

# GLOSSARY

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WINDRING, *pr.p.* winding, Temp. iv. 1. 128.  
WINK, *sub.* sleep, Temp. ii. 1. 250; to be blind, to be in the dark, Com. of Err. iii. 2. 58.  
WINKING, *pr.p.* blind, Cymb. ii. 4. 89.  
WINNED, *adj.* wise, sensible, Ham. v. 2. 201.  
WINTER-GROUND, *v.t.* to protect a plant from the cold by covering it up with straw, Cymb. iv. 2. 229.  
WIPE, *sub.* a brand, mark of disgrace, Lucrece, 537.  
WISE-WOMAN, *sub.* a witch, Merry Wives of W. iv. 5. 59; Twelfth Night, iii. 4. 116.  
WISP OF STRAW, *sub.* the badge of a scold, 3 Hen. VI. ii. 2. 144.  
WISTLY, *adj.* wistfully, Rich. II. v. 4. 7; Ven. & Ad. 343.  
WITCH, *sub.* a wizard, Cymb. i. 6. 166.  
WITH, *prep.* by, being greeted with, Macb. iii. 6. 40; Ant. & Cleo. v. 2. 170.  
WITH HIMSELF = in possession of his faculties, Tit. Andr. i. 1. 368.  
WITHAL, I COULD NOT DO = I could not help it, Mer. of Ven. iii. 4. 72.  
WITHOUT, *adv.* except, Two Gent. of Ver. ii. 1. 38.  
WITTOL, *sub.* a contented cuckold, Merry Wives of W. ii. 2. 317.  
WITTOLLY, *adj.* wittol-like, Merry Wives of W. ii. 2. 288.  
WOMAN, *v.t.* 'woman me to it' = make me show my woman's weakness, All's Well, iii. 2. 53.  
WOMAN'D, *adj.* accompanied by a woman, Oth. iii. 4. 194.  
WOMAN-QUELLER, *sub.* a murderer of woman, 2 Hen. IV. ii. 1. 60.  
WOMAN-TIRED, *adj.* henpecked, Wint. Tale, ii. 3. 74.  
Comp. To TIRE.  
WOMB, *v.t.* to enclose, Wint. Tale, iv. 3. 503.  
WOMBY, *adj.* hollow, Hen. V. ii. 4. 124.  
WONDERED, *pt.p.* wonder-working, Temp. iv. 1. 123.  
WOO, *v.t.* to solicit, Per. v. 1. 174.  
WOOD, *adj.* mad, Mid. N. Dr. ii. 1. 192; 1 Hen. VI. iv. 7. 35; Ven. & Ad. 740.  
WOODCOCK, *sub.* a simpleton, Tam. of Shrew, i. 2. 164.  
WOODMAN, 'an awkward business, not likely to succeed' [Steevens], 1 Hen. VI. v. 3. 89.  
WOODMAN, *sub.* a wencher, Meas. for Meas. iv. 3. 174.  
WOOLLEN, IN THE, between blankets, Much Ado, ii. 1. 33.  
WOOLWARD, TO GO, to wear wool instead of linen next the skin, as a penance, L's L's L. v. 2. 716.  
WORD, *v.t.* to represent, Cymb. i. 4. 17; to fool with words, Ant. & Cleo. v. 2. 190.  
WORK, *sub.* a fortification, Hen. VIII. v. 4. 63; Oth. iii. 2. 3.

