Jul.*, II, 1, 14, refers to the ancient ballad, *King Cophetua and the Beggar-Maid*. In *2 Henry IV*, V, 3, 106, according to *Percy's Reliques* the reference is probably to an old bombastic play of that name.

**COPPER-SPUR, MASTER** (kõp'-ēr-spēr'), Pompey's descriptive name for one of the prisoners. *Meas. for Meas.*, IV, 3, 14.

**CORAM** (kõ'-rãm). "By confusion for *Quorum*." — *Cunliffe. Merry Wives*, I, 1, 6.

**CORAMBUS** (kõ-rãm'-büs), a man mentioned by Parolles as an officer in the Florentine war. *All's Well*, IV, 3, 185.

thin, ðen; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in*; on, un; ö = cü in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

**Cordelia** (kôr-dē'-lyă, *Robert Mantell, Phyllis Neilson-Terry*). *Lear*.

Is on the life of Lear and on Cordelia: V, 3, 246.

**CORIALUS**, one of the *Folio* forms for CORIOLI (kô-rî'-ô-lî), which see.

**Corin** (kôr'-in, *Margaret Anglin*). *As You Like It*. The *Century Dictionary* gives kô'-rîn, but this pronunciation is less frequently heard on the stage.

**CORIN**, a poetic name used to suggest a shepherd. *Mid. N. D.*, II, 1, 66. The Corin in the cast of *As You Like It* is a shepherd. Cf. PHILLIDA (fil'-î-dă).

**CORINTH** (kôr'-inth). In *Com. of Err.*, I, 1, 88, etc., a city of ancient Greece. In *Tim. of Ath.*, II, 2, 73, a cant term for a house of ill-repute.

**CORINTHIAN** (kô-rîn'-thî-ŭn), meaning here a gay fellow. *1 Henry IV*, II, 4, 13.

**Coriolanus, Caius Marcius** [see Caius] (măr'-shŭs kôr''-î-ô-lă'-nŭs, *Frank R. Benson*; kô-rî'-ô-lă''-nŭs, *Booth, McCullough, Otis Skinner*), the title rôle of *The Tragedy of Coriolanus*. *Cor.* The former accentuation is the one authorized by the dictionaries, and the one that more often satisfies the measure, although Horace Howard Furness, Jr., and F. F. Mackay agree that the latter pronunciation is the traditional one.

To Coriolanus come all joy and honour! II, 2, 158.

**CORIOLI** (kô-rî'-ô-lî, *Eng.*; kô-rî'-ô-lê, *Rom.*), an ancient city of Latium, Italy. *Cor.*, I, 2, 27, etc. The *Folio* spelling is Corioles, Corialus, etc.

**CORNELIA** (kôr-nē'-lîă). In *Tit. Andr.*, IV, 1, 12, the

âle, ärm, äsk, ät, câre; êve, mêt, tĕrm; ice, pîn; ôld, ôx, fôreign, ôr; îuse, ŭp, Chină (China); ooze, look; oll, our; church; go; song;

mother of the Gracchi. In Act IV, Scene 2, line 141, a mid-wife.

**Cornelius** (kôr-ně'-liūs). In *Ham.*, a courtier. In *Cym.*, a physician.

**CORNISH** (kôr'-nīsh), relating to Cornwall, a county in England. *Henry V*, IV, 1, 50.

**CORNUTO** (kôr-niū'-tō), an epithet of contempt. *Merry Wives*, III, 5, 71.

**Cornwall, Duke of** (kôrn'-wôl). *Lear*.

**CORPORAL** (kôr'-pō-rŭl), a military title. See **Bardolph** (bär'-dôlf) and **Nym** (nĭm).

**CORPORATE BARDOLPH, MASTER** (kôr'-pō-rŭt bär'-dôlf). See **Bardolph**.

**COSMO** (kôs'-mō or kôz'-mō), a man mentioned by Parolles as an officer in the Florentine war. *All's Well*, IV, 3, 186.

**Costard** (kôs'-tŭrd). *Love's L. L.*

**COTSALL or COTSALE** (kôt'-sŭl), a corruption of COTSWOLD, which see. *Merry Wives*, I, 1, 92.

**COTSWOLD** (kôts'-wŭld, *Charles Rann Kennedy*), Cotswold Downs, a famous hunting-ground in Gloucestershire, England. *2 Henry IV*, III, 2, 23; *Rich. II*, II, 3, 9.

**COTUS** (kō'-tŭs), the name of a servant to Aufidius. *Cor.*, IV, 5, 3.

**COUNT** (kount), a title of nobility. See the specific names.

**COUNTER-GATE** (koun'-tēr-gāt'), a gate of the Counter or debtors' prison of which apparently there were two in Shakespeare's London. *Merry Wives*, III, 3, 85.

**COUNTERCHECK QUARRELSOME** (koun'-tēr-chĕk kwôr'-ĕl-sŭm), the fifth of the seven degrees of the lie as set

thin, tĕn; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu*; *Fr. menü*. Explanation of Key, etc., p. xliv.

forth by Touchstone. *As You Like It*, V, 4, 84 and 99.

**COUNTESS** (kount'-ěs), the feminine correlative of the title, Count. See the specific names.

**Countesses** (kount'-ěs-ěz), supernumeraries in the Coronation Procession. *Henry VIII*, IV, 1.

**COUNTY** (koun'-tī), a variant of the title Count. See **PALATINE**, **COUNTY** (pāl'-ű-tīn or pāl'-ű-tīn), **Paris** (pā'-rīs), and **ANSELME**, **COUNTY** (än'-sělm).

**Court** (kôrt or kôrt). *Henry V*. Enters as Alexander Court in Act IV, Scene 1.

**COURT**, **JOHN DE LA** (jôn d'ù là kôrt or kôrt), the name found in some editions in place of John de la Car. *Henry VIII*, I, 1, 218, and I, 2, 162. Similarly John Court for John Car in Act II, Scene 1, line 20. *Folio* has Car.

**Courtesan** or **Courtezan**, both pronounced (kôr'-t'ű-zăn or kěr'-t'ű-z'űn or kôör'-t'ű-z'űn). *Com. of Err.* The Oxford Dictionary says the word was formerly always pronounced as in *curl*, *fur*, which is still said by many, though the long o is the growing usage. *Folio* has also Courtizan and Curtizan.

**COURTNEY**, **SIR EDWARD** (kôrt'-nĭ, *Schröer*)—pronounced also (kôrt'-nĭ or kĕrt'-nĀ), a noble, Sir Edward Courtenay, who took up arms for Henry, Earl of Richmond, afterwards King Henry the Seventh. *Rich. III*, IV, 4, 502.

Sir Edward Courtney, and the haughty prelate . . .

**COVENTRY** (kűv'-űn-trĭ), a city in Warwickshire, England. *Rich. II*, I, 1, 199, etc. Stormonth prefers the pronunciation (köv'-ěn-trĭ).

**Coventry**, **Mayor of**, a supernumerary in 3 *Henry VI*.

âle, ärm, âsk, ät, câre; ěve, mĕt, tĕrm; ĩce, pĭn; ūld, ōx, fôreign, ôr; ĩŭse, ŭp, Chinŭ (China); oōze, lōök; oll, our; cŭrch; go; song;



- COX (kõks), a corruption for *God's*. *All's Well*, V, 2, 42.
- CRAB (kräb), the name of Launce's dog. *Two. Gent.*, II, 3, 5 and 44, and IV, 4, 26.
- Cranmer** (krän'-mēr), Archbishop of Canterbury. *Henry VIII*.
- CRASSUS (kräs'-üs), one of the Duke's followers. *Meas. for Meas.*, IV, 5, 8.
- CRASSUS, MARCUS (mär'-küš), Marcus Licinius Crassus, surnamed Dives, the triumvir whose head, after his army had been routed by the Parthians, was cut off and sent to Orodes, the Parthian king. *Ant. and Cleo.*, III, 1, 2 and 5.
- CREATOR (krē-ā'-tēr; krē-ā'-tôr, *Stage pron.*), the Supreme Being. *3 Henry VI*, IV, 6, 44.

To sin's rebuke and my Creator's praise.

- CRESSID (krēs'-id), short for CRESSIDA, which see. *Merch. of V.*, V, 1, 6, etc.
- Cressida** (krēs'-i-dü). *Troil. and Cres.* Called also Cressid throughout the text.
- CRESSIDA, a character of medieval creation, daughter of Calchas, a Trojan priest. Her name is a by-word for unfaithfulness. *Twel. N.*, III, 1, 59 and 62. An important character in *Troil. and Cres.*
- CRESSY (krēs'-i), a town in northern France, the scene of the celebrated battle, Aug. 26, 1346. *Henry V*, II, 4, 54. The usual spelling is Crécy.

When Cressy battle fatally was struck, . . .

- CRETE (krēt), an island in the Mediterranean. *Mid. N. D.*, IV, 1, 118, etc.

thin,  $\frac{4}{3}$ en; yet; zh = z in azure; n = French nasalizing n as in *Fr.* en, in-, on, un; ö = eu in *Fr.* jeu; *Fr.* menü. Explanation of Key, etc., p. xlv.

CRICKET (krĭk'-ĕt), one of the fairies who torments Falstaff. *Merry Wives*, V, 5, 47.

Cricket, to Windsor chimneys shalt thou leap:

**Crier** (krĭ'-ĕr), an officer proclaiming the orders or directions of the court. *Henry VIII*, II, 4.

CRISPIN (krĭs'-pĭn); CRISPIN CRISPIAN (krĭs'-pĭ-ān); CRISPIN CRISPIANUS (krĭs-pĭ-ā'-nūs); CRISPIAN, SAINT CRISPIAN. See SAINT CRISPIN'S DAY.

CROMER, SIR JAMES (jāmz krō'-mēr), mentioned by Cade as the son-in-law of Lord Say. *2 Henry VI*, IV, 7, 118.

**Cromwell** (krōm'-wĕl or krūm'-wŭl), servant to Wolsey. *Henry VIII*. Called Thomas Cromwell in Act IV, Scene 1, line 108.

"Formerly almost universally pronounced krum'-l." — *Phyfe*.

CROMWELL OF WINGFIELD, LORD (wĭng'-fĕld), one of the titles of Lord Talbot. *1 Henry VI*, IV, 7, 66.

CROSBY PLACE (krōz'-bĭ plās'), an ancient mansion, called also Crosby Hall, in Bishopsgate Street, London, where Richard Gloucester lived. *Rich. III*, I, 2, 213, etc. *Folio Rich. III* has Crosbic House, page 176, Crosby place, page 179, and Crosby House, page 187.

CROSS, MORTIMER'S (mōr'-tĭ-mērz krōs), a place in Herefordshire, England, named in the introduction to the scene. *3 Henry VI*, II, 1.

CUMBERLAND, CLIFFORD OF (klĭf'-ŭrd ũv kŭm'-bēr-lŭnd). See **Clifford, Lord**.

CUMBERLAND, PRINCE OF, the title conferred by King

āle, ĩrm, āsk, āt, cāre; ĕve, mĕt, tĕrm; ĩce, pln; ōld, ōx, fōreign, ōr; ĩŭse, ũp, Chinŭ (China); ōōse, loók; oll, our; church; go; song;

Duncan upon Malcolm, his elder son. *Mac.*, I, 4, 39 and 48.

**Cupid** (kiū'-pid), a speaking part in the mask. *Tim. of Ath.*, I, 2.

**CUPID**, in Roman mythology, the god of love, son to Venus, and identified with the Greek Eros. *Mid. N. D.*, I, 1, 169, etc. A speaking character in *Tim. of Ath.* Called Dan Cupid in *Love's L. L.*, III, 1, 182; Saint Cupid in *Love's L. L.*, IV, 3, 366, and V, 2, 87; Adam Cupid in *Rom. and Jul.*, II, 1, 13.

**Curan** (kü'-r<sup>ũ</sup>n). *Lear*.

**Curio** (kiū'-ri-ō, *Horace Howard Furness, Jr.*; kōō'-rēō, *It., Ada Rehan*). *Twel. N.* For pronunciation of Italian names see page xxxi.

**CURTAL** (kēr'-t<sup>ũ</sup>l), Lafeu's horse. *All's Well*, II, 3, 65.

**Curtis** (kēr'-tis). *Tam. of Shrew*.

**Curtizan**, one of the *Folio* forms for **Courtesan** or **Courtezán** (kōr'-t<sup>ũ</sup>-zän), which see.

**CUSTALORUM** (küs-tā-lō'-rüm), "By confusion for *Custos Rotulorum*, Keeper of the Rolls:" — *Cunliffe. Merry Wives*, I, 1, 7. Cf. **RATORUM** (rā-tō-lō'-rüm).

**CUT** (küt), the name of a horse mentioned by the First Carrier. *1 Henry IV*, II, 1, 6.

**CYCLOPS** (sī'-klōps), in classical mythology, one of a race of one-eyed giants who, as assistants of Vulcan, made the arms and armour for gods and heroes. *Tit. Andr.*, IV, 3, 46; *Ham.*, II, 2, 511.

**CYDNUS** (sīd'-nūs), in ancient geography, a river that flowed through the city of Tarsus in Cilicia, Asia Minor. *Ant. and Cleo.*, II, 2, 192, and V, 2, 228;

**thin, tñen; yet; zh = z** in *azure*; **n** = French nasalizing **n** as in *Fr. en, in, on, un; ö = eu* in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

*Cym.*, II, 4, 71. The *Folio* forms are Sidnis, Cidrus, and Sidnus.

**Cymbeline** (sĭm'-bĕ-lĕn, *Horace Howard Furness, Jr., Julia Marlowe*), King of Britain, the title rôle in Shakespeare's tragedy of that name. *Cym. Webster* pronounces the last syllable (-lĭn or -lĭn); *Standard*, (-lĕn); *Century*, (-lĭn).

**CYNTHIA** (sĭn'-thĭ-ŭ), in classical mythology one of the names of Artemis or Diana, derived from Mount Cynthus in the island of Delos, her birthplace. *Rom. and Jul.*, III, 5, 20; *Per.*, II, 5, 11.

**CYPRUS** (sĭ'-prŭs), an island in the Mediterranean. *Oth.*, I, 1, 29, etc.

**CYRUS** (sĭ'-rŭs), meaning Cyrus the Great, the founder of the Persian empire. *1 Henry VI*, II, 3, 6.

As Scythian Tomyris by Cyrus' death.

**CYTHEREA** (sĭth-ĕ-rĕ'-ŭ), in classical mythology, one of the names of Venus, [Aphrodite], who rose from the foam of the sea near the island of Cythera. *Wint. Tale*, IV, 4, 122, etc.

And Cytherea all in sedges hid, . . . *Tam of Shrew*, Induc., 2, 53.

## D

**DÆDALUS** (dĕd'-ŭ-lŭs or dĕ'-dŭ-lŭs), father of ICARUS (ĭk'-ŭ-rŭs), which see. *3 Henry VI*, V, 6, 21.

I, Daedalus; my poor boy, Icarus;

**Dæphobus**, one of the *Folio* forms for **Deiphobus** (dĕ-ĭf'-ŏ-bŭs), which see.

āle, ārm, āsk, āt, cāre; ēve, mĕt, tĕrm; ĭce, pĭn; ōld, ōx, fōreign, ôr; ĭŭse, ŭp, Chinŭ (China); ōoze, loök; oll, our; çhurch; go; song;

DAGONET, SIR (däg'-ō-nět), King Arthur's fool. *2 Henry IV*, III, 2, 300.

DAINTREE OR DAINTRY (dän'-trī), same as DAVENTRY (däv'-ūn-trī, commonly dän'-trī, *Cent.*), which see. *3 Henry VI*, V, 1, 6.

By this at Daintry, with a puissant troop.

DALMATIANS (däl-mā'-shŭnz), natives of Dalmatia, a kingdom of Austria-Hungary. *Cym.*, III, 1, 74, and III, 7, 3.

DAMASCUS (dŭ-mäs'-kŭs), the capital of Syria. *1 Henry VI*, I, 3, 39.

This be Damascus, be thou cursed Cain, . . .

DAME ELEANOR COBHAM (ěl'-ū-nēr köb'-ūm), referring to Eleanor, the Duchess of Gloucester of the play. *2 Henry VI*, II, 3, 1.

DAME MORTIMER (dām mōr'-tī-mēr), meaning Lady Percy, a character in the play. *1 Henry IV*, II, 4, 123.

DAME PARTLET (pärt'-lět). See PARTLET, DAME.

DAMON (dā'-mōn), Hamlet's name for Horatio, in allusion to the Syracusan senator, whose friendship with Pythias is proverbial. *Ham.*, III, 2, 292.

For thou dost know, O Damon dear, . . . [song].

DAN (dän) OR DON CUPID (dōn kŭ'-pīd), Lord, Sir, or Master Cupid. *Love's L. L.*, III, 1, 182. See CUPID.

DANCER (dāns'-ēr). In *2 Henry IV*, the Epilogue is spoken by a dancer.

DANE (dān). In *Oth.*, II, 3, 79, etc., a native of Denmark. In *Ham.*, I, 1, 15, etc., meaning the King of Denmark.

**thin, tŭen**; yet; **zh = z** in azure; **n** = French nasalizing **n** as in *Fr. en, in, on, un*; **ó = cū** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

**Danes** (dānz), supernumeraries in *Ham.*, IV, 5.

**DANIEL** (dān'-yū<sup>l</sup> or dān'-ī-ēl), a prophet of Israel, referred to by Ezekiel as a pattern of righteousness and wisdom. *Merch. of V.*, IV, 1, 223, *passim*.

A Daniel come to judgment! yea, a Daniel! Line 223.

**DANISH** (dān'-īsh), meaning Danes, natives of Denmark. *Ham.*, V, 2, 170.

**DANSKERS** (dānsk'-ērz), Danes, natives of Denmark. *Ham.*, II, 1, 7.

Inquire me first what Danskers are in Paris, . . .

**DAPHNE** (dāf'-nē), in classical mythology, a nymph changed into a laurel while fleeing from Apollo. *Mid. N. D.*, II, 1, 231, etc.

**DARDAN** (dār'-dān), one of the six gates of Troy. *Troil. and Cres.*, Prol., 13 and 16.

"Shakespeare is obviously following the account in Caxton's Destruction of Troy," . . . — *Henry Irving Shakespeare*.

**DARDANIAN** (dār'-dā'-nī-ūn), meaning Trojan. *Merch. of V.*, III, 2, 58.

The rest aloof are the Dardanian wives, . . .

**Dardanius** (dār-dā'-nī-ūs). *Jul. Cæs.*

**DARIUS** (dā-rī'-ūs), King of Persia. *1 Henry VI*, I, 6, 25.

Than the rich-jewel'd coffer of Darius, . . .

**DARTFORD** (dārt'-fūrd), a town in Kent County, England, mentioned in the stage-directions at the beginning of the scene. *2 Henry VI*, V, 1.

**DATCHET-LANE** (dāch'-ēt lān). *Merry Wives*, III, 5, 101.  
See **DATCHET-MEAD**.

āle, ārm, āsk, āt, cāre; ēve, mēt, tēm; īce, pīn; ōld, ōx, fōreign, ōr; īūse, ūp, Chinū (China); ōoze, lōok; oil, our; church; go; song;

**DATCHET-MEAD** (däch''-ět-mēd', *Charles Rann Kennedy*), a place beside the Thames, where bleaching of clothes was done. *Merry Wives*, III, 3, 15, *passim*. Datchet-lane is mentioned in Act III, Scene 5, line 101.

**Daughter of Antiochus, The** (dô'-tēr ũv än-ti'-ō-kūs). *Per.*

**DAUPHIN** (dô'-fĭn, *Eng.*; dō''-făN', *Fr.*), the title of the heir apparent to the throne of France. 2 *Henry VI*, I, 3, 128, etc. See also the specific names.

"Dauphin is invariably spelt Dolphin in F. 1 [First Folio]; hence the play on the word [in *1 Henry VI*, I, 4, 107]." — *Henry Irving Shakespeare*. For ĂN see page liii.

**DAUPHIN, PRINCE**, a form of address used in *Henry V*, II, 4, 6 and 29; *1 Henry VI*, I, 2, 46.

**DAUPHIN, SIR GUISCARD** (gĭs'-kărd dô'-fĭn, *Eng.*; gēs''-kăr' dō''-făN', *Fr.*), "an old form for Guichard." — *Lanson*. See **GUICHARD DOLPHIN, SIR**. For ĂN see page liii.

**DAUPHIN, SIR GUISCHARD**, (gĭsh'-ŭrd dô'-fĭn, *Eng.*, or gē''-shăr' dō''-făN', *Fr.*), "an alteration of Shakespeare's, intermediary between the forms Guiscard and Guichard." — *Lanson*. See **GUICHARD DOLPHIN, SIR**. For ĂN see page liii.

**DAVENTRY** (dăv'-ŭn-trĭ, *commonly* dăn'-trĭ, *Cent.*), a town in Northamptonshire, England. *1 Henry IV*, IV, 2, 51. Referred to as Daintree or Daintry in 3 *Henry VI*, V, 1, 6.

**Davy** (dă'-vĭ). 2 *Henry IV*.

**DAVY GAM** (găm), a valiant Welshman, who saved the king's life, and later fell, at Agincourt; brother-in-law to Owen Glendower. *Henry V*, IV, 8, 109.

Sir Richard Ketly, Davy Gam, esquire:

**thin**, ũhen; **yet**; **zh** = **z** in *azure*; **ŋ** = French nasalizing **n** as in *Fr. en, in, on, un*; **ô** = **eu** in *Fr. jeu*; *Fr. menü*. Explanation of Key, etc., p. xliiv.

DAVY'S DAY, SAINT (s<sup>ā</sup>nt dā'-vīz dā), the day of Saint David, the patron saint of Wales; a Welsh national holiday. *Henry V*, IV, 1, 55, and V, 1, 2.

de Armado, Don Adriano (d<sup>ō</sup>n ā-drēā'-n<sup>ō</sup> dē ār-mā'-d<sup>ō</sup>). See Armado, Don Adriano de.

de Bois or Boys, Jaques (jā'-kwēz or jāk d<sup>ē</sup> bois or boiz, *Eng.*; zhāk dē bwä, *Fr.*) See Bois or Boys, Jaques de.

DE BOIS or BOYS, SIR ROWLAND (rō'-lūnd d<sup>ē</sup> bois or boiz). See BOIS or BOYS, SIR ROWLAND DE.

de Burgh, Hubert (h<sup>ū</sup>'-bērt d<sup>ū</sup> bōorg or bērg). See Burgh, Hubert de.

DE CASSADO or CASSALIS, GREGORY (grēg'-ō-rī d<sup>ū</sup> kâ-sā'-dō or kâ-sā'-līs). See CASSADO, GREGORY DE.

DE LA CAR, JOHN (d<sup>ū</sup> lâ kär). See CAR, JOHN DE LA.

DE LA COURT, JOHN (jōn d<sup>ū</sup> lâ kōrt or kōrt). See COURT, JOHN DE LA.

DE LA POLE or POOLE, WILLIAM (d<sup>ū</sup> lâ pōol). See POLE or POOLE, WILLIAM DE LA.

DE NARBON, GERARD (jē-rārd' d<sup>ū</sup> nār'-b<sup>ū</sup>n). See NARBON, GERARD DE.

DE SANTRAILLES, LORD PONTON (pōn'-tūn d<sup>ū</sup> sän-trälz', *Eng.*). See PONTON DE SANTRAILLES, LORD.

DEATH (dēth). In *John*, II, 1, 352, etc., a personification. In *Merch. of V.*, II, 7, 63, meaning a skull. The form, Death's head, meaning a skull, occurs in *1 Henry IV*, III, 3, 34.

DEBORAH (dēb'-ō-rū), a prophetess of Israel. *1 Henry VI*, I, 2, 105.

And fightest with the sword of Deborah.

āle, ārm, āsk, üt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; īuse, ūp, Chin<sup>ū</sup> (China); ōoze, lōok; oll, our; church; go; song;



- DECEMBER (dē-sēm'-bēr), the twelfth month of the calendar year. *Wint. Tale*, I, 2, 169, etc.
- Decius Brutus** (dē'-shūs brōō'-tūs, *Forbes-Robertson*). *Jul. Cæs.*
- DEEP-VOW, MASTER (dēp'-vou), Pompey's descriptive name for one of the prisoners. *Meas. for Meas.*, IV, 3, 14.
- DEFORMED (dē-fôrd'), a character described by Dogberry and the First Watch. *Much Ado.*, III, 3, 133, *passim*, and V, 1, 317.
- Deiphobus** (dē-îf'-ō-būs). *Troil. and Cres.* The *Folio* spelling is Deiphœbus, Diephœbus or Dæphobus.
- DELABRETH or DE-LA-BRET, CHARLES (chârlz dē-lâ-brēth' or dē-lâ-brēt'), Charles D'Albret (däl''-brā', *Fr.*). See **Constable of France**. Shakespeare adopted a form of the name that satisfies the measure.
- DELAY (dē- lā'), the name of a vessel. *Com. of Err.*, IV, 3, 40.
- DELPHOS (děl'-fös), meaning Delphi, an ancient town in Phocis, Greece, famed as the seat of the oracle of Apollo. *Wint. Tale*, II, 1, 183, etc.
- Demetrius** (dē-mē'-tri-ūs, *Edith Wynne Matthison*). In *Mid. N. D.*, a young Athenian. In *Tit. Andr.*, son to Tamora. In *Ant. and Cleo.*, friend to Antony.
- DENIS or DENNIS, SAINT (sānt dēn'-îs), the patron saint of France, a prolific writer of great learning. *Henry V*, V, 2, 193, etc.
- DENMARK (dēn'-märk), a kingdom in northwestern Europe. *Ham.*, I, 2, 49, etc. Used also to designate the King of Denmark.

thin, ~~thin~~; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

- Denmark, King of, Claudius** (kló'-dī-ūs). *Ham.*
- Denmark, Queen of, Gertrude** (gēr'-trōod). *Ham.*
- Dennis** (dĕn'-īs). *As You Like It.*
- DENNIS, SAINT.** See **DENIS, SAINT.**
- Denny, Sir Anthony** (ǎn'-t<sup>h</sup>-nī dĕn'-ī). *Henry VIII.*
- DEO** (dē'-ō, *Eng.*; dĕ'-ō, *Rom.*), dative case of the Latin *Deus*, God, used in the phrase *Laus Deo*. *Love's L. L.*, V, 1, 30.
- Deputy** (dĕp'-iū-tī). See **Angelo** (ǎn'-jĕ-lō). Not capitalized in all editions.
- DERBY** (dār'-bī, *Eng.*; dĕr'-bī, *U. S.*), short for Derbyshire, a county in England, used in one of the titles of Henry Bolingbroke, afterwards King Henry the Fourth. *Rich. II*, I, 3, 35.
- Harry of Hereford, Lancaster and Derby, . . .
- Derby, Earl of, Thomas Lord Stanley**, elder brother to Sir John Stanley and Sir William Stanley, and stepfather to Henry, Earl of Richmond. *Rich. III.*
- Dercetas** (dĕr'-sĕ-tūs). *Ant. and Cleo.*
- Desdemona** (dĕz-dĕ-mō'-nĭ, *Frank R. Benson*). *Oth.*
- DESTINIES** (dĕs'-tī-nīz), in classical mythology, the Three Fates who preside over human destiny. *Merch. of V.*, II, 2, 65, etc.
- DESTINY** (dĕs'-tī-nī), a personification. *Temp.*, III, 3, 53.
- DEUCALION** (dīū-kā'-lī-ŭn), the Greek counterpart of Noah; he and his wife Pyrrha alone were saved from the flood sent by Zeus to destroy Hellas. *Wint. Tale*, IV, 4, 442; *Cor.*, II, 1, 102.
- DEUM, TE** (tē dē'-ŭm, *Eng.*; tā dĕ'-ōōm, *Rom.*), an ancient hymn used in the Roman Catholic and Anglican

āle, ǎrm, ǎsk, ǎt, cāre; ēve, mĕt, tĕrm; ĩce, pīn; ōld, ōx, fōreign, ōr; iūse, ŭp, Chinŭ (China); ōōze, lōōk; oll, our; church; go; song;

Churches. *Henry V*, IV, 8, 128; *Henry VIII*, IV, 1, 92.

DEVONSHIRE (dĕv'-ŭn-shĭr), a county in England. *Rich. III*, IV, 4, 500.

My gracious sovereign, now in Devonshire, . . .

DEW, SIGNIEUR (sĕn'-yĕr dĭū), Pistol's jeering pronunciation of SEIGNEUR DIEU (sā''-nyör' dyö, *Fr.*), which see. *Henry V*, IV, 4, 6.

DIAN (dĭ'-än), short for DIANA (dĭ-än'-ŭ or dĭ-ā'-nŭ), which see. *Much Ado*, IV, 1, 58, etc.

Did ever Dian so become a grove . . . *Tam. of Shrew*, II, 1, 260.

Diana (dĭ-än'-ŭ, *Web. and Cent. and Frank R. Benson*; dĭ-ā'-nŭ, *Cent.*). In *All's Well*, daughter to the Widow, whose full name, Diana Capilet or Capulet is given in Act V, Scene 3. In *Per.*, V, 1, Diana, the Roman goddess, speaks to Pericles in a vision.

DIANA, in classical mythology the goddess of the moon, appearing in *Per.* as a speaking character. *Merch. of V.*, I, 2, 117, etc. Called Dian in *Much Ado*, IV, 1, 58, etc.

DICK (dĭk), the butcher. *2 Henry VI*. Enters as Dick Butcher in Act IV, Scene 2.

DICK, diminutive for Richard. In *3 Henry VI*, V, 5, 35, the reference is to Richard III. In *1 Henry IV*, II, 4, 9, Dick, a drawer. Used also with the meaning, ordinary fellow, in *Cor.*, II, 3, 123.

DICK SURGEON (sĕr'-jŭn), a name used by Sir Toby. *Twel. N.*, V, 1, 202. Not capitalized in all editions.

DICKON (dĭk'-ŏn), a character in a sixteenth century play,

thin, tĕn; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. ĵeu; Fr. menü*. Explanation of Key, etc., p. xliv.

*Gammer Gurton's Needle*, meaning Dick, and here applied to King Richard the Third. *Rich. III*, V, 3, 305.

For Dickon thy master is bought and sold.

DICKY (dik'-i), a name used sneeringly for Richard the Third by Queen Margaret. *3 Henry VI*, I, 4, 76.

Dicky your boy, that with his grumbling voice . . .

DICTYNNA (dik'-tĭn-ă), a Cretan goddess, whose worship was absorbed by the Greeks into that of Diana. *Love's L. L.*, IV, 2, 37 and 38. *Folio* has Dictisima and Dictima.

DIDO (di'-dō), a legendary Tyrian princess, reputed founder and queen of Carthage; the heroine of the fourth book of Virgil's *Æneid*. *Ham.*, II, 2, 468, etc. Called widow Dido in *Temp.*, II, 1, 76, in reference to a popular song of the day entitled *Widow Dido*.

Diephœbus, one of the *Folio* forms for Deiphobus (dē-īf'-ō-būs), which see.

DIEU (dyö), French for God. *Henry V*, III, 4, 44, etc. See SEIGNEUR DIEU (sā''-nyör' dyö, *Fr.*). For pronunciation of French names see page xxxiii.

DIGHTON (di'-tĭn), John Dighton, one of the actual assassins engaged by King Richard the Third to murder the young princes, Edward and Richard, in the Tower. *Rich. III*, IV, 3, 4, *passim*.

DIOMED (di'-ō-mēd) or DIOMEDE (di'-ō-mēd), meaning Diomedes, in classical mythology, a famous Grecian commander in the Trojan War, who appears in *Troil.*

āle; ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōr, fōreign, ōr; īūse, ūp, Chin<sup>ū</sup> (China); ōoze, lōok; oll, our; cūurch; go; song;

and *Cres.*, as a speaking character. *3 Henry VI*, IV, 2, 19, etc. See **Diomedes** (dī-ō-mē'-dēz).

The Grecian Diomed, and our Antenor . . . *Troil. and Cres.*, IV, 2, 64.

**Diomedes** (dī-ō-mē'-dēz). In *Troil. and Cres.*, a Grecian commander. In *Ant. and Cleo.*, an attendant on Cleopatra. Called also Diomed.

**Dion** (dī'-ōn). *Wint. Tale*.

**Dionysa** (dī-ō-nī'-zŭ). *Per*.

**DIS** (dīs), in Greek mythology identified with the Roman god, Pluto, lord of the infernal regions. *Temp.*, IV, 1, 89; *Wint. Tale*, IV, 4, 118.

**DISDAIN, LADY** (dīs-dān', *Oxf., Web.*, and *Stand.*; dīz-dān', *Wor.*), a name by which Benedick addresses Beatrice. *Much Ado*, I, 1, 119.

**DIVES** (dī'-vēz), in the New Testament, a rich man at whose gate the beggar, Lazarus, sat. *1 Henry IV*, III, 3, 36.

**DIZY** (dīz'-ī), Pompey's descriptive name for one of the prisoners. *Meas. for Meas.*, IV, 3, 13. *Folio* has Dizie.

**DOBBIN** (dōb'-īn), the name of a horse. *Merch. of V.*, II, 2, 100.

**Doctor** (dōk'-tēr). In *Mac.*, an English Doctor and a Scotch Doctor are listed in the Dramatis Personæ, the former speaking in Act IV, Scene 3, under the name Doctor, the latter in Act V, Scene 1, as Doctor of Physic. In *Lear*, a doctor has a short speaking rôle. See also the specific names.

**Dogberry** (dōg'-bē-rī). *Much Ado*. Called also Master Constable throughout, not capitalized in all editions.

**DOIT OF STAFFORDSHIRE, JOHN** (jōn doit ũv stāf'-ŭrd-shīr),

thin, ~~thin~~; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

- an acquaintance of Shallow. *2 Henry IV*, III, 2, 21.
- DOL**, one of the *Folio* forms for Doll. See **Doll Tearsheet** (dôl târ'-shēt).
- Dolabella** (dôl-û-běl'-û). *Ant. and Cleo.* The *Folio* has also the form Dollabello.
- DOLL** (dôl), in some editions Nell, meaning Doll Tearsheet, who appears in *2 Henry IV* as a speaking character. *Henry V*, V, 1, 86.
- Doll Tearsheet** (dôl târ'-shēt). *2 Henry IV*. Called Mistress Dorothy in Act II, Scene 4, lines 130 and 136. *Folio* has Teare-sheet and Teare-sheete.
- Dollabello**, one of the *Folio* forms for **Dolabella** (dôl-û-běl'-û), which see.
- DOLPHIN** (dôl'-fîn). See **DAUPHIN** (dô'-fîn, *Eng.*; dô''-fân', *Fr.*). For **ăn** see page liii.
- DOLPHIN, SIR GUICHARD** (g'ich'-êrd dôl'-fîn). See **GUICHARD DOLPHIN, SIR**.
- DOLPHIN-CHAMBER** (châm'-bēr), the name of a room in the tavern. *2 Henry IV*, II, 1, 94.
- DOMBLEDON** (dŭm'l-d'ûn) or **DUMBLETON** (dŭm'l-t'ûn), **MAS-TER**, evidently Falstaff's tailor. *2 Henry IV*, I, 2, 33.
- DOMINATOR** (dô-mī-nā'-tôr, *Eng.*; dô-mī-nā'-tôr, *Rom.*), a Latin noun meaning ruler or governor. *Tit. Andr.*, IV, 1, 81.
- Domitius Enobarbus** (dô-mish'-yŭs ē-nō-bār'-bŭs or ě-nō-bār'-bŭs). *Ant. and Cleo.* Called also Enobarb or Enobarbe.

"Enobarbus has but one accent wherever it stands in the verse."

— *Abbott*.

āle, ār̄m, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ôld, ôx, fôreign, ôr; îise, ūp, Chin<sup>ū</sup> (China); oōze, loók; oll, our; church; go; song;

**DON** (dŏn, *Eng.*; dŏn, *Span.*), a Spanish form of address equivalent to Sir or Mr. See the specific names.

**Donalbain** (dŏn'-ŭl-bān). *Mac. Folio* has Donalbaine.

**DONCASTER** (dŏng'-kās-tēr, *Charles Rann Kennedy*), a town in Yorkshire, England. *1 Henry IV*, V, 1, 42 and 58.

**Doorkeeper** (dŏr'-kēp''-ēr) of the Council-chamber (koun'-sīl chām'-bēr), a speaking rôle, called Keeper, in *Henry VIII*, V, 3.

**Dorcas** (dŏr'-kŭs). *Wint. Tale*.

**DOREUS** (dŏ'-rē-ŭs), a warrior taken prisoner by Margarelon. *Troil. and Cres.*, V, 5, 8.

Hath Doreus prisoner, . . . [imperfect line].

**DORICLES** (dŏr'-ĭ-klēz), the name assumed by Florizel. *Wint. Tale*, IV, 4, 146, *passim*.

**DOROTHY** (dŏr'-ŏ-thĭ), an attendant on Imogen. *Cym.*, II, 3, 143.

**DOROTHY, MISTRESS**, name by which Pistol addresses Doll Tearsheet. *2 Henry IV*, II, 4, 130 and 136.

**Dorset, Marchioness of** (dŏr'-sēt), Margaret, daughter of Sir Robert Wotton, and second wife to Thomas Gray, Marquis of Dorset; one of the sponsors at the christening. *Henry VIII*. Called Lady Marquess or Marquis Dorset in Act V, Scene 3, line 170.

**Dorset, Marquess or Marquis of.** In *Rich. III*, Thomas Grey, one of the sons of Elizabeth Woodville, and an ancestor of Lady Jane Grey. In *Henry VIII*, a Marquess or Marquis Dorset enters in the coronation procession.

thin, tĕn; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in*; on, un; ō = eu in *Fr. jeü; Fr. menü*. Explanation of Key, etc., p. xlv.

DORSETSHIRE (dôr'-sět-shĭr), a county in England. *Rich.* III, IV, 4, 524.

Richmond, in Dorsetshire, sent out a boat . . .

DOUBLE (düb'l), an acquaintance of Shallow. *2 Henry IV*, III, 2, 45.

DOUGLAS (düg'-lūs), meaning Archibald, Earl of Douglas, a speaking rôle in *1 Henry IV*. *2 Henry IV*, Induc., 31, and I, 1, 17, passim. *Folio* has Dowglas. In some lines a trisyllable.

Lord Douglas, go you and tell him so. *1 Henry IV*, V, 2, 33.

Douglas, Earl of, Archibald (ärch'-ĭ-böld). *1 Henry IV*.

DOVER (dō'-vēr), a seaport in Kent, England. *Lear*, III, 1, 36, etc. Dover Castle is mentioned in *John*, V, 1, 31.

DOWAGER (dou'-ū-jēr), meaning princess dowager, the title of Katharine, Henry the Eighth's divorced queen; used in the stage directions, *Henry VIII*, IV, 2.

DOWGLAS, *Folio* form for DOUGLAS (düg'-lūs), which see.

DOWN (dounz), a place of anchorage on the coast of Kent, protected by Goodwin Sands. *2 Henry VI*, IV, 1, 9.

For, whilst our pinnace anchors in the Downs, . . .

DOWSABEL (douz'-ū-běl), from the French *douce et belle*, a typical name for a sweetheart, here humorously pronounced and applied to the fat servant, Nell. *Com. of Err.*, IV, 1, 110.

Where Dowsabel did claim me for her husband:

DRAMATIS PERSONÆ (drām'-ū-tĭs pēr-sō'-nē, *Eng.*, or

āle, ärm, ásk, ät, câre; ěve, mēt, tĕrm; ĩce, pĭn; ōld, ōx, fōreign, ôr: îŭse, ŭp, Chinŭ (China); ōoze, loök; oil, our; church; go; song;



drä'-mä-tis pěr-sō'-nī, *Rom.*), the list of characters in a play.

**Drawers** (drô'-ēr<sup>z</sup>), formerly, waiters in a tap-room. Two drawers, designated First Drawer and Second Drawer, have speaking rôles in *2 Henry IV*, II, 4.

**Dromio of Ephesus** (drō'-mī-ō ũ<sub>v</sub> ěf'-ě-sūs), servant to Antipholus of Ephesus. *Com. of Err.*

**Dromio of Syracuse** (sīr'-ũ-kīūs), servant to Antipholus of Syracuse, and brother to the above. *Com. of Err.* Called Dromio Siracusia or Siracusan in the *Folio*.

**DROMIOS** (drō'-mī-ōz), meaning the twin brothers, Dromio of Ephesus and Dromio of Syracuse. *Com. of Err.*, V, 1, 358.

**DROP-HEIR** (dröp'-âr), Pompey's descriptive name for one of the prisoners. *Meas. for Meas.*, IV, 3, 16.

**DRUM, JOHN** (jôn drüm), a common expression for a thrashing. *All's Well*, III, 6, 41.

**DRUM, TOM**, a name applied by Lafeu to Parolles. *All's Well*, V, 3, 322.

Good Tom Drum, lend me a handkercher: so, . . .

**DU CHAMP, RICHARD** (rīch'-ũrd dũ shämp, *Horace Howard Furness, Jr.*). See **CHAMP, RICHARD DU**.

**DUCHESS** (dũch'-ěs), the feminine correlative of the title Duke. See the specific names. The *Folio* spelling is Duchesse or Dutchesse.

**DUFF** (dũf), contraction for Macduff. *Mac.*, II, 3, 94.

Dear Duff, I prithee, contradict thyself, . . .

**Duke** (dīūk). In *As You Like It*, living in banishment.

**thin**,  $\frac{t}{h}$ en; **yet**; **zh** = **z** in azure; **n** = French nasalising **n** as in *Fr. en, in-*; **on, un**; **ö** = **eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliiv.

See also **Vincenzio** (vĕn-chĕn'-sĕō) and the specific names.

**Dull** (dŭl). *Love's L. L.* Called Antony or Anthony Dull in Act I, Scene 1, lines 271 and 273.

**Dumain** (dĭū-mān'). *Love's L. L.* The name rhymes with pain, Act IV, Scene 3, line 171, and with twain, Act V, Scene 2, line 47. The *Folio* has Dumane and Dumaine.

**DUMAIN, CAPTAIN**, a dissolute French soldier. *All's Well*, IV, 3, 200, *passim*.

**Dumane**, a *Folio* spelling of **Dumain** (dĭū-mān'), which see.

**DUMB or DUMBE, MASTER** (dŭm), a minister mentioned by Mistress Quickly. *2 Henry IV*, II, 4, 95.

**DUMBLETON** (dŭm'l-tŭn), **MASTER**. See **DOMBLEDON, MASTER** (dŭm'l-dŭn).

**DUMB SHOW** (dŭm shō), a pantomime in *Per.*, II, Gower, etc.

**DUN** (dŭn), referring to an old Christmas game called "Dun [the cart-horse] in the mire." *Rom. and Jul.*, I, 4, 41.

If thou art dun, we'll draw thee from the mire . . .

**DUN ADRAMADIO** (dŭn ä''-drā-mä'-dĕō), a name Costard uses for Don Armado. *Love's L. L.*, IV, 3, 199.

Of Dun Adramadio, Dun Adramadio.

**Duncan** (dŭng'-kŭn), King of Scotland. *Mac.*

**DUNSINANE** (dŭn''-sĭ-nān'), one of the Sidlaw Hills in Scotland, the supposed seat of Macbeth's castle. *Mac.*, IV, 1, 93, etc. In the following line the rhythm requires the accent to be placed on the penult (dŭn-sĭn'-ān):

Great Birnam wood to high Dunsinane hill . . . IV, 1, 93.

āle, ārm, āsk, āt, cāre; ēve, mĕt, tĕrm; ĩce, pĭn; ōld, ōx, fōreign, ôr; ĩŭse, ũp, Chinŭ (China); ōŕze, lŏok; oll, our; church; go; song;

DUNSMORE (dŭnz'-môr). *3 Henry VI*, V, 1, 3.

"Dunsmore Heath lies on the road from Daventry to Coventry. . . On some old maps the name is written *Dunsmere*." — *Henry Irving Shakespeare*.

By this at Dunsmore, marching hitherward.

DUNSTABLE (dŭn'-stŭ-b'l), a town in Bedfordshire, England. *Henry VIII*, IV, 1, 27.

Held a late court at Dunstable, six miles off . . .

DUTCH, LOW (lō dŭch), here referred to by Parolles as a person. *All's Well*, IV, 1, 78.

DUTCHESSE, one of the *Folio* forms for DUCHESS (dŭch'-ēs), which see.

Dutchman (dŭch'-mŭn), a supernumerary in *Cym.*, I, 4.

DUTCHMAN, a native of Holland. *Love's L. L.*, V, 2, 247, etc.

## E

EARL (ērl), a title of nobility. See the specific names.

EAST (ēst), meaning the Orient. *Mac.*, IV, 3, 37.

EAST AND WEST INDIES (ēst ānd wēst ĩn'-dĭz), referring to the East Indies — a collective name for India, Indo-China, and the Malay archipelago — and the West Indies — an archipelago in the Western Hemisphere. *Merry Wives*, I, 3, 79.

EASTCHEAP (ēst'-chēp), formerly a market-place in London. *1 Henry IV*, I, 2, 145, etc.

EASTER (ēst'-ēr), a Christian festival commemorating the Resurrection. *Rom. and Jul.*, III, 1, 30.

EBREW JEW (ē'-brōō jĭū), Falstaff's vernacular for Hebrew Jew. *1 Henry IV*, II, 4, 198.

thin, ~~then~~; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ô = cu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliiv.

ECHO (ěk'-ō), in classical mythology, the daughter of Air and Earth, who pined away for love of Narcissus until only her voice was left. *Rom. and Jul.*, II, 2, 162; *Tam. of Shrew*, Induc., I, 1, 26. *Folio* has Eccho.

EDEN (ē'-d'n), in biblical history, the first abode of man. *Rich. II*, II, 1, 42.

This other Eden, demi-paradise;

Edgar (ěd'-gēr). *Lear*.

Ediles or *Ædiles* (ē'-dilz), Roman magistrates, speaking characters or supernumeraries in *Cor*.

Edmond, a *Folio* form for **Edmund** (ěd'-mũnd), which see.

**Edmund** (ěd'-mũnd). In *Lear*, bastard son to the Earl of Gloucester; called Gloucester in Act V, Scene 3, lines 90 and 151, and Edmund, Earl of Gloucester in Act V, Scene 3, line 125. In *3 Henry VI*, Earl of Rutland, young son to Richard Plantagenet, Duke of York. In *Folio Lear*, the form Edmond is also found.

EDMUND, meaning Edmund Mortimer, who appears in *1 Henry IV* as a speaking character. *2 Henry VI*, II, 2, 36 and 39. See also the specific names.

EDMUND, DUKE, meaning the Duke of Somerset, a speaking character in the play. *2 Henry VI*, IV, 9, 38.

EDMUND, DUKE OF SOMERSET (sũm'-ēr-sět), meaning Edmund Beaufort, the Duke of Somerset of the play. *2 Henry VI*, I, 2, 29.

EDMUND, EARL OF GLOUCESTER (glõs'-tēr), meaning Edmund, son to the Earl of Gloucester, and a character in the play. *Lear*, V, 3, 125.

**Edmund of Langley** (lång'-lĩ), Duke of York, the fifth

âle, ärm, âsk, ät, câre; êve, mět, tērm; ice, pĩn; öld, õx, fõreign, ôr; iüse, ũp, Chinũ (China); õoze, lõũk; oil, our; church; go; song;

son of King Edward the Third. *Rich. II.* Called Edmund York in Act I, Scene 2, line 62.

EDMUNDS, BURY ST. (bě'-rĭ s<sup>ā</sup>nt ěd'-mündz). See BURY ST. EDMUNDS.

EDMUNDSBURY, SAINT (s<sup>ā</sup>nt ěd'-mündz-bŭ-rĭ). See SAINT EDMUNDSBURY.

**Edward** (ěd'-wŭrd). Edward Plantagenet, Duke of York and afterwards King Edward the Fourth, appears as a speaking character in three plays: in *2 Henry VI*, son to Richard Plantagenet, Duke of York; in *3 Henry VI*, Earl of March, afterwards King Edward IV; in *Rich. III*, King Edward the Fourth. Called Edward, Duke of York and Edward, King of Albion in *3 Henry VI*, III, 3, lines 27 and 49; Duke Edward in *3 Henry VI*, IV, 3, 52; and Edward Plantagenet in *Rich. III*, IV, 4, 19.

EDWARD. In *Mac.*, III, 6, 27, referring to Edward Confessor. In *Rich. II*, II, 1, 124 and 131, referring to Edward, the Black Prince of Wales. In *Rich. III*, I, 2, 10, etc., referring to Edward Prince of Wales, son to King Henry the Sixth. In *Merry Wives*, I, 1, 159, used in the phrase *Edward shovel-boards*, which *Little-dale's-Dyce* explains as "the broad shillings of Edward VI, used for playing at the game of shovel-board, . . ."

EDWARD, DUKE, the title by which the Earl of Warwick addresses the deposed King Edward the Fourth. *3 Henry VI*, IV, 3, 52.

EDWARD, DUKE OF BAR (bär), a French noble who fell at Agincourt. *Henry V*, IV, 8, 103. Called Bar [duke of] in Act III, Scene 5, line 42.

thin, t<sup>h</sup>en; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in-*, on, un; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

**EDWARD, DUKE OF YORK.** See **Edward and York, Duke of** (yôrk).

**EDWARD, KING OF ALBION** (ăl'-bî-ôn). See **Edward.**  
**Edward, Prince of Wales.** In *3 Henry VI*, son to King Henry the Sixth; called Edward Plantagenet in Act II, Scene 2, line 61. In *Rich. III*, son to King Edward the Fourth; afterwards King Edward the Fifth.

**EDWARD, THE BLACK PRINCE OF WALES** (th<sup>û</sup> blăk prîns ũv wălz), eldest son of King Edward the Third, and father to King Richard the Second. *Henry V*, IV, 7, 97, etc. Called the Black Prince in *Rich. II*, II, 3, 101, etc., and Edward in *Rich. II*, II, 1, 124 and 131.

**EDWARD CONFESSOR** (kôn-fēs'-ēr or kôn-fēs'-ôr, *Stage pron.*), Edward the Confessor, King of the West Saxons. *Henry VIII*, IV, 1, 88. Referred to as Edward, in *Mac.*, III, 6, 27.

**Edward the Fifth, King** (fifth). See **Edward, Prince of Wales** (wălz).

**Edward the Fourth, King** (fôrth). See **Edward.**

**EDWARD THE THIRD**, king of England, variously referred to in *Henry V*, II, 4, 93, etc.

**Egean or Egeon**, *Folio* spellings for **Ægeon** (ē-jē'-ŭn), which see.

**Egeus** (ē-jē'-ŭs, *Edith Wynne Matthison, or ē'-jē-ŭs*), *Mid. N. D.*

And come, Egeus; you shall go with me, . . . Act I, Scene 1, line 115.

In the following line the accent may fall on the first syllable.

Demetrius and Egeus, go along: Act 1, Scene 1, line 123.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pîn; ōld, ōx, fôreign, ôr; iŭse, ŭp, Chinŭ (China); ooze, look; oll, our; church; go; song;

**Eglamour** (ĕg'-lĭ-mōōr). *Two. Gent.*

**EGYPT** (ĕ'-jĭpt), a country of northern Africa. *As You Like It*, II, 5, 63, etc. Used also to designate the Queen of Egypt, Cleopatra.

**Egypt, Queen of, Cleopatra** (klĕ-ō-pā'-trĭ). *Ant. and Cleo.* Called Egypt in Act I, Scene 5, line 43, etc. For other pronunciations see **Cleopatra**.

**Egyptian** (ĕ-jĭp'-shŭn), a speaking character in *Ant. and Cleo.*, V, 1. *Folio* has also **Ægyptian**.

**EGYPTIAN**, a native of Egypt. *Oth.*, III, 4, 56, etc.

**ELBE** (ĕlb, *Eng.*; ĕl'-bŭ, *Ger.*), one of the chief rivers of Germany. *Henry V*, I, 2, 45 and 52. *Folio* has Elue.

**Elbow** (ĕl'-bō). *Meas. for Meas.*

**ELBOW, MISTRESS**, the wife of Elbow. *Meas. for Meas.*, II, 1, 101.

**Eleanor** (ĕl'-ŭ-nĕr or ĕl'-ĭ-nŏr), Duchess of Gloucester, Eleanor Cobham, daughter to Sir Reginald Cobham. *2 Henry VI*. Called Dame Eleanor Cobham in Act II, Scene 3, line 1. Called Nell in Act I, Scene 2, line 17, etc.

**ELEPHANT** (ĕl'-ĕ-fŭnt), the name of an inn. *Twel. N.*, III, 3, 39 and 49, and IV, 3, 5.

**Elinor, Queen** (ĕl'-ĭ-nĕr or ĕl'-ĭ-nŏr), mother to King John, known as Elinor of Guienne. *John*.

"In F. 1 [First Folio] the name is written in full *Elinor*, but variously in abbreviated form, *Eli.*, *Ele.*, *Elen.*, *Elea.*" — *Henry Irving Shakespeare*.

**Elizabeth** (ĕ-lĭz'-ŭ-bĕth), Elizabeth Woodville, the Lady Grey of *3 Henry VI*, now Queen to King Edward the Fourth. *Rich. III*.

**ELIZABETH**. In *Rich. III*, IV, 3, 41, etc., daughter to

thin, ŕhen; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in*, on, un; ō = eu in *Fr. jeu*; *Fr. menü*. Explanation of Key, etc., p. xlii.

- King Edward the Fourth and his queen, Elizabeth Woodville, and married to Henry, Earl of Richmond, afterwards King Henry the Seventh. In *Henry VIII*, V, 5, 4 and 10, the infant daughter to Anne Boleyn and King Henry the Eighth, afterwards Queen Elizabeth.
- ELIZIUM, *Folio* spelling for ELYSIUM (ē-līz'-ī-ŭm or ē-līzh'-ī-ŭm), which see.
- ELLEN (ěl'-ĕn), daughter to Silence. 2 *Henry IV*, III, 2, 8.
- ELSINORE (ěl'-sī-nôr or nôr), a fortified sea-port in Denmark. *Ham.*, I, 2, 174, etc.
- ELTHAM (ěl'-tŭm or ěl'-thŭm), a town in Kent, England, in which was situated Eltham Palace, a royal residence. 1 *Henry VI*, I, 1, 170 and 176. A reference is made to Eltham Place in Act III, Scene 1, line 156. The *Folio* form is Eltam.
- ELUE, the *Folio* spelling for ELBE (ěl**b** or ěl'-bŭ), which see.
- Ely, Bishop of** (ē'-lī). In *Henry V*, John Fordham. In *Henry VIII*, Dr. Nicholas West, a supernumerary in the trial scene. See also **Morton, John** (môr'-tŭn).
- ELY HOUSE, the London palace of the bishops of Ely, wherein died John of Gaunt. *Rich. II*, I, 4, 58, and II, 1, 216.
- ELYSIUM (ē-līz'-ī-ŭm or ē-līzh'-ī-ŭm), in classical mythology, the supposed state or abode of the blessed after death. *Cym.*, V, 4, 97, etc. *Folio* has Elizium.
- Embassadors** (ëm-bās'-ŭ-dĕrz; ěm-bās'-ŭ-dôr**z**, *Stage pron.*), or **Ambassadors** (äm-bās'-ŭ-dĕrz or äm-bās'-ŭ-dôr**z**, *Stage pron.*), diplomatic officials, speaking characters and supernumeraries. *Ham.*, V, 2; *Henry V*, I, 2.

āle, ärm, ásk, ät, câre; éve, mĕt, tĕrm; íce, pín; ōld, ōx, fŏreign, ôr; îŭse, ŭp, Chinŭ (China); oŏze, loók; oll, our; church; go; song;



EMBER-EVES (ěm'-bēr-ēvz'), vigils kept before ember-days, twelve days of the year set apart for fasting and prayer. *Per.*, I, Gower, 6. Not capitalized in all editions.

On Ember-eves and holy-ales;

**Emilia** (ē-mīl'-ī-ŭ, *Forbes-Robertson*; ě-měl'-yŭ, *Ellen Terry*; ā-měl'-yŭ, *Viola Allen, Otis Skinner*; ē-mē'-lŭ, *Annie Russell*). In *Oth.*, wife to Iago. In *Wint. Tale*, a lady attending on Hermione. In the *Folio Oth.*, the spelling is Æmilia.

**Emillius**, *Folio* spelling of Æmilius (ē-mīl'-ī-ŭs). *Tit. Andr.*

EMMANUEL (ē-măn'-iŭ-ěl), a name meaning *God with us*, formerly prefixed to letters and deeds, here given as the name of the Clerk of Chatham. *2 Henry VI*, IV, 2, 106. See **Chatham, Clerk of** (chăt'-ŭm).

EMPEROR (ěm'-pēr-ēr, *Web.*; ěm'-pēr-ôr, *Stage pron.*), a title of sovereignty. See the specific names.

EMPIRE, ROMAN (rō'-mŭn), the empire of ancient Rome, given as the setting for the play. *Ant. and Cleo.*

ENCELADUS (ěn-sěl'-ŭ-dŭs), in classical mythology, a giant buried under Mt. Etna. *Tit. Andr.*, IV, 2, 93.

I tell you, younglings, not Enceladus, . . .

ENDYMION (ěn-dīm'-ī-ŭn or ěn-dīm'-ī-ön), in classical mythology, a beautiful youth whom Diana, the virgin moon-goddess, loved and watched over while he slept. *Merch. of V.*, V, 1, 109.

Peace, ho! the moon sleeps with Endymion, . . .

ENGLAND (ing'-glŭnd). In *Rich. II*, I, 3, 207, etc., a coun-

thin,  $\frac{t}{h}$ en; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

try of Europe. In *Mac.*, IV, 3, 43, etc., used to designate the King of England. It is often a trisyllable (ĩng'-g<sup>ũ</sup>-l<sup>ũ</sup>nd):

Than Bolingbroke's return to Eng [e] land; *Rich. II*, IV, 1, 17.

ENGLAND, HARRY, meaning King Henry the Fifth. *Henry V*, III, 5, 48.

ENGLAND, KING OF, referring to various sovereigns of England. *Rich. II*, II, 3, 123, etc.

ENGLAND, QUEEN OF, meaning Margaret, Queen to King Henry the Sixth, a character in the three parts of *King Henry VI*. 2 *Henry VI*, I, 1, 49.

ENGLISH (ĩng'-glĩsh). In *All's Well*, II, 3, 100, etc., refers to the natives or inhabitants of England. In *Merry Wives*, I, 3, 55, etc., refers to the English language. The phrase *the king's English* is found in *Merry Wives*, I, 4, 6.

ENGLISHMAN (ĩng'-glĩsh-m<sup>ũ</sup>n), a native of England. *Merch. of V.*, I, 2, 87, etc.

**Englishmen** (ĩng'-glĩsh-m<sup>ẽ</sup>n), supernumeraries driven in by Joan la Pucelle. 1 *Henry VI*, I, 5.

ENGLISHWOMAN (ĩng'-glĩsh-w<sup>ũ</sup>ũ''-m<sup>ũ</sup>n), a woman of England. *Henry V*, V, 2, 124.

ENOBARB or ENOBARBE (ẽ'-n<sup>ũ</sup>-b<sup>ã</sup>rb or ẽn'-<sup>ũ</sup>-b<sup>ã</sup>rb), short for Enobarbus. See **Enobarbus, Domitius**.

**Enobarbus, Domitius** (d<sup>ũ</sup>-mĩsh'-y<sup>ũ</sup>s ẽ-n<sup>ũ</sup>-b<sup>ã</sup>rb'-b<sup>ũ</sup>s or ẽ-n<sup>ũ</sup>-b<sup>ã</sup>rb'-b<sup>ũ</sup>s). *Ant. and Cleo.* Called also Enobarb or Enobarbe. "Enobarbus has but one accent wherever it stands in the verse." — *Abbott*.

Bear hate'ful mem'ory, poor' Enobar'bus did' . . . IV, 9, 9.

ãle, ãrm, ãsk, ãt, cãre; ẽve, m<sup>ẽ</sup>t, t<sup>ẽ</sup>rm; ĩce, pĩn; ðĩd, ōx, f<sup>ũ</sup>řeign, ōr; ĩũse, ũp, Chin<sup>ũ</sup> (China); ōũse, l<sup>ũ</sup>ũk; oll, our; church; go; song;

ENVY (ěň'-vĭ), a personification. *2 Henry VI*, III, 2, 315, etc.

EPHESIAN (ē-fē'-zhĕn), commonly a native of Ephesus; in Shakespeare used only with the meaning of boon companion. *Merry Wives*, IV, 5, 19. Found in the plural in *2 Henry IV*, II, 2, 164.

EPHESS (ěf'-ěs), written Ephesus in most editions. *Per.*, IV, Gower, 3.

His woeful queen we leave at Ephess, . . .

EPHESUS (ěf'-ě-sŭs), an ancient city of Asia Minor. *Com. of Err.*, I, 1, 17, etc.

Ephesus, Antipholus of (ăn-tĭf'-ō-lŭs). *Com. of Err.*

Ephesus, Dromio of (drō'-mĭ-ō). *Com. of Err.*

Ephesus, Duke of, Solinus (sō-lĭ'-nŭs). *Com. of Err.*

EPICUREAN (ěp''-ĭ-kĭŭ-rĕ'-ŭn), pertaining to the doctrines of EPICURUS, which see. *Merry Wives*, II, 2, 300; *Ant. and Cleo.*, II, 1, 24.

Keep his brain fuming; Epicurean cooks . . . *Ant. and Cleo.*, II, 1, 24.

EPICURUS (ěp''-ĭ-kĭŭ-rŭs), an eminent Greek philosopher who founded a school in Athens, wherein he taught "that pleasure is the only possible end of rational action." *Jul. Cæs.*, V, 1, 77.

You know that I held Epicurus strong, . . .

EPIDAMNUM (ěp-ĭ-dăĕm'-nŭm), a city on the coast of Illyricum. *Com. of Err.*, I, 1, 42, etc. The usual form is Epidamnus. *Folio* gives Epidamium.

thin, then; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ō = eu in *Fr. jeu; Fr. menū*. Explanation of Key, etc., p. xlv.

**EPIDAUROS** (ěp-ĭ-dô'-rŭs), an ancient town in Argolis on the Saronic Gulf. *Com. of Err.*, I, 1, 94.

Of Corinth that, of Epidaurus this:

**EPILOGUE** (ěp'-ĭ-lŏg), the concluding speech to the audience, delivered by one of the actors. *2 Henry IV*, etc.

**EPISTROPHUS** (ē-pĭs'-trŏ-fŭs), a king slain in battle by the Trojans. *Troil. and Cres.*, V, 5, 11.

Epistrophus and Cadius: Polyxenes is slain;

**ERCLES** (ěr'-klēz), Bottom's abbreviation of Hercules, the mythical Roman hero. *Mid. N. D.*, I, 2, 31 and 42.

**EREBUS** (ěr'-ē-bŭs), in classical mythology, a place of utter darkness between Earth and Hades. *Jul. Cæs.*, II, 1, 84, etc.

**ERINNYS** (ě-rĭn'-nŭs, *McCrea*) in some editions substituted for *entrance*. *1 Henry IV*, I, 1, 5. *Folio* has *entrance*. The Oxford Dictionary under *Erinnic*, gives a Latin word *Erinn-ys*, *Erĭnys*, meaning a Fury. Cf. **FURIES**.

No more the thirsty Erinnys of this soil . . .

**ERMENGARE, LADY** (ěr'-mĕn-gär), in the play, an ancestor of King Lewis X. *Henry V*, I, 2, 82.

Was lineal of the Lady Ermengare, . . .

**Eros** (ē'-rŏs). *Ant. and Cleo.*

**Erotes** or **Errotis**, **Antipholis**, the name sometimes given to Antipholus of Syracuse in the stage directions of the *Folio Com. of Err.* This name "points to a connection with some other original source than W. W.'s [William Warner's] translation [of the *Menæchmi* of Plautus, the acknowledged source of the *Comedy of Errors*]." —

āle; ärm, äsk, ät, cäre; ēve, mēt, tĕrm; ĩce, pĭn; ōld, ōz, fŏreign, ôr; ĭŭse, ŭp, Chinŭ (China); ōoze, lŏok; oil, our; church; go; song;

*Henry Irving Shakespeare*. Cf. **Sereptus, Antipholis**. For note on omission of *Folio* pronunciations see page xxvii.

**Erpingham, Sir Thomas** (ēr'-pīng-hŭm, *Charles Rann Kennedy*). *Henry V*. In *Folio Henry V*, page 84, the name is written Sir John Erpingham, but elsewhere as above.

ERPINGHAM, SIR THOMAS, a celebrated English knight, appearing in *Henry V*, as a speaking character. *Rich. II*, I, 1, 283.

**Errotis, Antipholis**. See **Erotes, Antipholis**.

**Escalus** (ēs'-kŭ-lŭs). In *Meas. for Meas.*, a lord. In *Rom. and Jul.*, Prince of Verona. Of the latter, the *Henry Irving Shakespeare* says: Evidently a corruption of *la Scala*, the real name of the prince who governed Verona at the time when the tragedy was supposed to take place. In *Rom. and Jul.* the *Folio* spelling is Eskales.

ESCALUS, a soldier pointed out by the Widow as the troops pass. *All's Well*, III, 5, 80.

**Escanes** (ēs'-kŭ-nēz). *Per*.

ESIL (ē'-s'l), one of the old spellings for eisel, meaning vinegar, capitalized in some editions. *Ham.*, V, 1, 299.

Woo 't drink up Esil? eat a crocodile?

Eskales, in *Folio Rom. and Jul.* the spelling for **Escalus** (ēs'-kŭ-lŭs), which see.

ESPERANCE (ēs''-pā''-rān'sŭ, *Fr.*), a French word meaning hope, the motto and battle-cry of the Percy family. *1 Henry IV*, V, 2, 97. For äv see page liii.

ESSEX (ēs'-ĕks), a county in England. *3 Henry VI*, I, 1, 156.

**Essex, Earl of**. *John*.

thin, t<sup>h</sup>en; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xiiiv.

**ETHIOP** (ē'-thī-ōp or ē'-thī-ūp) or **ETHIOPE** (ē'-thī-ōp or ē'-thī-ūp), a native of Ethiopia — a black man. *Mid. N. D.*, III, 2, 257, etc.

Ethiopia was "the name given by the ancient geographers to the countries south of Egypt."—*Lipp. Gaz.*

**ETHIOPIAN** (ē''-thī-ō'-pī-ūn), an **ETHIOP**, which see. *Merry Wives*, II, 3, 28; *Wint. Tale*, IV, 4, 375.

**ETNA** or **ÆTNA** (ēt'-nū), a volcano in Sicily, the highest in Europe. *Merry Wives*, III, 5, 129; *Tit. Andr.*, III, 1, 242.

**ETON** (ē'-tūn), a village in Buckinghamshire, England, the seat of Eton College. *Merry Wives*, IV, 4, 75, etc.

**EUPHRATES** (iū-frā'-tēz), a river of Asia. *Ant. and Cleo.*, I, 2, 105. Here accented on the first syllable (iū-frā-tēz), the common Elizabethan pronunciation.

Extended Asia from Euphrates, . . .

**Euphronius** (iū-frō'-nī-ūs). *Ant. and Cleo.*

**EURIPHILE** (iū-rīf'-ī-lē), nurse to Guiderius and Arviragus, and wife to Belarius. *Cym.*, III, 3, 103, etc.

**EUROPA** (iū-rō'-pà), in classical mythology, a daughter of Agenor (in the Iliad, of Phœnix), borne over the sea by Zeus in the form of a white bull. *Much Ado*, V, 4, 45; *Merry Wives*, V, 5, 4.

**EUROPE** (iū'-rōp), a continent of the eastern hemisphere. *Wint. Tale*, II, 2, 3, etc.

**Evans, Sir Hugh** (hiū ēv'-ūnz). *Merry Wives*. Called Master Parson Evans in Act I, Scene 4, line 34, and Parson Hugh in Act II, Scene 2, line 317.

**EVE** (ēv), according to the biblical account, the first woman. *Twel. N.*, I, 5, 30, etc.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; iūse, ūp, Chinū (China); ōoze, lōok; oll, our; church; go; song;

EVERLASTING (ěv-ěr-lást'-ing), the Supreme Being. *Ham.*, I, 2, 131.

**Executioners** (ěks-<sup>ē</sup>-k'ū'-shŭn-ěr<sup>z</sup>), enter as supernumeraries and the First Executioner speaks one line. *John*, IV, 1.

EXETER (ěks'-<sup>ū</sup>-tēr, *Cent.*; ěk'-s<sup>ē</sup>-tēr, *Web.*), a town in Devonshire, England. *Rich. III*, IV, 2, 106, etc. Used also to designate the Duke of Exeter.

EXETER, BISHOP OF, Peter Courtenay who took up arms for Henry, Earl of Richmond, afterwards King Henry VII. *Rich. III*, IV, 4, 503.

**Exeter, Duke of.** In *Henry V* and *1 Henry VI*, Thomas Beaufort, third son of John of Gaunt, and half-brother to Henry the Fourth. In *3 Henry VI*, the title is borne by Henry Holland.

EXETER, DUKE OF, according to French a misconception, since the Duke of Exeter at the time, John Holland, was never Constable of the Tower, that post being held by his son, John Holland, Duke of Exeter in the reign of Henry V. *Rich. II*, II, 1, 281.

EXPECTATION (ěks-pěk-tā'-shŭn), a personification. *Henry V*, II, Prol., 8, etc.

EXPEDITION (ěks-pī-dīsh'-<sup>ū</sup>n), the name of a ship. *Com. of Err.*, IV, 3, 38.

**Exton, Sir Pierce of** (pērs <sup>ū</sup>v ěks'-t<sup>ū</sup>n). *Rich. II*.

## F

**Fabian** (fā'-bī-<sup>ū</sup>n, *Julia Marlowe, Ada Rehan, E. H. Sothorn*). *Twel. N.*

**FAERY** (fār'-ī or fā'-rī). In *Mid. N. D.*, II, 1, 58, some

**thin, t<sup>h</sup>en; yet; sh = s in azure; n = French nasalising n as in Fr. en, in-, on, un; ō = eu in Fr. jeu; Fr. menū.** Explanation of Key, etc., p. xlv.

editions have this form capitalized in place of the usual word *fairy*. *Folio* has *Fairy*.

**Fairies** (fâr'-îz or fâ'-rîz). In *Mid. N. D.*, supernumeraries and speaking characters. In *Merry Wives*, masquerade disguises in the merry-making in Windsor Park.

**Fairies, King of the.** See **Oberon** (ô'-bē-rôn).

**Fairies, Queen of the.** See **Titania** (tî-tâ'-nî-û).

**FAIRY QUEEN** (kwēn), queen of the fairies. *Merry Wives*, IV, 6, 20.

**Falconbridge.** See **FAULCONBRIDGE**.

**Falconers** (fô'-k'n-ērz or fôl'-k'n-ērz), those who hunt with falcons or hawks, supernumeraries in *2 Henry VI*, II, 1.

**Falstaff, Sir John** (fôl'-stâf, *Horace Howard Furness, Jr.*; fôl'-stâf, *Ellen Terry*). *1 Henry IV*; *2 Henry IV*; *Merry Wives*. Called also Jack, Jack Falstaff; Sir John Paunch in *1 Henry IV*, II, 2, 69, and Sir John Sack and Sugar in *1 Henry IV*, I, 2, 125. By some commentators Sir John Falstaff is believed to be a satiric portrait of Sir John Fastolfe. Cf. **Fastolfe, Sir John** (fâst'-ôlf).

**Falstaffe**, the *Folio* form for Fastolfe. See **Fastolfe, Sir John** (fâst'-ôlf).

**FALSTAFF, SIR JOHN**, the speaking character of *1 Henry IV*, *2 Henry IV*, *Merry Wives*, referred to in *Henry V*, IV, 7, 54. Also referred to in Act II, Scene 3, line 5 as Falstaff and line 18 as Sir John; and in Act II, Scene 1, line 123 as Sir John.

**FAME** (fām), a personification. *Troil. and Cres.*, IV, 5, 143, etc. In *Much Ado*, II, 1, 221, called Lady Fame.

**Fang** (fäng). *2 Henry IV*.

âle, ärm, âsk, üt, câre; êve, mêt, tērm; îce, pîn; ôld, ôx, fôreign, ôr; îuse, ūp, Chin<sup>û</sup> (China); ooze, lōok; oll, our; church; go; song;



FAR, MONSIEUR LA (m<sup>ü</sup>'-syö' lä fär), the Marshal of France. *Lear*, IV, 3, 10.

The Mar[eshal] of France, Monsieur La Far.

FARRARA (fä-rä'-rä) or FERRARA (fě-rä'-rà), meaning the Duke of Ferrara. *Henry VIII*, III, 2, 323.

A league between his highness and Ferrara.

**Fastolfe, Sir John** (fäst'-ölf). 1 *Henry VI*. The *Folio* spelling is Falstaffe.

"Some curious association between this character [Sir John Falstaff] and Sir John Fastolfe [a distinguished warrior] must have existed in the poet's mind." — *French*.

FATE (fāt), a personification. *Temp.*, I, 1, 33, etc.

FATES (fāts), meaning the Three Fates, in classical mythology, the three goddesses who controlled human destiny. *Mid. N. D.*, V, 1, 199, etc.

**Father that has killed his son** (fä'-~~thēr~~). 3 *Henry VI*.

FAUCONBERG (fô'-k'n-běrg), a French noble who fell at Agincourt. *Henry V*, III, 5, 44 and IV, 8, 104. *Folio Henry V*, page 80, has Faulconbridge and page 91, Fauconbridge.

FAUCONBRIDGE, one of the *Folio* forms for FAULCONBRIDGE (fô'-k'n-brīj), which see, and FAUCONBERG (fô'-k'n-běrg), which see.

FAULCONBRIDGE or FALCONBRIDGE, both pronounced (fô'-k'n-brīj or fôl'-k'n-brīj). In *John*, I, 1, 56, referring to Sir Robert Faulconbridge, father to Robert Faulconbridge. In *John*, III, 4, 171, etc., the name used for Philip the Bastard. In 3 *Henry VI*, I, 1, 239, French says William Nevill, Earl of Kent and Admiral of Eng-

thin, ~~thēn~~; yet; zh = z in azure; n = French nasalizing n as in *Fr.* en, in-, on, un; ö = eu in *Fr.* jeu; *Fr.* menü. Explanation of Key, etc., p. xliv.

- land, is here meant and not Thomas Nevill as some commentators think. In *Merch of V.*, I, 2, 71, a young baron of England, suitor to Portia. In *Love's L. L.*, 2, 1, 205, a name used by Boyet. *Folio* has also Fauconbridge. Cf. FAUCONBERG (fô'-k'n-bêrg).
- FAULCONBRIDGE or FALCONBRIDGE, JAQUES (jā'-kwēz), a man mentioned by Maria. *Love's L. L.*, II, 1, 42.
- Falconbridge** or **Falconbridge, Lady**, mother to Philip, the Bastard. *John*.
- FAULCONBRIDGE or FALCONBRIDGE, LORD OF, one of the titles of Lord Talbot. *1 Henry VI*, IV, 7, 67.
- Falconbridge** or **Falconbridge, Robert**, half-brother to Philip, the Bastard. *John*.
- FAULCONBRIDGE or FALCONBRIDGE, SIR ROBERT, father to Robert Falconbridge, mentioned in the *Dramatis Personæ* in the description of his son. *John*. Referred to in Act I, Scene 1, as Faulconbridge in line 56, and as Robert Falconbridge in line 52; and in Act I, Scene 1, line 80, etc., as Sir Robert.
- FAUSTE (fôs'-tē, *Eng.*; fous'-tě, *Rom.*), vocative of the Latin name, Faustus, used in a quotation from Virgil. *Love's L. L.*, IV, 2, 95.
- FAUSTUSES, DOCTOR (fous'-tūs-ěz), the reference is to the famous German astrologer, Doctor Faustus. *Merry Wives*, IV, 5, 71.
- FEAR (fēr), a personification. *Ant. and Cleo.*, II, 3, 22. Not capitalized in all editions.
- FEBRUARY (fěb'-rōō-ā-rī), the second month of the calendar year. *Much Ado*, V, 4, 41.

That you have such a February face, . . .

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; īūse, ūp, Chin<sup>ū</sup> (China); ōōse, lōōk; oll, our; church; go; song;

**Feeble** (fē'-b'l). *2 Henry IV*. Called Francis Feeble in Act III, Scene 2, line 158.

**Fenton** (fĕn'-tĕn). *Merry Wives*,

**FER, MASTER** (fâr). See **FER, MONSIEUR LE** (mÿ''-syö' lē fâr).

**FER, MONSIEUR LE** (mÿ''-syö' lē fâr), a French soldier. *Henry V*, IV, 4, 27. Called also Master Fer in line 28.

**Ferdinand** (fēr'-dĭ-nănd). In *Love's L. L.*, King of Navarre. In *Temp.*, son to the King of Naples.

**Ferdinand**. In *Henry VIII*, II, 4, 47, King of Spain, Queen Katharine's father. In *Tam. of Shrew*, IV, 1, 154, Petruchio's alleged cousin.

