

# **Names as Metaphors in Shakespeare's Comedies**

**Grant W. Smith**

Eastern Washington University

**Series in Literary Studies**



**VERNON PRESS**

Copyright © 2021 Vernon Press, an imprint of Vernon Art and Science Inc, on behalf of the author.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Vernon Art and Science Inc.

[www.vernonpress.com](http://www.vernonpress.com)

*In the Americas:*  
Vernon Press  
1000 N West Street, Suite 1200  
Wilmington, Delaware, 19801  
United States

*In the rest of the world:*  
Vernon Press  
C/Sancti Espiritu 17,  
Malaga, 29006  
Spain

Series in Literary Studies

Library of Congress Control Number: 2021932822

ISBN: 978-1-64889-018-5

Cover design by Vernon Press.

Cover image: "William\_Shakespeare\_-\_First\_Folio\_1623.jpg" [https://commons.wikimedia.org/wiki/File:William\\_Shakespeare\\_-\\_First\\_Folio\\_1623.jpg](https://commons.wikimedia.org/wiki/File:William_Shakespeare_-_First_Folio_1623.jpg)

This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 100 years or fewer.

Product and company names mentioned in this work are the trademarks of their respective owners. While every care has been taken in preparing this work, neither the authors nor Vernon Art and Science Inc. may be held responsible for any loss or damage caused or alleged to be caused directly or indirectly by the information contained in it.

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked the publisher will be pleased to include any necessary credits in any subsequent reprint or edition.

# Table of contents

	<i>Abstract</i>	<i>v</i>
	<i>Preface</i>	<i>vii</i>
	<i>Acknowledgements</i>	<i>xi</i>
	<i>Introduction</i>	<i>xiii</i>
Chapter 1	<b>The Tempest</b>	1
Chapter 2	<b>The Two Gentlemen of Verona</b>	21
Chapter 3	<b>The Merry Wives of Windsor</b>	39
Chapter 4	<b>Measure for Measure</b>	63
Chapter 5	<b>The Comedy of Errors</b>	85
Chapter 6	<b>Much Ado About Nothing</b>	101
Chapter 7	<b>Love's Labour's Lost</b>	123
Chapter 8	<b>The Merchant of Venice</b>	147
Chapter 9	<b>A Midsummer Night's Dream</b>	171
Chapter 10	<b>As You Like It</b>	193
Chapter 11	<b>The Taming of the Shrew</b>	215
Chapter 12	<b>All's Well That Ends Well</b>	237
Chapter 13	<b>Twelfth Night, or What You Will</b>	257
Chapter 14	<b>The Winter's Tale</b>	283

<i>Abbreviations used for Shakespeare plays</i>	303
<i>Works cited</i>	305
<i>Collated Index of Names and References in Shakespeare's Comedies</i>	315

# Abstract

This book applies basic semiotic theory to Shakespeare's uses of names. It emphasizes that names (as a type of *sign*) function differently in literature than in common speech. In literature, names (and other words) often refer to more than one thing at the same time and thereby evoke a semantic field of shared attributes. Like metaphors, such semantic fields are relational rather than indexical and are interpreted slightly differently by different addressees. Of course, an author negotiates the interpretation as the plot progresses.

For example, the name *Quince* in *Midsummer Night's Dream* refers both to a character on stage and to a tradesman's tool (i.e., the "quines" used by carpenters to wedge woodwork into a proper fit), the attributes partially shared by the two referents become a new idea; i.e., a few attributes (but not all) are transferred from one referent to another. Quince is the director of a play-within-a-play, i.e., of "Pyramus & Thisby," and he must cajole ("wedge") the other "mechanicals" into playing their assigned roles. The name fits the character as an analogy to something in another context.

Shakespeare often used names that refer to multiple referents, and my goal here is to describe in detail the meanings generated and negotiated. Shakespeare's names and references show his descriptive imagination, his indebtedness to previous literature, and his immersion in the culture of his time. His names sometimes appear to be simple word play, but their meanings often reinforce major themes within his plays.

This book does not attempt to survey the possible meanings suggested by scholars (although some are mentioned), but tries to emphasize what Shakespeare's audience most likely understood. The chapters that follow are comprehensive analyses of the fourteen plays listed as "The Comedies" in the First Folio edition of Shakespeare's plays, and they follow in the same order.



# Preface

No one coming to Grant Smith's new book will need reminding that it was Shakespeare who crafted the most famous remark ever about names in general. Juliet's words have become an enduring cliché of article titles and news story headlines about nomenclature.

*Juliet:* O Romeo, Romeo, wherefore art thou Romeo?  
Deny thy father and refuse thy name;  
Or if thou wilt not, be but sworn my love  
And I'll no longer be a Capulet.

-----  
'Tis but thy name that is my enemy:  
Thou art thyself, though not a Montague.  
What's Montague? It is nor hand nor foot,  
Nor arm, nor face, nor any other part  
Belonging to a man. O be some other name!  
What's in a name? That which we call a rose  
By any other name would smell as sweet;  
So Romeo would, were he not Romeo call'd,  
Retain that dear perfection which he owes  
Without that title. Romeo, doff thy name,  
And for thy name, which is no part of thee,  
Take all myself. (*Romeo and Juliet*, 2.2.33-36, 38-49)

Juliet's opinion encapsulates the predominant view in 20<sup>th</sup>-century logic and linguistics. What's in a name? nothing much – it's just a barcode tag selected and printed on the individual that it distinguishes, which can be “doffed” because “it is no part of thee”, “nor hand nor foot”. The barcode has zero meaningful content of its own beyond its task of identifying and distinguishing the bearer.<sup>1</sup>

---

<sup>1</sup> A different view was possible even in Renaissance England (and still is). The 17<sup>th</sup>-century Presbyterian clergyman William Jenkyn was one of the divines of that period who believed that Christian given names should be “as a thread tyed about the finger to make us mindful of the errand we came into the world to do for our Master.” (*Expositions of Jude* (1652-4), p. 7.) The purpose of such a name was to steer and admonish. Despite Jenkyn's simile, once bestowed, it therefore had to be accessible at all times, as if integral to the bearer.

