

GLOSSARY.

abridgment (v. i. 39), pastime.
Cf. note *ad loc.*

aby (iii. 2. 175, 335), pay for, the M.E. *abyen*, A.S. *abygan*. This word, often spelt, as here in Q2 F1, **abide**, must be distinguished from **abide** in the sense of 'await', which is the M.E. *abiden*, A.S. *abidan*.

adamant (ii. 1. 195), the lodestone, a stone possessed of magnetic properties. The word is derived from the Gk. *ἀδάμαντος*, 'unconquerable' (ἀ-, not, *δάμνασι*, to tame), and was originally applied to the diamond and other hard stones. It was probably transferred to the lodestone on account of its unconquerable attraction for iron. **Diamond** is a corruption of the same word.

admirable (v. 1. 27), wonderful, in the sense of the Lat. *admirari*.

after-supper (v. 1. 34), dessert.
Cf. note *ad loc.*

aggravate (i. 2. 70), used by Bottom for 'soften', 'diminish'; but the normal sense in Shakespeare is the exactly opposite one of 'intensify', 'exaggerate'. Cf. *Rich. II.*, i. 1. 43—

"the more to aggravate the note,
With a foul traitor's name stuff I thy throat".
And *Edward III.*, ii. 1. 24—

"That sin doth ten times aggravate itself,
That is committed in an holy place".

amiable (iv. 1. 2), lovable, not confined by Shakespeare, as by us, to qualities of character and temper.

an (i. 2. 64, &c.), a shortened form of **and** in the special sense of 'if'. The spelling *an* was rarely used in Shakespeare's time. Except in **an't** it occurs only once in F1;

but modern editors have conveniently appropriated it to the conditional sense of the word. *And* or *an* is often strengthened, as in ii. 2. 153; iii. 2. 78, by the addition of *if*. In i. 2. 86 Bottom uses *an't were* in the sense of 'as if it were'.

anon (iii. 2. 18), at once, the A.S. *on ðn*, in one (moment).

antic (v. 1. 3), strange, fantastic. Murray derives the word from the Italian *antico*, a cavern adorned with grotesques; others regard it as identical with **antique**. In any case the spelling of the two words was not distinguished by the Elizabethans; in the present passage Q1 has *antique*, Q2 F1 *anticke*.

antipodes (iii. 2. 55), dwellers on the other side of the earth; from Gk. *ἀντί*, over against, *πός*, a foot. The use of the word to denote the other side of the earth itself is of course incorrect.

approve (ii. 2. 68), try, test.

apricock (iii. 1. 150), apricot. Both forms are from the Portuguese *albricoque*, the Elizabethan one directly, the modern one through the French *abricot*. The early history of the word is curious; the Portuguese borrowed it from the Arabic *al bargūq*, of which *al* is merely the definite article, while *bargūq* = Med. Gk. *παρὰνθρον*. This in its turn came from the Latin *praeconus* or *praecon*, 'early ripe'.

argument (iii. 2. 242), subject; here in the sense of 'subject for jest'.

ay me (i. 1. 132), alas, woe is me; the O.F. *aymi*, Ital. *ahimé*,

Span. *ay de mí*, Gk. *αἶμα*. The *me* is here, like the Gk. *μοι*, a dative.

barm (ii. 1. 38), yeast.

bate (i. 1. 190), except; a mutilated form of **abate**, which means literally 'beat down', from the L.L. *abbattere*.

bay (iv. 1. 110), hunt with dogs, lit. bark at, a mutilated form of **abay**, from O.F. *aboier*, Lat. *ad*, at, *baubari*, bark. We speak of a hunt 'baying', and of a stag 'at bay', the Fr. *aux abois*.

be-, a form of **by**, used as a prefix, intensifies or otherwise modifies, often very slightly, the word to which it is joined. Thus in **belike** (i. 1. 130), 'very likely', it gives the sense of 'fully', 'thoroughly'. Often it simply forms a transitive verb, as in **beteem** (i. 1. 131), **behows** (v. 1. 358), **howls at**, **beshrew** (v. 1. 280).

beshrew (iii. 2. 204), curse, lit. bring evil upon; from **be** + M.E. *shrew*, evil.

beteem (i. 1. 131), yield, supply; from **be** + *teem*, think fit, connected with Dutch *betamen*, Germ. *ziemen*, Eng. *seemly*. Thus the primary sense of **beteem** is 'allow', 'suffer'. Cf. *Hamlet*, i. 2. 141—

"That he might not beteen the winds of heaven
Visit her face too roughly".