**FERRARA** (fĕ-ră'-rà). See **FARRARA** (fâ-ră'-rà).

**FERRERS, WALTER LORD** (wôl'-tĕr, lôrd fĕr'-ĕrz), Sir Walter Devereux, slain at Bosworth Field. *Rich. III*, V, 5, 13.

John Duke of Norfolk, Walter Lord Ferrers, . . .

**Feste** (fĕs'-tĕ, *Ada Rehan, et al.*), a clown; assumes the rôle of Sir Topas. *Twel. N.*

**FIDELE** (fĭ-dĕ'-lĕ or fĭ-dāl'), the name assumed by Imogen. *Cym.*, III, 6, 61, etc.

Fidele, sir. I have a kinsman who . . . III, 6, 61.

Whilst summer lasts, and I live here, Fidele, . . . IV, 2, 219.

**Fiends** (fĕndz), supernumeraries appearing to Joan La Pucelle in *1 Henry VI*, V, 3.

**FIFE** (fif), a county of Scotland. *Mac.*, I, 2, 48, etc.

**FIFE, EARL OF**. See **MORDAKE** (môr'-dāk or mĕr'-dōk).

**thin, tĕn; yet; zh = z** in azure; **n** = French nasalising **n** as in *Fr. en, in-, on, un; ô = eu* in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

**FINSBURY** (fɪnz'-b<sup>ũ</sup>-rɪ), a district of London. *1 Henry IV*, III, 1, 257.

As if thou never walk'st further than Finsbury.

**FISH STREET** (fɪʃ strēt), a former street in London. *2 Henry VI*, IV, 8, 1. "The name of *Fish Street* is preserved in *Fish Street Hill*, on which the Monument stands." — *Henry Irving Shakespeare*.

**Fishermen** (fɪʃ'-ēr-m<sup>ɛ</sup>n), speaking characters in *Per*.

**Fitzwater, Lord** (fɪts'-wô-tēr), Walter Fitz-walter, fifth Baron Fitz-walter. *Rich. II*.

**Flaminius** (flā-mɪn'-ɪ-ŭs). *Tim. of Ath.*

**FLANDERS** (flān'-dērz), an ancient country of Europe.

*3 Henry VI*, IV, 5, 21; *Henry VIII*, III, 2, 319.

**Flavius** (flā'-vɪ-ŭs). In *Jul. Cæs.*, a tribune. In *Tim. of Ath.*, steward to Timon.

**FLAVIUS**, one of the Duke's followers. *Meas. for Meas.*, IV, 5, 6 and 10.

**Fleance** (flē'-ŭns, *Phyllis Neilson-Terry, et al.*). *Mac.*

**FLEECE, GOLDEN** (gōl'-d'n flēs), an order of knighthood founded by Philip the Good, here held by Lord Talbot. *1 Henry VI*, IV, 7, 69.

**FLEET** (flēt), meaning Fleet Prison, in London. *2 Henry IV*, V, 5, 97.

Go, carry Sir John Falstaff to the Fleet:

**FLEMING** (flēm'-ɪŋ), a native of Flanders. *Merry Wives*, II, 2, 316.

**FLEMISH** (flēm'-ɪʃh), pertaining to Flanders. *Merry Wives*, II, 1, 23.

**FLIBBERTIGIBBET** (flɪb'-ēr-tɪ-jɪb''-ŭt), the name of a

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pɪn; ōld, ōx, fōreign, ōr; ĩūse, ŭp, Chin<sup>ũ</sup> (China); ōoze, lōok; oil, our; church; go; song;

- fiend, adapted from Harsnet's *Declaration of Egregious Popish Impostures*, 1603. *Lear*, III, 4, 120, and IV, 1, 64.
- FLINT CASTLE (flīnt kās'l), a castle in Wales. *Rich. II*, III, 2, 209. Named as the setting for Act III, Scene 3.
- FLORA (flō'-rā), in classical mythology, the goddess of flowers and spring. *Wint. Tale*, IV, 4, 3.

Do give a life: no shepherdess, but Flora . . .

- FLORENCE (flōr'-'ēns), a city of Italy. *All's Well*, III, 2, 71, etc.

**Florence, Duke of.** *All's Well*.

- FLORENTINE (flōr'-'ēn-tēn or -tīn, *Web.*; flōr'-'ēn-tēn, *Stand.*), a native of Florence. *Oth.*, I, 1, 20, etc.

- FLORENTIUS (flōr-'ēn'-shūs), a character in Chaucer's *Wife of Bath's Tale*. *Tam. of Shrew*, I, 2, 69.

Be she as foul as was Florentius' love, . . .

- Florizel** (flōr'-'ī-zēl, *Horace Howard Furness, Jr.*), Prince of Bohemia. *Wint. Tale*. Assumes the name of Doricles.

- Fluellen** (flōō-'ēl'-'ēn). *Henry V*. This name is the Welsh pronunciation of the Welsh name Llewelyn.

- Flute** (flōōt, *Oxf.*, *Web.*, *Stand.*). *Mid. N. D.* Called Francis Flute in Act I, Scene 2, line 44.

- FOIX (foiz, *Eng.*; fwä, *Fr.*), a French noble who fell at Agincourt. *Henry V*, III, 5, 45, and IV, 8, 104. The *Folio Henry V* has Loys page 80, and Foyes page 91.

- Followers** (fōl'-'ō-ērz), supernumeraries in *Per.*, I, 1, and *Tit. Andr.*, I, 1, etc.

- FONTIBELL (fōn'-tī-bēl), a name used for Diana Capilet. *All's Well*, IV, 2, 1.

They told me that your name was Fontibell.

thin, tēn; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = cu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

**Fool** (fōōl), a court jester. *Lear; Tim. of Ath.*

**Forces** (fōrs'-ēz or fōrs'-ēz), meaning forces of war, enter as supernumeraries in several of the plays.

**Ford** (fōrd, *Eng.*, *Forbes-Robertson*; fōrd, *U. S.*). *Merry Wives*. Called Frank by Mistress Ford in Act II, Scene 1, line 155.

**Ford, Mistress.** *Merry Wives*. In Act II, Scene 1, line 51, Mistress Page jestingly calls Mistress Ford "Sir Alice Ford."

**FORD, SIR ALICE.** See **Ford, Mistress.**

**FORES** (fōr'-ēs). See **FORRES**, same pronunciation.

**FOREST, GAULTREE OR GUALTREE** (gōl'-trē fōr'-ēst), the forest of Galtres, near the city of York, England, a royal forest until 1670. *2 Henry IV*, IV, 1, 2.

'Tis Gaultree Forest, an 't shall please your grace, . . .

**FOREST OF ARDEN** (fōr'-ēst ūv ār'-dēn), held by some commentators to be the Forest of Ardennes between Belgium and France, but held by the Variorum Shakespeare to be the Forest of Arden in Warwickshire, England. *As You Like It*, I, 1, 120, etc. Called Arden in *As You Like It*, II, 4, 15.

**Forester** (fōr'-ēs-tēr), a speaking rôle in *Love's L. L.*, IV, 1. Foresters enter and sing in *As You Like It*, IV, 2.

**FORRES OR FORES**, both pronounced (fōr'-ēs), a royal burgh of Scotland. *Mac.*, I, 3, 39. Occurs also several times in the settings for the scenes. The *Folio* has Soris.

How far is't call'd to Forres? What are these . . .

**FORREST** (fōr'-ēst), Miles Forrest, one of the actual

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; ūse, ūp, Chin<sup>ū</sup> (China); ōse, lōok; oll, our; church; go; song;

assassins who murdered the young princes, Edward and Richard, in the Tower. *Rich. III*, IV, 3, 4, *passim*.

**FORTHLIGHT** (fôrth'-lit) or **FORTHRIGHT** (fôrth'-rīt), **MASTER**, Pompey's descriptive name for one of the prisoners. *Meas. for Meas.*, IV, 3, 17.

**Fortinbras** (fôr'-tîn-bräs, *Stand.*; fôr'-tîn-bräs, *Cent.*), Prince of Norway. *Ham.*

On Fortinbras; which he, in brief, obeys, . . . II, 2, 68.

**FORTUNATE-UNHAPPY** (fôr'-chŭn-ât or fôr'-tîun-ât ŭn-hăp'-ĭ), the signature to the letter which Malvolio believes to be from Olivia. *Twel. N.*, II, 5, 173.

**FORTUNE** (fôr'-chŭn or fôr'-tîun), a personification. *Temp.*, I, 2, 178, etc. Called Lady Fortune in *As You Like It*, II, 7, 16, etc.

**FORUM** (fô'-rŭm), the famous Roman Forum, the political center of ancient Rome, given as the setting for the scene. *Jul. Cæs.*, III, 2, etc.

**FOYES**, one of the *Folio* forms for **FOIX** (foiz, *Eng.*; fwä, *Fr.*), which see.

**FRAILTY** (frāl'-tĭ), a personification. *Ham.*, I, 2, 146.

**FRANCE** (frāns or frāns), a country of Europe. *Merch. of V.*, I, 2, 81, etc. Used also to designate the King of France.

**France, King of.** In *All's Well*, a fictitious king. In *Lear*, husband of Cordelia. See also the specific names.

**FRANCE, KING OF**, referring to various sovereigns of France. *Love's L. L.*, II, 1, 30, etc.

**thin, then; yet; zh = z** in *azure*; **n** = French nasalising **n** as in *Fr. en, in*; **ou, un**; **ô = eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

- France, Queen of, Isabel** (iz'-ŭ-bĕl). *Henry V.*
- FRANCES** (frän'-sĕs). *Love's L. L.*, III, 1, 122, Costard mistakes *enfranchise* for *one Frances*.
- FRANCLÆ, HÆRES.** See **HÆRES FRANCLÆ.**
- Francis** (frän'-sĭs, *Stand.*; frän'-sĭs, *Cent.*), a drawer, who speaks in *1 Henry IV*, II, 4.
- FRANCIS**, the name by which Falstaff addresses Prince Hal, disguised as a servant. *2 Henry IV*, II, 4, 305 and 382. See also the specific names.
- Francis, Friar.** *Much Ado.*
- FRANCIS, SAINT**, a Saint mentioned by Friar Lawrence. *Rom. and Jul.*, II, 3, 65, and V, 3, 121. See also **SAINTE FRANCIS.**
- Francisca** (frän'-sĭs'-kŭ). *Meas. for Meas.* The Italian word is *Francesca* (frän'-chĕ'-skā).
- Francisco** (frän'-sĭs'-kō). In *Ham.*, a soldier. In *Temp.*, a lord. The Italian form is *Francesco* (frän'-chĕ'-skō).
- FRANCISCO**, a name used for Doctor Caius by the host, who according to Malone means to say "my Frenchman." *Merry Wives*, II, 3, 28.
- FRANÇOIS** (frän''-swā', *Lanson*), an old form for *français* (frän''-sā'), meaning the French language. *Henry V*, V, 2, 199.
- FRANK** (frängk). See **FORD** (fōrd or fōrd).
- FRANKFORT** (frängk'-fŭrt), a city in Germany. *Merch. of V.*, III, 1, 89.
- FRATERETTO** (frā-tĕr-ĕt'-tō), the name of a fiend, adapted from Harsnet's *Declaration of Egregious Popish Impostures*, 1603. *Lear*, III, 6, 7.
- Frederick** (frĕd'-rĭk, *Margaret Anglin*; or frĕd'-ŭ-rĭk). *As*
- āle, ārm, āsk, ūt, cāre; ēve, mĕt, tĕrm; īce, pĭn; ōld, ōx, fōreign, ōr; ūse, ūp, Chinŭ (China); ōoze, look; oll, our; church; go; song;



*You Like It.* The verse permits either a disyllable or a trisyllable.

Duke Frederick, hearing how that every day . . . V, 4, 160.

To be adopted heir to Frederick. I, 2, 246.

FREDERICK, the name of Mariana's brother. *Meas. for Meas.*, III, 1, 217 and 224.

FREE-TOWN (frē'-toun), the castle of the Capulets. *Rom. and Jul.*, I, 1, 109.

To old Free-town, our common judgement-place.

FRENCH (frēnsh, *Oxf.*). In *All's Well*, II, 3, 101, etc., the people of France. In *Merch. of V.*, I, 2, 75, etc., the French language.

FRENCH-CROWN-COLOUR (-kroun'-kūl''-ūr), "a bright golden yellow, the colour of a French gold crown-piece." — *Henry Irving Shakespeare. Mid. N. D.*, I, 2, 97. Not a compound word in Everyman's Shakespeare. *Folio* has French-crowne colour'd.

**Frenchman** (frēnsh'-mŭn), a speaking character in *Cym.*, I, 4.

FRENCHMAN, a native of France. *Much Ado*, III, 2, 33, etc.

FRENCHWOMAN (frēnsh'-wŏŏ''-mŭn), a woman of France. *2 Henry VI*, I, 3, 143; *3 Henry VI*, I, 4, 149.

FRIAR (frī'-ēr), a brother or member of a religious order. In song and on the stage the pronunciation (frī'-är) is often heard. *Folio* has also Frier. See the specific names.

FRIDAY (frī'-dā), the sixth day of the week. *Troil. and*

thin, t̄en; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in-, on, un; ö = eu in Fr. jeu; Fr. menü.* Explanation of Key, etc., p. xliv.

- Cres.*, I, 1, 78. Used in the plural in *Meas. for Meas.*, III, 2, 192, and *As You Like It*, IV, 1, 116.
- FRIDAY, GOOD (gōd fri'-dā), the Friday before Easter. *John*, I, 1, 235; *1 Henry IV*, I, 2, 128.
- Friends (frëndz). In *Folio Tim. of Ath.*, page 89, two speaking rôles called Friends; in modern editions called First Lord, Second Lord.
- FRIER, *Folio* form for FRIAR (fri'-ēr).
- FROGMORE (frôg'-môr), the English Royal Palace near Windsor. *Merry Wives*, II, 3, 78 and 90, and III, 1, 33, also in the setting for the latter scene.
- FROISSART (frwä''-sär', *Fr.*; froi'-särt, *Eng.*), the celebrated French chronicler. *1 Henry VI*, I, 2, 29. *Folio* has Froysard.

Froissart, a countryman of ours, records, . . .

- Froth (frôth). *Meas. for Meas.*
- FROYSARD, *Folio* form for FROISSART (frwä''-sär', *Fr.*; froi'-särt, *Eng.*), which see.
- FULVIA (fûl'-vî-û), wife to Mark Antony. *Ant. and Cleo.*, I, 1, 20, etc.
- FURIES (fû'-rîz), in Roman mythology, three goddesses adopted from the Greek Erinyes, avengers of iniquity. *Rich. III*, I, 4, 57, etc.
- FURNIVAL OF SHEFFIELD, LORD (fēr'-nî-vûl ũv shē'-fêld), one of the titles of Lord Talbot. *1 Henry VI*, IV, 7, 66.
- FURY (fû'-rî). In *Temp.*, IV, 1, 258, a spirit in the shape of a dog. In *Ant. and Cleo.*, II, 5, 40, etc., a personification.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; īuse, ūp, Chinŭ (China); ōose, loōk; oll, our; church; go; song;

## G

**Gabriel.** In *Folio 3 Henry VI*, page 150, Gabriel has the speaking rôle which in modern editions is attributed to a messenger. For note on omission of *Folio* pronunciation see page xxvii.

**GABRIEL** (gā'-brī-ūl), one of Petruchio's servants. *Tam. of Shrew*, IV, 1, 136. *Folio* has Gabrel.

And Gabriel's pumps were all unpink'd i' the heel;

**Gadshill** (gădz'-hīl), one of Falstaff's knavish companions. *1 Henry IV*.

**GADSHILL**, a hill in Kent, England, near Rochester, the scene of Falstaff's famous attack on the four travellers. *1 Henry IV*, I, 2, 118, etc. In some editions spelled Gad's-hill in *2 Henry IV*, I, 2, 170, and II, 4, 333.

**GALATHE** (găl'-ū-thē), Hector's horse. *Troil. and Cres.*, V, 5, 20.

Now here he fights on Galathe his horse, . . .

**GALEN** (gā'-lūn), a celebrated Greek medical writer and philosopher. *Merry Wives*, II, 3, 29, etc.

**GALLIA** (găl'-ī-ū): "The ancient Latin and usual poetical name of France." — *Standard Dictionary*. *Cym.*, I, 6, 201, etc.

**GALLIA AND GAUL** (gôl), together meaning France and Wales, but which means which is still a disputed point. *Merry Wives*, III, 1, 99. *Folio* has Gallia and Gaule. Other readings are Gawle and Gawlia; Gallia and Wallia; Guallia and Gaul; Gallia and Guallia.

**GALLIAN** (găl'-ī-ūn), Gallic, pertaining to Gaul or Gallia. *Cym.*, I, 6, 66; *1 Henry VI*, V, 4, 139. Cf. **GALLIA**.

thin, t̄hen; yet; zh = z in azure; n̄ = French nasalizing n as in *Fr. en, in, on, un*; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

- GALLOWAY** (gól'-wā or gäl'-ō-wā), a district in southern Scotland, famed for its horses. *2 Henry IV*, II, 4, 205.
- GALLOWGLASSES** (gäl'-ō-glās''-ěz), heavy-armed foot-soldiers of Ireland or of the Western Scottish Isles. *Mac.*, I, 2, 13; *2 Henry VI*, IV, 9, 26.
- Gallus** (gäl'-ūs). *Ant. and Cleo.*
- GAM, DAVY** (dā'-vī gām), a valiant Welshman, who saved the king's life and later fell at Agincourt; brother-in-law to Owen Glendower. *Henry V*, IV, 8, 109.  
Sir Richard Ketly, Davy Gam, esquire:
- GANYMEDE** (gän'-ī-mēd), the name assumed by Rosalind in her disguise. *As You Like It*, I, 3, 127, etc. The *Folio* form is Ganimed.
- Gaolers** (jäl'-ērz), speaking characters or supernumeraries in several of the plays.
- GARAGANTUA** (gär-ŭ-gän'-tīū-ŭ). See **GARGANTUA** (gär-gän'-tīū-ŭ).
- GARDEN, THE TEMPLE** (tĕr<sup>h</sup> tēm'-p'l gär'-d'n), the garden belonging to the Temple in London, the lodge of the famous order of Knights Templar. *1 Henry VI*, II, 4, 125.
- Gardener** (gär'-d'n-ēr), a speaking rôle in *Rich. II*, III, 4. The *Folio* form is Gardiner.
- Gardiner** (gärd'-nēr), Bishop of Winchester. *Henry VIII*. Also the *Folio* form for **Gardener**, which see.
- GARGANTUA** (gär-gän'-tīū-ŭ) or **GARAGANTUA** (gär-ŭ-gän'-tīū-ŭ), a giant having an enormous mouth and appetite, popularized by Rabelais. *As You Like It*, III, 2, 238.
- Gargrave, Sir Thomas** (gär'-grāv). *1 Henry VI*.

āle, ärm, äsk, ät, câre; ēve, mēt, tērm; ĩce, pĭn; ōld, ōx, fōreign, ōr; ĩŭse, ŭp, Chin<sup>ŭ</sup> (China); ōoze, loōk; oil, our; church; go; song;

**GARTER INN** (gär'-tēr ĩn), an inn in the town of Windsor, England, famous as the scene of Falstaff's revels; mentioned in the stage directions. *Merry Wives*, I, 3, etc. Called Garter in *Merry Wives*, I, 1, 143, etc.

**Garter King at Arms** (kīng ät ärmz), one of the heraldic officers of England, usually written Garter, King-of-Arms, a speaking rôle in *Henry VIII*. Enters as Garter in the coronation procession.

**GASCONY** (gäs'-kō-nī), an old province in France, named in the stage directions. *1 Henry VI*, IV, 3, etc.

**GATES, TOWER** (tou'-ēr gäts), gates of the Tower of London, mentioned in the stage directions. *1 Henry VI*, I, 3.

**GAUL, GALLIA AND** (gäl'-ī-ū' änd gôl). See **GALLIA AND GAUL**.

**GAULTIER** (gō''-tēā'), "the old and also a modern French form for Gautier, pronounced as above, equivalent to the English Walter." — *Lanson*. *2 Henry VI*, IV, 1, 37 and 38. Cf. **GUALTIER**. See **Whitmore, Walter** (wôl'-tēr hwīt'-môr), and **WATER**.

**GAULTREE OR GUALTREE FOREST** (gôl'-trē fôr'-čst), the forest of Galtres, near the city of York, England, a royal forest until 1670. *2 Henry IV*, IV, 1, 2.

'Tis Gaultree Forest, an 't shall please your grace, . . .

**GAUNT** (gänt, *Stand.*; gänt or gônt, *Cent.*), meaning John of Gaunt. *1 Henry IV*, V, 1, 45, etc. The name is corrupted from Ghent (gënt, *Eng.*; gän, *Fr.*). For **ÄN** see page liii.

**GAUNT, JOHN A.** See **GAUNT, JOHN OF**.

**Gaunt, John of**, John Plantagenet, Duke of Lancaster, and brother to Edmund of Langley, Duke of York. *Rich. II.*

**thin, ŧhen; yet; zh = z** in azure; **n** = French nasalizing **n** as in *Fr. en, in, on, un*; **ô = cu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

- GAUNT, JOHN OF**, John Plantagenet, Duke of Lancaster, fourth son of King Edward the Third. *1 Henry IV*, II, 2, 70, etc. A speaking character in *Rich. II*. Called John a Gaunt in *2 Henry IV*, III, 2, 49, etc.
- GAWSEY, SIR NICHOLAS** (nik'-<sup>ō</sup>-lūs gô'-zī or gô'-sī), Sir Nicholas Goushill. *1 Henry IV*, V, 4, 45 and 58.
- GEFFREY** (jěf'-rī), Geoffrey Plantagenet, brother to King John, and father to Arthur. *John*, I, 1, 8, etc.
- General** (jěn'-<sup>ū</sup>-rŭl), a speaking character in *1 Henry VI*, IV, 2.
- GENIUS** (jěn'-yūs), the attendant spirit of man, supposed to direct his actions. *Troil. and Cres.*, IV, 4, 52, etc.
- GENOA** (jěn'-<sup>ō</sup>-ŭ), a city of Italy. *Merch. of V.*, III, 1, 84, passim; *Tam. of Shrew*, IV, 4, 4. The Italian literary form is Genova (jě'-nō-vá), and the *Folio* has also Genowa.
- GENTILE** (jěn'-tīl), a person belonging to a people not Jewish. *Merch. of V.*, II, 6, 51.
- Now, by my hood, a Gentile, and no Jew.
- Gentleman-usher** (jěn'-t'l-m<sup>ŭ</sup>n ūsh'-ēr). *Henry VIII*, II, 4. Listed in the *Dramatis Personæ* as Griffith, Gentleman-usher to Queen Katharine, announced as Gentleman Usher in the stage directions, but in most editions delivers his one speech as Griffith.
- Gentlemen** (jěn'-t'l-m<sup>ĕ</sup>n), speaking characters or supernumeraries in many of the plays.
- Gentlewoman** (jěn'-t'l-wōō''-m<sup>ŭ</sup>n). A speaking rôle in *Cor.* In *Mac.*, V, 1, a speaking character called Waiting-Gentlewoman. See also the specific names.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; iūse, ūp, Chin<sup>ŭ</sup> (China); ōoze, lōók; oll, our; church; go; song;

**Gentry** (jĕn'-trĭ), people of the upper classes, supernumeraries in *Cor.*, III, 1.

**George** (jôrj). In *3 Henry VI*, George, afterward Duke of Clarence; in *Rich. III*, the same character after he has been made Duke of Clarence. In *Folio 2 Henry VI*, page 141, George — in modern editions, George Bevis (bĕv'-ĭs or bĕ'-vĭs) — a man who enters with Lord Say.

**GEORGE**. In *2 Henry VI*, IV, 1, 29, and *Rich. III*, IV, 4, 366 and 369, the equestrian figure of Saint George, forming part of the insignia of the Order of the Garter. In *John*, I, 1, 186, a name used by Philip the Bastard in his imaginary conversation with an inferior. See **PAGE** (pāj) and the specific names.

**GEORGE, SAINT**, the national saint of England. *John*, II, 1, 288, etc. Reference is made to Saint George's field by Shallow in *2 Henry IV*, III, 2, 207, and by the Duke of York in *2 Henry VI*, V, 1, 46.

**GERARD DE NARBON** (jĕ-rărd' dŭ năr'-bŭn, *Frank R. Benson, Brander Matthews*), father to Helena. *All's Well*, I, 1, 30 and 42, and II, 1, 104.

**GERMAN** (jĕr'-mŭn), a native of Germany. *Much Ado*, III, 2, 35, etc.

**GERMANY** (jĕr'-mŭ-nĭ), a country of central Europe. *Lear*, IV, 7, 91, etc.

**Gertrude** (gĕr'-trŏd), Queen of Denmark. *Ham.*

**Ghosts** (gŏsts), speaking rôles in several of the plays. In *Ham.*, the Ghost of Hamlet's father. In *Jul. Cæs.*, IV, 3, the Ghost of Cæsar. In *Rich. III*, V, 3, the eleven victims murdered by King Richard. In *Cym.*, V, 4, Ghosts of Sicilius Leonatus, etc., called Apparitions in

thin, tĕn; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in-, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

the Dramatis Personæ. In *Mac.*, III, 4, the Ghost of Banquo enters but does not speak.

**GILBERT PECK** (gĭl'-bĕrt pĕk), in the play, chancellor to the Duke of Buckingham. *Henry VIII*, I, 1, 219. Called Sir Gilbert Peck in Act II, Scene 1, line 20.

**GILBERT TALBOT, SIR** (tăl'-bŭt, *Horace Howard Furness, Jr.*, or tŏl'-bŭt), a nobleman, rewarded by King Henry VII for valiant service at Bosworth Field in 1485, grandson to the famous soldier, Sir John Talbot. *Rich. III*, IV, 5, 10.

**GILLIAMS** (gĭl'-yŭmz), a servant. *1 Henry IV*, II, 3, 68.

What ho! Is Gilliams with the packet gone?

**GILLIAN** (jĭl'-i-ŭn or gĭl'-i-ŭn), an old form for the name Juliana. *Com. of Err.*, III, 1, 31.

Maud, Bridget, Marian, Cicely, Gillian, Ginn!

**GINN** (jĭn). See JEN'.

**Girl** (gĕrl), one of the children of Clarence, a speaking rôle in *Rich. III*, II, 2.

**GIS** (jĭs), a contraction for Jesus. *Ham.*, IV, 5, 59.

By Gis and by Saint Charity, . . . [song].

**GLAMIS** (glăm'-ĭs or glămz), the name of an ancient Scottish castle, used also to designate Macbeth, thane of Glamis. *Mac.*, I, 3, 116, etc. "Pronounced glămz in the place itself, glăm'-ĭs on the stage." — *Charles Rann Kennedy*. The rhythm permits both pronunciations.

To cry 'Hold, hold!' Great Glamis! worthy Cawdor! I, 5, 55.

And yet would'st wrongly win: thou'ldst have, great Glamis, . . . I, 5, 23.

**Glansdale, Sir William** (glănz'-dŭl). *1 Henry VI*.

**Glendower, Owen** (ŏ'-ĕn glĕn'-dou-ĕr, *Horace Howard*

ăle, ărm, ăsk, ăt, căre; ĕve, mĕt, tĕrm; ĭce, pĭn; ŏld, օx, fօreign, ôr; ĭŭse, ŭp, Chinŭ (China); ŏoze, lŏok; oil, our; church; go; song;



*Furness, Jr.*). 1 *Henry IV.* Webster's and the *Century Dictionaries* give only glĕn'-dōōr; the *Standard Dictionary* allows either pronunciation.

**GLENDOWER, OWEN**, a great Welsh Chieftain, the life-long enemy of King Henry the Fourth, and an important speaking character in 1 *Henry IV.* 2 *Henry VI*, II, 2, 41. Called Glendower in *Rich. II*, III, 1, 43, and 2 *Henry IV*, I, 3, 72, and III, 1, 103. *Folio* has also Glendoure.

**Gloster** (glōs'-tēr). See **GLOUCESTER**, pronounced the same.

**GLOSTERSHIRE** (glōs'-tēr-shīr). See **GLOUCESTERSHIRE**, pronounced the same.

**GLOUCESTER** or **GLOSTER**, both pronounced (glōs'-tēr), a county in England. *Merry Wives*, I, 1, 5, etc. Used also for Duke of Gloucester. See also **Edmund**. *Folio* has also Glouster. The name is a trisyllable in several lines (glō'-sēs-tēr).

Here's Gloucester, a foe to citizens, . . . 1 *Henry VI*, I, 3, 62.

**Gloucester** or **Gloster, Duchess of**. In *Rich. II* the title is borne by Eleanor de Bohun. See also **Eleanor** (ĕl'-ū-nēr or ĕl'-ī-nōr).

**Gloucester** or **Gloster, Duke of**, the character who appears as Prince Humphrey in 2 *Henry IV*, and as Humphrey in 2 *Henry VI.* *Henry V*; 1 *Henry VI.* See also **Humphrey** (hŭm'-frī) and **Richard** (rīch'-ŭrd).

**GLOUCESTER, DUKE OF**, meaning Thomas of Woodstock, youngest son to Edward the Third, murdered by King Richard. *Rich. II*, I, 1, 100, etc. See **WOODSTOCK**, **THOMAS OF** (wōōd'-stōk).

thin, then; yet; zh = z in azure; n = French nasalizing n as in *Fr.* en, in-, on, un; ō = eu in *Fr.* jeu; *Fr.* menū. Explanation of Key, etc., p. xlv.

**Gloucester** or **Gloster, Earl of**, father to Edgar and Edmund. *Lear*.

**GLOUCESTER, EDMUND, EARL OF**, meaning Edmund, son to the Earl of Gloucester, and a character in the play. *Lear*, V, 3, 125.

**GLOUCESTER, RICHARD**, meaning Richard Plantagenet, the Duke of Gloucester in the play. *Rich. III*, I, 3, 12.

**GLOUCESTERSHIRE** or **GLOSTERSHIRE**, both pronounced (glô's'-tēr-shīr), same as Gloucester, a county in England. *1 Henry IV*, I, 3, 243, etc.

**GLOUSTER**, a *Folio* form for **GLOUCESTER** (glô's'-tēr), which see.

**Gobbo, Launcelot** (län'-sĕ-lôt göb'-bō), a clown, servant to Shylock. *Merch. of V. Folio* has Lancelet and Launcelot.

**Gobbo, Old**, father to Launcelot Gobbo. *Merch. of V.*

**GOD** (gôd), the Supreme Being. *As You Like It*, I, 1, 36, etc. The form **GOD ALMIGHTY** occurs in *Henry V*, II, 4, 77, etc.

**Goffe** or **Gough, Matthew** (măth'-iū gôf). *2 Henry VI.*

**GOLDEN FLEECE** (gôl'-d'n flēs), an order of knighthood founded by Philip the Good, here held by Lord Talbot. *1 Henry VI*, IV, 7, 69.

**GOLGOTHA** (gôl'-gō-thŭ *not* gôl'-gô'-thŭ), "the place of the skull," a place near Jerusalem, the scene of the Crucifixion. *Mac.*, I, 2, 40; *Rich. II*, IV, 1, 144.

**GOLIASES** or **GOLIASSES** (gō-lī'-ŭ-sĕz), Alençon's plural for Goliath. *1 Henry VI*, I, 2, 33.

For none but Samsons and Goliases . . .

ăle, ărm, ăsk, ăt, câre; êve, mêt, tĕrm; ĩce, plĭn; ôld, ôx, fôreign, ôr; îŭse, ŭp, Chinŭ (China); ôoze, loók; oll, our; church; go; song;

**GOLIATH** (gō-lī'-ūth), the Philistine giant, killed by David.  
*Merry Wives*, V, 1, 23.

**Goneril** (gōn'-ū-rīl, *Robert Mantell*). *Lear*. *Folio* has Gonerill.

**GONGARIAN** (gōn-gā'-rī-ūn) or **HUNGARIAN** (hūn-gā'-rī-ūn), a needy or beggarly fellow. *Merry Wives*, I, 3, 23.

**GONZAGO** (gōn-zā'-gō, *Eng.*; gōn-dzā'-gō, *Ital.*), in the play presented before the king, an Italian poisoned by his wife, Baptista; the part taken by the Player King. *Ham.*, III, 2, 249 and 275.

**GONZAGO, THE MURDER OF**, the name of the play presented before the king. *Ham.*, II, 2, 563.

**Gonzalo** (gōn-zā'-lō). *Temp.*

**GOOD FRIDAY** (gōōd frī'-dā), the Friday before Easter. *John*, I, 1, 235; *1 Henry IV*, I, 2, 128.

**Goodfellow, Robin** (rōb'-īn gōōd'-fēl''-s), or **Puck** (pūk). *Mid. N. D.* Called Robin in Act III, Scene 2, line 355, etc., and Hobgoblin in Act II, Scene 1, line 40.

**GOODMAN, JOHN** (gōōd'-mūn), a man serving Cardinal Beaufort. *2 Henry VI*, I, 3, 19.

**GOODRIG** (gōōd'-rīg) or **GOODRICKE** (gōōd'-rīk), one of the titles of Lord Talbot. *1 Henry VI*, IV, 7, 64.

Lord Talbot of Goodrig and Urchinfield, . . .

**GOODWIN SANDS** (gōōd'-wīn sāndz), dangerous shoals about five miles off Deal, England. *John*, V, 3, 11, and V, 5, 13. Called the Goodwins in *Merch. of V.*, III, 1, 4.

**GOODWINS** (gōōd'-wīnz). See **GOODWIN SANDS** (sāndz).

**GORBODUC, KING** (gōr'-bō-dūk), a mythical British King. *Twel. N.*, IV, 2, 16. The *Folio* form is Gorbodacke.

**GORDIAN KNOT** (gōr'-dī-ūn), in classical mythology, the

tbin, tēen; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu*; *Fr. menü*. Explanation of Key, etc., p. xliiv.

- hard knot tied on the chariot of King Gordius of Phrygia, cut by Alexander the Great, who subsequently, as had been prophesied for whomever should untie it, became the "lord of all Asia." *Cym.*, II, 2, 34; *Henry V*, I, 1, 46.
- GORGON** (gôr'-gôn), in classical mythology, a frightful female monster. *Mac.*, II, 3, 77; *Ant. and Cleo.*, II, 5, 116.
- GOT** (gôt), a mispronunciation of the word God. *Merry Wives*, I, 1, 37, etc.
- Goths** (gôths), speaking characters or supernumeraries in *Tit. Andr.*
- GOTHS**, an ancient Teutonic race. *As You Like It*, III, 3, 9, etc.
- Goths, Queen of the, Tamora** (tăm'-ô-rü). *Tit. Andr.*  
When Goths were Goths and Tamora was queen, . . . I, 1, 139.
- Gough or Goffe, Matthew** (măth'-iü gôf). *2 Henry VI.*
- GOVERNOR** (güv'-ēr-nēr; güv'-ēr-nôr, *Stage pron.*), an official title. See the specific names.
- Gower** (gou'-ēr). In *2 Henry IV*, Thomas Gower, one of the King's party. In *Henry V*, an officer in King Henry's army. In both plays called also Captain Gower in the text. In *Per.*, the spirit of the poet Gower speaks as Chorus.
- GRACE** (grās). In *Love's L. L.*, II, 1, 178, etc., a form of address applied to nobility in Great Britain and Ireland. In *Wint. Tale*, I, 2, 99, and *Mac.*, V, 8, 72, a personification. In *Tim. of Ath.*, I, 2, a prayer before a meal, spoken by Apemantus.
- GRAND, SAINT JAQUES LE** (săn zhäk lē grän, *Fr.*, *Frank R.*

āle, ärm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, iôreign, ôr; îuse, ūp, Chinŭ (China); ōoze, lōök; oll, our; church; go; song;

*Benson*; s̄ant jā'-kwēz l<sup>u</sup> gränd, *Eng.*), probably a shrine of Saint James the Great. *All's Well*, III, 5, 37, and IV, 3, 58. See *Henry Irving Shakespeare*. For äñ and äñ see page liii.

**Grandpré** (gränd'-prā, *Richard Mansfield*; grän''-prā', *Fr.*). *Henry V*. The *Folio* has Grand Pree, Grandpree, and Graundpree. See Brander Matthews on French names, page xxxiv. For äñ see page liii.

Grandpré and Roussi, Fauconberg and Foix, . . . IV, 8, 104.

**GRAPES, BUNCH OF** (būnsh ūv grāps), "name of a chamber in the inn." — *Littledale's Dyce. Meas. for Meas.*, II, 1, 133.

**Gratiano** (grā-shē-ä'-nō, *Ben Greet*, grā-shī-ä'-nō, *Phyllis Neilson-Terry*). In *Merch. of V.*, friend to Antonio and Bassanio. In *Oth.*, brother to Brabantio. The Italian form is Graziano (grā-tsēä'-nō).

**GRATII** (grā'-shī-ī, *Eng.*; grä'-tī-ē, *Rom.*), mentioned by Parolles as an officer in the Florentine war. *All's Well*, IV, 3, 186. See rule for pronunciation under **BENTII** (běn'-shī-ī).

**Graundpree**, one of the *Folio* forms for **Grandpré** (gränd'-prā), which see.

**GRAY'S INN** (grāz ĩn), one of the Inns of Court of London. 2 *Henry IV*, III, 2, 36.

**GRAYMALKIN** (grā-mól'-kĭn), a gray cat, one of the witches' familiars. *Mac.*, I, 1, 8. *Folio* has Gray-malkin. The usual spelling is grimalkin.

I come, Graymalkin. [Imperfect line.]

**GREAT** (grāt), meaning **POMPEY THE GREAT** (pöm'-pĭ),

thin, t̄hen; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

- which see. *Love's L. L.*, V, 2, 554. Called also Great Pompey in this scene. See also the specific names.
- GREAT MASTER OF FRANCE** (mās'-tēr ũv frāns or frāns), the title of the head of a military order, here referring to Sir Guichard Dolphin. *Henry V*, IV, 8, 100.
- GRECIAN** (grē'-shŭn), a Greek. *Troil. and Cres.*, I, 3, 279, etc.
- GREECE** (grēs). In *Com. of Err.*, I, 1, 133, etc., a country of Europe. In *Tam. of Shrew*, Induc., 2, 95, "an obvious misreading of Greet, a hamlet . . . not far removed from Shakespeare's native town." — *Sidney Lee*.
- Greek** (grēk). In the *Folio Troil. and Cres.*, page 28, a Greek is given the speech which in modern editions is attributed to a Myrmidon.
- GREEK**. In *Troil. and Cres.*, Prol., 21, etc., same as Grecian, meaning a native of Greece. In *Tam. of Shrew*, II, 1, 81, and *Jul. Cæs.*, I, 2, 282 and 287, meaning the language of the Greeks. In *Twel. N.*, IV, 1, 19, a cant term meaning a jester.
- Green** (grēn). *Rich. II.* The *Folio* spelling is Greene.
- GREEN SLEEVES** (grēn slēvz), a tune popular since the latter part of the 16th century. *Merry Wives*, II, 1, 64, and V, 5, 22.
- GREENWICH** (grīn'-ij), a town in Kent, England, seat of the Royal Observatory, from which longitudes are measured. *Henry VIII*, I, 2, 188.

I can, my liege. Proceed. Being at Greenwich, . . .

- Gregory** (grēg'-ō-rī). In *Rom. and Jul.*, a servant to Capulet. In *Tam. of Shrew*, IV, 1, a servant to Petruchio.

āle, ērm, āsk, ŷt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; ūse, ūp, Chīnŭ (China); ōoze, lōok; oll, our; church; go; song;

GREGORY'S WELL, SAINT, the place appointed by Proteus for a meeting with Thurio. *Two Gent.*, IV, 2, 84.

GREGORY, TURK (tĕrk grĕg'-s-rĭ), a nickname given to Hildebrand, Pope Gregory VII, because of his arrogance. *1 Henry IV*, V, 3, 46.

GREGORY DE CASSADO (dŭ kâ-sâ'-dō) or CASSALIS (kâ-sâ'-lis), a knight mentioned in Hall as concluding a league between the king and the Duke of Ferrara. *Henry VIII*, III, 2, 321.

To Gregory de Cassado, to conclude, . . .

Gremio (grĕ'-mĕō, *It.*, *Margaret Anglin*, *Ada Rehan*, *Otis Skinner*; grĕ'-mĭ-ō, *Eng.*, *Cent.*). *Tam. of Shrew*.

Grey, Lady (grā). *3 Henry VI*. See Elizabeth.

GREY, LADY, Elizabeth Woodville, afterward Queen to King Edward the Fourth. *Rich. III*, I, 1, 64. A speaking character in *3 Henry VI*.

Grey, Lord, Sir Richard Grey, son to Elizabeth Woodville. *Rich. III*.

GREY, SIR JOHN, husband of Lady Grey, slain in the battle of St. Alban's. *3 Henry VI*, III, 2, 2. The *Folio* and some editions have here erroneously the name Sir Richard Grey.

GREY, SIR RICHARD, the incorrect name found in the *Folio* and some modern editions in place of Sir John Grey, perhaps a mistake on Shakespeare's part, confusing Lady Grey's son, Sir Richard, with her husband, Sir John. *3 Henry VI*, III, 2, 2.

Grey, Sir Thomas, a knight of Northumberland, executed on a charge of high treason. *Henry V*. Called Grey of Northumberland in Act 2, Scene 2, line 68.

thin, tĕn; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in-*, on. un; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

**Griffith** (grif'-ĭth). *Henry VIII.*

**GRINDSTONE, SUSAN** (s'ü'-z'n grind'-stön), a friend of Capulet's servant. *Rom. and Jul.*, I, 5, 10.

**GRISSEL** (grīs'-ül), a corruption of Griselda, a character in romance famed for her patience; the heroine of Chaucer's *Clerk's Tale*. *Tam. of Shrew*, II, 1, 297.

For patience she will prove a second Grissel, . . .

**Grooms** (grōomz). In *2 Henry IV*, V, 5, two speaking characters called First Groom and Second Groom. A Groom of the Stable has a speaking rôle in *Rich. II*, V, 5.

**Grumio** (grōō'-mēō, *It.*, *Margaret Anglin*, *Ada Rehan*; grōō'-mī-ō, *Eng.*, *Otis Skinner*). *Tam. of Shrew*.

**GUALTIER** (gō''-tēā'), obsolete form found in some editions for GAULTIER, which see.

**GUALTREE FOREST** (gôl'-trē fôr'-ĕst). See GAULTREE FOREST, pronounced the same.

**Guards** (gärdz), speaking characters or supernumeraries in several of the plays.

**Guardzman** (gärdz'-m'n), a short speaking rôle in *Ant. and Cleo.*, V, 2.

**Guests** (gĕsts), invited to the feast of the Capulets, supernumeraries in *Rom. and Jul.*, I, 5.

**GUIANA** (gē-ä'-nū), a territory in the northeastern part of South America. *Merry Wives*, I, 3, 76.

**GUICHARD DOLPHIN, SIR** (gĭch'-ĕrd dôl'-fin), a French noble who fell at Agincourt, *Henry V*, IV, 8, 100. Guichard (gē''-shär', *Fr.*) is the correct modern French form for Richard. Also in some editions Guiscard Dauphin, in others Guischard Dauphin.

Great Master of France, the brave Sir Guichard Dolphin, . . .

äle, ärm, äsk, ät, câre; ĕve, mĕt, tĕrm; ĭce, pln; ôld, ôx, fôreign, ôr; ĭüse, ŭp, Chin<sup>ü</sup> (China); oōze, loók; oll, our; church; go; song;



**Guiderius** (gwī-dē'-rī-ūs or gī-dē'-rī-ūs), disguised as Polydore. *Cym.*

**GUIENNE** (gē''-ĕn'), an old province in southwestern France; a name frequently used for Aquitaine. 1 *Henry VI*, I, 1, 60. Cf. **RHEIMS**.

Guïenne, Champagne, Rheims, Orleans, . . .

**Guildenstern** (gīl'-dĕn-stĕrn). *Ham.*

**Guildford** or **Guilford**, **Sir Henry**, both pronounced (gīl'-fŭrd). *Henry VIII*.

**GUILDFORDS** or **GUILFORDS**, both pronounced (gīl'-fŭrdz), the family of Sir Henry Guildford of *Henry VIII*, seated at Hempstead in Kent county, England. *Rich. III*, IV, 4, 505.

**GUILDHALL** (gīld'-hōl), the famous council hall of London. *Rich. III*, III, 5, 73 and 102.

The mayor towards Guildhall hies him in all post:

**Guilford**, **Sir Henry** (gīl'-fŭrd). See **Guildford**, **Sir Henry**, pronounced the same.

**GULTIAN** (gīl'-tī-ŭn), mentioned by Parolles as an officer in the Florentine War. *All's Well*, IV, 3, 185.

**GUINEVER** (gwīn'-ŭ-vĕr) or **GUINOVER** (gwīn'-ō-vĕr), **QUEEN**, the faithless wife of King Arthur, founder of the Knights of the Round Table. *Love's L. L.*, IV, 1, 125. The usual spelling is Guinevere.

**GUISCARD DAUPHIN**, **SIR** (gīs'-kărd dō'-fīn, *Eng.*; gēs''-kăr' dō''-făn', *Fr.*), "an old form for Guichard." — *Lanson*. See **GUICHARD DOLPHIN**, **SIR**. For **ĀN** see page liii.

**GUISCHARD DAUPHIN**, **SIR** (gīsh'-ŭrd dō'-fīn, *Eng.*; gē''-

thin, ĕĕen; yet; zh = z in azure; n = French nasalizing n as in *Fr.* en, in-, on, un; ô = eu in *Fr.* jeu; *Fr.* menü. Explanation of Key, etc., p. xlii.

shär' dō''-fän', *Fr.*), "an alteration of Shakespeare's, intermediary between the forms Guiscard and Guichard." — *Lanson*. See GUICHARD DOLPHIN, SIR. For ŠAN see page liii.

**Gurney, James** (jāmz gēr'-nī). *John*.

**GUY, SIR** (gī), the legendary Guy of Warwick of English romance, slayer of the Danish giant Colbrand. *Henry VIII*, V, 4, 22.

I am not Samson, nor Sir Guy, nor Colbrand, . . .

**GUYNES** (gēn), the town of Guines in Picardy. *Henry VIII*, I, 1, 7. In the valley between Guines, the English town, and Ardres, the French town, lay the "Field of the Cloth of Gold" where Henry the Eighth and Francis the First met in 1520.

Met in the vale of Andren. 'Twixt Guynes and Arde: . . .

**GUYSORS** (zhē-zōr' or gī-zōrz'), a variant of Gisors (zhē''-zōr', *Fr.*), a town in France. 1 *Henry VI*, I, 1, 61.

Paris, Guysors, Poitiers, are all quite lost.

## H

**Haberdasher** (hăb'-ēr-dăsh''-ēr), a speaking rôle in *Tam. of Shrew*, IV, 3.

**HACKET, CICELY** (sīs'-ă-lī hăk'-ĕt), a name which the First Servant tells Christopher Sly he spoke in his alleged fifteen-year sleep. *Tam. of Shrew*, Induc., 2, 91.

**HACKET, MARIAN** (mă'-rī-ŭn), a woman whom Christopher Sly calls "the fat ale-wife of Wincot." *Tam. of Shrew*, Induc., 2, 23.

Ĥle, Šrm, žsk, žt, cāre; ēve, mēt, tērm; ĭce, pĭa; ōld, ōx, fōreign, ĕr; ĭtise, ŭp, Chin<sup>ū</sup> (China); ōoze, lōok; oll, our; church; go; song;

HÆRES FRANCIÆ (frän'-sĭ-ē hē'-rēz, *Eng.*; frän'-kī-ī hā'-rās, *Rom.*), a Latin phrase meaning *heir of France*. *Henry V*, V, 2, 370. "The only sound Latin spelling is heres (hā'-rās)." — *McCrea*.

Henricus, Rex Angliæ, et Hæres Franciæ.

HAGAR (hā'-gēr, *Stand.*; hā'-gär, *Stor.*), in Old Testament history, the mother of Ishmael. *Merch. of V.*, II, 5, 44.

What says that fool of Hagar's offspring, ha?

HAL (hāl), diminutive for Henry, Falstaff's name for Henry, Prince of Wales. *1 Henry IV*, I, 2, 1, etc. Called also by Falstaffe, Prince Hal, in Act II, Scene 2, line 43, etc., and King Hal in *2 Henry IV*, Act V, Scene 5, line 43.

HALF-CAN (häf'-kän), Pompey's descriptive name for one of the prisoners. *Meas. for Meas.*, IV, 3, 19.

HALF-MOON (häf'-mōön), the name of a room in the Boar's-Head Tavern. *1 Henry IV*, II, 4, 30.

HALL, KATE (kāt hól), used in jest by Petruchio. *Tam. of Shrew*, II, 1, 189.

HALL, TEMPLE (tēm'-p'l), the hall of the Middle Temple, one of the Inns of Court, London. *1 Henry VI*, II, 4, 3.

HALL, WESTMINSTER (wěst'-mĭn-stēr *not* wěst'-mĭn'-stēr), part of the old palace of Westminster named as the setting for the scene. *Rich. II*, IV, 1.

HALLOWMAS (hāl'-b-mäs), the feast of All Saints. *Rich. II*, V, 1, 80, etc. *Folio* has also Hollowmas or Hallow-masse.

HAMES OR HAMMES CASTLE both pronounced (hāmz *or* hāmz kās'l), a castle in Picardy, France. *3 Henry VI*, V, 5, 2.

Away with Oxford to Hames Castle straight;

thin, tĕen; yet; sh = z in azure; n = French nasalizing n as in *Fr. en, in*;  
on, un; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlii.

**Hamlet** (häm'-lēt), the title rôle in *The Tragedy of Hamlet, Prince of Denmark*. *Ham*.

**HAMMES CASTLE** (hāmz or hāmz kās'l). See **HAMES CASTLE**, pronounced the same.

**HAMPTON** (hämp'-tŭn), meaning Hampton Court, the royal palace on the Thames. *Henry V*, II, 2, 91, and III, Prol., 4.

**HANNIBAL** (hänn'-i-bŭl), a famous Carthaginian general in the Punic Wars. 1 *Henry VI*, I, 5, 21, etc.

**Harcourt** (här'-kŭt; här'-kôrt, *Charles Rann Kennedy*). 2 *Henry IV*. The *Folio* spelling is Harecourt.

**HARFLEUR** (här'-flēr, *Eng.*; är''-flör', *Fr.*), a seaport near Havre, France. *Henry V*, III, Prol., 17, etc. Edith Wynne Matthison says the English pronunciation is the one used by Sir Henry Irving.

    Holding due course to Harfleur. Follow, follow: Act III, Prol., 17.

**Harfleur, Governor of**, a speaking character in *Henry V*.

**HA'RFORD-WEST** (här'-förd-wĕst'') or **HERTFORD WEST** (hĕrt'-förd or här'-förd), perhaps the same as Hertford often pronounced (här'-förd), or maybe, as Abbott and Hanmer think, a contraction of Haverfordwest, a Welsh seaport. *Rich. III*, IV, 5, 7. The *Folio* form is Hertford West.

    At Pembroke, or at Ha'rford-west, in Wales.

**HARPIER** (här'-pĕr) or **HARPER** (här'-pĕr) or **HARPY** (här'-pĭ), one of the witches' familiars. *Mac.*, IV, 1, 3.

    Harpier cries "'Tis time, 'tis time.'

**HARRY** (här'-ÿ), diminutive of Henry, used interchangeably with Henry in many combinations throughout the

āle, ārm, āsk, ät, cāre; ēve, mĕt, tĕrm; ĩce, pĭn; ōld, ōx, fōreign, ôr; ĩŭse, ŭp, Chinŭ (China); ōŕze, lōók; oll, our; church; go; song;

- plays. In *2 Henry IV*, III, 2, 236, used in the phrase *Harry ten shillings* which Onions says are "ten-shilling pieces coined in the reign of Henry VIII." See also the specific names.
- HART, WHITE (hwīt härt), a famous tavern in Southwark, London. *2 Henry VI*, IV, 8, 25.
- HARUEY, *Folio* name for one of Falstaff's companions, not found in modern editions. *1 Henry IV*, I, 2, 182. Cf. ROSSILL. For note on omission of *Folio* pronunciations see page xxvii.
- Hastings, Lord (häs'-tīngz). Of the character in *2 Henry IV*, French says: "The person here intended who took part in the archbishop's rebellion was Sir Ralph Hastings, not 'Lord Hastings.'" In *3 Henry VI*, and *Rich. III*, the character is Sir William Hastings, a distinguished noble, loyal friend to King Edward the Fourth. Called William Lord Hastings in *Rich. III*, III, 1, 162, and III, 4, 28.
- HATFIELD, WILLIAM OF (hät'-fēld), second son of King Edward the Third. *2 Henry VI*, II, 2, 12 and 33.
- HAVEN, MILFORD (mīl'-fōrd hā'-v'n), a harbor and a town in South Wales. *Cym.*, III, 2, 44, etc. Shakespeare uses also Milford.
- Headborough, a speaking rôle in *Folio Much Ado*, page 113, in modern editions designated Verges, who in the *Dramatis Personæ*, is called a headborough. For note on the omission of *Folio* pronunciations see page xxvii.
- Headsman (hēdz'-mǎn), a supernumerary in *Com. of Err.*, V, 1.
- HEART'S EASE (härts' ēz), the name of a tune popular at the time. *Rom. and Jul.*, IV, 5, 102.

thin, ~~thin~~en; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in-*;  
on. un; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

HEAVEN (hěv'n), meaning God, or collectively, the assembly of the blessed. *Temp.*, IV, 1, 7, etc.

HEBREW (hě'-brōō), meaning an Israelite, a Jew. *Merch. of V.*, I, 3, 58 and 180; *Two Gent.*, II, 5, 57.

Hecate (hěk'-ū-tē or hěk'-āt). *Mac.* In Shakespeare usually a dissyllable:

With Hecate's ban thrice blasted, thrice infected, . . . *Ham.*, III, 2, 269.

HECATE, in classical mythology, a mysterious divinity of earth, heaven, and the underworld, who appears in *Mac.* as a speaking character. *Lear*, I, 1, 112, etc. *Folio* has also Heccat and Hecat.

Hector (hěk'-tēr, *Web.*; hěk'-tôr, *Stage pron.*). *Troil. and Cres.* Also the rôle assumed by Armado in *Love's L. L.*, V, 2.

HECTOR, the great Trojan hero, a speaking character in *Troil. and Cres.* *Merry Wives*, I, 3, 12, etc. Called Hector of Greece in *Merry Wives*, II, 3, 35; and Hector of Troy in *Love's L. L.*, V, 2, 537.

HECUBA (hěk'-iū-bū), in classical mythology the second wife of Priam, King of Troy. *Troil. and Cres.*, V, 3, 54, etc. Called Queen Hecuba, *Troil. and Cres.*, I, 2, 1 and 157, and V, 1, 44; and Hecuba of Troy in *Til. Andr.*, IV, 1, 20.

Helen (hěl'-ēn). In *Troil. and Cres.*, the famous beauty of Troy, wife to Menelaus; called Nell in Act III, Scene 1, lines 56 and 150. In *Cym.*, a lady attending on Imogen. In *Cym.*, the *Folio* spelling is Helene; in *Troil. and Cres.*, the *Folio* spelling is also Helena.

HELEN. In *1 Henry VI*, I, 2, 142, the mother of Con-

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ĩce, pĭn; ōld, ōx, fōreign, ōr; iūse, ūp, Chinŭ (China); ōōze, lōok; oll, our; church; go; song;

stantine. In *Rom. and Jul.*, II, 4, 44, etc., the famous Helen of Troy, of classical mythology, a speaking character in *Troil. and Cres.*; called Helen of Greece in *3 Henry VI*, II, 2, 146. In *Mid. N. D.*, V, 1, 199, either Helen of Troy or a blunder for Hero; see *Variorum Shakespeare* on this reference. See also **Helena** (hěł'-ě-nŭ).

**Helena** (hěł'-ě-nŭ, *Edith Wynne Matthison*). In *Mid. N. D.*, an Athenian maiden, in love with Demetrius; called Helena of Athens in Act III, Scene 2, line 95. In *All's Well*, a gentlewoman, surnamed de Narbon, who assumes the guise of a Pilgrim. Both characters are called Helen throughout the plays. Also one of the *Folio* forms for **Helen** (hěł'-ě-n), which see.

**HELENA**, one of the guests invited to the "ancient feast of Capulet's." *Rom. and Jul.*, I, 2, 74.

**Helene**, one of the *Folio* forms for **Helen** (hěł'-ě-n), which see.

**Helenus** (hěł'-ě-nŭs). *Troil. and Cres.*

Who marvels then, when Helenus beholds . . . II, 2, 42.

**HELIAS** (hě'-lĭ-ŭs) or **ILIAS** (ē'-lĭ-ās or ĭł'-ĭ-ŭs), one of the six gates of Troy. *Troil. and Cres.*, Prol., 16.

"Shakespeare is obviously following the account in Caxton's Destruction of Troy," . . . — *Henry Irving Shakespeare*.

Dardan, and Timbria, Helias, Chetas, Troien, . . .

**Helicanus** (hěł'-ĭ-kā'-nŭs). *Per.* Called Helicane in Act II, Gower, 17, etc.

**HELICONS** (hěł'-ĭ-kōnz), a range of mountains in Bœotia. *2 Henry IV*, V, 3, 108.

Shall dunghill curs confront the Helicons?

thin, then; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu*; *Fr. menü*. Explanation of Key, etc., p. xlv.

- HELLESPONT (hěł' -ěs-pönt), the strait which unites the Propontis with the Ægean sea. *Oth.*, III, 3, 456, etc.
- HENRI (än''-rě', *Fr.*), French form for Henry, referring to King Henry the Fifth. *Henry V*, V, 2, 368. For än see page liii.
- HENRICUS, REX ANGLIÆ (hěň-rī'-kūs rěks äng'-glī-ē, *Eng.*; hěň-rě'-kōōs rāks äng'-glī-ī, *Rom.*), the Latin phrase meaning Henry, King of England. *Henry V*, V, 2, 370.

Henricus, Rex Angliæ, et Hæres Franciæ.

**Henry** (hěň'-rī). In *John*, Prince Henry, afterwards King Henry III. In *Rich. II*, Henry, surnamed Bolingbroke, Duke of Hereford, son to John of Gaunt, and afterwards King Henry IV; called also King Bolingbroke in Act III, Scene 3, line 173, and Henry of Lancaster in Act V, Scene 5, line 103. In *1 Henry IV* and *2 Henry IV*, Henry, Prince of Wales (Falstaff's Prince Hal), afterwards King Henry V; called also Harry Monmouth. In *3 Henry VI* and *Rich. III*, Henry, Earl of Richmond, a youth, afterwards King Henry VII. See also the specific names. In Shakespeare the name is often a trisyllable (hěň'-ü-rī); e. g. —

·Long after this when Henry, the Fifth, . . . *1 Henry VI*, II, 5, 82.

HENRY, LORD SCROOP OF MASHAM (skrōp or skrōōp ūv māsh'-ūm), meaning Lord Scroop, a character in the play. *Henry V*, II, Prol., 24, and II, 2, 148.

HENRY OF BUCKINGHAM (bŭk'-īng-ūm), meaning Henry Stafford, the Duke of Buckingham who appears in

āle; ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; ūse, ūp, Chinŭ (China); ōoze, lōōk; oll, our; church; go; song;



*Rich. III*, father to Edward Stafford, the Duke of Buckingham in this play. *Henry VIII*, II, 1, 107.

**HENRY OF LANCASTER** (läng'-küs-tēr). See **Henry** and **HENRY THE SIXTH**.

**Henry the Eighth** (ätth), King of England, second Tudor monarch, son to King Henry the Seventh and the title rôle in *The Famous History of the Life of King Henry VIII*. *Henry VIII*.

**Henry the Fifth** (fifth), King of England, the title rôle in the historical play, *The Life of King Henry V*. *Henry V*. Called Harry England in Act III, Scene 5, line 48; Harry le Roy in Act IV, Scene 1, line 49; Henry Plantagenet and Henri in Act V, Scene 2, lines 259 and 368 respectively. In *1 Henry IV* and *2 Henry IV*, this character appears as Henry, Prince of Wales.

**HENRY THE FIFTH**, a Plantagenet king of the house of Lancaster, the title rôle in the play of that name, variously referred to in *1 Henry VI*, I, 1, 5, etc.

**Henry the Fourth** (fôrth), King of England, the title rôle in the two parts of the historical play *King Henry IV*. *1 Henry IV*; *2 Henry IV*. Called also Bolingbroke and in *1 Henry IV*, IV, 3, 61, referred to as Duke of Lancaster. In *Rich. II*, this character appears as Henry, surnamed Bolingbroke.

**HENRY THE FOURTH**, Henry Bolingbroke, a Plantagenet king of the house of Lancaster, the title rôle in the two plays of that name, variously referred to in *1 Henry VI*, II, 5, 63, etc.

**Henry the Seventh, King** (sëv'-ñth). See **Henry**.

**HENRY THE SEVENTH**, King of England, first Tudor mon-

- arch. *Henry VIII*, II, 1, 112. This character appears as Henry, Earl of Richmond in *3 Henry VI* and *Rich. III*.
- Henry the Sixth** (sĭksth), King of England, the title rôle in the three parts of the historical play of *King Henry VI*. *1 Henry VI*; *2 Henry VI*; *3 Henry VI*.
- HENRY THE SIXTH, a Plantagenet king of the house of Lancaster, the title rôle in the three plays of that name, variously referred to in *Rich. III*, II, 3, 16, etc.
- HENTON, NICHOLAS (nĭk'-<sup>5</sup>-lŭs hĕn'-tŭn), meaning the friar mentioned as Nicholas Hopkins in Act I, Scene 1, line 221. *Henry VIII*, I, 2, 147. Called Henton in the same scene. *Henry Irving Shakespeare* explains that the mistake came about through a confusion of Henton, the seat of the monastery, with Hopkins, the surname of the monk. Some editions have Hopkins. *Folio* has Nicholas Henton, page 209. See also HOPKINS, NICHOLAS (hŏp'-kĭnz).
- Heralds** (hĕr'-ŭldz), speaking characters or supernumeraries in many of the plays.
- Herbert, Sir Walter** (wŏl'-tĕr hĕr'-bĕrt). *Rich. III*.
- Hercules** (hĕr'-kiŭ-lĕz), the famous Roman hero, the rôle assumed by Moth in *Love's L. L.*, V, 2.
- HERCULES. In *Much Ado*, II, 1, 261, etc., the famous mythological Roman hero of great physical strength, the counterpart of the Greek Heracles. In *Ham.*, II, 2, 378, alluding probably to the Globe theater whose sign was Hercules carrying the globe.
- HEREFORD (hĕr'-fŭrd or hār'-fŭrd or hĕr'-ŭ-fŭrd), a county of England, same as Herefordshire. *Rich. III*, III, 1,

āle, ārm, āsk, āt, cāre; ēve, mĕt, tĕrm; ĭce, pĭn; ŏld, ŏx, fŏreign, ŏr; ĭŭse, ŭp, Chinŭ (China); ŏoze, look; oll, our; church; go; song;

195, etc. Used also to designate the Duke of Hereford. "Hereford is written Herford in all Quartos and Folios (except Quarto 5 and Folio 4), so that it was evidently pronounced as a dissyllable." — *Henry Irving Shakespeare*. The measure supports this opinion.

**Hereford, Duke of.** See **Henry**.

**HEREFORD, EARL OF.** In *2 Henry IV*, IV, 1, 131, mentioned by the Earl of Westmoreland. In *Henry VIII*, I, 1, 200, it is one of the titles of the Duke of Buckingham.

**HEREFORDSHIRE** (hēr'-fūr-d-shīr'' or hār'-fūr-d-shīr'' or hēr'-ū-fūr-d-shīr''), a county in England often called Hereford. *1 Henry IV*, I, 1, 39.

Leading the men of Herefordshire to fight . . .

**HÉRITIER DE FRANCE** (ā''-rē''-tyā' dē frāns, *Fr.*), French form for heir of France, a title of Henry the Fifth. *Henry V*, V, 2, 365. For **ān** see page liii.

**HERMES** (hēr'-mēz), in Greek mythology, the messenger of the gods, identified with the Roman, Mercury. *Henry V*, III, 7, 19.

**Hermia** (hēr'-mī-ū). *Mid. N. D.*

**Hermione** (hēr-mī'-ō-nē, *Horace Howard Furness, Jr., Edith Wynne Matthison*), queen to Leontes. *Wint. Tale*.

**Herne** (hērn), a famous hunter in English legend, the rôle assumed by Falstaff. *Merry Wives*, V, 5.

**Hero** (hē'-rō not hēr'-ō), daughter to Leonato. *Much Ado*.

**HERO**, a priestess of Aphrodite at Sestos, a town on the Hellespont; beloved by Leander. *Two Gent.*, III, 1, 119, etc. Called Hero of Sestos in *As You Like It*, IV, 1, 106.

thin, then; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ô = cu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

HEROD (hĕr'-'äd). In *Ant. and Cleo.*, IV, 6, 14, etc., the famous king of the Jews; called Herod of Jewry in *Ant. and Cleo.*, I, 2, 28, etc. In *Ham.*, III, 2, 16, etc., the character in the miracle plays growing out of the Herod of biblical history. *Folio* has also Herode.

HERTFORD WEST (hĕrt'-'förd or här'-'förd wĕst). See HA'R-FORD-WEST (här'-'förd-wĕst'').

HESPERIA (hĕs-pĕ-'rĭ-ü) or HISPERIA (hĭs-pĕ-'rĭ-ü), the name of Celia's gentlewoman. *As You Like It*, II, 2, 10.

Hesperia, the princess' gentlewoman, . . .

HESPERIDES (hĕs-pĕr'-'ĭ-dĕz). In *Love's L. L.*, IV, 3, 341, in classical mythology, the garden containing the golden apples. In *Per.*, I, 1, 27, the maidens who guarded the golden apples.

HESPERUS (hĕs'-'pü-rüs), in classical mythology, the evening star. *All's Well*, II, 1, 167.

Moist Hesperus hath quench'd his sleepy lamp;

HIBLA, the *Folio* form for HYBLA (hĭ'-'blä or hü'-'blä), which see.

HIBOCRATES (hĭ-bök'-'rĭ-tĕz), corrupted from Hippocrates, a Greek physician and writer called "The Father of Medicine." *Merry Wives*, III, 1, 66.

HIEMS (hĭ'-'ĕmz), a name for winter personified. *Love's L. L.*, V, 2, 901; *Mid. N. D.*, II, 1, 109.

HIGH'ST (hĭ'st) or HIGHEST (hĭ'-'ĕst), meaning the Supreme Being. *All's Well*, IV, 2, 24.

HILL, TOWER (tou'-'ĕr hĭl), a hill near the Tower in London, formerly used for execution of political criminals. *Henry VIII*, V, 4, 65.

āle, ärm, äsk, ät, cäre; ĕve, mĕt, tĕrm; ĭce, pĭn; ōld, ōz, fōreign, ôr; ïuse, ũp, Chinŭ (China); ōoze, loók; oll, our; church; go; song;

**HINCKLEY** (hĭngk'-lĭ), a market-town in Leicestershire, England. *2 Henry IV*, V, 1, 26.

**HIPPARCHUS** (hĭ-pär'-kŭs), bondman to Antony. *Ant. and Cleo.*, III, 13, 149.

Hipparchus, my enfranchised bondman, whom . . .

**Hippolyta** (hĭ-pŏl'-ĭ-tŭ), Queen of the Amazons. *Mid. N. D.*

**HIREN** (hĭ-rĕn): Pistol's reference may be to his sword, although the Hostess evidently thinks he means a woman. *2 Henry IV*, II, 4, 173 and 189. Hiren was the name of a female character in an old play by George Peele.

**HIRTIUS** (hĕr'-shĭŭs), the name of a consul, taken from Plutarch. *Ant. and Cleo.*, I, 4, 58.

Hirtius and Pansa, consuls, at thy heel . . .

**HISPERIA** (hĭs-pĕ'-rĭ-ŭ). See **HESPERIA** (hĕs-pĕ'-rĭ-ŭ).

**HOB** (hŏb), a name for Robert, here used with the meaning, ordinary fellow. *Cor.*, II, 3, 123.

To beg of Hob and Dick that do appear, . . .

**HOBBIDIDENCE** (hŏb''-ĭ-dĭ-dĕns' or hŏb''-ĭ-dĭd'-ĕns), the name of a fiend, adapted from Harsnet's *Declaration of Egregious Popish Impostures*, 1603. *Lear*, IV, 1, 62.

**Hobgoblin** (hŏb'-gŏb''-lĭn), a name for Puck or Robin Goodfellow, a mischievous sprite who plays an important rôle in *Mid. N. D.*, here the rôle assumed by Pistol in the merry-making in Windsor Park. *Merry Wives*, V, 5.

**HOBGOBLIN**, another name for Puck, or Robin Goodfellow. *Mid. N. D.*, II, 1, 40. See also **Goodfellow**, **Robin** (rŏb'-ĭn gŏd'-fĕl''-ŏ).

**thin, tĕn**; **yet**; **zh = z** in azure; **n** = French nasalizing **n** as in *Fr. en, in, on, un*; **ö = eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliiv.

HOLBORN (hō'-bŭrn), a district in London. *Rich. III*, III, 4, 33.

When I was last in Holborn, . . . (Incomplete line)

HOLINESS (hō'-lĭ-nĕs) HIS, a title of the Pope. *Meas. for Meas.*, III, 2, 233, etc.

**Holland, John** (hōl'-ŭnd). *2 Henry VI*.

HOLLANDER (hōl'-ŭnd-ĕr), a native of Holland. *Oth.*, II, 3, 80 and 86. Found in the plural in *3 Henry VI*, IV, 8, 2.

HOLLOWMAS, one of the *Folio* forms for HALLOWMAS (hāl'-ō-mās), which see.

HOLMEDON (hōm'-dŭn), probably a corruption for Homeldon Hill, the common form in the histories — the scene of Henry Percy's victory over a Scotch army in 1402. *1 Henry IV*, I, 1, 55, etc. The modern spelling is Hambleton. *Folio* has Holmedon or Holmeden.

**Holofernes** (hōl'-ō-fĕr'-nĕz). *Love's L. L.* Called Master Parson in Act IV, Scene 2, line 84.

HOLY LAND (hō'-lĭ lānd), Palestine. *1 Henry IV*, I, 1, 48, etc.

HOLY SEE (hō'-lĭ sĕ), the office, seat, or jurisdiction of the Pope. *John*, III, 1, 144. Called also See of Rome in *John*, V, 2, 72. Cf. SEE.

HOLY WRIT (rĭt), the Scriptures. *All's Well*, II, 1, 141, etc. Not capitalized in all editions.

HOLY-ROOD DAY (hōl'-ĭ-rōōd dā), "the Festival of the invention of the Holy Cross, May 3." — *Skeat. 1 Henry IV*, I, 1, 52.

On Holy-rood day, the gallant Hotspur there, . . .

āle, ārm, āsk, āt, cāre; ēve, mĕt, tĕrm; ĭce, pĭn; ōld, ōx, fōreign, ōr; ĭŭse, ŭp, Chin<sup>ŭ</sup> (China); ōōze, loōk; oll, our; church; go; song;

HONESTY (õn'-ës-tĩ), a personification. *Wint. Tale*, IV, 4, 606, etc.

HONI SOIT QUI MAL Y PENSE (õ''-nē' swä kē mäl ē päns, *Lanson*), a French saying meaning "evil [or shame] to him who thinketh evil of this," the motto of the Order of the Garter, the highest order of knighthood in Great Britain. *Merry Wives*, V, 5, 73. For äN see page liii.

And *Honi soit qui mal y pense* write . . .

HONOUR (õn'-ēr), a personification. *All's Well*, IV, 2, 50, etc.

HOOD, ROBIN (rõb'-in hõd), in mediæval legend, the famous English outlaw. *Two Gent.*, IV, 1, 36, etc.

HOPDANCE (hõp'-däns), a fiend, a name probably derived from Hobbididence. *Lear*, III, 6, 32. Cf. HOBBI-DIDENCE (hõb''-ĩ-dĩ-děns' or hõb''-ĩ-dĩd'-ěns).

HOPKINS, MICHAELL, form found in the *Folio* for Nicholas Hopkins. For note on omission of *Folio* pronunciation see page xxvii. See HOPKINS, NICHOLAS.

HOPKINS, NICHOLAS (nĩk'-õ-lūs hõp'-kĩnz), a monk. *Henry VIII*, I, 1, 221, and I, 2, 147. *Folio* has Michael Hopkins, page 207. Commentators leave no doubt, however, that Nicholas is correct. Called also Hopkins in Act I, Scene 2, line 148, and Act II, Scene 1, line 22. See also HENTON, NICHOLAS (hěn'-tũn).

A monk o' the Chartreux. O, Nicholas Hopkins? He. I, 1, 221.

**Hora**, in the *Folio Rom. and Jul.*, page 56, a masker, who speaks two lines that in modern editions are attributed to Mercutio. For note on omission of *Folio* pronunciations see page xxvii.

thin, t~~h~~en; yet; zh = z in azure; N = French nasalizing n as in *Fr. en, in, on, un*; õ = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

**HORACE** (hôr'-îs), a Roman poet. *Love's L. L.*, IV, 2, 104;  
*Tit. Andr.*, IV, 2, 22.

**Horatio** (hō-rā'-shō, *Horace Howard Furness, Jr.*). *Ham.*

Horatio, thou art e'en as just a man . . . III, 2, 59.

**Horner, Thomas** (hôr'-nēr), an armourer. *2 Henry VI.*

**Hortensio** (hôr-těn'-shīō; ōr-těn'-sēō, *Ada Rehan, Otis Skinner*; hôr-těn'-sī-ō, *Margaret Anglin*). *Tam. of Shrew*. Assumes the name of Licio. *Folio* has also Hortentio.

**Hortensius** (hôr-těn'-shī-ūs, *Cent.*). *Tim. of Ath.*

**Hortentio**, one of the *Folio* forms for **Hortensio**, which see.

**Host** (hōst). Two speaking rôles. In *Two Gent.*, IV, 2, Host, where Julia lodges. In *Merry Wives*, II, 1, etc. Host of the Garter Inn.

**Hostess** (hōst'-ēs). A speaking character in *Tam. of Shrew*. For the Hostess in *1 Henry IV*, *2 Henry IV*, and *Henry V* see **Quickly, Mistress** (kwîk'-lî).

**HOSTILIUS** (hōs-tîl'-î-ūs). In *Cor.*, II, 3, 348, the third king of Rome. In *Tim. of Ath.*, III, 2, 70, the name of the Second Stranger.

**Hotspur** (hôt'-spēr), Henry Percy, son to Henry Percy, Earl of Northumberland. *Rich. II*; *1 Henry IV*.

**HOTSPUR**, meaning Henry Percy, surnamed Hotspur, a fiery young noble who appears in the Dramatis Personæ of *Rich. II* and *1 Henry IV*; killed in the Battle of Shrewsbury, 1403. *2 Henry IV*, Induc., 25, etc.

**Hour, Humphrey** (hŭm'-frī our). See **HUMPHREY HOUR**.

**HoweR, HUmFrey**, *Folio* form for **HUMPHREY HOUR** (hŭm'-frī our), which see.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; îūse, ūp, Chinŭ (China); ōōze, lōōk; oll, our; church; go; song;



**Hubert de Burgh** (h'ü'-bērt d'ü böörg or bērg). *John*.

Robert Mantell prefers the latter pronunciation.

**HUGH** (h'ü). See the specific names.

**HUGH, PARSON** (pär'-s'ün), a name by which Sir Hugh Evans, a character in the play, is addressed. *Merry Wives*, II, 2, 317.

**Hume, John** (h'üm). *2 Henry VI*.

**Humfrey**, probably the name of an actor, who, in the *Folio 3 Henry VI*, page 158, enters and delivers the speeches that in modern texts are ascribed to the Second Keeper. Cf. **Sinklo**. Also the *Folio* spelling for **Humphrey** (hüm'-frī). For note on omission of *Folio* pronunciations see page xxvii.

**Humphrey** (hüm'-frī). This is the youngest son of King Henry the Fourth who appears in four plays: in *2 Henry IV*, as Prince Humphrey of Gloucester; in *Henry V*, as Duke of Gloucester, brother to the King; in *1 Henry VI*, as Duke of Gloucester, uncle to the king, and Protector; in *2 Henry VI*, as Humphrey, Duke of Gloucester, uncle to the king. The *Folio* spelling is Humfrey. Cf. **Stafford, Sir Humphrey**.

**HUMPHREY HOUR** (our). *Rich. III*, IV, 4, 173. The *Folio* spelling is Humfrey Hower.

"No satisfactory explanation, as far as I am aware, has yet been given of these words." — *Littledale's Dyce*.

**HUMPHREY OF BUCKINGHAM** (bük'-ing-üm), meaning Humphrey Stafford, the Duke of Buckingham of the play. *2 Henry VI*, V, 1, 15.

