

SHAKESPEARE
AND THE
LANGUAGE
OF FOOD

A Dictionary

FITZPATRICK

CONTINUUM
SHAKESPEARE
DICTIONARIES

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Shakespeare and the Language of Food

A Dictionary

This dictionary is the first to analyse Shakespeare's language of food. It provides an historically accurate account of the role of food in early modern culture and the way this intersected with Shakespeare's writings and introduces contemporary ideas that informed the representations of food and feeding in his plays and poems. Drawing on early modern dietaries as well as other sources including religious sermons and tracts, legal documents, recipe books and conduct manuals, it provides the historical and cultural context to Shakespeare's depictions of food and feeding. This comprehensive analysis of Shakespeare and food also offers fascinating insights into early modern attitudes to food, drink, the body and domestic life.

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the Language of Food*

A Dictionary

JOAN FITZPATRICK



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Abbreviations

1H4	<i>1 Henry IV</i>
2H4	<i>2 Henry IV</i>
1H6	<i>1 Henry VI</i>
ADO	<i>Much Ado About Nothing</i>
AIT (H8)	<i>All Is True (Henry VIII)</i>
ANT	<i>Antony and Cleopatra</i>
AWW	<i>All's Well That Ends Well</i>
AYL	<i>As you Like It</i>
COR	<i>Coriolanus</i>
CYL (2H6)	<i>The First Part of the Contention (2 Henry VI)</i>
CYM	<i>Cymbeline</i>
E3	<i>Edward III</i>
ERR	<i>The Comedy of Errors</i>
H5	<i>Henry V</i>
HAM	<i>Hamlet</i>
JC	<i>Julius Caesar</i>
JN	<i>King John</i>
LLL	<i>Love's Labour's Lost</i>
LRF	<i>The Tragedy of King Lear (Folio)</i>
LRQ	<i>The History of King Lear (Quarto)</i>
LUC	<i>The Rape of Lucrece</i>
MAC	<i>Macbeth</i>
MM	<i>Measure for Measure</i>
MND	<i>A Midsummer Night's Dream</i>
MV	<i>The Merchant of Venice</i>
OTH	<i>Othello</i>
PER	<i>Pericles, Prince of Tyre</i>
R2	<i>Richard II</i>
R3	<i>Richard III</i>
RDY (3H6)	<i>Richard Duke of York (3 Henry VI)</i>
ROM	<i>Romeo and Juliet</i>
SHR	<i>The Taming of the Shrew</i>
SON	<i>Sonnets</i>
STM	<i>Sir Thomas More</i>
TGV	<i>The Two Gentlemen of Verona</i>
TIM	<i>Timon of Athens</i>

Abbreviations

TIT	<i>Titus Andronicus</i>
TMP	<i>The Tempest</i>
TN	<i>Twelfth Night, or What You Will</i>
TNK	<i>Two Noble Kinsmen</i>
TRO	<i>Troilus and Cressida</i>
VEN	<i>Venus and Adonis</i>
WIV	<i>The Merry Wives of Windsor</i>
WT	<i>The Winter's Tale</i>

Series Editor's Preface

The Continuum Shakespeare Dictionaries aim to provide the student of Shakespeare with a series of authoritative guides to the principle subject areas covered by the plays and poems. They are produced by scholars who are experts both on Shakespeare and on the topic of the individual dictionary, based on the most recent scholarship, succinctly written and accessibly present. They offer readers a self-contained body of information on the topic under discussion, its occurrence and significance in Shakespeare's works and its contemporary meanings.

The topics are all vital ones for understanding the plays and poems; they have been selected for their importance in illuminating aspects of Shakespeare's writings where an informed understanding of the range of Shakespeare's usage, and of the contemporary literary, historical and cultural issues involved, will add to the reader's appreciation of his work. Because of the diversity of the topics covered in the series, individual dictionaries may vary in emphasis and approach, but the aim and basic format of the entries remain the same from volume to volume.

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Introduction

The following quotation perhaps best sums up the critical consensus regarding the subject of Shakespeare and food:

Among the dramatists one might hope for a glimpse of food in Shakespeare's plays, for they brim over with scenes of conviviality. But literary critics always notice how little interest Shakespeare took in the subject of food. He drank in alehouses, and doubtless ate in taverns and inns, probably writing some of his plays amid the hubbub of many companions exchanging raillery and ribaldry. But when we look for food in his plays, and surely expect to find a reference at least to 'pottage', the word does not make a single appearance. A 'pottle of sack' is there, and 'the pottlepot' for carousing; it seems that drink was more interesting than food. (Thirsk 2007, 88)

There exists among scholars the notion that Shakespeare was not very interested in food and, aside from the odd reference, did not make much use of it in his writing. J. A. De Rothschild, cited by Joan Thirsk as evidence for her conclusions above, decided that any references were merely 'for a comic effect, and are connected chiefly with those whose humour moved among homely grooves, like Sir Andrew Aguecheek, who put down his damaged wit to his beef-eating propensity' (De Rothschild 1906, 197–8). In other words, food is not a serious matter in Shakespeare and ought not to be taken seriously by his readers. In fact, there is a reference to pottage in Shakespeare: it occurs in the quarto version of *King Lear*, which the Oxford Editors publish as a distinct play called *The History of King Lear* (LRQ), when Edgar has disguised himself as Poor Tom:

EDGAR Who gives anything to Poor Tom, whom the foul fiend hath led through fire and through ford and whirlpool, o'er bog and quagmire; that has laid knives under his pillow and halts in his pew, set ratsbane by his potage, made him proud of heart to ride on a bay trotting-horse over four-inched bridges, to course his own shadow for a traitor. Bless thy five wits, Tom's a-cold! (11.45–52)

And this is not the only reference to food that we find: Shakespeare mentions puddings, potatoes and pears as well as food and drink beginning with other letters of the alphabet and not simply in passing or for comic effect. Although food has long been a subject for serious study among historians, there still lingers a sense that it is too prosaic a topic for Shakespeare and for literary critics

who ought, rather, to restrict themselves to issues of philosophical import. I hope this dictionary will go some way towards showing that food did matter to Shakespeare and that his engagement with it is more than cursory; indeed, Shakespeare's references to food, across a number of plays and poems, reveal significant insights into his attitudes and those of his contemporaries.

Given some of the assumptions about food as a subject for critical study, and specifically the significance of food in Shakespeare, it is perhaps not surprising that, until relatively recently, interest among scholars in the subject of Shakespeare and food has been fairly sporadic. Caroline Spurgeon did important work tracing conscious and unconscious images in Shakespeare's plays, noting patterns and repetitions in specific plays and comparing Shakespeare's use of imagery with that of his contemporaries such as Christopher Marlowe and Ben Jonson. She not only observed some interesting images regarding food in the plays, most notably on sugar and candy, but also came to some fairly subjective conclusions, including that Shakespeare was especially appreciative of seasoning and had a horror of greasy food (Spurgeon 1935, 83–4, 188–9). Gail Kern Paster and Jonathan Sawday, among others, have located early-modern ideas of selfhood in the context of that period's understanding of the humoral body, but they did not specifically attend to food in Shakespeare. Important studies on the subject of eating include those by Chris Meads and Nancy Gutierrez, but where Meads focused on the banquet in non-Shakespearean drama, Gutierrez only touched upon the female figures who abstain from food in Shakespeare (Meads 2002; Gutierrez 2003).

Influential articles, such as those by Maurice Charney and Joseph Candido, have tended to focus on individual plays (Charney 1960; Candido 1990), while other articles and book chapters, for example by Ruth Morse and Janet Adleman, have considered feeding that is in some way remarkable or unusual, for example the animalistic, cannibalistic or aggressive (Morse 1983; Adelman 1992). Books that offer a comprehensive study of food in the early-modern period are by historians such as Ken Albala and Joan Thirsk and so do not consider Shakespeare's writing (Albala 2002; Albala 2003; Thirsk 2007). Similarly, works on domesticity by Wendy Wall and Natasha Korda, though invaluable, have tended to focus on women and their role in the home rather than specifically on food in Shakespeare (Wall 2002; Korda 2002). Other studies, monographs and individual chapters from larger collections, consider the history of particular foods such as sugar, salt, samphire or herring but not what Shakespeare had to say about them (Mintz 1985; Kurlansky 2002; Spencer 1995; Black and Bain 1995). Robert Appelbaum's monograph (2006) contains chapters on *Hamlet* and *Twelfth Night* and provides important insights into Shakespeare's references to beef and baked meats, but the first book length study on food in Shakespeare appeared only in 2007 (Fitzpatrick 2007). So, Shakespeare and food is a relatively new topic, but it is one that is gaining attention: the subject is increasingly discussed at academic conferences, the journal *Shakespeare Jahrbuch* published a volume devoted to Shakespeare and food in 2009 and a collection of essays on food in the Renaissance, containing chapters by some of the best scholars working in the field, was recently published

(Fitzpatrick 2010b). It is hoped that this dictionary will add to that body of work by providing readers with a map of sorts for negotiating this fascinating territory.

Shakespeare and Food

This dictionary considers all references to food and drink in Shakespeare's plays and in his narrative poems and sonnets. When compiling entries for the dictionary, I have borne in mind, as a general rule, what Shakespeare and his contemporaries were likely to have considered to be food. The dictionary is concerned with Shakespeare and the *language* of food; so, even if a foodstuff is not actually consumed or referred to as being eaten, it deserves a mention because Shakespeare and his contemporaries would have thought about it in terms of food. So, for example, **duck** is included in the dictionary, even though Shakespeare does not specifically mention eating duck, because an early-modern playgoer or reader would have considered it a food as well as a bird. Indeed, the fact that Shakespeare does not mention duck specifically as something to eat is perhaps in itself significant since one pattern that emerges is his sympathy for living creatures. On those occasions when Shakespeare refers to a common foodstuff but not its consumption, as with duck, the reader is given context about what was thought about duck as a food as well as any other context that might seem relevant; similarly, when a term is related to a foodstuff, for example the cockle shell, then what the early moderns thought of **cockles** as well as their shells is considered. There are some entries for items that might not ordinarily have been regarded as food, at least in early-modern England, but might have been considered a food by some, especially by those who had travelled abroad or those who had migrated to England from abroad (a significant number of Londoners), and that are mentioned as a food in the period. For example, there is no evidence that early-modern English people ate **snails** but they might have done, especially in times of food shortages, and there are recipes for snails available, so it seemed helpful to include them. Similarly, **shark** was not consumed in England but it was eaten by the poor of mainland Europe, it comes up as an **ingredient** in Shakespeare, and it is referred to in terms of **feeding**. Also included in the dictionary are places, items and people associated with food, for example the **alehouse** and **kitchen** as well as kitchen equipment and eating utensils such as the **cauldron** and **spoon** and food-related jobs such as **cook** and **fishmonger**; additionally, there are entries for food-related concepts such as **manners** (an entry that directs the reader to consult **napkins** and **knives**), **gluttony** and **vomit**.

I have tried to bear in mind the distinction between medicine and food but since food was usually considered in terms of its effects upon physical and mental well-being, there is some crossover. Where possible, I have avoided items that were specifically medicinal rather than providing sustenance, for example the term 'potion' does not appear as a separate entry (or headword), but it comes up in the discussion of **confection**, **cordial** and **draught**. There is an entry for **mandrake** since Banquo in *Macbeth* (MAC) refers to having 'eaten' it and there is an entry for **mummy**, the remains of an embalmed corpse, or what was passed-off

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as such, that comes up as an ingredient in *Macbeth* (MAC) and is mentioned also in *The Merry Wives of Windsor* (WIV) and *Othello* (OTH). Generally, if the item in question is referred to as being consumed in some way, it will be included, for example 'vomit', though not a food, is repeatedly referred to as being eaten, or if food is behind the use of a particular word, for example **gorge/gorging**. This is a difficult line to walk and, although I hope not, there might be some entries that ought to have been included but were neglected or vice-versa. Another issue that arose was what to do about words that have two distinct meanings, for example **mace** meaning a **spice** and a weapon. In such cases, both meanings are discussed only when Shakespeare provides a pun on the word, for example the word **sallet** is referred to by Jack Cade in *The First Part of the Contention* (*2 Henry 6*) in the sense of both a food and a helmet and, since he draws attention to both meanings, both are given, but the main focus is on the food-related term.

Early-modern Diets and EEBO

Quotations from the dietaries will be included in the descriptive bibliography that forms Part C of each entry in the dictionary in order to illuminate attitudes to food and diet in Shakespeare. Early-modern dietaries, prose texts recommending what one should eat and why, played an important part in the cultural life of early-modern English people. We know that they were immensely popular and influential because many of them were reprinted several times. This is an eclectic genre: some dietaries contain recipes and others give general advice about lifestyle choices – for example, Andrew Boorde advocates good air and warns against urinating in chimneys, for the same reason the Carrier does in *Henry IV Part 1* (1H4) – but all offer the reader a guide on which food to eat and why and which foods ought to be avoided at all costs in order to maintain good health.

The early-modern dietaries require a thorough editing in order to establish variants and to make these texts more widely available. I am currently working on a critical edition of three early-modern dietaries for the Revels Companion Library series (Manchester University Press), which will include the period's most influential dietaries: Andrew Boorde's *A Compendious Regiment or a Dietary of Health*, Thomas Elyot's *The Castle of Health* and William Bullein's *The Government of Health*. In the meantime, readers must rely on Early English Books Online (EEBO), an essential resource that provides these and other dietaries in PDFs and, crucially, in searchable etexts. Reading dietaries via PDFs can prove difficult because of the frequent use of black-letter typefaces, especially on over-inked leaves with show-through from the previous page. The electronic texts were created by the Text Creation Partnership (TCP) at the University of Michigan who have made life easier for readers of early-modern texts. When citing the dietaries, a later edition is preferred over an earlier if it is available as a searchable electronic text; a later edition will also be cited if it contains information not available in an earlier version, as is occasionally the case.

When quoting from the dietaries and other early-modern texts available via EEBO, I have retained early-modern spelling but modernized the conventions

for the letters i/j and u/v; where a word is missing, or corrupted, or the meaning unclear, the missing letter or word or clarification appears in square brackets and signatures are given as they appear in the books. Other early-modern texts available via EEBO include cookery-books that are also cited as further reading; as with the dietaries many of these works are available via searchable electronic texts, and when citing a typical early-modern recipe from the period, preference is given to those cookery-books that the reader can easily read, for example Hannah Woolley's *The Queen-Like Closet*. This book is typical in its unacknowledged debt to earlier works, but the early moderns had a very different approach to intellectual ownership than we have today. The dietaries also build upon earlier authorities, which they cite erratically or not at all, as do other early-modern works, for example, John Gerard's *Herbal*. It is not always possible to identify for certain who wrote what and when, but my main aim has been to give the reader a sense of the ideas about food that were current in the period – and the means by which most early-modern readers would have encountered these ideas – rather than firmly attribute a specific idea to any specific author. When a good modern edition is available, as is the case with Gervase Markham's *The English Housewife*, this will be cited alongside the early printed text so that readers can find references if they have access to EEBO but not a good research library.

Organization and Structure of the Dictionary

This dictionary is arranged alphabetically according to terms and concepts used by Shakespeare and by those present in the plays and poems. The terms glossed are usually those actually found in Shakespeare's texts, but there are some exceptions, for example it seemed desirable to include the term **Jewish food** and **thin-man** because, even though Shakespeare does not use these terms, he does engage with the concepts behind them, and the reader might find it useful to have entries detailing them. There is extensive cross-referencing of food terms, using bold type, in order to highlight when a word used in a specific entry is also discussed as a headword with an entry of its own. Since this is a work of reference, each entry stands independently of the others; it is intended that the reader dip into the work rather than read it from beginning to end. This being the case, some repetition is inevitable but has been kept to a minimum.

Each entry in the dictionary is divided into three sections: Part A provides a definition and, when relevant, a brief overview of the word's meaning in the period; Part B presents the use of the word in Shakespeare's texts; Part C is a descriptive bibliography. The main aim in Part C is for readers to get a sense of what has been said by contemporary commentators and modern critics as well as providing recent findings about food, for example via the excavations at the sites of the Rose and Globe playhouses (Bowsher and Miller 2009). Readers can follow-up with further reading if desired, but the commentary, historical findings and criticism quoted in Part C will usually provide a stand-alone, though not necessarily exhaustive, overview by itself. Part C also includes references to plays by Shakespeare's contemporaries, for example those by Ben Jonson and Christopher Marlowe, and poetry by his contemporaries, for example Edmund

Spenser's *The Faerie Queene*, as well as dietary literature and cookery-books. Ideas about food and diet did not suddenly emerge or change in the early-modern period and suddenly stop or change after Shakespeare's death, and it is with a view to capturing what might have influenced Shakespeare that I include some medieval texts and early-modern texts, right up to the close of the theatres in 1642 in the case of drama, and sometimes later when citing from other texts, such as cookery-books, that are clearly indebted to earlier works. So, some of the texts referred to in the Part C entries pre-date Shakespeare, for example Chaucer's *Canterbury Tales*, but the rationale is that they were part of Shakespeare's intellectual milieu and thus are relevant; other entries that post-date Shakespeare, for example Richard Brome's *A Jovial Crew*, first performed in 1641, are included because they reveal the currency of a word or concept some years after Shakespeare's death. Critics will be cited in Part B when what they have to say is specific to the moment or scene mentioned rather than further reading on the entry in general; this often takes the form of annotations given in critical editions of the plays. It is hoped that the dictionary presents a thorough exploration of significant occurrences of food-related terms. But if a word is used many times in Shakespeare, then a representative sample, tracing significant patterns, will be presented rather than a list of every occurrence, which would prove repetitive and is available, if required, via a concordance.

The index is a list of the plays and poems from the 1986 *Oxford Complete Works of Shakespeare* and against each of these the headwords that appear in them. It is hoped that this will prove useful for those scholars interested in a particular work by Shakespeare who wish to see at a glance which food-related words it contains.

The Texts of Shakespeare and Other Early-modern Dramatists

For the Shakespeare canon, the electronic version of the modernized Oxford Shakespeare has been used (Shakespeare 1989) with the addition of those plays included in the second edition of the Oxford Shakespeare: *Edward III* and *Sir Thomas More* (Shakespeare 2005). In the case of *King Lear*, where there are two distinct plays by Shakespeare, the Folio version (LRF) will be used unless the material under discussion is available only in the quarto text (LRQ) since it is generally easier for readers using other editions to follow act, scene and line numbers rather than scene numbers alone. Following in the steps of fellow dictionary authors B. J. Sokol and Mary Sokol (2000), I retain the title abbreviations and lineation from the electronic edition but have clarified less obvious spelling abbreviations, for example 2H6 as well as CYL for *Henry VI Part 2*; 'CYL' being an abbreviation of the full version of the play's original title used by the Oxford Shakespeare: *The First Part of the Contention of the two Famous Houses of York and Lancaster*. I also use the character names that appear in the Oxford Shakespeare, for example Innogen instead of Imogen when citing CYM (*Cymbeline*); in the case of Sir John Oldcastle – the original name for Sir John Falstaff in *Henry IV Part 1* (1H4) and *Henry IV Part 2* (2H4), and the one reinstated by the Oxford editors – the name 'Sir John' will be used for convenience and to indicate that

Shakespeare had the same character in mind across a number of plays, including *Henry V* (H5) and *The Merry Wives of Windsor* (WIV). When stage directions are quoted, broken brackets – termed ‘special brackets’ by the Oxford editors and used to indicate action that is open to question – will be represented by square brackets. All the plays published in the Oxford Shakespeare will be discussed in Part B as though they were simply by Shakespeare, although in fact this is not the case, and a number of them were written in collaboration with other dramatists. *The Textual Companion to the Oxford Shakespeare* (Wells, et al. 1987) details its editors’ views on which parts of which plays are by others, and this should be supplemented by recent works on attribution by Brian Vickers and MacDonald P. Jackson (Vickers 2002a, 2002b; Jackson 2003). Although it is primarily a rhetorical convenience to treat all the plays as simply Shakespeare’s, there is a certain theatre-historical validity in doing so in that, aside from those plays he co-wrote, he appears to have been the main writer in each of the collaborations and minor contributors seem to have routinely accepted non-recognition of their labours. None of the editions of his plays published in his lifetime acknowledged additional hands in the writing, nor did the first two collected works editions of 1623 and 1632. When other early-modern dramatists, such as Marlowe and Jonson, are cited in Part C as further reading, a scholarly modern edition, usually from the Revels or New Mermaids series, is used. Where a good modern edition is not widely available, for example in the case of Richard Brome’s *The Asparagus Garden*, the early printed text, available via EEBO is used and signatures cited. All references to the Bible are to the King James version.

A

acorns, (A) In Shakespeare's time, these **nuts** were generally considered fit only for animal feed, although it seems that humans still ate acorns in times of dearth. It was thought that acorns were ordinarily eaten by humans in the Golden Age but were replaced by cereal crops and, thus, **bread**. They seem to have been eaten by humans in early modern Spain but in England only the poor ate them and only when necessity compelled them.

(B) In AYL, the lovesick Orlando, spread-out under a tree and described by Celia as 'like a dropped acorn' (3.2.227) is, according to Rosalind, **fruit** dropped from 'Jove's tree' (3.2.226-9). The allusion is to the Golden Age when men 'Did live by . . . apples, nuts and pears . . . And by the acorns dropped on ground, from Jove's broad tree' (Ovid 1916, 119-21) but also to the New Testament: 'A good tree cannot bring forth evil fruit, neither can a corrupt tree bring forth good fruit' (Mt. 7.18). The Forest of Ardenne is a kind of Golden World, but it is one informed by the Christian ideals of charity and forgiveness.

Jove comes up again in TRO when Aeneas describes the men of Troy:

Courtiers as free, as debonair, unarmed,
As bending angels – that's their fame in peace.
But when they would seem soldiers they have galls,
Good arms, strong joints, true swords - and great Jove's acorn
Nothing so full of heart.

(1.3.233-7)

Jove's acorn is imagined to contain a nut that is large and well formed but even that cannot compare with the heart of the Trojan soldier.

Posthumus imagines that the chaste Innogen has had sex with his Italian rival:

This yellow Giacomo in an hour – was't not? –
Or less - at first? Perchance he spoke not, but
Like a full-acorned boar, a German one,
Cried 'O!' and mounted; found no opposition
But what he looked for should oppose and she
Should from encounter guard.

(CYM 2.5.14–19)

Female chastity also preoccupies Prospero in TMP: noting that Miranda and Ferdinand are enthralled by each other and concerned 'lest too light winning / Make the prize light' (1.2.454–5), Prospero pretends to think Ferdinand a traitor, announcing

I'll manacle thy neck and feet together.
Sea-water shalt thou drink; thy food shall be
The fresh-brook mussels, withered roots, and husks
Wherein the acorn cradled.

(1.2.464–7)

Even the acorn, generally considered food fit only for animals, is too good for Ferdinand.

Acorns are not eaten in MND, but the woody cup in which the acorn grows provides escape from the feuding King and Queen of Fairyland:

And now they never meet in grove, or green,
By fountain clear, or spangled starlight sheen,
But they do square, that all their elves for fear
Creep into acorn cups, and hide them there.

(2.1.28–31)

Lysander, under the influence of Oberon's love potion, rejects Hermia with reference to her diminutive stature: 'Get you gone, you dwarf, / You *minimus* of hind'ring knot-grass made, / You bead, you acorn' (3.2.330–1).

(C) On acorns as food for humans during the Golden Age, see North's translation of Plutarch *Lives of the Noble Grecians and Romans*, which notes that the Arcadians 'were in very olde time called eater of akornes' (Plutarch 1895, 145). Acorns were usually fed to pigs but other animals also benefited: William Vaughan advises 'You may feede Turkie with bruised Acornes, and they will prosper exceedingly' (Vaughan 1600, C1v). Francis Bacon was typical in the view that 'Acornes were good till bread was found' (Bacon 1639, Aa7v), a point also made by Levinus Lemnius:

Men well enough know the Beech . . . and other mast trees, which in the old time (before the invention of tillage and the use of corne) ministred competent foode and nourishment. Whereupon afterward grew a proverbe; It is a meere folly, when we have Corne, still to eate Acorns.

(Lemnius 1587, P5v)

Roger Ascham believed that for men to eat acorns was barbaric: ‘But now, when men know the difference, and have the examples, both of the best, and of the worst, surelie, to follow rather the *Gothes* in Ryming, than the Gréeke in trew versifyng, were even to eate ackornes with swyne, when we may fréely eate wheate bread emonges men’ (Ascham 1570, R4r). In Thomas Heywood’s *The Golden Age*, the Clown claims that Saturn – the new king who has usurped his elder brother Tytan upon the death of their father Uranus – has many virtues: ‘he hath taught his people to sow, to plow, to reape corne, and to skorne Akehornes with their heeles, to bake and to brue: we that were wont to drinke nothing but water, have the bravest liquor at Court as passeth’ (Heywood 1611, B4r). However, Holinshed points out that the poor often had little choice about what to eat:

The bread through out the land is made of such graine as the soile yéeldeth, neverthelesse the gentilitie commonlie provide themselves sufficientlie of wheat for their owne tables, whilst their household and poore neighbours in some shires are inforced to content themselues with rie, or barlie, yea and in time of dearth manie with bread made either of beans, peason, or o[a]tes, or of altogither and some acornes among, of which scourge the poorest doo soonest tast, sith they are least able to provide themselues of better.

(Holinshed 1587, P5v)

Thomas Cogan compares acorns to **chestnuts** and notes that Galen was ambivalent about them but that, if roasted, they ‘will soone stay a laske [looseness of the bowels], as I learned of an old woman, which therewith did great cures in the flix [flux]’ (Cogan 1636, Q1r).

John Gerard cites Carolus Clusius or Charles de L’Écluse, the influential sixteenth century horticulturalist, who reported that ‘the Acorne is esteemed of, eaten, and brought into the market to be sold, in the city of Salamanca in Spaine, and in many other places of that countrey Moreouer, at this day in Spain the Acorne is served for a second course (Gerard and Johnson 1633, 5V5r). As Barry Ife pointed out, Don Quixote eats acorns: ‘in chapter 11 [part 1], Quixote and Sancho join a group of goatherds who offer to share their evening stew around the fire. Quixote tops this off with a handful of acorns, which are rich in protein as well as nostalgic potential’ (Ife 2000, 19).

ale/alehouse See also **tapster**, (A) Traditional ales, brewed in England for centuries, were generally strong, sweet brews consisting of yeast, **water** and **malt** derived from a **grain**, which was usually **barley**; other **ingredients**, such as **herbs** and **spices**, were sometimes added to provide flavour. **Small ale**, like **small beer**, was a weaker variety. In the sixteenth century, the increasing popularity of **beer**,

made with **hops** and the brewing expertise of Flemish immigrants, meant that ale soon came to be regarded as old fashioned. The dietary authors generally prefer **wine** to ale or beer but some praise ale's health-giving properties. The alehouse sold beer as well as ale.

(B) Shakespeare makes several references to ale and the alehouse. Generally, ale and alehouses are synonymous with drunkenness and bad behaviour: Malvolio admonishes Sir Toby and Sir Andrew Aguecheek for their drunken singing: 'Do ye make an alehouse of my lady's house, that ye squeak out your coziers' catches without any mitigation or remorse of voice? Is there no respect of place, persons, nor time in you?' (TN 2.3.85–9); Dogberry instructs a member of the Watch to 'call at all the alehouses and bid those that are drunk get them to bed' (MND 3.3.41–2); Gower imagines Pistol boasting of his military feats 'among foaming bottles and ale-washed wits' (H5 3.6.79); Doll insults Pistol: 'Away, you bottle-ale rascal, you basket-hilt stale juggler, you!' (2.4.127–8). The 'drunkard' Christopher Sly calls for 'a pot of small ale', rejecting the **sack** he is offered (SHR I.1.131; I.2.1–6). Meeting Richard as he is conveyed to the Tower, his wife, Isabella, draws a contrast between the **inn** and alehouse:

Ah, thou the model where old Troy did stand!
Thou map of honour, thou King Richard's tomb,
And not King Richard! Thou most beauteous inn:
Why should hard-favoured grief be lodged in thee,
When triumph is become an alehouse guest?
(R2 5.1.11–15)

Yet, ale drinking and the alehouse are also considered with affection: Sir Toby mocks Malvolio's puritanism: 'Dost thou think because thou art virtuous there shall be no more cakes and ale?' (2.3.110–11); Autolycus sings 'For a quart of ale is a dish for a king' (WT 4.3.8); and in H5 the Boy's fear and homesickness during battle is touching: 'Would I were in an alehouse in London. I would give all my fame for a pot of ale, and safety' (H5 3.2.12–13).

(C) On the history of ale in England during the Tudor period see Monckton (1966, 83–109). Andrew Boorde prefers the production of ale to be kept simple: 'Ale is made of malte and water, and they the which do put any other thyng to ale . . . except ye [a]st, barme, or godesgood [the good of God], doth sophistycat theyr ale'. He also argues that 'Ale for an englysh man is a natural drynke' and disapproves of the 'foreign' beverage beer (Boorde 1547, D2v). Just over 150 years after Boorde's dietary was published, William Vaughan complains in his work about the production of English ale:

Ale made of barley malt and good water doth make a man strong: but now a daies few brewers do brew it as they ought, for they add slimie and heavie baggage unto it, thinking thereby to please tossepots, & to encrease the vigour of it.

(Vaughan 1600, B4r)

He also informs the reader how to tell good ale from bad: 'Good ale ought to be fresh and cleere of colour. It must not be tilted, for then the best qualitie is spent: It must neyther looke muddie, nor yet carie a taile with it' (Vaughan 1600, B4r). Thomas Elyot is fairly typical in preferring wine over ale and beer, arguing that they 'doe lacke the heate and moysture which is in Wine. . . . And also the licour of Ale or Béere being more grosse, do ingender more grosse vapours and corrupt humours then Wine doth, being dronk in like excesse of quantitie' (Elyot 1595, H3v). However, William Bullein considers that drinking ale and beer on an empty stomach 'dooeth good', although it is not good to drink wine when hungry (Bullein 1595, L4r). The sleazy reputation of alehouses is borne out by Thomas Cogan who notes 'if you come as a stranger to any towne and would faine know where the best ale is, you neede doe no more but marke where the greatest noyse is of good fellowes, as they call them, and the greatest repaire of beggers' (Cogan 1636, Iiv). Cogan prefers ale to beer:

If you aske me the question whether ale or beere bee more wholesome, I say that ale generally is better, namely the small ale, which is used as well in sicknesse as in health, and that for good cause, considering that barley, whereof it is made, is commended and used in medicine in all parts of the world, and accounted to bee of a singular efficacy in reducing the body to good temper, specially which is in a distemperance of heat.

(Cogan 1636, Ii2r)

Cogan also considers it 'worse to be drunke of ale than wine' noting that 'the drunkennesse indureth longer: by reason that the fumes and vapours of ale that ascend to the head, are more grosse, and therefore cannot bee so soone resolved as those that rise up of wine' (Cogan 1636, Ii1v–Ii2r). In Holinshed's *Chronicles*, England's weekly markets are accused of encouraging excessive drinking by selling especially strong alcoholic beverages:

there is such headie ale & béere in most of them, as for the mightinesse thereof among such as seeke it out, is commonlie called huffecap, the mad dog, father whoresonne, angels food, dragons milke, go by the wall, stride wide, and list leg, &c. And this is more to be noted, that when one of late fell by Gods providence into a troubled co[n]science, after he had considered well of his reachlesse life, and dangerous estate: another thinking belike to change his colour and not his mind, caried him straightwaie to the strongest ale, as to the next physician.

(Holinshed 1587, S4v)

Similarly, Phillip Stubbes, in the voice of Philoponus, complains about drunkenness, noting that:

Every countrey, citie, towne, villaged & other, hath abundance of alehouses, tavernss & Innes, which are so fraughted with mault-wormes night & day, that you would wunder to se them. You shal have them there sitting at the wine,

and good ale all the day long, yea all the night too, peradventure a whole wéek together, so long as any money is left, swilling, gulling & carousing from one to an other, til never a one can speak a redy woord. Then when with the spirit of the buttery they are thus possessed, a world it is to consider their gestures & demeanors, how they stut and stammer, stagger & réele too & fro, like madmen, some vomiting spewing & disgorging their filthie stomachs, other some (*Honor sit auribus*) pissing under the boord as they sit, & which is most horrible, some fall to swering, cursing . . . interlacing their spéeches with curious tearms of blasphemie to the great dishonour of God and offence of the godly eares present.

(Stubbes 1583a, I3v–I4r)

The poet John Taylor claims that, when he visited Manchester on a walk from London to Edinburgh, he was invited into a house where eight different kinds of ale were offered to him ‘All able to make one starke drunke or mad’:

We had at one time Set upon the Table,
Good Ale of Hisope, ’twas no Esope fable:
Then we had Ale of Sage, and Ale of Malt,
And Ale of Worme-wood, that can make one halt,
With Ale of Rosemary, and Bettony,
And two Ales more, or else I needes must lye,
But to conclude this drinking Aleye tale,
We had a sort of Ale called scurvey Ale.

(Taylor 1618, C1v–C2r)

As Andrew Gurr pointed out, it seems that bottled ale was available for playgoers to consume during the performance of plays in the open-air amphitheatres (Gurr 2004, 43–4). Gervase Markham notes that the good English housewife ‘must not then by anie meanes bee ignorant in the provision of bread and drinke’ and, noting that drink is more often used than **bread**, he gives detailed instructions on how she should brew beer and ale in her kitchen (Markham 1615, Hh4v; Markham 1986, 204).

Most alehouses were no larger than a single room, but some provided bed and board; alehouses also provided cheap and basic food such as bread and **cheese**, spiced buns and **cake** steeped in ale (Forsyth 1999a, 17–18). On the food and drink provided in the typical alehouse, see also Clark (1978, 48–55). In Ben Jonson’s *Bartholomew Fair*, Justice Overdone refers to the **puddings**, **custards** and **loaves** kept in the cellars of alehouses (Jonson 1960, 2.1.18–25). In his study of the early modern alehouse, Peter Clark identified it as:

a new and increasingly dangerous force in popular society . . . they were run by the poor for the poor, victualling and harbouring the destitute and vagrant, breeding crime, disorder, and drunkenness, fostering promiscuity

and other breaches of orthodox morality; and . . . they served as the stronghold of popular opposition to the established religious and political order.

(Clark 1978, 48)

The clientele of the alehouse in early modern drama reveals ‘an under-world populated by gulls and vagabonds, robbers and whores, a world which though parasitical is also a mirror image of the moral sham, the trickery and hypocrisy of respectable society’ (Clark 1978, 48), which Charlotte McBride related specifically to Shakespeare’s plays: the Boar’s Head in Eastcheap (2H4) and the brothel that appears also to function as an alehouse in MM (McBride 2004, 187–8). On the connection between prostitution and the alehouse, see Martin (2001, 58–78).

alewife, (A) Women brewers, also known as brewsters. Women dominated ale production in medieval England but were gradually sidelined as brewing, and particularly the brewing of **beer**, was taken over by men.

(B) Christopher Sly, insisting that he is not a lord but a tinker, states ‘Ask Marian Hacket, the fat alewife of Wincot, if she know me not. If she say I am not fourteen pence on the score for sheer ale, score me up for the lying’st knave in Christendom’ (SHR I.2.21–3). According to G. R. Hibbard, Shakespeare might have had a particular alewife in mind:

The woman referred to here may well have been a real person, since Sara, the daughter of Robert Hacket, was baptized in Quinton church on 21 November 1591. The hamlet of Wincot, four miles south of Stratford, lay partly in the parish of Quinton and partly in that of Clifford Chambers.

(Shakespeare 1968a, 171n20)

In 2H4, the Page mistakes Bardolph’s drunken face for ‘the ale-wife’s red petticoat’ (2H4 2.2.75) and in MND Robin Goodfellow appears to allude to the brewster when describing his disruption of domestic chores:

And sometime lurk I in a gossip’s bowl
In very likeness of a roasted crab,
And when she drinks, against her lips I bob,
And on her withered dewlap pour the ale.

(2.1.47–50)

(C) In the play *Gammer Gurton’s Needle*, commonly attributed to William Stevenson and written sometime between 1550 and 1560 (S[tevenson] 1997, xiii), Dame Chat apparently runs an **alehouse** because Diccon states ‘I will into the good wife Chat’s, to feel how the ale doth taste’ (1.2.44). John Skelton’s poem ‘Elynour Rummynge’ presents a caricature of the alewife:

Her lothely lere
Is nothyng clere,

But ugly of chere,
Droupy and drowsy,
Scurvy and lowsy;
Her face all bowsy,
Comely crynklyd
Woundersly wrynked
Lyke a rost pygges eare,
Brystled with here.

(Skelton 1983, 214, lines 12–21)

On the role of women in the ale-brewing industry see Judith Bennett who pointed out that although women brewed and sold most of the ale consumed in medieval England, they became marginalized in the early modern period as the industry ‘became capitalized and industrialized’ (Bennett 1996, 146). By 1600, brewing, especially the brewing of beer, was dominated by men but ‘women were not thrust out of the drink trade altogether. . . . in villages and towns less touched by changes in the trade, they still brewed and sold their old-fashioned ale’ (Bennett 1996, 152).

almonds See also **milk**, (A) Strictly a **seed** rather than a **nut**, almonds were thought to protect against **drunkenness** and act as a diuretic; parrots were proverbially fond of almonds.

(B) Almonds are mentioned only once in Shakespeare. After watching Cressida’s flirtation with Diomedes, Thersites exclaims ‘The parrot will not do more for an almond than he for a commodious drab’ (TRO 5.2.195–6).

(C) Andrew Boorde, Thomas Elyot and William Bullein advise the **eating** of almonds ‘before meat’ (presumably before a meal that includes alcohol) in order to prevent intoxication (Boorde 1547, H1r; Elyot 1595, E4v; Bullein 1595, L5v); Boorde notes that almonds ‘causeth a man to pysse’, an effect also remarked upon by Elyot. On the link between almonds and parrots see ‘An almond for a parrot’ (Tilley 1950, A220).

alms-drink, (A) Leftover alcoholic beverage given to the poor.

(B) In ANT, one of the servants comments ‘Lepidus is high-coloured’ to which another replies ‘They have made him drink alms-drink’ (2.7.4–5). David Bevington contends that although the *OED* defines ‘alms-drink’ as ‘the remains of liquor reserved for alms people’ (Alms 4b), context suggests what Shakespeare meant:

the bickering of his companions repeatedly obliges Lepidus to raise a toast in the way of peacemaking; his drinking is an act of charity. . . . Lepidus drinks to keep the peace, and his efforts are ironically rewarded as the distinguished company jests at his expense and meanly plies him with more drink. He is the charitable scapegoat and his alms is drink.

(Shakespeare 1990a, 144n4)

(C) In the household of Henry VIII, Officers of the Almonry were given instructions for distributing **food** and drink to the poor (Anon 1790, 154).

anchovies, (A) A small **fish** and a member of the **herring** family, often served salted or pickled and thus tending to provoke **thirst** and so drinking.

(B) Among the foods found listed on the receipts retrieved from the pockets of a drunk and sleeping Sir John (1H4 2.5.541).

(C) A food commonly sold in **taverns** (Albala 2003, 113). Thomas Moffett notes that anchovies are eaten to restore **appetite** and complains that they are too salty (Moffett 1655, U2r–U2v). As with all fish, there were sexual, specifically vaginal, associations (Williams 1994a, ‘anchovy’).

angelica, (A) An aromatic **herb** thought to protect against poison and plague.

(B) The word appears in ROM when Capulet is ordering the preparation of Juliet’s marriage feast: ‘Look to the baked meats, good Angelica, / Spare not for cost’ (4.4.4). Critics disagree on whether it is the name of a character, usually considered that of Juliet’s nurse, or a reference to the herb. That the word is capitalized in Q2 suggests that it refers to a person, but the herb as a perceived antidote to poison might hint at the irony of preparing it for Juliet’s wedding feast, given the role poison will play in the demise of Romeo.

(C) Thomas Cogan recommends angelica as a herb ‘of singular vertue but chiefly commended against the Pestilence, as well as to preserve a man from it, as to helpe him when he is infected’ and further observes that when at Oxford he would grate the **root** to put into drinks ‘and carry a little piece of the root in my mouth when I went abroad’ (Cogan 1636, K4v). Similarly, John Gerard notes that it is ‘an enemy to poisons . . . [and] cureth pestilent diseases’ if used in season and that the root protects against witchcraft and enchantment if carried about the person (Gerard and Johnson 1633, 4P1r). On its effectiveness against the plague and poison see also Markham (1615, R4v; 1986, 12), Dodoens (1578, Bb5r) and Partridge (1588, G7r). On the debate surrounding the use of the word in ROM as either a reference to the herb or the name of a character and only a pun on the herb, see Ferguson and Yachnin (1981) and Bate (1982).

appetite, (A) A **hunger** for **food** and figuratively for other phenomenon.

(B) There are several kinds of appetites named in Shakespeare: a literal appetite for **food**, an appetite for love, power, war and death, women’s appetites, disordered and unnatural appetites, and an appetite for lust. Menenius’ fable of the belly refers to literal appetite:

There was a time when all the body’s members,
Rebelled against the belly, thus accused it:
That only like a gulf it did remain
I’ th’ midst o’ th’ body, idle and unactive,

Still cupboarding the viand, never bearing
Like labour with the rest; where th' other instruments
Did see and hear, devise, instruct, walk, feel,
And, mutually participate, did minister
Unto the appetite and affection common
Of the whole body.

(COR 1.1.94–103)

So too in *CYM*, the King's sons are hungry after the physical exertion of hunting:

GUIDERIUS I am throughly weary.

ARVIRAGUS I am weak with toil yet strong in appetite.

GUIDERIUS There is cold meat i' th' cave. We'll browse on that
Whilst what we have killed be cooked.

(3.6.36–9)

In *R2*, John of Gaunt advocates fantasy as a palliative for the pain of exile rather than act upon Gaunt's suggestions to imagine his banishment 'a travel that thou takest for pleasure' (1.3.262), Bolingbroke insists on calling it 'an enforced pilgrimage' (1.3.264) and denies the power of the imagination to bring the body relief:

O, who can hold a fire in his hand
By thinking on the frosty Caucasus,
Or cloy the hungry edge of appetite
By bare imagination of a feast . . .

(1.3.257–60)

An appetite for love appears frequently in the plays, for example Orsino claims that he would like to get rid of such an appetite by over-indulging:

If music be the food of love, play on,
Give me excess of it that, surfeiting,
The appetite may sicken and so die.

(TN 1.1.1–3)

In contrast, Benedick encourages himself to love Beatrice

I may chance have some odd quirks and remnants of wit broken on me because I have railed so long against marriage; but doth not the appetite alter? A man loves the meat in his youth that he cannot endure in his age. Shall quips and sentences and these paper bullets of the brain awe a man from the career of his humour? No. The world must be peopled. When I said I would die a bachelor, I did not think I should live till I were married.

(2.3.223–31)

Adonis has no appetite for love, despite the best efforts of Venus he 'blushed and pouted in a dull disdain / With leaden appetite, unapt to toy' (VEN 31-4). In MV, Salerio and Graziano take a cynical view of love:

SALERIO O, ten times faster Venus' pigeons fly
 To seal love's bonds new made than they are wont
 To keep obliged faith unforfeited.
 GRAZIANO That ever holds. Who riseth from a feast
 With that keen appetite that he sits down?
 (2.6.5-9)

Numerous observations are made about women's appetites, most of them critical. Ironically, given the passion Viola feels for him, Orsino tells her that women cannot love as powerfully as men because

They lack retention.
 Alas, their love may be called appetite,
 No motion of the liver, but the palate,
 That suffer surfeit, cloyment, and revolt.
 (2.4.95-8)

In TRO, Achilles tells Patroclus

I have a woman's longing,
 An appetite that I am sick withal,
 To see great Hector in his weeds of peace, *Enter Thersites*
 To talk with him and to behold his visage
 Even to my full of view.
 (3.3.230-4)

Female appetites are often referred to as uncontrollable, for example Hamlet recalls Gertrude's behaviour with this father:

Why, she would hang on him
 As if increase of appetite had grown
 By what it fed on, and yet within a month -
 Let me not think on 't; frailty, thy name is woman -
 (1.2.143-6)

Othello also comments on how uncontrollable female appetites are: 'O curse of marriage, / That we can call these delicate creatures ours / And not their appetites!' (3.3.272-4). The sexually voracious wife who cannot get satisfaction from one husband was a common type: Chaucer's Wife of Bath from *The Canterbury Tales* is a typical example of such a figure.

appetite

In TRO, Ulysses characterizes men as hungry for power and held in check only by hierarchy, which, if ignored

Then everything includes itself in power,
Power into will, will into appetite;
And appetite, an universal wolf,
So doubly seconded with will and power,
Must make perforce an universal prey,
And last eat up himself. Great Agamemnon,
This chaos, when degree is suffocate,
Follows the choking.

(1.3.119–26)

Later in the play, Nestor comments on Hector's appetite for combat:

Here, there, and everywhere he leaves and takes,
Dexterity so obeying appetite
That what he will he does, and does so much
That proof is called impossibility.

(TRO 5.5.26–9)

The earth's appetite for more bodies is referred to by Titus when he begs that his sons, Martius and Quintus, be reprieved from a death sentence:

For these two, Tribunes, in the dust I write
My heart's deep languor and my soul's sad tears.
Let my tears stanch the earth's dry appetite;
My sons' sweet blood will make it shame and blush.

(3.1.12–15)

A disordered appetite, suggesting humoral imbalance, is evident in those who consume too much or the wrong kinds of food and drink: Prince Harry is aware that his cravings do not befit his position: 'Belike then my appetite was not princely got; for, by my troth, I do now remember the poor creature small beer' (2H4 2.2.9–11); in COR Martius condemns the citizens, claiming that their approval is harmful: 'your affections are / A sick man's appetite, who desires most that / Which would increase his evil' (1.1.175–7); in TN, Olivia accuses Malvolio of excess: 'O, you are sick of self-love, Malvolio, and taste with a distempered appetite' (1.5.86–7).

A lack of appetite or an unnatural appetite also signals that something is wrong: Leontes describes how Mamillius reacted to accusations of infidelity against Hermione by losing 'his appetite, his sleep' (2.3.16) and in MM the Duke suspects that Angelo's claims to have little appetite are not to be trusted and will test him:

Lord Angelo is precise,
Stands at a guard with envy, scarce confesses
That his blood flows, or that his appetite
Is more to bread than stone. Hence shall we see
If power change purpose, what our seemers be.
(1.3.50–4)

Angelo is indeed a ‘seemer’, although his appetite, which he publicly denies, is for flesh in the form of sex not food, his demands will be expressed in food-related terms: ‘I have begun, / And now I give my sensual race the rein. / Fit thy consent to my sharp appetite’ (2.4.159–61). Lear invokes the most unnatural appetite of all, **cannibalism** when rejecting Cordelia:

The barbarous Scythian,
Or he that makes his generation messes
To gorge his appetite, shall to my bosom
Be as well neighboured, pitied, and relieved
As thou, my sometime daughter.
(LRF 1.1.116–20)

According to Enobarbus, Cleopatra provokes an unnatural appetite in others whereby, although they consume her sexually, they are never satisfied:

Age cannot wither her, nor custom stale
Her infinite variety. Other women cloy
The appetites they feed, but she makes hungry
Where most she satisfies. For vilest things
Become themselves in her, that the holy priests
Bless her when she is riggish.
(2.2.241–6)

Earlier, Pompey desires Cleopatra to have a deleterious effect upon Antony:

Tie up the libertine, in a field of feasts
Keep his brain fuming; Epicurean cooks
Sharpen with cloyless sauce his appetite,
That sleep and feeding may prorogue his honour
Even till a Lethe’d dullness . . .
(2.1.23–7)

There are several other occurrences of immoderate sexual appetites, for example in WIV Sir John, a man with a prodigious appetite for food and drink, wrongly believes that Mistress Page has a similar appetite for him: ‘O, she did so course o’er my exteriors, with such a greedy intention, that the appetite of her eye did

seem to scorch me up like a burning-glass!’ (1.3.58–60). The notion that eyes could project and absorb phenomena, such as passion, is a common motif of Petrarchan and Neoplatonic thought and influenced Renaissance writers also. In TRO, Hector claims that sexual appetites must be governed by moral laws, which will: ‘curb those raging appetites that are / Most disobedient and refractory’ (2.2.180–1). There is a sense of regret at unrestrained sexual appetites in Sonnet 110 when the speaker states ‘Mine appetite I never more will grind / On newer proof to try an older friend’ (lines 10–11); as Katherine Duncan-Jones pointed out, the image is of ‘the appetite as a knife whose grindstone is other objects of love’ (Shakespeare 1997d, 110n10–11). In Sonnet 118, the speaker attempts to defend his infidelity by telling how, having filled himself with his lover’s ‘cloying sweetness’, he turned to a *diet* of ‘bitter sauces’ just as ‘to make our appetites more keen, / With eager compounds we our palate urge’ (lines 1–2), which prefigures Pompey’s reference to Antony’s appetite being sharpened ‘with cloyless sauce’ (2.1.25).

(C) On the appetite as an important regulator of bodily health, see Scot (1609, B5r–B6v).

apple-john See **apples**

apples, (A) There were many different varieties of apples available in early modern England and although Shakespeare usually refers to the **fruit** generically he also makes specific reference to the **crab-apple**, **codling**, **coloquintida**, **pippin**, **pomewater**, **leather-coat** and **apple-john**. There was some consensus among dietary authors that apples should not be eaten raw because they were considered difficult to digest and were best eaten either cooked or when ripe or over-ripe. Apples were considered especially appealing to children, presumably because of their sweetness, and **eating** young apples was associated with impetuous youth. It seems that pippins were eaten in the open-air amphitheatres. Not surprisingly, the apple was sometimes referred to in the biblical context of Eve and the Garden of Eden.

(B) In SHR, apples are mentioned three times: once when Hortensio and Gremio are discussing the prospect of anyone agreeing to marry Katherine despite her dowry: ‘Faith, as you say, there’s small choice in rotten apples’ (1.1.133–4); again when Biondello sneers at Tranio’s claim that Vincentio, his father, looks like the Pendant to whom he is speaking: ‘As much as an apple doth an oyster, and all one’ (4.2.102–3); finally, when Petruchio scoffs at Katherine’s gown: ‘What’s this – a sleeve? ’Tis like a demi-cannon. / What, up and down carved like an apple-tart?’ (4.3.88–9). Although Biondello is suggesting that Vincentio looks nothing like the Pendant, comparing an apple to a **crab** is used to denote similarity when the Fool says of Goneril and Regan ‘Shalt see thy other daughter will use thee kindly, for though she’s as like this as a crab is like an apple, yet I con what I can tell’ (LRF 1 5.15–16). Although crabs and apples are distinct types (as are apples and oysters), the Fool refers not to the sea creature but to the crab-apple and thus – by humorous allusion to the well-known distinction made

between apples and oysters – makes the point that neither daughter will treat Lear well. The **crab-apple** is presumably what Katherine has in mind when she refers to the sourness of the crab (SHR 2.1.226–8). It is also what is meant by Robin Goodfellow’s report on the tricks he likes to play upon others:

And sometime lurk I in a gossip’s bowl
 In very likeness of a roasted crab,
 And when she drinks, against her lips I bob,
 And on her withered dewlap pour the ale.
 (MND 2.1.47–50)

The ‘crab’ referred to must be the crab-apple because an apple, not a crab, would ‘bob’ in water.

Apples are twice associated with the young or immature in Shakespeare. In TMP, Gonzalo is made fun of by Sebastian and Antonio when, discussing the recent marriage of the King of Naples’ daughter, they quibble over Gonzalo’s assertion that Tunis can be equated with Carthage. Antonio asks ‘What impossible matter will he make easy next?’ to which Sebastian replies ‘I think he will carry this island home in his pocket, and give it his son for an apple’ (2.1.88–9). It is suggested that Gonzalo does not understand the world around him, that he is child like and, specifically, gullible. Later in the play, Caliban, in an effort to ingratiate himself with Stefano, offers to show him ‘where crabs grow’ (2.2.166). It is not clear whether ‘crabs’ refers to the crab-apple or the sea creature and, as Stephen Orgel pointed out, ‘it has been invariably assumed’ that Shakespeare meant the former ‘because of the verb *grow*’ where ‘crabs would be expected to “dwell”’ (Shakespeare 1987c, 150n161); the fruit is more likely since this is usually what Shakespeare means when he uses the word ‘crab’.

Malvolio describes Cesario as ‘Not yet old enough for a man, nor young enough for a boy; as a squash is before ’tis a peascod, or a codling when ’tis almost an apple’ (TN 1.5.152–3), and again we see the apple used to compare like with like when Antonio, seeing Sebastian and Viola together for the first time, remarks ‘An apple cleft in two is not more twin / Than these two creatures’ (5.1.221–2). The **codling** is a variety of apple, but the word was also used to refer to any kind of hard apple that ought to be cooked before consumption and also any half-grown apple.

In HAM, the young Prince compares Claudius to an ape that feeds upon Rosencrantz and Guildenstern:

But such officers do the King best service in the end. He keeps them, like an ape an apple in the corner of his jaw, first mouthed to be last swallowed. When he needs what you have gleaned, it is but squeezing you, and, sponge, you shall be dry again.

(4.2.15–20)

Besides suggesting that Claudius is a savage creature, Hamlet conveys the insignificance of Rosencrantz and Guildenstern: they are as small as apples, and there

is a hint at their gullibility also as well as a possible reference to the mastication a notoriously difficult-to-digest foodstuff would require. When Justice Shallow tells Sir John ‘we will eat a last year’s pippin of mine own grafting, with a dish of caraways’ (2H4 5.3.2–3), an early modern audience would presumably have known that **caraway seeds** were specifically recommended for consumption with apples in order to aid digestion.

Antonio ridicules Shylock’s reference to the biblical story of Jacob’s parti-coloured lambs:

Mark you this, Bassanio?
The devil can cite Scripture for his purpose.
An evil soul producing holy witness
Is like a villain with a smiling cheek,
A goodly apple rotten at the heart.
O, what a goodly outside falsehood hath!
(MV 1.3.96–101)

Fruit that appears to be healthy but is rotten under the skin also comes up in ADO (see **oranges**) and, not surprisingly, rotten apples were considered undesirable. The **apple-john** seems to have been an exception and was eaten when withered, but there is a distinction between deliberate maturing, which is said to enhance flavour and can be detected from the fruit’s exterior, and a rotten interior that comes as a surprise and spoils the fruit. Apple-johns are not liked by Sir John: in 2H4 Francis, a drawer, admonishes the Second Drawer for bringing a dish of apple-johns to the table: ‘Thou knowest Sir John cannot endure an apple-john’ to which the Second Drawer replies: ‘Mass, thou sayst true. The Prince once set a dish of apple-johns before him; and told him, there were five more Sir Johns; and, putting off his hat, said “I will now take my leave of these six dry, round, old, withered knights.” It angered him to the heart’ (2.4.2–9). The apple-john is also mentioned in the latter half of 1H4 where Sir John describes himself as ‘withered like an old apple-john’ (3.3.4), and the fruit appears to alert Sir John to his own mortality. Indeed, disease, sickness and the prospect of death dominate scenes featuring Sir John and his cohorts in 2H4.

In LLL, the variety of apple referred to is the **pomewater**, which was typically large and juicy; it is mentioned during a conversation about hunting between Holofernes the pedant, and Nathaniel the curate:

NATHANIEL Very reverend sport, truly, and done in the testimony of a good conscience.
HOLOFERNES The deer was, as you know – *sanguis* – in blood, ripe as the pomewater who now hangeth like a jewel in the ear of *caelo*, the sky, the welkin, the heaven, and anon falleth like a crab on the face of *terra*, the soil, the land, the earth.
NATHANIEL Truly, Master Holofernes, the epithets are sweetly varied, like a scholar at the least. But, sir, I assure ye it was a buck of the first head.
(4.2.1–4.2.10)

In SON 93, the speaker compares himself to ‘a deceived husband’ who believes his lover to be faithful because her appearance, specifically her beauty, suggests this: ‘How like Eve’s apple doth thy beauty grow / If thy sweet virtue answer not thy show!’. Like Eve’s apple, the lover presents a fair exterior, which does not correspond to her inherent moral worth. As Colin Burrow noted: ‘Adam is of course the original *deceived husband*. Compare the proverb “An apple may be fair without and bad within” (Dent A291.1)’ (Burrow 2002, 566n13). Shakespeare twice refers to the ‘apple of the eye’, once in LLL when Biron playfully admonishes Boyet for helping the ladies disguise themselves: ‘Do not you know my lady’s foot by th’ square, / And laugh upon the apple of her eye’ (5.2.474–5) and once in MND before Oberon puts love juice upon Demetrius’s eyes: ‘Flower of this purple dye, / Hit with Cupid’s archery, / Sink in apple of his eye’ (3.2.102–4).

(C) As John Parkinson points out, the number of apple varieties were ‘many and infinite’ and they came in a ‘multiplicite of fashions, colours, and tastes’ (Parkinson 1629, 3C5v). John Gerard is fairly typical in the view that ‘Rosted Apples are alwaies better than the raw, the harm whereof is both mended by the fire, and may also be corrected by adding unto them seeds or spices’ (Gerard and Johnson 1633, 6G2v). Henry Butts not only praises the fruit because it ‘Comfort the hart: quench thirst: enlarge the brest: dispatch distillations of rume: cause to spit: quiet the cough’ but also warns that it will ‘Annoy weake stomacks . . . especially eaten raw, or many’ and invokes the biblical story of Eve, noting that ‘an apple was the cause or occasion of all evill’ (Butts 1599, B7v–B8r). Thomas Cogan also advises against the consumption of raw apples but notes that ‘unruly people through wanton appetite will not refrain them, and chiefly in youth when (as it were) by a naturall affection they greedily covet them’. He suggests that apples be eaten ‘rosted, or baked, or stewed’ and ‘with caraways . . . or some other kind of comfits’ (Cogan 1636, N2v–N3r). Thomas Moffett similarly advises that apples ‘are worst raw, and best baked or preserved’, noting also that ‘old Apples are best (if they be such as can bear age) because by long lying they lose two ill qualities, *Watrishness* and *Windiness*, and also have a more perfect and pleasing taste’ (Moffett 1655, Cc3r). John Gerard distinguishes between apples and oysters when describing St John’s wort as ‘no more like Rew than an Apple to an Oister’ (Gerard and Johnson 1633, Yy4v). Excavations of the Rose theatre indicate that apples, and other fruits, were eaten by the audience (Bowsher and Miller 2009, 149); on pippins being eaten and ‘used as ammunition’ in the theatres, see Gurr (2004, 43). Baked apples were one of the foods sold by street vendors in London (Forsyth 1999b, 28).

apricots, (A) Although grown in England, apricots were available only in limited numbers since their season was short and they were therefore expensive. Dietary authors repeatedly focus on the **fruit** as quick to ripen and so quick to rot, which may have added to the sense that it caused dietary ailments, specifically among women, which in turn might be due to the notion that female attractiveness (like the fruit itself) was short lived. The fruit’s association with women

may also be due to the belief held by some that it was the apricot, not the apple, that was the forbidden fruit in the garden of Eden and because the fruit was associated with male and female genitalia.

(B) Apricots are mentioned by Shakespeare in *MND* and *R2*. In the former, Titania instructs her fairies to tend to the recently transformed Bottom by **feeding** him 'with apricots and dewberries, / With purple grapes, green figs, and mulberries' and 'honeybags' stolen 'from the humble-bees' (3.1.158–60), the combination of sweet tastes and smells emphasizing the sensory pleasure to be had from such foods. In *R2*, the Gardener instructs one of his men:

Go, bind thou up young dangling apricots
Which, like unruly children, make their sire
Stoop with oppression of their prodigal weight.
Give some supportance to the bending twigs.
(3.4.30–3)

This provokes a comparison between 'law and form and due proportion' (3.4.42) kept in the garden and the land, England itself, which, under Richard's governance is 'full of weeds' (3.4.45). Why Shakespeare should choose apricots rather than some other fruit or vegetable to provoke the comparison is not clear (apricots were not grown in England during Richard's reign), but the fruit's propensity to rot and 'soone corrupt', as Henry Butts puts it (see below), suggests allusion to Richard's own situation and the corruption of the kingdom.

(C) Thomas Moffett describes apricots as

plums dissembled under a peaches coat, good only and commendable for their taste and fragrant smell, their flesh quickly corrupting and degenerating into cholera and wheyish excrements, engendering pestilent agues, stopping the liver and spleen, breeding ill juice, and giving either none or very weak nourishment . . .

but also notes that they are

medicinal and wholesome for some persons, for they provoke urine, quench thirst: and sirup made of the infusion of dried Abricocks, qualifies the burning heat and rage of fevers: They are least hurtful to the stomach, and most comfortable to the brain and heart, which be sweet kerneld, big and fragrant . . .

(Moffett 1655, Cc2r)

In his herbal, William Turner calls the apricot 'the hasty peach' (because soon ripe) and generally approves of them: 'peaches when they are ripe are both profitable for the stomach and belly but hasty peaches are better for the stomach as Dioscorides writes' (Turner 1568, J1r). Yet, John Parkinson observes that Galen and others were mistaken to claim the apricot as a kind of peach, noting

that they 'are certainly a kind of plum' (Parkinson 1629, 3B6r). Henry Butts not only notes that apricots 'Quench thirst', 'whet the stomack' and that 'the kernel kills wormes' but also that the fruit tends to 'inflate the stomacke: soone corrupt: possess the bloode with much water, and make it soone putrifie' (Butts 1599, C1v). Turner warns that they must not be eaten after a main meal 'for they rot and are corrupted while they swymme above other meates' and 'if they be taken after meate they corrupt both themselves and all other meates that are nere unto them' (Turner 1568, H7r). Butts suggests that after eating apricots the consumption of old cheese and old wine, among other foods, will lessen their ill effects and so too Moffett contends that they 'are best before meat, and fittest for hot stomachs . . . and let them also remember to drown them well in Sack or Canary wine' (Butts 1599, C1v; Moffett 1655, Cc2r).

Moffett says of apricots 'let not women eat many of them' without specifying why, but Henry Butts' point that that they 'inflate the stomacke' seems to reinforce an association between apricots, sex and pregnancy, which suggests a sexual dimension to Titania's relationship with Bottom. In *The Duchess of Malfi*, the duchess is given apricots by Bosola, which she greedily eats, and they confirm her pregnancy when she suddenly goes into labour. In a discussion on symbols in *The Duchess of Malfi*, Dale B. Randall wondered 'Can it be that the apricot was supposed useful to ascertaining pregnancy?' but noted that he had 'found no mention of apricots in connection with any pregnancy test' (Randall 1987, 180), concluding that it is not clear why apricots, rather than any other fruit, should be used by Webster. Randall suggested that the apricot, rather than the apple, might have been regarded as the forbidden fruit in the Garden of Eden: Sir Thomas Browne, in his *Pseudodoxia Epidemica* (1646) notes a link between the Latin for apple (*malus*) and the word for evil, a link that extends also to the apricot (*Malus armeniaticum*), which was traditionally the golden apple of Hesperides (Randall 1987, 181–2). As Randall also points out, the fruit was thought to symbolize the vulva and the English name 'apricock' encouraged puns on male genitalia (Randall 1987, 182–9).

It is thought that Henry VIII's gardener, the Frenchman John Woolf, brought the apricot to England in 1529 (Thirsk 1999, 19); although the climate was not especially favourable to their cultivation, John Gerard claimed that the apricot tree grew in many gentlemen's gardens, including his own, throughout England (Gerard and Johnson 1633, 7F3r). As Joan Thirsk pointed out, in England, apricots were 'acclimatized in gardens in the sixteenth century by being planted against sheltering walls, since on standard trees the apricots did not always ripen' (Thirsk 2007, 300). It is presumably the fruit grown against sheltering walls that dietary authors have in mind when they repeatedly note that the fruit is quick to ripen and therefore quick to rot. This may have added to the sense that the apricot caused dietary ailments, specifically among women, which in turn might be due to the notion that female attractiveness, like the fruit itself, is short lived, as in the exhortation by the seventeenth-century poet Robert Herrick to virgins: 'gather ye rose-buds while ye may'.

aqua-vitae

aqua-vitae, (A) A strong alcoholic spirit, usually made by distilling **wine** or strong **ale**. It seems that aqua-vitae was ordinarily home brewed; the word is derived from the Latin 'water of life', and the **drink** was thought by some to be life enhancing. (B) Trying to scare the Old Shepherd's son regarding the alleged punishments that the king will inflict upon any related to the shepherd's daughter, Autolycus tells him

He has a son, who shall be flayed alive, then 'nointed over with honey, set on the head of a wasps' nest, then stand till he be three-quarters-and-a-dram dead, then recovered again with aqua-vitae, or some other hot infusion, then, raw as he is, and in the hottest day prognostication proclaims, shall he be set against a brick wall, the sun looking with a southward eye upon him, where he is to behold him with flies blown to death.

(WT 4.4.784–92)

The trick works since the son tells his father 'He seems to be of great authority. Close with him, give him gold' (4.4.800–1).

English commentators noted that the beverage was favoured by the Irish; in WIV, the jealous Master Ford asserts:

I will rather trust a Fleming with my butter, Parson Hugh the Welshman with my cheese, an Irishman with my aqua-vitae bottle, or a thief to walk my ambling gelding, than my wife with herself.

(2.2.291–5)

Discussing the trick of making Malvolio believe that Olivia is in love with him, Sir Toby asks Maria 'Nay, but say true, does it work upon him?' to which she responds 'Like aqua vitae with a midwife' (2.5.189–90). We see such a liking for aqua-vitae in action in ROM when the nurse twice calls for the drink; the first time is when she hears that Romeo has killed Tybalt:

There's no trust, no faith, no honesty in men;
All perjured, all forsworn, all naught, dissemblers all.
Ah, where's my man? Give me some aqua vitae.
These griefs, these woes, these sorrows make me old.
Shame come to Romeo!

(3.2.86–90)

The second time is when she has discovered Juliet apparently dead in bed:

Alas, alas! Help, help! My lady's dead.
O welladay, that ever I was born!
Some aqua-vitae, ho! My lord, my lady!

(4.4.41–3)

In ERR, Dromio of Syracuse tells Antipholus of Ephesus, who he thinks is his master, that the ship he has hired is ready for boarding:

Master, there's a barque of Epidamnum
 That stays but till her owner comes aboard,
 And then she bears away. Our freightage, sir,
 I have conveyed aboard, and I have bought
 The oil, the balsamum, and aqua-vitae.
 The ship is in her trim; the merry wind
 Blows fair from land. They stay for naught at all
 But for their owner, master, and yourself.

(4.1.85–92)

It is perhaps humorous that Dromio mentions only strong drink and no food. (C) Richard Stanyhurst writes about the Irish *diet* in Holinshed's *Chronicles*:

Fleshe they devour without bread, and that halfe raw: the rest boyleth in their stomackes with Aqua vitae, which they swill in after such a surfet by quartes & pottels . . . they let their coves bloud, which growne to a gelly,[jelly] they bake and overspread with butter, and so eate it in lumpes.

(Holinshed [1577], D4r)

In his *Britannia*, William Camden wrote something similar about the Irish: 'When they are sharp set [hungry], they make no bones of raw flesh, after they have squeez'd the blood out; to digest which, they drink *Usquebaugh*. They let their cows blood too, which, after it is curdled, and strew'd over with butter, they eat with a good relish' (Camden 1971, 1048). 'Usquebaugh' is the Gaelic for whiskey.

David F. Hoener claimed that midwives in Shakespeare's time were 'especially fond' of aqua-vitae, 'having easy access because it was used as a disinfectant for wounds' (Hoener 1992, 236). John Partridge provides a recipe for housewives to make aqua-vitae:

Take foure gallons of strong Ale or Wine-Lees, and put them in a vessell and cover it well: then put to it three or foure handfull of Rosemarie, Peniroyall, Liverwoort, Hartestongue, or any other good hearbs, and stir them together twice or thrice a day, for the space of foure daies: then put them in a brasse pot, and still with a temperate fire, for els you burn your pot and loose your Aqua Vite, which will sinke and look red: also, looke you keep your water in a temper, and when it is very hot, let it out, and put in colde water againe into the upper part of the Limbecke, and so change your water as it waxeth hot. Take a spooneful from under the spoute, and light it with a paper, and if it burne cleane out, it is good, els not.

(Partridge 1591, B2v–B3r)

For aqua-vitae as especially restorative, which would explain why Juliet's nurse calls for it, see Trawick (1978, 30–1).

B

bacon See also **Bartholomew boar**, (A) Generally considered a foodstuff suitable for labourers or those involved in physical activity because it was thought difficult to digest.

(B) In 1H4, the Second Carrier has 'a gammon of bacon and two races of ginger to be delivered as far as Charing Cross' (2.1.24–5). During the Gad's Hill robbery, Sir John calls the travellers who are his victims 'whoreson caterpillars, bacon-fed knaves!' (2.2.82) and when one of them cries 'O, we are undone, both we and ours for ever!' (2.2.84–5) responds:

Hang ye, gorbellied knaves, are ye undone? No, ye fat chuffs; I would your store were here. On, bacons, on! What, ye knaves! Young men must live.
(2.2.86–8)

Aside from the humour of Sir John classing himself among the young, there is potential for humour if the actors playing those who are robbed are obviously not well fed, unlike Sir John.

In WIV, Mistress Quickly interrupts the school master Evans who is testing young William Page on his Latin:

EVANS . . . What is he, William, that does lend articles?

WILLIAM Articles are borrowed of the pronoun, and be thus declined.

Singulariter nominativo: 'hic, haec, hoc'.

EVANS *Nominativo: 'hig, hag, hog'*. Pray you mark: *genitivo: 'huius'*. Well, what is your accusative case?

WILLIAM *Accusativo: 'hinc'*-

EVANS I pray you have your remembrance, child. *Accusativo: 'hing, hang, hog'*.

MISTRESS QUICKLY 'Hang-hog' is Latin for bacon, I warrant you.
 EVANS Leave your prabbles, 'oman!

(4.1.34–45)

The interruption is amusing not only because she mistakes 'hog' for pig, and thus bacon, but also because the foodstuff was considered unsuitable for intellectuals.

In *MV*, Lancelot mocks Jessica's conversion to Judaism: 'This making of Christians will raise the price of hogs. If we grow all to be pork-eaters we shall not shortly have a rasher on the coals for money' (3.5.21–4); a **rasher** was a thin slice of bacon or ham.

(C) Andrew Boorde disapproves of **pork** but agrees with Galen that the meat is good for those involved in physical activity, noting that bacon is 'good for carters and plowmen, the whiche be ever labouringe in the earth or dunge' (Boorde 1547, F2v–F3r). Thomas Cogan warns that bacon 'is in no wise commended as wholesome, especially for students, or such as have feeble stomackes. But for laboring men it is convenient . . .' (Cogan 1636, R3v). So too William Bullein claims that 'Bacon is verie hard of digestion, and much discommended, and is hurtfull. . . . [It is suitable] Onelie unto a hote cholericke labouring bodie' and Phillip Moore that 'Bacon made of olde swyne . . . [is] evil for idle people but holsome for them that labour' (Bullein 1595, J6v; Moore 1564, C7v).

In Richard Brome's *The Asparagus Garden* Hoyden, whose father 'was a rank clown' desires to be a gentleman and is advised by Mony-lacks that this can be achieved through **diet**: 'His foule ranke blood of Bacon and Pease-porridge must out of you to the last dram' (Brome 1640, 2.3; D3v). In *Doctor Faustus*, Christopher Marlowe's personification of gluttony claims 'My grandfather was a gammon of bacon, my grandmother a hogshead of claret wine' (Marlowe 1993, A-text-2.3.144–5).

bait, (A) A small **meal**, usually for travellers and their horses; a small piece of **food** to attract prey.

(B) Having killed Hector, Achilles proclaims

The dragon wing of night o'erspreads the earth
 And, stickler-like, the armies separates.
 My half-supped sword, that frankly would have fed,
 Pleased with this dainty bait, thus goes to bed. *He sheathes his sword*
 Come, tie his body to my horse's tail.
 Along the field I will the Trojan trail.

(TRO 5.9.17–22)

The sense here is that the 'bait' is a snack for Achilles' sword, but since Hector is about to go on a journey 'along the field' dark humour may be at work. Elsewhere, the word is usually mentioned specifically in terms of a **morsel** of food to catch prey, specifically **fish** bait, as when Shylock states that Antonio's flesh is good 'To bait fish withal' (*MV* 3.1.49).

(C) Among the useful advice offered by Hugh Platt is how to prepare ‘Divers good baits to catch fish with’ (Platt 1594, I3v–I4r).

bake, (A) The process of cooking in an **oven**, usually **bread**, **pies** and **cakes**.

(B) Mistress Quickly refers to the French Doctor Master Caius as her ‘master’, explaining: ‘I may call him my master, look you, for I keep his house, and I wash, wring, brew, bake, scour, dress meat and drink, make the beds, and do all myself –’ (1.4.90–3).

In an argument with the Hostess over stolen money, she claims that Sir John is indebted to her: ‘You owe me money, Sir John, and now you pick a quarrel to beguile me of it. I bought you a dozen of shirts to your back’ to which he replies ‘Dowlas, filthy dowlas. I have given them away to bakers’ wives; they have made bolters of them’ (1H4 3.3.65–9); see **bakers’ daughters/wives**. In TRO, Pandarus compares the wooing of Cressida to making a cake, noting that the cake must be made, baked and cooled before consumption (1.1.23–6).

Having killed Chiron and Demetrius, Titus Andronicus plans the **banquet** he will serve to Tamora:

Lavinia, come.
Receive the blood, and when that they are dead
Let me go grind their bones to powder small,
And with this hateful liquor temper it,
And in that paste let their vile heads be baked.
(TIT 5.2.195–9)

In MAC, the Second Witch states: ‘Fillet of a fenny snake, / In the cauldron boil and bake’ (4.1.12–13), which might mean that the snake-fillet will be boiled until it is firm, although it could simply reinforce the action of baking and provide the all important rhyme with ‘snake’.

(C) On the distinction between baking and **roasting** meat, see Albala (2010, 76–9).

baked meats, (A) A **pie** containing animal **flesh**, usually a whole joint of **meat**, and baked in a **coffin**.

(B) Hamlet complains to Horatio of his mother’s marriage to Claudio: events have moved with such speed that ‘The funeral baked meats / Did coldly furnish forth the marriage tables’ (HAM 1.2.179–80). The dish occurs also in ROM when Capulet, busy organizing Juliet’s marriage feast, urges ‘Look to the baked meats, good Angelica, / Spare not for cost’ (4.4.4).

(C) Thomas Dawson provides a recipe for baked meats:

Take a legge of lambe and cut out all the flesh, and save the skinne whole, then mince it fine and white with it, then put in grated bread, and some eggs white and all, and some Dates and Currantes, then season it with some Pepper, Synamome [cinammon], Ginger, and some Nutmegges and Carrawaies [carraways], and a little creame and temper it all together, then put it into the leg of the Lambe againe, and let it bake a little before you put it into your Pye, and

when you have put it into your pie, then put in a litle of the Pudding about it, and when it is almost baked, then put in vergice [verjuice], sugar and sweete butter, and so serve it.

(Dawson 1587, B4r)

Commenting on the above recipe, Robert Appelbaum argued that the baked meats served at Gertrude's wedding are not, as many critics have assumed, leftovers. The pies would have been served within about a week of preparation, and Hamlet's joke is that only a speedy marriage would make it possible to serve pies originally prepared for the funeral (Appelbaum 2006, 17–18). Appelbaum detects in the dish of baked meat within a coffin an 'image of interment and disinterment and of revisiting the dead' (Appelbaum 2006, 20), and while the dish itself suggests thrift, as Hamlet himself points out to Horatio, it also reminds us of **cannibalism**. John Murrell provides numerous recipes for baked meats including one to bake wild deer and one to bake a swan (Murrell 1617, D7v–D8r).

bakers' daughters/wives, (A) In early modern England, women would generally have been expected to help in the work done by their fathers and husbands and, in the case of bakers, this might involve making the cloth to sift the **flour** (a boulder) or in selling the **bread** itself; it appears that, for the Elizabethans, bakers' daughters were associated with prostitutes and bakers' wives with bawdiness. (B) Claudius converses with the mad Ophelia

KING CLAUDIUS How do ye, pretty lady?

OPHELIA Well, God 'ield you. They say the owl was a baker's daughter. Lord, we know what we are, but know not what we may be. God be at your table!

KING CLAUDIUS (*to Gertrude*) Conceit upon her father.

(HAM 4.5.40–4)

As G. R. Hibbard noted, the main reference here 'is to a folk-tale in which Christ goes into a baker's shop and asks for food. The baker's daughter reprimands her mother for giving him too much. There-upon Christ turns her into a owl' (Shakespeare 1987a, 299n41–2). It is not clear why Ophelia should refer to this story, but Philip Edwards pointed out that 'the tale is in Ophelia's mind as a story of transformation' (Shakespeare 1985, 206n42), and Jenkins considered it was possibly an allusion to the loss of virginity (Shakespeare 1982a, 350n42–3). Hibbard also cited Dent, who provides a 1555 reference to 'bakers daughters and such other poore whores' (Dent 1981, B54.1).

In 1H4, Sir John argues with the Hostess, having claimed that his pocket was picked in her house:

SIR JOHN Go to, I know you well enough.

HOSTESS No, Sir John, you do not know me, Sir John; I know you, Sir John.

You owe me money, Sir John, and now you pick a quarrel to beguile me of it. I bought you a dozen of shirts to your back.

SIR JOHN Dowlas, filthy dowlas. I have given them away to bakers' wives; they have made bolters of them.

(3.3.63–9)

There is perhaps a joke at the expense of bakers since it is dirty cloth that will be used to make food.

(C) Robert Tracy was the first to reject the explanation, given by most editors, that Ophelia refers to a folk tale; he argued that the owl, as a symbol of virginity and its loss, signals Ophelia's disappointment at her failed love affair with Hamlet. He also claimed that the baker's daughter signals sensuality and harlotry (about which Ophelia has been warned) since, for the Elizabethans, bakers' daughters were associated with prostitution and bakers and bakers' wives also had a reputation for bawdiness. Tracy noted that Sir John's reference to giving his dirty shirts away to bakers' wives also touches upon this association with loose women via a saying about the alleged philandering of the consort of Queen Mary I with low-ranking women: 'The baker's daughter is better in her gown, than Queen Mary without the crown' (Tracy 1966).

Banbury cheese, (A) A particularly thin **cheese** from Banbury, a town in Oxfordshire.

(B) When Slender tells Sir John 'Marry, sir, I have matter in my head against you, and against your cony-catching rascals, Bardolph, Nim, and Pistol' (WIV 1.1.116–18) Bardolph responds 'You Banbury cheese!' (1.1.119), a reference to Slender's appearance but also suggesting that Slender is a puritan since Banbury was a centre of Puritanism.