But the transition from 'allow' to 'allow to' is a slight one; and may be helped by an entirely different sense of *teem*, viz. 'pour out', 'empty', from Scand. *tom*, empty.

bootless (ii. 1. 37, 233), in vain; from A.S. *bōt*, profit.

bottle (iv. 1. 30), a bundle (of hay); from O.F. *botel*, dim. of *botte*, bundle. Cf. note *ad loc.*

Bottom, a weaver's term for the reel, of thread, which is the bottom or base on which the thread is wound. Cf. *Taming of the Shrew*, iv. 3. 138: "beat me to death with a bottom of brown thread".

brief (v. 1. 42), list; from Fr. *bref*, Lat. *breve*, short. A *brief* is therefore literally a short hand-list or summary.

broach (v. 1. 146), pierce; from M.E. *broche*, a sharp instrument, the O.F. *broche* or spit.

bully (iii. 1. 7; iv. 2. 18), a colloquial term of affection or respect, especially in low life, chiefly implying good fellowship; said to be connected with the Germ. *buhle*, Dutch *boel*, lover.

canker (ii. 2. 3), a worm in the bud. The **canker-blossom** of iii. 2. 282 may either be, (1) a synonym for *canker*, or (2) the flower of the dog-rose. Cf. note *ad loc.*

cheer (iii. 2. 96), countenance.
chiding (iv. 1. 113), noise. Cf. *Othello*, ii. 1. 12: "The chidden billow seems to pelt the clouds".

childing (ii. 1. 112), bearing children, fruitful. Cf. *Fairfax's Tasso*, xviii. 26—

"An hundred plants beside (even in his sight)
Childed an hundred nymphs, so great, so
dight".

So the 'hen and chickens' daisy is sometimes called the *childing* daisy.

chough (iii. 2. 21), jackdaw. Cf. note *ad loc.*

close (iii. 2. 7), secret.

coil (iii. 2. 339), disturbance; said to be connected with the Gael. *goil*, rage, battle. Cf. *Much Ado*, v. 2. 98: "Yonder's old coil at home". The "mortal coil" of *Hamlet*, iii. 1. 67, may have either this sense, or that of something wrapped round, like a coil of rope.

collied (i. 1. 145), blackened with coal, darkened. The word recurs in the F1 of *Othello*, ii. 3. 206—

And passion, having my best judgment
collied,
Assays to lead the way".

companion (i. 1. 15), in the contemptuous sense of our 'fellow'.

con (i. 2. 86), get to know; the M.E. *cunnen*, examine, A.S. *cunnan*, a desiderative form of *cunnan*, to know.

condole (i. 2. 21, 33), lament, not only in the modern limited sense of lamenting in sympathy with another. Shakespeare uses the word in burlesque here, and in *Henry V.*, ii. 1. 133, where Pistol says: "Let us condole the knight"; but **condolement** is used seriously in *Hamlet*, i. 2. 93.

courageous (iv. 2. 24), used colloquially, like 'brave', to express admiration.

coy, vb. (iv. 1. 2), caress. Cf. Warner, *Albion's England*, vi. 30—"And while she coys his sooty cheeks, or curls his sweaty top".

crab (ii. 1. 48), crab-apple.

crazed (i. 1. 92), cracked, flawed; connected with the Fr. *écraser*. Cf. Lyly, *Euphues* (ed. Arber), p. 58: "the glass once crazed, will with the least clap be cracked".

cry (iv. 1. 121), the noise of hounds; and so used for a pack of hounds, as in *Coriolanus*, iii. 3. 110: "yon common cry of curs"; or a company of anything else, as in *Hamlet*, iii. 2. 289: "a cry of players".

cue (iii. 1. 66, &c.), the catch-word by which an actor knows his turn to speak. The derivation of the word is uncertain, but it is probably from the Fr. *queue*, the 'tail' or tag-end of a speech.

darkling (ii. 2. 86), in the dark. Cf. *Lear*, i. 4. 237: "So, out went the candle, and we were left darkling".