The idea ran and ran, and still runs. Why do we still keep returning to Juliet's question and her follow-up declaration? Could it be because it is self-evidently correct? Well, Shakespeare was wrong, or at all events Juliet was. That may look perverse. Surely if Romeo had been called *Tullio* in Shakespeare's source, nothing essential would have changed, and Juliet would still have been smitten? Up to a point. But Juliet's implied answer to her question, "Nothing", is false. She denies the theoretical possibility that *Romeo* might mark her boyfriend out as a Montague, in a way that *Tullio* wouldn't, if it had been only the Montague clan that used this name. Or she is denying the possibility that *Romeo* evokes Rome in its hearers and readers, with all the cultural baggage which that carries.<sup>2</sup>

Stepping back, we can see that Juliet, and her poet, were academically quite modern. Shakespeare understood that (proper) names were devoid of lexical content and in that sense arbitrary – truly in that sense Romeo could have been *Tullio*. But theoreticians ever since have looked for ways of assigning senses, or necessary content of some sort, to names. *William* is categorially a male given name; *Avon* is a river name. By the potholed paths of nominal determinism, the surname *Smith* might, in former times at least, have increased the probability of one's adopting (rather than inheriting) that trade, even if that would leave one rather high and dry in the 21<sup>st</sup>-century West.<sup>3</sup> A website whose URL I will not advertise tells me that "[w]hen people hear the name *Richard*, they perceive you as someone who is sympathetic, compassionate, and generous. ... You don't care about fashion and are often shabbily dressed." In each of these cases, a name is held to necessarily impute characteristics to its bearers, or leans as if causally on them to have those characteristics; that is, that perceptions of category or character follow from the name and that the name "means" those characteristics. These ideas range from the apparently self-evidently true via the subliminal to the dishonest.

To deny these ideas or scoff at them is not to deny or scoff at the idea that names have meanings. A *William* may not logically necessarily be a male

---

<sup>2</sup> The name is from a re-latinization of the Greek *Rhōmaios*, etymologically 'Roman', denoting a citizen of the Greek-speaking Eastern Empire, and later a pilgrim to or resident of Rome. As a surname it is widespread in Italy, but most at home in Sicily and Calabria; as a given name it is long-established, known since at least Romeo di Villanova (1170-1250; for him, see Dante, *Paradiso* VI, vv. 127-135).

<sup>3</sup> The ideas involved here are by no means dead in recent decades, even in and about academic circles. In a much-cited article in *The Psychologist* (5 November 1994), Jen Hunt declared, in an excess of zeal: "Authors gravitate to the area of research which fits their surname."



human being, but is very likely to be (however, William was a horse that won the St Leger Stakes in 1814). Any *Avon* is probably a river (however, Avon brand cosmetics are well enough known). We can conclude that names belong *prototypically* to referent classes, which allow us to draw tentative conclusions about any given bearer, even if they are not copper-bottomed but prone to error. There is clearly *something* in, or maybe on, a name, but the austerity of entailment in logic is not enough to capture that something.

In writing about names in Shakespeare's comedies, Grant Smith does not, of course, directly address themes arising in *Romeo and Juliet*, but the ramifications of Juliet's question inform the text. Professor Smith is a leader in onomastic research, and here we see him return to one of his most abiding themes – the theory of the types of meaning that names may have, as exemplified in the practice of one of the world's great literary figures, among whose virtues was that he was no mean namesmith. Basing his general analytical framework on concepts formulated by the semiotician Charles Sanders Peirce, Smith explores in a systematic way, play by play, all the aspects of meaning touched on above. He notes the special attention that Shakespeare devoted to name choice, often departing from what he found in his sources. Character names – and in fact all proper names – are not just logical counters, but are repositories of potential associations. Smith follows Peirce's model in distinguishing *indexical* from *symbolic* meaning – indexical meaning being the relation between a name and its designated referent(s), and symbolic meaning being the capacity for literary names to evoke two referents at the same time – both the created character onstage or in the wings, and the entities or concepts the name invites us to invoke through our linguistic, onomastic and cultural knowledge of the world of our own time. Or of any time in principle, including most importantly the author's own, because when we consider the craft of naming it is not reasonable to treat the author as a dead irrelevance and to deal only in educated readers' responses to the text.

Names are often, though not necessarily, chosen with literary processing in mind. Literary names have that special *symbolic* mode of signifying. Smith emphasizes the importance of *analogy* in name coinage and in the literary use of names. Names in general may have associations, but we are not required to access any actual semantic content to understand them in context – rather, we are invited to perceive analogies. With literary names that apparently carry such content, we are invited, tempted or teased (even if not required) to access that content because it is relevant to the consumer's understanding of the character in the text in the act of consuming it. *Romeo* and *Juliet* do not carry such semantic content, so Juliet was right about them; *Peaseblossom* and *Aguecheek*, and, for the educated, *Perdita* and *Miranda*, clearly do, so Juliet might have had to revise her opinion to appear in a Shakespearean

comedy. But *Romeo* and *Juliet* may symbolically conjure up a wealth of additional analogies or associations for the listener or reader well versed in Renaissance Italian history, the sources of the story, prototypical name-class attributes, and any further stereotypical attributes adhering to the names. Smith sets out exhaustively such associations of all these types as could have been accessible to, and accessed by, a listener or reader of Shakespeare's time.

Professor Smith's book is a comprehensive and therefore essential guide to the name-world of Shakespeare's comedies and the richness of the texture of associations which it creates and exploits. It has the great virtue of reducing the speculative and idiosyncratic, hypothetical-biographical and punning, tendencies preferred in other writers' explanations in favour of explanations with a solid grounding in the language and culture of the author's own time.

