DAVID CRYSTAL

THE OXFORD DICTIONARY **OF ORIGINAL SHAKESPEAREAN PRONUNCIATION**

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PREFACE

This dictionary has been over ten years in the making. I downloaded an electronic edition of the First Folio in December 2004, once it became apparent that the initiative of Shakespeare's Globe to present plays in original pronunciation (OP) was going to result in many more such projects, and began work on a resource that I hoped would one day help anyone interested in mounting a production. It took much longer than I thought, mainly because I wanted the work to include all the data on rhymes and spelling variations that provide a great deal of the evidence for phonological reconstruction, so that those interested could evaluate my decisions for themselves.

Incorporating frequency information about the use of spellings in the First Folio was one of the reasons the project took so long, as I had to go through each count, initiated using the Find function in Word, to check on such things as word-class, compound words, and lexical status (e.g. proper vs common nouns), and also to eliminate irrelevant strings (such as speech character-identifiers). One day a fully tagged grammatical and semantic corpus of the lexical items in the canon will allow such searches to be done in seconds, and provide a level of checking that no manual approach could achieve, but that day is not yet.

I must admit that there were many days—especially (as all lexicographers know) in the middle of 'long' letters, such as C, P, and S—when I thought to abandon the project and await the time when more sophisticated software would do this aspect of the job for me. But the demand for OP materials remained pressing, and I persuaded myself that the usefulness of the dictionary would far outweigh any inaccuracies I may have inadvertently introduced. I hope that is so. Certainly, these weaknesses are far fewer than they might have been, thanks to Professor Paul Meier, who provided helpful suggestions on a draft of my Introduction, Audrey Norman for help in file-collating, and above all to Hilary Crystal, who spent I don't know how many hours inputting, collating, and checking entries during the final stages of the project.

My thanks must also go to John Davey, formerly of OUP, who commissioned the project, to Kim Allen for her copy-editing (no mean feat, with a book like this) and Michael Janes for his proofreading, to Gary Leicester, who looked after the audio-recording, and to Julia Steer who took over from John Davey, advised on the final organization of the dictionary, and saw the work through press. Nor must I forget the indirect but hugely important contribution of the many actors and directors with whom I have collaborated over the past decade, and in particular those in Ben Crystal's Passion in Practice Shakespeare Ensemble, for demonstrating the effect of OP in theatrical practice, and providing me with the confirmation I needed that my account of OP was not just an academic exercise but something that actually worked on stage.

DAVID CRYSTAL
Holyhead, January 2016

ABBREVIATIONS

abbr	abbreviated		*n*	noun
adj	adjective		*prep*	preposition
adv	adverb		*pro*	pronoun
aux	auxiliary verb		*Prol*	Prologue
det	determiner		*pron*	pronunciation
emend	emendation		Q	Quarto
Eng	English		*rh*	rhyming with
Epil	Epilogue		*s.d.*	stage direction
f(f)	following line(s)		*sp*	spelling
F	First Folio		*Sp*	Spanish
Fr	French		*str*	stressed
interj	interjection		*unstr*	unstressed
Ital	Italian		*usu*	usually
Lat	Latin		*v*	verb
m	metrical choice		=	OP pron same as today
malap	malapropism		1.2.3	Act 1, Scene 2, Line 3

The Shakespearean Canon

* Texts not in the First Folio

AC	Antony and Cleopatra		LC*	A Lover's Complaint
AW	All's Well That Ends Well		LLL	Love's Labour's Lost
AY	As You Like It		Luc*	The Rape of Lucrece
CE	The Comedy of Errors		MA	Much Ado About Nothing
Cor	Coriolanus		Mac	Macbeth
Cym	Cymbeline		MM	Measure for Measure
Ham	Hamlet		MND	A Midsummer Night's Dream
1H4	Henry IV Part 1		MV	The Merchant of Venice
2H4	Henry IV Part 2		MW	The Merry Wives of Windsor
H5	Henry V		Oth	Othello
1H6	Henry VI Part 1		Per*	Pericles
2H6	Henry VI Part 2		PP*	The Passionate Pilgrim
3H6	Henry VI Part 3		PT*	The Phoenix and the Turtle
H8	Henry VIII		R2	Richard II
JC	Julius Caesar		R3	Richard III
KJ	King John		RJ	Romeo and Juliet
KL	King Lear		S*	Sonnets

Tem	The Tempest	TN	Twelfth Night
Tim	Timon of Athens	TNK*	The Two Noble Kinsmen
Tit	Titus Andronicus	TS	The Taming of the Shrew
TC	Troilus and Cressida	VA*	Venus and Adonis
TG	The Two Gentlemen of Verona	WT	The Winter's Tale

INTRODUCTION

An artistic-scientific endeavour

This dictionary has a single aim: to help those who wish to present Shakespeare using Early Modern English pronunciation—or OP ('original pronunciation'). Although this term has a much broader application, describing any period of phonological reconstruction in the history of a language, it has come to be popularly used when approaching Shakespeare in this way. It echoes another 'OP'—'original practices' (as used, for example, by Shakespeare's Globe in London), referring to the efforts that have been made to discover as much as possible about the ways in which plays of the period were originally performed.

OP is an exercise in applied linguistics—to be precise, in applied historical phonology. Phonology is the study of the sound system of a language—or, as here, of the state of a language in a particular period of time. Pronunciation always changes, as shown by the archive of recorded sound over the past century. The phonology of Early Modern English was thus different in several important respects from that of Modern English, and this dictionary gives an account of what those differences were. They are not so great as to make OP unintelligible to a modern ear: most of the consonants and almost half of the vowels haven't changed noticeably over the past 400 years, and the stress pattern on most words has stayed the same. So people listening to an OP production for the first time quickly 'tune in' to the system. But the consonants, vowels, and stresses that *have* changed are enough to produce a way of speaking that is distinctive, fresh, and intriguing, opening up new directions for linguistic, literary, and theatrical enquiry.

OP aims to meet a need that comes from outside linguistics, and in a theatre context is thus as much an artistic as a scientific endeavour. Although a great deal can be firmly established about the nature of the Early Modern English sound system, thanks to a century of research by philologists and historical phonologists, there are still several words where the evidence for a particular pronunciation is lacking or can be interpreted in more than one way—usually because alternative pronunciations were current, just as they are today. In such cases, all one can do is (as lawyers say) 'take a view'. Because of the limitations of the evidence, historical phonologists would never claim that their reconstructions were authentic, therefore; but they would say that they are plausible, and (in a situation such as a theatrical setting) usable and effective. They would also point out that several versions of OP are possible, based on different interpretations of the evidence, and my recommendations in this dictionary should be seen in that light. In this respect, a practitioner's choices as to which version of OP to use in a production involves a similar kind of decision-making to what takes place when deciding about other domains of theatrical practice, such as setting, lighting, music, movement, and costume.

In any applied linguistic venture, effectiveness is judged by the criteria laid down by practitioners. Just as the efficacy of a linguistically inspired speech therapy intervention is judged by the way a patient's language ability improves, so in the theatrical world the value of any linguistically motivated perspective is judged by the usual pragmatic criteria of artistic success. 'The play's the thing', after all, and everyone involved—director, actors, audience, and reviewers—needs to feel, after an OP production, that their theatrical experience has been enhanced by the approach. The way the OP 'movement' has grown, and the demand for support materials, suggests that this has often been the case—sufficiently often, at least, to motivate the present dictionary.

In one respect, OP isn't new at all to Shakespeare practitioners, and is already part of mainstream production. Everyone takes pains to take into account the cues provided by the metrical line, even though there are differences of opinion about just how much attention to pay to scansion in relation to other factors. And the metre shows clearly that many polysyllabic words had a different stress pattern from what they have today. So, for example, the following lines would be said with the stress brought forward:

> Instruct my daughter how she shall persever (*AW 3.7.37*)
> The dust on antique time would be unswept (*Cor 2.3.118*)

Anyone doing so, of course, is immediately doing (a bit of) OP.

Judging by the reactions to productions since Shakespeare's Globe's pioneering *Romeo and Juliet* in 2004 (described later in this introduction), it is possible to judge the theatrical potential of OP in three main ways.

- For actors, it must feel like a natural sound system—as Hamlet says, speech should come 'trippingly on the tongue'. They should find it learnable with no greater difficulty than they would experience in acquiring any other accent. And, once learned, they should feel that OP is a valuable part of their accent repertoire, offering new choices in their exploration of a character, so that they want to use it as much as they can. Directors, likewise, should find the experience fresh and illuminating, in the same way that all original practices offer an opportunity of getting 'closer to Shakespeare'.

- For dramaturges, and also for literary critics, OP should provide solutions to some of the difficulties encountered when speaking a text, and suggest fresh possibilities of character interpretation and interaction. Among the benefits here are the way it enables couplets to rhyme that fail to do so in Modern English, and the bringing to light of wordplay that is obscured by present-day pronunciation (see further below in the section 'The nature of the evidence').

- For audiences, OP offers a new auditory aesthetic, a contrast with British received pronunciation (RP) or the local modern regional accent in which they will have experienced Shakespeare hitherto. Those who speak with an accent other than RP (which in the UK comprises most of the population) say that OP reaches out to them in a way that RP does not, primarily because they recognize in it echoes of the way they themselves speak. 'We speak like that where we come from' has been the predictable audience response, regardless of where the listeners originate.[1] To a historical phonologist, this reaction—though naive—is understandable, for many of the distinctive features of present-day accents around the world can be traced back to the Early Modern sound system. OP thus offers a new kind of 'ownership' of Shakespeare—a point that has been made even more strongly by those from parts of the English-speaking world outside the UK where RP has never been the prestige accent.

This last point raises an important issue. The notion of 'Modern English pronunciation' is actually an abstraction, realized by hundreds of different accents around the world, and the same kind of variation existed in earlier states of the language. People often loosely refer to OP as 'an accent', but this is as misleading as it would be to refer to Modern English pronunciation as 'an accent'. It would be even more misleading to describe OP as 'Shakespeare's accent', as is sometimes done. We know nothing about how Shakespeare himself spoke, though we can conjecture that his accent would have been a mixture of Warwickshire and London. It cannot be stated too often that OP is a phonology—a sound system—which would have been realized in a variety of accents, all of which were different in certain respects from the variety we find in present-day English.

Shakespeare himself tells us that there was variation at the time. In *Romeo and Juliet* Mercutio contemptuously describes Tybalt as one of the 'new tuners of accent', Orlando is surprised when he hears the refined accent of disguised Rosalind in *As You Like It*; disguised Edgar adopts a West Country accent in *King Lear*. The actors on the Globe stage in 1600 would have displayed their regional origins in their speech, doubtless modified by their London living. Robert Armin was born in Norfolk, John Heminges in Worcestershire, Henry Condell probably in East Anglia, Lawrence Fletcher seems to have come down from Scotland. They would have sounded different, but they would all have reflected the phonology of the period. For example, such words as *invention*, *musician*, and *suspicion* would all have been said without the *-shun* ending that we use today, but with an ending more like 'see-on' (see further, p. xxxi). A pronunciation of *invention* by someone from Scotland and someone from Norfolk would have sounded different, but both speakers would have said the word in the second line in *Henry V* with four syllables. And similarly, two such speakers reading a sonnet aloud would each have respected the identity of the vowels in such rhyming word-pairs as *love* and *prove*, though one reading would have sounded recognizably Scottish and the other recognizably East Anglian.

The same sort of variation is to be expected when we encounter OP today. We hear it with some features of the accent of the present-day speaker superimposed. In the Globe production of *Romeo and Juliet* in 2004, for example, there was a Scots-tinged Juliet, a Cockney-tinged Nurse, an RP-tinged Romeo, and a Northern Irish-tinged Peter. In the Kansas University production of *A Midsummer Night's Dream* in 2010 and the University of Nevada production of *Hamlet* in 2011 the OP was heard filtered through a range of American accents. Regional differences in intonation accounted for some of the effects, but vowels were affected too, and this is possible because a vowel occupies a space in the mouth, not a point, and this is shown by a circle on the cardinal vowel diagrams (p. xli). Slight variations of vowel quality can thus be accommodated within that space, and these can signal regional or personal differences (the basis of individual voice recognition). Putting this in traditional linguistic terms: there can be several phonetic realizations of a vowel phoneme while preserving the status of that vowel within the sound system as a whole.

This dictionary codifies only the sound system of Early Modern English, and any articulation of it will be idiosyncratic to a degree. If you listen to the associated audio files you will hear my own rendition of OP, which will differ in tiny phonetic respects from anyone else's rendition, though not enough to cause the different phonemes to become confused. In performance, these tiny differences are an important element in preserving individual actor identities. And a critical element of OP training is to reign in an actor's accent so that the underlying phonological system is respected, and phonemic confusions are avoided, while at the same time not reducing all voices to an identical blandness.

The general effect of OP needs to be compared with any Modern English accent, not just RP, of course. We sometimes find present-day productions entirely in a regional accent, such as those mounted by the Northern Broadsides theatre company in a Yorkshire accent or a production of *Macbeth* entirely in Scottish, or which adopt a particular accent for a group of characters (such as playing the mechanicals with a Birmingham accent, as in Greg Doran's 2006 production of *A Midsummer Night's Dream*). The problem here is that these accents bring modern 'baggage' with them. Because we have grown up with these accents as part of our social milieu, we have developed associations and attitudes relating to them. They may be positive or negative, occupational or aesthetic, personal or public. A Yorkshire accent will remind us of someone we know, or some character on television, or some situation we have experienced, and it will prove very difficult to eliminate these associations from the characters we see on stage. But OP has no such baggage. Nobody today has heard it before, and the mixture of echoes which accompany it do not cohere into something recognizable. On the contrary, it is the unfamiliarity of the phonology which attracts the attention.

The scope of this dictionary

OP presentations have now been made of period texts other than by Shakespeare—such as John Donne, composers John Dowland and William Byrd, and the writers who contributed to the front matter of the First Folio—and one day the entire corpus of Elizabethan English will be available for us to test hypotheses about the Early Modern English sound system. For this dictionary I have restricted the subject-matter to Shakespeare, and focused it on a single electronic edition of a First Folio. The reasons are partly pragmatic—this book contains the plays which are currently attracting greatest public interest—and partly practical, for providing a comprehensive description of all the relevant evidence in the Folio alone evidently produces a dictionary of significant size. It was also a corpus of sufficient extent to demonstrate the character of OP in fine detail. The conclusions are of course applicable to other texts of the time, including the remainder of the Shakespearean canon, even though in due course they may need to be modified in the light of wider-ranging studies.

What is this evidence? Historical phonologists use several types of data to reconstruct the sound system from a period before the advent of audio-recording, and these are discussed later in this introduction. For the Elizabethan period, chief among them are spellings and rhymes, which—judiciously interpreted, and supplemented by the observations of contemporary writers on language—provide most of the information we need in order to reconstruct OP. However, as OP studies are still in their infancy, and as any analyst frequently has to 'take a view', it is important to provide interested readers with enough of the data to allow them to evaluate the interpretations that have been made. I have thus included within the dictionary, along with the phonetic transcription of individual words, the following data.

- The entries list all the spelling variations of the words in speeches and stage directions of the First Folio, along with frequency data, but excluding any organizational content (words appearing in the front matter, play titles, lists of dramatis personae, and speaker-names, whether in full or abbreviated). Although quite extensive in its own right, this corpus can only be illustrative, and has to be seen in a wider orthographic context. For the present work, all entries were checked against the historically organized lists of spelling variations at

the beginning of each entry in the online *Oxford English Dictionary* (www.oed.com), and the associated etymologies, which often contain notes on pronunciation. For example, *pollution* appears with two spellings in the Folio: *pollution* and *polusion*. While this suggests a pronunciation of the final syllable as 'see-on', the deduction is strongly reinforced by the *OED* listing of other spellings from Middle English into the fifteenth and sixteenth centuries:

> ME **pollicioun**, ME **pollucioun**, ME **pollucoun**, ME **pollusyone**, ME **polucion**, ME **polucioun**, ME–15 **pollucion**, ME–15 **polucyon**, 15–16 **pollusion**, 15– **pollution**, 16 **polusion**, 16 **polution**

No OP judgement was made without taking into account the information provided by the OED entries.

- Entries also list all the rhymes in the Shakespeare canon, using as source texts the edition of the *Collected Works* by Bate and Rasmussen and the Shakespeare's Words database (see bibliography p. xlix). This includes the poems, which provide the majority of the rhyming evidence. Judgements about whether a pair of lines rhyme are of course partly subjective. Rhyming is a conscious, creative, phonaesthetic process. Just because two lines happen to end with the same sounds doesn't necessarily mean they count as a rhyme. Because I am using rhymes as evidence for OP, I have therefore adopted a fairly strict policy of excluding any line-pairs where there is an element of doubt, such as at *Julius Caesar 1.1.32–3* where, in the middle of a scene that is entirely in prose and blank verse, we encounter adjacent lines ending in *home* and *Rome*.[2]

Cercignani (1981) repeatedly takes Kökeritz (1953) to task in these respects. Kökeritz threw his net very wide in his search for rhyming evidence, and even though he marked uncertain cases with an asterisk as 'possible or dubious' (1953: 400), there are many examples taken from blank verse where there is no real justification for including a pair of words in his index of rhymes, such as this sequence in *AC 3.13.33*: 'Do draw the inward quality after them / To suffer all alike. That he should dream'. Cercignani makes the point about such cases that 'an obvious prerequisite to the discussion of any rhyme from a phonological point of view is that two or more words are so manifestly intended to rhyme together as to justify their claim to the name of rhyme', and he concludes: 'the use of unreliable instances in support of alleged phonological developments is gravely misleading' (1981: 9–10).

For the same reason, I do not include many examples of wordplay as evidence for OP. There are a number of clear-cut cases, well-recognized by editors, and these will be found in the entries; but deciding whether a word is a pun is often a highly subjective matter. Some people have tried to read puns (especially risque ones) into virtually every word Shakespeare wrote! Although OP can be illuminating in suggesting puns that are missed in modern English pronunciation, as illustrated below, it is wise to adopt a more cautious approach than some authors (such as Kökeritz) have done in using them as evidence of phonetic identity between words.

Entry structure

An entry in this dictionary thus consists of up to six elements, the first three of which are obligatory.

The headword

The headword, along with any inflections, is shown in boldface, with an indication of word-class (part of speech). While this is conventional dictionary practice, in the case of OP the grammatical status of a word sometimes shows interesting correlations with spelling and pronunciation. For example, the adjective from *curse* is always spelled *cursed*, and pronounced as two syllables, whereas the past tense of the verb is always spelled *curs't* (or similar), and pronounced as a monosyllable.[3]

Inflected forms are abbreviated, unless wholly irregular, with an abbreviation linked to a preceding full form by a tilde:

> **bear / ~est / ~s / ~eth / ~ing / bare / bore / ~st / borne** *v*
> *in full*
> bear / bearest / bears / beareth / bearing / bare / bore / borest / borne

If a word has an inflection that involves a spelling alternation, the point of departure in the preceding item is marked by a raised dot:

> **beastl·y / ~iest** *adj*
> *in full* beastly / beastliest

Any points of headword clarification are shown in square brackets:

> **bark** [*animal*]
> **bark** [*tree*]

If a word, or an inflected form, is only known from a non-Folio text, that text is specified next to the item (for abbreviations, see p. vii):

> **impannelled** *S*
> **betake /** *PP* **~s / betook** *v*

These should be read as follows: '*impannelled* occurs only in the *Sonnets*'; 'the form *betakes* occurs only in *Passionate Pilgrim*'. The exact locations are given in the rhyme line (see subsection on rhyme below).

Foreign words, chiefly from Latin or French, are also shown by an abbreviation after the headword:

> **ainsi** *Fr adv*

It is important to appreciate that the list of variants reflects only the forms that occur in the First Folio. If a noun, for example, is shown without a plural form, this is simply because it is not used in this way in the Folio, and its omission says nothing about its use elsewhere in Elizabethan English. The dictionary is not an account of Early Modern English vocabulary, but only of the vocabulary of the First Folio (supplemented, as mentioned above, by words from the rest of the canon that illustrate rhymes).

A certain amount of standardization is required in the case of headwords, where variant spellings in the First Folio need to be brought together. A typical case is words beginning with *over-*, where we find *ouer, o'er, ore,* and *o're,* with sometimes all variants appearing and sometimes only an abbreviated form. In such cases, the headword is given first in full, with the spelling line showing the forms that actually appear in the text:

> **overhasty**, *abbr* **o'er** *adj*
> **sp** o're-hasty[1]

A by-product of grouping word-forms in this way is that it allows us to arrive at an informed conclusion about the 'number of words' in Shakespeare. The totals mentioned in the literature have varied greatly, mainly because people have not been systematic in distinguishing semantic units (lexemes, or lexical items) and words (strings of letters separated by spaces). In the *bear* example above there are clearly nine words, but they are all grammatical variants of a single semantic entity—the lexeme *bear*. We do not think of *bears* and *bearest*, for example, as 'different words', but as 'different forms of the same word'. It is this notion of 'different words' that gives us a true insight into the range of Shakespeare's vocabulary, and that is what is captured through the headwords (strictly, head lexemes) in this dictionary.

Vocabulary counting is full of difficulties, as I have pointed out elsewhere (Crystal, 2008). The dictionary contains 20,672 headwords, excluding cross-references, but these include 1,809 proper names, 495 foreign words, and 29 nonsense words (mainly the pseudo-linguistic interrogation of Parolles in *AW*), as well as 84 items from non-Folio works that are included solely because of their rhymes. If we exclude these, we are left with 18,255 English lexemes. The total is informative, but of course not definitive. It ignores a few typesetting errors where it is impossible to assign an item to any headword. And there are several instances where it is ambiguous whether a sequence of two words (such as *self + mettle*) should be seen as a compound word (i.e. a single lexeme) or not. I have taken a view, and not everyone may agree. Nor have I made any attempt to extract multi-word verbs (*go to, set on, lay by, pay back*, etc.) from the Folio—a difficult linguistic task in itself—as they have no bearing on OP. If these are taken as separate lexemes, the above total will be an understatement (I suspect by about a hundred) of the number of lexemes the Folio contains. Notwithstanding these riders, the figure of 18,255 is suggestive, in that—once the remaining texts in the canon are analysed in the same way—the figure of 'around 20,000' commonly cited in the literature for the size of Shakespeare's English vocabulary will not be far from the truth.

The pronunciations

Pronunciation is shown using an International Phonetic Alphabet (IPA) transcription (described in detail on p. xl), but only where this is different from RP. As the main aim of this dictionary is to alert users to the points of contrast between Early Modern and Modern pronunciations, words where there is no difference are simply marked with an identity symbol (=). Most short vowels, for example, are the same, so in entries such as *bat, bashfulness*, and *baron*, the only transcription we need is shown as here:

> **baron / ~s** *n*
> =

The single = here applies to all the listed forms. In cases where there is a string of inflections, I repeat the = as required to show the way the pronunciations relate to the headwords, as here:

> **bend / ~s / ~ing / ~ed / bent** *v*
> = / = / ˈbendɪn, -ɪŋ / =

This reads: '*bend* and *bent* are the same today, as are *bended* and *bent*'. A total of 4,239 items in the entries use this symbol—around a fifth of all word-forms.

There are a few exceptions to the identity principle. The pronunciation is shown of all archaic words (such as *alarum*) and Classical names (such as *Aeson*), even if there has been no change since 1600, to help readers who may be unfamiliar with those areas of the lexicon. Also transcribed are cases where there is a risk of uncertainty because of pronunciation variation in Modern English, as in words like *fast*, which can be heard today with either a short (as in *cat*) or a long ('ah') vowel. OP uses the short vowel, so this word is transcribed as /fast/ in the dictionary, notwithstanding the fact that this pronunciation would be used by many RP speakers today. Similarly, where an RP pronunciation differs from General American, I give the OP transcription as an aid to US actors (as with *due, traduce*—/dju:/, not /du:/).