dead (iii. 2. 57), deadly; cf. *Richard II.*, iv. 1. 10: "that dead time when Gloucester's death was plotted".

defect (iii. 1. 35), Bottom's mistake for *effect*.

dewlap (ii. 1. 50), a fold of flesh

on the throat; so **dewlapped** (iv. 1. 127).

disfigure (iii. 1. 53), Quince's mistake for *figure*, 'represent'.

distemperature (ii. 1. 106), disorder of the weather. Cf. note *ad loc.*

dowager (i. 1. 5, 157), a widow with a jointure or *dowage*, charged on an estate. *Dowage* is from the Fr. *douer*, Lat. *dotare*, endow, + the termination *age*, Lat. *-aticum*.

dulcet (ii. 1. 151), sweet.

eglantine (ii. 1. 252), sweet-brier. Cf. note *ad loc.*

eke (iii. 1. 84), also. Only used by Shakespeare in burlesque. It is connected with the verb *eke*, augment, increase.

elf (ii. 1. 17; ii. 2. 5), a small supernatural being, the Ger. *alb*.

exposition (iv. 1. 36), Bottom's mistake for *disposition*.

eyne (i. 1. 242, &c.), a plural form of *eye*, used generally for the sake of rhyme. The plural ending *-ne* or *-en*, the A.S. *-an*, is retained in such words as *children*, *oxen*, *kine*, &c.

fair (i. 1. 181), fairness, beauty; for the use of the noun cf. *As You Like It*, iii. 2. 81, 82—

"Let no fair be kept in mind
But the fair of Rosalind".

fairy (ii. 1. 8, &c.), originally a trisyllable, *faerie* or *faery*; the Fr. *fée*, an abstract noun derived from *fie*, a fay, the L.L. *fata*; (1) 'fairy land' or 'the fairy folk' or 'enchantment'; (2) 'a fairy' or 'fay'; (3) belonging to a fairy, an adjective.

fantasy (i. 1. 32; v. 1. 5), or **fancy** (i. 1. 155; ii. 1. 164; v. 1. 25), a corrupt form of the same word, (1) imagination; (2) love, especially the imaginative love of youth.

favour, (1) good-will, graciousness; (2) (i. 1. 186) countenance,

looks, apparently as expressive of graciousness, though 'ill-favoured' came to be also used; (3) (ii. 1. 12; iv. 1. 46) a flower, riband, or other token of good-will, given by a gracious lady.

fell, subst. (v. 1. 220), skin. Cf. note *ad loc.*

fell, adj. (ii. 1. 20; v. 1. 274), angry, cruel.

flewed (iv. 1. 117). **Flews** are the overhanging chaps of a hound.

fond (ii. 1. 266, &c.), (1) tender; (2) foolish. In ii. 2. 88; iii. 2. 114, 317, both meanings appear to be in Shakespeare's mind.

gaud (i. 1. 33; iv. 1. 164), toy, trinket, jewel; from Lat. *gaudium*, delight, used in L.L. for an ornament.

gleek (iii. 1. 132), gibe, chaff; originally it appears to have meant 'trick', 'beguile', and to be connected with the A.S. *gelæcan*, play.

goblin (iii. 2. 399), a tricky spirit; from O.F. *gobelin*, L.L. *gobelinus*, dim. of *cobalus*, the Gk. *κόβαλος*, rogue.

gossip (ii. 1. 47), originally a god-mother, one who is *sib* or 'related' in God; and then 'a talkative person'. So too the verb in ii. 1. 125.

grain (i. 2. 81), the red dye of the kermes or coccus insect, called from its appearance *granum* or seed. This was a particularly lasting dye, and so *in grain* came to mean 'durable', 'permanent'. Thus Olivia of her complexion in *Twelfth Night*, i. 5. 253: "'Tis in grain, sir, 'twill endure wind and weather'. In the present passage we have the primary sense, 'purple in grain' = 'dyed purple with kermes'.

griffin (ii. 1. 232), a fabulous monster, described by Sir John Mandeville as having the head of an eagle and the body of a lion. The name comes through the Lat.

gryphus, from the Gk. *γρύψ*, a creature with a hooked beak.

grisly (v. 1. 138), terrible.