(C) The appearance of the cheese was proverbial: 'as thin as Banbury cheese' (Tilley 1950, C268). An article in *Notes and Queries* from 1855 quoted Heywood's collection of epigrams: 'I never saw Banbury cheese thick enough; / But I have often seen Essex cheese quick enough' and John Marston's *Jack Drum's Entertainment* 'You are like a Banbury cheese, nothing but paring'. Although the author suggests that the origin of the phrase is unknown, he or she provides a recipe for making it from a sixteenth-century manuscript cookery-book and concludes that it was 'A rich kind of cheese, about one inch in thickness, [which] is still made in the neighbourhood of Banbury' (R 1855, 427; Heywood 1562, epigram 24; Marston 1601, E3v). Thomas Cogan disapproved of cheese in general but in listing 'what cheese is best' declared 'Banburie Cheese shall goe for my money, for therein (if it be of the best sort) you shall neither tast the renet nor salt, which be two speciall properties of good Cheese' (Cogan 1636, Z4r–Z4v). As James Halliwell indicated, Banbury at the beginning of the seventeenth century 'was celebrated for its number of puritans, and Ben Jonson calls a Puritan a *Banbury man*' (Halliwell 1855, 'Banbury'), a reference to *Zeal-of-the-Land Busy* in *Bartholomew Fair* (Jonson 1960, 1.3.105–8); Banbury was also known for its **cakes** and in Jonson's play it is mentioned that Zeal was formerly a **baker** (Jonson 1960, 1.3.115–19). In his treatise on melancholy, Robert Burton proclaimed Banbury

cheese to be the best one could consume (Burton 1621, F5r). For the association between Banbury and cakes, see Mason and Brown (2006, 173).

banquet, (A) The word ‘banquet’ had four distinct meanings: it could be a sumptuous **feast**, a snack between meals sometimes called a ‘running banquet’ or a course of **sweetmeats** and **fruit**, which is the origin of the modern dessert course; it could also refer to a **wine**-drinking session.

(B) There are numerous references in Shakespeare to banquets as celebratory affairs and an indication of wealth: in 1H6, after Joan la Pucelle has recovered the town of Orleans for the French, Charles states ‘Come in, and let us banquet royally / After this golden day of victory’ (1.8.30–1); the tinker Christopher Sly is indulged by having ‘A most delicious banquet by his bed’ (SHR I.1.37); and in AYL the meal enjoyed by Duke Senior in the Forest of Ardenne (and interrupted by Orlando so he might feed Adam) is referred to as a ‘banquet’ by Amiens (2.5.59). The banquet also signals indulgence, and Enobarbus might refer specifically to a carousal (see **carouse**) when he calls for Cleopatra’s servants to ‘Bring in the banquet quickly, / Wine enough Cleopatra’s health to drink’. (ANT 1.2.11–12); this might also be what is suggested by the Bishop of Ely when he describes the riotous youth of the new king in H5 as full of ‘riots, banquets, sports’ (1.1.57).

In ADO, Benedick comments on the changes in Claudio that love has produced:

He was wont to speak plain and to the purpose, like an honest man and a soldier, and now is he turned orthography. His words are a very fantastical banquet, just so many strange dishes.

(2.3.18–21)

The banquet in TMP is fantastical also: spirits – described by Sebastian as ‘A living drollery’ (3.3.21) and by Gonzalo as ‘of monstrous shape’ yet with ‘manners . . . more gentle-kind than of / Our human generation you shall find’ (3.3.31–3) – present a banquet that is subsequently made to disappear by Ariel (3.3.52). In LLL, the banquet is not real either, but purely psychological; Longueville describes the oath he and his friends have taken:

I am resolved. ’Tis but a three years’ fast.
The mind shall banquet, though the body pine.
Fat paunches have lean pates, and dainty bits
Make rich the ribs but bankrupt quite the wits.

(1.1.24–7)

Another strange banquet is prepared by Titus who explains to Tamora’s sons, Chiron and Demetrius, that they will be its main **ingredients**:

Hark, villains, I will grind your bones to dust,
And with your blood and it I’ll make a paste,

And of the paste a coffin I will rear,
And make two pasties of your shameful heads,
And bid that strumpet, your unhallowed dam,
Like to the earth swallow her own increase.
This is the feast that I have bid her to,
And this the banquet she shall surfeit on;
For worse than Philomel you used my daughter,
And worse than Progne I will be revenged.
(5.2.185–94)

The banquet as dessert course is apparently referred to in SHR when Lucentio welcomes Petruccio, Katherina, Hortensio and the widow to his home:

Feast with the best, and welcome to my house.
My banquet is to close our stomachs up
After our great good cheer. Pray you, sit down,
For now we sit to chat as well as eat.
(5.2.8–11)

Like **cheese** after a meal, the desert course was thought to ‘close the stomach’, that is aid digestion. In ROM, Capulet attempts to persuade Romeo and his friends (not realizing they are Montagues) to stay longer: ‘Nay, gentlemen, prepare not to be gone. / We have a trifling foolish banquet towards’ (1.5.120–1.5.121), which refers to either the running banquet or the dessert course, both of which might be described as ‘trifling foolish’, that is less substantial than the main banquet. In AIT, Lord Sands is among the men welcomed by Sir Henry Guildford to the banquet in a ‘privy chamber’ in St James’s palace; referring to the ladies present, Sands leeringly observes:

Sir Thomas Lovell, had the Cardinal
But half my lay thoughts in him, some of these
Should find a running banquet, ere they rested,
I think would better please ’em. By my life,
They are a sweet society of fair ones.
(1.4.10–14)

The comment is heavy with sexual innuendo, suggesting that the ladies might have sex with many men and quickly; a ‘running banquet’ also meant a whipping (see Shakespeare 2000b, 257n12). The dessert course is probably what is meant in TIM when, after the masque of Ladies as Amazons, Timon tells the Ladies ‘there is an idle banquet ’tends you’ (1.2.151): the main banquet has already been enjoyed by the men before this entertainment and the word ‘idle’ is typically dismissive in describing the course.

(C) Ken Albala remarked that it was only in England that the term ‘banquet’ ‘denoted the final portable dessert course of sweetmeats and fruit. Elsewhere it

meant an entire meal, the grandest that could be imagined at European courts' (Albala 2007a, vii). As C. Anne Wilson noted, 'the surprisingly wide range of sweetmeats' served at Tudor banquets became known as 'banquetting stuffe':

As well as the preserved fruits, flowers, and roots in their numerous guises, and the fruit-flavoured stiff jellies and sugar pastes, there were the biscuit-breads, fine jumballs, and knots and other light cakey or biscuity confections; leaches, which were milk or cream jellies flavoured with almonds, spices and the ubiquitous rosewater and cut into slices for serving; sugar-candies, sugar-plate and spiced sugar-pastes variously shaped and coloured, and the sugar-covered spices known as comfits; also the marchpane, a handsome decorated marzipan confection which often took pride of place; sweet dark gingerbread, made initially from breadcrumbs and spices and only later mixed with flour and baked as a cake; and sweet, white almond-paste gingerbread gilded with leaf-gold.

(Wilson 1991, 15)

The innuendo of Sands in AIT is not surprising when we consider that much of the 'banquetting stuffe' served was aphrodisiacal. Jennifer Stead explained

It may not have been the conscious intention of the banquet-givers to serve aphrodisiacs (for instance, the Archbishop of Canterbury at Lambeth Palace, who had a banquetting house in the garden) – the sweetmeats, suckets, fresh and preserved fruits and roots, sweet wines, and distilled waters would have been served out of long custom and for their deliciousness – nevertheless, the various aphrodisiac qualities attached to them (and still in use for these generative purposes in medicine) would have been known to all, adding piquancy to the proceedings, and opportunities for wit and merriment.

(Stead 1991, 147)

Thomas Dawson lists 'all thinges necessarie for a banquet', which include **sugar**, **pepper**, **nutmeg**, **comfits** and **oranges** (Dawson 1587).

For an account of banquet scenes on the English stage in the early modern period, see Meads (2002) and Thong (2010). See also Sim (1997, 134–57) and Holland (2009, 13–22). For an analysis of the use of sugar in the banquet course in Shakespeare, see Hall (2009).

Barbary hen See also **chicken**, (A) Domestic **fowl** originally from the Northern coast of Africa; also termed a **guinea hen**.

(B) Sir John tries to convince the Hostess that Pistol will not cause any trouble:

He's no swaggerer, hostess – a tame cheater, i' faith. You may stroke him as gently as a puppy greyhound. He'll not swagger with a Barbary hen, if her feathers turn back in any show of resistance. – Call him up, drawer.

(2H4 2.4.94–8)

As A. R. Humphreys pointed out, ‘The dramatists often use “guinea hen” disparagingly for a woman, sometimes in the sense of prostitute. Falstaff presumably has this in mind’ (Shakespeare 1966a, 69n97).

bardolph (bardolf), (A) A thick **pottage** consisting of **chickens** boiled in almond-milk.

(B) Shakespeare’s rogue, Bardolph, appears in 2H4, H5 and WIV. The same character appears in 1H4, but the Oxford editors changed the name ‘Bardolph’ to ‘Russell’, arguing that the latter was the name Shakespeare originally gave to this character. There is also a Lord Bardolph in the opening scene of 2H4 who, bringing what he claims is ‘certain news from Shrewsbury’ (1.1.12), wrongly informs Northumberland that the rebels have been successful.

(C) The pottage, bardolf, is described in Hieatt, et al. (2006, 108); a recipe for bardolf appears in a fifteenth-century manuscript (MS B.L. Arundel 334. Ca. 1425):

Take almond mylk, and draw hit up thik with vernage, and let hit boyle, and braune of capons braied, and put therto; and cast therto sugre, clowes, maces, pynes, and ginger, mynced; and take chekyns parboyled, and chopped, and pul of the skyn, and boyle al ensemble, and in the settinge doune from the fire, put therto a lytel vynegur alaied (*mixed*) with pouder of ginger, and a lytel water of everose, and make the potage hanginge (*thick*), and serve hit forthe.

(reproduced in Warner 1791, 84 and Anon 1790, 466)

The **sugar**, **cloves**, **mace** and **ginger** would have provided flavour, as would the **vinegar** and **brawn** from the **capon**; ‘pynes’ are edible **seeds** from the pine tree. John Jowett argued that Shakespeare may have changed the name ‘Russell’ to ‘Bardolph’ in 1H4, and subsequent plays in which that character appears, because of imposed censorship from powerful individuals, the same reason he changed ‘Sir John Oldcastle’ to ‘Sir John Falstaff’. ‘Russell’ might be an allusion to the widow Elizabeth Russell who started a petition to stop the Blackfriars theatre. Shakespeare might have got the name from Holinshed, but it could still be objectionable to Elizabeth Russell since the name means ‘red’ and the character’s redness is endlessly remarked on. Russell had the right contacts to add her objection to the Cobhams’s objection to Oldcastle; for a detailed explanation, see Jowett (1987).

barley, (A) Barley was less expensive than **wheat** and considered inferior to it but appears to have been consumed in times of wheat shortages. It was often used in the making of **bread** and **ale**, and barley boiled with other **ingredients** was considered by some to be medicinal.

(B) Barley is one of the grains Ceres is praised for presiding over by Iris in TMP but which she is asked to leave so as to celebrate the betrothal of Ferdinand and Miranda (4.1.61–86). In H5, upon hearing of the English advances into France, the Constable of France denounces English weather and English **food**:

Where have they this mettle?
Is not their climate foggy, raw, and dull,
On whom as in despite the sun looks pale,
Killing their fruit with frowns? Can sodden water,
A drench for sur-reined jades - their barley-broth -
Decoct their cold blood to such valiant heat?
And shall our quick blood, spirited with wine,
Seem frosty?

(3.5.15–22)

For the French, the notion that the English would consume barley rather than wheat makes them bestial since barley was, and still is, a common animal feed crop.

(C) Thomas Cogan notes that ‘Barlie, whereof also bread is used to bee made . . . doth not nourish so much as wheat’ (Cogan 1636, D3r). On barley as less nourishing than wheat, see also Elyot (1595, G1v). John Gerard, citing Dioscorides, notes that barley ‘doth cleanse, provoke urine, breedeth windiness, and is an enemie to the stomacke’ but that barley meal boiled with various other **ingredients** can act as a salve to cure various swellings and inflammations (Gerard and Johnson 1633, F4r). Phillip Barrough recommends barley-broth as a cure for lethargy, among other ailments, and Hieronymus Brunschwig advises those afflicted with jaundice, or any condition affecting the liver, to drink barley-water (Barrough 1583, B4r; Brunschwig 1561, E3r). William Vaughan claims that ‘Ale made of barley malt and good water doth make a man strong’ but complains about brewers using additives (Vaughan 1600, B4r). In *Gammer Gurton’s Needle*, commonly attributed to William Stevenson, Hodge complains that he is not rewarded with a good dinner for all his hard work: ‘Neither butter, cheese, milk, onions, flesh nor fish, / Save this poor piece of barley bread’, remarking that ‘save this piece of dry horse-bread’ he has eaten nothing (S[tevenson] 1997, 2.1.18–20). On the increased consumption of barely due to a shortage of wheat, especially during the food shortages of the 1590s, see Appleby (1979, 104, 110–13).

Bartholomew boar, (A) **Pork** sold at the annual fair held in West Smithfield, London.

(B) After his scuffle with Pistol, Doll calls Sir John a ‘whoreson little tidy Bartholomew boar-pig’ and asks ‘when wilt thou leave fighting o’ days, and foining o’ nights, and begin to patch up thine old body for heaven?’ (2H4 2.4.232–5); ‘tidy’ here means nicely plump or **fat**.

(C) In Ben Jonson’s *Bartholomew Fair*, pork, referred to as ‘Bartholomew pig’ (Jonson 1960, 1.6.42), is prepared and sold by Ursula, the pig woman.

bastard, (A) A sweet Spanish **wine** available in two colours, white and brown, or, more specifically, light brown or tawny.

(B) Arresting Pompey for being a bawd and a thief, Elbow complains about the consequences of prostitution if it is not stopped:

Nay, if there be no remedy for it but that you will needs buy and sell men and women like beasts, we shall have all the world drink brown and white bastard.
(MM 3.1.270–3)

In answer to Poins' question 'Where hast been, Hal?', the Prince tells how he has been drinking:

To conclude, I am so good a proficient in one quarter of an hour that I can drink with any tinker in his own language during my life. I tell thee, Ned, thou hast lost much honour that thou wert not with me in this action. But, sweet Ned – to sweeten which name of Ned I give thee this pennyworth of sugar, clapped even now into my hand by an undersinker, one that never spake other English in his life than 'Eight shillings and sixpence', and 'You are welcome', with this shrill addition, 'Anon, anon, sir! Score a pint of bastard in the Half-moon!' or so.

(1H4 2.5.17–27)

The 'Half-moon' is another room in the **tavern**, as is the **Pomegranate** mentioned in line 36.

(C) Charles Estienne thinks that bastard is 'so called, because they are oftentimes adulterated and falsified with honey' (Estienne 1616, Iii3v).

baste See also **lard**, (A) The process by which a joint of **meat** or other **food**, such as **fish**, is moistened with its own juices or **fat** of some kind. It is not clear how the term also came to mean 'to beat a person'.

(B) In ERR, Dromio of Syracuse is keen to prevent 'another dry basting' from his master (2.2.63). In STM, the Clown Betts urges action against resident foreigners in London: 'Come, come, we'll tickle their turnips, we'll butter their boxes! Shall strangers rule the roast? Yes, but we'll baste the roast' (4.1–3). The sense of ruling the roost is evident, as it that of 'basting', or beating, the foreigners.

(C) Hannah Woolley regularly recommends basting food with butter and **wine**, specifically **claret**, for example in the recipe for roast shoulder of **mutton** with **oysters** and roast **eels** with **bacon** (Woolley 1670, K7r, P1r).

batten See also **gluttony**, (A) To feed greedily, like an animal might.

(B) Hamlet challenges Gertrude over her decision to marry her husband's brother:

This *was* your husband. Look you now what follows.
Here *is* your husband, like a mildewed ear
Blasting his wholesome brother. Have you eyes?

Could you on this fair mountain leave to feed,
 And batten on this moor? Ha, have you eyes?
 (3.4.62–6)

There is perhaps a pun on ‘moor’ in the sense of waste ground and a non-Christian from North Africa, both of which suggest animalistic **feeding** on her part where **appetite** impedes upon judgement.

Coriolanus, disguised and seeking the house of Aufidius, has an altercation with his servingman:

THIRD SERVINGMAN Pray you, poor gentleman, take up some other station.
 Here’s no place for you. Pray you, avoid. Come.
 CORIOLANUS Follow your function. Go and batten on cold bits. *He pushes
 him away from him*
 (4.5.30–3)

Again, here there is the sense of animalistic feeding, where the servingman is imagined to feed enthusiastically upon scraps usually given to animals (see also the reference to ‘broken meats’ in **meat**).

bay, (A) Bay leaves (also known as laurel leaves) and their **berries** were valued primarily for their alleged medicinal properties: the bay tree was reputed to ward off disease as well as evil and the effects of lightning. The leaf was also worn in a crown as an emblem of victory or distinction in poetry.

(B) The bay leaf appears in PER in the brothel scene where the Bawd says of the chaste Marina:

She conjures. Away with her! Would she had never come within my doors. – Marry, hang you! – She’s born to undo us. – Will you not go the way of womenkind? Marry, come up, my dish of chastity with rosemary and bays.
 (19.172–6)

It was apparently traditional for bay leaves and **rosemary** to garnish dishes served at Christmas (Shakespeare 1778, 129n7), and the sense appears to be that Marina should not consider herself such a special **dish**, although the notion that she is protecting herself against disease is also suggested.

The bay tree is mentioned by Shakespeare in R2 where the leaf is not eaten, but its decay is of political consequence. Salisbury appeals to the Welsh Captain to remain loyal to Richard – ‘Stay yet another day, thou trusty Welshman. / The King reposeth all his confidence in thee’ (2.4.5–6) – but his pleading cannot prevail in the face of Welsh superstition, which believes that natural omens are ominous:

’Tis thought the King is dead. We will not stay.
 The bay trees in our country are all withered,
 And meteors fright the fixed stars of heaven.
 The pale-faced moon looks bloody on the earth,

And lean-looking prophets whisper fearful change.
Rich men look sad, and ruffians dance and leap;
The one in fear to lose what they enjoy,
The other to enjoy by rage and war.
These signs forerun the death or fall of kings.
(2.4.7–15)

That Richard should lose Welsh support as a result of their faith in natural omens undercuts the faith Richard places in the natural world upon landing in Wales (R2 3.2.12–17). The laurel crown occurs in RDY (3H6) (4.7.32–5); ANT (1.3.119); and TIT (1.1.74).

(C) Bay leaves and **herbs** are recommended as a remedy against plague by Andrew Boorde (Boorde 1547, H4r), and the plant's leaves and berries are suggested as a cure for various conditions by, among others, Oswald Gabelkover and the author known as A. T. (Gabelkover 1599; T 1596). Nicholas Culpepper claims that the leaves and the berries of the bay tree cure a range of ailments, including 'Diseases of the Bladder, pains in the Bowels by wind, and stopping of urin' and that 'neither Witch nor Devil, Thunder nor Lightning will hurt a man in a place where a bay tree is' (Culpepper 1652, F2v). On the bay tree and its leaves as protection against lightning see also John Webster's *The White Devil* where Cornelia states:

This rosemary is wither'd, pray get fresh;
I would have these herbs grow up in his grave
When I am dead and rotten. Reach the bays,
I'll tie a garland here about his head:
'Twill keepe my boy from lightning.
(Webster 1966, 5.4.66–70)

beans, (A) Beans were notoriously hard to digest and were generally considered suitable **food** for horses or the poor.

(B) Shakespeare does not refer to any specific bean but, rather, uses the word generically and in relation to horses. In MND, Robin Goodfellow boasts about his exploits:

I jest to Oberon, and make him smile
When I a fat and bean-fed horse beguile,
Neighing in likeness of a filly foal
(2.1.44–6)

In 1H4, the Second Carrier complains about the deplorable state of the inn in which they have stayed:

Peas and beans are as dank here as a dog, and that is the next way to give poor jades the bots. This house is turned upside down since Robin Ostler died.
(2.1.8–11)

(C) As Ken Albala pointed out, ‘Medical opinion was united in condemning beans as gross, difficult to digest and flatulence promoting. Only laborers were thought to have stomachs strong enough to digest them’ (Albala 2003, 27). Andrew Boorde considers beans to be less worthy of praise than peas because ‘although the skynnes or huskes be ablated or caste away, yet they be stronge meate, and dothe provoke venerious actes’ (Boorde 1547, G4v). Albala observed that the notion of beans as aphrodisiacal probably stems from the belief that ‘any food which is nutritious, after having replaced the blood, flesh and spirits, is then converted into sperm, both the male and female variety’ and this ‘signals the urge to procreate’ (Albala 2007b, 58). Thomas Elyot notes the following:

They make winde, howsoever they bee ordered: the substance which they do make is spungie, and not firme, albeit they be abstersive, or cleansing the bodie, they tarie long ere they bee digested, and make grosse juyce in the bodie: but if onyons bee sodden with them, they be lesse noyfull.

(Elyot 1595, F3r)

On beans as hard to digest see also Bullein (1595, H6r); Cogan (1636, D4r) and Moffett (1655, Hh1r). On beans as food for horses see Holinshed who claims that ‘in time of dearth’ the poor will eat **bread** made from beans and other mean crops such as **peas** and **oats**, which he refers to as ‘horsecorne’ (Holinshed 1587, P5v).

For a detailed history of, and recipes using, beans see Albala (2007b). In Ben Jonson’s *Volpone* Androgino, pretending to embody the soul of Pythagoras, is questioned by Nano about the ‘forbid meats’ he has consumed (Jonson 1968, 1.2.33), one of which is beans, when he has taken the shape of ‘A good dull mule’ (1.2.39). As Gordon Campbell noted, the **eating** of beans was ‘forbidden by Pythagoreans because flatulence was thought to allow the breath of life to escape from the body’ (Jonson 1995, 442n40). This connection with ‘the breath of life’ also explains the common association between flatulence and lust: the male orgasm was considered an ‘evacuation’, a term used by Richard Burton, and signified loss (Breitenberg 1996, 50–1); it was common for the moment of sexual climax to be termed a ‘death’ (Starks 2004, 245).

bear, (A) **Bear meat** was apparently eaten by humans as well as animals but it would have been a relatively unusual **food** for human consumption and the melancholic were urged to avoid it by the dietary authors.

(B) Bear meat is not eaten in Shakespeare but Antigonus is eaten by a bear following what is arguably Shakespeare’s most famous stage direction ‘Exit, pursued by a bear’ (WT 3.3.57). Bear baiting is also mentioned in a number of plays: in WIV there is an exchange between Slender and Anne Page about bear baiting:

SLENDER I love the sport well – but I shall as soon quarrel at it as any man in England. You are afraid if you see the bear loose, are you not?
ANNE Ay, indeed, sir.

SLENDER That's meat and drink to me, now. I have seen Sackerson loose twenty times, and have taken him by the chain. But I warrant you, the women have so cried and shrieked at it that it passed. But women, indeed, cannot abide 'em. They are very ill-favoured, rough things.

(1.1.270–9)

Bears are usually considered fearful creatures, for example COR (1.3.33) and MND (2.1.180). In TN, Sir Andrew Aguecheek wishes he were better educated: 'I would I had bestowed that time in the tongues that I have in fencing, dancing, and bear-baiting' (1.3.89–91), and in H5 Orléans ridicules the English Bulldog 'Foolish curs, that run winking into the mouth of a Russian bear, and have their heads crushed like rotten apples' (3.7.139–41).

(C) Thomas Cogan suggests that bear is a foreign food that is no longer consumed: 'Galen maketh mention of divers other kindes of beasts which some nations use to eat, as the flesh of Asses, Lyons, Dogges, Wolves, Beares, and such like. To the which he might have added the Canibals who feed on mans flesh, as sometime the Scots did . . .' (Cogan 1636, S2v). Yet, bear meat is listed as a foodstuff in several dietaries: considering 'the diet of persons melancholicke' Thomas Elyot includes 'beares flesh' among the range of foods to be avoided by the afflicted (Elyot 1595, P4r); Levinus Lemnius also urges the melancholic to avoid bear meat (Lemnius 1576, U1r); Thomas Tryon warns against **eating** 'all such Animals as naturally will eat Flesh, are by all means counted unclean, as Dogs, Cats, Bears, Wolves, Foxes and many others both in the Sea and Land' (Tryon 1682, C3r). In a letter by Edward Alleyn and Philip Henslowe, both Masters of the King's Bears, there are some accounts for bear meat sent to several English towns, perhaps for animal consumption but it is not clear; excavations from the Rose theatre suggest that cooked bear paw might have been consumed by the well-off in an establishment near the theatre (Greg 1907, 103; Bowsher and Miller 2009, 151–2). Bear grease was recommended for topical application to remedy a range of conditions, including hair loss and pain in the loins (Ruscelli 1562, I3r; K1r) and for ailments specific to women (Gabelkover 1599, X2r). For a detailed consideration of the episode where Antigonus is eaten, and how it relates to Leontes' melancholy and sexual jealousy, see Fitzpatrick (2007, 72–6).

beef, (A) Beef was considered difficult to digest and thus not recommended for those of a delicate disposition. It was often associated with the English, specifically those from the lower ranks. It was also thought by some to have an adverse effect upon intelligence, perhaps because it was recommended for consumption by manual labourers. It appears to have been a synonym for the penis and a sexually available woman, specifically a prostitute.

(B) In H5, the French compare the English soldiers to bear-baiting dogs:

RAMBURES That island of England breeds very valiant creatures. Their mastiffs are of unmatchable courage.

ORLÉANS Foolish curs, that run winking into the mouth of a Russian bear,
and have their heads crushed like rotten apples. You may as well say,
‘That’s a valiant flea that dare eat his breakfast on the lip of a lion.’

CONSTABLE Just, just. And the men do sympathize with the mastiffs in
robustious and rough coming on, leaving their wits with their wives. And
then, give them great meals of beef, and iron and steel, they will eat like
wolves and fight like devils.

ORLÉANS Ay, but these English are shrewdly out of beef.

CONSTABLE Then shall we find tomorrow they have only stomachs to eat,
and none to fight.

(3.7.137–50)

F. David Hoeniger noted that in this ‘contemptuous banter’ can be found the ‘two contrasting traditions concerning beef’: that it caused idiocy and, as classical philosophers argued, that it ‘stirred up courage’ (Hoeniger 1992, 236). Similarly, in 1H6, the French Duke of Alençon responds to the report by Charles the Dauphin that the English have been defeated with the following observation:

They want their porrage and their fat bull beeves.
Either they must be dieted like mules,
And have their provender tied to their mouths,
Or piteous they will look, like drowned mice.

(1.2.9–12)

‘Bull beeves’, Alençon’s term for beef, or bull beef, with its heavily accented French would no doubt have raised a laugh among contemporary audiences. French taunting of English beef **eating** also occurs in E3 when the King of France condemns the English king and his subjects:

For what’s this Edward but a belly-god,
A tender and lascivious wantonness,
That th’other day was almost dead for love?
And what, I pray you, is his goodly guard?
Such as, but scant them of their chines of beef,
And take away their downy feather beds,
And presently they are as resty-stiff
As ’twere a many overridden jades.

(6.154–61)

In SHR, Christopher Sly asserts that he is no lord: ‘Call not me “honour” nor “lordship”. I ne’er drank sack in my life, and if you give me any conserves, give me conserves of beef’ (1.2.5–7); later in the play the hungry Katherine wants the ‘beef and mustard’, offered to her by Grumio, proclaiming that it is ‘A dish that I do love to feed upon’ (4.3.24). In STM, Londoners are concerned that an influx

of foreigners will result in beef, among other foodstuffs, becoming increasingly expensive; Lincoln addresses the crowd that has gathered: 'Peace, hear me: he that will not see a red herring at a Harry groat, butter at elevenpence a pound, meal at nine shillings a bushel, and beef at four nobles a stone, list to me' (6.1–4).

Shakespeare twice associates beef with idiocy: Andrew Aguecheek announces 'I am a great eater of beef, and I believe that does harm to my wit' (TN 1.3.83–4), and in an argument between Thersites and Ajax, the former states 'The plague of Greece upon thee, thou mongrel beef-witted lord!' (TRO 2.1.12–13).

In MM, beef is a synonym for either penis or prostitute when Pompey notes that the financially impoverished brothel-keeper Mistress Overdone 'hath eaten up all her beef, and she is herself in the tub' (3.1.323–4), a reference to the tub used for salting beef and the sweating tub used in the treatment of venereal disease (see **tub-fast**).

(C) Andrew Boorde claims that 'Beefe is good meate for an Englyssh man' if it is of a high quality and if it comes from a young, male cow. He asserts that old beef and the flesh of cows causes melancholy and leprosy but if the meat is well salted, in order to get rid of thick blood, 'it doth make an Englysshe man stro[n]ge the educacyon of him with it co[n]sydered' (Boorde 1547, F1v–F2r). For the view that beef should be young and male and that it is difficult to digest see also William Bullein who notes that it is a **meat** that should be consumed by those engaged in manual labour and that 'Much béefe customably eaten of idle persons, and nice folkes that labour not, bringeth many diseases . . .' (Bullein 1595, I4v).

In Christopher Marlowe's *The Jew of Malta*, Barabas is seeking a servant who will not cost him much in food and is initially unimpressed by the apparently well-fed Itamore: 'I must have one that's sickly, and't be but for sparing victuals: 'tis not a stone of beef a day will maintain you in these chops' (Marlowe 1978, 2.3.125–7). In Marlowe's *Edward II*, the low-born Gaveston insults the aristocracy:

Base leaden earles that glory in your birth,
Go sit at home and eate your tenants' beef:
And come not here to scoff at Gaveston,
Whose mounting thoughts did never creep so low,
As to bestow a look on such as you.

(Marlowe 1994, 2.2.74–8)

In *The Terrors of the Night*, Thomas Nashe suggests that any man who believes in physiognomy and palmistry is a 'slowe . . . beef-witted gull' (Nashe 1904a, 370.18). In *Pierce Penilesse*, he described greedy English stomachs as 'powdring tubs of beefe' (Nashe 1904a, 200).

References to beef-eating soldiers in H5 is not surprising since, as Charles Greig Cruickshank pointed out, once a week the Elizabethan army received a ration of two pounds of **salt** beef or two and a half pounds of fresh (Cruickshank 1966, 88). On the sexual connotations of beef see Williams (1994a, 'beef').

Robert Appelbaum argues that the basis for Aguecheek's comment can be found in a book written by the Italian physician Guglielmo Grataroli translated into English as *A Direction for the Health of Magistrates and Studentes* (1574) where it is claimed that beef harms the mind. Although hot English stomachs were thought better suited to digesting a cold and gross meat like beef, part of the wit of Sir Andrew's remark is that by Shakespeare's time beef was not considered as good as it once was, and the English knight thus fails in his ambition to be a man of fashion (Appelbaum 2006, 1–15).

beer, (A) Like **ale**, beer was made with **malt** and **water** but differed from ale by the addition of hops during the brewing process; it soon became more popular than the older **drink**. '**Small beer**' was weak beer but could also indicate a drink of inferior quality or an unimportant thing. '**Double beer**' (so called because it was boiled twice) was especially strong.

(B) When Shakespeare refers to beer, he usually refers specifically to small beer. In 2H4, Prince Harry is ashamed that he craves it: 'Doth it not show vilely in me to desire small beer?' (2.2.5–6) and in CYL (2H6) Jack Cade announces to his fellow-rebels:

Be brave, then, for your captain is brave and vows reformation. There shall be in England seven halfpenny loaves sold for a penny, the three-hooped pot shall have ten hoops, and I will make it felony to drink small beer.

(4.2.66–9)

Small beer as a synonym for matters of little or no consequence or importance occurs in OTH:

IAGO She that could think and ne'er disclose her mind,

See suitors following, and not look behind -

She was a wight, if ever such wights were -

DESDEMONA To do what?

IAGO To suckle fools, and chronicle small beer.

DESDEMONA O most lame and impotent conclusion!

Do not learn of him, Emilia, though he be thy husband.

(2.1.159–64)

In CYL (2H6), the already drunk Horner is given 'a pot of good double beer' by his neighbour (2.3.64–5), which suggests he will get more drunk still. In E3, double beer comes up again when the King of France complains about the English king's choice of allies:

King Edward hath retained in Netherland,

Among those ever-bibbing epicures -

Those frothy Dutchmen, puffed with double beer,

That drink and swill in every place they come . . .

(4.24–7)

(C) William Bullein approves of ‘Cleane brewed beere if it be not very strong, brewed with good hops, [which] clenseth the body from corruption, and is very wholesome for the liyer’. He notes, that ‘it is an usuall or common drinke in most places of England’ but issues a warning that it is ‘hurt and made worse with many rotten hops, or hoppes dried like dust which commeth from beyond the sea’ (Bullein 1595, L4r); hops used to make beer were often imported from Holland. Andrew Boorde describes beer as ‘a naturall drynke for a Dutche man. And nowe of late dayes it is moche used in Englande to the detryment of many Englysshe men’ (Boorde 1547, D2v).

As Alison Sim pointed out, ‘hops made beer a very different drink from the ale it replaced. Hops acted as a preservative, so while most ales had not lasted long, beer could keep for months’ (Sim 1997, 50). Despite the disapproval of early writers such as Boorde, beer was considered healthy when consumed in moderation:

Beer was regarded primarily not as a drink but as a food. Three pints a day would have given a young boy a quarter of the calories he required. Beer would also have provided all the main nutrients, except fat, which people needed. It was also an important source of vitamin B.

(Sim 1997, 57)

Gervase Markham offered advice to the housewife on brewing beer and ale (Markham 1615, Hh4v–li2v; Markham 1986, 204–9). For more on beer and the brewing industry, see Monckton (1966, 49–109) and Unger (2007).

Double beer was strong but double–double beer was stronger still. As H. A. Monckton pointed out

Queen Elizabeth, in the second year of her reign, complained that the brewers had ceased brewing single beer but brewed instead ‘a kynde of very strong bere calling the same doble-doble-bere, which they do commonly utter and sell at a very grate and excessive pryce’. She ordered that the practice of brewing double-double beer should stop and that the proper prices be observed. She also made it clear that brewers should brew each week ‘as much syngyl as doble beare and more’.

(Monckton 1966, 107)

For an allusion to double–double beer in the incantation of the witches in MAC, see Fitzpatrick (2007, 49–51).

In Holinshed’s *Chronicles*, England’s weekly markets are accused of encouraging excessive drinking by selling especially strong alcoholic beverages:

there is such headie ale & béere in most of them, as for the mightnesse thereof among such as séeke it out, is commonlie called huffecap, the mad dog, father whoresonne, angels food, dragons milke, go by the wall, stride wide, and list leg, &c. And this is more to be noted, that when one of late fell by Gods providence into a troubled co[n]science, after he had considered

well of his reachlesse life, and dangerous estate: another thinking belike to change his colour and not his mind, caried him straightwaie to the strongest ale, as to the next physician.

(Holinshed 1587, S4v)

Joshua Sylvester condemns the twin sins of smoking and drinking:

And, for our *Vulgar*, by whose bold Abuse
Tobacconing hath got so generall Use;
How mightily have They since multipli'd
Taverns, Tap-houses! where, on every side,
Most sinfully hath Mault been sunken heer
In nappy Ale, and double-double-Beer;
Invincible in a Threefold Excess;
Strong *Drink*, strong *Drinking*, and strange *Drunkennesse*:
Which on the Land hath brought, so visibly,
So great a Mischief, so past Remedy,
That Thousands daily into Beggery sink
Through *Idlennesse*, in wilfull *Debt* for *Drink*.

(Du Bartas and Sylvester 1621, 5F2v)

'Nappy' means 'intoxicating' but also 'having a head, foaming; heady, strong' (*OED* nappy *a.*²).

belch See also **digestion**, (A) The indication that a **food** is difficult to digest or too much of it has been consumed; belching at the dinner table was acceptable if necessary and discrete. In Shakespeare, the word is used figuratively to describe the sexual mistreatment of women by men, and the sea is often said to belch.

(B) Sir Toby Belch, who enjoys drinking and **eating** to excess, is presumably suitably named: at one point in the play, he proclaims 'A plague o' these pickle herring!' (1.5.116–17), and actors performing the role often belch at this point.

Belching is twice referred to in the context of men's sexual **appetites**. Emilia comments on Othello's jealous questioning of Desdemona over her lost handkerchief:

'Tis not a year or two shows us a man.
They are all but stomachs, and we all but food.
They eat us hungrily, and when they are full,
They belch us.

(OTH 3.4.101–3.4.104)

Male appetites are also the focus of Marina's admonition of Boulton, the servant of the Bawd in PER:

Thou hold'st a place the pained'st fiend of hell
Would not in reputation change with thee,
Thou damned doorkeeper to ev'ry coistrel

That comes enquiring for his Tib.
To th' choleric fisting of ev'ry rogue
Thy ear is liable. Thy food is such
As hath been belched on by infected lungs.
(19.188–94)

In CYM, Cloten, trying to present himself in a romantic light, uses the world inappropriately when recalling what Innogen has said to him:

She said upon a time – the bitterness of it I now belch from my heart – that she held the very garment of Posthumus in more respect than my noble and natural person, together with the adornment of my qualities.
(3.5.133–7)

In TRO, it is the male appetite for war rather than sex that is under discussion when Nestor comments on Hector's behaviour on the battlefield:

There is a thousand Hectors in the field.
Now here he fights on Galathe his horse,
And there lacks work; anon he's there afoot,
And there they fly or die, like scaled schools
Before the belching whale. Then is he yonder,
And there the strawy Greeks, ripe for his edge,
Fall down before him like the mower's swath.
Here, there, and everywhere he leaves and takes,
Dexterity so obeying appetite
That what he will he does, and does so much
That proof is called impossibility.
(TRO 5.5.19–29)

Several times in Shakespeare, 'belch' is used in relation to the sea or its creatures. In TMP, Ariel reprimands Alonso, Sebastian and Antonio:

You are three men of sin, whom destiny -
That hath to instrument this lower world
And what is in 't - the never-surfeited sea
Hath caused to belch up you, and on this island
Where man doth not inhabit, you 'mongst men
Being most unfit to live.
(3.3.53–3.3.58)

In R3, Clarence's describes his dream:

Methought I had, and often did I strive
To yield the ghost, but still the envious flood

Stopped-in my soul and would not let it forth
To find the empty, vast, and wand'ring air,
But smothered it within my panting bulk,
Who almost burst to belch it in the sea.

(1.4.36–1.4.41)

Thaisa, who Pericles believes has died in childbirth, is dropped into the sea:

A terrible childbed hast thou had, my dear,
No light, no fire. Th' unfriendly elements
Forgot thee utterly, nor have I time
To give thee hallowed to thy grave, but straight
Must cast thee, scarcely confined, in the ooze,
Where, for a monument upon thy bones
And aye-remaining lamps, the belching whale
And humming water must o'erwhelm thy corpse,
Lying with simple shells.

(PER 11.55–11.63)

Later in the play, when the chest in which she has been placed is found, Cerimon states:

If the sea's stomach be o'ercharged with gold
'Tis by a good constraint of queasy fortune
It belches upon us.

(12.55–12.57)

The notion of the sea as a kind of huge stomach is here evident and presumably the action of the waves suggested the sea and its animals as belching and a place into which things might be belched.

(C) Belching is often a sign of the melancholic: Robert Burton, citing Galen and other authorities, emphasizes the 'continual, sharp, and stinking belchings' that emanate from the melancholic 'as if their meat in their stomachs were putrefied' (Burton 1621, P5r), a description resembling the condition now known as irritable bowel syndrome. Similarly, Joannes de Mediolano warns

But if that dangerous humor over-raigne,
Of Melancholy, sometime making mad,
These tokens then will be appearing plaine,
The pulse beat hard, the colour darke and bad:
The water thin, a weake fantasticke braine-
False-grounded-joy, or else perpetuall sad,
Affrighted oftentimes with dreames like visions,
Presenting to the thought ill apparitions,

Of bitter belches from the stomacke comming,
His eare (the left especiall) ever humming.
(De Mediolano 1607, C5r)

Philip Stubbes, via the speaker Philoponus, associated belching with drunkenness when criticizing the behaviour of his countrymen (Ailgna is 'Anglia' spelt backwards):

For say they, the men of *Ailgna* are wicked, & licentious in all their wayes, which easily appeareth by their apparell, & new fangled fashions every day invented. The beastly Epicures, the Drunkards, & swilbowles upon their ale benches, when their heads are intoxicat with new wine, wil not stick to belch foorth, and say, that the inhabitantes of *Ailgna* go bravelye in Apparell, chaunging fashions everie daye, for no cause so much as to delight the eyes of their harlots withall, and to inamoure the mindes of their fleshly paramours.
(Stubbes 1583a, G7r)

For Levinus Lemnius, belching is a sign that proper digestion has not occurred, and this can lead to bad behaviour:

if concoction bee hindred, or any other distemperatnes happen, the[n] is the meate altered and chaunged into vaporous belching, stinking fumes, and fulsome breathing, which ascending up out of the stomack, disturbe and hurt the brayne and minde, insomuche [that] such persons are easely & quickle provoked to brawlinge, chiding, strife and dissention.
(Lemnius 1576, B1v)

Such bad behaviour is clear in Christopher Marlowe's *Doctor Faustus* where one of the devils is called Belcher (Marlowe 1993, A-text-1.4.45–6).

Robert Appelbaum claimed that Sir Toby's belch in TN was probably less offensive to the early moderns than we find it today since absolute intolerance towards the passing of wind in public, and especially at the dinner table, only emerged in the late seventeenth century (Appelbaum 2006, 221–4). Courtesy manuals emphasized the importance of good **manners** at the table (Sim 1997, 104–12), for example Erasmus' book offering advice on good manners for children, but, as Appelbaum noted, for health reasons he did not encourage the suppression of wind as long as the emission was discrete (Appelbaum 2006, 222; Erasmus 1532, B1r–B2v). For more on Erasmus' attitude to manners, see Muir (2005, 134–6).

berries, (A) Like other **fruit**, such as **apples**, berries grew in the wild during Shakespeare's time and were thus a freely available **food** for the rural poor. In Shakespeare, they are often considered a simple food, presumably because they were eaten by animals and birds, and perhaps also due to the fruit as a prelapsarian food for humans (see **fruit**); the word is also synonymous with **grapes**.

(B) The generic term 'berries', as well as references to specific types of the fruit, occurs several times in Shakespeare. In a few instances, berries suggest a **feeding** that is unsophisticated and especially close to the natural world. In TMP, Caliban reminds Prospero that when he first came to the island 'Thou strok'st me and made much of me, wouldst give me / Water with berries in 't' (1.2.335–6). Caliban later offers to find the fruit for Stefano: 'I'll show thee the best springs; I'll pluck thee berries; / I'll fish for thee, and get thee wood enough' (2.2.159–60). Caliban is called a monster by Stefano and Trinculo (although the choice of actor for the part of Caliban determines whether or not the audience might be expected to believe them); similarly, **eating** berries is considered bestial by the First Thief in TIM: 'We cannot live on grass, on berries, water, / As beasts and birds and fishes' to which Timon replies 'Nor on the beasts themselves, the birds and fishes; / You must eat men' (4.3.424–7). In TIT, Aaron tells the child created by himself and Tamora:

Come on, you thick-lipped slave, I'll bear you hence,
For it is you that puts us to our shifts.
I'll make you feed on berries and on roots,
And fat on curds and whey, and suck the goat,
And cabin in a cave, and bring you up
To be a warrior and command a camp.

(4.2.174–9)

In PER, Marina's artlessness is emphasized when Gower relates how she 'with her nee'le composes / Nature's own shape, of bud, bird, branch, or berry . . .' (20.5–6).

In MND, Helena uses the fruit to remind Hermia that they used be close friends before they became love-rivals: 'So we grew together . . . / Two lovely berries moulded on one stem' (3.2.209–12). In H5, Ely describes the king's formerly dissolute life:

. . . wholesome berries thrive and ripen best
Neighbour'd by fruit of baser quality;
And so the Prince obscured his contemplation
Under the veil of wildness - which, no doubt,
Grew like the summer grass, fastest by night,
Unseen, yet cressive in his faculty.

(1.1.62–7)

The description is apparently favourable yet 'obscured' suggests feigned friendship, something Hal himself admits in his speech beginning 'I know you all, and will a while uphold / The unyoked humour of your idleness' (see 1H4 1.2.192–214); this makes the Prince less than **wholesome**. In ANT, Caesar urges Antony to abandon his indulgent life in Egypt, reminding him of the time when, faced with

famine, he behaved as a stoic Roman: 'Thy palate then did deign / The roughest berry on the rudest hedge' (1.4.63–4).

In VEN, berries are synonymous with **grapes**, and Venus is compared to 'poor birds deceived with painted grapes' because she can only gaze upon Adonis's beauty and not consume him sexually:

As those poor birds that helpless berries saw.
The warm effects which she in him finds missing
She seeks to kindle with continual kissing.
(604–6)

Adonis is also adored by the birds that see him, and ironically, they provide him with sustenance: 'He fed them with his sight, they him with berries' (1104); an earlier reference to the berry breaking 'before it staineth' (460) is apparently sexual (perhaps an allusion to the hymen and menstrual fluid), coming just before Adonis kisses Venus.

(C) In John Milton's *Paradise Lost*, Adam and Eve, before the Fall, consume berries and other fruit for **dinner**, which they share with the angel Raphael. The narrator tells how Adam is sitting 'in the dore . . . / Of his coole Bowre' while Eve prepares a **meal**:

And Eve within, due at her hour prepared
For dinner savoury fruits, of taste to please
True appetite, and not disrelish thirst
Of nectarous draughts between, from milky stream,
Berrie or Grape . . .
(Milton 1980, 689, Bk 5.ll.303–6)

It was believed that at this time, before the Flood, fruit was especially healthy for human beings (see **fruit**).

bilberries, (A) The dark blue **fruit** of a hardy shrub that grows on heaths, stony moors and in mountain woods; also known as whortleberries.

(B) During the ultimate trick played upon Sir John in WIV, the children, disguised as Elves, are urged (for Sir John's benefit) to go 'to Windsor chimneys' and

Where fires thou find'st unraked and hearths unswept,
There pinch the maids as blue as bilberry.
Our radiant Queen hates sluts and sluttery.
(5.5.42–5)

(C) John Gerard describes red and black bilberries and the various names by which they were known, noting that the black berries 'do colour the mouth and lips of those that eat them, with a black colour' (Gerard and Johnson 1633, 6C4r).

biscuits, (A) Generally, a thin and flat unleavened **bread** made from **flour** and **water** or **milk**.

(B) Referred to twice by Shakespeare; in both cases, allusion is made to biscuits as long-lasting provisions taken on sea voyages. In an argument between Thersites and Ajax, the former tells the latter that Achilles ‘would pun thee into shivers with his fist, as a sailor breaks a biscuit’ (TRO 2.1.39–40). In AYL, Jaques describes a fool as one whose

brain . . . is as dry as the remainder biscuit
After a voyage, he hath strange places crammed
With observation, the which he vents
In mangled forms.

(2.7.38–42)

(C) Francis Bacon recommends the various foods that should accompany those planting a new country: ‘Above all, there ought to be brought store of biscuit, oat-meal, flour, meal, and the like, in the beginning, till bread may be had’ (Bacon 1639, O4v). As Peter Brears noted, ‘Most biscuits were first baked in the oven, and then returned to the oven once more . . . in order to dry out completely, this process recalling the origins of biscuits as “twice-cooked bread”’ (Brears 1991, 94).

blackberries, (A) The **fruit** of the bramble and its varieties; one of the most common wild fruits in England.

(B) After the robbery at Gads Hill, Prince Harry interrogates Sir John who claims to have been robbed by men dressed in Kendal green:

PRINCE HARRY Why, how couldst thou know these men in Kendal green when it was so dark thou couldst not see thy hand? Come, tell us your reason. What sayst thou to this?

POINS Come, your reason, Jack, your reason.

SIR JOHN What, upon compulsion? Zounds, an I were at the strappado, or all the racks in the world, I would not tell you on compulsion. Give you a reason on compulsion? If reasons were as plentiful as blackberries, I would give no man a reason upon compulsion, I.

(2.5.235–44)

Later, pretending to be King Henry, Sir John playfully questions the Prince: ‘Why, being son to me, art thou so pointed at? Shall the blessed sun of heaven prove a micher, and eat blackberries?’ (2.5.410–12); the word ‘micher’ means a petty thief or pander (*OED* micher *n.* 1. and 2.), and the reference to **eating** blackberries suggests Harry is behaving as though, like ordinary folk, he eats common foodstuffs.

The fruit, because plentiful, was not considered valuable. In TRO, Thersites criticizes ‘the policy of those crafty swearing rascals – that stale old mouse-eaten dry **cheese** Nestor and that same dog-fox Ulysses – is proved not worth a black-berry’ (5.4.8–11).

(C) Thomas Moffett recommends the fruit as ‘sufficently nourishing to a weak stomach’, adding ‘how the poor live upon them, daily experience sheweth; yet being much eaten they bind the body, and engender such putrified humors as beget both scabs and lice’ (Moffett 1655, F1r). John Gerard notes that ‘the fruit or berry is like that of the Mulberry, first red, blacke when it is ripe, in taste betweene sweet and soure, very soft, and full of grains: the root creepeth, and sendeth forth here and there yong springs’. He cites *Dioscorides*, who compared blackberries to raspberries, and considered both ‘good to be given to those that have weake and queasie stomacks’ (Gerard and Johnson 1633, 5O4r, 5O5v). In Britain, it seems that blackberries were not grown in gardens until the nineteenth century (Mason and Brown 2006, 399).

blood See **cannibalism**

boar See also **Bartholomew boar**, (A) Strictly speaking any kind of male pig, but the term usually refers to the wild animal or its **flesh**.

(B) There are numerous references to the boar in Shakespeare, but it is only in ANT that it is specifically referred to as a food stuff, when Maecenas asks Enobarbus about his time in Egypt, a place renowned for culinary indulgence: ‘Eight wild boars roasted whole at a breakfast and but twelve persons there - is this true?’ (ANT 2.2.186–7).

Elsewhere, the animal is synonymous with savagery, for example see SHR 1.2.200–1, TIM 5.2.48–51, TIT 4.2.135–8 and LRF 3.7.54–6. Richard III is also known as ‘the boar’ (e.g., at 3.2.8 and 3.2.25–6). Rosalind arms herself with a boar-spear when disguised as Ganymede (1.3.117), and Adonis hunts the boar that will kill him in VEN (1111–16). In MND, the boar is one of the ‘vile thing[s]’ Oberon considers Titania falling in love with when under the influence of the potion laid upon her sleeping eyes (2.2.33–40), and Posthumus compares Giacomo, whom he imagines having sex with Innogen, to ‘a full-acorned boar’ that ‘Cried “O!” and mounted’, 2.5.16–17 (see **acorns**). Prince Harry refers to Sir John as the animal in 2H4 when he asks Bardolph ‘Where sups he? Doth the old boar feed in the old frank?’ (2.2.137–8).

(C) William Bullein claims that ‘the fleshe of a Bore is more wholesomer than the flesh of any Sow’ and that, moreover, it may be used medicinally since ‘The braines of a Bore, and his stones, or any part of them stamped together, and laide warme upon a pestilente sore, in the maner of a plaister, it will breake it incontinent’ (Bullein 1595, J6r–J6v). Thomas Elyot listed boar among the ‘Meates ingendring Melancholy’ (Elyot 1595, O4r). John Murrell provides a recipe for baking wild boar (Murrell 1617, D8r).

boil, (A) A common form of cooking animal **flesh** in the period where most modern Western cooks would use an **oven**.

(B) In MAC, the Second Witch states ‘Fillet of a fenny snake, / In the cauldron boil and bake’ (4.1.12–13) in order to make ‘a charm of powerful trouble, / Like a hell-broth boil and bubble (4.1.18–19). ‘Double beer’ was boiled twice (see **beer**).

The word boil is also used figuratively, for example brains that are boiling are mentioned several times (see **brains**), and in TN Fabian declares that he will enjoy the gulling of Malvolio: 'If I lose a scruple of this sport let me be boiled to death with melancholy' (2.5.2–2.5.3). Venus's 'blood doth boil' with lust and frustration (VEN 555), and the Duke in MFM refers to having seen 'corruption boil and bubble' in Vienna (5.1.315). Corruption is also invoked in CYM when Giacomo suggests to Innogen that Posthumus has been consorting with prostitutes 'such boiled stuff / As well might poison poison!' (1.6.126–7); as Roger Warren pointed out, the reference is to prostitutes 'treated for venereal disease by sweating in tubs of steam from boiling water' who are 'so diseased that they would infect even poison itself' (Shakespeare 1998a, 122n125–6). See also **tub-fast**.

(C) Under the heading 'English Cookery', John Murrell gives a number of recipes for boiling chickens (Murrell 1617, F8r–G1r), and Thomas Moffett suggests that eel, which we might think resembles the Witches' snake, ought to be boiled in **salt** and **herbs** (Moffett 1655, U3r–U3v).

bolt, (A) To sift **flour** by putting it through a bolter, which is a cloth used for such a purpose.

(B) In 1H4, Prince Harry refers to Sir John as 'that bolting-hutch of beastliness' (2.5.455) and, later in the same play, the Hostess complains 'You owe me money, Sir John, and now you pick a quarrel to beguile me of it. I bought you a dozen of shirts to your back' to which Sir John responds 'Dowlas, filthy dowlas. I have given them away to bakers' wives; they have made bolters of them' (3.3.65–3.3.69); 'dowlas' was a coarse linen used in the early modern period.

The process of bolting in order to make bread is used as a metaphor by Pandarus who tells Troilus that he must be patient and he will receive the love of Cressida:

PANDARUS Well, I have told you enough of this. For my part, I'll not meddle nor make no farther. He that will have a cake out of the wheat must tarry the grinding.

TROILUS Have I not tarried?

PANDARUS Ay, the grinding; but you must tarry the boulting.

TROILUS Have I not tarried?

PANDARUS Ay, the boulting; but you must tarry the leavening.

TROILUS Still have I tarried.

PANDARUS Ay, to the leavening; but here's yet in the word 'hereafter' the kneading, the making of the cake, the heating the oven, and the baking - nay, you must stay the cooling too, or ye may chance burn your lips.

(1.1.20–6)

A connection between sex and boulting is also suggested in the name of the servant of the Pander and Bawd in PER. Roger Warren noted that the name 'Boult' is clearly 'playing on the phallic shape suggested by the two meanings "arrow"

and “locking device” (Shakespeare 2003b, 179n0.2), but it seems likely that the sifting metaphor is also at work; this is evident when Boulton offers to ‘search the market’ (16.16), that is sift through what is there for a finer class of whore than the ones currently sold by the Pander and Bawd.

The association between purity and the whiteness that can be attained via bolting is also made in WT when Florizel professes his love to Perdita:

I take thy hand, this hand
As soft as dove’s down, and as white as it,
Or Ethiopian’s tooth, or the fanned snow that’s bolted
By th’ northern blasts twice o’er.
(4.4.360–3)

The ability to distinguish between that which is good or fine and that which is not is also referred to using the image of the bolting process when Menenius pleads to the Tribunes and the people on behalf of Coriolanus

Consider this: he has been bred i’ th’ wars
Since a could draw a sword, and is ill-schooled
In bolted language. Meal and bran together
He throws without distinction.
(3.1.322–5)

Similarly, King Henry V denounces the traitor Lord Scrope who has appeared to be what he is not:

O how hast thou with jealousy infected
The sweetness of affianced. Show men dutiful?
Why so didst thou. Seem they grave and learned?
Why so didst thou. Come they of noble family?
Why so didst thou. . . .
Such, and so finely boulded, didst thou seem.
And thus thy fall hath left a kind of blot
To mark the full-fraught man, and best endowed,
With some suspicion.
(2.2.123–37)

(C) Gervase Markham describes the different types of bread that might be achieved by the process of bolting, noting that manchet [white bread made from whole wheat flour] is ‘your best and principall bread’, cheat bread ‘is also simply of wheate onely . . . [but] boulded through a more coarse boulder then was used for your manchets’, and brown bread, which contains other grains besides wheat, is ‘bread for your hinde servants, which is the coursest [coarsest] bread for man’s use’ (Markham 1615, li3v–li4r; Markham 1986, 209–10).

Bordeaux, (A) **Wine** from the Bordeaux region in France.

(B) One of the wines enjoyed by Sir John since when he calls Doll Tearsheet 'the weaker vessel, as they say, the emptier vessel', she retorts 'Can a weak empty vessel bear such a huge full hogshead? There's a whole merchant's venture of Bordeaux stuff in him; you have not seen a hulk better stuffed in the hold' (2H4 2.4.57–62).

(C) See Robinson and Harding (2006, 'Bordeaux').

bowl See also **dish**, (A) A round receptacle for **food**, also used to serve **wine** and **ale**.

(B) In LLL, Winter's song refers to hot food served in a bowl:

When roasted crabs hiss in the bowl,
Then nightly sings the staring owl:
Tu-whit, tu-whoo! - a merry note,
While greasy Joan doth keel the pot.

(5.2.909–12)

The crab in a bowl comes up again when Robin Goodfellow tells the Fairy that he meets:

And sometime lurk I in a gossip's bowl
In very likeness of a roasted crab,
And when she drinks, against her lips I bob,
And on her withered dewlap pour the ale.

(MND 2.1.47–50)

The gossip's bowl, presumably a bowl holding ale, is referred to also when Capulet admonishes the Nurse for defending Juliet:

Peace, you mumbling fool,
Utter your gravity o'er a gossip's bowl,
For here we need it not.

(ROM 3.5.173–5)

A bowl of wine is referred to in a number of plays: King Richard orders a bowl of wine from Ratchiffe (R3 5.5.16), Brutus orders a bowl of wine from Lucius (JC 4.2.194) and King Simonides orders Thaisa, his daughter, to 'bear this standing-bowl of wine' to Pericles (PER 7.62).

brains See also **offal**, (A) The brains of large animals, such as sheep and cows, were regularly consumed; Shakespeare often refers to human brains being boiled.

(B) Shakespeare does not refer to the consumption of animal brains, but in WIV Sir John does make a reference to **eating** human brains. Having escaped

from near drowning, as the result of a trick played upon him by Mistress Ford and Mistress Page, Sir John asks:

Have I lived to be carried in a basket like a barrow of butcher's offal, and to be thrown in the Thames? Well, if I be served such another trick, I'll have my brains ta'en out and buttered, and give them to a dog for a New Year's gift.
(3.5.4–8)

See also **cannibalism**. Brains that are boiling or seething are mentioned several times in Shakespeare. In *WT*, the Old Shepherd complains about the behaviour of young men:

I would there were no age between ten and three-and-twenty, or that youth would sleep out the rest; for there is nothing in the between but getting wenches with child, wronging the ancients, stealing, fighting - hark you now, would any but these boiled-brains of nineteen and two-and-twenty hunt this weather?
(3.3.58–64)

Stephen Orgel noted that 'The epithet is Shakespeare's coinage, and judging from analogous usage, the sense is probably "muddle-heads", not hotheads, as it is generally glossed' (Shakespeare 1996, 156n62–3). It is likely also that Shakespeare is suggesting that silly young people are like animals with a possible allusion to cannibalism: their brains are cooked within their skulls and would be put to better use if served up as **food**. This sense of the term is apparent also in *TMP* when Prospero announces that Alonso will hear

A solemn air, and the best comforter
To an unsettled fancy, cure thy brains,
Now useless, boiled within thy skull
(5.1.58–60)

In *MND*, Theseus does not believe what the lovers have said about their experiences in woods, noting that

Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The lunatic, the lover, and the poet
Are of imagination all compact.
(5.1.4–8)

(C) As Joan Thirsk pointed out, the English 'ate every part of the animals that came their way: eyes, snouts, brains, lungs, and feet, the noses, lips, and palates of calves and steers, ox cheeks, the udders and tongues of young cattle, and lambs' stones' (Thirsk 1999, 13). Thomas Moffett generally disapproves of eating

the brains of animals but, following Galen, approves of the brains of some birds (Moffett 1655, P4r–P4v). For discussion on the distinctly cannibalistic dimensions to Sir John's comments on his own body, see Fitzpatrick (2007, 35–6).

bran, (A) The husk that remains after **flour** has been separated from the **grain**; considered extremely frugal fare (see **bread**).

(B) Believing Claudio to have been executed, Lucio states:

O pretty Isabella, I am pale at mine heart to see thine eyes so red. Thou must be patient. I am fain to dine and sup with water and bran; I dare not for my head fill my belly . . .

(MM 4.3.147–50)

Similarly, in LLL the King invokes the proclamation that 'to be taken with a wench' will result in punishment and thus tells Costard 'Sir, I will pronounce your sentence. You shall fast a week with bran and water' (1.1.288–9).

In TRO, Pandarus denounces the common soldiers passing in parade after eminent Greek warriors as 'Chaff and bran, chaff and bran. Porridge after meat', adding that they are all as nothing compared with Troilus: 'I had rather be such a man as Troilus than Agamemnon and all Greece' (TRO 1.2.238–42).

Relating the fable of the belly (in the voice of the belly), Menenius observes:

Though all at once cannot
See what I do deliver out to each,
Yet I can make my audit up that all
From me do back receive the flour of all
And leave me but the bran.

(1.1.140–4)

When Arviragus announces that he would rather Belarius, who he believes to be his father, should die than Fidele (actually his sister), Belarius states:

O worthiness of nature, breed of greatness!
Cowards father cowards, and base things sire base.
Nature hath meal and bran, contempt and grace.
(4.2.25–7)

(C) For Thomas Elyot, bran added little to the nutritional value of bread: 'Bread having much branne, filleth the bellie with excrements, and nourisheth little or nothing, but shortly descendeth from the stomacke' (Elyot 1595, G1r–G1v).

brawn, (A) **Flesh** or muscle of any kind.

(B) Shakespeare never refers to brawn as a **food**, only in terms of human flesh and muscle: Prince Harry refers to Sir John as 'that damned brawn' (1H4 2.5.110), and he is termed 'Harry Monmouth's Brawn' by the Lord Bardolph

(2H4 1.1.19); in TRO Nestor refers to himself as old and his arm as ‘withered brawn’ (1.3.294); Aufidius tells Coriolanus that he has long desired to kill him in battle: ‘I had purpose / Once more to hew thy target from thy brawn, / Or lose mine arm for ‘t’ (4.5.120–2); in AWW Lavatch compares his answer that fits all questions to ‘a barber’s chair that fits all buttocks: the pin-buttock, the quatch-buttock, the brawn-buttock, or any buttock’ (2.2.16–18).

(C) On brawn as a foodstuff, see Mason and Brown (2006, 19).

bread, (A) Bread was a staple food for rich and poor alike. It seems that, in general, the type of bread consumed differed according to rank, with the better off in society **eating** the most refined bread made from **wheat**, and the poor eating bread made from what were generally regarded as inferior grains (see **barley**). However, consumption might depend on a number of factors including health concerns, for example a constipated man might choose to eat less-refined bread. In Shakespeare, there are numerous references to the Eucharistic bread.

(B) There are many references to bread in Shakespeare. Bread as a common denominator (a foodstuff eaten by everyone) is suggested when Richard II, following his defeat by Bolingbroke, states:

For you have but mistook me all this while.
I live with bread, like you; feel want,
Taste grief, need friends. Subjected thus,
How can you say to me I am a king?

(R2 3.2.170–3)

Brown bread is presented as food for the poor by Lucio who claims (unwittingly to the Duke himself) that the Duke ‘would mouth with a beggar, though she smelt brown bread and garlic’ (MM 3.1.441–2). Robin Goodfellow describes the ‘rude mechanicals’ as those that ‘work for bread upon Athenian stalls’ (MND 3.2.9–10), and Iago describes Bianca as ‘A hussy that by selling her desires / Buys herself bread and cloth’ (4.1.93–4).

In WIV, Nim tells Page ‘my name is Nim and Falstaff loves your wife. Adieu. I love not the humour of bread and **cheese**. Adieu’ (2.1.124–6), suggesting that he is a man not content with life’s bare necessities or basic foodstuffs. ‘Bread and cheese’ is also ‘a child’s name for the young leaves of the Hawthorn, the Wood-Sorrel or “Cuckoo-bread”, and one or two other plants’ (*OED* bread *n.*¹ 2.d), which might suggest that Nim is asserting he is not innocent or foolish and thus ought to be taken seriously. In H5, Pistol insults Fluellen by bringing him bread and **salt** and urging him to eat the **leek** that he wears in his cap as a symbol of Welsh pride (5.1.5–13).

In HAM, the dead king’s gluttony is signalled by an excess of bread when the young prince recalls how Claudius ‘took my father grossly, full of bread, / With all his crimes broad blown’ (3.3.80–1) while, for Prince Harry, it is a sign of **gluttony** that Sir John has consumed only ‘one halfpennyworth of bread to this intolerable deal of sack’ (2.5.543–4). Not having enough bread to eat is the

problem in COR when the citizens accuse their social superiors of hoarding **corn** and thus causing a shortage of bread (1.1.10–23), and Pericles saves the starving people of Tarsus from further misery by providing ‘corn to make your needy bread’ (4.94).

Allusions to Eucharistic bread appear in several plays: Rosalind describes Orlando’s kissing ‘as full of sanctity as the touch of holy bread’ (3.4.12–3) while Capulet, angry at Juliet’s resistance to marrying Paris and her nurse’s rebuke at his anger, swears ‘God’s bread, it makes me mad’ (3.5.176). Although the reference to ‘breaking bread’ is to an everyday act practised by all, it is probably also an allusion to the Christian breaking of bread in commemoration of Christ’s last supper (e.g., in the biblical Acts 2:42): Mistress Quickly describes Ann Page as ‘an honest maid as ever broke bread’ (WIV 1.4.145–6), and Dogberry describes Verges as ‘An honest soul, i’ faith, sir, by my troth he is, as ever broke bread’ (ADO 3.5.36–7). In TIM, the action provides an example of hypocrisy for the misanthropic Apemantus: ‘The fellow that sits next him, now parts bread with him, pledges the breath of him in a divided draught, is the readiest man to kill him’ (1.2.45–8).

(C) Gervase Markham describes three types of bread: manchet is ‘your best and principall bread’, cheat bread ‘is also simply of wheate onely . . . [but] boulded through a more coarse boulder then was used for your manchets’, and brown bread, which contains other grains besides wheat, is ‘bread for your hinde servants, which is the coursest [coarsest] bread for man’s use’ (Markham 1615, ii3v–ii4r; Markham 1986, 209–10). The ‘white’ flour that produced manchet was a wholemeal flour that contained finely ground **bran** and germ and thus produced bread that was more creamy brown than white in colour (Drummond and Wilbraham 1939, 43). Although bread was generally recommended as a healthy foodstuff for all humoral types, the authors of the dietaries are specific about which type of bread should be consumed and which should be avoided. Dietary authors stipulate that bread should contain little bran, be leavened, come in neither too large nor too small a loaf and be neither too fresh nor too stale. As Thomas Elyot notes: ‘Bread having much branne, filleth the bellie with excrements, and nourisheth little or nothing, but shortly descendeth from the stomacke’ (Elyot 1595, G1r–G1v). Although barley bread ‘clenseth the bodie’, it ‘doth not nourish so much as wheat, and maketh cold juyce in the bodie’ (Elyot 1595, G1v). Elyot notes that brown coarse bread, bread without **leaven** and **rye** bread cause melancholy (Elyot 1595, D2v), and William Bullein observes that ‘Rie bread is windy and hurtfull to manie, therefore it shoulde be well salted and baked with Annis seedes, and commonly crustes of bread be verie drie and burneth, they doe engender melancholy humours’ (Bullein 1595, L5r). Similarly, Thomas Cogan observes that rye bread is ‘heavy and hard to digest’ (Cogan 1636, D3r) and, like Elyot, notes that barley bread is not nourishing and also that it ‘ingendreth winde’ although ‘some affirme that it is good for such as have the Gout’ (Elyot 1595, G1v; Cogan 1636, D3r). Although Cogan claims that brown bread ‘made of the coarsest of Wheat flower & having in it much branne . . . filleth the belly with excrements, and shortly descendeth from the stomacke’, he

asserts that it is 'good for labourers' and recommends it for those suffering from constipation who ordinarily consume better bread: 'Browne bread looseth the belly that such as have beene used to fine bread, when they have beene costive, by eating browne bread and butter, have beene made soluble' (Cogan 1636, D2r); 'brown bread' formerly meant bread made of rye or mixed rye and wheat. On different kinds of bread and their qualities, see also Moffett (1655, Hh2r–Ii3r).

In line with Cogan's claim that brown bread can be medicinal and ought to be sometimes eaten even by the better off, Diane Purkiss presents a correction to the simplistic notion that, in the early modern period, the rich ate white bread and the poor brown bread. She notes that there were many different kinds of bread and that location and ethnicity could also play a part in what kind of bread would be consumed (Purkiss 2010, 13–16). For more on the types of bread eaten in the period, see Thirsk (2007, 230–5).

breakfast

(a) The first **meal** of the day with which one 'breaks' the **fast** that has occurred during the night or the first meal that breaks any period of **fasting**; usually a small meal.

(b) There are numerous references to breakfast in Shakespeare. In TGV, Speed, reading out the vices of Lance's mistress, puns on the word: '*Item*, she is not to be broken with fasting, in respect of her breath' to which Lance replies 'Well, that fault may be mended with a breakfast. Read on' (3.1.316–9). The notion of the meal as small and thus consumed quickly is evident in TMP: explaining what has occurred during the course of the play, Prospero tells Alonso:

know for certain
That I am Prospero, and that very Duke
Which was thrust forth of Milan, who most strangely,
Upon this shore where you were wrecked, was landed
To be the lord on 't. No more yet of this,
For 'tis a chronicle of day by day,
Not a relation for a breakfast, nor
Befitting this first meeting.

(TMP 5.1.160–7)

Speed, suggesting irascibility, is also invoked by Prince Harry when characterizing Hotspur:

I am not yet of Percy's mind, the Hotspur of the North – he that kills me some six or seven dozen of Scots at a breakfast, washes his hands, and says to his wife, 'Fie upon this quiet life! I want work'.

(1H4 2.5.102–6)

Breakfast as a small, and thus worthless meal, is suggested when Boulton, the servant of the Pander and Bawd in PER, tells Miranda that he will make her become a whore:

How's this? We must take another course with you. If your peevish chastity, which is not worth a breakfast in the cheapest country under the cope, shall undo a whole household, let me be gelded like a spaniel. Come your ways.

(S.19.147–51)

By way of contrast, Maecenas asks Enobarbus about tales of Egyptian excess: 'Eight wild boars roasted whole at a breakfast and but twelve persons there – is this true?' (ANT 2.2.186–7).

Breakfast is also a meal to which others are invited after a hostile or embarrassing situation: in H5, Bardolph offers a solution to the enmity between Nim and Pistol who have argued over Mistress Quickly: 'I will bestow a breakfast to make you friends, and we'll be all three sworn brothers to France' (2.1.10–1); in WIV Page invites Ford, Caius and Evans to breakfast after the jealous Ford has searched his own house in their presence in an attempt to find his wife's lover (3.3.220–2).

Twice in Shakespeare breakfast is associated with lions: Sylvia tells Julia:

Had I been seized by a hungry lion
I would have been a breakfast to the beast
Rather than have false Proteus rescue me.

(TGV 5.4.33–5)

In H5, Orleans describes the English mastiffs as

Foolish curs, that run winking into the mouth of a Russian bear, and have their heads crushed like rotten apples. You may as well say, 'That's a valiant flea that dare eat his breakfast on the lip of a lion'.

(3.7.139–42)

Lions are often hungry in Shakespeare (see, for example, MND 5.2.1; AYL 4.3.127; 1H6 4.7.7); Timon invokes another wild animal when he suggests that Apemantus would become 'a breakfast to the wolf' (4.3.335) if the world were free of men.

(c) In a chapter entitled 'Times in the day concerning meals', Thomas Elyot advised the following:

As where the countrey is cold, and the person lustie, and of a strong nature, there maye more meales bee used, or the lesse distance of time between them. . . . I suppose that in Englande young men, until they come to the age of xl. yeres, may well eat three meales in one day, as at breakefast, dinner, and supper, so that betwéene breakefast and dinner, bée the space of 4. houres, at the least betwéene dinner and supper 6. houres, and the breakfast lesse then the dinner, & the dinner moderate . . .

(Elyot 1595, I4r)

Thomas Moffett advises **eating** breakfast when there is an outbreak of pestilence but otherwise one should fast until dinner, unless 'of growing years or of a choleric stomach' (Moffett 1655, Pp1r).

brewis, (A) **Broth** made from water in which **beef** and vegetables have been boiled; this would have been considered a modest **dish**.

(B) In STM, the foreigner Cavelier steals a pair of **doves** from the Londoner Williamson and sneers ‘Beef and brewis may serve such hinds. Are pigeons meat for a coarse carpenter?’ (1.24–5).

(C) See **beef**.

brine See **salt** and **seasoning**

broil, (A) A form of cooking over hot coals, rather like the modern barbecue.

(B) In SHR, Grumio will not allow Katherine to eat ‘a fat tripe finely broiled’ because ‘tis choleric’ (4.3.20–2); it is the process of broiling rather than the tripe itself that would engender choler. As Ken Albala pointed out, ‘Keeping her body cold, Petruchio thought, would correct her to a more feminine and demure complexion’ (Albala 2002, 3).

In COR, one of Afidius’ servingmen praises his master’s old enemy, noting that Caius Martius ‘before Corioles’ fought his master with such force that he ‘scotched him and notched him like a carbonado’ to which the Second Servingman replies ‘An he had been cannibally given, he / might have broiled and eaten him too’ (4.5.191–4).

(C) Thomas Cogan advises against broiling as a means of cooking, noting that ‘broyled meate is hard of digestion and evill for the stone’ (Cogan 1636, T1v). In Christopher Marlowe’s *Doctor Faustus*, the Bad Angel describes hell as a place where the damned are boiled and broiled (Marlowe 1993, B-text-5.5.2.123–6).

broth See also **snow-broth**, (A) Broth, as in the modern ‘stock’, is a liquid in which a foodstuff – often **meat** or **fish** but sometimes vegetables, **fruit** and **herbs** – has been boiled to release its juices. It was often given to the sick because it was easy to digest.

(B) In CYM, Fidele’s culinary skills are praised:

GUIDERIUS But his neat cookery!

[BELARIUS] He cut our roots in characters,
And sauced our broths as Juno had been sick
And he her dieter.

(4.2.50–3)

In MV, Salerio imputes the reason for Antonio’s sadness to his concern for his ships abroad:

My wind cooling my broth
Would blow me to an ague when I thought
What harm a wind too great might do at sea.

(1.1.22–4)

In H5, the French constable denigrates the English consumption of 'barley-broth' when compared to French wine drinking (see **barley**).

Elsewhere in Shakespeare, broth is used to refer to extremes of temperature and temperament: In MFM, Angelo is described as 'a man whose blood / Is very snow-broth; one who never feels / The wanton stings and motions of the sense' (1.4.57–8), and in MAC the witches add their horrible **ingredients** in order to make 'a charm of powerful trouble, / Like a hell-broth boil and bubble' (4.1.18–9).

(C) William Bullein notes that 'The broath wherin béefe hath béene sodden, is good to be supped halfe a pint every morning agaynst the flixe [flux] of the bellie, and running foorth of yellowe choler . . .' (Bullein 1595, J4v). Gervase Markham provides a recipe for 'ordinary stewed broth' containing meat (**veal, mutton** or some other), **bread, fruit, mace** and **cloves**, and one for 'the best white broth' made from veal or any 'fowl or fish' and with the addition of **almonds**, numerous fruits, **herbs** and **spices** (Markham 1615, Y4v, Z1r; Markham 1986, 76, 78). Thomas Dawson explains how to make 'strong broth for sick men':

Take a pound of Almonds and blanche them, and beate them in a mortar very fine, then take the braines of a capon and beate with it, then put it into a litle creame, and make it to drawe through a strayner, then set it on fire in a dish, and season it with rose water and suger, and stirre it.

(Dawson 1587, B3r–B3v)

burnt-sack See sack

butchers/butcher's wife, (A) A butcher would have ordinarily slaughtered animals as well as doing the job of dividing their joints and **flesh** into specific cuts of **meat** and selling them; the word was used figuratively by Shakespeare to describe any especially savage person.

(B) Accompanying the rebel Jack Cade in 2H6 is 'Dick, the butcher of Ashford' (4.3.1). It is Dick who suggests how Cade's ideals might be achieved: 'The first thing we do let's kill all the lawyers' (4.2.78). Later Dick's savage nature is made even clearer:

CADE They fell before thee like sheep and oxen, and thou behaved'st thyself as if thou hadst been in thine own slaughterhouse. Therefore, thus will I reward thee – the Lent shall be as long again as it is. Thou shalt have licence to kill for a hundred, lacking one.

BUTCHER I desire no more.

CADE And to speak truth, thou deserv'st no less.

(4.3.3–9)

As Roger Warren pointed out, 'Butchers were not allowed to slaughter meat during Lent . . . except by special licence. Dick is being rewarded with such a *licence*,

and his privileges are extended by doubling the period of Lent' (Shakespeare 2003a, 245n5–7). (See also **lenten pie**). Cade also instructs Dick to deal with the sergeant whose wife Dick has apparently raped: 'Go, Dick, take him hence: cut out his tongue for cogging, hough him for running, and, to conclude, brain him with his own mace' (4.7.138–40).

Having escaped a trick played upon him by Mistress Ford and Mistress Page, Sir John proclaims:

Have I lived to be carried in a basket like a barrow of butcher's offal, and to be thrown in the Thames? Well, if I be served such another trick, I'll have my brains ta'en out and buttered, and give them to a dog for a New Year's gift.
(3.5.4–8)

There are repeated references in Shakespeare to those who are not butchers by trade but who slaughter without mercy. In CYL (2H6), King Henry compares Gloucester's recent downfall to the butcher's treatment of the innocent **calf**:

What louting star now envies thy estate,
That these great lords and Margaret our Queen
Do seek subversion of thy harmless life?
Thou never didst them wrong, nor no man wrong.
And as the butcher takes away the calf,
And binds the wretch, and beats it when it strains,
Bearing it to the bloody slaughterhouse,
Even so remorseless have they borne him hence . . .
(3.1.206–13)

In AYL, Adam's reference to Oliver's house as 'but a butchery' (2.3.28) underlines Oliver's savagery against Orlando, Malcolm refers to Macbeth as 'this dead butcher' (MAC 5.11.35), and in 3H6 Queen Margaret calls Richard (later King Richard III) 'that devil's butcher' (5.5.76). The butcher is presented as a determined killer by Venus who warns Adonis against hunting the boar:

O, be advised; thou know'st not what it is
With javelin's point a churlish swine to gore,
Whose tushes, never sheathed, he whetteth still,
Like to a mortal butcher, bent to kill.
(VEN 615–8)

At the suggestion by King John that he might murder young Arthur, Hubert states that he is no butcher:

This hand of mine
Is yet a maiden and an innocent hand,
Not painted with the crimson spots of blood.

Within this bosom never entered yet
The dreadful motion of a murderous thought;
And you have slandered nature in my form,
Which, howsoever rude exteriorly,
Is yet the cover of a fairer mind
Than to be butcher of an innocent child.

(JN 4.2.253–60)

In 2H4, there is reference to a butcher's wife when Mistress Quickly reminds Sir John of his promise to marry her:

Canst thou deny it? Did not goodwife Keech the butcher's wife come in then, and call me 'Gossip Quickly' – coming in to borrow a mess of vinegar, telling us she had a good dish of prawns, whereby thou didst desire to eat some, whereby I told thee they were ill for a green wound? And didst thou not, when she was gone downstairs, desire me to be no more so familiarity with such poor people, saying that ere long they should call me 'madam'?