The identity convention would need to be extended if readers chose a basis of comparison other than RP, as several words where the OP is different from RP would show identity when compared with other accents. A case in point is the treatment of *r* after a vowel in such words as *bar* and *hair*. RP does not pronounce the *r* in this position; but because it is sounded in OP (see below) this dictionary transcribes such words using an appropriate symbol, [ɹ]. For English-speakers who do routinely pronounce *r* after a vowel, such as most speakers of American English, the presence of this symbol in the transcription thus has to be seen as a point of identity, not contrast, with OP.

Alternative pronunciations of the headword are separated by a comma, with the abbreviated forms linked to the preceding full form by a hyphen, and the place of substitution identified by a shared letter:

> **abating** ə'betɪn, -ɪŋ, *in full* ə'betɪn, ə'betɪŋ [shared letter *ɪ*]
> **respect** rɪ'speks, -kts, *in full* rɪ'speks, rɪ'spekts [shared letters *k . . . s*]

In cases like the following, the shared letters show reduced forms:

> **perjury** 'pɐː.ɪdʒə,ɹəɪ, -dʒər-, -dʒr-, *in full* 'pɐː.ɪdʒə,ɹəɪ, 'pɐː.ɪdʒərəɪ, 'pɐː.ɪdʒɹəɪ

As with headwords, the pronunciation of inflected forms is abbreviated:

> **bath / ~s**
> baθ / -s

In a sequence of abbreviated inflections, the point of departure is shown by a raised dot:

> **ris·e / ~es / ~eth / ~ing**
> rəɪz / 'rəɪz·ɪz / -əθ / -ɪn, -ɪŋ
> *in full*, 'rəɪz·ɪz / 'rəɪzəθ / 'rəɪzɪn, -ɪŋ

Idiosyncratic pronunciations, such as by Welsh characters, are shown with a line reference:

> **bashful** *adj*
> =, *Fluellen H5 4.8.70* 'paʃfʊl

This example reads: 'the usual pronunciation of *bashful* is the same as today, but in this instance from Fluellen we find the following pronunciation'. The line references are to the editions used for the *Shakespeare's Words* website (www.shakespeareswords.com).

In many instances, a word has an unusual pronunciation (compared to Modern English), or alternative pronunciations, depending on its location within a metrical line. In such cases I draw attention to the metrical factor by preceding the transcription with *m*. I do not choose between alternatives: *m* simply indicates that the reader must take metre into account before arriving at

an OP decision. And in examples such as *beautiful* below, the transcription leaves open the question of how strongly the secondary stress should be articulated.

thereon *adv*
m ðɛːɹˈɒn, ˈðɛːɹɒn

spiced *adj*
m ˈspəɪsɪd

beautiful *adj*
m ˈbjuːtɪˌfʊl

It is important to appreciate that transcriptions reflect the pronunciation of words only as they are used in the First Folio, and should not be taken to exclude the possibility of other pronunciations in other contexts.

The spellings

Each entry has a section, introduced by **sp**, that shows the spelling(s) of the headword and its inflections as they appear in the First Folio, retaining the use of *i* for *j* and *u* for *v*, but ignoring the erratic use of an initial capital letter in common nouns. Capitalization is shown only for proper nouns. In addition, the electronic text makes use of two transcription conventions that are retained in this dictionary.

- If a word is broken at a line ending, this is shown with a hyphen.
- If a word has a diacritic indicating an omitted letter, this is shown in square brackets:

Both of these conventions are illustrated here:

sp assistance[10], assista[n]ce[1], assi-stance[1]

Although these features are of little linguistic significance, I include them to enable any reader who wishes to do so to replicate my online searches in the edition of the text I used. Someone searching for all instances of *assistance* needs to know that in one instance this is found as *assista[n]ce* and in another as *assist-ance*. Similarly, the spelling line shows any isolated textual idiosyncrasies, such as an oddly spaced apostrophe or hyphen.

The superscript numerals show the number of occurrences of each form in the First Folio. The frequency with which a particular spelling is used can alert the phonologist to the relative importance of variant pronunciations; and a sense of relative frequency is important for actors who are learning OP, as it alerts them to those words which demand extra attention, simply because they are going to be often encountered. Apart from this, the frequency totals have, I believe, an intrinsic interest that goes well beyond the OP initiative, and suggest possible applications in other domains of Shakespearean language study where information about frequency of occurrence can be illuminating. The word-counts should however be seen only as a first approximation. We know from Elizabethan typesetting practice that no two Folios are identical in every respect, so a statistical count of a different copy from the one I used is going to show many small differences. In addition, word-counting is more difficult than might at first appear, as for two forms to count as the 'same' word they need to share grammatical identity, and quite often it is an analytical decision whether, for example, a word is being used as an adjective or an adverb, or whether a participle (ending in *-ing* or *-ed*) is being used adjectivally or

as a verb. Semantic reasoning might lead analysts to make different decisions, and this will affect any word-count.[4]

Two other kinds of information are included in the spelling section:

- Readers using a modern edition of the plays will encounter emendations of words in the First Folio that editors have considered to be errors. As OP guidance is needed here too, emended forms are included in the dictionary, with the relevant line reference from the *Shakespeare's Words* website, as here:

    Sackerson *n*
    'sakəɹsən
    sp *MW 1.1.275 emend of* Saskerson[1]

- Occasionally, a useful piece of information regarding the pronunciation of a word comes from the way it is spelled in a different textual source, as in this example from the Second Quarto of Hamlet, where a pronunciation of *beetles* with a short vowel is clearly suggested by the following double consonant:

    beetle / ~s *v*
    'biːtlz, 'be-
    sp beetles[1], *Q2 Ham 1.4.71* bettles

One further convention will be seen in the spellings section. The Folio typesetters often joined independent words by a hyphen: for example, *dried pear* is set as *dride-peare*. As these are not genuine compound words, it is important to locate each element in its appropriate alphabetical place, so that it can be seen alongside other instances, without losing its typographical distinctiveness. In this dictionary the secondary element is placed in square brackets. So, with this example, at *dried* you will see *dride-[peare]* and at *pear* the complementary *[dride]-peare*.

The rhymes

Many entries have a section, introduced by **rh**, which lists any rhymes for the headword or its inflections found in the Shakespeare canon. Each rhyme is shown with its play or poem line reference, as given in the *Shakespeare's Words* database, as in this listing of rhymes for *abide* (for text abbreviations, see p. vii):

rh chide *Luc 486*; deified *LC 83*; hide *TC 5.6.30*; pride *R2 5.6.22*; putrified *Luc 1749*; slide *S 45.2*; tide *3H6 4.3.59*, *Luc 647*; wide *S 27.5*

In a number of cases, editorial decisions have introduced differences between the Folio text and *Shakespeare's Words*, so that the rhymes differ. These are marked by [F] or a related comment, as here:

shield
rh field *LLL 5.2.549* [*F end line*]

In this example, *shield* is at the end of a line in the Folio, but has been placed midline in the edition used in *Shakespeare's Words*.

Where a word has alternative rhymes in Modern English, these are distinguished numerically. The noun *regard*, for example, in OP rhymes with three types of word that would not be rhymes of each other in RP:

> **rh** *1* hard *LC 213*; **rh** *2* heard *Luc 305*, *R2 2.1.28*; **rh** *3* ward *Luc 305*

A great deal of the reasoning used in reconstructing OP involves resolving such differences, in the light of the corpus of rhymes as a whole.

   If a headword contains inflections that have rhymes, these are separated by forward slashes corresponding to the divisions in the headword line, as here:

> **accident / ~s** *n*
> 'aksɪˌdent / -s
> **sp** accident[21] / accedents[1], accidents[11]
> **rh** lament *Ham 3.2.209*; discontent *S 124.5* / intents *S 115.5*

Other elements

A few entries have a section, introduced by *pun*, in which is listed any clear instance of wordplay that has relevance for OP. It is not a major feature of the dictionary, for the reason given above (p. xiii), but there are occasions when a pun can play a role in the reasoning which leads us to a decision about pronunciation. For example, part of the evidence that *ace* was pronounced /as/ is in the way it is punned with *ass*, as shown in this entry:

> **ace** *n*
> as
> **sp** ace[3]
> **pun** *Cym 2.3.2*, *MND 5.1.299* ass
> > ames-ace, deus-ace

This example also illustrates one other feature of the entries in this book: the use of a cross-reference to other headwords that illustrate the same pronunciation. The aim here is to enable people to build up a more general sense of how a particular pronunciation is used. An actor who has looked up *ace*, to find out how it is pronounced in OP, is now aware of the other words in which this form is used. In an example like *bear* (meaning 'carry'), the cross-references can be numerous:

> > over-, under-bear; bull-, under-bearing; high-, just-, self-, shard-, stiff-borne

For reasons of space economy, cross-references using a shared final element are clustered and abbreviated using hyphens, as in this example.

The whole entry

When an entry contains inflections, each form is separated by a forward slash, with abbreviated forms linked to the headword by typography, as described above. The pronunciation and spelling lines then reflect the structure of the headword line, using parallel slashes.

> **bar / ~rest / ~s / ~red** *v*
> bɑːɹ / -st / -z / -d
> **sp** barre[17] / barr'st[1], bar'st[1] / barres[3], bars[1] / bar'd[2], bard[2], barr'd[4]
> **rh** war *S 46.3* / stars *S 25.3* / reward *AW 2.1.148*
> > em-, un-bar; barred, strong-barred

The nature of the evidence

The reconstruction of OP is based on four kinds of evidence, collated by Dobson (1968), Kökeritz (1953), Barber (1976), Cercignani (1981), and others: spellings, rhymes, puns, and observations by contemporary writers. A similar approach is described in the reconstruction of Latin by Allen (1978: Foreword). Here is a brief example of each.

- In *RJ 1.4.66*, when Mercutio describes Queen Mab as having a whip with 'a lash of film', the Folio and Quarto spellings of *philome* indicate a bisyllabic pronunciation, 'fillum' (as in modern Irish English).
- In *MND 3.2.118*, Puck's couplet indicates a pronunciation of *one* that no longer exists in English: 'Then will two at once woo one / That must needs be sport alone'.
- In *LLL 5.2.574*, there is a pun in the line 'Your lion, that holds his pole-axe sitting on a close-stool, will be given to Ajax' which can only work if we recognize (see further below) that *Ajax* could also be pronounced 'a jakes' (*jakes* = 'privy').
- In Ben Jonson's *English Grammar* (1616), the letter *o* is described as follows: 'In the short time more flat, and akin to u; as … brother, love, prove', indicating that, for him at least, *prove* was pronounced like *love*, not the other way round.[5]

A reconstruction exercise is by no means straightforward because the textual evidence is often difficult to interpret. A distinctive spelling may genuinely indicate how a word was pronounced, or it may be a typesetter's error. Words at the ends of lines may point to a genuine rhyme (as in a sonnet) or may have a fortuitous connection (as in the examples above, p. xiii, from adjacent lines of blank verse). The possibility of eye-rhymes also needs to be considered (see further below). And what counts as a pun may be a modern interpretation rather than something Shakespeare intended.

Similarly, the evidence of the orthoepists is also often difficult to interpret because they privilege different pronunciations. This isn't surprising when we consider that they were writing throughout the whole of Shakespeare's lifetime and beyond—a period of great pronunciation change in the history of English. The changes were being brought about largely by the increased mobility of people in England (the great movement south to London from East Anglia and the Midlands had been a feature of the social scene for some decades) and the huge increase in the number of immigrants, making London a highly multilingual (and thus multidialectal) city. In population it had grown from around 120,000 in the mid-1500s to around 250,000 in 1600, and would increase further to around 400,000 by 1650. Dialect and accent diversity was an inevitable consequence, and norms were shifting as time passed. As a consequence, the orthoepists who wrote in the 1560s and 1570s often describe words differently from those who wrote in the 1620s and 1630s. In addition, there are differences which are probably due to their regional backgrounds, or to the likelihood that they were thinking of different sections of the population when they made their descriptions. The same sort of thing still happens today when we consider such pronunciation pairs as *schedule* beginning with 'sh-' or 'sk-', *garage* ending with '-ahzh' or '-idge', or *research* with the stress on the first or the second syllable. But my impression is that there was a great deal more variation in and around 1600 compared with today, and this is reflected in the many alternatives listed in this dictionary (about half the entries show some sort of variation). Moreover, attitudes towards pronunciation have to be taken into account.

Someone who feels that the Queen's English is the only acceptable style of speech today would paint a very different phonological picture from someone who thinks otherwise. Similar attitudes were present in Shakespeare's day, as Holofernes clearly illustrates.

Despite the difficulties, there are a sufficient number of clear cases of spellings, rhymes, puns, and comments to warrant a reconstruction of the English sound system of Shakespeare's day. The evidence of spellings and rhymes is particularly compelling, as they are so frequent. A systematic review of the comments made by contemporary writers is beyond the scope of this introduction (for which see Dobson), but a selection of their observations is included below.

Spellings

Because spelling was not standardized in Shakespeare's day—an accepted notion of 'correct' spelling did not emerge until the eighteenth century—the choices made by the various writers and typesetters often provide pointers as to how a word was pronounced. With no agreed spelling for a word, the way it was said was likely to influence the way it was spelled. It is thus possible to work backwards from the spelling towards the pronunciation.

It is well known that a great deal of typographical randomness and error appears in the First Folio. Different spellings of a word may occur even in a single line, as in *AW 5.3.314*: 'Ile loue her dearely, euer, euer dearly'. But a typographical error is unlikely when we find the same distinctive spelling appearing in a variety of texts, a number of different spellings of a word pointing in the same direction, or a number of different words all using the same spelling. For example, in the First Folio we find *murder* and its derivative forms spelled as *murder* 84 times and as *murther* 175 times, clearly suggesting that a fricative pronunciation was routinely available. Spellings of *apparition* as *aparision* and *petitioner* as *peticioner*—as well as the *pollution* examples on p. xiii—indicate that the *-ti-* ending was pronounced /sɪ/. The spelling of *Hortentio* 10 times but *Hortensio* 30 times shows the same pronunciation in proper names. The point is confirmed by contemporary writers. Richard Mulcaster, for example, writes (p. 122 of his *Elementarie*):

> T, kepeth one force still sauing where a vowell followeth after, i, as in action, discretion, consumption, where as, t, soundeth like the full s, or strong c…

In such cases, a deduction about OP can be made with confidence. Other examples of spelling evidence are given in the description of individual sounds (p. xlii).

Rhymes

A deduction based on rhyme becomes convincing when we see a word being paired with different words in a range of clear cases. *War*, for example, rhymes with *jar* in *VA 98*, with *scar* and *afar* in *Luc 831*, and with *bar* in *S 46*; *wars* rhymes with *stars* in *MND 3.2.408*. There are no instances of *war* rhyming with words like *more* and *shore*, as they would today. This clearly warrants a pronunciation as /wɑːɹ/—though exactly what phonetic value to give to the /ɑː/ vowel remains an open question (see further below in the section 'Long vowels').

A reconstruction becomes even more plausible when evidence from two sources coincides. *Again*, for example, is almost always pronounced with a long vowel /əˈgɛːn/ to rhyme with *twain*, *mane*, *plain*, *slain*, and so on (these examples from *Luc 121, 209, 273, 408, 474*). However, in *S 79.8* we find *again* rhyming with *pen*, indicating that two pronunciations of this word existed, as they do today. The rhyming evidence for a short-vowel pronunciation is here further supported by the spelling, *agen*.

Where alternative pronunciations exist, it is important to take all the evidence into account when deciding on which variant to propose in cases where either would be possible. In the case of *again*, the evidence is clear. The usual spelling in the First Folio is *againe* (716 instances) or *again* (12 instances), which suggests that /əˈgɛːn/ should be the primary recommendation in a pronouncing dictionary. But the First Folio also gives us 26 instances of *agen*. Thanks to *S 79*, these cannot be viewed as merely a typographical aberration. They motivate us to use that pronunciation in those cases where the *agen* spelling occurs, and allow us to think of the short-vowel version as an option in other cases. The situation facing the actor or director is then exactly the same as it would be in a production of any modern play in which the word appears. They have to choose, and for this they will look to other criteria than the linguistic. The role of the historical linguist is to demonstrate the options, not to make dramaturgical or literary critical decisions.

A reconstruction becomes compelling when it resolves a phonological anomaly resulting from the changes between Early Modern and Modern English. For example, rhymes are an important index of play structure, being a frequent marker of scene closure: 55 per cent of all verse scenes in the canon (376 out of 684, using the *Oxford Shakespeare* scene divisions) end in a rhyming couplet or have one close by. And when a rhyme fails—something that happens in 12 per cent of cases (44 times)—the effect is really noticeable, as in this example from *RJ* 2.2:

> ROMEO: O, let us hence! I stand on sudden haste.
> FRIAR: Wisely and slow. They stumble that run fast.

The jarring effect is even more noticeable when it is the final two lines in a play, as at the end of *Macbeth*, where generations of actors have tried and failed to make something of *one* rhyming with *Scone*—a rhyme that only works in OP—or in this example from *King Lear*:

> We that are young
> Shall never see so much, nor live so long.

In the *Sonnets*, which have a transparent rhyme scheme, no less than 96 of the 154 have line-pairs which fail to rhyme in Modern English —142 instances in all (13 per cent of all lines). In two cases (*S 72* and *S 154*), four of the seven line-pairs fail to rhyme. Here are the last ten lines of *S 154*:

> The fairest votary took up that fire,
> Which many legions of true hearts had warmed,
> And so the general of hot desire
> Was sleeping by a virgin hand disarmed.
> This brand she quenched in a cool well by,
> Which from love's fire took heat perpetual,
> Growing a bath and healthful remedy
> For men diseased; but I, my mistress' thrall,
> Came there for cure, and this by that I prove:
> Love's fire heats water, water cools not love.

In sum: only a third of the sonnets rhyme perfectly in modern English; and in eighteen instances, it is the final couplet which fails to work, leaving a particularly unsatisfactory impression in the ear. In cases of this kind, the need to apply an OP perspective is strong indeed.

It should be plain that this perspective often demands the recognition of alternative forms. For example, in *MND* we find that *gone* rhymes with *alone, anon, moan, none, on, Oberon,* and *upon*. We can divide these into three types. The rhymes with *on* and *upon*, which have always had short

vowels in the history of English, along with *Oberon*, indicate the pronunciation that we still have today. The rhymes with *alone* and *moan* clearly indicate a long vowel. The rhymes with *anon* and *none* provide ambiguous evidence, as those words also had variant forms. This means that in any dictionary of Shakespearean pronunciation, both /gɒn/ and /goːn/ need to be represented. It also means that a choice is available when we encounter this word in a non-rhyming context. When Lucrece says (1051) 'O that is gone for which I sought to live', there is no way of knowing whether Elizabethans would have read this as /gɒn/ or /goːn/, or whether they would even have noticed the difference. We have a similar situation today with the vowel in *says*, which can be pronounced either short as /sez/ or long as /seɪz/. People switch from one to the other without a second thought, depending on such factors as euphony, emphasis, and speed of speaking. If a historical linguist 400 years hence had to reconstruct early twenty-first century English phonology, either version of *says* would be plausible. And it is the same today when we look back 400 years. To read Lucrece's line with a long vowel in *gone* may not be authentic (i.e. what Shakespeare intended), but it is at least plausible. And the same point applies if we read it with a short vowel.

INEXACT RHYMES

Might some of the failed line-pairs be explained by alternative views of rhyme in which other factors than the auditory become influential? Two such notions could be relevant. In an 'eye-rhyme' (or 'printer's rhyme', as it is sometimes called), the endings are homographic but there is nothing phonologically in common: *cough* and *though*. In a 'half-rhyme' (also sometimes called 'slant rhyme'), the two syllables do share some phonological properties (distinctive features): consonants, in such cases as *dish* and *cash*; vowels, in such cases as *saver* and *later*.[6]

Once OP is taken into account, there are very few half-rhymes in the Shakespeare canon. My rhymes database contains 2842 rhyme pairings in the poems and 3927 rhyme pairings in the plays, giving 6769 rhyme pairings in all. Comparing the rhyming syllables of these pairings, only 269 of these are inexact according to the transcriptions in this dictionary (0.04%), so they are the candidates for 'half-rhymes'. Of these, 168 (62%) differ by only one distinctive feature, including many instances where the phonetic distinction is so slight that the rhymes might well have been perceived to be identical (e.g. /s/ vs /z/ in cases like *amiss/is* and *precise/flies*, where the final /z/ would have had some degree of devoicing). The remaining pairs include 71 instances separated by two distinctive features (eg *favour/labour*—labio-dental vs bilabial, fricative vs plosive), 29 by three (e.g. *opportunity/infamy*—voiceless, alveolar, plosive vs voiced, bilabial, nasal), and one by four (*readiness/forwardness*—mid-high, front, unrounded, short vs mid-low, back, rounded, long). It will be an interesting further investigation to explore how far these approximations suggest a more flexible view of rhyme by writers in Early Modern English—or, whether they would have been judged as simply 'bad rhymes'.[7]

Eye-rhymes, similarly, are few, once OP is taken into account, and I do not find this surprising. Certainly, as poetry became less an oral performance and more a private reading experience—a development which accompanied the availability of printed books and the rise of literacy in the sixteenth century—we might expect visual rhymes to be increasingly used as a poetic device. But from a linguistic point of view, this was unlikely to happen until a standardized spelling system had developed. When spelling is inconsistent, regionally diverse, and idiosyncratic, as it was in Middle English (with as many as 52 spellings recorded for *might*, for example, in the *OED*), a predictable graphaesthetic effect is impossible. And although the process of spelling standardization was well underway in the sixteenth century, it was still a long way from achieving the stability that would be seen a century later. As John Hart put it in

his influential *Orthographie* (1569, folio 2), English spelling shows 'such confusion and disorder, as it may be accounted rather a kind of ciphring'. And Richard Mulcaster, in his *Elementarie* (1582), affirms that it is 'a very necessarie labor to set the writing certaine, that the reading may be sure'. Word-endings, in particular, were variably spelled, notably the presence or absence of a final *e* (*again* vs *againe*), the alternation between apostrophe and *e* (*arm'd* vs *armed*), the use of *ie* or *y* (*busie* vs *busy*), and variation between double and single consonants (*royall* vs *royal*). This is not a climate in which we would expect eye-rhymes to thrive.

'That the reading may be sure.' Poets, far more alert to the impact of their linguistic choices than the average language user, would hardly be likely to introduce a graphic effect when there was no guarantee that their readers would recognize it. And certainly not to the extent found in the sonnets. Given the importance attached to rhyme in this new genre, would anyone write a sonnet in which four of the seven line-pairs are eye-rhymes, as happens in sonnets 72 and 154? Or where there are three line-pairs anomalous (17, 61, 105, 116, 136)? A further 29 have two line-pairs affected. Even allowing for the occasional eye-rhyme or half-rhyme, I agree with Kökeritz (1953: 33), who says: 'No magic formula exists by means of which we can single out the eye rhymes in Shakespeare.'

If eye-rhymes were a regular device at the time, we would expect to see contemporary writers discussing them. But there is no mention of them in Samuel Daniel's *A Defence of Ryme* (1603), for example. On the contrary, there is a wholly auditory perspective in his definition of rhyme: 'number and harmonie of words, consisting of an agreeing sound in the last silables of seuerall verses, giuing both to the Eare an Eccho of a delightfull report & to the Memorie a deepe impression of what is deliuered therein.' It is the ear, not the eye, that is the theme of sixteenth-century writers. George Puttenham in *The Arte of English Poesie* (1569) heads his Chapter 2.5 as follows: 'How the good maker will not wrench his word to helpe his rime, either by falsifying his accent, or by untrue orthographie.' The auditory effect is paramount:

> Now there can not be in a maker a fowler fault, then to falsifie his accent to serue his cadence, or by vntrue orthographie to wrench his words to helpe his rime, for it is a signe that such a maker is not copious in his owne language, or (as they are wont to say) not halfe his crafts maister: as for example, if one should rime to this word *Restore* he may not match him with *Doore* or *Poore* for neither of both are of like terminant, either by good orthography or in naturall sound, therfore such rime is strained, so is it to this word *Ram* to say *came* or to *Beane Den* for the sound not nor be written alike, & many other like cadences which were superfluous to recite, and are vsuall with rude rimers who obserue not precisely the rules of *prosidie*.