harbinger (iii. 2. 380), fore-runner; M.E. *herbergeour*, O.F. *herberger*, one who provided lodgings for a man of rank.

henchman (ii. 1. 121), a personal attendant or page; probably derived from A.S. *hengstman*, horseman. The henchmen were a regular part of the English royal household from the time of Henry VI. to that of Henry VIII.

hight (v. 1. 138), is called. According to Skeat it is the only English verb with a passive sense. It is only used by Shakespeare in burlesque.

humour (i. 2. 21), disposition. The four chief types of disposition, the sanguine, choleric, phlegmatic, melancholic, were supposed to depend on the preponderance of various humours in the blood.

immediately (i. 1. 45), precisely, exactly.

impeach (ii. 1. 214), lay open to reproach. Cf. *Richard II.*, i. 1. 189: "Shall I...with pale beggar-fear impeach my height". From the Fr. *empêcher*, Lat. *impedicare*, catch by the foot.

injury (ii. 1. 147), insult. So too **injurious** (iii. 2. 195), insulting.

intend (iii. 2. 333), offer; in the sense of the Lat. *intendere*, lit. hold out.

interlude (i. 2. 5; v. 1. 154), originally an entertainment or *ludus*, between (the Lat. *inter*) the courses of a banquet or stages of a festival; and so a dramatic moral or comedy, since such were often played on such occasions. Here, for instance, *The Interlude of Pyramus and Thisbe* is played 'between our after-supper and bedtime' (v. 1. 34).

Jill (iii. 2. 461), a shortened form of Julia or Juliana.

jole (iii. 2. 338), jowl or jaw.

juvenal (iii. 1. 97), youth; an affected term, ridiculed by Shakespeare here and in *Love's Labour's Lost*, i. 2. 12-16—

"Moth. Why tender juvenal? why tender juvenal?"

Armado. I spoke it, tender juvenal, as a congruent epitheton appertaining to thy young days, which we may nominate tender.

Shakespeare seems to connect the word with *juvenis*, but Greene and Meres apply it to Nash in the sense of 'satirist', from the Roman poet so named.

knot-grass (iii. 2. 329), a low-growing kind of buckwheat. Cf. note *ad loc.*

lakin (iii. 1. 14). In the phrase *berlaken* or *byrlakin*, a corruption of 'ladikin' or 'little lady', the Virgin Mary.

latch (iii. 2. 36), anoint, moisten; connected by Skeat with *leak* and A.S. *leccan*, to wet. Shakespeare also uses another *latch*, derived from the A.S. *laecan*, to catch; e.g. in *Macbeth*, iv. 3. 195—

"But I have words
That would be howl'd out in the desert air,
Where hearing should not latch them."

leviathan (ii. 1. 174), a whale, the general interpretation of the Hebrew *liwyathan* or 'monster'.

load-star (i. 1. 183), or **lode-star**, the pole-star, which 'leads', 'guides', or perhaps 'attracts the attention of' the sailor, as the load-stone or magnet leads or attracts iron. The pole-star is also called *zuvēvoea*, and we may compare Milton's *L'Allegro*, 80—

"Where perhaps some beauty lies
The cynosure of neighbouring eyes."

lob (ii. 1. 16), clown, lout; connected with 'lubber' and the Welsh *llob*, dolt.

margent (ii. 1. 85), margin.

marry (i. 2. 11), an exclamation

denoting indignation, scorn, or vehement assertion; originally an invocation of the Virgin Mary, of whose name it is a corruption.

marshal (ii. 2. 123), an officer of court, an usher who leads the way to the presence of; lit. a groom; the O. F. *mareschal*, O. H. G. *marescallh*, from *marah*, a horse + *scalh*, a servant.

masque (v. 1. 32), also spelt **mask**; an entertainment in which singing, dancing, and acting were combined; probably so called because the performers wore masks or vizards.

mean (v. 1. 311), complain, the M. E. *mene*, still used in the Scotch legal formula; "To the Lords of council and session humbly means and shows your petitioner".

mechanical, subst. (iii. 2. 9), artisan.

mew (i. 1. 71), cage up. The subst. **mew**—(1) the moulting of a hawk's feathers, from Lat. *mutare*, to change; (2) the cage in which this process took place.