Richard Coates  
Bristol, England, 2 December 2020

# Acknowledgements

I am very grateful for the help and support from many others as I have worked on this book for almost twenty years, including the many questions from my students. I was able to make major progress in compiling analyses of individual names and references because of a professional leave granted by Eastern Washington University for fall and winter quarters of 2011-2012. The university also provided me with professional leave for fall of 2019 to start pulling the parts of this book into a continuous form. Professors Philip Weller at Eastern Washington University and Richard Coates at the University of the West of England at Bristol read my early analyses of individual names. Professor Coates has continued to give invaluable aid in the final stages of this project, and the editorial staff at Vernon Press has provided crucial guidance and truly vital suggestions. Of course, some oversights remain, and I claim full ownership of them all. Finally, absolutely none of this would have been possible without the unstinting cheer and companionship of my wife, Lelia. I'm a very lucky guy.

Grant W. Smith  
Eastern Washington University



# Introduction

## 1. General goals

Shakespeare's names have been the topic of major studies demonstrating the importance of his naming in the literary traditions of his time (e.g., by Barton 1990, Ferry 1988, and Maguire 2007). Others have compiled lists of names and their dramatic roles (e.g., Boyce 1990, Findlay 2010, McLeish 1992, Quennell and Johnson 1995, and Stokes 1989), and Davis and Frankforter (2004) have made a significant contribution in describing the historical sources from which Shakespeare may have borrowed his names. Murray Levith (1978) has also provided a handy guide to Shakespeare's naming. A double issue of the journal *NAMES* (3 & 4, 1987) was dedicated to "Names in Shakespeare" and includes very useful bibliographies by Richard Coates and Elizabeth Rajec.

In this book, I attempt to add a semiotic foundation to the general topic to help explain the poetic effects and analogical meanings of Shakespeare's names, and possibly of names in other literature. My assumption is that authors use and coin names, as well as all of their other words, with an artistic goal in mind. Thus, the analytic models offered here will emphasize the thematic relevance of names used by Shakespeare.

While teaching and rereading Shakespeare many times, I have found great delight in his figurative uses and coinages of names. At the same time, my readings in philosophy challenged the meaningfulness of names; however, I believe that the writings of Charles Sanders Peirce (selections 1893-1910) and other semiotic theorists offer a way to understand literary names as references to more than one thing at a time, i.e., as *signs* with *symbolic* meaning. That is to say, names in literature have *symbolic* meaning when they refer to two or more referents at the same time and thereby evoke a semantic field of shared attributes. Like metaphors, such semantic fields are relational rather than indexical (i.e., evoking just a one-to-one reference by a *sign* to its referent), and they are interpreted at least slightly differently by different addressees. Of course, an author negotiates the interpretation as the plot progresses.

Shakespeare often used names that refer to multiple referents, and my goal here is to describe those references and the meanings generated and negotiated. The multiplicity of Shakespeare's references shows his descriptive imagination, his indebtedness to previous literature, and his immersion in the culture of his time. His names sometimes appear to be simple word play, but their meanings often reinforce major themes within his plays. This book does not attempt to survey the possible meanings suggested by scholars (although

some are mentioned), but tries to emphasize what Shakespeare's audience most likely understood.

If Shakespeare's names reflect his themes and word play, the names used by other writers undoubtedly do much the same. Although some authors try to avoid names with any semantic content, such efforts are part of the writer's rhetorical and artistic goals (e.g., Margaret Atwood withholds Offred's original name and thereby shows the oppression in her dystopia, *The Handmaid's Tale*, 1985).

The general study of names is technically referred to as *onomastics*, and so the study of names in literature is called *literary onomastics*. General studies include those of Thies (1978), Alvarez-Altman (1981), Ashley (2003), Fowler (2012), and Gibka (2019). The department of Philology, Literature, and Linguistics at the University of Pisa is a center of active research and organizes the International Onomastics & Literature Symposium each year.

One goal of this book is to describe a new theoretical basis for *literary onomastics* in a brief form that can be easily applied to other works of literature. An expanded description of relevant theory can be found in my chapter in the *Oxford Handbook of Names and Naming* (2016) and my introduction to *Onoma 40* (2005). Another general goal is to demonstrate in a practical way the utility of some analytical models for *literary onomastics* in general and for understanding Shakespeare's comedies in particular. My hope is to show that the study of names can be useful to both students and scholars in their joyful as well as serious study of literature.

The chapters that follow are comprehensive analyses of names and other references in the fourteen plays listed as "The Comedies" in the First Folio edition of Shakespeare's plays (Hinman 1968), and they follow in the same order. These plays include two, *The Winter's Tale* and *The Tempest*, which are often referred to as *Romances*. Scholars might rightly argue about which plays should be included, but the purpose here is to illustrate an analytical approach, not to debate the decisions about genre made by the editors of the First Folio. I have chosen to use "The Comedies" rather than "The Histories" or "The Tragedies" because Shakespeare was much less constrained by historical sources and thereby much more inventive with names when writing his comedies.

Even in his comedies, Shakespeare usually follows plots found in earlier literature closely, but he rarely uses the names in those source plots. Shakespeare borrows most names from other well-known literature, usually classical, to draw analogous meaning from those other contexts. He also refers analogically to topical phenomena for his names or coins lexical equivalents that describe the appearances, actions, or thematic roles of his referents.