He goes on to say: 'our maker must not be too licentious in his concords, but see that they go euen, iust and melodious in the eare'. And he concludes: 'a licentious maker is in truth but a bungler and not a Poet'.

Support for an auditory view also comes from some unlikely places. Benedick is a typical bungler. He is one of several lovers (such as Don Armado and Berowne) who make it clear that rhymes are prerequisite for romantic success, but he acknowledges that he himself is no good at them. 'I can find out no rhyme to "lady" but "baby" ... I was not born under a rhyming planet' (*MA* 5.2.35). This is a half-rhyme, and his use of the example shows that he must have been aware of such phenomena as a poetic strategy; but the example also shows that he does not think of it as a very good strategy. If Benedick dismisses it in his love poem, it asks rather a lot to think of Shakespeare as welcoming it in his. I conclude that we may trust the majority of line-pairings we find in Shakespeare as guides to genuine auditory effect, while allowing the occasional visually motivated instance.[8]

Puns

When it comes to puns, we are on different ground, as semantic considerations arise, and it is important, as stated above, to use only the clearest cases as evidence for OP, some of which may need to be expounded in detail for the wordplay to be understood. An example is the pronunciation of *Jaques*. The fact that this name was homophonous with *jakes* (meaning 'privy') was a standard joke at the time. Sir John Harington's remarkable proposal for a new design of privy was published in 1596 under the title *A new discovrse of a stale svbject, called the metamorphosis of Aiax* (Donno, 1962), and he actually begins his book with this anecdote (letters *s, w, i/j* and *u/v* are modernized here):

> There was a very tall & serviceable gentleman, somtime Lieutenant of the ordinance, called *M. Jaques Wingfield*; who coming one day, either of businesse, or of kindnesse, to visit a great Ladie in the Court; the Ladie bad her Gentlewoman aske, which of the *Wingfields* it was; he told her *Jaques Wingfield*: the modest gentlewoman, that was not so well seene in the French, to know that *Jaques*, was but *James* in English, was so bashfoole, that to mend the matter (as she thought) she brought her Ladie word, not without blushing, that it was *M. Privie Wingfield*; at which, I suppose the Lady then, I am sure the Gentleman after, as long as he lived, was wont to make great sport.

Harington later includes a verse in which *jakes* rhymes with *makes* (Donno, 1962: 158), leaving us in no doubt as to its pronunciation, /dʒɛːks/, modern /dʒeɪks/. Shakespeare certainly knew the word, for he uses it in *KL* 2.2.64 when Kent harangues Oswald: 'I will tread this unbolted villain into mortar and daub the wall of a jakes with him.'

We can be confident, then, about recommending this as one of the pronunciations of *Jaques* in OP. It is supported by the metre in several places, such as the dialogue between the First Lord and the Duke in *AY* 2.1.41, 54, where we find:

> Much marked of the melancholy Jaques …
> And never stays to greet him: 'Ay,' quoth Jaques …

And it is this pronunciation we need to bear in mind in order to interpret Touchstone's otherwise puzzling term of address at *AY* 3.3.67, when he euphemistically refers to Jaques as 'Master What-ye-call't'—perhaps, as with the gentlewoman in Harington's anecdote, a mite embarrassed to say the word in front of Audrey. But in the First Lord's speech we also find (*AY* 2.1.26) a disyllabic pronunciation, which must have been /ˈdʒɛːkwiːz/, modern /ˈdʒeɪkwiːz/:

> The melancholy Jaques grieves at that

This, along with similar usages in *AW*, remind us that we need to be careful. It will not be possible to see the 'privy' sense in all uses of the name.

We also need to note a second dimension to the *jakes* wordplay, for *Ajax* is also a pun. Harington's book is about the redesign (*metamorphosis*) of a jakes, and it is evident that this was a common pronunciation of *Ajax*. Indeed, those who criticized his invention took the pun a stage further, referring to him by such names as 'M[aister] A Jax'. It was a convenient insult—and one which was not lost on Shakespeare. In *TC* 2.1.63, Thersites rails at Ajax with the words 'But yet you look not well upon him; for whomsoever you take him to be, he is Ajax'. The insult is totally lost if one is unaware of the OP. And the pun is recapitulated at *TC* 2.3.95: 'Then will Ajax lack matter, if he have lost his argument.'

Using original pronunciation

There are, then, two aspects to OP: the discovery procedure and the application. Once a plausible system has been established, with all its variants, it can be used to indicate the phonological options available for line readings, some of which can suggest a novel (to modern ears) interpretation of a familiar text. Whether the alternative interpretation is warranted is a separate matter. But in the first instance, we need to be aware that a possible ambiguity (in the sense of William Empson (1930), in his *Seven Types of Ambiguity*) is present. As he put it, on the opening page of his book: ambiguity is 'any verbal nuance, however slight, which gives room for alternative reactions to the same piece of language'. That is what OP does: it makes room.

Wordplay

In *RJ*, for example, once we know that the two modern diphthongs /aɪ/ (as in *by*) and /ɔɪ/ (as in *boy*) were both realized as /əɪ/ in OP, then we are presented with the possibility that there is a genealogical nuance (*lines*) which can be added to the physical sense of *loins* in the Prologue: 'From forth the fatal loins of these two foes'. And once we know that a possible pronunciation of *woman* was /woːmən/, 'woe-man', along with the more usual /wʊmən/, then several references can be interestingly re-thought (such as 'Frailty, thy name is woman', *Ham 1.2.146*). The evidence for this last option is to be found both in rhymes, as in *TG 3.1.103*,

> That man that hath a tongue, I say is no man
> If with his tongue he cannot win a woman.

but also explicitly in such lines as 'the Woeman, shee, did worke man woe' (from one of the Conscience poems by Richard Barnfield, 1598), and there are several other recorded instances of the pun in the sixteenth century (see *OED*, *woman*, sense P4a). The example makes the point that, to motivate OP in Shakespeare, we must not restrict ourselves to the canon, but use whatever data we can find from the period.

Sometimes an OP reading can remove a dramatic difficulty. An often-reported instance is in *AY 2.7.23*, where we find Jaques reporting to Duke Senior what he overheard Touchstone say.

> 'Thus we may see', quoth he, 'how the world wags:
> 'Tis but an hour ago since it was nine,
> And after one hour more 'twill be eleven,
> And so from hour to hour we ripe, and ripe,
> And then from hour to hour we rot, and rot,
> And thereby hangs a tale.'

This makes Jaques laugh for an hour—but there is nothing in the text, when read in a modern pronunciation, to motivate such a reaction. We need to know about the homophony between *hour* and *whore*, both pronounced /oːɹ/ in OP, if we are to provide an explanation.

Similar examples of wordplay can be posited in the poems. The same homophony between *hour* and *whore* offers a fresh reading for *S 63*:

> Against my love shall be as I am now
> With Time's injurious hand crushed and o'er-worn, [whore-worn?]
> When hours have drained his blood and filled his brow [whores?]

> With lines and wrinkles, when his youthful morn
> Hath travelled on to age's steepy night...

Might we also read such a pun into *S 124*, talking about his love?

> It fears not policy, that heretic,
> Which works on leases of short-numbered hours, [whores?]
> But all alone stands hugely politic,
> That it nor grows with heat, nor drowns with showers.

In *S 95.5*, the words *vice* and *voice* would have sounded the same, both pronounced with /əɪ/:

> That tongue that tells the story of thy days
> (Making lascivious comments on thy sport)
> Cannot dispraise, but in a kind of praise,
> Naming thy name, blesses an ill report.
> Oh what a mansion have those vices got [voices]
> Which for their habitation chose out thee,

In *S 53* there are repeated instances of *one* /oːn/. Apart from the fresh resonance in line 3, there is a new pun in line 4: *one/own* now neatly opposes *lend*. And the assonance continues into *Adonis* in line 5.

> What is your substance, whereof are you made,
> That millions of strange shadows on you tend?
> Since every <u>one</u> hath, every <u>one</u>, <u>one</u> shade,
> And you, but <u>one</u>, can every shadow lend.
> Describe Ad<u>o</u>nis,

These are interesting questions which, in editions of the sonnets that ignore an OP perspective, are not mentioned as possibilities.

Phonaesthetic effects

Also semantically relevant, though less directly, are those cases where the OP alters the relationships of alliteration or assonance among the words in a text, conveying a significantly different auditory impression from what would be heard in Modern English. The *Sonnets* provide many examples:

> No matter then although my foot did stand
> Upon the farthest earth removed from thee...(*S 44*)

In Modern English, *farthest* and *earth* have different vowels; in OP, *earth* echoes the vowel of *farthest* (/ɐ:ɹθ/).

> This told, I joy, but then no longer glad...(*S 45*)

Today *I* and *joy* have different diphthongs; in OP, *joy* had the same diphthong as in *I* /əɪ/.

In the following extract from *S 55*, Modern English gives four different vowel values to the underlined syllables in *wasteful, war, overturn | work*, and *Mars*. In OP, the vowels of *Mars* and *war* coincide, and the front and central qualities of *waste* and *turn | work* become more open, resulting in a sequence of /a/-like vowels that adds an insistent urgency to the first and third lines.

> When wasteful war shall statues overturn,
> And broils root out the work of masonry,
> Nor Mars his sword nor war's quick fire shall burn
> The living record of your memory.

This is where OP offers least certainty, for assonance relies on phonetic as much as on phonological decisions. It is one thing to know that *war* was pronounced /wɑːɹ/. It is quite another to know exactly which quality of /ɑː/ to adopt. From a phonetic point of view, this vowel, with the tongue in the open back position, takes up quite a bit of articulatory space. In one direction (further forward) it could take on a hint of the quality of the vowel in *cat* (as spoken by a British northerner); in another, it could approach the vowel in *the*; in a third, it could approach the vowel heard in *cot*. There is plenty of room for disagreement over optimal readings here; but equally, the OP offers plenty of room for fresh readings of what is a very familiar text.

Sociolinguistic factors

These are points relating to texts seen as poetry. When the texts are seen as drama, OP raises a further set of considerations, sociolinguistic and stylistic in character. One of the most important things to appreciate about OP is that the range of accents it generated lacked a single prestige variety such as we encounter in present-day RP. RP was an accent that developed at the end of the eighteenth century—a class accent contrived to allow the upper-classes to distinguish themselves from the way people from other classes talked. If Cockneys omitted /h/ when it was there in the spelling and inserted it when it was not (as in *I 'urt my harm*), then those who wanted to distance themselves as far as possible from Cockney speech would follow the opposite procedure, and scrupulously follow the spelling. If people from the provinces around Britain pronounced an /r/ after vowels, then those wishing to appear non-provincial would not. And slowly the phonetic character of RP evolved as the prestige, regionally neutral, educated, elite way of talking in England.

No such accent existed in Shakespeare's day. As Empson puts it at one point: 'Elizabethan pronunciation was very little troubled by snobbery' (1930: 26). People with strong regional accents could achieve the highest positions in the land (such as Raleigh and Drake with their Devonshire speech). When James came to the throne in 1603, Scottish accents became the dominant voice of the court. The only way you could show, through the way you talked, that you were a member of the educated elite was to use special vocabulary or grammar. Accent alone would not do it. Educated people would probably display their literacy by having their pronunciation reflect the way words were spelled—a practice that must have been very common, for Shakespeare plainly expected people to recognize the character of Holofernes in *Love's Labour's Lost*, with his exaggerated respect for spelling. Holofernes is horrified at the 'rackers of orthography' who omit the /b/ in such words as *doubt* and *debt* and who leave out the /l/ in *calf* and *half*. But what Holofernes' accent was is an open question.

We cannot rid ourselves entirely of the influence of Modern English phonetics and phonology, of course. The point applies equally to all aspects of 'original practices' productions—which is why Shakespeare's Globe tends to distance itself from the notion that they are being 'authentic'. Nothing can totally recreate the Jacobethan experience. The sounds, smells, and tactility of the Globe are hugely different from how it would have been. No jumbo jets rumbling overhead then. No smell of urine today. And it is the same with pronunciation, as can be seen

with the use of /h/. Ever since the Middle Ages, English accents have used or dropped initial /h/. In Shakespeare's time, it would have come and gone without notice, in much the same way as people today sometimes vary their pronunciations of *again*, *says*, and *often*—or indeed /h/ itself in unstressed positions (as in *I saw him in the park*). So it would be perfectly possible for an educated person to pronounce a word beginning with *h* in a stressed syllable either with or without the sound. The evidence is partly in the spellings, such as *Ercles* for *Hercules*, *Ircanian* for *Hyrcanian*, and *dungell* for *dunghill*, as well as elisions like *t'have* and *th'harmony* and OED spellings of such words as *halcyon*, *halt*, *homage*, and *habiliments* without an *h*. But it is also in the contemporary writers, who comment on individual words. Palsgrave, for example, writing in 1530, says about *habitacion*: 'in whiche *h* is written and nat sounded with us', and various Folio citations show *h*-words preceded by *an* or *mine* suggesting *h*-lessness, as in *an habitation*, *an hoast*, *an hayre*, and *an hypocrite*. On the other hand, the spellings show a great deal of variation. The Folio gives us instances of both *a hundred* and *an hundred*, *an habitation*, and *a habit*, and both *my* and *mine* preceding *host*, *haire*, and *hostesse*. Clearly, both alternatives need to be recognized in an OP dictionary.

However, in making decisions about the forms to use in a production, we cannot rid ourselves completely of our modern associations. It may have been perfectly possible for actors to address each other as *'Amlet* and *'Oratio* in 1600, but this would introduce a distraction to modern listeners, who would not expect to hear a dropped *h* in such upper-class people. On the other hand, they would not be disturbed by *h*-dropping if lower-class characters do it, as that conforms to modern stereotypes. So here we have a set of new options for characters. In *MND*, for example, an OP perspective could keep /h/ for Theseus and Hippolyta and the lovers, and omit it for the mechanicals. But what do we do with the fairies? Do Oberon and Titania drop their *h*s, as down-to-earth beings might do, or do they keep them, as might befit a well-brought-up Fairy King and Queen? And what about Puck, whose naughtiness might have a linguistic reflex in *h*-dropping? If he is an *h*-dropper, then he has an extra option, when mimicking the voices of Lysander and Demetrius in the forest, by adding upper-class *h*s as required. Or, to take an example from towards the end of the play, a subtle theatrical effect can be achieved though the use of /h/ when the mechanicals are putting on their play, and attempting to adopt a high oratorical vein. They know there should be *h*s somewhere, but are not entirely sure where. Snout, as Wall, for example, might say this—unnecessarily pronouncing them on the grammatical words, and over-emphasizing them on the content words:

> And such a wall as I would have you think
> That had in it a crannied 'ole or chink…

These are tiny points, but they are not trivial ones, and are the kinds of issue that take up a great deal of time in the rehearsal room, as they can offer fresh ideas about character and interaction.

Many such options can be found. In *Twelfth Night*, we can well imagine Orsino and Olivia pronouncing their *h*s, given their educated background, and the Captain and Antonio not doing so. But does Sir Toby? Sir Andrew? Malvolio? And what should happen with the poetry? Were sonnets read aloud in a more declamatory 'high' style or colloquially? From the comments made by the contemporary writers on poetry, both styles would seem to have been used. Puttenham, for example, affirms a high style in his definition of poetry (p. 18):

> Poesie is a pleasant maner of vtterance varying from the ordinarie of purpose to refresh the mynde by the eares delight.

and notions such as 'delicacy' and 'cleanness' strongly suggest a care for articulation that would motivate the sounding of /h/:

> speech by meeter is a kind of vtterance, more cleanly couched and more delicate to the eare then prose is, because it is more currant and slipper vpon the tongue, and withal tunable and melodious, as a kind of Musicke, and therfore may be tearmed a musicall speech or vtterance, which cannot but please the hearer very well.

On the other hand, a more colloquial style is suggested by demotic and informal settings (pp. 8, 10):

> And the great Princes, and Popes, and Sultans would one salute and greet an other sometime in friendship and sport, sometime in earnest and enmitie by ryming verses, & nothing seemed clerkly done, but must be done in ryme:

> So did euery scholer & secular clerke or versifier, when he wrote any short poeme or matter of good lesson put in in ryme, whereby it came to passe that all your old Prouerbes and common sayinges, which they would haue plausible to the reader and easie to remember and beare away, were of that sorte as these.

And it is difficult to imagine a high style for the opening of *S 40*, with its markedly colloquial syntax (*yea* is /jɛ:/, 'yeah'):

> Take all my loves, my love, yea, take them all;
> What hast thou then more than thou hadst before?

Would someone who has just said 'mi luv' and 'yeah' pronounce *hast* and *hadst* with full-blown *h*s? Holofernes (*LLL 5.1.19*) would have insisted on the spelling being fully pronounced, of course. But would your average lover?

Character choices

The large number of alternative pronunciations recorded in this dictionary offers actors many options to suit their interpretation of a character. In addition to the possible implications of *h*-dropping, there is the colloquial vs formal choice of *g*-dropping in the verbal *-ing* suffix (e.g. *possessing* vs *possessin'*, indicated by such spellings as *poprin* for *poppering*), or of *t*-dropping in the *-est* suffix (as shown by such spellings as *interrupts* for *interruptest*, and rhymes such as *fleet'st* and *sweete*). The colloquial elision of a syllable is very frequent (e.g. *prosp'rous, gen'rall, confederate*) and the existence of alternative forms suggests a potential stylistic contrast, as in *buttery* along with *buttry*, *vtterance* along with *vtt'rance* and *vttrance*.

Several of these stylistic options are doubtless a consequence of a speech rate that followed Hamlet's recommendation to the players that they should speak 'trippingly upon the tongue' and not 'mouth' the lines as if they were being spoken by town criers (*Ham 3.2.1*). The increase in speed which comes from implementing this directive is immediately noticeable, with full attention paid to the elisions indicated in the orthography (*i'th, woo't*, etc). An OP rendition of a speech like 'It is my lady. O, it is my love! O that she knew she were!' (*RJ 2.2.10*) lacks the fuller articulation of the unstressed syllables usually heard in a Modern English production.

> MODERN: /ɪt ɪz maɪ leɪdɪ. əʊ, ɪt ɪz maɪ lʌv. əʊ ðæt ʃiː njuː ʃiː wəː/
> OP: /ɪt ɪz mɪ lɛːdəɪ. oː, ɪt ɪz mɪ lɤv. oː ðət ʃɪ njuː ʃɪ wɑːɹ/

The cumulative difference in speed was seen in the Globe production of *Romeo and Juliet*, in which the same company performed the play both in OP and in Modern English: the OP version was ten minutes shorter than its modern counterpart—and it took the company a little by

surprise, especially when it proved necessary to integrate the language with other activities, such as in the fight scene, or in the banquet scene (where the speaking and the dancing was carefully choreographed in Modern English, but in OP the speaking finished well before the dancing did). The Master of Movement at the Globe also observed that the actors were holding themselves differently and moving about the stage differently in the OP production compared with their performance in the Modern English one. Actors routinely report such effects, finding that OP affects their whole body, and is not simply 'an accent'.

Conveying effects of speech rate in connected speech is not the remit of a dictionary, which deals in single lexical items, but the consequences of a rapid articulation do often need to be taken into account, especially in relation to the elision of elements in consonant clusters, as with *promps* (= prompts), *temt* (= tempt), and *gransier* (= grandsire). The *-est* verb inflection is especially affected, as most instances are reduced to *-'st*—or even to *-s*, if appearing in a difficult-to-articulate consonant cluster, or followed by a similar sound, as in the examples above. In this dictionary, there are many entries where variations in formality are shown by elided pronunciations. The point also sometimes motivates a pun, as with *presence* and *presents* in *AY 1.2.113–15*.

The fact that pronunciations were changing over time during Shakespeare's lifetime offers a further option for characterization. For example, in the 1580s words like *musician* and *invention* seem to have been pronounced /mjuˈzɪsɪən/ and /inˈvensɪən/. Forty years later we see pronunciations such as /mjuˈziʃɪən/ and /ɪnˈvenʃɪən/, and soon after we find the modern pronunciations /-ʃən/, and /-ʃn/. So in 1600 older people would very likely have said the former, and younger people the latter. And this allows us a theatrical option, which was exploited in the *Romeo and Juliet* production. The old Montagues and Capulets said the words with /sɪən/ and the young ones with /ʃɪən/. In this dictionary, words ending in *-tion*, *-cion* (etc.) are shown with a conservative pronunciation, /-sɪən/. The choice of monosyllabic /-sɪən/ versus disyllabic /-sɪˌɒn/ depends on the metre.

Sometimes the spelling of an individual item can suggest a character choice, as in these examples from the OP production of *Henry V* mounted at Shakespeare's Globe in 2015. At *H5 5.2.258* the French princess Katherine's maid says

> Dat it is not be de fashon pour le Ladies of Fraunce;

this is the only case in the Folio where *fashion* is spelled without its *i*. This would seem to suggest a French pronunciation rather than the usual OP 'fash-ee-on'. The point is missed in modern editions, which spell the word as *fashion*.

A little later there is a nuance that comes from the way *France* is spelled. The name of the country turns up many times in the canon, and is always spelled *France*, pronounced /frans/, apart from ten instances where it is *Fraunce*, /frɔːns/. Seven of these cases belong to people who are clearly French or who are reading French aloud: Pucelle in *1H6*, the Frenchman in *Cym*, Katherine and Lady (as in the above example), and Exeter in *H5*. But the remaining three come from Henry himself—twice when he is trying to speak French with Katherine (where an attempt at a French pronunciation is unremarkable), and the following interesting case:

> It is not a fashion for the Maids in Fraunce to kisse before they are married, would she say?

Henry is repeating what Katherine's maid has just said, and—although now speaking English— seems to be copying her pronunciation of *Fraunce*. In the Globe co-production, the actor playing Henry made much of this option, with humorous effect.

The history of OP studies

Contemporary interest in reconstructing Shakespearean pronunciation should be seen as a revival rather than an innovation, as previous projects can be traced back to the mid-nineteenth century.[9] Before that, there was of course regular exploration into the prosody of his verse, and within the perspective of nineteenth-century philology attention was routinely drawn to individual puns, rhymes, and metrical idiosyncrasies. A typical example is Craik (1857). But nobody tried to construct a system of early pronunciation in real detail until an essay by the American literary critic and lawyer Richard Grant White, whose many works on Shakespeare included two editions of the plays. He was also a music critic, and it was perhaps this joint interest which led him to pay special attention to OP. In an appendix, 'Memorandum on English Pronunciation in the Elizabethan Era', he analyses rhymes, puns, and spellings as evidence of early pronunciation, and is the first to anticipate the reaction of readers (White, 1865). After giving a transcription of a *Hamlet* speech with respellings (rather than phonetic transcription, which was not available in his day), he comments:

> Some readers may shrink from the conclusions to which the foregoing memorandums lead, because of the strangeness, and, as they will think, the uncouthness, of the pronunciation which they will involve. They will imagine *Hamlet* exclaiming:—
>
> 'A *baste* that wants *discoorse* of *rayson*
> Would *haive moorn'd* longer!'…
>
> and, overcome by the astonishing effect of the passages thus spoken, they will refuse to believe that they were ever thus pronounced out of Ireland.

As mentioned above, people always hear echoes of other accents in OP, and Irish is one of the commonest impressions, though only a few of the features of OP have a direct correspondence with modern Irish accents. However, reactions of this kind have been heard every time OP has since been presented, right down to the present day. And White's riposte has often been made too:

> But let them suppose that such was the pronunciation of Shakespeare's day, and they must see that our orthoepy would have sounded as strange and laughable to our forefathers, as theirs does to us.

White's interest is paralleled by a number of other publications that appeared in the early 1860s. George P. Marsh, for example, delivered a series of lectures at Columbia College in New York in 1858–9. Lecture 22 was called 'Orthoepical change in English'. It was a general discussion, from Old English onwards, but it contained several references to Shakespeare, and some discussion of general principles, such as the use of metrics and rhyme as evidence. He warns against the uncritical use of rhymes, and he identifies the biggest difficulty facing his contemporaries: 'All the old English writers on orthography and pronunciation fail alike, in the want of clear descriptive analysis of sounds' (1861: 475). Thirty years later, the publication of the International Phonetic Alphabet would help to solve that problem.