(2.1.95–103)

(C) John Taylor, in a rhyme from *Jack a Lent*, describes butchers as barbaric:

The Cut-throat Butchers, wanting throats to cut,
At Lents approach their bloody Shambles shut,
For forty dayes their tyrannie doth cease,
And men and beasts take truce and live in peace:

(Taylor 1620, B3v)

Thomas Moffett presents a heartfelt description of the brutality involved in butchering beasts:

can civil and humane eyes yet abide the slaughter of an innocent beast, the cutting of his throat, the mauling him on the head, the flaying of his skin, the quartring and dismembriing of his joints, the sprinkling of blood, the ripping up of his veins, the enduring of ill savours, the hearing of heavy sighs, sobs, and grones, the passionate struggling and panting for life, which only hard-hearted Butchers can endure to see? Is not the earth sufficient to give us meat, but that we must also rend up the bowels of beasts, birds, and fishes? yes truly there is enough in the earth to give us meat, yea verily and choise of meats, needing either none or no great preparation, which we may take without fear, and cut down without trembling, which also we may mingle a hundred waies to delight our taste, and feed on safely to fill our bellies.

(Moffett 1655, E3v)

But Moffett pulls back from the criticism when he goes on to defend the standard early modern Christian belief that the eating of meat is God's will: 'Nevertheless, we must not imagine, that God idely and rashly permitted flesh and fish to

be eaten of mankind but that either he did it for causes known to himself, or for special favours shewed to us' (Moffett 1655, E3v).

Katherine Duncan-Jones pointed out that images of butchery as a bloody, violent trade permeate Shakespeare's plays (Duncan-Jones 2004, 192–4). Wendy Wall noted the link between butchery and medicine, which 'invited early modern people to glimpse connections between eating and the anatomist's dissection theater' with the result that 'Health smacked of licensed bloodshed' (Wall 2002, 195).

John Stow notes that, in London butchers are located 'in Eastcheape, Saint *Nicholas* Shambles, and the Stockes Market' (Stow 1908, 81). He describes the Stockes Market as a place that once sold fish and flesh:

in the year 1543. *Iohn cotes* being Mayor, there was in this Stockes Market for Fishmongers 25. boordes or stalles, rented yearely to thirty foure pound thirteene shillinges foure pence, there was for Butchers 18. boordes or stalles, rented at one and forty pound, sixteen shillinges foure pence . . .
(Stow 1908, 226)

Although the butchers remain in the Stockes Market, the fishmongers have since relocated to other places (see **fishmonger**). Similarly, although Eastcheap 'is now a flesh Market of Butchers there dwelling, on both sides of the streete, it had sometime also Cookes mixed amongst the Butchers, and such other as solde victuals readie dressed of all sorts' (Stow 1908, 216). Stow also gives an insight to the restrictions placed upon foreign tradesmen since in Leaden hall **market** in the ward of Cornhill 'forraine Butchers were not admitted there to sell flesh, till the yeare 1533. And it was enacted that Butchers should sell their beefe not aboute a halfe pennie the pound, and mutton halfe pennie halfe farthing . . .' (Stow 1908, 187).

butler, (A) A servant in charge of the **wine** cellar and of serving wine; he may also have served **ale** and **beer**.

(B) In WT, the Old Shepherd tells Perdita that she ought to be more hospitable to their guests:

Fie, daughter, when my old wife lived, upon
This day she was both pantler, butler, cook,
Both dame and servant, welcomed all, served all . . .
(4.4.54–7)

In TMP, the drunken butler, Stefano, is clearly amusing because it suggests that he cannot be trusted with the provisions.

(C) Shakespeare appears to have popularized the phrase '**pantler, butler, cook**' (or the roles in some other order) in early modern drama since it appears in a number of later plays, including Richard Brome's *A Jovial Crew* (Brome 1968, 1.1.307); however, the phrase did not originate with Shakespeare since it occurs earlier than WT, in Sir Thomas More's *The Second Part of the Confutation of*

Tyndale's Answer (More 1533, cixxxxviii). For evidence that the butler would take responsibility for ale and beer as well as wine, see Anon (1790, 141).

butter-woman, (A) Butter was usually made and sold by girls and women termed 'butter-women'; like other female itinerant street and market sellers, the butter-woman did not have a good reputation (see **orange-wife** and **oyster-wench**).

(B) The figure of the butter-woman is mentioned in two plays. In *AYL*, Touchstone criticizes Orlando's verse: 'I'll rhyme you so eight years together, dinners, and suppers, and sleeping-hours excepted. It is the right butter-women's rank to market' (3.2.94–6), and in *AWW* Paroles castigates himself for being too 'foolhardy', that is talkative 'Tongue, I must put you into a butter-woman's mouth, and buy myself another of Bajazet's mute, if you prattle me into these perils' (4.1.40–3). It is not clear what Touchstone means but, as with the comment made by Paroles, bawdy innuendo is suggested. As Alan Brissenden noted, 'butter-women (who were notoriously garrulous), *rank* and *market* could all be associated with prostitution. "Butter quean" and "butter-whore" were both current usage' (Shakespeare 1993b, 159n94). Paroles makes the point that his loquacious tongue would better suit a woman making or selling butter since butter-women were considered scolds, but there is also the sense that the butter-woman is sexually available.

(C) As Wendy Wall pointed out, dairying was exclusively done by women with instructions passed from one woman to another (Wall 2002, 129). Gordon Williams noted, 'Women who made or sold butter were proverbially fractious But they might also be wanton', suggested by the sense of butter as semen (Williams 1994a, 'butter'). For the notion that they were scolds, see also Dent (1981, B781). For a detailed analysis of the use of the term in *AYL*, see Taylor (1981). For the notion that female itinerant street and market sellers were sexually promiscuous, see Korda (2008, 125).

butter/buttered, (A) One of the so-called 'white meats' (the others were **milk**, **cheese**, **eggs** and **cream**); the Dutch were considered great eaters of butter.

(B) The fat Sir John is several times compared to butter by himself and others (1H4: 2.5.517, 4.2.61; WIV: 3.5.107, 5.5.139–40), and Sir John calls Ford (unwittingly to his face) a 'mechanical salt-butter rogue!' (WIV 2.2.268), which suggests less-than-fresh and thus inferior butter. Having escaped a trick played upon him by Mistress Ford and Mistress Page, Sir John proclaims:

Have I lived to be carried in a basket like a barrow of butcher's offal, and to be thrown in the Thames? Well, if I be served such another trick, I'll have my brains ta'en out and buttered, and give them to a dog for a New Year's gift.
(3.5.4–8)

In *LRF*, the Fool refers to the cockney's brother who 'in pure kindness to his horse, buttered his hay' (2.2.296–7), the point (if there is one) being that the man is indulgent, as Lear has been with his daughters, and the act unnecessary.

Engaging with a range of cultural stereotypes, Ford claims:

I will rather trust a Fleming with my butter, Parson Hugh the Welshman with my cheese, an Irishman with my aqua-vitae bottle, or a thief to walk my ambling gelding, than my wife with herself.

(2.2.291–5)

In STM, the Clown Betts urges action against resident foreigners in London: ‘Come, come, we’ll tickle their turnips, we’ll butter their boxes!’ (4.1–2), with the latter most likely a reference to sexual intercourse; Gordon Williams provides examples of ‘box’ meaning ‘vagina’ and ‘butter’ meaning ‘semen’ in early modern usage (Williams 1994a, ‘box’, ‘butter’).

(C) Andrew Boorde recommends that butter be consumed ‘in the mornynge before other meates’, noting that ‘Frenche men wyll eate it after meate’ and ‘dutche men dothe eate it at all tymes in the day’ (Boorde 1547, E2v). On the Flemish **eating** too much butter, see also Cogan (1636, Z2v) and Moffett who notes that it is termed ‘the Flemmins Triacle [treacle]’ and that in Europe generally it is ‘the chief food of the poorest sort’ (Moffett 1655, R5v, S1r); ‘butterbox’ was a nickname used for Dutchmen (Munday 1990, 84n1–2). Thomas Elyot approves of butter that is ‘well salted’ because ‘it heateth and clenseth the more’ (Elyot 1595, G4v), but William Vaughan suggests salted butter was not fresh: ‘Butter, whether it be fresh or salt purgeth mildely, and helpeth the roughnesse of the throat’ (Vaughan 1612, D7r), and so too William Bullein approves of ‘Newe made butter meanelye salted’ (Bullein 1595, L2v).

In Ben Jonson’s *Bartholomew Fair*, Quarlous compares Ursula to a quagmire or bog that if a man were to sink into ‘T’were like falling into a whole shire of butter: they had need be a team of Dutchmen should draw him out’ (2.5.89–90). In *Volpone*, Mosca observes:

You shall ha’ some will swallow
A melting heir, as glibly, as your Dutch
Will pills of butter, and ne’re purge for’t;
(Jonson 1968, 1.1.41–3)

Sexual innuendo is clear in the following exchange between Sir Alexander and Trapdoor about Moll Cutpurse in *The Roaring Girl*:

SIR ALEXANDER . . . they say sometimes
She goes in breeches) follow her as her man.
TRAPDOOR And when her breeches are off, she shall follow me.
SIR ALEXANDER Beat all thy brains to serve her.
TRAPDOOR Zounds sir, as country wenches beat cream, till butter comes.
(Middleton and Dekker 1997, 1.2.225–30)

For the use of butter by the early moderns, including the argument that it was not spread on **bread** before the sixteenth century (a Flemish fashion that was new to London), see Thirsk (1999, 274–8).

buttery/buttery-bar, (A) A place for storing alcoholic beverages and, sometime later, other provisions; the buttery door was in two halves, with the top half opening outwards to create a ledge on the lower half, known as the buttery-bar.

(B) With the arrival of the players who will convince Christopher Sly that he is a gentlemen, the Lord orders one of his servants ‘Go, sirrah, take them to the buttery / And give them friendly welcome every one’ (SHR I.1.100–1). Bantering with Sir Andrew Aguecheek, Maria takes his hand, saying ‘Now sir, thought is free. I pray you, bring your hand to th’ buttery-bar, and let it drink’; when Aguecheek asks ‘Wherefore, sweetheart? What’s your metaphor?’ she replies ‘It’s dry, sir’ and that her jest is ‘a dry jest’ (1.3.66–74). As Roger Warren and Stanley Wells indicated, by reference to the ‘buttery-bar’, Maria presumably means her breasts, as is suggested in most performances of the play (Shakespeare 1994b, 96–97n66).

(C) Phillip Stubbes, via the speaker Philoponus, refers to drunkards as being possessed ‘with the spirit of the buttery’ (Stubbes 1583a, I3v). In John Webster’s *The White Devil*, Flamineo explains why he believes women feign coyness:

O they are politic, they know our desire is increas’d by the difficulty of enjoying; whereas satiety is a blunt, weary and drowsy passion, – if the buttery-hatch at court stood continually open there would be nothing so passionate crowding, nor hot suit after the beverage,–

(Webster 1966, 1.2.20–6)

C

cabbage, (A) A vegetable whose unexpanded leaves form a heart or head; sometimes also termed the **colewort** or **wort** (strictly, a cabbage that does not form a heart or head).

(B) Cabbage occurs only once in Shakespeare when Sir John playfully responds to Evans' *'Pauca verba, Sir John, good worts'* (WIV 1.1.111). The commonplace Latin phrase means 'few words', as in 'few words are best' (Tilley 1950, W798), but Evans wrongly translates it as 'good words', and Sir John picks up on this, and Evans' Welsh pronunciation, referring to vegetables: 'Good worts! Good cabbage' (WIV 1.1.114) (the word 'worts' was commonly used for any type of cabbage). This is not the only time Sir John plays with words for bathetic effect: in 2H4, he ridicules the Lord Chief Justice by replying to his admonition 'There is not a white hair in your face but should have his effect of gravity' with 'His effect of gravy, gravy, gravy' (1.2.161–3).

(C) William Vaughan notes that 'Cabbages moderatly eaten do mollifie the belly, and are very nutritive. Some say that they have a speciall vertue against drunkennesse' (Vaughan 1600, C6r). Cabbage was generally thought to provoke melancholy: in order to avoid 'dolour or hevynesse [heaviness] of mynd' Elyot advised against the daily consumption of a range of foods, among them coleworts (Elyot 1595, O4r); see also Moffett (1655, F1r–F1v). Timothie Bright considered most vegetables safe for the melancholic to consume except coleworts and beet (Bright 1586, B5v). Robert Burton, on the other hand, thought most vegetables bad for melancholics, particularly if served raw, but he concurred with most authorities that cabbage was especially to be avoided (Burton 1621, F6r). John Parkinson stated that cabbages and coleworts are usually 'boyled in powdered beefe broth until they be tender, and then eaten with much fat put among them' (Parkinson 1629, Tt6v). The collard or 'collard greens', a cabbage where

the leaves do not form a head or heart, is common in the Southern United States of America; collard is a phonetic corruption of colewort.

cake, (A) In the period, cakes could be either **savoury** or sweet. Often the term referred to an oval-shaped baked **bread** that was fairly hard, similar in consistency to the modern oat-cake. They were apparently served in the average **alehouse**, and the word was sometimes used as a derogatory reference to the Eucharistic bread by Protestants who were critical of the Catholic belief in transubstantiation.

(B) When Adriana refuses to let her husband into dinner (having mistaken Antipholus of Syracuse for him), Dromio notes 'Your cake here is warm within: you stand here in the cold' (ERR 3.1.72). When Gremio realizes he has not won the hand of Bianca he proclaims: 'My cake is dough, but I'll in among the rest, / Out of hope of all but my share of the feast' (5.1.130–1). In TRO, Pandarus compares the wooing of Cressida to making a cake: 'He that will have a cake out of the wheat must tarry the grinding' (1.1.14–15) and continues with the metaphor, noting that the cake must be made, baked and cooled before consumption.

Sir Toby castigates Malvolio: 'Art any more than a steward? Dost thou think because thou art virtuous there shall be no more cakes and ale?' (TN 2.3.110–11), and the Porter, amidst preparations of Princess Elizabeth's christening in AIT (H8), admonishes those within: 'Do you look / For ale and cakes here, you rude rascals?' (5.3.9–10).

In 2H4, Doll ridicules Pistol's claim to be a captain 'Hang him, rogue, he lives upon mouldy stewed prunes and dried cakes' (2.4.141–2), suggesting a stale and unnourishing foodstuff. Romeo refers to 'old cakes of roses' among the objects the poor apothecary has 'thinly scattered to make up a show' in his shop (ROM 5.1.47–8), which refers not to an edible cake but rose petals compacted into a solid block and used as a perfume.

In H5, Pistol's advice to the Hostess before he departs, 'Trust none, for oaths are straws, men's faiths are wafer-cakes', is evidently a jibe at transubstantiation (2.3.47).

(C) Instructions for preparing rose-cakes, which 'will be very sweet to lay amongst clothes' are given by Thomas Cogan (1636, M2r–M2v). Rose-cakes were recommended for topical application as a cure for a range of medical ailments, among them headaches and melancholy, by Gabelkover (1599). For contemporary references to the communion wafer as a 'cake idol', see Aston (1988, 7–8).

calf, (A) The flesh of the animal was eaten (see **veal**), but the head and **brains** were also commonly consumed. The term 'calf' was applied to children, usually as a term of endearment; it could suggest innocence or idiocy.

(B) In ADO, Don Pedro misunderstands the nature of the exchange between Claudio and Benedick and infers an invitation to dine rather than the challenge that has just occurred:

DON PEDRO What, a feast, a feast?

CLAUDIO I' faith, I thank him, he hath bid me to a calf's head and a capon,
the which if I do not carve most curiously, say my knife's naught. Shall
I not find a woodcock too?

BENEDICK Sir, your wit ambles well, it goes easily.

(5.1.151–6)

Claudio is insulting Benedick by suggesting that he is dull-witted and cowardly. So too in HAM, Polonius, recalling the acting he did during his time at university, states 'I did enact Julius Caesar. I was killed i' th' Capitol. Brutus killed me' to which Hamlet responds 'It was a brute part of him to kill so capital a calf there' (3.2.99–102).

In CYL (2H6), violent acts are compared to the slaughtering of a calf. The first of these is when King Henry refers to Gloucester's recent downfall:

What louring star now envies thy estate,
That these great lords and Margaret our Queen
Do seek subversion of thy harmless life?
Thou never didst them wrong, nor no man wrong.
And as the butcher takes away the calf,
And binds the wretch, and beats it when it strains,
Bearing it to the bloody slaughterhouse,
Even so remorseless have they borne him hence;
And as the dam runs lowing up and down,
Looking the way her harmless young one went,
And can do naught but wail her darling's loss;
Even so myself bewails good Gloucester's case . . .

(3.1.206–17)

Gloucester is presented as an innocent and his demise a cruelty. The second reference to a calf in CYL (2H6) occurs when one of the rebels who follow Jack Cade anticipates their success: 'Then is sin struck down like an ox, and iniquity's throat cut like a calf' (4.2.28–9); comparing iniquity to a calf is not in keeping with the usual associations the animal carries and thus suggests either that the rebel does not have a way with words or that he is misguided.

The word is also used in relation to children in WT and TIT: Leontes says to Mamillius: 'How now, you wanton calf – / Art thou my calf?' (WT 1.2.128–9), and the child of Aaron and Tamora is 'a coal-black calf' (TIT 5.1.32). Stefano's reference to Caliban as a 'moon-calf' (e.g. 3.21–2) suggests, as Stephen Orgel pointed out, that he is a monstrosity, something brought about by the moon's influence at his birth, and also that he is a fool (Shakespeare 1987c, 148n102).

(C) For a detailed consideration of the images of calf- and cow-killing in Shakespeare's writing, see Duncan-Jones (2004, 187–9). Thomas Elyot compares Christ to a calf led to the slaughter house (Elyot 1595, O1r). In Webster's *The White Devil*, Flamineo says of Camillo: 'An excellent scholar, (one that hath a

head fill'd with calves' brains without any sage in them)' (Webster 1966, 1.2.135–6); 'sage' refers to the herb that might be served with the calves' brains as well as the wisdom Flamineo suggests Camillo lacks.

camomile, (A) A **herb** that was often used medicinally.

(B) Shakespeare does not refer to the consumption of camomile, but it is mentioned in 1H4 when Sir John, pretending to be King Henry, comments on the life Prince Harry is leading:

Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied. For though the camomile, the more it is trodden on, the faster it grows, yet youth, the more it is wasted, the sooner it wears.

(2.5.402–6)

(C) For a description of various types of camomile, see Parkinson (1629, Bb1r–Bb2r).

canary, (A) A sweet **wine** from the Canary islands, which was apparently rather strong and of good quality; also a dance.

(B) The wine is drunk by Sir John and his companions: in WIV the Host declares 'I will to my honest knight / Falstaff, and drink canary with him' (3.2.79–80), and Mistress Quickly tells Doll 'i' faith, you have drunk too much canaries, and that's a marvellous searching wine, and it perfumes the blood ere we can say "What's this?"' (2.4.24–6). Earlier in the plays she confuses the word with 'quandry', as George Steevens pointed out:

Marry, this is the short and the long of it. You have brought her into such a canaries as 'tis wonderful. The best courtier of them all, when the court lay at Windsor, could never have brought her to such a canary.

(WIV 2.2.59–63; Shakespeare 1778, 277n3)

Following Maria's teasing of Sir Andrew Aguecheek, Sir Toby tells him 'O knight, thou lackest a cup of canary. When did I see thee so put down?' to which Sir Andrew replies 'Never in your life, I think, unless you see canary put me down' (1.3.78–81).

The dance is referred to in LLL (3.1.11) and AWW (2.1.73–4).

(C) Oswald Gabelkover classes canary among the best wines available (Gabelkover 1599, Ii4r). So too Thomas Cogan recommends drinking 'old wine of good savour, as sacke or Canary wine' after **eating** raw pears (Cogan 1636, N3v).

candy See **sugar-candy**

cannibalism See also **mummy** and **flesh**, (A) Often used figuratively as an indication of savagery and unnatural behaviour such as incest; there may also be allusion to Eucharistic theophagy (eating of god).

(B) The only time one human being eats another in Shakespeare occurs in TIT when Tamora eats her two sons who have been murdered and baked in a **pie** by Titus. That Tamora actually eats the pie placed before her is clear because enough time has elapsed between Titus encouraging her 'Will 't please you eat? Will 't please your highness feed?' (5.3.53) and his revelation as to the whereabouts of her sons: 'Why, there they are, both baked in this pie, / Whereof their mother daintily hath fed, / Eating the flesh that she herself hath bred' (5.3.59–61). Titus explicitly refers to Tamora having eaten the pie so it seems clear that the audience would see her eat, besides which it would make little sense for Titus to go to all the trouble of baking the pie and presenting the **feast** without seeing it through to the crucial mouthful.

In WIV, Sir John refers to **eating** human **brains** after he has escaped from near drowning, as the result of a trick played upon him by Mistress Ford and Mistress Page:

Have I lived to be carried in a basket like a barrow of butcher's offal, and to be thrown in the Thames? Well, if I be served such another trick, I'll have my brains ta'en out and buttered, and give them to a dog for a New Year's gift.
(3.5.4–8)

In COR, one of Afidius' servingmen praises his master's old enemy, noting that Caius Martius 'before Corioles' fought his master with such force that he 'scotched him and notched him like a carbonado' to which the Second Servingman replies 'An he had been cannibally given, he might have broiled and eaten him too' (4.5.191–4).

There are also a number of metaphors evoking cannibalism: in PER the incestuous relationship between Antiochus and his daughter is described in food-related terms with the unnamed daughter considered 'an eater of her mother's flesh, / By the defiling of her parents' bed' (1.173–4). King Lear invokes cannibalism when cursing his daughter, Cordelia, for refusing to compete with her sisters in proclamations of love for him:

The barbarous Scythian,
Or he that makes his generation messes
To gorge his appetite, shall to my bosom
Be as well neighboured, pitied, and relieved
As thou, my sometime daughter.

(LRF 1.1.116–20)

In TIM, the misanthropic Apemantus will not eat with Timon and considers the men who do eat with him to be parasites:

I scorn thy meat. 'Twould choke me, for I should ne'er flatter thee. O you gods, what a number men eats Timon, and he sees 'em not! It grieves me to

see so many dip their meat in one man's blood; and all the madness is, he cheers them up, too.

(1.2.37–41)

There are hints of cannibalism in Shylock's desire for a pound of flesh and also in Bassanio's declaration to Antonio: 'The Jew shall have my flesh, blood, bones, and all / Ere thou shalt lose for me one drop of blood' (MV 4.1.111–12), and cannibalistic imagery is evident in TGV in the angry exchange between Valentine and Thurio over Silvia:

SILVIA What, angry, Sir Thurio? Do you change colour?

VALENTINE Give him leave, madam, he is a kind of chameleon.

THURIO That hath more mind to feed on your blood than live in your air.

(2.4.23–7)

The chameleon was reputed to feed upon air.

References to blood drinking occur in quite a few plays, for example Laertes tells Claudius that he will provide sustenance to those who loved his father:

To his good friends thus wide I'll ope my arms,
And, like the kind life-rend'ring pelican,
Repast them with my blood.

(HAM 4.5.145–7)

King Lear refers to his 'pelican daughters' (LRF 3.4.71), and the figure of the pelican recurs when John of Gaunt, railing on King Richard, declares: 'O, spare me not, my brother Edward's son, / For that I was his father Edward's son. / That blood already, like the pelican, / Hast thou tapped out and drunkenly caroused' (R2 2.1.125–8). In Renaissance iconography, the pelican was reputed to pierce its breast in order to feed its young who were, in turn, often depicted as gluttonous. In 1H6, Richard Plantagenet wears a white rose 'As cognizance of my blood-drinking hate' (2.4.108), and in the opening scene of 1H4, King Henry describes the recent civil war that has, for the moment, ceased: 'No more the thirsty entrance of this soil / Shall daub her lips with her own children's blood' (1.1.5–6).

(C) In Christopher Marlowe's *Doctor Faustus*, the Bad Angel describes hell as a place where the damned are boiled and broiled (Marlowe 1993, B-text-5.5.2. 123–6). As Cecile Williamson Cary noted, these aspects of medieval hell might be compared to Hieronymus Bosch's triptych *The Last Judgment*, which shows the inhabitants of hell being 'fried, spitted, and prepared for roasting' (Cary 1992, 189). According to Simon Critchley Philologus, the freed slave of the Roman philosopher Marcus Tullius Cicero (106–43 BC) was responsible for his master's death by betraying him to the Romans; Philologus was punished for this by Cicero's sister-in-law who ordered him 'to cut off his own flesh piece by piece, and then roast and eat it' (Critchley 2008, 66). Something similar is threatened

in Marlowe's *Tamburlaine*: when Bajazeth stamps on the food offered to him on the point of Tamburlaine's sword, Tamburlaine tells him 'Take it up, villain, and eat it, or I will make thee slice the brawns of thy arms into carbonadoes and eat them' (Marlowe 1981, I.4.4.43–5).

W. Arens suggests two reasons for the cannibalism–incest equation: first, both indicate a lack of culture and so those accused of being cannibals were also accused of having no incest taboo; second, in many cultures, there is what Arens calls 'a symbolic equation between sex and eating' so that the idea of one family member devouring another is horrific (Arens 1979, 146–7). The Scythians, an ancient people from European and Asiatic Russia, were synonymous with barbarity in the early modern period. Marlowe's Tamburlaine, who calls himself 'the scourge and wrath of God' (Marlowe 1981, I.3.3.44), is a Scythian, and in Edmund Spenser's prose tract, *A View of the Present State of Ireland*, Irenius claims that the Irish, like the Scythians before them, indulge in blood rituals:

Allsoe the *Scythians* vsed when they would binde anie solempe vowe of Combinacion to drinke a bowle of blodd together vowinge theareby to spende their laste blodd in that quarrell, And even so do the wilde Scottes as ye maie reade in *Buchannan* and some of the Northern Irishe likewise.

(Spenser 1949, 108)

For an eclectic study of the human fascination with cannibalism, see Albala and Allen (2008); for an investigation into what human flesh might actually taste like, see Allen (1999). For the disturbing proximity between Eucharistic theophagy (eating of god) and cannibalism, see Kilgour (1990); for reports by colonists of cannibalism in the New World, see Appelbaum (2006, 239–86) and Jauregui (2009). For more on the cannibalistic overtones in *MV*, specifically in terms of a fear of food shortages, see Hall (1992). For more on medicinal cannibalism, with specific reference to *TIT*, see Noble (2003). On the connections between cannibalism, animals and debased eating in Shakespeare, see Morse (1983).

In an emblem by George Wither, an explicit connection is made between the pelican and Christ to show that he shed blood to provide spiritual sustenance for humankind (Wither 1975, 3.XX.Y2v). While the adult pelican was always represented as altruistic, her young were usually portrayed as greedy as is clear from two Latin emblems by Andreas Alciatus (91 and 96) in which the pelican is associated with a full belly so as to illustrate **gluttony** (Daly, et al. 1985).

Thomas Browne refers to the belief that the chameleon lives on air as traditional and 'a view affirmed by Soinus, Pliny, and divers others', although Brown himself considers it 'questionable' (Browne 1646, V3r).

capers, (A) The flower buds of a shrub, which were usually pickled; also a leap when dancing.

(B) Shakespeare invokes both meanings of the word in an exchange between Sir Andrew Aguecheek and Sir Toby Belch:

SIR TOBY What is thy excellence in a galliard, knight?

SIR ANDREW Faith, I can cut a caper.

SIR TOBY And I can cut the mutton to 't.

(TN 1.3.115–17)

(C) As Gordon Williams pointed out, the reference to the dance step by Sir Andrew ‘achieves a quibble on the berry used for mutton sauce’ by Sir Toby (Williams 1997, ‘caper’). Hannah Woolley provides several recipes involving capers and **mutton** (Woolley 1670, N1v–N2r).

capon, (A) A bird made fat, and non-aggressive, by castration and over-feeding; also used to suggest idiocy, specifically cowardice or a lack of sexual potency.

(B) For Shakespeare, capons suggested a substantial **meal**. They are a favourite of Sir John in *IH4* (1.2.7; 1.2.115; 2.5.461–2) and, when the fat knight is sleeping, Prince Harry’s companion Harvey finds a receipt for a capon in his pocket (2.5.538). In his ‘seven ages of man’ speech, Jaques refers to ‘the justice, / In fair round belly with good capon lined’ (2.7.153–4). Hamlet responds to Claudius’s question ‘How fares our cousin Hamlet?’ with ‘Excellent, i’faith, of the chameleon’s dish. I eat the air, promise-crammed. You cannot feed capons so’ (*HAM* 3.2.90–2); it was believed that chameleons fed upon air. In *TGV*, Launce complains about the bad behaviour exhibited by his dog, Crab, sent as a present to Sylvia: ‘I came no sooner into the dining-chamber but he steps me to her trencher and steals her capon’s leg’ (4.4.8–10).

In *ERR*, the capon denotes stupidity when Dromio of Syracuse responds to Dromio of Ephesus calling the servants: ‘Maud, Bridget, Marian, Cicely, Gillian, Ginn!’ with ‘Mome, malt-horse, capon, coxcomb, idiot, patch!’ (3.1.31–2). In *CYM*, Cloten boasts

I had rather not be so noble as I am. They dare not fight with me because of the Queen, my mother. Every jack-slave hath his bellyful of fighting, and I must go up and down like a cock that nobody can match.

(2.1.18–22)

to which the Second Lord responds ‘You are cock and capon too an you crow cock with your comb on’, alluding to the cap worn by a fool. In *ADO*, Claudio agrees to Benedick’s challenge with ‘Well, I will meet you, so I may have good cheer’ (5.1.149–50); Don Pedro, misunderstanding the nature of the exchange between Claudio and Benedick, exclaims ‘What, a feast, a feast?’ to which Claudio replies:

I’ faith, I thank him, he hath bid me to a calf’s head and a capon, the which if I do not carve most curiously, say my knife’s naught. Shall I not find a woodcock too?

(5.1.152–5)

Sheldon P. Zitner suggests that the capon denotes specifically cowardice because the bird is castrated (Shakespeare 1993c, 184n153–5).

In LLL, 'capon' refers to the letter sent from Biron to Rosaline, about which the Princess says to Boyet 'you can carve. / Break up this capon' (4.1.55–6).

(C) Thomas Elyot approves of capon, noting 'The capon is above all other fowles praised: for as much as it is easily digested, and maketh little ordure, and much good nourishment. It is commodious to the breast and stomach' (Elyot 1595, G2v); see also Moffett (1655, M2r–M2v). Under the heading 'English Cookery', John Murrell provides a number of recipes for boiling capon (Murrell 1617, F5r–F7v). As a term of abuse the capon could denote idiocy and references to unmanliness due to a lack of courage or sexual potency are common. For the argument that Hamlet is disgusted by his own appetite, a process which began shortly after his father's death but has been accelerated by the knowledge that Claudius 'took my father grossly, full of bread' (3.3.80), see Fitzpatrick (2007, 105–13). For the traditional view that the chameleon fed upon air, see Browne (1646, V3r). There may be a connection between the capon and the French for chicken since Randle Cotgrave defines 'poulet' as 'a chicken; also, a love-letter, or love-message' (Cotgrave 1611, 'poulet').

In Webster's *The White Devil*, Flamineo responds to Vittoria's comment about her husband 'I did nothing to displease him, I carved to him at supper-time' with the aside 'You need not have carved him in faith, they say he is a capon already' (Webster 1966, 1.2.126–9). John Russell Brown annotates 'carve' as a quibble meaning to serve at table, show courtesy, make advances, or castrate and 'capon' as 'castrated cock, and hence, eunuch' (Webster 1966, 19n126–9). In Edmund Spenser's *Faerie Queene*, the narrator refers to the 'Capon's courage' of the cowardly Braggadocchio (3.8.15.6).

caraways, (A) A small aromatic **fruit**, usually referred to as a **seed**; they are often mentioned alongside **apples** because considered good for digestion (apples, specifically raw, were generally considered difficult to digest).

(B) In 2H4, Shallow says to Sir John 'Nay, you shall see my orchard, where, in an arbour, we will eat a last year's pippin of mine own grafting, with a dish of caraways, and so forth . . .' (5.3.1–4).

(C) Thomas Cogan recommends caraway as an aid to digestion: 'Careway seeds are used to be made in Comfits, and to be eaten with Apples . . . and [are] surely very good for that purpose, for all such things as breed Wind, would bee eaten with other things that breake wind' (Cogan 1636, G3r).

carbonado, (A) Chunks of **meat**, **fish** or poultry that is broiled upon coals; the word was often used about human **flesh** and so can suggest **cannibalism**.

(B) In Shakespeare, the word is used to refer to cutting one's opponent with a blade. In 1H4, Sir John makes it clear that he is no soldier and would prefer to avoid confrontation: 'Well, if Percy be alive, I'll pierce him. If he do come in my way, so; if he do not, if I come in his willingly, let him make a carbonado of me' (5.3.56–8). In COR, one of Afidius' servingmen praises his master's old enemy, noting that Caius Martius 'before Corioles' fought his master with such force that he 'scotched him and notched him like a carbonado' (4.5.191–92). Kent, angry

at Oswald's insolency to King Lear, states 'Draw, you rogue, or I'll . . . carbonado your shanks' (LRF 2.2.35–6).

(C) Gervase Markham gives detailed instructions on how best to cook meat in this manner:

first take the meate you must carbonado, and scotch it both above and below, then sprinkle good store of salt upon it, and baste it all over with sweet butter melted, which done, take your broiling iron . . . a plate iron made with hooks and pricks, on which you may hang the meate, and set it close before the fire, and so the plate heating the meate behinde as the fire doth before, it will both the sooner and with more neatnesse be ready; then having turned it, and basted it till it be very brown, dredge it, and serve it up with vinegar and butter.

(Markham 1615, Aa4r–Aa4v; Markham 1986, 93)

To make 'carbordanos of Mutton', see W (1591, D7r). In Christopher Marlowe's *Tamburlaine*, Bajazeth stamps on the food offered to him on the point of Tamburlaine's sword, and Tamburlaine tells him 'Take it up, villain, and eat it, or I will make thee slice the brawns of thy arms into carbonadoes and eat them' (Marlowe 1981, I.4.4.43–5).

carouse. (A) A full **cup** of alcoholic beverage; also a drinking session or toast; to 'quaff carouses' is to knock-back drinks quickly, thus causing **drunkenness**.

(B) Tranio, pretending to be his master Lucentio, tells Grumio and Biondello, fellow suitors for Bianca's hand:

Please ye we may contrive this afternoon,
And quaff carouses to our mistress' health,
And do as adversaries do in law -
Strive mightily, but eat and drink as friends.

(SHR 1.2.276–9)

In Shakespeare, carousing is often depicted in a negative light because it leads to a lack of control that has dire consequences. In 1H6, Talbot tells Burgundy that they have an advantage over the enemy:

This happy night the Frenchmen are secure,
Having all day caroused and banqueted.
Embrace we then this opportunity,
As fitting best to quittance their deceit,
Contrived by art and baleful sorcery.

(2.1.11–15)

Following the attack, the French squabble among themselves and Joan La Pucelle complains 'Improvident soldiers, had your watch been good, / This sudden mischief never could have fall 'n' (2.1.59–60).

In MAC, the Porter is slow to answer the door:

MACDUFF Was it so late, friend, ere you went to bed
That you do lie so late?

PORTER Faith, sir, we were carousing till the second cock . . .
(2.3.21–3)

Shortly afterwards the body of Duncan is found and the drunken grooms, smeared with blood by Lady Macbeth, are blamed for his murder.

During the duel between Hamlet and Laertes, Gertrude toasts her son:

GERTRUDE . . . The Queen carouses to thy fortune, Hamlet.

HAMLET Good madam.

KING CLAUDIUS Gertrude, do not drink.

QUEEN GERTRUDE I will, my lord, I pray you pardon me. *She drinks, then offers the cup to Hamlet*

KING CLAUDIUS (*aside*) It is the poisoned cup; it is too late.
(HAM 5.2.241–4)

Gertrude's line to Claudius was altered onstage during the eighteenth and nineteenth centuries to 'I have, my lord' making it less defiant and more apologetic (O'Brien 1993, 33–4). As Ann Thompson and Neil Taylor pointed out, in the first quarto of the play, the stage direction 'shee drinkes' 'precedes the King's prohibition' and some actors 'make it clear that they are drinking the poison deliberately . . .' (Shakespeare 2006b, 454n274).

In OTH, Iago plans to get Cassio drunk and set the already drunk Roderigo against him:

If I can fasten but one cup upon him,
With that which he hath drunk tonight already
He'll be as full of quarrel and offence
As my young mistress' dog. Now my sick fool Roderigo,
Whom love hath turned almost the wrong side out,
To Desdemona hath tonight caroused
Potations pottle-deep, and he's to watch.
Three else of Cyprus – noble swelling spirits
That hold their honours in a wary distance,
The very elements of this warlike isle –
Have I tonight flustered with flowing cups,
And they watch too. Now 'mongst this flock of drunkards
Am I to put our Cassio in some action
That may offend the isle.

(2.3.44–57)

Despite acknowledging his inability to consume a lot of alcohol, Cassio continues to drink with the consequence that he loses his position as Othello's lieutenant.

After battle against Caesar, Antony tells Cleopatra of the bravery shown by the wounded Scarus and desires to show hospitality to his men:

Had our great palace the capacity
To camp this host, we all would sup together
And drink carouses to the next day's fate,
Which promises royal peril.

(ANT 4.9.32–5)

The suggestion that they would drink heavily before the next day's battle does not bode well, as the French discovered in 1H6.

John of Gaunt tells Richard that he has misruled England and 'Landlord of England art thou now, not king' (2.1.113), to which Richard responds:

. . . Wert thou not brother to great Edward's son,
This tongue that runs so roundly in thy head
Should run thy head from thy unreverent shoulders.

(R2 2.1.122–4)

and Gaunt replies:

O, spare me not, my brother Edward's son,
For that I was his father Edward's son.
That blood already, like the pelican,
Hast thou tapped out and drunkenly caroused.
My brother Gloucester, plain well-meaning soul -
Whom fair befall in heaven 'mongst happy souls -
May be a precedent and witness good
That thou respect'st not spilling Edward's blood.

(2.1.125–32)

The image of enthusiastically quaffing is a powerful one and suggests **cannibalism**. (C) Christopher Marlowe's Tamburlaine is much given to carousing after success in battle or looking forward to success in battle, for example 'Then let us freely banquet, and carouse / Full bowls of wine unto the god of war' and 'Then will we triumph, banquet and carouse; / Cooks shall have pensions to provide us cates, / And glut us with the dainties of the world' (Marlowe 1981, I.4.4.5–6, II.1.3.218–20).

Thomas Cogan warns against carousing:

And after the better opinion of Physitians, the drinke would rather be mixt with the meat by sundry little draughts, than by one great draught at the end of the meale. For the mixture well tempereth the meat without annoyance, and a great draught with much drink, drowneth the meat, rebuketh naturall

heat, which then worketh in concoction, and with his waight driveth downe the meate too hastily. Yet some I know count it a jolly matter and princelike to forbear drink unto the end of their meales, and then to carouse lustily, a whole pinte or a quart of Wine, Ale or Beere. But this custome is beastlike rather then princelike: for what doth a bruit beast other than eate his fill of meat, and drinke abundantly, afterward?

(Cogan 1636, Ff4r–Ff4v)

In Renaissance iconography, familial consumption of blood recurs in the figure of the pelican that was reputed to pierce her breast in order to feed her young (see **blood**).

carp, (A) A freshwater **fish** often bred in ponds.

(B) In AWW, the clown, Lavatch, has fun at Paroles' expense, telling Lafeu:

Here is a pur of Fortune's, sir, or of Fortune's cat – but not a musk-cat – that has fallen into the unclean fish-pond of her displeasure and, as he says, is muddied withal. Pray you, sir, use the carp as you may, for he looks like a poor, decayed, ingenious, foolish, rascally knave.

(5.2.19–24)

As Susan Synder indicated, Lavatch puns on 'carp' meaning 'to prate, chatter' (Shakespeare 1993a, 197n23). In HAM, Polonius advises Reynaldo how to fish for the truth about Laertes' behaviour from others by pretending to know already:

Your bait of falsehood takes this carp of truth;
And thus do we of wisdom and of reach
With windlasses and with assays of bias
By indirections find directions out.

(2.1.63–5)

(C) William Vaughan notes that

A fresh Carpe salted for the space of sixe houres, and then fried in oyle and besprinkled with vineger in which spices have boyled, in all mens censure is thought to be the wholesomest kinde of fish. It may not be kept long, except it bee wel covered with bay, mirtle, or cedar leaues.

(Vaughan 1600, C2v)

See also Moffett (1655, Z4v–Aa1r). In Ben Jonson's *The Alchemist*, Epicure Mammon tells Face that he will eat the 'tongues of carps' when he gets the Philosopher's Stone (Jonson 1991, 2.2.75); like the 'dormice' and 'camels' heels' he also says he will consume, carp-tongue is desired because exotic and indulgent.

carrots, (A) A root vegetable that was considered aphrodisiacal.

(B) The vegetable only makes an indirect appearance in Shakespeare when Mistress Quickly mistakes Evan's Latin '*caret*' for 'carrot':

EVANS Remember, William, focative is *caret*.
MISTRESS QUICKLY And that's a good root.

(4.1.48–9)

As T. W. Craik indicated, this is part of a pattern of unconscious innuendo from Mistress Quickly throughout this scene, since a carrot 'by its shape . . . [suggests] the penis' (Shakespeare 1990d, 179n49).

(C) Mistress quickly is not alone in making connections between the carrot and the penis since Thomas Cogan thought that 'Parsenips and Carets provoke Carnall lust' (Cogan 1636, I4r).

carve, (A) In Shakespeare's time, the ability to carve animal flesh properly was considered a real skill. See also **knives**.

(B) In ADO, Don Pedro misunderstands the nature of the exchange between Claudio and Benedick and infers an invitation to dine rather than the challenge that has just occurred:

DON PEDRO What, a feast, a feast?
CLAUDIO I' faith, I thank him, he hath bid me to a calf's head and a capon,
the which if I do not carve most curiously, say my knife's naught. Shall
I not find a woodcock too?
BENEDICK Sir, your wit ambles well, it goes easily.

(5.1.151–6)

Claudio is not only insulting Benedick by suggesting that he is dull-witted and cowardly (see **capon**) but also threatening to carve him up. Similarly, Brutus advises his co-conspirators that they kill Julius Caesar in a specific manner:

Let's kill him boldly, but not wrathfully.
Let's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds.

(2.1.172–4)

Carving suggests a deliberate and skilled killing.

In LLL, the Princess of France refers to the letter sent from Biron to Rosaline as a capon: 'you can carve. / Break up this capon' (4.1.55–6). An actual capon is mentioned in 1H4 when Prince Harry says of Sir John: 'Wherein is he good, but to taste sack and drink it? Wherein neat and cleanly, but to carve a capon and eat it?' (2.5.460–2). In 2H4, Sir John refers to Justice Shallow's appearance:

I do remember him at Clement's Inn, like a man made after supper of a cheese paring. When a was naked, he was for all the world like a forked radish,

with a head fantastically carved upon it with a knife. A was so forlorn that his dimensions, to any thick sight, were invisible. A was the very genius of famine.
(3.2.299–309)

Sir John also tells Pistol ‘Briefly, I do mean to make love to Ford’s wife. I spy entertainment in her. She discourses, she carves, she gives the leer of invitation’ (1.3.38–40). As T. W. Craik indicated, although it is not clear what Sir John means by ‘she carves’ ‘There must be a connection with carving meat (and helping others to it) at table, but the placing of the word in the sequence *discourses . . . carves . . . invitation* suggests that there was a figurative sense’; Craik cited Schmidt’s suggestion that to carve means ‘to show great courtesy and affability’ (Shakespeare 1990d, 97–98n41; Schmidt 1874, ‘carve’).

In SHR, Petruccio scoffs at Katherine’s gown: ‘What’s this – a sleeve? ’Tis like a demi-cannon. / What, up and down carved like an apple-tart?’ (4.3.88–9). An allusion to the carving of **meat** or **poultry** occurs in HAM when Laertes warns Ophelia not to take Hamlet’s attentions seriously:

He may not, as unvalued persons do,
Carve for himself, for on his choice depends
The sanity and health of the whole state;
And therefore must his choice be circumscribed
Unto the voice and yielding of that body
Whereof he is the head.

(HAM 1.3.19–24)

The sense is that Hamlet does not have the freedom to choose a wife just as someone of low rank attending a **feast** does not choose his or her own piece of meat.

(C) That carving was a skill, as is clear from the anonymous *Boke of Keruynge* that explained how the task ought to be done properly at ceremonial dinners (Anon 1508); terms of carving for specific birds, for example to ‘lift’ a swan and ‘wing’ a quail, are given by Robert May (May 1660, B2r–B4v). In Webster’s *The White Devil*, Flamineo responds to Vittoria’s comment about her husband ‘I did nothing to displease him, I carved to him at supper-time’ with the aside ‘You need not have carved him in faith, they say he is a capon already’ (Webster 1966, 1.2.126–9). John Russell Brown annotates ‘carve’ as a quibble meaning to serve at table, show courtesy, make advances or castrate and ‘capon’ as ‘castrated cock, and hence, eunuch’ (Webster 1966, 19n126–9).

cast See vomit

cates, (A) Usually, though perhaps not always, a reference to fancy and delicate **food**.

(B) Shakespeare refers to cates as specifically dainty foods in SHR when Petruccio plays with words:

Kate, the prettiest Kate in Christendom,
 Kate of Kate Hall, my super-dainty Kate –
 For dainties are all cates . . .

(2.1.187–9)

Similarly in 1H4, Hotspur says of Glyndwr:

I had rather live
 With cheese and garlic, in a windmill, far,
 Than feed on cates and have him talk to me
 In any summer house in Christendom.

(3.1.157–60)

In 1H6, Talbot tells the Countess of Auvergne:

Nor other satisfaction do I crave
 But only, with your patience, that we may
 Taste of your wine and see what cates you have:
 For soldiers' stomachs always serve them well.

(2.3.77–80)

The reference to **wine** suggests a relatively grand meal but cates might suggest simple food. In ERR, the term is used in this sense when Antipholus of Ephesus invites Balthasar to dinner: 'though my cates be mean, take them in good part' (3.1.28), although we might be expected to perceive this as self-effacement on Ephesus's part. In E3, Prince Philippe comments on the sound of cannons when **eating** the **bread** and wine his father has ordered: 'O, father, how this echoing cannon shot, / Like sweet harmony, digests my cates!' (4.123–4).

(C) That the word did not necessarily mean fancy food is suggested by the reference to 'frugal cates' in Robert Greene's play *Friar Bacon and Friar Bungay* although, as J. A. Lavin indicated, the sense might be ironic (Greene 1969, 9.226; 62).

caudle, (A) A hot **drink** made from **ale**, **beer** or **wine**, usually sweetened, and mixed with **eggs**, **spices** and sometimes **bread**; caudles were served to the sick and weak. The word was also used as a verb meaning 'to administer the drink'.

(B) Biron sarcastically calls for 'A caudle, ho!' (LLL 4.3.172) having revealed that he knows his companions are lovesick and have thus broken their vow to avoid the company of women. Sarcasm is also evident in CYL (2H6) when Jack Cade responds to Lord Saye's defence of his actions – 'Long sitting to determine poor men's causes / Hath made me full of sickness and diseases' (4.7.85–6) – with gallows humour: 'Ye shall have a hempen caudle, then, and the health o' th' hatchet' (4.7.87–8), meaning that the hangman's halter will provide the ultimate

cure for sickness and disease. In TIM, Apemantus tells Timon that he cannot expect nature to flatter him:

What, think'st
That the bleak air, thy boisterous chamberlain,
Will put thy shirt on warm? Will these mossed trees
That have outlived the eagle page thy heels
And skip when thou point'st out? Will the cold brook,
Candied with ice, caudle thy morning taste
To cure thy o'ernight's surfeit?

(4.3.222–8)

The contrast is clearly between the warmth that might be expected from the usual caudle and the icy drink that will not comfort Timon.

(C) The following recipe for a caudle is provided in *A Rich Store-house or Treasury for the Diseased* by the anonymous author 'A. T.' as 'An excellent good medicine for the weaknes in the Backe, and also to restore nature':

Take a quart of Sacke, a top of Rosemary, Succory, Penyroyall, of ech a like quantitie, Ginger & Nutmeggs, as much as will burne the wine, the[n] take 2 newe laide Egges, yolkes & all, & temper them with 3 or 4 sponne [f]ulls of Red-rose-water, & put thereto a good peece of fine Sugar, the[n] take the burnt sacke, & burne it againe with the eggs, & put into it a litle Mace, & it wil be in maner of a caudle, the[n] put to it some salet oyle, & mixe it with the burnt seeke [sack], & let the patient drinke this thrise a day, (that is to say) in the morning after dinner, and when you goe to bedde, and this will helpe you in a short space, for it hath beene proved.

(T 1596, F4r)

Thomas Dawson provides a similar recipe for a caudle, which he claims will 'comfort the stomacke' and is 'good for an old man'; he suggests the addition of a few slices of bread if desired (Dawson 1587, C8v).

cauldron, (A) A large cooking **pot**.

(B) The witches in MAC gather around a cauldron into which they throw the various **ingredients** that constitute their **brew**, which they 'Boil . . . i' th' charmed pot' while chanting 'Double, double, toil and trouble, / Fire burn, and cauldron bubble' (4.1.9–11).

(C) Though synonymous with witchcraft for a modern audience, due to Shakespeare's play, the cauldron was a familiar cooking vessel in early modern England. Yet, as Clifford Davidson pointed out, the cauldron often appeared as a punishment for the damned; Davidson refers to 'An anonymous and undated broadside ballad entitled *The Dead Mans Song* [which] specifies that the cauldron contains "poyson'd filth"' (Davidson 1992, 52). Images of devils torturing the damned in cauldrons appear in numerous literary and visual depictions of hell, including a wall painting from c.1521–45 in the Guild Chapel in Stratford-upon-Avon

(Davidson 1992, 52). Barabas falls into a cauldron in the final scene of Christopher Marlowe's *The Jew of Malta* (Marlowe 1978, 5.5.62.2); Henslowe's diary records purchase of a cauldron 'for the Jewe', bought specifically for Marlowe's play (Foakes and Rickert 1961, 321n3). Cecile Williamson Cary noted that cauldrons were 'frequent objects in the medieval scenery of hell . . . [and] damned sinners are frequently shown falling into them' (Cary 1992, 193).

caviare, (A) The roe of sturgeon that has been pressed and salted; it has always been considered a delicacy.

(B) Hamlet welcomes the players to Elsinore and recalls a previous performance that was wasted on some who saw it:

HAMLET Masters, you are all welcome. We'll e'en to 't like French falc'ners, fly at anything we see. We'll have a speech straight. Come, give us a taste of your quality. Come, a passionate speech.

FIRST PLAYER What speech, my good lord?

HAMLET I heard thee speak me a speech once, but it was never acted, or, if it was, not above once; for the play, I remember, pleased not the million. 'Twas caviare to the general. But it was – as I received it, and others whose judgements in such matters cried in the top of mine – an excellent play, well digested in the scenes, set down with as much modesty as cunning. I remember one said there was no sallets in the lines to make the matter savoury, nor no matter in the phrase that might indict the author of affectation, but called it an honest method, as wholesome as sweet, and by very much more handsome than fine.

(2.2.432–48)

(C) Thomas Moffett praises the flesh of the sturgeon but objects to caviare:

As for Cavialie, or their eggs being poudred, let *Turks, Grecians, Venetians, and Spaniards*, celebrate them never so much, yet the *Italian* proverb will ever be true

*Chi mangia di Caviale
Mangia moschi merdi & sala.
He that eateth of Cavialies
Eateth salt, dung, and flies.*

(Moffett 1655, Z2v)

In John Webster's *The White Devil*, Antonelli tells the dissolute Lodovico that he deserves banishment:

All the damnable degrees
Of drinkings have you staggered through. One citizen
Is lord of two fair manors, called you master
Only for caviar.

(Webster 1966, 1.1.18–21)

As Christina Luckyj pointed out, the sense is that a citizen richer than Lodovico was prepared to humble himself in order to get his gifts (Webster 1996, 8), which suggests that caviare is a gift worth having.

charneco, (A) A kind of sweet **wine**.

(B) In *CYL* (2H6), the already drunk Horner is given a ‘cup of charneco’ by one of his neighbours (2.3.63), which suggests he will get more drunk still.

(C) In his edition of Shakespeare’s plays, George Steevens refers to a pamphlet printed in 1596 entitled *Wit’s Miserie or the World’s Madness*, which states that ‘the only medicine for the fleghm is three cups of charneco fasting’ (Shakespeare 1778, 336). This satirical pamphlet is by Thomas Lodge and in it he reports how various devils are responsible for spreading sin through London; the quotation appears in a section referring to the devils raised by ‘Bellphogor, Prince of belly Cheere’ (Lodge 1596, L4v). Steevens also cites Beaumont and Fletcher’s *Wit without Money* where Luce describes the country as unlike London and its taverns, a place ‘Where no old Charnico is, nor no Anchoves, nor Master such-a-one, to meet at the Rose, and bring my Lady such-a-ones chief Chambermaid’ (Shakespeare 1778, 336; Beaumont and Fletcher 1661, 2.1, C4v).

cheese See also **Banbury cheese**, (A) One of the ‘white meats’ that also included **butter**, **cream** and **milk**. In Shakespeare’s time, cheese was especially associated with the Welsh and, along with other dairy products, the Dutch (see **butter**). Cheese was considered an aid to **digestion**, which explains why it was traditionally served at the end of the meal; it was sometimes toasted.

(B) There are more references to cheese in *WIV* than in any other work by Shakespeare, which is not surprising since the play contains the Welshman, Sir Hugh Evans. During the course of the play, Evans conforms to stereotype by looking forward to a dessert of cheese: ‘I will make an end of my dinner; there’s pippins and cheese to come’ (1.2.12–13). **Pippins** were considered difficult to digest, especially if eaten raw (see **apples**) so cheese, renowned for its digestive properties when eaten after other foods, would be make an appropriate accompaniment to them as a final course.

There are a few jokes in the play at the expense of Welsh dietary preferences: the jealous Ford announces:

I will rather trust a Fleming with my butter, Parson Hugh the Welshman with my cheese, an Irishman with my aqua-vitae bottle, or a thief to walk my ambling gelding, than my wife with herself.

(2.2.291–4)

When Sir John is tricked into dressing up as Herne the hunter, and pinched by children disguised as fairies, he responds to Evan’s directing them with ‘God defend me from that Welsh fairy, / Lest he transform me to a piece of cheese!’ (5.5.80–1). Realizing he has been tricked, Sir John is annoyed with himself:

Have I laid my brain in the sun and dried it, that it wants matter to prevent so gross o'er-reaching as this? Am I ridden with a Welsh goat too? Shall I have a coxcomb of frieze? 'Tis time I were choked with a piece of toasted cheese.

(5.5.134–8)

Sir John is teased by Evans for being fat: 'Seese is not good to give putter; your belly is all putter' (5.5.139–40) but retorts in typical fashion "'Seese" and "putter"?' Have I lived to stand at the taunt of one that makes fritters of English? This is enough to be the decay of lust and late walking through the realm' (5.5.139–44). 'Seese' is Evans' Welsh pronunciation of 'cheese' and 'putter' is 'butter'.

In Shakespeare, it is not only the Welsh who apparently like cheese, specifically toasted cheese: Nym refers to his sword as good enough to 'toast cheese' (H5 2.1.8), and in CYL (2H6), Weaver tells John that Jack Cade's 'breath stinks with eating toasted cheese' (4.7.11). In his mad state of mind, King Lear tells Edgar 'Look, look, a mouse! / Peace, peace, this piece of toasted cheese will do 't' (4.5.88–9).

Making allusion, via windmills, to the Dutch association with dairy products, Hotspur complains to Mortimer about Glyndwr:

O, he is as tedious
As a tired horse, a railing wife,
Worse than a smoky house. I had rather live
With cheese and garlic, in a windmill, far,
Than feed on cates and have him talk to me
In any summer house in Christendom.

(1H4 3.1.155–60)

Sir John describes Justice Shallow as thin: 'like a man made after supper of a cheese paring' (2H4 3.2.304–5); see also **thin men**. An association between cheese and 'lack' or unnatural behaviour is also evident in AWW when Paroles denounces virginity as 'against the rule of nature', stating 'Virginity breeds mites, much like a cheese; consumes itself to the very paring, and so dies with feeding his own stomach' (1.1.134–5; 140–2).

In TRO, Achilles refers to Thersites as 'my cheese, my digestion' and chastises him for his absence, asking 'why hast thou not served thyself into my table so many meals?' (2.3.40–1). Later in the play, Thersites refers to Nestor as 'that stale old mouse-eaten dry cheese' (5.4.9–10).

(C) Cheese was generally considered unwholesome except when eaten as an aid to digestion when it was thought to close the stomach. Thomas Cogan was typical in his warning that it should be eaten after meat [food] 'and in a little quantity, A penny weight according to the old saying is enough, for being thus used, it bringeth two commodities. First it strengtheneth a weake stomacke. Secondly it maketh other meates to descend into the chiefe place of digestion, that is the bosome of the stomacke' (Cogan 1636, Z4v)

After noting that ‘The welch [Welsh] folkes of all other use to eate much Cheese, and oftentimes rosted,’ he claims that roasted cheese is ‘more meet to bait a trap, to catch a mouse or a ratte, than to be received into the body, for it corrupteth in the stomacke both it selfe and other meates, and sendeth up ill vapours and fumes, which corrupt the breath’ (Cogan 1636, Aar).

Joannes de Mediolano provides a verse, translated by John Harrington, on the merits and drawbacks of cheese:

For healthy men may cheese be holesome food,
But for the weake and sickly 'tis not good,
Cheese is an heavie meat, and grosse, and cold,
And breedeth Costivenesse both new and old.
Cheese makes complaint that men on wrong suspicions
Do slander it, and say it doth such harme,
That they conceale his many good conditions,
How oft it helps a stomacke cold to warme,
How fasting tis prescrib'd by some Phisitions,
To those to whom the flux doth give Alarm:
We see the better sort thereof doth eate,
To make as twere a period of their meat,
The poorer sort when other meat is scant,
For hunger eate it to releve their want.

(De Mediolano 1607, B2v)

As Joan Thirsk pointed out, cheese was traditionally a food for the poor but after 1600 it became more fashionable; this was especially true of ‘hard, long-maturing cheeses that cost more’ and ‘A taste developed among the rich for fancy cheeses, especially if they were brought from far away’ (Thirsk 2007, 38). For a survey of cheese consumption by the early moderns, including the view that the Welsh ate it because they were ignorant peasants, see Thirsk (2007, 278–83). Thomas Coryate, the early modern Englishman who reported on his travels across Europe, did not like what is apparently parmesan cheese:

I observed a custome in many Townes and Cities of Italy, which did not a little displease me, that most of their best meats which come to the table are sprinkled with cheese, which I love not so well as the Welchmen doe, whereby I was oftentimes constrained to leese my share of much good fare to my discontentment.

(Coryate 1611, I6v; Coryat 1905, 236)

cherries, (A) A **fruit** cultivated in England since Roman times and popular in the medieval and early modern period; they were often associated with beauty and innocence.

(B) In Shakespeare, lips are often described as being cherry like: in R3, Shore’s wife is described by Richard as having a ‘cherry lip’ (1.1.94), and in MND Demetrius describes Helen’s lips as ‘kissing cherries’ (3.2.141). The traditional

description for female beauty is subverted in MND when Flute, lamenting over the dead Pyramus, exclaims:

O Pyramus, arise.
 Speak, speak. Quite dumb?
 Dead, dead? A tomb
 Must cover thy sweet eyes.
 These lily lips,
 This cherry nose,
 These yellow cowslip cheeks
 Are gone, are gone.

(5.1.321–8)

The fruit's association with beauty and love is also evident in VEN when the birds bring Adonis 'mulberries and ripe-red cherries' (1103). The cherry is also associated with children and childishness: in JN, Arthur is offered protection if he will give up his claim to the crown (2.1.156–9) with Queen Eleanor stating 'Come to thy grandam, child' (2.1.156) to which Constance, his mother, sarcastically replies 'Do, child, go to it grandam, child. / Give grandam kingdom, and it grandam will / Give it a plum, a cherry, and a fig' (2.1.160–2). In AIT (H8), King Henry is told about the birth of the future Queen Elizabeth:

The God of heaven
 Both now and ever bless her! 'Tis a girl
 Promises boys hereafter. Sir, your queen
 Desires your visitation, and to be
 Acquainted with this stranger. 'Tis as like you
 As cherry is to cherry.

(5.1.165–70)

In TN, Sir Toby, pretending that he thinks Malvolio possessed by the devil, remarks: 'What man, 'tis not for gravity to play at cherry-pit with Satan. Hang him, foul collier' (3.1.114–16). Cherry-pit was a children's game in which cherry-stones were thrown into a small hole. The devil is also mentioned in ERR when Dromio of Syracuse, mistaken for the other Dromio, is asked by the courtesan for the chain she thinks he has promised and exclaims:

Some devils ask but the parings of one's nail,
 A rush, a hair, a drop of blood, a pin,
 A nut, a cherry-stone;
 But she, more covetous, would have a chain.

(4.3.71–4)

(C) As Alan Davidson pointed out, there is evidence that cherries were cultivated in monastery gardens during the medieval period, and by the

sixteenth century Kent emerged as the principal cherry county. In medieval art, the cherry represented 'a sweet, pleasing character, and the delights of the blessed', which suggests that the fruit was especially suitable for a game between youthful innocence and evil (Davidson and Jaine 2006, 'cherry'). The game of cherry-pit is mentioned in *The Witch of Edmonton* by Dekker, Ford and Rowley when Young Cuddy Banks states that he would like a witch to join in some morris dancing: 'Well, I'll have a witch. I have loved a witch ever since I played at cherry-pit' (3.1.18–19). Hazel Forsyth noted that in London both cherries and **strawberries** 'were readily available on the street from at least the mid fifteenth century, and cherries threaded on short sticks, were sold by hawkers crying 'Ripe, Cherry, Ripe!' (Forsyth 1999a, 24).

John Gerard notes that

The best and principall Cherries be those that are somewhat sower: those little sweet ones which be wilde and soonest ripe be the worst: they containe bad juice, they very soon putrifie, and do ingender ill bloud, by reason whereof they do not onely breed wormes in the belly, but troublesome agues, and often pestilent fevers: and therefore in well governed common wealths it is carefully provided, that they should not be sold in the markets in the plague time.

(Gerard and Johnson 1633, 6L1v)

Similarly John Parkinson, who describes 'the many varieties and differences of cherries', notes that the sour are more wholesome than the sweet (Parkinson 1629, 3B4r, 3B6r). On the history of the cherry in England, see also Mason and Brown (2006, 59).

chestnuts, (A) The **nut** of the chestnut tree, which was often cooked by roasting in an open fire; generally considered nutritious and medicinal, although thought to provoke wind.

(B) In MAC, one of the witches tells the others where she has been

FIRST WITCH A sailor's wife had chestnuts in her lap,
And munched, and munched, and munched. 'Give me,' quoth I.
'Aroint thee, witch,' the rump-fed runnion cries.
Her husband's to Aleppo gone, master o' th' Tiger.
But in a sieve I'll thither sail,
And like a rat without a tail
I'll do, I'll do, and I'll do.

(1.3.3–9)

As Keith Thomas pointed out, many who considered themselves victims of witchcraft 'had been guilty of a breach of charity or neighbourliness, by turning away an old woman who had come to the door to beg or borrow some food or drink, or the loan of some household utensil' (Thomas 1971, 553). B. J. Sokol noted that in this scene Shakespeare dramatized precisely such a denial of a request for

charity with the subsequent guilt of the denier giving rise to projection of blame onto the requester who is termed 'witch' (Sokol 1996, 261–3).

In SHR, Petruchio announces that he is not afraid to woo Katherine:

Have I not in a pitched battle heard
 Loud 'larums, neighing steeds, and trumpets' clang?
 And do you tell me of a woman's tongue,
 That gives not half so great a blow to hear
 As will a chestnut in a farmer's fire?
 Tush, tush – fear boys with bugs.

(1.2.204–9)

(C) In line with Petruchio's comments, John Gerard offers the following advice when roasting chestnuts: 'Our common Chestnuts are very dry and binding, and be neither hot nor cold, but in a mean betweene both: yet have they in them a certaine windinesse, and by reason of this, unlesse the shell be first cut, they skip suddenly with a cracke out of the fire whilst they be roasting' (Gerard and Johnson 1633, 6E6r).

William Bullein claims that chestnuts 'helpe the cough, if they be eaten rawe' but warns that 'although they greatly nourish the body, yet they be hurtfull for the splene and fill the belly full of winde' (Bullein 1595, L6r). So too Phillip Barrough notes that chestnuts 'doe ingender a flatuous vapour' (Barrough 1583, X6r), and Henry Butts warns that when eaten raw, chestnuts are 'hard of digestion' and that chestnuts 'Being flatulent incite Venus' (Butts 1599, E2v). Thomas Moffett, noting that Galen disliked chestnuts, recommends them when eaten moderately and 'in the midst of meals' (Moffett 1655, Cc4v). For the link between flatulence and lust, see **beans**.

chewet, (A) A **dish** made of various kind of chopped **meat** or **fish**; also a chough and used to describe one who chatters.

(B) In 1H4, Sir John interrupts a conversation between Worcester and King Henry with a joke – 'Rebellion lay in his way, and he found it' (5.1.28) – and is admonished by Prince Harry with 'Peace, chewet, peace!' (5.1.29). The Prince clearly means that Sir John is chattering when he should not but, given his notorious appetite and the common associations drawn between Sir John and foodstuffs (see, for example, **pudding**), he might also be alluding to the dish.

(C) A recipe for making chewets consisting of **veal**, **beef suet**, **prunes**, **dates** and **spices** is given in W (1591, C7v); for a recipe for chewet of **stockfish**, see Murrell (1617, D2v).

chicken See also **pullet** and **poultier**, (A) The word 'chicken' was often specifically used to describe the young **fowl** (see **hen**). Today chicken is a relatively inexpensive **food**, but in Shakespeare's time, the bird was valued for its **eggs** and presumably only the wealthy would regularly kill the chickens they owned for food; the word was also used by Shakespeare to suggest innocence or cowardice.

(B) In CYL (2H6), the future of the Lord Protector is discussed, and York asks:

Were 't not all one an empty eagle were set
To guard the chicken from a hungry kite,
As place Duke Humphrey for the King's Protector?
(3.1.248–50)

to which Queen Margaret replies 'So the poor chicken should be sure of death' (3.1.251). In TRO, 'chicken' is used to refer to the **meat** of an egg when Pandarus tells Cressida that Troilus does not love Helen: 'Why, he esteems her no more than I esteem an addle egg' to which Cressida replies 'If you love an addle egg as well as you love an idle head you would eat chickens i' th' shell' (1.2.127–30). As David Bevington pointed out, addle means rotten or putrid and 'Cressida's joke hinges on the fact that an *addled* egg is sometimes one that is partly hatched and hence no longer fit for food. The wordplay on the like-sounding *addle* and *idle* is a common one that may derive from the shared idea of abortiveness (*OED* *addle sb. and a.*, 2.B.1.)' (Shakespeare 1998c, 146n127, 128–9). Bevington also cited proverbs in Dent: 'As good to be an addled egg as an idle bird' and 'to eat a chicken (chickens) in the shell' (Dent 1981, E71.1, C290.1).

To describe someone as a chicken usually means they are innocent, gullible or cowardly, depending on the context. Macduff, hearing his wife and children have been killed, asks 'What, all my pretty chickens and their dam / At one fell swoop?' (MAC 4.3.219–20). In CYM, Posthumus describes the fleeing Romans, who formerly 'stooped [like] eagles', as 'Chickens' (5.5.42). In TIM, a fool, asked about the whore who is his mistress, replies 'She's e'en setting on water to scald such chickens as you are' (2.2.68–9). As Gordon Williams pointed out, the burning pain of venereal disease and the practice of scalding the feathers off chickens instead of plucking them, is here alluded to (Williams 1997, 'scald').

(C) Thomas Elyot compares chicken to **beef** and considers the former a 'fine meat' (Elyot 1595, G1v). Ken Albala noted that 'Chicken was universally praised as the healthiest food for people of all complexions, ages and regions' (Albala 2003, 67). Some authors specifically recommend it also as a food for the sick, for example, William Vaughan who considers chicken 'fitter to be eaten of sick men, then of them that be in health' (Vaughan 1600, C1r) and Peter Lowe who recommends it as 'of good digestion' and thus suitable for the sick (Lowe 1597, X2r). As Albala noted, 'Whether most people ate them regularly is doubtful . . . considering that King Henry IV of France only wished that every Sunday there could be a chicken in every pot' (Albala 2003, 67). Under the heading 'English Cookery', John Murrell gives a number of recipes for boiling chickens (Murrell 1617, F8r–G1r).

chine, (A) A joint of **meat** consisting of part or all of an animal's backbone and the adjoining loin **flesh** (see also **saddle**).

(B) Amidst preparations for Princess Elizabeth's christening in AIT (H8), the Man defends himself against the Porter's claims that he has not kept order:

I am not Samson, nor Sir Guy, nor Colbrand,
To mow 'em down before me; but if I spared any
That had a head to hit, either young or old,
He or she, cuckold or cuckold-maker,
Let me ne'er hope to see a chine again –
And that I would not for a cow, God save her!

(5.3.21–6)

As Jay L. Halio explained, the Man may be referring to the backs of those he has been hitting or there might be a quibble on 'chine' meaning vagina since chine also means a crack in the skin (Shakespeare 1999b, 209n24). Of course, he could be especially fond of this particular piece of meat and thus simply be saying 'if I did not hit them all let me not eat this meat again, which I prefer even over the meat of a whole cow'.

In SHR, Biondello describes Petruchio's **horse** as 'with an old mothy saddle and stirrups of no kindred, besides, possessed with the glanders and like to mose in the chine, troubled with the lampass . . .'; it is not entirely clear what he means but, as Brian Morris indicated, it may refer to symptoms of an equine disease (Shakespeare 1981, 227n48–9).

(C) Gervase Markham offers instructions on how to 'roast a Chine of Beefe, a loyne [loin] of Mutton, a Capon and a Larke, all at one instant and at one fire' (Markham 1615, Aa1v–Aa2r; Markham 1986, 87–8). For a short history of this piece of meat, see also Mason and Brown (2006, 150–1).

choking/choked, (A) Choking on **food** occurs when one eats greedily, and in Shakespeare it is usually an indication of disgust, either choking oneself or one's enemy; **herbs** and plants that should provide food are also choked with weeds.

(B) There are several references in Shakespeare to choking on food. John of Gaunt predicts King Richard's downfall in these terms:

Methinks I am a prophet new-inspired,
And thus, expiring, do foretell of him.
His rash, fierce blaze of riot cannot last,
For violent fires soon burn out themselves.
Small showers last long, but sudden storms are short.
He tires betimes that spurs too fast betimes.
With eager feeding food doth choke the feeder.
Light vanity, insatiate cormorant,
Consuming means, soon preys upon itself.

(R2 2.1.31–9)

choking/choked

In *WIV*, Sir John is annoyed with himself for having been tricked into dressing up as Herne the hunter and pinched by children disguised as fairies:

Have I laid my brain in the sun and dried it, that it wants matter to prevent so gross o'er-reaching as this? Am I ridden with a Welsh goat too? Shall I have a coxcomb of frieze? 'Tis time I were choked with a piece of toasted cheese.

(5.5.134–8)

Joan La Pucelle taunts the English after a successful attack by the French army who disguised themselves as poor **corn** sellers:

JOAN Good morrow gallants. Want ye corn for bread?

I think the Duke of Burgundy will fast
Before he'll buy again at such a rate.

'Twas full of darnel. Do you like the taste?

BURGUNDY Scoff on, vile fiend and shameless courtesan.

I trust ere long to choke thee with thine own,
And make thee curse the harvest of that corn.

CHARLES Your grace may starve, perhaps, before that time.

BEDFORD O let no words, but deeds, revenge this treason.

(1H6 3.5.1–9)

Darnel is a weed that sometimes grows in corn.

In *TIM*, the misanthropic Apemantus will not eat with Timon and considers those who do eat with him to be parasites:

I scorn thy meat. 'Twould choke me, for I should ne'er flatter thee. O you gods, what a number men eats Timon, and he sees 'em not! It grieves me to see so many dip their meat in one man's blood; and all the madness is, he cheers them up, too.

(1.2.37–41)

In *ADO*, Beatrice banter with Benedick regarding the message she has brought him:

BEATRICE Against my will I am sent to bid you come in to dinner.

BENEDICK Fair Beatrice, I thank you for your pains.

BEATRICE I took no more pains for those thanks than you take pains to thank me. If it had been painful I would not have come.

BENEDICK You take pleasure, then, in the message?

BEATRICE Yea, just so much as you may take upon a knife's point and choke a daw withal. You have no stomach, signor? Fare you well.

(2.3.235–44)

Beatrice's point is that she takes little pleasure, which she compares to the small amount of food that it would take to fit on the point of a knife and choke a bird.

In a number of plays, herbs and plants are choked by weeds. In CYL (2H6), Margaret speaks against the pride she claims to have observed in Gloucester:

Now 'tis the spring, and weeds are shallow-rooted;
Suffer them now, and they'll o'ergrow the garden,
And choke the herbs for want of husbandry.
The reverent care I bear unto my lord
Made me collect these dangers in the Duke.
If it be fond, call it a woman's fear;
Which fear, if better reasons can supplant,
I will subscribe and say I wronged the Duke.

(3.1.31–8)

Similarly, Tarquin convinces himself that he should rape Lucrece, even though he acknowledges that his lust is destructive:

Desire my pilot is, beauty my prize.
Then who fears sinking where such treasure lies?
As corn o'ergrown by weeds, so heedful fear
Is almost choked by unresisted lust.

(LUC 279–82)

In R2, the man working with the Gardener compares the maintenance of the garden with the rule of the kingdom, asking:

Why should we, in the compass of a pale,
Keep law and form and due proportion,
Showing as in a model our firm estate,
When our sea-walled garden, the whole land,
Is full of weeds, her fairest flowers choked up,
Her fruit trees all unpruned, her hedges ruined,
Her knots disordered, and her wholesome herbs
Swarming with caterpillars?

(3.4.41–8)

(C) See **gluttony**.

cicely, (A) A plant with small white flowers that is similar to chervil; also a female name.

(B) Shakespeare twice refers to the **herb** as a woman's name: Cicely Hacket is the name of the maid of Marian Hacket 'the fat alewife of Wincot' who Christopher Sly is said to have called out for (SHR I. 2.21, I. 2.88); it is possible that the women are related. In ERR, Dromio of Syracuse responds to Dromio of Ephesus calling the servants: 'Maud, Bridget, Marian, Cicely, Gillian, Ginn!' with 'Mome, malt-horse, capon, coxcomb, idiot, patch!' (3.1.31–2).

(C) Nicholas Culpepper recommends that sweet cicely be eaten in **salad** or the **root** boiled and eaten with **oil** and **vinegar**, noting 'It is so harmless you cannot use it amiss' (Culpepper 1652, L2v). See also Mason and Brown (2006, 403).

claret, (A) Originally a name given to wines that were yellow or pale red and used to describe red **wine** generally from about the early seventeenth century onwards.

(B) In CYL (2H6), Peter refuses the 'pint of claret wine' offered to him by the Second Prentice before he fights against his master (2.3.72); there is a sense that Peter's refusal to accept the alcohol contributes to his success in the fight since the Duke of York observes 'Fellow, thank God and the good wine in thy master's wame [womb or belly]' (2.3.100–1). Later in the play, Jack Cade, newly come to power, announces: 'I charge and command that, of the city's cost, the Pissing Conduit run nothing but claret wine this first year of our reign' (4.6.2–4). As Ronald Knowles pointed out, this is 'a burlesque of the royal entry of King Henry VI on returning to London after his coronation in Paris . . . [when] the conduits of Cheapside ran with wine, a festive tradition' (Shakespeare 1999a, 317n2–4).

(C) William Bullein describes 'pure Claret' as 'of a cleare Iacint [hyacinth] or yellowe colour' (Bullein 1579, B5v). For a brief history of the wine, see Robinson and Harding (2006, 'claret'); see also Robinson and Harding (2006, 'Bordeaux'). In *Doctor Faustus*, Christopher Marlowe's personification of gluttony claims 'my grandmother [was] a hogshead of claret wine' (Marlowe 1993, A-text-2.3.144–5), and in Ben Jonson's *The Devil is an Ass*, Iniquity tells Pug, a devil: 'Nay, boy, I will bring thee to the bawds and the roisters, / At Billingsgate, feasting with claret-wine, and oysters' (Jonson 1994, 1.1.69–70).

cloves, (A) An aromatic **spice**.

(B) In LLL, the Lords mock the entertainment provided by Armado:

ARMADO (*as Hector*) The armipotent Mars, of lances the almighty,

Gave Hector a gift -

DUMAINE A gilt nutmeg.

BIRON A lemon.

LONGUEVILLE Stuck with cloves.

DUMAINE No, cloven.

ARMADO Peace!

(5.2.637–43)

(C) A lemon stuck with cloves was not only carried for protection against infection, especially the plague (Hoeniger 1992, 249), but might also have been used to provide flavour to food. As G. R. Hibbard pointed out, Dumaine is being bawdy in taking 'lemon' as 'leman' (sweetheart) and suggests that he also makes reference to the female genitals by replacing 'cloves' with 'cloven' (Shakespeare 1990b, 222–223n638–40). The bawdy reference is not surprising since cloves

were considered to be aphrodisiacs: Thomas Cogan claims that they 'stir up Venus' and praises their qualities:

They have vertue to comfort the sinewes, also to consume and dissolve superfluous humours, they are good for the stomacke, liver and heart, they helpe digestion, and stay a laske [looseness of the bowels]. And beeing sodden whole in milke or made in powder, and so taken in milke, they comfort the debilitie of nature . . .

(Cogan 1636, Q2r)

He also advised the following measures as a means to fend off plague:

you shall put into your mouth a Clove or two, or a little Cinamome, or a peece of Setwall, or of an Orenge pill, or best of all, a peece of the roote of Angelica, or Elecampane, and take in your hand an Orenge, or a posie of Rew, or Mynt; or Balme: Or else carry with you a handkerchiefe, or spunge drenched in white Vineger of Roses, if you can get it, if not in common Vineger, especially white.

(Cogan 1636, Qq3v)

cobloaf, (A) A small, round lump of **bread**.

(B) Ajax insults Thersites by calling him a 'Cobloaf' (2.1.38), thus implying that he is a small or insignificant lump.

(C) See **loaves**.

cock, (A) A male **fowl** that is often synonymous with confidence in Shakespeare.

(B) There are numerous references to cocks' crowing, for example in MND 2.1.267 and R3 5.5.163–4, and the bird representing over-confidence or 'cockiness', as in the description of Pistol (H5 2.1.50) and Cloten (CYM 2.1.23–4). The bird is also referred in the oath 'cock and pie' in WIV (1.1.283) and 2H4 (5.1.1); as T. W. Craik indicated, 'cock' was here a euphemism for God but 'pie' might not indicate 'the ordinal of the Roman Catholic Church' as claimed in the *OED*: 'there is no evidence that *pie* in this oath means anything but a *pie* of pastry, which might naturally follow from *cock* (the fowl)' (Shakespeare 1990d, 93n279).

(C) As André L. Simon pointed out, cocks 'were very cheap, presumably old birds for boiling'; he also noted that Thomas Elyot 'did not care for cocks' (Simon 1959, 7); Elyot claims 'The fleshe of a cocke is harde of dygestion,' although he did add that 'the broth wherin it is boyled louseth the bealy [loosens the belly]' (Elyot 1595, G2v). See also Moffett (1655, M1r).

cockles, (A) A small mollusc or specifically its shell; the word also meant a small boat.