mimic (iii. 2. 19), actor.

minimus (iii. 2. 329), smallest of size. It is the Lat. superlative, very small. Milton uses an Anglicized form in *Paradise Lost*, vii. 482: "minims of nature".

misgrafted (i. 1. 137), ill-grafted; but *graft* is a more correct form of the verb than *graft*. It is from the O. Fr. *graffe*, a slip.

misprise (iii. 2. 74), mistake; from the O. Fr. *mesprendre* = Lat. *minus* + *prehendere*, to take amiss. So too **misprision** (iii. 2. 90).

momentany (i. 1. 143), momentary; from Lat. *momentaneus*.

morris (ii. 1. 98), in the phrase 'nine men's morris'; the name of a game, probably a corruption of the Fr. *mereaux*, merrills. Cf. note *ad loc.*

mural (v. 1. 204), an affected term for 'wall'.

murion (ii. 1. 97), pestilence; the L. L. *morina*, from *mori*, to die.

musk-rose (ii. 1. 252; ii. 2. 3; iv. 1. 3), a large single rose, the *Rosa moschata*. Cf. note on ii. 1. 252.

neaf (iv. 1. 18), or **neif**, fist; of Scand. origin, the Icel. *hnafi*; connected with Gk. *κνέμειν*, to crook, and therefore meaning lit. 'closed hand'. Cf. 2 *Henry IV.*, ii. 4. 200: "Sweet knight, I kiss thy neif".

neeze (ii. 1. 56), a variant form of *sneeze*, just as we have both *lightly* and *slightly*, *quinsy* and *squinancy*.

nole (iii. 2. 17), head; probably a form of *noddle*, which is a dim. of *knod*, a variant form of *knot*.

oes (iii. 2. 188), spangles, circles like the letter O. Cf. note *ad loc.*

orange-tawny (i. 2. 81; iii. 1. 113), dark-yellow: *tawny* is *tanné*, tanned.

ounce (ii. 2. 30), a species of panther, used for hunting deer.

ousel (iii. 1. 112), a blackbird.

owe (ii. 2. 79), possess, a variant form of *own* (*ow-e-n*).

pageant (iii. 2. 114), spectacle; from L. L. *pagina*, scaffold (*pagere*, fasten together): originally applied to the movable wooden scaffolds on which the mysteries or miracle-plays were shown; thence to dramatic and pseudo-dramatic performances themselves.

paragon (iv. 2. 13), model, pattern; from Span. *para con*, in comparison with, and thus ultimately from three Latin prepositions, *pro*, *ad* (= *para*), *cum*.

pard (ii. 2. 31), leopard.

parlous (iii. 1. 12), a corrupt pronunciation of *perilous*. Cf. Essay on Metre, § 8 (ii) (c).

passing (ii. 1. 20), extremely; used, like 'exceeding', as a superlative.

pat (iii. 1. 2; v. 1. 189), exactly, precisely, to the point.

patch (iii. 2. 9), clown, fool; either from the patched or motley dress of the professional fool. Cf. *The Tempest*, iii. 2. 71: "What a pied ninny's this! thou scurvy patch"; or from the Ital. *pazzo*, connected with Lat. *fatuus*, foolish. The 'patched fool' of iv. 1. 205 favours the first explanation.

patent (i. 1. 80), privilege; so called from the royal warrant or open letter (*lettres patentes*) in which privileges were conferred.

pelting (ii. 1. 91), petty, insignificant; perhaps from *pelt* or *peltry* (Lat. *pellis*, skin; and thus akin to *paltry*, from Scand. *palter*, rags. Cf. *Lear*, ii. 3. 18: "poor pelting villages", and *Richard II.*, ii. 1. 60: "a tenement or pelting farm").

pensioner (ii. 1. 10), one who receives a *pension* or periodical payment, the Lat. *pensio*, from *pendere*, to pay, lit. to weigh out. Elizabeth had a corps of young nobles and others to attend her under the style of Pensioners. They were fifty in number, with a gay uniform and gilt halberds.

period (v. 1. 96), full stop.

pert (i. 1. 13), lively, sprightly.

point, (1) (i. 2. 8; ii. 2. 119), the summit of perfection; (2) (v. 1. 18), a stop.