The topic of OP was evidently being widely discussed at the time. In 1864, the work of Craik, Marsh, and White was analysed in a long review article by Charles S. Pierce and J. B. Noyes in the *North American Review*. And in Britain, a similar interest was emerging in the embryonic phonetics community. The major work was by Alexander Ellis (1869–74), *On Early English Pronunciation*, in which Chaucer and Shakespeare receive special attention. This was a massive study, over a thousand pages in its four parts. Ellis had in 1867 given a paper to the Philological Society on

'Pronunciation in the Sixteenth Century'. He was excited to be able to explore the subject using the new system of palaeotype symbols devised by Melville Bell in *Visible Speech*, replacing earlier metaphorical expressions for sound description ('thick, thin, fat, full, flat, hard, rough', etc.). In Part 3 of his book (1871: 26–7) we find the first statement of the method that has been used ever since. To begin with, we need an awareness of the principles underlying sound change:

> In tracing the alteration of vowel sounds from the XVIth through the XVIIth to the XVIIIth century a certain definite line of change came to light, which was more or less confirmed by a comparison of the changes, as far as they can be traced, in other languages.

Second, we must acknowledge the importance of auditory rhyme, in a period when few people knew how to spell:

> the rhymes to be appreciated at all must have been rhymes to the ear, and not the modern monstrosity of rhymes to the eye.

Ignoring the value-judgement, Ellis's emphasis is correct. Eye-rhymes presuppose a standardized spelling system, which did not exist in Shakespeare's day (p. xxiii); and it is always the auditory requirement of rhyming that dominates when this topic is dealt with in the books on poetics that were around at the time, such as George Puttenham's *The Arte of English Poesie*.

Third, we need to know the views of contemporary authors, of whom Ellis lists and paraphrases several. This is where we get the first collation of evidence of such pronunciations as a short vowel in *prove* and *remove* (ibid: 100–1), a detailed discussion of the phonetic quality of postvocalic *r* (ibid: 200–1), and other period effects. His account is unprecedented in its detail, and not to be surpassed until Dobson almost a century later. Ellis also comments on the effect of OP on an audience, and—despite his scholarly caution expressed on almost every page—reaches a very firm conclusion (ibid: 224):

> There can be no reasonable doubt, after the preceding discussions, of its very closely representing the pronunciation actually in use by the actors who performed Shakspere's plays in his lifetime.

Ellis's transcription was a major step forward, but his palaeotypy was limited to 'the ordinary printing types', as the title page put it, he completely ignores the evidence provided by spelling, and the representations are not always easy to interpret. A reader schooled in modern phonetics has to rethink several parameters in order to get a sense of the postulated sounds.

It is in section 8 of his book (ibid: 917ff.) that Ellis goes into the matter in real detail, evaluating the authority of the various orthoepists, and stating the internal evidence: 'puns, metre, and rhyme'. He sees straight away that the pun 'is not really of so much use as might have been expected', but he nonetheless identifies a large number of punning word pairs that do provide good evidence of pronunciation (such as *goats/Goths*, *dollar/dolour*, *Rome/room*, *civil/Seville*). He gives a long list of metrical variants, reproduces the orthoepist Alexander Gil's Latin account as evidence, and quotes many of the examples contained in Abbott's *Grammar*, which was being published at the time. For instance, he lists copious instances justifying the use of an extra syllable in such words as *patience* and *substantial*. He also abstracts the main findings of White (ibid: 966ff.), and makes a detailed comparison of his approach and the conclusions of Peirce and Noyes, before concluding (ibid: 917): 'we do not much differ'—an interesting remark, given that the two studies were referring their phonetic values to different regional base accents, American and British.

In relation to rhymes, Ellis cautions about trusting rhymes too much, but nonetheless makes some illuminating observations. He notes that Shakespeare is not as liberal [i.e. respecting

phonetic accuracy] as Spenser, and that the most liberal rhymes are to be found in the songs, where 'he seems to have been quite contented at times with a rude approximation' (ibid: 953). But despite Ellis's caution, he concludes that, 'viewed as a whole, the system of rhymes is confirmatory of the conclusions drawn from a consideration of external authorities'. He ends with a series of specimens in palaeotype from several plays.

Like White, Ellis takes pains to anticipate the view of readers (ibid: 982–4):

> The pronunciation founded on these conclusions, and realized in the following examples, may at first hearing appear rude and provincial. But I have tried the effect of reading some of these passages to many persons, including well-known elocutionists, and the general result has been an expression of satisfaction, shewing that the poetry was not burlesqued or in any way impaired by this change, but, on the contrary, seemed to gain in power and impressiveness.

The reference to elocutionists is the Victorian temperament showing through, as is his fear of actually using any of this approach on the stage:

> it is, of course, not to be thought of that Shakspere's plays should now be publicly read or performed in this pronunciation . . . . As essentially our household poet, Shakspere will, and must, in each age of the English language, be read and spoken in the current pronunciation of the time, and any marked departure from it (except occasional and familiar "resolutions", sounding the final *-ed*, and shifting the position of the accent, which are accepted archaisms consecrated by usage), would withdraw the attention of a mixed audience or of the habitual reader from the thought to the word, would cross old associations, would jar upon cherished memories, and would be therefore generally unacceptable.

This was a time when RP ruled the English stage, as it did the British Empire.

The interest in OP continued over subsequent decades, especially in Germany, where the study of the history of English was an important theme in German comparative philology (e.g. Sweet, 1874; Franz, 1905). Shakespeare and Chaucer attracted especial attention. The French phonetician Paul Passy, the founder of the International Phonetics Association, reports (1905) on a vacation visit to Britain where he sat in on lectures by Henry Sweet, and he comments on Sweet's readings from Chaucer and Shakespeare in OP. The following year, the professor of English philology at Marburg, Wilhelm Viëtor, produced two books on the subject, using the new International Phonetic Alphabet (1906a, 1906b). He comments that, although there has been a great deal of German work on English historical phonetics, 'the pronunciation of Shakspere has only incidentally been treated since 1871' (1906a: 3). He has read Ellis, but finds his transcription to be 'rather archaic' (ibid: 2). His aim is 'to show that there is a far greater majority of perfect rimes in Shakespeare's poems and plays than might appear from modern usage, and also from the conclusions of Ellis' (ibid: 5). The book is predominantly about the evidence provided by the rhymes, with two-thirds of it (pp. 116–266) devoted to a comprehensive rhyme-index. Variant pronunciations receive special mention. However, in the Reader that accompanied his theoretical book, he adopts a simplified transcription which does not distinguish between strong and weak vowels. He also notes few variants—mainly uncertainties over length, by putting the length mark in parentheses, as in *hæ(:)st* for *haste*. But this was the fullest attempt at the time to present texts in OP, and his work influenced several others over the next few decades (e.g. Ayres, 1916; Blandford, 1927)—though it would later be strongly attacked by Kökeritz (1953: 48-9) for its 'archaic and artificial' style of utterance—including Daniel Jones, who first encountered phonetics while studying German at Marburg.

Jones was beginning his own explorations in OP at this time. In 1909 he made a public presentation at University College London (UCL) of 'Scenes from Shakespeare in the original

pronunciation', playing Prospero and Andrew Aguecheek (*Tem 1.2, TN 1.3*). It was reviewed by Noël-Armfield, who later became Jones's assistant, in *Le Maître phonétique* (1910):

> Saturday, 3 July, 1909, marks an epoch in the history of Elizabethan representations of Shakespeare. On that date people living in the twentieth century heard some of Shakespeare's work in the pronunciation which may be safely accepted as that used by the poet himself and his fellow actors.

Jones, says Noël-Armfield, 'was, of course, responsible for the phonetic transcription, as well as for the actual pronunciation of the performers, and it is a testimony to the care and thoroughness with which he rehearsed his little company that we noticed very few deviations from the printed transcriptions.' The event also received a favourable mention in an *Observer* review the next day (4 July 1909), which reported some of the sound effects. The *Observer* reviewer follows listeners before and after who attempt to relate the OP to accents they already know:

> The effect of the old pronunciation on the ear was very pleasing. It strongly resembles the broad, rich dialect of the West of England, with a strong admixture of the Lancashire speech.

No mention of Irish, this time.

Jones was unimpressed with the attempts of newspaper reporters to write OP down. In a letter to the *Manchester Guardian* (30 June 1909), he castigated the writer of an article announcing the forthcoming event at UCL for its use of a system of respelling which, gives only 'the very roughest idea of what the actual pronunciation was'. He insists: 'a scientific system of phonetic transcription is essential'. And the following year he published a supplement (1910a) to *Le Maître phonétique* containing the transcription, and followed it up with some notes on his method (1910b), based on those he wrote for the programme, in which he acknowledges the prior work of Ellis, Sweet, and Viëtor. The event was such a success that he repeated it in Wimbledon (where he lived) in December 1909, with music, himself singing some madrigals. He also would give occasional recitals at social occasions, such as dinners and weddings, usually 'without book'. As part of the plans for a proposed Institute of Phonetics (which never materialized), Jones suggested (in a letter, 21 November 1919) that he could put on a shortened version of *TN* in OP, to be staged by pupils from his brother Arnold's prep school, but this never went ahead.[10]

Jones's interest in OP evidently influenced his junior colleagues. Harold Palmer joined him in 1915 and stayed there for five years, eventually being given charge of what Jones called the 'Spoken English department'. Palmer then went to Japan, where he stayed for many years, becoming a major influence on the early development of English language teaching. But he was often in England, and at the official dinner of the Second International Congress of Phonetic Sciences, held in London in 1935, he is on record as being part of the entertainment: Jones recited some Chaucer, and Palmer presented (in song) 'The Modern Phonetician'—a fluency exercise reworking Gilbert & Sullivan's 'Modern Major-General'. Although we have no example of Palmer himself using OP, he evidently was well aware of it, judging by the opening lines of the third stanza:

> I've read the works of Daniel Jones, of Ripman and of Viëtor
> (Who tells us how the Germans speak in every German theatre)...

It was Palmer's collaborator, F(rancis) G(eorge) Blandford, who was more involved with OP. Blandford had been an undergraduate at Corpus Christi College in Cambridge, later becoming a lecturer and then director of studies in the Secondary Department of the Cambridge University Training College for Schoolmasters (later, the Department of Education). As early as 1927, he had published a booklet transcribing *TN 1.5* into OP for the Festival Theatre Company in

Cambridge, and this was used on a number of occasions. A production by Terence Gray at the Cambridge Festival Theatre in 1933 included this scene in OP (everything else was in modern English). The experiment did not impress the *Manchester Guardian* correspondent (18 May 1933), who described the OP as an experiment that was 'interesting if not entirely justified'—'an impossible mixture of Scottish, Irish, Welsh, and a Lancashire dialect.' No mention of the West Country, this time.

Although not a Jonesian, in his approach to phonetic theory, Blandford would certainly have encountered Jones on the academic circuit, as well as through the BBC. Jones had began an association with the BBC in 1926, when he became one of the founder members of the Advisory Committee on Spoken English. A decade later (15 April 1936), the BBC put out a 1-hour programme called 'London Calling—1600'. The *Manchester Guardian* radio critic loved it:

> The result was a speech that sounded as if it were made up of some of the more pleasant English country accents and something almost foreign, while the whole effect was much more soft and musical than spoken Shakespeare is to-day.

The programme was repeated on 25 February 1937. Clearly, OP was attracting a great deal of interest—and the interest now extended across the Atlantic. There was a publicity piece in the *New York Times* (21 February 1937) which refers to a Cambridge professor (i.e. Blandford) schooling the cast in 'the correct Elizabethan pronunciation, which to us today seems very strange—something like a mixture of Yorkshire dialect and Irish brogue'. And the BBC kept up its involvement. At the end of 1937 (6 December) there was a fresh broadcast of the *TN* scene in both modern pronunciation and OP for its Experimental Drama Hour, with Blandford as the consultant. Jones almost certainly was involved behind the scenes in maintaining the BBC's interest, as he was still himself actively promoting OP. The same year he made an OP recording for Linguaphone (1937a, 1937b), along with an accompanying pamphlet.[11] The speakers are Daniel Jones and a phonetician colleague Eileen Evans.

During the 1940s, the BBC developed its interest in Shakespeare production. A famous series of broadcasts in 1943–6 on individual Shakespeare characters, written by Herbert Farjeon, was produced by Mary Hope Allen, and culminated in a full production of *The Tempest* in 1953 (with John Gielgud). None of these was in OP, but the memory of the 1936–7 broadcasts evidently remained, for in 1949 Jones was asked to train a group of actors to present a programme of OP Shakespearean extracts. The result was broadcast on the Third Programme on 28 December 1949 as 'The Elizabethan Tongue: passages from the plays of Shakespeare in their original pronunciation', introduced by Jones himself. He also wrote a 1,000-word piece for *Radio Times* the same week called 'The tongue that Shakespeare spake...' (Jones, 1949). He is in no doubt that 'we now have a pretty accurate picture of the way in which English pronunciation has developed from Anglo-Saxon times to the present day'. There must have been some worries in the BBC about possible listener reaction. The *Radio Times* announcement ends with the advice: 'Listeners may find the text useful in occasional passages.'

In the third edition of *The Pronunciation of English* (1950: 198) Jones builds on his confidence to present his own transcription of the 'Friends, Romans and countrymen' speech from *Julius Caesar* (whereas in the first edition (1909: 103), he had simply referred his readers to Viëtor). Evidently he now found Viëtor's version too conservative and stylized. However, the trend to see OP as nearer to present-day English did not satisfy Kökeritz, who strongly criticized both Viëtor and Jones (1953: 49–50) for not going far enough. Jones, as a consequence, revised his transcription, influenced also by the fresh ideas about OP coming from a new member of Jones's department,

A. C. Gimson, and also from Randolph Quirk, who would later become Professor of English at UCL. Jones's fourth edition (1956) shows several further changes, especially in the use of weak forms. However, Kökeritz's view that 'Shakespeare's pronunciation strongly resembled modern English' (ibid: 6) was in turn strongly and convincingly attacked by Cercignani (1981), whose detailed study is the latest and fullest attempt to review all the evidence of rhymes, puns, spellings, and metrics in the Shakespeare corpus. The outcome is that the Jones transcription is actually now seen to be more reliable than it was a few decades ago.

Gimson had joined the UCL Phonetics Department after World War 2, and took up the OP baton when Jones retired in 1949, later becoming its head. Gimson's interest in the history of English phonology is exemplified in the extracts from Old English to Modern English in his *Introduction to the Pronunciation of English* (1962), in which the 'dagger' speech from *Macbeth* is transcribed in OP. This book also illustrates the changes Gimson had made in the system of phonetic transcription introduced by Jones. The choice of *Macbeth* was a consequence of Gimson having advised in the OP production at the Mermaid Theatre a decade before, along with Bertram L. Joseph. Gimson was responsible for the transcription, along with his colleagues J. D. O'Connor and Gordon Arnold; Joseph (a specialist in Elizabethan stage performance) advised on gesture and movement. The unique feature of this event was that the phoneticians provided the company with a recording of the play in OP, and most of this is available in the UCL Phonetics Collection at the British Library.[12]

The OP aspect of the production received mixed reviews. A *Guardian* journalist, writing before the production, and evidently having heard the UCL recording (or perhaps one of the rehearsals), was quite positive (Our London Correspondent, 1952a):

> 'Macbeth' is being done in contemporary accents, and the phonetics department of London University has recorded the play, as a mode, for the actors, in Elizabethan speech which is smooth, less exaggerated than has sometimes been heard, and with pleasant Midland, West of England, and Irish undertones. Australians may be surprised to hear the words 'too true' coming out with the familiar sound of 'tue trew'.

The review of the year in the 1953 *Shakespeare Quarterly* (Current Theater Notes, 1953) found it an 'interesting experiment'. On the other hand, the correspondent who attended the opening night was less enthusiastic (Our London Correspondent, 1952b):

> The other interest is that here, as in a recent 'Julius Caesar' at Cambridge, an attempt is made to recapture the supposed broad vowels of the Elizabethans, whereby 'war' becomes "wahrr" and so on. This may give purists pleasure and it suits Mr Miles perfectly, for he can run the gamut of his dialect diction. But the danger is that it not only slows the pace but makes the speaking of verse perhaps even more difficult for the lesser fry.

This indicates under-rehearsal in the OP, which inevitably leads to inconsistency, as well as suggesting different levels of acting ability in the use of the accent—problems that have always beset productions. It also suggests a lack of confidence in the OP—understandable in a production which had such a short run. It was performed twice nightly for only six days, with a large gap in the middle, which is never the best of conditions for developing a fluent OP. Perfect OP production (i.e. an error-free realization of the phonetic transcription) takes a great deal of rehearsal time. It is not like the learning of a modern regional accent, where the actors have contemporary intuitions and everyday models to refer to. It requires a special kind of dialect coaching, which is not always available. The present-day OP movement has encountered the same problems (Crystal, 2005).

John Trim, who had joined the UCL Phonetics Department in 1949, confirms the impression that the OP was shaky:[13]

> Bernard Miles himself was very enthusiastic and followed the reconstruction quite accurately, but I gained the impression (confirmed by the performance I attended) that others did not wish to spend time on detailed phonetic accuracy as opposed to giving a general impression, and that his wife, who played Lady Macbeth, was rather impatient of the undertaking.

Miles would have taken further inspiration for his production from a 75-minute BBC radio play, 'The Conscience of the King', transmitted on the Third Programme in May 1952, in which a group of actors are heard rehearsing a performance of King Lear, and discussing the role of the Fool, to be interrupted by the ghost of Shakespeare, who takes part in the discussion speaking in OP. The role of Shakespeare was played by Ian Catford, who in the late 1940s was carrying on a combined career as a phonetics lecturer and actor, and who later went on to set up the School of Applied Linguistics in Edinburgh (Catford, 1998: 20). He was greatly influenced by Henry Sweet and trained partly by Daniel Jones, and in the 1940s taught actors at RADA, finding them to have very little awareness of phonetics. He was in frequent demand at the BBC whenever they wanted an actor who was able to produce regional speech at will, and this was one of his many radio broadcasts. Catford's OP interests extended well beyond the late sixteenth century—he read extracts from Langland and Chaucer, for example—but it seems to have been the Shakespearean OP that had the greatest impact on listeners.

The negative reactions of the 1950s were hardly surprising, given the general style of speech production which dominated the British theatre scene. This was a time when RP was the dominant voice of British theatre, given resonant articulation by such famous voices as Olivier and Gielgud. It was also the voice of the BBC, and Shakespeare broadcasts there were uniformly in RP. In the USA, actors struggled to acquire an RP accent for their Shakespeare performances. Putting on the plays in a regional accent was unimaginable; so a production which was perceived to be a mixture of accents was never likely to be well received.

Things might have been different if the academic community had been publicly more positive. Despite the confident conclusions of Ellis and Jones, referred to above, the general impression given by the OP philologists, phoneticians, and linguists was less stimulating. They were all careful to stress the tentative nature of many of their findings, and to draw attention to the speech variation that existed at the time. They repeatedly pointed out that the evidence of rhymes and especially puns is limited, and that agreement is often lacking among the orthoepists, who wrote in different periods, were from different parts of the country, were of different ages, held different attitudes about correctness, and presented transcriptions which are not always easy to interpret phonetically. There were also scholarly clashes between leading proponents. This was hardly the way to rebut the criticisms voiced by reviewers, or to answer the question present in the minds of everyone who attends an OP production: 'How do we know?' A negative climate thus built up about OP, which is probably why, after the 1950s, no further productions took place for fifty years.

The scholarly caution expressed by the OP researchers has led some observers to conclude that the OP exercise is pointless. Some have dismissed the whole approach out of hand, and critical attitudes can still be encountered today (Gurr, 2001; JC 2012). The philologists and phoneticians have, it must be admitted, been poor at boasting. They have focused on the difficulties (as good scholars should), and underemphasized the areas where the evidence is compelling. Casual readers, who look at the general observations but do not go through the

thousands of listed examples, inevitably end up with a limited impression. But there is also a great deal of agreement, as any comparison of different transcriptions shows.

What critics have ignored is the fundamental distinction between phonetics and phonology. This perspective was missing in the early studies, as the theoretical distinction was not introduced into linguistics until the 1920s, and it is not strongly present in the work of Kökeritz and Dobson either. Their background in traditional philology motivated them to use spellings in traditional orthography along with occasional phonetic symbols, and it is often unclear, when reading their transcriptions, whether they are thinking in terms of phonemes or phones. But this distinction is crucial to the modern study of OP. It allows for the fact that there were variant forms in Elizabethan English, that the actors came from different accent backgrounds, and that recitation would have involved different styles. At the same time, it recognizes that the Early Modern English sound system was different, offering pronunciations which are worth exploring to see the effects they convey in dramatic or poetic production.

Despite the recognized difficulties of reconstruction, the exercise is well worth attempting. It is a commonplace in literary criticism and dramaturgy to acknowledge the centrality of the relationship between pronunciation and interpretation. William Empson, to take one well-known instance, emphasized the phonic dimension of text. 'The sound must be an echo to the sense', he states in the opening chapter of *Seven Types of Ambiguity* (1930: 10), and, in relation to Shakespeare, he asserts that no other poet has been more able to 'exploit their sensitivity to the sounds of language' (1930: 88). In which case, we need to try to get as close as possible to the sound system that Shakespeare himself would have heard and used, and not rely for our conclusions solely on the auditory effects introduced by a modern phonology.

The modern OP movement

The present-day motivation to explore OP did not originate from within linguistics, but from the world of the theatre. In 2004, Shakespeare's Globe in London launched a bold experiment as part of a commitment to introduce 'original practices' into its reconstructed theatre. Along with the exploration of original music, instruments, costume, and movement, it decided to mount an OP production of *Romeo and Juliet*. This was the first staged reconstruction of Elizabethan period speech for fifty years. In 1952, John Barton had produced *Julius Caesar* in OP for the Marlowe Society in Cambridge, England. A few months later, as mentioned above, Joan Swinstead produced *Macbeth* in OP for the new Mermaid Theatre, starring Bernard Miles. In 1954 Helge Kökeritz advised on a production of *The Merry Wives of Windsor* at the Yale School of Drama. Nobody had attempted to recreate the accent on the London stage.

The reconstructed Globe opened its doors in 1997. That it took so long to mount an OP production was due to a suspicion that the accent would not be intelligible; and for a theatre which was open only six months of the year, and where the lack of a public subsidy demanded full houses to ensure survival, management was reluctant to support any venture which might put off an audience. Once the realization dawned that the differences were not as great as feared, and that OP was no more difficult for an audience to understand than any modern regional accent, director Tim Carroll was able to get a proposal accepted to mount a production. It was a 'toe-in-the-water' acceptance. The Globe was still uncertain about how an OP event would go down, so they devoted only one weekend in the middle of the season to OP performances; the

rest of the run was in Modern English. The poor actors, of course, had to learn the play twice, as a result. I tell the full story in *Pronouncing Shakespeare* (2005).

The experiment was sufficiently successful, in terms of audience reaction, to motivate the Globe to mount a second production the following year, of *Troilus and Cressida*—this time with the whole run being presented in OP. American visitors to these events enthusiastically took the idea home with them, and over the next few years extracts of plays in OP were presented in New York City, Philadelphia, and at the Blackfriars theatre in Staunton, Virginia culminating in two major OP productions: *A Midsummer Night's Dream* at Kansas University in 2010 (Meier, 2010), and *Hamlet* at the University of Nevada (Reno) in 2011. Other US productions included *Cymbeline* (Portland Center Stage, Oregon, 2012), *Julius Caesar* (University of Texas, Houston, 2013), *Twelfth Night* (Classical Actors Ensemble, Minneapolis, 2014), and *The Merchant of Venice* (Shakespeare Factory, Baltimore, 2015). The UK saw productions of *As You Like It* (Bangor University, 2013), *Macbeth* (Shakespeare's Globe, 2014), and *Henry V* (Shakespeare's Globe, 2015), as well as a toured production of *Pericles* in Stockholm (2015). A full OP version of the Sonnets was also made in 2008 for performance sonneteer Will Sutton.