(B) As part of the process of 'taming' Katherine, Petruccio ridicules the cap that has been specially made for her, telling the haberdasher:

Why, this was moulded on a porringer -
A velvet dish. Fie, fie, 'tis lewd and filthy.

Why, 'tis a cockle or a walnut-shell,
 A knack, a toy, a trick, a baby's cap.
 Away with it! Come, let me have a bigger.
 (SHR 4.3.64–8)

The shell of the cockle, like the other objects named, reflects the shape of the cap. Shakespeare again refers specifically to the shell rather than the creature within it in PER when Gower states:

Thus time we waste, and long leagues make we short,
 Sail seas in cockles, have and wish but for 't,
 Making to take imagination
 From bourn to bourn, region to region.
 (18.1–4)

As Suzanne Gossett noted, this is also a reference to the small boat, known as a 'cockleshell'; she cites Reginald Scot's *The Discovery of Witchcraft* on the belief that witches could sail in an eggshell, a cockle- or **mussel**-shell. The mad Jailer's daughter in TNK also refers to sailing in a cockle-shell, 3.4.13–16 (Shakespeare 2004, 341n2; Scot 1584, C5v).

(C) Thomas Moffett claims that cockles increase lust and, citing Alexander Benedictus, that **eating** too many can make one a fool (Moffett 1655, U3r), which might go some way towards explaining the connection between the shell and outlandish or strange minds (above); notably, the creature is missing from the shell, just as a sense of conforming to society's norms is missing from witches and the women in SHR and TNK. On the history of cockles in England and Wales, see Mason and Brown (2006, 118–19, 187–8). Cockle-shells have been found in excavations of the Rose theatre, which suggests they may have been consumed in the theatre (Bowsher and Miller 2009, 74).

cod, (A) A commonly eaten **fish**, but 'cod' could also denote idiocy and male genitalia; in plural the word denoted testicals (Williams 1994a, 'cod'). A cod-piece was a bag worn over the front of Tudor breeches in which pins were fixed and articles carried (Williams 1994a, 'codpiece').

(B) Iago, in an exchange with Desdemona, praises the woman who 'in wisdom never was so frail / To change the cod's head for the salmon's tail'. A 'cod's head' was an idiot, but there are also distinct sexual connotations: as well as allusion to the scrotum by reference to 'cod', head suggests the tip of the penis, and 'tail' the vulva and also the penis (Williams 1994a, 'cod'; Williams 1994b, 'head. 2'; Williams 1994c, 'tail'). Iago appears to be distinguishing between inferior and superior genitalia.

In TIT, Aaron says of the mutilation and rape of Lavina by Chiron and Demetrius: 'Indeed, I was their tutor to instruct them. / That coddling spirit had they from their mother, / As sure a card as ever won the set' (5.1.98–100), meaning 'coddling' in the sense of 'joking' or 'hoaxing'. In AYL, Touchstone

recalls wooing Jane Smile, the milkmaid: ‘and I remember the wooing of a peascod instead of her, from whom I took two cods, and giving her them again, said with weeping tears, ‘Wear these for my sake’ (2.4.47–50), a reference to the **peascod** as ‘a customary love-gift to a woman’ (Shakespeare 2006a, 206n48) as well as a humorous allusion to his testicals.

Shakespeare refers to the cod-piece on several occasions: in *MM*, Lucio denounces Angelo’s treatment of Claudio who has been sentenced to death for violating Vienna’s laws against sexual laxity: ‘Why, what a ruthless thing is this in him, for the rebellion of a codpiece to take away the life of a man!’ (3.1.378–9); in *LLL* Biron jokingly refers to Cupid as ‘Dread prince of plackets, king of codpieces’ (3.1.179) and in *WT*, Autolycus boasts of his ability to ‘geld a cod-piece of a purse’ (4.4.611–12), the purse and the money it contains presumably being stored in the codpiece. In *TGV*, Lucetta advises Julia on the breeches she should wear ‘A round hose, madam, now’s not worth a pin / Unless you have a codpiece to stick pins on’ (2.7.55–6).

(C) Balz Engler explains Iago’s ‘cod’s head and salmon tail’ comment as a variation of a traditional saying against foolish ambition listed in Tilly’s *Dictionary of Proverbs*: ‘Better be the head of yeomanry than the tail of the gentry’ (H 240). Thus, Iago’s praise is for ‘the woman who is wise enough to choose a partner becoming her’ (Engler 1984, 203). André L. Simon noted that fresh and salted cod, ‘the staple fish of Tudor and Stuart England’, was served on every ‘fish day’ to the Lords of the Privy Council when they met in the Star Chamber for dinner (Simon 1959, 15).

codling, (A) Depending on context, it could mean a young cod, the scrotum, (see **cod**) or a variety of apple (see **apples**).

(B) Malvolio describes Cesario as ‘Not yet old enough for a man, nor young enough for a boy; as a squash is before ’tis a peascod, or a codling when ’tis almost an apple’ (TN 1.5.152–3).

coffin, (A) The **pastry** case for a **pie** or **pasty**; the modern sense was also current during Shakespeare’s time, but it could refer to any kind of box or container.

(B) Petruchio claims that Katherine’s cap is ‘A custard-coffin, a bauble, a silken pie’ (SHR 4.3.82), which suggests that he regards it (or is pretending to regard it) as ugly because it is incongruous for a lady’s hat, which should be delicate, to look like a pie.

Titus Andronicus puns upon the word when he announces to Chiron and Demetrius

Hark, villains, I will grind your bones to dust,
 And with your blood and it I’ll make a paste,
 And of the paste a coffin I will rear,
 And make two pasties of your shameful heads . . .
 (5.2.185–8)

What is ordinarily meant today by the term ‘coffin’, a container in which a body is buried, was also current in the period; Titus’ pun is fitting, given the number of corpses and burials that occur during the course of the play.

(C) Coffins were often referred to in cookery-books; for example, John Partridge offers a number of recipes that involve the use of a coffin, including the following recipe for baked woodcocks:

Perboyle them, and being trussed put them into the Coffyn with swete laryd about the[m], season them with Pepper and salte, and a good quantytie of butter, let them bake one howre and a half, and so serve them.

(Partridge 1573, B2r)

On using coffins when baking meats, see also Murrell (1617, D7v–D9r).

coleworts See **cabbage**

collop, (A) An **egg** fried on **bacon**, the bacon itself or any slice of **meat**.

(B) In 1H6, Joan La Pucelle denies she is the daughter of a shepherd, to which the Shepherd, who claims to be her father, says:

Fie, Joan, that thou wilt be so obstacle.
God knows thou art a collop of my flesh,
And for thy sake have I shed many a tear.
Deny me not, I prithee, gentle Joan.

(5.6.17–20)

In this case, human flesh is obviously referred to: according to the shepherd Joan is part of him. Leontes refers to Mamillius as ‘Most dear’st, my collop!’ (WT 1.2.139), which could mean he is small like an **egg** (children were often termed so) or that Leontes is confirming paternity in a manner similar to the Shepherd above; the latter explanation is perhaps most likely since Leontes is preoccupied by the paternity of the as yet unborn Perdita, although the egg does evoke procreation.

(C) Hannah Woolley provides recipes for ‘collops of bacon and eggs’ and ‘Scotch collops of veal or mutton’ (Woolley 1670, K11r, L6r).

coloquintida See also **apples**, (A) An especially bitter apple from which a purgative drug was prepared.

(B) In OTH, Iago tells Roderigo:

These Moors are changeable in their wills – fill thy purse with money. The food that to him now is as luscious as locusts shall be to him shortly as bitter as coloquintida.

(1.3.346–9)

(C) William Bullein claims 'For like as man delighteth in things of like, as the cholericke man, cholericke things, even so do beasts, and fruites, as the Colloquintida, which is bitter, delighteth in bitter ground'; he also lists the fruit among the 'good purgers of melancholy' (Bullein 1595, C4v).

comfits/comfit-makers, (A) **Seeds, spices, roots** or pieces of **fruit** encased in **sugar**, which were made at home and sold by comfit-makers; they were recommended in the dietaries as an aid to digestion and 'kissing-comfits' freshened the breath.

(B) Before embracing Mistress Ford (sheltering himself in her arms or bosom), Sir John proclaims:

Let the sky rain potatoes, let it thunder to the tune of 'Greensleeves', hail kissing-comfits, and snow eringoes; let there come a tempest of provocation, I will shelter me here.

(5.5.18–21)

In 1H4, Hotspur teases his wife for her manner of refusing to sing for him:

HOTSPUR Come, Kate, I'll have your song too.

LADY PERCY Not mine, in good sooth.

HOTSPUR Not yours, in good sooth! Heart, you swear like a comfit-maker's wife: 'Not you, in good sooth!' and 'As true as I live!' and 'As God shall mend me!' and 'As sure as day!'.

(3.1.241–6)

As David Bevington noted, 'London citizens and their wives were laughed at for their Puritan mannerisms of speech'; he provides examples from other plays of similar oaths such as 'by my troth' and 'I warrant' (Shakespeare 1987b, 221n243).

(C) Kissing-comfits were made out of eringo roots (Stead 1991, 150) and used to sweeten the breath. Thomas Cogan recommends **caraway** comfits to be eaten with **apples** so as to aid digestion and coriander comfits as 'good for students' (Cogan 1636, G3r, F4r). John Gerard advises that 'Coriander seed prepared and covered with sugar, as comfits, taken after meat closeth up the mouth of the stomacke, staieth vomiting, and helpeth digestion' (Gerard and Johnson 1633, 4P6v). William Vaughan observes 'for . . . better digestion, and to shut the orifice or mouth of the stomacke, some use to eat Comfits of Anise-seedes presently after meales' (Vaughan 1612, J8v). Comfits apparently took a while to make: Hugh Plat's recipe for making them, from aniseeds and coriander seeds, is by far the longest in his section 'The Arte of Preserving' (Platt 1602, C12v–D6r).

In Thomas Middleton's *Women Beware Women*, Ward says of Isabella: 'Oh most delicious scent! Methinks it tasted as if a man had stepped into a comfit-makers shop to let a cart go by, all the while I kissed her' (Middleton 1975; 3.4.60–3).

confection

In Thomas Dekker's play *Match Me in London*, Malvento cannot find his daughter Tormiella, and Bilbo, his servant, tells him that she has been getting attention from a number of men, among them 'a Comfitmaker with rotten teeth' who gave her 'a Candied roote once, and she swore 'twas the sweetest thing' (Dekker 1631, B2r).

According to Joan Thirsk 'Comfit makers appeared as an occupational group in the 1570s to 1590s and they were usually aliens'; Thirsk provides details of a number of comfit-makers who made their mark in this 'new, and almost certainly lucrative, profession' (Thirsk 2007, 325–6).

confection, (A) The term could mean any kind of mixing or preparing of **ingredients**, sometimes specifically the preparation of a poisoned potion.

(B) In CYM, the Queen reminds the doctor of his tutorage:

Hast thou not learned me how
To make perfumes, distil, preserve – yea, so
That our great King himself doth woo me oft
For my confections?

(1.5.12–15)

The preparation that she gives to Pisano and that is taken by Innogen, who mistakes it for a **cordial**, is later termed a confection (CYM 5.6.246).

(C) Oswald Gabelkover recommends 'An excellent Confectione' made of **rhubarb** root, **sugar** and **rose water**, 'which with out all doubt causeth stooles', as well as one for the plague, which contains, among other **ingredients**, **ginger** and **sugar-candy** (Gabelkover 1599, N1v).

confectionary, (A) A sweet **dish** or food item.

(B) After his friends have proved false, Timon tells the misanthropic Apemantus that since he has never experienced good fortune, he cannot understand a fall from grace:

But myself,
Who had the world as my confectionary,
The mouths, the tongues, the eyes and hearts of men
At duty, more than I could frame employment,
That numberless upon me stuck, as leaves
Do on the oak, have with one winter's brush
Fell from their boughs, and left me open, bare
For every storm that blows – I to bear this,
That never knew but better, is some burden.

(4.3.260–8)

(C) Presumably because it is specifically aimed at ladies, Hugh Platt offers instructions on how to prepare a number of sweet foodstuffs in Platt (1602).

conger, (A) Eel but possibly also **cucumber**.

(B) In 2H4, Sir John claims that Prince Harry loves Poin 'Because their legs are both of a bigness, and a plays at quoits well, and eats conger and fennel . . .' (2.4.246–7). René Weis and A. R. Humphreys claimed that Sir John is here referring to conger-eel, a food thought difficult to digest and liable to blunt the wits (Shakespeare 1997b, 183n243; Shakespeare 1966a, 79n242). Both editors point to Beaumont and Fletcher's *Philaster* where Galatea refers to 'fresh pork, conger, and clarified whey' as 'dullers of the vital spirits' (2.2.41–2). That 'conger' refers to eel is suggested by the reference to **fennel**, which was commonly used in sauces accompanying **fish**. But, as Andrew Gurr noted, 'vital spirits' is a reference to semen and 'conger' 'was a common term for "cucumber" in the Midlands' (Beaumont and Fletcher 1969, 34n41–2; *OED* conger³) and cucumber was 'more distinctly noted as a chilling or unsexing food than eels' (Beaumont and Fletcher 1969, 34n41).

(C) On conger eel as hard to digest, see Thomas Cogan (1636, X3v); Thomas Moffett also thought it 'hard of digestion for most stomacks' but that, when boiled in **salt** and **herbs**, it provided nourishment for hot stomachs (Moffett 1655, U3r–U3v). Both Thomas Elyot and Thomas Cogan claim that cucumbers 'abate carnall lust' (Elyot 1595, E2v; Cogan 1636, N1v).

In Ben Jonson's *Bartholomew Fair*, Ursula the pig woman echoes Sir John's criticism of Poin when she complains about Winwife and Quarlous making fun of her size:

Ay, ay, gamesters, mock a plain plump soft wench o' the suburbs, do, because she's juicy and wholesome. You must ha' your thin pinch'd ware, pent up i' the compass of a dog-collar (or 'twill not do), that looks like a long lac'd conger, set upright, and a green feather, like fennel, i' the jowl on't.

(Jonson 1960, 2.5.77–82)

conserve, (A) A **confection**, usually **fruit** or **flowers** that have been preserved in **sugar**.

(B) Christopher Sly is bemused by being treated as though he were a lord:

FIRST SERIVINGMAN Will 't please your lordship drink a cup of sack?

SECOND SERIVINGMAN Will 't please your honour taste of these conserves?

THIRD SERIVINGMAN What raiment will your honour wear today?

SLY I am Christophero Sly. Call not me 'honour' nor 'lordship'. I ne'er drank sack in my life, and if you give me any conserves, give me conserves of beef.

(SHR I.2.2–7)

The joke is that **beef** would never have been served in such a manner.

(C) For a recipe 'To make conserve of oranges', which involves boiling the fruit and adding sugar and **rose water**, see W (1591, E4r).

cony, (A) An adult **rabbit** and the more usual name for the animal (rabbit being used for the young only); a cony also meant a dupe or gull, one that might be caught by the cony-catcher (a rogue or confidence trickster). The word 'cony' also carried bawdy associations, which is not surprising given the rabbit's reputation for breeding as well as the word's alternative spelling and pronunciation as 'cunny', which is slang for 'cunt'.

(B) When Orlando asks Rosalind 'Are you native of this place?', she replies 'As the coney that you see dwell where she is kindled' (3.2.328–30); as Alan Brissenden indicated 'kindled' means 'born' and is 'used especially for animals such as rabbits which produce numerous progeny', he adds that the line 'was often cut in performance because it was considered indelicate' (Shakespeare 1993b, 170n326). In RDY (3H6), Clifford and Northumberland overpower York:

CLIFFORD Ay, ay, so strives the woodcock with the gin.

NORTHUMBERLAND So doth the cony struggle in the net.

(1.4.62–3)

In WIV, Slender tells Sir John 'Marry, sir, I have matter in my head against you, and against your cony-catching rascals, Bardolph, Nim, and Pistol' (1.1.116–18). Later in the same play, Sir John announces himself 'almost out at heels', concluding 'There is no remedy: I must cony-catch, I must shift' (WIV 1.3.27–30). In SHR, Curtis tells his fellow-servant Grumio that he is not only 'so full of cony-catching', suggesting deceit but also alluding to the 'catches' or songs he has recently quoted from; later in the same play, Gremio, alluding to the disguising that has gone on, warns Baptista to 'Take heed . . . lest you be cony-catched in this business. I dare swear this is the right Vincentio' (5.1.91–3).

(C) Thomas Moffett notes that conies are plentiful in England, listing which kind of rabbit is best and when it ought to be eaten (Moffett 1655, L3v–L4r). In *The Virgin Martyr* by Philip Massinger and Thomas Dekker, the rogue Hircius complains about not being able to have sex since converting to Christianity: 'a pox of your christian Coxatrices, they cry like Poulterers wiues, no money, no Cony' (Bower 1958, 2.1.11–12). Robert Greene appears to have made popular the term 'cony-catcher' meaning rogue (Greene 1592a).

cooks/cookery, (A) The person responsible for the preparation and presentation of **food** was often depicted as morally ambiguous and regarded with suspicion, but good cooks were praised.

(B) There are several cooks in Shakespeare and in most cases the cook is presented as a less than attractive figure. In TIT and TIM, the cook exacts revenge: Titus Andronicus, having killed Chiron and Demetrius and announced his intention to bake their heads in a **pie**, states 'I'll play the cook / And see them ready against their mother comes' (5.2.203–4); Timon prepares to present his false friends with a meal of steaming **water** and stones announcing 'My cook and I'll provide' (3.5.14). In 2H4, Justice Shallow, entertaining Sir John in his orchard,

tells Davy to arrange something to eat: 'Some pigeons, Davy, a couple of short-legged hens, a joint of mutton, and any pretty little tiny kickshaws, tell William Cook' (2H4 5.1.22–4).

In ROM, Capulet's servingman assures him that he will return having hired only the best cooks to prepare Juliet's wedding feast because he has a test for them: 'Marry, sir, 'tis an ill cook that cannot lick his own fingers, therefore he that cannot lick his fingers goes not with me' (4.2.6–8). In SHR, Grumio and Petruchio complain about the cook's absence: the former asks 'Where's the cook? Is supper ready' (4.1.40) and is echoed by his master 'Where is the rascal cook?' (4.1.148). In 2H4, Sir John, taking no responsibility for his indulgences, claims 'If the cook help to make the gluttony, you help to make the diseases, Doll' (2.4.43–4).

Cooks and cooking are also presented in a positive manner, especially when the cook is female. In WT, the Old Shepherd tells Perdita she should follow the example of his dead wife:

Fie, daughter, when my old wife lived, upon
This day she was both pantler, butler, cook,
Both dame and servant, welcomed all, served all . . .
(4.4.54–7)

In CYM, the brothers are impressed by Innogen's culinary skills:

GUIDERIUS But his neat cookery!
[BELARIUS] He cut our roots in characters,
And sauced our broths as Juno had been sick
And he her dieter.
(4.2.50–3)

In ANT, Pompey desires Cleopatra to have a deleterious effect upon Antony:

Tie up the libertine, in a field of feasts
Keep his brain fuming; Epicurean cooks
Sharpen with cloyless sauce his appetite,
That sleep and feeding may prorogue his honour
Even till a Lethe'd dullness . . .
(2.1.23–7)

Pompey later tells Antony:

But, first or last, your fine Egyptian cookery
Shall have the fame. I have heard that Julius Caesar
Grew fat with feasting there.
(2.6.64–6)

(C) As Alison Sim noted, there was a clear hierarchy in the kitchen with the cook coming just below the top-ranking ‘clerk of the kitchen’: ‘The cook was the next most important person. He was in charge of cooking, but like a modern chef, he did only the more complicated and difficult work himself. The preparation of simple dishes and all the mundane jobs like preparing vegetables were done by junior staff’ (Sim 1997, 35). Shakespeare appears to have popularized the phrase ‘**pantler, butler, cook**’ (or the roles in some other order) in early modern drama since it appears in a number of later plays, including Richard Brome’s *A Jovial Crew* (Brome 1968, 1.1.307); however, the phrase did not originate with Shakespeare since it occurs earlier than WT, in Sir Thomas More’s *The Second Part of the Confutation of Tyndale’s Answer* (More 1533, cixxxviii).

John Stow describes an area of London that used to contain cook-shops, establishments that sold cooked food or would cook the food brought by customers:

This Eastcheap is now a flesh Market of Butchers there dwelling, on both sides of the streete, it had sometime also Cookes mixed amongst the Butchers, and such other as solde victuals readie dressed of all sorts. For of olde time when friends did meet, and were disposed to be merrie, they went not to dine and suppe in Tauerns, but to the Cookes, where they called for meate what them liked, which they alwayes found ready dressed at a reasonable rate . . .

(Stow 1908, 216–17)

He notes that cooks are currently located, along with Pastelars, **pastry** cooks or bakers, ‘for the more part in Thames streete, the other dispersed into diuerse partes’ (Stow 1908, 81).

Andrew Boorde claims that ‘A good coke is halfe a physycyon . . .’ (Boorde 1547, G1v), and Thomas Cogan praises their ability to transform ordinary **ingredients** into something special:

I have eaten of a pie made onely with Stockfish, which hath beene very good, but the goodnesse was not so much in the fish as in the cookery, which may make that savoury, which of it selfe is unsavoury. And as it is said, a good Cooke can make you good meat of a whetstone, even so it may bee that such fish and flesh as is of it owne nature unwholesome and unpleasant, by the skill of dressing may bee made both wholesome and pleasant. Therefore a good Cooke is a good Jewell and to bee much made of . . .

(Cogan 1636, Y2v)

While good cooks were praised, cooks were often represented as morally ambiguous figures who indulged in dubious culinary practices. In the days before refrigeration and a reliable and well-trained medical profession, food poisoning from professional cooks who cut corners was a real hazard. The reputation of the cook as a scoundrel is evident in Chaucer’s *Canterbury Tales* where Roger of Ware is accused by the Harry, the innkeeper, of shoddy practices, namely draining the **gravy** from **pasties** and selling food that has been heated-up and allowed to go cold (Chaucer 1988, 84, ll.4346–8). There is also a drunken cook in John

Fletcher's *Rollo, Duke of Normandy* who agrees to poison the **banquet** he prepares (Fletcher, et al. 1639, D3v). The reference to the cook licking his finger in ROM is proverbial (Dent 1981, C636), which suggests not only a lack of hygiene but also that he is willing to eat his own food, and so it is not bad or poisoned. In a rhyme about **butchers** and how animals are spared during Lent, John Taylor notes that 'then Cookes fingers are not worth the licking' (Taylor 1620, B3v). While not accusing the cook of killing people, Thomas Moffett is critical of their tendency to ruin good **ingredients**:

young Bucks and Does, Hinds and Staggs, (whilst they are in season) are a wholsom and delicate meat, breeding no bad juice of themselves, yet bearing often the faults of bad Cooks (which know not how to dress or use them aright) . . .

(Moffett 1655, L1r)

In Ben Jonson's *Bartholomew Fair*, Ursula, the woman who cooks pig for a living, is guilty of shady practices: adulterating tobacco with the **herb** colts-foot, selling as much froth as beer and taking the customer's **drink** away before they are finished so she might sell it back to them (Jonson 1960, 2.2.90–106). Not all cooks that feature in Jonson's plays are nefarious characters, for example the master cook who appears in the masque *Neptune's Triumph for the Return of Albion*, a figure reworked as Lick-finger in Jonson's *The Staple of News*, argues that the cook is equal to the poet since 'Either's art is the wisdom of the mind' (Jonson 1969, 410, ll.25–6), while Lick-finger claims the master cook is 'the man o'men / For a professor. He designs, he draws, / He paints, he carves, he builds, he fortifies . . .' (Jonson 1988, 4.2.19–21).

cordial, (A) A **drink** that comforts or revives, specifically the heart; the word derives from the Greek for 'heart'.

(B) Shakespeare uses the term figuratively, as when King Edward calls Buckingham's declaration of loyalty 'A pleasing cordial . . . unto my sickly heart' (R3 2.1.41–2) and when Titus calls the welcome he receives in Rome 'The cordial of mine age to glad my heart!' (TIT 1.1.166). Similarly, Innogen describes the poison the Queen gave Pisanio to pass onto her:

The drug he gave me, which he said was precious
And cordial to me, have I not found it
Murd'rous to th' senses?

(CYM 4.2.238–330)

Twice poison is, ironically, referred to as cordial: when Leontes tells Camillo that a **draught** that would kill Polixenes 'to me were cordial' (1.2.314–20) the hint is taken-up by Camillo, who interprets the 'draught' as a poisonous potion (1.2.321–5), and Romeo calls the potion he has bought from the Apothecary 'cordial and not poison' (ROM 5.1.85). In AIT (H8), Katherine sarcastically

denounces the advice given to her by Wolsey and Campeius that she put her trust in King Henry and not the process of law: 'Is this your comfort? / The cordial that ye bring a wretched lady' (3.1.104–5).

(C) Hannah Woolley provides several recipes for various cordials, for example, see Woolley (1670, B3r, B5v, B8r).

corn, (A) A word used to refer to any cereal **grain**, often specifically **wheat**, as distinct from American maize.

(B) Shakespeare refers to corn many times. In *TMP*, Gozalo imagines an ideal commonwealth:

No use of metal, corn, or wine, or oil;
No occupation, all men idle, all;
And women too – but innocent and pure;
(2.1.159–61)

In *MND*, Oberon argues with Titania:

OBERON Tarry, rash wanton. Am not I thy lord?
TITANIA Then I must be thy lady; but I know
When thou hast stol'n away from fairyland
And in the shape of Corin sat all day,
Playing on pipes of corn, and versing love
To amorous Phillida.
(2.1.63–8)

Later in this speech, Titania relates how the marital strife between herself and Oberon has caused disturbance in the natural world:

The ox hath therefore stretched his yoke in vain,
The ploughman lost his sweat, and the green corn
Hath rotted ere his youth attained a beard.
(2.1.93–5)

Here, the grain is personified with the hair that grows on it when ripe, known as 'silk', compared to a young man's beard. Green corn also appears in a song from *AYL*:

It was a lover and his lass,
With a hey, and a ho, and a hey-nonny-no,
That o'er the green cornfield did pass
In spring-time, the only pretty ring-time,
When birds do sing, hey ding-a-ding ding,
Sweet lovers love the spring.
(5.3.15–20)

As in Titania's speech, disturbance in the natural world is invoked by Macbeth when he speaks to the witches:

I conjure you by that which you profess,
 Howe'er you come to know it, answer me.
 Though you untie the winds and let them fight
 Against the churches, though the yeasty waves
 Confound and swallow navigation up,
 Though bladed corn be lodged and trees blown down,
 Though castles topple on their warders' heads,
 Though palaces and pyramids do slope
 Their heads to their foundations, though the treasure
 Of nature's germens tumble all together
 Even till destruction sicken, answer me
 To what I ask you.

(MAC 4.1.66–77)

Corn is elsewhere referred to in relation to the seasons and whether or not it is ripe, for example 'summer corn' (R2 3.3.161; CYL (2H6): 3.2.174–6) and 'Autumn's corn' (RDY (3H6): 5.7.3–4). In CYL (2H6), Eleanor asks her husband, Duke Humphrey of Gloucester 'Why droops my lord, like over-ripened corn / Hanging the head at Ceres' plenteous load?' (1.2.1–2).

The process of grinding corn is mentioned in AIT (H8) when Cranmer responds to accusations against him:

I humbly thank your highness,
 And am right glad to catch this good occasion
 Most throughly to be winnowed, where my chaff
 And corn shall fly asunder. For I know
 There's none stands under more calumnious tongues
 Than I myself, poor man.

(5.1.109–14)

Later in the play, Cranmer presents an encomium on the baby who will become Queen Elizabeth:

She shall be loved and feared. Her own shall bless her;
 Her foes shake like a field of beaten corn,
 And hang their heads with sorrow.

(5.4.30–2)

The distinction between corn and chaff is made in 2H4 when Mowbray tells his fellow-rebels that, even if they were to make peace, the king will never forget their disloyalty:

Yea, but our valuation shall be such
 That every slight and false-derived cause,

Yea, every idle, nice, and wanton reason,
Shall to the King taste of this action,
That, were our royal faiths martyrs in love,
We shall be winnowed with so rough a wind
That even our corn shall seem as light as chaff,
And good from bad find no partition.

(4.1.187–94)

Thrashing corn is also used metaphorically in *TIT* when Demetrius announces that raping Lavinia would be a better than killing her outright:

TAMORA (*to Chiron*) Give me the poniard. You shall know, my boys,
Your mother's hand shall right your mother's wrong.
DEMETRIUS Stay, madam, here is more belongs to her.
First thresh the corn, then after burn the straw.
This minion stood upon her chastity,
Upon her nuptial vow, her loyalty,
And with that quaint hope braves your mightiness.
And shall she carry this unto her grave?

(2.3.120–7)

Corn often comes up specifically in terms of **bread** shortages. In *COR*, the citizens are hungry for bread and Menenius tells how they demand 'corn at their own rates, whereof they say / The city is well stored' (1.1.187–8). So too the people of Tarsus are starving when Pericles arrives, providing 'corn to make your needy bread, /And give them life whom hunger starved half dead' (4.94–5). In *1H6*, the French, pretending to be 'Poor market folks that come to sell their corn' (3.2.14) launch a successful attack on the English and as a result Joan La Pucelle taunts them:

Good morrow gallants. Want ye corn for bread?
I think the Duke of Burgundy will fast
Before he'll buy again at such a rate.
'Twas full of darnel. Do you like the taste?

(3.5.1–4)

Darnel is a weed that grows in corn.

(C) John Stow describes Cornhill ward, an area of London 'so called of a corne Market, time out of minde there holden', one that now sells 'all kinds of victuals' (Stow 1908, 187). Ken Albala observed that maize, what we now call corn, 'was one of the very few New World natives to be quickly adopted by Europeans. After its introduction by Columbus, corn was first grown in Spain and in the sixteenth century spread to much of Europe'. Albala noted that the Europeans did not process corn properly and so lost much of the lysine, necessary for the body's

absorption of proteins (Albala 2003, 26–7). See also McWilliams (2005, 8–9, 55–6). On food, specifically corn, in Coriolanus, see Charney (1960) and Fitzpatrick (2007, 93–9).

costard See also **apples**, (A) A large variety of apple; also the head.

(B) The word is slang for head and in several plays is used in the sense of being hit on the costard (WIV 3.1.13–15; R3 1.4.151–3; LRF 4.5.239–41). It is the name of a character, Costard the Swain in LLL, which presumably suggests his rusticity.

(C) Thomas Cogan rated costards among the best apples in England (Cogan 1636, N3r).

costermonger, (A) A costermonger was a seller of fruit, specifically apples (see **costard**).

(B) Used as a term of abuse in Shakespeare's 2H4 by Sir John: 'virtue is of so little regard in these costermongers' times that true valour is turned bearherd' (1.2.169–71); Sir John appears to be suggesting that a costermonger is liable to cheat his customers, which is ironic, given Prince Harry's characterization of Sir John in 1H4 as all belly, with 'no room for faith, truth, nor honesty' (3.3.154–6).

(C) Lawrence Costermonger is a character in the anonymous play *The Famous Victories of Henry V*, which might have been a source for Shakespeare's H5 (Anon 1598).

crab, (A) A crustacean; also a wild apple that was especially sour. It is not always clear which sense of the word is being indicated.

(B) In an effort to ingratiate himself with Stefano, Caliban states 'I prithee, let me bring thee where crabs grow' (2.2.166). It is not clear whether 'crabs' refers to the apple or the crustacean and, as Stephen Orgel pointed out, 'it has been invariably assumed' that Shakespeare meant the former 'because of the verb *grow*' where 'crabs would be expected to "dwell"' (Shakespeare 1987c, 150n161). When the term 'crab' is used by Shakespeare context usually implies that it refers to the fruit. The **crab-apple** is presumably what Katherine has in mind when she refers to the sourness of the crab (SHR 2.1.226–8). It is also what is meant by Robin Goodfellow's report on the tricks he likes to play upon others:

And sometime lurk I in a gossip's bowl
 In very likeness of a roasted crab,
 And when she drinks, against her lips I bob,
 And on her withered dewlap pour the ale.
 (MND 2.1.47–50)

The 'crab' referred to must be the crab-apple because an apple, not a crab, would 'bob' in water and the fruit would provide flavour to the gossip's ale.

The grafting of crab trees is twice referred to in relation to lineage. In *CYL* (2H6), Suffolk insults Warwick:

Blunt-witted lord, ignoble in demeanour!
If ever lady wronged her lord so much,
Thy mother took into her blameful bed
Some stern untutored churl, and noble stock
Was grafted with crabtree slip, whose fruit thou art,
And never of the Nevilles' noble race.
(3.2.210–15)

Similarly Menenius, welcoming Coriolanus back from battle declares:

A hundred thousand welcomes! I could weep
And I could laugh, I am light and heavy. Welcome!
A curse begnaw at very root on's heart
That is not glad to see thee. You are three
That Rome should dote on. Yet, by the faith of men,
We have some old crab-trees here at home that will not
Be grafted to your relish. Yet welcome, warriors!
(2.1.180–6)

As R. B. Parker pointed out, by 'crab-trees' he means the tribunes, 'who are compared to sour crab-apple trees'; the tribunes do not like Coriolanus, that is, he is not to their taste, and they will not be altered 'as a crab-tree may be grafted to bear sweet apples' (Shakespeare 1994a, 216n184–5).

In *LRF*, the Fool plays upon both senses of the word when he compares Goneril and Regan:

FOOL Shalt see thy other daughter will use thee kindly, for though she's as
like this as a crab's like an apple, yet I can tell what I can tell.
LEAR What canst tell, boy?

FOOL She will taste as like this as a crab does to a crab. (1.5.15–19)

Although crabs and apples are distinct foods, the Fool refers not to the crustacean but to the crab-apple and thus, by humorous allusion to the well-known distinction made between apples and oysters, makes the point that neither daughter will treat Lear well.

In *LLL* and *HAM*, the focus is on the action of the crab: Hamlet refers to the crustacean going backward (*HAM* 2.2.205–6) and Holofernes to the apple falling (4.2.3–7). Crab is also the name of Launce's dog in *TGV*, which might be a comment upon his character: he is crabbed, that is, froward, alluding to the wayward gait of the crustacean.

(C) Stephen Orgel pointed out that 'crabapples were not considered good to eat' since 'their sourness was proverbial' (Shakespeare 1987c, 150n161), but this would only have applied to the uncooked fruit (see **apples**). With the crustacean,

there is the same association with sex that we have seen with **fish**. According to William Bullein, ‘Crauses [crayfishes] and crabs be very good fishes, the meat of them doth help the lungs, but they be hurtful for the bladder, yet they will engender seed,’ that is, semen (Bullein 1595, K6r). Thomas Cogan thought crab, lobster and shrimp ‘of the same nature’ as crayfish, which he thought ‘very nourishing, and doth not lightly corrupt in the stomacke. Yet is it hard of digestion . . .’ (Cogan 1636, Y1v). Fragments of crab found in excavations of the Rose playhouses indicate that crab might have been consumed by wealthy members of the audience (Bowsher and Miller 2009, 152).

crab-apple See **apples** and **crab**

cream, (A) One of the so-called ‘white meats’, cream is the oily part of the **milk** that is made into **butter** by churning. The dietary authors urge caution when consuming cream; the word is often used figuratively by Shakespeare to denote a pallor that is not always attractive.

(B) In Shakespeare, the word cream usually refers to the complexion, but it denotes beauty only in women. In WT, Camillo observes a conversation between Perdita and Florizel during which the former apparently blushes:

He tells her something
That makes her blood look out. Good sooth, she is
The queen of curds and cream.
(4.4.159–61)

The cross-dressed Rosalind informs Phoebe that she will not fall in love with her beauty as Sylvius has done:

’Od’s my little life,
I think she means to tangle my eyes, too.
No, faith, proud mistress, hope not after it.
’Tis not your inky brows, your black silk hair,
Your bugle eyeballs, nor your cheek of cream,
That can entame my spirits to your worship.
(AYL 3.5.44–9)

In MV, Graziano uses the word in order to warn Antonio against being overly serious so as to gain praise:

There are a sort of men whose visages
Do cream and mantle like a standing pond,
And do a wilful stillness entertain
With purpose to be dressed in an opinion
Of wisdom, gravity, profound conceit . . .
(1.1.88–92)

The servant bringing news to Macbeth that English soldiers are approaching is denounced by him as a 'cream-faced loon!' (5.3.11).

In 1H4, Westmorland urges Sir John to get to Shrewsbury and prepare to fight the rebels:

Faith, Sir John, 'tis more than time that I were there, and you too; but my powers are there already. The King, I can tell you, looks for us all. We must away all night.

(4.2.54–7)

Sir John's reply is especially inappropriate in its reference to theft and physical indulgence: 'Tut, never fear me. I am as vigilant as a cat to steal cream' (4.2.58–9). According to the fairy who meets Robin Goodfellow, he also steals cream by taking it from freshly churned **milk**:

Are not you he
That frights the maidens of the villag'ry,
Skim milk, and sometimes labour in the quern,
And bootless make the breathless housewife churn
(2.1.34–7)

(C) Andrew Boorde warns that cream ought to be eaten shortly after it has formed:

Crayme the whiche doth nat stande longe on the mylke & sodden with a lytell suger is nurysshynge. Clouted crayme and rawe crayme put togyther, is eaten more for a sensuall apetyde, than for any good nurysshemente. Rawe crayme undecocted [uncooked] eaten with strauberyes, or hurtes [whortleberries] is a rurall mans banket [banquet]. I haue knowen such bankettes hath put men in jeoperdy of theyr lyves.

(Boorde 1547, E4r)

Thomas Cogan generally agrees with Boorde, describing in more detail the different kinds of cream available:

Creame is one part or substance of milke, and is indeed the very head or heart of Milke: and is of two sorts, that is to say, raw Creame which is gathered of the milke without fire after it hath stood a time, and clouted Creame which is made by setting the milke over an easie fire, untill it come to a thicke head. Both these kinds are used as a delicate dish in the summer season, either with Sugar, or with Strawberries.

(Cogan 1636, Z2r)

He adds that 'raw Creame well boyled with a little Sugar, is a good nourishing meate, and good for a weake student, so it be used according to the conditions

aforsaid in the treatise of Milke' (Cogan 1636, Z2r–Z2v). Raw cream was that which had been untreated by the addition of heat.

Ken Albala noted that cream appears to have become popular quite suddenly in sixteenth-century England with milk and cream replacing almond-milk in recipes, for example, one for **custard** that 'uses a quart of cream' (Albala 2007a, 49). See also Thirsk (2007, 273–4).

crocodile, (A) Not usually considered a **meat** by Europeans.

(B) Hamlet, arguing with Laertes at the graveside of Ophelia, offers to prove that he loved Ophelia best:

'Swounds, show me what A thou'lt do.
Woot weep, woot fight, woot fast, woot tear thyself,
Woot drink up eisel, eat a crocodile?
I'll do 't.

(5.1.271–4)

(C) G. R. Hibbard noted that the crocodile was 'probably included here on account of the toughness of its skin' (Shakespeare 1987a, 333n266). Hamlet might be suggesting that his love for Ophelia is so great that he is willing to eat and drink the most tough and bitter foodstuffs (see also **eisel**), or that he is willing to 'swallow his pride' (symbolized by the crocodile), that is, abandon all desire to take revenge upon Claudius (see Fitzpatrick 2007, 111–12).

crust, (A) The hard, outer part of **bread**; any hard, outer surface.

(B) In R3, the young Prince of York suggests the unnaturalness of Richard Duke of Gloucester when he says:

Marry, they say my uncle grew so fast
That he could gnaw a crust at two hours old.
'Twas full two years ere I could get a tooth.
Grannam, this would have been a biting jest.

(2.4.27–30)

The word as used here might suggest the best part of the bread since the 'upper-crust' was that was given to the aristocracy. In LRF, the Fool alludes to Lear giving away all he has to his daughters:

[Sings] Mum, mum.
He that keeps nor crust nor crumb,
Weary of all, shall want some.
That's a shelled peascod.

(1.4.179–82)

The word crust is also used in the sense of a scab-like eruption on the body. The poison poured in Old Hamlet's ear has a destructive effect: 'a most instant tetter

barked about, / Most lazar-like, with vile and loathsome crust, / All my smooth body' (1.5.71–3). Timon desires a similar fate for those he once considered friends:

You fools of fortune, trencher-friends, time's flies,
Cap-and-knee slaves, vapours, and minute-jacks!
Of man and beast the infinite malady
Crust you quite o'er.

(TIM 3.7.95–8)

Timon imagines a serious disease forming a crust over the whole body (Shakespeare and Middleton 2004, 258n97–8).

(C) The 'upper-crust' has long been a term used to refer to the aristocracy since they would get the part of the bread that tasted best because it was less likely to be burnt; the anonymous *Booke of Kervinge* proclaims 'take a lofe in your lefte honde & and pare the lofe rounde aboute; then cut the over crust to your soverayne' (Anon 1508, A5r).

cucumber, See **conger**

cup, (A) This word was often used to refer to a drinking vessel in which **wine** was served where '**glass**' is the modern equivalent (see also **bowl**). Although glass was becoming increasingly available, it was expensive and so drinks would ordinarily have been served in cups made of metal (usually silver or pewter) ceramic or wood; in the period, the term glass usually meant a looking glass or hourglass.

(B) There are several references in Shakespeare to 'a cup of wine', for example see 2H4 (5.3.45–6), R3 (1.4.159) and ROM (1.2.82). Specific wines served in a cup include **sack**, for example see SHR (I.2.2), 2H4 (2.4.109) and CYL (2H6) (2.3.60); **canary** (TN 1.3.78); and **Madeira** (1H4 1.2.114–15).

(C) See Robinson and Harding (2006, 'drinking vessels'). Excavations from the Rose Theatre found ceramic drinking vessels as well as 'high status' glass vessels (Bowsher and Miller 2009, 153).

curds/curd, (A) A foodstuff made from the acids that naturally occur in **milk** when left to go sour or by the addition of rennet and, like **whey**, a by-product in the production of **cheese**; also the verb 'to curd'.

(B) In Shakespeare, curds are associated with a pastoral idyll: in WT Camillo refers to Perdita as 'The queen of curds and cream' (4.4.161); in RDY (3H6), King Henry complaining about the pressures of kingship, longs for 'the shepherd's homely curds' (2.5.47); and in TIT Aaron tells his child he will bring him to a cave where 'I'll make you feed on berries and on roots, / And fat on curds and whey, and suck the goat' (4.2.176–7).

In HAM, the poison poured into Old Hamlet's ear is said to 'curd, like eager droppings into milk, / The thin and wholesome blood' (1.5.68–70); the pastoral idyll that the garden should represent is violated by the violence of this act.

(C) Curds were often made into cheese; Henry Butts claims that, eaten as a foodstuff, curds ‘Annoy colde stomakes and the sinowes [sinews], make drowsie, [and are] slowly digested’ (Butts 1599, N5v). Thomas Moffett claims that only curds mixed with butter makes for healthy cheese (Moffett 1655, S2r).

currants, (A) Small, dried, seedless **grapes**; also termed ‘raisins of Corinth’ because they originally came from Greece.

(B) Among the **ingredients** Perdita sends the Clown to buy for the sheep-shearing feast is ‘five pound of currants’ (WT 4.3.37).

(C) Robert May suggests adding currants, among other ingredients, to **salad** and recommends they be added to ‘pottage in the French fashion’ (May 1660, L8v–M2v; H1r).

custard, (A) An open **pie** containing **fruit** or **meat** and covered with a mixture made from **milk**, **eggs** and **spices**; sometimes used to refer specifically to the creamy filling, which is where the modern dessert custard and also **fool** comes from. One of the foods likely sold in an **alehouse**.

(B) In AWW, Paroles tells Lafeu ‘I know not how I have deserved to run into my lord’s displeasure’ to which he replies ‘You have made shift to run into ’t, boots and spurs and all, like him that leaped into the custard, and out of it you’ll run again, rather than suffer question for your residence’ (2.5.36–9). According to Lewis Theobald, this is an allusion to the custom at City entertainments of having the fool or zany jump into ‘a large deep custard’ (Shakespeare 1733, 403n25), evidence for which he cites Ben Jonson’s *The Devil is an Ass*:

He may perchance, in tail of a sheriff’s dinner,
Skip with a rhyme o’ the table from new nothing,
And take his almain leap into a custard,
Shall make my Lady Mayoress and her sisters
Laugh all their hoods over their shoulders.

(Jonson 1994, 1.1.95–9)

Petruchio claims that Katherine’s cap is ‘A custard-coffin, a bauble, a silken pie’ (SHR 4.3.82), a deliberately incongruous description for a lady’s garment.

(C) In Ben Jonson’s *Bartholomew Fair*, Justice Overdo models himself on ‘a capital member of this city’, who would disguise himself:

and what would he do in all these shapes? Marry go you into every ale-house,
and down into every cellar; measure the length of puddings, take the gauge of
black pots and cans, aye, and custards, with a stick; and their circumference,
with a thread . . .

(Jonson 1960, 2.1.17–22)

In Jonson’s *The Alchemist*, Subtle characterizes the Puritans as hypocrites who ‘Rail against plays, to please the alderman, / Whose daily custard you devour’ (Jonson 1991, 3.2.89–90).

Thomas Dawson provides the following recipe for custard:

Breake your egges into a bowle, and put your Creame into another bowle, and streine [strain] your egges into the creame, and put in saffron cloves and mace, and a little synamom [cinnamon] and ginger, and if you will, some sugar and butter, and season it with salt, and melt your butter, and stir it with the ladle a good while, and dubbe your Custard with dates or currants.

(Dawson 1587)

Robert May provides a number of similar recipes 'to make custards divers ways' including one for 'an Almond Custard' and one for 'a Custard without Eggs' (May 1660, Q6v–Q7r). See also W (1591, D1v).

cyme, (A) A herb.

(B) Macbeth asks the doctor who has attended his wife

What **rhubarb**, cyme, or what purgative drug
Would scour these English hence? Hear'st thou of them?
(MAC 5.3.57–8)

F1 has this word where F2 and F3 have 'coeny' and F4 (favoured by some editors) has **senna**. According to Nicholas Brooke, F1's cyme is 'a misreading of 'cynne', a spelling of 'coeny' or 'sene', which were common names (usually disyllabic) for 'senna'. Senna is both purgative and emetic' (Shakespeare 1990c, 201n54).

(C) See Wells, et al. (1987, 546).

D

dace, (A) Dace is a small, fresh-water fish.

(B) In 2H4, Sir John says of Shallow:

Well, I'll be acquainted with him if I return; and 't shall go hard but I'll make him a philosopher's two stones to me. If the young dace be a bait for the old pike, I see no reason in the law of nature but I may snap at him.

(3.2.318–22)

As A.R. Humphreys indicated, the sense is 'By the law of nature the greater eats up the less – the young dace makes a meal for the old pike; and by the same law Shallow (as slight a fellow as I am huge) is my destined prey' (Shakespeare 1966a, 115n325–6); Humphreys also cites Tilley's proverb 'The great fish eats the small' (Tilley 1950, F311).

(C) Thomas Moffett approves of dace, describing it as having 'a sweet taste, a soft flesh and good nourishment, either sod [soaked with water] or broiled, or pickled like Anchovaes after the Italian manner' (Moffett 1655, Aa1v).

dainties, (A) An especially choice and pleasing foodstuff or delicacy.

(B) In ERR, Balthasar tells Antipholus of Ephesus that he prefers hospitality from his host over food: 'I hold your dainties cheap, sir, and your welcome dear' (3.1.21). Petruccio puns upon the name Kate and 'cate', which often meant dainties, when he states:

Kate, the prettiest Kate in Christendom,
Kate of Kate Hall, my super-dainty Kate -
For dainties are all cates . . .

(SHR 2.1.187–9)

In CYL, Suffolk wishes his enemies harm: 'Poison be their drink! / Gall, worse than gall, the daintiest that they taste!' (3.2.325–6).

Referring to the proper use to which dainties are put, Venus tells Adonis that he ought to put his beauty to proper use and procreate:

Torches are made to light, jewels to wear,
Dainties to taste, fresh beauty for the use,
Herbs for their smell, and sappy plants to bear.
Things growing to themselves are growth's abuse.
Seeds spring from seeds, and beauty breedeth beauty:
Thou wast begot; to get it is thy duty.

(VEN 163–8)

In LLL, Nathaniel uses the word metaphorically when he says of Dull: 'he hath never fed of the dainties that are bred in a book. He hath not eat paper, as it were, he hath not drunk ink. His intellect is not replenished . . .' (4.2.24–6).

(C) Describing the galingale, an aromatic **root**, John Gerard noted 'The Citisens of Verona eate them for dainties, but they are somewhat windy' (Gerard and Johnson 1633, C2v). Addressing the female readers at whom her book was aimed, Hannah Woolley proclaims:

I sit here sad while you are merry,
Eating Dainties, drinking Perry;
But I'm content you should so feed,
So I may have to serve my need.

(Woolley 1670, A6v)

damson, (A) A kind of small **plum** that is usually dark purple in colour; there is a similar variety called the bullace, or green damson, which is black or pale in colour.

(B) In CYL, Simpcox pretends that he is blind and lame, the latter the result of falling from a plum tree; the incredulous Duke of Gloucester states 'Mass, thou loved'st plums well that wouldst venture so' to which he replies 'Alas, good master, my wife desired some damsons, / And made me climb with danger of my life' (2.1.103–5). Simpcox's story is apparently invented, but if his wife had wanted damsons, presumably, it would have been to make **conserves** or **wine**.

(C) Damsons are among the varieties of plums especially recommended by Thomas Moffett as 'pulpy, sweet, pleasant, and nourishing' (Moffett 1655, Ee2r). Damsons were, and still are, often used to make jam or preserve, and wine: Hannah Woolley provides a recipe for damson wine, a preserve using white damsons, and a marmalade of damsons (Woolley 1670, D4v, F8r, E5r). For a history of the damson in England, see Mason and Brown (2006, 207).

dates, (A) The **fruit** of the date palm; they were imported and thus expensive.

(B) Dates feature in the wedding **feast** being organized for Juliet's proposed marriage to Paris: the Nurse informs Lady Caplet that 'They call for dates and quinces in the pastry' (ROM 4.4.2), meaning the pastry room in which they are probably preparing a **pie**.

Dates are also mentioned by the Clown who has been sent by Perdita to buy provisions for the sheep-shearing feast: 'I must have saffron to colour the warden pies; mace; dates, none – that's out of my note . . .'. Whether the Clown's list is written down or committed to memory is unclear. Horace Howard Furness agreed with R. G. White who suggested that the list is not written down and by 'that's out of my note,' the Clown means 'that's not among the matters of which I am to take note'. White argued that, moreover, a literate Clown would have been considered ridiculous by early audiences (Shakespeare 1898, 172n49).

The singular 'date' occurs in an exchange between Pandarus and Cressida:

PANDARUS Is not birth, beauty, good shape, discourse, manhood, learning, gentleness, virtue, youth, liberality, and so forth, the spice and salt that season a man?

CRESSIDA Ay, a minced man - and then to be baked with no date in the pie, for then the man's date is out.

(1.2.248–53)

As David Bevington explained, she means 'the man is past his prime, his sell-by date', which was proverbial; she might also mean 'out' as in 'not in', 'perhaps reinforcing the bawdy implications of a shrivelled bodily part' (Shakespeare 1998c, 152–153n248). The fruit also occurs in the context of aging when Paroles, speaking to Helena, claims that virginity

like an old courtier wears her cap out of fashion, richly suited but unsuitable, just like the brooch and the toothpick, which wear not now. Your date is better in your pie and your porridge than in your cheek, and your virginity, your old virginity, is like one of our French withered pears: it looks ill, it eats dryly, marry, 'tis a withered pear – it was formerly better, marry, yet 'tis a withered pear. Will you anything with it?

(1.1.152–60)

The word date is here used to refer to the fruit and the physical signs of a woman's age, denoting that she might no longer procreate. Dates would have been added to pies and **porridge** to provide sweetness.

(C) Thomas Elyot claims that dates are

hard to digest, therefore being much eaten and not well digested, they annoy the head, and cause gnawing in the stomacke, and maketh grosse juyce, and sometime cause obstructions, or stoppings in the liver and spleene. And where there is infla[m]mation or hardnes in the bodie they are unwholsome, but

being well digested and temperatly used, they nourish & make the flesh firme, and also bindeth the belly.

(Elyot 1595, E2v)

Thomas Cogan says much the same, adding that ‘they are not wholesome for students’; he also observes that

they are commonly used at delicate feasts, to set forth other meats, and are counted restorative. But their chiefe vertue is, that if they be well digested, and temperatly used, they nourish and make the flesh firme, and binde the belly. And for this last property they are much used in medicines, when it is requisite to binde or restraine . . .

(Cogan 1636, P1r–P1v)

Thomas Moffett notes that dates are usually added to broths and ‘minced-pies’, and that only those that are at least a year old ought to be eaten (Moffett 1655, Dd1v). Robert May provides a recipe for a minced-pie made from Ling and other **fish** and containing dates (May 1660, Bb8r). He also provides a recipe for what he terms ‘an extraordinary Pie or a Bride Pie, of severall Compounds, being several distinct Pies on one bottom’, which contains dates (May 1660, Q5v). As Ken Albala observed, ‘dates were highly valued but also quite rare and expensive since there is nowhere in Europe where they will bear fruit’ (Albala 2003, 53).

diet, (A) The term was used as a noun to signify **food** and **drink** consumed, and as a verb to signify regulated consumption, specifically food and drink as a cure for disease or illness.

(B) Diet, meaning food and drink in general, occurs in a number of plays. In TN, Antonio tells Sebastian

In the south suburbs at the Elephant
Is best to lodge. I will bespeak our diet
Whiles you beguile the time and feed your knowledge
With viewing of the town.

(3.3.39–42)

In 1H4, the Hostess complains that Sir John has not paid what he owes: ‘You owe money here besides, Sir John: for your diet, and by-drinkings, and money lent you, four-and-twenty pound’ (3.3.70–3). Timon tells his guests that it does not matter where they sit at the feast he has prepared because the same food will be served at each setting (although, unbeknownst to them the ‘food’ will be stones and water):

Each man to his stool with that spur as he would to the lip of his mistress. Your diet shall be in all places alike. Make not a city feast of it, to let the meat cool ere we can agree upon the first place. Sit, sit. The gods require our thanks.

(3.7.65–9)

In HAM, Marcellus tells how the men recruited by Fortinbras are willing to fight for food:

[Fortinbras] Hath in the skirts of Norway here and there
 Sharked up a list of landless resolute
 For food and diet to some enterprise
 That hath a stomach in 't, which is no other -
 And it doth well appear unto our state -
 But to recover of us by strong hand
 And terms compulsative those foresaid lands
 So by his father lost.

(1.1.96–103)

As G.R. Hibbard pointed out, Shakespeare also means that the men 'are to serve as rations ("food and diet") to the personified "enterprise" which has a challenge to their pride ("stomach") in it' (Shakespeare 1987a, 150n99–100). Later in the play, Hamlet tells Claudius where the body of Polonius can be found:

Not where he eats, but where a is eaten. A certain convocation of politic worms are e'en at him. Your worm is your only emperor for diet. We fat all creatures else to fat us, and we fat ourselves for maggots. Your fat king and your lean beggar is but variable service – two dishes, but to one table. That's the end

(4.3.20–25)

What the poor eat is a cause for loathing in Cleopatra who fears being captured and displayed on the streets of Rome:

Now, Iras, what think'st thou?
 Thou, an Egyptian puppet shall be shown
 In Rome, as well as I. Mechanic slaves
 With greasy aprons, rules, and hammers shall
 Uplift us to the view. In their thick breaths,
 Rank of gross diet, shall we be enclouded,
 And forced to drink their vapour.

(5.2.203–9)

In OTH, the term is used in the sense of 'to feed' when Iago explains why he 'loves' Desdemona:

Not out of absolute lust - though peradventure
 I stand accountant for as great a sin -
 But partly led to diet my revenge
 For that I do suspect the lusty Moor
 Hath lept into my seat, the thought whereof
 Doth, like a poisonous mineral, gnaw my inwards;

And nothing can or shall content my soul
Till I am evened with him, wife for wife -
(2.1.291–8)

Later in the play, Desdemona tries to reassure Cassio that Othello's displeasure towards him will not last and 'He shall in strangeness stand no farther off / Than in a politic distance' (3.3.12–13), but Cassio fears

That policy may either last so long,
Or feed upon such nice and wat'rish diet,
Or breed itself so out of circumstance,
That, I being absent and my place supplied,
My general will forget my love and service.
(3.3.14–18)

Michael Neill pointed out that 'nice and waterish' is 'Usually interpreted as "thin and dilute"; but in this context a more appropriate sense would seem to be "luxurious and succulent" (*OED*, *nice*, *a.* 4d, 14; *waterish*, *a.* II)' (Shakespeare 2006c, 283n15); whichever meaning is correct, the general sense is that such a diet dampens the enthusiasm that provokes loyalty. In 2H4, Sir John claims that Prince John does not love him because he drinks 'thin drink' (that is, **small beer**) and consumes **fish**, both cooling foods that make him weak and cowardly (2H4 4.2.84–92).

Diet is also used in the sense of being careful about what one eats, usually as a means of rectifying some humoral imbalance that has resulted in sickness. In ERR, Adriana tells the Abbess that she is not happy for her husband (who is apparently mad) to remain within the Abbey:

I will attend my husband, be his nurse,
Diet his sickness, for it is my office,
And will have no attorney but myself.
And therefore let me have him home with me.
(5.1.99–102)

Diet as a cure for illness is also evident in MFM when Pompey recalls gossiping with Froth: 'I telling you then, if you be remembered, that such a one and such a one were past cure of the thing you wot of, unless they kept very good diet, as I told you –' (2.1.106–9). Similarly, Richard, Duke of Gloucester claims that his brother, King Edward, has not eaten healthily:

LORD HASTINGS No news so bad abroad as this at home:
The King is sickly, weak, and melancholy,
And his physicians fear him mightily.

RICHARD GLOUCESTER Now by Saint Paul, that news is bad indeed.
O he hath kept an evil diet long,
And overmuch consumed his royal person.
'Tis very grievous to be thought upon.

(R3 1.1.136–42)

Of course, the machiavellian Richard's claims about the King's diet cannot be trusted. In TGV, Speed claims that he can tell Valentine is in love because he has learnt, among other things, 'to fast, like one that takes diet' (2.1.22–23).

(C) Early modern dietaries, also termed 'regimens of health', offered advice to readers on what they should eat and why and warned against the ill-health that would result from a diet rich in certain foods and deficient in others. Some dietaries also provided recipes and others provided information on general lifestyle choices, such as when and where to sleep. For example, see Boorde (1547); Elyot (1595); Partridge (1573); Langton (1545); Gabelkover (1599); Ruscelli (1558); Bullein (1595); Cogan (1636) and Moffett (1655). For studies of the dietaries in early modern culture, see Albala (2002); Albala (2003, 213–30); Fitzpatrick (2007). On the importance of diet in humoral theory, see Drummond and Wilbraham (1939, 65–9) and Fitzpatrick (2007, 9–11).

digestion, (A) The proper absorption of the nutrients in **food** and **drink** and the evacuation of anything harmful; the early moderns recognized the importance of good digestion as a means to health.

(B) In his fable of the belly, Menenius (in the voice of the belly) explains to the citizens the work the stomach does in digesting food:

Your most grave belly was deliberate,
Not rash like his accusers, and thus answered:
'True is it, my incorporate friends', quoth he,
'That I receive the general food at first
Which you do live upon, and fit it is,
Because I am the storehouse and the shop
Of the whole body. But, if you do remember,
I send it through the rivers of your blood
Even to the court, the heart, to th' seat o' th' brain;
And through the cranks and offices of man
The strongest nerves and small inferior veins
From me receive that natural competency
Whereby they live. And though that all at once' -
You my good friends, this says the belly, mark me -
(1.1.126–39)

The early moderns believed that food put into the stomach was distilled into blood and the various humours.

In TRO, Patroclus reports from Achilles that, despite not coming when sent for, he desires Agamemnon good digestion:

Achilles bids me say he is much sorry
If anything more than your sport and pleasure
Did move your greatness and this noble state
To call upon him. He hopes it is no other
But for your health and your digestion's sake:
An after-dinner's breath.

(2.3.106–111)

Macbeth, prompted by his wife, 'gives the cheer' to the **feast** that will be disrupted by the appearance of Banquo's ghost: 'Now good digestion wait on appetite, / And health on both' (3.4.37–3.4.38).

In Shakespeare, discomfort caused by improperly digested food or drink is usually due to overeating, eating the wrong kind of food, or anxiety. Having banished Bolingbroke, Richard II asks Gaunt why he is unhappy, since he was 'banished upon good advice, / Whereto thy tongue a party verdict gave' (1.3.226–8), to which Gaunt replies: 'Things sweet to taste prove in digestion sour' (1.3.229). Similarly, Tarquin regrets the rape of Lucrece soon after it has been committed: 'So surfeit-taking Tarquin fares this night. / His taste delicious, in digestion souring' (LUC 698–9). Sir Toby Belch is usually considered Shakespeare's most notorious sufferer of **indigestion**: when he states, 'A plague o' these pickle herring!' the actor playing the role will often burp (1.5.116–17).

In ERR, the Abbess tells Ariana 'Thou sayst his meat was sauced with thy upbraidings. / Unquiet meals make ill digestions' (5.1.74–5). In H5, Fluellen directs Pistol to eat a raw leek specifically because it will cause him physical discomfort:

I peseech you heartily, scurvy lousy knave, at my desires and my requests and my petitions, to eat, look you, this leek. Because, look you, you do not love it, nor your affections and your appetites and your digestions does not agree with it, I would desire you to eat it.

(5.1.21–6)

For evidence from the dietaries suggesting that the early moderns believed eating raw leeks especially harmful to health see **leeks**.

(C) Galen recognizes the importance of digestion for maintaining the humoral balance of the body, suggesting that if the stomach and intestines do not function properly then other bodily functions will suffer:

For just as workmen skilled in preparing wheat cleanse it of any earth, stones, or foreign seeds mixed with it that would be harmful to the body, so the faculty of the stomach thrust downward anything of that sort, but makes the rest

of the material, that is naturally good, still better and distributes it to the veins extending to the stomach and intestines.

(Galen 1968, 204)

For more on Menenius' Fable of the belly, see Fitzpatrick (2007, 93–9). Francis Bacon also warns that hasty digestion 'is sure to fill the body, full of crudities, and secret seeds of diseases' (Bacon 1639, K7v). For more on early modern views on digestion, see Drummond and Wilbraham (1939, 125–8) and Appelbaum (2006, 49–52).

dinner, (A) The equivalent of modern 'lunch': a **meal** served around noon or earlier.

(B) The word appears many times in Shakespeare. In *AYL*, the time at which the meal was served can be estimated when Rosalind tells Orlando 'I must attend the Duke at dinner. By two o'clock / I will be with thee again' (4.1.170–1). In *MM*, dinner is apparently served in the late morning:

ESCALUS What's o'clock, think you?
 JUSTICE Eleven, sir.
 ESCALUS I pray you home to dinner with me.
 JUSTICE I humbly thank you.

(2.1.264–7)

As in the quotation above, invitations to dinner are a display of courteous behaviour, for example, in *WIV* Master Page tries to placate a row between Slender and Sir John: 'Wife, bid these gentlemen welcome. – Come, we have a hot venison pasty to dinner' (1.1.178–9). Before Timon realizes that his friends are false, he has invited them to dinner many times (e.g. *TIM* 1.1.247–9, 2.2.14 and 3.7.32–5).

Dinner is also mentioned as a means of suggesting a specific time, for example, in *MV* Lorenzo states 'My lord Bassanio, since you have found Antonio, / We two will leave you; but at dinner-time / I pray you have in mind where we must meet.' (*MV* 1.1.69–71). Similarly, in *1H4* Prince Harry promises the Sheriff that he will 'by tomorrow dinner-time' (2.5.521) send Sir John and others to him to answer charges against them regarding the Gads Hill robbery. Petruccio deliberately confuses the conventional time for dinner in order to tame Katherine:

PETRUCCIO Let's see, I think 'tis now some seven o'clock,
 And well we may come there by dinner-time.
 KATHERINE I dare assure you, sir, 'tis almost two,
 And 'twill be supper-time ere you come there.
 PETRUCCIO It shall be seven ere I go to horse.
 Look what I speak, or do, or think to do,
 You are still crossing it. Sirs, let 't alone.

I will not go today, and ere I do
It shall be what o'clock I say it is.

(SHR 4.3.185–93)

Caliban replies to Prospero's threats of violence with 'I must eat my dinner' (TMP 1.2.332), which suggests he is a creature governed by appetite, but such a simplistic estimation of him is undermined in the speech that follows this statement beginning 'This island's mine by Sycorax my mother', which suggests a more sensitive figure. When Menenius comes to speak with Coriolanus, who has defected to the Volscians, he asks the Watchmen 'Has he dined, canst thou tell? For I would not speak with him till after dinner' (COR 5.2.36–7); it is not clear what Menenius means but there is a suggestion that Coriolanus is likely to be more amenable after he has eaten and thus that he is a man governed by appetite, which is strange given his obvious disgust for **eating** throughout the play.

(C) In an essay on ERR, Joseph Candido claimed that dinner was the most important meal of the day for the early moderns (Candido 1990, 223–25). Thomas Cogan, citing Thomas Elyot, stipulates that dinner should be served at around 11 a.m. (Cogan 1636, Dd3r). Andrew Boorde notes that dinner ought to be brief and **supper** even briefer: 'An houre is suffycient to syt at dinner and not so long at supper' (Boorde 1547, C3v). On the contrary, Thomas Moffett advises that, providing a man is healthy, supper should be larger than dinner (Moffett 1655, Pp1v-Pp2v); for advice on when, what, and how much to consume for dinner and other meals, see Moffett (1655, Pp1r-Pp4v). For more on Coriolanus' attitude to food, see Fitzpatrick (2007, 93–9). For more on Caliban's appetite, see Fitzpatrick (2010a).

dish, (A) A serving of **food** and **drink** and the receptacle within which the food is served; in Shakespeare, the word is also used figuratively to describe people.

(B) In WT, Autolycus says 'a quart of ale is a dish for a king' (4.3.8), and in 1H4, Prince Harry describes Sir John drinking a cup of **sack** as like 'Titan kiss[ing] a dish of butter' (2.5.119–20). Earlier in the same play, Mistress Quickly remembers the circumstances surrounding Sir John's promise to marry her:

Canst thou deny it? Did not goodwife Keech the butcher's wife come in then, and call me 'Gossip Quickly' – coming in to borrow a mess of vinegar, telling us she had a good dish of prawns, whereby thou didst desire to eat some, whereby I told thee they were ill for a green wound?

(2.1.95–100)

In MV, Gobbo, Lancelot's father, gives Bassanio 'a dish of doves' in support of Lancelot's suit that he might serve Bassanio instead of Shylock (2.2.129–36). In SHR, Katherine desires to eat **beef** and **mustard**, 'A dish that I do love to feed upon', but Grumio tells her that the mustard is too hot and she may not have the beef but only the mustard (4.3.23–4.3.31). Later, Petruccio describes

the cap brought by the Haberdasher as 'moulded on a porringer – / A velvet dish' (4.3.64–5). Desdemona tells Othello that reconciling with Cassio is for his own good and not hers:

Why, this is not a boon.
 'Tis as I should entreat you wear your gloves,
 Or feed on nourishing dishes, or keep you warm,
 Or sue to you to do a peculiar profit
 To your own person. Nay, when I have a suit
 Wherein I mean to touch your love indeed,
 It shall be full of poise and difficult weight,
 And fearful to be granted.

(OTH 3.3.77–84)

In *ERR*, Antipholus of Ephesus and Balthasar discuss the value of a hearty welcome as distinct from the food provided by a host:

BALTHASAR I hold your dainties cheap, sir, and your welcome dear.
 ANTIPHOLUS OF EPHEBUS O, Signor Balthasar, either at flesh or fish
 A table full of welcome makes scarce one dainty dish.
 BALTHASAR Good meat, sir, is common; that every churl affords.
 ANTIPHOLUS OF EPHEBUS And welcome more common, for that's nothing but words.
 BALTHASAR Small cheer and great welcome makes a merry feast.
 ANTIPHOLUS OF EPHEBUS Ay, to a niggardly host and more sparing guest.
 But though my cates be mean, take them in good part.
 Better cheer may you have, but not with better heart.

(3.1.21–9)

Also hospitable is Justice Shallow who tells Sir John 'Nay, you shall see my orchard, where, in an arbour, we will eat a last year's pippin of mine own grafting, with a dish of caraways, and so forth – come, cousin Silence – and then to bed' (2H4 5.3.1–4); in the same scene, Davy presents Shallow with 'a dish of leather-coats', russet apples with a tough coat (2H4 5.3.42). Innogen comments upon the hospitality she finds with Belarius and her brothers:

These are kind creatures. Gods, what lies I have heard!
 Our courtiers say all's savage but at court.
 Experience, O thou disprov'st report!
 Th' imperious seas breeds monsters; for the dish
 Poor tributary rivers as sweet fish.

(CYM 4.2.32–6)

As Roger Warren indicated, she means that 'small rivers produce fish that are as tasty for eating as those from the sea, which is often a breeding place for

monsters' (Shakespeare 1998a, 195n35–6). Earlier Cloten denounced Posthumus as a 'base wretch' and 'One bred of alms and fostered with cold dishes' (CYM 2.3.110–11), which presumably means food leftover from feasts that has been allowed to go cold (Shakespeare 1998a, 139n111–12).

People are described as dishes in a number of plays. In WIV, Sir John complains about being bundled into a laundry basket, one of the tricks played upon him by Mistress Ford and Mistress Page: 'And in the height of this bath, when I was more than half stewed in grease like a Dutch dish, to be thrown into the Thames and cooled, glowing-hot, in that surge, like a horseshoe' (3.5.109–12). In 2H4, the Second Drawer remembers the comparisons made between Sir John and **apple-johns**:

The Prince once set a dish of apple-johns before him; and told him, there were five more Sir Johns; and, putting off his hat, said 'I will now take my leave of these six dry, round, old, withered knights.' It angered him to the heart.

(2.4.4–2.4.9)

In CYM, Posthumus engages in a lengthy food-related discussion with his jailer:

JAILER Come, sir, are you ready for death?

POSTHUMUS Over-roasted rather; ready long ago.

JAILER Hanging is the word, sir. If you be ready for that, you are well cooked.

POSTHUMUS So, if I prove a good repast to the spectators, the dish pays the shot.

(5.5.245–50)

The shot was the bill, so the dish is Posthumus himself. In PER, the bawd compares Marina to 'a dish of chastity with rosemary and bays' (PER 19.172–6); these **herbs** garnished dishes served at Christmas (Shakespeare 1778, 129n7) and the bawd seems to suggest that Marina should not consider herself such a special 'dish'. In ADO, Benedick describes Beatrice as 'a dish I love not. I cannot endure my Lady Tongue' (2.1.256–7), suggesting that she is loquacious and punning on **tongue** as animal flesh to be eaten. In LLL, Biron describes himself and his three companions, all of whom have fallen in love, as 'four woodcocks in a dish!' (4.3.79). Woodcocks were proverbially foolish because easily caught. In TRO, Agamemnon says that Achilles's virtues 'like fair fruit in an unwholesome dish / Are like to rot untasted' (2.3.119–20) and, later, Thersites, punning on idiocy and the creamy dessert, calls his enemy Achilles 'a full dish of fool' (5.1.9). In 1H4, Hotspur condemns the nobleman who will not join their rebellion as 'a dish of skim milk' (2.4.31–2), that is a light and insubstantial dish and in JC Brutus tells his fellow conspirators how they must kill Brutus: 'Let's carve him as a dish fit for the gods, / Not hew him as a carcass fit for hounds' (JC 2.1.173–4). Enobarbus describes Cleopatra as Antony's 'Egyptian dish' (ANT 2.6.126) and the Clown describes woman as 'a dish for the gods' (ANT 5.2.269). Hamlet tells

Claudius 'Your fat king and your lean beggar is but variable service – two dishes, but to one table. That's the end' (4.3.23–5)

There are numerous references to dishes as receptacles into which food is place. Having decided that Stefano will be his new master, Caliban will no longer wash dishes for Prospero:

(*sings*) No more dams I'll make for fish,
Nor fetch in firing
At requiring,
Nor scrape trenchering, nor wash dish.
'Ban, 'ban, Cacaliban
Has a new master. - Get a new man!

(2.2.179–84)

In AYL, Touchstone tells Audrey that she should not desire to be honest for 'to cast away honesty upon a foul slut were to put good meat into an unclean dish' (3.3.31–2). In MFM, Constable Elbow's wife enters a brothel looking for stewed prunes that Pompey explains were 'in a fruit dish – a dish of some threepence; your honours have seen such dishes; they are not china dishes, but very good dishes' (2.1.89–92). Stewed prunes was a favourite dish at Elizabethan brothels and also a synonym for prostitutes (see **prunes**). China dishes were clearly valuable and a similar sense of value is indicated when Richard II declares he will relinquish the crown and exchange 'My figured goblets for a dish of wood' (R2 3.3.149).

Dishes are also associated with suspicion and revenge: in TIM the first stranger asks 'Who can call him his friend / That dips in the same dish?' (3.2.66–7) and later Timon presents his banquet of stones and water with covered dishes (3.7.48). Timon wishes he had poison to sauce a dish for Apemantus (4.3.310) and in TN Fabian describes the letter Maria devises for Malvolio as a 'dish of poison' (2.5.111).

In ADO, Benedick claims love has made Claudio speak strangely:

He was wont to speak plain and to the purpose, like an honest man and a soldier, and now is he turned orthography. His words are a very fantastical banquet, just so many strange dishes. May I be so converted, and see with these eyes? I cannot tell. I think not.

(2.3.18–23)

Hamlet also refers to strange consumption, when he tells Claudius he is 'Excellent, i'faith, of the chameleon's dish. I eat the air, promise-crammed. You cannot feed capons so' (3.2.90–2); the chameleon was reputed to feed on air (see Browne 1646, V3r).

dogberry, (A) An edible berry also known as the female cornel.

(B) This is the name given to the idiot constable in MM and hence 'dogberrism', which as Chris Baldick noted is 'a comically confused misapplication of long

words, as when Dogberry claims to have ‘comprehended two auspicious persons’ (*Much Ado About Nothing* 3.5.44); later called malapropism’ (Wells and Dobson 2001, ‘Dogberryism’). It is not clear why Shakespeare should have selected this fruit, in particular, for the name but, as George Steevens pointed out, the shrub ‘grows in the hedges in every county in England’ (Shakespeare 1899, 2n13), so he may have wanted to suggest the common, familiar and perhaps vulgar.

(C) See Gerard and Johnson (1633, 6G5v–6r).

dormouse, (A) A small mouse-like rodent; they hibernate in the winter and are synonymous with sleepiness. It seems that dormice were not usually eaten in England during Shakespeare’s time, but it is possible they were consumed since recipes were available; see also **frogs** and **snails**.

(B) When Sir Andrew Aguecheek says he has seen Olivia ‘do more favours to the Count’s servingman than ever she bestowed upon me’, Fabian assures him

She did show favour to the youth in your sight only to exasperate you, to awake your dormouse valour, to put fire in your heart and brimstone in your liver. You should then have accosted her, and with some excellent jests, fire-new from the mint, you should have banged the youth into dumbness. . . .

(TN 3.2.17–22)

(C) As Ken Albala pointed out, these creatures ‘were a delicacy in ancient times, but it is clear that people continued to eat them well into early modern times as well’, noting that the Italian cookery-book author Domenico Romoli ‘suggests that they are best in winter when fattened, and served roasted on toast points’ (Albala 2003, 66)

double beer, See **beer**

dough, (A) Uncooked mixture for **bread** or **cake**.

(B) The proverbial phrase ‘my cake is dough’ is used twice in SHR, once by Gremio to Hortensio about Bianca after Katherine has exited:

You may go to the devil’s dam. Your gifts are so good here’s none will hold you. Their love is not so great, Hortensio, but we may blow our nails together and fast it fairly out. Our cake’s dough on both sides.

(1.1.105–8)

Gremio also uses the phrase upon hearing about the marriage of Bianca: ‘My cake is dough, but I’ll in among the rest, / Out of hope of all but my share of the feast’ (5.1.130–1). As H.J. Oliver pointed out, “My cake’s dough” was already a standard phrase for “I’ve failed” and he cites Tilley; on the earlier quotation, he noted that “on both sides” is added, presumably, either to stress that they have both failed or to mean that they have failed both to get Bianca and to solve the problem of Katherine’ (Shakespeare 1982d, 111–12n108; Tilley 1950, C12).

(C) In Jonson's *The Case Is Altered*, Angelo tells Jaques 'Steward your cake is dow, as well as mine' when it is clear that neither of them will win the love of Rachel (Jonson 1927, 5.12.102).

dove, See **pigeon**.

draught, (A) A **drink** and a specific amount of the drink.

(B) In Shakespeare, the beverage is often alcoholic. In WIV, Bardolph informs Sir John 'there's one Master Brooke below would fain speak with you and be acquainted with you, and hath sent your worship a morning's draught of sack' (2.2.140–3). In CYL (2H6), Peter refuses offers of alcoholic drinks from his friends before he fights against his master: 'I thank you Drink and pray for me, I pray you, for I think I have taken my last draught in this world' (2.3.76–8).

The young Prince Hamlet complains to Horatio about how much Claudius drinks:

The King doth wake tonight and takes his rouse,
Keeps wassail, and the swagg'ring upspring reels,
And as he drains his draughts of Rhenish down
The kettle-drum and trumpet thus bray out
The triumph of his pledge.

(HAM 1.4.9–13)

A negative use of the word is also apparent in WT when Leontes tells Camillo what he might do to rid him of Polixenes who he thinks has been unfaithful with Hermione:

Ay, and thou
His cupbearer, whom I from meaner form
Have benched, and reared to worship, who mayst see
Plainly as heaven sees earth and earth sees heaven,
How I am galled, mightst bespice a cup
To give mine enemy a lasting wink,
Which draught to me were cordial.

(1.2.314–20)

Camillo takes the hint and interprets the 'draught' as poison:

I could do this, and that with no rash potion,
But with a ling'ring dram, that should not work
Maliciously, like poison. But I cannot
Believe this crack to be in my dread mistress,
So sovereignly being honourable.

(1.2.321–5)

drawer

A draught is also associated with underhand behaviour by the misanthropic Apemantus who warns Timon about the flatterers he invites to **dinner**: 'The fellow that sits next him, now parts bread with him, pledges the breath of him in a divided draught, is the readiest man to kill him' (TIM 1.2.45–8). When Timon himself becomes misanthropic, he digs for **roots** and curses humankind, asking the earth to no longer provide them with **wine**:

O, a root! Dear thanks.
Dry up thy marrows, vines, and plough-torn leas,
Whereof ingrateful man with liquorish draughts
And morsels unctuous greases his pure mind,
That from it all consideration slips!
(4.3.193–7)

He later asks the poet and painter to kill men:

Look you, I love you well. I'll give you gold,
Rid me these villains from your companies.
Hang them or stab them, drown them in a draught,
Confound them by some course, and come to me,
I'll give you gold enough.
(5.1.100–4)

drawer, See **tapster**

dresser, (A) A sideboard or table in the dining hall from which dishes were served.

(B) In SHR, Petruccio complains about the mutton served to him and Katherine:

'Tis burnt, and so is all the meat.
What dogs are these? Where is the rascal cook?
How durst you villains bring it from the dresser
And serve it thus to me that love it not?
(4.1.147–50)

(C) In Richard Brome's *A Jovial Crew* Oldrents, the master of the house, knows that dinner is about to be served because the servants knock upon the dresser (Brome 1968, 4.1.327).

drink, (A) In early modern England, most people consumed alcoholic beverages since **water** was not considered, especially, healthy. In Shakespeare drinking is hospitable but people also drink excessively; drinks are poisoned, and there are references also to drinking tears and **blood**.