PAGES MISSING  
FROM THIS FREE SAMPLE

## Collated Index of Names and References in Shakespeare's Comedies

<b>Reference</b>	<b>Play</b>	<b>Chapter Page</b>
Abbess, Lady	CE	89
Abhorson	MM	76
Abram	MV	166
Accost, Mistress	TN	278
Acheron	MND	184
Achilles	LLL	142
Actaeon	MWW	58
Adam	Shr	230
Adam	AYLI	204
Adam	LLL	134
Adam	Ado	121
Adam	CE	98
Adam (Bell)	Ado	117
Adonis	Shr	230
Adrian	Tmp	13
Adriana	CE	90
Adriano	LLL	133
Æacides	Shr	232
Aegles	MND	187
Æmilia	CE	89
Aeneas	Tmp	12
Aesculapius	MWW	58
Æson	MV	165
Agenor	Shr	232
Aguecheek, Sir Andrew	TN	271
Ajax	Shr	232
Ajax	LLL	142



<i>Al'ce</i>	Shr	222
Alcides	MV	164
Alcides' twelve	Shr	234
Alexander the Great	LLL	142
Aliena	AYLI	206
Alonso	Tmp	15
Alphonso	TGV	34
Amaimon	MWW	59
Amazons	MND	175
Ameins, Lord of	AYLI	209
America	CE	96
Angelo	CE	98
Angelo	MM	73
Anna	Shr	232
Anne	MWW	56
Antigonus	WT	294
Antiopa	MND	187
Antiopa	MND	175
Antipholus	CE	88
Antipodes	MND	186
Antonio	TN	268
Antonio	MV	153
Antonio	Ado	115
Antonio	TGV	31
Antonio	Tmp	14
Apollo	WT	298
Apollo	Shr	230
Apollo	MND	186
Apollo	LLL	143
Aquitaine	LLL	132
Arabia	Tmp	17
Archidamus	WT	294
Arden, Forest of	AYLI	202

---

Argier	Tmp	17
Argus	MV	165
Argus	LLL	144
Ariadne	MND	184
Ariadne	TGV	28
Ariel	Tmp	9
Arion	TN	275
Aristotle's checks	Shr	231
Armado	LLL	133
Arragon, Prince	MV	160
Asia	CE	97
ass	TN	277
ass	Ado	109
Atalanta's better part	AYLI	199
Ate	LLL	141
Athenian	MND	175
Attendants	Shr	223
Attendants	AYLI	208
Audrey	AYLI	211
Aurora	MND	188
Autolycus	WT	292
Bacchanals	MND	184
Bacchus	LLL	143
Bajazeth's mule	AWW	251
Balthasar	Ado	116
Balthazar	MV	155
Balthazar	CE	93
Banbury cheese	MWW	61
Baptista Minola	Shr	226
Barbason	MWW	60
Bardolph	MWW	50
Barnadine	MM	71
Barrabas	MV	167

Barthol'mew	Shr	222
Barton-heath	Shr	222
Basilisk	WT	298
Bassanio	MV	158
Bastard	Ado	109
bawcock	WT	297
bawcock	TN	278
Bawd	MM	75
Beatrice	Ado	106
Beggar	Shr	222
Bel's priests	Ado	121
Belario	MV	163
Belch, Sir Toby	TN	267
Belgia	CE	96
Belman	Shr	231
Belmont	MV	162
Belzebub	TN	280
Benedick	Ado	107
Benti	AWW	251
Bentinoly	Shr	225
Bermudas	Tmp	17
Berowne	LLL	129
Bertram	AWW	246
Bianca	Shr	224
Biandello	Shr	227
bidy	TN	278
Blackamoors	LLL	137
Blood	AWW	242
Blossom	WT	297
Boatswain	Tmp	16
Book of Riddles	MWW	59
Borachio	Ado	107
Bottom, Nick	MND	181

---

boy	LLL	136
Boy	MM	68
Boyet	LLL	133
Braggart	LLL	133
Brainford	MWW	52
Bridget	CE	95
Bridget	MM	83
Brook	MWW	51
brother	AYLI	204
Brownist	TN	279
Bum	MM	77
Caesar	MM	79
Caesar	MWW	58
Caesar's falchion	LLL	139
Cain	LLL	135
Cain	MWW	59
Caliban	Tmp	9
Cambio	Shr	225
Camillo	WT	293
Caper, Master	MM	81
Capilet	AWW	244
Captain	TN	273
captains	AWW	250
Carthage	Tmp	17
Carthage Queen	MND	185
Castalion-King-Urinal	MWW	61
Cataian	TN	277
Cataian	MWW	61
Cato's daughter	MV	163
Cavaliero	MWW	61
Celia	AYLI	206
Centaur	CE	94
Centaurs	MND	184

Ceres	Tmp	12
Cesario	TN	271
Cham	Ado	117
Charlemain	AWW	246
Charles	AYLI	209
Charybis	MV	164
Chitopher	AWW	251
chuck	TN	278
Chus	MV	156
Cic'ly	CE	95
Citizens	MM	68
Claribell	Tmp	8
Claudio	Ado	111
Claudio	MM	68
Cleomines	WT	294
Cleopatra's majesty	AYLI	199
Clerk	MV	160
Clowder	Shr	231
Clown	AWW	249
Clown	MV	160
Clown	LLL	134
Clown	MM	76
Clowns, the	MND	183
Cobweb	MND	180
Colchos' strond	MV	163
collier, foul	TN	280
Conrade	Ado	108
Constable	LLL	134
Constable	Ado	119
Constable	MM	68
Copper-spur, Master	MM	80
Corambus	AWW	251
Corin	AYLI	210

---

Corin	MND	187
Cosmo	AWW	251
Costard	LLL	134
Count	TN	272
Count	AWW	248
Count Comfict	Ado	112
Countess	TN	272
Countess	AWW	249
Countess, Old	AWW	249
County Palatine	MV	167
Courtesan	CE	90
Courtesy	Ado	110
coxcombe	Ado	109
Crab	TGV	35
Crassus	MM	69
Cressid	MV	165
Cressida	TN	275
Cretan strand	Shr	232
Crete	MND	183
Cupid	AWW	245
Cupid	AYLI	199
Cupid	MND	185
Cupid	MV	164
Cupid	LLL	137
Cupid	Ado	112
Cupid	MWW	58
Cupid	Tmp	12
Curate	LLL	132
Curio	TN	269
Curtis	Shr	230
Cythera	Shr	230
Cytherea	WT	298
dame Partlet	WT	297