**HUNDRED MERRY TALES** (hүн'-drēd mēr'-ī tālz), a popular jest-book of Shakespeare's day. *Much Ado*, II, 1, 135.

thin, t̄hen; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

HUNDREDTH PSALM (hŭn'-drĕdth sām), in the Old Testament Book of Psalms. *Merry Wives*, II, 1, 63.

HUNGARIAN (hŭn-gā'-rĭ-ŭn) or GONGARIAN (gŏn-gā'-rĭ-ŭn), a needy or beggarly fellow. *Merry Wives*, I, 3, 23.

HUNGARY, KING OF (hŭng'-gŭ-rĭ), perhaps a play on the word hunger. *Meas. for Meas.*, I, 2, 2 and 5.

HUNGERFORD, LORD (hŭng'-gĕr-fŏrd). In *1 Henry VI*, I, 1, 146, Sir Walter Hungerford. In *3 Henry VI*, IV, 1, 48, Sir Thomas Hungerford.

**Hunters** (hŭnt'-ĕrz), supernumeraries in *Tit. Andr.*, II, 2.

HUNTINGDON (hŭnt'-ĭng-dŭn), John Holland, Earl of Huntington, who was at Harfleur and also at Agincourt. *Henry V*, V, 2, 85.

Warwick and Huntingdon, go with the king;

**Huntsmen** (hŭnts'-mĕn), supernumeraries with two speaking characters, First Huntsman and Second Huntsman. *Tam. of Shrew*, Induc., 1. A Huntsman enters and speaks in *3 Henry VI*, IV, 5.

HYBLA (hĭ'-blŭ or hŭ'-blä), an ancient city of Sicily, famed for its honey. *Jul. Cæs.*, V, 1, 34, and *1 Henry IV*, I, 2, 47. *Folio* spelling is Hibla.

HYDRA (hĭ'-drŭ), in classical mythology, a many-headed monster. *Oth.*, II, 3, 308, etc.

HYEM'S (hĭ'-ĕmz), the Clarke variant, in this reference only, for HIEMS', which see. *Mid. N. D.*, II, 1, 109. *Folio* has Hyems.

**Hymen** (hĭ'-mĕn). *As You Like It*, V, 4.

HYMEN, in classical mythology, the god of marriage, a speaking character in *As You Like It*. *Much Ado*, V, 3, 32, etc.

āle, ĩrm, āsk, āt, cāre; ĕve, mĕt, tĕrm; ĭce, pĭn; ōld, ōx, fŏreign, ōr; ĭŭse, ŭp, Chinŭ (China); ōŏse, lŏŭk; oll, our; church; go; song;

**HYMENÆUS** or **HYMENEUS** (hī-mě-nē'-ūs). *Tit. Andr.*, I, 1, 325. The same as **HYMEN**, which see.

In readiness for Hymenæus stand, . . .

**HYPERION** (hī-pē'-rī-ŭn or hī-pēr-ī'-ŏn), in classical mythology, the father of the sun. *Ham.*, I, 2, 140, etc.

**HYRCAN** (hēr'-kŭn), the same as **HYRCANIAN**, which see. *Mac.*, III, 4, 101.

The arm'd rhinoceros, or the Hyrcan tiger;

**HYRCANIA** (hēr-kā'-nĭ-ŭ), an ancient region in Asia. *Henry VI*, I, 4, 155.

O, ten times more, than tigers of Hyrcania.

**HYRCANIAN** (hēr-kā'-nĭ-ŭn), pertaining to Hyrcania. *Ham.*, II, 2, 472; *Merch. of V.*, II, 7, 41.

## I

**Iachimo** (ĕä'-kē-mō, *It.*, *Forbes-Robertson*, *F. F. Mackay*; yäk'-ĭ-mō, *Frank R. Benson*). *Cym.* *Forbes-Robertson* says that Iago and Iachimo should not be anglicized.

**Iacke Wilson**, in the *Folio Much Ado*, page 107, an additional man mentioned as entering with the Prince [Don Pedro], Leonato, and Claudio. For note on omission of *Folio* pronunciations, see page xxvii.

**Iago** (ĕä'-gō, *Forbes-Robertson*; ĕ-ä'-gō, *Ben Greet*), *Oth.* May be a dissyllable here:

And nothing of a man.

Dost thou hear, Iago? *IV*, 1, 90.

May be a trisyllable here:

These letters give, Iago, to the pilot; . . . *III*, 2, 1.

thin, ~~thin~~en; yet; zh = z in azure; n̄ = French nasalizing n as in *Fr.* en, in-, on, un; ö = eu in *Fr.* jeu; *Fr.* menü. Explanation of Key, etc., p. xlv.

**IARMEN**, a word found in *Folio Cym.*, page 380 in place of the *German* of most modern texts. For discussion see *Variorum Shakespeare*.

**ICARUS** (ik'-ū-rūs), in classical mythology, a youth whose father, Dædalus, made wings of wax, with which the boy flew too near the sun. 1 *Henry VI*, IV, 6, 55, etc.

**ICELAND** (is'-lënd), an island in the North Atlantic Ocean. *Henry V*, II, 1, 44. *Folio* has *Island*, the old spelling of the name.

**Iden, Alexander** (äl-ëg-zän'-dēr ī'-dēn). 2 *Henry VI*.

**IF** (if), with which one may avoid even the "Lie Direct."  
*As You Like It*, V, 4, 103, *passim*.

**IGNORANCE** (ig'-nō-rŭns), a personification. *Love's L. L.*, IV, 2, 24, etc.

**ILIAS** (ē'-lī-ās or il'-ī-ūs) or **HELIAS** (hē'-lī-ūs), one of the six gates of Troy. *Troil. and Cres.*, Prol., 16.

"Shakespeare is obviously following the account in Caxton's *Destruction of Troy*, . . ." — *Henry Irving Shakespeare*.

Dardan, and Timbria, Ilias, Chetas, Troien, . . .

**ILION** (il'-ī-ŭn or ē'-lī-ōn), Greek form for Ilium or Troy. *Troil. and Cres.*, II, 2, 109, etc.

**ILIUM** (il'-ī-ŭm), the Latin form for Troy. *Troil. and Cres.*, I, 1, 104, etc.

**ILLYRIA** (ī-līr'-ī-ŭ), a country east of the Adriatic Sea; ancient Illyricum. *Twel. N.*, I, 2, 2, etc.

**Illyria, Duke of**. See **Orsino** (ôr-sē'-nō).

**Imogen** (im'-ō-jĕn, *Horace Howard Furness, Jr., Phyllis Neilson-Terry*; im'-ō-jĕn, *Julia Marlowe*). Assumes the name of Fidele. *Cym.*

āle; ärm, äsk, ät, câre; éve, mēt, tērm; ice, pîn; ôld, ôx, fôreign, ôr; îuse, ŭp, Chin<sup>ŭ</sup> (China); ôoze, lôok; oll, our; church; go; song;

IMPERIAL'S (ĩm-pē'-rĩ-ŭlz), "Launce's blunder for emperor." — *Schmidt. Two Gent.*, II, 3, 5.

IMPRIMIS (ĩm-pri'-mĩs or ĩm-prē'-mēs), a Latin word meaning *first of all*. *Tam. of Shrew*, IV, 1, 68, etc.

INCH, SAINT COLME'S (kŏl'-mēz ĩnsh), Saint Columba's isle, now Inchcolm, a small island in the Firth of Forth, not to be confounded with Icolmkill or Iona. *Mac.*, I, 2, 61. Cf. COLME-KILL (kŏm'-kĩl).

Till he disbursed, at Saint Colme's inch, . . .

IND or INDE, both pronounced (ĩnd or ĩnd), short for India. *As You Like It*, III, 2, 93, etc. In *Love's L. L.*, IV, 3, 222, this word rhymes with blind, and in *As You Like It*, III, 2, 93, it forms a couplet with Rosalind. For various pronunciations of Rosalind, see **Rosalind**. For discussion of the pronunciation of Ind, see also *Variorum As You Like It*, page 142.

INDIA (ĩn'-dĩ-ŭ), a country in southern Asia. *Henry VIII*, I, 1, 21, etc.

INDIAN (ĩn'-dĩ-ŭn), a native of India. *Temp.*, II, 2, 34; *Henry VIII*, V, 4, 34. In *Oth.*, V, 2, 347, substituted by modern editions for JUDEAN (jŏŏ'-dē-ŭn), which see.

INDIES (ĩn'-dĩz), used to mean sometimes the East, sometimes the West Indies. *Com. of Err.*, III, 2, 136. Cf. EAST AND WEST INDIES.

INDUCTION (ĩn-dŭk'-shŭn), an introductory speech or scene in a play. *2 Henry IV*, etc.

**Infant** (ĩn'-fŭnt), the infant Marina brought to Pericles. *Per.*, III, 1.

**Inhabitants** (ĩn-hăb'-ĩt-ŭnts) of Ephesus, supernumeraries in *Per.*, V, 3.

**thin, ȕhen; yet; zh = z** in azure; **n** = French nasalising **n** as in *Fr. en, in-*; **on, un**; **ö = eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

- INIQUITY (in-ĭk'-wĭ-tĭ), a personification. *Meas. for Meas.*, II, 1, 181; *Rich. III*, III, 1, 82.
- INN, CLEMENT'S (klĕm'-ĕnts ĭn), probably one of the Inns of Court in London where young lawyers studied and lived. *2 Henry IV*, III, 2, 15, *passim*.
- INN, GARTER (gär'-tĕr ĭn), an inn in the town of Windsor, England, famous as the scene of Falstaff's revels; mentioned in the stage directions. *Merry Wives*, I, 3, etc. Called Garter in *Merry Wives*, I, 1, 143, etc.
- INN, GRAY'S (grāz ĭn), one of the Inns of Court of London. *2 Henry IV*, III, 2, 36.
- INNOCENT, POPE (pōp ĭn'-ō-sĕnt), probably Innocent III, one of the long line of popes of that name. *John*, III, 1, 139 and 146.
- Interpreter. In the *Folio All's Well*, pages 247, 248, 251, the lines in modern editions given to the First Soldier are spoken by a character called the Interpreter. For note on omission of *Folio* pronunciations see page xxvii.
- INVERNESS (in-vĕr-nĕs'), a town in Scotland. *Mac.*, I, 4, 42. Also given as the setting for Act I, Scene 5, and Act II, Scene 1. The old spelling is Innerness.

On all deservers. From hence to Inverness, . . .

- Io (ĭ'-ō), in classical mythology, a priestess of Juno, whom Jupiter visited in the form of a cloud. *Tam. of Shrew*, *Induc.*, 2, 56.

We'll show thee Io as she was a maid;

- Ioane de Puzel and Ione de Pucell**, *Folio* forms for **Joan la Pucelle** (jōn lā pōō-sĕl'), which see.

āle, ärm, āsk, ũt, cāre; ēve, mĕt, tĕrm; ĭce, pĭn; ōld, ōx, fōreign, ôr; ĭūse, ũp, Chinŭ (China); ōoze, lōōk; oll, our; church; go; song;

**IONIA** (ī-ō'-nĭ-ŭ), an ancient name for a region of Asia Minor, inhabited by Ionian Greeks. *Ant. and Cleo.*, I, 2, 107. Called also Ionis.

To Lydia and to Ionia, . . .

**IONIAN SEA** (ī-ō'-nĭ-ŭn sē), an arm of the Mediterranean. *Ant. and Cleo.*, III, 7, 23.

He could so quickly cut the Ionian sea, . . .

**IPSWICH** (ĭps'-wĭch), a town in Suffolk, England. *Henry VIII*, I, 1, 137, and IV, 2, 59. Corrupted from Gypes-wic.

**Iras** (ĭ'-rās, *Phyllis Neilson-Terry*). *Ant. and Cleo.*

**IRELAND** (ĭr'-lŭnd), one of the British Isles. *Com. of Err.*, III, 2, 119, etc. Ellis cites the following line as an example of trisyllabic pronunciation (ĭr'-ŭ-lŭnd):

You sent me deputy for Ireland; *Henry VIII*, III, 2, 260.

**Iris** (ĭ'-rĭs). *Temp.*

**IRIS**. In *2 Henry VI*, III, 2, 407, and *All's Well*, I, 3, 158, the goddess of the rainbow, and messenger of the gods, appearing in *Temp.* as a speaking character. In *Troil. and Cres.*, I, 3, 380, the flower of that name.

**Irish** (ĭ'-rĭsh), the name in the *Folio Henry V*, page 78, under which Macmorris speaks.

**IRISH**. In *1 Henry IV*, III, 1, 241, the language of Ireland. In the stage directions in *2 Henry VI*, V, 1, meaning the people of Ireland.

**IRISHMAN** (ĭ'-rĭsh-mŭn), a native of Ireland. *Merry Wives*, II, 2, 318; *Henry V*, III, 2, 71. Found in the plural in *2 Henry VI*, III, 1, 314.

**thin**, **then**; yet; **zh** = **z** in *azure*; **n** = French nasalising **n** as in *Fr. en, in*; **on, un**; **ö** = *eu* in *Fr. jeu*; *Fr. menü*. Explanation of Key, etc., p. xlv.

- Isabel** (iz'-ü-běl), Queen of France. *Henry V.*
- Isabella** (iz'-ü-běl'-ü), sister to Claudio. *Meas. for Meas.*  
Called also Isabel often throughout the text. *Folio* has also Isabell.
- ISBEL** (iz'-běl), a contraction for Isabel. *All's Well*, I, 3, 20, and III, 2, 13. Found in the plural, Isabels, in the latter scene.
- ISCARIOT** (is-kär'-i-üt), the surname of Judas, the apostle who betrayed Christ. *Love's L. L.*, V, 2, 601.
- ISIDORE** (iz'-i-dör), a money-lender. *Tim. of Ath.*, II, 1, 1, and II, 2, 11 and 27.
- ISIS** (i'-sīs), in Egyptian mythology, the principal goddess, wife of Osiris. *Ant. and Cleo.*, I, 2, 66, etc.
- ISLAND**, *Folio* form for ICELAND (is'-lënd), which see.
- ISLE OF MAN** (il ũv män), an island in the Irish Sea. 2 *Henry VI*, II, 3, 13, and II, 4, 78 and 94.
- ISRAEL** (iz'-rā-ěl or iz'-rā-ěl), the kingdom of the Israelites. *Ham.*, II, 2, 422.
- ITALIAN** (i-täl'-yŭn never i-täl'-yŭn). In *All's Well*, IV, 1, 79, etc., a native of Italy. In *Ham.*, III, 2, 274, and *Merch. of V.*, I, 2, 75, the reference is to the language of Italy.
- ITALY** (it'-ü-lī), a country of southern Europe. *Merch. of V.*, I, 2, 80, etc.
- ITHACA** (ith'-i-kü), one of the Ionian Islands, and the traditional home of Ulysses. *Cor.*, I, 3, 94; *Troil. and Cres.*, I, 3, 70. In *Folio Cor.*, page 4, the form is Athica.
- ITHACA, PRINCE OF**, meaning Ulysses, a character in the play. *Troil. and Cres.*, I, 3, 70.

āle; ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōr, fōreign, ōr; iŭse, ŭp, Chinŭ (China); ōoze, lōok; oll, our; church; go; song;



IUDEAN, found in the *Folio* for INDIAN (in'-dī-ūn) or JUDEAN (jōō'-dē-ūn), which see.

Iuliana, a name that appears in the *Folio Com. of Err.*, page 91, for Luciana. For note on omission of *Folio* pronunciations see page xxvii.

## J

JACK (jăk). In *Tam. of Shrew*, II, 1, 159, etc., a mere fellow as distinguished from a gentleman. In *Merry Wives*, II, 3, 3, etc., used as a nickname for John. In *Mid. N. D.*, III, 2, 461, and *Love's L. L.*, V, 2, 885, used in reference to Jack and Jill, names used in Shakespeare's day to mean any man and his wife or sweetheart. In *Tam. of Shrew*, IV, 1, 51, Grumio plays upon the old meaning of measuring-cups, sometimes called Jacks and Jills. In *Temp.*, IV, 1, 198, meaning a Jack o' lantern or Will o' the Wisp. See also JACK O' THE CLOCK, and the specific names.

JACK O' THE CLOCK (jăk ũ thũ klök), "an automaton that in public clocks struck the bell on the outside:" — *Littledale's Dyce. Rich. II*, V, 5, 60. The same, called Jack in *Rich. III*, IV, 2, 117.

JACK-A-LENT (jăk'-ū-lënt), "a small stuffed puppet thrown at during Lent." — *Schmidt. Merry Wives*, III, 3, 27, and V, 5, 134.

JACK-SAUCE (jăk-sôs), meaning a saucy fellow, an epithet used by Fluellen. *Henry V*, IV, 7, 148.

JACK-SLAVE (jăk-slāv), "a mean fellow." — *Schmidt. Cym.*, II, 1, 22.

JACOB (jă'-küb), a Hebrew patriarch, brother of Esau. *Merch. of V.*, I, 3, 72, etc. See also PHILIP AND JACOB.

thin, then; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in;* on, un; ö = cu in *Fr. jeu; Fr. menü.* Explanation of Key, etc., p. xlv.

**JACQUES** or **JAQUES** **CHATILLON** (jä'-kwēz, jāk or zhäk; shä-tīl'-yŭn or shät'-ī-lŏn, *Eng.*; shä''-tē''-yŏn', *Fr.*), a French noble who fell at Agincourt. *Henry V*, III, 5, 43. Called Jaques of Chatillon in Act IV, Scene 8, line 98. For **ôn** see page liii.

**JAMANY** (jä'-mŭ-nĭ) or **JARMANY** (jär'-mŭ-nĭ): Dr. Caius probably means Germany. *Merry Wives*, IV, 5, 89.

**JAMES** (jämz). In *John*, I, 231, meaning James Gurney. See also the specific names.

**JAMES, CAPTAIN.** See **Jamy** (jä'-mĭ).

**Jamy** (jä'-mĭ). *Henry V*. Called Captain James and Captain Jamy in Act III, Scene 2, lines 80, 81, and 90.

**JAMY, SAINT**, probably Saint James. *Tam. of Shrew*, III, 2, 84. Here the pronunciation is evidently (jĕm'-ĭ), to rhyme with penny.

**JANE NIGHTWORK** (jän nĭt'-wĕrk), mother to Robin Nightwork. 2 *Henry IV*, III, 2, 210.

**JANE SMILE** (smĭl), an earlier sweetheart of Touchstone. *As You Like It*, II, 4, 48.

**JANUARY** (jän'-iŭ-ä-rĭ), the first month of the calendar year. *Much Ado*, I, 1, 94; *Wint. Tale*, IV, 4, 111.

**JANUS** (jä'-nŭs), a two-headed Latin deity. *Oth.*, I, 2, 33; *Merch. of V.*, I, 1, 50.

**JAPHET** (jä'-fĕt), according to the account in Genesis, the third son of Noah. 2 *Henry IV*, II, 2, 128.

**Jaquenetta** (jäk-ĕ-nĕt'-ŭ, *Frank R. Benson, F. F. Mackay*). *Love's L. L.*

**Jaques.** *As You Like It*. There are two characters of this name in the play:

äle; ärm, äsk, ät, câre; ĕve, mĕt, tĕrm; ice, pĭn; ōld, ōx, föreign, ör; iŭse, ŭp, Chinŭ (China); dŏze, löök; oll, our; church; go; song;

1. **Jaques** (jä'-kwēz, *Horace Howard Furness, Jr., Margaret Anglin, Forbes-Robertson, Ada Rehan, E. H. Sothorn, et al.*), a lord attending on the banished Duke. Ellis in *Early English Pronunciation* gives jā'-kēz, which Horace Howard Furness, Jr., dismisses as "too pedantic."

The melancholy Jaques grieves at that, . . . II, 1, 26.

2. **Jaques** [de Bois or Boys] (jäk, *E. H. Sothorn*; jä'-kwēz, *Horace Howard Furness, Jr.*; zhäk, *Margaret Anglin, Charles Douville Coburn, Phyllis Neilson-Terry*; jäks, *Ben Greet*), the second son of Sir Rowland de Bois or Boys, who makes his only entrance under the name of Jaques de Bois or Boys in Act V, Scene 4. For pronunciation of Bois or Boys see **Bois, Jaques de**.

In reference to "the melancholy Jaques," Horace Howard Furness, Jr., says:

"I have always been accustomed to hear the name pronounced as does Sothorn, jä'-kwēz. I do not think there should be any difference in pronunciation of the other Jaques. I cannot see any reason for so doing."

For further discussion of pronunciation see the *Va-rriorum Shakespeare As You Like It*, page 1, also the Foreword to this book, by E. H. Sothorn.

**JAQUES** (jä'-kwēz), mentioned by Parolles as an officer in the Florentine war. *All's Well*, IV, 3, 185.

**JAQUES, SAINT** (jä'-kwēz), probably meaning Saint James the Great. *All's Well*, III, 4, 4, and III, 5, 98. Cf.

**JAQUES LE GRAND, SAINT.**

I am Saint Jaques' pilgrim, thither gone: III, 4, 4.

thin, ~~thin~~; yet; zh = z in azure; ñ = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

JACQUES CHATILLON. See JACQUES CHATILLON.

JAQUES FAULCONBRIDGE or FALCONBRIDGE, both pronounced (jä'-kwēz fô'-k'n-brīj), a man mentioned by Maria. *Love's L. L.*, II, 1, 42. *Folio* has Iaqués Fauconbridge.

JAQUES LE GRAND, SAINT (sǎn zhák lē grän, *Fr.*, *Frank R. Benson*; or sǎnt jä'-kwēz lū gränd, *Eng.*), probably a shrine of Saint James the Great. *All's Well*, III, 5, 37, and IV, 3, 58. See *Henry Irving Shakespeare*. For ǎN and äN see page liii.

JARMANY (jä'-mü-nī). See JAMANY, pronounced the same.

JARTEER or JARTERRE (zhär''-tēr'), Dr. Caius' pronunciation of Garter, the name of the inn. *Merry Wives*, I, 4, 124, etc.

JASON (jä'-sün), in classical mythology, the leader of the Argonautic expedition, successful in obtaining the Golden Fleece. *Merch. of V.*, I, 1, 172, and III, 2, 244.

JEN' (jĕn) or GINN (jĭn), a servant of Antipholus of Ephesus. *Com. of Err.*, III, 1, 31. "Jin or Jinny." — *Littledale's Dyce*.

Maud, Bridget, Marian, Cicely, Gillian, Ginn!

JENNY (jĕn'-ī), used in the phrase, *Jenny's case*, the Hostess' misunderstanding of *genitive case*. *Merry Wives*, IV, 1, 64.

JEPHTHAH (jĕf'-thū), judge of Israel, referring to an ancient ballad, *Jephthah, Judge of Israel*. *Ham.*, II, 2, 422 and 429; *3 Henry VI*, V, 1, 91.

JERONIMY (jĕ-rōn'-ī-mī), alluding to Kyd's *Spanish Tragedy*, where Hieronimus uses these words. *Tam. of*

ǎle, ǎrm, ǎsk, ǎt, cǎre; ēve, mĕt, tĕrm; ĩce, pĭn; ōld, ōx, fōreign, ôr; ĩuse, ũp, Chinŭ (China); ōoze, lōök; oil, our; church; go; song;

*Shrew*, Induc., 1, 9. *Folio* has S. Ieronimie, which some modern editions have emended, probably erroneously, to St. Jeronimy.

**JERUSALEM** (jě-rōō'-sŭ-lěm). In *1 Henry IV*, I, 1, 102, etc., the chief city of Palestine. In *2 Henry IV*, IV, 5, 235, passim, referring to the Jerusalem Chamber in Westminster Abbey.

**JERUSALEM CHAMBER** (chām'-bēr), in Westminster Abbey, the famous room in which Henry IV died, mentioned in the stage directions at the opening of the scene. *2 Henry IV*, IV, 4. Referred to as Jerusalem in *2 Henry IV*, IV, 5, 235, passim.

**JESHU** (jě'-sh'ū or jě'-shōō), a mispronunciation of the name JESU, which see. *Henry V*, IV, 7, 116.

**Jessica** (jěs'-ĭ-kŭ). *Merch. of V.*

**JESU** (jě'-z'ū or jě'-s'ū or jě'-sōō or yā'-sōō), the poetical form for Jesus, used chiefly in the vocative. *Rom. and Jul.*, II, 4, 31, etc. The form Jesu Christ (krīst) occurs in *2 Henry VI*, V, 1, 214, and *Rich. II*, IV, 1, 93. See also JESU MARIA (mä-rē'-à).

**JESU MARIA** (mä-rē'-à), a combination of the names Jesus and Mary, used in appeal or as an exclamation. *Rom. and Jul.*, II, 3, 69.

Jesu Maria, what a deal of brine . . .

**JESUS** (jě'-zŭs), the Christ. *1 Henry IV*, II, 2, 86, etc. Stormonth says jě'-zŭz.

**JEW** (j'ū or jōō), a member of the Hebraic division of the Semitic race. *Merch. of V.*, I, 3, 154, etc. Called Ebrew Jew by Falstaff in *1 Henry IV*, II, 4, 198.

**Jeweller** (jōō'-ěl-ēr), a speaking rôle in *Tim. of Ath.*, I, 1.

thin, then; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ō = eu in *Fr. jeū; Fr. menū*. Explanation of Key, etc., p. xlv.

**JEWESS** (j'ü'-ěs or jōō'-ěs), Pope's emendation for *Jewes* of the 1st and 2nd Folios — the 3rd and 4th Folios have *Jew's* which was probably pronounced as a dissyllable in Shakespeare's day. *Worth a Jew's eye* was a common expression of the times. *Merch. of V.*, II, 5, 43.

There will come a Christian by,  
Will be worth a Jewess' eye.

**JEWRY** (j'ü'-rĭ or jōō'-rĭ), the country of the Jews, Judea. *Rich. II*, II, 1, 55, etc. See **HEROD OF JEWRY** (hěr'-ūd). *Folio* has also Jury or Jurie.

**JEZEBEL** (jěz'-ū-běl), wife of Ahab, King of Israel. *Twel. N.*, II, 5, 46.

**JILL** (jĭl). See **JACK** (jăk).

**JOAN** (jōn not jō-ăn'). In *Love's L. L.*, III, 1, 207, etc., a name for a girl of the peasant class. In *2 Henry VI*, II, 1, 4, a falcon. See also **Joan la Pucelle** (jōn lâ pōō-sěl').

**Joan la Pucelle** (jōn lâ pōō-sěl', *Horace Howard Furness, Jr.*), usually called Joan of Arc. *1 Henry VI*. Referred to simply as Joan in Act I, Scene 6, line 17, etc.; and as Pucelle in Act I, Scene 2, line 110, etc. Called Joan of Arc in Act II, Scene 2, line 20, and Act V, Scene 4, line 49. The *Folio 1 Henry VI*, page 98, etc., has Ioane de Puzel, on page 115 Ione de Pucell, and on page 100 Pussel. La Pucelle is French for "the Maid."

Pucelle or puzzel, dolphin or dogfish, . . . I, 4, 107.

**JOAN OF ARC** (jōn ūv ärk not jō-ăn'). See **Joan la Pucelle** (jōn lâ pōō-sěl').

**JOB** (jōb), the chief personage in the Old Testament Book of Job. *2 Henry IV*, I, 2, 144; *Merry Wives*, V, 5, 164.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pĭn; ōld, ōx, fōreign, ōr; iūse, ūp, Chinū (China); ōōze, lōōk; oll, our; church; go; song;

**JOCKEY OF NORFOLK** (jök'-i'v nôr'-fök), meaning the Duke of Norfolk, a character in the play. *Rich. III*, V, 3, 304.

'Jockey of Norfolk, be not so bold,  
For Dickon thy master is bought and sold.'

**JOHN** (jôn). In *Merry Wives*, III, 3, 154, a servant addressed by Mistress Ford. In *2 Henry IV*, V, 3, 107, one of Robin Hood's men, named in a snatch of song by Silence. See also the specific names.

**John, Don** (dôn), bastard brother to Don Pedro. *Much Ado*. Called Count John in Act II, Scene 1, lines 1 and 13; Prince John, Act IV, Scene 2, line 63.

**John, Friar**. *Rom. and Jul.*

**John, King**, youngest son to King Henry II and Queen Elinor; surnamed Sans-Terre or Lack-land, the title rôle in *The Life and Death of King John*. *John*.

**JOHN, PRESTER** (prës'-tēr), contracted from Presbyter John, a legendary Christian monarch, of whose wealth and power marvellous tales have been written. *Much Ado*, II, 1, 276.

**JOHN, SIR**, name by which Hastings addresses the priest who is listed in the *Dramatis Personæ* as Another Priest. *Rich. III*, III, 2, 111. See also **FALSTAFF, SIR JOHN** (fôl'-stáf or fôl'-stáf).

**JOHN A GAUNT** (jôn ũ gânt or gônt), meaning John of Gaunt, the fourth son of King Edward the Third, and a speaking character in *Rich. II*. *2 Henry IV*, III, 2, 49, etc. Cf. **GAUNT**.

**JOHN DUKE OF BOURBON** (bōōr'-bŭn, *Eng.*; bōōr''-bôn', *Fr.*), referring to the Duke of Bourbon, a character in the play. *Henry V*, IV, 8, 82. For **ôn** see page liii.

thin, t<sup>h</sup>en; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

**John of Gaunt**, John Plantagenet, Duke of Lancaster, and brother to Edmund of Langley, Duke of York. *Rich. II.*

**JOHN OF GAUNT**, John Plantagenet, Duke of Lancaster, fourth son to King Edward the Third. *1 Henry IV*, II, 2, 70, etc. A speaking character in *Rich. II.*

**John of Lancaster** (läng'-küs-tēr). See **Lancaster, John of.**

**JOHN-A-DREAMS** (jôn'-ü-drēmz'), meaning John, the dreamer. *Ham.*, II, 2, 595.

**Jordan or Jordane**, *Folio* forms for Jourdain. See **Jourdain, Margaret.**

**Joseph** (jō'-zěf), servant to Petruchio, who speaks in *Tam. of Shrew*, IV, 1.

**JOSHUA** (jōsh'-iū-ü), a leader of the Israelites. *Love's L. L.*, V, 1, 133.

**Jourdain, Margaret** (mär'-gü-rět jēr-dän' or zhōōr-dän'). *2 Henry VI.* Called Margery Jourdain in Act I, Scene 2, line 75. Brander Matthews gives the English pronunciation as jōōr'-dün. *Folio* has Jordan or Jordane. The name occurs but once in verse.

With Margery Jourdain, the cunning witch, . . . I, 2, 75.

**JOURDAIN, MARGERY.** See **Jourdain, Margaret.**

**JOVE** (jōv), meaning Jupiter. *Ham.*, III, 2, 294, etc.

**JOVEM** (jō'-vēm, *Eng.*; yō'-vēm, *Rom.*), Latin accusative of Jupiter, the supreme god of the Romans. *Tit. Andr.*, IV, 3, 53.

'Ad Jovem,' that's for you: here, 'Ad Apollinem.'

**Judas** (jōō'-düs), meaning Judas Maccabæus, the rôle assumed by Holofernes in *Love's L. L.*, V, 2.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; iūse, ūp, Chin<sup>ū</sup> (China); ōōze, lōōk; oll, our; church; go; song;



JUDAS, meaning Judas Iscariot, the apostle who betrayed Christ. *As You Like It*, III, 4, 9, etc.

JUDAS, MONSIEUR (m<sup>ü</sup>'-syö'), jestingly applied to Holofernes playing the rôle of Judas Maccabæus. *Love's L. L.*, V, 2, 633.

JUDAS MACCABÆUS (mäk''-ü-bē'-üs), a famous leader of the Jews. *Love's L. L.*, V, 1, 134, etc. The *Folio* spelling is Machabeus.

JUDASES (jōō'-düs-ěz), the name applied by King Richard the Second to his three enemies, Bushy, Green, and the Earl of Wiltshire. *Rich. II*, III, 2, 132.

JUDE (jōōd), short for Judas. *Love's L. L.*, V, 2, 629.

JUDEAN (jōō'-dē-ün), by some thought to mean Herod, in allusion to the Herod-Mariamne story; by others, Judas Iscariot; the name found in a few editions for the *Indian* of most modern texts. *Folio* has Iudean. *Oth.*, V, 2, 347. The *Henry Irving Shakespeare* claims that parallel passages from contemporary works seem to prove conclusively that *Indian* is the correct word here.

Like the base Judean, threw a pearl away . . .

JUDGMENT (jűj'-měnt). In *Meas. for Meas.*, II, 2, 11, a personification. In *Com. of Err.*, IV, 2, 40, the final sentence on the human race.

Judges (jűj'-ěz), supernumeraries in *Tit. Andr.*, III, 1, and *Henry VIII*, IV, 1.

JUG (jűg), possibly a diminutive of Joan. *Lear*, I, 4, 245. For full discussion see *Variorum Shakespeare*.

thin, ~~thin~~; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in*; on, un; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

**JULE** (j'ül or jōōl), diminutive of Juliet. *Rom. and Jul.*, I, 3, 43, passim.

Wilt thou not, Jule?' and, by my holidame, . . .

**Julia** (j'ül'-i-ü, *Horace Howard Furness, Jr.*). *Two Gent.* The pronunciation (jōō'-lyü) is preferred by some actors.

**Juliet** (j'ül'-yět, *Horace Howard Furness, Jr.*; j'ü'-li-ět, *Viola Allen, Charles Douville Coburn, Forbes-Robertson, Ben Greet, Robert Mantell, Phyllis Neilson-Terry*; jōōl'-yět, *Ada Rehan, Otis Skinner*). In *Rom. and Jul.*, surnamed **Capulet** (kăp'-iü-lět); called Jule, Act I, Scene 3, line 43, passim. In *Meas. for Meas.*, beloved of Claudio; called Madame Julietta in Act I, Scene 2, line 74, and Julietta in Act I, Scene 2, line 150.

**JULIETTA** (j'ül'-yět'-ü or jōōl'-yět'-ü), name for Juliet, a character in the play. *Meas. for Meas.*, I, 2, 150. See **Juliet**. The ordinary Italian form is *Giulietta* (jōōl'-yět'-tä). Called Madame Julietta in line 74 of that scene.

**JULIO ROMANO** (jōō'-lēō rō-mä'-nō), a famous Italian artist. *Wint. Tale*, V, 2, 106. The Italian spelling is *Giulio* pronounced as above.

**JULIUS** (jōōl'-yüs, *Richard Mansfield*), meaning Julius Cæsar. *Ham.*, I, 1, 114, etc.

**Julius Cæsar** (sē'-zür), the title rôle of *The Tragedy of Julius Cæsar*. *Jul. Cæs.*

**JULIUS CÆSAR**, Caius Julius Cæsar, the famous Roman general and statesman, the title rôle of *Jul. Cæs.* *Rich. II*, V, 1, 2, etc.

āle, ärm, ásk, ät, câre; êve, mêt, tērm; ice, pîn; ôld, ôx, fôreign, ôr; îuse, ûp, Chinü (China); ooze, loök; oll, our; church; go; song;

**JULY** (jōō-lī'), the seventh month of the calendar year.  
*Henry VIII*, I, 1, 154, etc.

**JUNE** (jōōn), the sixth month of the calendar year. 1  
*Henry IV*, II, 4, 397, etc.

**Junius Brutus** (jōō'-nyūs or jōō'-nī-ūs brōō'-tūs), according to Plutarch one of the first tribunes, concerning whom very little is known. *Cor.*

**JUNIUS BRUTUS, LORD**, meaning Marcus Junius Brutus, an important character in *Jul. Cæs. Tit. Andr.*, IV, 1, 91.  
See **BRUTUS**.

**Juno** (jōō'-nō). *Temp.*

**JUNO**, in Roman mythology, the principal goddess, wife to Jupiter, identified with the Greek Hera. *As You Like It*, I, 3, 77, etc. A speaking character in *Temp.*

**Jupiter** (jōō'-pī-tēr). *Cym.*

**JUPITER**, in Roman mythology, the ruler of the gods, known also as Jove, identified with Zeus of Greek mythology. *Cor.*, I, 9, 90, etc. This god has a speaking rôle in *Cym.*, V, 4.

**JURIE** or **JURY**, *Folio* forms for **JEWRY** (jī'ū'-rī or jōō'-rī), which see.

**JUSTEIUS, MARCUS** (mār'-kūs jūs-tē'-ūs or jūs-tā'-ūs), a Roman naval commander mentioned by Canidius. *Ant. and Cleo.*, III, 7, 73. The *Folio* spelling is **Justeus**.

Marcus Octavius, Marcus Justeijs, . . .

**Justice** (jūs'-tīs), a short speaking rôle in *Meas. for Meas.*, II, 1.

**JUSTICE**, a personification. *Per.*, V, 1, 122, etc.

**thin**, ~~thin~~en; **yet**; **zh** = **z** in *azure*; **ɲ** = French nasalizing **n** as in *Fr. en, in, on, un*; **ö** = *eu* in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

## K

**KATE** (kāt), diminutive of Katharine, used in a snatch of song in *Temp.*, II, 2, 51. See **Katharine** (kăth'-û-rĭn), and **Percy, Lady** (pēr'-sĭ).

**KATE HALL** (hól), used in jest by Petruccio. *Tam. of Shrew*, II, 1, 189.

**KATE KEEPDOWN** (kēp'-doun). See **KEEPDOWN, KATE**.

**Katharina** (kăt-û-rē'-nû, *Julia Marlowe*) or **Katharine** (kăth'-û-rĭn). *Tam. of Shrew*. Called Katharina Minola in Act I, Scene 2, line 99, and Kate in Act II, Scene I, line 21, etc. *Folio* has Katerine, Katerina, Katherine, and Katherina.

Her name is Katharina Minola, . . . I, 2, 99.

**Katharine** (kăth'-û-rĭn). In *Henry V*, daughter to Charles and Isabel, King and Queen of France; afterwards Queen to King Henry the Fifth; called Princess Katharine in the stage directions at the beginning of Act V, Scene 2. In *Henry VIII*, daughter to Ferdinand and Isabella, King and Queen of Spain; Queen to King Henry the Eighth. In *Love's L. L.*, a lady attending on the Princess of France. Called also Kate in the text of the plays. See also **Katharina**.

**KATHARINE OF FRANCE**, the French princess who married King Henry the Fifth, and a speaking rôle in the play of that name. *2 Henry IV*, Epi., 30.

**KATHARINE'S CHURCHYARD, SAINT**, in Touraine, the place in which Joan la Pucelle says she chose her sword. *1 Henry VI*, I, 2, 100.

âle, ärm, ásk, ät, câre; êve, mêt, tērm; íce, pĭn; ôld, ôx, fôreign, ôr; îuse, ũp, Chinû (China); oōze, lōók; oll, our; church; go; song;

**KEECH** (kēch), the butcher's wife mentioned by the Hostess. *2 Henry IV*, II, 1, 101.

**KEEPDOWN, KATE** (kēp'-doun), a woman mentioned by Mistress Overdone. *Meas. for Meas.*, III, 2, 211.

**Keepers** (kēp'-ērz), speaking characters or supernumeraries in several of the plays.

**KEISAR** (kī'-zēr or kē'-zēr), the German form for Cæsar, usually spelled Kaiser. *Merry Wives*, I, 3, 9. In Beerbohm Tree's production the latter pronunciation was used and gave an added touch of humor by the repetition of the *e* sound. On the other hand Ellis says with reference to this passage: "The very vague allusions in the following jokes shew how careful we must be not to lay too much stress on the identity of the sounds in each word." The *Folio* spelling is Keiser.

Thou'rt an Emperor, Cæsar, Keisar, and Pheezar. [Prose.]

**KENDAL** (kĕn'-dāl), the town in Westmoreland, England, where the famous woolen cloth called Kendal green was made. *1 Henry IV*, II, 4, 246 and 257.

**KENELWORTH** or **KENILWORTH**, both pronounced (kĕn'-l-wĕrth or sometimes locally kĭl'-ĭng-wĕrth) or **KILLINGWORTH** (kĭl'-ĭng-wĕrth), a town in Warwickshire, England. *2 Henry VI*, IV, 4, 39 and 44. Kenilworth Castle is named as the setting for Act IV, Scene 9. See **KILLINGWORTH**.

My gracious lord, retire to Killingworth, . . . line 39.

**KENT** (kĕnt). In *John*, IV, 2, 200, etc., county of England.

In *Rich. II*, V, 6, 8, a conspirator.

**Kent, Earl of.** *Lear*.

thin, thĕn; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

**KENTISHMAN** (kěnt'-ish-m<sup>ũ</sup>n), a native of Kent; here referring to Jack Cade. *2 Henry VI*, III, 1, 356. Found in the plural in *3 Henry VI*, I, 2, 41.

**KERNES** or **KERNS** (kěrnz), lightarmed Irish foot-soldiers. *Mac.*, I, 2, 13, etc. Not capitalized in all editions.

**KETLEY** or **KETLY**, **SIR RICHARD** (kět'-lí), Sir Richard Kighley, an English noble, killed at Agincourt. *Henry V*, IV, 8, 109.

Sir Richard Ketly, Davy Gam, esquire:

**KILDARE** (kĩl-dâr'), an Irish Earl. *Henry VIII*, II, 1, 41.

By all conjectures: first, Kildare's attainder, . . .

**KILLINGWORTH** (kĩl'-ĩng-wěrh), the old name for, and even to-day a local pronunciation of, Kenilworth, the form found in the *Folio* and some modern editions instead of Kenilworth. *2 Henry VI*, IV, 4, 39 and 44. See **KENELWORTH** (kě'n'l-wěrh).

My gracious lord, retire to Killingworth, . . . line 39.

**KIMBOLTON** (kĩm-bōl'-t<sup>ũ</sup>n, *Charles Rann Kennedy, Schröer*), Kimbolton Castle in Huntingdonshire, England. *Henry VIII*, IV, 1, 34. Names also as the setting for Act IV, Scene 2. *Folio* has Kymmaltan. Schröer gives kĩ'-m<sup>ũ</sup>l-t<sup>ũ</sup>n as an obsolete pronunciation, which was evidently the pronunciation in Shakespeare's time.

Since which she was removed to Kimbolton, . . .

**KING**, meaning the Supreme Being. *Rich. III*, I, 2, 105, etc. See also the specific names.

**King, Player** (plā'-ēr), the player taking the part of Gonzago in the play presented before the king. *Ham.*

āle, ĩrm, ĩsk, ăt, cāre; ēve, mēt, tērm; ĩce, pĩn; ōld, ōx, fōreign, ôr; ĩūse, ũp, Chin<sup>ũ</sup> (China); ōōze, loók; oil, our; church; go; song;

**KING AND THE BEGGAR, THE**, meaning the ancient English ballad, *King Cophetua and the Beggar-Maid* published in 1612 under the title of *A Song of a Beggar and a King. Love's L. L.*, I, 2, 115. Referred to as the Beggar and the King in *Rich. II*, V, 3, 80.

**King at Arms, Garter** (gär'-tēr), one of the heraldic officers of England, usually written Garter, King-of-Arms, a speaking rôle in *Henry VIII*.

**KING OF SCOTS** (sköts), "David II, . . . taken prisoner by Queen Phillippa at the battle of Neville's Cross, Oct. 1346, and held in captivity for eleven years." — *Henry Irving Shakespeare. Henry V*, I, 2, 161.

**Kinsfolk** (kīnz'-fōk), supernumeraries mentioned in the *Dramatis Personae. Rom. and Jul.*

**Kinsmen** (kīnz'-mēn), supernumeraries mentioned in the *Dramatis Personæ. Tit. Andr.*

**KNIGHT OF THE BURNING LAMP** (bērn'-īng lāmp), a descriptive title used by Falstaff for Bardolph. *1 Henry IV*, III, 3, 30.

**Knights** (nīts), speaking characters and supernumeraries. *Per.; Lear.*

**KYMMALTON**, *Folio* spelling for **KIMBOLTON** (kīm-bōl'-tūn), which see.

## L

**LA FAR, MONSIEUR** (mā''-syö' lá fär), the Marshal of France. *Lear*, IV, 3, 10.

The Marshal of France, Monsieur La Far.

**la Pucelle, Joan** (jōn là pōō-sēl', *Horace Howard Furness, Jr.*). See **Joan la Pucelle**.

**thin, tēn**; **yet**; **zh = z** in *azure*; **n** = French nasalising **n** as in *Fr. en, in*; **on, un**; **ō = eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

- LABAN** (lā'-băn or lā'-bŭn), in Old Testament history, Jacob's father-in-law. *Merch. of V.*, I, 3, 72 and 79.
- LABEO** (lā'-bē-ō, *Eng.*; lā'-bĕ-ō, *Rom.*), a Roman jurist [Quintus Antistius] who fought for Brutus. *Jul. Cæs.*, V, 3, 108.

Labeo and Flavius, set our battles on.

- LABIENUS** (lā-bī-ē'-nŭs, *Eng.*; lā-bī-ā'-nōōs, *Rom.*), a Roman general [Titus Labienus] who fought under Cæsar. *Ant. and Cleo.*, I, 2, 103.

I hear him as he flatter'd. Labienus —

- LACEDÆMON** (lās''-ŭ-dē'-mŭn), a country of ancient Greece. *Tim. of Ath.*, II, 2, 160, and III, 5, 60.
- LACIES** (lā'-sīz), a noted family from which Jack Cade claims his wife to be descended. *2 Henry VI*, IV, 2, 47.
- LACKBEARD, LORD** (lāk'-bĕrd), a name which Benedick uses as descriptive of Claudio. *Much Ado*, V, 1, 195.
- Ladies** (lā'-dīz), speaking characters or supernumeraries in several of the plays.
- LADY** (lā'-dī). In *1 Henry VI*, I, 2, 74, etc., the Virgin Mary. In *Lear*, I, 4, 125, the name of a dog. For the feminine correlative of the titles Lord and Sir, see the specific names.
- Lady Abbess** (lā'-dī āb'-ĕs). See **Æmilia** (ē-mīl'-ī-ŭ).
- Laertes** (lā-ēr'-tēz), son to Polonius, and brother to Ophelia. *Ham.*
- LAERTES**, in classical mythology, the father of Ulysses. *Tit. Andr.*, I, 1, 380.
- Lafeu** (lā-fīū', *Horace Howard Furness, Jr.*; lā''-fö', *Fr.*). *All's Well*. *Folio* has Lafew.

āle, ārm, āsk, āt, cāre; ēve, mēt, tĕrm; ĩce, pīn; ōld, ōx, fōreign, ōr; ĩŭse, ŭp, Chinŭ (China); ōōze, lōōk; oil, our; church; go; song;



LAMBERT'S, DAY, SAINT (s<sup>ant</sup> lăm'-bērts dā), September 17th. *Rich. II*, I, 1, 199.

At Coventry, upon Saint Lambert's day:

LAMMAS-EVE (lăm'-ŭs-ēv'), the evening before Lammas Day. *Rom. and Jul.*, I, 3, 17. Cf. LAMMAS-TIDE.

Come Lammas-eve at night shall she be fourteen.

LAMMAS-TIDE (lăm'-ŭs-tīd'), the season of Lammas. *Rom. and Jul.*, I, 3, 15. "Lammas or Lammas Day (August 1st) means the loaf-mass day. The day of first fruit offerings, when a loaf was given to the priests in lieu of the first-fruits." — *Brewer's Phrase and Fable*.

To Lammas-tide? A fortnight and odd days.

LAMOND (lâ-mōnd') or LAMORD (lâ-môrd'), a gentleman of Normandy, mentioned by Laertes and Claudio. *Ham.*, IV, 7, 93. *Folio* has Lamound.

Upon my life, Lamond. The very same.

LAMP, KNIGHT OF THE BURNING (bērn'-īng lămp), a descriptive title used by Falstaff for Bardolph. *1 Henry IV*, III, 3, 30.

LANCASTER (lăng'-kŭs-tēr), a royal house of England, rival of the Yorks in the Wars of the Roses. *1 Henry VI*, II, 5, 102, etc.

Lancaster, Duke of, John of Gaunt. *Rich. II*.

LANCASTER, DUKE OF. *3 Henry VI*, I, 1, 86. In *2 Henry VI*, II, 2, referred to in line 14 as a title of John of Gaunt, and in line 21 as a title of Bolingbroke, afterwards King Henry the Fourth. See also **Henry the Fourth**.

thin, t<sup>hen</sup>; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

LANCASTER, HENRY OF. In *Rich. II*, V, 5, 103, referring to Henry surnamed Bolingbroke, a character in the play. In *3 Henry VI*, I, 1, 164, meaning King Henry the Sixth.

**Lancaster, John of**, John Plantagenet, third son of King Henry the Fourth. This character appears in four plays: in *1 Henry IV*, as John of Lancaster; in *2 Henry IV*, as Prince John of Lancaster; in *Henry V* as Duke of Bedford; in *1 Henry VI*, as Duke of Bedford, Regent of France.

**Lancelet**, one of the *Folio* forms for Launcelot. See **Launcelot Gobbo** (län'-sě-löt göb'-bō).

LAND, HOLY (hō'-lī länd), Palestine. *1 Henry IV*, I, 1, 48, etc.

LANGLEY (läng'-lī), the Duke of York's palace, near St. Alban's, now called King's Langley, named as the setting for the scene. *Rich. II*, III, 4.

LANGLEY, EDMUND, meaning Edmund of Langley who appears in *Rich. II* as a speaking character. *1 Henry VI*, II, 5, 85; *2 Henry VI*, II, 2, 46.

**Langley, Edmund of**, Duke of York, the fifth son of King Edward the Third. *Rich. II*. Called Edmund York in Act I, Scene 2, line 62.

LANGTON, STEPHEN (stē'-v'n läng'-tūn), archbishop of Canterbury. *John*, III, 1, 143.

Keep Stephen Langton, chosen archbishop . . .

LAPLAND (läp'-länd), a region comprising parts of Norway, Sweden, and Russia. *Com. of Err.*, IV, 3, 11.

And Lapland sorcerers inhabit here.

āle, ārm, āsk, āt, cāre; ēve, mēt, tūrm; īce, pīn; ōld, ōr, fōreign, ōr; ūse, ūp, Chin<sup>ū</sup> (China); ōoze, lōok; oll, our; church; go; song;

**Lartius, Titus** (tī'-tūs lār'-shūs). *Cor.*

And I am constant. Titus Lartius, thou . . . I, 1, 243.

**LATIN** (lăt'-ĭn), the language of Rome and of Roman literature. *Tam. of Shrew*, I, 2, 29, etc.

**Launce** (läns or lôns). *Two Gent.*

**Launcelot Gobbo** (län'-sĕ-lôt göb'-bō). *Merch. of V. Folio* has Lancelet and Launcelet.

**LAURA** (lô'-rŭ), the famous Laura, immortalized in Petrarch's sonnets. *Rom. and Jul.*, II, 4, 41.

**Laurence, Friar** (lô'-rĕns). *Rom. and Jul. Folio* has Frier Lawrence.

**LAURENCE, FRIAR**, a friar mentioned by the Duke of Milan. *Two Gent.*, V, 2, 37.

**LAURENCE POULTNEY, SAINT**, *Folio* form for **SAINTE LAURENCE POULTNEY** (sānt lô'-rĕns pôlt'-nĭ), which see.

**Lavache** (lä-vāsh') or **Lavatch** (lä-vätch'). *All's Well*. He enters and speaks as Clown.

**Lavinia** (lŭ-vĭn'-ĭ-ŭ). *Tit. Andr.*

That, in the rescue of Lavinia, . . . I, 1, 417.

Frequently may be a trisyllable (lŭ-vĭn'-yŭ):

Traitor, restore Lavinia to the emperor. I, 1, 296.

**Lawrence, Friar**, *Folio* form for **Laurence, Friar** (lô'-rĕns), which see.

**LAWRENCE POULTNEY, SAINT** (sānt lô'-rĕns pôlt'-nĭ), the name of a parish in London mentioned in Holinshed. *Henry VIII*, I, 2, 153. *Folio* has Saint Lawrence Poultney.

Saint Lawrence Poultney, did of me demand . . .

thin, tĕn; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ô = cu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliiv.

**LAWYER** (lô'-yēr), a short speaking rôle. *1 Henry VI*, II, 4.

**LAZARUS** (läz'-ü-rüs), the beggar in the parable of the rich and the poor man, *St. Luke XVI*, 20. *1 Henry IV*, IV, 2, 27.

**Le Beau** (lē bō, *Fr.*, *Margaret Anglin, et al.*). *As You Like It*. *Folio* has Le Beu invariably save in stage directions, "Enter le Beau," *Folio As You Like It*, page 187.

**LE BLANC, PORT** (pôrt lü blänk, *Horace Howard Furness, Jr.*). See **BLANC, PORT LE**.

**LE BON, MONSIEUR** (mü''-syö' lē bôn), the name of one of Portia's suitors. *Merch. of V.*, I, 2, 59. For ôN see page liii.

**LE FER, MONSIEUR** (mü''-syö' lē fâr). See **FER, MONSIEUR LE**.

**LE GRAND, SAINT JAQUES** (sän zhäk lē grän, *Fr.*, *Frank R. Benson*). See **GRAND, SAINT JAQUES LE**. For äN and äN see page liii.

**LE ROY, HARRY** (här'-i lü roi). See **ROY, HARRY LE**.

**LEAH** (lē'-ü), the name of Shylock's wife. *Merch. of V.*, III, 1, 126.

**LEANDER** (lē-än'-dēr), in classical mythology, a youth of Abydos, lover of Hero of Sestos. *As You Like It*, IV, 1, 100, etc.

**Lear** (lēr, *Horace Howard Furness, Jr.*, or lē'-är), King of Britain, the title rôle in *The Tragedy of King Lear*. *Lear*.

**LEARNING** (lērn'-ing), a personification. *Mid. N. D.*, V, 1, 53.

**LEDA** (lē'-dü), in classical mythology, a maiden wooed by

äle, ärm, äsk, üt, câre; éve, mēt, tērm; ice, pîn; ôld, ôx, fôreign, ôr; iüse, ũp, Chin<sup>ü</sup> (China); ooze, loök; oil, our; church; go; song;

Zeus in the form of a swan. *Tam. of Shrew*, I, 2, 244;  
*Merry Wives*, V, 5, 7.

**Legate** (lĕg'-ĕt), a Pope's messenger, who speaks one line  
in *1 Henry VI*, V, 1.

**LEGION** (lĕ'-jĕn), meaning a compound of all the devils of  
hell. *Twel. N.*, III, 4, 95. Cf. *St. Mark*, V, 9.

**LEICESTER** (lĕs'-tĕr), the capital of Leicestershire, Eng-  
land. *Rich. III*, V, 2, 12, and V, 5, 10; *Henry VIII*,  
IV, 2, 17.

**LEICESTERSHIRE** (lĕs'-tĕr-shĭr), a county in England. 3  
*Henry VI*, IV, 8, 15.

Northampton and in Leicestershire, shalt find . . .

**Lena, Popilius** (pō-pĭl'-ĭ-ŭs lĕ'-nĕ). *Jul. Cæs.*

**Lennox** (lĕn'-ŭks). *Mac.* The *Folio* spelling is Lenox.

**Lenox, Lady.** In the *Folio Mac.*, page 139, a speech, in  
modern editions given to Lady Macbeth, is attributed to  
Lady Lenox.

**LENT** (lĕnt), a fast of forty days preceding Easter. 2  
*Henry VI*, IV, 3, 7, etc.

**Leonardo** (lĕ-ō-nār'-dō, *Eng.*; lāō-nār'-dō, *It.*, *Ada Rehan*).  
*Merch. of V.*

**Leonati** (lĕ-ō-nā'-tĭ, *Eng.*; lĕ-ō-nā'-tĕ, *Rom.*), young broth-  
ers of Posthumus Leonatus, who speak in his dream as  
First Brother and Second Brother. *Cym.*, V, 4.

**LEONATI**, the family of Posthumus Leonatus. *Cym.*,  
V, 1, 31, and V, 4, 60.

**Leonato** (lĕ-ō-nā'-tō or lā-ō-nā'-tō), Governor of Messina.  
*Much Ado.*

**Leonatus, Posthumus** (pōs'-tĭ-ŭ-mŭs lĕ-ō-nā'-tŭs, *Horace*  
*Howard Furness, Jr.*, or lĕ-ō-nā'-tōōs). *Cym.* The

**thin, tĕn**; yet; **zh** = z in azure; **n** = French nasalising **n** as in *Fr. en, in-*,  
*on, un*; **ö** = eu in *Fr. jeu*; *Fr. menü*. Explanation of Key, etc., p. xlv.

measure frequently requires the accent on the second syllable (pös-ti'ü'-müs):

That lock up your restraint. For you, Posthumus, . . . I, 1, 74.

**Leonatus, Sicilius** (si-sil'-i-üs), who speaks in the dream of his son, Posthumus Leonatus. *Cym.*, V, 4. The *Folio* has also the form Sicillius.

**Leonine** (lē'-ē-nīn). *Per.* In some lines the accent may fall on the second syllable (lē-ön'-in). Cf. page xxxix.

Nor none can know, Leonine being gone. IV, 3, 30.

**Leontes** (lē-ön'-tēz), King of Sicilia. *Wint. Tale.*

**Lepidus, M. Æmil.** *Jul. Cæs.* This is Marcus Æmilius Lepidus (mär'-küs ē-mil'-i-üs lēp'-i-dūs), a triumvir after the death of Julius Cæsar. Called Lepidus in the *Dramatis Personæ* of *Ant. and Cleo.*

**LESTRALE** (lēs''-trä'l'), a French noble killed in the battle of Agincourt. *Henry V*, III, 5, 45, and IV, 8, 105.

**LETHE** (lē'-thē), in classical mythology, the stream of oblivion that flows through the lower world. *Ham.*, I, 5, 33, etc.

**Lewis** (li'ü'-is), the Dauphin. In *John*, son to King Philip, and married to Blanche of Castile, niece to King John. In *Henry V*, one of the three sons of Charles the Sixth.

Of Lewis the Dauphin and that lovely maid: *John*, II, 1, 425.

**Lewis XI**, King of France, a character also in Sir Walter Scott's novel, *Quentin Durward*. *3 Henry VI*. Called Lewis of France in Act III, Scene 3, line 224, and Act IV, Scene 1, lines 11 and 94.

**LEWIS THE TENTH** (tēnth), KING, king of France. *Henry V*, I, 2, 76.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; i'ūse, ūp, Chin'ū (China); ōōze, loōk; oll, our; church; go; song;

- LIBYA** or **LYBIA** (līb'-ī-ŭ), in ancient geography, a region in northern Africa. *Wint. Tale*, V, 1, 157, etc. Cf. **Bocchus** (bōk'-ŭs). See *North's Plutarch*, page 939.
- LICHAS** (lī'-kās or līk'-ŭs), in classical mythology, the servant who brought Hercules the poisoned shirt of Nessus. *Ant. and Cleo.*, IV, 12, 45; *Merch. of V.*, II, 1, 32.
- LICIO** (līs'-ī-ō or līsh'-ī-ō, *Eng.*; lē'-chō, *It.*), the name assumed by Hortensio as a disguise. *Tam. of Shrew*, II, 1, 60, etc. *Folio* has Lisio and Litorio.
- Lictors** (līk'-tōrz), public officers attending the chief Roman magistrates, supernumeraries in *Cor.*, II, 2.
- LIE CIRCUMSTANTIAL** (lī sēr'-kŭm-stān'-shŭl) or **LIE WITH CIRCUMSTANCE** (sēr'-kŭm-stāns), the sixth of the seven degrees of the lie as set forth by Touchstone. *As You Like It*, V, 4, 85, passim.
- LIE DIRECT** (dī-rēkt'), the seventh and last of the degrees of the lie as set forth by Touchstone. *As You Like It*, V, 4, 85, passim.
- Lieutenant** (līū-tēn'-ŭnt, *U. S.*, lēf-tēn'-ŭnt, *Eng.*). In *Cor.*, IV, 7, Lieutenant to Aufidius. In *Cor.*, I, 7, Lieutenant to Lartius. In the *Folio 2 Henry VI*, page 137, the lines that in some modern editions are spoken by a Captain, are attributed to a Lieutenant.
- Lieutenant of the Tower**. In *3 Henry VI*, IV, 6, the Lieutenant of the Tower has one speech. See also **Brakenbury, Sir Robert** (brāk'-ŭn-bŭ-rī), and **Woodvile** (wōōd'-vīl).
- Ligarius** (lī-gā'-rī-ŭs). *Jul. Cæs.* Called also Caius and Caius Ligarius. For Latin ending **-us** see page xxx.

thin, then; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

LIGHT O' LOVE (lit<sup>o</sup> lüv), an old dance tune. *Much Ado*, III, 4, 44.

LIMANDER (lĭ-măn'-dēr), either a blunder for Leander, or a corruption of Alexander, the other name of Paris, the interpretation obviously depending on that of Helen following. *Mid. N. D.*, V, 1, 198. Cf. HELEN.

And, like Limander, am I trusty still.

LIMBO (lĭm'-bō): "A region supposed to exist on the border of Hell as the abode of the just who died before Christ's coming, and of unbaptized infants. More explicitly *limbo patrum*, *limbo infantum* or *of the infants*." — *Oxf. All's Well*, V, 3, 261, etc.

LIMBO PATRUM (lĭm'-bō pā'-trūm), a cant expression for prison. *Henry VIII*, V, 4, 67. Cf. LIMBO.

LIMEHOUSE (lĭm'-hous''; locally lĭm'-ūs), a shipping district in London. *Henry VIII*, V, 4, 66.

Lincoln, Bishop of (lĭng'-kŭn). *Henry VIII*.

LINCOLN WASHES (wōsh'-ēz), the Lincolnshire side of The Wash, a shallow bay of the North Sea. *John*, V, 6, 41. Called simply the Washes, in *John*, V, 7, 63.

LINCOLNSHIRE (lĭng'-kŭn-shĭr), a county of England. *1 Henry IV*, I, 2, 85.

LINE, MISTRESS (lĭn), a personification used by Stephano. *Temp.*, IV, 1, 235. Not capitalized in all editions.

LINGARD (lĭn' or lĭng'-gärd) or LINGARE (lĭn' or lĭng'-gâr), LADY, in the play mentioned as Charlemain's daughter. *Henry V*, I, 2, 74.

No such person appears in French history. — *Henry Irving Shakespeare*.

Convey'd himself as heir to the Lady Lingare, . . .

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pĭn; ōld, ōx, fōreign, ōr; ūse, ūp, Chin<sup>ū</sup> (China); ōōze, lōōk; oll, our; church; go; song;



**Lion** (lī'-ŭn), the rôle assumed by Snug in the play presented by Bottom and his fellows. *Mid. N. D.*

**LIONEL** (lī'-ō-nĕl), **DUKE OF CLARENCE** (klă'-rŭns), Lionel of Antwerp, Earl of Ulster and Duke of Clarence, third son of King Edward the Third. *1 Henry VI*, II, 4, 83, and II, 5, 75; *2 Henry VI*, II, 2, 13.

**LIPSBURY** (lĭps'-bŭ-rĭ). *Lear*, II, 2, 9.

“What Capell said a hundred years ago is still true: ‘It is not come to knowledge, where that Lipsbury is.’” — *Variorum Shakespeare*.

**LISBON** (lĭz'-bŭn), the capital city of Portugal. *Merch. of V.*, III, 2, 272.

From Lisbon, Barbary, and India?

**LISIO** or **LITIO**, *Folio* forms for **LICIO** (lĭs'-ĭ-ō or lĭsh'-ĭ-ō, *Eng.*; lĕ'-chō, *It.*), which see.

**LIVIA** (lĭv'-ĭ-ŭ). In *Rom. and Jul.*, I, 2, 72, one of those invited to the “ancient feast of Capulet’s.” In *Ant. and Cleo.*, V, 2, 169, wife to Cæsar.

**Lodovico** (lō-dō-vĕ'-kō). *Oth.*

**LODOWICK** (lō'-dō-wĭk), a man mentioned by Parolles as an officer in the Florentine war. *All’s Well*, IV, 3, 186.

**LODOWICK, FRIAR**, a name assumed by Vincentio, the Duke, in his disguise. *Meas. for Meas.*, V, 1, 143 and 262. Called Lodowick in line 126.

**LOMBARDY** (lōm'-băr-dĭ), a former country, now a compartimento, of northern Italy. *Tam. of Shrew*, I, 1, 3. *Folio* has Lumbardie. Formerly pronounced (lŭm'-băr-dĭ).

I am arrived for fruitful Lombardy, . . .

thin, ~~thin~~en; yet; zh = z in azure; n = French nasalizing n as in *Fr.* en, in-, on, un; ö = eu in *Fr.* jeu; *Fr.* menü. Explanation of Key, etc., p. xliiv.

- LONDON (lŭn'-dŭn), the chief city of England, and the largest in the world. *Rich. II*, III, 3, 208, etc.
- London, Lord Mayor of.** In *1 Henry VI*, John Coventry. In *Rich. III*, Sir Edmund Shaa or Shaw. In *Henry VIII*, Sir Stephen Peacocke, a supernumerary.
- LONDON BRIDGE (brĭj), the famous old bridge across the Thames in London, replaced by a stone bridge, opened Aug. 1, 1831. *1 Henry VI*, III, 1, 23, etc.
- LONDON ROAD (rŏd), the road to London. *1 Henry IV*, II, 1, 16. Not capitalized in all modern editions.
- LONDON-STONE (lŭn'-dŭn-stŏn''), "The central milliarium (*milestone*) of Roman London, similar to that in the Forum of Rome. The British high roads radiated from this stone, and it was from this point they were measured." — *Brewer's Phrase and Fable*. *2 Henry VI*, IV, 6, 2. In the introduction to Scene 6, Jack Cade strikes his staff on London-stone.
- LONDONERS (lŭn'-dŭn-ĕrz), natives or inhabitants of London. *Henry VIII*, I, 2, 154.

What was the speech among the Londoners . . .

- LONG-LANE (lŏng'-lān''), a name reminiscent of Shakespeare's London. *Tam. of Shrew*, IV, 3, 187.

And bring our horses unto Long-lane end;

- Longaville** (lŏng'-gŭ-vĭl, *Eng.*; lôN''-gâ''-vĕl'û, *Fr.*). *Love's L. L.* The *Folio* gives the forms Longauile and Longauill. The word rhymes with *ill* in Act IV, Scene 3, line 123, with *compile* in line 133, and with *mile* in Act V, Scene 2, line 53; the last syllable may sometimes have been pronounced *vĭl*.

āle, ārm, āsk, āt, cāre; ēve, mēt, tĕrm; ĩce, pĭn; ōld, ōx, fŏreign, ôr; ĩuse, ũp, Chinŭ (China); ōōze, lŏŏk; oll, our; church; go; song;

**LORAIN** or **LORRAINE**, CHARLES THE DUKE OF (lǒ-rān'), in the play, a descendant of Charles the Great [Charlemagne]. *Henry V*, I, 2, 70 and 83.

**LORD** (lórd). In *Mac.*, II, 3, 73, etc., the Supreme Being. In *Tim. of Ath.*, II, 2, 173, etc., an honorary title. See also the specific names.

**Lord Chamberlain** (chām'-bēr-līn), an official title here held by Sir Charles Somerset, Earl of Worcester. *Henry VIII*.

**Lord Chancellor** (chǎn'-sēl-ēr; chǎn'-sēl-ōr, *Stage pron.*), an official title here held by Sir Thomas More, Speaker of the House of Commons in 1523. *Henry VIII*.

**Lord Chief Justice of the King's Bench** (lórd chēf jüs'-tis ũv tñũ kīngz bēnsh), a speaking rôle in *2 Henry IV*.

**Lord Marshal** (mār'-shūl), a speaking rôle in *Rich. II*, I, 3.

**Lord Mayor** (mā'-ēr or mā'-ōr). See **London**, **Lord Mayor of** (lūn'-dūn).

**LORD PROTECTOR** (prō-tēk'-tēr; prō-tēk'-tōr, *Stage pron.*), the address of a petition intended for Humphrey, Duke of Gloucester, who was Protector at the time. *2 Henry VI*, I, 3, 15.

**LORD REGENT** (rē'-jēnt), a title here referring to the Duke of Bedford in the play. *1 Henry VI*, II, 1, 8.

**Lords**, speaking characters or supernumeraries in many of the plays.

**Lorenzo** (lō-rēn'-zō, *Edith Wynne Matthison*; lō-rēn'-tsō, *It., Ada Rehan*). *Merch. of V*.

**LORRAINE**, CHARLES THE DUKE OF (lǒ-rān'). See **LORAIN**, CHARLES THE DUKE OF.

**LOUVRE** (lōō'vr), a palace of the French kings, in Paris,

**thin**, tñen; **yet**; **zh** = **z** in azure; **n** = French nasalizing **n** as in *Fr. en, in, on, un*; **ö** = **eu** in *Fr. jeu*; *Fr. menü*. Explanation of Key, etc., p. xlv.

- now the famous museum. *Henry V*, II, 4, 132; *Henry VIII*, I, 3, 23.
- LOVE (lŭv). In *Com. of Err.*, III, 2, 52, etc., meaning Venus, the Queen of Love. In *Mid. N. D.*, I, 1, 238, etc., meaning Cupid. In *As You Like It*, III, 2, 310, Jaques calls Orlando, Signior Love.
- LOVEL, LORD (lŭv'-ēl), Sir Francis Lovel, a staunch supporter of King Richard the Third. *Rich. III.*
- LOVELL, SIR THOMAS, Marshal of the House of King Henry the Eighth. *Henry VIII.*
- LOVE'S TYBURN (lŭvz tī'-bĕrn), Biron's jest based on the triangular shape of the famous gallows on the Tyburn. *Love's L. L.*, IV, 3, 54.

The shape of Love's Tyburn that hangs up simplicity.

- LOW DUTCH (lō dŭch), here referred to by Parolles as a person. *All's Well*, IV, 1, 78.
- LOYS, one of the *Folio* forms for FOIX (foiz, *Eng.*, or fwä, *Fr.*), which see.
- LUBBAR'S-HEAD or LUBBER'S-HEAD (lŭb'-ĕrz-hĕd), the name of an inn. 2 *Henry IV*, II, 1, 30. "The hostess's blunder for, or a vulgar corruption of, *Libbard's* (i. e., Leopard's) head." — *Littledale's Dyce.*
- LUCHESE, MARCUS (mär'-kŭs lōōk-kā'-zā). See LUCICOS, MARCUS (lōōt-tchĕ'-kōs).
- LUCCICOS (lōōt-tchĕ'-kōs) or LUCHESE (lōōk-kā'-zā), MARCUS (mär'-kŭs), a man mentioned by the Duke of Venice. *Oth.*, I, 3, 44. For full discussion see *Variorum Shakespeare.*

Marcus Luccicos, is not he in town?

āle, ārm, āsk, āt, cāre; ēve, mĕt, tĕrm; ice, pīn; ōld, ōx, fōreign, ōr; ūse, ūp, Chinŭ (China); ōoze, lōōk; oll, our; church; go; song;

- Luce** (l'ūs). *Com. of Err.* For discussion of iū see page xlix.
- Lucentio** (lōō-chĕn'-sēō, *Margaret Anglin, Julia Marlowe, Ada Rehan, Otis Skinner, E. H. Sothorn; l'ū-sĕn'-shĭō, Robert Mantell, Phyllis Neilson-Terry; lōō-sĕn'-shĭō, Cent.*), disguised as Cambio. *Tam. of Shrew.*
- LUCENTIO**, a man mentioned by Capulet. *Rom. and Jul.*, I, 5, 37.
- Lucetta** (lōō-sĕt'-ū, *Edith Wynne Matthison, or l'ū-sĕt'-ū; lōō-chĕt'-tā, It.*). *Two Gent.*
- Luciana** (lōō-shĕ-ā'-nŭ, *Horace Howard Furness, Jr.; or l'ū-sĭ-ā'-nŭ*). *Com. of Err.* In *Folio Com. of Err.*, page 91, Luciana's speeches are delivered by one called Iuliana.
- Lucianus** (l'ū-shĭ-ā'-nŭs or lōō-shĭ-ā'-nŭs), in the play presented before the king, the lover who poisons Gonzago. *Ham.*, III, 2.
- LUCIFER** (l'ū'-sĭ-fĕr), the morning star or, by confusion, Satan. *Henry VIII*, III, 2, 371, etc. Called Prince Lucifer in *John*, IV, 3, 122.
- Lucilius** (l'ū-sĭl'-ĭ-ŭs). In *Jul. Cæs.*, a friend to Brutus and Cassius. In *Tim. of Ath.*, a servant to Timon. The *Folio* spelling is also Lucillius. For Latin names see page xxx.
- LUCINA** (l'ū-sĭ'-nŭ, *Cent.*), in classical mythology, the goddess presiding over the birth of children. *Cym.*, V, 4, 43, etc.
- Lucio** (l'ū'-shĭō, *Cent. and Stand.*). *Meas. for Meas.*
- LUCIO**, one of those invited to the "ancient feast of Capulet's." *Rom. and Jul.*, I, 2, 73.
- Lucius** (l'ū'-shĭŭs, *Richard Mansfield; l'ū'-sĭ-ŭs, Forbes-*

**thin, then; yet; zh = z** in azure; **n** = French nasalizing n as in *Fr. en, in, on, un; ö = eu* in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

*Robertson*; lōō'-shūs, *Otis Skinner*). In *Tim. of Ath.*, an Athenian lord. In *Tit. Andr.*, son to Titus Andronicus. In *Jul. Cæs.*, a servant to Brutus. In *Tim. of Ath.*, also, a character added in some editions to the list of "servants to Timon's creditors."

LUCIUS, one to whom Antony refers as his brother. *Ant. and Cleo.*, I, 2, 93.

LUCIUS, CAIUS (kā'-yūs or kā'-ūs). *Cym.*

LUCIUS, YOUNG, son to Lucius. *Tit. Andr.*

LUCIUS PELLA (pěl'-ä), a Roman mentioned by Cassius. *Jul. Cæs.*, IV, 3, 2.

You have condemn'd and noted Lucius Pella . . .

LUCRECE (lōō'-krēs, *Julia Marlowe*; lōō'-krēs' or l'ü'-krēs), meaning Lucretia, and the heroine of one of Shakespeare's poems. *Tam. of Shrew*, II, 1, 298, etc.

And Roman Lucrece for her chastity: *Tam. of Shrew*, II, 1, 298.

See LUCRETIA.

LUCRETIA (l'ü'-krē'-shĭ-ä or l'ü'-krē'-shä), wife of Lucius Tarquinius Collatinus, who, failing to escape Sextus Tarquinius, killed herself. *As You Like It*, III, 2, 156.

Sad Lucretia's modesty. [Orlando's verse.]

LUCULLUS (l'ü'-kül'-ūs or lōō'-kül'-ūs). *Tim. of Ath.*

LUCY, LADY (l'ü'-sĭ), thought by some commentators to be Lady Elizabeth Lucy. *Rich. III*, III, 7, 5 and 179.

For ü see page xlix.

LUCY, SIR WILLIAM. *1 Henry VI*.

LUD'S TOWN (lŭdz toun), an old name for London. *Cym.*, III, 1, 32, and IV, 2, 99.

āle, ārm, āsk, ät, cäre; ēve, mēt, tērm; ice, pĭn; öld, öx, föreign, ôr; iüse, ūp, Chinü (China); oöze, löök; oll, our; church; go; song;

LUDLOW (lŭd'-lō), a town in Shropshire, England. *Rich.* III, II, 2, 121, etc.

LUKE'S, SAINT (l'ŭks or lōōks). In *Meas. for Meas.*, III, 1, 276, the place where resides Mariana of the moated grange, famed by Tennyson; named also as the setting for Act IV, Scene 1. In *Tam. of Shrew*, IV, 4, 88 and 103, the name of a church. For iŭ see page xlix.

LUMBARDIE, *Folio* form for LOMBARDY (lōm'-bār-dī), which see.

LUMBERT STREET (lŭm'-bērt), a name used by Mistress Quickly, for Lombard Street, which was formerly pronounced (lŭm'-bērt). *2 Henry IV*, II, 1, 31.

LUNA (liŭ'-nŭ), in classical mythology, goddess of the moon. *Love's L. L.*, IV, 2, 39. For iŭ see page xlix.

LUPERCAL (liŭ'-pēr-kŭl or liŭ'-pēr-kāl), the Lupercalia, an ancient Roman festival, celebrated on February 15th in honor of Lupercus, identified with the Greek god, Pan. *Jul. Cæs.*, I, 1, 72, and III, 2, 100.

You all did see that on the Lupercal . . . III, 2, 100.

LUTHERAN (liŭ'-thēr-ŭn), a follower of Martin Luther. *Henry VIII*, III, 2, 99.

A spleeny Lutheran, and not wholesome to . . .

LYBIA (lib'-ī-ŭ). See LIBYA, pronounced the same.

LYCAONIA (lik-ŭ-ō'-nī-ŭ), an ancient province of Asia Minor. *Ant. and Cleo.*, III, 6, 75. See *North's Plutarch*, page 939.

The kings of Mede and Lycaonia, . . .