(B) There are numerous references to drinking **wine**, for example that consumed by Stefano, Trinculo and Caliban (TMP 2.2), by Master Page and his guests (WIV 1.1.172–3) and offered by Leonato to Dogberry (ADO 3.5.50). Reference is also made to drinking specific wines, such as **canary** (WIV 3.2.79–80), **sack** (1H4 1.2.2–3 and SHR 1.2.2) and **bastard** (MM 3.1.272–3). Robin Goodfellow is asked by the Fairy he meets whether he interferes with the process of brewing **ale or beer**:

Are not you he
That frights the maidens of the villag'ry,
Skim milk, and sometimes labour in the quern,
And bootless make the breathless housewife churn,
And sometime make the drink to bear no barm . . .
(MND 2.1.34–8)

'Barm' is the froth that signals fermentation and 'no barm' would suggest that the drink was ruined.

To drink with someone is a sign of friendship and conviviality and in many plays a drink is used to toast someone's health, for example when Enobarbus calls for 'Wine enough Cleopatra's health to drink' (ANT 1.2.12) and King Simonides drinks to the health of his daughters' suitors: 'Here with a cup that's stored unto the brim, / As you do love, full to your mistress' lips, / We drink this health to you' (PER 7.49–51). Refusing to drink with someone signals animosity towards them, as when Shylock responds to Bassanio's invitation to dinner with the aside: 'I will buy with you, sell with you, talk with you, walk with you, and so following, but I will not eat with you, drink with you, nor pray with you' (MV 1.3.33–5).

In MM, the Duke admonishes Pompey for profiting from prostitution, the means by which he gets his **food** and drink:

From such a filthy vice. Say to thyself,
'From their abominable and beastly touches
I drink, I eat, array myself, and live'.
Canst thou believe thy living is a life,
So stinkingly depending? Go mend, go mend.
(3.1.291–5)

The proverbial saying, that something is 'meat and drink to me', meaning that it is everyday and ordinary, appears in two plays: Touchstone says of Audrey's other suitor, William, 'It is meat and drink to me to see a Clown' (AYL 5.1.10), and in WIV Slender claims he is familiar with the bears used in the sport of bear-baiting:

SLENDER I love the sport well – but I shall as soon quarrel at it as any man in
England. You are afraid if you see the bear loose, are you not?

ANNE Ay, indeed, sir.

SLENDER That's meat and drink to me, now. I have seen Sackerson loose twenty times, and have taken him by the chain. But I warrant you, the women have so cried and shrieked at it that it passed. But women, indeed, cannot abide 'em. They are very ill-favoured, rough things.

(1.1.270–9)

It is ironic that Slender should use this particular proverb since he refuses food and drink throughout the play.

Drinking excessively is discussed in a number of plays (see also **drunkenness**), for example, Prince Harry tells Poins that he has recently been 'With three or four loggerheads, amongst three or fourscore hogsheads' and 'I am so good a proficient in one quarter of an hour that I can drink with any tinker in his own language during my life' (1H4 2.5.4–19). Iago claims that the English people are heavy drinkers, telling Cassio 'indeed they are most potent in potting. Your Dane, your German, and your swag-bellied Hollander – drink, ho! – are nothing to your English' (OTH 2.3.70–3). Hamlet complains to Horatio about the drinking that takes place at the Danish court, remarking 'We'll teach you to drink deep ere you depart' (HAM 1.2.174). In MAC, the porter and Macduff discuss the heavy drinking that has taken place the night before in Macbeth's castle:

MACDUFF Was it so late, friend, ere you went to bed That you do lie so late?

PORTER Faith, sir, we were carousing till the second cock, and drink, sir, is a great provoker of three things.

MACDUFF What three things does drink especially provoke?

PORTER Marry, sir, nose-painting, sleep, and urine. Lechery, sir, it provokes and unprovokes: it provokes the desire but it takes away the performance. Therefore much drink may be said to be an equivocator with lechery: it makes him and it mars him; it sets him on and it takes him off; it persuades him and disheartens him, makes him stand to and not stand to; in conclusion, equivocates him in a sleep, and, giving him the lie, leaves him.

(2.3.21–35)

Drinking is also associated with lechery by the Fool in LRF who sings:

Leave thy drink and thy whore,
And keep in-a-door,
And thou shalt have more
Than two tens to a score.

(1.4.123–6)

In 2H4, much drinking takes place in Mistress Quickly's tavern in the company of the whore, Doll Tearsheet, who at one point in the play is herself drunk: Mistress Quickly tells her 'i' faith, you have drunk too much canaries' (2.4.24–5).

Heavy drinking is approved of by Jack Cade who in CYL (2H6) swears that, when king, he 'will make it felony to drink small beer' (4.2.69). Sir John Oldcastle similarly dislikes weak drink and complains about Prince John:

Good faith, this same young sober-blooded boy doth not love me, nor a man cannot make him laugh. But that's no marvel; he drinks no wine. There's never none of these demure boys come to any proof; for thin drink doth so overcool their blood, and making many fish meals, that they fall into a kind of male green-sickness; and then when they marry, they get wenches.

(2H4 4.2.84–91)

He then proceeds to extol the virtues of 'A good sherry-sack' (2H4 4.2.93). Unlike Sir John and Cade, King Henry, envying the life of 'the homely swain' desires 'the shepherd's homely curds' and 'His cold thin drink out of his leather bottle' (RDY 2.5.22; 2.5.47–8), which suggests that weak drink was associated with the lower ranks or – as in the case of Prince John – those who chose a moderate life.

Drinking something unusual, or what one should not, also occurs in a number of plays. In TMP, Prospero threatens Ferdinand:

I'll manacle thy neck and feet together.
Sea-water shalt thou drink; thy food shall be
The fresh-brook mussels, withered roots, and husks
Wherein the acorn cradled.

(1.2.464–7)

Later in the play, Caliban is angry with Trinculo and threatens to punish him in similar terms, telling Stefano: 'He shall drink naught but brine, for I'll not show him / Where the quick freshes are' (3.2.67–8); it is perhaps significant that Prospero's slave should echo the language and punishment of his master. In keeping with his nature as a spirit of the air, Ariel tells Prospero: 'I drink the air before me, and return / Or ere your pulse twice beat' (5.1.104–5). The insubstantiality and lightness of air is suggested also in the description of Adonis' horse, whose 'nostrils drink the air, and forth again, / As from a furnace, vapours doth he send' (VEN 273–4); like Ariel, the horse is nimble and thus, it is suggested, lacking in corporeality. In TIM, the poet notes that Timon's false friends 'through him / Drink the free air' (1.1.83–4); later in the play, when Timon is poor, he asks the poet and painter 'Can you eat roots and drink cold water? No.' (5.1.72), suggesting that they would not wish to drink water because it is not good enough for them and alluding to the fact that water was regarded with suspicion because often impure. In ANT Caesar, urging Antony to abandon the 'lascivious wassails' (1.4.56) he enjoys in Egypt, reminds him of the time when, faced with famine, he behaved as a stoic Roman ought to and drank horse urine:

Though daintily brought up - with patience more
Than savages could suffer. Thou didst drink
The stale of horses, and the gilded puddle
Which beasts would cough at.

(1.4.60–63)

Drinking drugs and poison also comes up in Shakespeare: Juliet drinks the liquor provided for her by Friar Laurence (ROM 4.3.57) and Cleopatra desires to drink **mandragora** ‘That I might sleep out this great gap of time / My Antony is away’ (ANT 1.5.5–6). Gertrude consumes the drink poisoned by Claudius and meant for Hamlet (HAM 5.2.262), Lear offers to drink poison as penance for mistreating Cordelia (LRF 4.6.65) and Leontes describes a drink poisoned with the venom of a spider (WT 2.1.41–4). In TIM, Apemantus warns Timon not to trust his fellow man:

If I were a huge man, I should fear to drink at meals,
Lest they should spy my windpipe’s dangerous notes.
Great men should drink with harness on their throats.
(1.2.48–51)

Metaphorical references to drinking occur throughout the plays, for example Cassius agreeing to once again be friends with Brutus states ‘I cannot drink too much of Brutus’ love’ (JC 4.2.214), Posthumus tells Innogen to write to him in Rome ‘And with mine eyes I’ll drink the words you send / Though ink be made of gall’ (CYM 1.1.101–2) and in the sonnets there is a reference to drinking ‘the monarch’s plague’: flattery (SON 114). In 1H4, Hotspur describes a fight between Mortimer and Glyndwr: ‘Three times they breathed, and three times did they drink, / Upon agreement, of swift Severn’s flood . . .’ (1.3.101–2).

Drinking tears occurs in a number of plays. In JN, Arthur tries to convince his killer to have pity:

Ah, none but in this iron age would do it.
The iron of itself, though heat red hot,
Approaching near these eyes would drink my tears,
And quench his fiery indignation
Even in the matter of mine innocence; . . .
(4.1.60–64)

Upon finding the body of Adonis, gored by the boar, Venus rails upon death: ‘Dost thou drink tears, that thou provok’st such weeping? / What may a heavy groan advantage thee?’ (VEN 949–50). Titus describes Lavinia after she has suffered rape and mutilation at the hands of Chiron and Demetrius with a rather incongruous allusion to brewing: ‘She says she drinks no other drink but tears, / Brewed with her sorrow, mashed upon her cheeks’ (3.2.37–8), the ‘mash’ being **malt** mixed with hot water to form **wort**.

Also in TIT is a reference to the drinking of **blood**: when Titus’s appeals to have his sons saved are refused, he pleads with the earth:

O earth, I will befriend thee more with rain
That shall distil from these two ancient ruins
Than youthful April shall with all his showers.

In summer's drought I'll drop upon thee still.
 In winter with warm tears I'll melt the snow
 And keep eternal springtime on thy face,
 So thou refuse to drink my dear sons' blood.

(3.1.16–22)

The notion of the earth drinking blood is also present in R3 when Anne, accompanying the coffin of her dead husband, states 'O God, which this blood mad'st, revenge his death. / O earth, which this blood drink'st, revenge his death' (1.2.62–3). Later, in the same play, it is the walls within which he and his brother are imprisoned that Rivers imagines consuming their blood:

O Pomfret, Pomfret! O thou bloody prison,
 Fatal and ominous to noble peers!
 Within the guilty closure of thy walls,
 Richard the Second here was hacked to death,
 And, for more slander to thy dismal seat,
 We give to thee our guiltless blood to drink.

(R3 3.3.8–13)

In 1H6, the scene set in the Temple Garden ends with Richard Plantagenet anticipating the War of the Roses: 'This quarrel will drink blood another day' (2.4.134). Anticipating the killing of Claudius, Hamlet announces 'Now could I drink hot blood' (3.2.379), an action which G. R. Hibbard, citing Ben Jonson's *Catiline* (1.491–4), noted 'was supposed to be an incitement to homicide' (Shakespeare 1987a, 269n373). See also **cannibalism**.

(C) For the proverbial 'that's meat and drink to me', see Tilley (1950, M842). For a discussion of Slender's antipathy to food and drink in relation to the figure of the thin-man in Shakespeare, see Fitzpatrick (2007, 23–31).

drunkenness, see also **ale/alehouse**, **beer**, **claret** and **wine**, (A) In Shakespeare's time drunkenness was condemned as a sin as well as a social ill and certain nationalities were considered more prone to getting drunk than others. People from all ranks get drunk in Shakespeare and it is predominately, but not exclusively, a male phenomenon; in some instances, those who drink to excess are incapacitated, although this is not always the case. The dietaries provided useful advice on how to avoid getting drunk.

(B) Shakespeare's best known drunkard is probably Sir John whose favourite drink is **sack**, of which he consumes a huge amount. When Harvey, one of the Prince Harry's companions, finds a receipt in the pocket of the sleeping Sir John, Harry announces 'But one halfpennyworth of bread to this intolerable deal of sack!' (2.5.543–4). There is a sense that all those who frequent taverns in Sir John's company are drunkards; that Bardolph drinks too much is evident from his appearance: Mistress Quickly refers to him as 'that arrant malmsey-nose knave' (2H4 2.1.39) and Prince Harry ironically calls him 'honest Bardolph,

whose zeal burns in his nose' (2H4 2.4.333–4). In H5, the boy, recalling the last moments of Sir John's life, asks 'Do you not remember, a saw a flea stick upon Bardolph's nose, and a said it was a black soul burning in hell-fire', to which Bardolph retorts 'Well, the fuel is gone that maintained that fire. That's all the riches I got in his service' (2.3.37–41). Mistress Quickly tells Doll Tearsheet 'but i' faith, you have drunk too much canaries, and that's a marvellous searching wine, and it perfumes the blood ere we can say "What's this?"' (2H4 2.4.24–6).

Like Sir John and his companions, Sir Toby Belch and Sir Andrew Aguecheek spend most of their time drunk. Maria warns Sir Toby 'That quaffing and drinking will undo you' and observes that Sir Andrew is 'a very fool, and a prodigal' (TN 1.3.22), who it is said is 'drunk nightly in your company' (TN 1.3.34–5). Also like Sir John, Sir Toby is drunk but keeps his wits about him (indeed, remains witty) and very much in control, as is evident in his manipulation of Sir Andrew and his role in the gulling of Malvolio. In a song from the play, Feste mentions drunkenness:

But when I came unto my beds,
With hey, ho, the wind and the rain,
With tosspots still had drunken heads,
For the rain it raineth every day.

(TN 5.1.397–400)

In ANT, Lepidus, one of the three Roman leaders, gets drunk at the feast onboard Pompey's ship. The second servant refers to him as 'high-coloured', presumably meaning ruddy, and the first servant responds 'They have made him drink alms-drink' (2.7.4–5), a reference to the alcohol leftover from the banquet that was meant for the poor (see **alms-drink**). Pompey makes a toast: 'A health to Lepidus!' and although the latter announces that he feels queasy ('I am not so well as I should be') he also asserts 'but I'll ne'er out' to which Enobarbus replies 'Not till you have slept – I fear me you'll be in till then' (2.7.29–2.7.32). Lepidus gets so drunk that Antony instructs that he be carried ashore (2.7.83). Later in the play, Lepidus is deposed by Caesar who says this is because 'Lepidus was grown too cruel' and 'he his high authority abused' (3.6.32–3), but there is also a sense that his public inebriation – not being drunk *per se* but proving incapacitated – offends the stoical Caesar. Indeed, Caesar admits loathing drunkenness in the scene featuring the drunk Lepidus: 'It's monstrous labour when I wash my brain, / An it grow fouler' (2.7.94–5). In response to Antony's encouraging 'Be a child o' th' time' (2.7.96) he says: 'But I had rather fast from all, four days, / Than drink so much in one' (2.7.98–9).

Cleopatra recalls getting drunk with Antony

That time - O times! -
I laughed him out of patience, and that night
I laughed him into patience, and next morn,
Ere the ninth hour, I drunk him to his bed,

Then put my tires and mantles on him whilst
I wore his sword Philippan.

(2.5.18–23)

If we believe Cleopatra's version of events – the audience has only her word for it that this occurred – then Antony's drunkenness has facilitated his humiliation at the hands of Cleopatra but his lack of control is less serious than that of Lepidus because it occurs in private. As Michael Neill and John Wilders pointed out, the occurrence suggest Hercules' enslavement by Omphale, the Amazonian Queen of Lydia, when he dressed in her clothes and was forced to do the 'women's work' of spinning (Neill 1994, 199n22–3; Shakespeare 1995, 148n23).

Lepidus does not seem to know how much he can drink without losing control. In OTH, Cassio is aware of his own limitations when it comes to alcohol so, when Iago urges Cassio to 'have a stoup of wine' (2.3.27), Cassio replies 'Not tonight, good Iago. I have very poor and unhappy brains for drinking. I could well wish courtesy would invent some other custom of entertainment' (2.3.30–32). But Cassio allows himself to be manipulated by Iago and peer-pressure (everyone else is drinking), becomes drunk, involved in a fight staged by Iago and thus loses his position as lieutenant.

SHR opens with an argument between the hostess and Christopher Sly who will not pay for the **glasses** he has broken while drunk. It is as a result of his inebriation that Sly is tricked by the Lord:

O monstrous beast! How like a swine he lies.
Grim death, how foul and loathsome is thine image.
Sirs, I will practise on this drunken man.
What think you: if he were conveyed to bed,
Wrapped in sweet clothes, rings put upon his fingers,
A most delicious banquet by his bed,
And brave attendants near him when he wakes -
Would not the beggar then forget himself?

(I.1.32–39)

In MAC, the Porter is often played as a drunkard. He responds to Macduff's 'Was it so late, friend, ere you went to bed / That you do lie so late?' (2.3.22) with a discourse on alcohol and lust:

PORTER Faith, sir, we were carousing till the second cock, and drink, sir, is a great provoker of three things.

MACDUFF What three things does drink especially provoke?

PORTER Marry, sir, nose-painting, sleep, and urine. Lechery, sir, it provokes and unprovokes: it provokes the desire but it takes away the performance. Therefore much drink may be said to be an equivocator with lechery: it makes him and it mars him; it sets him on and it takes him off; it persuades him and disheartens him, makes him stand to and not stand to;

in conclusion, equivocates him in a sleep, and, giving him the lie, leaves him.

MACDUFF I believe drink gave thee the lie last night.

PORTER That it did, sir, i' the very throat on me; but I requited him for his lie, and, I think, being too strong for him, though he took up my legs sometime, yet I made a shift to cast him.

(2.3.23–40)

Lady Macbeth says of the sleeping grooms who should be guarding Duncan 'That which hath made them drunk hath made me bold' (2.2.1) and although she admits to drugging their 'possets', she also refers to them as 'surfeited' (2.2.5–6), clearly suggesting they have over-indulged in drink, and perhaps also **food**, and thus her drugs have merely finished the job of knocking them out.

In *TMP*, Antonio blames the Mariners for not better handling their ship in the storm 'We are merely cheated of our lives by drunkards' (1.1.53). There is no evidence that the Mariners are drunk but Stefano certainly is: when he first encounters Trinculo and Caliban on the island he is drinking from a bottle of **sack** (2.2.120–2) and tells Trinculo his 'cellar is in a rock by th' seaside, where my wine is hid' (2.2.133–4). Caliban regards the sack as 'celestial liquor' (2.2.115) and Trinculo ridicules him for admiring Stefano: 'A most ridiculous monster, to make a wonder of a poor drunkard!' (2.2.164–5). It appears that all three continue to drink heavily for the rest of the action since Stefano swears 'When the butt is out we will drink water, not a drop before' (3.2.1–2). Their drunkenness is commented upon when they are reunited with their countrymen:

ALONSO Is not this Stefano, my drunken butler?

SEBASTIAN He is drunk now. Where had he wine?

ALONSO And Trinculo is reeling ripe. Where should they

Find this grand liquor that hath gilden 'em?

(*To Trinculo*) How cam'st thou in this pickle?

TRINCULO I have been in such a pickle since I saw you last that, I fear me, will never out of my bones. I shall not fear fly-blowing.

(5.1.280–7)

Trinculo suggests not only that he is in a fix but also that his body is so preserved with alcohol that he will not fear flies laying their **eggs** in his flesh and thus tainting it; 'fly-blown' is also slang for drunkenness and although *OED* records the earliest occurrence of the word used in this sense as 1853 (*OED* fly-blown *ppl. a. 2. slang. a.*), it does suit the situation.

In several plays, specific nations are considered especially fond of drinking. In *E3*, the King of France complains about the English king's choice of allies:

King Edward hath retained in Netherland,
Among those ever-bibbing epicures -

Those frothy Dutchmen, puffed with double beer,
 That drink and swill in every place they come -
 (4.24–7)

In OTH, Iago sings a drinking song and claims he ‘learned it in England, where indeed they are most potent in potting. Your Dane, your German, and your swag-bellied Hollander – drink, ho! – are nothing to your English’ (2.3.70–3). Hamlet tells Horatio that there is a lot of heavy drinking at Elsinore: ‘We’ll teach you to drink deep ere you depart’ (1.2.174), which for an English audience would suggest heavy drinking Danes with Hamlet as the exception.

In AWW, Parolles slanders Lord Dumain (not realizing, because blindfolded, that Dumain is present) accusing him of being a thief, rapist, liar and bed-wetter: ‘Drunkenness is his best virtue, for he will be swine drunk, and in his sleep he does little harm, save to his bedclothes; but they about him know his conditions, and lay him in straw’ (4.3.258–61). The disguised Duke is also slandered by Lucio in MFM: he tells the Duke, who is disguised as a friar, that the Duke is a womanizer and ‘would be drunk too, that let me inform you’ (3.1.391–2).

(C) John Stow cites William Fitz-Stephens, a twelfth-century monk, when giving his view of English drinking habits that persist in early modern England:

It followeth in Fitzstephen, that the plagues of London in that time were immoderate quaffing among fooles, and often casualties by fire. For the first, to wit of quaffing, it continueth as afore or rather is mightily encreased, though greatlie qualified among the poorer sort, not of any holy abstinencie, but of meere necessitie, Ale and Beere being small [weak], and Wines in price aboue their reach.

(Stow 1908, 83)

In *Pierce Penilesse*, Thomas Nashe complains of a rise in drunkenness, what he terms ‘superfluitie in drinke’ among the English, adding it is ‘a sinne, that euer since we haue mixt our selues with the Low-countries, is counted honourable: but before we knew their lingring warres, was held in the highest degree of hatred that might be’; Nashe goes on to list eight kinds of drunkards, including the ape drunk and the swine drunk (Nashe 1904a, 204–5, 207–8). The Elizabethan *Homily Against Gluttony and Drunkenness* makes it clear that eating and drinking to excess were considered related sins (Church of England 1563, Oo1v–Pp2r). Hugh Platt advises drinking **oil** and **milk** before alcohol to prevent drunkenness (Platt 1594, K3v); Thomas Moffett claims the Egyptians do the same by **eating cabbage** (Moffett 1655, F1v). For an analysis of Shakespeare’s depictions of drunkenness specifically in terms of imagery, see Trawick (1978, 34–43). On drunkenness, specifically in ancient Egypt and Rome, see Robinson and Harding (2006, ‘drunkenness’).

duck, (A) A fatty **bird** that was generally considered unhealthy.

(B) Although duck is mentioned several times in the plays, Shakespeare never refers to **eating** duck. It is often used as a term of endearment: 'sweet ducks' (TRO 4.5.11); 'dainty duck' (MND 5.1.276 and WT 4.4.315); and 'my duck' (H5 2.3.48). In 1H4, Sir John twice compares others to wild duck: he says of Poin 'there's no more valour in that Poin than in a wild duck' (2.3.8–9) and of the men he has pressed into service in the war: '[they are] such as fear the report of a caliver worse than a struck fowl or a hurt wild-duck' (4.2.19–21). Trinculo boasts that he can 'swim like a duck' (TMP 2.2.127–8), and in PER Gower compares the tempest-tossed ship to 'a duck for life that dives' (10.49).

(C) Andrew Boorde disapproves of duck-meat, claiming that it 'is nat prayed' (Boorde 1547, F1v). William Bulleyn considers duck 'uncleane of feeding . . . hard of digestion and marvelous hot, yet it doth greatly norrish the bodie and maketh it fatte' and notes that if they are fed in clean places then they are nutritious (Bulleyn 1595, K1v); see also Moffett (1655, M4v). Duck, like **goose**, was thought to provoke melancholy (see **Jewish-food**).

Dutch dish. (A) The Dutch were considered great eaters of **butter**; a 'dutch dish' is therefore likely to be a meal made with, and/or served with, lots of butter.

(B) In WIV, Sir John complains about being bundled into a laundry basket, one of the tricks played upon him by Mistress Ford and Mistress Page:

And then, to be stopped in, like a strong distillation, with stinking clothes that fretted in their own grease. Think of that - a man of my kidney - think of that - that am as subject to heat as butter, a man of continual dissolution and thaw. It was a miracle to scape suffocation. And in the height of this bath, when I was more than half stewed in grease like a Dutch dish, to be thrown into the Thames and cooled, glowing-hot, in that surge, like a horseshoe.

(3.5.104–12)

(C) On the early modern Dutch consuming a lot of butter, see Luiten van Zanden (2002, 134) and (Thirsk 1999, 274–8).

E

eating, (A) In an era when **food** shortages were not uncommon, we see invitations to eat and references to having enough to eat in Shakespeare; as the dietary literature makes clear, indications of what it was suitable to eat are also evident. (B) There are numerous references to eating and drinking in Shakespeare. In a number of plays one character invites another to eat, for example Justice Shallow invites Sir John to eat **pippins** and **carraways** in his orchard (2H4 5.3.1–4), Master Page invites Sir John to ‘eat a posset tonight at my house’ (WIV 5.5.168–9) and in AWW Helena invites the widow and her daughter, Diana, to ‘eat with us tonight’ (3.5.99).

Titus Andronicus extends a more sinister invitation to Tamora when he invites her to eat her own children baked in a **pie**: ‘Will ’t please you eat? Will ’t please your highness feed?’ (TIT 5.3.53). Shylock will not accept an invitation to eat with the Christians: ‘I will buy with you, sell with you, talk with you, walk with you, and so following, but I will not eat with you, drink with you, nor pray with you’ (1.3.33–5). Slender refuses invitations to eat in WIV (1.1.260, 1.1.282), presumably a suitable explanation for his name is that he does not eat much.

In CYL (2H6), Jack Cade says that he will provide food for everyone when he is king: ‘there shall be no money. / All shall eat and drink on my score’ (4.2.74–5). A similar point is made when Cranmer predicts a future idyll under Queen Elizabeth:

In her days every man shall eat in safety
Under his own vine what he plants, and sing
The merry songs of peace to all his neighbours.
(AIT 5.4.33–5)

In a number of plays certain individuals are prevented from eating, such as when Petruccio uses **hunger** as a technique for ‘taming’ Kate (4.3) and when Orlando orders those at Duke Senior’s banquet ‘Forbear, and eat no more!’, until he provides for old Adam (2.7.88).

Eating is often presented as a normal, indeed necessary, human function: Caliban tells Prospero ‘I must eat my dinner’ before launching into his complaint: ‘This island’s mine, by Sycorax my mother, / Which thou tak’st from me’ (TMP 1.2.332–4). In TN, Sir Toby asks Sir Andrew ‘Does not our lives consist of the four elements?’ to which Sir Andrew replies ‘Faith, so they say, but I think it rather consists of eating and drinking’ (2.3.9–11); it is ironic that Sir Toby should conclude that Sir Andrew is ‘a scholar’ (2.3.12), especially since earlier in the play Sir Andrew has announced himself ‘a great eater of beef’ (1.3.83), a food deemed by some to cause idiocy (see **beef**). In WT, Leontes says of the statue of Hermione apparently coming to life ‘If this be magic, let it be an art / Lawful as eating’ (5.3.110–11); it is unclear what Leontes means here and most editors ignore or do not adequately explain his comment but the word ‘lawful’ probably means normal. In MFM, Lucio tells the Duke that sex is as normal as eating: ‘But it is impossible to extirp it quite, friar, till eating and drinking be put down’ (3.1.367–8).

In several plays, unpleasant or strange foods are eaten. In AYL, Orlando is forced by his brother Oliver to ‘feed with his hinds’ (1.1.17), in H5 Pistol is forced by Fluellen to eat a raw leek, 5.1 (see **leeks**), Timon eats only **roots** when he becomes misanthropic (TIM 4.3.23–5) and Hamlet claims he will eat a **crocodile** in order to prove that he loves Ophelia more than Laertes (HAM 4.3.23–5). In LRF, Kent announces that he does swear to ‘eat no fish’ (1.4.17), a likely allusion to Catholic practices (see **fish**). As mentioned above, Tamora eats her own children, which suggest the strangest consumption of all, which is **cannibalism**. In the case of AYL and TIT, human beings eat like animals and the word ‘feed’ is used here, as it is elsewhere in Shakespeare, to indicate animalistic eating (e.g. see also **batten** and **berries**).

Eating certain foods is associated with bad breath: in MND Bottom warns his fellow actors ‘eat no **onions** nor **garlic**, for we are to utter sweet breath’ (4.2.37), and in CYL (2H6), the Weaver quips that any law that comes out of Jack Cade’s mouth ‘will be stinking law, for his breath stinks with eating toasted **cheese**’ (4.7.10–11).

(C) For the argument that eating was once unlawful or abnormal in Sicilia and thus provoked Leontes’ condition, see Fitzpatrick (2007, 67–80). For dietary rules on what to eat and why see, for example, Boorde (1547), Elyot (1595), Bullein (1595) and Cogan (1636) On the word ‘feed’ being used to make connections between animals and debased eating in Shakespeare, see Morse (1983).

eels, See also **conger**, (A) A snake-shaped **fish**; it is not surprising, given their appearance, that eels were considered phallic.

(B) Eel **pie** is mentioned in LRF

LEAR O me, my heart! My rising heart! But down.

FOOL Cry to it, nuncle, as the cockney did to the eels when she put 'em i' th' paste alive. She knapped 'em o' th' coxcombs with a stick, and cried 'Down, wantons, down!'

(2.2.292–6)

In PER, Boulton assures the Bawd that Marina will generate plenty of customers for them: 'I warrant you, mistress, thunder shall not so awake the beds of eels as my giving out her beauty stirs up the lewdly inclined' (16.138–40). In LLL, Moth refers to the proverb 'an eel is quick' (1.2.28).

Eel skins are invoked to describe especially thin people: in JN, the Bastard describes his brother as having arms like 'eel-skins stuffed' (1.1.141), and in 2H4 Sir John says of Justice Shallow 'you might have trussed him and all his apparel into an eel-skin' (3.2.315–16). In 1H4, Sir John calls Prince Harry an 'elf-skin' (2.5.248); Q1 and Q2 have the word 'elsskin' that Thomas Hanmer emended to 'eel-skin' (Shakespeare 1987b, 190n237). See also **thin-man**.

(C) Besides being phallic, there may be another reason why eels suggested the sexual. Henry Butts describes their breeding habits:

The generation of eeles is in nature very easie: but to our understanding passing difficult. For they breed even in dryed lakes, presently after a sudden rain, of the very corruption and slime of the soyle.

(Butts 1599, M7r)

Thomas Moffett remarks that eels are delicious but warns against **eating** them because they 'live most willingly in muddy places' and, among their negative effects, 'they encrease seed, but yet no good seed' and 'fill us full of many diseases' (Moffett 1655, Aa1v, Aa2r).

John Murrell provides a recipe for baked eels:

Cut your eels about the length of your finger, season them with pepper, salt, and ginger, and so put them into a coffin with a piece of sweet butter. Put into your pie great raisins of the sun and an onion mince[d] small, and so close it and bake it.

(Murrell 1617, D6r)

Murrell also provides instructions on how 'To congar Eeles in collars, like Brawne' (Murrell 1617, F6r); it is not clear why the noun 'conger' is here used as a verb but presumably the shape of the eel is invoked. Eel pies were one of the foodstuffs sold by street vendors in London (Forsyth 1999b, 28). A recipe for eels, baked whole with the addition of **seasoning, raisins, prunes and butter** is given in W (1591, C8v). On eels and eel pie, see also Mason and Brown (2006, 86–7).

eggs, (A) Eggs were plentiful and cheap in the early modern period. They were generally considered healthy; but with no refrigeration, there was some concern about freshness. Some thought that the yolk was especially healthy for consumption, while the white was recommended for topical use, especially to prevent bleeding from wounds.

(B) Eggs are often referred to generically by Shakespeare but specific reference is also made to the eggs of **pigeons**, **chickens** and serpents. As well as references to **eating** eggs, Shakespeare tends to use the word to refer to something small and worthless, more specifically, to children. There are also a number of references to rotten eggs.

The **meat** of the egg, the edible substance inside as distinct from the inedible shell, is mentioned in several plays. Mercutio tells Benvolio ‘Thy head is as full of quarrels as an egg is full of meat, and yet thy head hath been beaten as addle as an egg for quarrelling’ (ROM 3.1.21–3), which is ironic since Benvolio has asked Mercutio to retire, and so avoid trouble, and before the end of the scene Mercutio will be dead from a quarrel with Tybalt. In TRO, Pandarus tells Cressida that Troilus is not in love with Helen: ‘he esteems her no more than I esteem an addle egg’ to which Cressida replies ‘If you love an addle egg as well as you love an idle head you would eat chickens i’ th’ shell’ (1.2.127–30). As David Bevington explained, ‘Cressida’s joke hinges on the fact that an *addled* egg is sometimes one that is partly hatched and hence no longer fit for food. The wordplay on the like-sounding *addle* and *idle* is a common one that may derive from the shared idea of abortiveness’ (Shakespeare 1998c, 146n128–9). In AYL, Touchstone compares Corin to a badly cooked egg, as opposed to a rotten egg, when he says that because Corin has not been to court he is ‘damned like an ill-roasted egg, all on one side’ (3.2.36–7). Brutus compares Caesar to a serpent’s egg ‘Which, hatched, would as his kind grow mischievous’ and decides that the best course of action is thus to ‘kill him in the shell’ (2.1.32–4).

The fool uses the egg as a metaphor to admonish Lear for giving away his kingdom to his daughters:

FOOL Dost know the difference, my boy, between a bitter fool and a sweet one?

LEAR No, lad. Teach me.

FOOL Nuncle, give me an egg, and I’ll give thee two crowns.

LEAR What two crowns shall they be?

FOOL Why, after I have cut the egg i’ th’ middle and eat up the meat, the two crowns of the egg. When thou clovest thy crown i’ th’ middle and gavest away both parts, thou borest thine ass o’ th’ back o’er the dirt. Thou hadst little wit in thy bald crown when thou gavest thy golden one away.

(LRF 1.4.135–46)

In the same play, Edgar tells Gloucester, who thinks he has just thrown himself off a cliff:

Hadst thou been aught but gossamer, feathers, air,
 So many fathom down precipitating
 Thou'dst shivered like an egg. But thou dost breathe,
 Hast heavy substance, bleed'st not, speak'st, art sound.
 Ten masts a-length make not the altitude
 Which thou hast perpendicularly fell.
 Thy life's a miracle.

(4.5.49–55)

The sense that the human body is fragile, like an egg, is here apparent: both can easily break or split.

An egg is also used to describe a small or useless thing: seeking out Aufidius in order to defect against Rome, Coriolanus complains about the fickleness of friendship:

O world, thy slippery turns! Friends now fast sworn,
 Whose double bosoms seem to wear one heart,
 Whose hours, whose bed, whose meal and exercise
 Are still together, who twin as 'twere in love
 Unseparable, shall within this hour,
 On a dissension of a doit, break out
 To bitterest enmity. So fellest foes,
 Whose passions and whose plots have broke their sleep
 To take the one the other, by some chance,
 Some trick not worth an egg, shall grow dear friends
 And interjoin their issues. So with me.
 My birthplace hate I, and my love's upon
 This enemy town. I'll enter.

(4.4.12–24)

In AWW, Paroles, unwittingly slandering Lord Dumain who he does not realize is present, says 'He will steal, sir, an egg out of a cloister' (4.3.253), which Samuel Johnson nicely paraphrased as 'He will steal anything, however trifling, from any place, however holy' (Shakespeare 1959, 115n241). In WT, Leontes asks Mamillius 'Will you take eggs for money?' (1.2.163), that is be put off with something of inferior value; children were sometimes paid with eggs for running errands (Shakespeare 1963, 14n161).

In LLL, Costard refers to Mote as 'thou halfpenny purse of wit, thou pigeon-egg of discretion' (5.1.70–1), suggesting that his discretion, like the **pigeon-egg** is small. The term also suggests something of small size in MAC when the first murderer stabs Macduff's young son: 'What, you egg! / Young fry of treachery!' (4.2.84–5).

Eggs and **butter** together are twice referred to in IH4: Sir John jokes with Prince Harry that when the latter is king he will have only majesty and no

grace: 'No, by my troth, not so much as will serve to be prologue to an egg and butter' (1.2.20–1). Besides punning on saying grace before meals, the suggestion is that eggs and butter make a small meal, at least for a man with Sir John's **appetite**; Sir John does not seem too fond of eggs, since in WIV he refers to egg as 'pullet sperm' (3.5.26) when telling Bardolph that he does not want egg in his **sack**. Later in 1H4, eggs and butter provide a **breakfast** when the Chamberlain tells Gadshill that his guests 'are up already, and call for eggs and butter' (2.1.59).

In H5, a lord advises Henry not to neglect security at home when fighting against the French:

But there's a saying very old and true:
'If that you will France win,
Then with Scotland first begin.'
For once the eagle England being in prey,
To her unguarded nest the weasel Scot
Comes sneaking, and so sucks her princely eggs,
Playing the mouse in absence of the cat,
To 'tame and havoc more than she can eat.
(1.2.166–73)

The weasel also comes up in AYL when the melancholic Jaques asks Amiens to sing more sad songs, announcing 'More, I prithee, more. I can suck melancholy out of a song as a weasel sucks eggs. More, I prithee, more' (2.5.11–13).

Egg whites are used to help the injured Gloucester:

SECOND SERVANT Let's follow the old Earl and get the bedlam
To lead him where he would. His roguish madness
Allows itself to anything.
THIRD SERVANT Go thou. I'll fetch some flax and whites of eggs
To apply to his bleeding face. Now heaven help him!
(LRQ 14.101–5)

As Stanley Wells indicated 'White of egg was a traditional remedy to soothe hurt eyes and to staunch bleeding from them' (Shakespeare 2000a, 211–2n104); the egg white would be held in place by the flax that would act as a kind of bandage. (C) Thomas Elyot notes the following about eggs:

Edges of Fesants [pheasants], hennes, and partriches, be of all other meates most agreeable unto nature, specially if they bee new laide: if they bee reere, [raw] they doe clense the throate and the breast. If they bee harde, they be slow in digestion: but being once digested, they do nourish much. Meane betweene reere [raw] and hard, they digest conveniently, and nourish quickly. Edges well poched,[poached] are better then rosted. If they be fryed hard,

they be of ill nourishment, and doe make stinking fumes in the stomacke, and do corrupt other meates, with whom they be mingled. . . . Dioscorides sayth. If they be souped warme, before any other meate, they doo heale the grietes of the bladder & raynes made with gravell. Also sorenes of the chéekes and throate, and spitting of bloud: and they bee good against catarres or stilling out of the head into the stomacke.

(Elyot 1595, G4v–H1r)

On which eggs are best and how to prepare them, see also Moffett (1655, S3v–T1v). Henry Butts thought eggs ‘nourish soone and much’ and also that they were aphrodisiacal since they ‘excite Venus: supplying matter for it’. His advice is that they be eaten boiled, one should consume ‘the yolke only’ and one should ‘pawse [pause] betwixt Egges and other meates’; curiously, he also thought they caused freckles (Butts 1599, L6v).

William Vaughan advises that ‘Hen egges are the best, and of better nourishment then the egges of Duckes, Geese, or other fowle’ and that the eggs should come from a fresh young hen (Vaughan 1612, C7v). He also notes how eggs could be used as a medicine:

The yolk of an egge swallowed alone, stayeth the cough, and such other distillations as fall downe upon the lungs and other parts of the breast. The white of an egge beaten, and with the powder of Frankincense, Mastick, and Galles applied to the browes, doth stay the bleeding at the nose. A Cataplasme made of the yolke and white of an egge well beaten, the juyce or water of Plantaine and Nightshade applyed unto burnings, doth quench and extinguish them. A hard roasted egge eaten with vinegar, stayeth the fluxe of the belly, if you mixe with it the powder of Harts-horne.

(Vaughan 1612, D8v)

In an earlier edition of his dietary, he notes the following: ‘If the white of them being roasted be strayned, there will procede a kinde of oyle, which being applied to the eyes will heale their griefes’ (Vaughan 1600, C2v).

In Jonson’s *Bartholomew Fair*, Ursula has scaled her leg and Knockem advises

Patience, Urs. Take a good heart; ’tis but a blister, as big as a windgall; I’ll take it away with the white of an egg, a little honey, and hog’s grease; ha’ thy pasterns well roll’d, and thou shalt pace again by tomorrow.

(Jonson 1960, 2.5.173–6)

Here, Ursula ‘the pig woman’ is compared to a **horse** since a ‘pastern’ was the lower part of a horse’s leg. In Jonson’s *The Case is Altered*, Onion has been injured in a fight and Juniper advises ‘get a white of an egg and a little flax, and close the breach of the head; it is the most conducible thing that can be’ (Jonson 1927, 2.7.123–5).

eisel, (A) Probably **vinegar**.

(B) In order to prove that his love for Ophelia is stronger than that felt by Laertes, Hamlet says he will drink 'eisel' (HAM 5.1.273).

(C) Although, as Horace Howard Furness indicated, some critics considered 'eisel' a river, Alexander Schmidt thought 'drinking vinegar, in order to exhibit deep grief by a wry face, seems much more to the purpose' (Shakespeare 1877, 405n264;). G. R. Hibbard glossed 'eisel' as vinegar (Shakespeare 1987a, 333n266) and so did Lewis Theobald, citing as evidence Chaucer's *The Romaunt of the Rose* 'breed / Kneden with eisel strong and egre', Shakespeare's 111th Sonnet: 'Potions of eisel 'gainst my strong infection', and lines of verse by Sir Thomas More: 'remember therewithal / How Christ for thee tasted eisel and gall' (Shakespeare 1733, 352n69; Chaucer 1988, 689, ll.216–17; More 1557, B3r).

entrails See **offal** and **pudding**

epicurism, (A) After the philosopher Epicurus who considered pleasure to be the highest good; Epicurus was commonly (though wrongly) perceived to advocate **gluttony**.

(B) In ANT, Pompey desires Cleopatra to have a deleterious effect upon Antony:

Tie up the libertine, in a field of feasts
Keep his brain fuming; Epicurean cooks
Sharpen with cloyless sauce his appetite,
That sleep and feeding may prorogue his honour
Even till a Lethe'd dullness . . .

(2.1.23–7)

Later in the play, Antony describes the **crocodile** to Lepidus and Caesar asks 'Will this description satisfy him?' to which Antony replies 'With the health that Pompey gives him; else he is a very epicure' (2.7.49–51). As John Wilders noted, this means 'either (1) a man devoted to sensual pleasure and hence not easily *satisfied*, or (2) a follower of Epicurus who, believing there is no life after death, does not believe in "transmigration"' (Shakespeare 1995, 165n53). A reference to Epicureans not believing in the after-life also comes up in JC when Cassius tells Messala:

Be thou my witness that, against my will,
As Pompey was, am I compelled to set
Upon one battle all our liberties.
You know that I held Epicurus strong,
And his opinion. Now I change my mind,
And partly credit things that do presage.

(5.1.73–8)

Cassius goes on to describe the behaviour of certain birds that he regards as ominous; as David Daniell indicated, Plutarch mentions not only that Cassius was an Epicurean but also that he prayed to the Gods for aid and attended to 'certain unlucky signs' (Shakespeare 1998b, 303n76).

Macbeth is defiant in the final stages of battle:

Bring me no more reports. Let them fly all.
Till Birnam Wood remove to Dunsinane
I cannot taint with fear. What's the boy Malcolm?
Was he not born of woman? The spirits that know
All mortal consequences have pronounced me thus:
'Fear not, Macbeth. No man that's born of woman
Shall e'er have power upon thee.' Then fly, false thanes,
And mingle with the English epicures.
The mind I sway by and the heart I bear
Shall never sag with doubt nor shake with fear.
(MAC 5.3.1–10)

In LRF, Goneril complains about the behaviour of her father's retinue:

Here do you keep a hundred knights and squires,
Men so disordered, so debauched and bold
That this our court, infected with their manners,
Shows like a riotous inn. Epicurism and lust
Makes it more like a tavern or a brothel
Than a graced palace.
(LRF 1.4.219–24)

In what seems a reasonable assessment of Sir John, Ford calls him 'a damned epicurean rascal' (WIV 2.2.227).

(C) For a study of Epicurus and his beliefs, see Rist (1972).

eringoes, (A) The candied root of the Sea-Holly and considered an aphrodisiac.
(B) In WIV, Sir John, before embracing Mistress Ford, proclaims:

My doe with the black scut! Let the sky rain potatoes, let it thunder to the tune
of 'Greensleeves', hail kissing-comfits, and snow eringoes; let there come a
tempest of provocation, I will shelter me here.
(5.5.18–21)

(C) John Gerard describes them as 'the bignesse of a man's finger' and 'very long', although he does describe a number of plants as finger-like (Gerard and Johnson 1633, 5E3r). He asserts that they are good for those 'that have no delight or appetite to venerie' and mentions also other medicinal qualities:

eringoes

The roots of sea Holly boyled in wine and drunken are good for them that are troubled with the Collicke, it breaketh the stone, expelleth gravell, and helpeth also the infirmities of the kidnies, provoketh urine, greatly opening the passages, being drunke fifteene dayes together.

(Gerard and Johnson 1633, 5E3v–4r)

For more on eringoes as aphrodisiacal, see Moffett (1655, Gg2r–Gg2v) and Williams (1994a, ‘eringo’).

F

famine, (A) In the late sixteenth century, the enclosing of common land and harvest failures contributed to periodic **food** shortages. In Shakespeare, famine is perceived as a punishment from God as well as the result of poverty or war; it is also used to describe self-induced thinness and to describe the extreme **hunger** of an individual rather than that suffered by a town or village, which is more usual.

(B) In *PER*, the starving people of Tarsus consider their current state of dearth to be divine retribution ('But see what heav'n can do by this our change', 4.33) for receiving the natural gifts from a generous earth with ingratitude:

Those mouths who but of late earth, sea and air
Were all too little to content and please,
Although they gave their creatures in abundance
As houses are defiled for want of use,
They are now starved for want of exercise.

(4.34–6)

The people are so hungry that mothers are ready to eat their children and couples one another:

Those mothers who to nuzzle up their babes
Thought naught too curious are ready now
To eat those little darlings whom they loved.
So sharp are hunger's teeth that man and wife
Draw lots who first shall die to lengthen life.

(4.42–6)

The prospect of famine-induced **cannibalism** is prevented when Pericles brings the starving people of Tarsus ‘corn to make your needy bread’ (4.94). The common notion of Christ as ‘the **bread** of life’ reinforces critical readings of the play as a Christian allegory (see below).

The apothecary is reluctant to provide Romeo with the poison he requires because ‘Mantua’s law / Is death to any he that utters them’ (5.1.66–7), to which Romeo, offering him payment, replies:

Art thou so bare and full of wretchedness,
And fear’st to die? Famine is in thy cheeks,
Need and oppression starveth in thy eyes,
Contempt and beggary hangs upon thy back.
The world is not thy friend, nor the world’s law.
The world affords no law to make thee rich.
Then be not poor, but break it, and take this.

(ROM 5.1.68–74)

The apothecary is thin because poor but it is apparently choice that makes Justice Shallow thin in 2H4. Sir John is appalled by Shallow’s lack of, or suppression of, **appetite**, although we have only Sir John’s word for it that Shallow is thin and that he is misrepresenting his past:

This same starved justice hath done nothing but prate to me of the wildness of his youth and the feats he hath done about Turnbull Street; and every third word a lie I do remember him at Clement’s Inn, like a man made after supper of a cheese paring. When a was naked, he was for all the world like a forked radish, with a head fantastically carved upon it with a knife. A was so forlorn that his dimensions, to any thick sight, were invisible. A was the very genius of famine.

(3.2.299–309)

Elsewhere, two characters fleeing from those who would harm them are also starving. Upon approaching the cave inhabited by Belarius and her brothers, Innogen remarks that extreme hunger makes her brave:

I were best not call; I dare not call; yet famine,
Ere clean it o’erthrow nature, makes it valiant.
Plenty and peace breeds cowards, hardness ever
Of hardness is mother.

(CYM 3.6.19–22)

In CYL (2H6), the rebel Jack Cade, defeated in a sword fight by Alexander Iden, ‘an esquire of Kent’ (4.9.42), announces ‘I, that never feared any, am vanquished by famine, not by valour’ (4.9.74–5).

Famine is a familiar weapon of war: at the beginning of H5, the Chorus refers to 'the warlike Harry' who 'at his heels, / Leashed in like hounds' has 'famine, sword, and fire' (Pr. 5–8) and later the French Constable describes the 'poor and starved' English soldiers who have reached Agincourt and whom he thinks will be easy to defeat (H5 4.2.16); in H6 Talbot, the great English warrior, threatens the General of Bordeaux that his refusal to submit will 'tempt the fury of my three attendants – / Lean famine, quartering steel, and climbing fire' (4.2.10–11); Macbeth is confident that he will not be defeated by those who lay siege to Dunsinane: 'Our castle's strength / Will laugh a siege to scorn. Here let them lie / Till famine and the ague eat them up' (5.5.2–4).

In ANT, Caesar, objecting to the life Antony currently leads in Egypt, reminds of the time when, faced with famine, Antony drank 'The stale of horses, and the gilded puddle / Which beasts would cough at' (1.4.62–3). Earlier in the play, Iras, showing her hand to the Soothsayer, states 'There's a palm presages chastity, if nothing else' (1.2.42–3) to which Charmian replies 'E'en as the o'erflowing Nilus presageth famine' (1.2.44), the point being that neither is true since, as Wilders observed, 'The overflowing of the Nile irrigated the soil and made it fertile' (Shakespeare 1995, 98n51).

In SON 1–17, in which a young man is urged to marry and thus have children, he is accused of an all-consuming vanity:

But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.

(SON 1, 5–8)

As Colin Burrow indicated, the allusion to Narcissus's cry '*inopem me copia fecit*' ('my very abundance (of contact with what I love) makes me poor') was a frequently quoted phrase from Ovid's *Metamorphoses* (Burrow 2002, 382n7).

(C) The practice of enclosing common land to provide pasture for grazing sheep, together with harvest failures, provoked unemployment and led to a sharp rise in the price of **food** in the late sixteenth century. There were three bad harvests in the 1560s and a particularly bad harvest in 1573. Philip Stubbes, in the voice of Philoponus, wrote a shocking account of England's poor and vulnerable who suffered from famine:

[They] die some in ditches, some in holes, some in caves and dens, some in fields . . . rather like dogs than Christian people. For notwithstanding that they be never so impotent, blind, lame, sick, old or aged, yet are they forced to walke the countries from place to place to seeke their releefe at every mans doore, except they wil sterve or famish at home Yea, in such troupes doe they flocke, and in such swarmes doe they flowe, that you can lightlie go any

way, and you shall see numbers of them at everie doore, in everie lane, and in everie poore cave . . .

(Stubbes 1583b, G1r)

There was a general dearth in 1586, but because the early 1590s saw four good harvests the government decided to repeal the anti-enclosure act of 1563 and allow the export of **wheat**. The year 1594 saw the first of four consecutive bad harvests leading to widespread starvation, and the threat of popular rebellion in various parts of England. See Hoskins (1968, 106–8) and Manning (1988, 220).

As Joan Thirsk pointed out, the reality of food shortages ‘set writers thinking on new lines. Their books actually discussed how to survive starvation, in novel ways that had not been discussed before’. One of these was Hugh Platt’s *Sundrie New and Artificiall Remedies Against Famine* printed in 1596

in which he offered advice on making various plants palatable in emergency. Among those he named were beans, peas, beechmast, chestnuts, acorns and vetches, and his detailed instructions revealed his own many practical experiments, some of which were entirely sensible, like cooking out the bitterness of acorns before mixing the pulp with flour, grinding more bran into meal than usual or adding herbs to disguise a disagreeable taste. (Thirsk 2007, 34; Platt 1596)

The threat of starvation meant that certain foods previously regarded negatively were ‘viewed in a fresh light as the life-saving foods that could insure against starvation’. People also became more self-sufficient: they ‘grew roots on dung-hills outside London, and public officials urged local authorities to promote their growing by the poor. The well-to-do, in their turn, also heeded the importance of growing “cabbages and roots” as an insurance against lean times and looked more appreciatively at those vegetables’ (Thirsk 2007, 34–5).

On PER as a Christian allegory, see Halpern (1997, 144–7) and Hunt (2000, 296).

fast/fasting. See also **famine**, **starveling**, **thin-man** and **tub-fast**, (A) The early moderns were obliged to fast during Lent and on fast-days, but excessive fasting was discouraged; religious texts and the dietaries recommended fasting in moderation only as a means to physical and spiritual health. In Shakespeare, fasting is sometimes self-imposed and sometimes imposed by others or by circumstances.

(B) In TGV, Speed claims that he can identify the ‘special marks’ of a man in love, one of which is ‘to fast, like one that takes diet’ (2.1.22–3). Later in the play, Valentine tells his friend that, like him, he too is now in love:

Ay, Proteus, but that life is altered now.
I have done penance for contemning love,
Whose high imperious thoughts have punished me
With bitter fasts, with penitential groans,
With nightly tears and daily heart-sore sighs.

(2.4.126–30)

Fasting seems to be the preserve of those unfortunate enough to suffer unrequited love; since becoming a servant of love, Valentine claims that he can 'break my fast, dine, sup and sleep / Upon the very naked name of love' (2.4.139–40). See also love as a **food**.

A pun on **breakfast**, breaking the fast that has occurred during sleep (as above), is also evident when Lance lists among the vices of his mistress the fact that 'she is not to be broken with fasting, in respect of her breath' (3.1.316–17); as Gary Taylor noted, this means she will not be tamed or 'intimately conferred with' (Wells, et al. 1987, 167n3.1.316). Similarly, in RDY (3H6), Edward states

Say, Henry, shall I have my right or no?
A thousand men have broke their fasts today
That ne'er shall dine unless thou yield the crown.
(2.2.126–8)

By which he means the men have eaten breakfast but will not see dinner-time, because they will be dead, if Henry does not give up the crown. Fasting as a means of taming occurs also in SHR when Petruccio forces Katherine to fast in an effort to tame her:

And better 'twere that both of us did fast,
Since of ourselves ourselves are choleric,
Than feed it with such overroasted flesh.
(SHR 4.1.159–4.1.161)

It was generally believed that burnt meat would provoke cholera. Love is again the subject when the sexual desire Venus feels for the distainful Adonis is compared to the **hunger** of a wild bird:

Even as an empty eagle, sharp by fast,
Tires with her beak on feathers, flesh, and bone,
Shaking her wings, devouring all in haste
Till either gorge be stuffed or prey be gone,
Even so she kissed his brow, his cheek, his chin,
And where she ends she doth anew begin.
(VEN 55–60)

Fasting is often associated with learning and mental concentration: among the 'strict observances' (1.1.36) that the King of France and his friends sign-up to in order to make Navarre 'a little academe' (1.1.13) is 'one day in a week to touch no food, / And but one meal on every day beside' (1.1.39–40). In MM, Lucio describes Lord Angelo to Isabella as

a man whose blood
Is very snow-broth; one who never feels

The wanton stings and motions of the sense,
But doth rebate and blunt his natural edge
With profits of the mind, study, and fast.

(1.4.56–60)

As it turns out, Angelo is a hypocrite who punishes others for sexual misdemeanours and yet lusts after Isabella. Lucrece, railing against opportunity after she has been raped by Tarquin, also associates fasting with hypocrisy:

Thou ravisher, thou traitor, thou false thief,
Thy honey turns to gall, thy joy to grief.
Thy secret pleasure turns to open shame,
Thy private feasting to a public fast,
Thy smoothing titles to a ragged name,
Thy sugared tongue to bitter wormwood taste.

(LUC 888–93)

In R3, Queen Margaret teaches Queen Elizabeth that mental concentration will enable her to curse her enemies:

Forbear to sleep the nights, and fast the days;
Compare dead happiness with living woe;
Think that thy babes were sweeter than they were,
And he that slew them fouler than he is.
Bett'ring thy loss makes the bad causer worse.
Revolving this will teach thee how to curse.

(4.4.119–23)

Fasting can have a spiritual dimension. The ghost of Old Hamlet tells the young prince:

I am thy father's spirit,
Doomed for a certain term to walk the night,
And for the day confined to fast in fires
Till the foul crimes done in my days of nature
Are burnt and purged away.

(HAM 1.5.9–13)

The ghost is presumably forced 'to fast in fires' because he was gluttonous when alive: Hamlet later notes that Claudius 'took my father grossly, full of bread', 3.3.80 (see **gluttony**). Fasting is also a means to placate the spirit world in CYM when the Soothsayer tells Caius Lucius, General of the Roman forces:

Last night the very gods showed me a vision -
I fast, and prayed for their intelligence - thus:

I saw Jove's bird, the Roman eagle, winged
From the spongy south to this part of the west,
There vanished in the sunbeams; which portends,
Unless my sins abuse my divination,
Success to th' Roman host.

(4.2.348–54)

According to Polonius, Hamlet fasts because he has been rejected by Ophelia:

And he, repulsed - a short tale to make -
Fell into a sadness, then into a fast,
Thence to a watch, thence into a weakness,
Thence to a lightness, and, by this declension,
Into the madness wherein now he raves,
And all we wail for.

(2.2.147–52)

Later, when fighting with Laertes at Ophelia's graveside over who loved her most, Hamlet asks Laertes 'Woot weep, woot fight, woot fast, woot tear thyself. . . / I'll do't' (5.1.272–4). Hamlet's assertion about the depth of his love for Ophelia suggests also a depth of grief, similarly in R2 John of Gaunt refers to fasting in terms of grief when, in reply to Richard's question 'How is 't with aged Gaunt?', he plays upon his name:

O, how that name befits my composition!
Old Gaunt indeed, and gaunt in being old.
Within me grief hath kept a tedious fast,
And who abstains from meat that is not gaunt?
For sleeping England long time have I watched.
Watching breeds leanness, leanness is all gaunt.
The pleasure that some fathers feed upon
Is my strict fast: I mean my children's looks.
And therein fasting, hast thou made me gaunt.
Gaunt am I for the grave, gaunt as a grave,
Whose hollow womb inherits naught but bones.

(2.1.73–83)

Fasting is often used in the general sense of not **eating**. In CYM, Belarius tells Innogen, who has arrived at his cave crossed-dressed as Fidele.

Discourse is heavy, fasting. When we have supped
We'll mannerly demand thee of thy story,
So far as thou wilt speak it.

(3.6.88–90)

Similarly in ERR, Dromio of Ephesus tells Antipholus of Syracuse, whom he wrongly believes to be his master, that his wife 'doth fast till you come home to dinner' (1.2.89). In WIV, Slender is perhaps fasting since he refuses invitations to eat (1.1.260, 1.1.282).

(C) People were expected to refrain from eating animal flesh during Lent and on other fast-days (also termed 'fish days'), yet excessive fasting was regarded with suspicion, because it was associated with monastic orders and thus England's Catholic past. The Elizabethan *Homily Against Gluttony and Drunkenness* refers to the prophet Isaiah who warned that fasting as well as banqueting 'maketh men forgetfull of theyr duetie towardes God . . . who hath created meates and drinckes, as Saint Paule sayeth, to be receaved thankfully of them that beleve & know the trueth' (Church of England 1563, Oo2v–Oo3r). Thomas Moffett warns against what he terms 'thin diets', arguing that they 'are never to be used, especially in the strictest kind, but where violent diseases (caused either of fulness or corruption) have the preheminance' (Moffett 1655, B4v); he later not only objects to 'surfeiting and excess' but also to excessive fasting, which he terms 'self-pining' (Moffett 1655, Nn1v, Nn3v). On the specific topic of women fasting in the period, see Gutierrez (2003); see also Garwood (2009), which focuses specifically on the topic as presented by Thomas Heywood, John Ford and George Chapman. For a detailed discussion of the fasting undertaken by Old Hamlet in the after-life, see Fitzpatrick (2007, 106–7).

fat, (A) Used as an adjective to indicate obesity and as a verb meaning to fatten, but not always in a derogatory sense.

(B) There are a number of fat people who appear, or are referred to, in Shakespeare. There are lots of references to Sir John's body, for example, Prince Harry calls him a 'fat-kidneyed rascal' (1H4 2.2.6), a 'fat-guts' (1H4 2.2.31), 'an old fat man' (1H4 2.5.453) and a 'fat villain' (2H4 2.2.64); in H5 Fluellen recalls how the Prince 'turned away the fat knight with the great-belly doublet' (4.7.45–7). In WIV, Sir John is called the 'fat knight' (4.2.24, 4.2.203), 'fat Falstaff' (4.6.16) and 'this old fat fellow' (4.4.14). He is also compelled to dress in the clothes of 'the fat woman of Brentford' (4.2.67) to escape detection by Master Ford, from which proceeds lots of references to an 'old fat woman' (4.5.10–22).

In ERR, Dromio of Syracuse tells his master about his encounter with the Kitchen maid who has her sights set upon him:

DROMIO OF SYRACUSE A very reverend body; ay, such a one as a man may not speak of without he say 'sir- reverence'. I have but lean luck in the match, and yet is she a wondrous fat marriage.

ANTIPHOLUS OF SYRACUSE How dost thou mean, a fat marriage?

DROMIO OF SYRACUSE Marry, sir, she's the kitchen wench, and all grease; and I know not what use to put her to but to make a lamp of her, and run from her by her own light. I warrant her rags and the tallow in them will

burn a Poland winter. If she lives till doomsday, she'll burn a week longer than the whole world.

(3.2.90–101)

The dialogue continues:

ANTIPHOLUS OF SYRACUSE What's her name?

DROMIO OF SYRACUSE Nell, sir. But her name and three-quarters - that's an ell and three-quarters - will not measure her from hip to hip.

ANTIPHOLUS OF SYRACUSE Then she bears some breadth?

DROMIO OF SYRACUSE No longer from head to foot than from hip to hip. She is spherical, like a globe.

(3.2.110–16)

In TGV, the third Outlaw swears 'By the bare scalp of Robin Hood's fat friar' (4.1.35), a reference to the traditionally overweight Frail Tuck. In SHR, Christopher Sly cannot understand why those around him mistake him for a man of rank:

What, would you make me mad? Am not I Christopher Sly - old Sly's son of Burton Heath, by birth a pedlar, by education a cardmaker, by transmutation a bearherd, and now by present profession a tinker? Ask Marian Hacket, the fat alewife of Wincot, if she know me not.

(I.2.16–21)

It is not clear whether or not Hamlet is fat. In the final scene, when fencing with Laertes, Gertrude observes that he is 'fat and scant of breath' (HAM 5.2.239); as Harold Jenkins pointed out, this might mean that he is sweaty or out of condition (Shakespeare 1982a, 568–9), and we should remember that Polonius mentioned his 'fasting' in 2.2.148.

In ANT, Pompey refers to 'fine Egyptian cookery' noting 'I have heard that Julius Caesar / Grew fat with feasting there'; in his reply, 'You have heard much' it seems that Antony has taken offence because Pompey then says 'I have fair meanings, sir' (2.6.64–7). The sense that an over-indulged body inhibits intellectual and spiritual alertness is also evident in LLL when Longueville agrees to the statutes proposed by Ferdinand:

I am resolved. 'Tis but a three years' fast.
The mind shall banquet, though the body pine.
Fat paunches have lean pates, and dainty bits
Make rich the ribs but bankrupt quite the wits.

(1.1.24–7)

In TRO, Thersites, watching Cressida and Diomedes, observes: 'How the devil Luxury with his fat rump and potato finger tickles these together! Fry, lechery,

fat

fry' (5.2.55–7). Earlier in the play, Troilus refers to nourishing not the body but the mind when he notes that reason makes men cowards:

. . . . Manhood and honour
Should have hare hearts, would they but fat their thoughts
With this crammed reason. Reason and respect
Make livers pale and lustihood deject.

(2.2.46–9)

Fat suggesting sluggishness is evident when the Ghost of Old Hamlet tells his son:

. . . I find thee apt,
And duller shouldst thou be than the fat weed
That rots itself in ease on Lethe wharf
Wouldst thou not stir in this.

(1.5.31–4)

Similarly, sluggishness and indulgence is on Hamlet's mind when he warns Gertrude

Confess yourself to heaven;
Repent what's past, avoid what is to come,
And do not spread the compost o'er the weeds
To make them ranker. Forgive me this my virtue,
For in the fatness of these pury times
Virtue itself of vice must pardon beg,
Yea, curb and woo for leave to do him good.

(3.4.140–6)

King John suggests that the religious orders live a life of luxury that has hitherto been tolerated because there has been no war:

Cousin, away for England! Haste before,
And ere our coming, see thou shake the bags
Of hoarding abbots. The fat ribs of peace
Must by the hungry now be fed upon.
Imprisoned angels set at liberty.
Use our commission in his utmost force.

(3.3.6–11)

There are numerous references to animals being fat. In 1H6, the Duke of Alencon explains why the English have recently been defeated:

They want their porrage and their fat bull beeves.
Either they must be dieted like mules,

And have their provender tied to their mouths,
Or piteous they will look, like drowned mice.
(1.2.9–12)

In *MND*, Robin Goodfellow describes himself as

. . . . that merry wanderer of the night.
I jest to Oberon, and make him smile
When I a fat and bean-fed horse beguile,
Neighing in likeness of a filly foal;
(2.1.43–6)

Jaques refers to the deer as ‘fat and greasy citizens’ (*AYL* 2.1.55), ‘greasy’ likely being a reference to sweat but both words suggesting the animal as **flesh** for the table.

Hermione uses an image of feeding and slaughtering animals in playful talk with Leontes just after convincing Polixenes to stay longer with them:

HERMIONE He’ll stay, my lord.
LEONTES At my request he would not.
 Hermione, my dearest, thou never spok’st
 To better purpose.
HERMIONE Never?
LEONTES Never but once.
HERMIONE What, have I twice said well? When was ‘t before?
 I prithee tell me. Cram’s with praise, and make’s
 As fat as tame things. One good deed dying tongueless
 Slaughters a thousand waiting upon that.
 Our praises are our wages.
(1.2.89–96)

As in the quotations above, fat does not always carry negative associations but rather suggests abundance, for example in *LUC* Collatine swears by the law and nature:

Now by the Capitol that we adore,
And by this chaste blood so unjustly stained,
By heaven’s fair sun that breeds the fat earth’s store,
By all our country rights in Rome maintained,
And by chaste Lucrece’ soul that late complained
Her wrongs to us, and by this bloody knife,
We will revenge the death of this true wife.
(1835–41)

Caesar does not trust **thin-men**, figures who are generally regarded with suspicion in Shakespeare:

Let me have men about me that are fat,
Sleek-headed men, and such as sleep a-nights.

Yon Cassius has a lean and hungry look.
He thinks too much. Such men are dangerous.
(JC: 1.2.193–6)

Aaron tells his child:

I'll make you feed on berries and on roots,
And fat on curds and whey, and suck the goat,
And cabin in a cave, and bring you up
To be a warrior and command a camp.
(TIT 4.2.176–9)

Aaron also refers to getting fat by doing wrong: having convinced Titus to cut off his own hand he remarks 'O, how this villainy / Doth fat me with the very thoughts of it!'. Similarly, Shylock will 'feed fat the ancient grudge' (1.3.45) he has against Antonio. Critics have argued that there are cannibalistic overtones to Shylock's desire for a pound of Antonio's flesh (see **cannibalism**). So too in Hamlet, there is a focus on the eating of human flesh, but this time by worms when he tells Claudius where he may find Polonius:

Not where he eats, but where a is eaten. A certain convocation of politic worms are e'en at him. Your worm is your only emperor for diet. We fat all creatures else to fat us, and we fat ourselves for maggots. Your fat king and your lean beggar is but variable service – two dishes, but to one table. That's the end.
(4.3.20–25)

(C) Another notable fat character in early modern drama is the Falstaffian Ursula, the pig woman in Ben Jonson's *Bartholomew Fair*. For a discussion of fatness in early modern culture that argues against obesity as a pathology, see Levy-Navarro (2008). For a discussion on whether or not Hamlet is fat, see Fitzpatrick (2007, 105–12).

feast, See also **banquet**., (A) Usually a sumptuous **dinner**, often given to mark or commemorate a special event such as marriage or in observance of a religious festival; also used as a verb meaning to eat at such a dinner.

(B) A feast is held to mark marriage in a number of plays, for example Valentine tells Proteus 'our day of marriage shall be yours, / One feast, one house, one mutual happiness' (TGV 5.4.170–1), Petruccio announces he will 'buy apparel 'gainst the wedding day' and tells Baptista 'Provide the feast, father, and bid the guests' (SHR 2.1.311–12), Saturninus tells Lavinia 'Come, if the Emperor's court can feast two brides / You are my guest, Lavinia, and your friends' (1.1.485–6), and in AIT (H8), the wedding feast to mark the marriage between the King and Anne Boleyn is held at York place (4.1.96).

In ROM, Capulet does not state what his feast commemorates, if anything, merely that it is traditional:

This night I hold an old-accustomed feast
Whereto I have invited many a guest

Such as I love, and you among the store,
 One more most welcome, makes my number more.
 (1.2.18–21)

Later, Capulet notes that Juliet's marriage feast will instead mark her funeral:

All things that we ordained festival
 Turn from their office to black funeral.
 Our instruments to melancholy bells,
 Our wedding cheer to a sad burial feast,
 Our solemn hymns to sullen dirges change;
 Our bridal flowers serve for a buried corpse,
 And all things change them to the contrary.
 (4.4.111–17)

A similar marriage-turned-funeral feast occurs in *HAM*: the young Prince is disgusted when his mother's 'o'er hasty marriage' (2.2.57) after his father's death means that 'The funeral baked meats / Did coldly furnish forth the marriage tables' (1.2.179–180).

In a number of plays, 'feasts' specifically refer to religious festivals: in *1H6*, Bedford announces 'Bonfires in France forthwith I am to make, / To keep our great Saint George's feast withal' (1.1.153–4). Henry V makes much of the fact that the battle of Agincourt about to occur takes place on the feast day of Saint Crispian:

He that shall see this day and live t' old age
 Will yearly on the vigil feast his neighbours
 And say, 'Tomorrow is Saint Crispian.'
 Then will he strip his sleeve and show his scars
 And say, 'These wounds I had on Crispin's day.'
 Old men forget; yet all shall be forgot,
 But he'll remember, with advantages,
 What feats he did that day.
 (4.3.44–51)

In *JC*, Flavius orders that all images hung with Caesar's trophies be taken down, even though Murellus questions the action: 'May we do so? / You know it is the Feast of Lupercal' (1.1.66–7); this was a fertility festival held annually on 15 February in honour of the Roman God Lupercus; as David Daniell pointed out:

Caesar's triumph had been in October, 5 months before. Shakespeare gets dramatic value out of combining the two: in telescoping the time to the Ides (15th) of March; in giving religious colour; and in weakening Calphurnia (and thus Caesar) and strengthening Antony (1.2.3–11) (Shakespeare 1998b, 161n68).

Feasts are often held to mark or commemorate specific occasions, such as the sheep-shearing feast over which Perdita presides in *WT* (4.4) but, as in *ROM*

above, feasting also occurs without any specific occasion apparently in mind and in such cases usually indicates excess. This clearly is true of the feasting that occurs in Egypt, described by Enobarbus as ‘monstrous matter of feast’ (ANT 2.2.189) and also evident in the feasts provided by Timon, which Apemantus warns are ‘too proud to give thanks to the gods’ (RIM 1.2.60). Macbeth fails to live up to the monarch’s obligation to feast his thanes when the meal to which they are invited is interrupted by the ghost of Banquo (3.4.87); ironically, Macbeth had earlier invited Banquo to the feast (3.1.14–15) and his ghostly presence serves as a reminder of Macbeth’s sin and lust for power. Yet, a feast may also be relatively modest, as when Belarius, Guiderius and Arviragus feast in CYM; they feast on venison (suggesting the boys’ royal origins), but there is no sense that their feast is indulgent.

The verb ‘to feast’ occurs often, for example in TN Olivia wonders how she ought to treat Viola: ‘How shall I feast him? What bestow of him?’ (3.4.2–3), Titus tells Chiron and Demetrius ‘You know your mother means to feast with me’ (5.2.183), and in HAM Claudius tells the ambassadors from Norway ‘Go to your rest; at night we’ll feast together’ (2.2.84).

(C) See Sim (1997, 113–33) and Strong (2003).

feeding See eating

fennel, (A) A fragrant plant that was often served with **fish** and symbolic of flattery.

(B) In 2H4, Sir John claims that the Prince loves Poins ‘Because their legs are both of a bigness, and a plays at quoits well, and eats **conger** and fennel . . .’ (2.4.246–7). Sir John appears to be suggesting that the Prince and Poins lack virility, the same accusation he levelled against Prince John (2H4 4.2.89), which might explain his reference to their legs as ‘of a bigness’, that is slim like a woman’s, which makes better sense than René Weis’s explanation ‘they are both of them fops who are obsessed with fashion’ (Shakespeare 1997b, 183n242) and fits with Sir John’s hints that there is a distinctly homoerotic dimension to their relationship.

In HAM, fennel is one of the **herbs** distributed by Ophelia (4.5.178); since it signified flattery, it might evoke marital infidelity and thus be especially appropriate for Gertrude (Shakespeare 1982a, 359n173–83).

(C) Fennel was used in sauces to accompany fish, which was regarded as not very nourishing and thus likely to encourage weakness. Andrew Boorde thought the **roots** of fennel good for the lungs and for the eyesight (Boorde 1547, G1v–G2r), but it was also associated with lactating women: Thomas Elyot asserts that ‘Being eaten the séede or roote maketh abundance of milke’ (Elyot 1595, F2v) and Philip Moore that it ‘causeth womens pappes to bee full of milke’ (Moore 1564, C2r).

Perhaps because of its association with fish, fennel was also associated with thinness: in Ben Jonson’s *Bartholomew Fair* Ursula compares herself, ‘a plain plump soft wench’, with women the men who are taunting her prefer: ‘you must ha’ your thin pinch’d ware, pent up i’the compasse of a dog-collor (or ’twill

not do), that looks like a long lac'd conger, set upright, and a green feather, like fennel, i' the jowl on't' (Jonson 1960, 2.5.77–82). Thomas Dawson provides a recipe 'to make one slender' that involves drinking water in which fennel has been soaked (Dawson 1587, G5r).

Harold Jenkins cited a number of early modern examples of fennel signifying flattery, including Robert Greene's *A Quip for an Upstart Courtier* where he thinks of fennel 'for flatterers' and as 'women's weeds . . . fit generally for that sex, sith while they are maidens, they wish wantonly, while they are wives they will wilfully, while they are widows they would willingly: and yet all these proud desires are but close dissemblings.' Jenkins argued 'if we may take it as a signpost for *Hamlet* it points plainly to the Queen', a point reinforced by the connection in the dietaries between fennel and the production of breast milk, which signals the plant's association with women (Shakespeare 1982a, 538–9; Greene 1592b, A3r).

figs, (A) Figs were grown in England and imported from Spain and Italy; suspicion towards Catholic foreigners helped to encourage the notion that the **fruit** was especially used as a means to poison one's enemy. There was general agreement among dietary authors that figs are good for certain medical conditions – they are repeatedly said to nourish more than any fruit – and that they protect against poison, which is ironic given their reputation as a vehicle for poison. Moderate consumption of figs was advised for it was generally believed that figs cause lice. The word was a euphemism for haemorrhoids, presumably due to the fruit's laxative properties. The word was also used as an expletive, and perhaps specifically for the word 'fuck' (as in, 'I couldn't give a fig'). A fig tree apparently grew in the biblical Garden of Paradise because Adam and Eve, after realizing they were naked, covered their genitals with fig leaves (Genesis 3:7).

(B) In 2H4, Pistol visits Sir John with news that their former companion, Prince Harry, is now King Henry V and asserts: 'I speak the truth. / When Pistol lies, do this, (*making the fig*) and fig me, / Like the bragging Spaniard' (2H4 5.3.118–20). Pistol can be supposed to be making an obscene gesture: 'to give a person the fig' meant 'thrusting the thumb between two of the closed fingers or into the mouth' (*OED* fig *n.* 2), which implies that, in this context, 'fig' suggests 'penis' or 'turd' or female genitalia. Pistol's 'fig me' could mean either 'fuck me' or, more likely (given the reference to the Spaniard), 'poison me', which would be considered fit punishment for the xenophobic stereotype. In H5, Pistol also refers to figs in his argument with Fluellen who has refused Pistol's request to intervene with Exeter on behalf of Bardolph, sentenced to death for stealing from a church. Fluellen emphasizes the necessity of punishment for wrong-doing among the military – 'For if, look you, he were my brother, I would desire the Duke to use his good pleasure, and put him to executions. For discipline ought to be used' (3.6.53–54) – which provokes an angry exchange:

PISTOL Die and be damned! and *fico* for thy friendship.

FLUELLEN It is well.

PISTOL The fig of Spain.

FLUELLEN Very good.

PISTOL I say the fig within thy bowels and thy dirty maw.

(3.6.55–59)

‘The fig of Spain’ (*fico* is Spanish for ‘fig’) was a poisoned fig, also known as ‘a Spanish fico’ or ‘an Italian fico’ (*OED* *fico*). Figs are regarded with ambivalence in the dietaries, where it is often stated that figs engender lice. Pistol’s reference to the fig and Fluellen’s bowels might be explained not only by the fruit’s turd-like shape but by its laxative properties. The curious belief that figs engender lice might be explained simply by the fruit’s association with excrement, that is, dirt, although other fruits were believed to cause lice when eaten in excess (see **blackberries**) and the lice probably indicates corrupt blood (see Moffett below).

In OTH, Iago twice uses the word ‘fig’ as an expletive in conversation with Roderigo about Desdemona:

RODERIGO “What should I do? I confess it is my shame to be so fond, but it is not in my virtue to amend it.

OTHELLO “Virtue? A fig! ‘Tis in ourselves that we are thus or thus. Our bodies are our gardens, to the which our wills are gardeners . . .

(1.3.317–21)

Later, when Roderigo states ‘She’s full of most blessed condition’, Iago replies ‘Blessed fig’s end! The wine she drinks is made of grapes. If she had been blessed, she would never have loved the Moor’ (2.1.249–53). *OED* glosses ‘fig’, used in this sense, as a reference to ‘a type of anything small, valueless, or contemptible’ and considers the phrase ‘fig’s end’ to be ‘Used contemptuously . . . as a substitute for some other word’ (fig *n.*¹ 4. a and b). But, given the scatological dimensions of the fruit, it is likely that Iago is being especially vulgar and in both cases is suggesting either the tip of a hemorrhoid or one end of a turd.

In ANT, Cleopatra’s handmaiden Charmian, in answer to the Soothsayer’s prophecy ‘You shall outlive the lady whom you serve’, retorts ‘O excellent! I love long life better than figs’ (1.2.27–28). This statement is loaded with irony when we consider that later in the play Charmian, like Cleopatra, shall die from the effects of the poisonous serpent hidden in a basket of figs (5.2). Shakespeare was presumably alluding to the fig as a means of disguising poison and as in his source, Plutarch’s *Lives of Noble Grecians and Romanes*, the fruit becomes a cover for the poisonous serpent (Bullough 1973a, 315).

(C) On figs growing in England (though not so well as in Spain and Italy), see Gerard and Johnson (1633, 5L3v); similarly, Holinshed lists figs among what he terms the ‘strange fruit’ grown in English noble men’s orchards (Holinshed 1587, C1v). John Gerard notes that ‘dry Figs do nourish better than the greene or new Figs; notwithstanding they ingender not very good blood, for such people as do feed much thereon doe become lowsie [lousy = infested with lice]’ (Gerard and Johnson 1633, 6L4r). Thomas Cogan echoes Thomas Elyot almost word for word when he notes that figs ‘doe least harme of any fruits’ (all fruit was generally

regarded with suspicion in the period) but advises moderation since ‘beeing much eaten, they make ill blood, whereof lice are ingendred’ (Cogan 1636, 03v; Elyot 1539, G3v). The belief that figs engendered lice is repeated also by William Bullein (1595, H8r–H8v), and in John Harrington’s translation of Joannes de Mediolano’s *The Englishmans Docter or The schoole of Salerne*, which warns ‘By Figs are lice engendred, Lust prouoken’ (de Mediolano 1607, B3v). Thomas Moffett claims that Plato loved figs so much that he was called ‘the fig lover’ and that ‘he died of lice, engendered of corrupt blood which the figs made’; he notes that they are ‘dangerous without wine’ (Moffett 1655, Dd2r).