Daniel	MV	155
Daphne	Shr	230
Daphne	MND	186
Deep-vow, Master	MM	80
Deformed	Ado	109
Delay	CE	95
Demetrius	MND	175
Dennis	AYLI	209
Destenie	AYLI	197
Destiny	WT	300
Destiny	Tmp	18
Deucalion	WT	298
Devil	AWW	242
Devil	MM	78
Devil	TN	274
Diana	AWW	244
Diana	Shr	234
Diana	AYLI	199
Diana	MND	185
Diana	MV	163
Diana	Ado	113
Diana, weeping	AYLI	210
Diana's lip	TN	273
Dick	LLL	145
Dictyanna	LLL	135
Dido	MV	165
Dido	Tmp	12
Dion	WT	294
Dis	WT	298
Disdain, Lady	Ado	109
Disguise	TN	274
Dizzy	MM	82
Dobbin	MV	160

---

Doctor Caius	MWW	55
Doctor Faustus	MWW	60
Dogberry	Ado	118
Don John	Ado	120
Don Pedro	Ado	115
Dorcas	WT	292
Doricles	WT	295
double tongue	Ado	107
Dowsabel	CE	95
Dromio	CE	93
Drop-heir	MM	81
Duke	TN	272
duke	AWW	250
Duke	MND	175
Duke	MV	160
Duke	LLL	129
Duke	CE	92
Duke	MM	66
Duke	MWW	54
Duke	TGV	36
Duke Frederick	AYLI	210
Duke of Saxony's nephew	MV	167
Duke Senior	AYLI	208
Dull	LLL	134
Dumaine	AWW	250
Dumaine	LLL	130
Dun Adramadio	LLL	133
Dutchman's beard	TN	274
Earth	Tmp	11
Echo	Shr	231
Egeon	CE	89
Egeus	MND	177
Eglamour	TGV	32



Egypt	MND	189
Egyptians	TN	281
Elbow	MM	75
Elbow, Mistress	MM	76
Elysium	TGV	26
Emilia	WT	295
Emperor	TGV	36
Emperor of Russia	MM	79
Endymion	MV	165
England	CE	96
England	Tmp	17
Ephesian	MWW	60
Ephesus	CE	97
Epicurean	MWW	60
Epidamnum	CE	97
Epidarus	CE	97
Ercles	MND	188
Erebus	MV	165
Escalus	MM	74
Ethiop	MND	189
Ethiopian	MWW	61
Europa	Ado	114
Europa	MWW	57
Europe	Tmp	17
Evans, Hugh	MWW	54
Eve	LLL	134
Eve's daughters	MWW	59
Expedition	CE	95
Fabian	TN	269
Fair lady	TN	279
fairy	MND	179
Falconbridge	MV	167
Falconbridge	MV	162

---

Falconbridge	LLL	131
Falstaff	MWW	45
Fate	TN	274
Fate	Ado	110
Fate	Tmp	18
Fates	WT	298
Fates	MND	188
father	TGV	36
Fellows	TGV	36
Fenton	MWW	51
Ferdinand	Shr	234
Ferdinand	LLL	128
Ferdinand	Tmp	15
Feste	TN	265
fiend	TN	279
fiend, hyperbolic	TN	281
Flavius	MM	69
Fleming	MWW	61
Flemish drunkard	MWW	60
Flora	WT	297
Florence	Shr	231
Florentius	Shr	233
Florizel	WT	290
Flute	MND	181
Fontibell	AWW	254
Fool	TN	273
Fool	AWW	249
fool	Shr	236
Fool	LLL	134
Ford, Francis	MWW	52
Forester	AYLI	208
Forester	LLL	137
form	MM	78

Forthlight	MM	82
Fortune	WT	299
Fortune	TN	273
Fortune	AWW	242
Fortune	AYLI	197
Fortune	MV	168
Fortune	MWW	62
Fortune	Tmp	8
France	CE	96
Frances	LLL	140
Francis, Friar	Ado	117
Francisca	MM	70
Francisco	MWW	61
Francisco	Tmp	13
Frederick	MM	79
Friar Laurence	TGV	30
Friar Patrick	TGV	30
Friar Tuck	TGV	30
Froth, Master	MM	76
Furies	AWW	245
Furies	MND	191
Fury	Tmp	11
Gabriel	Shr	230
Galen	AWW	245
Galen	MWW	58
Ganymede	AYLI	200
Gargantua	AYLI	210
Garmombles	MWW	54
Garter Inn	MWW	53
general	AWW	250
Gent., First	WT	296
Gent., Sec.	WT	296
Gentlemen	MM	67

---

Gerard de Narbon	AWW	246
Gillian	CE	95
Ginn	CE	95
Gobbo	MV	156
Goblins	MND	179
golden fleece	MV	163
Goliah	MWW	59
Gonzalo	Tmp	15
Gorboduc, King	TN	281
Goths	AYLI	201
Grace	WT	301
Grace, your royal	MM	67
grand preparation	MWW	54
Grati	AWW	251
Gratiano	MV	159
Greece	CE	97
Greek	TN	279
Greensleeves	MWW	59
Gregory	Shr	230
Gremio	Shr	228
Greybeard	Shr	235
Grissel	Shr	234
Grumio	Shr	228
Guiltian	AWW	251
Guinover, Queen	LLL	144
Haberdasher	Shr	229
Hacket, Miriam	Shr	222
Hag-seed	Tmp	11
Hagar's offspring	MV	162
Half-can	MM	82
Hannibal	LLL	142
Hannibal	MM	78
Health	AWW	241