**Lychorida** (li-kō'-rī-dŭ, *Frank R. Benson*). *Per.*

thin, tŭen; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ō = eu in *Fr. jeu*; *Fr. menŭ*. Explanation of Key, etc., p. xliiv.

LYCURGUSES (lī-kēr'-gūs-ěz), referring to Lycurgus, the great Spartan legislator. *Cor.*, II, 1, 60.

LYDIA (līd'-ī-ŭ), a country in Asia Minor. *Ant. and Cleo.*, I, 2, 107, and III, 6, 10.

**Lymoges** (lī-mōzh'), Duke of Austria. *John.* Called Austria, Act II, Scene 1, line 1, etc.

LYNN (līn), a town in Norfolk County, England. *3 Henry VI*, IV, 5, 20.

But whither shall we then? To Lynn, my lord, . . .

**Lysander** (lī-sān'-dēr). *Mid. N. D.*

**Lysimachus** (lī-sīm'-ī-kūs). Governor of Mytilene. *Per.*

## M

**M. Æmil. Lepidus.** *Jul. Cæs.* This is Marcus Æmilius Lepidus (mār'-kūs ē-mīl'-ī-ŭs lēp'-ī-dūs), a triumvir after the death of Julius Cæsar. Called Lepidus in the *Dramatis Personæ* of *Ant. and Cleo.*

MAB, QUEEN (kwēn mǎb), in folk-lore, the fairies midwife. *Rom. and Jul.*, I, 4, 53. Called simply Mab in the same scene.

**Macbeth** (mǎk-běth'), the title rôle in *The Tragedy of Macbeth.* *Mac.*

**Macbeth, Lady.** *Mac.*

MACCABÆUS, JUDAS (jōō'-dūs mǎk''-ŭ-bē'-ŭs), a famous leader of the Jews. *Love's L. L.*, V, 1, 134, etc. *Folio* form is Machabeus.

MACDONWALD (mǎk-dōn'-ŭld, *Edith Wynne Matthison*), a Scotchman. *Mac.*, I, 2, 9.

And choke their art. The merciless Macdonwald —

āle, ǎrm, ǎsk, ǎt, cǎre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; īŭse, ŭp, Chinŭ (China); ōoze, lōok; oil, our; church; go; song;



**Macduff** (mäk-düf'). *Mac.* Called thane of Fife in Act IV, Scene 1, line 72, and Act V, Scene 1, line 47; and Duff in Act II, Scene 3, line 94.

**Macduff, Lady.** *Mac.*

**MACEDON** (mäś'-ē-dōn), meaning Macedonia, an ancient country in northern Greece. *Per.*, II, 2, 24; *Henry V*, IV, 7, 21, *passim*.

**MACEDON, PHILIP OF**, father to Alexander the Great. *Henry V*, IV, 7, 21.

**MACHABEUS**, *Folio* spelling for Maccabæus. See **MACCABAEUS, JUDAS** (jōō'-dūs mäk''-ū-bē'-ūs).

**MACHIAVEL** (mäk-ī-ū-vēl'). In *Merry Wives*, III, 1, 104, and *1 Henry VI*, V, 4, 74, one who practices the principles of Machiavelli. In *3 Henry VI*, III, 2, 193, short for Machiavelli, a crafty Italian statesman.

Alençon! that notorious Machiavel! *1 Henry VI*, V, 4, 74.

**Macmorris** (mäk-mör'-is). *Henry V*. The *Folio* spelling is Makmorrice and Mackmorrice.

**MADAM** (mäd'-üm), a form of address for a woman. See the specific names.

**MADEIRA** (mä-dē'-rū, *Eng.*; mä-tāā'-rā, *Portuguese*) or **MADERIA** (mä-dē'-rī-ū), the name of a wine. *1 Henry IV*, I, 2, 128. *Folio* spelling is Madera.

**MADONNA** (mä-dōn'-nä), an old Italian form of address, meaning "my lady." *Twel. N.*, I, 5, 47, *passim*, and V, 1, 306.

**Mæcenas** or **Mecænas**, both pronounced (mē-sē'-nūs, *Cent.*). *Ant. and Cleo.* *Folio* form is Mecenas.

**Magnificoes** (mäg-nif'-ī-kōz), nobles of the Venetian Republic, supernumeraries in *Merch. of V.*, IV, 1.

thin, tñen; yet; zh = z in azure; ñ = French nasalizing n as in *Fr.* en, in-, on, un; ö = eu in *Fr.* jeu; *Fr.* menü. Explanation of Key, etc., p. xlv.

- MAGNUS' CORNER, SAINT (mäg'-nūs kôr'-nēr). 2 *Henry VI*, IV, 8, 1. "There is a church of *Saint Magnus* in Lower Thames Street." — *Henry Irving Shakespeare*.  
 MAHOMET (mă-höm'-ět, *Cent.*; "in verse occas. mā'-hō-mět," *Oxf.*), the founder of the Mohammedan religion. 1 *Henry VI*, I, 2, 140. The usual spelling is Mohammed.

Was Mahomet inspired with a dove?

- MAHU (mä'-hōō), the name of a fiend, taken from Harsnet's *Declaration of Egregious Popish Impostures*, 1603. *Lear*, III, 4, 149, and IV, 1, 63.  
 Maid. In the *Folio*, *Love's L. L.*, page 125, a Maid speaks the lines that in modern texts are ascribed to Jaquenetta. Cf. *Wench*. For note on omission of *Folio* pronunciations see page xxvii.  
 MAID MARIAN (mād mă'-rī-ūn), the heroine of the Robin Hood legend, and a character in the morris dances. 1 *Henry IV*, III, 3, 129.  
 MAIDENHEAD (mā'-d'n-hěd), a municipal borough in Berkshire, England. *Merry Wives*, IV, 5, 80.  
 MAINE (mān), a former government in France. *John*, I, 1, 11, etc. Used also in the title of "Reignier, King of Naples, King of Anjou and Maine," 1 *Henry VI*, V, 3, 95.  
 MAKER (mā'-kēr), the Supreme Being. *Henry VIII*, III, 2, 442, and V, 5, 69.  
 Makmorrice, one of the *Folio* forms for **Macmorris** (mäk-mör'-īs), which see.  
 MALCHUS OF ARABIA, KING (mäł'-kūs or mō'-kūs ũv ũ-rā'-bī-ū), a name taken from Plutarch. *Ant. and Cleo.*, III,  
 āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign,  
 ōr; ūse, ūp, Chinŭ (China); ōoze, lōok; oll, our; church; go; song;

6, 72. *Folio* has Mauchus. See *North's Plutarch*, page 939.

King Malchus of Arabia; King of Pont;

**Malcolm** (mäl'-kŭm). *Mac.* Addressed as King of Scotland in Act V, Scene 8, line 59.

**MALL** (môl) or **MOLL** (möł), diminutive for Maud, Mary, or Matilda — commentators disagree. In *Temp.*, II, 2, 50, used in a snatch of song. The form Mistress Mall occurs in *Twel. N.*, I, 3, 135. For full discussion see *Variorum Shakespeare*. Charles Rann Kennedy suggests that this name may have undergone the same changes as Pall Mall which has been pronounced variously pôll môll, päll mäll, pëll mëll, etc. *Folio* has mistris Mals picture.

**Malvolio** (mälvō'-lī-ō, *Horace Howard Furness, Jr., Charles Douville Coburn, Ben Greet, Robert Mantell, mäl-vō'-lēō, It., Phyllis Neilson-Terry, Ada Rehan*). *Twel. N.*

**Mamilius** or **Mamillius**, both pronounced (mä-mīl'-ī-ŭs or mä-mīl'-yŭs). *Wint. Tale*.

**Man** (män), the Porter's man, a speaking rôle in *Henry VIII*, V, 4. In the *Folio*, *Man* is used several times in place of *Servant* or *Boy*. In several of the plays Men enter as supernumeraries.

**MAN, ISLE OF** (īl ũv män), an island in the Irish Sea. 2 *Henry VI*, II, 3, 13, and II, 4, 78 and 94.

**MANNINGTREE** (män'-ing-trē), a town in Essex county, England. 1 *Henry IV*, II, 4, 498.

**MANTUA** (män'-chōō-ŭ or män'-t'ū-ŭ), a city of Italy. *Tam. of Shrew*, II, 1, 60, etc.

thin, thin; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

MANTUAN (män'-chōō-ŭn or män'-t'ü-ŭn), meaning Virgil, who was born near Mantua. *Love's L. L.*, IV, 2, 97 and 101.

**Marcade** (mär-käd' or mär-kād') or **Mercade** (mēr-käd' or mēr-kād'). *Love's L. L.*

MARCELLÆ, one of the *Folio* forms for MARSEILLES (mär-sälz', *Eng.*), which see.

**Marcellus** (mär-sěl'-ŭs). *Ham.*

MARCELLUS, one of the *Folio* forms for MARSEILLES (mär-sälz', *Eng.*), which see.

MARCELLUS, CAIUS (kā'-yŭs or kā'-ŭs mär-sěl'-ŭs), Caius Claudius Marcellus, first husband of Octavia, sister to Augustus. *Ant. and Cleo.*, II, 6, 118.

MARCH (mārch), the third month of the calendar year. *Jul. Cæs.*, I, 2, 18, etc. Used also to designate the Earl of March, Edmund Mortimer, in *1 Henry IV*, IV, 3, 93.

**March, Earl of.** See **Mortimer, Edmund** (môr'-tĭ-mēr).

MARCH, EARL OF. See MORTIMER, EDMUND, and MORTIMER, ROGER.

MARCH-CHICK (mārch'-chĭk'), a precocious child; applied to Hero by Don John. *Much Ado*, I, 3, 58.

MARCHIONESS (mär'-shŭn-ēs), the English feminine correlative of the title Marquis or Marquess. See the specific names.

MARCIANS (mär'-shŭnz), those of the house of Marcus. *Cor.*, II, 3, 246.

The noble house o' the Marcians, from whence came . . .

MARCUS, ANCUS (äng'-kŭs mär'-shŭs), King of Rome

āle, ārm, āsk, āt, cāre; ēve, mēt, tĕrm; ice, pĭn; ōld, ōx, fōreign, ôr; ĭuse, ŭp, Chinŭ (China); ōoze, loök; oll, our; church; go; song;

after Tullus Hostilius. *Cor.*, II, 3, 247. The *Folio* spelling is Martius.

That Ancus Marcius, Numa's daughter's son, . . .

**Marcus, Caius** (kā'-yūs or kā'-ūs), afterwards **Caius**

**Marcus Coriolanus** (kôr''-ï-ô-lā'-nūs or kō-rī'-ô-lā''-nūs). *Cor. Folio* spelling is Martius.

**Marcus, Young** (yŭng), son to Coriolanus. *Cor. Folio* spelling is Martius.

**MARCUS** (mār'-kūs). In *Cor.*, V, 6, 123, mentioned by one of the people. See also the specific names.

**Mardian** (mār'-dī-ŭn). *Ant. and Cleo.*

**Margaron** (mār-gār'-ĕ-lŏn), *Stand.*). *Troil. and Cres.*

**Margaret** (mār'-gĕ-rĕt). In *Much Ado*, one of Hero's gentlewomen; called Meg in Act III, Scene 4, lines 8 and 98. The historical Margaret of Anjou appears in four plays: in *1 Henry VI* as Margaret, daughter to Reignier, afterwards married to King Henry; in *2 Henry VI* as Margaret, Queen to King Henry, called Meg or Nell in Act III, Scene 2, line 26; in *3 Henry VI*, as Queen Margaret, called Queen of England in Act III, Scene 3, line 1, and Captain Margaret in Act II, Scene 6, line 75; in *Rich. III*, as Margaret, widow to King Henry VI. See also **Jourdain, Margaret** (jĕr-dān').

**MARGERY** (mār'-jĕ-rĭ), short for Margaret. In *Merch. of V.*, II, 2, 95, 96, name of Launcelot Gobbo's mother. In *Temp.*, II, 2, 50, used in a snatch of song. See also **Jourdain, Margaret** (mār'-gĕ-rĕt jĕr-dān').

**MARGERY, LADY**, a midwife. *Wint. Tale*, II, 3, 160.

**Maria**. In *Love's L. L.* pronounced (mä-rĕ'-ă), a lady at-

thin, ē=ēn; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

tending on the Princess. In *Twel. N.*, pronounced (mä-rī'-ü, *Horace Howard Furness, Jr.*), Olivia's woman; Forbes-Robertson, Julia Marlowe, Ada Rehan, Otis Skinner, E. H. Sothern, Ellen Terry, Beerbohm Tree, and many others agree with Dr. Furness that the pronunciation is (mä-rī'-ü) in this play — for a comedy character the pronunciation (mä-rē'-ü) suggests too much of the *grande dame*. Called familiarly Mary, Marian, Mistress Accost, Mistress Mary, and Mistress Mary Accost, throughout the play *Twel. N.* See Otis Skinner's comment on page xxxiii.

**MARIA, JESU** (jē'-ziū or jē'-siū or jē'-sōō or yā'-sōō mä-rē'-ä), a combination of the names Jesus and Mary, used in appeal or as an exclamation. *Rom. and Jul.*, II, 3, 69.

Jesu Maria, what a deal of brine . . .

**MARIAN** (mä'-rī'-ün). In *Twel. N.*, II, 3, 14, in some editions, a name by which Sir Toby addresses Maria. In *Com. of Err.*, III, 1, 31, the name of a servant. In *Temp.*, II, 2, 50, and *Love's L. L.*, V, 2, 934, a woman's name used in a snatch of song. See HACKETT, MARIAN (häk'-ët) and MAID MARIAN.

**Mariana** (mä-rēä'-nä, *It.*; mä-rē-än'-ü, *F. F. Mackay*; mä-rī-ä'-n<sup>ü</sup>, *Cent.*). In *Meas. for Meas.*, betrothed to Angelo. In *All's Well*, a neighbor and friend to the Widow of Florence.

**Marina** (mä-rē'-n<sup>ü</sup>, *Frank R. Benson* or m<sup>ü</sup>-rī'-n<sup>ü</sup>). *Per.*

**Mariner** (mä'-ī-nēr), a speaking rôle in *Wint. Tale*, III, 3.

Mariners (mä'-ī-nērz) speak in *Temp.*, I, 1.

äle, ärm, äsk, ät, cäre; éve, mēt, tērm; ice, pín; öd, öx, föreign, ôr; iüse, úp, Chin<sup>ü</sup> (China); öoze, löók; oll, our; church; go; song;

**MARK ANTONY** (märk än'-t<sup>o</sup>-nĭ). See **Antonius, Marcus** (mär'-küs än-tō'-nĭ-ūs) and **ANTONY, MARK**.

**MARLE** (märl), an Earl killed in the Battle of Agincourt. *Henry V*, IV, 8, 105.

Beaumont and Marle, Vaudemont and Lestrale.

**MARQUESS** (mär'-kwěš) or **MARQUIS** (mär'-kwĭš), a title of nobility. See the specific names.

**MARS** (märz). In *Merch. of V.*, III, 2, 85, etc., in Roman mythology, the god of war identified with the Greek Ares. *All's Well*, I, 1, 206, one of the eight major planets.

**MARSEILLES** (mär-sälz' or mär-sĕl'-ūs), another form for Marseille (mär''-sā'y<sup>ü</sup>, *Fr.*), a city of France. *All's Well*, IV, 4, 9, etc. In Shakespeare evidently pronounced mär-sĕl'-ūs, for the *Folio* has only the forms Marcellus and Marcellæ.

That now is lying in Marseilles' road. *Tam. of Shrew*, II, 1, 377.

**Marshal** or **Marshall** (mär'-sh<sup>ü</sup>l), a supernumerary in *Per*. Lord Marshal or Marshall has a speaking rôle in *Rich.* II, I, 3.

**MARSHALSEA** (mär'-sh<sup>ü</sup>l-sĕ), a famous prison in London. *Henry VIII*, V, 4, 90.

A Marshalsea shall hold ye play these two months.

**MART** (märt), the market-place. *Com. of Err.*, I, 2, 27, etc. Not capitalized in all editions.

**MARTEM** (mär'-tĕm), Latin accusative for Mars, the god of war. *Tit. Andr.*, IV, 3, 54.

'Ad Martem,' that's for myself: (line incomplete).

**thin, then; yet; zh = z** in azure; **n** = French nasalizing **n** as in *Fr.* en, in-, on, un; **ö = eu** in *Fr.* jeu; *Fr.* menü. Explanation of. Key, etc., p. xlv.

- Martext, Sir Oliver** (öl'-ĭ-vēr mār'-tĕkst). *As You Like It*.  
**MARTINO, SIGNIOR** (mār-tĕ'-nō, *Eng. and It.*), one of those invited to the "ancient feast of Capulet's." *Rom. and Jul.*, I, 2, 67. See SIGNIOR.
- MARTIN'S SUMMER, SAINT** (sānt mār'-tīnz sŭm'-ēr), a season in England corresponding to Indian Summer in the United States and to the French L'été de Saint Martin. *1 Henry VI*, I, 2, 131.
- Expect Saint Martin's summer, halcyon days, . . .
- Martius** (mār'-shŭs). *Tit. Andr.* Also the *Folio* spelling for Marcius; see the specific names.
- Marullus** (mă-rŭl'-ŭs). *Jul. Cæs. Folio Jul. Cæs.* has Murrellus and in the stage directions, page 109, Murellus.
- MARY** (mā'-rĭ). In *Henry VIII*, II, 4, 175, the daughter of Henry the Eighth. In *Twel. N.*, I, 3, 57, etc., a familiar name for Maria, Olivia's woman, called Mistress Mary Accost in Act I, Scene 3, line 57, and Mistress Mary in Act II, Scene 3, line 130. In *Rich. II*, II, 1, 56, and *Henry VIII*, V, 2, 33, the mother of Christ.
- MARY'S CHAPEL, SAINT** (sānt mā'-rĭz chăp'l), "said to be the so-called Church of Ronceray, dedicated to St. Mary the Virgin in 1028." — *Rolfe. John*, II, 1, 538.
- MARY-BUDS** (bŭdz), an obsolete form for marigolds. *Cym.*, II, 3, 26.
- MASHAM, HENRY LORD SCROOP OF** (skrōp or skrōop ũv măsh'-ŭm), meaning Lord Scroop, a character in the play. *Henry V*, II, Prol., 24, and II, 2, 148. Called also Lord of Masham in the latter scene.

āle, ĕrm, āsk, ŭt, cāre; ēve, mĕt, tĕrm; ice, pln; ōld, ōx, fōreign, ōr; ĭūse, ŭp, Chinŭ (China); ōoze, loōk; oll, our; church; go; song;



**Maskers** (mäsk'-ērz), supernumeraries in *Rom. and Jul.*, I, 4.

**MASQUE** or **MASK** (mäsk), a form of dramatic entertainment "occupying a middle place between a Pageant and a Play," mentioned after the list of characters in *Timon of Athens*.

**Masquers**, supernumeraries in *Henry VIII*, I, 4.

**Master** (mä's'-tēr), the chief officer entrusted with the navigation of a ship of war, or the captain of a merchant vessel. A speaking character in *2 Henry VI*, IV, 1; *Temp.*, I, 1. In *Temp.*, he is listed in the *Dramatis Personæ* as Master of a Ship, enters as Ship-Master, and speaks as Master.

**MASTER**, a form of address used for a young man or boy. See the specific names.

**Master's Mate** (mä's'-tērz māt), a speaking character in *2 Henry VI*, IV, 1.

**Master-Gunner of Orleans** (mä's'-tēr gүн'-ēr ũv ôr'-lê-ũnz), a speaking rôle in *1 Henry VI*, I, 4.

**Matthew Goffe** or **Gough** (mäth'-iū gôf). *2 Henry VI*.

**MAUCHUS**, *Folio* spelling for **MALCHUS** (mä'l'-kü's or mô'-kü's), which see.

**MAUD** (môd), the name of a servant. *Com. of Err.*, III, 1, 31.

Maud, Bridget, Marian, Cicely, Gillian, Ginn!

**MAUDLIN** (mô'-dlīn, *Oxf.*), an obsolete form for Magdalen which is still pronounced (mô'-dlīn) as well as (mäg'-dū-lēn) in England to-day; the name of a woman mentioned by the King of France. *All's Well*, V, 3, 68.

Send forth your amorous token for fair Maudlin:

**thin**, ~~thin~~; **yet**; **zh** = **z** in *azure*; **n** = French nasalizing **n** as in *Fr. en, in-, on, un*; **ö** = **eu** in *Fr. jeu; Fr. menu*. Explanation of Key, etc., p. xliiv.

**MAURI** (mô'-rē, *Eng.*; mou'-rē, *Rom.*), genitive case of the Latin noun, Maurus, (moor), a native of Mauretania. *Tit. Andr.*, IV, 2, 21.

Non eget Mauri jaculis, nec arcu.

**MAURITANIA** (mô-ri-tā'-nĭ-ŭ), more commonly Mauretania. in ancient geography, a district in northern Africa. *Oth.*, IV, 2, 229.

**MAY** (mā). In *Merry Wives*, III, 2, 70, etc., the fifth month of the calendar year; in *Much Ado*, V, 1, 76, meaning prime.

**MAY-DAY** (mā'-dā''), the first day of May. *All's Well*, II, 2, 25; *Henry VIII*, V, 4, 15.

**MAY-MORN** (-môrn) of life, meaning the prime of life. *Henry V*, I, 2, 120.

**Mayor** (mā'-ēr), an important city official. See the specific names.

**Mecænas** or **Mæcenas**, both pronounced (mē-sē'-nŭs, *Cent.*). *Ant. and Cleo.* Folio form is Mecenias.

**MEDE** (mēd), short for **MEDIA**, which see. *Ant. and Cleo.*, III, 6, 75. See *North's Plutarch*, page 939.

**MEDEA** (mē-dē'-ŭ), in classical mythology, a sorceress who aided Jason in obtaining the Golden Fleece. *Merch. of V.*, V, 1, 13; *2 Henry VI*, V, 2, 59.

**MEDIA** (mē'-dĭ-ŭ), a country in Asia. *Ant. and Cleo.*, III, 1, 7, and III, 6, 14.

**MEDITERRANEAN** (mēd''-ĭ-tēr-rā'-nē-ŭn), the Mediterranean Sea. *Temp.*, I, 2, 234.

And are upon the Mediterranean flote, . . .

**MEDITERRANEUM** (mēd''-ĭ-tēr-rā'-nē-ŭm), Armado's blun-

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pĭn; ōld, ōx, fōreign, ōr; ĭŭse, ŭp, Chinŭ (China); ōoze, lōok; oll, our; church; go; song;

der for Mediterranean. *Love's L. L.*, V, 1, 61. In some editions the correct spelling is here given.

**MEG** (měg), diminutive of Margaret. In *Much Ado*, III, 4, 8 and 98, used for Margaret, one of Hero's gentlewomen. In *Merry Wives*, II, 1, 152, Page calls his wife Meg. In *Temp.*, II, 2, 50, used in a snatch of song. In *2 Henry VI*, III, 2, 26, in some editions King Henry calls Queen Margaret, Még, in others, Nell.

**MEISEN** (mī'-s'n), the town of Meissen (same pronunciation) in Germany. *Henry V*, I, 2, 53.

Is at this day in Germany called Meisen.

**MELANCHOLY, MONSIEUR** (mü''-syö' mēl'-ŭn-kōl-ī), a descriptive name used by Orlando for Jaques. *As You Like It*, III, 2, 312.

**MELFORD** (mēl'-fōrd), a town in Suffolk, England. *2 Henry VI*, I, 3, 25.

**Melun** (mě-lōōn', *Eng.*; mö''-lün', *Fr., Lanson*). *John*, Frederick Tupper, Professor of English in the University of Vermont, says the **u** undoubtedly had the **ōō** sound in Shakespeare's day, and that the pronunciation of this name was (mě-lōōn'). *Folio* has Melloone, Meloon or Meloone. For ŭn see page liii.

The Count Melun, a noble lord of France; IV, 3, 15.

**MEMPHIS** (mēm'-fīs), an ancient city of Egypt. *1 Henry VI*, I, 6, 22. Cf. **RHODOPE'S OR MEMPHIS'** (rōd'-ō-pēz).

Than Rhodope's or Memphis' ever was:

**MENAPHON, DUKE** (mēn'-ŭ-fŭn), a man mentioned by Antipholus of Ephesus. *Com. of Err.*, V, 1, 368.

**thin, tēn; yet; zh = z** in azure; **n** = French nasalizing **n** as in *Fr. en, in, on, un*; **ō** = **eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

**Menas** (mē'-nās). *Ant. and Cleo.*

**Menecrates** (mēn-ĕk'-rŭ-tēz). *Ant. and Cleo.*

Menecrates and Menas, famous pirates, . . . I, 4, 48.

**Menelaus** (mēn-ĕ-lā'-ūs). *Troil. and Cres.* For Latin ending -us see page xxx.

MENELAUS, in classical mythology, king of Sparta and husband to Helen of Troy, appearing in *Troil. and Cres.*, as a speaking character. *3 Henry VI*, II, 2, 147.

**Menenius Agrippa** (mě-nē'-nī-ūs ũ-grīp'-ŭ). *Cor.*

MENON (mē'-nōn), a warrior. *Troil. and Cres.*, V, 5, 7.

Hath beat down Menon: bastard Margarelon . . .

**Menteith** (mēn-tēth'), a nobleman of Scotland. *Mac.* The *Folio* spelling is Menteth.

MENTEITH, according to French one of the titles held by Murdach Stewart, taken prisoner by Hotspur. *1 Henry IV*, I, 1, 73.

Of Murray, Angus, and Menteith:

MEPHOSTOPHILUS (měf''-ŭ-stōf'-ī-lŭs), Pistol's blunder for Mephistopheles, the familiar of Doctor Faustus. *Merry Wives*, I, 1, 132.

**Mercade** (mēr-kād' or mēr-kād'). See **Marcade** (mār-kād' or mār-kād').

MERCATIO (mēr-kā'-shī-ō or mēr-kā'-shī-ō), a suitor to Julia. *Two Gent.*, I, 2, 12.

What think'st thou of the rich Mercatio?

**Mercer**, a supernumerary mentioned in the *Folio*. *Tim. of Ath.* For note on omission of *Folio* pronunciations see page xxvii.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; ūse, ūp, Chinŭ (China); ōōze, loōk; oll, our; church; go; song;

**Merchant** (mēr'-chǔnt). A speaking rôle in *Tim. of Ath.*, I, 1. Two speaking rôles in *Com. of Err.*, designated as First Merchant and Second Merchant. The name under which Ægeon enters and speaks in the *Folio Com. of Err.*

**MERCURIES** (mēr'-k'ū-rīz), a descriptive name used by Chorus for the young English soldiers. *Henry V*, II, Prol., 7.

**MERCURY** (mēr'-k'ū-rī). In *Twel. N.*, I, 5, 105, etc., in Roman mythology, messenger of the gods, identified with the Greek Hermes. In *Wint. Tale*, IV, 3, 25, one of the eight major planets.

**Mercutio** (mēr-k'ū'-shīō, *Robert Mantell, Phyllis Neilson-Terry, et al.*). *Rom. and Jul.*

Call, good Mercutio. Nay, I'll conjure, too. II, 1, 6.

**MERLIN** (mēr'-līn), in medieval romance a celebrated prophet and magician. *Lear*, III, 2, 95; *1 Henry IV*, III, 1, 150.

**MEROPS** (mē'-rōps or mē'-rōps), "King of the Ethiopians, by whose wife, Clymene, Helios became the father of Phæthon." — *Smith's Class. Dict. Two Gent.*, III, 1, 153.

Why, Phæthon, — for thou art Merops' son, —

**MERRIMAN** (mēr'-ī-m'ūn), the name of a dog. *Tam. of Shrew*, Induc., 1, 17.

Brach Merriman, the poor cur is emboss'd;

**MERRY TALES, HUNDRED** (hūn'-drēd mēr'-ī tālz), a popular jest-book of Shakespeare's day. *Much Ado*, II, 1, 135.

**MESOPOTAMIA** (mēs''-ō-pō-tā'-mī-ū), in Asia, the plain be-

thin, ē = en; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlii.

tween the Tigris and Euphrates rivers. *Ant. and Cleo.*, III, 1, 8.

Mesopotamia, and the shelters whither . . .

**Messala** (mě-sā'-lǎ). *Jul. Cæs.*

**MESSALINE** (měs'-ǎ-lēn), unknown to geographers. *Twel. N.*, II, 1, 18, and V, 1, 239.

"I think Messaline was the chief town on Prospero's island."  
— *Variorum Shakespeare.*

**Messengers** (měs'-ǎn-jērz), speaking characters or supernumeraries in many of the plays.

**MESSINA** (mě-sē'-nǎ, *Eng.*; mās'-sē-nā, *It.*), a city of Italy. *Much Ado*, I, 1, 2, etc.

**Messina, Governor of, Leonato** (lē-ō-nā'-tō or lā-ō-nā'-tō). *Much Ado.*

**METAMORPHOSES** (mēt''-ǎ-mōr'-fō-sēz), a work by the Roman poet Ovid. *Tit. Andr.*, IV, 1, 42. The *Folio* spelling is *Metamorphosis*.

Grandsire, 'tis Ovid's *Metamorphoses*:

**Metellus Cimber** (mě-těl'-ūs sīm'-bēr). *Jul. Cæs.*

**MEXICO** (měks'-ī-kō), a country in North America. *Merch. of V.*, I, 3, 20, and III, 2, 271.

**MICHAEL** (mī'-kǎl or mī'-kǎ-ěl). See **Cassio** (kās'-ī-ō or kǎsh'-ō) and **Williams** (wīl'-yǎmz).

**Michael**, a follower of Jack Cade. *2 Henry VI.*

**MICHAEL, SAINT**, meaning a knight of the order of Saint Michael, a title of Lord Talbot. *1 Henry VI*, IV, 7, 69.

**Michael, Sir**, a friend to the Archbishop of York. *1 Henry IV.*

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; īuse, ūp, Chinŭ (China); ōoze, lōok; oll, our; church; go; song;

MICHAELL HOPKINS (hõp'-kĩnz). See HOPKINS, NICHOLAS (nĩk'-õ-lüs).

MICHAELMAS (mĩk'-ěl-müs), the feast of the Archangel Michael, a church festival. 1 *Henry IV*, II, 4, 60; *Merry Wives*, I, 1, 212.

MIDAS (mĩ'-düs), in classical mythology, a king of Phrygia, who was given the power, which later proved a curse, to turn everything he touched into gold. *Merch. of V.*, III, 2, 102.

Hard food for Midas, I will none of thee;

MIDDLEHAM CASTLE (mĩd'l-üm kàs'l), a castle in Yorkshire, England, named as the setting for the scene. 3 *Henry VI*, IV, 5.

MILAN (mĩl'-ün or mĩ-län'), a city of Italy. *John*, III, 1, 138, etc. Used also to designate the Duke of Milan. *Folio* has Millaine.

MILAN, DUCHESS OF, mentioned by Margaret. *Much Ado*, III, 4, 16. *Folio* has "the Dutchesse of Millaines gowne."

**Milan, Duke of**, Father to Sylvia. *Two Gent.* See also **Prospero** (prõs'-pě-rõ) and **Antonio** (än-tõ'-nĩ-õ).

MILE-END or MILE-END GREEN (mĩl'-ěnd grēn), the usual drill-ground for London troops. *All's Well*, IV, 3, 302; 2 *Henry IV*, III, 2, 298.

MILFORD HAVEN (mĩl'-fõrd hā'-v'n), a harbor and a town in South Wales. *Cym.*, III, 2, 44, etc. Shakespeare uses also Milford.

MILLAINE, *Folio* form for MILAN (mĩl'-ün or mĩ-län'), which see.

MILLER, YEAD (yěd mĩl'-ēr, *Beerbohm Tree's production*), a

thin, then; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; õ = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

man mentioned by Slender. *Merry Wives*, I, 1, 160. Since Yead is a diminutive of Edward or Yedward, the pronunciation (yěd) might also obtain.

MILO (mī'-lō), a Greek athlete who carried an ox on his shoulders. *Troil. and Cres.*, II, 3, 258.

Bull-bearing Milo his addition yield . . .

MINERVA (mī-nēr'-vŭ), in Roman mythology, the daughter of Jupiter, and identified with the Greek Pallas or Athena. *Tam. of Shrew*, I, 1, 84; *Cym.*, V, 5, 164.

MINOLA, BAPTISTA (bāp-tēs'-tā or bāp-tīs'-tŭ mīn'-ō-lā) the full name of Baptista, father to Katharine and Bianca. *Tam. of Shrew*, I, 2, 97 and 221, and IV, 2, 69.

Her father is Baptista Minola, . . . I, 2, 97.

MINOLA, KATHARINA (kāt-ŭ-rē'-nŭ), full name of Katharina, the shrew. *Tam. of Shrew*, I, 2, 99.

MINOS (mī'-nōs), in classical mythology, king of Crete and keeper of the Minotaur. *3 Henry VI*, V, 6, 22.

Thy father, Minos, that denied our course;

MINOTAURS (mīn'-ō-tōrz), used here as synonymous with monsters, referring to the Minotaur in classical mythology, a monster half man and half bull kept by Minos, king of Crete, and slain by Theseus. *1 Henry VI*, V, 3, 189.

There Minotaurs and ugly treasons lurk.

MIRANDA (mī-rān'-dŭ, *Frank R. Benson, Phyllis Neilson-Terry, Ellen Terry*; mē-rān'-dā, *It.*). *Temp.*

MISANTHROPOS (mīs-ān'-thrō-pōs), a surname given by

āle, ärm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ôr; ūse, ūp, Chinŭ (China); ōoze, lōok; oil, our; church; go; song;



Plutarch to Timon, the Athenian misanthrope, the title rôle of the play. *Tim. of Ath.*, IV, 3, 53.

I am Misanthropos, and hate mankind.

**MISENIUM** (mī-sē'-nĭ-ŭm) or **MISENUM** (mī-sē'-nŭm), **MOUNT**, a promontory near Naples. *Ant. and Cleo.*, II, 2, 163. The modern name is Miseno. **MISENIUM** or **MISENUM** is mentioned in the setting for several scenes.

**MISTRESS** (mĭs'-trĭs), a title prefixed to the name of a married or, up to the eighteenth century, of an unmarried woman. See the specific names.

**MITHRIDATES** (mĭth-rĭ-dā'-tēz), called king of **COMAGENE** (kŏm'-ă-jēn), which see. *Ant. and Cleo.*, III, 6, 73. The more common spelling is Mithradates. See *North's Plutarch*, page 939.

Herod of Jewry; Mithridates, king . . .

**MITIGATION, MADAM** (mĭt-ĭ-gā'-shŭn), a name that Lucio uses for Mistress Overdone. *Meas. for Meas.*, I, 2, 45.

**MITYLENE** or **MYTILENE** both pronounced (mĭt-ĭ-lē'-nē), an island in the Ægean sea, anciently called Lesbos. *Per.*, IV, 2, 3, etc. The name rhymes with *then* in Act IV, Scene 4 (Gower), and with *din* in Act V, Scene 2 (Gower). These rhymes suggest the pronunciation mĭt'-ĭ-lĕn or mĭt'-ĭ-lĭn.

Brought me to Mytilene. But, good sir, V, 1, 177.

**Mitylene** or **Mytilene, Governor of, Lysimachus** (lĭ-sĭm'-ĭ-kŭs). *Per.*

**MOCK-WATER** or **MUCK-WATER, MOUNSEUR** (moun-sēr' mŏk'-wŏ''-tēr or mŭk'-wŏ''-tēr), an appellation used by

thin, then; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliiv.

- the host of the Garter Inn, in addressing Dr. Caius. *Merry Wives*, II, 3, 60. The word Mounseur is a corruption of the French title Monsieur. In some editions the correct French form is used.
- MODENA (mō-dē'-nŭ, *Eng.*; mō'-dē-nà, *It.*), a city in Italy. *Ant. and Cleo.*, I, 4, 57.
- Wast beaten from Modena, where thou slew'st . . .
- MODO (mō'-dō), the name of a fiend, taken from Harsnet's *Declaration of Egregious Popish Impostures*, 1603. *Lear*, III, 4, 149, and IV, 1, 63.
- MOLL (mōl). See MALL (mōl).
- MONARCHO (mō-nār'-kō), according to Sidney Lee, a half crazed Spaniard, called in contemporary writings the "fantastical Spaniard," who hung about Elizabeth's Court and fancied he owned the ships arriving in the port of London. *Love's L. L.*, IV, 1, 101.
- A phantasime, a Monarcho, and one that makes sport . . .
- MONDAY (mŭn'-dā), the second day of the week. *Much Ado*, II, 1, 374, etc.
- MONMOUTH (mōn'-mŭth), a city in Monmouthshire, England, birthplace of Henry V. *Henry V*, IV, 7, 12, passim; *1 Henry VI*, III, 1, 198. The name is used as a title of King Henry IV in *2 Henry IV*, II, 3, 45.
- MONMOUTH, HARRY, meaning Henry, Prince of Wales, later King Henry the Fifth, a character in the plays. *1 Henry IV*, V, 2, 50, etc.
- MONMOUTH, HENRY, King Henry the Fifth. *1 Henry VI*, II, 5, 23.
- MONSIEUR (mŭ''-syō'), the French equivalent of Mr. or
- āle; ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; ūse, ūp, Chinŭ (China); ōŭse, lōōk; oll, our; church; go; song;

Sir. American and English pronunciation of this French form of address has long furnished material for humorists, who represent us as pronouncing it variously Monsoor, Messeer, Mushoo, etc. If it be remembered that the **n** is *not* sounded and that the **ö** sound is approximated by the sound of **ē** as in *term*, part of the difficulty will be overcome. Also, the rhythm of the word varies greatly whether it stands alone or precedes a title. See the specific names.

MONSTER, MONSIEUR (m<sup>ü</sup>'-syö' mön'-stēr), a name used by Stephano for Caliban. *Temp.*, III, 2, 21.

MONTACUTE, LORD (mön'-t<sup>ü</sup>-k<sup>i</sup>üt), Henry Pole, son-in-law to Lord Abergavenny. *Henry VIII*, I, 1, 217.

The king to attack Lord Montacute; and the bodies . . .

**Montague** (mön'-t<sup>ü</sup>-g<sup>i</sup>ü). *Rom. and Jul.*

MONTAGUE, the family name of Romeo. *Rom. and Jul.*, I, 1, 9, etc. The *Folio* has also Mountague.

**Montague, Lady.** *Rom. and Jul.*

**Montague, Marquess** (mär'-kwēs) or **Marquis** of (mär'-kwīs <sup>ü</sup>v mön'-t<sup>ü</sup>-g<sup>i</sup>ü). *3 Henry VI.* *Folio* has also Mountague or Mountacute.

**Montano** (mōn-tä'-nō). *Oth.*

MONTANTO (mōn-tän'-tō) or MOUNTANTO (moun-tän'-tō), SIGNIOR, about equivalent to Mr. Straddler, used jestingly by Beatrice for Benedick. *Much Ado*, I, 1, 30. See SIGNIOR.

MONTFERRAT, MARQUIS OF (mönt-fēr'-üt, *Horace Howard Furness, Jr., Brander Matthews; or* mön-fā-rä'), the man in whose company Bassanio first came to Belmont.

thin, ~~thin~~; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliiv.

*Merch. of V.*, I, 2, 126. The *Folio* spelling is Mountferrat.

**Montgomery, Sir John** (m<sup>ũ</sup>nt-gũm'-ũ-rĩ). 3 *Henry VI.*

**Montjoy** (m<sup>ũ</sup>nt'-joi, *Richard Mansfield*). *Henry V.* The *Folio* spelling is also Mountioy and Montioy.

**Moonshine** (m<sup>ũ</sup>ũn'-shĩn), a character assumed by Starveling in the play given by Bottom and his fellows. *Mid. N. D.* Addressed as **Moon**.

**MOOR** (m<sup>ũ</sup>ũr), meaning a black person. *Merch. of V.*, III, 5, 42, etc. Cf. **Othello**.

**MOORDITCH** (m<sup>ũ</sup>ũr'-dĩch), "an unsavoury ditch encompassing the part of the old London Wall fronting Moorfields" . . . — *Cunliffe*. 1 *Henry IV*, I, 2, 88.

**MOORFIELDS** (m<sup>ũ</sup>ũr'-fěldz), a district of old London, formerly used as a place of recreation. *Henry VIII*, V, 4, 33.

**MOORSHIP** (m<sup>ũ</sup>ũr'-shĩp), analogous to **Worship**; used as a title, referring to **Othello**, the Moor. *Oth.*, I, 1, 33.

And I — God bless the mark! — his Moorship's ancient.

**Mopsa** (m<sup>ũ</sup>ũp'-sũ). *Wint. Tale*.

**MORDAKE** (m<sup>ũ</sup>ũr'-dāk or m<sup>ũ</sup>ũr'-d<sup>ũ</sup>ũk), Murdach Stewart, Earl of Fife, one of Hotspur's prisoners; taken from a list in *Holinshed*. 1 *Henry IV*, II, 4, 391, and IV, 4, 24. Called Mordake Earl of Fife and Mordake the Earl of Fife in Act I, Scene 1, lines 71 and 95.

**MORE, SIR THOMAS** (m<sup>ũ</sup>ũr or m<sup>ũ</sup>ũr), Lord Chancellor of England. *Henry VIII*, III, 2, 393.

The next is, that Sir Thomas More is chosen . . .

**MORGAN** (m<sup>ũ</sup>ũr'-gũn). In *Cym.*, III, 3, 106, and V, 5, 332,

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pĩn; ōld, ōx, f<sup>ũ</sup>ũreign, ōr; ĩũse, ũp, Chin<sup>ũ</sup> (China); ōoze, lo<sup>ũ</sup>ũk; oll, our; church; go; song;

the name used as a disguise by Belarius. In *All's Well*, IV, 3, 125, supposed friar to whom Parolles makes confession.

**MORISCO** (mō-rīs'-kō), a morris-dancer. *2 Henry VI*, III, 1, 365.

Him caper upright like a wild Morisco, . . .

**Morocco, Prince of** (mō-rōk'-ō). *Merch. of V.* The *Folio* spelling is Morocco, Morocho, or Morrocho.

**MORTIMER** (mōr'-tī-mēr, *Edith Wynne Matthison*), the name of an old English family. *1 Henry VI*, II, 5, 122, etc.

**MORTIMER, DAME**, meaning Lady Percy, a character in this play and in *2 Henry IV*. *1 Henry IV*, II, 4, 124.

**Mortimer, Edmund, Earl of March**. In *1 Henry IV*, Sir Edmund Mortimer, *not* Earl of March, but "uncle to Edmund Mortimer, the young Earl of March at the period of this play, who was entitled to the crown at the death of Richard II." — *French*. Called March in Act IV, Scene 3, line 93. In *1 Henry VI*, nephew to the above.

**MORTIMER, EDMUND, EARL OF MARCH**, third Earl of that house, grandfather to Edmund Mortimer who has a speaking rôle in *1 Henry IV*. *2 Henry VI*, II, 2, 36 and 49, and IV, 2, 144.

**MORTIMER, JOHN**, a name assumed by Jack Cade. *2 Henry VI*, III, 1, 359 and 372. He claims the family name of Mortimer, Act IV, Scene 2, line 41; he calls himself Mortimer, Act IV, Scene 6, line 1; he calls himself Sir John Mortimer in Act IV, Scene 2, line 129, and

thin, ~~thin~~; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

Lord Mortimer in Act IV, Scene 6, line 7, and Scene 7, line 33; he is also called Lord Mortimer by the Messenger, Act IV, Scene 4, line 28.

**Mortimer, Lady**, daughter to Glendower, in the play, the wife of Edmund Mortimer, Earl of March. *1 Henry IV.*

**MORTIMER, ROGER** (rōj'-ēr), fourth EARL OF MARCH. *3 Henry VI*, I, 1, 106. Called also Roger, Earl of March in *2 Henry VI*, II, 2, 37 and 48.

**Mortimer, Sir Hugh** (h'ū), uncle to the Duke of York. *3 Henry VI.*

**Mortimer, Sir John**, uncle to the Duke of York. *3 Henry VI.* This name is assumed by Jack Cade. See **MORTIMER, JOHN**.

**MORTIMER OF SCOTLAND, LORD**, George Dunbar, tenth Earl of March in Scotland. *1 Henry IV*, III, 2, 164.

"His title of 'Marche' has led historians, followed by the poet, into the mistake that he must be a Mortimer; . . . — *French.*

**MORTIMER'S CROSS** (môr'-tī-mērz krōs), a place in Herefordshire, England, named in the introduction to the scene. *3 Henry VI*, II, 1.

**Morton** (môr'-tūn), a retainer of the Earl of Northumberland. *2 Henry IV.*

**Morton John**, Bishop of Ely, an eminent personage, who later became Cardinal. *Rich. III.* Called Lord of Ely in Act III, Scene 4, line 33.

**MOSES** (mō'-zēz) or **MOYSES** (moi'-zēz), an outlaw. *Two Gent.*, V, 3, 8.

But Moses and Valerius follow him.

āle, 3rm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; īnse, ūp, Chin<sup>ū</sup> (China); ōoze, lōok; oll, our; church; go; song;

**Moth** (môth or môt). In *Love's L. L.*, a page to Armado. In *Mid. N. D.*, a fairy.

"I have not the least doubt that the name of *Armado's* page is not *Moth* but *Mote* . . . But whether the name is *Moth* or *Mote*, it is plain that the pronounciation was *Mote*." — *Richard Grant White's Shakespeare*.

**Mother** (mũth'-ēr), the mother of Posthumus Leonatus, who speaks in his dream. *Cym.*, V, 4.

**MOTHER**, meaning the head of a holy order. *Meas. for Meas.*, I, 4, 86.

**MOTHER PRAT** (prät), the name given by Mistress Ford to Falstaff when he enters in woman's clothes. *Merry Wives*, IV, 2, 191.

**Mouldy** (möld'-ī). 2 *Henry IV*. Called Ralph Mouldy in Act III, Scene 2, line 109. The *Folio* spelling is Mouldie.

**MOUNSEUR MOCK-WATER** or **MUCK-WATER** (moun-sēr' mők'-wô''-tēr or mük'-wô''-tēr). See **MOCK-WATER**, **MOUNSEUR**.

**MOUNSIEUR** (moun-sēr'), a corruption of the French, Monsieur, used by Bottom in addressing the fairies, Cobweb and Mustardseed. *Mid. N. D.*, IV, 1, 10 and 20. In some editions the correct French form is substituted. See also **BASIMECU**, **MONSIEUR**.

**MOUNT** (mount), meaning Mount Misenum. *Ant. and Cleo.*, II, 4, 6.

**Mountacute**, one of the *Folio* forms for Montague. See **Montague, Marquess of** (mär'-kwěs ũv mǒn'-tũ-giũ).

**MOUNTAGUE**, one of the *Folio* forms for **MONTAGUE** (mǒn'-tũ-giũ), which see. See also **Montague, Marquess of** (mär'-kwěs).

thin, tñen; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlii

- MOUNTAIN** (moun'-t'n), a spirit in the shape of a dog. *Temp.*, IV, 1, 256.
- MOUNTANTO, SIGNIOR** (moun-tän'-tō). See **MONTANTO, SIGNIOR** (mōn-tän'-tō).
- MOUNTFERRAT**, the *Folio* form for Montferrat. See **MONTFERRAT, MARQUIS OF**.
- Mountioy**, one of the *Folio* forms for **Montjoy** (mönt'-joi), which see.
- Mourners** (mōrn'-ērz), supernumeraries in the funeral procession. *Ham.*, V, 1.
- MOUSE-TRAP** (mous'-trăp), the significant name used by Hamlet in speaking to the King of the play, the Murder of Gonzago. *Ham.*, III, 2, 247.
- Mowbray, Lord** (mō'-brā, *Phyllis Neilson-Terry*), Thomas Mowbray, eldest son to the Duke of Norfolk who appears in *Rich. II.* *2 Henry IV.* This man never bore his father's title, Duke of Norfolk.
- Mowbray, Thomas**, Duke of Norfolk, father to the Lord Mowbray who appears in *2 Henry IV.* *Rich. II.*
- MOWBRAY, THOMAS, DUKE OF NORFOLK**, the noble under whom Sir John Oldcastle (the prototype of the name given to the character of Falstaff in *1 Henry IV* and *2 Henry IV*) served as page, and who appears in *Rich. II.* as a speaking character. *2 Henry IV*, III, 2, 29.
- MOYSES** (moi'-zēz). See **MOSES** (mō'-zēz).
- MUCK-WATER, MOUNSEUR** (moun-sēr' mŭk'-wō''-tēr). See **MOCK-WATER, MOUNSEUR** (mŏk'-wō''-tēr).
- MUGS** (mŭgz), the name of a comrade of the Second Carrier. *1 Henry IV*, II, 1, 49. *Folio* has Mugges.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; iūse, ūp, Chinŭ (China); ōōse, lōōk; oll, our; clurch; go; song;



MULITEUS (m<sup>i</sup>ū-l<sup>i</sup>-tē'-ūs). *Tit. Andr.*, IV, 2, 152. Some editions give the words *Muli lives* (mōō'-l<sup>i</sup>).

Not far, one Mulateus, my countryman, . . .

or

Not far, one Muli lives, my countryman, . . .

MULMUTIUS (m<sup>u</sup>l-m<sup>i</sup>ū'-sh<sup>i</sup>ūs), son to Cloten, king of Cornwall. *Cym.*, III, 1, 55 and 59.

MURDER (mēr'-dēr), a personification. *Tit. Andr.*, V, 2, 45, *passim*.

MURDER OF GONZAGO (mēr'-dēr ũv gōn-zä'-gō, *Eng.*; gōn-dzä'-gō, *Ital.*), an old Italian play, which the players present before the King. *Ham.*, II, 2, 563.

**Murderers**, speaking characters or supernumeraries in several of the plays.

**Murellus**, one of the *Folio* forms for **Marullus** (mä-rül'-ūs), which see.

MURRAY (m<sup>u</sup>'-rā), Thomas Dunbar, second Earl of Moray, one of Hotspur's prisoners; taken from a list in Holinshead. *1 Henry IV*, I, 1, 73.

Of Murray, Angus, and Menteith:

**Murrellus**, one of the *Folio* forms for **Marullus** (mä-rül'-ūs), which see.

MUSCOVITES (m<sup>u</sup>s'-kō-vīts), inhabitants of Russia. *Love's L. L.*, V, 2, 121 and 303. Also in the same scene, line 265, spelled Muscovits (m<sup>u</sup>s'-kō-vīts) to rhyme with *wits*.

MUSCOVY (m<sup>u</sup>s'-kō-vī), a former name for Russia. *Love's L. L.*, V, 2, 393.

Sea-sick, I think, coming from Muscovy.

thin, ~~sh~~en; yet; sh = x in azure; n = French nasalizing n as in *Fr.* en, in-, on, un; ö = eu in *Fr.* jeu; *Fr.* menü. Explanation of Key, etc., p. xliiv.

- Muse** (m<sup>i</sup>ūz), a personification of the inspiring power of poetry. *Oth.*, II, 1, 128; *Henry V*, I, Prol., 1. Used in the plural, muses (m<sup>i</sup>ū'-zēz), in *Mid. N. D.*, V, 1, 52, for the three goddesses, which in classical mythology were believed to preside over poetry, art, and science.
- Music** (m<sup>i</sup>ū'-zīk), used by metonymy for musicians, supernumeraries in the play. 2 *Henry IV*, II, 4.
- Musicians** (m<sup>i</sup>ū-zīsh'-ūnz), speaking characters or supernumeraries in several of the plays.
- MUSKOS'** (mūsk'-ōs), from the context, evidently a name that Parolles thinks he catches from the First Soldier's designedly bizarre language. *All's Well*, IV, 1, 76.
- I know you are the Muskos' regiment: . . .
- Mustardseed** (mūs'-tūrd-sēd''). *Mid. N. D.*
- Mutes** (m<sup>i</sup>ūts), supernumeraries in *Ham.*, III, 2.
- Mutius** (m<sup>i</sup>ū'-shūs). *Tit. Andr.*
- MYNHEERS** (mīn-hārz'), found in some editions for Anheires. *Merry Wives*, II, 1, 228. Meaning much disputed; possibly a corruption from the Dutch or German form of address. *Folio* has An-heires. Cf. AN-HEIRES.
- MYRMIDON** (mēr'-mī-dōn), meaning Achilles, in classical mythology the leader of the Myrmidons who were the warlike descendants of Myrmidon, a son of Zeus. *Troil. and Cres.*, I, 3, 378. The plural occurs in *Twel. N.*, II, 3, 29, etc.
- Myrmidons** (mēr'-mī-dōnz), supernumeraries in *Troil. and Cres.*, V, 8. A myrmidon has one speech which in the *Folio* is given to a Greek. Cf. MYRMIDON.
- MYTILENE** (mīt-ī-lē'-nē). See MITYLENE, pronounced the same.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign,  
ōr; īūse, ūp, Chin<sup>ū</sup> (China); ōōse, lōōk; oll, our; church; go; song;

## N

**NAIADS** (nā'-ădz or nī'-ădz, *Oxf.*), in classical mythology, nymphs who give life to fountains, lakes, rivers, etc. *Temp.*, IV, 1, 128. Webster's, Standard, and Imperial dictionaries give the pronunciation (nā'-yăd) and place it first.

You nymphs, call'd Naiads, of the wind'ring brooks . . .

**NAN** (năn), in *Two Gent.*, II, 3, 23, a maid mentioned by Launce. In *Merry Wives*, I, 4, 160, etc., a nick-name for Anne, meaning Anne Page.

**NAPLES** (nā'-p'lz), a city of southern Italy. *Oth.*, III, 1, 4, etc. Used also to designate the King of Naples. *Temp.*, I, 2, 434.

**Naples, King of.** See **Alonso** (ă-lŏn'-zŏ or ă-lŏn'-sŏ) and **Reignier** (ră'-nyă).

**NAPLES, KING OF, Reignier**, father to Margaret of Anjou, Queen to King Henry the Sixth, and a speaking rôle in *1 Henry VI.* *3 Henry VI*, I, 4, 121.

**NAPS OF GREECE, JOHN** (năps ăv grēs), a name which the Third Servant tells Christopher Sly he spoke in his alleged fifteen-year sleep. *Tam. of Shrew*, Induc., 2, 95. Cf. **GREECE**.

Of Stephen Sly and old John Naps of Greece . . .

**NARBON, GERARD DE** (jě-rărd' dă năr'-băn, *Frank R. Benson, Brander Matthews*), father to Helena. *All's Well*, I, 1, 30 and 42, and II, 1, 104.

**NARCISSUS** (năr-sīs'-ŭs), in classical mythology, a beautiful youth changed into a flower. *Ant. and Cleo.*, II, 5, 96.

Hadst thou Narcissus in thy face, to me . . .

**thin, then; yet; zh = z** in azure; **n** = French nasalizing **n** as in *Fr. en, in, on, un*; **ó = eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlii.

- NASO, OVIDIUS** (ō-vid'-ī-ūs nā'-sō or nā'-sō), Publius Ovidius Naso, the Roman poet, more commonly called Ovid. *Love's L. L.*, IV, 2, 127.
- Nathaniel** (nū-thān'-yēl or nā-thān'-ī-ēl), one of Petruchio's servants, who speaks in Act IV, Scene 1. *Tam. of Shrew*.
- Nathaniel, Sir**, a curate. *Love's L. L.*
- NATURE** (nā'-chūr or nā'-tūr), a personification. *Mid. N. D.*, V, 1, 296, etc.
- NAVARRE** (nā-vār'), an ancient kingdom of Europe; used also to designate Ferdinand, King of Navarre. *Love's L. L.*, I, 1, 12, etc.
- Navarre, King of, Ferdinand** (fēr'-dī-nānd). *Love's L. L.*
- NAZARITE** (nāz'-ūrīt), Jesus, the Nazarene. *Merch. of V.*, I, 3, 35.
- NEAPOLITAN** (nē''-ū-pōl'-ī-tūn), a native or inhabitant of Naples. *Tam. of Shrew*, I, 1, 210, etc.
- NEBUCHADNEZZAR** (nēb''-ū-kād-nēz'-ūr), more properly Nebuchadrezzar, the King of Babylon who destroyed Jerusalem. *All's Well*, IV, 5, 21.
- NECESSITY** (nē-sēs'-ī-tī), a personification. *Rich. II.*, V, 1, 21, etc.
- NECTAR** (nēk'-tūr), in classical mythology, the beverage of the gods. *Two Gent.*, II, 4, 171; *Troil. and Cres.*, III, 2, 23. Not capitalized in all editions.
- NED** (nēd), a diminutive for Edward. In *1 Henry IV*, I, 2, 123, etc., meaning Pains. In *3 Henry VI*, V, 4, 19, etc., Edward Plantagenet. See also **PLANTAGENET**, **NED** (plān-tāj'-ū-nēt).
- NEDAR** (nēd'-ūr), father to Helena. *Mid. N. D.*, I, 1, 107, and IV, 1, 135.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōr, fōreign, ōr; īūse, ūp, Chin<sup>ū</sup> (China); ōoze, loók; oll, our; church; go; song;

**Neighbours** (nā'-bērz), enter as supernumeraries and three, designated First Neighbour, Second Neighbour, Third Neighbour, have speaking rôles. *2 Henry VI*, II, 3.

**NELL** (něl). In *Rom. and Jul.*, I, 5, 11, a friend to the First Servant. In *Com. of Err.*, III, 2, 111, a servant to Antipholus of Ephesus. In *2 Henry IV*, II, 2, 140, named in Falstaff's letter as sister to Poins. See **DOLL**; **Eleanor**; **Helen**; **Quickly**, **Mistress**; **Meg**.

**NEMEAN** (nē'-mē-ŭn or nē-mē'-ŭn), pertaining to Nemea, the scene of one of the twelve labors of Hercules. *Love's L. L.*, IV, 1, 90; *Ham.*, I, 4, 83.

**NEMESIS** (něm'-ě-sīs), the Greek personification of retribution. *1 Henry VI*, IV, 7, 78.

Your kingdom's terror and black Nemesis?

**NEOPTOLEMUS** (nē-öp-töl'-ē-mūs), in classical mythology, a son of Achilles. *Troil. and Cres.*, IV, 5, 142. The *Folio* spelling is Neoptolymus.

Not Neoptolemus so mirable, . . .

**NEPTUNE** (něp'-t'ūn, *Imp.*, *Web.*, and *Cent.*; něp'-chōōn or něp'-t'ūn, *Stand.*), in Roman mythology, god of the sea, identified with the Greek Poseidon. *Tim. of Ath.*, V, 4, 78, etc.

**NEREIDES** (nē'-rī-ŭ-dēz), in classical mythology, sea-nymphs of the Mediterranean, in contradistinction to the Naidēs or fresh-water nymphs, and the Oceanides. *Ant. and Cleo.*, II, 2, 211.

Her gentlewomen, like the Nereides, . . .

**thin**, **thin**; **yet**; **zh** = **z** in *azure*; **ɳ** = French nasalizing **n** as in *Fr. en, in*; **on, un**; **ö** = **eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlii.

**Nerissa** (ně-rīs'-ű, *Eng.*, *Ellen Terry*, *Phyllis Neilson-Terry*; nā-rēs'-sá, *It.*). *Merch. of V.* *Folio Merch. of V.* has also Nerrissa and Nerryssa.

**NERO** (ně'-rō *not* nēr'-ō), a profligate Roman emperor. *Lear*, III, 6, 7, etc.

**Nerrissa** or **Nerryssa**, *Folio* forms for **Nerissa** (ně-rīs'-ű), which see.

**NERVII** (něr'-vī-i), an ancient Celtic people defeated by Julius Cæsar. *Jul. Cæs.*, III, 2, 177.

That day he overcame the Nervii:

**NESSUS** (něs'-űs), in classical mythology, a centaur. *Ant. and Cleo.*, IV, 12, 43; *All's Well*, IV, 3, 281.

**Nestor** (něs'-tēr; něs'-tôr, *Stage pron.*). *Troil. and Cres.*

**NESTOR**. In *Love's L. L.*, IV, 3, 169, etc., the Nestor of classical mythology, the oldest and wisest counsellor of the Greeks at the siege of Troy, a speaking character in *Troil. and Cres.* In *Per.*, III, 1, 66, a servant to Pericles.

**NETHERLANDS** (něk'-ēr-lűndz), one of the Lowland countries of Europe. *Com. of Err.*, III, 2, 142.

**NEVIL** (ně'-vīl *or* něv'l), the family name of the Earls of Salisbury and Warwick. *2 Henry VI*, I, 1, 240, etc.

**NEWGATE** (niű'-gűt), a prison in London. *1 Henry IV*, III, 3, 104.

**NICANDER** (ni-kăn'-dēr), the name of one of Pericles' attendants. *Per.*, III, 1, 67.

My casket and my jewels; and bid Nicander . . .

**NICANOR** (ni-kā'-nēr; ni-kā'-nôr, *Stage pron.*), the name of the Roman who speaks in *Cor.*, IV, 3, 6 and 31.

**Nicholas** (nik'-ō-lűs) or **Nicke** (nik). *Tam. of Shrew*.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ĩce, pĭn; ōld, ōx, fŏreign, ōr; ĩűse, ũp, Chinű (China); ōoze, lŏŏk; oil, our; church; go; song;

NICHOLAS. See the specific names.

NICHOLAS, SAINT, the patron saint of scholars. *Two Gent.*, III, 1, 300; *1 Henry IV*, II, 1, 68 and 71.

Nicholas Vaux, Sir (vôks, *Eng.*, *Brander Matthews*), son to Sir William Vaux, the character in *2 Henry VI. Henry VIII*. Cf. **Vaux**.

NICK BOTTOM (nik bôt'-ûm), a weaver, called in the *Dramatis Personæ* simply Bottom. *Mid. N. D.*, I, 2, 18 and 22.

Nicke (nik) or Nicholas (nik'-ô-lûs). *Tam. of Shrew*.

NIGHT (nît), a personification. *Temp.*, IV, 1, 31, etc.

NIGHTWORK (nît'-wêrk), husband to Jane Nightwork, and father to Robin Nightwork, three persons mentioned by Shallow. *2 Henry IV*, III, 2, 222.

NIGHTWORK, JANE (jân), mother to Robin Nightwork. *2 Henry IV*, III, 2, 211.

NIGHTWORK, ROBIN (rôb'-în), son to Jane Nightwork. *2 Henry IV*, III, 2, 222.

NILE (nîl), the longest river in Africa. *Ant. and Cleo.*, I, 5, 25, etc.

NILUS (nî'-lûs), the Latin name for the NILE (nîl), which see. *Ant. and Cleo.*, I, 2, 49, etc.

Nim, one of the *Folio* forms for **Nym** (nîm), which see.

NINE WORTHIES (nîn wêr'-thîz), referring to the so-called Nine Worthies of history. *Love's L. L.*, V, 1, 124, etc. Called simply the Worthies in *Love's L. L.*, V, 1, 149, etc.

NINNY (nîn'-î), Flute's blunder for NINUS (nî'-nûs), which see. *Mid. N. D.*, III, 1, 99, and V, 1, 268.

NINUS (nî'-nûs), in classical mythology, the founder of Nineveh. *Mid. N. D.*, III, 1, 100, and V, 1, 139.

thin, tshen; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in-*, on, un; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

**NIOBE** (nī'-<sup>o</sup>-bē), in classical mythology, a mortal represented as ever weeping for the loss of her twelve children. *Ham.*, I, 2, 149. The plural, Niobes, is found in *Troil. and Cres.*, V, 10, 19.

**NOAH** (nō'-<sup>ü</sup>), in Old Testament history, a patriarch. *Com. of Err.*, III, 2, 108; *Twel. N.*, III, 2, 18.

**NOB, SIR** (sēr nōb): Nob is a common term of contempt for Robert, here used by Philip the Bastard in reference to his half-brother, Robert Faulconbridge. *John*, I, 1, 147.

I would not be sir Nob in any case.

**Nobility** (nō-bīl'-ī-tī), supernumeraries, referred to as "the young Nobility of Rome" in the stage directions at the opening of the scene. *Cor.*, IV, 1.

**Nobleman** (nō'-b'l-m<sup>ñ</sup>n), a speaking rôle in *3 Henry VI*, III, 2. **Noblemen** enter as supernumeraries in *Henry VIII*, V, 5.

**Nobles** (nō'-b'lz), supernumeraries in *Rich. II*, I, 1.

**NOBODY** (nō'-būd-ī), the reference is either to the picture on the title page of an old comedy of *No-body and Somebody*, or to the sign — "Nobody" — of John Trundle, a well known London printer. *Temp.*, III, 2, 136.

**NON NOBIS** (nōn nō'-bīs, *Eng.*; nōn nō'-bēs, *Rom.*), often sung in the liturgy of the Church. *Henry V*, IV, 8, 128.

Let there be sung 'Non nobis' and 'Te Deum';

**NORBERY, SIR JOHN** (nōr'-bē-rī), one of Bolingbroke's companions. *Rich. II*, II, 1, 284.

Sir John Norbery, Sir Robert Waterton and Francis Quoint, . . .

**NORFOLK** (nōr'-fōk), a county in England. *3 Henry VI*,

āle, ärm, ásk, átt, câre; ēve, mēt, tērm; íce, pín; ðld, ðx, fōreign, ôr; îuse, ůp, Chin<sup>ü</sup> (China); oōze, loók; oll, our; chureh; go; song;



I, 1, 156, etc. Used also to designate the Duke of Norfolk.

**Norfolk, Duchess of**, Agnes Tilney, the second wife of Anne Bullen's grandfather, the Duke of Norfolk of the play, and a supernumerary in the play. *Henry VIII*.

**Norfolk, Duke of**. In *3 Henry VI*, the title is borne by John Mowbray, fourth Duke of Norfolk. In *Rich. III*, by John Howard, killed at Bosworth Field; called Jockey of Norfolk in Act V, Scene 3, line 304, and John, Duke of Norfolk, in Act V, Scene 3, line 296, and Scene 5, line 13. In *Henry VIII*, by Thomas Howard who was the Earl of Surrey in *Rich. III*. See also **Mowbray, Thomas** (mō'-brā).

**NORFOLK, DUKE OF**. See **MOWBRAY, THOMAS** (mō'-brā).

**NORFOLK, JOCKEY OF** (jök'-ī). See **Norfolk, Duke of**.

**NORMAN** (nôr'-mŭn), a resident in Normandy, meaning here Lamond. *Ham.*, IV, 7, 91. Used in the plural, *Henry V*, III, 5, 10; *2 Henry VI*, IV, 1, 87.

**NORMANDY** (nôr'-mŭn-dī), a former government of France. *Ham.*, IV, 7, 83, etc.

**NORTHAMPTON** (nôth-ămp'-tŭn). In *Rich. III*, II, 4, 1, an old fortified town and royal residence in England. In *3 Henry VI*, IV, 8, 15, meaning Northamptonshire, a county in England. In *Henry VIII*, I, 1, 200, one of the titles of the Duke of Buckingham.

**NORTHAMPTONSHIRE** (nôth-ămp'-tŭn-shīr), a midland county of England. *John*, I, 1, 51.

Born in Northamptonshire, and eldest son, . . .

**NORTH-GATE** (nôth'-gāt), in Milan, a meeting-place appointed by Valentine. *Two Gent.*, III, 1, 258.

**thin, ōen; yet; zh = z** in azure; **n** = French nasalising **n** as in *Fr. en, in, on, un*; **ö = eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

**NORTHUMBERLAND** (nôr-thüm'-bēr-lënd), Henry Percy, fourth Earl of Northumberland, son to the Earl of Northumberland in *3 Henry VI*. *Rich. III*, I, 3, 187, and V, 3, 271. Called Lord Northumberland also in Act V, Scene 3, line 68. The plural, Northumberlands, referring to father and son, occurs in *3 Henry VI*, V, 7, 8.

**NORTHUMBERLAND, EARL**, meaning the Earl of Northumberland, who arrested Wolsey on the charge of high treason. *Henry VIII*, IV, 2, 12.

**Northumberland, Earl of**. In *Rich. II* and *1 Henry IV* and *2 Henry IV* the same man, Henry Percy, father to Hotspur, bears the title. In *3 Henry VI*, it is Henry Percy, grandson of Hotspur. See also **Siward** (sē'-ērd or sē'-wērd).

**NORTHUMBERLAND, GREY OF** (grā), meaning Sir Thomas Grey, a character in the play. *Henry V*, II, 2, 68.

**Northumberland, Lady**. This is Maud Lucy, widow of Gilbert de Umphreville, Earl of Angus, and second wife to the Earl of Northumberland. *2 Henry IV*.

**NORWAY** (nôr'-wā), a country of northern Europe. *Ham.*, I, 1, 97, etc. Used also to designate the King of Norway.

**Norway, Prince of, Fortinbras** (fôr'-tîn-bräs, *Stand.*; fôr'-tîn-bräs, *Cent.*). *Ham.*

On Fortinbras; which he, in brief, obeys, . . . II, 2, 68.

**NORWAYS** (nôr'-wāz), meaning Norwegians, inhabitants of Norway. *Mac.*, I, 2, 59.

Sweno, the Norways' king, craves composition;

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign,  
ôr; īuse, ūp, Chin<sup>ū</sup> (China); ōōse, lōōk; oll, our; church; go; song;

**NORWEYAN** (nôr-wā'-ŭn), meaning Norwegian, pertaining to Norway. *Mac.*, I, 2, 31 and 49, and I, 3, 95.

**NUMA** (n'ū'-mŭ), Numa Pompilius, the second king of Rome. *Cor.*, II, 3, 247.

That Ancus Marcius, Numa's daughter's son, . . .

**NUMBERS** (nŭm'-bērz), the fourth book of the Old Testament. *Henry V*, I, 2, 98.

For in the book of Numbers is it writ, . . .

**Nurse** (nērs). In *Rom. and Jul.*, nurse to Juliet. In *Tit. Andr.*, nurse to the blackamoor child. In *3 Henry VI*, V, 7, a nurse enters as a supernumerary carrying the young Prince.

**Nym** (nĭm). *Henry V; Merry Wives*. Called Corporal Nym in *Merry Wives*, II, 1, and *Henry V*, II, 1. *Folio* has also Nim and Nymme.

**Nymphs** (nĭmfs), beautiful maidens dwelling in mountains, waters, etc., supernumeraries in *Temp.*, IV, 1.

O

**OATCAKE** or **OTECAKE**, **HUGH**, both pronounced (h'ū ōt'-kāk), the name of one of the watch. *Much Ado*, III, 3, 11.

**Oberon** (ō'-bē-rŏn, *Charles Douville Coburn, Forbes-Robertson, Phyllis Neilson-Terry, Ada Rehan*; ōb'-ē-rŏn, *Annie Russell, Otis Skinner*), King of the Fairies. *Mid. N. D.*

**OBIDICUT** (ō-bĭd'-ĭ-kŭt), the name of a fiend, adapted from Harsnet's *Declaration of Egregious Popish Impostures*, 1603. *Lear*, IV, 1, 62.

thin, then; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in-*, on, un; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

- Octavia** (øk-tā'-vī-ū, *Edith Wynne Matthison*). *Ant. and Cleo.*
- Octavius Cæsar** (øk-tā'-vī-ūs sē'-zūr). *Ant. and Cleo.; Jul. Cæs.*
- OCTAVIUS, MARCUS** (mär'-kūs), a Roman naval commander mentioned by Canidius. *Ant. and Cleo.*, III, 7, 73.
- Officers** (öf'-ī-sērz), speaking characters or supernumeraries in many of the plays.
- Old Athenian** (öld ũ-thē'-nī-ūn), a speaking rôle in *Tim. of Ath.*, I, 1.
- Old Gobbo** (öld göb'-bō), father to Launcelot Gobbo. *Merch. of V.*
- Old Lady** (lā'-dī), friend to Anne Bullen, and a speaking rôle in *Henry VIII*, II, 3.
- Old Man** (män). In *Lear*, IV, 1, a tenant to Gloucester. In *Mac.*, an Old Man enters with Ross. In *Rom. and Jul.*, I, 5, a character, called in the Dramatis Personæ an Old Man, speaks as Second Capulet. In *Folio Much Ado*, page 103, an Old Man, brother to Leonato, speaks the lines that in modern editions are given to Leonato's brother, named Antonio.
- OLDCASTLE** (öld'-käs'l). "The name originally given by the poet to Falstaff, but afterwards changed, as it was also that of the well-known martyred adherent of Wicleff." — *Schmidt. 2 Henry IV*, Epi., 33.
- Oliver** (öl'-ī-vēr). *As You Like It.*
- Oliver Martext, Sir** (mär'-tēkst). *As You Like It.*
- OLIVERS** (öl'-ī-vērz), used with reference to Oliver, in medieval romance, one of Charlemagne's paladins,

āle, žrm, ask, ät, cäre; éve, mēt, tērm; ĩce, pĭn; öld, öx, föreign, ôr; ĩūse, ũp, Chinŭ (China); õõze, löök; oll, our; church; go; soeg;

and rival to Roland or Rowland. *1 Henry VI*, I, 2, 30.

**Olivia** (ō-liv'-ī-ŭ, *Viola Allen, Ada Rehan; ō-lē'-vēà, It.*).  
*Twel. N.* In some lines the rhythm requires only three syllables (ō-liv'-yŭ):

As you have for Olivia: you cannot love her; Act II, Scene 4, line 94.

**OLYMPUS** (ō-līm'-pŭs), in ancient geography, the name of the mountain regarded as the home of the gods. *Troil. and Cres.*, II, 3, 11, etc.

**Ophelia** (ō-fēl'-yŭ, *Forbes-Robertson, Richard Mansfield, Robert Mantell, Julia Marlowe, Ada Rehan, Annie Russell, Otis Skinner, E. H. Sothern.*) *Ham.*

The fair Ophelia! Nymph in thy ori'sons. . . . Act III, Scene 1, line 89.

Sometimes a quadrisyllable, e. g.:

Dear maid, kind sister, sweet Ophelia! Act IV, Scene 5, line 158.

**ORACLE, SIR** (sēr ôr'-ŭ-k'l), a descriptive name used by Gratiano. *Merch. of V.*, I, 1, 94.

**ORADES**, the *Folio* form for **ORODES** (ō-rō'-dēz, *Imp.*), which see.

**ORATOR** (ôr'-ŭ-tēr; ôr'-ŭ-tôr, *Stage pron.*), the oration, *De Oratore*, of Marcus Tullius Cicero. *Tit. Andr.*, IV, 1, 14.  
Cf. **TULLY** (tŭl'-ī).

Sweet poetry and Tully's Orator.

**Orlando** (ôr-lăn'-dō, *Margaret Anglin, Edith Wynne Matthison.*) *As You Like It.*

**ORLEANS** (ôr'-lē-ŭnz, *Brander Matthews; ôr''-lā''-än', Fr.*),

thin, tŕen; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xiv.

a city in France. *1 Henry VI*, I, 1, 60, etc. The *Folio* spelling is Orleance. For **än** see page liii.

Of Brabant and of Orleans, shall make forth, . . . *Henry V*, II, 4, 5.

**Orleans, Bastard of** (bäs'-tērd), John, Count of Dunois and Longueville, one of the most eloquent men in France. *1 Henry VI*.

**Orleans, Duke of** [Charles D'Angoulême (shärl däng''-gōō''-lēm', *Fr.*)]. *Henry V*. Called Charles, Duke of Orleans in Act IV, Scene 8, line 81.

**ORLEANS, DUKE OF.** In *Henry VIII*, II, 4, 174, Henry, Duke of Orleans, and son of Francis I. In *2 Henry VI*, I, 1, 7, a noble, present at the espousal of Margaret of Anjou and King Henry the Sixth.

**Orleans, Master-Gunner of**, a speaking rôle in *1 Henry VI*, I, 4.

**ORODES** (ō-rō'-dēz, *Imp.*, *Schröer*), king of Parthia. *Ant. and Cleo.*, III, 1, 4. *Folio* spelling is Orades.

Before our army. Thy Pacorus, Orodes, . . .

**ORPHEUS** (ôr'-fīūs or ôr'-fē-ūs), a legendary Thracian musician, husband to Eurydice. *Merch. of V.*, V, 1, 80, etc. For pronunciation of Greek names see page xxix.

**Orsino** (ôr-sē'-nō, *Viola Allen, Forbes-Robertson, Richard Mansfield, Edith Wynne Matthison, Phyllis Neilson-Terry, Ada Rehan, Otis Skinner*), Duke of Illyria. *Twel. N.*

Orsino! I have heard my father name him: I, 2, 28.

**Osric or Osrick** (öz'-rīk, *Horace Howard Furness, Jr.*). *Ham.* The *Folio* spelling is Osricke.

āle, ärm, äsk, ät, câre; éve, mēt, tērm; ice, pīn; öld, öx, fôreign, ôr; îüse, ūp, Chin<sup>ü</sup> (China); öoze, löók; oll, our; church; go; song;

OSSA (ös'-ü), in ancient geography, a mountain in Thessaly. *Ham.*, V, 1, 306.

Make Ossa like a wart! Nay, an thou'lt mouth, . . .

Ostler (ös'-lēr), an obsolete form for hostler, one who takes care of horses. An ostler speaks off stage in *1 Henry IV*, II, 1.