The Italian fig as a vehicle for poison is mentioned in the Marprelate tracts (in Martin Junior’s epilogue): ‘Speak then, good nuncles, have you closely murdered the gentleman in some of your prisons? Have you strangled him? Have you given him an Italian fig?’ (Marprelate 1589, C3r). In *The Noble Spanish Solider*, probably by Thomas Dekker (see Bose 1993), the king is poisoned by a Spanish fig (Dekker 2006, 5.4.47–9); a Spanish fig is also mentioned by Flamineo in John Webster’s in *The White Devil* when he tells Bracciano ‘I do look now for a Spanish fig, or an Italian sallet daily,’ meaning he expects to be poisoned (Webster 1966, 4.2.61).

In Ben Jonson’s *The Alchemist*, an argument occurs when, in response to Face’s ‘Sirrah, I’ll strip you –’, Subtle asks ‘What to do? Lick figs / Out at my –’ (Jonson 1991, 1.1.3–4), apparently stopping before uttering the vulgar word ‘arse’ and thus suggesting that ‘figs’ is a euphemism for hemorrhoids. Figs were known to act as a laxative when eaten but Gerard thought also that the juice of the fruit or its leaves ‘openeth the veines of the hemorrhoids, and looseneth the belly, being applied to the fundament’ (Gerard and Johnson 1633, 6L4r). Gerard’s statement that fig juice causes the anus to relax might explain Mediolano’s belief that the fruit provoked lust, perhaps reinforced by the story that Adam and Eve covered their genitals with fig leaves (Genesis 3:7); this use of fig leaves leads some critics to concur with early Greek commentators that the forbidden fruit eaten by Adam and Eve was a fig (see Snyder 1976, 511–13).

filberts, (A) The **nut** from the cultivated hazel-tree

(B) In an effort to ingratiate himself with Stefano, Caliban offers to show him where he can find a number of foods, including ‘clust’ring filberts’ (2.2.170).

(C) Thomas Elyot claims that filberts and **hazel-nuts** are ‘more stronge in substance than wallnuttes’ but warns that they are not easily digested and are best roasted (Elyot 1539, F1v). According to Laura Mason and Catherine Brown, ‘The name filbert seems always to have referred to nuts with long husks which covered the nut itself’ and to nuts that grew in gardens and orchards (Mason and Brown 2006, 81).

fish, (A) Fish was generally considered inferior to animal **flesh**, specifically red **meat**, because it was considered less nourishing. ‘Fish days’, implemented for economic reasons – to encourage the fishing industry and bring down the high price of meat – were apparently unpopular. For many Protestants, eating fish was

associated with Catholicism, specifically the practice of abstaining from animal flesh on Fridays. Fish was often associated with sex, specifically female flesh and genitalia.

(B) Fish is compared to flesh in ERR when Antipholus of Ephesus and Balthasar discuss the value of a hearty welcome as distinct from the food provided by a host:

ANTIPHOLUS OF EPHEBUS You're sad, Signor Balthasar. Pray God our cheer
May answer my good will, and your good welcome here.

BALTHASAR I hold your dainties cheap, sir, and your welcome dear.

ANTIPHOLUS OF EPHEBUS O, Signor Balthasar, either at flesh or fish

A table full of welcome makes scarce one dainty dish.

(3.1.19–23)

In ROM, Gregory and Sampson, two serving men from the Capulet household, discuss sexual violence against the Montague women in terms of fish and flesh:

GREGORY The quarrel is between our masters and us their men.

SAMSON 'Tis all one. I will show myself a tyrant: when I have fought with the
men I will be civil with the maids - I will cut off their heads.

GREGORY The heads of the maids?

SAMSON Ay, the heads of the maids, or their maidenheads, take it in what
sense thou wilt.

GREGORY They must take it in sense that feel it.

SAMSON Me they shall feel while I am able to stand, and 'tis known I am a
pretty piece of flesh.

GREGORY 'Tis well thou art not fish. If thou hadst, thou hadst been poor-
john.

(1.1.18–30)

This reference to fish was interpreted by Eric Partridge and by G.R. Hibbard (in a gloss on the reference to Polonius as a **fishmonger** in *Hamlet*) as a reference to female flesh (Shakespeare 1987a, 212n174), but Shakespeare might also be asserting that fish is inferior to animal flesh. A sexual connotation is also evident when Sir John refers to the Hostess as 'neither fish nor flesh; a man knows not where to have her' (1H4 3.3.127–8). In 2H4, Sir John criticizes Prince John for eating 'many fish meals' (4.2.89), thus suggesting that he is weak; denouncing Prince John for eating fish would be in keeping with the historical figure upon whom Sir John was apparently based, the proto-Protestant martyr Oldcastle.

In LRF, the disguised Kent says to Lear

I do profess to be no less than I seem, to serve him truly that will put me in
trust, to love him that is honest, to converse with him that is wise and says
little, to fear judgement, to fight when I cannot choose, and to eat no fish.

(1.4.13–17)

As Stanley Wells pointed out, the reference to eating no fish is ‘Self-deflatingly anticlimatic’ but might also suggest that Kent is ‘a loyal Protestant who does not fast on Fridays’ (Shakespeare 2000a, 126n14–15). The comment might also suggest, as Gordon Williams noted, that he avoids the company of whores (Williams 1994a, ‘fish’).

Trinculo wonders if Caliban is a fish: ‘he smells like a fish; a very ancient and fish-like smell; a kind of not-of-the-newest poor-john. A strange fish!’ (TMP 2.2.25–7); similarly in TRO Thersites condemns Ajax as ‘a very land-fish, languageless, a monster’, the sense being that he is unnatural, for a fish ought not to live on land (3.3.255–6).

(C) The fish was an early Christian symbol and the connection between fish-eating and Christ, especially via the biblical story of Christ’s miraculous multiplying of loaves and fishes (Mk 6.35–42), was used by some Catholics to suggest that eating fish was superior to eating animal flesh. Discussing the relative merits of flesh and fish, Thomas Moffett criticizes those ‘filthy Friars’, who think fish is superior to meat because Christ fed upon it, arguing that Christ himself adhered to the laws of Moses and forbade the Israelites to eat fish with neither scales nor fins (Moffett 1655, H3r). In the monasteries, meat was only eaten occasionally: the Benedictine rule stated ‘let the use of fleshmeat be granted to the sick who are very weak, for the restoration of their strength; but, as soon as they are better, let all abstain from fleshmeat as usual’ (Benedict 1952, 91, ch. 36).

As Edward Jeninges indicates, many considered laws advocating abstinence from the eating of meat after the Reformation reminiscent of those ‘made and used in the time of Papistrie, and by ancient authoritie of the Pope, who we should not in anything imitate, but rather in all thinges by contrarie’ (Jeninges 1590, D3r); but, argues Jeninges, the policy is, nevertheless, a sound one: ‘many good lawes and ordinances in the time of papistrie was by them made and ordained, but the same is not therefore to be contemned or neglected, for that their devise in many things for the benefite of a common welth cannot be amended’ (Jeninges 1590, D3v). The policy of promoting fish over meat for economic reasons was also endorsed by *The Homily of Good Workes: And Fyrst of Fastyng*: ‘If the Prince requested our obedience to for beare one day from flesh more then we doe, and to bee contented with one meale in the same day, should not our owne commodity thereby perswade us to subjection?’ (Church of England 1563, Nn4r). Since the subject was duty-bound to obey the monarch the eating of fish thus became a moral obligation.

John Stow notes that in the port of Belinsgate [Billingsgate] ‘fish, both fresh and salt’ and ‘shell fishes’, as well as other foods, regularly arrive on ships and boats (Stow 1908, 206). He describes ‘the Stockes’ as ‘a market place both of fish and flesh standing in the midst of the cittie’ (Stow 1908, 117–18) and notes that ‘in the year 1543. *Iohn Cotes* being Mayor, there was in this Stockes Market for Fishmongers 25. boordes or stalles, rented yearely to thirty foure pound thirteen shillings foure pence . . .’ (Stow 1908, 226).

Moffett asserts that ‘all fish (compared with flesh) is cold and moist, of little nourishment, engendring watrish and thinn blood’ (Moffett 1655, U1v) and

William Bullein, citing Galen, claims 'the nourishments of flesh is better than the nourishments of fish' (Bullein 1595, K5v). According to Gabriel Harvey, Shakespeare's detractor Robert Greene died from a surfeit of fish (see **herring**) and **wine** (Harvey 1592, A4r). For a menu listing what would be served on a fish day in the household of Henry VIII, see Anon (1790, 175–6).

In John Marston's *The Dutch Courtesan*, Mary Faugh announces that although she is a member of the Family of Love, a sinner and considered a bawd she is 'none of the wicked that eat fish on Fridays' (1.2.16–20), which suggests that for all her faults at least she is not Catholic. For a detailed explanation of the association between fish and female flesh, see Williams (1994a, 'fish').

fishmonger, (A) A purveyor of **fish**; also a bawd or pander.

(B) In *HAM*, the Prince calls Polonius 'a fishmonger' (2.2.170) before asking him 'have you a daughter' (2.2.179). Critics often interpret this as Hamlet calling Polonius a bawd or a pander, but Harold Jenkins argued convincingly that it demonstrates Hamlet's antipathy to mating and procreation due to 'the supposition that the womenfolk of fishmongers have a special aptitude for procreation' (Jenkins 1975, 117).

(C) For more evidence that 'fishmonger' means a bawd, see Williams (1994a, 'fishmonger'). John Stow states that in London 'wet Fishmongers', as distinct from **stockfish**-mongers, sell their produce in Knightriders street and Bridge street (Stow 1908, 81). He describes a fish-market in Knightriders street, termed Old Fishstreet, and the fishmongers who are located there:

In this old Fishstreet, is one row of small houses, placed along in the midst of Knightriders streete, which rowe is also of Bredstreete Warde: these houses now possessed by Fishmongers, were at the first but moveable boordes (or stalles) set out on market daies, to shew their fish there to be sold: but procur- ing license to set up sheds, they grew to shops, and by little and little, to tall houses, of three of foure stories in height, and are now called Fishstreet. *Walter Turke* Fishmonger, Mayor 1349. had two shops in old Fishstreete, over against saint *Nicholas* church, the one rented v.s. the yeere, the other iii.s.

(Stow 1908, 346)

flapdragon, (A) A small fruit such as a **raisin** or **plum** used in the drinking game 'snapdragon' where the fruit was immersed in brandy that was then set alight; the player would snap at the fruit and extinguish the flame by closing their mouth.

(B) In *LLL*, Costard complains about Armado to Moth:

I marvel thy master hath not eaten thee for a word, for thou art not so long by the head as *honorificabilitudinitatibus*. Thou art easier swallowed than a flapdragon.

(5.1.39–42)

As G.R. Hibbard pointed out, ‘honorificabilitudinitatibus’ was ‘Reputed to be the longest of words’ (Shakespeare 1990b, 182n40). In 2H4, Sir John claims that Prince Harry loves Poins ‘Because their legs are both of a bigness, and a plays at quoits well, and eats conger and fennel, and drinks off candles’ ends for flapdragons . . .’ (2.4.246–8).

(C) In Thomas, Tomkis’s play *Lingua* (1607) Phantastes replies to Memoria’s assertion that snapdragon ‘was first invented by *Pluto* to intertaine *Proserpina* with all’ with ‘I thinke not so *Memory*, for when *Hercules* had kild the flaming Dragon of *Hesperdia*, with the Apples of that Orchard, he made this fiery meate, in memory whereof hee named it Snap-dragon’ (Tomkis 1607, 4.5; 11v). In the Ode preceding the Epilogue to Ben Jonson’s *Cynthia’s Revels*, the Chorus asks that ‘Good Mercury defend us’ from ‘stabbing of armes, flap-dragons, healths, whiffes, and all such swaggering humours’ (Jonson 1932, 181).

flapjacks, (A) A flat cake; the term ‘**pancake**’ seems to have been more common.

(B) The fishermen who find Pericles washed ashore offer him hospitality: ‘Come, thou shalt go home, and we’ll have **flesh** for holidays, **fish** for **fasting**-days, and moreo’er **puddings** and flapjacks, and thou shalt be welcome’ (PER 5.122–4).

(C) John Taylor, writing about Shrove-Tuesday, the day preceding Lent, describes how **flour**, **water**, **eggs**, **spices** ‘and other tragicall magicall inchantments’ put into a frying pan containing boiling suet will make ‘a flap-jack, which in our translation is call’d a pancake’ (Taylor 1620, B2r–B2v). In Richard Brome’s *A Jovial Crew*, Vincent teases Rachel, who wishes to leave her father’s house and go begging, by asserting that she will not give up her life of privilege:

Oh, I conceive your begging progress is to ramble out this summer among your father’s tenants; and ’tis in request among gentlemen’s daughters to devour their cheesecakes, apple pies, cream and custards, flapjacks and pan puddings.

(Brome 1968, 2.1.158–63)

Flapjacks are apparently distinguished from pancakes in John Day’s *The Blind Beggar of Bednall-Green*, when Tom Strowd refers to his mother’s skill at making ‘butter, and flap-jacks, fritters, pancakes . . . and the rarest fools’ (Day 1659, K2r).

flesh, (A) In the early modern period, the consumption of animal flesh was generally encouraged: the standard early modern view appears to have been that eating **meat** was divinely ordained and more healthy than a vegetarian diet, although there were lots of factors to be taken into consideration before consuming it, including whether or not a specific meat was suited to one’s humour, occupation, and even nationality (e.g. see bacon and beef). The term ‘flesh’ often appears in Shakespeare with reference to one’s spouse or offspring as well as the human body, which is sometimes specifically sexualized, referring to the

female body in general and the male penis; the word was also used to suggest the consumption of human flesh.

(B) In SHR, Petruccio refuses to let Kate eat the meat he claims was 'burnt and dried away' (4.1.157) reasoning thus:

And I expressly am forbid to touch it,
For it engenders choler, planteth anger,
And better 'twere that both of us did fast,
Since of ourselves ourselves are choleric,
Than feed it with such overroasted flesh.
Be patient, tomorrow 't shall be mended,
And for this night we'll fast for company.
(4.1.157–63)

It was generally believed that burnt flesh would provoke choler.

In 2H4, Sir John teases Mistress Quickly 'for suffering flesh to be eaten in thy house, contrary to the law, for the which I think thou wilt howl' (2.4.348–51) to which she replies 'All victuallers do so. What's a joint of mutton or two in a whole Lent?' (2.4.348–51). With the words 'flesh' and '**mutton**', Sir John is suggesting prostitution and thus that Mistress Quickly's house is a brothel. The word is often used to refer to female flesh. In ERR, Dromio of Syracuse approves of the 'gentle nation' he finds himself among, with the exception of 'the mountain of mad flesh that claims marriage of me' (4.4.154–6). In CYM, the misogynist Giacomo claims 'If you buy ladies' flesh at a million a dram, you cannot preserve it from tainting' (1.4.132–4); observing otherwise, Antigonus in WT argues that Hermione is chaste:

If it prove
She's otherwise, I'll keep my stables where
I lodge my wife, I'll go in couples with her;
Than when I feel and see her, no farther trust her.
For every inch of woman in the world,
Ay, every dram of woman's flesh is false
If she be.
(2.1.135–41)

Sir Toby calls Maria 'as witty a piece of Eve's flesh as any in Illyria' (TN 1.5.25–6).

The word is used specifically about sex in MM when Lucio says of the Duke (unwittingly to his face) that 'the Duke was a fleshmonger' (5.1.331), meaning a pander or fornicator. In ROM, Gregory and Sampson, two serving men from the Capulet household, plan violence against the Montagues with Samson asserting that he will be tyrannical: 'when I have fought with the men I will be civil with the maids – I will cut off their heads' (1.1.18–22). Following some word play, he continues: 'Me they shall feel while I am able to stand, and 'tis known I am a pretty

piece of flesh,' the reference to 'standing flesh' an allusion to the erect penis. Similarly, in Sonnet 151, the speaker claims

My soul doth tell my body that he may
Triumph in love; flesh stays no farther reason,
But rising at thy name doth point out thee
As his triumphant prize.

(7–10)

In LUC, the narrator also refers to the upright penis of the rapist Tarquin who cannot help himself: 'The flesh being proud, desire doth fight with grace' (712).

The word *flesh* is used several times in relation to the eating of strange food, perhaps specifically human flesh: in ANT Caesar calls upon Antony to leave his 'lascivious wassails' (1.4.56), reminding him that, as a soldier enduring **famine**, it was reported that 'thou didst eat strange flesh, / Which some did die to look on' (1.4.67–8); it is not clear what meat Antonio has eaten, but human flesh would explain the revulsion felt by onlookers. In TIT, the cannibalism is explicit when Titus tells Tamora that she 'daintily hath fed' upon her two sons 'Eating the flesh that she herself hath bred' (TIT 5.3.60–1). In MV, the 'pound of flesh' Shylock requires of Antonio suggests **cannibalism** and possibly a sexual dimension via allusion to Antonio's penis (an example of what Freud termed 'displacement upwards'). Metaphors evoking cannibalism and flesh as sexual are also evident in PER where the unnamed daughter who has sex with her father, Antiochus, is 'an eater of her mother's flesh, / By the defiling of her parents' bed' (1.1.73–4).

The word *flesh* is used metaphorically to refer to daughters and wives in several plays: in 1H6, the Old Shepherd who Joan La Pucelle denies is her father protests 'God knows thou art a collop of my flesh' (5.6.18); Lear finds it difficult to reject Goneril: 'We'll no more meet, no more see one another. / But yet thou art my flesh, my blood, my daughter' (2.2.393–4); Cymbeline, reunited with Innogen, asks 'How now, my flesh, my child?' (CYM 5.6.264). Coriolanus refers to his wife Virgilia as 'Best of my flesh' (COR 5.3.42), and husband and wife as one flesh is mentioned also by Adriana in ERR who, thinking her husband has been unfaithful, claims 'For if we two be one, and thou play false, / I do digest the poison of thy flesh, / Being strumpeted by thy contagion' (2.2.145–7).

(C) The dietaries provide detailed advice about animal flesh, for example see Boorde (1547, F1v–G1v), Elyot (1595, G1v–G2v), Bullein (1595, J4r–K1v), Cogan (1636, Q4v–S2r). For a discussion of early modern attitudes to animal flesh, see also Albala (2003, 62–7). For a discussion of displacement upwards in MV, see Shapiro (1996, 113–30). For a menu listing what would be served on a flesh day (a day when eating animal flesh was not forbidden) in the household of Henry VIII, see Anon (1790, 174–5).

flour

flour, (A) The **meal** that is separated from the **grain** by bolting and used to make **bread** and **pastry**.

(B) The word appears in the fable of the belly, when Menenius presents for the citizens what the belly would say about the provisions it receives:

‘Though all at once cannot
See what I do deliver out to each,
Yet I can make my audit up that all
From me do back receive the flour of all
And leave me but the bran.’

(COR 1.1.140–4)

(C) William Vaughan advises that ‘Bread made of pure wheat flowre, well bouted fro[m] all bran, sufficiently leavened and finely moulded & baked, comforteth and strengtheneth the heart, maketh a man fat, and preserveth health’ (Vaughan 1600, B3v).

flowers See also **herbs**, (A) The term ‘flowers’ was often used to describe herbs; flowers were used in cooking.

(B) Flowers are generally referred to by Shakespeare in relation to their decorative qualities or smell, but in WT Perdita distributes to Polixenes and Camillo edible plants that she terms ‘flowers’:

Here’s flowers for you:
Hot lavender, mints, savory, marjoram,
The marigold, that goes to bed wi’ th’ sun,
And with him rises, weeping. These are flowers
Of middle summer, and I think they are given
To men of middle age.

(4.4.104–8)

It is possible that the Gardener in R2 refers to edible plants when he comments on ‘noisome weeds which without profit suck / The soil’s fertility from wholesome flowers’ (3.4.39–40). Friar Lawrence refers to the poison and medicine that resides within flowers (2.2.23–5); similarly, in PER the incestuous couple ‘both like serpents are, who though they feed / On sweetest flowers, yet they poison breed’ (1.175–6).

(C) For a detailed description of the various kind of flowers growing in early modern England, see Parkinson (1629, A1r–Qq2r). Flowers were often candied; Robert May provides a recipe for candying **violets**, roses, primroses and other flowers and also a recipe for pickling flowers (May 1660, M3r–M4r). For a discussion of the edible flowers distributed by Perdita, specifically how they might provide a remedy for Leontes’ condition, see Fitzpatrick (2007, 57–80).

fodder See also **hay**, **oats** and **provender**, (A) This could mean food in general but usually meant food for animals.

(B) In a playful conversation, Proteus tries to convince Speed that he is indeed a sheep:

The sheep for fodder follow the shepherd, the shepherd for food follows not the sheep. Thou for wages followest thy master, thy master for wages follows not thee. Therefore thou art a sheep.

(TGV 1.1.87–90)

food, (A) The word **meat** was often used to refer to food in general rather than animal flesh specifically; Shakespeare uses the word both literally and metaphorically.

(B) There are numerous references to literal food in Shakespeare. For example, Shylock protests that Jews are ‘fed with the same food’ as other men (3.1.56), Richard 2 meets no-one in prison ‘but that sad dog / That brings me food’ (R2 5.5.70–1) and Prospero tells Miranda how, when they were put to sea, Gonzalo ensured that ‘Some food we had, and some fresh water’ (1.2.161). In a significant number of plays, there is not enough food or no food at all, for example when Orlando tells Duke Senior and his retinue ‘I almost die for food; and let me have it’ (2.7.104). See also **hunger**, **famine** and **fasting**.

References to metaphorical food occur often in Shakespeare, particularly common are references to food in the context of romantic love, such as when the Count Orsino declares:

If music be the food of love, play on,
Give me excess of it that, surfeiting,
The appetite may sicken and so die.

(1.1.1–3)

Similarly, Cleopatra states ‘Give me some music – music, moody food / Of us that trade in love’ (2.5.1–2). In SON 75, the love-object feeds the lover’s mind: ‘So are you to my thoughts as food to life, / Or as sweet-seasoned showers are to the ground’ (1–2), while in TGV it is the sense of sight that is evoked when Julia says of Proteus ‘O, know’st thou not his looks are my soul’s food?’ (2.7.15). The sense of sight is also mentioned by Hermia when she exclaims: ‘Keep word, Lysander. We must starve our sight / From lovers’ food till morrow deep midnight’ (MND 1.1.222–3). Less honourably, Iago tells Roderigo that he will undermine Othello’s love for Desdemona so that ‘The food that to him now is as luscious as locusts shall be to him shortly as bitter as coloquintida’ (1.3.347–9), and Troilus comments on the fickleness of love ‘But still sweet love is food for fortune’s tooth’ (4.7.177).

Lovers often refer to each other as food, but it describes a mother's love when Constance laments the loss of Arthur:

O Lord, my boy, my Arthur, my fair son,
 My life, my joy, my food, my all the world,
 My widow-comfort, and my sorrow's cure!
 (JN 3.4.103–5)

Less desirable emotions, such as jealousy, are also fed, as when Mistress Ford says of the love letter sent by Sir John 'O that my husband saw this letter! It would give eternal food to his jealousy' (2.1.95–6). Similarly, in ADO Beatrice wonders 'Is it possible disdain should die while she hath such meet food to feed it as Signor Benedick?' (1.1.114–15) and, later, Don John, hearing that the Prince will woo Hero before giving her to Claudio, proclaims 'This may prove food to my displeasure' (1.3.60–1).

Food is also referred to in the context of death: Sir John shows little sympathy for his fellow man when he dismisses the men he has gathered for service in the wars as 'food for powder, food for powder. / They'll fill a pit as well as better' (1H4 4.2.65–7), and Romeo anthropomorphizes the tomb in which Juliet lies:

Thou detestable maw, thou womb of death,
 Gorged with the dearest morsel of the earth,
 Thus I enforce thy rotten jaws to open,
 And in despite I'll cram thee with more food.
 (5.3.45–8)

(C) For more on food in Shakespeare, see Caton (1999); Appelbaum (2006, 1–32, 201–38); Fitzpatrick (2007); Schulting (2009). For clusters of images relating to food in Shakespeare, see Spurgeon (1935, 117–24).

fool, (A) A cold dessert made with **custard** and thin slices of **bread**; although **fruit** was used, the practice of mixing the fruit with the custard appears to have been introduced later.

(B) In LRQ, the Fool quibbles on his own name and that of the dish:

LEAR Dost thou call me fool, boy?
 FOOL All thy other titles thou hast given away. That thou wast born with.
 KENT (*to Lear*) This is not altogether fool, my lord.
 FOOL No, faith; lords and great men will not let me. If I had a monopoly out,
 they would have part on 't, and ladies too, they will not let me have all the
 fool to myself – they'll be snatching.
 (4.143–50)

The Fool suggests not only that the ladies are sexually interested in him, snatching at his body, but also that he wants to greedily eat all the fool himself.

(C) Robert May provides the following recipe for ‘Norfolk fool’:

Take a quart of good thick sweet cream, and set it a boiling in a clean scowred skillet, with some large mace and whole cinamon; having boiled a walm or two, take the yolks of five or six eggs dissolved and put to it, being taken from the fire, then take out the cinamon and mace; the cream being pretty thick, slice a fine manchet into thin slices, as much as will cover the bottom of the dish, pour on the cream on them, and more bread, some two or three times till the dish be full, then trim the dish side with fine carved sippets, and stick it with sliced dates, scrape on sugar, and cast on red and white biscuits.

(May 1660, V6r)

A ‘walm’ is a motion of upheaval in boiling liquid, so he recommends that it boil up once or twice before the eggs be added; a ‘sippet’ is a small piece of toasted or fried bread. For a brief history of the dish and the etymology of the word, see Ayto (1990, ‘fool’).

fowl, (A) The term for any bird and often used specifically for birds that were hunted and eaten.

(B) Shakespeare uses the term in the context of hunting and with a distinct sympathy for the bird. In MFM, Isabella’s response to the news that her brother Claudio will die ‘tomorrow’ is ‘O, that’s sudden! Spare him, spare him! / He’s not prepared for death. Even for our kitchens / We kill the fowl of season’ (2.2.85–7). She later refers to Angelo as one who ‘Nips youth i’ th’ head and follies doth enew / As falcon doth the fowl’ (3.1.89–90). In ADO, Benedick says of the lovesick Claudio ‘Alas, poor hurt fowl, now will he creep into sedges’ (2.1.190–1), and later Benedick is the fowl ‘stalked’ by Claudio and his friends when they discuss within his hearing how Beatrice is in love with him (2.3.93). Sir John describes the men he has recruited for battle in 1H4 to be ‘as such as fear the report of a caliver [gun] worse than a struck fowl or a hurt wild duck’ (4.2.19–21). The innocent Lucrece, when confronted in her bed by the rapist Tarquin, is compared to the fowl that trembles for fear of the falcon (LUC 505–12).

(C) Ken Albala pointed out that although large game still appeared on the tables of the wealthy, ‘by the sixteenth century, fowl is the food most readily associated with the nobility’ (Albala 2007a, 9).

frog, (A) This amphibious animal was apparently not usually eaten in England, but it is possible that they were consumed in times of **food** shortages and recipes were available. See also **snails**.

(B) In LRF, Edgar, in disguise, describes himself as ‘Poor Tom, that eats the swimming frog, the toad, the tadpole, the wall-newt and the water . . .’ (3.4.121–2), reference to the newt that lives on land and in water. Among the **ingredients**, the Witches add to the ‘**gruel**’ in their cauldron is ‘toe of frog’ (4.1.32, 4.1.14).

(C) In the following dietaries, frog is specifically medicinal: Brunschwig (1561, A2r); Ruscilli (1569, Irv); Gabelkover (1599, R2v, R6r). Thomas Moffett does

not generally approve of eating frogs but notes that ‘their hinder parts and livers (which be two in each) are the best to be eaten’ (Moffett 1655, B4v). Robert May provides a recipe for baked frogs’ legs (May 1660, Eer).

fruit, (A) Although wild **apples, pears, plums** and woodland **strawberries** had grown in England for hundreds of years, the early modern period saw new fruits from Southern Europe introduced into the gardens of the wealthy and thence into their diet, for example **apricots, melons, pomegranates, oranges** and **lemons**. In dried form fruits such as **raisins of the sun, currants, prunes, figs** and **dates** were also imported in large quantities to serve the luxury market. In the writings of Shakespeare and his contemporaries, a distinct suspicion towards fruit is consistent with advice from early modern dietaries that fruit should be consumed with caution and in moderation. The term ‘fruit’ was often used to refer to vegetable products in general (the word ‘vegetable’ does not appear in Shakespeare).

(B) There are numerous references to fruit in Shakespeare. In *AYL*, the **feast** enjoyed by the banished nobles is interrupted by Orlando who, seeking **food** for himself and Adam, announces ‘forbear, I say. / He dies that touches any of this fruit’ (2.7.97–8). It seems likely that the feast does not entirely consist of fruit since in the period it would have been considered odd to dine formally on fruit alone; Orlando also refers to food in general: ‘I almost die for food; and let me have it’ (2.7.104). Later in the play, Touchstone is critical of Orlando’s verses, which Rosalind has found hanging from trees in the forest: ‘Truly, the tree yields bad fruit’ (3.2.114). Rosalind refers to Orlando himself as fruit when she responds to Celia’s report ‘I found him under a tree, like a dropped acorn’ with ‘It may well be called Jove’s tree when it drops forth such fruit’ (3.2.229–32).

The word is often used figuratively elsewhere, for example in *MV Antonio* welcomes death at the hands of Shylock:

I am a tainted wether of the flock,
Meetest for death. The weakest kind of fruit
Drops earliest to the ground; and so let me.
(4.1.113–15)

Similarly in *R2* the king comments on news of the death of John of Gaunt: ‘The ripest fruit first falls, and so doth he. / His time is spent . . .’ (2.1.154–5). In another scene, one of the gardeners complains about the state of the kingdom under Richard’s governance:

our sea-walled garden, the whole land,
Is full of weeds, her fairest flowers choked up,
Her fruit trees all unpruned, her hedges ruined . . .
(3.4.44–6)

Commenting on the riotous youth of the new king in H5, the Bishop of Ely comments that

The strawberry grows underneath the nettle,
And wholesome berries thrive and ripen best
Neighbour'd by fruit of baser quality . . .
(1.1.61–3)

In CYM, two men who have experienced bad fortune compare themselves to fruit trees: Belarius considers life before banishment: ‘Then was I as a tree / Whose boughs did bend with fruit’ (3.3.60–1) and, reunited with Innogen, Posthumous proclaims ‘Hang there like fruit, my soul, / Till the tree die’ (5.6.263–4).

In HAM, Polonius apparently refers to the French fashion of eating fruit after a meal: ‘Give first admittance to th’ ambassadors. / My news shall be the fruit to that great feast’ (2.2.51–2). Shakespeare might be sharing a joke with the audience here: just as a French custom would be distained by any true-blooded Englishman so Polonius’ ‘news’ – that he has found the cause of Hamlet’s lunacy – will be distained, at least by the audience who know the full circumstances of his ‘antic disposition’ (1.5.173).

In Shakespeare’s history plays, children are often compared to fruit: in 1H6, the Old Shepherd claims that, contrary to what Joan La Pucelle says, he is indeed her father: ‘She was the first fruit of my bach’lorship’ (5.6.13), and later, in an effort to avoid execution, Joan pleads with York and Warwick ‘Murder not then the fruit within my womb’ (5.6.63). In CYL (2H6), Suffolk insults Warwick and his mother, claiming that she had sex with ‘Some stern untutored churl’ and so ‘noble stock / Was grafted with crab-tree slip, whose fruit thou art’ (3.2.213–4). In RDY (3H6), the pregnant Lady Grey tells her brother, Lord Rivers, that she will not give into despair ‘Lest with my sighs or tears I blast or drown / King Edward’s fruit, true heir to th’ English crown’ (4.5.23–4). In R3, Richard, feigning modesty, announces that he does not wish to be king since ‘The royal tree hath left us royal fruit’, a reference to the two young princes he will later order killed by Tyrrell. In AIT (H8), Gardiner denounces Ann Boleyn but is careful to exclude the child she carries in her womb, the future Queen Elizabeth, from his criticism:

GARDINER The fruit she goes with
I pray for heartily, that it may find
Good time, and live. But, for the stock, Sir Thomas,
I wish it grubbed up now.

(5.1.20–3)

In TIT, the child that is a result of the sexual union between Tamora and the black slave Aaron is denounced as ‘the base fruit of her burning lust’ (5.1.43)

and 'his fruit of bastardy' (5.1.48). Following her rape by Tarquin, Lucrece thinks of her husband's honour and swears that 'This bastard graft shall never come to growth. / He shall not boast, who did thy stock pollute, / That thou art doting father of his fruit' (LUC 1062-4).

(C) In the early modern period, it was generally believed that God had ordained animal flesh as fit for human consumption only after the flood (Gen. 9.3). Thomas Moffett notes:

For whilst Adam and his wife were in Paradise, he had commission to eat only of the fruit of the Garden; being cast thence, he was enjoined to till the ground, and fed in the sweat of his brows upon worts, corn, pulse and roots; but as for flesh, albeit many beasts were slain for sacrifices and apparel, yet none was eaten of men 2240 years after the creation; even till God himself permitted Noah and his family to feed of every sensible thing that moved and lived, as well as of fruits and green herb.

(Moffett 1655, E3r-E3v)

Moffett claims that the main reason for man later consuming animal flesh rather than fruit and vegetables alone was a change in man's physical make up as well as the food typically consumed:

before the flood men were of stronger constitution, and vegetable fruits grew void of superfluous moisture: so by the flood these were endued with weaker nourishment and men made more subject to violent diseases and infirmities. Whereupon it was requisite or rather necessary, such meat to be appointed for human nourishment, as was in substance and essence most like our own, and might with less loss and labour of natural heat be converted and transubstantiated into our flesh.

(Moffett 1655, E4r)

The notion that fruit was full of **water** and could cause a harmful imbalance in the body if consumed in excess or at the wrong time comes up repeatedly in the dietaries. William Vaughan gives a detailed explanation of this view of fruit:

All fruit for the most part are taken more for wantonnesse then for any nutritive or necessary good, which they bring unto us. To verifie this, let us but examine with the eye of reason what profit they cause, when they are eaten after meales. Surely we must needs confesse, that such eating, which the French call *desert*, is unnaturall, being contrary to Physicke or Dyet: for commonly fruits are of a moist facultie, and therefore fitter to be taken afore meals (but corrected with Suger or comfits) then after meales: and then also but very sparingly, least their effects appear to our bodily repentance, which in women grow to be the greene sicknesse, in men the morphew, or els some flatuous windy humor.

(Vaughan 1612, E4v)

Thomas Coryate, the early modern Englishman who reported on his travels across Europe, praises the flavoursome muskmelon that could be found in the markets of Venice but warned against over consumption:

I advise thee (gentle Reader) if thou meanest to see Venice, and shall happen to be there in the sommer time when they are ripe, to abstaine from the immoderate eating of them. For the sweetnessse of them is such as hath allured many men to eate so immoderately of them that they have therewith hastened their untimely death . . .

(Coryate 1611, V2r; Coryat 1905, 396)

In a seventeenth-century treatise on education, John Locke, the philosopher, argued that fruit should not be given to children because it was unwholesome for them (Critchley 2008, 155). That fruit was denounced by the dietaries and other authorities does not mean that it was not regularly consumed: it was sold in the street and in markets at home and abroad (as Coryate points out); the poor would have eaten fruit growing wild on bushes and in hedgerows, and fruit was regularly served in **banquets**. For more on the latter, see Albala (2007a, 73–89).

In Ben Jonson's *Bartholomew Fair*, Wasp describes his master, the idiotic Coke, who will buy anything presented to him at the Fair and is especially fond of fruit:

If a leg or an arm on him did not grow on, he would lose it i' the press. Pray heaven I bring him off with one stone! And then he is such a ravener after fruit! You will not believe what a coil I had, t'other day, to compound a business between a Cather'ne-pear-woman and him, about snatching! 'Tis intolerable, gentlemen!

(Jonson 1960, 1.5.111–17)

As E. A. Horsman indicated, a Catherine **pear** is a small and early variety (Jonson 1960, 35n116). Excavations of the Rose theatre indicate that a wide range of fresh and dried fruit was consumed in the theatre, the latter presumably consumed by the better-off playgoers (Bowsher and Miller 2009, 149).

fruiterer, (A) A seller of **fruit**, a dealer in fruit or a fruit grower.

(B) Samson **Stockfish** is the name of the fruiterer Justice Shallow recalls when reminiscing about his past and Sir John:

SILENCE This Sir John, cousin, that comes hither anon about soldiers?

SHALLOW The same Sir John, the very same. I see him break Scoggin's head at the court gate when a was a crack, not thus high. And the very same day did I fight with one Samson Stockfish, a fruiterer, behind Gray's Inn. Jesu, Jesu, the mad days that I have spent! And to see how many of my old acquaintance are dead.

(2H4 3.2.26–33)

fry, (A) Young offspring, either used generally or specifically of **fish**; the verb describes cooking in a pan with **fat**.

(B) The word is used to refer to the young in general when the Murderer calls Macduff's son 'Young fry of treachery!' (MAC 4.2.85). It twice refers to food for whales: in AWW Paroles describes Bertram as 'a dangerous and lascivious boy, who is a whale to virginity, and devours up all the fry it finds' (4.3.225–6), and in PER the master fisherman compares the rich miser to the whale who 'a plays and tumbles, driving the poor fry before him, and at last devours them all at a mouthful' (5.71–3). Adonis implores Venus to leave him alone: 'No fisher but the ungrown fry forbears' (VEN 526).

The verb is mentioned in an exchange in SHR when Gremio answers Tranio's 'Greybeard, thy love doth freeze' with 'But thine doth fry' (2.1.334); the sense seems to be that of overcooking, perhaps specifically burning, as is clear also when Thersites says of the apparent flirtation between Cressida and Diomedes: 'How the devil Luxury with his fat rump and potato finger tickles these together! Fry, lechery, fry' (5.2.55–7).

G

gallimaufry, (A) Generally a mixture of **food** (often made from leftovers) but used to refer to any kind of mixture.

(B) Telling Ford that Sir John loves his wife, Mistress Ford, Pistol explains

He woos both high and low, both rich and poor,
Both young and old, one with another, Ford.
He loves the gallimaufry, Ford.

(2.1.108–10)

During the sheep-shearing festival, a servant tells the Old Shepherd that three shepherds, neatherds and swineherds ‘have a dance which the wenches say is a gallimaufry of gambols, because they are not in ’t’ (4.4.325–7).

(C) In the prologue to his play *Midas*, first published in 1592, John Lyly uses the term to describe the population of early modern England:

Traffick and travell hath woven the nature of all Nations into ours, and made this land like Arras, full of devise. . . . Time hath confounded our mindes, our mindes the matter; but all commeth to this passe, that what heretofore hath been served in several dishes for a feaste, is now minced in a charger for a Gallimaufrey. If wee [in our play] present a mingle-mangle, our fault is to be excused, because the whole world is become an Hodge-podge.

(Lyly 1902, 12)

As Steven Mullaney noted, Lyly’s view of England was also ‘most emphatically true of Elizabethan London’ and ‘As the city expanded far beyond its customary social, cultural, and geographical limits, it indeed became a “Gallimaufrey” of the nation (if not of all nations) as a whole’ (Mullaney 1995, 19).

game

game See also **venison**, (A) Wild animals and birds hunted for sport and food; also, the act of hunting. The use of the term to apply specifically to the **flesh** of wild animals and birds seems to come later.

(B) Titus and the Emperor go hunting in TIT:

SATURNINUS Come on then, horse and chariots let us have,
And to our sport. (*To Tamora*) Madam, now shall ye see
Our Roman hunting.

MARCUS I have dogs, my lord,
Will rouse the proudest panther in the chase,
And climb the highest promontory top.

TITUS And I have horse will follow where the game
Makes way, and run like swallows o'er the plain.

(2.2.18–24)

Similarly, Belarius, at the sound of a hunting horn, states 'Hark, the game is roused!' (3.3.98) and 'The game is up' (3.3.107). In RDY (3H6), Richard of Gloucester announces to Hastings and Stanley his plan to rescue his brother, the king, while he is out hunting:

Thus stands the case: you know our King, my brother,
Is prisoner to the Bishop here, at whose hands
He hath good usage and great liberty,
And, often but attended with weak guard,
Comes hunting this way to disport himself.
I have advertised him by secret means
That if about this hour he make this way
Under the colour of his usual game,
He shall here find his friends with horse and men
To set him free from his captivity.

(4.6.4–13)

(C) For an early modern guide on hunting, see Gascoigne (1575); for a study of hunting in Shakespeare, see Berry (2001).

gammon See **bacon**

garlic, (A) Generally associated with the lower classes and stinking breath.

(B) In Shakespeare, garlic is always referred to in the context of the bad breath it causes. In 1H4, Hotspur says of Glyndwr:

O, he is as tedious
As a tired horse, a railing wife,
Worse than a smoky house. I had rather live
With cheese and garlic, in a windmill, far,

Than feed on cates and have him talk to me
 In any summer house in Christendom.
 (3.1.155–160)

Garlic is specifically associated with the lower classes in a number of plays: in *MND* Bottom advises the other mechanicals: ‘And, most dear actors, eat no onions nor garlic, for we are to utter sweet breath . . .’ (4.2.37–9); in *COR* the citizens, are denounced by Menenius who, hearing that Martius has joined the Volscians, tells the tribunes

You have made good work,
 You and your apron-men, you that stood so much
 Upon the voice of occupation and
 The breath of garlic-eaters!
 (4.6.99–102)

In *MM*, Lucio criticizes the Duke (unwittingly to the Duke himself):

The Duke, I say to thee again, would eat mutton on Fridays. He’s not past it yet, and, I say to thee, he would mouth with a beggar, though she smelt brown bread and garlic.

(3.1.439–42)

Lucio claims that the Duke does not adhere to the rule that animal flesh is not eaten on Fridays and also that he is licentious or frequents prostitutes (see **mutton**).

(C) According to John Gerard, garlic was also known by the English as ‘poore man’s Treacle’, so termed by Galen because of its medicinal effects: it ‘openeth obstructions, is an enemie to all cold poysons, and to the bitings of venomous beasts: and therefore *Galen* nameth it *Theriaca Rusticorum*, or the husbaudmans Treacle’ (Gerard and Johnson 1633, P3r). The term ‘treacle’ was used in the names of plants reputed to have medicinal qualities, also used, for example, of **rue** and **valerian** (*OED* treacle *n.* 3). Despite its reputed benefits and others – including helping throat complaints, acting as a diuretic, a remedy for dropsy and killing worms – Gerard warns ‘It yeeldeth to the body no nourishment at all, it ingendreth naughty and sharpe bloud’ and ‘such as are of a hot complexion must especially abstaine from it’; only when it has been ‘boyled in water untill such time as it hath lost his sharpenesse, it is the lesse forcible, and retaineth no longer his evill juyce, as *Galen* saith’ (Gerard and Johnson 1633, P3r–P3v). On the medicinal qualities of garlic and use of the terms ‘poor man’s treacle’ and ‘common people’s treacle’, respectively, see Cogan (1636, I2r–I2v) and Bullein (1595, G5r–G5v).

Thomas Elyot warns against the consumption of fried garlic by the melancholic (Elyot 1595, O4r) because it would exacerbate their condition. Melancholy was considered a dominant humour among intellectuals (witness the

melancholic Jaques in AYL), so perhaps it was thought by some that the lower classes and those involved in manual labour could eat it with impunity. Yet, other dietary authors state that garlic should be avoided by other humoral types: William Bullein warns that 'if sanguine men do eate much of it, it will make them to have red faces' (Bullein 1595, G5r), and William Vaughan that it is 'only fit to be eaten of fleagmatick folkes' (Vaughan 1612, C6r).

Girolamo Ruscelli suggests the following remedy for bad breath caused by eating garlic: 'Take a quantity of the rootes of Béetes, and rost them in hote embers, and being eaten, they will do the effect: or else for the like cause give the partie to eate raw **Beanes**, or Rew [**rue**]' (Ruscelli 1569, G4r); he also suggests garlic will 'heale the bitings of mad dogges' (Ruscelli 1569, G4v). Thomas Moffett notes that the Spaniard 'eats it more (being a hot nation) then our labouring men do here in *England*' and, though he approves of it, warns against eating too much of it 'lest it engender little worms in your flesh' (Moffett 1655, F2v–F3r).

The common people who stood in the yard of early modern amphitheatres were notoriously smelly. Thomas Dekker refers to the 'garlike mouthd stinkards' in the yard of the early modern playhouse (Dekker 1609, B1v). On the growing dislike of the smell of garlic, especially among the English, and the etymology of the word, see Ayto (1990, 'garlic').

ginger, (A) The hot and spicy root of a plant, often used dried or preserved in **sugar**; also used to flavour **ale**. Traditionally thought to aid digestion, be good for the sight and act as an aphrodisiac.

(B) Ginger is referred to several times by Shakespeare. It is one of the **ingredients** Perdita requires for the sheep-shearing feast since the Clown states 'I must have saffron to colour the warden pies; mace; dates, none – that's out of my note; nutmegs, seven; a race or two of ginger – but that I may beg' (4.3.45–7). Presumably, he 'may beg' it because he does not require much of it. In 1H4, the Second Carrier has 'a gammon of bacon and two races of ginger to be delivered as far as Charing Cross (2.1.24–5); here, as in WT, 'race' means root.

Shakespeare twice refers to ginger as hot. In H5, the Dauphin's **horse** is said to be 'of the heat of the ginger. It is a beast for Perseus. He is pure air and fire . . .' (3.7.20–1), and in TN Feste follows Sir Toby's admonition of Malvolio – Dost thou think because thou art virtuous there shall be no more cakes and ale? (2.3.110–11) – with 'Yes, by Saint Anne, and ginger shall be hot i' th' mouth, too' (2.3.112–13).

Shakespeare also associates eating ginger with old women perhaps because of its reputed digestive properties and use in aiding the sight: in MV Salanio wishes it were not true that Antonio has lost a ship and that rumour, which he personifies as an old woman, 'were as lying a gossip in that as ever knapped ginger or made her neighbours believe she wept for the death of a third husband' (3.1.8–10); 'knapped' means 'nibbled'. Similarly, in MM Pompey describes the inhabitants of the prison, most of whom are former customers of Mistress Overdone, the brothel keeper:

First, here's young Master Rash; he's in for a commodity of brown paper and old ginger, nine score and seventeen pounds, of which he made five marks ready money. Marry, then ginger was not much in request, for the old women were all dead.

(4.3.4–8)

It is implied that the ginger is stale and thus worth little; it is not quite clear why 'the old women were all dead' unless, as J. W. Lever suggested this is 'a reference to the plague in 1603' (Shakespeare 1965, 111n8–9).

(C) William Bullein claims that ginger, especially green ginger (that is the fresh root, often in preserve) 'maketh warme a colde stomacke, and consumeth windes, helpeth evill disgestion, and maketh meate goe easely downe into the stomacke' (Bullein 1595, L7r). So too Thomas Cogan notes that ginger 'heateth the stomacke, and helpeth digestion' adding, moreover, that it 'is good for the sight' if powdered ginger and sugar are sifted through a fine cloth and then inserted into the eye. Cogan considered green ginger to be 'better for students: for being well made, if it be taken in the morning fasting, it comforteth much the stomacke and head, and quickneth remembrance, and is very good for a cough' (Cogan 1636, Q3r). See also Elyot (1595, G1r).

John Gerard, citing Dioscorides, notes that ginger 'is of an heating and digesting qualitie; it gently looseth the belly, and is profitable for the stomacke, and effectually opposeth it selfe against all darknesse of the sight; answering the qualities and effects of Pepper' but warns that green ginger provokes lust (Gerard and Johnson 1633, E5v). Henry Butts suggests the same but approvingly when he notes that ginger 'provoketh sluggish husbandes'; he also makes the point that 'Greene Ginger, condite with hony, warmes olde mens bellies' as well as those generally 'troubled with winde' (Butts 1599, P2v [actually O2v]); to 'condite' means to preserve or pickle.

Ginger was used in hippocras, **wine** flavoured with **spices**, and later in **ale**; the following recipe by Hannah Woolley is 'To make Ale to drink within a Week':

Tun it into a Vessel which will hold eight Gallons, and when it hath done working, ready to bottle, put in some Ginger sliced, and an Orange stuck with Cloves, and cut here and there with a Knife, and a pound and half of Sugar, and with a stick stir it well together, and it will work afresh; when it hath done working, stop it close, and let it stand till it be clear, then bottle it up and put a Lump of Sugar into every Bottle, and then stop it close, and knock down the Corks, and turn the Bottles the Bottoms upwards, and it will be fit to drink in a Weeks time.

(Woolley 1670, C12r)

For a brief history of ginger and the etymology of the word, see Ayto (1990, 'ginger').

gingerbread, (A) A spiced bread-like **cake** made with **honey** and **ginger**. It was sometimes decorated with gold-leaf and cut into the shape of a man; also referred to as comfortable **bread**.

(B) In Shakespeare, gingerbread is referred to twice and both times is associated with those from the lower social classes: in 1H4 Hotspur responds to his wife saying ‘in good sooth’ with a teasing admonition:

Swear me, Kate, like a lady as thou art,
A good mouth-filling oath, and leave ‘in sooth’
And such protest of pepper gingerbread
To velvet-guards and Sunday citizens.

(3.1.249–52)

‘Pepper gingerbread’ was a spicier version of gingerbread, it might have contained **spices** such as cinnamon, **nutmeg** and **cloves** (and later allspice), rather than pepper specifically. ‘Velvet guard’ is a trimming of velvet (*OED* velvet *n.* 7. a), such as might be worn by those who could only afford to dress like a citizen, that is wear any velvet at all, on the one day of the week they wore their Sunday best. In LLL, Costard, the swain, tells Moth ‘An I had but one penny in the world, thou shouldst have it to buy gingerbread’ (5.1.67–8).

(C) Peter Brears noted that the gingerbreads served at Tudor and Stuart banquets were not the sweet ginger-flavoured sponge-cakes with which we are familiar but rather ‘dense dough-like pastes which could be shaped in shallow wooden moulds, dried to firmness, and finally gilded with gold leaf’ and flavoured with a ‘combination of spices used to give them flavour’ (Brears 1991, 100). Sir Hugh Platt provides a recipe for gingerbread that calls for one ounce of ginger in the mixture and a dusting of dried ginger, along with other spices, on top of the finished bread. He says of the result ‘This is your gingerbread used at the court, and in all gentlewomens houses . . .’ (Platt 1602, B11r). Spiced gingerbread was one of the foods sold by street vendors in London (Forsyth 1999b, 28). In northern counties of England, ‘pepper’ originally meant a spicing of ginger and ‘pepper-cake’ is a kind of spiced, fruited cake; there is no evidence that this sweet cake traditionally contained pepper (Mason and Brown 2006, 233–4). For a brief history of gingerbread and the etymology of the word, see Ayto (1990, ‘gingerbread’).

Ben Jonson refers to gingerbread in several plays: in *Bartholomew Fair* Joan Trash sells specifically gingerbread men, since Lantern Leatherhead (the hobby-horse-seller) refers to her ‘ginger-bread-progeny’; he also claims that her gingerbread is made of ‘stale bread, rotten eggs, musty ginger, and dead honey’ (Jonson 1960, 2.2.3–4, 2.2.9–10). She is apparently advanced in years since Leatherhead calls her ‘old Joan’ (2.2.12); see **ginger** for the association between old women and eating ginger. Her gingerbread is twice referred to as ‘comfortable bread’ (2.5.9; 3.4.92), that is ‘strengthening and refreshing’ (*OED* comfortable *a.* 3.). Halliwell Phillipps describes ‘comfortable bread’ as ‘Spiced gingerbread. Sugared corianders are still called *comforts*’ (Halliwell 1855, ‘comfortable-bread’).

Volpone asks Nano: ‘How now! Who let you loose? Whither go you, now? / What? to buy ginger-bread? or to drowne kitlings? [kittens] (Jonson 1968, 5.11.8–9)’, which R. B. Parker suggested are ‘the occupations of spoilt children’ (Jonson

1983, 292n9). Gingerbread also appears in Jonson's *The Alchemist* and is distinctly scatological since Dapper is locked in the toilet with a piece of gingerbread stuffed in his mouth and, by the time he has been freed, the dark-coloured cake has begun to melt and thus resembles excrement (Jonson 1991, 5.3.64–6).

glasses See also **cup** and **bowl**, (A) Expensive drinking vessels.

(B) In the opening scene of *SHR*, the Hostess asks a drunken Christopher Sly 'You will not pay for the glasses you have burst?' (I. 1.6), and in 2H4 Sir John proclaims 'Glasses, glasses, is the only drinking' (2.1.140), meaning they make the best vessels from which to drink. As René Weis pointed out, glass, particularly that which came from Venice, 'was becoming very fashionable in the later sixteenth century and started to supersede gold, silver, and pewter for drinking vessels' (Shakespeare 1997b, 157n140), so Sir John is announcing himself as a man of fashion. Of course, the less well-off would still have drunk from less sophisticated tableware. The term 'glass' as a vessel for drinks also comes up when Portia refers to 'a deep glass of Rhenish wine' (MV 1.2.92–3), and Touchstone refers to a drink 'poured out of a cup into a glass' (AYL 5.1.40–1).

(C) See Robinson and Harding (2006, 'drinking vessels'). Excavations from the Rose Theatre found evidence of ceramic drinking vessels as well as 'high status' glass vessels (Bowsher and Miller 2009, 153).

gluttony, (A) One of the seven deadly sins, gluttony not only meant **eating** and **drinking** too much but also extended to an excessive interest in and enjoyment of **food**.

(B) In Shakespeare, gluttony is perhaps most obviously presented in the figure of Sir John. In 1H4, numerous references are made by Prince Harry to his size and, by inference, his eating habits: for example, he is described as a 'fat-kidneyed rascal' (2.2.6), a 'fat-guts' (2.2.31) and an 'obscene greasy tallow-catch' (2.5.232). Sir John consumes a lot of **wine** also, specifically **sack**: the receipts found in his pockets for a **capon**, **sauce**, two gallons of sack, **anchovies** and **bread**, provoke the Prince's remark 'O monstrous! But one halfpennyworth of bread to this intolerable deal of sack' (1H4 2.5.543–4). Sir John blames others for the ill health that results from eating and drinking to excess, telling Doll: 'If the cook help to make the gluttony, you help to make the diseases, Doll. We catch of you, Doll, we catch of you; grant that, my poor virtue, grant that' (2H4 2.4.43–5).

Another apparently gluttonous figure is Wolsey, the Cardinal of York in AIT (H8), of whom Buckingham says:

I wonder
That such a keech can, with his very bulk,
Take up the rays o' th' beneficial sun,
And keep it from the earth.

(1.1.54–7)

Such gluttony is, of course, ironic in a man of God; see **keech**.

In Shakespeare, the Romans consider Egypt a place of excess: when Maecenas asks ‘Eight wild boars roasted whole at a breakfast and but twelve persons there – is this true?’ Enobarbus replies ‘This was but as a fly by an eagle. We had much more monstrous matter of feast, which worthily deserved noting’ (2.2.186–90). Just as in Egypt, this culinary excess coexists with sex and physical indolence, so too in E3 the King of France condemns the English king and his subjects:

For what’s this Edward but a belly-god,
A tender and lascivious wantonness,
That th’other day was almost dead for love?
And what, I pray you, is his goodly guard?
Such as, but scant them of their chines of beef,
And take away their downy feather beds,
And presently they are as resty-stiff
As ’twere a many overridden jades.

(6.154–61)

Titus is keen to avoid Gothic gluttony and limits the diet of the Andronici to just enough for survival when planning his vengeance: ‘look you eat no more / Than will preserve just so much strength in us / As will revenge these bitter woes of ours’ (TIT 3.2.1–3).

In SON 1–17, which urge a young man to marry, and thus have children, he is accused of gluttony in his self-obsession:

Pity the world, or else this glutton be:
To eat the world’s due, by the grave and thee.

(SON 1, 13014)

In VEN, Adonis tells Venus ‘Love surfeits not; lust like a glutton dies. / Love is all truth, lust full of forgèd lies’ (803–4).

(C) An inordinate appetite was routinely denounced by early modern dietaries, which echoed the Elizabethan *Homily against Gluttony and Drunkenness* in urging Christians to avoid intemperance. Andrew Boorde suggests that any man of leisure who eats more than two meals a day, or any labourer more than three, ‘lyveth a beestly lyfe’ (Boorde 1547, C3r). Similarly, Henry Wingfield introduces his dietary by lamenting that ‘by suche revell, gourmandise, and daily surfetyng, many cruellye are putte to deathe, oftentimes in floryshynge youth, in the most pleasaunt tyme of their lyfe’ (Wingfield 1551, A6r). William Bullein also warns against the ‘greedie gluttons’ who are responsible for ‘wasting their substance, disforming their bodies, shortning their pleasant daies’ and details the physical ailments likely to result from ‘delight in plentie of banquets’, namely ‘stinking vomits, sausy faces, dropsies, vertigo, palsies, obstructions, blindnes, fluxes [fluxes], apoplexis, caters, and rheumes, &c’ (Bullein 1595, B2r). See also Thomas Moffett

who warns against 'surfeiting and excess' and also excessive fasting, what he terms 'self-pining' (Moffett 1655, Nn1v, Nn3v).

Christopher Marlowe personifies the sin in *Doctor Faustus*:

GLUTTONY. Who, I, sir? I am Gluttony. My parents are all dead, and the devil a penny they have left me but a bare pension, and that is thirty meals a day, and ten bevers – a small trifle to suffice nature. O, I come of a royal parentage. My grandfather was a gammon of bacon, my grandmother a hogshead of claret wine. My godfathers were these: Peter Pickle-herring and Martin Martlemas-beef. O, but my godmother, she was a jolly gentlewoman, and well beloved in every good town and city; her name was Mistress Margery March-beer. Now, Faustus, thou hast heard all my progeny, wilt thou bid me to supper?

FAUSTUS. No, I'll see thee hanged. Thou wilt eat up all my victuals.

GLUTTONY. Then the devil choke thee!

FAUSTUS. Choke thyself, glutton!

(Marlowe 1993, A-text-2.3.140–54)

In the B version of *Doctor Faustus*, the Bad Angel describes hell, where gluttons 'are fed with sops of flaming fire' (Marlowe 1993, B-text-5.5.2.128). Gluttony, along with the other deadly sins, parades through Lucifer's court in Edmund Spenser's *Faerie Queene*.

Deformed creature, on a filthie swyne,
His belly was vpblowne with luxury;
And eke with fatnesse swollen were his eyne,
And like a Crane his necke was long and fyne,
With which he swallowd vp excessiue feast,
For want whereof poore people oft did pyne;
And all the way, most like a brutish beast,
He spued vp his gorge, that all did him deteast.

(Spenser 2001, 1.4.21.2–9)

Philip Stubbes, via the speaker Philoponus, describes the gluttony and drunkenness he has observed in Ailgna ('Anglia' spelt backwards): 'The People there are marveilously given to daintie fare, gluttonye, bellicheer, [belly-cheer] & many also to drunkenesse, & gourmandice' (Stubbes 1583a, H8r). In *Pierce Penilesse*, Thomas Nashe accuses the English of being especially greedy:

It is not for nothing that other Countries, whom we upbraide with Drunkenesse, call us bursten-bellied Gluttons: for wee make our greedie paunches powdering tubs of beefe, and eat more meat at one meale, than the Spaniard or Italian in a moneth. . . . We must have our Tables furnisht like Poulterers stalls, or as though we were to victual *Noahs* Arke again . . . (Nashe 1904a, 200).

For the view that Shakespeare was disgusted by gluttony, see Spurgeon (1935, 120–1).

go to bed at noon, (A) Also known as ‘goat’s beard’, the term was used of the plants meadowsweet and salsify; it may also refer to a species of **mushroom**.
(B) These are the last words uttered by the Fool in LRF

LEAR Make no noise, make no noise. Draw the curtains.

So, so. We’ll go to supper i’ th’ morning. [*He sleeps*]

FOOL And I’ll go to bed at noon.

(3.6.41–3)

(C) John Gerard tells us how the plant came by its name: ‘the whole floure [flower] resembles a starre when it is spred abroad; for it shutteth it selfe at twelue of the clocke, and sheweth not his face open untill the next dayes Sun doth make it floure anew’ (Gerard and Johnson 1633, 3P6r). He notes that its roots ‘boyled in wine and drunke, asswageth the paine and pricking stiches of the sides’ and also recommends it specifically as a healthy food:

The same boyled in water untill they be tender, and buttered as parseneps and carrots, are a most pleasant and wholsome meate, in delicate taste farre surpassing either Parsenep or Carrot: which meate procures appetite, warmeth the stomacke, prevaileth greatly in consumptions, and strengthneth those that have been sicke of a long lingring disease. (Gerard and Johnson 1633, 3P6v)

goat, (A) The **milk** of the goat was usually consumed; the **flesh** of the young animal, the kid, was considered better than **meat** from the goat.

(B) In TIT, Aaron wishes his child to eat ‘curds and whey, and suck the goat’ (4.2.177). One of the **ingredients** the Witches put into their cauldron is ‘gall of goat’ (4.1.27). The flesh of the animal is mentioned by Shylock when he expresses disinterest in the details of the bond Antonio will sign:

what should I gain
By the exaction of the forfeiture?
A pound of man’s flesh taken from a man
Is not so estimable, profitable neither,
As flesh of muttuns, beeves, [*beef*] or goats.

(1.3.162–6)

(C) Thomas Elyot claims: ‘The most excellent milke is of a woman, the milke of a cow is thickest, the milke of a camell is most subtil, the milke of a goate is betwéene cow milk & camel milke’ (Elyot 1595, H2v). Similarly, William Vaughan notes: ‘Womans milk is wholesomest and purest, because it is a restorative medicine for the braine and the consumption. Next unto it, goates milk is best’ (Vaughan 1600, B7r); in a later edition of his dietary, he advises on the best diet for specific months, for example in September: ‘Some accustome themselves to drinke a draught of Goates milke luke-warme in the morning, to encrease radicall moisture, while this moneth continueth’ (Vaughan 1612, K4r). Thomas Cogan notes that the flesh of goat was not praised by Galen but, as is typical of

the dietaries, the flesh of the younger animal (in this case kid) is preferred (Cogan 1636, R4r).

The gall of a goat was considered medicinal by Girolamo Ruscelli but via topical application not consumption: Ruscelli recommends it be used 'To take out spottes, lentilles, or pimpels of the face' (Ruscelli 1558, Fol. 69r).

goose, (A) Goose was not considered an especially healthy food by the dietary authors; the word also means stupid or cowardly since these characteristics were associated with the bird. The vulgar use of the word as a verb meaning 'to have sex with', specifically to penetrate, does not seem to have been current in the period but see **Winchester goose**. Quills made from goose-feathers were common.

(B) In TGV, Lance announces his loyalty to his dog Crab:

How many masters would do this for his servant? Nay, I'll be sworn I have sat in the stocks for puddings he hath stolen, otherwise he had been executed. I have stood on the pillory for geese he hath killed, otherwise he had suffered for 't.
(4.4.28–32)

In the same play, Sir John comments on the beating he has just received from Master Ford: 'Since I plucked geese, played truant, and whipped top, I knew not what 'twas to be beaten till lately' (5.1.24–6), which suggests that plucking birds was a job typically given to children.

Robin Goodfellow compares the Mechanicals' reaction to Bottom with the head of an ass to 'wild geese that the creeping fowler eye' (3.2.20), that is they panic and fly away; in a number of plays geese are characterized as cowardly, for example when Sir John accuses Prince Harry of cowardice over the Gad's Hill robbery: 'A king's son! If I do not beat thee out of thy kingdom with a dagger of lath, and drive all thy subjects afore thee like a flock of wild geese, I'll never wear hair on my face more. You, Prince of Wales!' (1H4 2.5.136–9). A similar point is made in COR when Martius criticizes the Citizens:

He that trusts to you,
Where he should find you lions finds you hares,
Where foxes, geese.

(1.1.168–70)

The goose is also characterized as stupid, for example Stefano tells Trinculo 'Though thou canst swim like a duck, thou art made like a goose' (2.2.130–1), Demetrius calls the Lion, played by Snug in the Mechanicals' play, 'a goose for his discretion' (5.1.229), and in LRF Kent calls Oswald a goose (2.2.83). The word is also used in this sense in LLL in an exchange between Armado, Moth and Costard (3.1.92–119). Twice in LLL, there is a reference to the goose being green in the context of love, once when Biron notes that 'The spring is near when green geese are a-breeding' (1.1.97) and once when he dismisses a sonnet

as liable to make 'A green goose a goddess' (4.3.72). As G. R. Hibbard explained, green geese are hatched in the autumn and eaten in the Spring: 'Proverbially giddy and witless, they are also synonymous with silly young fools' (Shakespeare 1990b, 100n97); the 'green goose' is a silly girl who suffers from green-sickness, an anaemic disease commonly attributed to a virgin's sexual fantasies, which manifested itself through an unhealthy pallor and could only be cured by a sexual encounter (Williams 1994b, 'greensickness'). Biron might also be making fun of his companions reading the sonnet, 'equating the triplet in double rhyme . . . to the cackling of mating geese' (Shakespeare 1990b, 100n97), and in MV also Portia refers to the cackling goose (5.1.105). The connection made between geese and the seasons is also evident in LRF when Kent explains that Cornwall and Regan have put him in the stocks, and the Fool observes 'Winter's not gone yet if the wild geese fly that way' (2.2.221–2), meaning things are going to get much worse.

Looking like a goose is also an insult, as when Macbeth berates the messenger who brings him bad news:

The devil damn thee black, thou cream-faced loon!

Where gott'st thou that goose look?

SERVANT There is ten thousand -

MACBETH Geese, villain?

SERVANT Soldiers, sir.

(5.3.11–15)

In WIV, Sir John refers to Jupiter's transformation into a swan 'for the love of Leda' and comments: 'O omnipotent love! How near the god drew to the complexion of a goose!' (5.5.7–8).

In MAC, the Porter responds to the knocking at the door with 'Faith, here's an English tailor come hither for stealing out of a French hose. Come in, tailor. Here you may roast your goose' (2.3.12–14). As Kenneth Muir indicated, 'goose' here not only refers to a smoothing iron but also suggests the swelling of venereal disease (see **Winchester goose**); the phrase 'roast your goose' may be a reference to killing the goose that laid the golden **eggs** (Shakespeare 1951, 59n15).

Rosencrantz tells Hamlet about the fashion for child-actors who 'so berattle the common stages . . . that many wearing rapiers are afraid of goose-quills, and dare scarce come thither' (HAM 2.2.343–5), a reference to the pens of satirical playwrights that otherwise brave men in the audience are afraid to encounter. Similarly, in TN, Sir Toby tells Sir Andrew that his challenge to Cesario should be strong: 'Let there be gall enough in thy ink; though thou write with a goose-pen, no matter' (3.2.46–8). In both cases, the goose as proverbially cowardly is invoked as well as the pen made from goose-feather.

(C) Thomas Cogan was typical of the dietary authors in disapproving of goose as a food:

Goose is hard of digestion, but being yong and fat the wings be easie to digest in a hot stomack, and nourish competently, but the greene goose is better than the stubble goose, and I speake of tame geese, for wilde geese are much worse, yet a Lankashire man will finde fault with neither, being fat and well rosted.

(Cogan 1636, V2v)

Henry Butts claims that ‘Jewes are great Goose-eaters: therefore their complexion is passing melancholious, their colour swort, and their diseases very perillous’ (Butts 1599, K8r); see **Jewish-food**. Galen, like Butts, disapproves of goose which he considers ‘much more difficult to digest’ than the meat of other birds (Grant 2000, 171). Goose was formerly the bird of choice for Christmas day dinners; they were much farmed in East Anglia with goose fairs held every Autumn, the most famous of which was in Nottingham and well established by 1600 (Mason and Brown 2006, 404–5). In a recipe for baked goose, John Murrell recommends that the bird first be parboiled (Murrell 1617, E1r).

gooseberries, (A) A small green fruit that was widely available.

(B) In 2H4, Sir John complains that the present age is so full of malice that ‘all the . . . gifts appertinent to man . . . are not worth a gooseberry’ (1.2.172–4). The gooseberry might be considered worthless because small and plentiful.

(C) John Gerard describes ‘divers sorts of the Goose-berries; some greater, others lesse: some round, others long, and some of a red colour’ (Gerard and Johnson 1633, 5S6v). He claims they are medicinal:

The juice of the greene Gooseberties cooleth all inflammations, *Erysipelas*, and Saint Antonies fire. They provoke appetite, and coole the vehement heate of the stomacke and liver. The young and tender leaves eaten raw in a sallad, provoke urine, and drive forth the stone and gravell.

(Gerard and Johnson 1633, 5Tr)

Thomas Moffet notes that they are restorative if baked when ‘almost ripe’ and that sour gooseberries ‘nourish nothing, serving rather for sawce to please ones taste, then to augment flesh’ (Moffett 1655, Ff3r). For the suggestion that the fruit got its name from its culinary use in a sauce for goose, see Mason and Brown (2006, 114); see also Ayto (1990, ‘gooseberry’).

gorge/gorging, (A) The noun ‘gorge’ was used to refer to the neck, as well as the more familiar verb ‘to gorge’, meaning to eat or **drink** greedily.

(B) Shakespeare often refers to a neck full of **food** or drink and one that is about to **vomit**. Leontes states how knowing there is a poisoned spider in the cup from which he drinks will make a man react: ‘he cracks his gorge, his sides, / With violent hefts’ (WT 2.1.46–7). Holding Yorick’s skull, Hamlet recalls: ‘He hath borne me on his back a thousand times; and now, how abhorred my imagination

is! My gorge rises at it' (HAM 5.1.180–3). Iago claims that Desdemona will tire of Othello

Her eye must be fed, and what delight shall she have to look on the devil? When the blood is made dull with the act of sport, there should be again to inflame it, and to give satiety a fresh appetite, loveliness in favour, sympathy in years, manners, and beauties, all which the Moor is defective in. Now, for want of these required conveniences, her delicate tenderness will find itself abused, begin to heave the gorge, disrelish and abhor the Moor. Very nature will instruct her in it and compel her to some second choice.

(OTH 2.1.226–35)

Having at last got hold of Adonis, Venus metaphorically devours him:

Even as an empty eagle, sharp by fast,
Tires with her beak on feathers, flesh, and bone,
Shaking her wings, devouring all in haste
Till either gorge be stuffed or prey be gone,
Even so she kissed his brow, his cheek, his chin,
And where she ends she doth anew begin.

(VEN 55–60)

The word is used as a verb by Lear when he curses Cordelia:

The barbarous Scythian,
Or he that makes his generation messes
To gorge his appetite, shall to my bosom
Be as well neighboured, pitied, and relieved
As thou, my sometime daughter.

(LRF 1.1.116–20)

gossip's bowl See **bowl**

gout, (A) A medical condition that causes a painful swelling in the joints of the extremities, often the big toe; thought to be caused by consuming rich **food** and thus associated with those who could afford to eat well.

(B) In AYL, Rosalind responds to Orlando's question 'Who ambles time withal?':

With a priest that lacks Latin, and a rich man that hath not the gout; for the one sleeps easily because he cannot study, and the other lives merrily because he feels no pain, the one lacking the burden of lean and wasteful learning, the other knowing no burden of heavy tedious penury.

(3.2.310–16)

It is a rich man who is imagined as having gout because many people could not afford to consume excessive amounts of food and drink.

Thinking that he has been responsible for the death of Innogen, Posthumous is glad to be sent to prison:

Most welcome, bondage, for thou art a way,
I think, to liberty. Yet am I better
Than one that's sick o' th' gout, since he had rather
Groan so in perpetuity than be cured
By th' sure physician, death, who is the key
T' unbar these locks.

(CYM 5.5.97–102)

Gout is also associated with impending age and death in MM when the disguised Duke advises Claudio not to place too great a value on life

Thou bear'st thy heavy riches but a journey,
And death unloads thee. Friend hast thou none,
For thine own bowels, which do call thee sire,
The mere effusion of thy proper loins,
Do curse the gout, serpigo, and the rheum,
For ending thee no sooner.

(3.1.27–32)

In 2H4, Sir John is frustrated by his gout, which means he cannot curse the Lord Chief Justice as he would like:

A man can no more separate age and covetousness than a can part young limbs and lechery; but the gout galls the one and the pox pinches the other, and so both the degrees prevent my curses.

(1.2.230–4)

Later, he exclaims: 'A pox of this gout! – or a gout of this pox! – for the one or the other plays the rogue with my great toe' (1.2.246–7).

(C) In Edmund Spenser's *Faerie Queene*, Avarice, one of Lucifer's 'six sage Counsellours', has gout:

Most wretched wight, whom nothing might suffice,
Whose greedy lust did lacke in greatest store,
Whose need had end, but no end couetise,
Whose wealth was want, whose plenty made him pore,
Who had enough, yet wished euer more;
A vile disease, and eke in foote and hand
A grieuous gout tormented him full sore,
That well he could not touch, nor go, nor stand . . .

(Spenser 2001, 1.4.29.1–8)

Ben Jonson's Volpone laughs at the 'avarice' he has just witnessed in the legacy hunter, and old man, Corbaccio:

So many cares, so many maladies,
So many fears attending on old age,
Yea, death so often called on, as no wish
Can be more frequent with 'em, their limbs faint,
Their senses dull, their seeing, hearing, going,
All dead before them; yea, their very teeth,
Their instruments of eating, failing them:
Yet this is reckoned life! Nay, here was one,
Is now gone home, that wishes to live longer!
Feeles not his gout, nor palsy, feigns himself
Younger by scores of years, flatters his age,
With confident belying it . . .
(Jonson 1968, 1.4.144–55)

In Jonson's *The Alchemist*, Subtle tells tribulation and Ananias of the influence the Philosopher's Stone will bring them:

As, put the case,
That some great man, in state, he have the gout,
Why, you but send three drops of your elixir,
You help him straight: there you have made a friend.
(Jonson 1991, 3.2.26–9)

(C) For a history of the disease and its cultural ramifications, see Porter and Rousseau (1998, 1–47).

grain See **corn, barley, wheat** and **oats**

grapes

(A) Often referred to in the context of **wine**.

(B) In AYL, Touchstone refers to 'The heathen philosopher' who 'when he had a desire to eat a grape, would open his lips when he put it into his mouth, meaning thereby that grapes were made to eat, and lips to open' (5.1.32–5); it is not clear to which particular philosopher Touchstone refers. Classical allusion is also evident in AWW when Lafeu responds to the King's denial that he would be cured of his infirmity by asking

O, will you eat
No grapes, my royal fox? Yes, but you will,
My noble grapes, an if my royal fox
Could reach them.
(2.1.68–71)

The allusion is to the fox in Aesop's fable who condemned as sour the grapes he could not reach.

Wine from the juice of grapes is referred to in a number of plays. In his misanthropic state, Timon tells the thieves he encounters:

Here's gold. Go suck the subtle blood o' th' grape
Till the high fever seethe your blood to froth,
And so scape hanging.

(TIM 4.3.431-3)

Iago tells Roderigo that Desdemona is nothing special: 'Blessed fig's end! The wine she drinks is made of grapes. If she had been blessed, she would never have loved the Moor' (2.1.251-3). In ANT, the Boy sings a song about wine:

Come, thou monarch of the vine,
Plumpy Bacchus, with pink eyne!
In thy vats our cares be drowned,
With thy grapes our hairs be crowned!
Cup us till the world go round,
Cup us till the world go round!

(2.7.110-15)

Wine is mentioned in the context of pleasures that have passed when Cleopatra, preparing for death, says to Iras:

Give me my robe. Put on my crown. I have
Immortal longings in me. Now no more
The juice of Egypt's grape shall moist this lip.

(5.2.275-7)

It is also spoken of in terms of regret for what has passed when, after Tarquin has raped Lucrece, the narrator asks

Who buys a minute's mirth to wail a week,
Or sells eternity to get a toy?
For one sweet grape who will the vine destroy?

(LUC 213-15)

In AWW, Lafeu claims Bertram's good blood comes from the King's consumption of wine, a point reminiscent of Sir John's speech on the effects of **sack** on the body, specifically the blood (2H4 4.2.93-121): 'There's one grape yet. I am sure thy father drunk wine, but if thou beest not an ass I am a youth of fourteen. I have known thee already' (2.3.100-2). Staying with alcohol, in MM 'the Bunch of Grapes' is either the name of an **inn** or **tavern** or a room within an inn or tavern, where Froth likes to sit 'because it is an open room, and good for winter' (2.1.126-7).

Venus, in her unrequited desire for Adonis, is compared to ‘poor birds, deceived with painted grapes’ who ‘surfeit by the eye, and pine the maw’ (VEN 601–2); in MND appetites are satisfied when Titania instructs her followers to take care of Bottom by **feeding** him ‘with apricots and dewberries, / With purple grapes, green figs, and mulberries’ (3.1.158–9); in COR Menenius says of Martius, a man who does not enjoy **eating**, ‘The tartness of his face sours ripe grapes. When he walks, he moves like an engine, and the ground shrinks before his treading’ (5.4.17–20).

(C) See Pliny’s claim that Zeuxis painted such life-like grapes that birds flew towards them and began pecking at them (Pliny 1940, 311). Although Martius’s abstinence would have been understood by the early moderns as inherently Roman (because stoical), it does suggest that a man out of touch with his body can become out of touch with ordinary (hungry) people; for a reading of Martius’ abstinence from food long these lines, see Fitzpatrick (2007, 96–9).

gravy, (A) A dressing for **meat** or **fish**, made from their **broth**, with perhaps some **wine** added, and thickened with ground **almonds** or **flour** and seasoned with **spices**.

(B) It is not surprising, given his interest in food, that Sir John should choose to play upon the words used by the Lord Chief Justice in his admonition:

LORD CHIEF JUSTICE There is not a white hair in your face but should have his effect of gravity.

SIR JOHN His effect of gravy, gravy, gravy.

(2H4 1.2.161–3)

(C) For a brief history of gravy, specifically the shift from using broth (the liquid in which the meat was boiled) to the juices obtained from roasting, see Ayto (1990, ‘gravy’).

grease/greasy, (A) Used to describe body **fat** and also sweat, often that belonging to those from the lower ranks.

(B) The words ‘grease’ and ‘greasy’ are used to describe Shakespeare’s ‘fat knight’, Sir John. In 1H4, Prince Harry makes numerous references to Sir John’s body, at one point playfully denouncing him as a ‘whoreson obscene greasy tallow-catch’ (2.5.231–2). Similarly, in WIV Mistress Ford shares her thoughts about Sir John with Mistress Page: ‘I think the best way were to entertain him with hope, till the wicked fire of lust have melted him in his own grease,’ and Mistress Page concludes ‘Let’s consult together against this greasy knight’ (2.1.63–103). Also, in WIV Sir John complains about being bundled into a laundry basket, one of the tricks played upon him by Mistress Ford and Mistress Page:

And then, to be stopped in, like a strong distillation, with stinking clothes that fretted in their own grease. Think of that – a man of my kidney – think of that – that am as subject to heat as butter, a man of continual dissolution and thaw.