Heaven	AWW	242
Hecat	MND	188
Hector	LLL	142
Hector	Ado	114
Hector	MWW	58
hedge-priest	LLL	140
Helen	AWW	243
Helen	MND	188
Helen's cheek	AYLI	199
Helena	MND	176
Hercules	AWW	245
Hercules	Shr	234
Hercules	AYLI	199
Hercules	MND	184
Hercules	MV	164
Hercules	LLL	142
Hercules	Ado	114
Hercules	MWW	58
Hermia	MND	176
Hermione	WT	289
Herne the Hunter	MWW	58
Hero	AYLI	201
Hero	Ado	110
Hero	TGV	27
Herod	MWW	59
Hesperides	LLL	143
Hibocrates	MWW	58
Hiems	LLL	145
Hiems	MND	191
Highness, your	MM	67
Hippolyta	MND	175
Hisperia	AYLI	199
Hobgoblins	MND	179

---

Holofernes	LLL	132
Honesty	WT	301
Honor	AWW	242
Horace	LLL	139
Hortensio	Shr	227
Host	MWW	53
Host	TGV	36
Hostess	Shr	223
Husband	Shr	223
Hymen	AYLI	202
Hymen	Ado	113
Hymen	Tmp	12
icony Jew	LLL	140
Inde	Tmp	17
Indian	MND	189
Indies	CE	96
Iniquity	MM	77
Innogen	Ado	108
interpreter	AWW	249
Io	Shr	230
Ireland	CE	96
Iris	Tmp	12
Irish wolves	AYLI	200
Isabella	MM	70
Isbel	AWW	252
Italy	Shr	231
Jack	Shr	235
Jack	MND	190
Jack	Ado	121
Jack Rugby	MWW	61
Jack-a-Lent	MWW	62
jack'nape	MWW	61
Jacob	MV	166

Jailer	MV	160
James, St.	MM	79
Jane Smile	AYLI	206
Janus	MV	163
Jaquenetta	LLL	135
Jaques	AWW	251
Jaques	AYLI	211
Jasons	MV	163
Jessica	MV	161
Jew	MND	190
Jezebel	TN	280
Jill	MND	190
Joan	Shr	222
Joan	LLL	145
Job	MWW	59
John	MWW	57
John Drum's entertainment	AWW	251
Joseph	Shr	230
Joshua	LLL	141
Jove	WT	297
Jove	TN	275
Jove	AWW	244
Jove	Shr	232
Jove	AYLI	200
Jove	MND	184
Jove	MND	192
Jove	LLL	143
Jove	Ado	114
Jove	MM	78
Jove	MWW	57
Jove	TGV	26
Jove	Tmp	12
Judas Iscariot	LLL	142

---

Judas Machabeus	LLL	141
Judgment	TN	274
Julia	TGV	33
Juliana	CE	90
Juliet	MM	72
Julio Romano	WT	296
Juno	WT	298
Juno	AWW	245
Juno	LLL	144
Juno	Tmp	12
Jupiter	WT	299
Jupiter	AYLI	199
Jupiter	MWW	57
Justice	MM	77
Justice Shallow	MWW	47
Kate	Shr	223
Katherina	Shr	223
Katherine	LLL	131
Keepdown, Mistress	MM	75
King	LLL	129
King Cophetua	LLL	140
King of Hungary	MM	79
knave	AWW	252
Knavery	Ado	110
Laban	MV	166
Lackbeard, Lord	Ado	109
Lady	AWW	249
Lady	TGV	36
Lady Margery	WT	296
Lady of the Strachy	TN	276
Lady, Old	AWW	249
Lafew	AWW	253
Lapland	CE	97



Launce	TGV	33
Launcelot	MV	156
Lavatch	AWW	249
Leah	MV	166
Leander	AYLI	201
Leander	Ado	114
Leander	TGV	27
Leda	MWW	57
Leda's daughter	Shr	232
Legion	TN	280
Leonardo	MV	161
Leonato	Ado	115
Leontes	WT	289
Liberty	MM	77
Lichas	MV	164
Limander	MND	188
Limbo	AWW	245
Lion	MND	191
Litio	Shr	227
Lodowick	AWW	251
Lodowick	MM	72
Lombardy	Shr	231
Long-lane	Shr	223
Longaville	LLL	129
Lord	Shr	223
Lord Perigort	LLL	131
Lords	AYLI	208
Lords	MM	67
Lorenzo	MV	158
Love	LLL	138
Love	MWW	62
Love	TGV	24
Love, Monsieur	Ado	109

---

Luce	CE	95
Lucentio	Shr	225
Lucetta	TGV	37
Luciana	CE	90
Lucifer	MWW	59
Lucio	MM	74
Lucrece	TN	276
Lucrece	Shr	234
Lucretia's modesty	AYLI	199
Luna	LLL	135
lunatic	TN	281
Lysander	MND	176
Machiavel	MWW	60
Madam	AWW	249
Madam	MM	68
Madam	TGV	36
Magnificoes	MV	160
maid	TGV	36
Malice	Tmp	11
Mall	Tmp	17
Malvolio	TN	270
Mamillius	WT	288
Man from Antonio	MV	160
Man of Portia's	MV	160
Mantua	TGV	34
Marcade	LLL	135
Margaret	Ado	120
Margery	MV	160
Margery	Tmp	17
Maria	TN	267
Maria	LLL	131
Marian	CE	95
Marian	Tmp	17

Marian's nose	LLL	145
Mariana	AWW	254
Mariana	MM	71
Mariners	Tmp	16
Marquis of Montferrat	MV	168
Mars	MV	164
Mars	LLL	142
Mars	MWW	58
Master	MM	68
Master	TGV	36
Maud	CE	95
Maudlin	AWW	255
Medea	MV	165
Mediterranean	Tmp	17
Meg	Tmp	17
Mehercle	LLL	139
Menaphon	CE	93
Mephostophilus	MWW	61
Mercatio	TGV	38
Merchant	Shr	228
Mercury	TN	275
Mercury	LLL	135
Mercy	MM	77
Merops	TGV	28
Merriman	Shr	231
messenger	AWW	248
Messenger	Shr	223
Messenger	MV	160
Messenger	MM	68
metal of India	TN	277
Midas	MV	164
Milan	TGV	34
Milan	Tmp	17