WORKY-DAY, *adj.* common, Ant. & Cleo. i. 2. 57. *Comp.*  
WORKING-DAY, As You Like It, i. 3. 12.  
WORLD, *sub.* 'to go to the world' = to be married, Much Ado, ii. 1. 332; All's Well, i. 3. 37; 'woman of the world' = married woman, As You Like It, v. 3. 5; 'a world to see' = a wonder to see, Much Ado, iii. 5. 38; Tam. of Shrew, ii. 1. 305; the microcosm, Lov. Comp. 7; K. Lear, iii. 1. 10.  
WORM, *sub.* a serpent, Meas. for Meas. iii. 1. 17; Macb. iii. 4. 29; a creature, Temp. iii. 1. 31; Cymb. iii. 4. 37 (the mole); Merry Wives of W. v. 5. 89.  
WRANGLER, *sub.* an adversary, a tennis term, Hen. V. i. 2. 264.  
WREAK, *sub.* vengeance, Coriol. iv. 5. 91; to revenge, Rom. & Jul. iii. 5. 102.  
WRECKFUL, *adj.* revengeful, Tim. of Ath. iv. 3. 230.  
WREST, *sub.* a tuning key, Troil. & Cres. iii. 3. 23.  
WRETCH, *sub.* a term of endearment, Rom. & Jul. i. 3. 44; Oth. iii. 3. 90; Ant. & Cleo. v. 2. 395.  
WRING, *v.t.* to wringe, Much Ado, v. 1. 28.  
WRINGING, *sub.* torture, Hen. V. iv. 1. 256.  
WRIT = wrote, claimed, All's Well, ii. 3. 67.  
WRITHLED, *pt.p.* wrinkled, 1 Hen. VI. ii. 3. 23.  
WRY, *v.t.* to swerve, Cymb. v. 1. 5.  
YARE, *adj.* ready, nimble, active, Temp. v. 1. 224; Twelfth Night, iii. 4. 248.  
YARELY, *adv.* readily, briskly, Temp. i. 1. 4; Ant. & Cleo. ii. 2. 219.  
YAW, *v.t.* to move unsteadily as a ship which does not answer the helm, Ham. v. 2. 121.  
YEAR, *sub.* years, Meas. for Meas. ii. 1. 260.  
YEARN, *v.t.* to grieve, vex, Merry Wives of W. iii. 5. 45; Hen. V. iv. 3. 26; v.t. Jul. Cæs. ii. 2. 129.  
YELLOW, *adj.* emblem of jealousy, Wint. Tale, ii. 3. 106.  
YELLOWNESS, *sub.* jealousy, Merry Wives of W. i. 3. 109.  
YELLOW, *sub.* jaundice in horses, Tam. of Shrew, iii. 2. 55.  
YERK, *v.t.* to lash out, to strike quickly, Hen. V. iv. 7. 84; Oth. i. 2. 5.  
YESTY, *adj.* foaming, frothy, Macb. iv. 1. 53; Ham. v. 2. 199.  
YOUNG, *adj.* recent, Hen. VIII. iii. 2. 47.  
YOUNKER, *sub.* a stripling, 1 Hen. IV. iii. 3. 91; 3 Hen. VI. ii. 1. 24.  
ZANY, *sub.* a buffoon, L's L's L. v. 2. 464; Twelfth Night, i. 5. 95.

# SHAKESPEARE'S PLAYS

## IN THEIR HISTORICAL ORDER

	Malone (d. 1812) 1821.	Furnivall 1877.	Modern Critics.	
1588		Love's L. L.		1588
1589	1 Hen. VI	Titus Andr.		1589
1590		Com. of E.		
1591	2 Hen. VI 3 Hen. VI Two Gent. Com. of E.	Mid. N. D. Two Gent.	Love's L. L. Com. of E.	c. 1590 c. 1591
1592		1 Hen. VI Rom. & Jul.	Two Gent. 1 Hen. VI 2 Hen. VI 3 Hen. VI	c. 1592 1592? 1592? 1592?
1593	Rich. II Rich. III	2 Hen. VI 3 Hen. VI Rich. II Rich. III	Rich. III Rom. & Jul.	c. 1593
1594	Love's L. L. Merch. of V. Mid. N. D.	Rich. III	Tit. Andr. Rich. II Mid. N. D. John	1594 c. 1594 c. 1594 c. 1594
1595		John	Merch. of V.	c. 1595
1596	Tam. Sh. Rom. & Jul. John	Merch. of V. 1 Hen. IV Tam. Sh.	Tam. Sh.	c. 1596
1597	1 Hen. IV	2 Hen. IV	1 Hen. IV	1597?
1598		M. Wives Hen. V	2 Hen. IV Hen. V	1598? 1599
1599	2 Hen. IV As Y. L. Hen. V	Much Ado	M. Wives Much Ado Jul. Cæs.	1599? c. 1599 1599
1600	Much Ado Hamlet	As Y. L.	As Y. L.	c. 1600
1601	M. Wives	Tw. N. All's W. Jul. Cæs.	Tw. N. All's W. Troilus	1600? c. 1602 c. 1602
1602	Troilus	Hamlet	Hamlet	c. 1602
1603	Meas. for M. Hen. VIII	Meas. for M.		
1604	Othello	Othello	Meas. for M. Othello	c. 1604 c. 1604
1605	Lear	Macbeth	Lear	1605?
1606	All's W. Macb.	Lear Ant. & Cleop.	Macb.	1606?
1607	Jul. Cæs. Tw. N.	Troilus Cor.	Ant. & Cleop.	1607?
1608	Ant. & Cleop.	Timon Pericles	Cor. Timon Pericles	c. 1608 c. 1608 c. 1608
1609	Cymb.	Temp.	Cymb.	1610?
1610	Cor. Timon Wint. Tale	Cymb. Wint. Tale	Wint. Tale	1610? 1611?
1611	Temp.	Hen. VIII	Hen. VIII	c. 1611
1613				1613

(Titus Andr. and Pericles are not assigned a date by Malone.)