OSTLER, ROBIN (röb'-in), a man mentioned by the Second Carrier. *1 Henry IV*, II, 1, 12. In some editions written Robin ostler.

Oswald (öz'-wüld, *Edith Wynne Matthison*). *Lear*.

OTECAKE, HUGH (hü öt'-kāk). See OATCAKE, HUGH, pronounced the same.

Othello (ö-thěl'-ö, *Charles Douville Coburn, Robert Mantell; ö-thěl'-ö, Phyllis Neilson-Terry, et al.*), the title rôle in *The Tragedy of Othello, the Moor of Venice*. *Oth.*

OTTOMAN (öt'-ö-mün), "adj. or subst.? Turk or Turkish:" — *Schmidt. Oth.*, I, 3, 49.

Against the general enemy Ottoman.

OTTOMITES (öt'-ö-mīts), a less common form for Ottoman, meaning an Ottoman Turk. *Oth.*, I, 3, 33 and 235, and II, 3, 171.

Outlaw (out'-lô). In *Two Gent.*, IV, 1, three outlaws, designated First Outlaw, Second Outlaw, Third Outlaw, have speaking rôles.

Overdone, Mistress (ö'-vēr-dün). *Meas. for Meas.*

OVID (öv'-id), Publius Ovidius Naso, a Roman poet. *Tam. of Shrew*, I, 1, 33, etc.

OVIDIUS NASO (ö-víd'-i-üs nā'-sö or nā'-sö), meaning OVID (öv'-id), which see. *Love's L. L.*, IV, 2, 127.

thin, then; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

**Owen Glendower** (ō'-ĕn glĕn'-dou-ĕr). *1 Henry IV*. For further pronunciation see **Glendower, Owen**.

**OXFORD** (ōks'-fŭrd), the capital of Oxfordshire, England, sometimes used to mean the county itself. *Rich. II*, V, 2, 52, etc. In *Rich. II*, V, 6, 8, a conspirator; see **SPENCER** (spĕn'-sĕr). Used also to designate the Earl of Oxford.

**Oxford, Earl of**, John de Vere, thirteenth Earl of Oxford. *3 Henry VI*; *Rich. III*.

**OXFORDSHIRE** (ōks'-fŭrd-shĭr), a county of England. *3 Henry VI*, IV, 8, 18.

In Oxfordshire shalt muster up thy friends.

**OYES** (oi'-yĕz), the call of the public crier or court officer to command silence before a proclamation; a variant of the French word *oyez* (wä''-yā') meaning *hear ye*. *Merry Wives*, V, 5, 45; *Troil. and Cres.*, IV, 5, 143.

## P

**PABYLON** (păb'-ĭ-lŭn), a corruption of Babylon, *Merry Wives*, III, 1, 24.

When as I sat in Pabylon — [song].

**PACE, DOCTOR** (pās), Gardiner's predecessor in the service of the king. *Henry VIII*, II, 2, 122.

My Lord of York, was not one Doctor Pace . . .

**PACORUS** (pă'-kō-rŭs), son of Orodes, king of Parthia. *Ant. and Cleo.*, III, 1, 4.

Before our army. Thy Pacorus, Orodes, . . .

āle, ārm, āsk, āt, cāre; ēve, mĕt, tĕrm; ĩce, pĭn; ōld, ōx, fōreign, ōr; ĩŭse, ũp, Chinŭ (China); ōōse, lōōk; oll, our; church; go; song;



**PADDOCK** (păd'-ŭk), a toad, one of the witches' familiars. *Mac.*, I, 1, 9.

Paddock calls: — Anon! [imperfect line].

**PADUA** (păd'-iŭ-ă), a town in Italy. *Tam. of Shrew*, I, 1, 2, etc.

To see fair Padua, nursery of arts, . . . I, 1, 2.

**Page** (pāj), a boy or man attending on royalty or on other persons of rank. There are pages as speaking characters or supernumeraries in many of the plays.

**Page**, a gentleman dwelling at Windsor, husband to Mistress Page. *Merry Wives*. Called George, Act II, Scene 1, line 153, etc. Called Master Thomas Page (corrected in some editions to Master George Page) in Act I, Scene 1, line 46.

**Page, Anne** (ăn), daughter to Page. *Merry Wives*. Called Nan (năn) in Act I, Scene 4, line 160, etc.; Nan Page in Act IV, Scene 4, lines 47 and 85; in *Everyman's Shakespeare* called Mrs. Anne Page in the stage directions in the middle of Act V.

**PAGE, MASTER THOMAS**, in some editions a mistake for George Page, father to Anne Page. *Merry Wives*, I, 1, 46. In other editions the form is Master George Page. *Folio* has Master Thomas Page.

**Page, Mistress**, wife to Page, and mother to Anne Page and William Page. *Merry Wives*. Called Meg, Act II, Scene 1, line 152.

**PAGE, NAN** (năn). See **Page, Anne**.

**Page, William**, a boy, son to Page. *Merry Wives*.

**Painter** (pănt'-ēr), an artist, a speaking rôle in *Tim. of Ath.*, I, 1, and V, 1.

**thin, tĕn**; **yet**; **zh** = **z** in azure; **n** = French nasalizing **n** as in *Fr. en, in, on, un*; **ö** = **eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliiv.

PAIOCKE or PAJOCK (pāj'-ōk), meaning a peacock, in most editions not capitalized. *Ham.*, III, 2, 295.

PALACE (pāl'-ūs), the royal palace in London, named as the setting for the scene. *1 Henry IV*, I, 1, etc.

PALAMEDES (pāl'-ū-mē'-dēz), a member of the Greek expedition against Troy. *Troil. and Cres.*, V, 5, 13.

Patroclus ta'en or slain; and Palamedes . . .

PALATINE, COUNT (pāl'-ū-tīn or pāl'-ū-tīn), a suitor to Portia. *Merch. of V.*, I, 2, 64. Called County Palatine in the same scene.

PALESTINE (pāl'-ēs-tīn), a country in Syria. *John*, II, 1, 4; *Oth.*, IV, 3, 39.

PALLAS (pāl'-ūs), in Greek mythology, one of the names of Athena, goddess of wisdom, etc.; identified with the Roman Minerva. *Tit. Andr.*, IV, 1, 66, and IV, 3, 55 and 64.

**Pandar** (pān'-dār or pān'-dēr), a pandar, a speaking character in *Per*.

PANDAR, short for **Pandarus**, which see. *Troil. and Cres.*, I, 1, 311, etc.

**Pandarus** (pān'-dū-rūs). *Troil. and Cres.* Called Pandar in Act I, Scene 1, line 98, etc.

PANDARUS OF PHRYGIA, LORD (frij'-ī-ū), the Clown's blundering reference to Pandarus, in classical mythology an ally of the Trojans, appearing in *Troil. and Cres.* as a speaking character. *Twel. N.*, III, 1, 58.

PANDARUS OF TROY, SIR (troi), Pistol's way of referring to Pandarus, the Trojan ally, appearing in *Troil. and Cres.* as a speaking character. *Merry Wives*, I, 3, 83.

āle; ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōz, fōreign, ōr; īūse, ūp, Chin<sup>ū</sup> (China); ōoze, lōók; oll, our; church; go; song;

**Pandulph, Cardinal** (pǎn'-dǔlf). *John*. The *Folio* spelling is Pandulpho.

**PANNONIANS** (pá-nō'-nĭ-ŭnz), inhabitants of Pannonia, an ancient Roman province. *Cym.*, III, 1, 74, and III, 7, 3.

**PANSA** (pǎn'-sŭ or pǎn'-zŭ), the name of a consul, taken from Plutarch. *Ant. and Cleo.*, I, 4, 58.

Hirtius and Pansa, consuls, at thy heel . . .

**PANTHEON** (pǎn'-thē-ŭn or pǎn'-thē-ŏn, or pǎn-thē'-ŭn), the famous Roman Pantheon. *Tit. Andr.*, I, 1, 242 and 333.

**Panthino** (pǎn-thē'-nō). *Two Gent.*

Tell me, Panthino, what sad talk was that . . . I, 3, 1.

**PAPHLAGONIA** (pǎf-lŭ-gō'-nĭ-ŭ), an ancient country of Asia Minor. *Ant. and Cleo.*, III, 6, 71. Cf. **PHILADELPHOS** (fĭl-ŭ-dĕl'-fōs).

Of Paphlagonia; the Thracian king, Adallas;

**PAPHOS** (pā'-fōs), an ancient city of Cyprus, and site of the temple of Venus. *Temp.*, IV, 1, 93; *Per.*, IV, Gower, 32.

**PARACELsus** (pǎr''-ŭ-sĕl'-sŭs), a famous Swiss alchemist and physician. *All's Well*, II, 3, 12.

**PARADISE** (pǎr'-ŭ-dĭs, *Stand. and Web.*), the garden of Eden; heaven itself. *Com. of Err.*, IV, 3, 16; *Temp.*, IV, 1, 124.

**PARCA** (pǎr'-ká), one of the Parcæ (pǎr'-sē) or Three Fates. *Henry V*, V, 1, 21.

To have me fold up Parca's fatal web?

**Paris** (pǎ'-rĭs). In *Troil. and Cres.*, the legendary Greek hero. In *Rom. and Jul.*, a young Venetian nobleman; called also County Paris in Act III, Scene 5, line 115, etc.

thin, ~~then~~; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu*; *Fr. menü*. Explanation of Key, etc., p. xlv.

PARIS. In *1 Henry VI*, I, 1, 65, etc., the capital city of France. In *1 Henry VI*, V, 5, 104, etc., the legendary Greek hero, a speaking character in *Troil. and Cres.*, whose rape of Helen brought about the Trojan war, In *Henry V*, II, 4, 131, used in the phrase Paris balls meaning, according to Onions, tennis balls.

**Paris, Governor of**, a supernumerary in *1 Henry VI*.

PARIS-GARDEN (gär'-d'n) or PARISH-GARDEN (pär'-ish-), on the Bankside, London, a resort for bull and bear-baiting. *Henry VIII*, V, 4, 2.

PARISH-GARDEN (pär'-ish-gär'-d'n), the vulgar pronunciation for PARIS-GARDEN, which see. Some editions have one form, some the other.

PARISIANS (p<sup>ü</sup>-rīzh'-ūnz or p<sup>ü</sup>-rīz'-ī-ūnz), natives or inhabitants of Paris. *1 Henry VI*, V, 2, 2.

'Tis said the stout Parisians do revolt . . .

PARK (pärk), meaning Windsor Park. *Merry Wives*, III, 3, 240, etc.

PARLIAMENT (pär'-lī-münt *not* pär'-lī-ä-münt), the supreme legislative body of Great Britain and Ireland. *2 Henry VI*, III, 1, 197. Not capitalized in all editions.

PARLIAMENT-HOUSE (hous), in London, named as the setting for the scene. *1 Henry VI*, III, 1; *3 Henry VI*, I, 1.

"The Parliament, in which this scene is supposed to take place, met at Leicester on the 25th day of March, 1426." — *Henry Irving Shakespeare*.

Parolles (pā-röl'-ēs, *Frank R. Benson*; or pä-röl'-ēs), from the French *paroles*, meaning *words*. *All's Well*. Called

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ôr; iūse, ūp, Chinū (China); ōoze, lōok; oll, our; church; go; song;

Tom Drum in Act V, Scene 3, line 322. The *Folio* has also Parrolles.

O my Parolles, they have married me! II, 3, 289.

PARSON (pär'-sŭn), a preacher. In *Twel. N.*, IV, 2, 13, passim, used for Sir Topas, the curate, impersonated by the clown. See **EVANS, Sir Hugh** (hîü ěv'-ŭnz), and **Holofernes**(höl-ō-fēr'-nēz).

PARTHIA (pär'-thĭ-ŭ), an ancient country in Asia. *Ant. and Cleo.*, II, 2, 15, etc.

PARTHIAN (pär'-thĭ-ŭn), a native of Parthia. *Cym.*, I, 6, 20. The plural is found in *Ant. and Cleo.*, III, 1, 6.

PARTLET, DAME (dām pärt'-lĕt), a descriptive epithet. *1 Henry IV*, III, 3, 60; *Wint. Tale*, II, 3, 75.

“‘Dame Partlet the hen’ is a highly distinguished character in the story of *Reynard the Fox*.” — *Hudson*.

PATAY (pä-tā'), a village near Orléans, France, where Joan of Arc defeated the English, June 18, 1429. *1 Henry VI*, IV, 1, 19. The form in the *Folio* and in some modern editions is Poitiers.

This dastard, at the battle of Patay, . . .

PATCHBREECH (päch'-brĕch), the name of the Third Fisherman. *Per.*, II, 1, 14.

**Patience** (pä'-shĕns, *Oxf.*), woman to Queen Katherine. *Henry VIII*.

PATIENCE, a personification. *Per.*, V, 1, 139, etc.

**Patricians** (pŭ-trĭsh'-ŭnz), speaking characters and supernumeraries in *Cor*.

PATRICK (pä't-rik), meaning Friar Patrick. *Two Gent.*, V, 2, 42.

thin, t<sup>h</sup>en; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = cu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

**PATRICK, FRIAR**, a friar at whose cell Silvia meets Eglamour. *Two Gent.*, IV, 3, 43, and V, 1, 3. Called Patrick in Act V, Scene 2, line 42.

**PATRICK, SAINT**, the patron saint of Ireland. *Ham.*, I, 5, 136.

**Patroclus** (pă-trō'-klūs). *Troil. and Cres.*

My sweet Patroclus, I am thwarted quite . . . V, 1, 42.

**PATRUM, LIMBO** (līm'-bō pā'-trūm or pā'-trūm), a cant expression for prison. *Henry VIII*, V, 4, 67. Cf.

LIMBO.

**PAUL, SAINT** (pôl), the Apostle. *Rich. III*, I, 1, 138, etc. Called Paul in *Rich. III*, I, 3, 45, and V, 3, 216.

**PAUL'S** (pôlz), short for Saint Paul's, meaning the famous cathedral in London, or the region about it. *Rich. III*, I, 2, 30, etc. In Shakespeare's day pronounced (pôlz).

**Paulina** (pô-lé'-nū). *Wint. Tale.*

**PAUNCH, SIR JOHN** (pānch or pōnch, *Web.*), a name used in jest for the fat Sir John Falstaff. *1 Henry IV*, II, 2, 69.

**PAVILION** (pū-vīl'-yūn). In *John*, III, 1, the French King's Pavilion, named as the setting for the scene. In *Henry V*, IV, 8, King Henry's Pavilion named as the setting for the scene.

**PAY, PITCH AND** (pīch ānd pā), a proverbial expression current in Shakespeare's day. *Henry V*, II, 3, 51.

**PEACE** (pēs), a personification. *2 Henry IV*, I, 2, 233.

**Peace-officers** (pēs-ōf'-ī-sērz), enter as supernumeraries and the First Officer speaks. *Rom. and Jul.*, I, 1.

**PEAD or PEDE** (pēd), variants of BEAD or BEDE (bēd), a

āle, ārm, āsk, ūt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; jūse, ūp, Chin<sup>ū</sup> (China); ōoze, lōok; oll, our; church; go; song;

fairy summoned by Sir Hugh Evans. *Merry Wives*, V, 5, 53. *Folio* has Bede.

Where's Bede? Go you, and where you find a maid . . .

PEASCOD, MASTER (pēz'-kōd), a fanciful name used by Bottom. *Mid. N. D.*, III, 1, 191.

Peaseblossom or Peasblossom (pēz'-blōs''-ūm). *Mid. N. D.*

PECK, GILBERT (gīl'-bērt pēk), in the play, chancellor to the Duke of Buckingham. *Henry VIII*, I, 1, 219. Called Sir Gilbert Peck in Act II, Scene 1, line 20.

Pedant (pēd'-ūnt), a teacher; also one who overrates book-learning. A speaking rôle in *Tam. of Shrew*, IV, 2. In the *Folio Love's L. L.*, page 135, the name Pedant stands in place of the Holofernes of modern texts.

PEDASCULE (pē-dās'-kiū-lē or pē-dās'-kōō-lē), "vocative of a supposed Latin word = pedant, schoolmaster" . . . — *Schmidt. Tam. of Shrew*, III, 1, 50.

Pedascule, I'll watch you better yet.

PEDE (pēd). See PEAD, pronounced the same.

Pedro, Don (dōn pā'-drō or dōn pē'-drō), Prince of Aragon. *Much Ado*. Edith Wynne Matthison says that the former pronunciation is the one used on the English stage.

PEESEL, CAPTAIN (pē'-s'l), the Hostess' name for Pistol. *2 Henry IV*, II, 4, 174.

PEG-A-RAMSAY (pēg-ū-rām'-zī): "The heroine of an old song." — *Brewer's Handbook. Twel. N.*, II, 3, 81.

PEGASUS (pēg'-ū-sūs), in classical mythology, the winged horse of the Muses. *1 Henry IV*, IV, 1, 109; *Henry V*,

thin, then; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in-*, on, un; ö = eu in *Fr. Jeu; Fr. menü*. Explanation of Key, etc., p. xlii.

III, 7, 15. In *Tam. of Shrew*, IV, 4, 5, used as the name of an inn.

PELION, MOUNT (mount pē'-lī'-ŭn), a mountain in Thessaly.

*Merry Wives*, II, 1, 82. Called Pelion in *Ham.*, V, 1, 276.

PELLA, LUCIUS (lī'ŭ'-shīūs or lōō'-shūs pēl'-ŭ), a Roman mentioned by Cassius. *Jul. Cæs.*, IV, 3, 2.

You have condemn'd and noted Lucius Pella . . .

PELOPONNESUS (pēl''-ō-pō-nē'-sŭs), the southern portion of Greece. *Ant. and Cleo.*, III, 10, 31.

Toward Peloponnesus are they fled.

PEMBROKE (pēm'-brōök, *Web.*, *Cent.*; pēm'-brōök, *Stand.*, *F. F. Mackay*), a town in Wales. *Rich. III*, IV, 5, 7.

Used also to designate the Earl of Pembroke in line 11.

**Pembroke, Earl of.** In *John*, the title is borne by William Marshall. In *3 Henry VI*, by William Herbert, father to the Sir Walter Herbert of *Rich. III*.

PEMBROKE, EARL OF, Jasper Tudor, uncle to the Earl of Richmond. *Rich. III*, V, 3, 29. Referred to as Pembroke in *Rich. III*, IV, 5, 11.

PEMBROKE, MARCHIONESS OF (mär'-shŭn-ēs), a title bestowed upon Anne Bullen by Henry the Eighth. *Henry VIII*, II, 3, 63 and 94, and III, 2, 90.

PENDRAGON (pēn-dräg'-ŭn), title of Uther, father to King Arthur. *1 Henry VI*, III, 2, 95.

That stout Pendragon in his litter sick . . .

PENELOPE (pē-nēl'-ō-pē), the faithful wife of Ulysses. *Cor.*, I, 3, 92.

PENELOPHON (pē-nēl'-ō-fōn), the name of the beggar maid in the old ballad, *King Cophetua and the Beggar Maid*.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; īŭse, ŭp, Chinŭ (China); ōoze, lōök; oll, our; church; go; song;



*Love's L. L.*, IV, 1, 67. The *Folio* and some editions have Zenelophon.

PENKER, FRIAR (pěng'-kēr), an Augustinian friar, said to have had more fame than learning. *Rich. III*, III, 5, 104.

Go thou to Friar Penker; bid them both . . .

PENTAPOLIS (pěn-tăp'-ō-līs), in ancient geography, a district in North Africa, here represented as in Greece. *Per.*, II, 1, 104, etc.

Pentapolis, **King of, Simonides** (sī-mōn'-ī-dēz). *Per.*

PENTECOST (pěň'-tĕ-kōst), a Jewish festival, or the Christian feast of Whit-Sunday. *Com. of Err.*, IV, 1, 1, etc.

PENTHESILEA (pěn''-thĕ-sī-lĕ'-ū), in classical mythology, queen of the Amazons, here used by Sir Toby as an appellation for Maria. *Twel. N.*, II, 3, 193.

People (pĕ'-p'l), supernumeraries in *Cor.*, III, 1.

PEPIN, KING (pĕp'-in or pĭp'-in, *Eng.*; pā''-păn', *Fr.*), one of the early kings of the Franks. *All's Well*, II, 1, 79, etc. Called Pepin in *Henry VIII*, I, 3, 10; and King Pepin of France in *Love's L. L.*, IV, 1, 122. *Folio* has also the form Pippin. For **ǣN** see page liii.

PERCY, HARRY (pĕr'-sī), referring to Henry Percy surnamed Hotspur, killed in *1 Henry IV*. *2 Henry IV*, I, 1, 42, etc.

**Percy, Henry.** There are two characters of this name. In *1 Henry IV*, Henry Percy, Earl of Northumberland, father to Hotspur; appears in *Rich. II*, *1 Henry IV*, and *2 Henry IV* as Earl of Northumberland. In *Rich. II* and *1 Henry IV*, Henry Percy, surnamed Hotspur, son

thin, **thēn**; yet; **zh** = **z** in azure; **n** = French nasalizing **n** as in *Fr.* en, in-, on. un; **ō** = **eu** in *Fr.* jou; *Fr.* menü. Explanation of Key, etc., p. xliv.

to Henry Percy, Earl of Northumberland. See also **Northumberland, Earl of** (nôr-thŭm'-bēr-lŭnd).

**Percy, Lady**, Elizabeth Mortimer, wife to Henry Percy, called Hotspur. Although named Elizabeth, in the play her husband calls her Kate. *1 Henry IV*; *2 Henry IV*. Referred to as Dame Mortimer in *1 Henry IV*, II, 4, 124.

**Percy, Thomas**, Earl of Worcester, younger brother of Henry Percy, the Earl of Northumberland in this play. *1 Henry IV*.

**Perdita** (pēr'-dĭ-tŭ, *Ben Greet*). *Wint. Tale*.

**PEREGENIA**, *Folio* form for **PERIGENIA** (pěr-ĭ-jĕ'-nĭ-ŭ).

**Pericles** (pěr'-ĭ-klĕz), Prince of Tyre, the title rôle of the tragedy of *Pericles, Prince of Tyre*. *Per.* Called King Pericles in Act I, Scene 3, line 2, etc.

**PERIGENIA** (pěr-ĭ-jĕ'-nĭ-ŭ) or **PERIGOUNA** (pěr-ĭ-gou'-nŭ), in classical mythology, daughter of Sinnis, a robber slain by Theseus. *Mid. N. D.*, II, 1, 78. *Folio* has *Peregenia*.

From *Perigenia*, whom he ravished?

**PERIGORT, LORD** (pĕ'-rĭ-gôrt or pā''-rĕ''-gôr', *Fr.*), mentioned by Maria as having married "the beauteous heir of Jaques Falconbridge." *Love's L. L.*, II, 1, 41.

Between Lord *Perigort* and the beauteous heir . . .

**PERIGOUNA** (pěr-ĭ-gou'-nŭ). See **PERIGENIA** (pěr-ĭ-jĕ'-nĭ-ŭ).

**PERKES, CLEMENT** (klĕm'-ŭnt pârks), a person named by Davy in a complaint made to Justice Shallow. *2 Henry IV*, V, 1, 42.

**PERSEUS** (pĕr'-sĭŭs or pĕr'-sĕ-ŭs), in classical mythology,

ăle, ĕrm, ăsk, ăt, căre; ĕve, mĕt, tĕrm; ĭce, pĭn; ōld, ōx, fŏreign, ôr; ĭŭse, ŭp, Chinŭ (China); ōŏze, lŏŏk; oll, our; church; go; song;

son of Zeus and slayer of Medusa, the Gorgon. *Henry V*, III, 7, 22, etc.

Like Perseus' horse: where's then the saucy boat, . . . *Troil. and Cres.*, I, 3, 42.

**PERSIA** (pēr'-sh<sup>ü</sup>), a kingdom of Asia. *Com. of Err.*, IV, 1, 4.

To Persia, and want guilders for my voyage:

**PERSONÆ, DRAMATIS** (dräm'-<sup>ü</sup>-tīs pēr-sō'-nē, *Eng.*; drä'-mä-tīs pēr-sō'-nī, *Rom.*), the list of characters in a play.

**Persons** (pēr'-s<sup>ünz</sup>), supernumeraries in *Per.*, III, 2.

**Peter** (pē'-tēr). In *Rom. and Jul.*, servant to Juliet's nurse. In *Meas. for Meas.*, a friar. In *Tam. of Shrew*, a servant to Petruchio, who speaks in Act IV, Scene 1. In *John*, Peter of Pomfret. In *2 Henry VI*, Peter [Thump], servant to Thomas Horner, an armourer.

**PETER**, name used by Philip the Bastard in his imaginary conversation with an inferior. *John*, I, 1, 186. See also **PETER, SAINT**, and the specific names.

**PETER, SAINT**, the saint who holds the keys to the gates of Heaven. *Oth.*, IV, 2, 91; *Much Ado*, II, 1, 50. In *Rom. and Jul.*, III, 5, 115, called Peter. Reference is made to Saint Peter's Church in *Rom. and Jul.*, III, 5, 115 and 117.

**PETER'S CHURCH, SAINT** (s<sup>ānt</sup> pē'-tēr<sup>z</sup> chērch), the church appointed for the contemplated marriage of Juliet and Paris. *Rom. and Jul.*, III, 5, 115 and 117.

**Petitioners** (pē-tīsh'-<sup>ün</sup>-ēr<sup>z</sup>). In *2 Henry VI*, I, 3, two speaking rôles designated First Petitioner, Second Petitioner.

**Peto** (pē'-tō). *1 Henry IV*; *2 Henry IV*.

thin, <sup>thēn</sup>; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ó = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

PETRARCH (pē'-trärk), a celebrated Italian poet who immortalized his love for Laura in his sonnets. *Rom. and Jul.*, II, 4, 41.

Petruchio (pě-trōoch'-ī-ō, *Horace Howard Furness, Jr., F. F. Mackay*; pě-trōō'-kēō, *Margaret Anglin, Julia Marlowe, Otis Skinner, E. H. Sothern*; pā-trōō'-shīō, *Ada Rehan*; pě-trōoch'-ēō, *Charles Dowville Coburn*; pā-trōō'-chēō, *Frank R. Benson*). *Tam. of Shrew*. The Italian form is Petruccio (pā-trōōt'-tchō).

PETRUCHIO, a guest of the Capulets, pointed out by the nurse. *Rom. and Jul.*, I, 5, 133. Petrucio is a variant.

PHAËTHON (fā'-ě-thŭn) or PHAETON (fā'-ě-tŭn), in classical mythology, the son of Helios, the sun-god; he was killed by Zeus for driving the chariot of the sun so near to the earth as almost to set it on fire. *Two Gent.*, III, 1, 153, etc.

That Phaethon should check thy fiery steeds, . . . *3 Henry VI*, II, 6, 12.

PHARAMOND (fär'-ŭ-münd), "a king of the Franks who instituted the Salic law in 424, which was afterwards ratified by Clovis I, in a council of state." — *Henry Irving Shakespeare. Henry V*, I, 2, 37, passim. Called also King Pharamond.

PHARAOH (fā'-rō or fā'-rī-ō), a title of the monarchs of ancient Egypt. *Much Ado*, III, 3, 142; *1 Henry IV*, II, 4, 520.

PHARSALIA (fär-sā'-li-ŭ), a district of ancient Thessaly. *Ant. and Cleo.*, III, 7, 32.

Ay, and to wage this battle at Pharsalia, . . .

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; īŭse, ūp, Chinŭ (China); ōoze, lōok; oil, our; church; go; song;

**PHEAZAR**, *Folio* form for PHEEZAR (fē'-zēr), which see. **Phebe** or **Phœbe**, both pronounced (fē'-bē), a shepherdess. *As You Like It*. The *Folio* has Phebe.

**PHEEZAR** (fē'-zēr), a nonsense name used by the Host of the Garter Inn. *Merry Wives*, I, 3, 10. The *Folio* has Pheazar. Cf. **KEISAR** (kī'-zēr or kē'-zēr).

**PHIBBUS** (fib'-ūs), Bottom's corruption for Phœbus, the sun-god. *Mid. N. D.*, I, 2, 37.

And Phibbus' car  
Shall shine from far, . . .

**PHILADELPHOS** (fil-ū-dēl'-fōs), king of Paphlagonia. *Ant. and Cleo.*, III, 6, 70. See *North's Plutarch*, page 939, Cf. **PAPHLAGONIA** (pāf-lū-gō'-nī-ū).

Of Cappadocia; Philadelphos, king . . .

**Philario** (fī-lā'-rēō, *F. F. Mackay*). *Cym.*

**PHILARMONUS** (fil''-ār-mō'-nūs), the name by which Caius Lucius addresses the soothsayer. *Cym.*, V, 5, 433.

His skill in the construction. Philarmonus!

**Philemon** (fī-lē'-mōn), servant to Cerimon. *Per.*

**PHILEMON**, in classical mythology, an aged Phrygian who received Zeus disguised as a mortal into his hut. *Much Ado*, II, 1, 99.

**Philip** (fil'-ip). In *John*, King of France, called Philip of France in Act I, Scene 1, line 7. In the same play, Philip, the Bastard, half-brother to Sir Robert Faulconbridge, and son of Lady Faulconbridge and Richard Coeur-de-lion; called Faulconbridge in Act I, Scene 1, line 176, etc.; created Sir Richard and Plantagenet in

**th**, **thēn**; **yet**; **zh** = **z** in azure; **n** = French nasalizing **n** as in *Fr. en, in, on, un*; **ö** = **eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliiv.

Act I, Scene 1, line 162. In *Tam. of Shrew*, IV, 1, one of Petruchio's servants who has one speech.

PHILIP, SAINT, meaning Philip, the Evangelist, who "had four daughters, virgins, which did prophesy." *Acts of the Apostles*, XXI, 9. *1 Henry VI*, I, 2, 143.

PHILIP AND JACOB (jā'-k'ŭb), meaning the festival of St. Philip and St. James, which occurs on May 1st. *Meas. for Meas.*, III, 2, 214.

PHILIP OF MACEDON (mās'-ĕ-dŏn), father to Alexander, the Great. *Henry V*, IV, 7, 21.

PHILIPPAN (fī-līp'-ŭn), "alluding to Antony's prowess at the battle of Philippi." — *Cunliffe. Ant. and Cleo.*, II, 5, 23.

I wore his sword Philippan. O, from Italy!

PHILIPPE (fī-lēp'), Philippa Plantagenet, only child of Lionel, Duke of Clarence; wife to Edmund Mortimer, third Earl of March. *2 Henry VI*, II, 2, 35 and 49.

PHILIPPI (fī-līp'-ī not fīl'-īp-ī, *Phyfe*), an ancient city in Macedonia. *Ant. and Cleo.*, II, 6, 13, etc.

They mean to warn us at Philippi here, . . . *Jul. Cæs.*, V, 1, 5.

PHILLIDA (fīl'-ī-dŭ), a poetic name used to suggest a shepherdess. *Mid. N. D.*, II, 1, 68. Cf. CORIN (kŏr'-ĭn).

To amorous Phillida. Why art thou here, . . .

**Philo** (fī'-lŏ). *Ant. and Cleo.*

PHILOMEL (fīl'-ŏ-mĕl). *Cym.*, II, 2, 46, etc. See PHILOMELA (fīl'-ŏ-mĕ'-lŭ).

PHILOMELA (fīl'-ŏ-mĕ'-lŭ), in Shakespeare often PHILOMEL (fīl'-ŏ-mĕl) for the metre, the Greek maiden who, her

āle, ārm, āsk, āt, cāre; ēve, mĕt, tĕrm; ĭce, pĭn; ōld, ōr, fŏreign, ōr; ĭŭse, ŭp, Chin<sup>ŭ</sup> (China); ōoze, lŏok; oll, our; church; go; song;

tongue cut out by Tereus, the husband of her sister Procne, wove her wrongs into tapestry. *Tit. Andr.*, II, 4, 38, etc. In *Mid. N. D.*, II, 2, 13, meaning the nightingale, the bird into which Philomela was transformed when she and her sister were pursued by Tereus.

**Philostrate** (fī'-lōs-trāt, *Ben Greet, et al.*), anglicized form of Philostratus. *Mid. N. D.*

**PHILOTEN** (fī'-lō-tĕn), daughter to Cleon, governor of Tarsus. *Per.*, IV, Gower, 18, *passim*.

**Philotus** (fī-lō'-tūs). *Tim. of Ath.*

**Phœbe** (fē'-bē). See **Phebe**, pronounced the same.

**PHŒBE**, in classical mythology, a surname of Diana as moon goddess. *Love's L. L.*, IV, 2, 39, etc.

**PHŒBUS** (fē'-būs), in classical mythology, a name of Apollo as sun-god. *Ant. and Cleo.*, I, 5, 28, etc.

**PHŒNICIA** (fĕ-nīsh'-yŭ), an ancient maritime country containing Tyre and Sidon. *Ant. and Cleo.*, III, 6, 16. The common spelling is Phenicia.

Syria, Cilicia and Phœnicia: she: . . .

**PHŒNICIANS** (fĕ-nīsh'-yŭnz), natives of Phœnicia. *Ant. and Cleo.*, III, 7, 65.

And the Phœnicians go a-ducking: we . . .

**PHŒNIX** (fĕ'-nīks). In *Com. of Err.*, I, 2, 75, etc., an inn. In *Twel. N.*, V, 1, 64, a ship.

**PHOTINUS** (fō'-tī-nūs, *Schröer*), in the original Greek, Pothinus, a eunuch. *Ant. and Cleo.*, III, 7, 15.

That Photinus, an eunuch and your maids . . .

**thin, thĕn; yet; zh = z** in azure; **n** = French nasalizing **n** as in *Fr. en, in;* on, un; **ô = eu** in *Fr. jeu; Fr. menü.* Explanation of Key, etc., p. xlv.

- PHRYGIA (frĭj'-ĭ-ŭ), an ancient country of Asia Minor. *Troil. and Cres.*, Prol., 7, and I, 2, 136. See also PANDARUS OF PHRYGIA, LORD (păn'-dŭ-rŭs).
- Phrynia (frĭ'-nĭ-ŭ). *Tim. of Ath.*
- Physician (fĭ-zĭsh'-ŭn), in some editions Doctor (dŏk'-tĕr). *Lear.*
- PIBLE (pĭ'-b'l), Dr. Caius' Welsh pronunciation of Bible. *Merry Wives*, II, 3, 7.
- PICARDY (pĭk'-ŭr-dĭ), an old province of northern France. *1 Henry VI*, II, 1, 10; *2 Henry VI*, IV, 1, 88. Mentioned also as the setting for the scene in *Henry V*, III, 6. The French spelling is Picardie (pĕ''-kär''-dĕ').
- PICKBONE, FRANCIS (pĭk'-bŏn), an acquaintance of Shallow. *2 Henry IV*, III, 2, 23.
- PICKT-HATCH (pĭkt'-häch''), a low quarter of London in Elizabethan times. *Merry Wives*, II, 2, 19.
- PIE-CORNER or PYE-CORNER, both pronounced (pĭ'-kŏr''-nĕr), in London "so named from an eating-house — the [Mag] pie." — *Brewer's Phrase and Fable*. *2 Henry IV*, II, 1, 28.
- Pierce of Exton, Sir (pĕrs ũv ěks'-tŭn). *Rich. II.*
- PIGMIES (pĭg'-mĭz), a fabulous race of dwarfs. *Much Ado*, II, 1, 278.
- PIGROGROMITUS (pĭ''-grŏ-grŏm'-ĭ-tŭs or pĭg''-rŏ-grŏ-mĭ'-tŭs), a nonsense name. *Twel. N.*, II, 3, 23.
- PILATE (pĭ'-lĕt), a Roman official who condemned Christ. *Rich. II*, IV, 1, 239; *Rich. III*, I, 4, 279. The plural, Pilates, is found in *Rich. II*, IV, 1, 240.
- PILCH (pĭlsh), the name of one of the fishermen. *Per.*, II, 1, 12.

āle, ārm, āsk, āt, cāre; ēve, mĕt, tĕrm; ĩce, pĭn; ōld, ōx, fŏreign, ōr; ĩŭse, ŭp, Chinŭ (China); ōoze, lŏok; oll, our; church; go; song;



**Pilgrim** (pīl'-grīm), the disguise assumed by Helena in *All's Well*.

**PILLICOCK** (pīl'-ī-kök), in Elizabethan times, often a term of endearment, used by Edward in a snatch of song. *Lear*, III, 4, 78.

Pillicock sat on Pillicock-hill:

**PIMPERNELL, HENRY** (hĕn'-rĭ pĭm'-pĕr-nĕl), a name which the Third Servant tells Christopher Sly he spoke in his alleged fifteen-year sleep. *Tam. of Shrew*, Induc., 2, 96.

And Peter Turph and Henry Pimpernell . . .

**Pinch** (pĭnsh). *Com. of Err.*

**Pindarus** (pĭn'-dā-rūs). *Jul. Cæs.*

**PIPPIN**, one of the *Folio* forms for Pepin. See **PEPIN, KING** (pĕp'-ĭn or pĭp'-ĭn, *Eng.*; pā''-pān', *Fr.*). For **ǣN** see page liii.

**PIRAMUS**, one of the *Folio* forms for **PYRAMUS** (pĭr'-ū-mūs), which see.

**Pirates** (pĭr'-rĕts), speaking characters, and supernumeraries in *Per.*

**PISA** (pĕ'-z<sup>ū</sup> or pĕ'-s<sup>ū</sup>), a city in Italy. *Tam. of Shrew*, I, 1, 10, etc.

**Pisanio** (pĕ-zā'-nĕō). *Cym.*

Have turn'd mine eye, and wept. But, good Pisanio, . . . I, 3, 22.

**Pistol** (pĭs'-tūl). *2 Henry IV; Henry V; Merry Wives*. Called Lieutenant Pistol in *2 Henry IV*, V, 5, 95; Ancient Pistol in *2 Henry IV*, II, 4, 74, etc.; Aunchient Pistol in *Henry V*, III, 6, 19, and V, 1, 18. In the *Folio* the spelling, Pistoll, is also found.

**thin**, **zh**en; yet; **zh** = **z** in azure; **n** = French nasalising **n** as in *Fr. en*, in-, on, un; **ö** = **eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

PITCH AND PAY (pĭch ănd pā), a proverbial expression current in Shakespeare's day. *Henry V*, II, 3, 51.

PIUS (pī'-ūs), surname of Titus Andronicus. *Tit. Andr.*, I, 1, 23.

Chosen Andronicus, surnamed Pius . . .

PLACENTIO, SIGNIOR (plā-sĕn'-shĭō), one of the guests invited to the "ancient feast of Capulet's." *Rom. and Jul.*, I, 2, 69. See SIGNIOR.

PLANTAGENET (plăn-tăj'-ŭ-nĕt), the name of a royal family of England. *1 Henry VI*, I, 4, 95, etc. Used also to designate any member of the family.

I'll plant Plantagenet, root him up who dares: *3 Henry VI*, I, 1, 48.

PLANTAGENET, ARTHUR, meaning Arthur, Duke of Bretagne, a character in the play. *John*, I, 1, 9.

PLANTAGENET, EDWARD. In *3 Henry VI*, II, 2, 61, meaning Edward, Prince of Wales, a character in the play. For another Edward Plantagenet see **Edward**.

PLANTAGENET, HENRY, meaning Henry the Fifth, the title rôle of the play. *Henry V*, V, 2, 259.

**Plantagenet, Margaret**, a young daughter of Clarence. *Rich. III*. Called Plantagenet Act IV, Scene 1, line 1.

PLANTAGENET, NED (nĕd), meaning the young son of Clarence, one of the victims of King Richard in the play. *Rich. III*, IV, 4, 146.

**Plantagenet, Richard**, Duke of York. *1 Henry VI*; *2 Henry VI*; *3 Henry VI*.

PLASHY (plă'-shĭ, *Schröer*), a variant of Pleshey, a parish in Essex, England, home of the Duchess of Gloucester.

ăle, ărm, ăsk, ăt, căre; ĕve, mĕt, tĕrm; ĭce, pĭn; ōld, ōx, fŏreign, ôr; ĭŭse, ŭp, Chinŭ (China); ōose, lŏok; oll, our; church; go; song;

- Rich. II*, I, 2, 66, and II, 2, 90 and 120. *Folio* has Plashie.
- PLAUTUS (plô'-tüs), a Roman dramatist. *Ham.*, II, 2, 420.
- Player King** (plä'-ēr kīng), the player taking the part of Gonzago in the play presented before the king. *Ham.*
- Player Queen** (kwēn), the player taking the part of Baptista in the play presented before the king. *Ham.*
- Players** (plä'-ērz), speaking characters and supernumeraries in *Ham.*, II, 2, and III, 2, and *Tam. of Shrew*, *Induc.*, 1.
- Plebeians** (plē-bē'-ūnz), in Roman history, the common people. In *Folio Jul. Cæs.*, page 121, Plebeians are assigned one speech that in modern editions is given to Citizens. The succeeding speeches, in modern editions divided among the citizens, are given by All in the *Folio*.
- PLUTO (plōō'-tō, *Web.*, *Cent.*, *Stand.*; or plū'-tō, *Phyfe*), in Roman mythology, lord of the infernal regions, identified with the Greek Dis. *Cor.*, I, 4, 36, etc.
- PLUTUS (plōō'-tüs, *Web.*, *Cent.*, *Stand.*; plū'-tüs, *Phyfe*), in classical mythology, the personification of wealth, son of Iasion and Demeter. *Tim. of Ath.*, I, 1, 287, etc.
- Po (pō), the largest river of Italy. *John*, I, 1, 203.

The Pyrenean and the river Po, . . .

- Poet** (pō'-ēt), a speaking rôle in *Tim. of Ath.*, I, 1, and V, 1; *Jul. Cæs.*, IV, 3. See also **Cinna** (sīn'-ū).
- POICTIERS** (poik-tērz'), another form for Poitiers, an ancient city of France. *John*, I, 1, 11, etc. Also the *Folio* form for **PATAY** (pä-tā'), which see.

thin, tñen; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu*; *Fr. menü*. Explanation of Key, etc., p. xliv.

**Poins** or **Poines** (poinz, *Beerbohm Tree*). 1 *Henry IV*; 2 *Henry IV*. Called Ned Poins in 1 *Henry IV*, II, 2, 63; and Yedward in 1 *Henry IV*, I, 2, 149. The *Folio* spelling is variously Poines, Pointz, and Poynes.

**POINES** or **POINS**, referring to one of Prince Hal's companions, appearing in 1 *Henry IV* and 2 *Henry IV* as a speaking character. *Merry Wives*, III, 2, 74.

**Poisoner** (poi'-z'n-ēr), a supernumerary in *Ham.*, III, 2.

**POLACK** (pō'-lāk), Polander, a native of Poland. *Ham.*, II, 2, 63, etc. Used in the plural, Polacks, *Ham.*, I, 1, 63. *Folio* has Poleak and Pollax. For full discussion see the *Variorum Shakespeare*.

**POLAND** (pō'-lënd), a former kingdom of north-central Europe. *Ham.*, IV, 4, 12, etc.

**POLE** (pōl), a native of Poland. *Ham.*, IV, 4, 21.

**POLE** or **POOLE**, **WILLIAM DE LA** (dū lá pōl), the Earl of Suffolk. 1 *Henry VI*, II, 4, 80, etc. Called Pole, Act II, Scene 4, line 78, etc.; William Pole in Act II, Scene 4, line 122; de la Pole in Act V, Scene 3, line 67; Marquess of Suffolk in Act I, Scene 1, line 45. Poole was the spelling and the pronunciation of the Elizabethan period.

Yes, Pole. Pole! Pool! Sir Pool! lord!

Ay, kennel, puddle, sink; whose filth and dirt

Troubles the silver spring where England drinks. 2 *Henry VI*, IV, 1, 70-72.

**POLEAK**, one of the *Folio* forms for **POLACK** (pō'-lāk), which see.

**POLEMON** (pōl'-ē-mōn or pō-lē'-mōn), son of a Macedonian officer, and brother to Amyntas. *Ant. and Cleo.*, III,

āle, ärm, ásk, ät, câre; êve, mēt, tērm; íce, pîn; ôld, ôx, fôreign, ôr; îuse, ùp, Chin<sup>ü</sup> (China); ôoze, lôók; oll, our; church; go; song;

6, 74. The form in the *Folio* is Polemen. See *North's Plutarch*, page 939.

Of Comagene; Polemon and Amyntas, . . .

**Polixenes** (pō-līks'-ū-nēz), King of Bohemia. *Wint. Tale*.

POLIXENES or POLYXENES (pō-līks'-ū-nēz), a Grecian killed in the Trojan war. *Troil. and Cres.*, V, 5, 11.

POLLAX, one of the *Folio* forms for POLACK (pō'-lāk), which see.

**Polonius** (pō-lō'-nī-ūs. *Cent.*; *Robert Mantell*; pōl-ō'-nī-ūs, *Forbes-Robertson*, *Richard Mansfield*, *Annie Russell*). *Ham*.

POLYDAMAS or POLYDAMUS (pō-līd'-ū-mūs), a huge Thesalian athlete. *Troil. and Cres.*, V, 5, 6.

Renew, renew! The fierce Polydamas . . .

POLYDORE (pōl'-ī-dōr or pōl'-ī-dōr), the name given as a disguise, to Guiderius. *Cym.*, III, 3, 86, etc.

POLYXENA (pō-līks'-ē-nū), in classical mythology, daughter to Priam and wife of Achilles. *Troil. and Cres.*, III, 3, 208.

To throw down Hector than Polyxena:

POLYXENES (pō-līks'-ū-nēz). See POLIXENES, pronounced the same.

POMEGRANATE (pūm' or pōm'-grān-ēt, pūm or pōm-grān'-ēt) or POMGARNET (pūm' or pōm'-gār-nēt, pūm or pōm-gār'-nēt), the name of a room in the tavern. *1 Henry IV*, II, 4, 42.

POMFRET (pōm'-frēt, *Charles Rann Kennedy*; or pūm'-frēt), a town in Yorkshire, England. *John*, IV, 2, 148, etc. Usually spelled Pontefract, pronounced like Pom-

thin, ēzen; yet; zh = z in azure; n = French nasalising n as in *Fr.* en, in-, on, un; ö = eu in *Fr.* jeu; *Fr.* menü. Explanation of Key, etc., p. xlv.

fret; also sometimes pronounced (põn'-t<sup>ë</sup>-fräkt). See also **Peter**, and **POMFRET CASTLE**.

**POMFRET CASTLE**, Pontefract Castle about twenty-two miles from York, given as the setting for the scenes. *Rich. II*, V, 5; *Rich. III*, III, 3. Referred to also as Pomfret, *Rich. II*, V, 1, 52, etc.

**POMGARNET** (pũm'-gär-n<sup>ët</sup>). See **POMEGRANATE** (pũm'-grän-<sup>ët</sup>).

**Pompeius, Sextus** (sěks'-tũs pũm-pē'-yũs or pũm-pē'-ũs or pũm-pā'-ũs), Sextus Pompeius Magnus, younger son of Pompey the Great. *Ant. and Cleo.* Called also Pompey throughout the text.

Petition us at home: Sextus Pompeius . . . I, 2, 190.

**Pompey** (pũm'-pĩ). In *Love's L. L.*, V, 2, meaning Pompey the Great, the rôle assumed by Costard. In *Meas. for Meas.*, servant to Mistress Overdone; called Thomas Tapster in Act I, Scene 2, line 116.

**POMPEY**, meaning Pompey, the Great. *Jul. Cæs.*, I, 1, 42, etc. See also **Pompeius, Sextus** (sěks'-tũs pũm-pē'-yũs or pũm-pā'-ũs).

**POMPEY, CNEIUS** (nē'-ũs or nē'-yũs), the eldest son of Pompey the Great. *Ant. and Cleo.*, III, 13, 118.

Of Cneius Pompey's; besides what hotter hours, . . .

**POMPEY, GREAT**, a name by which the Princess addresses Costard. *Love's L. L.*, V, 2, 559. Not capitalized in all editions.

**POMPEY THE GREAT**, Cneius [Gnæus] Pompeius Magnus, the great triumvir, and rival to Cæsar. *Henry V*, IV, 1, 70, etc.

āle, ärm, äsk, ät, câre; éve, mět, tĕrm; íce, pín; ðld, ðx, fõreign, ôr; îuse, ũp, Chinũ (China); õõze, lóók; oll, our; church; go; song;

POMPEY THE HUGE (h'ij), a name which Biron uses in jest for Costard. *Love's L. L.*, V, 2, 692.

POMPION THE GREAT (pöm'-pĭ-ŏn), Costard's blunder for Pompey the Great. *Love's L. L.*, V, 2, 503 and 507.

PONT, KING OF (pönt), meaning POLEMON (pöl-ĕ-mōn), which see. *Ant. and Cleo.*, III, 6, 72. See North's Plutarch, page 939.

King Malchus of Arabia; King of Pont;

PONTIC OR PONTICK SEA (pön'-tĭk), the Black Sea. *Oth.*, III, 3, 453. *Folio* has Ponticke.

Never, Iago. Like to the Pontic sea, . . .

PONTON DE SANTRAILLES, LORD (pön'-tŭn dü sän-trälz', *Eng.*). The usual modern French is Poton de Xsantrailles (pö''-tön' dĕ ksän''-trä'ĕ, *Fr.*), a famous French leader, the man who had taken Talbot prisoner at Patay. *1 Henry VI*, I, 4, 28. *Folio* has Ponton de Santrayle, which points to the English pronunciation of the name. For ōN and äN see page liii.

Call'd the brave Lord Ponton de Santrailles;

POOL, SIR (pōl), a pun on the name Pole. *2 Henry VI*, IV, 1, 70. See POLE or POOLE, WILLIAM DE LA (pōl).

POOLE, WILLIAM DE LA (pōl). See POLE, WILLIAM DE LA, pronounced the same.

POOR-JOHN (pōr'-jŏn), a kind of fish, called hake. *Temp.*, II, 2, 28. The form poor John occurs in *Rom. and Jul.*, I, 1, 37.

POPE (pōp), the supreme pontiff of the Roman Catholic Church. *Henry VIII*, III, 2, 220. Capitalized here only.

thin, tĕn; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlii.

POPE INNOCENT (in' -ō-sĕnt), probably Innocent III, one of the long line of popes of that name. *John*, III, 1, 139 and 146.

**Popilius Lena** (pō-pīl' -ī-ūs lē' -nŭ). *Jul. Cæs.*

PORCUPINE (pôr' -k'ū-pīn), by corruption, PORPENTINE (pôr' -pĕn-tīn), the name of an inn. *Com. of Err.*, III, 1, 116, etc.

PORPENTINE (pôr' -pĕn-tīn). See PORCUPINE.

PORT LE BLANC (pôrt l<sup>u</sup> blănk, *Horace Howard Furness, Jr.*; pôrt l<sup>ü</sup> blän, *Frank R. Benson*; pōr' lē blän, *Fr.*), a bay in Brittany. *Rich. II*, II, 1, 277. According to Holinshed the name was formerly le Port Blanc, the form found in *Everyman Shakespeare*. For **āN** see page liii. For French names see page xxxiii.

Then thus: I have from le Port Blanc, a bay . . .

**Porters** (pôrt' -ērz), speaking characters or supernumeraries in several of the plays.

**Portia** (pôr' -shŭ, *Edith Wynne Matthison, Annie Russell, Ellen Terry*; pōr' -shŭ, *Richard Mansfield, Ada Rehan*). In *Merch. of V.*, a rich heiress at Belmont. In *Jul. Cæs.*, wife to Brutus. Forbes-Robertson says the pronunciation is between pôr' -shŭ and pōr' -shē-ŭ; sometimes a trisyllable.

PORTUGAL (pōr' -t'ū-g<sup>u</sup>l), a country of western Europe. *As You Like It*, IV, 1, 213.

**Post** (pōst), a messenger, a speaking rôle in *2 Henry VI*, III, 1, and *3 Henry VI*, III, 3.

**Posthumus Leonatus** (pōs' -t'ū-mŭs lē-ō-nā' -tŭs, *Horace Howard Furness, Jr.*). *Cym.* For other pronunciations see **Leonatus**, **Posthumus**.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; īŭse, ūp, Chinŭ (China); ōoze, lōok; oll, our; church; go; song;



POTPAN (pöt'-pän), a servant. *Rom. and Jul.*, I, 5, 1 and 11.

POTS (pöts), Pompey's descriptive name for one of the prisoners. *Meas. for Meas.*, IV, 3, 19.

POULTNEY, SAINT LAWRENCE (sânt lô'-rĕns pôlt'-nĭ), the name of a parish in London mentioned in Holinshed. *Henry VIII*, I, 2, 153. *Folio* has Saint Laurence Poultney.

Saint Lawrence Poultney, did of me demand . . .

POWER (pou'-ēr), an attribute of Deity. *Rich. II*, III, 2, 27. Here, as usual, in Shakespeare, a monosyllable.

Fear not, my lord: that Power that made you king . . .

POWLE'S (pölz), meaning St. Paul's. *Henry VIII*, V, 4, 16. Cf. PAUL'S.

We may as well push against Powle's as stir 'em.

Poynes, one of the *Folio* forms for **Poines** (poinz), which see.

POYSAM (poi'-süm), called the papist; according to Malone, a misprint for *Poisson*, the French word for fish, referring to the fast-days when only fish was eaten. *All's Well*, I, 3, 56.

PRAGUE (präg), the capital of Bohemia. *Twel. N.*, IV, 2, 15.

PRAT, MOTHER (prät), the name given by Mistress Ford to Falstaff when he enters in woman's clothes. *Merry Wives*, IV, 2, 191.

'Prentices (prĕn'-tĭs-ĕz), meaning apprentices, enter as supernumeraries and two, designated First 'Prentice, Second 'Prentice, have speaking rôles. *2 Henry VI*, II, 3.

thin, êĕen; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

PRESENCE CHAMBER (prěz'-č̣ns chām'-bēr), named as the setting for the scene. *Henry V*, I, 2.

**Presenter** (prē-zěnt'-ēr). See **Rumour** (rōō'-mēr; rōō'-môr, *Stage pron.*).

PRESTER JOHN (prěs'-tēr), contracted from Presbyter John, a legendary Christian monarch, of whose wealth and power marvellous tales have been written. *Much Ado*, II, 1, 276.

**Priam** (prī'-ām), King of Troy. *Troil. and Cres.*

PRIAM, in classical mythology, king of Troy during the Trojan War, appearing in *Troil. and Cres.*, as a speaking character. *3 Henry VI*, II, 5, 120, etc. Called King Priam in *All's Well*, I, 3, 77, etc.

PRIAMI (prī'-ā-mī, *Eng.*; prī'-ā-mē, *Rom.*), Latin genitive for Priam. *Tam. of Shrew*, III, 1, 29, passim.

PRIAMUS (prī'-ām-ūs, *Eng.*; prī'-ā-mōōs, *Rom.*), Latin form for Priam, king of Troy. *Troil. and Cres.*, II, 2, 207, and V, 3, 54.

Not Priamus and Hecuba on knees . . . V, 3, 54.

PRIAPUS (prī-ā'-pūs, *Eng.*; prī-ā'-pōōs, *Rom.*), in classical mythology, an extremely ugly god, son of Dionysus and Aphrodite. *Per.*, IV, 6, 4.

**Priests** (prēsts), speaking characters or supernumeraries in several of the plays.

PRINCE (prīns), a title of royalty or nobility. See the specific names.

PRINCE OF WALES (wālz), the eldest son of a British sovereign, and heir apparent to the throne. *Rich. II*, II, 1, 272, etc. See also **BLACK PRINCE OF WALES**.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; ūse, ūp, Chin<sup>ū</sup> (China); ōōze, lōōk; oll, our; church; go; song;

PRINCESS (přin'-sěs), the feminine correlative of the title Prince. See the specific names.

**Princess, The**, of France. *Love's L. L.*

PRIORY (přī'-ō-řī), a monastic house presided over by a prior or prioress, named as the setting for the scene. *Com. of Err.*, V, 1.

PRISCIAN (přish'-řĕn or přish'-řĕn), a famous Latin grammarian. *Love's L. L.*, V, 1, 31.

PROCRUS (prō'-krūs), Bottom's blunder for Procris, in classical mythology, the wife of Cephalus. *Mid. N. D.*, V, 1, 200 and 201.

Not Shafalus to Procrus was so true.

As Shafalus to Procrus, I to you.

**Proculeius** (prō'-kĭū-lē'-ūs). *Ant. and Cleo.*

None about Cæsar trust but Proculeius. IV, 15, 48.

PRODIGAL SON (prōd'-ĭ-gĕl sŭn), the chief character in one of Jesus' parables. *Wint. Tale*, IV, 3, 103. Called the Prodigal in *2 Henry IV*, II, 1, 157, etc.

PROGNE (prōg'-nē), in classical mythology, the wife of Tereus, and sister to Philomela, all three of whom were changed into birds. *Tit. Andr.*, V, 2, 196. The common spelling is Procne.

And worse than Progne I will be revenged:

PROLOGUE (prō'-lōg), an introductory speech delivered by one of the actors before a play. *Henry V*, etc.

PROMETHEUS (prō'-mē'-thĭūs or prō'-mē'-thē'-ūs), in classical mythology, a demi-god chained to a rock as a punishment for bringing fire from heaven. *Tit. Andr.*, II, 1, 17.

Than is Prometheus tied to Caucasus.

thin, ~~then~~; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in*, on. un; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlii.

**PROPONTIC** or **PROPONTICK** (prō-pŏn'-tĭk), the Sea of Marmora, *Oth.*, III, 3, 456. The modern spelling is Propontis.

To the Propontic and the Hellespont;

**PROSERPINA** (prō-sēr'-pĭ-n<sup>ü</sup>), in classical mythology, daughter of Ceres, and wife of Pluto. *Wint. Tale*, IV, 4, 116; *Troil. and Cres.*, II, 1, 37. Commonly spelled Proserpine (prös'-ēr-pĭn).

**PROSPER** (prös'-pēr), short for **Prospero**, which see. *Temp.*, II, 2, 2, etc.

**Prospero** (prös'-pě-rō), Duke of Milan. *Temp.* Called Prosper in Act II, Scene 2, line 2, etc.

**Protector** (prō-tĕk'-tēr; prō-tĕk'-tŏr, *Stage pron.*). See **Humphrey** (hŭm'-frĭ).

**PROTECTOR LORD** (lŏrd prō-tĕk'-tēr; prō-tĕk'-tŏr, *Stage pron.*), the address of a petition intended for Humphrey, Duke of Gloucester, who was Protector at the time. *2 Henry VI*, I, 3, 15.

**Proteus** (prō'-tē-ŭs or prō'-tĭ-ŭs), one of the Two Gentlemen. *Two Gent.*

He said that Proteus your son was meet; . . . I, 3, 12.

But twice or thrice was 'Proteus' written down. I, 2, 117.

**PROTEUS**, in classical mythology, a sea-god. *3 Henry VI*, III, 2, 192.

**PROVENCIAL** (prō-vĕn'-sh<sup>ü</sup>l) or **PROVINCIAL** (prō-vĭn'-sh<sup>ü</sup>l), anglicized form for Provençal (prŏ''-văn''-săl', *Fr.*), pertaining to Provence, an ancient government of southern France. *Ham.*, III, 2, 288. For **än** see page liii.

**PROVIDENCE** (pröv'-ĭ-d<sup>ü</sup>ns), the Supreme Being, regarded

äle, ärm, äsk, ät, câre; éve, mēt, tĕrm; ice, pĭn; ôld, ôx, fŏreign, ôr; ĭŭse, ŭp, Chin<sup>ü</sup> (China); ôoze, lŏok; oll, our; church; go; song;

as exercising universal care. *Temp.*, I, 2, 159, and V, 1, 189.

**PROVINCIAL** (prō-vīn'-sh<sup>ū</sup>l). See **PROVENCIAL** (prō-vēn'-sh<sup>ū</sup>l).

**Provost** (prō'-v<sup>ū</sup>st, *Oxf.*, or prō-vō'), an "officer charged with the apprehension, custody, and punishment of offenders." — *Onions*. A speaking rôle in *Meas. for Meas.*

**PRUDENCE, SIR** (prōō'-d<sup>ē</sup>ns), an appellation used by Antonio in reference to Gonzalo. *Temp.*, II, 1, 286.

**PSALM, HUNDREDTH** (hūn'-drēdth sām), in the Old Testament Book of Psalms. *Merry Wives*, II, 1, 63.

**PSALMIST** (sām'-īst), meaning the writer of the Psalms. *2 Henry IV*, III, 2, 41.

**PTOLEMY** (tōl'-ē-mī), one of a "dynasty of Macedonian kings who ruled in Egypt from 323 to 30 B. C." — *Ency. Brit. Ant. and Cleo.*, I, 4, 6, etc.

**PUBLICOLA** (pūb-lik'-ō-lū). In *Ant. and Cleo.*, III, 7, 74, a Roman naval commander. In *Cor.*, V, 3, 64, brother to Valeria.

**Publius** (pūb'-lī-ūs). In *Tit. Andr.*, son to Marcus Andronicus. In *Jul. Cæs.*, a senator. For Latin ending **-us** see page xxx.

**PUBLIUS**. In *Cor.*, II, 3, 249, one of the Martian line. In *Jul. Cæs.*, IV, 1, 4, according to Plutarch, Lucius Cæsar, an example of Shakespeare's mixed relationships.

**PUBLIUS CIMBER** (sīm'-bēr), in the play mentioned as the brother to Metellus Cimber. *Jul. Cæs.*, III, 1, 53 and 57.

thin, <sup>ē</sup>ten; yet; zh = z in azure; n = French nasalizing n as in *Fr.* en, in-, on, un; ö = eu in *Fr.* jeu; *Fr.* menü. Explanation of Key, etc., p. xlv.

- Pucell, Ione de**, one of the *Folio* forms for **Joan la Pucelle** (jōn lâ pōō-sěl'), which see.
- Pucelle, Joan la** (jōn lâ pōō-sěl'). See **Joan la Pucelle**.
- Puck** (pŭk) or **Robin Goodfellow** (rōb'-in gōōd'-fēl''-ō), *Mid. N. D.* Called Robin in Act III, Scene 2, line 355. etc., and Hobgoblin in Act II, Scene 1, line 40.
- PUDDING** (pōō'-dīng), Pompey's descriptive name for one of the prisoners. *Meas. for Meas.*, IV, 3, 17.
- PUFF OF BARSON** (pŭf ũv bār'-sŭn), a local celebrity. *Henry IV*, V, 3, 94. See **BARSON**.
- Pursuivant** (pēr'-swī-vŭnt), an attendant upon a herald, a supernumerary in *Henry VIII*, V, 2.
- Pussel**, one of the *Folio* forms for **Pucelle**. See **Joan la Pucelle** (jōn lâ pōō-sěl').
- Puzel, Ioane de**, one of the *Folio* forms for **Joan la Pucelle** (jōn lâ pōō-sěl'), which see.
- PYE-CORNER** (pī'-kōr''-nēr). See **PIE-CORNER**.
- PYGMALION** (pīg-mā'-lī-ŭn), in classical mythology, a Cyprian king and sculptor who fell in love with a statue of his own making, Galatea, brought to life by Aphrodite. *Meas. for Meas.*, III, 2, 47.
- Pyramus** (pīr''-ŭ-mŭs). The rôle taken by Bottom in the play presented by himself and his fellows. *Mid. N. D.*
- PYRAMUS**, in classical mythology, the lover of Thisbe, a beautiful Babylonian maiden, and in *Mid. N. D.*, the character played by Bottom. *Tit. Andr.*, II, 3, 231, etc. The *Folio* gives the form **Piramus**.
- PYRENEAN** (pīr''-ī-nēr''-ŭn), the Pyrenees. *John*, I, 1, 203.

The Pyrenean and the river Po, . . .

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; īūse, ŭp, Chinŭ (China); ōōze, lōōk; oll, our; church; go; song;

- PYRRHUS** (pĭr'-ŭs), in classical mythology, a hero of the Trojan war, son to Achilles. *Ham.*, II, 2, 472, etc.
- PYTHAGORAS** (pĭ-thäg'-ĕ-rŭs), a Greek philosopher. *Twel. N.*, IV, 2, 54, etc.

## Q

- Queen** (kwĕn). In *Cym.*, wife to Cymbeline. In *Rich. II*, Isabel of Valois, the child-wife, eldest daughter to Charles the Sixth, and Queen to King Richard the Second. See the specific names.
- QUEEN, FAIRY** (fâr'-ĭ or fâ'-rĭ), queen of the fairies. *Merry Wives*, IV, 6, 20.
- Queen, Player** (plā'-ĕr), the player taking the part of Baptista in the play presented before the king. *Ham.*
- QUEEBUS** (kwĕb'-bŭs, *Schröer*). *Twel. N.*, II, 3, 25. Of the equinoctial of Queebus, Leigh Hunt says: "some glorious torrid zone, lying beyond three o'clock in the morning." For full discussion, see the *Variorum Shakespeare*.
- Quickly, Mistress** (kwĭk'-lĭ). This character appears in four plays. In *1 Henry IV* and *2 Henry IV*, she is called Mistress Quickly, hostess of a tavern in Eastcheap; in *Henry V*, Hostess of a tavern in Eastcheap, formerly Mistress Quickly, and now married to Pistol. In these three plays she speaks under the name of Hostess. In *Merry Wives*, she is called Mistress Quickly, servant to Doctor Caius. Variouslly called throughout the text, Quickly, Mistress Quickly, Nell, and Nell Quickly.
- QUID FOR QUO** (kwĭd fôr kwō), two forms of the Latin interrogative pronoun, *quis*, meaning about the same as

**thin, then; yet; zh = z** in azure; **n** = French nasalising n as in *Fr. en, in, on, un*; **ö = eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlii.

“which for what.” *1 Henry VI*, V, 3, 109. *Quid pro quo* is a familiar Latin expression meaning “one thing for another” or “an equivalent.”

I cry you mercy, 'tis but Quid for Quo.

**QUINAPALUS** (kwĭn-ăp'-ŭ-lŭs), “the Mrs. Harris of ‘authorities in citations.’ If any one quotes from an hypothetical author, he gives Quinapalus as his authority.”

— *Brewer's Handbook. Twel. N.*, I, 5, 39.

**Quince** (kwĭns). *Mid. N. D.* Called Peter Quince, Act I, Scene 2, line 8, etc.

**Quintus** (kwĭn'-tŭs). *Tit. Andr.*

**QUINTUS**, one of the Martian line. *Cor.*, II, 3, 249.

**QUIP MODEST** (kwĭp mōd'-ĕst), the second of the seven degrees of the lie as set forth by Touchstone. *As You Like It*, V, 4, 79 and 97.

**QUO, QUID FOR** (kwĭd fōr kwō). See **QUID FOR QUO**.

**QUOINT, FRANCIS** (frăn'-sĭs or frăn'-sĭs kwoint or koint) or **COINES** (koinz) or **COINT** (koint), possibly, says French, the name should be Francis Point, of the family of Points or Pointz, to which family Pains, the character in *Henry V*, etc., belongs. *Rich. II*, II, 1, 284.

Sir John Norbery, Sir Robert Waterton and Francis Quoint, . . .

## R

**RAFE**, *Folio* form for **RALPH** (rălf), which see.

**RAGOZINE** (răg'-ō-zĕn, zĭn or zĭn), a pirate. *Meas. for Meas.*, IV, 3, 75 and 80, and V, 1, 539.

One Ragozine, a most notorious pirate, . . . IV, 3, 75.

**RAINOLD** or **REIGNOLD LORD COBHAM**, both pronounced

ăle, ĩrm, ăsk, ăt, căre; ĕve, mĕt, tĕrm; ĩce, pĭn; ôld, ôx, fôreign, ôr; ĩŭse, ŭp, Chinŭ (China); oōze, loók; oll, our; church; go; song;



(rā'-nũld, köb'-ũm), Reginald Lord Cobham, one of the companions of Henry Bolingbroke when he returned from exile. *Rich. II*, II, 1, 279. *Folio* has Rainald.

That Harry Duke of Hereford, Rainold Lord Cobham, . . .

**RALPH** (rǎlf). In *Tam. of Shrew*, IV, 1, 139, the name of one of Petruccio's servants. In *1 Henry IV*, II, 4, 42, the name of a servant at the Boar's Head Tavern. *Folio* has Rafe. See also **Mouldy**.

**RAM** (rǎm), Aries, one of the signs of the zodiac. *Tit. Andr.*, IV, 3, 72.

**Rambures** (rǎm-bōō'-rěz, *Horace Howard Furness, Jr.*; rǎn''-bür', *Fr.*). *Henry V*. The *Folio* has also the form Ramburs. For **ǎn** see page liii.

The master of the cross-bows, Lord Rambures; IV, 8, 99.

**RAMSTON, SIR JOHN** (rǎmz'-tũn). *Rich. II*, II, 1, 283.

“‘Sir John Ramston,’ whose Christian name should be Thomas, was appointed Warden of the Tower of London, when Richard was confined there;” — *French*.

Sir Thomas Erpingham, Sir John Ramston, . . .

**RAPE** (rǎp), a personification. *Tit. Andr.*, V, 2, 45 and 157.

**RAPINE** (rǎp'-ĩn), a personification. *Tit. Andr.*, V, 2, 59, *passim*.

**RASH, MASTER** (rǎsh), Pompey's descriptive name for one of the prisoners. *Meas. for Meas.*, IV, 3, 5.

**Ratcliff, Sir Richard** (rǎt'-klif). *Rich. III*. The *Folio* form is Ratcliffe.

**RATO-LORUM** (rǎ-tō-lō'-rũm). “By confusion for (Cus-

**thin, then; yet; zh = z** in azure; **n** = French nasalizing **n** as in *Fr. en, in, on, un*; **ö = eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

tos) Rotulorum." — *Cunliffe*. *Merry Wives*, I, 1, 8.  
Cf. CUSTALORUM (kŭs-tā-lō'-rŭm).

RAVENSPURGH (rā'-v'n-spĕrg, *Horace Howard Furness, Jr.*), a town in York County, England. *Rich. II*, II, 1, 296, etc. The modern spelling is Ravenspur (rā'-v'n-spĕr) or Ravenser (rā'-v'n-sĕr, *Horace Howard Furness, Jr.*).

READINGS (rĕd'-ĭngz) or READINS (rĕd'-ĭnz): Schmidt explains this as Evans' blunder for Reading, a town in Berkshire, England. *Merry Wives*, IV, 5, 80.

Reapers (rĕ'-pĕrz), supernumeraries in *Temp.*, IV, 1.

REASON (rĕ'-zŭn), a personification. *Merry Wives*, II, 1, 5.

REBECK, HUGH (h'ū rĕ'-bĕk), Peter's name for the Second Musician, a play on the word *rebeck*, a musical instrument mentioned by old writers. *Rom. and Jul.*, IV, 5, 135.

REDEEMER (rĕ-dĕm'-ĕr), Jesus Christ. *Rich. III*, II, 1, 4.

Regan (rĕ'-gŭn, *Robert Mantell*). *Lear*.

REGENT, LORD (lōrd rĕ'-jĕnt), a title here referring to the Duke of Bedford in the play. *1 Henry VI*, II, 1, 8.

Regent of France. See Lancaster, John of (lāng'-kŭs-tĕr).

Reignier (rā'-nyā), Duke of Anjou, and titular King of Naples. *1 Henry VI*. This is the "good King René," who appears in Sir Walter Scott's *Anne of Geierstein*. *Folio* form is also Reynold.

Alençon, Reignier, compass him about, . . . IV, 4, 27.

REIGNIER, KING, Reignier, Duke of Anjou, and titular king of Naples, who appears in *1 Henry VI* as a speaking

āle, ārm, āsk, āt, cāre; ēve, mĕt, tĕrm; ĩce, pĭn; ōld, ōx, fōreign, ōr; ĩŭse, ŭp, Chinŭ (China); ōŭze, lōók; oll, our; church; go; song;

- character. *2 Henry VI*, I, 1, 111. Also referred to as Reignier, King of Naples in the same scene.
- REIGNOLD LORD COBHAM (rā'-nūld lôrd kôb'-ūm). See RAINOLD LORD COBHAM, pronounced the same.
- REMORSE, MONSIEUR (mū''-syô' rē-môrs'), a name invented by Poins. *1 Henry IV*, I, 2, 125.
- REPLY CHURLISH (rē-plī' chērl'-ish), the third of the seven degrees of the lie as set forth by Touchstone. *As You Like It*, V, 4, 80 and 98.
- REPORT (rē-pôrt'), a personification. *Merch. of V.*, III, 1, 7.
- REPROOF VALIANT (rē-prôof' vāl'-yūnt), the fourth of the seven degrees of the lie as set forth by Touchstone. *As You Like It*, V, 4, 82 and 98.
- RETORT COURTEOUS (rē-tôrt' kēr'-tē-ūs), the first of the seven degrees of the lie as set forth by Touchstone. *As You Like It*, V, 4, 76 and 96.
- REVENGE (rē-vēnj'), a personification. *Tit. Andr.*, III, 1, 271, etc.
- REX ANGLIÆ, HENRICUS (hēn-rī'-kūs rēks āng'-glī-ē, *Eng.*; hēn-rē'-kôos rāks āng'-glī-ī, *Rom.*). See HENRICUS, REX ANGLIÆ.
- Reynaldo (rā-nôl'-dô or rā-nāl'-dô). *Ham.* The *Folio* form is Reynoldo.
- Reynold, *Folio* form for Reignier (rā'-nyā), which see.
- Reynoldo, the *Folio* form for Reynaldo, which see.
- RHEIMS (rēmz, *Brander Matthews*; rāns, *Fr.*), a city of France. *1 Henry VI*, I, 1, 60 and 92; *Tam. of Shrew*, II, 1, 81. For **ān** see page liii. For pronunciation of French names see page xxxiii. *Folio* has Rheimes in both

thin, ~~then~~; yet; zh = z in azure; n = French nasalizing n as in *Fr.* en, in-, on, un; ô = eu in *Fr.* jeu; *Fr.* menü. Explanation of Key, etc., p. xliv.

lines in *1 Henry VI*, and Rhemes in *Tam. of Shrew*, suggesting a dissyllabic pronunciation, which better satisfies the metre in this line:

Guienne, Champagne, Rheims, Orleans, *1 Henry VI*, I, 1, 60.

**RHENISH** (rĕn'-ĭsh), meaning Rhenish or Rhine wine. *Ham.*, I, 4, 10, and V, 1, 197.

**RHESUS** (rĕ'-sŭs), a Thracian prince who went to the help of Troy but was slain by Ulysses and Diomedes. *3 Henry VI*, IV, 2, 20.

With sleight and manhood stole to Rhesus' tents, . . .

**RHODES** (rōdz), an island in the Ægean Sea. *Oth.*, I, 1, 29, and I, 3, 14, *passim*.

**RHODOPE'S OR MEMPHIS'** (rōd'-ð-pĕz ôr mĕm'-fĭs), the reading in the *Folio*, corrected by Dyce and most later editors to read **RHODOPE'S OF MEMPHIS**, thus regaining the sense of the passage. *1 Henry VI*, I, 6, 22. Rhodope, more properly Rhodopis (rō-dō'-pĭs), was a beautiful Greek courtesan, of Thracian birth, wrongly supposed to have built a pyramid near Memphis.

Than Rhodope's or Memphis' ever was:

**RIALTO** (rĕ-ăl'-tō or rĕ-ăl'-tō), the ancient business quarter of Venice. *Merch. of V.*, I, 3, 20, *passim*, and III, 1, 1 and 48.

**RICE AP THOMAS** (rĭs ăp tōm'-ŭs), one of the heroes of Bosworth Field. *Rich. III*, IV, 5, 12. French uses the form Rhys ap Thomas.

And Rice ap Thomas, with a valiant crew, . . .

**Richard** (rĭch'-ŭrd). In *2 Henry VI* and *3 Henry VI*,

āle, ārm, āsk, āt, cāre; ēve, mĕt, tĕrm; ĭce, pĭn; ōld, ōx, fōreign, ôr; ĭŭse, ŭp, Chinŭ (China); ōoze, lōok; oll, our; church; go; song;

son to Richard Plantagenet, Duke of York, and afterwards Duke of Gloucester; in *3 Henry VI* called Dicky in Act I, Scene 4, line 76, and Dick in Act V, Scene 5, line 35. In *Rich. III*, the same character appears as Duke of Gloucester afterwards King Richard III, the title rôle in the historical play *The Tragedy of King Richard III*; called Richard Gloucester in Act I, Scene 3, line 12, Plantagenet in Act III, Scene 7, line 100, and Dickon in Act V, Scene 3, line 305. In *Rich. III*, another Richard appears — Richard, Duke of York, son to King Edward the Fourth and nephew to the above. See also the specific names.

RICHARD. In *1 Henry IV*, I, 3, 146, etc., referring to King Richard the Second. In *John*, I, 1, 90 and 274, and II, 1, 3, meaning Richard Cœur-de-Lion. In *Henry VIII*, I, 2, 196, and II, 1, 108, referring to King Richard the Third. See also the specific names.

RICHARD, SIR. See **Philip**.