It was a miracle to scape suffocation. And in the height of this bath, when I was more than half stewed in grease like a Dutch dish, to be thrown into the Thames and cooled, glowing-hot, in that surge, like a horseshoe.

(3.5.104–12)

Grease is also used in the context of body-fat when Dromio of Syracuse describes to his master, Antipholus of Syracuse, the woman who pursues him:

Marry, sir, she's the kitchen wench, and all grease; and I know not what use to put her to but to make a lamp of her, and run from her by her own light. I warrant her rags and the tallow in them will burn a Poland winter. If she lives till doomsday, she'll burn a week longer than the whole world.

(3.2.96–101)

It is clear that she is greasy not merely from working in the kitchen since earlier Dromio made connections between her size and her name: when his master asks 'what's her name' he responds 'Nell, sir. But her name and three-quarters – that's an ell and three-quarters – will not measure her from hip to hip' (3.2.111–13). Another **kitchen** wench is mentioned in a song in LLL: 'While greasy Joan doth keel the pot' (5.2.904); like Nell in ERR, Joan is perhaps fat because she works in the kitchen and thus has easy access to food as well as being sweaty from the hot work. See also **fat**.

Grease is used in the sense of sweat in AYL when Touchstone, arguing with Corin about why courtly manners are important even among shepherds, reasons 'Why, do not your courtier's hands sweat? / And is not the grease of a mutton as wholesome as the sweat of a man?' (3.2.53–5). Also, in AYL Jaques is reported as calling the deer 'fat and greasy citizens' (2.1.55), which might refer to their flesh, that the other courtiers like to eat, or their sweat as a result of running from the chase.

Sweat may also be what is meant in MAC when the witches 'throw into the flame' that burns under their **cauldron** 'grease that's sweaten / From the murderer's gibbet' (4.1.81–2), but there is also the suggestion of dirt from the lower ranks. This is evident also in COR when Menenius reminds the citizens that they threw their 'stinking greasy caps' in the air so pleased were they at Coriolanus' exile (4.6.136–40), and in ANT when Cleopatra fears the 'Mechanic slaves / With greasy aprons' who would show her and Iras to the common people so that 'In their thick breaths, / Rank of gross diet, shall we be enclouded, / And forced to drink their vapour' (5.2.205–9).

(C) For the argument that Shakespeare had 'a horror of greasy food', see Spurgeon (1935, 118–19).

greekish wine See **wine**

gruel, (A) A thin, soup-like **food** which is usually made from boiling oatmeal in **water** or **milk** but which can contain other **ingredients** such as **butter**, **onions** and **spices**.

- (B) The Witches in *MAC* refer to the brew in their cauldron as ‘gruel’ (4.1.32).
(C) Thomas Tryon provides a simple recipe for gruel:

Take one spoonful of good Oatmeal, temper it with a little Water, then take a quart of the same cold Water, and brew the mixed Water and Oatmeal well together with the other quart, in two Pots that are for that purpose, and then it is done.

(Tryon 1690, C6r)

gudgeon, (A) A small freshwater **fish** often used for **bait**; the word was also used figuratively to describe someone who was gullible, that is who ‘took the bait’ easily. (B) Graziano warns Antonio against being like others who are melancholy so men might think them wise: ‘But fish not with this melancholy bait / For this fool gudgeon, this opinion’ (1.1101–2). (C) John Gerard describes ‘two feigned plants’, remarking ‘The vertues and temperature are not to be spoken of, considering that we assuredly persuade ourselves that there are no such plants, but meere fictions and devices, as we terme them, to give his friend a gudgeon’ (Gerard and Johnson 1633, K5v).

guinea hen See also **chicken** and **hen**, (A) A female bird also known as the ‘**Barbary hen**’ and the ‘turkey-hen’ until **turkey** was imported from America; also slang for prostitute.

(B) Iago sneers at Roderigo’s claim that he is so miserable in his love for Desdemona that he could drown himself: ‘Ere I would say I would drown myself for the love of a guinea hen, I would change my humanity with a baboon’ (OTH 1.3.314–16).

(C) For the term as slang for prostitute, see Williams (1997, ‘guinea-hen’).

gull See also **seamew**, (A) A **fish**-eating bird that was consumed in the period; the term also meant ‘a fool’ or a joke.

(B) The only gulls that appear in Shakespeare are human idiots, for example, Malvolio is referred to as a gull (TN 3.2.65), and Benedick refers to ‘a gull’, meaning a joke or trick in *ADO* (2.3.117).

(C) André L. Simon lists gulls among the birds served to the Lords of the Privy Council when they met in the Star Chamber for dinner; Simon notes that they were expensive, presumably because ‘the birds had to be netted and they were then kept in captivity and “crammed” with salt **beef** so that by the time they reached their Lordships’ table there was no trace of fishiness left in them’ (Simon 1959, 13). Thomas Moffett says that gulls ‘are rejected of every man as a fishy meat; nevertheless being fed at home with new curds and good corn till they be fat, you shall seldom taste of a lighter or better meat’ (Moffett 1655, P2v).

gurnet, (A) A small **fish** with a big head; a familiar term of opprobrium, perhaps originating in Shakespeare.

(B) Having abused his position by allowing men to buy their way out of military service, Sir John exclaims 'If I be not ashamed of my soldiers, I am a soused gurnet. I have misused the King's press damnably' (4.2.12–13); a 'soused gurnet' has been pickled and, as David Bevington pointed out this 'slender delicacy' is 'comically inappropriate by comparison with Falstaff', as are his references elsewhere to **rabbit-suckers** and **shotten herring** (Shakespeare 1987b, 249).

H

hare, (A) The animal was often used figuratively to refer to cowardice and madness as well as suggesting a pun on 'whore'; eating hare was thought to provoke melancholy.

(B) The hare was traditionally timid and is referred to as such in a number of Shakespeare plays: Sir Toby refers to Cesario as 'A very dishonest, paltry boy, and more a coward than a hare' (TN 3.4.376–8), Venus advises Adonis to hunt 'the timorous flying hare' (VEN 674) and Queen Margaret compares her husband, the king, to the hunted animal in RDY (3H6):

Edward and Richard, like a brace of greyhounds
Having the fearful flying hare in sight,
With fiery eyes sparkling for very wrath,
And bloody steel grasped in their ireful hands,
Are at our backs - and therefore hence amain.
(2.5.129–33)

Urging bravery, Troilus contends that they should defy the Greeks and keep hold of Helen:

Manhood and honour
Should have hare hearts, would they but fat their thoughts
With this crammed reason. Reason and respect
Make livers pale and lustihood deject.
(2.2.46–9)

Later, Cressida compares the lover to the hare, asking Troilus 'They that have the voice of lions and the act of hares, are they not monsters?' (TRO 3.2.84–6).

The hare is also associated with madness, an allusion to the unruly behaviour of the hare during the mating season; Portia tells Nerissa:

It is a good divine that follows his own instructions. I can easier teach twenty what were good to be done than to be one of the twenty to follow mine own teaching. The brain may devise laws for the blood, but a hot temper leaps o'er a cold decree. Such a hare is madness, the youth, to skip o'er the meshes of good counsel, the cripple.

(MV 1.2.14–20)

In 1H6, after being beaten back by the English, Charles the Dauphin announces

Let's leave this town, for they are hare-brained slaves,
And hunger will enforce them to be more eager.
Of old I know them: rather with their teeth
The walls they'll tear down, than forsake the siege.

(1.3.16–19)

It was thought by some that consuming hare would provoke melancholy, as is clear from a discussion between Sir John and Prince Harry:

SIR JOHN . . . 'Sblood, I am as melancholy as a gib cat, or a lugged bear.

PRINCE HARRY Or an old lion, or a lover's lute.

SIR JOHN Yea, or the drone of a Lincolnshire bagpipe.

PRINCE HARRY What sayst thou to a hare, or the melancholy of
Moor-ditch?

SIR JOHN Thou hast the most unsavoury similes, and art indeed the most
comparative, rascalliest sweet young Prince.

(1H4 1.2.72–81)

Later in the same play, there is a reference to the selling of hare:

PRINCE HARRY Dost thou speak like a king? Do thou stand for me, and I'll
play my father.

SIR JOHN (*standing*) Depose me. If thou dost it half so gravely, so majestically
both in word and matter, hang me up by the heels for a rabbit sucker, or
a poultier's hare.

(1H4 2.5.436–41)

In ROM, Benvolio and Mercutio tease Romeo about the Nurse's request for 'some confidence' with him:

BENVOLIO She will endite him to some supper.

MERCUTIO A bawd, a bawd, a bawd. So ho!

ROMEO What hast thou found?

MERCUTIO No hare, sir, unless a hare, sir, in a lenten pie, that is something stale and hoar ere it be spent.
[*He walks by them and*] sings
An old hare hoar
And an old hare hoar
Is very good meat in Lent.
But a hare that is hoar
Is too much for a score
When it hoars ere it be spent.

(2.3.120–30)

Mercutio puns on hare/whore; a ‘Lenten pie’ would contain no meat, meaning animal flesh, which is used here in the sexual sense of the female body (see **flesh**).

(C) Henry Butts praises hare as ‘good for those that would be leane & faire’ and refers to the ‘received opinion, that use of Hares fleshe procureth beautie, fresh colour, and cheerfull countenance . . . in so much as the Italians haue a by-word, which speaketh thus of a faire man, He hath eaten an Hare’ (Butts 1599, K2r); although ‘fair’ might mean handsome, it also suggests pallour. Galen also recommends hare, which he claims is more wholesome than **beef** or **lamb** (Grant 2000, 171). However, Thomas Elyot advised against eating hare: since melancholy had the characteristics of coldness and dryness, foods also classified as such should be avoided by the melancholic or those tending towards ‘dolour or hevynesse [heaviness] of mynd’ (Elyot 1595, O4r).

Ben Jonson refers to the selling of hare by poulterers when Volpone describes Voltore (who is pretending to be possessed) as follows: ‘his eyes are set, / Like a dead hare’s, hung in a poulters shop!’ (Jonson 1968, 5.12.25–6). Thomas Dawson provides the following recipe for roasting hare:

You must not cut off her head, feete, nor eares, but make a pudding in her bellie, and put paper aboute her eares that they burne not, and when the hare is roasted, you must take synamom (cinnamon) and Ginger, and grated bread, and you must make verie sweet sauce, and you must put in Barberies and let them boyle together.

(Dawson 1587, C1r)

For ‘hare’ meaning ‘whore’ and its associations with immoderate lust, bawds and lechers see Williams (1994b, ‘hare’). Bridget Gellert explained Prince Harry’s reference to ‘the melancholy of Moor-ditch’ by explaining that this ‘muddy sewer draining Moorfields’ was associated with melancholy due to the poor who frequented it, among whom were destitute ex-soldiers (Gellert 1967).

hart, (A) The hart, or male deer, was hunted by royalty and the aristocracy. The word is often used in discussions of romantic love with a pun on ‘heart’, which is

not surprising since the latter was often spelt like the word for the deer. Deer **meat** was usually referred to as **venison**.

(B) Titus invites Saturninus to ‘hunt the panther and the hart’ (TIT 1.1.489); Saturninus has recently announced that he will marry Tamora so perhaps Titus refers to the panther in order to underline Tamora’s exoticness or her savagery. The best example from Shakespeare of the lover punning on hart/heart is from TN when Orsino speaks of his love for Olivia:

CURIO Will you go hunt, my lord?

ORSINO What, Curio?

CURIO The hart.

ORSINO Why so I do, the noblest that I have.

O, when mine eyes did see Olivia first

Methought she purged the air of pestilence;

That instant was I turned into a hart,

And my desires, like fell and cruel hounds,

E’er since pursue me.

(1.1.16–22)

Shakespeare alludes to the myth of Actaeon and Diana: the former spied upon the bathing goddess and was punished by being turned into a stag and torn to bits by his own hounds. A similar pun on ‘heart/hart’ occurs in AYL when Celia describes Orlando as ‘furnished like a hunter’ (3.2.240), and Rosalind replies ‘O ominous – he comes to kill my heart’ (3.2.241).

(C) For analysis of the Actaeon–Diana myth in Petrarch and Ovid, see Vickers (1981).

hay. (A) Dried grass used as animal **fodder**, this was also the name of a dance (as in LLL ‘let them dance the hay’, 5.1.147).

(B) When Bottom is transformed so that he has the head of an ass, his appetite is for food usually given to animals: in answer to her question ‘say, sweet love, what thou desir’st to eat’ he tells Titania ‘I could munch your good dry oats. Methinks I have a great desire to a bottle of hay. Good hay, sweet hay, hath no fellow’ (4.1.31–3). A ‘bottle’ is a small bundle.

In LRF, the Fool refers to the cockney’s brother who ‘in pure kindness to his horse, buttered his hay’ (2.2.296–7), thus suggesting that the man is indulgent, as Lear has been with his daughters.

hazel-nuts. (A) The **nut** of the hazel tree and its shell are referred to in Shakespeare.

(B) As part of his efforts to woo Kate in SHR, Petruccio contrasts alleged negative reports about her with what he claims is his positive view

Why does the world report that Kate doth limp?

O sland’rous world! Kate like the hazel twig

Is straight and slender, and as brown in hue
As hazelnuts, and sweeter than the kernels.
O let me see thee walk. Thou dost not halt.

(2.1.247–51)

Mercutio refers twice to hazel-nuts: in his Queen Mab speech, he claims that ‘Her chariot is an empty hazelnut’ (1.4.68); later in the play, dismissing Benvolio’s warning that ‘the Capels are abroad, / And if we meet we shall not scape a brawl’ (3.1.2–3), he quips ‘Thou wilt quarrel with a man for cracking nuts, having no other reason but because thou hast hazel eyes’ (3.1.18–20).

(C) Thomas Elyot claimed that hazel-nuts and **filberts** are ‘more stronge in substance than wallnuttes’ but warned that they are not easily digested and are best roasted (Elyot 1539, F1v). Hazel-nut shells fragments have been found in excavations of the Rose theatre; they were used in the construction of the theatre’s floor as well as being consumed by the audience (Bowsher and Miller 2009, 61, 149).

hen See also **Barbary hen** and **guinea hen**, (A) The adult female of the common domestic **fowl** or **chicken** (the **cock** is the male) was often used figuratively of women.

(B) The bird is mentioned a few times in Shakespeare. Justice Shallow, entertaining Sir John in his orchard, tells Davy to arrange something to eat: ‘Some pigeons, Davy, a couple of short-legged hens, a joint of mutton, and any pretty little tiny kickshaws, tell William Cook’ (2H4 5.1.22–4); as A. R. Humphreys noted, short-legged hens were ‘recognized in the trade as better table-birds than long-legged ones, having heavier bodies and more flesh’ (Shakespeare 1966a, 158n25). In WT, the Clown and the Old Shepherd are confused by Autolycus’:

OLD SHEPHERD My business, sir, is to the King.

AUTOLYCUS What advocate hast thou to him?

OLD SHEPHERD I know not, an ’t like you.

CLOWN (*aside to the Old Shepherd*) ‘Advocate’'s the court word for a pheasant.
Say you have none.

OLD SHEPHERD None, sir. I have no pheasant, cock nor hen.

(4.4.739–44)

In AYL, Rosalind playfully warns Orlando against marriage:

men are April when they woo, December when they wed. Maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary cock-pigeon over his hen . . .

(4.1.139–42)

This bird, now known as a ‘barb’, was a variety of pigeon, of black or dun colour, originally introduced from Barbary; as Alan Brissenden pointed out, ‘their place

of origin suggested Muslim watchfulness over wives' (Shakespeare 1993b, 192n137).

'Hen' is also used as a term of affection for a woman, often specifically an older woman, as when Sir John hails the Hostess with 'How now, Dame Partlet the hen' (3.3.51) and when Volumnia refers to herself as a 'poor hen, fond of no second brood' who 'Has clucked thee to the wars and safely home' when pleading with Coriolanus to save Rome (5.3.163). Petrucchio answer's Katherine's taunt 'What is your crest – a coxcomb?' with 'A combless cock, so Kate will be my hen' (2.1.223–4), which means he will be gentle, since to cut someone's comb meant to tame them (*OED* comb *n.*¹. 5) although, as H. J. Oliver suggested, 'Petruchio may even be thinking of the cuckold's horn as a comb' (Shakespeare 1982d, 147n228).

(C) For the view that the flesh of hen was tougher (less moist) and thus less easy to digest than that of the younger chicken, see Scot (1609, C9v–C10v). See also Moffett (1655, M1r–M1v). Robert May provides instructions on how to roast 'a hen or pullet' and how to make a sauce 'to prepare them to roast' (May 1660, L4r). Gordon Williams gives numerous examples of the word used to describe 'woman in her sexual capacity' (Williams 1994b, 'hen').

herb-of-grace See **rue**

herb-woman See also **butter-woman**, **orange-wife** and **oyster-wench**, (A) A woman who sold **herbs** in the markets and streets.

(B) In PER, Lysimachus refers to the bawd who would make Marina a whore as 'your herb-woman; / She that sets seeds of shame, roots of iniquity' (19.86–7).

(C) Herbs were sold by herb-women who, like most female itinerant street and market sellers were considered of dubious reputation. In Thomas Middleton's *Women Beware Women*, the foolish Ward says that his uncle 'has no more wit than an herb-woman, / That sells away all her sweet herbs and nose-gays, / And keeps a stinking breath for her own pottage' (2.2.89–92). Considering HAM, Natasha Korda remarked that 'Ophelia's wayward wandering and unsolicited solicitations in her mad scenes may well have evoked the figure of the female crier in the minds of Elizabethan playgoers' and 'her offering of herbs' might have been influenced by 'the ubiquitous herb-wives of London' (Korda 2008, 134). Korda cites an Act of Common Council that mentions herb-wives as among 'the divers unruly people' who practice 'sundry abuses' in the markets and streets of London' (Corporation of London (England). Court of Common Council 1631).

herb(s)

(A) The word 'herbs' could refer to **flowers** and any edible plants used in **salad** and cooking as well as the fragrant and medicinal plants that would today ordinarily be termed 'herbs'. As well as using the generic term, numerous specific herbs are named in Shakespeare (see, for example, **fennel** and **rosemary**).

(B) In AWW, Lafeu distinguishes between the herbs that might make up a salad and the 'nose-herbs' **marjoram** and **herb of grace**, also known as **rue** (4.5.13–19),

as is clear when Ophelia states ‘There’s rue for you, and here’s some for me. We may call it herb-grace o’ Sundays’ (4.5.178–81). Oberon refers to the flower love-in-idleness – the juice of which he uses to trick Titania and the young Athenian lovers – as a herb (2.1.169–74; 3.2.367). Before cutting off his hand to give to Aaron, Titus refers to his hands as herbs: ‘Such withered herbs as these / Are meet for plucking up’ (TIT 3.1.177–8). For the herbs, termed flowers, distributed by Perdita in WT (4.4.103–8), see **flowers**.

(C) Herbals were popular in Shakespeare’s time (see Lemnius 1587; Turner 1568; Dodoens 1578). John Gerard’s *Herbal* (largely based on Rembert Dodoens’ 1554 herbal) is perhaps the best known; subtitled ‘a general history of plants’, it describes herbs and other plants, listing where they might be found growing, and their health benefits and drawbacks.

Thomas Elyot urged caution in the eating of herbs:

Generally all hearbes raw, and not sodden, ingender cold and watry juyce, if they be eaten customably or in abundance, albeit some hearbes are more comestible, and lesse harme unto nature, and moderately used, maketh méeerely good blood.

(Elyot 1595, F1r)

Andrew Boorde also warned against eating herbs in certain circumstances:

But for as much as divers tymes, many partes of Englaude is infected with the pestylence, thorowe the corrupcion of the ayer the which doth infect the herbes. In suche tymes it is nat good to make any potage, nor to eate no potage.

(Boorde 1547, E1r)

Gervase Markham suggests that the first step to being a good housewife with knowledge of cookery was ‘to have knowledge of all sorts of hearbes’ (Markham 1615, X2v; Markham 1986, 60). Thomas Dawson provides a recipe for making a salad ‘of all kinde of hearbes’; although he does not specify which herbs should be used he advises combining them with cucumbers or **lemons** and **sugar**, putting this into **oil** and garnishing the mixture with **flowers** and hard-boiled **eggs** (Dawson 1587, D2v–D3r). Hannah Woolley provides the following recipe for a herb-pie:

Take Spinage, hard Letuce, and a few sweet herbs, pick them, wash them, and shred them, and put them into your Pie with Butter, and Nutmeg and Sugar, and a little Salt, so close it and bake it, then draw it and, open it, and put in Clouted Cream, Sack and Sugar, and stir it well together, and serve it in.

(Woolley 1670, M8r)

As Peter Holland pointed out, some of the herbs distributed by Ophelia in the text would have been out of season at certain times of the year; in performance something else must have been used and any disjunction would become part of the performance’s meaning (Holland 2009, 11–12).

herring, (A) A **fish** that was often served pickled or salted; a **red-herring** was dried in **salt** and then smoked and a **white-herring** was fresh or salted but unsmoked.

(B) In TN, Sir Toby regrets eating what is clearly causing him some discomfort: 'A plague o' these pickle herring!' (1.5.116–17); later in the play Feste compares herrings and pilchards: 'the Lady Olivia has no folly, she will keep no fool, sir, till she be married, and fools are as like husbands as pilchards are to herrings – the husband's the bigger' (TN 3.1.31–4). The **pilchard** is very similar to the herring but smaller and rounder in shape.

Sir John believes that **lime** has been added to his **sack** and complains 'If manhood, good manhood, be not forgot upon the face of the earth, then am I a shotten herring' (1H4 2.5.129), with '**lime**' a reference not to the fruit but to calcium carbonate that was used to adulterate **wine**. Sir John often mentions his size, and the size of others, in order to draw comic contrast between the two; a 'shotten herring' is especially lean because it is a fish that has spawned (*OED* shotten *ppl.* *a.* 3.), and the fish would have been sold as a delicacy in food shops (see Shakespeare 1987b, 184n124, 249n11–12).

Twice the herring is referred to in the context of mating: in TRO Thersites announces that he would rather be, among other creatures, 'a herring without a roe' (5.1.58) than be Menelaus. Romeo is teased by his friends for his unrequited love for Rosalind:

BENVOLIO Here comes Romeo, here comes Romeo!

MERCUTIO Without his roe, like a dried herring

(2.3.34–5)

In WIV, Doctor Caius, the French physician, imagines what he would do if Sir Hugh Evans had kept their appointment to fight with rapiers: 'By gar, de herring is no dead so as I vill kill him' (2.3.11). As T. W. Craik pointed out, he means 'I should have killed him deader than a herring,' adding that the phrase 'Dead as a herring' became proverbial but 'may have originated here' (Shakespeare 1990d, 139n2.3.11); Craik cites Tilley (1950, H446).

In STM, Herring is one of the foods that Londoners are concerned will go up in price if 'strangers', that is foreigners, are tolerated. One of the Londoners, Lincoln, rouses the others 'Peace, hear me: he that will not see a red herring at a Harry groat, butter at elevenpence a pound, meal at nine shillings a bushel, and beef at four nobles a stone, list to me' (6.1–4). In LRQ Edgar, disguised as Poor Tom refers to white herring: 'Hoppedance cries in Tom's belly for two white herring. Croak not, black angel: I have no food for thee' (13.26–8).

In CYL (2H6), Dick the Butcher makes fun of Cade's name:

CADE We, John Cade, so termed of our supposed father -

BUTCHER (*to his fellows*) Or rather of stealing a cade of herrings.

(4.2.33–5)

A 'cade' was a barrel containing 720, later 500, herring; in *Lenten Stuffe*, Thomas Nashe claims 'The rebel Jacke Cade was the first, that devised to put redde herrings in cades, and from hym they have their name' (Nashe 1904b, 221), but the work is heavily ironic and the *OED* records examples of the definition that pre-date Cade's rebellion (*OED* cade n.¹. 2).

(C) Herring were considered difficult to digest. Thomas Cogan noted:

Herring is a fish most common and best cheap. Yet it is not very wholesome. As it is often proved by them who through eating of fresh herring, fall into fevers, yet they may not well be spared, of poore folks, who regard not so much the wholesomnesse of meats, as that they fill up their hungry bellies.

(Cogan 1636, X4v)

The fevers referred to by Cogan may explain Edgar's reference to white herring in his feigned madness, above. Thomas Moffett describes herring as 'a usual and common meat, coveted as much of the Nobility for variety and wantoness, as used of poor men for want of other provision' and, like Cogan, warns against eating them, especially for those who are inactive (Moffett 1655, X1r–X1v). Like most fish, herring was likely to spoil rather quickly and so was commonly pickled, preserved in salt or smoked. Preserved herring was sold in taverns, which would explain why Sir Toby Belch has eaten them.

As Robert Appelbaum pointed out, herring was a remarkably ambivalent foodstuff: at once sign of wealth and poverty, gluttony and abstinence; it was an 'icon of Lent and Lenten fare' as well as the subject of denuncements by medical writers (Appelbaum 2006, 201–38). André L. Simon noted that it was provided on most 'fish days' to the Lords of the Privy Council when they met in the Star Chamber for dinner (Simon 1959, 16–17). Appelbaum also claimed that Sir Toby's belch's wind as a result of the herring was probably less offensive to the early moderns than we find it today since absolute intolerance towards the passing of wind in public, and especially at the dinner table, only emerged in the late seventeenth century (Appelbaum 2006, 221–4). Courtesy manuals emphasized the importance of good manners at the table (Sim 1997, 104–12); for example, Erasmus approved of good manners when dining but, as Appelbaum noted, for health reasons, he did not encourage the suppression of wind as long as the emission was discrete (Appelbaum 2006, 222; Erasmus 1532, B1r–B2v).

Thomas Nashe's *Lenten Stuffe*, ostensibly a work about herring, is really a satire on Catholicism (see **fish** for its association with Catholicism in the early modern period). In Marlowe's *Doctor Faustus*, Gluttony, describing his lineage, claims that 'Peter Pickle-herring' was one of his godfathers (Marlowe 1993; A-text-2.3.145–6). Gabriel Harvey claimed that Robert Greene, Shakespeare's detractor, died from a surfeit of pickled herring and **rhenish** wine (Harvey 1592, A4r). For a history of the herring industry and herring consumption see Black and Bain (1995); on red herring specifically, see Mason and Brown (2006, 123–4).

hips, (A) The **fruit** of the wild rose.

(B) Timon tells the thieves that nature will provide for all their needs:

Why should you want? Behold, the earth hath roots.
 Within this mile break forth a hundred springs.
 The oaks bear mast, the briars scarlet hips.
 The bounteous housewife nature on each bush
 Lays her full mess before you. Want? Why want?

(TIM 4.3.419–23)

(C) John Gerard refers to the consumption of this fruit:

even children with great delight eat the berries thereof when they be ripe,
 make chaines and other prettie gewgawes of the fruit: cookes and gentle-
 women make Tarts and such like dishes for pleasure thereof . . .

(Gerard and Johnson 1633, 503r)

For instructions 'How to make a Tart of Briar hips', see W (1591, D5v–D6r).

hodge-pudding See also **gallimaufry**, (A) A **pudding** made from various **ingredients**.

(B) Master Ford calls Sir John a 'hodge-pudding' (WIV 5.5.150).

(C) The term 'hodge-pudding' is apparently related to 'hodge-podge', which is a stew consisting of **meat** and vegetables. In the prologue to his play *Midas*, first published in 1592, John Lyly described the influx of foreigners to England, which led to enormous population growth in London especially, as a hodge-podge:

Traffick and travell hath woven the nature of all Nations into ours, and made
 this land like Arras, full of devise. . . . Time hath confounded our mindes, our
 mindes the matter; but all commeth to this passe, that what heretofore hath
 been served in several dishes for a feaste, is now minced in a charger for a
 Gallimaufrey. If wee present a mingle-mangle, our fault is to be excused,
 because the whole world is become an Hodge-podge.

(Lyly 1902, 12)

hog, (A) A pig, specifically a castrated male pig.

(B) Usually, in Shakespeare the word hog is used in reference to the animal rather than the **food** it produces, for example Robin Goodfellow claims that he will transform himself into numerous shapes: 'A hog, a headless bear, sometime a fire' (MND 3.1.104); Orlando asks Oliver 'Shall I keep your hogs, and eat husks with them?' (AYL 1.1.35–6); and in her curse upon Richard, Margaret calls him an 'elvish-marked, abortive, rooting hog' (R3 1.3.225). Edgar as Poor Tom refers to stereotypical animal traits: 'hog in sloth, fox in stealth, wolf in greediness, dog in madness, lion in prey' (LRF 3.4.86–8).

The animal is referred to in terms of its meat when Mistress Quickly misunderstands Evans who is testing William on his Latin grammar:

EVANS I pray you have your remembrance, child.

Accusativo: 'hing, hang, hog'.

MISTRESS QUICKLY 'Hang-hog' is Latin for bacon, I warrant you.
(WIV 4.1.41–4)

Similarly, in *MV Lancelot* mocks Jessica's conversion to Judaism: 'This making of Christians will raise the price of hogs. If we grow all to be pork-eaters we shall not shortly have a rasher on the coals for money' (3.5.21–4); a rasher was a thin slice of bacon or ham.

(C) Thomas Dawson offers advice on how best to keep hogs (Dawson 1587, F5v). For the argument that *Lancelot's* jest indicates anxiety over food shortages and **cannibalism**, see Hall (1992).

hogshead, (A) A hogshead was a large barrel for carrying liquids, specifically **wine** and **beer**.

(B) Stefano refers to his 'hogshead of wine' (TMP 4.1.250) and Holofernes to 'piercing a hogshead' (LLL 4.2.85). In *WT*, the Clown describes to his father the shipwreck he has witnessed:

O, the most piteous cry of the poor souls! Sometimes to see 'em, and not to see 'em; now the ship boring the moon with her mainmast, and anon swallowed with yeast and froth, as you'd thrust a cork into a hogshead.

(3.3.88–92)

When Poinc asks Prince Harry 'Where hast been, Hal?' he replies 'With three or four loggerheads, amongst three or fourscore hogsheads', a loggerhead being a blockhead or stupid person. When Sir John calls Doll Tearsheet 'the weaker vessel, as they say, the emptier vessel', she retorts 'Can a weak empty vessel bear such a huge full hogshead? There's a whole merchant's venture of Bordeaux stuff in him; you have not seen a hulk better stuffed in the hold' (2H4 2.4.57–62).

(C) The expression 'to pierce a hogshead' was proverbial (Dent 1981, H504.1). In Marlowe's *Doctor Faustus*, Gluttony, describing his lineage, claims his grandmother was 'a hogshead of claret wine' (Marlowe 1993, A-text-2.3.144–5).

holy-thistle, (A) A medicinal plant; also known as *carduus benedictus* in Latin and as 'blessed thistle'.

(B) The **herb** allows some punning on Benedick's name in *ADO*:

MARGARET Get you some of this distilled *carduus benedictus*, and lay it to your heart. It is the only thing for a qualm.

HERO There thou prickest her with a thistle.

BEATRICE Benedictus - why Benedictus? You have some moral in this Benedictus.

MARGARET Moral? No, by my troth, I have no moral meaning. I meant plain holy-thistle.

(3.4.68–75)

(C) John Gerard claims that ‘Blessed Thistle taken in meat or drinke, is good for the swimming and giddinesse of the head, it strengthneth memorie, and is a singular remedie against deafenesse’ (Gerard and Johnson 1633, 5F2v). Ken Albala pointed out that ‘Wild thistles were used as a curdling agent for making cheese in place of rennet’ and that Thomas Cogan ‘recommends blessed thistle leaves in the morning on bread and butter’ (Albala 2007a, 37); Cogan also recommends boiling it in **pottage** and adding it to **ale** or **wine** (Cogan 1636, H2r).

honey, (A) Before **sugar** became widely available, honey was valued for its sweetness; it was also praised for its medicinal powers and for being nutritious. When used metaphorically, it usually refers to that which is sexually attractive.

(B) Shakespeare repeatedly refers to honey’s sweetness. It is one of the sweet foods named by Biron and the Princess of France in *The Masque of Muscovites*:

BIRON (*to the Princess, taking her for Rosaline*)

White-handed mistress, one sweet word with thee.

PRINCESS Honey and milk and sugar - there is three.

BIRON Nay then, two treys, an if you grow so nice -

Metheglin, wort, and malmsey - well run, dice!

There’s half-a-dozen sweets.

(5.2.230–4)

Often, the sweetness is in the context of sexual indulgence, for example in TRO Priam tells Paris that while he is distracted by Helen, others must fight: ‘Like one besotted on your sweet delights. / You have the honey still, but these the gall’ (2.2.142–3); in TIT Tamora tells her sons, Chiron and Demetrius, to get rid of Lavinia after they have enjoyed her sexually: ‘But when ye have the honey ye desire / Let not this wasp outlive, us both to sting’ (2.3.131–2); and in LUC Tarquin, before his attack upon Lucrece, tells her ‘I know what thorns the growing rose defends; / I think the honey guarded with a sting’ (492–3); afterwards, she laments on behalf of her husband Collatine: ‘In thy weak hive a wandering wasp hath crept, / And sucked the honey which thy chaste bee kept’ (839–40). Ironically, it is Caliban’s failure to rape Miranda that results in pinches ‘As thick as **honeycomb**’ and ‘more stinging / Than bees that made ‘em’; here honey and bees suggest not sex but the consequences of seeking it.

(C) Thomas Elyot is typical of the views expressed about honey, noting that ‘as well in meat as in drink, [it] is of incomparable efficacy: for it not only cleanseth, altereth, and nourisheth, but also it long time preserveth that uncorrupted,

which is put into it . . .'; he continues 'Of this excellent matter, most wonderfully wrought and gathered by a little bee, as well of the pure dew of heaven as of the most subtle humour of sweet and vertuous herbs & flowers, bee made liquors commodious to mankind, as mead, metheglin, and oximel' (Elyot 1595, H4r–H4v). Yet, as with most foods it seems that the humour of the person consuming the honey ought to be taken into account, at least according to William Bullein who noted: 'honey is hot and dry in the second degree, and does cleanse very much, and is a medicinable mea[t] most chiefliest for old men and women. For it doth warm them & convert the[m] into good blood,' but he warns that it 'It is not good for cholerick persons because of the heat and dryness' (Bullein 1558, P7v). As Gordon Williams noted, honey was a synonym for 'sexual sweets' and could also refer to semen and the vagina (Williams 1994b, 'honey').

honeycomb See **honey**

horse, (A) An animal not usually eaten in Early modern England or Europe.
(B) No human being eats horse flesh in Shakespeare, but Duncans horses are said to eat each other in MAC (2.4.18), an example of disorder in the natural world that is apparently a consequence of Duncan's murder. In ANT, Caesar urges Antony to abandon the 'lascivious wassails' (1.4.56) he enjoys in Egypt, reminding him of the time when, faced with famine, he behaved as a stoic Roman ought to and drank horse urine:

Though daintily brought up - with patience more
Than savages could suffer. Thou didst drink
The stale of horses, and the gilded puddle
Which beasts would cough at.

(1.4.60–3)

(C) As Ken Albala pointed out, 'There was a religious prohibition against eating horses since the times of Pope Gregory VII in the early Middle Ages, and there is little evidence of people eating it unless out of dire necessity. They were far too valuable as draught animals, for transport and of course for war' (Albala 2003, 67).

hunger See also **fasting** and **famine**, (A) Hunger was a regular experience for many people in the early modern period; degrees of hunger are evident in a number of Shakespeare plays.

(B) In Shakespeare, hunger often provokes the threat of violence, for example in COR the First Citizen urges action against the Patricians for their alleged hoarding of **corn**: 'Let us revenge this with our pikes ere we become rakes; for the gods know I speak this in hunger for bread, not in thirst for revenge' (1.1.21–3). Similarly, in AIT (H8), Norfolk claims that a rise in taxes, and thus poverty, has resulted in social unrest:

The clothiers all, not able to maintain
The many to them 'longing, have put off
The spinsters, carders, fullers, weavers, who,
Unfit for other life, compelled by hunger
And lack of other means, in desperate manner
Daring th' event to th' teeth, are all in uproar,
And danger serves among them.

(1.2.32–8)

In PER, the effect of hunger upon the people of Tarsus is pitiful:

Those mothers who to nuzzle up their babes
Thought naught too curious are ready now
To eat those little darlings whom they loved.
So sharp are hunger's teeth that man and wife
Draw lots who first shall die to lengthen life.

(4.42)

Hunger as an especially damaging phenomenon is evident when Lodovico condemns Iago as a 'Spartan dog, / More fell than anguish, hunger, or the sea' (5.2.371–2).

In AYL, Orlando, who has demanded food from Duke Senior and his retinue with menaces, relents when his demands are met, but he will not eat before Adam:

Till he be first sufficed,
Oppressed with two weak evils, age and hunger,
I will not touch a bit.

(2.7.132–3)

Also thinking of others, Innogen forgets her hunger when her thoughts shift to Posthumus:

My dear lord,
Thou art one o' th' false ones. Now I think on thee
My hunger's gone, but even before I was
At point to sink for food.

(3.6.14–17)

Hunger as a synonym for desire also occurs in Shakespeare. For example, when King Henry discovers that Prince Harry has taken away his crown he asks

Dost thou so hunger for mine empty chair
That thou wilt needs invest thee with my honours
Before thy hour be ripe?

(2H4 4.3.223–5)

hunting

In MAC, Malcolm, another future king, tests Macduff's integrity by pretending that, were he king, he would:

. . . cut off the nobles for their lands,
Desire his jewels and this other's house,
And my more having would be as a sauce
To make me hunger more, that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.

(4.3.80–5)

Tarquin's sexual desire for Lucrece is described in terms of hunger:

As the grim lion fawneth o'er his prey,
Sharp hunger by the conquest satisfied,
So o'er this sleeping soul doth Tarquin stay,
His rage of lust by gazing qualified,
Slaked not suppressed for standing by her side.

(LUC 421–5)

(C) For a discussion of hunger and fasting in a number of plays, including COR, see Holland (2009, 22–8); see also Fitzpatrick (2007, 81–104.)

hunting See also **hart**, **fowl** and **hare**, (A) Hunting was an aristocratic sport, but people of all ranks would have hunted for **food** in rural areas, especially in times of food shortages. Shakespeare tends to focus on the activity as sport, and in a number of plays, there are expressions of sympathy for hunted animals.

(B) In RDY (3H6), King Edward IV, who has been taken captive by his enemies, is rescued while out hunting 'For hunting was his daily exercise' (4.7.84–5). When the king enquires about the whereabouts of his son, Prince Harry, in 2H4, he is informed by Humphrey, Duke of Gloucester, the Prince's brother, 'I think he's gone to hunt, my lord, at Windsor' (4.3.14). In TN, Curio asks the Duke Orsino 'Will you go hunt my lord?' (1.1.16), and in TIT Saturninus is invited by Titus to 'hunt the panther and the hart' (TIT 1.1.489). Much to the annoyance of Venus, Adonis prefers hunting the boar to love (VEN).

In AYL, Duke Senior expresses reservations about hunting:

Come, shall we go and kill us venison?
And yet it irks me the poor dappled fools,
Being native burghers of this desert city,
Should in their own confines with forkèd heads
Have their round haunches gored.

(2.1.21–5)

In the same play, the First Lord reports Jaques's sympathy for the 'poor sequestered stag / That from the hunter's aim had ta'en a hurt' (2.1.33–4).

The only reference to hunting in WT occurs moments after the famous exit by Antigonus 'pursued by a bear' when an Old Shepherd enters complaining about the behaviour of the young:

I would there were no age between ten and three-and-twenty, or that youth would sleep out the rest; for there is nothing in the between but getting wenches with child, wronging the ancientry, stealing, fighting – hark you now, would any but these boiled-brains of nineteen and two-and-twenty hunt this weather? They have scared away two of my best sheep, which I fear the wolf will sooner find than the master.

(3.3.58–65)

Here, hunting is depicted as anti-social behaviour and our sympathy lies with the shepherd who, like Corin in AYL, tends animals as opposed to slaughtering them. The only other hunter in the play is the bear who pursues and eats Antigonus, a nice inversion of the usual scenario.

(C) Humanists attacked hunting, specifically its cruelty and tendency to brutalize, but it did not necessarily follow that those who were anti-hunting did not eat animal flesh. Some opponents of hunting distinguished between the activity as a sport and as a means of survival, whereas others condemned hunting even if it was specifically for food. Heinrich Cornelius Agrippa, an especially scathing critic of hunting, saw it as a consequence of original sin 'which ended forever the peace between men and animals' and implied that life in Eden was vegetarian. So too Michel de Montaigne's essay 'Of Cruelty' refers to Pythagorean as well as Christian attitudes towards animals in his denunciation of the cruelty inflicted upon them (see Berry 2001, 24–7). For the argument that Jaques' sympathy for the deer is hypocritical because he eats **venison**, see Fitzpatrick (2007, 61–7). For an early modern guide on hunting, see Gascoigne (1575); for more on Shakespeare and hunting, see Berry (2001).

hyssop, (A) A **herb** that was once more commonly used than today and was much valued for its medicinal qualities.

(B) When Roderigo says he is ashamed 'to be so fond' of Desdemona 'but it is not in my virtue to amend it' Iago objects:

Virtue? A fig! 'Tis in ourselves that we are thus or thus. Our bodies are our gardens, to the which our wills are gardeners; so that if we will plant nettles or sow lettuce, set hyssop and weed up thyme, supply it with one gender of herbs or distract it with many, either to have it sterile with idleness or manured with industry, why, the power and corrigible authority of this lies in our wills.

(1.3.319–26)

(C) The reputed qualities of hyssop are biblical: ‘Purge me with hyssop, and I shall be clean: wash me, and I shall be whiter than snow’ (Psalms 51:7). Andrew Boorde notes that hyssop ‘clenseth viscus fleume [vicious phlegm]’ (Boorde 1547, G3r), and William Turner in his herbal greatly praised the broth in which hyssop had been boiled as a remedy for ‘inflammation of the lungs’, ‘worms’ and other ailments (Turner 1568, D1r). John Gerard describes different kinds of hyssop, noting that one kind was like **marjoram** and another more like **savory** (Gerard and Johnson 1633, 3B5v–3C1v).

In Elizabeth Carey’s *The Tragedy of Mariam*, Herod accuses Mariam of being unfaithful:

Now do I know thy falsehood, painted devil,
Thou white enchantress. Oh, thou art so foul,
That Hyssop cannot cleanse thee, worst of evil.
(Cary 1996, 4.4.17–19)

According to Stephanie J. Wright, the twigs of the plant ‘were used for sprinkling in Jewish rites’ with a bunch of hyssop ‘used in ceremonial purification’ (Cary 1996, 83n2). In his poem *Muiopotmos*, Edmund Spenser refers to ‘Sharpe Isope, good for greene wounds remedies’ (Spenser 1989, line 90).

I

indigestion see **digestion**

inebriation (see **drunkenness**)

inedible, (A) That which cannot or should not be eaten; in Shakespeare, inedible **food** is often burnt, but some substances are presented as food when it is clear they are not for human consumption.

(B) In *ERR*, Dromio of Ephesus, confusing Antipholus of Syracuse with his own master who is late for dinner, complains that his lateness has made the food inedible:

The capon burns, the pig falls from the spit.
The clock hath stricken twelve upon the bell;
My mistress made it one upon my cheek.
She is so hot because the meat is cold.
The meat is cold because you come not home.
(1.2.44–8)

As part of his plan to ‘tame’ the shrewish Katherine, Petruccio complains about the **mutton** that is served to them: ‘Tis burnt, and so is all the meat’ (*SHR* 4.1.147). Katherine’s response – ‘I pray you, husband, be not so disquiet. / The meat was well, if you were so contented’ (4.1.154–5) suggests either that the meat is indeed not burnt or that she is willing to accept overcooked meat because she is so hungry and also that she is learning to be less demanding. Either way, she is

not permitted to eat what he insists is inedible food, especially given their dominant humour:

I tell thee, Kate, 'twas burnt and dried away,
And I expressly am forbid to touch it,
For it engenders choler, planteth anger,
And better 'twere that both of us did fast,
Since of ourselves ourselves are choleric,
Than feed it with such overroasted flesh.
Be patient, tomorrow 't shall be mended,
And for this night we'll fast for company.

(4.1.156–63)

Burnt meat is a food rendered inedible due to overcooking, but in Shakespeare some meals contain that which never could and never should be considered edible. The banquet of steaming **water** and stones prepared by Timon for his faithless friends (TIM 3.7) parodies his previous feasts by presenting that which cannot be consumed, stones, with that which the early moderns believed should be consumed only with caution: water. Later, when digging for **roots**, Timon unearths gold and comments at length on its corruptive power; in denouncing gold – ‘No, gods, I am no idle votarist: / Roots, you clear heavens’ (4.3.27–48) – the implication is that a man might worship, but he cannot actually eat gold. Tamora eats that which should remain uneaten: the **flesh** of her own sons, who have been murdered and baked in a **pie** by the vengeful Titus (TIT 5.3); see **cannibalism**.

(C) James C. Bulman argued that the anonymous comedy *Timon* is a source for Shakespeare’s play (Bulman 1974), and here Timon presents stones painted as artichokes (Bullough 1973b, 328). It is not clear why these were replaced by stones, but John Jowett argued that ‘stones and water can be seen as equivalent to the bread and wine of the Communion. Christ’s first miracle was to turn water to wine, and in the desert Satan tempted Christ to ‘command this stone that it be made bread’ (Jn 2.1–11; Lk 4.3)’ (Shakespeare and Middleton 2004, 257n84.2). That gold (an inedible substance) takes the place of **roots** when Timon is digging the ground might suggest a traditional punishment in hell: in Thomas Kyd’s *The Spanish Tragedy*, the Ghost of Andrea describes how in hell ‘usurers are choked with melting gold’ (Kyd 1970, 1.2.67).

ingredient(s), (A) Anything that is part of something, that is added to it or enters into it, usually with sinister connotations in Shakespeare; the modern sense of the word meaning a food item added to others so as to make a **dish** (a recipe, or the earlier term ‘receipt’) is also evident.

(B) In WT, the word refers to a contaminant in a beverage when Leontes compares cognizance of adultery with ignorance:

How blest am I
In my just censure, in my true opinion!

Alack, for lesser knowledge - how accursed
In being so blest! There may be in the cup
A spider steeped, and one may drink, depart,
And yet partake no venom, for his knowledge
Is not infected; but if one present
Th' abhorred ingredient to his eye, make known
How he hath drunk, he cracks his gorge, his sides,
With violent hefts. I have drunk, and seen the spider.
Camillo was his help in this, his pander.

(2.1.38–48)

In OTH, Cassio regrets the drunkenness and ensuing brawl that has cost him his position as lieutenant:

I will ask him for my place again. He shall tell me I am a drunkard. Had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man, by and by a fool, and presently a beast! O, strange! Every inordinate cup is unblessed, and the ingredient is a devil.

(2.3.296–301)

The Witches in MAC have a long list of exotic 'ingredience' (4.1.34) that they add to their cauldron, which include:

Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and owlet's wing . . .

(4.1.15–17)

Earlier in the play, Macbeth ponders the killing of Duncan:

If it were done when 'tis done, then 'twere well
It were done quickly. If th' assassination
Could trammel up the consequence, and catch
With his surcease success: that but this blow
Might be the be-all and the end-all, here,
But here upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgement here, that we but teach
Bloody instructions which, being taught, return
To plague th' inventor. This even-handed justice
Commends th' ingredience of our poisoned chalice
To our own lips.

(1.7.1–12)

As Nicholas Brooke indicated, 'ingredience' was often used in theological contexts, as in 'For us in heaven to have ingredience', that is 'to enter into heaven',

which 'supports the allusion to the communion cup in "chalice"' (Shakespeare 1990c, 118n11).

Although the word itself is not used, ingredients are listed when the Clown is sent by Perdita to fetch food for the sheep-shearing feast over which she will preside in WT: 'Three pound of sugar, five pound of currants, rice' as well as 'saffron to colour the warden pies; mace; dates, none – that's out of my note; nutmegs, seven; a race or two of ginger . . . four pound of prunes, and as many of raisins o' th' sun'. The 'note' he refers to might be a recipe or receipt, although R. G. White argued that a literate clown would have been considered ridiculous by early audiences (see Shakespeare 1898, 172n49). Similarly, in ROM the Capulet household are busy gathering together ingredients in preparation for Juliet's marriage feast:

CAPULET'S WIFE Hold, take these keys, and fetch more spices, Nurse.

NURSE They call for dates and quinces in the pastry.

Enter Capulet

CAPULET Come, stir, stir, stir! The second cock hath crowed.

The curfew bell hath rung. 'Tis three o'clock.

Look to the baked meats, good Angelica.

Spare not for cost.

(4.4.1–6)

(C) The word 'ingredient' was not often used in cookery-books but does occur; for example, Hannah Woolley lists the ingredients for 'An excellent water for the Stomach, or against Infection':

Take Carduus, Mint and Wormwood, o[f] each a like quantity, shred them small and put them into new Milk, distil them in an ordinary Still with a temperate fire; when you take any of it, sweeten it with Sugar, or with any Syrup, what pleases you best; it is a very good water, though the Ingredients are but mean.

(Woolley 1670, B10v)

The word seems to have been associated more with drinks, specifically medicinal ones, than dishes of **food**.

inn See also **alehouse** and **tavern**, (A) An establishment proving **food**, alcoholic beverages (usually **ale**, **beer** and **wine**), lodging for customers and stables for their horses; a typical inn was more salubrious than a tavern.

(B) In ERR, Egeon tells how the Dromio twins were born 'That very hour, and in the selfsame inn' (1.1.53) as their masters, who are also twins, Antipholus of Syracuse and Antipholus of Ephesus. When Antipholus of Syracuse visits Ephesus, he stays at an inn and tells Dromio:

Within this hour it will be dinner-time.
 Till that I'll view the manners of the town,
 Peruse the traders, gaze upon the buildings,
 And then return and sleep within mine inn;
 For with long travel I am stiff and weary.
 (1.2.11–15)

He also asks the Merchant if he will 'go to my inn and dine with me?' (1.2.23).

The inn as a place of rest is also evident in the speech of one of the murderers who lie in wait for Banquo:

The west yet glimmers with some streaks of day.
 Now spurs the lated traveller apace
 To gain the timely inn, and near approaches
 The subject of our watch.
 (MAC 3.3.5–8)

Ironically, Banquo will not sleep, even in death, but become a ghost that will haunt Macbeth.

Meeting Richard as he is conveyed to the Tower, his wife, Isabella, draws a contrast between the inn and the alehouse:

Ah, thou the model where old Troy did stand!
 Thou map of honour, thou King Richard's tomb,
 And not King Richard! Thou most beauteous inn:
 Why should hard-favoured grief be lodged in thee,
 When triumph is become an alehouse guest?
 (5.1.11–15)

Goneril complains that her father treats her residence like an unrespectable inn:

Here do you keep a hundred knights and squires,
 Men so disordered, so debauched and bold
 That this our court, infected with their manners,
 Shows like a riotous inn. Epicurism and lust
 Makes it more like a tavern or a brothel
 Than a graced palace.
 (LRF 1.4.219–24)

Similarly, in WIV the Host of the Garter Inn behaves more like the proprietor of an alehouse when he says to Bardolph 'Let me see thee froth and lime' (1.3.13–14), meaning pour beer out so it has a large and frothy head and adulterate wine with **lime**. Sir John complains about this very practice in 1H4, telling Francis, the **drawer** 'You rogue, here's lime in this sack . . .' (2.5.123–3).

innards

Clement's Inn and Gray's Inn, mentioned by Justice Shallow 2H4 (3.2.12–14; 3.2.31–2) were law courts.

(C) See Clark (1978, 48–49), Richardson (1935), Richardson and Eberlein (1968).

innards See **offal** and **tripe**

J

jelly, (A) An edible substance made from the tissues and bones of animals, often calves feet, which have been boiled and then allowed to cool and solidify; the modern term is gelatin. Shakespeare uses the term figuratively.

(B) Shakespeare repeatedly invokes the human body when using jelly as a metaphor, and the context is always one of horror. Polixenes is appalled to hear from Camillo that Leontes suspects him of having sexual intercourse with his wife, Hermione:

O, then my best blood turn
To an infected jelly, and my name
Be yoked with his that did betray the Best!
(1.2.417–19)

In LRF, the Servant who is stabbed by Cornwall tells Gloucester 'O, I am slain. My lord, you have one eye left / To see some mischief on him' (3.7.79–80); Cornwall replies by pulling out Gloucester's other eye: 'Lest it see more, prevent it. Out, vile jelly!' (3.7.80–1).

Horatio tells Hamlet the effect the ghost has had upon Marcellus and Barnardo:

Thrice he walked
By their oppressed and fear-surprised eyes

Within his truncheon's length, whilst they distilled
Almost to jelly with the act of fear
Stand dumb and speak not to him.

(1.2.202–206)

(C) As Peter Brears pointed out, 'Before commercially prepared gelatine became available, each household had to prepare its own as and when required, using either calf's foot or shavings of antler called hartshorn' (Brears 1991, 87). Gervase Markham gives the following recipe for making 'the best' jelly, which he lists among 'banqueting stuff', that is, a dainty dish for the **banquet** course:

take calves feet and wash them and scald of the haire as cleane as you can get it, then split them and take out the fat and lay them in water, and shift them: Then boil them in faire water untill it will jelly, which you shall know by now and then cooling a spoone-fulle of the broth; when it will jelly then straine it, and when it is cold then put in a pint of sacke and whole cinnamon and ginger slic'd, and sugar and a little rose-water, and boile all well together again: Then beate the white of an egg and put it into it, and let it have one boile more: then put in a branch of rosemary into the bottome of your jellie bag, and let it runne through once or twice . . ."

(Markham 1615, B3v; Markham 1986, 111)

For another jelly recipe using calves feet, see W (1591, D8r–D8v).

Jewish-food See also **rhenish**, (A) The Pentateuch or five books of Moses (Genesis, Exodus, Leviticus, Numbers and Deuteronomy) dictates what Jews may eat. The most widely known Jewish dietary law in Shakespeare's time was the prohibition against **pork**, but the dietaries discuss other forbidden foods, among them **hare** **goose** and **duck**. Jews were considered swarthy and melancholic, in part due to their diet.

(B) The prohibition against pork is specifically referred by Shakespeare. Shylock responds to Bassanio's invitation to dinner by using Christian doctrine to reinforce Jewish dietary law:

Yes, to smell pork, to eat of the habitation which your prophet the Nazarite conjured the devil into! I will buy with you, sell with you, talk with you, walk with you, and so following, but I will not eat with you, drink with you, nor pray with you.

(MV 1.3.31–5)

Shylock goes to the dinner provided by the Christians, but it is not clear whether or not he eats their food.

(C) Pork was often compared to human flesh (see **pork**); the Jewish prohibition against pork and blood products makes the charge that Jews cannibalized their victims and consumed their blood in rituals (known as the 'blood libel')

especially perverse. For a study of the views held about Jews and their diet in the early modern period, see Shapiro (1996). In Christopher Marlowe's *The Jew of Malta*, Itamore accuses Barabas of **feeding** only upon grasshoppers and **mushrooms** (Marlowe 1978, 4.4.62–3), the first a foodstuff which, according to the Bible, Jews were permitted to eat (Leviticus 11:22) and the latter specifically denounced by Thomas Elyot in his dietary as dangerous: 'Beware of Mushromes . . . and all other thinges, whiche will sone putrifie' (Elyot 1595, T1v). Henry Butts claims 'The Jewes are great Goose-eaters: therefore their complexion is passing melancholious, their colour swort, and their diseases very perillous' (Butts 1599, K8r). Butts praises hare as 'good for those that would be leane & faire' and refers to the 'received opinion, that use of Hares fleshe procureth beautie, fresh colour, and cheerfull countenance . . .' (Butts 1599, K2r); for Butts, then, eating less goose and more hare would have helped ameliorate or even prevent the traditional Jewish swarthy and melancholy. For a detailed discussion of the positive view taken towards the Jewish diet in dietary literature and how this relates to Shakespeare and Marlowe's Jews, see Fitzpatrick (2008).

jug, (A) As well as being a vessel for holding liquids, this was also a pet term for a woman named Joan.

(B) The servingmen in SHR tell the tinker, Christopher Sly, that he is really a lord and 'These fifteen years you have been in a dream' (I.2.78). The First Servingman answers Sly's question 'But did I never speak of all that time?' (I.2.81) with a colourful description reminiscent of Sly's behaviour in the opening scene of the induction:

O yes, my lord, but very idle words,
 For though you lay here in this goodly chamber
 Yet would you say ye were beaten out of door,
 And rail upon the hostess of the house,
 And say you would present her at the leet
 Because she brought stone jugs and no sealed quarts.
 (I.2.82–7)

As Brian Morris pointed out, 'sealed quarts' were quart measures that were marked with an official stamp and thus a guarantee of accurate size (Shakespeare 1981, 167n89).

In LRF, the Fool sings "Whoop, jug, I love thee!" (1.4.207), which is probably a reference to a woman but, given the playful nature of much of the Fool's words, this is not entirely clear. The Oxford editors suggest that a woman's name is not intended by spelling 'jug' with a small 'j', but both Kenneth Muir and R. A. Foakes in their editions have 'Jug' (Shakespeare 1952; Shakespeare 1997c). Foakes offered the following explanation for the lines: 'It may be that Goneril makes a face at the Fool, or moves as if to threaten him, and this is his evasive response' (Shakespeare 1997c, 204n216).

juice

(C) For more on the kind of earthenware jug referred to by Sly, see Sim (1997, 52, 96–7).

juice. (A) This term refers to the fluid in plants and **fruit** and was also used of bodily humours and fluids in the period.

(B) Shakespeare usually uses the word ‘juice’ to refer to the sap that comes from flowers. In *WIV*, Mistress Quickly tells the children dressed as fairies what to do:

Search Windsor Castle, elves, within and out.
Strew good luck, oafs, on every sacred room,
That it may stand till the perpetual doom
In state as wholesome as in state 'tis fit,
Worthy the owner, and the owner it.
The several chairs of order look you scour
With juice of balm and every precious flower.
(5.5.55–61)

Oberon instructs Robin Goodfellow as follows:

Fetch me that flower; the herb I showed thee once.
The juice of it on sleeping eyelids laid
Will make or man or woman madly dote
Upon the next live creature that it sees.
(MND 2.1.169–72)

Friar Laurence, tending his garden, announces:

Now, ere the sun advance his burning eye
The day to cheer and night's dank dew to dry,
I must up-fill this osier cage of ours
With baleful weeds and precious-juiced flowers.
(2.2.5–8)

The Ghost of Old Hamlet tells the young prince how he was murdered by Claudius:

Sleeping within mine orchard,
My custom always in the afternoon,
Upon my secure hour thy uncle stole
With juice of cursed hebenon in a vial,
And in the porches of mine ears did pour
The leperous distilment . . .
(1.5.59–64)

As G. R. Hibbard pointed out, 'hebenon' was one of the names given by Shakespeare and Christopher Marlowe to some substance having a poisonous juice; Hibbard noted that it seems likely that Shakespeare is here indebted to Marlowe's use of the word in *The Jew of Malta* 3.4.97–8 (Shakespeare 1987a, 188n62). Another nasty juice is one of the **ingredients** added to the witches' cauldron in MAC: 'The juice of toad' (4.1.55).

The sense of 'juice' most familiar to a modern audience, that of juice from fruit, occurs when Cleopatra instructs Iras:

Give me my robe. Put on my crown. I have
Immortal longings in me. Now no more
The juice of Egypt's grape shall moist this lip.
(5.2.275–7)

Shakespeare elsewhere refers to **wine** as 'the blood of the grape' (TIM 4.3.431)

Bodily fluids are invoked by Venus when, emphasizing her beauty and youth, she tries to persuade Adonis to be her lover:

Fair flowers that are not gathered in their prime
Rot, and consume themselves in little time.
Were I hard-favoured, foul, or wrinkled-old,
Ill-nurtured, crooked, churlish, harsh in voice,
O'er-worn, despisèd, rheumatic, and cold,
Thick-sighted, barren, lean, and lacking juice,
Then mightst thou pause, for then I were not for thee.
But having no defects, why dost abhor me?
(VEN 131–8)

Venus refers to youth in general – the process of aging was considered cooling and drying for both sexes – but, given the sexually explicit nature of the poem, she might be suggesting that she has not lost the ability to become sexually aroused and produce the vaginal fluids that aid sexual intercourse. Of course, what Venus regards as a healthy and attractive moistness, Adonis regards with hostility, even alarm:

And now Adonis, with a lazy sprite
And with a heavy, dark, disliking eye,
His louring brows o'erwhelming his fair sight,
Like misty vapours when they blot the sky,
Souring his cheeks, cries, 'Fie, no more of love!
(VEN 181–5)

(C) Throughout his dietary, Thomas Elyot divides foods into those that produce 'good' juice and those that produce 'evil' juice within the body (Elyot 1595).

juice

For the belief that old people were cold and dry and thus lacking in juice, see Newton (1586, B4r). In Marlowe's *The Jew of Malta*, Barabas refers to 'The juice of hebon' that has been added to the 'mess of rice-porridge' that will poison his daughter, Abigail, and the nuns in the convent where she lives (Marlowe 1978, 3.4.64–116).

K

keech, (A) A lump of solid animal fat.

(B) In 2H4, the word is an appropriate name; in her usual round-about fashion, Mistress Quickly reminds Sir John of his promise to marry her:

Canst thou deny it? Did not goodwife Keech the butcher's wife come in then, and call me 'Gossip Quickly' – coming in to borrow a mess of vinegar, telling us she had a good dish of prawns, whereby thou didst desire to eat some, whereby I told thee they were ill for a green wound? And didst thou not, when she was gone downstairs, desire me to be no more so familiarity with such poor people, saying that ere long they should call me 'madam'?

(2.1.95–103)

In the opening scene of AIT (H8), Norfolk reports to Buckingham news of the recent military tournament involving King Henry and the King of France. Upon hearing that it was organized by Wolsey, the Cardinal of York, Buckingham says:

The devil speed him! No man's pie is freed
From his ambitious finger. What had he
To do in these fierce vanities? I wonder
That such a keech can, with his very bulk,
Take up the rays o' th' beneficial sun,
And keep it from the earth.

(1.1.52–7)

It seems that the notion of Wolsey's finger in every pie has led Buckingham to think of more **food**; Wolsey is a keech not just because of his large size – implying unseemly gluttony in a man of God – but because he is the son of a butcher.

(C) For more on Shakespeare's delineation of Wolsey, see Shakespeare (2000b, 169–72).

kernel, (A) The edible **seed** inside a **fruit** or a **nut**; used to describe any small thing.

(B) Lafeu greatly dislikes Paroles and tells him so: 'Methink'st thou art a general offence and every man should beat thee' (2.3.251–3). When Paroles objects, 'This is hard and undeserved measure, my lord', Lafeu responds thus:

Go to, sir. You were beaten in Italy for picking a kernel out of a pomegranate, you are a vagabond and no true traveller, you are more saucy with lords and honourable personages than the commission of your birth and virtue gives you heraldry. You are not worth another word, else I'd call you knave. I leave you.

(AWW 2.3.256–61)

The sense here appears to be that when he was in Italy, he was so hated that he was beaten on the smallest excuse, as suggested by G. B. Harrison (Shakespeare 1955, 128n.p.59.ll.5–6) or, given the fruit's association with fecundity, there might be some sort of sexual connotation such as stealing a young maid's honour. The kernel of a fruit is also mentioned by Sebastian and Antonio when making fun of Gonzalo:

SEBASTIAN I think he will carry this island home in his pocket, and give it his son for an apple.

ANTONIO And sowing the kernels of it in the sea, bring forth more islands.

(TMP 2.1.95–8)

Moments after first thinking his wife, Hermione, has had sexual intercourse with his friend, Polixenes, Leontes has a flashback to his youth:

Looking on the lines

Of my boy's face, methoughts I did recoil
Twenty-three years, and saw myself unbreeched,
In my green velvet coat; my dagger muzzled,
Lest it should bite its master, and so prove,
As ornament oft does, too dangerous.
How like, methought, I then was to this kernel,
This squash, this gentleman.

(1.2.155–62)

The sense here is of Mamillius as a small thing that will grow bigger, but there is also a sense that Leontes' choice of words is influenced by his current

preoccupation with paternity and he thinks that Mamillius has sprung from someone else's seed.

When Achilles reminds Thersites of being beaten by Ajax, Thersites insults both of them: 'A great deal of your wit, too, lies in your sinews, or else there be liars. Hector shall have a great catch an a knock out either of your brains. A were as good crack a fusty nut with no kernel' (TRO 2.1.100–3). As part of his efforts to woo Kate in SHR, Petruccio contrasts alleged negative reports about her with what he claims is his positive view

Why does the world report that Kate doth limp?
 O sland'rous world! Kate like the hazel twig
 Is straight and slender, and as brown in hue
 As hazelnuts, and sweeter than the kernels.
 O let me see thee walk. Thou dost not halt.

(2.1.247–51)

(C) For a discussion of how Leontes' jealousy and concerns about the paternity of his children might be related to his diet, see Fitzpatrick (2007, 68–80).

kickshaw, (A) A fancy French **dish** from the French *quelque chose*, suggesting 'a little something', that is anything dainty but not terribly filling; cookery-books suggest that the dish usually involved small moulds of **pastry** filled with various foods and sprinkled with **sugar**; the word could also mean anything unsubstantial or trifling.

(B) In 2H4, Shallow insists that Sir John stay for dinner and tells his boy to bring 'Some pigeons, Davy, a couple of short-legged hens, a joint of mutton, and any pretty little tiny kickshaws, tell William Cook' (5.1.22–4). Sir Andrew Aguecheek tells Sir Toby that he will continue to woo Olivia for a while yet:

SIR ANDREW I'll stay a month longer. I am a fellow o' th' strangest mind i' th' world. I delight in masques and revels sometimes altogether.

SIR TOBY Art thou good at these kickshawses, knight?

SIR ANDREW As any man in Illyria, whatsoever he be, under the degree of my betters; and yet I will not compare with an old man. (TN 1.3.108–14)

Sir Toby could mean trifles in general, or given the reference to masques and revels, he could be referring specifically to food but it is not clear; often, in performance, actors kick their heels at this point in a play upon the word.

(C) As John Ayto pointed out, the word was applied to a wide variety of dishes (Ayto 1990, 'kickshaw'). Gervase Markham defined *quelque choses* as 'dishes of many compositions and ingredients, as flesh, fish, eggs, herbs, and many other things, all being prepared and made ready in a frying pan' (Markham 1615, Y1v–Y2r; Markham 1986, 67).

Hannah Woolley provides a recipe ‘To make Kickshawes, to Bake or Fry in what shape you please’:

Take some Puff-paste and rowl it thin, if you have Moulds work it upon them with Preserved Pippins, and so close them, and fry or bake them, but when you have closed them you must dip them in the yolks of Eggs, and that will keep all in, fill some with Goosberries, Rasberries, Curd, Marrow, Sweet-breads, Lambs Stones, Kidney of Veal, or any other thing what you like best, either of them being seasoned before you put them in according to your mind, and when they are baked or fried, strew Sugar on them, & serve them in.
(Woolley 1670, N11v)

John Murrell offers another recipe that involves minced **kidney** or ‘the ear of a mutton’ that has been seasoned, encased in pastry moulds and then sprinkled with sugar (Murrell 1617).

In *The Witch of Edmonton*, by Thomas Dekker, John Ford and William Rowley, Old Carter tells Old Thorney that when the latter’s son arrives

he shall be welcome to bread, beer and beef, yeoman’s fare; we have no kickshaws. Full dishes, whole bellyfulls. Should I diet three days at one of the slender city-suppers, you might send me to Barber-Surgeons’ Hall the fourth day, to hang up for an anatomy.

(Dekker, et al. 1998, 1.2.31–6)

kidney See also **offal**, (A) The kidneys of cattle, sheep and pigs were often consumed; the term can also refer to one’s temperament.

(B) Sir John complains to Master Ford, disguised as Brook, of being shoved into a basket of dirty linen and thrown in the Thames:

Think of that – a man of my kidney – think of that – that am as subject to heat as butter, a man of continual dissolution and thaw. It was a miracle to scape suffocation. And in the height of this bath, when I was more than half stewed in grease like a Dutch dish, to be thrown into the Thames and cooled, glowing-hot, in that surge, like a horseshoe.

(3.5.106–12)

Although kidney in this context means temperament or constitution, it is possible that Sir John is also indicating his giant girth (his kidneys are **fat**) since he often refers to the size of his body. Sir John also often refers to his body as edible; that he is thinking of his own kidney in terms of **food** is suggested by the subsequent cooking references (see **cannibalism**). Prince Harry constantly refers to the size of Sir John’s body in a myriad number of ways: in 1H4, he tells him ‘Peace, ye fat-kidneyed rascal!’ (2.2.6).

(C) Thomas Cogan warns against eating the kidneys of animals, also termed ‘reynes’, observing that they ‘make grosse and ill bloud’, adding ‘yet at Oxford

the Scullion is glad of the Kidneies of loynes of Mutton, and many poure scholler is glad to receive them well rosted at the Scullion's hands' (Cogan 1636, T2r).

kine, (A) The plural for cow.

(B) Planning a suitable punishment for the lustful Sir John – one that involves him dressing up as Herne the hunter and being pinched by children disguised as fairies – Mistress Page tells Mistress Ford

There is an old tale goes that Herne the hunter,
Sometime a keeper here in Windsor Forest,
Doth all the winter time at still midnight
Walk round about an oak with great ragg'd horns;
And there he blasts the trees, and takes the cattle,
And makes milch-kine yield blood, and shakes a chain
In a most hideous and dreadful manner.

(4.4.27–33)

A 'milce-cow' was one kept specifically for milking and so making the animal instead yield blood is unnatural, but see Purkiss below.

In answer to Baptista's statement that whoever can give his daughter the greatest dower shall win her (2.1.337–40), Gremio lists his expensive possessions, including 'a hundred milch-kine to the pail' (SHR 2.1.353). See **milk**. Defending himself against accusations put by Prince Harry pretending to be King Henry, Sir John announces 'If to be fat be to be hated, then Pharaoh's lean kine are to be loved' (1H4 2.5.477–8).

(C) The connection between milk and blood is a longstanding one related to female fertility, as Diane Purkiss noted:

Early modern medical writers believed that breast milk was the blood which has been nourishing the foetus in the womb, drawn up to the breasts via a large vein, and purified into milk. Clean, nourishing blood was separated from the impure blood which continued to be shed from the womb as lochia.

(Purkiss 1996, 131)

As Naseeb Shaheen indicated, Sir John alludes to the Pharaoh's dream in Genesis: 'Pharaoh also dreamed . . . And loe, seven other kine came up after them out of the river, evill favoured and leane fleshed', 41:1–4 (Shaheen 1989, 144).

kissing-comfits See **comfits**

kitchen, (A) Many early modern homes did not have a kitchen or an **oven**, so certain types of **food**, especially those that required baking or roasting, such as **pies** and joints of **meat**, would be bought already prepared and cooked from street vendors and cook-shops.

(B) In Shakespeare, no scenes actually occur in a kitchen, but they form an imagined off-stage location. The cannibalistic meal that Titus serves to Tamora was presumably prepared in a kitchen, as is the feast that is going on when Coriolanus offers his services to Aufidius (COR 4.5) and the feast on board Pompey's ship during which Lepidus gets drunk (2.7).

In Shakespeare, kitchens are hot, noisy and greasy places (see **kitchen-wench**). Sir John remarks upon the redness, and thus the heat, of Bardolph's face:

The fiend hath pricked down Bardolph irrecoverable, and his face is Lucifer's privy kitchen, where he doth nothing but roast malt-worms. For the boy, there is a good angel about him, but the devil outbids him, too.

(2H4 2.4.336–40)

The worms that Sir John imagines Bardolph roasting would have infested **malt**, a primary **ingredient** of **beer**; it is an excessive consumption of beer that has provoked the redness in Bardolph's face.

Iago accuses women of being raucous and hypocritical in kitchens and elsewhere:

Come on, come on. You are pictures out of door,
Bells in your parlours; wildcats in your kitchens,
Saints in your injuries; devils being offended,
Players in your housewifery, and hussies in your beds.

(2.1.112–15)

It is ironic that this judgement should come from the duplicitous Iago to whom much of his own description applies.

Isabella begs Angelo not to behave with less compassion than those who kill and cook animals for food:

Tomorrow? O, that's sudden! Spare him, spare him!
He's not prepared for death. Even for our kitchens
We kill the fowl of season. Shall we serve heaven
With less respect than we do minister
To our gross selves?

(2.2.85–9)

Shakespeare seems to be generally sympathetic towards animals destined for the kitchen (see **fowl** and **hunting**).

(C) Not all households had a kitchen, as Alison Sim put it 'At the top end of the range were the huge, well-equipped kitchens of royalty and the nobility, but at the other end of the social scale houses might well have no kitchen at all' (Sim 1997, 16). Hazel Forsyth pointed to documentary and archaeological evidence suggesting that 'very few Londoners had an oven or kitchen and even those with access to a hearth mostly lacked the elaborate equipment needed for roasting

and basting.’ These Londoners would buy their food from **alehouses** or from cook-shops, the latter being establishments that were open day and night to cook and sell food (Forsyth 1999a, 14). They would also buy their food from the many street vendors selling **pies, nuts, oranges** and other foods (Forsyth 1999a, 17; Forsyth 1999b, 28).

For the average early modern household kitchen as a busy, violent and bloody location, see Wall (2002, 189–99). For the kind of cooking that took place in the kitchens of the Star Chamber, Westminster, in the early modern period, see Simon (1959).

kitchen-wench/maid/malkin/trull, (A) A woman of low rank who works in a kitchen.

(B) In Shakespeare, the kitchen-wench is only ever referred to in negative terms. Dromio of Syracuse tells his master that he is ‘due to a woman: one that claims me, one that haunts me, one that will have me’ (3.2.81–83). He describes the woman, earlier named as ‘Nell’ (3.2.11) as ‘a very beastly creature’ and elaborates:

Marry, sir, she’s the kitchen wench, and all grease; and I know not what use to put her to but to make a lamp of her, and run from her by her own light. I warrant her rags and the tallow in them will burn a Poland winter. If she lives till doomsday, she’ll burn a week longer than the whole world.

(3.2.96–101)

Another kitchen-wench is mentioned in a song in LLL: ‘While greasy Joan doth keel the pot’ (5.2.904). Both Joan and Nell are **greasy** from working in the kitchen, and Nell is clearly also **fat**. Later in ERR, Antipholus of Ephesus thinks he has been shut out of his house and abused by it’s inhabitants, and referring to his wife, he asks Dromio of Ephesus: ‘Did not her kitchen-maid rail, taunt, and scorn me?’ to which Dromio, afraid of another beating, agrees: ‘Certes she did. The kitchen vestal scorned you’ (4.4.75–6).

In COR, the tribune Brutus tells his fellow tribune Sicinius that all the people are keen to welcome a victorious Coriolanus home:

All tongues speak of him, and the bleared sights
Are spectacted to see him. Your prattling nurse
Into a rapture lets her baby cry
While she chats him; the kitchen malkin pins
Her richest lockram ’bout her reechy neck,
Clamb’ring the walls to eye him . . .

(2.1.202–7)

The kitchen-maid wears her best piece of linen on her neck, made ‘reechy’, that is, ‘dirty’ by her work; the manner of the description suggests that Brutus finds the woman revolting or perhaps simply pathetic.

Benvolio teases Romeo, who at this stage is still in love with Rosaline: 'Now is he for the numbers that Petrarch flowed in. Laura to his lady was a kitchen wench' (ROM 2.3.36–8). Similarly, Giacomo compares the women he and his companions have been praising with the description Posthumous gives of Innogen:

His mistress' picture, which by his tongue being made,
And then a mind put in 't, either our brags
Were cracked of kitchen-trulls, or his description
Proved us unspeaking sots.

(5.6.175–8)

Women involved in the unregulated preparation or selling of food were often treated in negative terms in literature of the period. See also **butter-woman** and **herb-woman**.

(C) As Alison Sim indicated, women were employed to cook in kitchens but 'would not be specialist cooks so much as a kind of maid-of-all-work who would help out with whatever housework needed to be done' (Sim 1997, 32).

knead, (A) To firmly manipulate **dough** by stretching and pressing as a preparation for making **bread** or **cake**, but the term is also used figuratively in Shakespeare.

(B) In an extended metaphor, Pandarus likens the courting of Cressida to making cake:

PANDARUS Well, I have told you enough of this. For my
part, I'll not meddle nor make no farther. He that will
have a cake out of the wheat must tarry the grinding.

TROILUS Have I not tarried?

PANDARUS Ay, the grinding; but you must tarry the boulding.

TROILUS Have I not tarried?

PANDARUS Ay, the boulding; but you must tarry the leavening.

TROILUS Still have I tarried.

PANDARUS Ay, to the leavening; but here's yet in the word 'hereafter' the
kneading, the making of the cake, the heating the oven, and the baking
- nay, you must stay the cooling too, or ye may chance burn your lips.

(TRO 1.1.13–26)

Later in the play, reference is made to manipulating the proud Achilles (a line sometimes given to Ajax but assigned to Ulysses in the Oxford edition): 'I will knead him; I'll make him supple. He's not yet through warm.' (TRO 2.3.218–19).

knives, (A) Given that the fork was little known in England until the early seventeenth century, and even then not widely used, people used knives, **spoons** and simply their hands to eat with.

(B) In Shakespeare, knives are repeatedly used as weapons against humans in acts of war, murder and maiming and also against animals in **hunting** and

butchery. In TMP, Gonzalo describes his perfect commonwealth as one where hunting for animals with knives, or other weapons, will not be needed in order for people to eat well:

Sword, pike, knife, gun, or need of any engine,
 Would I not have; but nature should bring forth
 Of it own kind all foison, all abundance,
 To feed my innocent people.

(TMP 2.1.167–70)

The knife as an implement for **carving** and **eating** food is also mentioned when in ADO Claudio insults Benedick, comparing him to animals who were considered dim-witted (see **calf**, **capon** and **woodcock**): ‘he hath bid me to a calf’s head and a capon, the which if I do not carve most curiously, say my knife’s naught. Shall I not find a woodcock too?’ (5.1.152–5).

Sometimes, human beings are killed using knives in a manner more suited to the dispatch and butchery of animals, for example when Chiron and Demetrius have their throats cut with a knife by Titus and are baked in a **pie** (TIT 5.2.164–202). Similarly, Shylock acts like butcher when he anticipates cutting a pound of flesh from Antonio’s breast – indeed Antonio refers to himself as ‘a tainted wether of the flock’ (4.1.113); Bassanio accuses Shylock of being overly eager to commit his act of butchery, asking him ‘Why dost thou whet thy knife so earnestly?’ (4.1.120). See **butchers**.

Knives were used to carve all kinds of food besides animal flesh, as is clear from Sir John’s claims that Justice Shallow’s stories of a riotous youth are untrue:

I do remember him at Clement’s Inn, like a man made after supper of a cheese paring. When a was naked, he was for all the world like a forked radish, with a head fantastically carved upon it with a knife. A was so forlorn that his dimensions, to any thick sight, were invisible. A was the very genius of famine.

(2H4 3.2.303–9)

Apemantus warns against the use of knives as cutlery when he tells Timon:

I wonder men dare trust themselves with men.
 Methinks they should invite them without knives:
 Good for their meat, and safer for their lives.
 There’s much example for ’t. The fellow that sits next
 him, now parts bread with him, pledges the breath of
 him in a divided draught, is the readiest man to kill
 him. ’T ’as been proved. If I were a huge man, I should
 fear to drink at meals,
 Lest they should spy my windpipe’s dangerous notes.
 Great men should drink with harness on their throats.