---

Minerva	Shr	232
minx	TN	279
Miranda	Tmp	7
Mistress	MM	68
Mistress	TGV	36
Mistress Mall's picture	TN	278
Mitigation, Madam	MM	83
Mock-water	MWW	61
Monarcho	LLL	140
Monsieur Le Beau	AYLI	205
Monsieur Le Bon	MV	167
Monster	Tmp	11
Moon	MND	192
Moon-calf	Tmp	11
Mopsa	WT	295
Morning	MND	188
Morocco, Prince	MV	159
Morsel	MM	83
Moth	MND	180
Moth	LLL	135
Mother	AWW	249
Mother	MM	68
mother	TGV	36
Motley	AYLI	206
Mountain	Tmp	11
Mountanto, Segnior	Ado	109
mouse of virtue	TN	277
Moyses	TGV	30
Muses	MND	184
musicians	TGV	36
Mustardseed	MND	180
Nan	TGV	35
Naples	Tmp	17

Naps, John	Shr	222
Nathaniel	Shr	230
Nathaniel	LLL	132
Nature	WT	299
Nature	TN	273
Nature	AWW	241
Nature	AYLI	197
Nature	MND	191
Nature	LLL	138
Nature	MWW	62
Navarre	LLL	129
Nazarite	MV	166
Nebuchadnezzar	AWW	249
Nedar	MND	190
Nell	CE	95
Nemean lion	LLL	140
Neopolitan Prince	MV	167
Neptune	WT	299
Neptune	MND	184
Neptune	Tmp	12
Nerissa	MV	163
Nessus	AWW	245
Nestor	MV	163
Nestor	LLL	142
Netherlands	CE	96
Nicholas	Shr	230
Night	MND	187
Nine Worthies	LLL	141
Ninus' / Ninny's tomb	MND	188
Noah	TN	274
Nobody	Tmp	17
Nym	MWW	48
Oatcake, Hugh	Ado	118

---

Oberon	MND	178
Officers	TN	273
Officers	MM	67
Old Gobbo	MV	160
Oliver	AYLI	204
Olivia	TN	265
Order of the Garter	MWW	53
Orlando	AYLI	203
Orpheus	MV	165
Orpheus	TGV	26
Orsino	TN	262
Others	Tmp	16
Our Lady	LLL	144
Outlaw	TGV	36
Overdone, Mistress	MM	75
Ovid	Shr	231
Ovid	AYLI	201
Padua	Shr	231
Padua	TGV	34
page	AWW	249
page	LLL	135
Page, George	MWW	55
Page, Margaret	MWW	55
Pages	AYLI	208
Pandarus	TN	275
Pandarus of Troy	MWW	58
Panthion	TGV	28
Paphos	Tmp	12
Paracelsus	AWW	245
Pardon	MM	77
Paris	Shr	232
Parolles	AWW	252
Patience	TN	274

Patience	Tmp	19
Paulina	WT	291
Peascod	MND	180
Peaseblossom	MND	180
Pedant	Shr	228
Pedant	LLL	132
Pedascule	Shr	235
Peg-a-Ramsey	TN	277
Pegasus	Shr	223
Penthesilea	TN	277
Peppin, King	LLL	144
Perdita	WT	287
Perigenia	MND	187
Persia	CE	97
Person	LLL	132
Peter	Shr	230
Peter	MND	182
Peter Simple	MWW	50
Peter, Friar	MM	71
Petruchio	Shr	225
Phaëton	TGV	28
Pharaoh's soldiers	Ado	121
Phebe	AYLI	200
Phibbus' car	MND	188
Philemon	Ado	114
Philip	Shr	230
Philip, St.	MM	79
Phillida	MND	187
Philostrate	MND	177
Phoebe	MND	186
Phoebe	LLL	140
Phoebus	WT	298
Phoebus	Ado	114

---

Phoebus	Tmp	12
Phoebus' fire	MV	163
Phoenix	CE	95
Phrygian Turk	MWW	60
Pigrogromitus	TN	280
Pimpernell	Shr	222
Pinch	CE	98
Pippen, King	AWW	246
Pisa	Shr	231
Pistol	MWW	48
place	MM	78
Players	Shr	223
Poland	CE	96
Polixenes	WT	293
Pompey	LLL	134
Pompey	MM	76
Pompey the Great	LLL	141
Porpentine	CE	94
Portia	MV	155
Prague, old hermit of	TN	281
Prat	MWW	61
Prester John	Ado	117
Priam	Shr	232
Priest	TN	273
Prince	LLL	129
Prince	Ado	115
Prince	MM	67
Prince and Pains	MWW	60
Princess	TN	272
Princess	LLL	130
Priscian	LLL	139
Procrus	MND	188
Prodigal	MWW	59



Promethean fire	LLL	143
Proserpina	WT	298
Prospero	Tmp	6
Proteus	TGV	25
Provost	MM	68
Prudence, Sir	Tmp	19
Psalms	MWW	58
Pucks	MND	179
Pudding	MM	81
pumpion	MWW	61
Puritan	TN	279
Pygmalion	MM	79
Pyramus	MND	177
Pythagoras	TN	281
Pythagoras	AYLI	200
Pythagoras	MV	164
Queen of Carthage	Shr	232
Queubus	TN	280
Quickly, Mistress	MWW	49
Quinapalus	TN	280
Quince	MND	182
Rafe	Shr	230
Ragozine	MM	72
Rash, Master	MM	81
Reapers	Tmp	16
Reason	TN	274
Reason	MWW	62
Richard Conqueror	Shr	230
Rinaldo	AWW	248
Robert	MWW	57
Robin	TN	281
Robin	MND	183
Robin	MWW	56