RICHARD, EARL OF CAMBRIDGE (kām'-brīj), meaning Richard Plantagenet who appears in *Henry V* as Earl of Cambridge. *1 Henry VI*, II, 4, 90; *2 Henry VI*, II, 2, 45. Mentioned as Earl of Cambridge in *1 Henry VI*, II, 5, 54 and 84.

RICHARD CŒUR-DE-LION, KING (rīch'-ūr-d kôr-dě-lī'-ŭn or kēr'-dě-lē''-ŏn, *Eng.*; rē''-shär' kôr''-dē''-lē''-ŏn', *Fr.*). For discussion of anglicization of names see page xxxiv. For ŏn see page liii. See CŒUR-DE-LION, KING RICHARD.

RICHARD DU CHAMP (rīch'-ūr-d dŭ shämp, *Horace Howard Furness, Jr.*; rē''-shär' dŭ shän, *Fr.*), the name that Imogen gives as that of her dead master. *Cym.*, IV,

thin, tĕen; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = cu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

2, 377. For äN see page liii. For French names see page xxxiii.

Richard du Champ. If I do lie, and do . . .

**RICHARD EARL OF ARUNDEL** (är'-ün-děl), Richard Fitz-Alan, Earl of Arundel, whose son Thomas Fitz-Alan is the man in question. *Rich. II*, II, 1, 280. The line does not occur in the *Folio*, nor in most modern editions.

[The son of Richard earl of Arundel, . . .]

**RICHARD OF BORDEAUX** or **BOURDEAUX**, both pronounced (bôr-dō'), referring to King Richard the Second. *Rich. II*, V, 6, 33.

**Richard Plantagenet** (plän-täj'-ű-nět), Duke of York. *1 Henry VI*; *2 Henry VI*; *3 Henry VI*.

**Richard the Second, King** (sěk'-űnd), king of England, the title rôle of the historical play, *The Tragedy of King Richard II*. *Rich. II*. Called Richard of Bordeaux in Act V, Scene 6, line 33.

**Richard the Third, King** (thěrd). See **Richard**.

**RICHMOND** (řich'-műnd), a town in Surrey, England, former seat of the royal residence. *Rich. III*, IV, 1, 92, etc. Used also to designate the Earl of Richmond.

**RICHMOND, COUNTESS**, the Lady Margaret Beaufort, whose third husband was Lord Stanley, Earl of Derby. *Rich. III*, I, 3, 20.

**RICHMOND, EARL OF**, one of the titles proposed for young Arthur. *John*, II, 1, 552.

**Richmond, Earl of, Henry**, a youth, afterwards King Henry VII. *3 Henry VI*; *Rich. III*.

**RIDDLES, BOOK OF** (bōók ũv řřd'-l'z), a book published

äle, ärm, ásk, át, câre; ěve, mět, tĕrm; ěce, pěn; ōld, ōx, fōreign, ōr; ěuse, ũp, Chinű (China); ōŕze, lōók; oil, our; church; go; song;

in 1575, popular in Shakespeare's day. *Merry Wives*, I, 1, 209 and 210.

RINALDO (rī-nāl'-dō), the name by which the Countess addresses her steward. *All's Well*, III, 4, 19 and 29.

RINGWOOD (rīng'-wōd), the name of a dog. *Merry Wives*, II, 1, 122.

Like Sir Actæon he, with Ringwood at thy heels:

**Rivers, Lord**, later **Earl** (rīv'-ērz), Anthony Woodville, eldest son of the Woodvile or Woodville, Lieutenant of the Tower in *1 Henry VI*, and eldest brother to Elizabeth Woodville, Lady Grey, later Queen to King Edward the Fourth. *3 Henry VI*; *Rich. III*. Called Anthony Woodville or Antony Woodvile in *Rich. III*, I, 1, 67.

ROAN, *Folio* form for ROUEN (rōō''-än', *Fr.*; or rōn), which see. For än see page liii.

ROBERT (rōb'-ērt), a servant. *Merry Wives*, III, 3, 1 and 154. See also the specific names.

ROBERT, SIR, referring to Sir Robert Faulconbridge, father to Robert Faulconbridge. *John*, I, 1, 80, etc.

**Robin** (rōb'-īn), Falstaff's page. *Merry Wives*.

ROBIN. In *2 Henry VI*, II, 3, 74, the name of one of the apprentices. In *Ham.*, IV, 5, 187 and *Twel. N.*, IV, 2, 78, a name in a song. See also the specific names.

**Robin Goodfellow** (gōd'-fēl''-ō) or **Puck** (pūk). *Mid. N. D.* Called Robin in Act III, Scene 2, line 355, etc., and Hobgoblin in Act II, Scene 1, line 40.

ROBIN HOOD (hōd), in medieval legend, the famous English outlaw. *Two Gent.*, IV, 1, 36, etc.

ROBIN OSTLER (ōs'-lēr), a man mentioned by the Second

thin, ēhen; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

- Carrier. *1 Henry IV*, II, 1, 12. In some editions written Robin ostler.
- ROCHESTER (röch'-ës-tēr, *Stand.*; rö'-chis-tür, *Schröer*), a city in Kent County, England. *1 Henry IV*, I, 2, 144. Also given as the setting for Act II, Scene 1.
- Rochester, Bishop of**, Dr. John Fisher, a supernumerary in the trial scene. *Henry VIII*.
- ROCHFORD, VISCOUNT (vi'-kount rösh'-för, *Edith Wynne Matthison*; or röch'-förd, *Beerbohm Tree*), the title of Sir Thomas Boleyn or Bullen, father to Anne Boleyn. *Henry VIII*, I, 4, 93.
- The Viscount Rochford, one of her highness' women.
- Roderigo** (röd-ü-rē'-gō), a Venetian gentleman. *Oth. Folio* has Rodorigo.
- RODERIGO or RODORIGO (röd-ö-rē'-gō), the name assumed by Sebastian in his disguise. *Twel. N.*, II, 1, 17. The *Folio* has Rodorigo.
- Rodorigo**, *Folio* form for **Roderigo** (röd-ü-rē'-gō), which see.
- ROGER (röj'-ēr), meaning the fourth Earl of March and Ulster, eldest son of Edmund Mortimer II; called also Roger, Earl of March, twice in the same scene. *2 Henry VI*, II, 2, 37. See also **Bolingbroke**, and **MORTIMER**, **ROGER**.
- ROGERO (rō-jā'-rō), the name of the Second Gentleman. *Wint. Tale*, V, 2, 23.
- ROI D'ANGLETERRE (rwä dän''-glü''-târ', *Fr.*), French for King of England. *Henry V*, V, 2, 368. For äN see page liii.
- ROMAN (rō'-männ), a native of Rome. *Jul. Cæs.*, I, 2, 197, etc.

äle, ärm, äsk, ät, cäre; éve, mët, tērm; ice, pīn; öld, öx, föreign, ôr; iüse, üp, Chinü (China); öoze, löök; oil, our; church; go; song;



ROMAN EMPIRE (ěm'-pīr), the empire of ancient Rome mentioned as the setting for the play. *Ant. and Cleo.*

ROMANO, JULIO (jōō'-lēō rō-mā'-nō), a famous Italian artist. *Wint. Tale*, V, 2, 106. The Italian spelling is Giulio pronounced as above.

ROMANOS (rō-mā'-nōs, *Rom.*; rō-mā'-nōs, *Eng.*), the Latin accusative meaning *Romans*. *2 Henry VI*, I, 4, 65.

'Aio te, Æacida, Romanos vincere posse.'

Romans (rō'-mānz), supernumeraries or speaking characters in *Cor.* and *Tit. Andr.* In the *Folio Ant. and Cleo.*, page 351, the lines that in modern editions are given to Silius, are spoken by a Romaine.

ROME (rōm, *modern pron.*; rōōm, *Shakespearean.*)

"Rome riming with *doom* and *groom* and two puns on *room* ('Julius Cæsar,' I, 2, 156, and 'King John,' III, 1, 180) suggest his preference for this well-known but now old-fashioned pronunciation of the word." — *Harry Morgan Ayres*.

ROME, EMPEROR OF (ěm'-pŭ-rŭr, *Oxf.*; ěm'-pŭ-rŏr, *Stage pron.*), mentioned in the *Dramatis Personæ* as father to Saturninus. *Tit. Andr.*

ROME, SEE OF (sē), the Holy See, the office, seat, or jurisdiction of the Pope. *John*, V, 2, 72.

Romeo (rō'-mēō), surnamed Montague (mŏn'-tŭ-giū). *Rom. and Jul.*

O Romeo, Romeo! wherefore art thou Romeo? II, 2, 33.

In some lines a trisyllable; e. g. —

They say, Jove laughs. O gentle Romeo, . . . II, 2, 93.

ROMISH (rōm'-ish), meaning Roman, pertaining to Rome. *Cym.*, I, 6, 152.

thīn, thēn; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ō = eu in *Fr. jeu; Fr. menū*. Explanation of Key, etc., p. xliv.

**Rosalind** (rōz'-ū-līnd, *Cent.*, Horace Howard Furness, Margaret Anglin, Edith Wynne Matthison, Ellen Terry, et al.; rōz'-ū-līnd, Horace Howard Furness, Jr.). *As You Like It*. The rhymes in Act III, Scene 2, lines 93-118, are taken by some authorities to point conclusively to the pronunciation of the last syllable with a long i (ī). Horace Howard Furness thought Shakespeare intended (rōz'-ū-līnd), although he authorizes (rōz'-ū-līnd). Edith Wynne Matthison reads Orlando's verses as if appreciating his difficulty in finding sufficient rhymes like Ind (īnd), laughing with keen enjoyment at the change from līnd to līnd. Professor Harry Morgan Ayres says: "I don't feel any doubt that the rimes wind, hind, Rosalind were perfect rimes for Shakespeare, all spoken with the diphthong corresponding to modern 'long i.' The rime Ind — Rosalind may be an imperfect rime, but there is every reason to believe that an Elizabethan pronunciation Ind with 'long i' existed, descended directly from the Middle English form which certainly had 'i long.' The pronunciation Ind with 'short i' which also existed in Shakespeare's time would be due to the influence of *India*." Rosalind assumes the name of Ganymede (gān'-ī-mēd). See also page xx.

**ROSALIND**, the form (evidently a misprint) in *Everyman's Shakespeare* for Rosaline, Capulet's niece. *Rom. and Jul.*, II, 1, 17.

**ROSALINDA** (rōz''-ū-līn'-dū), same as Rosalind. *As You Like It*, III, 2, 145.

Will I Rosalinda write, . . . [in Orlando's verse].

**Rosaline** (rōz'-ū-līn, Horace Howard Furness, Jr.), a lady

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; īūse, ūp, Chinū (China); ōōze, lōōk; oll, our; church; go; song;

attending on the Princess of France. *Love's L. L.* Also a form used indifferently in the *Folio* for Rosalind in *As You Like It*.

From my Lord Biron, a good master of mine,  
To a lady of France that he call'd Rosaline. *IV*, 1, 106, 107.

**ROSALINE**, an earlier love of Romeo, and niece to Capulet.

*Rom. and Jul.*, I, 2, 72, etc. In *Everyman's Shakespeare*, page 249, the form is Rosalind probably by mistake.

**ROSCIUS** (rōsh'-iūs), a Roman actor. *Ham.*, II, 2, 410; *Henry VI*, V, 6, 10.

**ROSE** (rōz). In *As You Like It*, I, 2, 24, short for Rosalind.

In *Henry VIII*, I, 2, 152, "the Manor of the Rose," of which Cunningham, in his *Hand-book of London*, says 'a crypt remains between Duck's-foot-lane and Merchant Tailor's School.'" — *Hudson*.

**Rosencrantz** (rō'-zēn-kränz, *Horace Howard Furness, Jr.*).

*Ham.* In the *Folio Ham.* the spelling is Rosincrance, page 260; Rosincran, page 262; Rosincrane, page 260.

**ROSIGNOLL** or **ROSILLION**, two of the *Folio* forms for

**ROUSILLON** (rōō-sīl'-yūn, *Eng.*; rōō''-sē''-yōn', *Fr.*), which see. For **ōN** see page liii.

**Rosincran, Rosincrane** or **Rosincrance**, *Folio* forms for

**Rosencrantz** (rō'-zēn-kränz), which see.

**Ross** or **Rosse** (rōs), a nobleman of Scotland. *Mac.*

**Ross, Lord**, William de Ros, created Lord Treasurer of England by Henry IV. *Rich. II.*

**ROSSILL**, *Folio* for one of Falstaff's companions. *1 Henry*

*IV*, I, 2, 182. The following names, found in modern editions — Falstaff, Bardolph, Peto, and Gadshill — appear in the *Folio* as Falstaffe, Haruey, Rossill, and

thin, tēn; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlii.

Gads-hill. Note on the omission of *Folio* pronunciations see page xxvii.

ROSSILLION, one of the *Folio* forms for ROUSILLON (rōō-sil'-y<sup>ū</sup>n, *Eng.*; rōō''-sē''-yōN', *Fr.*), which see. For ôN see page liii.

**Rotherham, Thomas** (rōt<sup>h</sup>'-ēr-<sup>ū</sup>m), Archbishop of York. *Rich. III.*

ROUEN (rōō''-än', *Fr.*; or rōn), a city in France. *Henry Irving Shakespeare* says — "intended to be pronounced as a monosyllable." *Henry V*, III, 5, 54, etc. *Folio* has Roan (rōn). For äN see page liii.

And in a captive chariot into Rouen . . . *Henry V*, III, 5, 54.  
Now, Rouen, I'll shake thy bulwarks to the ground. *1 Henry VI*, III, 2, 16.

ROUGEMONT (rōōzh'-mönt, *Eng.*; rōōzh''<sup>ū</sup>-mōN', *Fr.*), Hooker mentions this as an ancient castle near Exeter. *Rich. III*, IV, 2, 108. For ôN see page liii.

They call'd it Rougemont: at which name I started, . . .

ROUSSI or ROUSSIE (rōō''-sē'), an earl killed in the battle of Agincourt. *Henry V*, III, 5, 44, and IV, 8, 104.

ROUSILLON (rōō-sil'-y<sup>ū</sup>n, *Eng.*; rōō''-sē''-yōN', *Fr.*), a former province of France. *All's Well*, V, 1, 28, etc. Used also to designate the Count of Rousillon, Bertram. The *Folio* has Rosillion, Rossillion, and Rosignoll. For ôN see page liii.

The Count Rousillion cannot be my brother: I, 3, 161.

**Rousillon, Count of.** See **Bertram** (bēr'-tr<sup>ū</sup>m).

**Rousillon, Countess of.** *All's Well*.

ROWLAND (rō'-l<sup>ū</sup>nd). In *Meas. for Meas.*, IV, 5, 8, one of

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; īūse, ūp, Chin<sup>ū</sup> (China); ōōze, lōōk; oll, our; church; go; song;

the Duke's followers. In *1 Henry VI*, I, 2, 30, found in the plural, Rowlands, referring to Roland, hero of mediæval romance, and nephew to Charlemagne. See **CHILD ROWLAND**.

**ROWLAND DE BOIS OR BOYS, SIR** (rō'-lënd dē bois, *Horace Howard Furness, Jr., or boiz, Brander Matthews; dē bwä, Fr.*). See **BOIS OR BOYS, SIR ROWLAND DE**.

**ROY, HARRY LE** (lū roi), the name assumed by Henry the Fifth when in disguise. *Henry V*, IV, 1, 49.

**Rugby** (rüg'-bī). *Merry Wives*. Called also variously John Rugby, Jack Rugby, and John.

**Rumour** (rōō'-mēr; rōō'-môr, *Stage pron.*), the Presenter, who delivers the Induction to *2 Henry IV*.

**RUSSIA** (rüş'-ÿ, *Web., Stand., and Cent.*), a country of Europe and Asia. *Meas. for Meas.*, II, 1, 139. Here a trisyllable (rüş'-ÿ-ÿ).

This will last out a night in Russia, . . .

**RUSSIA, EMPEROR OF** (ëm'-pēr-ēr; or ëm'-pēr-ôr, *Stage pron.*). In *Wint. Tale*, III, 2, 120, Hermione's father.

In *Meas. for Meas.*, III, 2, 94, the ruler of Russia.

**RUSSIAN** (rüş'-ÿn), a native or inhabitant of Russia. *Love's L. L.*, V, 2, 121, etc.

**RUTLAND** (rüt'-lënd). In *Rich. III*, I, 2, 158, etc., Edmund, Earl of Rutland, a speaking character in *3 Henry VI*, the young prince slain by Lord Clifford. In *Rich. II*, V, 2, 43, and V, 3, 96, refers to the Duke of Aumerle of that play. See **Aumerle, Duke of** (ō-mēr'l').

**Rutland, Earl of, Edmund**, young son to Richard Plantagenet, Duke of York. *3 Henry VI*.

**Rutland, Tutor to** (tū'-tēr). *3 Henry VI*.

**thin, tñen; yet; zh = z in azure; n = French nasalising n as in Fr. en, in-, on, un; ö = eu in Fr. jeu; Fr. menü.** Explanation of Key, etc., p. xlv.

## S

SABA (sä'-b<sup>ü</sup>) or SHEBA (shē'-b<sup>ü</sup>), the Queen of Sheba, or of the Sabæans, who visited Solomon to test his wisdom. *Henry VIII*, V, 5, 24. *Folio* has Saba.

And all that shall succeed: Saba was never . . .

SABBATH (säb'-<sup>ü</sup>th). In *Rich. III*, III, 2, 113, the Christian Sabbath or Sunday. In *Merch. of V.*, IV, 1, 36, the Jewish Sabbath or seventh day of the week.

SACK AND SUGAR, SIR JOHN (säk <sup>ä</sup>nd shöög'-ēr), an epithet applied by Poins to Sir John Falstaff. 1 *Henry IV*, I, 2, 125.

SACKERSON (säk'-ēr-s<sup>ün</sup>), a famous bear in Paris-garden, on the Bankside, London. *Merry Wives*, I, 1, 307.

SAGITTARY (säj'-ī-tā-rī). In *Troil. and Cres.*, V, 5, 14, a Centaur who fought in the Trojan army against the Greeks. In *Oth.*, I, 1, 159, and I, 3, 115, probably the name of an inn. For full discussion of the latter reference see *Variorum Shakespeare*.

Sailors (sāl'-ērz; sāl'-ôrz, *Stage pron.*), speaking characters or supernumeraries in several of the plays.

SAINT (sānt), a holy person canonized by the Church, in this line not always capitalized. *Meas. for Meas.*, IV, 2, 192. When unstressed, commonly pronounced s<sup>ä</sup>nt or s'nt, e. g., Saint Anne (s<sup>ä</sup>nt än' or s'nt än'). See also the specific names.

SAINT ALBAN'S (ôl'-b'nz), a city in Hertfordshire, England. 2 *Henry IV*, II, 2, 185, etc. The Castle in Saint Alban's is mentioned in 2 *Henry VI*, V, 2, 68. *Folio* has S. Albons and Saint Albones.

Saint Alban's, Mayor of. 2 *Henry VI*.

äle, ärm, äsk, ät, câre; éve, mêt, tērm; ice, pîn; ôld, ôx, fôreign, ôr; îise, ûp, Chin<sup>ü</sup> (China); ôoze, lôók; oll, our; church; go; song;

**Saint Asaph, Bishop of** (ā'-sŭf or ā'-zŭf), Dr. Henry Standish, a supernumerary in the trial scene. *Henry VIII.*

**SAINT BENNET** (běn'-ĕt), according to Halliwell, the church of Saint Bennet's, Paul's Wharf, London. *Twel. N.*, V, 1, 42.

**SAINT COLME'S INCH** (kōl'-mēz ĩnsh), Saint Columba's isle, now Inchcolm, a small island in the Firth of Forth, not to be confounded with Icolmkill or Iona. *Mac.*, I, 2, 61. Cf. **COLME-KILL** (kōm'-kĭl).

Till he disbursed, at Saint Colme's inch, . . .

**SAINT CRISPIN'S DAY** (krĭs'-pĭnz dā). *Henry V*, IV, 3, 67.

The feast of Saint Crispin, the patron saint of shoemakers, saddlers, and tanners, falls on October 25, the day on which the battle of Agincourt was fought in 1415. Shakespeare has used the names of the two saints, called in the *Catholic Encyclopædia*, Crispin and Crispinian, in various combinations referring always to Saint Crispin's day, as follows: **CRISPIN**, **CRISPIN CRISPIAN** (krĭs'-pĭ-ān), **CRISPIN CRISPIANUS** (krĭs-pĭ-ā-nŭs), **CRISPIAN**, **SAINT CRISPIAN**. *Henry V*, IV, 3, 40, *passim*, and IV, 7, 94.

**SAINT DAVY'S DAY** (dā'-vĭz dā), the day of Saint David, the patron saint of Wales; a Welsh national holiday. *Henry V*, IV, 1, 55, and V, 1, 2.

**SAINT EDMUNDSBURY** (ĕd'-mŭndz-bŭ-rĭ), another name for the town of Bury St. Edmunds. *John*, IV, 3, 11, etc.

"Here the body of the murdered King Edmund was buried . . . the king himself was canonized, miracles were declared to be wrought at his tomb, and the place began to be called St. Edmundsbury." — *Longmans' Gaz.*

**th**, **thē**; **yet**; **zh** = **z** in *azure*; **ŋ** = French nasalizing **n** as in *Fr. en, in, on, un*; **ō** = **eu** in *Fr. jeu*; *Fr. menū*. Explanation of Key, etc., p. xlv.

SAINT FRANCIS (frān'-sīs or frān'-sīs). In *All's Well*, III, 5, 39, an inn. See also FRANCIS, SAINT.

SAINT JAQUES LE GRAND (sān zhāk lē grān, *Fr.*, *Frank R. Benson*; or sānt jā'-kwēz lū grānd, *Eng.*), probably a shrine of Saint James the Great. *All's Well*, III, 5, 37, and IV, 3, 58. See *Henry Irving Shakespeare*. For ān and äñ see page liii.

SAINT LAMBERT'S DAY (lām'-bērts dā), September 17th. *Rich. II*, I, 1, 199.

At Coventry, upon Saint Lambert's day:

SAINT LAWRENCE POULTNEY (lō'-rēns pōlt'-nī), the name of a parish in London mentioned in Holinshed. *Henry VIII*, I, 2, 153. *Folio* has Saint Laurence Poultney.

Saint Lawrence Poultney, did of me demand . . .

SAINT LUKE'S (lūks or lōōks). In *Meas. for Meas.*, III, 1, 276, the place where resides Mariana of the moated grange, famed by Tennyson; named also as the setting for Act IV, Scene 1. In *Tam. of Shrew*, IV, 4, 88 and 103, the name of a church.

SAINT MARTIN'S SUMMER (mār'-tīnz sūm'-ēr), a season in England corresponding to Indian Summer in the United States and to the French *L'été de Saint Martin*. 1 *Henry VI*, I, 2, 131.

Expect Saint Martin's summer, halcyon days, . . .

SAINT TAVY'S DAY (tā'-vī), Fluellen's mispronunciation of SAINT DAVY'S DAY, which see. *Henry V*, IV, 7, 107.

SAINT VALENTINE'S DAY (vāl'-ūn-tīnz dā), February 14th. *Ham.*, IV, 5, 48. Referred to as simply Saint Valentine, *Mid. N. D.*, IV, 1, 144.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; ūse, ūp, Chinū (China); ōoze, lōōk; oll, our; church; go; song;



**SALA** (sä'-lä), a river in Germany. *Henry V*, I, 2, 45, passim.

**Salanio** (sä-lä'-nēō, *Ada Rehan*). *Merch. of V*.

**Salarino** (sä-lä-rē'-nō, *It.*, *Ada Rehan*; sä-lä-rē'-nō, *Ben Greet*). *Merch. of V*.

**Salerio** (sä-lē'-rēō, *It.*, *Ada Rehan*; s<sup>ü</sup>-lē'-rī-ō, *Eng.*). *Merch. of V*.

**SALICAM** (säl'-ī-kām, *Eng.*; or sä'-lī-kām, *Rom.*), Latin accusative for Salicus, meaning Salic. *Henry V*, I, 2, 38. Cf. SALIQUE.

**SALIQUE** (säl'-īk or sä'-līk or sä-lēk'), an archaic English form for Salic, pertaining to the Salian Franks or the Salic law. *Henry V*, I, 2, 11, passim.

**SALISBURY** (sôlz'-b<sup>ü</sup>-rī), or New Sarum, the capital city of Wiltshire, England, to which the episcopal see was transferred in 1220 from Old Sarum, long since extinct. *Henry VIII*, I, 2, 196, etc. Mentioned also as the setting for the scene in *Rich. III*, V, 1. The name is used also to designate the Earl of Salisbury in *John*, IV, 3, 95, etc.

**Salisbury, Earl of**. In *John*, William Longsword, introduced into Sir Walter Scott's novel *The Talisman*. In *Rich. II*, Sir John de Montacute. In *Henry V*, and *1 Henry VI*, Thomas Montacute, son to Sir John. In *2 Henry VI*, Richard Nevill.

**SALTIERS** (säl'-tēr, *Web. and Stand.*). Schmidt explains this as the servant's blunder for satyrs. *Wint. Tale*, IV, 4, 334.

**SAMINGO** (sä-mīng'-gō), "a corruption of or blunder for *San Domingo*, who seems to have been regarded as a

**thin, then; yet; zh = z** in azure; **n** = French nasalising **n** as in *Fr. en, in, on, un*; **ö = eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

patron of topers." — *Henry Irving Shakespeare. 2 Henry IV, V, 3, 79.*

Do me right,  
And dub me knight:  
Samingo.

**Sampson** (sämp'-sŭn). *Rom. and Jul.*

**SAMPSON STOCKFISH** (stök'-fish). See **STOCKFISH, SAMPSON.**

**SAMSON** (säm'-sŭn), in biblical history a Judge of Israel, endowed with supernatural strength. 1 *Henry VI, I, 2, 33, etc.*

**SANDAL CASTLE** (sän'-dŭl kás'l), a castle in Yorkshire, England, mentioned as the setting for the scene. 3 *Henry VI, I, 2 and I, 3.* Called Sandal in Act I, Scene 2, line 63.

**SANDS, GOODWIN** (gööd'-wĭn sändz), dangerous shoals about five miles off Deal, England. *John, V, 3, 11, and V, 5, 13.* Called the Goodwins in *Merch. of V., III, 1, 4.*

**Sands, Lord** (sändz). *Henry VIII.* Called Sir William Sands [*Folio*, Sir Walter Sands] in the stage directions in Act II, Scene 1. The *Folio* form is also Sandys.

**SANDS, SIR WALTER**, the *Folio* form for the historically correct name, Sir William Sands of the later editions. *Folio Henry VIII, page 212.* See **Sands, Lord.**

**SANDS, SIR WILLIAM.** See **Sands, Lord.**

**Sandys**, the *Folio* form for Sands. See **Sands, Lord** (sändz).

**SANTRAILLES, LORD PONTON DE** (pŏn'-tŭn dŭ sän-trälz', *Eng.*). See **PONTON DE SANTRAILLES, LORD.**

âle, ärm, äsk, ät, câre; éve, mêt, tĕrm; ĩce, pĭn; ôld, ôx, fŏreign, ôr; ĩŭse, ŭp, Chinŭ (China); oôze, loók; oll, our; church; go; song;

SARACENS (sär'-ü-sěnz), followers of Mohammed. *Rich. II*, IV, 1, 95.

Against black pagans, Turks and Saracens;

SARDIANS (sär'-dī-ŭnz), inhabitants of Sardis. *Jul. Cæs.*, IV, 3, 3.

For taking bribes here of the Sardians;

SARDINIA (sär-dīn'-ī-ŭ), a large island off the west coast of Italy. *Ant. and Cleo.*, II, 6, 35.

Of Sicily, Sardinia; and I must . . .

SARDIS (sär'-dīs), an ancient city in Asia Minor. *Jul. Cæs.*, IV, 2, 28, etc.

SARUM (sā'-rŭm) PLAIN, meaning Salisbury Plain, a level tract near Salisbury, England. *Lear*, II, 2, 89. See SALISBURY (sôlz'-bŭ-rĭ).

Goose, if I had you upon Sarum plain, . . .

SATAN (sā'-tŭn), the supposed adversary of man. *Merry Wives*, V, 5, 163, etc.

SATAN, MISTRESS, the name by which Dromio of Syracuse refers to the Courtezan. *Com. of Err.*, IV, 3, 49. *Folio* has *Mistris Sathan*.

SATURDAY (săt'-ēr-dā), the last day of the week. *Love's L. L.*, IV, 1, 6. Used in the plural in *As You Like It*, IV, 1, 116.

SATURN (săt'-ĕrn). In *Much Ado*, I, 3, 12, etc., one of the eight primary planets. In *Tit. Andr.*, IV, 3, 56, etc., Saturnus, the oldest god of the Romans.

SATURNINE (săt'-ĕr-nĭn). See **Saturninus**.

**Saturninus** (săt-ĕr-nĭ'-nŭs). *Tit. Andr.* Called also variously Saturnine, Lord Saturnine, Prince Saturnine or Saturninus, and Emperor Saturnine.

thin, then; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

**Satyrs** (săt'-ēr̄z or sã'-tēr̄z), supernumeraries in *Wint. Tale*, IV, 4.

SAUNDER SIMPCOX (sän'-dēr sīm'-kōks). See **Simpcox**.

SAVIOUR (sāv'-yēr), the Redeemer. *Ham.*, I, 1, 159.

Wherein our Saviour's birth is celebrated, . . .

SAVOY (să-voi'), the palace of the Duke of Lancaster in London. *2 Henry VI*, IV, 7, 2.

**Sawyer** (sô'-yēr), one who saws wood, a supernumerary in *2 Henry VI*, IV, 2.

SAXONS (săk'-s'nz), in early history, a people dwelling in Northern Germany. *Henry V*, I, 2, 46 and 62.

SAXONY, DUKE OF (săk'-s<sup>o</sup>-nĭ), uncle to one of Portia's suitors. *Merch. of V.*, I, 2, 91.

SAXTON (săks'-t<sup>ü</sup>n), a parish in Yorkshire, England, mentioned in the setting for the scene. *3 Henry VI*, II, 3.

**Say, Lord** (sã). *2 Henry VI*.

**Scales, Lord** (skälz). *2 Henry VI*.

SCALES, LORD, the famous soldier who appears in *2 Henry VI* as a speaking character. *1 Henry VI*, I, 1, 146; *3 Henry VI*, IV, 1, 52.

SCARLET (skăr'-l<sup>ët</sup>), one of Robin Hood's band. *Merry Wives*, I, 1, 178; *2 Henry IV*, V, 3, 107.

**Scarus** (skä'-r<sup>üs</sup> or skã'-r<sup>üs</sup>). *Ant. and Cleo.* The *Folio* spelling is Scarrus.

**Scicinius**, *Folio* form for Sicinius. See **Sicinius Velutus** (sĭ-sĭn'-ĭ-üs vē-lĭū'-t<sup>üs</sup>).

SCILLA, the *Folio* form for SCYLLA (sĭl'-<sup>ü</sup>), which see.

SCOGGAN, *Folio* form for SKOGAN (skōg'-<sup>ü</sup>n), which see.

SCONE (skōn or skōn, *Oxf.*; skōōn or skōn, *Web.*; skōōn,

ãle, ĩrm, ask,ăt, câre; ěve, mĕt, tĕrm; ĩce, pĭn; ōld, ōx, fōreign, ôr; ĩuse, ũp, Chin<sup>ü</sup> (China); ōoze, lōok; oll, our; church; go; song;

*Stand.*), in Perthshire, Scotland, noted as the place where Scottish kings were crowned. *Mac.*, II, 4, 31 and 35, and V, 8, 75. Colloquially (skõn) is often heard and Shakespeare closes the tragedy of Macbeth with this couplet:

So thanks to all at once and to each one,  
Whom we invite to see us crown'd at Scone. V, 8, 74, 75.

**Scot** (skõt), the name in the *Folio Henry V*, page 78, under which Jamy speaks.

SCOT, a native of Scotland. *1 Henry IV*, I, 1, 54, etc.

SCOT OF SCOTS, a name by which Falstaff refers to the Earl of Douglas. *1 Henry IV*, II, 4, 377.

SCOTLAND (skõt'-lând), a country of Europe. *1 Henry IV*, I, 3, 262, etc.

SCOTLAND, KING OF, the title by which Malcolm is addressed. *Mac.*, V, 8, 59.

**Scotland, King of, Duncan** (düng'-kũn). *Mac.*

SCOTLAND, LORD MORTIMER OF (môr'-tĩ-měr), George Dunbar, tenth Earl of March in Scotland. *1 Henry IV*, III, 2, 164.

"His title of 'Marche' has led historians, followed by the poet, into the mistake that he must be a Mortimer;" — *French.*

SCOTS, KING OF (skõts), "David II, who was taken prisoner by Queen Philippa at the battle of Neville's Cross, Oct. 1346, and held in captivity for eleven years." — *Henry Irving Shakespeare. Henry V*, I, 2, 161.

**Scout** (skout). A speaking character in *1 Henry VI*, V, 2. A supernumerary in *Cor.*, I, 7.

**Scribe** (skrib), two scribes enter and one of them has two speeches. *Henry VIII*, II, 4.

thin, t̄hen; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlii.

SCRIPTURE (skrĭp'-chŭr or skrĭp'-tĭūr), meaning the Bible.

*Merch. of V.*, I, 3, 99; *Ham.*, V, 1, 41.

**Scrivener** (skrĭv'n-ēr), a professional or public writer, a speaking rôle in *Rich. III*, III, 6.

SCROOP, BISHOP (skrōp or skrōōp). See **Scroop, Richard**.

**Scroop, Lord**, eldest son of Sir Stephen Scrope. *Henry V*.

Called Henry, Lord Scroop of Masham in Act II, Prol., 24, and II, 2, 148; called also Lord of Masham in the latter scene.

**Scroop, Richard**, Archbishop of York, Richard le Scrope, who led an army against King Henry the Fourth. This distinguished character appears in two plays: in *1 Henry IV* as Richard Scroop, Archbishop of York; in *2 Henry IV*, as Scroop, Archbishop of York. Called Lord Scroop in *1 Henry IV*, I, 3, 271, and Bishop Scroop in *2 Henry IV*, IV, 4, 84.

**Scroop, Sir Stephen**, called in the histories, Sir Stephen Scrope, elder brother of William le Scrope, Earl of Wiltshire, and a loyal follower of King Richard the Second. *Rich. II*.

SCYLLA (sĭl'-ŭ), in classical mythology, a sea-monster dwelling in a dangerous rock opposite Charybdis, a whirlpool, in the Straits of Messina. *Merch. of V.*, III, 5, 19. *Folio* spelling is Scilla.

SCYTHIA (sĭth'-ĭ-ŭ), the country of the Scythians, an ancient people, last heard of about 100 B. C. *Tit. Andr.*, I, 1, 131 and 132.

SCYTHIAN (sĭth'-ĭ-ŭn), a native of Scythia. *Lear*, I, 1, 118, and *1 Henry VI*, II, 3, 6.

**Sea-Captain** (sē'-kăp''-tĭn), a speaking rôle in *2 Henry VI*,

āle, ārm, āsk, āt, cāre; ēve, mēt, jĕrm; ĩce, pĭn; ōld, ōx, fōreign, ōr; ĩŭse, ŭp, Chinŭ (China); ōoze, lōók; oll, our; church; go; song;

IV, 1, and *Twel. N.*, I, 2. In both plays they enter and speak in the scenes as Captain.

**Sebastian** (sě-bās'-tīŭn, *Phyllis Neilson-Terry*; or sē-bās'-chŭn, *Ada Rehan*). In *Twel. N.*, brother to Viola. In *Temp.*, brother to the King of Naples.

Such a Sebastian was my brother, too, . . . *Twel. N.*, V, 1, 239.

**SEA-COAL** or **SEACOLE**, **FRANCIS**, both pronounced (sē'-kōl), a man mentioned by Dogberry, who perhaps refers to the man called George Seacole by the First Watch. *Much Ado*, III, 5, 63.

**SEA-COAL** or **SEACOLE**, **GEORGE**, the name of the Second Watch. *Much Ado*, III, 3, 12.

**SEBASTIAN**. In *Two Gent.*, IV, 4, 44 and 68, the name assumed by Julia in her disguise. In *All's Well*, IV, 3, 184, mentioned by Parolles as an officer in the Florentine war.

**Second Capulet** (sěk'-ŭnd kăp'-iŭ-lět), the same who in the *Dramatis Personæ* is called Old Man. *Rom. and Jul.*, I, 5.

**Secretaries** (sěk'-rī-tā-rīz), Wolsey's two Secretaries enter and the First Secretary has two speeches. *Henry VIII*, I, 1.

**SEE** (sē), the office, seat, or jurisdiction of a bishop, archbishop, or pope. 2 *Henry IV*, IV, 1, 42; *Meas. for Meas.*, III, 2, 232.

**SEE OF ROME**, the Holy See, the office, seat, or jurisdiction of the Pope. *John*, V, 2, 72.

**SEELY**, **SIR BENNET** (běn'-ēt sē'-lī), not exactly identified by historians; probably either Sir Benedict Sely or Sir John Shelley. *Rich. II*, V, 6, 14.

The heads of Brocas and Sir Bennet Seely, . . .

**thin, then**; yet; **zh** = **z** in *azure*; **n** = French nasalising **n** as in *Fr. en, in*; **on, un**; **ô** = **eu** in *Fr. jeu*; *Fr. menü*. Explanation of Key, etc., p. xlii.

**SEIGNEUR DIEU** (sā''-nyör' dyö, *Fr.*), French for Lord God. *Henry V*, III, 4, 33 and 55, and IV, 4, 6.

**Seleucus** (sě-līū'-kūs). *Ant. and Cleo.*

**SEMIRAMIS** (sē-mīr'-ū-mīs), the mythical queen of Assyria, endowed with supernatural beauty and wisdom. *Tam. of Shrew, Induc.*, 2, 41, etc.

**Sempronius** (sēm-prō'-nī-ūs). In *Tim. of Ath.*, a flattering lord. In *Tit. Andr.*, IV, 3, one of the gentlemen entering as supernumeraries.

**Senators** (sěn'-ū-tērz; sěn'-ū-tōrz, *Stage pron.*), speaking characters or supernumeraries in many of the plays.

**SENECA** (sěn'-ē-kū), a Roman writer of tragedies. *Ham.*, II, 2, 419.

**SENOYS** (sē'-noiz), Siennese, the inhabitants of a small Italian republic whose capital was at Sienna. *All's Well*, I, 2, 1.

The Florentines and Senoys are by the ears;

**Sentinels** (sěn'-tī-nūlz), speaking characters and supernumeraries in several of the plays.

**SEPTENTRION** (sěp-těn'-trī-ūn), meaning north, not capitalized in all editions. *Henry VI*, I, 4, 136.

Or as the south to the Septentrion.

**Sereptus, Antipholis**, the name sometimes given to Antipholus of Ephesus in the stage directions of *Folio Com. of Err.* This name "points to a connection with some other original source than W. W.'s [William Warner's] translation [of the Menæchmi of Plautus, the acknowledged source of the Comedy of Errors.]" — *Henry Irving Shakespeare*. Cf. **Erotes, Antipholis**. For note on omission of *Folio* pronunciations see page xxvii.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; īūse, ūp, Chinū (China); ōōze, lōōk; oll, our; church; go; song;



- Sergeant** (sär'-jünt), a military or civil officer, a speaking character or supernumerary in several of the plays.
- Sergeant-at-Arms**, a speaking character in *Henry VIII*.
- Servants** (sēr'-vünts), speaking characters or supernumeraries in many of the plays.
- Servilius** (sēr'-vil'-ĭ-ūs). *Tim. of Ath.*
- Servingmen** (sērv'-ĭng-mĕn), speaking character or supernumeraries in several of the plays.
- Servitor** (sēr'-vĭ-tēr or sēr'-vĭ-tōr), a supernumerary in *Merch. of V.*, II, 9. Servitors speak one line in *Ant. and Cleo.*, IV, 2.
- SESSA** (sĕ-sá'), perhaps a female name corrupted from Cecilia, in an old song, or may it not be the pronunciation of the French *c'est ça*, meaning *that's it?* *Lear*, III, 6, 77.
- SESTOS, HERO OF** (hĕ'-rō ũ<sub>v</sub> sĕs'-tōs), in classical mythology, a priestess of Aphrodite at Sestos, a town on the Hellespont; beloved by Leander. *As You Like It*, IV, 1, 106. Called Hero in *Two Gent.*, III, 1, 119, and *Rom. and Jul.*, II, 4, 44.
- SETEBOS** (sĕt'-ĕ-bōs), a Patagonian deity. *Temp.*, I, 2, 373, and V, 1, 261.
- SEVERN** (sĕv'-ĕrn), a river in England. *Cym.*, III, 5, 17, etc.
- Sewer** (sĭū'-ĕr, *Stand., Stor., Web.*), "an attendant at a meal who superintended the arrangement of the table, the seating of the guests, and the tasting . . . of the dishes." — *Oxford Dictionary*. A supernumerary in *Mac.*, I, 7. "Sewer was pronounced *shore* in the Elizabethan era." — *Ellis*.
- Sexton** (sĕks'-tĕn), a speaking rôle in *Much Ado*.

**thin**, ~~ĕ~~en; **yet**; **zh** = **z** in *azure*; **n** = French nasalizing **n** as in *Fr. en, in-*, *on. un*; **ö** = **eu** in *Fr. jeu; Pr. menü*. Explanation of Key, etc., p. xlv.

**Sextus Pompeius** (sěks'-tŭs pŏm-pĕ'-yŭs or pŏm-pā'-ŭs).

*Ant. and Cleo.* See **Pompeius, Sextus**.

**SEYMOUR** (sĕ'-mŏr), "named as being with the Duke of York in Berkeley Castle; this noble was Richard de St. Maur, . . ." — *French. Rich. II*, II, 3, 55. *Folio* has Seymor.

And in it are the Lords of York, Berkeley, and Seymour;

**Seyton** (sĕ'-tŭn). *Mac.*

**Shadow** (shăd'-ŏ). *2 Henry IV*. Called Simon Shadow in Act III, Scene 2, line 132.

**SHAFALUS** (shăf'-ŭ-lŭs). *Schmidt* explains this as used blunderingly for Cephalus, in classical mythology, husband to Procris, whom he accidentally slew. *Mid. N. D.*, V, 1, 200 and 201.

Not Shafalus to Procrus was so true.

As Shafalus to Procrus, I to you.

**Shallow** (shăl'-ŏ). *2 Henry IV; Merry Wives*. Called also variously throughout the texts Justice Shallow, Robert Shallow, Master Robert Shallow, and in *2 Henry IV*, V, 3, 136, Lord Shallow.

**Shapes** (shāps), supernumeraries in *Temp.*, III, 3.

**SHAW, DOCTOR** (shô), a doctor of divinity mentioned by Gloucester. *Rich. III*, III, 5, 103.

Go, Lovel, with all speed to Doctor Shaw;

**SHE, DOCTOR** (shĕ), a name used in jest by Lafeu, in reference to Helena. *All's Well*, II, 1, 82.

**SHEBA** (shĕ'-bŭ), meaning the Queen of Sheba. *Henry VIII*, V, 5, 24. See **SABA** (să'-bŭ).

And all that shall succeed: Saba was never . . .

āle, ārm, āsk, āt, cāre; ēve, mĕt, tĕrm; ĩce, pĭn; ōld, ōz, fŏreign, ōr; ĩŭse, ŭp, Chinŭ (China); ōoze, lŏok; oll, our; church; go; song;

SHEFFIELD, LORD FURNIVAL OF (fēr'-nī-vül ũv shě'-fēld), one of the titles of Lord Talbot. *1 Henry VI*, IV, 7, 66.

Lord Cromwell of Wingfield, Lord Furnival of Sheffield,

**Shepherd** (shěp'-ērd). In *1 Henry VI*, father to Joan la Pucelle. In *Wint. Tale*, an Old Shepherd, reputed father of Perdita; also Shepherds, as supernumeraries.

**Shepherdesses** (shěp'-ērd-ēs-ěz), supernumeraries in *Wint. Tale*.

**Sheriff** (shēr'-if), a speaking character or supernumerary in several of the plays. See the specific names.

**Ship-Master** (shīp'-mās''-tēr). See **Master**.

SHIRLEY (shēr'-lī), Sir Hugh Shirley, a knight who was killed while wearing the king's disguise. *1 Henry IV*, V, 4, 41.

Of valiant Shirley, Stafford, Blunt, are in my arms:

SHOE-TIE, SHOE-TYE, both pronounced (shōō'-tī) or SHOOTY (shōōt'-ī), MASTER, Pompey's descriptive name for one of the prisoners. *Meas. for Meas.*, IV, 3, 18. *Folio* has Shootie.

SHORE (shôr, *Edith Wynne Matthison*; or shōr), husband to Mistress Shore. *Rich. III*, I, 1, 93, and III, 5, 31.

SHORE, MISTRESS, Jane Shore, the beautiful mistress of Edward IV. *Rich. III*, I, 1, 73, etc. In Act III, Scene 4, line 73, she is referred to as Shore.

SHORTCAKE, ALICE (ăl'-is shōrt'-kāk), a person mentioned by Simple. *Merry Wives*, I, 1, 211.

SHOW, DUMB (dŭm shō), a pantomime. *Per.*, II, Gower, etc.

SHREWSBURY (shrōōz'-bŭ-rī), a town in Shropshire, Eng-

thin,  $\frac{t}{h}$ en; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in-, on, un*; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

land, the scene of the great battle, July, 1403. *1 Henry IV*, III, 1, 86, etc.

**Shrewsbury, Earl of.** See **Talbot, Lord** (tāl'-būt or tōl'-būt).

**SHREWSBURY, EARL OF**, one of the titles of Lord Talbot. *1 Henry VI*, III, 4, 26, and IV, 7, 61.

**SHROVE TUESDAY** (shrōv t'ūz'-dā), the day of confession before Ash Wednesday. *All's Well*, II, 2, 25.

**SHROVE-TIDE** (shrōv'-tid), Shrove-Tuesday, sometimes extended to mean all the time between the Saturday before Shrove Sunday and Shrove Tuesday. *2 Henry IV*, V, 3, 38.

And welcome merry Shrove-tide.

**Shylock** (shī'-lōk). *Merch. of V. Folio* has also Shylocke and Shylok.

**SIBYL** or **SYBIL** (sīb'-l), in classical mythology, one of several prophetesses, here probably the Cumæan Sibyl. *Tam. of Shrew*, I, 2, 70; *Tit. Andr.*, IV, 1, 105.

**SIBYLLA** (sī-bil'-lū, *Stor.; Stand.*), the Cumæan Sibyl. *Merch. of V.*, I, 2, 116. See **SIBYL**.

**SICIL** (sīs'-il), King of, mentioned as one of those present at the marriage of Margaret of Anjou to King Henry the Sixth. *2 Henry VI*, I, 1, 6.

**SICILIA** (sī-sil'-ī-ū, *Eng.*, sē-chēl'-ēà, *It.*), the Italian spelling of **SICILY**, which see. *2 Henry VI*, I, 1, 48, etc. Used to mean Leontes, King of Sicilia in *Wint. Tale*, I, 1, 23, etc.

**Sicilia, King of, Leontes** (lē-ōn'-tēz). *Wint. Tale*.

**Sicilius Leonatus** (sī-sil'-ī-ūs lē-ō-nā'-tūs or lē-ō-nā'-tōōs), who speaks in the dream of his son, Posthumus Leonatus. *Cym.*, V, 4. The *Folio* has also the form Sicillius.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; iūse, ūp, Chinū (China); ōoze, lōok; oll, our; church; go; song;

SICILS (sīs'-īlz), short for Sicilies, meaning the Kingdom of the Two Sicilies, the united kingdom of Sicily and southern Italy. *3 Henry VI*, I, 4, 122, and V, 7, 39.

SICILY (sīs'-ī-lī). In *Tit. Andr.*, III, 1, 242, etc., an island in the Mediterranean. In *Com. of Err.*, III, 1, 31, the form found in some editions for Cicely, a girl's name.

**Sicinius Velutus** (sī-sīn'-ī-ūs vē-līū'-tūs). *Cor.* For Latin ending **-us** see page xxx. *Folio* has Scicinius.

SICYON (sīsh'-ī-ōn, *Wor.* and *Imp.*), in ancient geography, a city near Corinth in Greece. *Ant. and Cleo.*, I, 2, 117 and 123. The Imperial dictionary says further: "some authorities, however, retain the *s* sound in such words" — i. e. (sīs'-ī-ūn).

The man from Sicyon, is there such an one? line 117.

SIDNIS or SIDNUS, *Folio* forms for CYDNUS (sīd'-nūs), which see.

SIENNA or SYENNA, both pronounced (sī-ēn'-ū), the ruler of Sienna, brother to Iachimo. *Cym.*, IV, 2, 341.

Syenna's brother. When expect you them?

SIGEIA (sī-jē'-ā, *Eng.*; sē-gā'-ā, *Rom.*), Latin nominative meaning Sigeian, pertaining to Sigeum, a promontory and town in the Troad, and the legendary station of the Greek fleet in the Trojan war. *Tam. of Shrew.*, III, 1, 28, *passim*.

SIGNEUR DEW (sēn'-yēr dīū), Pistol's jeering pronunciation of SEIGNEUR DIEU (sā''-nyör' dyö, *Fr.*), which see. *Henry V*, IV, 4, 7, *passim*.

SIGNIOR (sēn'-yēr or sēn'-yör), English form for the Italian *Signor* (sē-nyôr') [before proper names], meaning Sir or Mr. See the specific names.

tšin, tshen; yet; zh = z in azure; n = French nasalizing n as in *Fr.* en, in-, on, un; ö = eu in *Fr.* jeu; *Fr.* menü. Explanation of Key, etc., p. xlv.

**Silence** (sī'-l<sup>ū</sup>ns). *2 Henry IV.*

**Silius** (sīl'-yūs). *Ant. and Cleo.* The *Folio* spelling is Sillius. For the Latin ending **-us** see page xxx.

Put garlands on thy head. O Silius, Silius, . . . III, 1, 11.

**SILVER** (sīl'-vēr). In *Temp.*, IV, 1, 257, a spirit in the shape of a dog. In *Tam. of Shrew*, Induc., 1, 19, a dog returning with a lord from hunting.

**Silvia** (sīl'-vī-<sup>ū</sup>, *Eng.*; sēl'-vĕâ, *It.*). *Two Gent.*

**Silvius** (sīl'-vī-<sup>ūs</sup>. *Margaret Anglin, Julia Marlowe, E. H. Sothorn, et al.*). *As You Like It.*

**SILVIUS**, a man mentioned by Menecrates. *Ant. and Cleo.*, II, 1, 18.

**SIMOIS** (sī'-mō-<sup>īs</sup>, *Eng.*; sī'-mō-<sup>ēs</sup>, *Rom.*), the Latin nominative, meaning the ancient river Simois in Asia Minor. *Tam. of Shrew*, III, 1, 28, *passim*.

**SIMON CATLING** (sī'-m<sup>ū</sup>n kăt'-līng), Peter's name for the First Musician, a play on the word catling, "a small lute-string made of catgut." *Rom. and Jul.*, IV, 5, 132.

**SIMON SHADOW** (shăd'-ō). See **Shadow**.

**Simonides** (sī-mōn'-ī-dēz), King of Pentapolis. *Per.*

**Simpcox** (sīm'-kōks). *2 Henry VI.* Called Saunder Simpcox (săn'-dēr) in Act II, Scene 1, line 124, and Saunder in line 125.

**Simpcox, Wife to** (wīf t<sup>oo</sup> sīm'-kōks). *2 Henry VI.*

**Simple** (sīm'-p'l). *Merry Wives.* Called Peter Simple in Act I, Scene 4, line 15.

**Sincklo**, probably the name of an actor, who, in the *Folio Tam. of Shrew*, page 209, delivers the speech ascribed in modern texts to A Player. For note on omission of *Folio* pronunciations see page xxvii. Cf. **Sinklo**.

āle, ärm, äsk, ät, câre; ēve, mēt, tĕrm; ĩce, pĭn; ōld, ōx, fōreign, ôr; ĩūse, ũp, Chin<sup>ū</sup> (China); ōōze, lōōk; oll, our; church; go; song;

**SINEL** (sī'-nǎl), father to Macbeth. *Mac.*, I, 3, 71.

By Sinel's death I know I am thane of Glamis;

**SINGULARITER** (sīng-g'ū-lā'-rī-tēr, *Eng.*, sīng-gōō-lā'-rī-tēr, *Rom.*), a Latin word meaning "in the singular." *Merry Wives*, IV, 1, 42.

**Sinklo**, probably the name of an actor, who, in the *Folio* 3 *Henry VI*, page 158, enters and delivers the speeches that in modern texts are ascribed to the First Keeper. Cf. **Sincklo** and **Humfrey**. For note on omission of *Folio* pronunciations see page xxvii.

**SINON** (sī'-nōn), the Greek whose craft persuaded the Trojans to receive the wooden horse. *Cym.*, III, 4, 61, etc.

**SIR** (sēr), an honorary title. See the specific names.

**SIR-REVERENCE** (sēr-rēv'-ē-r'ns), a "corruption of 'save reverence' . . . , used as an apology for referring to any thing unseemly." — *Rolfe. Com. of Err.*, III, 2, 93.

**Siracusia** or **Siracusan**, **Dromio**, the name by which Dromio of Syracuse is designated in the stage directions of the *Folio. Com. of Err.* For note on omission of *Folio* pronunciations see page xxvii.

**Siracusa** or **Siracusan**, **Antipholus**, another name by which Antipholus of Syracuse is designated in the stage directions of the *Folio. Com. of Err.* For note on omission of *Folio* pronunciations see page xxvii.

**SISTERS THREE** (sīs'-tērz thrē), the Parcæ or Three Fates. *Merch. of V.*, II, 2, 66, etc.

**Siward** (sē'-ērd, *Horace Howard Furness, Jr.*; or sē'-wērd), Earl of Northumberland. *Mac.*

**Siward, Young**, son to Siward. *Mac.*

**thin, thēn; yet; zh = z** in azure; **n** = French nasalising **n** as in *Fr. en, in, on, un*; **ō = eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlii.

**SKOGAN** (skög'-ūn), either Henry Scogan, the poet, or John Scogan, the court-jester — French thinks the former. *2 Henry IV*, III, 2, 33. *Folio* has Scoggan.

**SLEEVES, GREEN** (grēn slēvz), a tune popular since the latter part of the 16th century. *Merry Wives*, II, 1, 64, and V, 5, 22.

**Slender** (slēn'-dēr). *Merry Wives*. Called Abraham Slender in Act I, Scene 1, line 239; Master Abraham in line 57 of the same scene; and Cavaleiro or Cavalero Slender in Act II, Scene 3, line 78.

**Sly, Christopher** (krīs'-tō-fēr sli). *Tam. of Shrew*. Calls himself Christophero Sly in *Induc.*, 2, 5.

**SLY, STEPHEN** (stē'-v'n), a name which the Third Servant tells Christopher Sly he spoke in his alleged fifteen-year sleep. *Tam. of Shrew*, *Induc.*, 2, 95.

“There was a genuine Stephen Sly . . . a self-assertive citizen of Stratford.” — *Sidney Lee*.

**SMALUS** (smā'-lūs), the name of a Libyan lord. *Wint. Tale*, V, 1, 157.

She came from Libya. Where the warlike Smalus,

**SMILE, JANE** (jān smīl), an earlier sweetheart of Touchstone. *As You Like It*, II, 4, 49.

**SMILE, SIR**, a name used jeeringly by Leontes. *Wint. Tale*, I, 2, 196.

**Smith** (smīth), the Weaver. *2 Henry VI*.

**SMITHFIELD** (smīth'-fēld), a region in London. *2 Henry VI*, II, 3, 7, etc.

**SMOLKIN** (smōl'-kīn) or **SMULKIN** (smūl'-kīn), the name of a fiend, adapted from Harsnet's *Declaration of Egregious Popish Impostures*, 1603. *Lear*, III, 4, 146.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; īūse, ūp, Chinū (China); ōōze, lōok; oll, our; chūrch; go; song;



**SMOOTH, MASTER** (smōō<sup>th</sup>), the silkman, mentioned by the hostess. *2 Henry IV*, II, 1, 31.

**SMULKIN** (smŭl'-kĭn). See **SMOLKIN** (smŏl'-kĭn).

**Snare** (snâr). *2 Henry IV*.

**SNEAK** (snĕk), a name mentioned by the First Drawer. *2 Henry IV*, II, 4, 12.

**Snout** (snout). *Mid. N. D.* Called Tom Snout in Act I, Scene 2, line 63. *Folio* has also Snowt.

**Snug** (snŭg). *Mid. N. D.*

**SOCRATES** (sŏk'-r<sup>ũ</sup>-tĕz), a famous Greek philosopher. *Tam. of Shrew*, I, 2, 71.

As Socrates' Xanthippe, or a worse, . . .

**SOL** (sŏl), the Roman name for Helios, the Greek sun-god. *Troil. and Cres.*, I, 3, 89.

And therefore is the glorious planet Sol . . .

**Soldiers** (sŏl'-jĕrz), speaking characters or supernumeraries in many of the plays.

**Solinus** (sŏ-lĭ'-nŭs), Duke of Ephesus. *Com. of Err.*

**SOLOMON** (sŏl'-ŏ-m<sup>ũ</sup>n), King of Israel. *Love's L. L.*, I, 2, 180, and IV, 3, 168.

**OLON** (sŏ'-lŏn), a celebrated Athenian legislator. *Tit. Andr.*, I, 1, 177.

That hath aspired to Solon's happiness, . . .

**SOLYMAN, SULTAN** (sŭl'-t<sup>ũ</sup>n sŏl'-ĭ-mŭn or sŏŏl'-tän sŏŏ''-lā-män', *Turk.*), a sultan of Turkey. *Merch. of V.*, II, 1, 26.

“. . . probably he [Shakespeare] refers . . . to the unfortunate campaign which Solyman the Magnificent undertook against the Persians in 1535.” — *Variorum Shakespeare*.

That won three fields of Sultan Solyman, . . .

**thin, then**; yet; **zh = z** in azure; **n** = French nasalizing **n** as in *Fr. en, in, on, un*; **ö = eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

**Somerset, Duke of** (sŭm'-ēr-sĕt). In *2 Henry VI*, Edmund Beaufort, second Duke of Somerset; referred to as Edmund Duke of Somerset in Act I, Scene 2, line 29, and Duke Edmund in Act IV, Scene 9, line 38. In *3 Henry VI*, Edmund Beaufort, fourth Duke of Somerset. See also **Beaufort, John** (bō'-fĕrt or bīū'-fĕrt).

**SOMERSET, DUKES OF.** In *3 Henry VI*, V, 1, 72, meaning Henry Beaufort, brother to the Duke of Somerset in the play, and Edmund Beaufort, 2nd Duke of Somerset, slain at the battle of St. Alban's. In *3 Henry VI*, V, 7, 5, referring to the two dukes named above and to the Duke of Somerset of the play.

**Somerset, Earl of.** See **Beaufort, John** (bō'-fĕrt or bīū'-fĕrt).

**Somerville, Sir John** (sŭm'-ēr-vīl). *3 Henry VI*.

**SOMME** (s<sup>ō</sup>m, *Eng.*; sŭm'<sup>ū</sup>, *Fr.*), a river in France. *Henry V*, III, 5, 1.

'Tis certain he hath pass'd the river Somme.

**Son** (sŭn). In *1 Henry VI*, son to the Master-Gunner, in some editions called Master Gunner's Boy. In *3 Henry VI*, a son that has killed his father. In *Rich. III*, a young son of Clarence; called Ned Plantagenet in Act IV, Scene 4, line 146.

**SON, MARY'S** (mā'-rīz sŭn), the Christ. *Rich. II*, II, 1, 56.

**SON, PRODIGAL** (prōd'-ĭ-g<sup>ū</sup>l), the chief character in one of Jesus' parables. *Wint. Tale*, IV, 3, 103. Called the Prodigal in *2 Henry IV*, II, 1, 157, etc.

**SONGS AND SONNETS** (sōngz and sŏn'-ĕts): "Most probably the *Songes and Sonnettes* by Lord Surrey, Sir Thomas Wyatt, and others, printed in 1557, and very popular

āle, ārm, āsk, āt, cāre; ēve, mĕt, tĕrm; ĩce, pĭn; ōld, ōx, fōreign, ōr; īūse, ūp, Chin<sup>ū</sup> (China); ōōze, loōk; oll, our; church; go; song;

during the time of Queen Elizabeth."— *Littledale's Dyce. Merry Wives*, I, 1, 206.

SOOTH, SIGNIOR (sōōth), name used by Helicanus for Antiochus. *Per.*, I, 2, 44. See SIGNIOR.

**Soothsayer** (sōōth'-sā''-ēr), one who claims the power to foretell events; a speaking rôle in *Jul. Cæs.*, I, 2; *Ant. and Cleo.*, I, 2; *Cym.*, V, 5.

SOPHY (sō'-fī), more correctly Sufi, the title of the Sufi or Safawiol kings of Persia. *Twel. N.*, II, 5, 198, etc.

SORIS, *Folio* spelling for FORRES (fōr'-ēs), which see.

SOSSIUS (sōsh'-yūs), a lieutenant in Syria mentioned by Ventidius. *Ant. and Cleo.*, III, 1, 17.

More in their officer than person: Sossius, . . .

SOTO (sō'-tō), a rôle formerly acted by the First Player, probably a character in Beaumont and Fletcher's *Women Pleas'd*. *Tam. of Shrew*, Induc., 1, 88.

I think 'twas Soto that your honour means.

SOUNDPOST, JAMES (jāmz sound'-pōst), Peter's name for the Third Musician. *Rom. and Jul.*, IV, 5, 138.

SOUTHAM (sūth'-ām), a market-town and parish in Warwickshire, England. *3 Henry VI*, V, 1, 9 and 12.

SOUTHAMPTON (south-hām'-tūn or sūth'-ām'-tūn), a seaport in Hampshire, England. *Henry V*, II, Prol., 30, passim. Also named as the setting for Act II, Scene 2.

SOUTH-SEA (south-sē'), referring to the South Sea, Balboa's name for the Pacific Ocean. *As You Like It*, III, 2, 207.

SOUTHWARK (sūth'-ūr-k), a borough of London. *2 Henry VI*, IV, 4, 27, and IV, 8, 25.

**Southwell, John** (south'-wūl or sūth'-ūl). *2 Henry VI*.

thin, thēn; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

**SOWTER** (sōō'-tēr), an old Scotch name for a cobbler, here probably the name of a hound. *Twel. N.*, II, 5, 135.

**SPAIN** (spān), a country of Europe. *Love's L. L.*, I, 1, 164, etc.

**Spaniard** (spān'-yŭrd), a supernumerary, in some editions called a Spanish gentleman. *Cym.*, I, 4.

**SPANIARD**, a native of Spain. *Much Ado*, III, 2, 36, etc.

**SPANISH** (spān'-ish), the language of Spain. *Per.*, II, 2, 27.

**SPANISH-POUCH** (spān'-ish-pouch). *1 Henry IV*, II, 4, 79.

"Of *Spanish-pouch* no satisfactory explanation has been given."  
— *Henry Irving Shakespeare*.

**SPARTA** (spār'-tā), a famous city of ancient Greece. *Mid. N. D.*, IV, 1, 119, etc.

**Speed** (spēd). *Two Gent.*

**SPENCER** (spēn'-sēr), a name found in the *Folio* and in some editions for **OXFORD**. *Rich. II*, V, 6, 8.

"The four first Quartos read 'of *Oxford, Salisbury*;' an evident slip of the pen on the writer's part." — *Henry Irving Shakespeare*.

*The Rolfe Shakespeare* and *The Henry Irving Shakespeare*, etc., read:

The heads of *Salisbury, Spencer, Blunt, and Kent*:

*The Cambridge Shakespeare* and *The Globe Shakespeare*, etc., read:

The heads of *Oxford, Salisbury, Blunt, and Kent*:

**SPHINX** (sfīngks), in classical mythology, a monster with a woman's head, and a lion's body. *Love's L. L.*, IV, 3, 342.

Subtle as **Sphinx**; as sweet and musical . . .

āle; ārm, āsk, āt, cāre; ēve, mēt, tēm; īce, pīn; ōld, ōx, fōreign,  
ôr; iūse, ūp, Chinŭ (China); ōoze, lōok; oll, our; church; go; song;

SPIDER (spī'-dēr), one of the abusive names given by Guiderius to Cloten. *Cym.*, IV, 2, 90.

SPINII (spī'-nī-ī or spē'-nī-ē), composing one of the regiments in the Florentine war. *All's Well*, II, 1, 43.

Spirits (spīr'-its), speaking characters or supernumeraries in several of the plays.

Spring (sprīng), personified as Ver, sings in *Love's L. L.*, V, 5.

SPURIO (spīū'-rī-ō or spōō'-rēō, *It.*), mentioned by Parolles as an officer in the Florentine war. *All's Well*, IV, 3, 184. Called Captain (kăp'-tīn) Spurio in Act II, Scene 1, line 43.

SQUASH, MISTRESS (skwôsh), a fanciful name used by Bottom. *Mid. N. D.*, III, 1, 191.

SQUELE, WILL (wīl skwēl), a friend of Shallow. *2 Henry IV*, III, 2, 23.

Squire (skwīr), a supernumerary in *Per.*, II, 2.

STAFFORD (stăf'-ărd). In *2 Henry IV*, I, 1, 18, one of those engaged in the battle of Shrewsbury. In *Henry VIII*, I, 1, 200, meaning Earl of Stafford, one of the titles of the Duke of Buckingham. See also STAFFORD, LORD OF.

Stafford, Lord. This is Sir Humphrey Stafford of Southwyck, cousin to Sir Humphrey and Sir William. *3 Henry VI*.

STAFFORD, LORD OF. This is Edmund Stafford, fifth Earl of Stafford, killed in the battle of Shrewsbury, while in the guise of the king. *1 Henry IV*, V, 3, 7. Called Lord Stafford in line 13 of the same scene, and Stafford in Act V, Scene 4, line 41.

thin, ~~then~~; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = cu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

- Stafford, Sir Humphrey** (hŭm'-frĭ), brother to Sir William Stafford, slain in Jack Cade's Rebellion. 2 *Henry VI*.
- Stafford, William**, brother to Sir Humphrey Stafford, slain in Jack Cade's Rebellion. 2 *Henry VI*. He speaks as Brother in Act IV, Scene 2.
- STAFFORDSHIRE** (stăf'-ŭrd-shĭr), an inland county of England. 2 *Henry IV*, III, 2, 22. See **DOIT OF STAFFORDSHIRE**, **JOHN** (doit).
- STAINES** (stānz), a town on the Thames River, England. *Henry V*, II, 3, 2.
- STALE** (stāl), an epithet by which the host addresses Doctor Caius. *Merry Wives*, II, 3, 30.
- STAMFORD** (stăm'-fŭrd), an ancient borough in Lincolnshire, England. 2 *Henry IV*, III, 2, 43.
- STANLEY, GEORGE** (stăn'-lĭ), son to Thomas Stanley, Earl of Derby, Lord Stanley of the play; held as hostage by King Richard the Third. *Rich. III*, IV, 4, 497, etc.
- Stanley, Lord**, Thomas Stanley, afterwards Earl of Derby, elder brother to Sir John Stanley and Sir William Stanley, and step-father to Henry, Earl of Richmond. *Rich. III*.
- Stanley, Sir John**, the noble entrusted with the custody of the disgraced Eleanor, Duchess of Gloucester. 2 *Henry VI*.
- Stanley, Sir William**. 3 *Henry VI*.
- STANLEY, SIR WILLIAM**, hero of Bosworth Field, later beheaded on charge of high treason; brother to Sir John Stanley and to Lord Stanley. *Rich. III*, IV, 5, 10. A speaking character in 3 *Henry VI*.

ăle; ărm, ăsk, ăt, căre; ăve, măt, tĕrm; ĭce, pĭn; ôld, ôz, fôreign, ôr; ĭŭse, ŭp, Chinŭ (China); ôuze, lôók; oll, our; church; go; song;

**STAR-CHAMBER** (stär'-chām''-bēr), an English court of justice, that met in a room in Westminster, abolished in 1640. *Merry Wives*, I, 1, 2.

**STARVE-LACKEY, MASTER** (stärv'-lāk''-1), Pompey's descriptive name for one of the prisoners. *Meas. for Meas.*, IV, 3, 15.

**Starveling, Robin** (röb'-in stärv'-līng). *Mid. N. D.*

**STATILIUS** (stă-tīl'-iūs), a follower of Brutus. *Jul. Cæs.*, V, 5, 2.

Statilius show'd the torchlight, but, my lord, . . .

**Stephano** (stěf'-ā-nō, *Ada Rehan*; or stě-fä'-nō). In *Temp.*, a drunken butler. In *Merch. of V.*, a servant to Portia.

**STEPHANO, KING**, alluding to an old song *Take Thy Old Cloak About Thee*, one stanza of which may be found in *Oth.*, II, 3, 92. *Temp.*, IV, 1, 221 and 225.

**STEPHEN, KING** (stě'-v'n), a king named in a song by Iago, the whole of which song may be found in *Percy's Reliques* under the title of *Take Thy Old Cloak About Thee*. *Oth.*, II, 3, 92.

**STEPHEN, SAINT**, the first Christian martyr. *Tit. Andr.*, IV, 4, 42.

**STEPHEN LANGTON** (läng'-tūn), archbishop of Canterbury. *John*, III, 1, 143.

**Stephen Scroop, Sir** (skröp or skrōōp). See **Scroop, Sir Stephen**.

**STEPHEN SLY** (slī). See **SLY, STEPHEN**.

**Steward** (st'ū'-ērd not stōō'-ērd), a speaking rôle in *All's Well*.

**STOCKFISH, SAMPSON** (săm'-sūn stök'-fish), a fruiterer mentioned by Shallow. *2 Henry IV*, III, 2, 35.

thin, then; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu*; *Fr. menü*. Explanation of Key, etc., p. xlv.

STOKESLY (stōks'-lī), bishop of London. *Henry VIII*, IV, 1, 101.

Stokesly and Gardiner; the one of Winchester, . . .

STONY-STRATFORD (stō'-nī-strät'-fūrd), a town in Buckinghamshire, England. *Rich. III*, II, 4, 2.

At Stony-Stratford will they be to-night:

STRACHY (sträch'-ī or strāk'-ī). *Twel. N.*, II, 5, 45. "This is one of the insoluble puzzles in Shakespeare." — *Henry Irving Shakespeare*. For full discussion see the *Variorum Shakespeare*.

STRAND (stränd), one of the principal streets in London. *Henry VIII*, V, 4, 55.

STRANGE OF BLACKMERE, LORD (strānj ũv blāk'-mēr), one of the titles of Lord Talbot. *1 Henry VI*, IV, 7, 65.

Lord Strange of Blackmere, Lord Verdun of Alton, . . .

Strangers (strāng'-ērz), three speaking rôles in *Tim. of Ath.*, III, 2.

Strato (strā'-tō, *Horace Howard Furness, Jr.*; or strä'-tō), *Jul. Cæs.*

STYGA (stī'-gā, *Eng.*; stü'-gā, *Rom.*), accusative of the Latin Styx, in classical mythology, a river of the lower world. *Tit. Andr.*, II, 1, 135.

Per Styga, per manes vehor.

STYGIAN (stīj'-ī-ăn or stīj'-yŭn), pertaining to the river Styx. *Troil. and Cres.*, III, 2, 10.

Like a strange soul upon the Stygian banks . . .

STYX (stīks), in classical mythology, a river in Hades. *Tit. Andr.*, I, 1, 88; *Troil. and Cres.*, V, 4, 20.

āle, šrm, āsk, āt, cāre; ēve, mēt, tērm; ĩce, pĭn; ōld, ōx, fōreign, ôr; ĩŭse, ũp, Chinŭ (China); ōōze, lōók; oil, our; church; go; song;



- SUFFOLK (sŭf'-òk), used to designate the Duke of Suffolk and the Earl of Suffolk. *Henry V*, IV, 6, 10, etc.
- Suffolk, Duke of.** In *2 Henry VI*, William de la Pole, the character called Earl of Suffolk in *1 Henry VI*; referred to in the play as William de la Pole. In *Henry VIII*, Charles Brandon, son of Sir William Brandon, bears the title; called Charles in Act V, Scene 1, line 56, *passim*.
- Suffolk, Earl of, William de la Pole.** *1 Henry VI*. Cf. **Suffolk, Duke of.**
- SUFFOLK, EARL OF, Michael de la Pole, slain at Agincourt. *Henry V*, IV, 6, 10. Called Suffolk in the same scene.
- SUFFOLK, MARQUESS OF (măr'-kwěs), a title of William de la Pole, the Duke of Suffolk in the play. *2 Henry VI*, I, 1, 45.
- SUGAR, SIR JOHN SACK AND (săk 'nd shōög'-ēr), an epithet applied by Poins to Sir John Falstaff. *1 Henry IV*, I, 2, 126.
- SUGARSOP (shōög'-ēr-söp), a servant of Petruchio. *Tam. of Shrew*, IV, 1, 92.
- SULTAN SOLYMAN (sŭl'-tŭn sŏl'-ĭ-mŭn). See SOLYMAN, SULTAN.
- SUNDAY (sŭn'-dă), the first day of the week. *Tam. of Shrew*, II, 1, 300, etc.
- SUNDAY-CITIZENS (sŭt'-ĭ-z'nz), citizens in Sunday garb. *1 Henry IV*, III, 1, 261.
- SURECARD, MASTER (shōör'-kărd), a name by which Falstaff addresses Silence, *2 Henry IV*, III, 2, 95. Surecard was formerly a name for a boon companion.
- SURGEON, DICK (sēr'-jŭn), a name used by Sir Toby. *Twel. N.*, V, 1, 202.

thin, tŭen; yet; zh = z in azure; n = French nasalising n as in *Fr.* en, in-, on, un; ô = eu in *Fr.* jeu; *Fr.* menü. Explanation of Key, etc., p. xlv.

**SURREY** (sŭ'-rĭ), the name of King Richard's horse. *Rich. III*, V, 3, 64. Also used to designate the Duke of Surrey or the Earl of Surrey.

**Surrey, Duke of**, Thomas Holland, Earl of Kent, the only nobleman that ever bore the title of Duke of Surrey. *Rich. II*.

**Surrey, Earl of**. In *2 Henry IV*, Thomas Fitz-Alan, eleventh Earl of Arundel. In *Rich. III.*, Sir Thomas Howard, who is the Duke of Norfolk in *Henry VIII*; called Thomas, the Earl of Surrey in Act V, Scene 3, line 69, and Thomas Earl of Surrey in line 296. In *Henry VIII*, Sir Thomas Howard, eldest son of the above.

**Surveyor** (sĕr-vā'-ĕr; sĕr-vā'-ôr, *Stage pron.*), Charles Knevet, steward to the Duke of Buckingham; a speaking character in *Henry VIII*.

**SUSAN** (sĭŭ'-zŭn *not* sōō'-zŭn), the child of Juliet's nurse. *Rom. and Jul.*, I, 3, 18.

**SUSAN GRINDSTONE** (sĭŭ'-zŭn grĭnd'-stōn), a friend to Capulet's servant. *Rom. and Jul.*, I, 5, 10.

**SUTTON CO'FIL'** (sŭt'-n kō'-fĭl) or **SUTTON-COLFIELD** (kō'-fĕld), colloquial for Sutton-Coldfield, a town in Warwickshire, England. *1 Henry IV*, IV, 2, 3. The *Folio* form is Sutton-cop-hill.

**SWEET-HEART** (swĕt'-hărt), the name of a dog that Lear imagines is barking at him. *Lear*, III, 6, 66.

**SWENO** (swĕ'-nō), king of Norway. *Mac.*, I, 2, 59.

Sweno, the Norway's king, craves composition;

**SWINSTEAD** (swĭn'-stĕd), a town in Lincolnshire, England. *John*, V, 3, 8 and 16. Swinestead Abbey is named as the

āle, ārm, āsk, āt, cāre; ēve, mēt, tĕrm; ĭce, pĭn; ōld, ōx, fōreign, ôr; ŭse, ŭp, Chinŭ (China); ōōze, lōōk; oll, our; church; go; song;

setting for Act V, Scenes 6 and 7. French says this should be Swineshead and Swineshead Abbey, often confounded with Swinstead, a place in the same county. *Folio* has Swinsted.

SWITHOLD (swĭth'-'uld or swĭt'-'uld) or S. WITHOLD (s'nt wĭth'-'uld or wĭt'-'uld), forms found in some editions in place of Saint Withold, generally thought to be a corruption of St. Vitalis, commonly invoked against the nightmare. *Lear*, III, 4, 125.

Swithold footed thrice the 'old; [song].

SWITZERS (swĭt'-sērz), hired guards, a term used often with no reference to nationality. *Ham.*, IV, 5, 97.

Where are my Switzers? Let them guard the door.

SYBIL (sĭb'-l). See SIBYL, pronounced the same.

SYCORAX (sĭk'-'ō-rāks), a witch, mother of Caliban. *Temp.*, I, 2, 258, *passim*, and III, 2, 109.