At the same time, interest was being shown in the expressive individuality of OP by other groups interested in the early modern period, notably those involved in early vocal music, both secular and religious. The prospect of using OP also appealed to people working at heritage sites reconstructing life in the early seventeenth century, such as those at Stratford-upon-Avon (UK) and Plimoth Plantation (USA). Other authors from the period began to be explored from an OP point of view, such as John Donne, whose 1722 Easter Sermon outside St Paul's was recreated online in 2012, with the text being read in OP (Wall, 2013). The 400th anniversary of the King James Bible led to a number of readings of biblical extracts in OP throughout 2011. The earlier sixteenth century is represented by Tyndale (British Library, 2013). And at an academic level, OP was included in a project on the comparative phonology of English accents based at the University of Edinburgh.

Meanwhile, the British Library decided to add an audio dimension to its 2010–11 exhibition on the history of the English language, *Evolving English*. This included an OP reading of extracts from Old and Middle English, such as *Beowulf* and *The Canterbury Tales*, as well as some from Early Modern English, such as the Paston letters and Shakespeare. The Shakespeare element in this exhibition attracted special interest, so the Library followed it up by publishing a CD of extracts from the plays and poems, read by a company of actors, two of whom had been part of the Globe productions in 2004–5 (British Library, 2012). A website devoted to the subject was set up as a clearing-house for information and discussion (Crystal 2011b), and several articles have been written by those involved in OP developments (see the bibliography, p. xlix).

Transcription

All the words in this dictionary are shown in a broad phonetic transcription. This is a full transcription, in which every sound is represented by an appropriate phonetic symbol. In this respect, the transcription differs from the one used in Crystal (2005) and in the various play-transcriptions I have made hitherto with the needs of actors in mind. These have been partial transcriptions, in which the phonetic symbols identify only the sounds that *differ* from those found in the modern accent used by the speaker. The aim there was to produce a transcription

which would ease the learning task for actors unfamiliar with the accent, many of whom had little or no experience of reading phonetic symbols. These transcriptions have also varied somewhat to take account of the home accent of the company. For example, British actors used to RP need to have the OP postvocalic *r* drawn to their attention, whereas this is not necessary with a company whose home accent is General American. These pragmatic and pedagogical considerations are not relevant in a dictionary which is to be used by people with all kinds of accents.

The vowel symbols used in the transcription represent qualities shown on the accompanying cardinal vowel diagram in Figure 1.1. Major differences with RP (as described by Gimson 1962 and later editions) are noted.

Long Vowels and Diphthongs
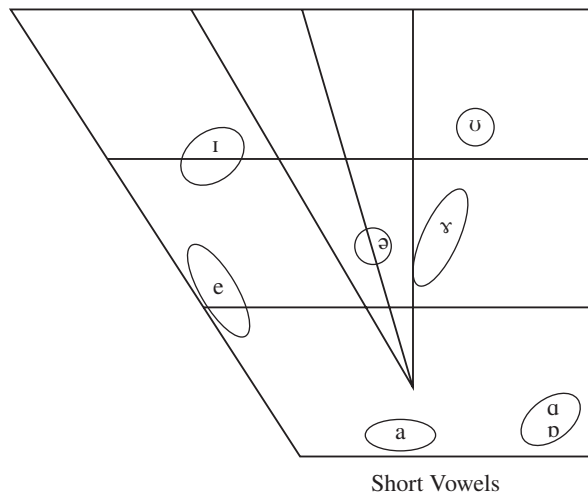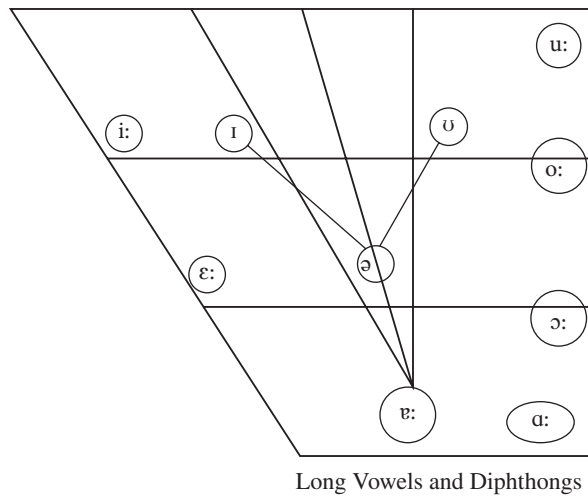
Short Vowels

Figure 1.1 Cardinal vowels

Short vowels

Most of the short vowels show little phonetic difference (p. xv), so that it is possible for whole sentences in OP to sound the same as today, such as 'Is shee gone to the king?' Rhymes and spellings do however suggest that several vowels were more open than their present-day counterparts.

/ɪ/ AS IN *SIT, WILL, PRINCE*

This vowel must have been more open, in the direction of [e], otherwise it is difficult to explain the many spelling alternations between *i* and *e*: *hither | hether, seldom | sildom, diuision | deuision, deuil | diuel, Priscian* appearing as *Prescian,* and the many variant forms of words beginning with *im- | em-* and *in- | en- (imploy | employ, intend | entend).* Among the rhymes, we see *sentinel* rhyming with both *kill* and *well, shift* rhyming with both *shrift* and *theft, error* rhyming with *mirror* and *terror.* This goes against locating it high on the CV diagram, close to the present-day quality of /iː/, as suggested for example by Kökeritz (1953: 340). Jonson is one who draws attention to the open quality of *i,* observing in his *English Grammar* (ch.3) that '*e* and *i* have such a nearness in our tongue, as oftentimes they interchange places'. I transcribe syllabic past tense endings as /ɪd/, as in modern English dictionaries, unless there is a rhyme motivating an /ed/, as in *remembered | dead.*

It is this overlap that could throw light on some problematic cases, such as the crux at *Mac 5.3.55,* where *cyme* seems to be an error for *cynne* (= *senna*). *Cy-* was generally pronounced /sɪ/, as shown by such items as *Cynthia* and *cypress,* and *Cyprus* spelled *Ciprus. Cyme* /sɪm/ would thus have sounded more like [sem], which would have reinforced the confusion. Similarly, the Folio spelling *Ginyes case* at *MW 4.1.57* readily suggests the reading *Jenny's case.* And when we encounter words that have alternative present-day pronunciations, such as *divest* as either /dɪvest/ or /dəɪvest/, the Folio spellings of *deuest* along with *diuest* point to the short vowel version in OP.

Hundreds of words in which a final unstressed -*y* rhymes with a stressed syllable (as in *archery | dye, enemy | fly, majesty | eye, remedy | espy*) point to a diphthongized variant, /əɪ/ in this position, though not strongly articulated. John Hart, in his *Orthographie* (1569–70), is one who transcribes the syllable in a way that suggests a diphthong: *boldlei, sertenlei, partlei,* etc. The RP version with /ɪ/, or even /i/, fails to respect the rhymes.

/e/ AS IN *MET, TELL, HEN*

The main value for this vowel seems to have been the same as today, half-way between mid-close and mid-open, but with some speakers using a more open variant, in the direction of cardinal [ɛ]. This is suggested by those spellings where an expected *e* is replaced by *a,* as in *rellish | rallish, rendeuous | randeuous,* and *terras | tarrace,* as well as rhymes such as *neck* and *back.* That there was some confusion in the other direction, from *a* towards *e,* is shown by *thatcht | thetchd, thrash | thresh,* and *ambassador | embassador.* A closer variant, in the direction of [ɪ], pulled in that direction by a preceding palatal consonant /j/, is indicated by *yet* rhyming with *sit* and *wit.*

/a/ AS IN *CAP, FAT, LAMB,* AND ALSO *FAST, BATH, FATHER, LAUGH, HASTE, ANY*

In view of the more open character of the above two short front vowels, it seems likely that /a/ would also have had a more open and central quality compared with the sound in present-day conservative RP (which is closer to cardinal [ɛ] than [a]), and thus much more like a northern British version of this vowel. This is supported by the occasional spelling of /a/ with a back vowel, such as *todpole* for *tadpole, strond* for *strand, loffe* for *laugh,* as well as the alternative

pronunciations suggested by such spelling variants as *stanch | staunch, paltry | paultry, lance | launce*. Words such as *haste* and *taste* have this vowel, as shown by the rhymes with *fast, blast*, etc. This is an important contrast with the long /ɑ:/ in such words as *bath* and *past*, which is a prominent feature of RP.

/ɤ/ AS IN *CUP, STUFF, DRUM*

The quality is further back and closer than the equivalent vowel in RP, /ʌ/. Opinions vary as to how far back it would have been, with values proposed between [ə] and unrounded cardinal 7 [ɤ]. In my view, the latter is more likely, hence the choice of this symbol in the transcription. A *u* spelling is the norm for this vowel, and there are several instances where there is overlap with *o*, suggesting the back quality, as in *sodaine | sudden, sommer | summer, Sonday | Sunday, dombe | dumbe, tombles | tumble*. The emendation at *Ham 3.3.18* of *somnet* to *summit* also reflects this quality. Contemporary writers reinforce this view, as in the quotation from Jonson (p. xx), where the *o* of *love* and *prove* is said to be 'akin to u', which in turn he describes as 'thick and flat' in such words as *us*.

As both *o* and *u* were routinely used for rounded vowels, the question arises as to whether the vowel in these words was rounded, as in many parts of northern England today. The evidence is unclear: in the same section, Jonson describes *o* as being pronounced 'with a round mouth', but immediately adds that this 'is a letter of much change, and uncertainty with us'. The spelling of *slumber* as *slomber* by Macmorris (*H5 3.2.111*) suggests a rounding that would be absent from the non-Scots form. And there are rhymes with unrounded front vowels that are also suggestive, such as *shudder | adder, Sunday | array, us | guess, punish | languish*. My view is that both unrounded and rounded variants were in use at the time (as they are today), but opting for the unrounded form as the default in this dictionary allows actors the choice of using the rounded variant if they want to differentiate a character. Certainly, if they were to replace all [ɤ] by [ʊ], it would result in an OP of a noticeably different auditory character (much closer to, say Yorkshire or Irish English in effect), as this vowel is very common, being used in some frequently occurring words (*must, us, under*, the *un-* and *sub-* prefixes, etc.). On the other hand, they do not have to adopt such a noticeable lip-rounding as we hear in present-day regional accents, and I would not correct a slight degree of rounding, when working with a company.

/ʊ/ AS IN *PUT, LOOK, FOOT*, AND ALSO IN *FOOL, TOOTH*

This rounded vowel seems to have had the same value as in conservative RP today (though it is now losing its rounding among young people). The only uncertainty is the extent to which it was used as an alternative in words with long [u:]. Rhymes such as *tooth* and *doth, brood* and *blood, food* and *flood*, and puns such as *fool* and *full* show that it was an option in some cases, but whether it should be applied to *moon, afternoon*, and others is an open question. Rhymes can be suggestive, such as *boot | foot*, but the direction of the rhyme is often unclear. The dictionary thus shows long and short vowels in these words, with the latter more likely in regional speech, as today.

/ɒ/ AS IN *HOT, FOND, BOG*, AND ALSO IN *TONGUE, YOUNG*

This back vowel may have been more open than its already fairly open position in RP, its *a*-like character being suggested by a spelling such as *aspray* for *osprey* and rhymes like *cough | laugh, bob | crab*. However, it could retain a degree of lip-rounding, which would differentiate it from the totally unrounded open vowel quality typical of much American speech in words like *hot*. It should also stay short, and not attract the lengthening often heard in some regional accents,

such as the West Country of England. The use of this vowel in such words as *tongue* is shown by rhymes (*song, wrong,* etc.) and occasional puns (see entry at *tongue*). It is an important metrical alternative in such words as *satisfaction*: ˌsatɪsˈfaksɪən, -sɪˌɒn.

/ɑ/ IN *WHAT, WATCH, FESTIVAL, SPECIAL*

As with the long /ɑ:/ vowel below, a short open back /ɑ/ follows a preceding /w/ or /ʍ/, rather than the mid-open quality heard today, shown by such rhymes as *want* / *enchant, warp* / *harp, waste* / *past, water* / *matter.* The same velar influence is seen when this is followed by a 'dark' /l/, as in short-vowel versions of *false, halt, Mall.* In Modern English, the quality in *burial* etc. is schwa-like, whereas in OP it is [ɑ]-like, as suggested by such rhymes as *hospital* / *befall, burial* / *all, equivocal* / *gall.* Alternate spellings with *o* also point to a back vowel quality, as with *capitall* / *capitoll,* and the rhyme of *folly* and *dally.* In an unstressed syllable, the difference between /ɑ/ and /ə/ would be very small, but for consistency I transcribe all instances of *a* before *l* as /ɑ/, as in *rascally, rehearsal,* etc.

/ə/ AS IN *A, THE, MOTH<u>E</u>R, <u>A</u>TTEMPT*

As in Modern English, /ə/ is used as the default vowel-marker in unstressed syllables. In my transcription it is never used in a stressed syllable. This works well enough when the contrast is between primary stress and unstressed, but when secondary stress is involved, and especially when required by the metre, it is a choice whether to show the vowel as /ə/ or as its nearest stressed vowel equivalent. In a line such as 'He's quoted for a most perfidious slaue', *perfidious* appears as /pəɹˈfɪdɪəs/; but in 'Men feare the French would proue perfidious', the metre requires a secondary stress on the final syllable: /pəɹˈfɪdɪˌɤs/. In this dictionary, such cases are shown with the stressed vowel, even though this would be said more weakly than when in a situation of primary stress, as also in *astronomer* /əˈstrɒnəˌmɛ:ɹ/ and *satisfaction* above.

Long vowels

/i:/ AS IN *SEE, HE, SCENE, HERE,* AND ALSO *SEA, LEAVE, DREAM*

These two types of word, phonologically distinct in Middle English, are not distinguished in this dictionary. It is not clear just how far a merger would have taken place by the end of the sixteenth century, or which words would have been affected. But there is a consensus that the gradual rising in this part of the vowel-space still had some way to go before reaching the present-day value of /i:/, which is shown in Gimson (1962) and derivative works as close to cardinal 1. In OP it seems likely to have been nearer to cardinal 2—and thus similar to the Modern French vowel in *bébé.* Transcriptionally, it could therefore be symbolized as /e:/—and this was the practice adopted in Crystal (2005). However, actors found this confusing, with the letter *e* also being used for the more open short vowel (see above); there was a persistent tendency to over-open the long vowel, so that *sleep,* for example, would be pronounced as /slɛ:p/, thus neutralizing the contrast between such pairs as *meek* and *make.* In the present dictionary I have accordingly kept the /i:/ symbol, so that in OP training it is necessary to remind practitioners of its more open character compared to RP.

/ɛ:/ AS IN *DAY, PLACE, MAKE* AND ALSO IN *FAIR, HARE, THERE*

The same rising trend at the front of the mouth, from Middle to Modern English, is seen in this vowel, which had yet to achieve the diphthongal status it has in RP. There may have been a phonetic distinction between the two types of word, because of the influence of the following *r,*

but in this dictionary I transcribe both with [ɛ:]. This value is also used in several words that would later become /iː/, such as *reason* and *season,* and as a variant, along with /iː/, in such words as *here,* which shows rhymes with both *deer* and *there.* Puns provide useful reinforcement here, as wordplay between *reason* and *raisin,* for example, would not have worked without some degree of homophony.

/ɐ:/ BEFORE /ɹ/ IN SUCH WORDS AS *BIRD*, *MERCY*, *SIR*

The open quality of this vowel is heard today in many regional accents, on both sides of the Atlantic, reflected in dialect-writing in such spellings as the exclamatory 'marcy me . . . !' The spelling evidence in the Folio is seen in the use of an *a* in such words as *merchant | marchant, sterling | starling, German | Iarman,* and rhymes such as *serve | carve, stir | war.* Phonetically, there is little difference between this quality and that of /ɑː/ below, but I have kept the transcriptions distinct, to draw attention to the different phonological relationships with their present-day equivalents.

/ɑː/ AS IN *WALL*, *WAR*, *ALL*, *FALL*

As with the short /ɑ/ vowel above, a long open back /ɑː/ follows a preceding /w/, rather than the mid-open quality heard today, as is evident by such rhymes as *war | bar, ward | guard, warm | harm.* The influence of a following /l/ is especially striking in *all,* because this word usually has considerable semantic prominence in a speech. It must have been a noticeable feature of OP as Jonson, among others, pays special attention to it, contrasting it with the normal use of *a* ('pronounced less than the French à'): 'when it comes before l, in the end of a syllabe, it obtaineth the full French sound, and is uttered with the mouth and tongue wide opened, the tongue bent back from the teeth'. He gives *all, small, salt, calm* among his examples.

/ɔː/ AS IN *FAWN*, *CORD*, *TALK*, *HAUNT*

This vowel seems to have been much more open than in RP, where today it falls midway between half-close and half-open. This closer value in RP seems to be a relatively recent development, as Daniel Jones, for example, shows words like *lord* with a very open tongue position in the early twentieth century. Spelling alternations between *au* or *aw* and *a* also suggest a more open quality: *Auffidius | Affidius, auspitious | aspitious |, scauld | scald.* Note also such rhymes as *vaunt | want, brawl | all.*

/o:/ AS IN *GO*, *SOUL*, *MOAN*, AND ALSO *ONE*, *POWER*, *POOR*

The important point to note about this vowel is the lack of the diphthongal quality characteristic of RP, where it has a range of values running from [oʊ] to [əʊ] to [ɛʊ]. The pure vowel is widely used in present-day accents, such as those of the Celtic areas, and its frequency in English (in very common words such as *go, know, so*) makes it a noticeable feature of OP. Rhymes show its use as a variant in words that later would have more open vowels, such as *one | throne, none | bone.* Several words and prefixes spelled with *or* or *our,* shown in this dictionary with /ɔː/, such as *four, more, fore-, for-* could also be sounded with a closer variant.

/u:/ AS IN *DO*, *SHOE*, *SPOON*, *NEW*, *CURE*

This value seems identical with the one we have today in conservative RP accents (younger people tend to lose some of the lip-rounding), though—as noted above—several words that today have /uː/ could be shortened, such as *fool.* Spellings such as *cooz* and *coosin* ('cousin') show that *oo* could represent a short vowel as well as a long one.

Diphthongs

/əɪ/ AS IN *MY*, *SIGH*, *FRIGHT*, *MILE*, AND ALSO IN *JOY*, *BOY*, *ENJOY*

The identity between the two diphthongs that are distinct in RP is an important source of puns in OP, such as *voice | vice, lines | loins, boil | bile*, and supported by such spellings as *biles, byle, byles* for *boils* (n) and the rhyme *groin | swine*. A few unexpected words take the same value, notably *juice*, rhyming with *voice*, which has *OED* spellings *ioyce* and *joice*. The central and higher quality of the opening element of the diphthong is critical here, and is one of the main auditory features of OP, in view of its use in several frequently appearing words, such as *my, thy, by, like, time*.

/əʊ/ AS IN *NOW*, *BROWN*, *HOUSE*, *ALLOW*

The same raising and centralizing heard in /əɪ/ also affects the corresponding back diphthong, heard in RP as /ɑʊ/. Before voiceless consonants (*out, house*), it is well known in North America, where phoneticians have called it 'Canadian raising'. Although not such a common sound as /əɪ/, it does occur in some frequently occurring words, such as *now, down, out, how*.

Consonants

Most of the consonants have the same phonetic value in OP as they do in RP, with the following differences.

/ɹ/ AFTER VOWELS

The exact phonetic quality of this sound is unclear. The descriptions of the sound by contemporary writers leave it open just how r is articulated, such as how far back the tongue curls. When used in front of a vowel, it would seem to have been the same sound as in RP, a post-alveolar frictionless continuant, though there must have been a trilled variant (as today in some accents of Scotland and Wales), for Jonson describes *r* as a sound that 'hurreth [vibrates] . . . with a trembling about the teeth'. But he then draws a contrast between *r* before and after vowels: 'It is sounded firm in the beginning of the words, and more *liquid* in the middle and ends; as in *rarer, riper*.' I interpret this to mean a continuant *r*, as in the West Country of England and much of America, but there is no way of knowing whether the focus of the articulation is post-alveolar or retroflex, so a great deal of variation will be heard in present-day OP productions.

/ʍ/ AS IN *WHERE*, CONTRASTING WITH /w/ AS IN *WEAR*

RP makes no distinction between, say, *Wales* and *whales*, though the contrast is often heard in regional accents. The aspiration was noted by contemporary writers. Jonson, for example, describes words that have 'the aspiration afore', illustrating with *what, which, wheel*, and *whether*. Some transcriptions reflect his way of putting it, transcribing the sound as /hw/ (as I did in Crystal (2005)). It is not however a sequence of two sounds, but a 'voiceless w', hence the choice of /ʍ/ for this dictionary.

Apart from these, the only points to note are cases where familiar sounds appear in unfamiliar places, and these are listed in the dictionary. For example, spellings show that several words with /θ/ today were pronounced with /t/, such as *fift* and *sixt* for *fifth* and *sixth*, as well as *orthography* as *ortagriphie*. This is one of the features that makes people identify OP with Irish English. Some people would doubtless, Holofernes-like, have followed the spelling in scholarly

words such as *apothecary* and *lethargy*, but variant spellings in names as well as loanwords show the use of /t/—*Katerine | Katherine, Proteus | Protheus, swart | swarth*, as well as such rhymes as *nothing | a-doting*. We also sometimes see *th* used in words where /t/ is the only pronunciation, such as *Sathan* for *Satan, gamoth* for *gamut, Athica* for *Attica*, and the interesting *authorithy* for *authority*. There was a similar voiced sound variation, as seen in *farthell | fardles* and *fardingales | farthingales*.

Other important consonantal features of OP have been mentioned earlier in this Introduction, such as the replacement of /ʃ/ by /sɪ/ in such words as *suspicious, pensioner, musician*, and the option of replacing /ŋ/ by /n/ in the *-ing* verb inflection, as well as when used adjectivally, shown by such spellings as *poprin* for *poppering* and *blush-in* for *blushing*. That the latter was a stylistic option is indicated by rhymes where it is retained, such as *niggarding | spring* and *prefiguring | sing*. Another noticeable auditory effect comes from the replacement of /tʃ/ by /t/ in such words as *nature, lecture, tempestuous*, as shown by such spelling as *lector | lecture, venter | venture, tempestious* (*OED*) for *tempestuous* (Folio), and rhymes such as *departure | shorter*.

Some OP practitioners, influenced by earlier sixteenth-century usage in which word-initial silent letters in such words as *know, gnaw*, and *write* were still being pronounced, have chosen to keep these in the OP of Shakespeare's time. Opinion among the contemporary writers is mixed. I therefore acknowledge this possibility in the dictionary entries, but am influenced more by the spellings (e.g. as *wring | ring*, (*OED*) *knack | neck*), rhymes (e.g. *knight | night*), and puns (e.g. *nave | knave*) which suggest that these consonants had fallen silent.

This is a dictionary of the pronunciation of individual words, and no account is given of assimilations and elisions between words (apart from in a few cases of grammatical-word sequences such as *i'th*). However, in view of their frequency, I do show elisions of consonants in the *-est* verb ending. For example, *settest* is transcribed as both /setst/ and /sets/—the former being the more likely option when the ending is followed by a vowel (such as *sets oath to oath*) and the latter when it is followed by a consonant (such as *set'st me free*).

Word stress

It is essential to show stress in polysyllabic words, as the metre shows that this often varies between OP and RP. Primary (ˈ) and (if needed) secondary (ˌ) stress is marked before the relevant syllable. The assignment of stress is not always clear, especially in a compound word, where often either element could be primary, or both elements could have equal stress. Where possible, I have been guided by the position of the words in metrical lines.

Latin

The pronunciation of Latin in the early sixteenth century was a matter of great controversy, with Erasmus, among others, attempting to reform the traditional English pronunciation of the language to make it conform more to classical models. The earlier history of Latin in Europe had been characterized by great diversity, with the classical model adapted to the phonological norms of the languages of different countries. In an appendix, Allen observes that Latin in England had 'from earliest times been affected by native speech-habits'—most notably in the application of the stress pattern of English, which altered the length of vowels. Long vowels in Latin were also influenced by the way English long vowels were changing (the Great Vowel Shift), several becoming diphthongs. The overall effect attracted an acerbic comment from Joseph Scaliger—writing at the beginning of the seventeenth century—that an English visitor speaking Latin was so difficult to understand that he might as well have been speaking Turkish.