---

Robin Goodfellow	MND	179
Robin Hood	AYLI	204
Robin Hood	TGV	30
Rodorigo	TN	272
Rogero	WT	296
Roman coin	LLL	139
Rook	MWW	60
Rosalind	AYLI	203
Rosaline	LLL	131
Rosignoll	AWW	254
Rossillion	AWW	246
Rowland	AYLI	207
Rowland	MM	69
rudesby	TN	279
Rugby	MWW	57
Saint Anne	TN	279
Saint Anne	Shr	231
Saint Clare	MM	70
Saint Denis	LLL	138
Saint George	LLL	139
Saint Gregory's well	TGV	32
Saint Jeronimy	Shr	230
Saint Luke's	Shr	223
Saint Nicolas	TGV	30
Salaryno	MV	161
Salerio	MV	161
Salomon	LLL	142
Salonio	MV	161
Sampson	LLL	144
Sathan	TN	280
Sathan	AWW	245
Sathan	MWW	59
Saturn	Ado	112

Saylors	TN	273
scab	TN	280
Scarlett	MWW	60
Schoolmaster	LLL	132
Scotland	CE	96
Scottish lord	MV	167
Scylla	MV	163
Seacole, George/F	Ado	118
Sebastian	TN	268
Sebastian	AWW	251
Sebastian	TGV	31
Sebastian	Tmp	14
Semiramis	Shr	230
servant	TGV	36
Servants	Shr	223
Servants	MM	68
Servingman	MV	160
Servitor	MV	160
Setebos	Tmp	15
Shafalus	MND	188
sheep-bitter	TN	279
Shepherd	AYLI	208
Ship-Master	Tmp	16
Shoe-tie, Master	MM	81
Shortcake	MWW	59
shrew	TN	278
Shylock	MV	157
Sibyl	Shr	233
Sibylla	MV	163
Sickness	AWW	242
Sigeia tellus	Shr	232
Silver	Shr	231
Silver	Tmp	11

---

Silvia	TGV	27
Silvius	AYLI	207
Sir Boy	Ado	112
Sir Oliver Martext	AYLI	208
Sir Rowland de Boys	AYLI	207
sister	TGV	36
Sisters Three	MND	189
Sisters Three	MV	168
Skipper	Shr	235
Slender, Master	MWW	48
Slice	MWW	61
Sly, Christopher	Shr	222
Smile, Sir	WT	297
Snout	MND	182
Snug	MND	182
soldiers	AWW	250
Solinus	CE	92
Solyman	MV	163
Songs & Sonnets	MWW	59
Sophy	TN	276
Sophy	MV	163
sot	TN	277
sovereign cruelty	TN	279
Spain	CE	96
Sparta	MND	183
Speed	TGV	37
Sphinx	LLL	143
Spurio	AWW	251
Squash, Mistress	MND	180
Starve-lackey, Master	MM	81
Starveling	MND	182
Stephano	MV	160
Stephano	Tmp	16

Steward	AWW	248
Sugarsop	Shr	230
Surgeon, Dick	TN	266
swabber, good	TN	279
sweet heart M	TN	276
sweetheart A	TN	279
Sycorax	Tmp	10
Syracuse	CE	97
Tailor	Shr	229
Tapster, Thomas	MM	76
Tartar	MND	189
Taurus' snow	MND	186
Temperance	Tmp	19
The Art to Love	Shr	233
Thebes	MND	184
Theseus	MND	175
Theseus	TGV	28
Thessaly	MND	184
thief, deformed	Ado	109
Thisby	MV	165
Thisby	MND	177
Thomas, Friar	MM	71
Thracian singer	MND	184
Three-pile, Master	MM	81
Thurio	TGV	37
Tib	AWW	252
Tiger	CE	94
Time	TN	274
Time	AWW	242
Time	AYLI	198
Time	LLL	138
Time	Tmp	18
Timon	LLL	142

---

Titania	MND	178
Titus	TN	275
Tom	AWW	252
Tom	LLL	145
Tom Drum	AWW	252
Tongue, Lady	Ado	107
Topas, Sir	TN	272
Touchstone	AYLI	205
train	MND	183
Tranio	Shr	227
Trinculo	Tmp	11
Troilus	TN	275
Troilus	Shr	234
Troilus	AYLI	201
Troilus	MV	165
Troilus	Ado	115
Trot	MM	82
Troy	MV	164
Troyan	MND	185
Trust	WT	301
Tubal	MV	156
Tunis	Tmp	17
Turph, Peter	Shr	222
two French gentlemen	AWW	250
Two Lords	AWW	250
Tyburn	LLL	144
Tyrant	Tmp	11
Ursula	Ado	116
Ursula	TGV	30
Valencius	MM	69
Valentine	TN	268
Valentine	TGV	29
Valentine, Saint	MND	180

Valerius	TGV	30
Vapians	TN	280
Varlet	MM	82
Varrius	MM	69
Vaumond	AWW	251
venom, dear	TN	279
Venus	AYLI	199
Venus	Ado	113
Venus	Tmp	12
Venus' doves	MND	185
Venus's pigeons	MV	164
Ver	LLL	144
Verges	Ado	119
Verona	TGV	34
Vice	TN	274
Vincentio	Shr	228
Vincentio	MM	74
Viola	TN	264
Violenta	AWW	255
Virgin	MM	83
Virtue	AWW	242
Virtue	AYLI	198
Vulcan	TN	275
Vulcan	Ado	113
Wall	MND	192
Walter	Shr	230
wench	TN	277
wench	LLL	135
wench	MM	68
Widow	Shr	229
Widow of Florence	AWW	249
William	AYLI	211
William	MWW	56

Wincot	Shr	222
Windsor	MWW	55
Wit	TN	274
wren, youngest	TN	277
Xanthippe	Shr	233
Youngling	Shr	235
Zenelophon	LLL	140