SYENNA (sĭ-ēn'-'ū). See SIENNA, pronounced the same.

SYLLA (sĭl'-'ū), Lucius Cornelius Sulla, or Sylla, an ambitious Roman, given the title of Dictator. *2 Henry VI*, IV, 1, 84.

And, like ambitious Sylla, overgorged . . .

SYRACUSA (sē-rā-kōō'-zä, *Web.*; or sĭ-r'-'ū-kĭū'-s'-'ū), Italian form for SYRACUSE, which see. *Com. of Err.*, I, 1, 3, etc.

SYRACUSAN (sĭr'-'-'ū-kĭūs'-'-'ūn) or SYRACUSIAN (sĭr'-'-'ū-kĭūs'-'-'ī-ūn), a native of Syracuse. *Com. of Err.*, I, 1, 18, etc.

SYRACUSE (sĭr'-'-'ū-kĭūs), a city of Sicily. *Com. of Err.*, V, 1, 363.

Syracuse, Antipholus of (än-tĭf'-'ō-lūs). *Com. of Err.*

thin, thēn; yet; sh = z in azure; n = French nasalising n as in *Fr. en, in-*; on. un; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

**Syracuse, Dromio of** (drō'-mī-ō). *Com. of Err.*

**SYRIA** (sī'-rī-ŭ), a country in Asia. *Ant. and Cleo.*, I, 2, 106, etc.

## T

**Tailor** (tā'-lēr), a speaking rôle in *Tam. of Shrew*, IV, 3.

**TALBONITES**, *Folio* form for **TALBOTITES** (tāl'- or tōl'-bŭt-īts), which see.

**TALBOT** (tāl'-bŭt, *Horace Howard Furness, Jr., or tōl'-bŭt*), the renowned Sir John Talbot, Earl of Shrewsbury, defeated and taken prisoner by Joan of Arc at the battle of Patay in 1429, appearing in *1 Henry VI*, as a speaking character. *Henry V*, IV, 3, 54. For a list of his titles see *1 Henry VI*, IV, 7.

**Talbot, John**, son to Lord Talbot. *1 Henry VI*.

**Talbot, Lord**, afterwards Earl of Shrewsbury. *1 Henry VI*. Called English John Talbot in Act IV, Scene 2, line 3.

**TALBOT, SIR GILBERT** (gīl'-bērt), a nobleman rewarded by King Henry VII for valiant service at Bosworth Field in 1485, grandson to the famous soldier, Sir John Talbot. *Rich. III*, IV, 5, 10.

**TALBOTITES** (tāl'-bŭt-īts or tōl'-bŭt-īts), followers of Talbot. *1 Henry VI*, III, 2, 28. *Folio* has Talbonites.

But burning fatal to the Talbotites.

**TALE-PORTER, MISTRESS** (tāl'-pōr''-tēr), name in a ballad offered for sale by Autolycus. *Wint. Tale*, IV, 4, 273.

**TALES, HUNDRED MERRY** (hŭn'-drēd mēr'-ī tālz), a popular jest-book of Shakespeare's day. *Much Ado*, II, 1, 135.

āle, ärm, ask, ät, cäre; éve, mēt, tērm; ice, pīn; ōld, ōx, iōreign, ôr; iŭse, ūp, Chinŭ (China); oōze, lōök; oll, our; church; go; song;

**Tamora** (täm'-ō-rŭ). Queen of the Goths. *Tit. Andr.*

When Goths were Goths and Tamora was queen, . . . I, 1, 139.

**TAMWORTH** (täm'-wërth, *Charles Rann Kennedy*), a town in Staffordshire, England. *Rich. III*, V, 2, 13.

From Tamworth thither is but one day's march.

**TAPSTER, THOMAS** (töm'-ŭs täp'-stēr), a name by which Mistress Overdone addresses Pompey. *Meas. for Meas.*, I, 2, 116. Not capitalized in all editions.

**TARENTUM** (tŭ-rĕn'-tŭm), an ancient name for Taranto, Italy. *Ant. and Cleo.*, III, 7, 22.

That from Tarentum and Brundusium . . .

**TARPEIAN** (tär-pĕ'-yŭn or tär-pā'-yŭn), a rock or cliff in Rome, from which state-criminals were hurled. *Cor.*, III, 1, 213, etc.

**TARQUIN** (tär'-kwĭn), meaning Tarquinius, one of several kings of Rome bearing that name. *Mac.*, II, 1, 55, etc.

**TARSUS** or **THARSUS** (tär'-sŭs), in ancient geography, a city of Asia Minor. *Per.*, I, 2, 115, etc.

**Tarsus, Governor of, Cleon** (klĕ'-ŭn or klĕ-ŏn). *Per.*

**TARTAR** (tär'-tŭr). In *Rom. and Jul.*, I, 4, 5, etc., refers to the horde of Mongols, Turks, and Tatars who swept over Asia in the middle ages and threatened Europe. In *Twel. N.*, II, 5, 226, etc., Tartar means Tartarus, in classical mythology, the dark abyss below Hades.

**Taurus** (tô'-rŭs), lieutenant-general to Cæsar. *Ant. and Cleo. Folio* has Towrus.

**TAURUS**. In *Twel. N.*, I, 3, 147, and *Tit. Andr.*, IV, 3, 69, the Bull, one of the signs of the zodiac. In *Mid. N. D.*, III, 2, 141, a mountain-range in Asia Minor.

**thin, tĕn**; **yet**; **zh = z** in azure; **n** = French nasalizing **n** as in *Fr. en, in, on, un*; **ö = eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

- TAVERN, BOAR'S HEAD (bōrz hěd tăv'-ēr̄n). See BOAR'S HEAD TAVERN.
- TAVY'S DAY, SAINT (sānt tă'-vīz dā), Fluellen's mispronunciation of SAINT DAVY'S DAY (dā'-vīz), which see. *Henry V*, IV, 7, 108.
- Tearsheet, Doll (dōl tār'-shēt). *2 Henry IV*. Called Mistress Dorothy in Act II, Scene 4, lines 130 and 136. The *Folio* has Teare-sheet and Teare-sheete.
- TE DEUM (tē dē'-ūm, *Eng.*; tā dē'-ōōm, *Rom.*), an ancient hymn used in the Roman Catholic and Anglican Churches. *Henry V*, IV, 8, 128; *Henry VIII*, IV, 1, 92.
- TELAMON (těl'-ū-mōn), meaning Ajax, the Telamonian, or the son of Telamon. *Ant. and Cleo.*, IV, 13, 2. For the legend see AJAX (ā'-jāks).

Than Telamon for his shield; the boar of Thessaly . . .

- TELAMONIUS, AJAX (ā'-jāks těl'-ū-mō'-nī-ūs). See AJAX.
- TELLUS (těl'-ūs), in classical mythology, a goddess, personifying the earth. *Ham.*, III, 2, 166; *Per.*, IV, 1, 14.
- TEMPLE (tēm'-p'l), in London, the lodge of the famous order of Knights Templar. *1 Henry VI*, II, 5, 19.
- TEMPLE GARDEN (gār'-d'n), the garden belonging to the Temple in London, the lodge of the famous order of Knights Templar. *1 Henry VI*, II, 4, 125.
- TEMPLE HALL (hōl), the hall of the Middle Temple, one of the Inns of Court, London. *1 Henry VI*, II, 4, 3.
- TEN COMMANDMENTS (těn kŭ-mānd'-mŭnts), the ten precepts given by God to Moses. See *Exodus XX*, 1-17. *Meas. for Meas.*, I, 2, 8.
- TENANTIUS (tě-nān'-shīūs), father to Cymbeline. *Cym.*, I, 1, 31, and V, 4, 73.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; īūse, ūp, Chin<sup>ū</sup> (China); ōoze, lōōk; oll, our; church; go; song;

**TENEDOS** (tĕn'-ĕ-dōs), a rocky island in the Ægean Sea.  
*Troil. and Cres.*, Prol., 11.

To Tenedos they come; [imperfect line].

**TEREUS** (tē'-rōōs or tē'-rĕ-ūs), in classical mythology, a base king, subsequently transformed into a hawk. *Tit. Andr.*, II, 4, 26, etc.

**TERMAGANT** (tēr'-mā-gŭnt), a fabled Mohammedan idol burlesqued by ranting actors in old morality plays,  
*Ham.*, III, 2, 15.

**TEWKSBURY** (t'ūks'-bŭ-rĭ), a town in Gloucestershire, England. *2 Henry IV*, II, 4, 262, etc.

**Thaisa** (thā-ĭs'-ŭ or thā-ĭz'-ŭ). *Per.*

**Thaliard** (thāl'-yĕrd). *Per.*

**THAMES** (tĕmz), the river running through London, England. *Merry Wives*, III, 3, 16, etc.

**THARSUS** (tār'-sŭs). See **TARSUS**, pronounced the same.

**THASOS** (thă'-sōs or thă'-sōs) or **THASSOS** (thă'-sōs), an island in the Ægean Sea, near Macedonia. *Jul. Cæs.*, V, 3, 104.

**THEBAN** (thĕ'-bŭn), a native of Thebes, a name mentioned by Lear in his wanderings. *Lear*, III, 4, 162.

I'll talk a word with this same learned Theban.

**THEBES** (thĕbz), an ancient city of Greece. *Mid. N. D.*, V, 1, 51.

When I from Thebes came last a conqueror.

**Thersites** (thĕr-sĭ'-tĕz). *Troil. and Cres.*

When rank Thersites opes his mastic jaws, . . . I, 3, 73.

**THERSITES**, in classical mythology, the most impudent of

**thin**, tĕn; **yet**; **zh** = **z** in azure; **n** = French nasalising **n** as in *Fr. en, in, on, un*; **ö** = **eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

- the Greeks assembled before Troy, appearing in *Troil. and Cres.* as a speaking character. *Cym.*, IV, 2, 252.
- Theseus** (thē'-sūs, *Phyllis Neilson-Terry*; thē'-sē-ūs, *Charles Douville Coburn*), Duke of Athens. *Mid. N. D.*
- 'Tis strange, my Theseus, that these lovers speak of. V, 1, 1.
- THESSALY** (thēs'-ū-lī), a political division of ancient Greece. *Ant. and Cleo.*, IV, 13, 2, and *Mid. N. D.*, IV, 1, 131.
- THETIS** (thē'-tīs), in classical mythology, the most famous of the Nereides, the mother of Achilles. *Troil. and Cres.*, III, 3, 94, etc. In *Troil. and Cres.*, I, 3, 39, used as a personification of the sea itself.
- Thidias**, *Folio* form for **Thyreus** (thī'-rē-ūs), which see.
- Thieves** (thēvz). In *1 Henry IV*, II, 2, Falstaff and his men enter disguised as Thieves. In *Tim. of Ath.*, IV, 3, speaking rôles, designated First Thief, Second Thief, Third Thief. These latter called Banditti in some editions.
- Thisbe** (thīz'-bē; thīs'-bē, *Stor.*), a rôle played by Flute in the play presented by Bottom and his fellows. *Mid. N. D.* Spelled Thisby whenever used by the "hard-handed men that work in Athens."
- THISBE**, in classical mythology, a beautiful maiden of Babylon, beloved of Pyramus, and the rôle assumed by Flute in *Mid. N. D. Merch. of V.*, V, 1, 7, etc.
- THISBY** (thīz'-bī). See **Thisbe** (thīz'-bē).
- THISNE** (thīz'-nē), Bottom's blunder for **Thisbe** (thīz'-bē; thīs'-bē, *Stor.*), which see. *Mid. N. D.*, I, 2, 55.
- THOAS** (thō'-ās), one of the Greek kings who fought against the Trojans. *Troil. and Cres.*, V, 5, 12. *Folio* has Thous.

Amphimachus and Thoas deadly hurt;

ăle, ărm, ăskr, ăt, căre; ăve, mět, tĕrm; ăce, pîn; đld, đx, fđreign,  
 ôr: ăuse, ăp, Chinŭ (China); oōze, loók; oil, our; church; go; song;



**Thomas** (töm'-ūs). In *2 Henry IV*, Thomas Plantagenet, Duke of Clarence. In *Meas. for Meas.*, a friar.

**THOMAS**. See **WOODSTOCK**, **THOMAS OF** (wōd'-stōk), and also the specific names.

**THOMAS, RICE AP** (rīs' āp), one of the heroes of Bosworth Field. *Rich. III*, IV, 5, 12. French uses the form Rhys ap Thomas.

And Rice ap Thomas, with a valiant crew, . . .

**THOMAS, THE EARL OF SURREY** (sū'-rī), meaning Sir Thomas Howard, the Earl of Surrey in the play. *Rich. III*, V, 3, 69 and 296.

**THOMAS TAPSTER** (täp'-stēr). See **TAPSTER, THOMAS**.

**THOMYRIS** (tō-mī'-rīs). See **TOMYRIS**, pronounced the same.

**THOUS**, the *Folio* form for **THOAS** (thō'-ās), which see.

**THRACIAN** (thrā'-shŭn), pertaining to Thrace, an ancient country in Europe. *Mid. N. D.*, V, 1, 49, etc.

**THREE, SISTERS** (sīs'-tērz thrē), the Parcae or Three Fates. *Merch. of V.*, II, 2, 66, etc.

**THREE-PILE, MASTER** (thrē'-pīl), Pompey's descriptive name for one of the prisoners. *Meas. for Meas.*, IV, 3, 11.

**THUMP** (thŭmp), the surname of Peter, the armourer's man. *2 Henry VI*, II, 3, 84.

**Thurio** (tōō'-rī-ō or thōō'-rī-ō). *Two Gent.* The Italian spelling is Turio (tōō'-rēō).

**THURSDAY** (thērz'-dā), the fifth day of the week. *1 Henry IV*, II, 4, 74, etc.

**Thyreus** (thī'-rē-ūs). *Ant. and Cleo.* The *Folio* form is Thidias.

My name is Thyreus. Most kind messenger, . . . III, 13, 73.

thin, tŕen; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in*; on, un; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

**TIB** (tīb). *All's Well*, II, 2, 24; *Per.*, IV, 6, 176.

"*Tib* and *Tom* were usually joined in familiar poetry, meaning much the same, apparently, as *lass* and *lad*." — *Hudson*.

**Tibalt**, *Folio* spelling for **Tybalt** (tīb'-ūlt), which see. **TIBER** (tī'-bēr), the famous river running through Rome. *Cor.*, II, 1, 53, etc.

**TIBERIO** (tī-bē'-rī-ō; tē-bā'-rēō, *It.*), the father of one of the guests pointed out by the nurse. *Rom. and Jul.*, I, 5, 131.

The son and heir of old Tiberio.

**TIGER** (tī'-gēr). In *Com. of Err.*, III, 1, 95, an inn. In *Mac.*, I, 3, 7, and *Twel. N.*, V, 1, 65, a ship.

**TILT-YARD** (tīlt'-yārd), the place set apart for tilting. 2 *Henry IV*, III, 2, 347.

**Timandra** or **Tymandra** (tī-mān'-drū). *Tim. of Ath.*

**TIMBRIA** or **TYMBRIA** (tīm'-brī-ū), one of the six gates of Troy. *Troil. and Cres.*, Prol., 16.

"Shakespeare is obviously following the account in Caxton's *Destruction of Troy*," . . . — *Henry Irving Shakespeare*.

Dardan, and Timbria, Helias, Chetas, Troien, . . .

**Time** (tīm), speaks as Chorus. *Wint. Tale*, IV, 1.

**TIME**, a personification. *Com. of Err.*, IV, 2, 57, etc.

**Timon** (tī'-mūn), the title rôle in the tragedy, *The Life of Timon of Athens*. *Tim. of Ath.*

**TIMON**, an Athenian misanthrope, in *Tim. of Ath.* the title rôle. *Love's L. L.*, IV, 3, 170.

**TISICK, MASTER** (tīz'-īk), a name used by the Hostess. 2 *Henry IV*, II, 4, 92.

**TITAN** (tī'-tūn), the sun personified, the name used by the

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; īuse, ūp, Chinū (China); ōoze, lōok; oll, our; church; go; song;

Latin poets interchangeably with Helios. *Cym.*, III, 4, 166, etc.

**Titania** (tĭ-tā'-nĭ-ŭ, *Horace Howard Furness, Jr.*; tĭ-tān'-yŭ, *Ada Rehan, Annie Russell*; tĭ-tān'-yŭ, *Otis Skinner*), Queen of the Fairies. *Mid. N. D.* F. F. Mackay says: "It is tĭ-tān'-yŭ; tĭ-tān'-ĭ-ŭ gives the idea of a large person." *Folio* has also Tytania.

**Titinius** (tĭ-tĭn'-ĭ-ŭs or tĭ-tĭn'-yŭs). *Jul. Cæs.* The latter pronunciation is more commonly found in Shakespeare.

Titinius' face is upward. He is slain. *V*, 3, 92.

**Titus** (tĭ'-tŭs), a servant. *Tim. of Ath.*

**TITUS**, nephew to Orsino, mentioned by the First Officer. *Twel. N.*, V, 1, 66.

**Titus Andronicus** (än-drön'-ĭ-kŭs, *Horace Howard Furness, Jr.*), the title rôle in *The Tragedy of Titus Andronicus*. *Tit. Andr.* Always accented thus in Shakespeare, though the Romans placed the accent on the penult (än-drō-nĭ'-kŭs). Cf. PRUS (pĭ'ŭs).

**Titus Lartius** (tĭ'-tŭs lār'-shŭs). *Cor.*

And I am constant. Titus Lartius, thou . . . *I*, 1, 243.

**TOAD** (tōd), one of the abusive names given by Guiderius to Cloten. *Cym.*, IV, 2, 90.

**Toby Belch, Sir** (tō'-bĭ bĕlsh). *Twel. N.*

**TOLEDO** (tō-lē'-dō, *Eng.*; tō-lā'-thō, *Span.*), a city in Spain. *Henry VIII*, II, 1, 164.

The archbishopric of Toledo, this is purposed.

**TOM** (tōm), an abbreviation for Thomas. In *Lear*, II, 3, 20, etc., a name taken by Edgar in his disguise. In

**thin**, tĕn; **yet**; **zh** = **z** in azure; **n** = French nasalizing **n** as in *Fr. en, in, on, un*; **ö** = **eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlii.

1 *Henry IV*, II, 1, 6, a hostler in an inn at Rochester. In 1 *Henry IV*, II, 4, 9, a drawer in the Boar's-Head Tavern. In 2 *Henry VI*, II, 3, 76, the name of one of the 'prentices. In *Love's L. L.*, V, 2, 924, a name in a song. In *All's Well*, II, 2, 24, used in connection with TĪB (tīb), which see. See also the specific names.

TOM O'BEDLAM (tōm ũ bĕd'-lām), a common name for a madman. *Lear*, I, 2, 148. Cf. BEDLAM.

TOMYRIS or THOMYRIS, both pronounced (tō-mī'-rīs or tōm'-ī-rīs), queen of the Massagetæ, an ancient nomadic people dwelling northeast of the Caspian Sea. 1 *Henry VI*, II, 3, 6.

As Scythian Tomyris by Cyrus' death.

TONGUE, LADY (tūng), an epithet applied by Benedict to Beatrice. *Much Ado*, II, 1, 284.

TOPAS, SIR (tō'-pās), the name taken by the Clown in impersonating a curate. *Twel. N.*, IV, 2, 2, passim, and V, 1, 381. See Chaucer's *Sir Thopas*.

TORAYNE, *Folio* form for TOURAINE (tōō-rān').

Torchbearers (tōrch'-bār''-ērz), supernumeraries in *Rom. and Jul.*, I, 4.

TORYNE (tō-rī'-nē): "The grace of this taunt cannot properly be expressed in any other tongue because of the equivocation of this word Toryne, which signifieth a city of Albania, and also a ladell to scumme the pot with: as if she [Cleopatra] meant, Cæsar sate by the fireside scumming of the pot." — *North's Plutarch*, page 939 (note). *Ant. and Cleo.*, III, 7, 24 and 56. The *Folio* spelling is also Troine.

Touchstone (tūch'-stōn). *As You Like It*.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, ōreign, ōr; ūse, ūp, Chinŭ (China); ōoze, loōk; oll, our; church; go; song;

- TOURAINÉ** (tōō-rān'), an ancient French province. *John*, I, 1, 11, etc. The *Folio* has Torayne.
- TOURS** (tōōr), a town in France. *1 Henry VI*, IV, 3, 15, etc.
- TOWER** (tou'-ēr), meaning the famous Tower of London. *1 Henry VI*, I, 1, 167, etc. Called Tower of London in the setting of *Rich. III*, III, 4, etc.
- Tower, Lieutenant of the** (līū-tēn'-ūnt, U. S., lēf-tēn'-ūnt, *Eng.*). See **Lieutenant of the Tower**.
- TOWER GATES** (gāts), gates of the Tower of London, mentioned in the stage directions. *1 Henry VI*, I, 3.
- TOWER HILL** (hīl), a hill near the Tower in London, formerly used for execution of political criminals. *Henry VIII*, V, 4, 65.
- TOWER-WALLS** (wōlz), walls of the Tower of London, given as the setting for the scene. *Rich. III*, III, 5.
- Townsman** (tounz'-mūn), a speaking rôle in *2 Henry VI*, II, 1. In *Folio 2 Henry VI*, page 126, the stage directions are "Enter one crying a Miracle," and the name preceding his speeches is given simply as "One."
- Towrus**, *Folio* form for **Taurus** (tō'-rūs), which see.
- TOWTON** (tou'-tūn, *Charles Rann Kennedy*), a village in Yorkshire, England, mentioned in the stage directions at the beginning of the scene. *3 Henry VI*, II, 3.
- Train** (trān), followers or attendants who enter as supernumeraries in several of the plays.
- Tranio** (trā'-nēō, *It., Margaret Anglin, Ada Rehan*). *Tam. of Shrew*. The English pronunciation (trā'-nī-ō) is seldom heard on the stage. The *Folio* spellings are also Triano and Trayno.

thin, thin; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

**TRANSILVANIAN** or **TRANSYLVANIAN** (trăn-sîl-vâ'-nî-ûn), a resident in Transylvania, a former principality in eastern Hungary. *Per.*, IV, 2, 23.

**Travellers** (trăv'-êl-êrz), short speaking rôles in *1 Henry IV*, II, 2.

**Travers** (trăv'-êrz). *2 Henry IV*.

**TRAY** (trā), the name of a dog that Lear imagines is barking at him. *Lear*, III, 6, 66.

Tray, Blanch, and Sweet-heart, see, they bark at me.

**Trayno**, one of the *Folio* forms for **Tranio** (tră'-nêō), which see.

**Trebonius** (trē-bō'-nî-ûs). *Jul. Cæs.*

**TRENT** (trënt), a river in England. *1 Henry IV*, III, 1, 74, *passim*.

**Tressel** (três'-l). *Rich. III.*

**Triano**, one of the *Folio* forms for **Tranio** (tră'-nêō), which see.

**Tribunes** (trib'-yōōnz), speaking characters or supernumeraries in many of the plays.

**TRIGON** (trî'-gōn), one of the four divisions of the zodiacal signs. *2 Henry IV*, II, 4, 288.

**Trinculo** (trîng'-kî-û-lō; or trîñ'-kōō-lō, *F. F. Mackay*; trēn'-kōō-lō, *It.*). *Temp.*

**TRIPOLI** or **TRIPOLY** (trîp'-ô-lî) or **TRIPOLIS** (trîp'-ô-lîs), a region in northern Africa with its capital at Tripoli; a town in Syria. *Merch. of V.*, I, 3, 18, etc. *Folio Tam. of Shrew*, page 223, has Tripolie.

**TRITON** (trî'-tûn), in classical mythology, Neptune's trumpeter. *Cor.*, III, 1, 89.

Hear you this Triton of the minnows? mark you . . .

âle, ärm, ásk, ät, câre; êve, mêt, têrm; ice, pîn; ôld, ôx, îôreign, ôr; îÛse, úp, Chinû (China); ôoze, lôok; oll, our; church; go; song;

TROIAN, one of the *Folio* forms for TROJAN (trō'-jŭn), which see.

TROIEN (troi'-ŭn) or TROJAN (trō'-jŭn), one of the six gates of Troy. *Troil. and Cres.*, Prol., 16. The *Folio* has Troien.

"Shakespeare is obviously following the account in Caxton's Destruction of Troy," . . . — *Henry Irving Shakespeare*.

Dardan, and Timbria, Helias, Chetas, Troien, . . .

**Troilus** (trō'-ĭ-lŭs or troi'-lŭs). *Troil. and Cres.*

TROILUS. In *Much Ado*, V, 2, 31, etc., son to Priam, King of Troy, and an important character in *Troil. and Cres.* In *Tam. of Shrew*, IV, 1, 153, the name of Petruchio's spaniel.

TROINE, *Folio* form for TORYNE (tō-rī'-nē), which see.

TROJAN (trō'-jŭn) or TROYAN (troi'-ŭn). In *Troil. and Cres.*, I, 1, 4, etc., a native of Troy. In *Love's L. L.*, V, 2, 639, etc., used as a "cant name for a dissolute fellow or a boon companion." — *Cunliffe*. *Folio* has Troian and Troyan. See also TROIEN (troi'-ŭn).

TROT (trōt), a name by which Lucio addresses Pompey. *Meas. for Meas.*, III, 2, 52.

TROY (troi), an ancient city of Asia Minor. *Troil. and Cres.*, Prol., 1, etc. See also HECTOR (hĕk'-tēr) and HECUBA (hĕk'-iŭ-bŭ).

**Troy, King of, Priam** (prī'-ām). *Troil. and Cres.*

TROY, PRINCE OF, meaning Hector, a character in the play. *Troil. and Cres.*, V, 1, 78.

TROY, QUEEN OF, Hecuba, wife to Priam. *Tit. Andr.*, I, 1, 136.

TROYAN (troi'-ŭn). See TROJAN (trō'-jŭn).

thin, tĕn; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

TRUST (trúst), a personification. *Wint. Tale*, IV, 4, 607.

**Tubal** (t'ū'-bāl, *Ada Rehan, Beerbohm Tree*). *Merch. of V. Folio* has Tuball.

TUESDAY (t'ūz'-dā), the third day of the week. *Meas. for Meas.*, V, 1, 229, etc. See also SHROVE TUESDAY (shrōv).

**Tullus Aufidius** (tūl'-ūs ô-fid'-i-ūs). *Cor. Folio* spelling is Auffidius or Auffidious.

TULLY (tūl'-i), a familiar name for Cicero [Marcus Tullius Cicero], the Roman orator. *2 Henry VI*, IV, 1, 136; *Tit. Andr.*, IV, 1, 14. Cf. ORATOR (ōr'-ū-tēr).

TUNIS (t'ū'-nīs), a region in northern Africa. *Temp.*, II, 1, 74, *passim*, and V, 1, 209.

TUNIS, KING OF, husband to Claribel. *Temp.*, II, 1, 71. Cf. TUNIS.

TURF or TURPH, PETER (pē'-tēr tērf), a name which the Third Servant tells Christopher Sly he spoke in his alleged fifteen-year sleep. *Tam. of Shrew*, *Induc.*, 2, 96.

And Peter Turph and Henry Pimpernell . . .

TURK (tērk), a Mohammedan or a native of Turkey. *Mac.*, IV, 1, 29, etc.

TURK GREGORY (grēg'-ō-rī), a nickname given to Hildebrand, Pope Gregory VII, because of his arrogance. *1 Henry IV*, V, 3, 46.

TURKEY (tēr'-kī), meaning Turkish. *Tam. of Shrew*, II, 1, 355.

Fine linen, Turkey cushions boss'd with pearl, . . .

TURLYGOD (tēr'-lī-gōd) or TURLYGOD (tēr'-lī-gōōd), a name for a beggar, used by Edgar. *Lear*, II, 3, 20. For full discussion see *Variorum Shakespeare*.

Enforce their charity. Poor Turlygod! poor Tom!

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; īuse, ūp, Chinū (China); ōoze, lōok; oll, our; church; go; song;



**TURNBULL STREET** (tĕrn'-bŏŏl strĕt), more properly Turnmill Street, a disreputable quarter of London. 2 *Henry IV*, III, 2, 329.

**TURPH, PETER** (tĕrf). See **TURF, PETER**, pronounced the same.

**TUSCAN** (tŭs'-kŭn), pertaining to Tuscany, now a compartimento of Italy. *All's Well*, I, 2, 14, and II, 3, 290.

**Tutor** (ti'ŭ-tĕr *not* tŏŏ'-tĕr) **to Rutland** (rŭt'-lŭnd). 3 *Henry VI*.

**Tybalt** (ti'b'-ŭlt). *Rom. and Jul.* The *Folio* spelling is Tibalt.

**TYBURN, LOVE'S** (lŭvz ti'-bĕrn), Biron's jest based on the triangular shape of the famous gallows on the Tyburn. *Love's L. L.*, IV, 3, 54.

The shape of Love's Tyburn that hangs up simplicity.

**Tymandra or Timandra** (ti-măn'-drŭ). *Tim. of Aih.*

**TYMBRIA** (ti'm'-brĭ-ŭ). See **TIMBRIA**, pronounced the same.

**TYPHON** (ti'-fŏn), in classical mythology, father of the winds. *Troil. and Cres.*, I, 3, 160, and *Tit. Andr.*, IV, 2, 94.

Which, from the tongue of roaring Typhon, dropp'd, . . . *Troil. and Cres.*, I, 3, 160.

**TYRANT** (ti'-rŭnt), a spirit in the shape of a dog. *Temp.*, IV, 1, 258.

**TYRE** (ti'r), a city of Phœnicia. *Per.*, I, 2, 115, etc.

**Tyre, Prince of.** See **Pericles** (pĕr'-ĭ-klĕz).

**Tyrrel, Sir James** (ti'r'-ĕl). *Rich. III.*

**thin, tĕn;** **yet; zh = z** in azure; **n** = French nasalising **n** as in *Fr. en, in, on, un;* **ö = eu** in *Fr. jeu; Fr. menü.* Explanation of Key, etc., p. xliiv.

**TYRUS** (tī'-rūs), the Latin name for **TYRE** (tīr), which see. *Per.*, III, Gower, 26, etc.

**Tytania**, *Folio* form for **Titania** (tī-tā'-nī-ŭ or tī-tān'-yŭ), which see.

## U

**Ulysses**, one of the *Folio* forms for **Ulysses** (iŭ-līs'-ēz), which see.

**Ulysses** (iŭ-līs'-ēz). *Troil. and Cres.* Called Prince of Ithaca in Act I, Scene 3, line 70. The *Folio* gives also the form **Ulysses**.

**ULYSSES**, a Greek commander in the Trojan war, appearing in *Troil. and Cres.* as a speaking character. *3 Henry VI*, III, 2, 189, and IV, 2, 19; *Cor.*, I, 3, 93.

**UMFREVILE, SIR JOHN** (ŭm'-frĕ-vīl), mentioned by Travers as bringing tidings of the battle of Shrewsbury. *2 Henry IV*, I, 1, 34.

My lord, Sir John Umfrevile turn'd me back . . .

**URCHINFIELD** (ēr'-chĭn-fĕld), used as one of the titles of Lord Talbot. *1 Henry VI*, IV, 7, 64.

Lord Talbot of Goodrig and Urchinfield, . . .

**URSA MAJOR** (ēr'-sŭ mā'-jĕr), the constellation popularly known as the Great Bear or the Dipper. *Lear*, I, 2, 141.

**Ursula** (ēr'-sŭ-lŭ not ēr-sōō'-lŭ). *Much Ado*.

**URSULA**. In *Two Gent.*, IV, 4, 122, the name of one of Silvia's attendants. In *2 Henry IV*, I, 2, 269, Mistress Ursula, mentioned by Falstaff.

**Urswick, Christopher** (krĭs'-tŏ-fĕr ērs'-ĭk or ērs'-wĭk). *Rich. III*.

**Usher** (ŭsh'-ēr), a doorkeeper, a supernumerary in *Cor.*, I, 3.

āle; ārm, āsk, āt, cāre; ēve, mĕt, tĕrm; ĭce, pĭn; ōld, ōx, fŏreign, ōr; ŭse, ŭp, Chinŭ (China); ōoze, loŏk; oll, our; church; go; song;

## V

VALDES (vǎl'-dēz), a pirate mentioned by Leonine. *Per.*, IV, 1, 97.

These roguing thieves serve the great pirate Valdes;

VALENCE (vǎl'-ūns, *Eng.*; vǎ''-läns', *Fr.*), a city in France, mentioned in connection with the titles of Lord Talbot. *1 Henry VI*, IV, 7, 63. For **ān** see page liii.

Great Earl of Washford, Waterford and Valence;

VALENCIUS, the *Folio* spelling for VALENTIUS (vǎ-lēn'-shīūs), which see.

Valentine (vǎl'-ūn-tīn, *Ada Rehan*). In *Two Gent.*, one of the two gentlemen of Verona, lover of Sylvia. In *Twel. N.*, a gentleman attending on the Duke. In *Tit. Andr.*, kinsman to Titus.

VALENTINE. In *Tit. Andr.*, V, 2, 151, an attendant on Titus Andronicus. In *Rom. and Jul.*, I, 2, 70, brother to Mercutio. In *Ham.*, IV, 5, 51, alluding to the custom of considering the first girl seen by a man on St. Valentine's morning as his Valentine.

VALENTINE'S DAY, SAINT, February 14th. *Ham.*, IV, 5, 48. Referred to as simply Saint Valentine in *Mid. N. D.*, IV, 1, 144.

VALENTINUS (vǎl-ēn-tī'-nūs). In *Two Gent.*, I, 3, 67, the name Antonio uses for Valentine. In *Meas. for Meas.*, IV, 5, 8, one of the Duke's followers, in some editions here VALENTIUS (vǎ-lēn'-shīūs), which see.

VALENTIO, SIGNIOR (vǎ-lēn'-shī-ō, *Eng.*; vǎ-lēn'-tsēō, *It.*), one of the guests invited to the "ancient feast of Capulet's." *Rom. and Jul.*, I, 2, 72. Cf. SIGNIOR.

thin, ~~thin~~en; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

**VALENTIUS** (vă-lĕn'-shĭūs), one of the Duke's followers. *Meas. for Meas.*, IV, 5, 8. In some editions the name is written *Valentinus*. The *Folio* spelling is *Valencius*.

To *Valentius*, *Rowland*, and to *Crassus*, . . .

**Valeria** (vă-lĕ'-rĭ-ŭ or vā-lā'-rĭ-ŭ). *Cor.*

**VALERIUS** (vă-lĕ'-rĭ-ŭs or vā-lā'-rĭ-ŭs), a robber. *Two Gent.*, V, 3, 8.

But *Moses* and *Valerius* follow him.

**VALOUR, SIR** (văl'-ĕr or văl'-ôr), a personification. *Troil. and Cres.*, I, 3, 176.

**VAPIANS** (vā'-pĭ-ŭnz), name used by *Sir Andrew* and together with *Pigrogromitus* and *Queubus* referred to by the *Henry Irving Shakespeare* as "Rabelaisian sounding freaks of nomenclature." *Twel. N.*, II, 3, 24.

**Varrius** (vă'-rĭ-ŭs). In *Ant. and Cleo.*, friend to *Sextus Pompeius*. In *Meas. for Meas.*, a gentleman, attending on the Duke.

I thank thee, *Varrius*; thou hast made good haste: . . . *Meas. for Meas.*, IV, 5, 11.

**Varro** (văr'-ō), servant to *Brutus*. *Jul. Cæs. Folio* has *Varrus*.

**VARRO**, a money lender. *Tim. of Ath.*, II, 1, 1, etc.

**Varrus**, *Folio* form for **Varro** (văr'-ō), which see.

**VAUDEMONT** (vōd''ŭ-môn', *Fr.*; vōd'-mōnt, *Eng.*), an earl killed in the Battle of Agincourt. *Henry V*, III, 5, 43, and IV, 8, 105. For *ôn* see page liii.

**Vaughan, Sir Thomas** (vôn or vō'-ŭn). *Rich. III.* "This name appears to be always dissyllabic." — *Ellis*.

To be revenged on *Rivers*, *Vaughan*, *Grey*: I, 3, 333.

âle; ärm, äsk, ät, câre; êve, mêt, tĕrm; ice, pĭn; ôld, ôx, îd̂reign, ôr; iŭse, ŭp, Chinŭ (China); ôoze, lôók; oll, our; church; go; song;

VAUMOND (vō'-mönd), mentioned by Parolles as an officer in the Florentine war. *All's Well*, IV, 3, 187.

Vaux (vōks, *Eng.*, *Brander Matthews*), Sir William Vaux. *2 Henry VI*. "Vaux is generally called vawks by the present family." *Ben Greet*.

Vaux, Sir Nicholas (nik'-ō-lūs), son to Sir William Vaux, the character in *2 Henry VI*. *Henry VIII*.

Velutus, Sicinius (sī-sīn'-i-ūs vē-lū'-tūs). *Cor.* For Latin ending -us see page xxx. *Folio* has Scicinius.

VENETIA (vā-nē'-tšēā, *It.*), old Italian spelling for Venezia [Venice], or VINEGIA (vē-nē'-jā, *It.*), old Italian word for Venice. — *Arthur Livingston*. Found in a familiar Italian catch. *Love's L. L.*, IV, 2, 99.

Venetia, Venetia,  
Chi non ti vede non ti pretia.

The following translation is given by James Howell in the Frontispiece to *The Signorie of Venice*:

Nor is ther any can Her bewty prize  
But he who hath beheld Her with his Eyes:

VENETIAN (vē-nē'-shŭn), a native of Venice. *Merch. of V.*, I, 2, 124, etc.

VENICE (vēn'-is), a city in Italy. *Merch. of V.*, I, 1, 115, etc.

Venice, Duke of, two fictitious personages. *Oth.*; *Merch. of V.*

Ventidius (vēn-tīd'-i-ūs or vēn-tīj'-ūs). In *Tim. of Ath.*, false friend to Timon. In *Ant. and Cleo.*, friend to Antony. *Folio* has also Ventiddius, Ventigijs, and Ventidgijs.

VENUS (vē'-nūs), in Roman mythology, the goddess of

thin, tšen; yet; zh = z in azure; w = French nasalising n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu*; *Fr. menū*. Explanation of Key, etc., p. xlv.

love, counterpart of the Greek Aphrodite. *Rom. and Jul.*, II, 1, 11, etc.

VER (vēr), the Latin name for spring. *Love's L. L.*, V, 2, 901 and 903.

VERDUN OF ALTON, LORD (vēr'-dŭn ũv ôl'-tŭn), one of the titles of Lord Talbot. *1 Henry VI*, IV, 7, 65.

Lord Strange of Blackmere, Lord Verdun of Alton, . . .

VERE, LORD AUBREY (ô'-brĭ vēr), in the play, elder brother to the Earl of Oxford. *3 Henry VI*, III, 3, 102.

My elder brother, the Lord Aubrey Vere, . . .

VERENNESSA, *Folio* form for VERONESA (vě-rō-ně'-sá), which see.

Vergers (vēr'-jĕrz), two attendants, preceding the Archbishop of Canterbury, enter as supernumeraries in *Henry VIII*, II, 4.

Verges (vār'-jĕs, *Horace Howard Furness, Jr., or vēr'-jĕz, Cent.*). *Much Ado*.

Vernon (vēr'-nŭn), according to French, Sir Richard Vernon of *Haddon*. *1 Henry VI*.

Vernon, Sir Richard, according to French, Vernon of Shipbrook, one of the principal leaders of the Battle of Shrewsbury. *1 Henry IV*.

VEROLES, MONSIEUR (mŭ''-syô' vā''-rŭl', *Fr.*), a French knight. *Per.*, IV, 2, 115.

VERONA (vě-rō'-nŭ), a city in Italy. *Tam. of Shrew*, I, 2, 1, etc.

Verona, Prince of. See Escalus (ĕs'-kŭ-lŭs).

VERONESA or VERENNESSA (vě-rō-ně'-sá) or VERONESE (vě-rō-nā'-sá), the last; the masculine Italian form, the

āle, ſtrm, ásk, áť, cāre; ěve, mĕť, tĕrm; ice, pĭn; ôld, ôx, fôreign, ôr; ĭūse, ŭp, Chinŭ (China); ôoze, loók; oil, our; church; go; song;

first, a feminine, and the second, a Venetian variant, meaning a native of Verona, here used in that sense, or as the name of a ship sent out by Verona. *Oth.*, II, 1, 26. *Folio* has *Verennessa*. See the *Variorum Shakespeare*.

A Veronesa; Michael Cassio, . . .

**VICE** (vīs), a personification. *2 Henry IV*, III, 2, 343, etc.

**VIENNA** (vī-čn'-ü), a city on the Danube. *Ham.*, III, 2, 249, etc.

**Villain**, a name under which the First Murderer speaks in *Folio Rich. III*, page 179. For note on the omission of *Folio* pronunciations see page xxvii.

**Vincenzio** (vĕn-čĕn'-sĕō, *Ada Rehan*, *Otis Skinner*; vĭn-sĕn'-shĭō, *Phyllis Neilson-Terry*). In *Meas. for Meas.*, the Duke, who assumes the name of Friar Lodowick. In *Tam. of Shrew*, an old gentleman of Pisa. The Italian form is *Vincenzo* (vĕn-čĕn'-tsō).

**Vintner** (vĭnt'-nĕr), a wine-merchant, a speaking rôle in *1 Henry IV*, II, 4.

**Viola** (vĕ'-ō-lā, *Horace Howard Furness, Jr.*, *Otis Skinner*; vī'-ō-lā, *Forbes-Robertson*, *Phyllis Neilson-Terry*, *Annie Russell*, *Ellen Terry*; vĕ'-ō'-lā', equally stressed, *Viola Allen*; vĕō'-lā, *It.*), disguised as *Cesario*. *Twel. N.* For *Folio* form, *Uiolenta*, see **Violenta**.

**Violenta** (vĕō-lĕn'-tā, *It.*, *F. F. Mackay*; vī-ō-lĕn'-tĕ, *Frank R. Benson*). *All's Well*. Also a name (*Uiolenta*), in the *Folio Twelfth Night*, page 258, which the *Variorum Shakespeare* suggests may have been "Viola enter."

**Virgilia** (vĕr-jĭl'-ĭ-ü). *Cor.*

**VIRGINIUS** (vĕr-jĭn'-ĭ-üs), the Roman who killed his

thin, then; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu*; *Fr. mentü*. Explanation of Key, etc., p. xlv.

daughter, Virginia, to save her from the clutches of Appius Claudius. *Tit. Andr.*, V, 3, 36 and 50.

**Virgins** (vēr'-jīnz), supernumeraries in *Per.*, V, 3.

**VIRGO** (vēr'-gō), the sixth sign of the zodiac. *Tit. Andr.*, IV, 3, 64.

Good boy, in Virgo's lap; give it Pallas.

**VISCOUNT ROCHFORD** (vī'-kount rōsh'-fōr, *Edith Wynne Mathison*, or rōch'-fūrd, *Beerbohm Tree*), the title of Sir Thomas Boleyn or Bullen, father to Anne Boleyn. *Henry VIII*, I, 4, 93.

The Viscount Rochford, one of her highness' women.

**VISOR, WILLIAM** (vīz'-ēr), a man of Woncot mentioned by Davy. *2 Henry IV*, V, 1, 42. Called Visor in the same scene.

**VITRUVIO** (vī-trōō'-vī-ō, *Eng.*; vē-trōō'-vēō, *It.*), one of those invited to the "ancient feast of Capulets." *Rom. and Jul.*, I, 2, 69.

**VLLORXA**, found in the *Folio*. See *Rolfe* for full discussion, *Tim. of Ath.*, III, 4. For note on omission of *Folio* pronunciations see page xxvii.

**Volce**, *Folio* form of **Volsce** (vōls), which see.

**VOLQUESSEN** (vōl-kēs'-ūn), Le Vexin, a former district of France. *John*, II, 1, 527.

Then do I give Volquessen, Touraine, Maine, . . .

**Volsce** (vōls), a Volscian, a speaking rôle in *Cor.*, IV, 3. *Folio* has Volce.

**VOLSCE**, meaning a Volscian. *Cor.*, I, 4, 28, etc. *Folio* has Volce.

**VOLSCIAN** (vōl'-shūn), one of an ancient warlike people of

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; īūse, ūp, Chinū (China); ōoze, tōók; oll, our; church; go; song;



Italy. *Cor.*, V, 3, 178. Found in the plural, Volscians, in Act IV, Scene 5, line 249.

**Voltimand** (völ'-tī-mänd). *Ham.*

**Volumnia** (vō-lŭm'-nĭ-ŭ, *Horace Howard Furness, Jr.*).  
*Cor.*

**Volumnius** (vō-lŭm'-nĭ-ŭs). *Jul. Cæs.* For Latin names see page xxix.

**VOX** (vöks), the Latin name for voice, used in jest by the Clown. *Twel. N.*, V, 1, 304.

**VULCAN** (vŭl'-kŭn), in Roman mythology, the god of fire, identified with the Greek Hephæstus. *Twel. N.*, V, 1, 56, etc.

## W

**Waiting Gentlewoman** (wā'-tĭng jĕn'-t'l-wōō''-mŭn), an attendant on Lady Macbeth. *Mac.*

**WAKEFIELD** (wāk'-fĕld), a town in Yorkshire, England, where Richard Plantagenet, Duke of York, was killed in battle, Dec. 24, 1460. *3 Henry VI*, II, 1, 107. Mentioned also in the stage-setting of Act I, Scene 3.

After the bloody fray at Wakefield fought, . . .

**WALES** (wālz), a principality of Great Britain. *1 Henry IV*, I, 1, 37, etc.

**Wales, Prince of.** See **Henry and Edward, Prince of Wales.**

**WALES, PRINCE OF**, the eldest son of a British sovereign, and heir apparent to the throne. *Rich. II.*, II, 1, 172, etc. See **BLACK PRINCE OF WALES.**

**Wall** (wól), a character assumed by Snout in the play presented by Bottom and his fellows. *Mid. N. D.*

thin, êĕen; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliiv.

**WALLON** (wô-lōōn'), a region on the border between France and the Netherlands. *1 Henry VI*, II, 1, 10. Some editions have Walloon here although the Cambridge Shakespeare mentions no such variant. *Folio* has Wallon.

Wallon and Picardy are friends to us, . . .

**WALLOON** (wô-lōōn'), one of a people akin to the French, inhabiting the region called Wallon. *1 Henry VI*, I, 1, 137. *Folio* has Wallon. See **WALLON**.

A base Walloon, to win the Dauphin's grace, . . .

**WALTER** (wôl'-tēr), one of the servants to Petruchio. *Tam. of Shrew*, IV, 1, 92. See also the specific names.

**WALTER LORD FERRERS** (fēr'-ērz), Sir Walter Devereux, slain at Bosworth Field. *Rich. III*, V, 5, 13.

John Duke of Norfolk, Walter Lord Ferrers, . . .

**Warders** (wôrd'-ērz) of the Tower, speaking parts, designated First Warder, and Second Warder. *1 Henry VI*, I, 3.

**WARE** (wâr), used in reference to the bed of Ware, a bed capable of holding twelve persons, said to belong to Warwick, the "king-maker." *Twel. N.*, III, 2, 51.

**WARKWORTH** (wôrk'-wûth, *Charles Rann Kennedy*), a small seaport of England, on the river Coquet, given as the setting for the scene. *2 Henry IV*, Induc., and II, 3.

**WARKWORTH CASTLE** (kâs'l, a castle named as the setting for the scene. *1 Henry IV*, II, 3.

**Wart** (wôrt). *2 Henry IV*. Called Thomas Wart in Act III, Scene 2, line 147.

**WARWICK** (wôr'-îk, *Eng.*; *Charles Rann Kennedy*; wôr'-îk,

âle, ärm, äsk, št, câre; éve, mêt, tērm; îoe, pîn; ôld, ôx, îôreign, ôr; îüse, ũp, Chinŭ (China); oōze, îoök; oll, our; church; go; song;

U. S.), the capital of Warwickshire, England. *3 Henry VI*, V, 1, 13, etc. Used also to designate the Earl of Warwick.

**Warwick, Earl of.** In *2 Henry IV*, *Henry V* and *1 Henry VI*, the title is borne by Richard Beauchamp. In *2 Henry VI* and *3 Henry VI* by Richard Nevill.

**WARWICKSHIRE** (wôr'-îk-shîr, *Eng.*, or wôr'-îk-shîr, *U. S.*), a county in England. *1 Henry IV*, IV, 2, 56, etc.

**WASHES** (wôsh'-êz). *John*, V, 7, 63. See **LINCOLN WASHES** (lîng'-kûn).

**WASHFORD, EARL OF** (wôsh'-fûrd), one of the titles of Lord Talbot. *1 Henry VI*, IV, 7, 63. Washford is the old name for Wexford, a county in Ireland.

Great Earl of Washford, Waterford and Valence;

**Watchmen** (wôch'-mên), speaking characters and supernumeraries in several of the plays, usually designated First Watch, Second Watch, etc.

**WATER** (wô'-têr), in some editions here capitalized to show the connection between the death by water prophesied for Suffolk and the name Walter, sometimes pronounced as above. *2 Henry VI*, IV, 1, 35. See also **Whitmore**, **Walter** (wôl'-têr hwît'-môr).

**WATERFORD** (wô'-têr-fûrd), a maritime county in southern Ireland, mentioned in the title of Lord Talbot, first Earl of Waterford. *1 Henry VI*, IV, 7, 63.

Great Earl of Washford, Waterford and Valence;

**WATERTON, SIR ROBERT** (wô'-têr-tûn), a follower of Bolingbroke. *Rich. II*, II, 1, 284.

Sir John Norbery, Sir Robert Waterton and Francis Quoint, . . .

thin, êhen; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in-*; on, un; ô = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xliv.

- Weaver, Smith the** (smīth th<sup>h</sup> wē'-vēr). 2 *Henry VI*.
- WEDNESDAY** (wěnz'-dā), the fourth day of the week.  
*Merch. of V.*, I, 3, 127, etc.
- Welch**. In *Folio Henry V*, page 78, the nationality of Fluellen is given in place of his name, as if a Welsh soldier spoke the lines. For note on the omission of *Folio* pronunciations see page xxvii.
- WELSH** (wěsh). In *Merry Wives*, III, 1, 100, etc., the people of Wales. In *1 Henry IV*, III, 1, 50, etc., the language of Wales. Spelled also Welch in the *Folio*.
- WELSHMAN** (wěsh'-m<sup>h</sup>n), a native of Wales. *Merry Wives*, II, 2, 317, etc.
- WELSHWOMEN** (wěsh'-wīm''-īn), women of Wales. *1 Henry IV*, I, 1, 45.
- Wench**. In the *Folio Love's L. L.*, page 125, a Wench enters and speaks as Maid. This part is ascribed to Jaquenetta in modern editions. For note on omission of *Folio* pronunciations see page xxvii.
- WEST INDIES** (wěst īn'-dīz). See **INDIES**, and **EAST AND WEST INDIES**.
- WESTMERLAND**, *Folio* form for **WESTMORELAND** (wěst'-m'r-l<sup>h</sup>nd), which see.
- WESTMINSTER** (wěst'-mīn-stēr *not* wěst-mīn'-stēr), formerly a city, now a parliamentary borough of London, containing the royal palace and Westminster Abbey. 2 *Henry VI*, I, 2, 37, etc.
- Westminster, Abbot of** (ăb'-ūt). *Rich. II*.
- WESTMINSTER ABBEY** (ăb'-ī), named as the setting for the scene. *1 Henry VI*, I, 1. Also mentioned in the setting of *2 Henry IV*, V, 5.

āle, ſrm, āsk, ūt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; iūse, ūp, Chin<sup>ū</sup> (China); ōoze, lōok; oll, our; church; go; song;

**WESTMINSTER HALL** (hól), part of the old palace of Westminster, named as the setting for the scene. *Rich. II*, IV, 1.

**WESTMORELAND** (wěst'-m'r-lënd, *Charles Rann Kennedy*, not wěst-mōōr'-lënd), used to designate the Earl of Westmoreland. *1 Henry IV*, I, 1, 31, etc. The *Folio* spelling is Westmerland.

**Westmoreland, Earl of.** In *1 Henry IV*, *2 Henry IV*, and *Henry V* the title is borne by Ralph Nevill, first Earl of Westmoreland. In *3 Henry VI*, by his grandson, Ralph Nevill, second Earl of Westmoreland.

**WESTMORELAND, LORD OF**, meaning the Earl of Westmoreland. *1 Henry IV*, V, 2, 29, etc.

**WHAT-YE-CALL'T, MASTER** (mäs'-tēr hwöt yũ kôlt), a form of address used by Touchstone. *As You Like It*, III, 3, 74.

**WHEESON** (hwē'-sũn), a corruption of WHITSUN (hwīt'-sũn), which see. *2 Henry IV*, II, 1, 96.

**WHITE HART** (hwīt härt), a famous tavern in Southwark, London. *2 Henry VI*, IV, 8, 25.

**WHITE-FRIARS** (hwīt'-frī''-ērz), a district in London, where formerly stood a monastery. *Rich. III*, I, 2, 227.

No, to White-Friars; there attend my coming.

**WHITEHALL** (hwīt'-hól), Whitehall Palace. *Henry VIII*, IV, 1, 97. See YORK-PLACE.

'Tis now the king's, and call'd Whitehall. I know it;

**Whitmore, Walter** (wól'-tēr hwīt'-môr), *2 Henry VI*. Called Walter and Gualtier or Gaultier in Act IV, Scene 1, line 38. In the stage directions of *Folio 2 Henry VI*, page 138, called Water. Cf. WATER.

thin, t̄hen; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu*; *Fr. menü*. Explanation of Key, etc., p. xlv.

- WHITSUN** (hwīt'-sŭn), short for Whitsunday, the seventh Sunday after Easter, a festival day. *Henry V*, II, 4, 25; *Wint. Tale*, IV, 4, 134.
- Widow** (wid'-ō). In *All's Well*, an old widow of Florence. In *Tam. of Shrew*, the widow who marries Hortensio. In *Folio 3 Henry VI*, page 159, Lady Grey's speeches are called Widow's.
- Wife to Simpcox** (wif tōō sĭm'-kōks). *2 Henry VI*.
- WILL** (wĭl), an abbreviation for William, the name of one of the 'prentices. *2 Henry VI*, II, 3, 75. See SQUELE, WILL (skwĕl).
- William** (wĭl'-yŭm), a country fellow. *As You Like It*. See also the specific names.
- WILLIAM**. In *2 Henry IV*, III, 2, 11, a cousin to Shallow. In *2 Henry IV*, V, 1, 12, passim, name used for the cook. See also the specific names.
- WILLIAM DE LA POLE** (dŭ lá pōōl). See POLE, WILLIAM DE LA.
- WILLIAM LORD HASTINGS** (hās'-tĭngz), meaning Sir William Hastings, the Lord Hastings of this play and of *3 Henry VI*. *Rich. III*, III, 1, 162, and III, 4, 28.
- WILLIAM OF HATFIELD** (hăt'-fĕld), second son of King Edward the Third. *2 Henry VI*, II, 2, 12 and 33.
- WILLIAM OF WINDSOR** (wĭn'-zĕr or wĭn'-zōr). See WINDSOR, WILLIAM OF.
- Williams** (wĭl'-yŭmz). *Henry V*. Called Michael Williams (mĭ'-kŭl or mĭ'-kĕ-ĕl) in stage directions of Act IV, Scene 1.
- Willoughby, Lord** (wĭl'-ō-bĭ). *Rich. II*.
- Wilson, Iacke**, in the *Folio Much Ado*, page 107, the name

āle, ārm, āsk, āt, cāre; ēve, mĕt, tĕrm; ice, pĭn; ōld, ōx, fōreign, ōr; ĭŭse, ŭp, Chinŭ (China); ōōze, lōōk; oil, our; church; go; song;

substituted for Balthazar, as singer. Gervinus says: "Rimbault has endeavoured to prove that this singer was no other than a well-known John Wilson, subsequently Doctor of Music at Oxford." For note on omission of *Folio* pronunciations see page xxvii.

**WILTSHIRE, EARL OF** (wilt'-shĭr, *Charles Rann Kennedy*). In *Rich. II*, II, 1, 215, etc., Sir William Scrope, who with Sir John Bushy, Sir John Bagot, and Sir Henry Green were given the unconstitutional privilege of "farming" the realm. In *3 Henry VI*, I, 1, 14, James Butler, wounded at St. Alban's in 1455.

**Wiltshire, Sheriff of**, Henry Long of Wraxall. *Rich. III*.

**WINCHESTER** (wĭn'-chĕs''-tĕr or wĭn'-ch<sup>u</sup>s-tĕr). In *Troil.* and *Cres.*, V, 10, 55, and *1 Henry VI*, I, 3, 53 — "one disreputable quarter of London . . . long under the jurisdiction of the Bishop of Winchester, a fact to which there are many indirect and indelicate allusions in the dramatists." — *Henry Irving Shakespeare*. In *Henry VIII*, IV, 1, 101, etc., a city in Hampshire, England; used also to designate the Bishop or Cardinal of Winchester.

**Winchester, Bishop of**. See the specific names.

**WINCHESTER, CARDINAL OF**, Henry Beaufort, a character in the play, great-uncle to King Henry the Sixth. *1 Henry VI*, I, 3, 19.

**WINCOT** (wĭng'-k<sup>ut</sup>), according to Sidney Lee the village of Wilnecote, pronounced Wincot, at some distance from Stratford, celebrated for its ale. *Tam. of Shrew*, Induc., 2, 23.

**WINDSOR** (wĭn'-zĕr; wĭn'-z<sup>or</sup>, *Stage pron.*), a town in

**thin, ūhen; yet; zh = z in assure; n = French nasalising n as in Fr. en, in; oa, un; ô = eu in Fr. jeu; Fr. menü.** Explanation of Key, etc., p. xlv.

- Berkshire, England, seat of the royal residence, Windsor Castle. *Merry Wives*, I, 4, 136, etc.
- WINDSOR, WILLIAM OF, sixth son of King Edward III. *2 Henry VI*, II, 2, 17.
- WINDSOR CASTLE (kás'l), the famous residence of English sovereigns. *Merry Wives*, III, 3, 232, etc.
- WINDSOR PARK (pärk), named as the setting for the scene. *Merry Wives*, V, 2, and V, 4. Called simply the Park in Act III, Scene 3, line 240, etc.
- WINGFIELD (wĩng'-fěld), a town in Suffolk, England, mentioned in connection with Lord Cromwell of Wingfield. *1 Henry VI*, IV, 7, 66.
- Lord Cromwell of Wingfield, Lord Furnival of Sheffield, . . .
- WINGHAM (wĩng'-ŭm), a parish in Kent, England. *2 Henry VI*, IV, 2, 24.
- Winter (wĩn'-těr), a personification of Hiems, sings in *Love's L. L.*, V, 2.
- Witches (wĩch'-ěz), three speaking rôles designated First Witch, Second Witch, Third Witch. *Mac.*
- WITHOLD, SAINT or S. WITHOLD both pronounced (s'nt wĩtĥ'-ŭld or wĩt'-ŭld), or SWITHOLD (swĩtĥ'-ŭld or swĩt'-ŭld), generally thought to be a corruption of St. Vitalis, commonly invoked against the nightmare. *Lear*, III, 4, 125.
- Saint Withold footed thrice the 'old; [song]
- WITTENBERG (wĩt'-ŭn-běrg, *Eng.*; wĩt'-ŭn-běrg, *Ger.*), a town of Saxony in Germany. *Ham.*, I, 2, 113, *passim*.  
For G see page lii.
- Wolsey, Cardinal (wŏł'-zĩ). *Henry VIII.*

āle, ārm, āsk, āt, cāre; ēve, mět, těr̄m; ĩce, pĩn; ōld, ōx, fŏreign, ōr; ĩŭse, ŭp, Chinŭ (China); ōŏze, lŏok; oll, our; church; go; song;



**Women** (wim'-in), meaning female attendants, supernumeraries in several of the plays.

**WONCOT** (wǒng'-kút). 2 *Henry IV*, V, 1, 42.

"The Gloucestershire village of Woodmancote, where the family of Visor or Visard has flourished since the sixteenth century, is still pronounced Woncot." — *Sidney Lee*.

**WOODSTOCK, THOMAS OF** (wǒd'-stók), Duke of Gloucester, youngest son of King Edward the Third, and murdered husband of Eleanor de Bohun, the character appearing in *Rich. II* as Duchess of Gloucester. 2 *Henry VI*, II, 2, 16. Mentioned in *Rich. II*, I, 2, 16, as Thomas, and in I, 2, 1, as Woodstock, and in *Rich. II*, I, 1, 100, etc., as Duke of Gloucester.

**WOODVILE, ANTONY OR WOODVILLE, ANTHONY**, both pronounced (ǎn'-tō-nī wǒd'-vīl). See **Rivers, Earl** (rīv'-ēr-z). *Folio* has Anthony Wooduelle. The name is a trisyllable in Shakespeare. *Rich. III*, I, 1, 67.

Anthony Wood [e] ville, her brother there, . . .

**Woodvile or Woodville**, Richard Woodville, Lieutenant of the Tower. 1 *Henry VI*. Cf. **Rivers, Lord** (rīv'-ēr-z).

**WORCESTER** (wǒd'-stēr), a county and its capital city, England. *John*, V, 7, 99, etc. Used to designate the Earl of Worcester, Thomas Percy in 1 *Henry IV*, I, 1, 96, etc. The name is sometimes a trisyllable (wǒd'-sēs-tēr).

And uncle Worcester: a plague upon it! 1 *Henry IV*, III, 1, 5.

**Worcester, Earl of, Thomas Percy** (pēr'-sī), younger brother of Henry Percy, the Earl of Northumberland in this play. 1 *Henry IV*.

thin, t̄hen; yet; zh = z in azure; n = French nasalising n as in *Fr.* en, in-; on, un; ö = eu in *Fr.* jeü; *Fr.* menü. Explanation of Key, etc., p. xlv.

- WORM, DON (dŏn wĕrm), a name which Benedick uses jestingly for conscience. *Much Ado*, V, 2, 86.
- WORM, LADY, a personification. *Ham.*, V, 1, 97.
- WORTHIES, NINE (nĭn wĕr'-tĥĭz), referring to the so-called Nine Worthies of history. *Love's L. L.*, V, 1, 125, etc. Called simply the Worthies, *Love's L. L.*, V, 1, 149, etc.
- WORTHY (wĕr'-tĥĭ), used with reference to the NINE WORTHIES (nĭn wĕr'-tĥĭz), which see. *Love's L. L.*, V, 1, 138, etc.
- WRIT, HOLY (hŏ'-lĭ rĭt), the Scriptures. *All's Well*, II, 1, 141, etc. Not capitalized in all editions.
- WYE (wĭ), a river flowing through Wales and England. *1 Henry IV*, III, 1, 65; *Henry V*, IV, 7, 29 and 111.

## X

XANTIPPE or XANTHIPPE both pronounced (zăn-tĭp'-ĕ), the shrewish wife of Socrates, the Greek philosopher. *Tam. of Shrew*, I, 2, 71. More commonly spelled Xantippe. *Folio* has Zentippe.

As Socrates' Xanthippe, or a worse, . . .

## Y

YAUGHAN (yŏn or yŏ'-ŭn), a Welsh tavern-keeper, mentioned by the First Clown [Grave-digger]. *Ham.*, V, 1, 68. For discussion of name see *Variorum Shakespeare*.

YEAD MILLER (yĕd mĭl'-ĕr, *Beerbohm Tree's production*), a man mentioned by Slender. *Merry Wives*, I, 1, 160. Since Yead is a diminutive of Edward or Yedward, the pronunciation (yĕd) might also obtain.

ā; ě; ěrm, āsk, āt, cāre; ěve, mĕt, tĕrm; ěce, pĭn; ōld, ōx, ōforeign,  
ōr; ĭŭse, ŭp, Chĭn<sup>ŭ</sup> (China); ōōze, lŏok; oll, our; church; go; song;

**YEDWARD** (yěd'-wěrd), a corruption of Edward used by Falstaff in addressing Edward Poins. *1 Henry IV*, I, 2, 149.

**YORICK** (yôr'-ĭk), the king's jester. *Ham.*, V, 1, 198 and 203.

**YORK** (yôrk), a city in Yorkshire, England, or a shorter form for Yorkshire itself. *Rich. II*, V, 5, 73, etc. In *3 Henry VI*, II, 6, 16, etc., the name of the family of York. Used also to designate the Duke of York.

**York, Archbishop of.** See **Rotherham, Thomas** (röth'-ēr-ūm), and **Scroop, Richard** (skröp or skrōōp).

**YORK, BISHOP OF**, mentioned by Queen Elizabeth as Warwick's brother. *3 Henry VI*, IV, 4, 11.

**YORK, CARDINAL OF**, a title of Cardinal Wolsey. *Henry VIII*, I, 1, 51, and II, 2, 106.

**York, Duchess of.** In *Rich. II*, the title is borne by Joan Holland. In *Rich. III*, by Cicely Nevill, mother to King Edward IV.

**York, Duke of**, Edward Plantagenet, restored to his father's title, Duke of York, in 1406. *Henry V*. This character appears as Duke of Aumerle in *Rich. II*. Called Edward the Duke of York in *Henry V*, IV, 8, 108. See also **Langley, Edmund of** (läng'-lĭ); **Plantagenet, Richard** (plän-tăj'-ū-nět); and **Richard**.

**YORK, DUKE OF.** This title is found in the text of many of the historical plays.

**YORK, EDMUND**, meaning Edmund Langley, Duke of York, and brother to John of Gaunt. *Rich. II*, I, 2, 62.

**YORK, LORD OF**, a form of address found in the text of several of the historical plays. *2 Henry IV*, IV, 2, 4, etc.

**thin, thēn; yet; zh = z** in azure; **n** = French nasalizing **n** as in *Fr. en, in, on, un*; **ô = eu** in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

**York, Mayor of**, Thomas Beverley. *3 Henry VI.*

**YORK, PRINCE OF** (prĩns), a title by which the Earl of Warwick addresses Richard Plantagenet, Duke of York. *3 Henry VI*, I, 1, 21.

**YORK-PLACE** (plās), the residence of the Archbishops of York from 1248 until the fall of Wolsey, when it was taken by the king and called Whitehall. *Henry VIII*, IV, 1, 94 and 95. York Place is given as the setting for Act I, Scene 4.

**YORKSHIRE** (yôrk'-shĩr), a county in England. *Rich. III*, IV, 4, 521, etc.

## Z

**ZENELOPHON** (zě-něł'-ō-fõn), the name in the *Folio* and in some modern editions, obviously meaning **PENELOPHON** (pě-něł'-ō-fõn), which see. *Love's L. L.*, IV, 1, 67.

**ZENTIPPE**, *Folio* form for **XANTIPPE** (zăn-tĩp'-ē), which see.

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ĩce, pĩn; ōld, ōx, fōreign, ôr; ĩūse, ũp, Chinŭ (China); ōōze, loök; oil, our; church; go; song;

thin, tĩen; yet; zh = z in azure; n = French nasalizing n as in *Fr.* en, in-, on, un; ö = eu in *Fr.* jeu; *Fr.* menü. Explanation of Key, etc., p. xlv.

# DRAMATIS PERSONAE

OF EACH OF THE PLAYS

WITH PRONUNCIATION

THE TITLES OF THE PLAYS ARRANGED ALPHABETICALLY

*Note:* For the convenience of readers, but one pronunciation (sometimes two) of each name is recorded in this section of the book. It must not be forgotten, however, that in numerous instances there are other authoritative pronunciations. These other pronunciations, as well as those recorded in this section of the book, are all included in the *Alphabetical Index*.

## ALL'S WELL THAT ENDS WELL

**King of France** — (frãns *or* frãns).

**Duke of Florence** — (flôr'-ĕns).

**Bertram, Count of Rousillon** — (bĕr'-trŭm: rōō''-sĕ''-yôn', *Fr.*; rōō-sil'-yŭn, *Eng.*).

**Lafeu, an old lord** — (lă-f'ŭ', *Eng.*; lă''-fö', *Fr.*).

**Parolles, a follower of Bertram** — (pā-rōl'-ĕs).

**Steward, servant to the Countess of Rousillon** — (st'ŭ'-ĕrd).

**Lavache, a clown, servant to the Countess of Rousillon** — (lă-văsh').

**A Page.**

**Countess of Rousillon, mother to Bertram** — (rōō''-sĕ''-yôn', *Fr.*; rōō-sil'-yŭn, *Eng.*).

āle, ārm, āsk, āt, cāre; ĕve, mĕt, tĕrm; ĭce, pĭn; ōld, ōx, fōreign, ôr; îŭse, ŭp, Chinŭ (China); ōōze, lōók; oll, our; church; go; song;

thin, thĕn; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ö = eu in *Fr. jeu*; *Fr. menŭ*. Explanation of Key, etc., p. xliiv.

**Helena**, a gentlewoman protected by the Countess — (hěł'-ě-nũ).

An old Widow of Florence.

**Diana**, surnamed **Capilet**, daughter to the Widow — (dī-  
ăn'-ũ: kăp'-i-lět).

**Violenta**, neighbour and friend to the Widow — (vĕō-  
lĕn'-tá or vī-ō-lĕn'-tũ).

**Mariana**, neighbour and friend to the Widow — (mă-  
rĕă'-nà).

Lords, Officers, Soldiers, etc., French and Florentine.

*SCENE: Rousillon; Paris; Florence; Marseilles.*

### ANTONY AND CLEOPATRA

**Mark Antony**, a triumvir — (märk ăn'-tō-nĭ).

**Octavius Cæsar**, a triumvir — (ök-tă'-vĭ-ūs sĕ'-zŭr).

**Marcus Æmilius Lepidus**, a triumvir — (mär'-kŭs ĕ-mĭl'-  
i-ūs lĕp'-i-dŭs).

**Sextus Pompeius** or **Pompey the Great** — (sĕks'-tŭs  
pŏm-pĕ'-yŭs: pŏm'-pĭ).

**Domitius Enobarbus**, friend to Antony — (dŏ-mĭsh'-yŭs  
ĕ-nŏ-băr'-bŭs).

**Ventidius**, friend to Antony — (vĕn-tĭd'-i-ŭs).

**Eros**, friend to Antony — (ĕ'-rŏs).

**Scarus**, friend to Antony — (skă'-rŭs or skă'-rŭs).

**Dercetas**, friend to Antony — (dĕr'-sĕ-tŭs).

**Demetrius**, friend to Antony — (dĕ-mĕ'-trĭ-ŭs).

**Philo**, friend to Antony — (fĭ'-lŏ).

**Mæcenas**, friend to Cæsar — (mĕ-sĕ'-nŭs).

**Agrippa**, friend to Cæsar — (ŭ-grĭp'-ŭ).

ăle, ŕm, âsk, ât, câre; ĕve, mĕt, tĕrm; ĭce, pĭn; ôld, ôx, fŏreign,  
ôr; îŭse, ŭp, Chin<sup>ũ</sup> (China); ŏŏze, lŏok; oll, our; church; go; song;

- Dolabella**, friend to Cæsar — (döl-ŭ-běl'-ŭ).
- Proculeius**, friend to Cæsar — (prō-k'ŭ-lē'-ŭs).
- Thyreus**, friend to Cæsar — (thī'-rē-ŭs).
- Gallus**, friend to Cæsar — (gäl'-ŭs).
- Menas**, friend to Pompey — (mē'-näs).
- Menecrates**, friend to Pompey — (mĕn-ĕk'-rŭ-tēz).
- Varrius**, friend to Pompey — (vā'-rī-ŭs).
- Taurus**, lieutenant-general to Cæsar — (tō'-rŭs).
- Canidius**, lieutenant-general to Antony — (kă-nĭd'-ĭ-ŭs).
- Silius**, an officer in Ventidius's army — (sĭl'-yŭs).
- Euphronius**, an ambassador from Antony to Cæsar — (ŭ-frō'-nĭ-ŭs).
- Alexas**, attendant on Cleopatra — (ŭ-lĕk'-sŭs).
- Mardian**, a eunuch, attendant on Cleopatra — (mār'-dĭ-ŭn).
- Seleucus**, attendant on Cleopatra — (sĕ-lĭŭ'-kŭs).
- Diomedes**, attendant on Cleopatra — (dĭ-ō-mē'-dēz).
- A Soothsayer.
- A Clown.
- Cleopatra**, Queen of Egypt — (klĕ-ō-pā'-trŭ).
- Octavia**, sister to Cæsar, and wife to Antony — (ōk-tā'-vĭ-ŭ).
- Charmian**, attendant on Cleopatra — (chär'-mĭ-ŭn).
- Iras**, attendant on Cleopatra — (ĭ'-räs).
- Officers, Soldiers, Messengers, and other Attendants.

*SCENE: In several parts of the Roman Empire.*

## AS YOU LIKE IT

**Duke**, living in banishment — (d'ūk *not* dōōk).

**Frederick**, his brother, and usurper of his dominions —  
(frēd'-rīk *or* frēd'-ū-rīk).

**Amiens**, lord attending on the banished Duke — (ā'-mī-  
ēnz).

**Jaques**, lord attending on the banished Duke — (jā'-  
kwēz).

**Le Beau**, a courtier attending upon Frederick — (lē bō).

**Charles**, wrestler to Frederick — (chārlz).

**Oliver**, son of Sir Rowland de Boys — (ōl'-ī-vēr).

**Jaques**, son of Sir Rowland de Boys — (jāk *or* jā'-kwēz).

**Orlando**, son of Sir Rowland de Boys — (ōr-lān'-dō).

**Adam**, servant to Oliver — (ād'-ūm).

**Dennis**, servant to Oliver — (dēn'-īs).

**Touchstone**, a clown — (tūch'-stōn).

**Sir Oliver Martext**, a vicar — (ōl'-ī-vēr mār'-tēkst).

**Corin**, a shepherd — (kōr'-īn).

**Silvius or Sylvius**, a shepherd — (sīl'-vī-ūs).

**William**, a country fellow, in love with Audrey — (wīl'-  
yūm).

A person representing **Hymen** — (hī'-mēn).

**Rosalind**, daughter to the banished Duke — (rōz'-ū-līnd).

**Celia**, daughter to Frederick — (sē'-lī-ū).

**Phebe**, a shepherdess — (fē'-bē).

**Audrey**, a country wench — (ō'-drī).

Lords, pages, foresters and other attendants, etc.

*SCENE: Oliver's house; Duke Frederick's court; and the  
Forest of Arden.*

āle; ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign,  
ōr; īūse, ūp, Chin<sup>ū</sup> (China); ōōze, lōōk; oll, our; church; go; song;



## THE COMEDY OF ERRORS

**Solinus**, Duke of Ephesus — (sō-lī'-nūs: ěf'-ě-sūs).

**Ægeon**, a merchant of Syracuse — (ē-jē'-ŭn or ē-jē'-ön).

**Antipholus of Ephesus**, { twin brothers, and sons }  
**Antipholus of Syracuse**, { to Ægeon and Æmilia } —  
 (än-tíf'-ō-lūs: sīr'-ŭ-kīūs).

**Dromio of Ephesus**, { twin brothers, and attend- }  
**Dromio of Syracuse**, { ants on the two Antipholuses } —  
 (drō'-mī-ō).

**Balthazar**, a merchant — (bāl-tä'-zär).

**Angelo**, a goldsmith — (än'-jě-lō).

First Merchant, friend to Antipholus of Syracuse.

Second Merchant, to whom Angelo is a debtor.

**Pinch**, a schoolmaster — (pīnsh).

**Æmilia**, wife to Ægeon, an Abbess at Ephesus — (ē-mīl'-ī-ŭ).

**Adriana**, wife to Antipholus of Ephesus — (ā-drī-ā'-nŭ).

**Luciana**, her sister — (lōō-shē-ä'-nŭ).

**Luce**, servant to Adriana — (līūs).

A Courtezan — (kōr'-tŭ-zän).

Gaoler, Officers, and other Attendants.

*SCENE: Ephesus.*

## THE TRAGEDY OF CORIOLANUS

**Caius Marcius**, afterwards **Caius Marcius Coriolanus** —  
 (kā'-yūs mär'-shūs kōr''-ī-ō-lā'-nūs).

**Titus Lartius**, a general against the Volscians — (tī'-tūs  
 lār'-shūs).

**thin**, ~~en~~; **yet**; **zh** = **z** in azure; **n** = French nasalizing **n** as in *Fr.* en, in-, on, un; **ō** = **eu** in *Fr.* jeu; *Fr.* menü. Explanation of Key, etc., p. xliv.

**Cominius**, a general against the Volscians — (kǒ-mǐn'-  
i-űs).

**Menenius Agrippa**, friend to Coriolanus — (mĕ-nĕ'-nĭ-űs  
ű-grĭp'-ű).

**Sicinius Velutus**, a tribune of the people — (sĭ-sĭn'-i-űs  
vĕ-lĭ-ű'-tűs).

**Junius Brutus**, a tribune of the people — (jŏŏ'-nyűs brŏŏ'-  
tűs).

Young **Marcus**, son to Coriolanus — (măr'-shűs).

A Roman Herald.