Allen concluded that one could treat Latin in the Early Modern period as almost entirely 'equivalent to a reading in terms of English spelling conventions', so the transcription of the Latin words in this dictionary uses the same symbols as in English OP.

French

The transcription of French words in the dictionary uses a different set of vowel symbols, reflecting conventional practice in such French dictionaries as (followed here) *Harrap's Concise French and English Dictionary* (1978).

/i/ *il, vie, si*

/i:/ *dire*

/e/ *assez, ces, donner*

/ɛ/ *belle, affaire, ciel*

/ɛ:/ *terre, cher*

/a/ *bras, la, madame*

/a:/ *brave, car, langage*

/ɑ:/ *bataille, grâce*

/ɔ/ *comme, bonne, robe*

/ɔ:/ *encore, fort, mort*

/o/ *au, chaud, mot*

/o:/ *autre, gros, pauvre*

/u/ *doute, tout, couper*

/u:/ *amour, jour, cour*

/y/ *tu, perdu, coutume*

/ø/ *peu, deux, feu*

/œ/ *heureux, monsieur, veux*

/œ:/ *leur, heure, honneur*

/ə/ *ce, le, cheval*

/ɛ̃/ *bien, rien, point*

/ɑ̃/ *pense, quand, anges*

/ɑ̃:/ *apprendre, France, ensemble*

/ɔ̃/ *garçon, bon, allons*

/ɔ̃:/ *contre, donc, monde*

/œ̃/ *un*

/ũ/ *sont*

Compared to English, there seems to have been less change between the Early Modern and Modern states of the language, judging by the classic description of historical French phonology in Pope (1934). The most notable differences in the French entries in this dictionary are the

articulation of final /ə/ in such words as *autre* /ˈoːtrə/ and *pauvre* /ˈpoːvrə/, the use of a front mid value for such words as *moi* /mwɛ/ and *pourquoi* /puːɹˈkwɛ/, a close nasal back vowel in some words (e.g. *sont* /sū/), and the use of a phonetic quality of /r/ that seems to have been closer to the one used in English OP, rather than the uvular value familiar from Modern French, hence the use of the same symbol /ɹ/. Unlike English, French is a syllable-timed language, with stress-marks of the kind used in English unnecessary; but as a pedagogical aid I have added /ˈ/ in polysyllabic words to indicate the usual point of greatest emphasis.

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NOTES

1   For example: people who live in an area where they use /ɹ/ after a vowel (such as the West of England, or many parts of the USA) will tune in to that feature of OP. Those who notice the long pure vowels in words like *say* /sɛ:/ will very likely be from a part of the world (such as Lancashire) where this vowel is common. The Irish recognize the double stress in such words as *ruminate*. Many Scots people have a pronunciation of *prove* that rhymes with *love*. Australians notice the high vowel in *yet*—sounding more like /yɪt/. Londoners notice the /ə/ ending of words like *window* and *shadow*.

2   Some other examples: *prove* and *love* at TN 3.3.10–11, *you* and *true* at WT 2.3.35–7, *discontent* and *argument* at KJ 4.2.53–4.

3   Other examples: *prenominate* adjective and verb, *presage* noun and verb, *proclaim* adjective and verb, *proposed* adjective and verb, *raven* noun and verb.

4   In a few cases of high-frequency grammatical words with different functions, where pronunciation would not be affected, I have not given separate counts. For example, *more*, which can occur as adjective, adverb, or noun, is shown with a single total for all instances. To show that no separate count has been made, the word-classes are separated by commas, not slashes: *adj, adv, n*.

5   This does not exclude the possibility of the word having a long vowel in a regional dialect—as mentioned by John Hart (a Devonshire man) in 1570, and also by Richard Mulcaster in *The Elementarie* (1582?: 116).

6   The notion of 'half' is inadequate, from a phonemic point of view. Most so-called half-rhymes in Shakespeare are in fact differentiated by a single distinctive feature—for example, the final consonants of *Valentine* and *betime* share nasality, voicing, and manner of articulation, differing only in place of articulation; the vowels in *go* and *do* are both rounded and back, differing only in height (close vs mid-close). It would be more accurate to call such cases 'two-thirds rhymes' or 'three-quarter rhymes'!

7   The full list of items involved in the distinctive feature analysis will be found on the companion website at www.oup.co.uk/companion/crystal_shakespeare.

8   See further, Crystal (2011a). A good example of a rhyming crux, where one would not wish to force an auditory identity, is *S 81.10, 12*:

> Which eyes not yet created shall o'er-read …
> When all the breathers of this world are dead.

9   This section is an adaptation of Crystal (2013).

10 For the details of Jones's early career, see, Collins and Mees (1998: 58–62, 266, 368–70, 444–8), where examples can also be found of the programme and transcriptions.

11 The list says it is in two parts, but only Part 1 is relevant, as the other side is a modern English conversation at the tobacconist's.

12 My own transcriptions have been influenced by Gimson, who taught me OP when I studied under him at UCL.

13 Personal communication, July 2012.

THE DICTIONARY

A

a / an *det*
=
sp a[13956], a-[manie][1], a-[scorne][1], an[1654], an-[fooles][1], [and]-a [*song*][1]
> at, awhile, have, he, in, of, on

A [letter] *n*
ˈɛː
sp [M.O.]A.[I.][4]

à *Fr prep*
a
sp a[9], a[sture]

Aaron / ~'s *n*
ˈarən / -z
sp Aaron[29], Aron[6] / Aarons[1]

abaiss·er / ~iez *Fr v*
abɛsiˈez
sp abbaisse[1]

abandon / ~ed *v*
= / *m* əˈbandənd, -dəˌnɪd
sp abandon[4] / abandon'd[5], abandoned[2]

abandoned *adj*
əˈbandənd
sp abandon'd[1]

abase *v*
əˈbɛːs
sp abase[2]

abashed *adj*
=
sp abash'd[1]

abate / ~s / ~d *v*
əˈbɛːt / -s / -ɪd /

sp abate[12], a-bate[1] / abates[1] / abated[2]
> bate

abated *adj*
əˈbɛːtɪd
sp abated[1]

abatement *n*
əˈbɛːtmənt
sp abatement[3]

a-bat-fowling *n*
əˈbatˌfəʊlɪn, -ɪŋ
sp a bat-fowling[1]
> fowl

abbess *n*
=
sp abbesse[8]

abbey / ~s *n*
ˈabəɪ / -z
sp abbey[14] / abbies[1]

abbot / ~s *n*
=
sp abbot[7] / abbots[1]

abbreviate / ~d *v*
əˈbriːvɪˌɛːtɪd
sp abreuiated[1]

ABC *n*
ˌɛːbiːˈsiː
sp A.B.C.[1]
> Absey

abed *adv*
=
sp a-bed[1], a bed[7], a bedde[1]
> bed, slug-a-bed

Abel / ~'s *n*
ˈɛːbəl / -z
sp Abel[1] / Abels[1]

Abergavenny *n*
ˌabəˈɡanəɪ
sp Aburgany[2], Aburgauenny[1]

abet / ~ting *v*
= / əˈbetɪn, -ɪŋ
sp abett[1] / abetting[1]

abhomination
> abomination

abhor / ~s / ~ring / ~red / ~redst *v*
əˈbɔːɹ / -z / -ɪn, -ɪŋ / -d / -st
sp abhor[1], abhorre[16] / abhorres[2], abhors[1] / abhorring[2] / abhord[1], abhor'd[1], abhorr'd / abhorrd'st[1]
rh more *S 150.11*; **abhor thee** adore thee *PP 12.9*
pun *Oth 4.2.161* whore

abhorred *adj*
m əˈbɔːɹd, əˈbɒɹɪd
sp abhord[2], abhor'd[1], abhorr'd[2], abhorred[9]
> all-abhorred

Abhorson *n*
əˈbɔːɹsən
sp Abhorson[5]

abide / ~s *v*
əˈbəɪd / -z
sp abide[33] / abides[8]
rh chide *Luc 486*; deified *LC 83*; hide *TC 5.6.30*; pride *R2 5.6.22*; putrified *Luc 1749*; slide *S 45.2*; tide *3H6 4.3.59, Luc 647*; wide *S 27.5*

abilit·y / ~ies *n*
m ə'bɪlɪtəɪ, -lt- / -z
sp abilitie[4], abilitie's [ability is][1], ability[5] / abilities[5]

a-billing *VA* *v*
ə'bɪlɪn, -ɪŋ
sp a billing[1]
rh unwilling *VA 366*
> bill

a-birding *v*
ə'bɜːɹdɪn, -ɪŋ
sp a birding[4]
> bird

abject *adj*
'abʤekt
sp abiect[10]

abject / ~s *n*
m əb'ʤekt / -s
sp abiect[1] / abiects[1]

abjectly *adv*
'abʤekləɪ, -ktl-
sp abiectly[1]

abjure / ~d *v*
əb'ʤuːɹ / -d
sp abiure[4] / abiur'd[2]

able / ~r *adj*
'ɛːbəl / 'ɛːbləɪ
sp able[59] / abler[1]

a-bleeding *v*
ə'bliːdɪn, -ɪŋ
sp a bleeding[2]
rh proceeding *RJ 3.1.189*
> bleed

aboard *adv / prep*
ə'bɔːɹd
sp a-board[1], aboarde[1], aboord[20], a-boord[2] / aboord[3], a-boord[1]

abode *n*
ə'boːd
sp aboad[1], aboade[1], abode[5], a-bode[2]

abod·e / ~ed / ~ing *v*
ə'boːdɪd / -ɪn, -ɪŋ
sp aboaded[1] / aboding[1]

abodement / ~s *n*
ə'boːdmənts
sp aboadments[1]

abominable *adj*
ə'bɒmɪˌnabəl, *Holofernes LLL 5.1.24* ab'hɒ-
sp abhominable[14], abhomi-nable[1], *Holofernes describing Armado* abho-minable[1]

abominably *adv*
ə'bɒmɪˌnabləɪ, ab'hɒ-
sp ab-hominably[1]

abomination / ~s *n*
əˌbɒmɪ'nɛːsɪənz, abˌhɒ-
sp abhominations[1]
rh exclamation, imagination *Luc 704*; inclination, subornation *Luc 921* / invocations, lamentations *Luc 1832*

abortive *adj*
ə'bɔːɹtɪv
sp abortiue[4]

abortive / ~z *n*
ə'bɔːɹtɪvz
sp abbortiues[1]

abound / ~est *v*
ə'bəʊnd / -nst, -ndst
sp abound[6], a-bound[1] / abound'st[1]
> bound

abounding *adj*
ə'bəʊndɪn, -ɪŋ
sp abounding[1]

about, *abbr* bout *adv / prep*
m ə'bəʊt, *abbr* bəʊt
sp about[95], about[376] / a-bout[5], *abbr* 'bout [4]
rh out *Luc 412, MA 5.3.26, MW 5.5.55, 101, RJ 1.2.34, 3.5.40, S 113.2, TNK Prol.26*; **about her** without her *TS 4.4.103*
> here-, there-, where-about

about to [*in aux* be about to]
ə'bəʊt tə, -tʊ
sp about to[11], a-bout to[1], *emend of Ham 2.1.50* about say[1]

above, *abbr* bove *adv / prep*
m ə'bʌv, *abbr* bʌv
sp aboue[34] / aboue[87], *abbr* 'boue[4]
rh love *AW 2.3.81, AY 3.2.3, 1H6 1.2.114, MA 5.2.27, Per 2.3.22, S 110.6, TC 3.2.155, TN 5.1.135*

Abraham / ~'s *n*
m 'ɛːbrəˌham, 'ɛːbrəm / 'ɛːbrəmz
sp Abraham[4], Abram[2] / Abrahams[1]

abram *adj*
'ɛːbrəm
sp abram[1]

abreast *adv*
=
sp a-brest[2]
> breast

a-breeding *v*
ə'briːdɪn, -ɪŋ
sp a breeding[2]
rh proceeding *LLL 1.1.97*
> breed

a-brewing *v*
ə'bruːɪn, -ɪŋ
sp a bruing[1]
> brew

abridge / ~d *v*
=
sp abridge[2] / abridg'd[2]

abridgement / ~s *n*
=
sp abridgement[2], abridgment[1] / abridgements[1]

abroach *adv*
ə'broːʧ
sp abroach[3]

abroad *adv*
=
sp abroad[60], a-broad[1]
> broad

abrogate *v*
'abrəˌgɛːt
sp abrogate[1]

abrook *v*
=
sp abrooke[1]

abrupt *adj*
əˈbrʌpt
sp abrupt[1]

abruption *n*
əˈbrʌpsɪən
sp abruption[1]

abruptly *adv*
əˈbrʌplər, -ptl-
sp abruptly[1]

absence *n*
=
sp absence[47], ab-sence[1], abse[n]ce[1]

absent *adj*
= [ˈabsənt]
sp absent[28]

absent *v*
= [əbˈsent]
sp absent[2]

Absey *adj*
'absiː
sp Absey[1]
> ABC

Absirtis *n*
abˈsəːrtɪs
sp Absirtis[1]

absolute *adj*
m 'absəˌluːt, -sluːt
sp absolute[29]
rh pollute *Luc 853*

absolutely *adv*
ˌabsəˈluːtlər
sp absolutely[2]

absolution *Luc* *n*
ˌabsəˈluːsɪən
sp absolution[1]
rh dissolution, resolution *Luc 354*

absolve / ~d *v*
=
sp absolu'd[3]
> sin-absolver

abstain / ~s *v*
əbˈstɛːnz
sp abstaynes[1]

abstaining *Luc, TNK* *n*
əbˈstɛːnɪn, -ɪŋ
sp abstaining[2]
rh gaining, obtaining *Luc 130*

abstemious *adj*
əbˈstɛːnɪəs, -mɪ-
sp abstenious[1]

abstinence *n*
=
sp abstinence[4]

abstract / ~s *n*
=
sp abstract[5] / abstracts[2]

absurd *adj*
m əbˈsəːrd, 'absəˌrd
sp absurd[4]

abundance *n*
əˈbʌndəns, -ˈbəʊn-
sp aboundance[1], abundance[7], abun-dance[1]

abundant *adj*
əˈbʌndənt, -ˈbəʊn-
sp abundant[3]

abundantly *adv*
m əˈbʌndəntˌlər, -ˈbəʊn-
sp abundantly[1]

abuse / ~s *n*
=
sp abuse[22] / abuses[6], a-buses[1]
rh excuse *n Luc 1315, 1655, VA 792*; use *n RJ 2.3.16, S 134.12, VA 166* / excuses *n Luc 269, 1075, RJ 3.1.193*; sluices *Luc 1075*
> self-abuse

abus·e / ~es / ~ing / ~ed *v*
= / = / əˈbjuːzɪn, -ɪŋ / *m* əˈbjuːzd, -zɪd, *Grumio TS 1.2.7* rɪˈbjuːzd
sp abuse[21] / abuses[2], a-buses[1] / abusing[1] / abusd[1], abus'd[35], a-bus'd[1], abusde[1], abused[4], *Grumio* rebus'd[1]
rh use *v S 4.5*; abuse it lose it *1H6 4.5.41*; use it *Luc 864* / perused *Luc 1529*; refused *MND 2.2.140*; used *KL 1.3.21 [Q], LLL 2.1.213, S 82.14*

abused *adj*
m əˈbjuːzɪd
sp abused[2]

abuser *n*
əˈbjuːzər
sp abuser[1]

abusing *adj / n*
əˈbjuːzɪn, -ɪŋ
sp abusing[1] / abusing[1]

abutting *adj*
əˈbʌtɪn, -ɪŋ
sp abutting[1]

aby *v*
əˈbəɪ
sp abide[2]

abysm *n*
=
sp abisme[2]

Academe / ~s *n*
'akədiːm, -dɛm / -z
sp Achademe[1] / Achademes[1], Achademes[1]

a-capering *v*
əˈkɛːprɪn, -ɪŋ
  sp a capring[1]
  > caper

accent / ~s *n*
=
  sp accent[15], ac-cent[1] / accents[5]

accept *n*
=
  sp accept[1]

accept / ~s / ~ed *v*
=
  sp accept[29] / accepts[2] / accepted[3]

acceptance *n*
=
  sp acceptance[5], ac-ceptance[1]

access *n*
m əkˈses, ˈakses
  sp accesse[22]
  rh less *RJ 2.Chorus.9*

accessible *adj*
=
  sp accessible[1]

accessory *n*
m ˈaksəˌsɤrəɪ, -əsr-
  sp accessary[2]

accidence *n*
=
  sp accidence[1]

accident / ~s *n*
ˈaksɪˌdent / -s
  sp accident[21] / accedents[1],
  accidents[11]
  rh lament *Ham 3.2.209*; discontent *S
  124.5* / intents *S 115.5*

accidental *adj*
ˈaksɪˌdentɑl
  sp accidentall[3]

accidentally *adv*
m ˌaksiˈdentəˌləɪ, -tləɪ
  sp accidentally[3]

accite / ~s / d *v*
əkˈsəɪt / -s / -ɪd
  sp accite[1] / accites[1] / accited[1]

acclamation / ~s *n*
ˌakləˈmɛːsɪənz
  sp acclamations[1]

accommodate / ~d *v*
əˈkɒməˌdɛːt / -ɪd
  sp accommodate[1] / accommo-
  dated[5], accommoda-ted[1],
  accomodated[1]
  > unaccommodated

accommodation / ~s *n*
əˌkɒməˈdɛːsɪən / -z
  sp accomodation[1] /
  accommodations[1]

accommodo *Lat v*
aˈkɒməˌdo:
  sp accommodo[1]

accompan·y / ~ying / ~ied *v*
m əˈkɒmp·əˌnəɪ-, -pn-, -ˈkɤm- /
-nəɪɪn, -ɪŋ / -əˌnəɪd, -pn-
  sp accompanie[2], accompany[6] /
  accompanying[1] / accompanied[7],
  accompanyed[2]
  > unaccompanied

accomplice / ~s *n*
əˈkɒmplɪsɪz, -ˈkɤm-
  sp accomplices[1]

accomplish / ~ing / ~ed *v*
əˈkɒmplɪʃ, -ˈkɤm- / -ɪn, -ɪŋ / *m*
-t, -ʃɪd
  sp accomplish[3] / accomplishing[1] /
  accomplish'd[3], accomplished[2],
  accomplisht[1]
  > well-accomplished

accomplished *adj*
əˈkɒmplɪʃt, -ˈkɤm-
  sp accomplish'd[3]

accomplishment *n*
əˈkɒmplɪʃˌment, -ˈkɤm-
  sp accomplishment[1]

accompt / ~s *n*
əˈkɒmt, -mpt / -s
  sp accompt[12] / accompts[1]
  > account

accomptant *n*
əˈkɒmtənt, -mpt-
  sp accomptant[1]

accord / ~s *n*
əˈkɔːɹd / -z
  sp accord[7] / accords[1]
  rh lord *TS 3.1.71* / lords *CE 2.1.25*

accord / ~s / ~eth / ~ed *v*
əˈkɔːɹd / -z / -əθ / -ɪd
  sp accord[2] / accords[2] / accordeth[1] /
  LC accorded[1]
  rh lord *AY 5.4.130* / reworded *LC 3*

accordant *adj*
əˈkɔːɹdənt
  sp accordant[1]

according *adj / adv*
əˈkɔːɹdɪn, -ɪŋ
  sp according[1] / according[1]

according as / ~to *prep*
əˈkɔːɹdɪn, -ɪŋ ˌaz / -ˌtʊ, ˌtu:
  sp according as[4] / according to[39]

accordingly *adv*
əˈkɔːɹdɪnˌləɪ, -ɪŋ-
  sp accordinglie[1], accordingly[9]

accost *n*
=
  sp *misunderstood name TN 1.3.49*
  accost[2]

accost / ~ed *v*
=
  sp accost[4] / accosted[1]

account *n*
əˈkəʊnt
  sp account[14], ac-count[1]
  rh surmount *S 62.6*
  > accompt

account / ~s / ~ed / ~edest *v*
əˈkəʊnt / -s / -ɪd / -ɪdst

sp account[17], ac-count[1] / accounts[1]
/ accounted[7] / accountedst[1]
> accompt

accountant *n*
əˈkaʊntənt
sp accountant[1]

accoutered *adj*
əˈkuːtəɹd, -ˈkuːst-
sp accoutered[1], accoutred[1]

acoutrement / ~s *n*
əˈkuːtrəˌment, -ˈkuːst- / -s
sp accoutrement[1], accustrement[1] /
accoutrements[1], ac-coustrements[1]

accrue *v*
=
sp accrue[1]

accumulate / ~d *v*
əˈkjuːməˌlɛːt / -ɪd
sp accumulate[1] / accumulated[1]
rh hate *S 117.10*

accumulation *n*
əˌkjuːməˈlɛːsɪən
sp accumulation[1]

accursed *adj*
m əˈkɐːɹsɪd, əˈkɐːɹst
sp accurs'd[3], accursed[16], accurst[12],
accur'st[2]
rh first *Ham 3.2.189, VA 1120*; worst
2H4 1.3.107, TG 5.4.71

accursed *n*
əˈkɐːɹst
sp accurst[1]

accusation / ~s *n*
m ˌakjəˈzɛːsɪən, -ɪˌɒn / -z
sp accusation[13] / accusations[5],
accus-ations[1]

accusative *adj*
=
sp accusatiue-[case][1]

accusativ·us / ~o *Lat n*
aˌkjuːzəˈtiːvoː
sp accusatiuo[1], ac-cusatiuo[1]

accuse *n*
=
sp accuse[1]

**accus·e / ~es / ~eth / ~ing /
~ed** *v*
= / = / = / əˈkjuːz�·ɪn, -ɪŋ / *m*
-ɪd, -d
sp accuse[33], ac-cuse[1] / accuses[2] /
accuseth[1] / accusing[2] / accus'd[18],
accusde[2], accused[3], accust[1]
rh accuse thee misuse thee *S 152.5*
/ excused *MA 4.1.213*

accused *n*
m əˈkjuːzɪd
sp accused[1]

accuser / ~'s / ~s *n*
əˈkjuːzəɹ / -z
sp accuser[2] / accusers[1] / accusers[5],
ac-cusers[1]

accustomed *adj*
əˈkɤstəmd
sp accustomed[1], accustom'd[5]
> customed, unaccustomed

ace *n*
as
sp ace[3]
pun *Cym 2.3.2, MND 5.1.299* ass
> ames-, deus-ace

ache / ~s *n*
ɛːʧ / *m* ˈɛːʧɪz
sp ache[4] / aches[3]
pun *AC 4.7.8* H

ache / ~s *v*
ɛːk / -s
sp ake[7] / akes[4]
rh brake *VA 875*; sake *CE 3.1.58*
> heart-, tooth-ache; aching,
unaching

Acheron *n*
m ˈakərɒn, -ˌrɒn
sp Acaron[1], Acheron[2]
rh anon *MND 3.2.357*; gone
Mac 3.5.15

achieve / ~s / ~d *v*
əˈʧiːv, əˈʧɪv / -z / -d
sp atcheeue[4], atcheiue[2], atchieue[6] /
atcheeues[2], atchieu'd[7], atchieued[2],
atchie-ued[1], atchiu'd[1]
rh live *S 67.3* / **rh** 1 lived *H5 Epil.7*;
rh 2 grieved *R2 4.1.216*
> half-, strange-achieved; deed-
achieving

achievement / ~s *n*
əˈʧiːvmənt, - ʧɪv- / -s
sp atchieuement[3] / atchieuements[2],
atchieuments[1]

achiever *n*
əˈʧiːvəɹ, -ʧɪv-
sp atchieuer[1]