prefer (iv. 2. 34), either 'choose' or 'offer', as in *Julius Caesar*, iii. 1. 28: "let him...prefer his suit to Caesar". Cf. note *ad loc.*

present (iii. 2. 14), act.

prologue (v. 1. 106, 119), the introduction to a play; from the *πρόλογος* (*pro*, before, *lógos*, speech) of a Greek drama, viz. the opening

scene, in which the audience were regularly initiated into the situation of the characters.

proper (i. 2. 74), fine.

properties (i. 2. 90), a technical term for furniture and other articles used on the stage. The accounts of the churchwardens at Bassingborne for the performance of a play of St. George as early as 1511 include an item "To the garnement-man for garnements and propyrts".

purple in grain (i. 2. 81), purple dyed with the juice of the kermes insect. Cf. **grain**.

quaint (ii. 1. 99; ii. 2. 7), trim, neat; the French *coût*. This sense is really due to a misunderstanding of *coût*, which is really the Lat. *cognitus*, well-known, but was taken for the Lat. *comptus*, adorned.

querna (ii. 1. 36), hand-mill; the A.S. *cwœorn*.

quire (ii. 1. 55), or **choir**; properly a company of singers, the Gk. *χοῖρος*, and so, as here, a company of any kind.

recorder (v. 1. 123), a kind of small flute. Cf. Chappell, *Popular Music of the Olden Time*, p. 246.

recreant (iii. 2. 409), coward; lit. one who recants his faith. *Miscreant*, which originally meant 'heretic', came, by the same characteristic mediæval confusion of ideas, to signify 'scoundrel'.

rere-mouse (ii. 2. 4), a bat; the A.S. *hrere-mus*, from *hreran*, to agitate. The name is thus equivalent to *fitter-mouse*.

respect (ii. 1. 209, 224), consideration, opinion; so too the verb in i. 1. 160 means consider, regard.

rheumatic (ii. 1. 105), due to a superfluity of humours (cf. *s.v.* **humour**), from Gk. *ῥευμα*, a humour, *ῥέω*, to flow. The term included colds, catarrhs, &c., as well as what we call rheumatism.

right (iii. 2. 302), regular, proper.

roundel (ii. 2. 1), a dance in a round or circle.

rule (iii. 2. 5), in the phrase *night-rule*; probably 'order'. Cf. note *ad loc.*

russet (iii. 2. 21) (1), grey, the colour of the scales on a russet apple; (2) reddish, as in *Hamlet*, i. 1. 166: "But look, the morn', in russet mantle clad".

sanded (iv. 1. 117), of sandy colour.

scrip (i. 2. 3), a piece of writing; from Lat. *scribere*, to write.

self (i. 1. 113), in the compound **self-affairs**; originally it was an adjective, meaning 'same' (connected with Germ. *selbe*), and was added to a repeated pronoun to identify it with that which went before. Thus "He killed himself" = "He killed him" (the same him). In time *self* acquired the meaning of "one's own self", and in compounds may denote any reference to oneself. Thus *self-affairs* = one's private affairs.

sheen (ii. 1. 29), fairness; from M.E. adjective *schene*, fair, A.S. *scēne*, allied to *sceawian*, to show. According to Skeat, the word is not connected with *shine*, which is the A.S. *scinan*.

shrewd. (1) (ii. 1. 33), mischievous; (2) (iii. 2. 323), shrewish. It means literally 'cursed', being the past part. of *schrewen*, to curse, and may therefore be used in a variety of bad senses. The modern half-complimentary sense of 'sharp' is rare in Shakespeare.

sinister (v. 1. 162), left; cf. *Troilus and Cressida*, iv. 5. 127—"my mother's blood Runs on the dexter cheek, and this sinister Bounds in my father's".

sooth (ii. 2. 129), truth.

sort, subst. (iii. 2. 21), a company; generally in a contemptuous

sense; e.g. *Richard III.*, v. 3. 316: "a sort of vagabonds"; 2 *Henry VI.*, iii. 2. 277: "a sort of tinkers".

sort, verb (iii. 2. 252), 'befall', 'fall out'; cf. *Hamlet*, i. 1. 109—"Well may it sort, that this portentous figure Comes armed through our watch".