**Tullus Aufidius**, General of the Volscians — (tűl'-űs  
ŏ-fĭd'-i-űs).

Lieutenant to Aufidius — (lĭ-ű-tĕn'-űnt, *U. S.*; lĕf-tĕn'-űnt,  
*Eng.*).

Conspirators with Aufidius.

A Citizen of Antium — (ăn'-shĭ-űm *or* ăn'-tĭ-űm).

Two Volscian Guards — (vŏl'-shűn).

**Volumnia**, mother to Coriolanus — (vŏ-lűm'-nĭ-ű).

**Virgilia**, wife to Coriolanus — (vĕr-jĭl'-i-ű).

**Valeria**, friend to Virgilia — (vă-lĕ'-rĭ-ű).

Gentlewoman attending on Virgilia.

Roman and Volscian Senators, Patricians, *Ædiles*, *Lictors*,  
Soldiers, Citizens, Messengers, Servants to Aufidius, and  
other Attendants.

*SCENE: Rome and the neighbourhood; Corioli and the  
neighbourhood; Antium.*

## CYMBELINE

**Cymbeline**, King of Britain — (sĭm'-bĕ-lĕn).

**Cloten**, son to the Queen by a former husband — (klō'-tŭn).

**Posthumus Leonatus**, a gentleman, husband to Imogen — (pōs'-tĭū-mŭs lĕ-ō-nā'-tŭs).

**Belarius**, a banished lord, disguised under the name of Morgan — (bĕ-lā'-rĭ-ŭs).

**Guiderius**, son to Cymbeline, disguised under the name of Polydore, supposed son to Morgan — (gwĭ-dĕ'-rĭ-ŭs or gĭ-dĕ'-rĭ-ŭs).

**Arviragus**, son to Cymbeline, disguised under the name of Cadwal, supposed son to Morgan — (ār-vĭ-rā'-gŭs).

**Philario**, an Italian, friend to Posthumus — (fĭ-lā'-rĕō).

**Iachimo**, an Italian, friend to Philario — (ĕā'-kĕ-mō).

**Caius Lucius**, General of the Roman forces — (kā'-yŭs lĭū'-shĭŭs).

**Pisanio**, servant to Posthumus — (pĕ-zā'-nĕō).

**Cornelius**, a physician — (kōr-nĕ'-lĭŭs).

A Roman Captain.

Two British Captains.

A Frenchman, friend to Philario.

Two Lords of Cymbeline's court.

Two Gentlemen of the same.

Two Gaolers — (jāl'-ĕrz).

Queen, wife to Cymbeline — (kwĕn).

**Imogen**, daughter to Cymbeline by a former queen — (ĭm'-ō-jĕn).

**Helen**, a lady attending on Imogen — (hĕl'-ĕn).

thin, tĕn; yet; zh = z in azure; n = French nasalizing n as in Fr. en, in; on, un; ō = eu in Fr. jeu; Fr. menŭ. Explanation of Key, etc., p. xliv.

Lords, Ladies, Roman Senators, Tribunes, Apparitions, a Soothsayer, a Dutchman, a Spaniard, Musicians, Officers, Captains, Soldiers, Messengers, and other Attendants.

*SCENE: Britain; Rome.*

THE TRAGEDY OF HAMLET PRINCE OF DEN-  
MARK

**Claudius**, King of Denmark — (kló'-dī-ūs).

**Hamlet**, son to the late, and nephew to the present King — (hām'-lēt).

**Polonius**, Lord Chamberlain — (p<sup>o</sup>-lō'-nī-ūs).

**Horatio**, friend to Hamlet — (hō-rā'-shō).

**Laertes**, son to Polonius — (lā-ēr'-tēz).

**Voltimeand**, a courtier — (vól'-tī-mānd).

**Cornelius**, a courtier — (kôr-nē'-līūs).

**Rosencrantz**, a courtier — (rō'-zēn-krānz).

**Guildenstern**, a courtier — (gīl'-dēn-stērn).

**Osric**, a courtier — (ōz'-rīk).

A Gentleman.

A Priest.

**Marcellus**, an officer — (mār-sēl'-ūs).

**Bernardo**, an officer — (bēr-nār'-dō).

**Francisco**, a soldier — (frān-sīs'-kō).

**Reynaldo**, servant to Polonius — (rā-nôl'-dō).

Players.

Two clowns, grave-diggers.

**Fortinbras**, Prince of Norway — (fôr'-tīn-brās *or* fôr'-tīn-brās).

A Captain.

English Ambassadors — (ām-bās'-ū-dērz).

āle, ārm, āsk, ūt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; īūse, ūp, Chin<sup>ū</sup> (China); ōōze, lōok; oīl, cur; church; go; song;

**Gertrude**, Queen of Denmark, and mother to Hamlet — (gēr'-trōōd).

**Ophelia**, daughter to Polonius — (ō-fēl'-yŭ).

Lords, Ladies, Officers, Soldiers, Sailors, Messengers, and other Attendants.

Ghost of Hamlet's Father.

*SCENE: Denmark.*

### THE FIRST PART OF KING HENRY IV

**King Henry the Fourth** — (hĕn'-rĭ).

**Henry**, Prince of Wales, son to the King — (wālz).

**John of Lancaster**, son to the King — (jŏn ũv lăng'-kŭs-tĕr).

**Earl of Westmoreland**, friend to the King — (wĕst'-m'r-lŭnd).

**Sir Walter Blunt**, friend to the King — (wŏl'-tĕr blŭnt).

**Thomas Percy**, Earl of Worcester — (tŏm'-ŭs pĕr'-sĭ:wŏŏ'-stĕr).

**Henry Percy**, Earl of Northumberland — (nŏr-thŭm'-bĕr-lŭnd).

**Henry Percy**, surnamed **Hotspur**, his son — (hŏt'-spĕr).

**Edmund Mortimer**, Earl of March — (ĕd'-mŭnd mŏr'-tĭ-mĕr).

**Richard Scroop**, Archbishop of York — (rĭch'-ŭrd skrŏp or skrŏŏp).

**Archibald**, Earl of Douglas — (ărch'-ĭ-bŏld: dŭg'-lŭs).

**Owen Glendower** — (ŏ'-ĕn glĕn'-dou-ĕr or glĕn'-dŏŏr).

**Sir Richard Vernon** — (vĕr'-nŭn).

**Sir John Falstaff** — (fŏl'-stăf or fŏl'-stăf).

**thin, then; yet; zh = z** in azure; **n** = French nasalising **n** as in *Fr. en, in; on, un; ō = eu* in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

**Sir Michael**, a friend to the Archbishop of York — (mī'-kūl or mī'-kā-ěl).

**Poins or Poinés** — (poinz).

**Gadshill** — (gădz'-hīl).

**Peto** — (pē'-tō).

**Bardolph** — (bār'-dōlf).

**Lady Percy**, wife to Hotspur, and sister to Mortimer — (pēr'-sī).

**Lady Mortimer**, daughter to Glendower, and wife to Mortimer — (mōr'-tī-mēr).

**Mistress Quickly**, hostess of a tavern in Eastcheap — (kwīk'-li).

Lords, Officers, Sheriff, Vintner, Chamberlain, Drawers, two Carriers, Travellers, and Attendants.

*SCENE: England and Wales.*

## THE SECOND PART OF KING HENRY IV

**Rumour**, the Presenter — (rōō'-mēr).

**King Henry the Fourth** — (hēn'-rī).

**Henry**, Prince of Wales, afterwards King Henry V, son to King Henry IV — (wālz).

**Thomas**, Duke of Clarence, son to King Henry IV — (tōm'-ūs: klă'-rŭns).

**Prince John of Lancaster**, son to King Henry IV — (jōn ũv lăng'-kŭs-tēr).

**Prince Humphrey of Gloucester or Gloster**, son to King Henry IV — (hŭm'-frī ũv glōs'-tēr).

**Earl of Warwick**, of the King's party — (wōr'-īk or wōr'-īk).

āle, ārm, āsk, āt, cāre; ēve, mēt, tēm; ice, pīn; ōld, ōx, fōreign, ōr; ūse, ūp, Chinŭ (China); ōoze, lōók; oll, our; church; go; song;

**Earl of Westmoreland**, of the King's party — (wěst'-m'r-lünd).

**Earl of Surrey**, of the King's party — (sü'-rī).

**Gower**, of the King's party — (gou'-ēr).

**Harcourt**, of the King's party — (här'-küt).

**Blunt** — (blünt).

Lord Chief-Justice of the King's Bench.

A gentleman attending on the Lord Chief-Justice.

**Earl of Northumberland**, enemy to the King — (nôr-thüm'-bēr-lünd).

**Scroop**, Archbishop of York, enemy to the King — (skrōp or skrōōp).

**Lord Mowbray**, enemy to the King — (mō'-brā).

**Lord Hastings**, enemy to the King — (hās'-tīngz).

**Lord Bardolph**, enemy to the King — (bär'-dōlf).

**Sir John Colevile**, enemy to the King — (kōl'-vīl).

**Travers**, retainer of Northumberland — (trāv'-ērz).

**Morton**, retainer of Northumberland — (mōr'-tūn).

**Sir John Falstaff** — (fōl'-stāf or fōl'-staf).

His Page.

**Bardolph** — (bär'-dōlf).

**Pistol** — (pīs'-tūl).

**Poins** or **Poinés**, attendant on Prince Henry — (poinz).

**Peto**, attendant on Prince Henry — (pé'-tō).

**Shallow**, a country justice — (shāl'-ō).

**Silence**, a country justice — (sī'-lūns).

**Davy**, servant to Shallow — (dā'-vī).

**Ralph Mouldy**, a recruit — (rālf mōld'-ī).

**Simon Shadow**, a recruit — (sī'-mūn shād'-ō).

**Thomas Wart**, a recruit — (tōm'-ūs wōrt).

thin, tñen; yet; zh = z in asure; n = French nasalising n as in Fr. en, in; on, un; ô = eu in Fr. jou; Fr. menü. Explanation of Key, etc., p. xlii.

**Francis Feeble**, a recruit — (frán'-sīs *or* frän'-sīs fē'-b'l).

**Peter Bullcalf**, a recruit — (pē'-tēr bööl'-käf).

**Fang**, a sheriff's officer — (fäng).

**Snare**, a sheriff's officer — (snâr).

**Lady Northumberland** — (nôr-thüm'-bēr-lënd).

**Lady Percy** — (pēr'-sī).

**Mistress Quickly**, hostess of a tavern in Eastcheap —  
(kwīk'-lī).

**Doll Tearsheet** — (dōl târ'-shēt).

Lords and Attendants; Porter, Drawers, Beadles, Grooms,  
Officers, Soldiers, Messengers, etc.

A Dancer, speaker of the Epilogue.

*SCENE: England.*

#### THE LIFE OF KING HENRY V

**King Henry the Fifth** — (hěn'-rī).

**Duke of Gloucester or Gloster**, brother to the King —  
(glōs'-tēr).

**Duke of Bedford**, brother to the King — (bēd'-fūrđ).

**Duke of Exeter**, uncle to the King — (ěks'-ū-tēr).

**Duke of York**, cousin to the King — (yōrk).

**Earl of Salisbury** — (sōlz'-būrī).

**Earl of Westmoreland** — (wēst'-m'r-lënd).

**Earl of Warwick** — (wōr'-īk *or* wōr'-īk).

**Archbishop of Canterbury** — (ärch'-bīsh-ŭp ŭv kăn'-tēr-  
būrī).

**Bishop of Ely** — (ē'-lī).

**Earl of Cambridge**, conspirator against the King —  
(kām'-brīj).

āle, ärm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign,  
ôr; īūse, ŭp, Chinŭ (China); ōōze, lōök; oll, our; church; go; song;



**Lord Scroop**, conspirator against the King — (skrōp *or* skrōōp).

**Sir Thomas Grey**, conspirator against the King — (tōm'ūs grā).

**Sir Thomas Erpingham**, officer in King Henry's army — (ēr'-pīng-hūm).

**Gower**, officer in King Henry's army — (gou'-ēr).

**Fluellen**, officer in King Henry's army — (flōō-ěl'-ēn).

**Macmorris**, officer in King Henry's army — (māk-mōr'-īs).

**Jamy**, officer in King Henry's army — (jā'-mī).

**Bates**, soldier in the same — (bāts).

**Court**, soldier in the same — (kōrt *or* kōrt).

**Williams**, soldier in the same — (wīl'-yūmz).

**Pistol**, formerly a servant to Falstaff, now a soldier in King Henry's army — (pīs'-tūl).

**Nym**, formerly a servant to Falstaff, now a soldier in King Henry's army — (nīm).

**Bardolph**, formerly a servant to Falstaff, now a soldier in the King's army — (bār'-dōlf).

Boy

A Herald.

**Charles the Sixth**, King of France — (chārlz).

**Lewis**, the Dauphin — (liū'-īs: dō'-fīn).

**Duke of Burgundy** — (bēr'-gūn-dī).

**Duke of Orleans** — (ôr'-lē-ūnz, *Eng.*; ôr''-lā''-än', *Fr.*).

**Duke of Bourbon** — (bōōr'-būn, *Eng.*; bōōr''-bôn', *Fr.*).

The Constable of France — (kūn'-stū-b'l ūv frāns *or* frāns).

**Rambures**, a French lord — (rām-bōō'-rēz, *Eng.*; rān''-bür', *Fr.*).

thin, then; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in*; on, un; ô = eu in *Fr. jeû*; *Fr. menû*. Explanation of Key, etc., p. xlv.

**Grandpré**, a French lord — (grănd'-prā, *Eng.*; grăn''-prā', *Fr.*).

Governor of Harfleur — (gŭv'-ēr-nēr ũv hār'-flēr; är''-flör', *Fr.*).

**Montjoy**, a French Herald — (mōnt'-joi).  
Ambassadors to the King of England.

**Isabel**, Queen of France — (iz'-ŭ-běl).

**Katharine**, daughter to Charles and Isabel — (kăth'-ŭ-rĭn).

**Alice**, a lady attending on her — (ăl'-is).

Hostess of a tavern in Eastcheap, formerly Mistress Quickly, and now married to Pistol.

Chorus — (kō'-rŭs).

Lords, Ladies, Officers, Soldiers, Citizens, Messengers, and Attendants.

*SCENE: England: afterwards France.*

## THE FIRST PART OF KING HENRY VI

**King Henry the Sixth** — (hĕn'-rĭ).

**Duke of Gloucester or Gloster**, uncle to the King, and Protector — (glōs'-tēr).

**Duke of Bedford**, uncle to the King, and Regent of France — (bĕd'-fŭrd).

**Thomas Beaufort**, Duke of Exeter, great-uncle to the King — (tōm'-ŭs bō'fĕrt or bi'ŭ'-fĕrt: ěks'-ŭ-tēr).

**Henry Beaufort**, great-uncle to the King, Bishop of Winchester, and afterwards Cardinal (hĕn'-rĭ: wĭn'-chĕs''-tĕr or wĭn'-chŭs-tĕr).

**John Beaufort**, Earl, afterwards Duke, of Somerset — (jōn: sŭm'-ĕr-sĕt).

ăle, ărm, ăsk, ăt, căre; ĕve, mĕt, tĕrm; ĭce, pĭn; ōld, ōx, fōreign, ōr; ĭŭse, ŭp, Chinŭ (China); ōoze, lōok; oll, our; church; go; song;

**Richard Plantagenet**, eldest son of Richard, late Earl of Cambridge, afterwards Duke of York — (rĭch'-ŭrd plăn-tăj'-ŭ-nĕt).

**Earl of Warwick** — (wŏr'-ĭk or wŏr'-ĭk).

**Earl of Salisbury** — (sŏlz'-bŭ-rĭ).

**Earl of Suffolk** — (sŭf'-ŏk).

**Lord Talbot**, afterwards Earl of Shrewsbury — (tăl'-bŭt or tŏl'-bŭt).

**John Talbot**, his son — (jŏn).

**Edmund Mortimer**, Earl of March — (ĕd'-mŭnd mŏr'-tĭ-mĕr).

**Sir John Fastolfe** — (făst'-ŏlf).

**Sir William Lucy** — (wĭl'-yŭm lĭŭ'-sĭ).

**Sir William Glansdale** — (glănz'-dŭl).

**Sir Thomas Gargrave** — (găr'-grăv).

Mayor of London.

**Woodvile or Woodville**, Lieutenant of the Tower — (wŏd'-vĭl).

**Vernon**, of the White-rose or York faction — (vĕr'-nŭn).

**Basset**, of the Red-rose or Lancaster faction — (băs'-ĕt).

A Lawyer.

Mortimer's Keepers.

**Charles**, Dauphin, and afterwards King, of France — (dŏ'-fĭn).

**Reignier**, Duke of Anjou, and titular King of Naples — (ră'-nyă).

**Duke of Burgundy** — (bĕr'-gŭn-dĭ).

**Duke of Alençon** — (ă-lĕn'-sŭn, *Eng.*; ä''-lăN''-sŏN', *Fr.*).

**Bastard of Orleans** — (băs'-tĕrd: ôr'-lĕ-ŭnz; ôr''-lă''-ăn', *Fr.*).

thin, ŕhen; yet; zh = z in azure; n = French nasalising n as in *Fr.* en, in-, on, un; ö = eu in *Fr.* jeu; *Fr.* menü. Explanation of Key, etc., p. xliiv.

Governor of Paris.

Master-Gunner of Orleans, and his Son.

General of the French forces in Bourdeaux — (bôr-dô').

A French Sergeant.

A Porter.

An old Shepherd, father to Joan la Pucelle.

**Margaret**, daughter to Reignier, afterwards married to King Henry — (măr'-gŭ-rĕt).

**Countess of Auvergne** — (ô''-vâr'-nyŭ).

**Joan la Pucelle**, commonly called Joan of Arc — (jôn lâ pŭŏ-sĕl').

Lords, Warders of the Tower, Heralds, Officers, Soldiers, Messengers, and Attendants.

Fiends appearing to La Pucelle.

*SCENE: Partly in England, and partly in France.*

## THE SECOND PART OF KING HENRY VI

**King Henry the Sixth** — (hĕn'-rĭ).

**Humphrey**, Duke of Gloucester or Gloster, his uncle — (hŭm'-frĭ: glŏs'-tĕr).

**Cardinal Beaufort**, Bishop of Winchester, great-uncle to the King — (kăr'-dĭ-nŭl bŏ'-fĕrt or biu'-fĕrt: wĭn'-chĕs''-tĕr or wĭn'-chŭs-tĕr).

**Richard Plantagenet**, Duke of York — (rĭch'-ŭrd plăn-tăj'-ŭ-nĕt).

**Edward**, son to Plantagenet — (ĕd'-wŭrd).

**Richard**, son to Plantagenet — (rĭch'-ŭrd).

**Duke of Somerset**, of the King's party — (sŭm'-ĕr-sĕt).

âle, ärm, äsk, ät, câre; êve, mĕt, tĕrm; ice, pĭn; ŏld, ŏx, fŏreign, ôr; îuse, ŭp, Chinŭ (China); ŏoze, lŏok; oll, our; church; go; song;

- Duke of Suffolk, of the King's party — (sŭf'-<sup>ò</sup>k).
- Duke of Buckingham, of the King's party — (bŭk'-<sup>ing-</sup>  
ŭm).
- Lord Clifford, of the King's party — (klif'-<sup>ŭ</sup>rd).
- Young Clifford, his son, of the King's party.
- Earl of Salisbury, of the York faction — (sôlz'-b<sup>ŭ</sup>-rĭ).
- Earl of Warwick, of the York faction — (wôr'-<sup>ik</sup> or  
wôr'-<sup>ik</sup>).
- Lord Scales, Governor of the Tower — (skälz).
- Lord Say — (sā).
- Sir Humphrey Stafford — (hŭm'-frĭ stăf'-<sup>ŭ</sup>rd).
- William Stafford, his brother — (wĭl'-y<sup>ŭ</sup>m).
- Sir John Stanley — (jôn stăn'-<sup>lĭ</sup>).
- Vaux — (vôks).
- Matthew Goffe — (măth'-<sup>ŭ</sup> gôf).
- A Sea-captain, Master, and Master's Mate.
- Walter Whitmore — (wôl'-tēr hwĭt'-môr).
- Two Gentlemen, prisoners with Suffolk.
- John Hume, a priest — (hĭŭm).
- John Southwell, a priest — (south'-w<sup>ŭ</sup>l).
- Roger Bolingbroke, a conjurer — (rôj'-<sup>ēr</sup> bôl'-<sup>in-</sup>brôok).
- Thomas Horner, an armourer — (tô<sup>m</sup>'-<sup>ŭs</sup> hôr'-<sup>nēr</sup>).
- Peter, his man — (pē'-tēr).
- Clerk of Chatham — (klĕrk or klărk <sup>ŭ</sup>v chăt'-<sup>ŭ</sup>m).
- Mayor of Saint Alban's — (sănt ôl'-b<sup>ŭ</sup>nz).
- Saunder Simpcox, an impostor — (săn'-<sup>dēr</sup> sĭm'-<sup>kôks</sup>).
- Alexander Iden, a Kentish gentleman — (ăl-<sup>ĕg-</sup>zăn'-<sup>dēr</sup>  
ĭ'-<sup>dĕn</sup>).
- Jack Cade, a rebel — (jăk kăd).
- George Bevis, a follower of Cade — (jôrj bĕv'-<sup>ĭs</sup>).

thin, <sup>č</sup>en; yet; zh = z in azure; n = French nasalising n as in Fr. en, in-, on, un; ŭ = cu in Fr. jeu; Fr. menü. Explanation of Key, etc., p. xlv.

**John Holland**, a follower of Cade — (höl'-ũnd).

**Dick** the butcher, a follower of Cade — (dĭk).

**Smith** the weaver, a follower of Cade — (smĭth).

**Michael**, a follower of Cade — (mĭ'-kũl or mĭ'-k<sup>ā</sup>-ĕl).

Other followers of Cade.

Two Murderers.

**Margaret**, Queen to King Henry — (mār'-gũ-rĕt).

**Eleanor**, Duchess of Gloucester — (ĕl'-ũ-nĕr or ĕl'-ĭ-nŏr).

**Margaret Jourdain**, a witch — (mār'-gũ-rĕt jĕr-dān' or zhŏŕ-dān').

Wife to Simpcox.

A Spirit.

Lords, Ladies, and Attendants, Petitioners, Aldermen, a Herald, a Beadle, Sheriff, and Officers, Citizens, 'Prentices, Falconers, Guards, Soldiers, Messengers, etc.

*SCENE: England.*

### THE THIRD PART OF KING HENRY VI

**King Henry the Sixth** — (hĕn'-rĭ).

**Edward**, Prince of Wales, his son — (ĕd'-wũrd: wālz).

**Lewis XI**, King of France — (liũ'-ĭs).

**Duke of Somerset**, on King Henry's side — (sũm'-ĕr-sĕt).

**Duke of Exeter**, on King Henry's side — (ĕks'-ũ-tĕr).

**Earl of Oxford**, on King Henry's side — (ŏks'-fũrd).

**Earl of Northumberland**, on King Henry's side — (nŏr-thũm'-bĕr-lũnd).

**Earl of Westmoreland**, on King Henry's side — (wĕst'-m'r-lũnd).

**Lord Clifford**, on King Henry's side — (klĭf'-ũrd).

āle, ārm, āsk, āt, cāre; ēve, mĕt, tĕrm; ĩce, pĭn; ōld, ōx, fŏreign, ōr: ĭūse, ũp, Chinũ (China); ōŏze, lŏŏk; oll, our; church; go; song;

**Richard Plantagenet**, Duke of York — (rīch'-ūrd plān-tāj'-ū-nět).

**Edward**, Earl of March, afterwards King Edward IV, son to Plantagenet.

**Edmund**, Earl of Rutland, son to Plantagenet — (ěd'-münd: rüt'-lënd).

**George**, afterwards Duke of Clarence, son to Plantagenet — (jôrj: klă'-rűns).

**Richard**, afterwards Duke of Gloucester, or Gloster, son to Plantagenet — (glôs'-tēr).

**Duke of Norfolk**, of the Duke of York's party — (nôr'-fök).

**Marquess of Montague**, of the Duke of York's party — (mär'-kwěs ũv mŏn'-tű-giũ).

**Earl of Warwick**, of the Duke of York's party — (wŏr'-īk or wŏr'-īk).

**Earl of Pembroke**, of the Duke of York's party — (pěm'-brŏk or pěm'-brŏk).

**Lord Hastings**, of the Duke of York's party — (hās'-tīngz).

**Lord Stafford**, of the Duke of York's party — (stăf'-űrd).

**Sir John Mortimer**, uncle to the Duke of York — (jŏn mŏr'-tī-mēr).

**Sir Hugh Mortimer**, uncle to the Duke of York — (hiũ).

**Henry**, Earl of Richmond, a youth — (rīch'-münd).

**Lord Rivers**, brother to Lady Grey — (rīv'-ěrz).

**Sir William Stanley** — (wīl'-yűm stăn'-lī).

**Sir John Montgomery** — (műnt-gűm'-ű-rī).

**Sir John Somerville** — (sűm'-ěr-vīl).

**Tutor to Rutland** — (tiũ'-tēr *not* tŏŏ'-tēr).

thin, tĕen; yet; zh = z in azure; n = French nasalising n as in Fr. en, in-, on, un; ö = eu in Fr. jeu; Fr. menü. Explanation of Key, etc., p. xlv.

Mayor of York — (mā'-ēr ũv yôrk).

Lieutenant of the Tower — (liū-těn'-ŭnt, U. S.; lěf-těn'-  
ŭnt, *Eng.*).

A Nobleman.

Two Keepers.

A Huntsman.

A Son that has killed his father.

A Father that has killed his son.

**Queen Margaret** — (mär'-gŭ-rět).

**Lady Grey**, afterwards Queen to Edward IV — (grā).

**Bona**, sister to the French Queen — (bō'-nŭ).

Soldiers, Attendants, Messengers, Watchmen, etc.

*SCENE: England and France.*

## THE FAMOUS HISTORY OF THE LIFE OF KING HENRY VIII

**King Henry the Eighth** — (hěn'-rĭ).

**Cardinal Wolsey** — (kär'-dĭ-nŭl wōól'-zĭ).

**Cardinal Campeius** — (kām-pā'-ŭs or kām-pē'-yŭs).

**Capucius**, Ambassador from the Emperor Charles V —  
(kă-piū'-shŭs or kâ-piū'-sē-ŭs).

**Cranmer**, Archbishop of Canterbury — (krăn'-mēr, ärch'-  
bĭsh-ŭp ũv kăn'-tēr-bŭ-rĭ).

**Duke of Norfolk** — (nôr'-fôk).

**Duke of Buckingham** — (bŭk'-ĭng-ŭm).

**Duke of Suffolk** — (sŭf'-ôk).

**Earl of Surrey** — (sŭ'-rĭ).

**Lord Chamberlain** — (chām'-bēr-lĭn).

**Lord Chancellor** — (chăn'-sěl-ēr).

āle, ār̄m, āsk, āt, cāre; ēve, mēt, tērm; ĭce, pĭn; ôld, ôx, fôreign,  
ôr; ĭŭse, ŭp, Chinŭ (China); ôoze, loók; oll, our; church; go; song;



**Gardiner**, Bishop of Winchester — (gärd'-nēr: win'-chēs''-tēr or win'-ch<sup>ūs</sup>-tēr).

Bishop of Lincoln — (līng'-k<sup>ūn</sup>).

**Lord Abergavenny** — (äb''-ēr-g<sup>ū</sup>-vĕn'-ī or äb'-ēr-gĕn''-ī).

**Lord Sands or Sandys**, called also **Sir William Sands or Sandys** — (sändz).

**Sir Henry Guilford or Guildford** — (hĕn'-rī gīl'-f<sup>ū</sup>rd).

**Sir Thomas Lovell** — (tōm'-<sup>ūs</sup> lūv'-ĕl).

**Sir Anthony Denny** — (än'-t<sup>ō</sup>-nī dĕn'-ī).

**Sir Nicholas Vaux** — (nīk'-<sup>ō</sup>-l<sup>ūs</sup> vōks).

Secretaries to Wolsey.

**Thomas Cromwell**, Servant to Wolsey — (tōm'-<sup>ūs</sup> krōm'-wĕl).

**Griffith**, Gentleman-usher to Queen Katharine — (grīf'-īth).

Three Gentlemen.

**Doctor Butts**, Physician to the King — (büts).

Garret King-at-Arms.

Surveyor to the Duke of Buckingham — (sēr-vā'-ēr).

**Brandon** — (brän'-d<sup>ūn</sup>).

A Sergeant-at-Arms — (sär'-j<sup>ū</sup>nt-ät-ärmz).

Doorkeeper of the Council-chamber.

Porter, and his Man.

Page to Gardiner.

A Crier.

**Queen Katharine**, wife to King Henry, afterwards divorced — (käth'-<sup>ū</sup>-rīn).

**Anne Bullen**, her Maid of Honour, afterwards Queen — (än bööl'-<sup>ūn</sup>).

An old Lady, friend to Anne Bullen.

thin, t<sup>h</sup>en; yet; zh = z in azure; n = French nasalising n as in Fr. en, in; on, un; ö = eu in Fr. jeu; Fr. menü. Explanation of Key, etc., p. xlv.

**Patience**, woman to Queen Katharine — (pā'-sh<sup>ns</sup>).

**Spirits**.

Several Lords and Ladies in the Dumb Shows; Women attending upon the Queen; Scribes, Officers, Guards, and other Attendants.

*SCENE: London; Westminster; Kimbolton.*

### THE LIFE AND DEATH OF KING JOHN

**King John** — (jôn).

**Prince Henry**, son to the King; afterwards King Henry III — (hën'-rĭ).

**Arthur Plantagenet**, Duke of Bretagne, nephew to the King — (är'-th<sup>ür</sup> plän-täj'-ü-nët: brē-tän'-y<sup>ü</sup>).

**Earl of Pembroke** — (pëm'-bröök *or* pëm'-brök).

**Earl of Essex** — (ës'-ĕks).

**Earl of Salisbury** — (sôlz'-b<sup>ü</sup>-rĭ).

**Lord Bigot**, Earl of Norfolk — (bĭg'-üt: nôr'-fök).

**Hubert de Burgh**, chamberlain to the King — (h<sup>iü</sup>'-bĕrt d<sup>ü</sup> bōörg *or* bĕrg).

**Robert Faulconbridge** *or* **Falconbridge**, son to Sir Robert Faulconbridge — (röb'-ĕrt fô'-k'n-brĭj).

**Philip** the Bastard, his half-brother — (fĭl'-ĭp).

**James Gurney**, servant to Lady Faulconbridge — (jämz gĕr'-nĭ).

**Peter of Pomfret**, a prophet — (pĕ'-tĕr <sup>ü</sup>v pöm'-frĕt *or* püm'-frĕt).

**Philip**, King of France.

**Lewis**, the Dauphin — (li<sup>ü</sup>'-is: dô'-fĭn).

**Lymoges**, Duke of Austria — (lĭ-mōzh': ôs'-trĭ-ü).

āle, ārm, āsk, āt, cāre; ēve, mĕt, tĕrm; ice, pĭn; ōld, ōx, fōreign, ôr; ĭūse, ūp, Chin<sup>ü</sup> (China); ōōse, lōök; oll, our; church; go; song;

**Cardinal Pandulph**, the Pope's legate — (kär'-dī-nŭl pän'-dŭlf).

**Melun**, a French lord — (mě-lōōn').

**Chatillon**, ambassador from France to King John — (shă-tīl'-yŭn, *Eng.*; shă''-tē''-yôn', *Fr.*).

**Queen Elinor**, widow of King Henry II, and mother to King John — (ĕl'-ī-nēr or ĕl'-ī-nōr).

**Constance**, mother to Arthur — (kōn'-stŭns).

**Blanch of Spain**, daughter to Alphonso, King of Castile; and niece to King John — (blānsh ŭv spān).

**Lady Faulconbridge** or **Falconbridge**, mother to the Bastard and Robert Faulconbridge — (fô'-k'n-brīj).

Lords, Citizens of Angiers, Sheriff, Heralds, Officers, Soldiers, Messengers, and other Attendants.

*SCENE: Partly in England, and partly in France.*

## THE TRAGEDY OF JULIUS CÆSAR

**Julius Cæsar** — (jōōl'-yŭs sē'-zŭr).

**Octavius Cæsar**, triumvir after the death of Julius Cæsar — (ōk-tā'-vī-ŭs).

**Marcus Antonius**, triumvir after the death of Julius Cæsar — (mār'-kŭs ān-tō'-nī-ŭs).

**M. Æmil. Lepidus** [**Marcus Æmilius Lepidus**], triumvir after the death of Julius Cæsar — (ē-mīl'-ī-ŭs lĕp'-ī-dŭs).

**Cicero**, a senator — (sīs'-ŭ-rō).

**Publius**, a senator — (pŭb'-lī-ŭs).

**Popilius Lena**, a senator — (pō-pīl'-ī-ŭs lē'-nŭ).

thin, tŭen; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in, on, un*; ō = eu in *Fr. jeu*; *Fr. menŭ*. Explanation of Key, etc., p. xlv.

**Marcus Brutus**, conspirator against Julius Cæsar — (brōō'-tŭs).

**Caius Cassius**, conspirator against Julius Cæsar — (kā'-yŭs kās'-ŷ-ŭs).

**Casca**, conspirator against Julius Cæsar — (kās'-kŭ).

**Trebonius**, conspirator against Julius Cæsar — (trē-bō'-nŷ-ŭs).

**Caius Ligarius**, conspirator against Julius Cæsar — (kā'-yŭs lī-gā'-rŷ-ŭs).

**Decius Brutus**, conspirator against Julius Cæsar — (dē'-shŭs brōō'-tŭs).

**Metellus Cimber**, conspirator against Julius Cæsar — (mē-těl'-ŭs sĭm'-bēr).

**Cinna**, conspirator against Julius Cæsar — (sĭn'-ŭ).

**Flavius**, a tribune — (flā'-vŷ-ŭs).

**Marullus**, a tribune — (mā-rŭl'-ŭs).

**Artemidorus of Cnidos**, a teacher of Rhetoric — (ār''-tē-mŷ-dō'-rŭs ũv nŷ-dōs).

A Soothsayer.

**Cinna**, a poet — (sĭn'-ŭ).

Another Poet.

**Lucilius**, friend to Brutus and Cassius — (lŭ-sĭl'-ŷ-ŭs).

**Titinius**, friend to Brutus and Cassius — (tĭ-tĭn'-ŷ-ŭs).

**Messala**, friend to Brutus and Cassius — (mē-sā'-lŭ).

Young **Cato**, friend to Brutus and Cassius — (kā'-tō).

**Volumnius**, friend to Brutus and Cassius — (vō-lŭm'-nŷ-ŭs).

**Varro**, servant to Brutus — (vār'-ō).

**Clitus**, servant to Brutus — (klĭ'-tŭs).

**Claudius**, servant to Brutus — (klō'-dŷ-ŭs).

ā, ē, ĭrm, ūsk, ūt, cāre; ēve, mēt, tĕrm; ĭce, pĭn; ōld, ōx, fōreign, ōr; ĭŭse, ūp, Chinŭ (China); ōōze, lōōk; oil, our; church; go; song;

- Strato**, servant to Brutus — (strā'-tō).  
**Lucius**, servant to Brutus — (liū'-shīūs).  
**Dardanius**, servant to Brutus — (dār-dā'-nī-ūs).  
**Pindarus**, servant to Cassius — (pīn'-dā-rūs).  
**Calpurnia**, wife to Cæsar — (kāl-pēr'-nī-ū).  
**Portia**, wife to Brutus — (pôr'-shū).  
 Senators, Citizens, Guards, Attendants, etc.

*SCENE: Rome; the neighbourhood of Sardis; the neighbourhood of Philippi.*

### THE TRAGEDY OF KING LEAR

- Lear**, King of Britain — (lēr).  
**King of France** — (frāns *or* frāns).  
**Duke of Burgundy** — (bēr'-gūn-dī).  
**Duke of Cornwall** — (kôrn'-wôl).  
**Duke of Albany** — (ôl'-bū-nī).  
**Earl of Kent** — (kënt).  
**Earl of Gloucester** or **Gloster** — (glôs'-tēr).  
**Edgar**, son to Gloucester — (ěd'-gēr).  
**Edmund**, bastard son to Gloucester — (ěd'-mūnd).  
**Curan**, a courtier — (kūr'-rūn).  
 Old Man, tenant to Gloucester.  
 Doctor.  
 Fool.  
**Oswald**, steward to Goneril — (ôz'-wūld).  
 A Captain employed by Edmund.  
 Gentleman attendant on Cordelia.  
 Herald.  
 Servants to Cornwall.

thin, ēhen; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in*;  
 on, un; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

**Goneril**, daughter to Lear — (gõn'-ũ-ril).

**Regan**, daughter to Lear — (rē'-gũn).

**Cordelia**, daughter to Lear — (kõr-dē'-lyũ).

Knights of Lear's train, Captains, Messengers, Soldiers,  
and Attendants.

*SCENE: Britain.*

### LOVE'S LABOUR'S LOST

**Ferdinand**, King of Navarre — (fēr'-dĩ-nãnd: nã-vãr').

**Biron**, lord attending on the King — (bē-rõõn').

**Longaville**, lord attending on the King — (lõng'-gũ-vil, *Eng.*; lõn''-gã''-vël'ũ, *Fr.*).

**Dumain**, lord attending on the King — (diũ-mãn').

**Boyet**, lord attending on the Princess of France — (boi-ët').

**Mercade** or **Marcade**, lord attending on the Princess of France — (mēr-kãd': mãr-kãd').

**Don Adriano de Armado**, a fantastical Spaniard — (dõn ã-drẽã'-nõ dẽ ãr-mã'-dõ).

**Sir Nathaniel**, a curate — (nũ-thãn'-yẽl).

**Holofernes**, a schoolmaster — (hõl'-õ-fēr'-nẽz).

**Anthony Dull**, a constable — (ãn'-tõ-nĩ dũl).

**Costard**, a clown — (kõs'-tũrd).

**Moth**, page to Armado — (mõth).

A Forester.

**Princess of France** — (frãns *or* frãns).

**Rosaline**, lady attending on the Princess — (rõz'-ũ-lĩn).

**Maria**, lady attending on the Princess — (mã-rẽ'-ũ).

ãle, ãrm, ãsk, ãt, cãre; ēve, mēt, tũrm; ĩce, pĩn; õld, õx, fõreign,  
õr; iũse, ũp, Chinũ (China); õõze, lõõk; oll, our; church; go; song;

**Katharine**, lady attending on the Princess — (kăth'-  
Û-rĭn).

**Jaquenetta**, a country wench — (jăk'-ĕ-nĕt'-Û).

Lords, Attendants, etc.

*SCENE: Navarre, the King's palace, and the country near it.*

## THE TRAGEDY OF MACBETH

**Duncan**, King of Scotland — (düng'-kÛn).

**Malcolm**, son to the King — (măl'-kÛm).

**Donalbain**, son to the King — (dŏn'-ăl-băn).

**Macbeth**, a general of the King's army — (măk-bĕth').

**Banquo**, a general of the King's army — (băn'-kwŏ).

**Macduff**, a nobleman of Scotland — (măk-dÛf').

**Lennox**, a nobleman of Scotland — (lĕn'-Ûks).

**Ross**, a nobleman of Scotland — (rŏs).

**Menteith**, a nobleman of Scotland — (mĕn-tĕth').

**Angus**, a nobleman of Scotland — (ăng'-gÛs).

**Caithness**, a nobleman of Scotland — (kăth'-nĕs).

**Fleance**, son to Banquo — (flĕ'-Ûns).

**Siward**, Earl of Northumberland, general of the English  
forces — (sĕ'-ĕrd or sĕ'-wĕrd).

Young **Siward**, his son.

**Seyton**, an officer attending on Macbeth — (sĕ'-tÛn).

Boy, son to Macduff.

An English Doctor.

A Scotch Doctor.

A Sergeant or a Captain — (săr'-jÛnt).

A Porter.

An Old Man.

thin, ŕhen; yet; zh = z in azure; n = French nasalising n as in Fr. en, in; on, un; ö = eu in Fr. jeu; Fr. menü. Explanation of Key, etc., p. xliiv.

**Lady Macbeth** — (mäk-běth').

**Lady Macduff** — (mäk-důf').

Gentlewoman attending on Lady Macbeth.

**Hecate** — (hěk'-ü-tě or hěk'-ät).

Three Witches.

Apparitions.

Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants, and Messengers.

*SCENE: Scotland; England.*

### MEASURE FOR MEASURE

**Vincenzio**, Duke of Vienna — (vĕn-chĕn'-sĕo).

**Angelo**, Deputy in the Duke's absence — (än'-jĕ-lō).

**Escalus**, an ancient lord — (ĕs'-k<sup>ü</sup>-lūs).

**Claudio**, a young gentleman — (klō'-dĭ-ō).

**Lucio**, a fantastic — (lū'-shĭō).

Two other gentlemen.

**Provost** — (prō'-v<sup>ü</sup>st).

**Thomas**, a friar — (tōm'-ūs).

**Peter**, a friar — (pĕ'-tĕr).

A Justice.

**Varrius**, a gentleman, servant to the Duke — (vā'-rĭ-ūs).

**Elbow**, a simple constable — (ĕl'-bō).

**Froth**, a foolish gentleman — (frōth).

**Pompey**, servant to Mistress Overdone — (pōm'-pĭ).

**Abhorson**, an executioner — (äb-hōr'-s<sup>ün</sup>).

**Barnardine**, a dissolute prisoner — (bār'-när-dĕn).

**Isabella**, sister to Claudio — (ĭz'-ü-bĕl'-ü).

äle, ärm, äsk, ät, cäre; ĕve, mĕt, tĕrm; ĭce, pĭn; ðld, ōx, fōreign,  
ōr; ĭūse, ūp, Chin<sup>ü</sup> (China); ōoze, loōk; oll, our; church; go; song;



**Mariana**, betrothed to Angelo — (mä-rää'-nä).

**Juliet**, beloved of Claudio — (j'ül'-yět)

**Francisca**, a nun — (frän-sfs'-k<sup>ü</sup>).

**Mistress Overdone**, a bawd — (ō'-vēr-dün).

Lords, Officers, Citizens, Boy, and Attendants.

SCENE: Vienna.

## THE MERCHANT OF VENICE

**Duke of Venice** — (vĕn'-ĭs).

**Prince of Morocco**, suitor to Portia — (m<sup>o</sup>-rök'-ō).

**Prince of Arragon**, suitor to Portia — (är'-ā-gŏn).

**Antonio**, the merchant of Venice — (än-tō'-nĭ-ō).

**Bassanio**, his friend, suitor likewise to Portia — (bă-să'-nĭ-ō).

**Salanio**, friend to Antonio and Bassanio — (să-lä'-nĕō).

**Salarino**, friend to Antonio and Bassanio — (să-lä-rĕ'-nō).

**Gratiano**, friend to Antonio and Bassanio — (gră-shĕ-ä'-nō).

**Salerio**, friend to Antonio and Bassanio — (să-lĕ'-rĕō).

**Lorenzo**, in love with Jessica — (lô-rĕn'-zō).

**Shylock**, a rich Jew — (shĭ'-lŏk).

**Tubal**, a Jew, his friend — (t'ü'-bäl).

**Launcelot Gobbo**, the clown, servant to Shylock — (län'-sĕ-lŏt gŏb'-bō).

**Old Gobbo**, father to Launcelot.

**Leonardo**, servant to Bassanio — (lē-ō-när'-dō).

**Balthasar** or **Balthazar**, servant to Portia — (bäl-tä'-zär).

**Stephano**, servant to Portia — (stĕf'-ā-nō).

**Portia**, a rich heiress — (pŏr'-sh<sup>ü</sup>).

thin, ſhen; yet; zh = z in azure; n = French nasalizing n as in Fr. en, in, on, un; ô = eu in Fr. jeu; Fr. menü. Explanation of Key, etc., p. xlv.

**Nerissa**, her waiting gentlewoman — (ně-ris'-<sup>ü</sup>).

**Jessica**, daughter to Shylock — (jěs'-<sup>ü</sup>k<sup>ü</sup>).

Magnificoes of Venice, Officers of the Court of Justice,  
Gaoler, Servants to Portia, and other Attendants.

*SCENE: Partly at Venice, and partly at Belmont, the seat of  
Portia, on the Continent.*

### THE MERRY WIVES OF WINDSOR

**Sir John Falstaff** — (j<sup>õ</sup>n f<sup>õ</sup>l'-st<sup>õ</sup>f or f<sup>õ</sup>l'-st<sup>õ</sup>f).

**Fenton**, a gentleman — (f<sup>ẽ</sup>n'-t<sup>ũ</sup>n).

**Shallow**, a country justice — (sh<sup>ã</sup>l'-<sup>õ</sup>).

**Abraham Slender**, cousin to Shallow — (ã'-br<sup>ũ</sup>-hãm sl<sup>ẽ</sup>n'-  
d<sup>ẽ</sup>r).

**Frank Ford**, a gentleman dwelling at Windsor — (frãngk  
f<sup>õ</sup>rd, *Eng.*; f<sup>õ</sup>rd, *U. S.*).

**George Page**, a gentleman dwelling at Windsor — (j<sup>õ</sup>rj  
pãj).

**William Page**, a boy, son to Page — (w<sup>ĩ</sup>l'-y<sup>ũ</sup>m).

**Sir Hugh Evans**, a Welsh parson — (hi<sup>ũ</sup> <sup>ẽ</sup>v'-<sup>ũ</sup>nz).

**Doctor Caius**, a French physician — (k<sup>ẽ</sup>z).

Host of the Garter Inn.

**Bardolph**, a sharper attending on Falstaff — (bãr'-d<sup>õ</sup>lf).

**Pistol**, a sharper attending on Falstaff — (p<sup>ĩ</sup>s'-t<sup>ũ</sup>l).

**Nym**, a sharper attending on Falstaff — (n<sup>ĩ</sup>m).

**Robin**, page to Falstaff — (r<sup>õ</sup>b'-in).

**Peter Simple**, servant to Slender — (p<sup>ẽ</sup>'-t<sup>ẽ</sup>r s<sup>ĩ</sup>m'-p'l).

**John Rugby**, servant to Doctor Caius — (r<sup>ũ</sup>g'-b<sup>ĩ</sup>).

**Mistress Ford** — (f<sup>õ</sup>rd or f<sup>õ</sup>rd).

ãle; ãrm, ãsk, ãt, cãre; <sup>ẽ</sup>ve, m<sup>ẽ</sup>t, t<sup>ẽ</sup>rm; ice, p<sup>ĩ</sup>n; ðld, ðx, f<sup>õ</sup>reign,  
ðr; i<sup>ũ</sup>se, ũp, Chin<sup>ũ</sup> (China); õõse, l<sup>õ</sup>ok; oll, our; church; go; song;

Mistress Page — (pāj).

Anne Page, her daughter — (än).

Mistress Quickly, servant to Doctor Caius — (kwik'-li).

Servants to Page, Ford, etc.

SCENE: Windsor and the neighbourhood.

### A MIDSUMMER-NIGHT'S DREAM

Theseus, Duke of Athens — (thē'-siūs or thē'-sē-ūs:  
äth'-ūnz).

Egeus, father to Hermia — (ē-jē'-ūs).

Lysander, betrothed to Hermia — (li-sän'-dēr).

Demetrius, in love with Hermia — (dē-mē'-trī-ūs).

Philostrate, master of the revels to Theseus — (fī'-lös-trät).

Peter Quince, a carpenter — (pē'-tēr kwīns).

Snug, a joiner — (snüg).

Nick Bottom, a weaver — (nik böt'-ūm).

Francis Flute, a bellows-mender — (frän'-sīs flōōt).

Snout, a tinker — (snout).

Robin Starveling, a tailor — (röb'-in stärv'-līng).

Hippolyta, Queen of the Amazons, betrothed to Theseus  
— (hī-pöl'-i-tū).

Hermia, daughter to Egeus, in love with Lysander —  
(hēr'-mī-ū).

Helena, in love with Demetrius — (hěl'-ē-nū).

Oberon, King of the fairies — (ō'-bē-rōn).

Titania, Queen of the fairies — (tī-tā'-nī-ū).

Puck, or Robin Goodfellow — (pük: röb'-in gööd'-fěl''-ō).

thin, ~~thin~~; yet; zh = z in azure; n = French nasalising n as in Fr. en, in-,  
on. un; ö = eu in Fr. jeu; Fr. menü. Explanation of Key, etc., p. xlv.

**Peaseblossom**, a fairy — (pēz'-blös''-ūm).

**Cobweb**, a fairy — (kōb'-wēb).

**Moth**, a fairy — (mōth).

**Mustardseed**, a fairy — (mūs'-tūr'd-sēd'').

Other fairies attending their King and Queen. Attendants on Theseus and Hippolyta.

*SCENE: Athens, and a wood near it.*

### MUCH ADO ABOUT NOTHING

**Don Pedro**, Prince of Arragon — (dōn pā'-drō or pē'-drō).

**Don John**, his bastard brother — (dōn jōn).

**Claudio**, a young lord of Florence — (klō'-dī-ō).

**Benedick**, a young lord of Padua — (bēn'-ē-dīk).

**Leonato**, governor of Messina — (lē-ō-nā'-tō).

**Antonio**, his brother — (ān-tō'-nī-ō).

**Balthasar** or **Balthazar**, attendant on Don Pedro — (bāl-tā'-zār).

**Conrade**, follower of Don John — (kōn'-rād).

**Borachio**, follower of Don John — (bō-rā'-kē-ō).

**Friar Francis** — (frī'-ēr frān'-sīs or frān'-sīs).

**Dogberry**, a constable — (dōg'-bē-rī).

**Verges**, a headborough — (vār'-jēs or vēr'-jēz).

A Sexton — (sēks'-tūn).

A Boy.

**Hero**, daughter to Leonato — (hē'-rō).

**Beatrice**, niece to Leonato — (bē'-ū-trīs).

**Margaret**, a gentlewoman attending on Hero — (mār'-gū-rēt).

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pīn; ōld, ōx, fōreign, ōr; ūse, ūp, Chinū (China); ōoze, lōok; oll, our; church; go; song;

**Ursula**, a gentlewoman attending on Hero — (ēr'-s'ū-lū).

Messengers, Watch, Attendants, etc.

SCENE: *Messina*.

THE TRAGEDY OF OTHELLO, THE MOOR OF  
VENICE

**Duke of Venice** — (vēn'-īs).

**Brabantio**, a senator, father to Desdemona — (brā-  
băn'-shō).

Other Senators.

**Gratiano**, brother to Brabantio — (grā-shē-ä'-nō).

**Lodovico**, kinsman to Brabantio — (lō-dō-vē'-kō).

**Othello**, a noble Moor in the military service of Venice —  
(ō-thěl'-ō).

**Cassio**, his lieutenant — (kās'-ī-ō or kăsh'-īō).

**Iago**, his ancient — (ēä'-gō).

**Roderigo**, a Venetian gentleman — (rōd-ŭ-rē'-gō).

**Montano**, Othello's predecessor in the government of  
Cyprus — (mōn-tä'-nō).

Clown, servant to Othello.

**Desdemona**, daughter to Brabantio and wife to Othello —  
(děz-dě-mō'-nŭ).

**Emilia**, wife to Iago — (ē-mil'-ī-ŭ).

**Bianca**, mistress to Cassio — (bē-ăn'-kŭ, *Eng.*; bēän'-kā,  
*It.*).

Sailor, Messenger, Herald, Officers, Gentlemen, Musicians,  
and Attendants.

SCENE: *Venice: a seaport in Cyprus*.

thin, tĕen; yet; zh = z in azure; n = French nasalising n as in *Fr. en, in,*  
on, un; ö = eu in *Fr. jeu; Fr. menü*. Explanation of Key, etc., p. xlv.

## PERICLES, PRINCE OF TYRE

**Antiochus**, King of Antioch — (än-tī'-ō-kūs: än'-tī-ōk).

**Pericles**, Prince of Tyre — (pēr'-ī-klēz: tīr).

**Helicanus**, a lord of Tyre — (hēl-ī-kā'-nūs).

**Escanes**, a lord of Tyre — (ēs'-k<sup>ü</sup>-nēz).

**Simonides**, King of Pentapolis — (sī-mōn'-ī-dēz: pēn-tāp'-ō-līs).

**Cleon**, governor of Tarsus — (klē'-ōn).

**Lysimachus**, governor of Mytilene — (lī-sīm'-ī-kūs: mīt-ī-lē'-nē).

**Cerimon**, a lord of Ephesus — (sēr'-ī-mōn).

**Thaliard**, a lord of Antioch — (thāl'-yērd).

**Philemon**, servant to Cerimon — (fī-lē'-mōn).

**Leonine**, servant to Dionyza — (lē'-ō-nīn).

A Marshal — (mār'-sh<sup>ü</sup>l).

A Pandar — (pān'-dār *or* pān'-dēr).

**Boult**, his servant — (bōlt).

The Daughter of Antiochus.

**Dionyza**, wife to Cleon — (dī-ō-nī'-z<sup>ü</sup>).

**Thaisa**, daughter to Simonides — (thā-īs'-ü).

**Marina**, daughter to Pericles and Thaisa — (mä-rē'-n<sup>ü</sup> *or* m<sup>ü</sup>-rī'-n<sup>ü</sup>).

**Lychorida**, nurse to Marina — (lī-kō'-rī-d<sup>ü</sup>).

A Bawd — (bōd).

**Diana** — (dī-än'-ü).

**Gower**, as Chorus — (gou'-ēr).

Lords, Ladies, Knights, Gentlemen, Sailors, Pirates,  
Fishermen, and Messengers.

*SCENE: Dispersedly in various countries.*

äle, ärm, äsk, ät, câre; êve, mêt, tērm; ice, pīn; öld, öx, îöreign,  
ôr; îüse, ūp, Chin<sup>ü</sup> (China); ööse, löök; oll, our; church; go; song;

## THE TRAGEDY OF KING RICHARD II

**King Richard the Second** — (ričh'-űrd).

**John of Gaunt, Duke of Lancaster, uncle to the King** —  
(jõn ũv gänt *or* gõnt: lăng'-kűs-těr).

**Edmund of Langley, Duke of York, uncle to the King** —  
(ěd'-műnd ũv lăng'-li: yõrk).

**Henry, surnamed Bolingbroke, Duke of Hereford, son to  
John of Gaunt; afterwards King Henry IV** — (hěn'-ri:  
bõl'-in-brõok: hěr'-fűrd *or* hăr'-fűrd).

**Duke of Aumerle, son to the Duke of York** — (õ-měr'l').

**Thomas Mowbray, Duke of Norfolk** — (tõm'-űs mõ'-bră:  
nõr'-fõk).

**Duke of Surrey** — (sű'-ri).

**Earl of Salisbury** — (sõlz'-bű-ri).

**Lord Berkley** — (bărk'-li, *Eng.*; běr'-li, *U. S.*).

**Bushy, servant to King Richard** — (bõõsh'-i).

**Bagot, servant to King Richard** — (băg'-űt).

**Green, servant to King Richard** — (grěn).

**Earl of Northumberland** — (nõr-thűm'-běr-lűnd).

**Henry Percy, surnamed Hotspur, his son** — (pěr'-si:  
hõt'-spěr).

**Lord Ross** — (rõs).

**Lord Willoughby** — (wĩl'-ű-bi).

**Lord Fitzwater** — (fĩts'-wõ-těr).

**Bishop of Carlisle** — (kăr-lĩl').

**Abbot of Westminster** — (wěst'-mĩn-stěr).

**Lord Marshal.**

**Sir Stephen Scroop** — (stě'-v'n skrõp *or* skrõõp).

**Sir Pierce of Exton** — (pěrs ũv ěks'-tűn).

thin, then; yet; zh = z in azure; n = French nasalizing n as in *Fr. en, in,*  
on, un; õ = eu in *Fr. jeu; Fr. menü.* Explanation of Key, etc., p. xlii.

Captain of a band of Welshmen.

**Queen** to King Richard.

**Duchess of York** — (yôrk).

**Duchess of Gloucester** or **Gloster** — (glô's'-tēr).

Lady attending on the Queen.

Lords, Heralds, Officers, Soldiers, two Gardeners, Keeper,  
Messenger, Groom, and other Attendants.

*SCENE: England and Wales.*

### THE TRAGEDY OF KING RICHARD III

**King Edward the Fourth** — (ěd'-wŭrd).

**Edward**, Prince of Wales, afterwards King Edward V, son  
to the King — (wālz).

**Richard**, Duke of York, son to the King — (rĭch'-ŭrd:  
yôrk).

**George**, Duke of Clarence, brother to the King — (jôrj:  
klă'-rŭns).

**Richard**, Duke of Gloucester or Gloster, afterwards King  
Richard III, brother to the King — (glô's'-tēr).

A young son of Clarence.

**Henry**, Earl of Richmond, afterwards King Henry VII —  
(hĕn'-rĭ: rĭch'-mŭnd).

**Cardinal Bouchier** or **Boucher**, Archbishop of Canter-  
bury — (kăr'-dĭ-nŭl bou'-chĕr or bōōr'-shĭā) or (bou'-chĕr  
or bōō'-shĭā: kăn'-tĕr-bŭ-rĭ).

**Thomas Rotherham**, Archbishop of York — (tŏm'-ŭs  
roth'-ĕr-ŭm).

**John Morton**, Bishop of Ely — (jŏn mŏr'-tŭn).

âle, ärm, âsk, ät, câre; ĕve, mĕt, tĕrm; ĭce, pĭn; ôld, ôx, fôreign,  
ôr; îŭse, ŭp, Chinŭ (China); ōoze, lŏok; oll, our; church; go; song;



- Duke of Buckingham — (bük'-ing-üm).  
 Duke of Norfolk — (nôr'-fölk).  
 Earl of Surrey, his son — (sü'-ri).  
 Earl Rivers, brother to Elizabeth — (riv'-ērz).  
 Marquess or Marquis of Dorset, son to Elizabeth —  
 (mär'-kwēs or mär'-kwīs: dōr'-sēt).  
 Lord Grey, son to Elizabeth — (grā).  
 Earl of Oxford — (öks'-förd).  
 Lord Hastings — (hās'-tingz).  
 Lord Stanley, called also Earl of Derby — (stān'-li:  
 dār'-bi, *Eng.*; dēr'-bi, *U. S.*).  
 Lord Lovel — (lŭv'-əl).  
 Sir Thomas Vaughan — (töm'-üs vôn or vō'-ün).  
 Sir Richard Ratcliff — (ričh'-örd rät'-klif).  
 Sir William Catesby — (wil'-yüm kāt's'-bi).  
 Sir James Tyrrel — (jāmz tīr'-əl).  
 Sir James Blount — (blünt).  
 Sir Walter Herbert — (wōl'-tēr hēr'-bērt).  
 Sir Robert Brakenbury, Lieutenant of the Tower —  
 (brāk'-ün-bŭ-ri).  
 Sir William Brandon — (brän'-dün).  
 Christopher Urswick, a priest — (krīs'-tō-fēr ērs'-ik or  
 ērs'-wik).  
 Another Priest.  
 Tressel, a gentleman attending on the Lady Anne —  
 (trēs'-l).  
 Berkeley, a gentleman attending on the Lady Anne —  
 (bärk'-li, *Eng.*; bērk'-li, *U. S.*).  
 Lord Mayor of London.  
 Sheriff of Wiltshire — (wilt'-shīr).

thin, t~~h~~en; yet; zh = z in azure; n = French nasalizing n as in *Fr.* en, in-, on, un; ö = eu in *Fr.* jeu; *Fr.* menü. Explanation of Key, etc., p. xliiv.

- Elizabeth**, Queen to King Edward IV — (ē-līz'-ū-bēth).  
**Margaret**, widow of King Henry VI — (mār'-g<sup>ū</sup>-ret).  
**Duchess of York**, mother to King Edward IV — (yôrk).  
**Lady Anne**, widow of Edward, Prince of Wales, son to King Henry VI; afterwards married to Richard, Duke of Gloucester — (ăn).  
 A young daughter of Clarence (**Margaret Plantagenet**) — (mār'-g<sup>ū</sup>-rēt plăn-tăj'-ū-nēt).

Ghosts of those murdered by Richard III, Lords and other Attendants, a Pursuivant, Scrivener, Citizens, Murderers, Messengers, Soldiers, etc.

*SCENE: England.*

### THE TRAGEDY OF ROMEO AND JULIET

- Escalus**, Prince of Verona — (ēs'-k<sup>ū</sup>-lūs).  
**Paris**, a young nobleman, kinsman to the prince — (pă'-rīs).  
**Montague**, head of the house at variance with Capulet — (mön'-t<sup>ū</sup>-g<sup>iū</sup>).  
**Capulet**, head of the house at variance with Montague — (kăp'-iū-lēt).  
 An old man, of the Capulet family.  
**Romeo**, son to Montague — (rō'-mēō).  
**Mercutio**, kinsman to the prince, and friend to Romeo — (mēr-k<sup>iū</sup>'-shīō).  
**Benvolio**, nephew to Montague, and friend to Romeo — bĕn-vō'-lī-ō).  
**Tybalt**, nephew to Lady Capulet — (tīb'-ūlt).  
**Friar Laurence**, a Franciscan — (frī'-ēr lô'-r<sup>ns</sup>).

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; ice, pīn; ōld, ōx, fōreign, ōr; iūse, ūp, Chin<sup>ū</sup> (China); ōōse, lōók; oll, our; church; go; song;

**Friar John**, of the same order — (jõn).

**Balthasar** or **Balthazar**, servant to Romeo — (bäl-tä'-zär).

**Sampson**, servant to Capulet — (sämp'-sũn).

**Gregory**, servant to Capulet — (grěg'-õ-rĩ).

**Peter**, servant to Juliet's nurse — (pě'-těr).

**Abraham**, servant to Montague — (ã'-brũ-hãm).

An Apothecary — (ũ-põth'-ũ-kã-rĩ).

Three Musicians.

Page to Paris; another Page; an Officer.

**Lady Montague**, wife to Montague — (mõn'-tũ-giũ).

**Lady Capulet**, wife to Capulet — (kãp'-iũ-lět).

**Juliet**, daughter to Capulet — (jiũl'-yět).

Nurse to Juliet.

Chorus — (kõ'-rũs).

Citizens of Verona; kinsfolk of both houses; Maskers,  
Guards, Watchmen, and Attendants.

*SCENE: Verona; Mantua.*

## THE TAMING OF THE SHREW

### PERSONS IN THE INDUCTION

A Lord.

**Christopher Sly**, a tinker — (krĩs'-tõ-fěr sli).

Hostess, Page, Players, Huntsmen, and Servants.

**Baptista**, a rich gentleman of Padua — (bãp-tēs'-tã).

**Vincentio**, an old gentleman of Pisa — (vẽn-chěn'-sěõ).

**Lucentio**, son to Vincentio, in love with Bianca — (lõõ-  
chěn'-sěõ).

thin, then; yet; zh = z in assure; n = French nasalising n as in Fr. en, in-, on, un; õ = eu in Fr. jeu; Fr. menũ. Explanation of Key, etc., p. xliv.

**Petruchio**, a gentleman of Verona, a suitor to Katharina  
— (pě-trōōch'-ĭ-ō or pě-trōō'-kēō).

**Gremio**, suitor to Bianca — (grě'-mēō, *It.*; grē'-mī-ō, *Eng.*).

**Hortensio**, suitor to Bianca — (hôr-těn'-shĭō).

**Tranio**, servant to Lucentio — (trä'-nēō).

**Biondello**, servant to Lucentio — (bēōn-děl'-lō).

**Grumio**, servant to Petruchio — (grōō'-mēō).

**Curtis**, servant to Petruchio — (kēr'-tĭs).

A Pedant — (pěd'-ūt).

**Katharina**, the shrew, daughter to Baptista — (kăt-ū-  
rē'-nŭ).

**Bianca**, daughter to Baptista — (bē-ăn'-kŭ, *Eng.*; bēän'-  
ká, *It.*).

Widow.

Tailor, Haberdasher, and Servants attending on Baptista  
and Petruchio.

*SCENE: Padua, and Petruchio's country house.*

## THE TEMPEST

**Alonso**, King of Naples — (ŭ-lōn'-zō).

**Sebastian**, his brother — (sě-bās'-tĭŭn).

**Prospero**, the right Duke of Milan — (prōs'-pě-rō).

**Antonio**, his brother, the usurping Duke of Milan —  
(ăn-tō'-nĭ-ō).

**Ferdinand**, son to the King of Naples — (fēr'-dĭ-nānd).

**Gonzalo**, an honest old counsellor — (gōn-ză'-lō).

**Adrian**, a lord — (ā'-drĭ-ŭn).

**Francisco**, a lord — (frăn-sĭs'-kō).

āle, ārm, āsk, āt, cāre; ēve, mēt, tēm; ĩce, pĭn; ōld, ōx, fōreign,  
ōr; ĩŭse, ŭp, Chinŭ (China); ōŭze, lōŭk; oll, our; church; go; song;

**Caliban**, a savage and deformed slave — (käl'-i-bän).

**Trinculo**, a jester — (trǐng'-k'ü-lō).

**Stephano**, a drunken butler — (stěf'-ä-nō).

Master of a ship.

Boatswain — (bōt'-swān; *nautical*, bō'-s'n).

Mariners — (mär'-i-něrz).

**Miranda**, daughter to Prospero — (mĭ-rän'-dŭ).

**Ariel**, an airy spirit — (ā'-rĭ-ěl).

**Iris**, presented by a spirit — (i'-rĭs).

**Ceres**, presented by a spirit — (sē'-rěz).

**Juno**, presented by a spirit — (jōō'-nō).

Nymphs, presented by spirits — (nĭmfs).

Reapers, presented by spirits.

Other Spirits attending on Prospero.

*SCENE: A ship at Sea; an island.*

## THE LIFE OF TIMON OF ATHENS

**Timon**, a noble Athenian — (tĭ'-mŭn).

**Lucius**, a flattering lord — (liŭ'-shĭŭs).

**Lucullus**, a flattering lord — (liŭ'-kŭl'-ŭs).

**Sempronius**, a flattering lord — (sēm-prō'-nĭ-ŭs).

**Ventidius**, one of Timon's false friends — (vĕn-tĭd'-ĭ-ŭs).

**Alcibiades**, an Athenian captain — (äl-sĭ-bĭ'-ŭ-děz).

**Apemantus**, a churlish philosopher — (äp-ě-män'-tŭs).

**Flavius**, steward to Timon — (flā'-vĭ-ŭs).

**Flaminius**, servant to Timon — (flā'-mĭn'-ĭ-ŭs).

**Lucilius**, servant to Timon — (liŭ'-sĭl'-ĭ-ŭs).

**Servilius**, servant to Timon — (sēr-vĭl'-ĭ-ŭs).

**thin**, **thēn**; **yet**; **zh** = **z** in *azure*; **n** = French nasalizing **n** as in *Fr. en, in, on, un*; **ô** = **cu** in *Fr. jeu*; *Fr. menü*. Explanation of Key, etc., p. xliiv.

**Caphis**, servant to one of Timon's creditors — (kā'-fīs).

**Philotus**, servant to one of Timon's creditors — (fī-lō'-tūs).

**Titus**, servant to one of Timon's creditors — (tī'-tūs).

**Hortensius**, servant to one of Timon's creditors — (hōr-  
těn'-shī-ūs).

Servants to Varro and Isidore.

Poet, Painter, Jeweller, and Merchant.

An old Athenian.

A Page. A Fool. Three Strangers.

**Phrynia**, mistress to Alcibiades — (frī'-nī-ŭ).

**Timandra**, mistress to Alcibiades — (tī-măn'-drŭ).

Cupid and Amazons in the mask.

Other Lords, Senators, Officers, Banditti, and Attendants.

*SCENE: Athens, and the neighbouring woods.*

## THE TRAGEDY OF TITUS ANDRONICUS

**Saturninus**, son to the late Emperor of Rome, and afterwards declared Emperor — (săt-ēr-nī'-nūs).

**Bassianus**, brother to Saturninus; in love with Lavinia — (băs-ī-ā'-nūs).

**Titus Andronicus**, a noble Roman, general against the Goths — (tī'-tūs ăn-drŏn'-ī-kŭs).

**Marcus Andronicus**, tribune of the people, and brother to Titus — (măr'-kŭs).

**Lucius**, son to Titus Andronicus — (līŭ'-shŭs).

**Quintus**, son to Titus Andronicus — (kwŭn'-tŭs).

**Martius**, son to Titus Andronicus — (măr'-shŭs).

**Mutius**, son to Titus Andronicus — (mīŭ'-shŭs).

āle, ărm, ăsk, ăt, căre; ēve, mēt, tērm; ĩce, pĭn; ōld, ōr, fŏreign,  
ŏr; iŭse, ūp, Chinŭ (China); ōoze, lŏok; oll, our; church; go; song;

Young **Lucius**, a boy, son to Lucius.

**Publius**, son to Marcus Andronicus — (püb'-lī-ūs).

**Æmilius**, a noble Roman — (ē-mīl'-ī-ūs).

**Sempronius**, kinsman to Titus — (sēm-prō'-nī-ūs).

**Caius**, kinsman to Titus — (kā'-yūs).

**Valentine**, kinsman to Titus — (vāl'-ūn-tīn).

**Alarbus**, son to Tamora — (ū-lār'-būs).

**Demetrius**, son to Tamora — (dē-mē'-trī-ūs).

**Chiron**, son to Tamora — (kī'-rōn).

**Aaron**, a Moor, beloved by Tamora — (âr'-ūn).

A Captain, Tribune, Messenger, and Clown; Romans and  
Goths.

**Tamora**, Queen of the Goths — (tām'-ō-rū).

**Lavinia**, daughter to Titus Andronicus — (lū-vīn'-ī-ū).

A Nurse, and a black Child.

Kinsmen of Titus, Senators, Tribunes, Officers, Soldiers,  
and Attendants.

*SCENE: Rome, and the country near it.*

## TROILUS AND CRESSIDA

**Priam**, King of Troy — (prī'-ām).

**Hector**, son to Priam — (hěk'-tēr or hěk'-tōr).

**Troilus**, son to Priam — (trō'-ī-lūs).

**Paris**, son to Priam — (pā'-rīs).

**Deiphobus**, son to Priam — (dē-īf'-ō-būs).

**Helenus**, son to Priam — (hěl'-ě-nūs).

**Margarelon**, a bastard son of Priam — (mār-gār'-ě-lōn).

**Æneas**, a Trojan commander — (ē-nē'-ūs).

thin, tñen; yet; zh = z in azure; n = French nasalising n as in Fr. en, in-, on, un; ö = eu in Fr. jeu; Fr. menü. Explanation of Key, etc., p. xlv.

**Antenor**, a Trojan commander — (ʼän-tě'-nēr *or* än-tě'-nōr).

**Calchas**, a Trojan priest, taking part with the Greeks — (käl'-kŭs).

**Pandarus**, uncle to Cressida — (pä'n-dŭ-rŭs).

**Agamemnon**, the Grecian general — (äg-ŭ-mēm'-nōn).

**Menelaus**, his brother — (mēn-ě-lā'-ŭs).

**Achilles**, a Grecian commander — (ŭ-kīl'-ēz).

**Ajax**, a Grecian commander — (ā'-jāks).

**Ulysses**, a Grecian commander — (iŭ-līs'-ēz).

**Nestor**, a Grecian commander — (nēs'-tēr *or* nēs'-tōr).

**Diomedes**, a Grecian commander — (dī-ō-mē'-dēz).

**Patroclus**, a Grecian commander — (pä-trō'-klŭs).

**Thersites**, a deformed and scurrilous Grecian — (thēr-sī'-tēz).

**Alexander**, servant to Cressida — (äl-ěg-zän'-dēr).

Servant to Troilus.

Servant to Paris.

Servant to Diomedes.

**Helen**, wife to Menelaus — (hěl'-ēn).

**Andromache**, wife to Hector — (än-drōm'-ŭ-kē).

**Cassandra**, daughter to Priam; a prophetess — (kŭ-sän'-drŭ).

**Cressida**, daughter to Calchas — (krēs'-ī-dŭ).

Trojan and Greek Soldiers, and Attendants.

*SCENE: Troy, and the Grecian camp before it.*

āle, ārm, āsk, āt, cāre; ēve, mēt, tērm; īce, pın; ōld, ōx, fōreign, ōr; iŭse, ŭp, Chinŭ (China); ōōze, lōck; oil, our; church; go; song;



## TWELFTH NIGHT; OR, WHAT YOU WILL

**Orsino**, Duke of Illyria — (ôr-sē'-nō).

**Sebastian**, brother to Viola — (sě-bās'-tĭŭn).

**Antonio**, a sea captain, friend to Sebastian — (ăn-tō'-nĭ-ō).

A Sea Captain, friend to Viola.

**Valentine**, a gentleman attending on the Duke — (văl'-ŭn-tĭn).

**Curio**, a gentleman attending on the Duke — (kiŭ'-rĭ-ō).

**Sir Toby Belch**, uncle to Olivia — (tō'-bĭ bĕlsh).

**Sir Andrew Aguecheek** — (ăn'-drōō ā'-giŭ-chĕk).

**Malvolio**, steward to Olivia — (măl-vō'-lĭ-ō).

**Fabian**, servant to Olivia — (fā'-bĭ-ŭn).

**Feste**, a clown, servant to Olivia — (fĕs'-tĕ).

**Olivia**, a rich countess — (ō-lĭv'-ĭ-ŭ).

**Viola**, in love with the Duke — (vĕ'-ō-lā).

**Maria**, Olivia's woman — (mă-rĭ'-ŭ).

Lords, Priests, Sailors, Officers, Musicians, and other Attendants.

*SCENE: A city in Illyria, and the sea-coast near it.*

## THE TWO GENTLEMEN OF VERONA

**Duke of Milan**, father to Silvia — (mĭl'-ŭn or mĭ-lăn').

**Valentine**, one of the Two Gentlemen — (văl'-ŭn-tĭn).

**Proteus**, one of the Two Gentlemen — (prō'-tĕ-ŭs).

**Antonio**, father to Proteus — (ăn-tō'-nĭ-ō).

**thin**, ~~thin~~; **yet**; **zh** = **z** in azure; **n** = French nasalising **n** as in *Fr.* en, in-, on, un; **ö** = eu in *Fr.* jeu; *Fr.* menü. Explanation of Key, etc., p. xlv.

**Thurio**, a foolish rival to Valentine — (tōō'-rī-ō or thōō'-rī-ō).

**Eglamour**, agent for Silvia in her escape — (ĕg'-lŭ-mōōr).

**Host**, where Julia lodges.

Outlaws, with Valentine.

**Speed**, a clownish servant to Valentine — (spēd).

**Launce**, the like to Proteus — (lāns or lōns).

**Panthino**, servant to Antonio — (pān-thē'-nō).

**Julia**, beloved of Proteus — (jŭl'-ĭ-ŭ or jōō'-lyŭ).

**Silvia**, beloved of Valentine — (sĭl'-vĭ-ŭ).

**Lucetta**, waiting-woman to Julia — (lōō-sēt'-ŭ).

Servants.

Musicians.

*SCENE: Verona; Milan; and in a forest on the frontiers of Mantua.*

### THE WINTER'S TALE

**Leontes**, King of Sicilia — (lē-ōn'-tēz: sĭ-sĭl'-ĭ-ŭ).

**Mamillius**, young prince of Sicilia — (mă-mĭl'-ĭ-ŭs).

**Camillo**, a lord of Sicilia — (kă-mĭl'-ō).

**Antigonus**, a lord of Sicilia — (ăn-tĭg'-ō-nŭs).

**Cleomenes**, a lord of Sicilia — (klē-ōm'-ē-nēz).

**Dion**, a lord of Sicilia — (dĭ'-ōn).

**Polixenes**, King of Bohemia — (pō-lĭks'-ŭ-nēz: bō-hē'-mĭ-ŭ).

**Florizel**, Prince of Bohemia — (flōr'-ĭ-zĕl).

**Archidamus**, a lord of Bohemia — (ăr-kĭ-dă'-mŭs).

Old Shepherd, reputed father to Perdita.

Clown, his son.

āle, ěrm, ask, ăt, cāre; ēve, mēt, tĕrm; ĩce, pĭn; ōld, ōx, fōreign, ōr; ĩŭse, ŭp, Chinŭ (China); ōōse, lōōk; oll, our; church; go; song;

**Autolycus**, a rogue — (ô-töl'-ÿ-küs).

A Mariner — (măr'-ÿ-nēr).

A Gaoler — (jäl'-ēr).

**Hermione**, Queen to Leontes — (hēr-mī'-ō-nē).

**Perdita**, daughter to Leontes and Hermione — (pēr'-  
dī-tū).

**Paulina**, wife to Antigonus — (pô-lē'-nū).

**Emilia**, a lady attending on Hermione — (ē-mil'-ÿ-ū).

**Mopsa**, a shepherdess — (möp'-sū).

**Dorcas**, a shepherdess — (dôr'-kūs).

**Time**, as Chorus — (kō'-rūs).

Other Lords and Gentlemen, Ladies, Officers, and Servants, Shepherds, and Shepherdesses.

*SCENE: Partly in Sicilia, and partly in Bohemia.*