F. MADAN



## NOTES ON THE SEQUENCE OF SHAKESPEARE'S PLAYS

Three representative lists are here printed for comparison: (1) the order suggested by Malone, the first who handled the problem with wide knowledge and with the insight of a scholar, but who lacked much information which we now possess; (2) that adopted from Delius by Furnivall, based to some extent on metrical tests; (3) that of modern critics, so far as the available evidence, when gathered up and carefully considered, leads to definite or probable results. F. M.

The sources on which scholars draw for their evidence are five in number:—

(1) *The Dates of Performance*. Henslowe's *Diary* records the appearance of 'hary the vj'—i.e. the *First Part of King Henry VI*, as a new play, on March 3, 1592, and of 'titus and ondronicus' on January 23, 1594. John Manningham saw *Twelfth Night* at the Middle Temple on February 2, 1602; the Revels Accounts note court performances of *Othello* at Hallowmas (Nov. 1), 1604, *Measure for Measure* on December 26, 1604, and *The Tempest* at Hallowmas, 1611. Simon Forman saw *Macbeth* on April 20, 1610, *The Winter's Tale* on May 15, 1611, and *Cymbeline* at some intermediate date. A very important date usually ignored is the evidence of a German, Thomas Platter, who saw a play of *Julius Caesar* in London on September 21, 1599, followed by a jig (*Anglia*, Band 22, pp. 456-64); there can be little doubt that this was Shakespeare's play. But even a definite date such as that of the first performance of *Titus Andronicus* causes misgivings. If the text which has come down to us is Shakespeare's, it looks like poor prentice-work—an exaggerated copy of the style of Kyd, such as might have been written at the outset of his career; yet it is difficult to believe that the author of *Richard III* and *Romeo and Juliet* failed completely as an artist, but at once recovered himself with *Richard II*.

(2) *Literary allusions*. The most important is Francis Meres's list in *Palladis Tamia*, 1598, of the plays then written—*The Two Gentlemen of Verona*, *The Comedy of Errors*, *Love's Labour's Lost*, [*Love's Labour Won*], *A Midsummer Night's Dream*, *The Merchant of Venice*, *Richard II*, *Richard III*, *Henry IV*, *King John*, *Titus Andronicus*, and *Romeo and Juliet*. The famous note of Gabriel Harvey, suggesting that he had seen Shakespeare's *Hamlet* in 1598, raises a problem instead of solving it.

(3) *Allusions in the Plays*. Unfortunately these are few in number, and more often than not prove deceptive. But a clear example is the allusion to Essex in Ireland in the chorus before the last act of *King Henry V*, which fixes the date of the performance between April 15 and September 28, 1599.

(4) *The Date of Publication*. This always gives a downward limit and is sometimes helpful. Thus the licensing of *Troilus and Cressida* for publication in 1603, though no edition earlier than 1609 is now known, is a valuable clue.

(5) *Style and Versification*. These are dangerous tests, but certain broad characteristics of Shakespeare's art emerge from them if they are tactfully used. The comparative frequency of rhyme and of prose is usually an indication of early and late work respectively; so too the change in modulating blank verse from a form so stereotyped at first that it tends to the couplet, to the perfect freedom of the romantic plays. Thus it is a fact of value to note that Shakespeare's use of a weakly stressed ending to the line, carrying over the rhythm to the line which follows, begins as a slight experiment in *Macbeth*, where two lines (ii. i. 12, iv. iii. 22) end with 'and'. Again, a blind adherence to the rhyme test would make the *Midsummer Night's Dream* Shakespeare's earliest play; but a sober criticism will note that the fairy setting gave scope for purely poetic writing and justified a lavish use of rhyme.

The chronology of Shakespeare's plays is far from certain, and a heavy proportion of the dates assigned to them is conjectural. Perhaps what may be called a working order has been established, but even then we cannot be certain that the texts handed down to us are those of the first performance. *Love's Labour's Lost* was stated on the title-page of the 1598 Quarto to have been 'Newly corrected and augmented By W. Shakespere' and the text exhibits clear traces of revision.

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