sphery (ii. 2. 99), star-like. **Sphere**, which properly means the orbit of a star (cf. ii. 1. 7, note), came to be taken for the star itself.

spleen (i. 1. 146), a sudden impulse of passion, or sometimes of laughter. The passions were supposed to depend on the condition of the spleen.

square (ii. 1. 30), quarrel. Cf. *Antony and Cleopatra*, iii. 13. 41: "Mine honesty and I begin to square".

squash (iii. 1. 167), an unripe peascod. Cf. *Twelfth Night*, i. 5. 165: "Not yet old enough for a man, nor young enough for a boy; as a squash is before it is a peascod". The American squash or marrow is said to be a corruption of the Indian *asquutasquash*.

sweet (iii. 2. 32), in the contemptuous sense of the modern East-ender's "He's a beauty".

tailor (ii. 1. 54), probably 'thief'. Cf. note *ad loc.*

tawny (i. 2. 81; iii. 2. 264), dark; from Fr. *tanné*, tanned or stained; cf. *s.v.* **Orange-tawny**.

throw (ii. 1. 255), cast off, of a snake casting its slough.

thrum (v. 1. 276), explained by Nares as "the tufted part beyond the tie, at the end of the warp, in weaving". It appears to be a Scand. word for 'edge', Icel. *thrömr*, connected with Gk. *τρίμα*, end, Lat. *terminus*.

tiring-house (iii. 1. 4), the attiring-house or green-room of a stage.

touch (iii. 2. 70), exploit; cf. the Fr. *coup*. This precise sense does not occur again in Shakespeare.

trace (ii. 1. 25), track, wander through. Cf. *Much Ado*, iii. 1. 16: "as we do trace this alley up and down"; and Milton, *Comus*, 423: "May trace huge forests and unharboured heaths".

translate (i. 1. 191; iii. 1. 122; 2. 32), transform.

transport (iv. 2. 4), carry away. It may possibly be intended of death, as in *Measure for Measure*, iv. 3. 72—

"to transport him in the mind he is Were damnable"; but more probably of enchantment. The modern penal sense is of later origin.

triumph (i. 1. 19), a public festivity or procession.

troth (ii. 2. 36, 42, 129), truth.

tuneable (i. 1. 184; iv. 1. 121), musical.

vaward (iv. 1. 102), morning or fore-part of the day. It is the same word as *vanward* and *vanguard*.

videlicet (v. 1. 311), that is to say; it is a Latin word, and = *videre*, to see + *licet*, it is allowed.

villagery (ii. 1. 35), village folk. For the termination cf. *peasantry*, *infantry*, &c.

virtuous (iii. 2. 367), powerful, efficacious; especially used of the virtue of herbs or medicines.

votaress (ii. 1. 123, 163), a nun, one bound to service by vows, Lat. *voluntum*.

wanton, (1) (ii. 1. 99), luxuriant. Cf. *Richard II.*, i. 3. 214: "Four lagging winters and four wanton springs"; (2) (ii. 1. 63, 129), amorous, often with some imputation of loose behaviour. The literal sense is 'unrestrained', from A.S. *wan*, a negative prefix, and *togen*, trained, educated.

waxen (ii. 1. 56), increase. The old plural termination *-en* was almost obsolete in Shakespeare's

time; it survived occasionally in the form *been* or *bin*=*are*. Cf. *Pericles*, ii. prol. 28: 'Wher when men been'; and Peele, *Arraignement of Paris*—

"My love is fair, my love is gay,
As fresh as bin the flowers in May".

weeds (ii. i. 256; ii. 2. 71),
clothes; from A.S. *wæd*.

welkin (iii. 2. 356), sky; lit.
clouds, from M.E. *welken*, A.S.
wolcnu, plural of *wolcen*, a cloud.

wode (ii. i. 192), mad, the A.S.
wōd.

woodbine (ii. i. 251; iv. i. 39),
a climbing plant, probably honey-
suckle. Cf. notes *ad locc*.

worm (iii. 2. 71), serpent, espe-
cially one of small size. So in
Antony and Cleopatra, v. 2. 242,
an asp is called "the pretty worm
of Nilus".

wot (iii. 2. 422; iv. i. 161), know;
1st sing. pres. of *wit*, the M.E.
witen, A.S. *witan*.

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