Achilles / ~s' *n*
əˈkɪliːz
sp Achilles[81], A-chilles[2] / Achilles[6]

aching *adj*
ˈɛːkɪn, -ɪŋ
sp aking[3]
> ache *v*

Achitophel *n*
əˈkɪtəfəl
sp Achitophel[1]

acknow *v*
əkˈnoː
> acknown, know

acknowledge / ~d *v*
=
sp acknowledge[19] / acknowledg'd[2],
acknowledged[1]

acknowledgement *n*
=
sp acknowledgement[1]

acknown *adj*
əkˈnoːn
sp acknowne[1]
> acknow

a-cold *adj*
əˈkoːld
sp a cold[5]
> cold

a-coming   *v*
ə'kʌmɪn, -ɪŋ
sp a comming[1]
> coming

aconitum   *n*
akə'nəɪtəm
sp aconitum[1]

acordo   *nonsense word*
ə'kɔːɹdoː
sp acordo[1]

acorn   *n*
'ɛːkɔːɹn
sp acorne[4]
> full-acorned

acquaint / ~s / ~ed   *v*
ə'kwɛːnt / -s / -ɪd
sp acquaint[22] / acquaints[1] / acquainted[31], ac-quainted[2]
rh attainted *S 88.5*; painted *S 20.3*; tainted *CE 3.2.15*
> un-, well-acquainted

acquaintance   *n*
ə'kwɛːntəns
sp acquaintance[29], ac-quaintance[1], acquain-tance[1], acquainta[n]ce[1]

acquire / ~d   *v*
ə'kwəɪɹ / -d
sp acquire[4] / acquir'd[2]

acquisition   *n*
ˌakwɪ'zɪsɪən
sp acquisition[1]

acquit / ~ted   *v*
=
sp acquit[8] / acquitted[3]

acquittance / ~s   *n*
=
sp acquittance[3] / acquittances[1]

acre / ~s   *n*
'ɛːkəɹ, 'ak- / -z
sp acre[3] / acres[3], akers[1]

across   *adv / prep*
=

sp a-crosse[5] / a-crosse[1]
rh loss *Luc 1662*

act / ~s   *n*
=
sp act[74], acte[24] / actes[1], acts[19]
rh fact *AW 3.7.46, Luc 350*

act / ~s / ~ing / ~ed   *v*
= / = / 'aktɪn, -ɪŋ / =
sp act[12], acte[6] / acts[3] / acting[3] / acted[7]
> unacted, unactive

Actaeon / ~'s   *n*
ək'tɛːən / -z
sp Acteon[2] / Acteons[1]

acting   *n*
'aktɪn, -ɪŋ
sp acting[5]

action / ~s   *n*
'aksɪən / -z
sp action[111], [kindred]-action[1], *Hostess 2H4 2.1.28* exion[1] / actions[23], ac-tions[1]
> kindred-action

action-taking   *adj*
'aksɪən-ˌtɛːkɪn, -ɪŋ
sp action-taking[1]
> take

Actium   *n*
'aksɪəm, -ən
sp Action[1]

active   *adv*
=
sp actiue[6]

actively   *adv*
m 'aktɪvˌləɪ
sp actiuely[1]
> unactive

active-valiant   *adj*
=
sp actiue, valiant[1]
> valiant

activity   *n*
m ək'tɪvɪˌtəɪ, -vt-
sp actiuitie[1], actiuity[2]

actor / ~'s / ~s   *n*
'aktəɹ / -z
sp actor[11] / actors[1] / actors[10]

actual   *adj*
'aktjʊɑl, 'aktʃɑl
sp actuall[2]

a-cursing   *v*
ə-'kɜːɹsɪn, -ɪŋ
sp a cursing[1]
> curse

acute   *adj*
=
sp acute[2]

acutely   *adv*
ə'kjuːtləɪ
sp acutely[1]

ad   *Lat prep*
=
sp ad[6]
> adsum

adage   *n*
'adɑːʒ, 'adɪʤ
sp adage[1], addage[1]

Adallas   *n*
ə'dʌləs
sp Adullas[1]

Adam / ~'s   *n*
=
sp Adam[25] / Adams[3]

adamant   *n*
=
sp adamant[3]

a-days   *adv*
ə'dɛːz
sp a-dayes[1]
> day

add / ~s / ~ing / ~ed   *v*
= / = / 'adɪn, -ɪŋ / =

sp adde[41] / addes[4], adds[1] / adding[7] / added[16]

adder / ~'s / ~s / ~s'   *n*
'adəɹ / -z
sp adder[11] / adders[2] / adders[2] / adders[1]
rh shudder *VA 878*

addict / ~ed   *v*
=
sp addict[1] / addicted[2]

addiction   *n*
ə'dıksıən
sp addiction[1]

addition / ~s   *n*
ə'dısıən / -z
sp addition[24], additi-on[1] / additions[3]
> sur-addition

addle   *adj*
=
sp addle[3]

address / ~s / ~ing / ~ed   *v*
= / = / ə'dresın, -ıŋ / =
sp addresse[11] / addresses[1] / addressing[1] / addressed[1], addrest[8]
rh guest *H5 3.3.58*; rest *LLL 5.2.92*

adhere / ~s   *v*
ə'dɛːɹ, ə'diːɹ / -z
sp adhere[2] / adheres[3]

adieu / ~s   *n*
ə'ʤuː, -djuː, *Caius MW 4.5.82, 5.3.5* adjø / ə'ʤuːz, -djuːz
sp adew[9], adieu[63], adiew[8], adue[19] / adieus[1], adieu's[1]
rh imbrue *MND 5.1.339*; Jew *LLL 3.1.132*; new *KL 1.1.186, Mac 2.4.37, R2 5.3.143*; rue *KJ 3.1.326*; true *AY 5.4.118, MA 3.1.109, R2 5.3.143, RJ 2.2.136*; you *AC 5.2.189, 1H6 4.4.45, LLL 1.1.110, 2.1.199, 5.2.226, 234, 241, MND 1.1.224, RJ 3.5.59, S 57.8, TNK 1.4.12, VA 537*
pun *LLL 5.2.623* Jude

adjacent   *adj*
ə'ʤɛːsənt
sp adiacent[2]

adjoin / ~ed   *v*
ə'ʤəınd
sp adioyn'd[1]
> join

adjoining to   *prep*
ə'ʤəının 'tuː, -ıŋ-, -'tʊ
sp adioyning to[1]

adjourn / ~ed   *v*
ə'ʤɛːɹn / -d, -'ʤɔː-
sp adiourne[1] / adiourn'd[1]
rh *1* turned *Cym 5.4.78*; **rh** *2* performed *Cym 5.4.78*

adjudge / ~d   *v*
m ə'ʤɤʤd, -ʤɪd
sp adiudg'd[4], adiudged[1]

adjunct   *n*
=
sp adiunct[2]

administer   *v*
ə'mınıstəɹ
sp administer[1]

administration   *n*
əd,mını'strɛːsıən
sp administration[1]

admirable   *adj*
m 'admı,ɹabəl, -ıɹəb-
sp admirable[15]
> admire

admiral   *n*
m 'admı,ɹɑl, -ıɹəl
sp admirall[6]

admiration   *n*
,admı'rɛːsıən
sp admiration[12], ad-miration[1]

admir·e / ~ing / ~ed   *v*
ə'məıɹ / -rın, -rıŋ / *m* -d, -rıd, 'adməıɹd
sp admire[6] / admiring[3] / admir'd[3], admired[2]
rh desire *S 123.5*; fire *LLL 4.2.114, PP 5.10* / desired, tired *Luc 418*
> all-admiring

admired   *adj*
m əd'məıɹd, -rıd
sp admir'd[5], admired[4]

admirer   *n*
əd'məıɹəɹ
sp admirer[1]

admiring   *adj*
əd'məıɹın, -ıŋ
sp admiring[2]

admiringly   *adv*
əd'məıɹınləı, -ıŋ-
sp admiringly[2]

admission   *n*
əd'mısıən
sp admission[1]
> self-admission

admit / ~s / ~ting / ~ted   *v*
= / = / əd'mıtın, -ıŋ / =
sp admit[23] / admits[7] / admitting[1] / admitted[13]

admittance   *n*
=
sp admittance[8], admit-tance[2]

admonish / ~ ing   *v*
= / əd'mɒnıʃın, -ıŋ
sp admonish[1] / admonishing[1]

admonishment / ~s   *n*
=
sp admonishment[1] / admonishments[1]

admonition   *n*
,admə'nısıən
sp admonition[2]

ado   *n*
=
sp ado[2], a-do[1], adoe[10], a-doe[2], adoo[3]
rh too *Tit 2.1.98*

a-doing   *v*
ə'duːın, -ıŋ
sp a doing[1]
> do

Adonis *n*
əˈdoːnɪs
  sp Adonis[2]

a-doors
  > door

adopt / ~s / ~ed *v*
=
  sp adopt[3] / adopts[1] / adopted[4]

adopted *adj*
=
  sp adopted[2]

adoptedly *adv*
əˈdɒptɪdləɪ
  sp adoptedly[1]

adoption *n*
əˈdɒpsɪən
  sp adoption[4]

adoptious *adj*
m əˈdɒpsɪəs
  sp adoptious[1]

adoration / ~s *n*
ˌadəˈrɛːsɪən / -z
  sp adoration[1], odoration[1] /
  adorations[1]

**ador·e / ~est / ~es / ~eth /
~ing / ~ed** *v*
əˈdoːɹ / -st / -z / -əθ / -rɪn,
-rɪŋ / -d
  sp adore[13] / adorest[1] / adores[2] /
  adoreth[1] / adoring[1] / ador'd[3]
  rh gore *TN 2.5.103*; store *Luc 1835*;
  adore thee abhor thee, hie thee
  PP 12.9

adorer *n*
əˈdoːrəɪ
  sp adorer[1]

adorn / ~s / ~ed *v*
əˈdoːɹn / -z / *m* -d, -nɪd
  sp adorne[3] / adornes[1] / adorned[2]

adorning / ~s *n*
əˈdoːɹnɪnz, -ɪŋz
  sp adornings[1]

adornment *n*
əˈdoːɹnmənt
  sp adornement[2]

a-doting *S* *n*
əˈdoːtɪn, -ɪŋ
  sp a dotinge[1]
  rh nothing *S 20.10*
  > dote

a-down / ~-a *adv*
əˈdəʊn / -ə
  sp a-downe[1] / a-downe-a[1],
  adowne'a[1]
  > down

Adramadio *n*
ˌadrəˈmɑːdɪoː, -ˈmad-
  sp Adramadio[2]

a-dreams
  > John-a-dreams

Adrian *n*
ˈɛːdrɪən
  sp Adrian[5]

Adriana *n*
ˌadrɪˈɑːnə, -ˈan-
  sp Adriana[9]

Adriano *n*
ˌadrɪˈɑːnoː, -ˈan-
  sp Adriano[1], *emend of LLL 1.1.266*
  Adriana[2]

Adriatic *adj*
ɛːdrɪˈatɪk
  sp Adriaticke[1]

adsum *Lat v*
ˈadsʊm
  sp ad sum[1]

a-ducking *v*
əˈdʌkɪn, -ɪŋ
  sp a ducking[1]
  > duck

adulation *n*
adjəˈlɛːsɪən, adʒə-
  sp adulation[1]

Adullas
  > Adallas

adulterate *adj*
m əˈdʌltrət, -tər-
  sp adulterate[3]

adulterate / ~s *v*
əˈdʌltrəts, -tər-
  sp adulterates[1]

adulterer / ~s *n*
əˈdʌltrəɪz, -tər-
  sp adulterers[1]

adulteress *n*
m əˈdʌltrəs, -təˌres
  sp adulteresse[1], adultresse[4]

adulterous *adj*
əˈdʌltrəs, -tər-
  sp adulterous[2]

adulter·y / ~ies *n*
m əˈdʌltrəɪ, -təˌrəɪ / -təˌrəɪz
  sp adultery[6], adulte-ry[1] / adulteries[1]
  rh flies *Cym 5.4.33*

advance / ~d *v*
ədˈvans / *m* ədˈvanst, -sɪd
  sp aduance[27] / aduanc'd[10],
  aduanced[3], aduaunc'd[1]
  rh chance, circumstance *Luc 1705*;
  dance *LLL 5.2.123, TNK 3.5.133*;
  France *H5 2.2.192, 5.2.346, 5.
  Chorus.44*; ignorance *S 78.13*

advanced *adj*
m ədˈvanst, ˈadvanst
  sp aduanc'd[1], aduanced[1], aduan'st[2]

advancement *n*
ədˈvansmənt
  sp aduancement[9], aduance-ment[1]

advantage / ~s *n*
ədˈvantɪdʒ / -ɪz
  sp aduantage[62], ad-uantage[1],
  [th ']aduantage[1] / aduantages[8],
  ad-uantages[1], aduanta-ges[1]
  > disadvantage

advantag·e / ~ing / ~ed *v*
ədˈvantɪdʒ / -ɪn, -ɪŋ / -d

sp aduantage[4] / aduantaging[1] / aduantaged[1]

advantageable *adj*
m əd'vantɪˌʤabəl
   sp aduantageable[1]

advantageous *adj*
ˌadvən'tɛːʤɪəs
   sp aduantageous[1], aduantagious[1]

adventure / ~s *n*
ə'ventəɹ, əd'v- / -z
   sp aduenture[11], aduen-ture[1] / aduentures[3]
   > mis-, per-adventure

adventur·e / ~ing / ~d *v*
ə'ventəɹ, əd'v- / -ɹɪn, -ɹɪŋ, -ventr- / -d
   sp aduenture[11] / aduenturing[1] / aduentur'd[1]

adventurous *adj*
ə'ventrəs, əd'v-
   sp aduentrous[1], aduenturous[2]

adventurously *adv*
m ə'ventrəsˌləɹ, əd'v-
   sp adventurously[1]

adversar·y / ~ies *n*
m 'advəɹsˌɹəɹ, -ˌsarəɹ, -sr-, *Fluellen H5 3.2.59 ff* 'að- / -z
   sp aduersarie[3], aduersary[4], *Fluellen* athuersarie[2], athuer-sarie[1] / aduersaries[15]

adverse *adj*
m 'advəɹs, əd'vɛːɹs
   sp aduerse[10]

adversely *adv*
m 'advəɹsˌləɹ
   sp aduersly[1]

adversit·y / ~y's / ~ies *n*
m əd'vɛːɹsɪˌtəɹ, -it- / -ɪˌtəɹz
   sp aduersitie[4], aduer-sitie[1], aduersity[1] / aduersities[1] / aduersities[1]
   rh cry *CE 2.1.34*

advertis·e / ~ing / ~ed *v*
m əd'vɛːɹtəɹz / -ɪn, -ɪŋ / -d
   sp aduertise[2] / aduertysing[1] / aduertis'd[2], aduertised[3], aduertiz'd[1]

advertisement *n*
m əd'vɛːɹtəɪzˌment
   sp aduertisement[3], ad-uertisement[1]

advice *n*
əd'vəɪs
   sp aduice[31], aduise[11]
   rh entice, nice *Luc 1409*; price *KL 2.1.120*

advise / ~s / ~d *v*
əd'vəɪz, ə'v- / -ɪz / *m* -d, -ɪd
   sp aduice[3], aduise[35], ad-uise[1] / aduises[2] / aduis'd[26], aduisde[1], aduised[3], adui-sed[1], auis'd[2]
   rh *1* companies *TS 1.1.238*; **rh** *2* flies *Per 4.3.51* / disguised *LLL 5.2.300, 434*

advised *adj*
m əd'vəɪzɪd, -zd, ə'v-
   sp aduis'd[1], aduised[4]

advisedly *adv*
m əd'vəɪzɪdˌləɹ, ə'v-
   sp aduisedlie[1], aduisedly[1]
   rh by *Luc 1816*; eye, fly *Luc 180*; reply *1H4 5.1.114*

advising / ~s *n*
əd'vəɪzɪnz, -ɪŋz, ə'v-
   sp aduisings[1]
   > fore-, un-, well-advised

advocate *n*
m 'advəˌkɛːt, -vəkət
   sp aduocate[7], aduocate's [advocate is][1]
   rh hate *S 35.10*

advocation *n*
ˌadvə'kɛːsɪən
   sp aduocation[1]

a-dying *v*
ə'dəɪɪn, -ɪŋ
   sp a dying[1]
   > die

Aeacides *n*
iː'asɪdiːz
   sp Aeacides[1]

Aeac·us / ~ida *n*
iː'asɪdə
   sp Aeacida[1]

Aedile / ~s *n*
'iːdəɪl / -z
   sp Aedile[3], Edile[3] / Aediles[5], Ediles[2]

Aegles *n*
'iːgliːz
   sp Eagles[1]

Aemilia
   > Emilia

Aemillius
   > Emillius

Aeneas *n*
ə'nɛːəs
   sp Aeneas[40]

Aeolus *n*
'iːələs
   sp Aeolus[1]

aer *Lat n*
ɛːɹ
   sp aer[2]

aerial *n*
'ɛːɹɪəl
   sp eriall[1]

aerie, aery
   > eyrie

Aesculapius *n*
ˌeskə'lɛːpɪəs
   sp Esculapius[1]

Aeson *n*
'iːsən
   sp Eson[1]

Aesop *n*
'iːsəp
   sp Aesop[1]

Aethiop
> Ethiop

Aetna
> Etna

afar   *adv*
əˈfɑːɹ
sp a far[1], afarre[9], a farre[5], a-farre[2], a farre-[off][2]
rh *1* scar *Luc 830*; **rh** *2* war *Luc 830*
> far

afeared   *adj*
əˈfiːɹd, -ˈfɛː-
sp afeard[11], a-feard[3], afear'd[6], a-fear'd[1], affeard[4], affear'd[6]
rh reared *1H6 4.7.93*
> fear

a-feasting   *v*
əˈfestɪn, -ɪŋ
sp a feasting[1]
> feast

affability   *n*
m ˌafəˈbɪlɪˌtəɹ, -ɪt-
sp affabilitie[2], affability[1]

affable   *adj*
m ˈafəˌbɤl, ˈafbəl
sp affable[5]

affair / ~s   *n*
əˈfɛːɹ / -z
sp affaire[9], affayre[3] / affaires[46], [selfe]-affaires[1], affairs[1], affayres[17]
> love-affair, self-affairs

affaire / ~s   *Fr n*
aˈfɛːɹ
sp affaires[1]

affect / ~s   *n*
əˈfeks, -kts
sp affects[3]

affect / ~s / ~eth / ~ing / ~ed   *v*
m əˈfekt, ˈafekt / əˈfek·s, -ts / -əθ / -ɪn, -ɪŋ / -ɪd
sp affect[23] / affects[8] / affecteth[1] / affecting[1] / affected[17]

affectation / ~s   *n*
ˌafekˈtɛːsɪən / -z
sp affectation[1] / affectations[1]

affected   *adj*
=
sp affected[3]
rh infected *LLL 2.1.218*; rejected *VA 157*
> self-affected

affectedly   *LC adv*
m əˈfektɪdˌləɹ
sp affectedly[1]
rh secrecy *LC 48*

affecting   *adj*
əˈfektɪn, -ɪŋ
sp affecting[1]
> drawling-affecting

affection / ~s   *n*
m əˈfeksɪən, -sɪˌɒn / -z
sp affection[72], af-fection[1], affe-ction[1] / affections[36], affecti-ons[1]
rh ostentation *LLL 5.2.407*; passion *TS 3.1.74*

affectionate   *adj*
m əˈfeksɪəˌnɛːt
sp affectio-nate[1]

affectionately   *adv*
m əˈfeksɪəˌnɛːtləɹ
sp affectionately[1]

affectioned   *adj*
əˈfeksɪənd
sp affection'd[1]

affiance / ~d   *v*
əˈfəɪəns / -t
sp affiance[3] / affianced[1], af-fianced[1]

affine / ~d   *v*
əˈfəɪnd
sp affin'd[3]

affinity   *n*
əˈfɪnɪtəɹ
sp affinitie[1]

affirm   *v*
əˈfɛːɹm
sp affirme[4]

affirmation   *n*
ˈafəɹˌmɛːsɪən
sp affirmation[1]

affirmative / ~s   *n*
əˈfɛːɹmətɪvz
sp affirmatiues[1]

afflict / ~s / ~ed   *v*
=
sp afflict[13] / afflicts[1] / afflicted[3]

afflicted   *adj*
=
sp afflicted[4]

affliction / ~s   *n*
əˈflɪksɪən / *m* -z, -sɪˌɒnz
sp affliction[18], affli-ction[1], afflicti-on[1] / afflictions[5]

afford / ~s / ~eth   *v*
əˈfɔːɹd / -z / -əθ
sp affoord[14], afford[6] / affoords[4], affords[7], af-fords[1] / affordeth[1]
rh *1* lord *LLL 4.1.39, Luc 1305, R2 1.1.177, RJ 4.1.125*; **rh** *2* word *S 79.11* / words *CE 3.1.24, Luc 1106, S 85.7, 105.12*

affray   *n*
əˈfrɛː
sp affray[1]
rh day *RJ 3.5.33*

affright / ~s / ~ed   *v*
əˈfrəɪt / -s / -ɪd
sp affright[9] / affrights[5] / affrighted[5]
rh flight, night *Luc 971*; night *MND 5.1.140*
> fright

affrighted   *adj*
əˈfrəɪtɪd
sp affrighted[1]
> self-affrighted

affront   *n*

əˈfrʌnt

　sp affront[1]

affront / ~ed   *v*

əˈfrʌnt / -ɪd

　sp affront[3] / affronted[1]

aff·y / ~ied   *v*

əˈfəɪ / -d

　sp affie[1], affye[1] / affied[1]

　rh integrity *Tit 1.1.50*

afield   *adv*

əˈfiːld

　sp a-field[1], a field[3]

　> field

afire   *adj*

əˈfəɪɹ

　sp afire[1], a fire[3]

　> fire

afloat   *adj*

əˈfloːt

　sp a-float[1]

　rh boat *S 80.9*

　> float

afoot   *adv*

=

　sp afoot[4], a foot[3], a-foot[9], afoote[2], a foote[6]

　> foot

afore   *adv*

əˈfɔːɹ

　sp afore[11], a-fore[1]

　> before

aforehand   *adv*

m əˈfɔːɹˌand, -ˌhand

　sp aforehand[1]

　> forehand, hand

aforesaid   *adj*

m əˈfɔːɹsed

　sp aforesaid[2], afore-said[1]

　> foresaid, say

afraid   *adj*

əˈfrɛːd

　sp affraid[20], affraide[2], afraid[17], a-fraid[2], afraide[2]

　rh dismayed *VA 898*; maid, said *LC 179*; played *PP 17.20*

afresh   *adv*

=

　sp afresh[3], a-fresh[1]

　> fresh

Afric   *adj*

ˈafrɪk

　sp Affricke[1]

Afric / ~a   *n*

ˈafrɪk / =

　sp Affricke[3] / Affrica[1]

African   *n*

=

　sp Affrican[1]

afront   *adv*

əˈfrʌnt

　sp a-front[1]

　> front

after   *adj / adv / conj / prep*

ˈaftəɹ, ˈɑːtəɹ

　sp after[1] / after[82], af-ter[3] / after[28], af-ter[1] / after[262], af-ter[3]

　rh caught her, daughter, halter, slaughter *KL 1.4.318*; daughter *TS 1.1.236, WT 4.1.28*

　> thereafter

after-debt / ~s   *n*

ˈaftəɹˌdets, ˈɑːtəɹ-

　sp after-debts[1]

　> debt

after-dinner / ~'s   *adj*

ˈaftəɹˌdɪnəɹz, ˈɑːtəɹ-

　sp after-dinners[1], after dinners[1]

　> dinner

after-enquiry / inquiry   *n*

ˈaftəɹ-ɪŋˌkwəɪɹəɪ, ˈɑːtəɹ-

　sp after-enquiry[1]

　> enquiry / inquiry

after-eye   *v*

ˈaftəɹ-ˌəɪ, ˈɑːtəɹ-

　sp after-eye[1]

　> eye

after-fleet   *n*

ˈaftəɹ-ˌfliːt, ˈɑːtəɹ-

　sp after fleete[1]

　> fleet

after-hours   *n*

ˈaftəɹ-ˌoːɹz, ˈɑːtəɹ-

　sp after-houres[1]

　> hours

after-loss S   *n*

ˈaftəɹ-ˌlɒs, ˈɑːtəɹ-

　sp after losse[1]

　rh cross *S 90.4*

　> loss

after-love   *n*

ˈaftəɹ-ˌlʌv, ˈɑːtəɹ-

　sp after-loue[1], after loue[1]

　> love

after-meeting   *n*

ˈaftəɹ-ˌmiːtɪn, -ɪŋ, ˈɑːtəɹ-

　sp after-meeting[1]

　> meeting

afternoon   *n*

ˌaftəɹˈnuːn, ˌɑːtəɹ-, -ˈnʊn

　sp afternoone[22], after-noone[5]

　rh done *AW 5.3.66*; son *1H6 4.5.53*

　> noon

after-supper   *n*

ˈaftəɹ-ˌsʌpəɹ, ˈɑːtəɹ-

　sp after supper[1]

after-times   *n*

ˈaftəɹ-ˌtəɪmz, ˈɑːtəɹ-

　sp after-times[1]

　> time

afterward / ~s   *adv*

m ˈaftəɹˌwɐːɹd, -ɹwəɹd, ˈɑːtəɹ- / -z

　sp afterward[7], after-ward[1] / afterwards[14], af-terwards[1]

again *adv*
əˈgɛːn, əˈgen

sp again[12], againe[705], a-gaine[11], agen[24], a-gen[2], *KJ 4.2.1 emend of* again
rh *1* amain, vein *LLL 5.2.540*; brain *VA 908, 1042*; complain *RJ 2. Chorus.5*; disdain *VA 499*; disdain, pain *Luc 688*; distain, pain *Luc 788*; entertain *Luc 1359*; gain *Per 5. Chorus.12*; mane *VA 273*; pain *Cym 4.2.289, MND 1.1.251, VA 1036*; plain *LLL 5.2.453, VA 408*; rain *Mac 1.1.1, VA 960, 966*; slain *1H6 4.5.19, RJ 3.1.121, S 22.14, VA 474, 1020, 1113*; stain *Luc 1707, S 109.6*; sustain *TN 4.2.123*; twain *LLL 5.2.458, MV 3.2.324, R2 5.3.132, TNK 3.5.144, VA 121, 209*; vain *2H6 4.1.78, CE 3.2.25, Luc 1666, MM 4.1.5, R2 2.2.142, 3.2.213, Tem 4.1.98, VA 769*; **rh** *2* Amen *R3 5.5.40*; Imogen *Cym 3.5.106, 5.3.82*; men *R2 3.2.78, Tim 4.2.40*; pen *S 79.8*; then *LLL 5.2.821, RJ 2.3.44*; when *R2 1.1.163*

against, *abbr* **gainst** *adv / conj / prep*
əˈgɛːnst, əˈgenst, *abbr* ˈgɛːnst, ˈgenst

sp against[2] / against[1], *abbr* gainst[1], / against[551], a-gainst[10], *abbr* gainst[8], ˈgainst[81]

Agamemnon / ~'s *n*
agəˈmemnən / -z

sp Agamemnon[33], Aga-memnon[1], Agamem-non[1] / Agamemnons[6]

agate *n*
ˈagət

sp agat[1], agot[3]

agate-stone *n*
ˈagət-ˌstoːn

sp agat-stone[1]
> stone

agaze / ~d *v*
əˈgɛːzd

sp agaz'd[1]
> gaze

age / ~'s / ~s *n*
ɛːʤ / ˈɛːʤɪz

sp age[175] / ages[3] / ages[12]
rh *1* assuage *LC 70*; equipage *S 32.10*; gage *Luc 1350, R2 1.1.160*; gage, rage *Luc 142*; outrage *Luc 603*; page *MW 1.3.78, S 108.10*; rage *1H6 4.6.12, 35, LC 14, S 17.9, 64.2*; sage, stage *Luc 275*; **rh** *2* pilgrimage *AY 3.2.128, Luc 962, R2 1.3.229, S 7.6*; presage *S 107.8*

aged *adj*
m ˈɛːʤɪd, ɛːʤd

sp aged[23], ag'd[3]

aged *n*
m ˈɛːʤɪd

sp aged[1]

Agenor *n*
əˈʤɛːnəɪ

sp Agenor[1]

agent / ~s *n*
ˈɛːʤənt / -s

sp agent[10] / agents[3]

aggravate *v*
m ˌagrəˈvɛːt

sp aggrauate[2], ag-grauate[1], aggra-uate[1]

Agincourt *n*
ˈaʤɪnˌkɔːɹt

sp Agincourt[4]

agitation *n*
ˌaʤɪˈtɛːsɪən

sp agitation[2]

aglet-baby *n*
ˈaglɪt-ˌbɛːbəɪ

sp aglet babie[1]

agnize *v*
əgˈnəɪz

sp agnize[1]

ago *adv*
əˈgoː

sp ago[14], agoe[13]
rh Hortensio *TS 3.1.69*

a-going *v*
əˈgoːɪn, -ɪŋ

sp a going[1]
> go

agone *adv*
əˈgɒn

sp agone[3]

agony *n*
ˈagənəɪ

sp agonie[2], agony[4]
rh thee *R3 4.4.164*

agree, *abbr* **gree / ~s / ~ing / ~d,** *abbr* **greed** *v*
əˈgriː, *abbr* griː / -z / -ɪn, -ɪŋ / -d, *abbr* griːd

sp agree[20], *abbr* gree[1] / agrees[5] / agreeing[4] / agreed[17], *abbr* greed[3], ˈgreed[2]
rh be, me *LLL 2.1.211*; me *PP 8.1*; see *H8 Prol.10* / sees *Luc 1095, VA 288* / seeing *Ham 3.2.264, S 114.11* / bleed *R2 1.1.156*
> disagree, unagreeable

agreement *n*
əˈgriːmənt

sp agreement[4]

aggrieved *adj*
Fluellen H5 4.7.158 əˈgriːft

sp agreefd[1]

Agrippa *n*
əˈgrɪpə

sp Agrippa[24]

aground *adv*
əˈgrəʊnd

sp a ground[1]

a-growing *v*
əˈgroːɪn, -ɪŋ

sp a growing[1]
> grow

ague *adj*
ˈɛːgjuː

sp ague[1]

ague / **~'s** / **~s**   *n*
'ɛːgjuː / -z
  sp ague[8] / agues[2] / agues[3]

Aguecheek   *n*
'ɛːgjuːˌtʃiːk
  sp Ague-cheeke[3]
  > cheek

agued   *adj*
'ɛːgjuːd
  sp agued[1]

agueface   *n*
'ɛːgjuːˌfɛːs
  sp agueface[1]
  > face

ague-proof   *adj*
'ɛːgjuː-ˌprʏf, -ˌpruːf
  sp agu-proofe[1]
  > proof

ah / **aha**   *interj*
=
  sp ah[146] / ah ha[7]; ah, ha[2]

a-hanging   *v*
ə-'aŋɪn, -ɪŋ, -'ha-
  sp a hanging[1]
  > hang

a-height   *adv*
ə-'əɪt, -'hə-
  sp a height[1]
  > height

a-high   *adv*
ə-'əɪ, -'hə-
  sp a high[1]
  > high

a-hold   *adv*
ə-'oːld, -'hoː-
  sp a hold[2]
  > hold

a-hooting   *v*
ə-'uːtɪn, -ɪŋ, -'huː-
  sp a hooting[1]
  rh shooting *LLL 4.2.60*
  > hoot

a-horseback   *adv*
ə-'ɔːɹsbak, -'hɔː-
  sp a-horseback[3], a horsebacke[1],
  a horse-backe[2]
  > horseback

a-hungry / **an-**   *adj*
ə-'ʏŋgrəɪ, -'hʏ- / ən-
  sp a-hungry[1] / an hungry[1]
  > hungry

ai   *Fr*
  > avoir

aid / **~s**   *n*
ɛːd / -z
  sp aid[3], aide[7], ayd[8], ayde[27] / aydes[1]
  rh *1* appaid *Luc 912*; betrayed
  1H6 1.1.143; bewrayed *Luc 1696*;
  conveyed *VA 1190*; decayed *S 79.1*;
  dismayed *R3 5.3.174*; maid
  AW 5.3.326; **rh** *2* said *Luc 912,*
  1696, 1784
  > inaidible

aid / **~ing** / **~ed**   *v*
ɛːd / 'ɛːd·ɪn, -ɪŋ / -ɪd
  sp aid[1], aide[1], ayde[8] / ayding[1] /
  ayded[1]

aidance   *n*
'ɛːdəns
  sp aydance[1]

aidant   *adj*
'ɛːdənt
  sp aydant[1]

aiding   *adj*
'ɛːdɪn, -ɪŋ
  sp ayding[1]

aidless   *adj*
'ɛːdləs
  sp aydelesse[1]

ail / **~est**   *v*
ɛːl / -st
  sp ayle[1] / ayl'st[1]

aim / **~s**   *n*
ɛːm / -z
  sp aime[4], ayme[19] / aimes[1]

rh claim *CE 3.2.63*; exclaim, maim
LC 310; proclaim *AW 2.1.156*

aim / **~est** / **~s** / **~ing** / **~ed**   *v*
ɛːm / -st / -z / 'ɛːm·ɪn, -ɪŋ / *m*
-ɪd, ɪːmd
  sp aime[2], ayme[12] / aymest[1], aym'st[1]
  / aymes[3] / ayming[3], ayming[3] /
  aim'd[1], aimed[1], aym'd[5]

ainsi   *Fr adv*
ɛ̃'si
  sp ainsi[2]

aio   *Lat v*
'əɪoː
  sp aio[1]

air / **~s**   *n*
ɛːɹ / -z
  sp aire[17], ayer[2], ayre[159], ayre's
  [air is][1] / aires[1], ayres[4]
  rh despair *MV 3.2.108*; fair *LLL*
  4.3.102, Luc 778, Mac 1.1.10, MND
  1.1.183, PP 16.4, S 21.12, 70.4, TNK
  1.1.16, VA 1085; repair *LLL 5.2.293*

air   *Fr n*
ɛɹ
  sp air[1]

air / **~ed**   *v*
ɛːɹd
  sp ayr'd[1], ayred[1]

air-braving   *adj*
'ɛːɹˌbrɛːvɪn, -ɪŋ
  sp ayre-brauing[1]
  > brave

air-drawn   *adj*
'ɛːɹ-ˌdrɔːn
  sp ayre-drawne- [dagger][1]
  > draw

airless   *adj*
'ɛːɹləs
  sp ayre-lesse[1]

airy   *adj*
'ɛːɹəɪ
  sp aiery[1], airie[1], ayrie[3],
  ayrie-[charme][1] / ayry[1]

Ajax   *n*
m 'ɛːʤəks, ə'ʤɛːks
> **sp** Aiax[67]
> **pun** a jakes *LLL 5.2.574, TC 2.1.63*ff

a-killing   *v*
ə'kɪlɪn, -ɪŋ
> **sp** a killing[1]
> **>** kill

akin *TNK*   *adj*
ə'kɪn
> **sp** a kin[1]
> **rh** gi'en *TNK Prol.1*

alablaster   *n*
'aləblastəɹ
> **sp** alablaster[3]

alack, *abbr* **lack**   *interj*
=, *abbr* lak
> **sp** alack[14], alacke[59], *abbr* lacke[1], 'lacke[1]
> **rh** back *S 65.9*; black *MND 5.1.169*; wrack *Per 4.Chorus.11*

alacrity   *n*
ə'lakrɪtəɪ
> **sp** alacratie[1], alacritie[1], alacrity[2]

a-land *Per*   *adv*
ə'land
> **sp** aland[1], a-land[1]
> **rh** understand *Per 3.2.67*
> **>** land

Alarbus   *n*
ə'lɑːɹbəs
> **sp** Alarbus[3]

alarm / ~s   *n*
ə'lɑːɹm / -z
> **sp** alarme[2] / alarmes[1]
> **rh** arms *R2 1.1.205*
> **>** night-alarm

alarum, *abbr* **larum**   *adj*
ə'lɑːrəm, *abbr* 'lɑːrəm
> **sp** alarum[1], *abbr* larum[1]

alarum, *abbr* **larum / ~s**   *n*
m ə'lɑːrəm, -ɑːɹm, *abbr* 'lɑːrəm / -z

> **sp** alarum[86], *abbr* larum[3] / alarums[20], allarums[1], *abbr* larums[2]

alarum / ~ed   *v*
ə'lɑːrəmd
> **sp** alarum'd[1]

alarum-bell, *abbr*
larum-~   *n*
ə'lɑːrəm-ˌbel, *abbr* 'lɑː-
> **sp** alarum bell[2], *abbr* larum-bell[1]

alarumed   *adj*
ə'lɑːrəmd
> **sp** alarum'd[1]

alas   *interj*
=
> **sp** alas[227], alasse[2]

Alban / ~s   *n*
'ɑːlbən / -z
> **sp** Albon[1], Albone[1] / Albans[1], Albones[7], Albons[8]

Albany / ~'s   *n*
m 'ɑːlbənəɪ, -bnəɪ / 'ɑːlbnəɪz
> **sp** Albanie[1], Albany[10] / Albanies[1]

albeit   *conj*
m ɑl'biːt, ˌɑlbiːˈɪt
> **sp** albeit[15]

Albion / ~'s   *n*
m =, 'ɑlbɪˌɒn / -z
> **sp** Albion[3] / Albions[3]
> **rh** confusion *KL 3.2.85*

alchemist   *n*
'ɑlchəmɪst, 'ɒl-
> **sp** alchymist[1], alcumist[1]

alchemy   *n*
'ɑlchəməɪ, 'ɒl-
> **sp** alchymie[1]
> **rh** *1* eye *S 33.4*; **rh** *2* flattery *S 114.4*

Alcibiades   *n*
m ˌɑlsɪˈbəɪdiːz, -'bəɪə-
> **sp** Alcibiades[19]

Alcides   *n*
ɑl'səɪdiːz
> **sp** Alcides[7]

alderliefest   *adj*
'ɑldəɹˌliːfɪst, 'ɒl-
> **sp** alder liefest[1]
> **>** lief

**alder·man / ~man's /
~men**   *n*
'ɑldəɹˌman, 'ɒl- / -z / *m* -ˌman, -mən
> **sp** alderman[1] / aldermans[1] / aldermen[3]

ale / ~s   *n*
ɛːl / -z
> **sp** ale[13] / ales[2]
> **rh** tale *MND 2.1.50*
> **>** bottle-ale

Alecto / ~'s   *n*
ə'lektoːz
> **sp** Alecto's[1]

alehouse / ~s   *n*
'ɛːlˌəʊs, -ˌhəʊs / -əʊzɪz, 'həʊ-
> **sp** alehouse[1], ale-house[8] / alehouses[1]
> **>** house

Alençon / ~'s   *n*
m ə'lensən, 'alnsən / -z
> **sp** Alanson[26], Alan-son[1] / Alansoes[1], Alansons[1]

Aleppo   *n*
ə'lepoː
> **sp** Aleppo[2]

ale-washed   *adj*
'ɛːlˌwɑʃt
> **sp** ale-washt[1]
> **>** wash

ale·wife / ~wives   *n*
'ɛːlˌwəɪf / -ˌwəɪvz
> **sp** alewife[1] / ale-wiues[1]
> **>** wife

Alexander / ~'s / ~s   *n*
ɑlɪkˈsandəɹ, *Curate LLL*
5.2.561ff ɑlɪˈsandəɹ / -z
sp Alexander[20], A-lexander[1],
Alisander[6] / Alexanders[1] /
Alexanders[1]
rh commander *LLL 5.2.561, 564, 566*

Alexandria   *n*
ɑlɪkˈsandrɪə
sp Alexandria[5]

Alexandrian   *adj*
ɑlɪkˈsandrɪən
sp Alexandrian[2]

Alexas   *n*
əˈleksəs
sp Alexas[14], Alexias[1]

alias   *adv*
ˈalɪəs
sp alias[4]

Alice   *n*
Eng ˈalɪs, *TS Induction 2.109*
als / *Fr* aˈlis
sp Alice[2], Alce[1] / Alice[2]

alien   *n*
ˈɛːlɪən
sp alien[2]

Aliena   *n*
ɛːlɪˈenə
sp Aliena[7]

alight ~ed   *v*
əˈləɪt / -ɪd
sp a-light[1] / alighted[2], a-lighted[1]
rh plight *KL 3.4.117*
> light

ali·us / ~is   *Lat n*
ˈaliːiːs
sp alijs[1], [cum]alijs[1]

alike   *adj / adv*
əˈləɪk
sp alike[22] / alike[17]

Alisander
> Alexander

alive   *adj / adv*
əˈləɪv
sp aliue[78], a-liue[1] / aliue[9]
rh hive, survive *Luc 1768*; strive *Per
2.Chorus.20, S 112.7*; survive *VA 174*;
thrive *AW 4.3.329, VA 1009*

all   *adj, det, n*
ɑːl, [*later*] ɔːl
sp al[23], all[3453], [with]all[4], *emend of
Tim 3.4.112* Ullorxa[1], all's [all is][35],
all's [all his][1], al's [all is][1]
rh *1* befall *2H6 5.3.32, Tit 5.1.58*;
brawl *RJ 3.1.142*; call *AW 2.1.181,
MND 5.1.426, Per 5.1.242, S 40.1,
109.14, 117.1*; fall *AY 5.4.175, CE
1.1.2, H5 3.5.67, 2H6 1.2.107, KL
3.3.22, LC 42, R2 4.1.316, TNK
3.5.108, VA 720*; gall *TC 2.2.146*; hall
2H4 5.3.34; small *Per 3.4.17, TG
1.2.30*; tall *2H4 5.3.32*; wall *MND
5.1.198, Tim 4.1.37*; **rh** *2* burial
MND 3.2.382
pun *JC 1.1.21* awl

alla   *Ital prep*
ˈala
sp alla[2]

all-abhorred   *adj*
ˈɑːl-əˌbɒɹɪd
sp all-abhorred[1]
> abhor

all-admiring   *adj*
ˈɑːl-ədˌməɪrɪn, -ɪŋ
sp all-admiring[1]
> admiring

allay / ~s / ~ing / ~ed   *v*
əˈlɛː / -z / -ɪn, -ɪŋ / -d
sp alay[4], allay[9] / allayes[1] / allaying[1]
/ allay'd[1]
rh said *S 56.3*

allaying   *adj*
əˈlɛːɪn, -ɪŋ
sp alay-ing

allayment / ~s   *n*
əˈlɛːmənt / -s
sp alaiment[1] / allayments[1]

all-binding   *adj*
ˌɑːl-ˈbəɪndɪn, -ɪŋ
sp *emend of MM 2.4.94*
all-building-[law][1]
> bind

all-building   *adj*
ˌɑːl-ˈbɪldɪn, -ɪŋ
sp all-building-[law][1]
> build

all-changing   *adj*
ˌɑːl-ˈtʃɛːnʤɪn, -ɪŋ
sp all-changing-[word][1]
> changing

all-cheering   *adj*
ˌɑːl-ˈtʃiːrɪn, -ɪŋ
sp all-cheering[1]
> cheer

all-disgraced   *adj*
m ˌɑːl-dɪsˈgrɛːsɪd
sp all-disgraced[1]
> disgraced

all-dreaded   *adj*
ˌɑːl-ˈdredɪd
sp all-dreaded[1]
> dreaded

allegation / ~s   *n*
ɑlɛˈgɛːsɪən / -z
sp allegation[1] / allegations[1]

allege / *abbr* ledges / ~d   *v*
= / *abbr* ˈleʤɪz / *m* əˈleʤɪd
sp alledge[1] / *abbr* leges[1] /
alleadged[1]

alleged   *adj*
m əˈleʤɪd
sp alleadged[1]

allegiance   *n*
m əˈlɛːʤɪəns, -ɪˌans
sp allegeance[22,] allegiance[3],
al-legiance[1]
rh *1H6 5.5.43* France

allegiant   *adj*
əˈlɛːʤɪənt
sp allegiant[1]

aller   *Fr v*

  allons
  aˈlɔ̃
    sp alone[2], alons[1]

  va
  va
    sp *Pistol H5 4.1.35* vous[1]

  vais
  vɛ
    sp voi[1]

alley   *n*
ˈaləɪ
  sp alley[2]

all-hail   *interj*
ˌɑːl-ˈɛːl, -ˈhɛːl
  sp all-haile[2]
  > hail

all-hail / ~ed   *v*
ˌɑːl-ˈɛːld, -ˈhɛː-
  sp all-hail'd[1]

All-Hallond Eve   *n*
ˈɑːl-ˈɑlənd iːv, -ˈhɑ-
  sp Allhallond-Eue[1]
  > eve

All-Hallowmass   *n*
ˈɑːl-ˈɑləmas, -ˈhɑ-
  sp Alhallowmas[1]
  > Hallowmass

All-Hallown   *adj*
ˈɑːl-ˈɑlən, -ˈhɑ-
  sp Alhollown[1]

all-hating   *n*
ˌɑːl-ˈɛːtɪn, -ɪŋ, -ˈhɛː-
  sp all-hating[1]
  > hate

all-honoured   *adj*
ˌɑːl-ˈɒnəɪd
  sp all-honor'd[1]
  > honoured

alliance   *n*
əˈləɪəns
  sp alliance[13], allyance[3]

allicholy, allycholly [*malap melancholy*]   *n*
ˈaliˌkɒləɪ
  sp allicholy[1], allycholly[1]

alligant [*malap* elegant *or* eloquent]   *adj*
m ˈaliˌgant
  sp alligant[1]

alligator   *n*
ɑliˈgɑːtəɪ, -tə
  sp *F* allegater[1] [*Q* aligarta]

all-licensed   *adj*
ˌɑːl-ˈləɪsənst
  sp all-lycenc'd[1]
  > licence

all-noble   *adj*
ˌɑːl-ˈnoːbəl
  sp all-noble[1]
  > noble

all-obeying   *adj*
ˈɑːl-əˈbɛːɪn, -ɪŋ
  sp all-obeying[1]
  > obey

allons
  > aller

allot / ~s / *Luc* ~ted   *v*
=
  sp allot[1] / a lots[1] / alotted[1]
  rh rotted, unspotted *Luc 824*

allotery   *n*
əˈlɒtrəɪ, -tər-
  sp allottery[1]
  > lottery

allow / ~s / ~ing / ~ed   *v*
əˈləʊ, əˈloː: / -z / -ɪn, -ɪŋ / -d
  sp allow[23], alow[1] / allowes[3] / allowing[2] / allowd[1], allow'd[9], allowed[7], alowd[2]
  rh bow *v*, vow *Luc 1845*; brow *S 19.11, 112.4*; now *R2 5.2.40, RJ 2.3.82, WT 4.1.29*; thou *R2 1.1.123* / house *Tim 3.3.41* / growing *WT 4.1.15* / shroud *LLL 5.2.478*

allowance   *n*
m əˈləʊəns, əˈləʊns, əˈloː-
  sp allowance[10]

allowed   *adj*
əˈləʊd, əˈloː-
  sp allow'd[2], allowed[1]

allowing   *adj*
əˈləʊɪn, -ɪŋ, əˈloː-
  sp allowing[1]

all-praised   *adj*
m ˌɑːl-ˈprɛːzɪd
  sp all-praysed[1]
  > praise

all-seeing   *adj*
ˌɑːl-ˈsiːɪn, -ɪŋ
  sp all-seeing[2]
  > see

all-seer   *n*
ˌɑːl-ˈsiːɹ
  sp all-seer[1]
  > see

all-shaking   *adj*
ˌɑːl-ˈʃɛːkɪn, -ɪŋ
  sp all-shaking[1]
  > shake

all-smarting   *adj*
ˌɑːl-ˈsmɑːɹtɪn, -ɪŋ
  sp all-smarting[1]
  > smart

All Souls' Day   *n*
ˈɑːl ˈsoːlz ˌdɛː
  sp Al-soules day[1], All-soules day[2]
  > day

all-telling   *adj*
ˌɑːl-ˈtelɪn, -ɪŋ
  sp all-telling[1]
  > tell

all-thing   *adj*
ˈɑːl-ˌθɪŋ
  sp all-thing[1]
  > thing