(TIM 1.2.42–50)

(C) The fork was not used outside Italy, even by those who considered themselves fashionable, until around the early seventeenth century and even then it was not ubiquitous. In Ben Jonson's *The Devil is An Ass*, Mercraft tells Gilthead, a goldsmith, and Sledge, a blacksmith and also a constable, about his project of forks in an effort to avoid getting arrested for money he owes:

The laudable use of forks,
Brought into custom here, as they are in Italy,
To th' sparing o' napkins. That, that should have made
Your bellows go at the forge, as his at the furnace.
I ha' procur'd it, ha' the signet for it.
Dealt with the linen-drapers, on my private,
By cause, I feared, they were the likeliest ever
To stir against, to cross it: for 'twill be
A mighty saver of Linen through the Kingdom
As that is one o' my grounds, and to spare washing.
Now, on you two, had I laid all the profits:
Gilthead to have the making of all those
Of gold and silver, for the better personages,
And you of those of Steel for the common sort.
And both by Patent.

(Jonson 1994, 5.4.18–32)

Thomas Coryate, the early modern Englishman who reported on his travels across Europe, was impressed by the use of the fork in Italy:

I observed a custome in all those Italian Cities and Townes through the which I passed, that is not used in any other country that I saw in my travels, neither doe I thinke that any other nation of Christendome doth use it, but only Italy. The Italian and also most strangers that are commorant in Italy, doe alwaies at their meales use a little forke when they cut their meat . . . The reason of this their curiosity is, because the Italian cannot by any means indure to have his dish touched with fingers, seing all mens fingers are not alike cleane.

(Coryate 1611, I6v–I7r; Coryat 1905, 236)

Coryate reveals that he uses a fork himself when at home and, for doing so, is teased by a friend who calls him 'furcifer'. As Alison Sim pointed out, although knives would be provided for guests in wealthy households, usually guests would be expected to bring their own knife with them when invited to dine (Sim 1997, 102–3). An usual find during excavations of the Rose Theatre was a brass-topped iron fork, which 'may reflect ostentatious consumption at the playhouse'; the implement, which is dated sometime between 1587 and 1606 'appears to be the earliest fork excavated under controlled conditions in London' (Bowsher and Miller 2009, 212.fig.115).

knot-grass, (A) A weed that does not grow very tall but, rather, creeps close to the ground; knot-grass was apparently considered beneficial to health.

(B) Under the influence of the magic juice laid upon his eyes, Lysander rebukes Hermia:

Get you gone, you dwarf,
You *minimus* of hind'ring knot-grass made,
You bead, you acorn.

(3.2.329–31)

Later, when rowing with Helena, Hermia imputes Lysander's behaviour to their difference in height:

Now I perceive that she hath made compare
Between our statures; she hath urged her height,
And with her personage, her tall personage,
Her height, forsooth, she hath prevailed with him -
And are you grown so high in his esteem
Because I am so dwarfish and so low?

(3.2.291–6)

(C) John Gerard describes the different kinds of knot-grass in detail (Gerard and Johnson 1633, 3A4v–3A7r). For the medicinal qualities of the plant when infused in liquid – specifically its ability to stop the what was termed 'fluxes of the blood', that is the abnormal discharge of blood in urine, spittle or excrement – see Gerard and Johnson (1633, 3A5r) and Turner (1568, R1r–R2v). For the notion that it killed worms, see Brunschwig (1561, F2v).

L

lady-smocks, (A) An edible plant that tastes strongly of horseradish; also called the 'cuckoo flower'.

Shakespeare refers to this flower during the song at the end of LLL:

SPRING (*sings*) When daisies pied and violets blue,
And lady-smocks, all silver-white,
And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then on every tree
Mocks married men, for thus sings he:
Cuckoo!
Cuckoo, cuckoo - O word of fear,
Unpleasing to a married ear.

(5.2.879–87)

(C) John Gerard claims lady-smocks are likely to have similar virtues to water-cress, which he notes can be eaten in **salad**; he also notes that, boiled in **wine, milk or broth**, the cress was good against scurvy and greensickness in young girls (Gerard and Johnson 1633, Y1v–Y3r), a condition which it was alleged caused anemia and could be cured by a sexual encounter. The plant's alternative name, 'cuckoo flower', and its reputation for curing greensickness makes it an appropriate choice for a song about marriage and sex.

lamb See also **mutton**, (A) Although modern diners tend to prefer lamb over mutton, it seems that the early moderns viewed the young flesh less favourably; the religious signification of the lamb as a Christian symbol of innocence and sacrifice was often invoked.

(B) There are lots of references in Shakespeare to the lamb as a quiet, gentle and innocent creature, for example in *JN*, the child Arthur promises to 'sit as quiet as a lamb'; in *R2*, York describes Richard's father, the Prince of Wales, as stern in battle but 'In peace was never gentle lamb more mild' (2.2.175); Leontes describes how he and Polixenes were 'as twinned lambs that did frisk i' th' sun' (*WT* 1.2.69); the rape victim Lucrece is described as a 'poor lamb' and 'like a wearied lamb' (*LUC* 677, 737); and Innogen, declaring herself innocent of adultery, asks Pisano: 'Prithee, dispatch. / The lamb entreats the butcher. / Where's thy knife?' (*CYM* 3.4.94–6).

In *CYM*, Giacomo refers to eating lamb when describing the lust he feels towards Innogen:

GIACOMO The cloyed will,
That satiate yet unsatisfied desire, that tub
Both filled and running, ravening first the lamb,
Longs after for the garbage.

(1.6.48–52)

The appetite described is distinctly animalistic and, as in *LUC*, the innocent woman is a lamb and the lustful man a predator. But men also are compared to lambs: in *TIT* the murdered Bassianus is described by Martius as 'like to a slaughtered lamb, / In this detested, dark, blood-drinking pit' (2.3.223–4).

(C) The lamb as an innocent was proverbial (Dent 1981, L34.1). There are repeated references in the Bible to Christ as the 'lamb of God', the innocent victim sacrificed for the sins of humanity: for example, see John 1.29 and Revelations 5.12.

The dietary authors generally prefer mutton over lamb. Andrew Boorde notes that 'Lambes flesshe is moyste and flumatyke wherfore it is nat all the best for olde men except they be melancolye of co[m]plexyon' and also that it 'is nat good for flumatyke men to fede to moche of it, for the flesshe is waterysshe' (Boorde 1547, F2r–F2v). Thomas Cogan, apparently indebted to Boorde, is similarly less than enthusiastic towards lamb, although he likes mutton:

lambe is moist and flegmaticke, and not convenient for aged men, or for them which have in their stomackes much flegme, except it be very dry rosted. But mutton contrary to veal should be rather under rosted than over. For it is seldome seene that any man hath taken harme by eating raw mutton, so light and wholesome it is in digestion.

(Cogan 1636, R2v)

William Bullein, who also approves of mutton, similarly lists lamb among the animal flesh to be avoided by the phlegmatic:

Therefore grosse fish, lambs flesh, the in-meates of beastes, rawe hearbes, pigges braines, and all slimie meates, bee evill for thee: but late suppers is

woorst of all, and specially if they bee long, for it causeth painfull nights to follow.

(Bullein 1595, C2r)

lapwing, (A) A bird of the plover family whose **flesh** and **eggs** were consumed. (B) Shakespeare does not mention the bird as food but, rather, its behaviour. For example, Hamlet says of Osric 'This lapwing runs away with the shell on his head' (5.2.146–7). As Harold Jenkins pointed out, 'the lapwing is ornithologically remarkable for leaving the nest within a few hours of birth and hence became the proverbial type of juvenile pretension; he also cited Dover Wilson's suggestion that the proverb is evoked by Osric having now put on his hat' (Shakespeare 1982a, 405n183; Shakespeare 1934, 248n186–7). In MFM, Lucio tells Isabella that he does not lie when he tells her that her brother Claudio has 'got his friend with child', adding:

I would not – though 'tis my familiar sin
With maids to seem the lapwing, and to jest
Tongue far from heart - play with all virgins so.

(1.4.30–2)

J. W. Lever noted, 'The lapwing cried when far from his nest, to deceive birds of prey: hence proverbial for insincerity' (Shakespeare 1965, 24n32). The practice also suggested pretence of any kind, as when Hero tells Ursula 'For look where Beatrice like a lapwing runs / Close by the ground to hear our conference' (ADO 3.1.24–5). Similarly, in ERR, Adriana describes her feelings for her husband: 'Far from her nest the lapwing cries away. / My heart prays for him, though my tongue do curse' (4.2.27–8); as Charles Whitworth explained, she 'makes a show of pretending that her nest is not where it really is, thus protecting it' (Shakespeare 2002a, 144n27).

(C) André L. Simon noted that in the Star Chamber Dinner Accounts, the lapwing 'either on account of its greater scarcity or because of its better flavour was always charged at a higher price than its cousin the green plover' (Simon 1959, 13).

lard, (A) The **fat** of pigs used in cooking and distinct from **tallow** that refers to any animal fat; the verb 'to lard' meant to insert small pieces of **bacon** or other fat into **meat** before cooking and thus 'to fatten'.

(B) The verb rather than the noun appears twice in Shakespeare: Prince Harry describes Sir John as fat, telling his companion Ned that 'Oldcastle sweats to death, / And lards the lean earth as he walks along' (1H4 2.3.16–7); having renounced the world and become a hermit, Timon observes 'It is the pasture lards the brother's sides, / The want that makes him lean' (TIM 4.3 9–10).

(C) Like many of the dietary authors, William Bullein offered cooking tips to his readers: 'The fleshe of Hares muste be tenderly rosted [roasted], and well

larded and spiced, because of the grosenesse, but it is better sodden' (Bullein 1595, K1r). Similarly, William Vaughan instructed his readers how to cook venison, though he did not recommend the dish to everyone:

Young fallow deere, very well chafed [chased], hangd up untill it be tender, and in rosting being throughly basted with oyle [oil], or wel larded, is very good for them that be troubled with the rheume or palsie. Yet notwithstanding it hurteth leane folkes and old men, it disposeth the body to agues, and causeth fearefull dreames.

(Vaughan 1600, B8v)

In Ben Jonson's *Volpone*, Mosca asks Voltore to remember him when he gets Volpone's money (and thus will be rich enough to enjoy indulgent foods):

When you do come to swim in golden lard,
Up to the arms in honey, that your chin
Is born up stiff with fatness of the flood,
Think on your vassal . . .

(Jonson 1968, 1.3.70–3)

(C) Ken Albala described the process of larding as 'essentially little batons of fat knotted into the surface of the meat which melts and bastes it as it roasts' (Albala 2010, 77–8).

larded See also **lard**, (A) Greased or covered with lard and hence fattened or enriched.

(B) Shakespeare uses the term figuratively. In *WIV*, Fenton reports that he has received a letter from Anne Page giving him news of the trick to be played against Sir John:

Of such contents as you will wonder at,
The mirth whereof so larded with my matter
That neither singly can be manifested
Without the show of both. Fat Falstaff
Hath a great scene. The image of the jest
I'll show you here at large. Hark, good mine Host.
Tonight at Herne's Oak, just 'twixt twelve and one,
Must my sweet Nan present the Fairy Queen -

(4.6.13–20)

The reference to lard seems to trigger the reference to Sir John's fatness.

In *TRO*, Thersites denounces Agamemnon's brother, Menelaus:

And the goodly transformation of Jupiter there, his brother the bull, the primitive statue and oblique memorial of cuckolds, a thrifty shoeing-horn in

a chain, hanging at his brother's leg: to what form but that he is should wit larded with malice and malice farced with wit turn him to? To an ass were nothing: he is both ass and ox.

(5.1.50–6)

The culinary image of wit 'larded' with malice leads to the notion of malice 'farced' with wit, that is forced or stuffed, as in force-meat or **stuffing**; as Kenneth Muir pointed out, 'Menelaus is called a bull because he has the horns of a cuckold' (Shakespeare 1982e, 165n51–2).

Ophelia apparently uses the term to mean covered with, enriched with, in her song when mad:

Larded with sweet flowers,
Which bewept to the grave did - not - go
With true-love showers.

(4.5.37–9)

larder See also **pantry**, (A) A cold room used to store easily perishable food items such as animal **flesh** and **cheese**.

(B) In AIT (H8), the Porter admonishes the behaviour of the servants when preparing for the Christening of baby Elizabeth:

PORTER (*to those within*) You'll leave your noise anon, ye rascals. Do you take
The court for Paris Garden, ye rude slaves?

Leave your gaping.

ONE (*within*) Good master porter, I belong to th' larder.

PORTER Belong to th' gallows, and be hanged, ye rogue!

Is this a place to roar in?

(5.3.1–6)

As Gordon McMullan noted, the person who speaks to the Porter tells him that because he works in the larder he should be allowed pass (Shakespeare 2000b, 419n4).

(C) Andrew Boorde warns his readers to keep their larder in order:

beware of emptynge of pysse pottes and pyssyng in chymnes [chimneys] so that all evyl and contagyous ayres may be expelled, and clene ayre kept unpuryfyed. And of all thynge let the buttery, the celler, the kytchen, the larder house, with all other houses of offices be kept clene, that there be no fylth in them, but good & odyferous savours . . .

(Boorde 1547, A3v)

'Pissing in chimneys' was perhaps not that unusual: in 1H4, the Second Carrier complains about the deplorable state of the inn in which they have stayed, where they are compelled to urinate in the chimney: 'Why, they will allow us ne'er a

jordan, and then we leak in your chimney, and your chamber-lye breeds fleas like a loach' (2.1.19–21). As John Ayto pointed out, the word 'larder' is derived from 'lard' and was probably originally specifically a room in which **bacon** was stored (Ayto 1990, 'lard'). On the best arrangements for designing and running the larder in a large house, see Sim (1997, 24–6).

lark, (A) A bird that sings early in the morning; recipes for cooking larks were available.

(B) There are numerous references to the lark in Shakespeare, not as a source of food but as a harbinger of the morning, for example when Juliet tries to make Romeo stay longer:

Wilt thou be gone? It is not yet near day.
It was the nightingale, and not the lark,
That pierced the fear-full hollow of thine ear.
(ROM 3.5.1–3)

In CYM, Cloten arranges for a musician to sing outside Innogen's chamber with the words 'Hark, hark, the lark at heaven gate sings, / And Phoebus gins arise . . .' (2.3.19–20).

(C) Thomas Dawson provides a recipe for boiling larks with **bread**, **butter** and **spices** (Dawson 1587, A3v), and Hannah Woolley one for roasting larks with **bacon** (Woolley 1670, P2r).

lavender See also **flowers**, (A) An edible flowering plant, valued for its lilac colour and perfume; it was used medicinally and also in cooking.

(B) 'Hot lavender' (4.4.104) is one of the flowers Perdita distributes to Polixenes and Camillo in WT, telling them 'These are flowers / Of middle summer, and I think they are given / To men of middle age' (4.4.106–8).

(C) Lavender was recommended in the dietaries as a cure for a range of what were termed 'cold' diseases, including melancholy. For example, see Vaughan (1612, K6r); Culpepper (1652, Mm2r); Gabelkover (1599, C6r). John Gerard praised **conserve** made from lavender flowers and **sugar** as a protection against disease (Gerard and Johnson 1633, 3C2v).

leather-coat, (A) A red apple with a rough leather-like skin.

(B) When Justice Shallow entertains Sir John in his orchard, Davy brings in a **dish** of leather-coats (2H4 5.3.42).

leaven See also **bolt** and **knead**, (A) As a noun, the substance that produces fermentation in **dough**; as a verb the process of fermentation.

(B) Pandarus tells Troilus that he must be patient in order to receive the love of Cressida: 'you must tarry the leavening' (TRO 1.1.20–1). The word is also used figuratively in MM when the Duke tells Angelo that he has been chosen as ruler in his place: 'We have with leavened and prepared choice / Proceeded to you;

therefore take your honours' (1.1.51–2); the sense is that the process of pondering by the Duke has resulted in a transformation, much as dough is transformed by leaven. A similar sense is evident in CYM when Innogen, thinking Posthumus has been consorting with Prostitutes, proclaims 'So thou, Posthumus, / Wilt lay the leaven on all proper men' (3.4.61–2), suggesting that his actions will transform, and specifically debase, all good men; as Roger Warren points out, she may be suggesting specifically sour dough used as leaven, which suggests a souring of reputation (Shakespeare 1998a, 170n62).

(C) See **bread**.

leek, (A) Part of the onion family; leeks were considered especially dangerous if eaten raw.

(B) In H5, Pistol makes fun of Fluellen wearing a leek in his hat and is punished by being beaten and force-fed a raw leek:

FLUELLEN By Jesu, I will make him eat some part of my leek, or I will peat his pate four days and four nights. - Bite, I pray you. It is good for your green wound and your bloody coxcomb.

PISTOL Must I bite?

FLUELLEN Yes, certainly, and out of doubt and out of question too, and ambiguities.

PISTOL By this leek, I will most horribly revenge -

[*Fluellen threatens him*]

I eat and eat - I swear -

FLUELLEN Eat, I pray you. Will you have some more sauce to your leek?

There is not enough leek to swear by.

PISTOL Quiet thy cudgel, thou dost see I eat.

FLUELLEN Much good do you, scald knave, heartily. Nay, pray you throw none away. The skin is good for your broken coxcomb.

(5.1.38–52)

Leeks are also mentioned in MND when, during the entertainment provided by the Mechanicals, Flute as Thisbe laments over the dead Pyramus:

Asleep, my love?
What, dead, my dove?
O Pyramus, arise
Speak, speak. Quite dumb?
Dead, dead? A tomb
Must cover thy sweet eyes.
These lily lips,
This cherry nose,
These yellow cowslip cheeks
Are gone, are gone.

Lovers, make moan.
His eyes were green as leeks.

(5.1.319–30)

The doggeral verse is unwittingly humorous, specifically the use of odd comparisons that invert and violate what might be expected from Petrarchan verse. (C) Gary Taylor noted that ‘what editors describe as the “traditional” explanation of the wearing of leeks – commemoration of a Welsh victory over the Saxons in AD 540 – is not found till the late seventeenth century’ (Shakespeare 1982b, 248n93–5); as Herbert Arthur Evans put it, ‘For the fact of service done by Welshmen in a garden of leeks . . . Fluellen remains our only authority’ (Shakespeare 1903, 136n97).

Evidence from the dietaries suggests that the early moderns believed eating raw leeks to be especially harmful to health. William Bullein notes

Léekes bee evill, engender painfull sléepe: but eaten with honie, then they purge bloud: but rootes eaten rawe, bréedeth ill juice, therefore being first sodden, and the water cast away, and then sodden with fat mutton, or tender fatte biefte,[beef] those rootes nourisheth much.

(Bullein 1595, I2r–I2v)

Similarly, Thomas Cogan considers it necessary to cook the leek in order to avoid injury:

their nourishment is nought, they hurt the eyes, and ingender blacke melancholy blood, and cause terrible dreames they hurt the sinewes through their sharpnesse, they hurt the teeth and gummess and cholerick and melancholy folkes should not use to eat them and especially raw yet if they be boiled and eaten with Honey they cause one to spit out easily the flegme which is in the breast, and open and ease the lungs.

(Cogan 1636, H4r)

Thomas Moffett also notes that ‘if they be first sodden in milke, and then used in meat, they are unclothed of all bad qualities, and become friendly to the stomach and nourishing to the liver’ (Moffett 1655, F3v).

For a more detailed discussion of the episode from H5 and the leek as a symbol of Welsh pride, see Fitzpatrick (2007, 37–44).

lemons, (A) A **fruit** that was considered medicinal and also used in cooking to provide flavour to **food** and **drink**.

(B) In LLL, the nobles mock Armado, who plays Hector in a performance intended to impress them:

ARMADO (*as Hector*)

The armipotent Mars, of lances the almighty,
Gave Hector a gift -

DUMAINE A gilt nutmeg.
BIRON A lemon.
LONGUEVILLE Stuck with cloves.
DUMAINE No, cloven.
ARMADO Peace!

(5.2.637–43)

The reference to the lemon is a bathetic technique whereby references to food are part of an effort to undermine Armado's attempt to present the heroic. See also **cloves**.

In TN, Sir Andrew Aguecheek tells Feste

In sooth, thou wast in very gracious fooling last night, when thou spokest of Picrogromitus, of the Vapians passing the equinoctial of Queubus. 'Twas very good, i' faith. I sent thee sixpence for thy leman. Hadst it?

(2.3.20–4)

The word 'leman' is likely a pun on lemon, with the sense of sixpence to buy a lemon and sixpence to give to one's leman or sweetheart (the word is from the Early Middle English *leafmon*, meaning 'dear one' or beloved). As in LLL, there is a bathetic contrast between the learned ('Picrogromitus, of the Vapians passing the equinoctial of Queubus') and the commonplace (money for a woman). (C) Lemons were recognized as being closely related to **oranges** but were apparently more expensive and considered more difficult to digest. The pun upon lemon / leman was common in the period, and Sir Andrew's remark allows for the negative sense of mistress, meaning 'whore', since Feste's leman requires payment. Some commentators considered the golden apple of Hesperides to be an apricot, the golden apple of Venus to be an orange, and both were claimed as the forbidden fruit of Eden, but it seems that the lemon also was a contender for the fruit of Venus and Eden (Madelaine 1982, 491). Henry Butts makes the common pun between lemon and leman: 'All say a Limon in wine is good: some think a Lemman and wine better' (Butts 1599, C5r).

It is quite possible that the longstanding connection between lemons and lovers (lemans) caused the dietary authors to consider lemons good for those ailments especially associated with syphilis, that is skin problems, fever and loss of sight (Milburn 2004). Indeed, Ruscelli specifically recommends lemon juice as a remedy for symptoms of 'the French disease' (Ruscelli 1569, P2r). John Gerard recommends lemon for curing 'blemishes of the skin' and the **juice** of a lemon mixed with **wine** capable of curing 'the first approach of the fit of an ague, [since it] taketh away the shaking presently' (Gerard and Johnson 1633, 6C5r); Walter Baley suggests they be used as a remedy against loss of sight (Baley 1602, A5r); and lemons are part of what would have been a fairly expensive medicine for the plague (including, among other **ingredients**, 'gold-leaf') recommended

by 'A. T.' (T. 1596, U1r). Thomas Elyot not only notes that 'the juyce of Orenge or Lymons, may bee taken after meales in a little quantitie' but also lists lemon among foods 'which doe hurte the teeth' (Elyot 1595, D3r).

Lemons were also used in cooking: Thomas Dawson provides a recipe for boiling a **capon** using oranges and lemons (Dawson 1587, A6r–A6v) and the following recipe for a lemon **salad**:

Cut out slices of the peelee of the Lemmons long waies, a quarter of an inche one peece from an other, and then slice the Lemmon very thinne, and lay him in a dish crosse, and the peeles about the Lemmons, and scrape a good deale of suger upon them, and so serve them.

(Dawson 1587, D3r)

As Joan Thirsk pointed out, 'sweet lemons', a variety available in the sixteenth century, is a fruit that we no longer know (Thirsk 2007, 21, 298).

lenten pie, (A) A **pie** prepared for and eaten during Lent when it was forbidden to consume animal **flesh**.

(B) In ROM, Benvolio and Mercutio tease Romeo about the Nurse's request for 'some confidence' with him:

BENVOLIO She will endite him to some supper.

MERCUTIO A bawd, a bawd, a bawd. So ho!

ROMEO What hast thou found?

MERCUTIO No hare, sir, unless a hare, sir, in a lenten pie, that is something stale and hoar ere it be spent.

[*He walks by them and*] *sings*

An old hare hoar

And an old hare hoar

Is very good meat in Lent.

But a hare that is hoar

Is too much for a score

When it hoars ere it be spent.

(2.3.120–30)

Mercutio puns on **hare** / whore; a 'Lenten pie' would contain no **meat**, which is used here in the sexual sense of the female body (see **flesh**).

(C) Thomas Nashe's *Lenten Stuffe*, ostensibly a work about **herring**, is really a satire on Catholicism (see **fish**).

lettuce, (A) Lettuce was not only eaten in **salad** but also cooked and served in **broth**, which was considered more healthy.

(B) Iago scorns Roderigo's statement that he feels ashamed for loving Desdemona 'but it is not in my virtue to amend it' (1.3.318):

Virtue? A fig! 'Tis in ourselves that we are thus or thus. Our bodies are our gardens, to the which our wills are gardeners; so that if we will plant nettles or sow lettuce, set hyssop and weed up thyme, supply it with one gender of herbs or distract it with many, either to have it sterile with idleness or manured with industry, why, the power and corrigible authority of this lies in our wills.

(1.3.319–26)

(C) John Gerard praises the medicinal qualities of lettuce, but only for some:

Lettuce cooleth the heate of the stomacke, called the heart-burning; and helpeth it when it is troubled with choller: it quenchem thirst, causeth sleepe, maketh plenty of milke in nurses . . . for it breedeth milke by tempering the drienesse and heate. But in bodies that be naturally cold, it doth not ingender milke at all, but is rather an hinderance thereunto.

(Gerard and Johnson 1633, L3r)

He also noted that it 'maketh a pleasant sallad, being eaten raw with vineger, oyle, and a little salt: but if it be boyled it is sooner digested, and nourisheth more'; his comment that 'The seed taken in drinke . . . hindreth generation of seed and venereous imaginations' (Gerard and Johnson 1633, L3r) is pertinent to the lustful Roderigo and Iago's reference to fertility and sterility. See also Thomas Moffett who claims that lettuce 'cooleth lust' (Moffett 1655, F4r).

Thomas Cogan observes that lettuce is eaten at the beginning of meals and, similar to Gerard, that it 'is muche used in Sallads in the Summer time, with vinegar, oyle and sugar or salt and is found both to procure appetite to meate and to temper the heate of the stomack and Liver', adding that it may also be eaten 'boiled, as we used in broths'; Cogan cites Galen for commending lettuce as the **herb** that breeds least evil juice (Cogan 1636, L3r).

lime, (A) The word referred not only to the **fruit** but also to the tree itself, calcium carbonate that was used to adulterate **wine** and a sticky substance used to trap or 'lime' birds.

(B) Prospero tells Ariel what to do with the 'glistening apparel' that will distract Stefano and Triculo 'Come, hang them on this lime,' meaning a lime-tree in the lime-grove that grows on the island (4.1.193; 5.1.10). When Caliban tells them to ignore the 'such luggage', Stefano (who is presumably drunk) playfully addresses the tree: 'Be you quiet, monster. – Mistress lime, is not this my jerkin?' (4.1.234–5) and tells Caliban 'come, put some lime upon your fingers, and away with the rest' (4.1.244–5), a reference to the sticky substance used to trap birds. As Stephen Orgel noted, thieves are said to have sticky fingers, and he cites Tilley who records 'His fingers are lime twigs' (Shakespeare 1987c, 186n246; Tilley 1950, F236). In TGV, Proteus tells Thurio how to win Sylvia: 'You must lay lime to tangle her

desires' (3.2.68). Similarly, in AWW Mariana warns Diana against men like Parolles: 'Many a maid hath been seduced by them . . . they are limed with the twigs that threatens them' (3.5.20–4). Lady Macduff comments on her son's innocence: 'Poor bird, thou'dst never fear the net nor lime' (MAC 4.2.34).

In WIV, the Host says to Bardolph 'Let me see thee froth and lime' (1.3.13–14), meaning pour beer out so it has a large and frothy head and adulterate wine with lime. Sir John complains about this very practice when he tells Francis 'You rogue, here's lime in this sack too. There is nothing but roguery to be found in villainous man . . .' (1H4 2.5.122–5). Lime was often added to wine to make it dry and sparkling (Shakespeare 1960, 63n121).

(C) For more on the adulteration of wine, see Robinson and Harding (2006, 'adulteration and fraud').

ling, (A) A fish that was usually eaten salted or dried.

(B) In AWW, Lavatch uses the term to describe old women: 'I have no mind to Isbel since I was at court. Our old lings and our Isbels o' th' country are nothing like your old ling and your Isbels o' th' court' (3.2.12–4).

(C) For the association between fish and sex, specifically female flesh and genitalia, see Williams (1994a, 'fish').

liquor, (A) Any kind of liquid or fluid; the noun was sometimes, but not exclusively, used to describe an alcoholic beverage, whereas the verb meant to cover with grease.

(B) The use of the term 'liquor' to mean alcoholic beverage occurs in several plays. For example, Caliban refers to the wine that Stefano gives him as 'celestial liquor' (2.2.115); earlier in the play, the term is also used by Trinculo to describe the storm that is threatening: 'Yon same black cloud, yon huge one, looks like a foul bombard that would shed his liquor' (2.2.20–1).

In TGV, Speed reads from Lance's list of his mistress' vices: '*Item*, she will often praise her liquor.' to which Lance replies 'If her liquor be good, she shall. If she will not, I will; for good things should be praised' (3.1.335–7), which suggests that she will 'appraise' or taste it and thus is fond of drinking. In WIV, Master Page suggests that the Host of the inn has been drinking: 'Look where my ranting Host of the Garter comes. There is either liquor in his pate or money in his purse when he looks so merrily. – How now, mine Host?' (WIV 2.1.179–81). Sir John clearly enjoys a drink: when Bardolph tells him that there is 'one Master Brooke below would fain speak with you', he responds 'Such Brookes are welcome to me, that o'erflows such liquor' (2.2.140–7). Later in the same play, Sir John uses the word as a verb when he complains about the treatment he has suffered at the hands of Mistress Ford and Mistress Page:

I would all the world might be cozened, for I have been cozened, and beaten too. If it should come to the ear of the court how I have been transformed, and how my transformation hath been washed and cudgelled, they would melt me out of my fat, drop by drop, and liquor fishermen's boots with me.

I warrant they would whip me with their fine wits till I were as crestfallen as a dried pear. (4.5.87–94)

Unlike Sir John, Old Adam in *AYL* has not led a dissolute life and explains to Orlando that, for this reason, he is fit to attend on him:

Let me be your servant.
Though I look old, yet I am strong and lusty,
For in my youth I never did apply
Hot and rebellious liquors in my blood,
Nor did not with unbashful forehead woo
The means of weakness and debility.
(2.3.47–52)

In *H5*, Pistol offers Nim liquor as part-payment towards what he owes him:

NIM I shall have my eight shillings?
PISTOL A noble shalt thou have, and present pay,
And liquor likewise will I give to thee,
And friendship shall combine, and brotherhood.
I'll live by Nim, and Nim shall live by me.
Is not this just?
(2.1.101–6)

In the scene of Ophelia's burial, the First Clown instructs the Second Clown 'Fetch me a stoup of liquor' (5.1.60).

The term 'liquor' is also used to describe the juice squeezed from a flower, also termed a **herb**, laid upon the eyes of Titania and Lysander (*MND* 2.1.178, 3.2.368), and the drug that Friar Laurence gives to Juliet is called 'distilling liquor' (*ROM* 4.1.94).

In *R2*, the 'liquor' is specifically blood when the Duchess of Gloucester laments the death of her husband to John of Gaunt:

Edward's seven sons, whereof thyself art one,
Were as seven vials of his sacred blood,
Or seven fair branches springing from one root.
Some of those seven are dried by nature's course,
Some of those branches by the destinies cut;
But Thomas, my dear lord, my life, my Gloucester,
One vial full of Edward's sacred blood,
One flourishing branch of his most royal root,
Is cracked, and all the precious liquor spilt . . .
(1.2.11–19)

Titus uses the word in a similar sense when he directs Lavinia how to assist him in preparing the **pie** for Tamora:

Lavinia, come.
 Receive the blood, and when that they are dead
 Let me go grind their bones to powder small,
 And with this hateful liquor temper it,
 And in that paste let their vile heads be baked.
 (TIT 5.2.196–9)

The use of the term ‘liquor’ to refer to alcohol, the juice derived from plants, and rain from clouds suggests that Shakespeare has the process of distillation in mind; this process also applies to blood since the early moderns believed that **food** put into the body was distilled into blood and the various humours.

(C) In Holinshed’s *Chronicles*, William Harrison, describing England’s weekly markets, complains about the excessive drinking of strong **ale** and **beer**, concluding ‘It is incredible to saie how our maltbugs lug at this liquor, even as pigs should lie in a row, lugging at their dames teats, till they lie still againe, and be not able to wag’ (Holinshed 1587, S4v). In Edmund Spenser’s *Faerie Queene*, Arthur presents the ailing Redcross with a gift:

Prince *Arthur* gaue a boxe of Diamond sure,
 Embowd with gold and gorgeous ornament,
 Wherein were closd few drops of liquor pure,
 Of wondrous worth, and vertue excellent,
 That any wound could heale incontinent . . .
 (Spenser 2001, 1.9.19.1–5)

A. C. Hamilton suggested an allusion to the New Testament and ‘the blood of Christ which ‘clenseth vs from all sinne’ (1 John 1.7)’ (Spenser 2001, 116n19.3–5).

liquorish, (A) Pleasing to the taste, also liquor like; inducing greed or lust.

(B) Digging the earth, Timon compares the simple root with intoxicating drinks:

O, a root! Dear thanks.
 Dry up thy marrows, vines, and plough-torn leas,
 Whereof ingrateful man with liquorish draughts
 And morsels unctuous greases his pure mind,
 That from it all consideration slips!
 (4.3.193–7)

(C) Chaucer’s Wife of Bath from *The Canterbury Tales*, who has had five husbands, describes herself as having ‘a likerous mouth’ (Chaucer 1988, 111, ll.466).

liver, (A) The liver was considered the seat of passion, especially love, and a white liver (one devoid of **blood**) symptomatic of cowardice.

(B) The only reference to liver as an **ingredient** in Shakespeare is when the witches add 'liver of blaspheming Jew' to their cauldron (MAC 4.1.26). There are references to the effects of alcohol upon the human liver: in MV, Grantiano refers to heating his liver with **wine** (1.1.81), and in 2H4, Sir John praises **sherry**: 'The second property of your excellent sherry is the warming of the blood, which, before cold and settled, left the liver white and pale, which is the badge of pusillanimity and cowardice' (4.2.99–102).

A white liver as a sign of cowardice also occurs in R3 when Richard, hearing that Richmond (later Henry VII) is at sea, states 'There let him sink, and be the seas on him. / White-livered renegade . . .' (4.4.394–5) and when Macbeth denounces the servant who brings him bad news as 'lily-livered boy' (MAC 5.3.17). There are numerous references to the liver as the seat of passion, for example when Ferdinand promises Prospero that he will not violate Miranda: 'I warrant you, sir, / The white cold virgin snow upon my heart / Abates the ardour of my liver' (4.1.54–6).

(C) Thomas Elyot outlines how a man can maintain a healthy liver (Elyot 1595, C1r, D3v). Thomas Cogan observes that the liver of animals is hard to digest but nourishing (Cogan 1636, T1r).

loaves, (A) Loaves were described according to how much they cost and the shape in which they were baked.

(B) In CYL (2H6), the rebel Jack Cade promises 'reformation'; among the changes 'There shall be in England seven halfpenny loaves sold for a penny . . .' (4.2.67–8). When planning the rape of Lavinia, Demetrius argues that because she is married, her chastity is less valuable and her husband, here figured as the miller, will not notice:

What, man, more water glideth by the mill
Than wots the miller of, and easy it is
Of a cut loaf to steal a shive, we know.

(TIT 2.1.85–7)

A 'shive' is a slice of **bread** (*OED* shive *n.*¹). The reference to cutting bread is ominous and prefigures the cutting out of Lavinia's tongue and the cutting off of her hands by her attackers. For mention of a loaf in TRO, see **cobloaf**.

(C) Andrew Boorde prefers manchet bread and 'great loaves' over smaller ones (Boorde 1547, D3v). For instructions on how to make a buttered loaf divided into little loaves, see W (1591, E2v).

luce, (A) Another term for the **pike** (a large freshwater **fish**), especially when fully grown.

(B) In WIV, Shallow compares fresh and salted, that is preserved, fish: 'The luce is the fresh fish; the salt fish is an old cod' (1.1.19–20).

(C) Describing the fishes commonly found in England's rivers, Holinshed notes 'the pike as he ageth, receiveth diverse names, as from a frie to a gilthed, from a gilthed to a pod, from a pod to a jacke, from a jacke to a pickerell, from a pickerell to a pike, and last of all to a luce . . .' (Holinshed 1587, U3v). See also Moffett (1655, X2v).

M

mace, (A) A **spice** made from the dried outside of the **nutmeg**.

(B) One of the **ingredients** the Clown is sent by Perdita to fetch for the sheep-shearing feast (WT 4.3.36–48).

(C) Thomas Elyot recommends mace if taken in small quantities (Elyot 1595, G1r); on mace as distinct from nutmeg, see Albala (2003, 45–6).

mackerel, (A) A readily available and inexpensive **fish** that did not keep fresh for long; the word could also suggest a bawd, pimp or whore.

(B) Sir John informs Prince Harry about the Northern Rebellion: ‘Thy father’s beard is turned white with the news. You may buy land now as cheap as stinking mackerel’ to which Harry replies ‘Why then, it is like, if there come a hot June and this civil buffeting hold, we shall buy maidenheads as they buy hobnails: by the hundreds’ (1H4 2.5.361–6). As David Bevington noted ‘Land may be cheap because of quick sales to raise revenues for war’ and mackerel ‘is cheap even when fresh’ (Shakespeare 1987b, 196n348–9). David Scott Kastan pointed out that Prince Hal puns on maidenheads and thus ‘maiden’ as ‘fish’ because mackerel ‘carries a sexual connotation’ (Shakespeare 2002b, 227n352–4).

(C) Mackerel was often smoked to prevent it spoiling, see Mason and Brown (2006, 16). On mackerel and the fish ‘maid’, see Moffett (1655, X3r–X3v). For mackerel meaning bawd or whore, see Williams (1994b, ‘mackerel’).

Madeira, (A) A white **wine** that is slightly sweet and resembles sherry.

(B) Poins teases Sir John:

What says Monsieur Remorse? What says Sir John, sack-and-sugar Jack? How agrees the devil and thee about thy soul, that thou soldest him on Good Friday last, for a cup of Madeira and a cold capon’s leg?

(1H4 1.2.111–15)

(C) For a short history of the wine, see Robinson and Harding (2006, 'Madeira').

maggot-pie, (A) Not a **pie** made from maggots but a magpie.

(B) Macbeth believes the appearance of Banquo's ghost at the banquet is ominous:

It will have blood, they say. Blood will have blood.
Stones have been known to move, and trees to speak,
Augurs and understood relations have
By maggot-pies and choughs and rooks brought forth
The secret'st man of blood.

(MAC 3.4.121-5)

The birds named are all crows, used in sacrificial augury and considered birds of ill omen (Holderness 2001, 159n126).

mallard, (A) A wild **duck**.

(B) Scarus describes Antony as 'like a doting mallard' (3.10.19) when he leaves the sea-battle in order to follow Cleopatra.

(C) André L. Simon noted that 'Wild ducks, such as mallards, shovellers, teals and widgeons, were no dearer than tame ducks and they appeared to have been more popular'; mallards were often served on 'meat days' when the Lords of the Privy Council met in the Star Chamber for dinner (Simon 1959, 10).

malmsey, (A) A strong sweet white **wine** that is actually a variety of **Madeira**.

(B) In LLL one of the sweet foods named by Biron and the Princess of France in The Masque of Muscovites:

BIRON (*to the Princess, taking her for Rosaline*)
White-handed mistress, one sweet word with thee.
PRINCESS Honey and milk and sugar - there is three.
BIRON Nay then, two treys, an if you grow so nice -
 Metheglin, wort, and malmsey - well run, dice!
 There's half-a-dozen sweets.

(5.2.230-4)

In R3, it is not clear whether Clarence is drowned in a malmsey butt or it becomes a temporary grave as a result of other injuries; the Second Murderer has pangs of conscience but relents:

FIRST MURDERER . . . Come, shall we fall to work?
FIRST MURDERER Take him on the costard with the hilts of thy sword, and
 then throw him into the malmsey butt in the next room.
SECOND MURDERER O excellent device! - and make a sop of him.

(1.4.150-5)

When the Second Murderer again feels remorse, the act is carried out by the first who, stabbing Clarence, says 'Take that, and that! If all this will not serve, I'll drown you in the malmsey butt within' (1.4.264–5).

In 2H4, Mistress Quickly refers to Bardolph as 'that arrant malmsey-nose knave', suggesting that his fondness for strong alcoholic drinks is clear from his appearance; there are numerous references to Bardolph's inflamed nose in the plays in which he appears (see 1H4 2.5.322–6; 2H4 2.4.333–4; H5 2.3.37–9). Bardolph's original name was Russell, meaning 'red', which is in keeping with his ruddy, drink-induced, appearance. For a detailed explanation of why Shakespeare may have been compelled to change the name, see Jowett (1987). See also **bardolf**.

(C) For a short history of malmsey, see Robinson and Harding (2006, 'Madeira').

malnutrition see **hunger, fasting, famine and starveling**

malt, (A) A cereal **grain**, usually **barely**, that has been prepared for use in the brewing of **ale** and **beer**.

(B) In LRF, the Fool speaks a prophecy:

When priests are more in word than matter;
When brewers mar their malt with water;
When nobles are their tailors' tutors,
No heretics burned, but wenches' suitors,
Then shall the realm of Albion
Come to great confusion. . . .

(3.2.81–6)

The Fool suggests that brewers dilute their product in order to make a profit, a common complaint at the time.

(C) For the use of malt in brewing, see Monckton (1966, 12–15); for a contemporary reference to brewer's diluting ale, see Vaughan (1600, B4r).

mandrake/mandragora, (A) Not strictly a **food**, but a plant with narcotic properties, although it is spoken of in terms of being drunk and eaten in Shakespeare. Its forked root was thought to resemble a human form that screamed when pulled from the ground and drove to madness and death whoever plucked it up; to call someone a 'mandrake' is a form of abuse.

(B) Cleopatra asks Charmian for a **drink** of mandragora 'That I might sleep out this great gap of time / My Antony is away' (ANT 1.5.5–6). Also, commenting on the plant's narcotic properties, Iago compares Othello's current state of mind with his former lack of jealousy:

Not poppy nor mandragora
Nor all the drowsy syrups of the world

Shall ever medicine thee to that sweet sleep
Which thou owest yesterday.

(OTH 3.3.335–7)

In ROM, Juliet worries about the consequences of taking the potion the Friar has given her:

How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? There's a fearful point.
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?
Or, if I live, is it not very like
The horrible conceit of death and night,
Together with the terror of the place -
As in a vault, an ancient receptacle
Where for this many hundred years the bones
Of all my buried ancestors are packed;
Where bloody Tybalt, yet but green in earth,
Lies fest'ring in his shroud; where, as they say,
At some hours in the night spirits resort -
Alack, alack, is it not like that I,
So early waking - what with loathsome smells,
And shrieks like mandrakes torn out of the earth,
That living mortals, hearing them, run mad - . . .

(4.3.29–47)

In CYL (2H6), Suffolk is banished by the king when it is disclosed by Warwick that he has murdered the King's uncle, the Duke of Gloucester. Queen Margaret, Suffolk's lover, curses Warwick and the King upon their departure and complains when Suffolk does not react in a similar fashion:

QUEEN MARGARET Fie, coward woman and soft-hearted wretch!
Hast thou not spirit to curse thine enemies?
SUFFOLK A plague upon them! Wherefore should I curse them?
Could curses kill, as doth the mandrake's groan,
I would invent as bitter searching terms,
As curst, as harsh, and horrible to hear,
Delivered strongly through my fixed teeth,
With full as many signs of deadly hate,
As lean-faced envy in her loathsome cave.

(3.2.311–19)

In 2H4, Sir John is annoyed with his Page: 'Thou whoreson mandrake, thou art fitter to be worn in my cap than to wait at my heels' (1.2.14–16). Banquo likely

means the mandrake or hemlock when, after meeting with the witches, he asks Macbeth:

Were such things here as we do speak about,
Or have we eaten on the insane root
That takes the reason prisoner?

(MAC 1.3.81–3)

(C) In John Webster's *The Duchess of Malfi*, Ferdinand tells the Cardinal 'I have this night digged up a mandrake' (2.5.1–2); as John Russell Brown pointed out, 'Ferdinand's words start what will prove to be a crucial scene in a startling manner, the *mandrake* establishing at once a world of fantasy, vivid sensation, and disfigured, naked bodies. Webster's substitution of *digged* for an expected "pulled" may give a sense of extreme physical effort' (Webster 1997, 94n1–2).

manna, (A) The **food** provided by God and eaten by the Israelites during their travels in the desert; it is described as **bread** and a **seed**-like substance with a sweet taste.

(B) Towards the end of MV, Nerissa informs Lorenzo and Jessica that they will benefit from Shylock's wealth:

There do I give to you and Jessica
From the rich Jew a special deed of gift,
After his death, of all he dies possessed of.

(5.1.291–3)

To which Lorenzo replies 'Fair ladies, you drop manna in the way / Of starved people' (5.1.294–5).

(C) In the Bible, manna appears the morning after the children of Israel have complained about being hungry: 'And when the dew that lay was gone up, behold, upon the face of the wilderness there lay a small round thing, as small as the hoar frost on the ground' (Exod. 16.14). Moses tells them 'This is the bread which the LORD hath given you to eat' (16.15), but later, manna is described as 'like coriander seed, white; and the taste of it was like wafers made with honey' (16.31). Moses instructs the Israelites to gather all the manna 'but some of them left of it until the morning, and it bred worms, and stank: and Moses was wroth with them' (16.20).

manners See **belching** and **napkin**

marigold, (A) A plant with golden **flowers**, used medicinally and in cooking.

(B) One of the flowers given by Perdita to Polixenes and Camillo (WT 4.4.103–8), and one of the flowers Marina brings to scatter on her nurse's tomb (PER 15.65–9). The marigold is also used to describe Lucrece:

Her eyes like marigolds had sheathed their light,
And canopied in darkness sweetly lay
Till they might open to adorn the day.

(LUC 397–9)

(C) Nicholas Culpepper recommends marigold flowers as ‘a comforter of the heart and spirits, and to expell any malignant or pestilential quality which might annoy them’ (Culpepper 1652, Z2r). John Gerard claims that ‘Conserve made of the floures [flowers] and sugar taken in the morning fasting, cureth the trembling of the heart, and is also given in time of plague or pestilence, or corruption of the aire’ (Gerard and Johnson 1633, 3Q3r).

marjoram, (A) An aromatic **herb**, used medicinally and in cooking.

(B) One of the herbs, termed ‘**flowers**’, given by Perdita to Polixenes and Camillo (WT 4.4.103–8). In AWW, Lafeu and Lavatch, the clown, discuss Helena who is believed dead:

LAFEU ’Twas a good lady, ’twas a good lady. We may pick a thousand salads ere we light on such another herb.

LAVATCH Indeed, sir, she was the sweet marjoram of the salad, or rather the herb of grace.

LAFEU They are not grass, you knave, they are nose-herbs. (4.5.13–20)

The herb is mentioned by Lear when, in his mad state, he has the following exchange with Edgar:

LEAR There’s my gauntlet. I’ll prove it on a giant. Bring up the brown bills.
O, well flown, bird, i’ th’ clout, i’ th’ clout! Whew! Give the word.

EDGAR Sweet marjoram.

LEAR Pass.

(LRF 4.5.90–4)

In SON 99, the speaker condemns the natural world for getting its beauty, smells and so on, from his loved one: ‘The lily I condemnèd for thy hand, / And buds of marjoram had stol’n thy hair’ (6–7).

(C) Marjoram is one of the herbs recommended by William Vaughan as ‘preservatives against cold diseases’ (Vaughan 1612, K6r). So too, Nicholas Culpepper recommends sweet marjoram for cold diseases (Culpepper 1652, Z1v), and Oswald Gabelkover includes the use of marjoram in the treatment of what he terms ‘extreme melancholy’, which was considered cold and dry (Gabelkover 1599, C6r).

market/market place, (A) This was a place where goods, including **food** and livestock, were sold and was also a public place of display.

(B) In LLL, Biron describes Boyet:

He is wit’s pedlar, and retails his wares
At wakes and wassails, meetings, markets, fairs.

And we that sell by gross, the Lord doth know,
Have not the grace to grace it with such show.
(5.2.317–20)

It is a body, or more specifically, sex that is for sale in PER when the Pander instructs Boulton to find more whores for his brothel: ‘Search the market narrowly. Mytilene is full of gallants. We lose too much money this mart by being wenchless’ (16.3–5); later they try to sell Miranda for sex in the same market place: when the Bawd asks Boulton ‘Now, sir, hast thou cried her through the market?’, he answers ‘I have cried her almost to the number of her hairs. / I have drawn her picture with my voice’ (16.89–91).

In TN, Antonio gives Sebastian his purse:

Haply your eye shall light upon some toy
You have desire to purchase; and your store
I think is not for idle markets, sir.
(3.3.44–6)

Antonio suggests that, without the purse, Sebastian has not enough money to purchase the frivolous item he might desire.

In AYL, the market is not literal, as is usual in the period, but abstract; it is a wife that is for sale when Rosalind tells the proud Phoebe

But, mistress, know yourself; down on your knees
And thank heaven, fasting, for a good man’s love;
For I must tell you friendly in your ear,
Sell when you can. You are not for all markets.
(3.5.58–61)

Specific reference to food sold in markets occurs in AYL when Touchstone criticizes Orlando’s verse: ‘I’ll rhyme you so eight years together, dinners, and suppers, and sleeping-hours excepted. It is the right butter-women’s rank to market’ (3.2.94–6). It is not clear what Touchstone means but bawdy innuendo is suggested. As Alan Brissenden noted, ‘*butter-women* (who were notoriously garrulous), *rank* and *market* could all be associated with prostitution. “Butter quean” and “butter-whore” were both current usage’ (Shakespeare 1993b, 159n94).

Although the market is not specifically mentioned, it is presumably where the Clown in WT is headed when he sets off to buy food for the sheep-shearing feast:

Let me see, what am I to buy for our sheep-shearing feast? Three pound of sugar, five pound of currants, rice – what will this sister of mine do with rice? But my father hath made her mistress of the feast, and she lays it on . . . I must have saffron to colour the warden pies; mace; dates, none – that’s out of my

note; nutmegs, seven; a race or two of ginger – but that I may beg; four pound of prunes, and as many of raisins o' th' sun.

(4.3.35–48)

In Shakespeare, the market and the market place are often public areas of display. In 1H6, Talbot tells Salisbury how he has been treated as a prisoner of the French:

With scoffs and scorns and contumelious taunts.
In open market place produced they me,
To be a public spectacle to all.
'Here', said they, 'is the terror of the French,
The scarecrow that affrights our children so.'

(1.6.17–21)

In ADO, Beatrice says of Claudio 'O God that I were a man! I would eat his heart in the market place' (4.1.307–8); her anger at Claudio's rejection of Hero, who he thinks a whore, calls for a public act of aggression.

In the Roman plays, the market place, like the Roman forum is a place of assembly where judicial and other public business occurs, and here too display occurs. When Coriolanus agrees to appear before the citizens so he might become consul, he heads to the market place:

Must I go show them my unbarbed sconce?
Must I with my base tongue give to my noble heart
A lie that it must bear? Well, I will do 't.
Yet were there but this single plot to lose,
This mould of Martius they to dust should grind it
And throw 't against the wind. To th' market-place.
You have put me now to such a part which never
I shall discharge to th' life.

(3.2.99–106)

In JC Cassa tells Cassius that Julius Caesar 'fell down in the market place, and foamed at mouth, and was speechless' (3.2.252–3) when he perceives the crowd are glad that he has refused to take the crown. In ANT, Caesar is appalled at Antony's behaviour in Rome when

I' th' market place on a tribunal silvered,
Cleopatra and himself in chairs of gold
Were publicly enthroned.

(3.6.3–5)

(C) John Stow describes a London market selling corn and other provisions in Cornhill Ward (Stow 1908, 187–8). As F. J. Fisher noted, markets in London and

the larger provincial towns had ‘a considerable body of consumers relying upon purchases for the majority of their victuals’; in the case of London, the home counties were ‘always the chief source of supplies’ (Fisher 1990, 61; 65).

marmoset, (A) A small monkey.

(B) Caliban apparently eats monkey flesh; in an effort to ingratiate himself with Stefano, he offers to show him where he might find sources of food:

I prithee, let me bring thee where crabs grow,
And I with my long nails will dig thee pig-nuts,
Show thee a jay’s nest, and instruct thee how
To snare the nimble marmoset. I’ll bring thee
To clust’ring filberts, and sometimes I’ll get thee
Young seamews from the rock. Wilt thou go with me?
(2.2.166–71)

(C) In Robert Harcourt’s *Voyage to Guiana*, the marmoset is referred to as edible (Shakespeare 1961, 68n172), but it would have been considered exotic, and possibly disturbing as a food, by Shakespeare’s audience. For a discussion of marmoset and the other foods mentioned by Caliban, see Fitzpatrick (2010a).

marzipan (marchpane), (A) A paste made mainly from almonds and sugar.

(B) The food is mentioned in frantic instructions given in preparation for the feast at Capulet’s house:

[PETER] Away with the joint-stools, remove the court-cupboard, look to the plate. Good thou, save me a piece of marzipan, and, as thou loves me, let the porter let in Susan Grindstone and Nell. Anthony and Potpan!
(ROM 1.5.6–9)

Presumably Peter is too busy working to enjoy the marzipan until later.

(C) Peter Brears noted ‘The marchpane, the centrepiece of any banquet, was a large disc of almond paste, iced, decorated, and surmounted, for special occasions, with three-dimensional figures or models in cast sugar, sugar-plate, or almond paste.’ In 1562, Queen Elizabeth was presented with a marzipan model of St Paul’s Cathedral (Brears 1991, 61). John Partridge provides a recipe for marzipan stipulating the use of **almonds**, **sugar**, **rose water** and damask-water, which was **water** distilled from Damask roses (Partridge 1573, B4r). As Ken Albala showed, following an early modern recipe for marzipan produced a darker and more **bread**-like substance than the modern product (Albala 2010, 81–2).

mast, (A) **Fruit** from trees that was used as food for swine

(B) Timon tells the thieves that nature will provide all:

Why should you want? Behold, the earth hath roots.
Within this mile break forth a hundred springs.

The oaks bear mast, the briars scarlet hips.
 The bounteous housewife nature on each bush
 Lays her full mess before you. Want? Why want?
 (4.3.419–23)

(C) Levinus Lemnius refers to ‘the Beech . . . and other mast trees, which in the old time (before the invention of tillage and the use of corne) ministred competent foode and nourishment’ (Lemnius 1587, P5v).

maw, (A) The stomach of animals and human beings, although in Shakespeare it is usually the former or animalistic feeding by humans is suggested.

(B) One of the **ingredients** the Witches add to their cauldron is ‘maw and gulf / Of the ravined salt-sea shark’ (MAC 4.1.23–4). In MM, the Duke condemns Pompey for **feeding** himself with immoral earnings: ‘Do thou but think / What ’tis to cram a maw or clothe a back / From such a filthy vice’ (3.1.289–91). The term is used to refer to hunger when Dromio of Ephesus tells Antipholus of Syracuse that he is late for **dinner**: ‘Methinks your maw, like mine, should be your clock, / And strike you home without a messenger’ (ERR 1.2.66–7). In VEN, the birds that are said to mistake painted **grapes** for real ones ‘surfeit by the eye, and pine the maw’ (602). In H5, Pistol has an angry exchange with Fluellen where he exclaims ‘I say the fig within thy bowels and thy dirty maw’ (3.6.55–9). For the association between figs and excrement (and thus bowels), see **figs**.

meal, (A) A **repast**, often taken at particular times, for example **breakfast** and **dinner**; also the edible part of a **grain** after it has been ground.

(B) When Innogen is discovered by Belarius, Guiderius and Arviragus in their cave, she apologises for taking their **food**:

Here’s money for my meat.
 I would have left it on the board so soon
 As I had made my meal, and parted
 With prayers for the provider.

(3.6.48–51)

In TMP, Alonso believes that Ferdinand, his son, has drowned: ‘O thou mine heir / Of Naples and of Milan, what strange fish / Hath made his meal on thee?’ (2.1.117–19). Sir John in 2H4 complains that Prince John consumes ‘many fish meals’, which he believes to be effeminizing: ‘when they marry, they get wenches. They are generally fools and cowards . . .’ (4.2.90–1). In H5, the French compare the English soldiers to bear-baiting dogs, with the Constable observing ‘the men do sympathize with the mastiffs in robustious and rough coming on, leaving their wits with their wives. And then, give them great meals of beef, and iron and steel, they will eat like wolves and fight like devils’ (3.7.143–7). For the belief that such a meal would cause idiocy and courage, see **beef**.

In LLL, the King of France and his friends swear to maintain 'strict observances', one of which is 'one day in a week to touch no food, / And but one meal on every day beside' (1.1.39–40). Lucio tells Isabella that eating food would upset him:

O pretty Isabella, I am pale at mine heart to see thine eyes so red. Thou must be patient. I am fain to dine and sup with water and bran; I dare not for my head fill my belly; one fruitful meal would set me to 't.

(MM 4.3.147–50)

Given the sexual nature of the play and Lucio's tendency towards bawdy, 'set to it' is probably a sexual pun. In CYL (2H6), Jack Cade announces that **hunger**, not his enemies, has defeated him: 'O, I am slain! Famine and no other hath slain me! Let ten thousand devils come against me, and give me but the ten meals I have lost, and I'd defy them all' (4.9.60–2). See also **famine**.

After the murder of Duncan, Macbeth tells his wife that they should not be afraid to eat and sleep as usual:

We have scorched the snake, not killed it.
She'll close and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams
That shake us nightly. Better be with the dead,
Whom we to gain our peace have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy.

(3.2.15–24)

In TIM, the misanthropic Apemantus warns against feeling too secure when dining:

If I were a huge man, I should fear to drink at meals,
Lest they should spy my windpipe's dangerous notes.
Great men should drink with harness on their throats.

(1.2.48–51)

The Abbess in ERR admonishes Adriana for disrupting her husband's meal-times by being shrewish: 'Thou sayst his meat was sauced with thy upbraidings. / Unquiet meals make ill digestions' (5.1.74–5). Portia admonishes her husband Brutus for not sharing his thoughts with her, asking

Am I your self
But as it were in sort or limitation?

To keep with you at meals, comfort your bed,
And talk to you sometimes?

(2.1.281–4)

When Enobarbus tells Antony that he will fight with him against Caesar, Antony declares: ‘Well said. Come on! / Call forth my household servants. Let’s tonight / Be bounteous at our meal’ (ANT 4.2.7–10); ironically, Enobarbus has already decided to abandon Antony. Having defected to the Volscians, Coriolanus comments on the nature of friendship:

O world, thy slippery turns! Friends now fast sworn,
Whose double bosoms seem to wear one heart,
Whose hours, whose bed, whose meal and exercise
Are still together, who twin as ’twere in love
Unseparable, shall within this hour,
On a dissension of a doit, break out
To bitterest enmity.

(COR 4.4.12–18)

Earlier, Menenius refers to ‘meal’ in the sense of the edible part of grain when defending Coriolanus to the Citizens:

Consider this: he has been bred i’ th’ wars
Since a could draw a sword, and is ill-schooled
In bolted language. Meal and bran together
He throws without distinction. Give me leave,
I’ll go to him and undertake to bring him
Where he shall answer by a lawful form,
In peace, to his utmost peril.

(3.1.322–8)

Coriolanus cannot speak in ‘bolted’, or refined, terms (see **bolt**).

(C) Thomas Elyot advises young English men that they may eat three meals a day but those over forty ought to eat fewer meals or less at them (Elyot 1595, 14r). See also **breakfast**, **dinner** and **supper**. For more on the frequency with which meals were generally served in noble establishments and the new fashion for dining in a private chamber rather than the great hall, see Brears et al. (1993, 152–5).

meat, (A) A word used to describe **food** in general as well as animal **flesh**; figuratively meat was often a synonym for female flesh.

(B) That the term meant food in general is indicated by references to the meat of the egg, as in LRF (1.4.141–2) and ROM (3.1.21–2). **Eating** meat as a basic

human requirement comes up in a number of plays, for example when Martius reports the grievances of the Citizens:

They said they were an-hungry, sighed forth proverbs -
That hunger broke stone walls, that dogs must eat,
That meat was made for mouths, that the gods sent not
Corn for the rich men only.

(COR 1.1.203–6)

In MAC, the Lord conversing with Lennox longs for a time when things may return to normal: ‘we may again / Give to our tables meat, sleep to our nights’ (3.6.33–4), and in PER Cerimon welcomes those recently arrived from a storm at sea: ‘get fire and meat for these poor men’ (12.2). In CYL (2H6), Jack Cade denounces the Sergeant who will disturb a man eating:

You whoreson villain, you are a sergeant – you’ll take any man by the throat
for twelve pence, and ‘rest a man when he’s at dinner, and have him to prison
ere the meat be out of his mouth.

(4.7.134–7)

Later in the play, when Cade is fleeing from the authorities, he tells Iden

Look on me well – I have eat no meat these five days, yet come thou and thy
five men, an if I do not leave you all as dead as a doornail I pray God I may
never eat grass more.

(4.9.37–40)

In CYM, Guiderius tells his fellows: ‘There is cold meat i’ th’ cave. We’ll browse
on that / Whilst what we have killed be cooked’ (3.6.38–9), and Innogen, who
eats their food, tells them

Here’s money for my meat.
I would have left it on the board so soon
As I had made my meal, and parted
With prayers for the provider.

(3.6.48–51)

Later in the play, the Jailer will tells Posthumus that he should be comforted
by the thought of no more **tavern** bills to pay, and he paints quite a picture of
drinking on an empty stomach: ‘You come in faint for want of meat, depart reel-
ing with too much drink, sorry that you have paid too much and sorry that you
are paid too much; purse and brain both empty . . .’ (5.5.254–7).

When in LRF Kent insults Oswald by calling him ‘an eater of broken meats’,
he means that he eats scraps and leftovers, which would not have been elegant,
courtly behaviour (2.2.13). Hospitality, not insult, is the order of the day when
Justice Shallow makes his guests welcome and, before Davy brings in some **apple-**
johns, tells them: ‘what you want in meat we’ll have in drink’ (2H4 5.3.29).

Eating and drinking as everyday and ordinary are emphasized by the saying 'it is meat and drink to me' that occurs in WIV (1.1.274) and AYL (5.1.10). In JC, Caesar's enemies emphasize his ordinariness despite his delusions of grandeur:

Now in the names of all the gods at once,
Upon what meat doth this our Caesar feed
That he is grown so great?

(1.2.149–51)

A similar point about food being the great leveller is made by Richard II (3.2.170–3); (see **bread**).

The practical act of eating meat is rejected in favour of love when Thaisa says of Pericles 'I am amazed all viands that I eat / Do seem unsavoury, wishing him my meat' (7.29–30), but Speed in TGV is more practical: 'Though the chameleon love can feed on the air, I am one that am nourished by my victuals, and would fain have meat' (2.1.162–4); the chameleon was reputed to feed on air (see Browne 1646, V3r). **Feeding** upon meat is also mentioned in the context of Romantic love when Iago tells Othello:

O, beware, my lord, of jealousy.
It is the green-eyed monster which doth mock
The meat it feeds on. That cuckold lives in bliss
Who, certain of his fate, loves not his wronger.
But O, what damned minutes tells he o'er
Who dotes yet doubts, suspects yet fondly loves!

(OTH 3.3.169–74)

In his efforts to 'tame' Katherine, Petruccio prevents her from eating meat: 'She ate no meat today, nor none shall eat' (SHR 4.1.183) and pretends to find fault with the 'overroasted flesh' (4.1.161) set before them (see **flesh**). In ERR, the meat is also burnt and cold, and Adriana is angry because her husband does not come home for **dinner** (2.1.43–7). Katherine and Antipholus of Syracuse do not choose to avoid meat, but this is the case when Cleopatra has been captured and tells her Roman captor 'Sir, I will eat no meat. I'll not drink, sir' (3.2.48). Similarly, the Roman matron Volumnia announces 'Anger's my meat, I sup upon myself, / And so shall starve with feeding' (COR 4.2.53–4). John of Gaunt plays upon his name when he says 'who abstains from meat that is not gaunt' (R2 2.1.76).

'Meat' is a synonym for the female body (see also **flesh** and **mutton**): in 2H4, Doll Common tells Pistol 'Away, you mouldy rogue, away! I am meat for your master' (2.4.121–2) and Slender's reference to 'the smell of hot meat' in the context of 'stewed prunes' suggests the brothel. When Mercutio sings 'An old hare hoar / And an old hare hoar? / Is very good meat in Lent' (ROM 2.3.126–7), he is punning on 'hare' and 'whore' (see **hare**).

'Worms-meat' is a synonym for the dead body (it will be eaten by worms when put in the ground), as when Mercutio tells Romeo 'They have made worms' meat of me' (ROM 3.1.107) and when Touchstone calls Corin 'worms' meat' (AYL 3.2.63); the image is also used by Hamlet when he tells Claudius he may find the dead Polonius 'Not where he eats, but where a is eaten. A certain convection of politic worms are e'en at him' (HAM 4.3.20-1).

(C) For meat as a synonym for female flesh, see Williams (1994b, 'meat').

medlar, (A) A small, shrivelled, brown-skinned **fruit**, similar to an apple and, like **apple-johns**, eaten when overripe or rotten because it was otherwise too hard to consume; also termed an **open-arse**.

(B) In Shakespeare, the medlar is usually mentioned in the context of romantic love and pregnancy, presumably because of the sexual nature of its nickname. In AYL, the fool teases Rosalind about the verses written by Orlando:

TOUCHSTONE . . . This is the very false gallop of verses. Why do you infect yourself with them?

ROSALIND Peace, you dull fool, I found them on a tree.

TOUCHSTONE Truly, the tree yields bad fruit.

ROSALIND I'll graft it with you, and then I shall graft it with a medlar; then it will be the earliest fruit i' th' country, for you'll be rotten ere you be half-ripe, and that's the right virtue of the medlar.

(3.2.111-18)

In ROM, Mercutio makes fun of Romeo's love for Rosaline:

MERCUTIO If love be blind, love cannot hit the mark.

Now will he sit under a medlar tree

And wish his mistress were that kind of fruit

As maids call medlars when they laugh alone.

O Romeo, that she were, O that she were

An open-arse, and thou a popp'rin' pear.

Romeo, good night. I'll to my truckle-bed.

This field-bed is too cold for me to sleep.

Come, shall we go?

(ROM 2.1.33-41)

Mercutio clearly refers to the medlar, or 'open-arse', in a sexual sense, and Eric Partridge suggested that his reference to the pear is also bawdy since it sounds like 'pop her in' and the pear was shaped like male genitals (Partridge 1968, 213, 'popprin pear'). Lucio tells the disguised Duke in MM that he was once called before him 'for getting a wench with child' (4.3.163) but that he denied responsibility because 'They would else have married me to the rotten medlar' (4.3.167).

The misanthropic Timon refers to the appearance of the fruit:

APEMANTUS The middle of humanity thou never knewest, but the extremity of both ends. When thou wast in thy guilt and thy perfume, they mocked thee for too much curiosity; in thy rags thou know'st none, but art despised for the contrary. There's a medlar for thee; eat it.

TIMON On what I hate I feed not.

APEMANTUS Dost hate a medlar?

TIMON Ay, though it look like thee.

APEMANTUS An thou'dst hated meddlers sooner, thou shouldst have loved thyself better now. What man didst thou ever know unthrift that was beloved after his means?

(TIM 4.3.302–14)

The medlar is appropriate food for one who believes humankind degenerate and corrupt or rotten and Apemantus puns upon medlar / meddler, that is one 'who interferes or meddles'

(C) John Gerard describes the garden medlar as follows:

the fruit is small, round; and hath a broad compassed navell or crowne at the top: the pulpe or meat is at the first white, and so harsh or choking, that it cannot be eaten before it become soft; in which are contained five seeds or stones, which be flat and hard . . . It is very late before Medlars be ripe, which is in the end of October . . .

(Gerard and Johnson 1633, 6F5v)

On consuming the fruit he notes 'Medlars do stop the belly, especially when they be greene and hard, for after that they have been kept a while, so that they become soft and tender, they doe not binde or stop so much, but are then more fit to be eaten' (Gerard and Johnson 1633, 6F6r). John Partridge provides a recipe for marmalade using **damsons** or **prunes** and notes 'you may make Marmalade of Wardens, Peares, Apples and Medlars, Service, Checkers, or Strawberies, every one by himself, or els mix it together, as you think good' (Partridge 1591, B1v). See also Mason and Brown (2006, 82–3). The medlar was also termed the 'open-arse' due to 'its wide but puckered circular extremity' (Ayto 1990, 'medlar').

mess, (A) A serving or portion of **food**; also a small group of people (usually four) eating together at a table or the table itself.

(B) The term is used to refer to a portion of food when Mistress Quickly reminds Sir John of his promise to marry her:

Canst thou deny it? Did not goodwife Keech the butcher's wife come in then, and call me 'Gossip Quickly' – coming in to borrow a mess of vinegar, telling us she had a good dish of prawns, whereby thou didst desire to eat some, whereby I told thee they were ill for a green wound?

(2H4 2.1.95–100)

In WIV, Evans says he would rather hear of ‘a mess of pottage’ than Dr Caius since ‘He has no more knowledge in Hibbocrates and Galen, and he is a knave besides . . .’ (3.1.58–62); in Shakespeare, **pottage** is synonymous with **porridge**, which was a kind of thick soup. Evans is likely thinking of the mess of pottage for which Esau sold his birth-right (Genesis 25) but, as T. W. Craik indicated, he may also refer to pottage as a relatively insubstantial meal (Shakespeare 1990d, 147n59).

Timon tells the thieves that nature provides a generous portion of all the food they could want:

Your greatest want is, you want much of meat.
Why should you want? Behold, the earth hath roots.
Within this mile break forth a hundred springs.
The oaks bear mast, the briars scarlet hips.
The bounteous housewife nature on each bush
Lays her full mess before you. Want? Why want?
(TIM 4.3.418–23)

King Lear uses the term to describe **cannibalism** when he rejects Cordelia

Here I disclaim all my paternal care,
Propinquity, and property of blood,
And as a stranger to my heart and me
Hold thee from this for ever. The barbarous Scythian,
Or he that makes his generation messes
To gorge his appetite, shall to my bosom
Be as well neighboured, pitied, and relieved
As thou, my sometime daughter.
(LRF 1.1.113–20)

The image of chopping a human body into bits is also evoked by Othello when he says of Desdemona ‘I will chop her into messes. Cuckold me!’ (4.1.195).

The word is used in the sense of a small group eating together when Leontes’ comments on Polixenes agreeing to stay longer at Hermione’s request: ‘Lower messes / Perchance are to this business purblind?’ (WT 1.2.227–8), meaning inferior people would not notice what is happening here but I do. As J. H. P. Pafford indicated, they are specifically ‘people who sat lower down the table’ (Shakespeare 1963, 18n224–8); he also notes that ‘A mess was normally a group of four served at table together and still had the sense of four people in Shakespeare’s day’ (Shakespeare 1963, 18n227), providing some examples, including LLL where Biron states ‘you three fools lacked me fool to make up the mess’ (4.3.205). Hamlet ridicules Osric to Horatio:

HAMLET Dost know this water-fly?

HORATIO No, my good lord.

HAMLET Thy state is the more gracious, for 'tis a vice to know him. He hath much land, and fertile. Let a beast be lord of beasts, and his crib shall stand at the king's mess. 'Tis a chuff, but, as I say, spacious in the possession of dirt.

(HAM 5.2.83–90)

Ann Thompson and Neil Taylor explained what Hamlet means: 'if a man is rich with large herds of animals (even though he is little better than an animal himself) he will be welcome at the King's table' (Shakespeare 2006b, 439n72–4); they point out that in LLL the reference to four eating at a table seems to refer to the practice at the Inns of Court (Shakespeare 2006b, 439n74).

metheglin, (A) A kind of spiced mead originating in Wales.

(B) Biron refers to the drink when flirting with the Princess of France whom he mistakes for Rosaline:

BIRON (*to the Princess, taking her for Rosaline*)

White-handed mistress, one sweet word with thee.

PRINCESS Honey and milk and sugar - there is three.

BIRON Nay then, two treys, an if you grow so nice -

Metheglin, wort, and malmsey - well run, dice!

(5.2.230–3)

In WIV, Evans describes Sir John as 'given to fornications, and to taverns, and sack, and wine, and metheglins; and to drinkings, and swearings, and starings, pribbles and prabbles?' (5.5.156–8).

(C) Thomas Elyot described it as follows: 'Metheglin, which is most used in Wales, by reason of hot hearbs boyled with honey, is hotter then Meade, and more comforteth a cold stomack, if it be perfectly made, and not new or very stale' (Elyot 1595, H4v).

mice See **dormouse**

milche-kine See **kine**

milk, (A) One of the 'white meats' that also included **butter**, **cheese** and **cream**; milk was believed to be cooling and to have derived from blood. Human milk was consumed by adults in Shakespeare's time and was considered the healthiest; almond-milk was a milk substitute made from **almonds** and **water**. It was believed that babies could absorb the nature of the woman who nursed them through their breast milk. In Shakespeare, milk denotes youth, innocence and cowardice.

(B) In *MND*, the Fairy who encounters Robin Goodfellow asks whether he steals the **cream** from the milk:

Are not you he
That frights the maidens of the villag'ry,
Skim milk, and sometimes labour in the quern,
And bootless make the breathless housewife churn
(2.1.34–7)

To skim the milk, that is take the cream, would make it less valuable; in *1H4*, Hotspur condemns the nobleman who will not join their rebellion as 'a dish of skim milk' (2.4.31–2), that is, relatively light and insubstantial. The milk mentioned in these plays is probably cow's milk, or perhaps that of sheep or goats, but more common are references to human milk.

Malvolio introduces Viola (Cesario) to Olivia: as follows: 'He is very well-favoured, and he speaks very shrewishly. One would think his mother's milk were scarce out of him' (1.5.154–6). Mother's milk here denotes youth, but elsewhere it also represents innocence, for example in *WT* when Leontes threatens Hermione with death she answers:

To me can life be no commodity.
The crown and comfort of my life, your favour,
I do give lost, for I do feel it gone
But know not how it went. My second joy,
And first fruits of my body, from his presence
I am barred, like one infectious. My third comfort,
Starred most unluckily, is from my breast,
The innocent milk in it most innocent mouth,
Haled out to murder; myself on every post
Proclaimed a strumpet, with immodest hatred . . .
(*WT* 3.2.92–101)

On a number of occasions, mother's milk is figured as dangerous, a poison or un-milk-like substance, and hence unnatural. In *1H6*, the Shepherd who claims to be Joan La Pucelle's father reacts angrily to her claims that she is not related to him:

Now cursed be the time
Of thy nativity. I would the milk
Thy mother gave thee when thou sucked'st her breast
Had been a little ratsbane for thy sake.
(5.6.26–9)

It was believed that a child would absorb the mother's nature from her breast milk. In her efforts to avoid rape, Lavinia pleads with Chiron and Demetrius to be unlike their mother Tamora:

When did the tiger's young ones teach the dam?
 O, do not learn her wrath! She taught it thee.
 The milk thou sucked'st from her did turn to marble,
 Even at thy teat thou hadst thy tyranny.
 Yet every mother breeds not sons alike.

(*To Chiron*) Do thou entreat her show a woman's pity.
 (TIT 2.3.142–7)

Having learnt of the witches' prophecies, Lady Macbeth echoes their demonic incantations in her invocation to the powers of darkness:

Come, you spirits
 That tend on mortal thoughts, unsex me here,
 And fill me from the crown to the toe top-full
 Of direst cruelty. Make thick my blood,
 Stop up th' access and passage to remorse,
 That no compunctious visitings of nature
 Shake my fell purpose, nor keep peace between
 Th' effect and it. Come to my woman's breasts,
 And take my milk for gall, you murd'ring ministers,
 Wherever in your sightless substances
 You wait on nature's mischief. Come, thick night,
 And pall thee in the dunkest smoke of hell,
 That my keen knife see not the wound it makes,
 Nor heaven peep through the blanket of the dark
 To cry 'Hold, hold!'

(1.5.39–53)

It is not entirely clear whether Lady Macbeth desires the 'murd'ring ministers' to nourish themselves with her milk which has turned to gall, as suggested by N. Delius or to take away her milk and put gall in its place, as suggested by Samuel Johnson (Shakespeare 1951, 31n48), but either meaning locates Lady Macbeth as unnatural. The phrase 'Take my milk for gall' also signals a body out of balance since milk should properly be located in the breast and gall in the **liver**.

The image of milk as harmful is also evident in Timon's denunciation of women when he calls upon Alcibiades not to spare any inhabitant of Athens:

Let not the virgin's cheek
 Make soft thy trenchant sword; for those milk paps
 That through the window-bars bore at men's eyes
 Are not within the leaf of pity writ;
 But set them down horrible traitors.

(4.3.115–19)

Recalling Lady Macbeth's invocation to malevolent spirits, the breast, which should be a source of nutrition, has become only a means to entrap men.

Milk is also used to indicate cowardice in men. After reading the letter sent to her by her husband telling her of the witches' prophecy, Lady Macbeth says of her husband

Yet do I fear thy nature.
It is too full o' th' milk of human kindness
To catch the nearest way. Thou wouldst be great,
Art not without ambition, but without
The illness should attend it.

(1.5.15–19)

By describing Macbeth as too full of milk-like compassion, Lady Macbeth suggests infirmity and milk's cooling qualities which are not conducive to the courage necessary to commit acts of violence; later in the play, Malcolm refers to 'the sweet milk of concord' (4.3.99). In ROM, Friar Laurence refers to philosophy as 'Adversity's sweet milk' (3.3.55).

Like Lady Macbeth, Goneril criticizes her husband, Albany, when he expresses concern at her treatment of Lear:

This milky gentleness and course of yours,
Though I condemn not, yet under pardon
You are much more attacked for want of wisdom
Than praised for harmful mildness.

(LRF 1.4.321–4)

In contrast, Coriolanus, who has defected to the Volscians, is unwilling to show any compassion, as Menenius tells Sicinius

I paint him in the character. Mark what mercy his mother shall bring from him. There is no more mercy in him than there is milk in a male tiger. That shall our poor city find; and all this is 'long of you.

(5.4.27–30)

In TIM, Flaminius personifies friendship as weak and is angry at the way Timon has been treated by one he thought a friend:

Has friendship such a faint and milky heart
It turns in less than two nights? O you gods,
I feel my master's passion!

(3.1.53–5)

In the days before refrigeration, milk would turn bad rather quickly and so is an appropriate metaphor to describe a relationship that seemed healthy but suddenly sours. In TMP, Antonio suggests to Sebastian that they kill the King and Gonzalo; those who remain are too weak to resist them as rulers:

For all the rest,
 They'll take suggestion as a cat laps milk;
 They'll tell the clock to any business that
 We say befits the hour.

(2.1.292–5)

In 1H4, Sir John says that he is 'as vigilant as a cat to steal cream' (4.2.58–9), which is, of course, ironic (see **cream**). In MV, Bassanio, preparing to choose the casket that will win Portia, comments on 'outward shows' that hide the real thing:

How many cowards whose hearts are all as false
 As stairs of sand, wear yet upon their chins
 The beards of Hercules and frowning Mars,
 Who, inward searched, have livers white as milk?

(3.2.83–6)

The liver was regarded as the seat of courage; a pale liver lacked sufficient blood and was thus a sign of cowardice (Shakespeare 1993d, 169n86). For more on the associations between milk and cowardice, see **milk**sop.

The word milk is also used to describe an ideal whiteness, for example when Proteus tells the departing Valentine

Thy letters may be here, though thou art hence,
 Which, being writ to me, shall be delivered
 Even in the milk-white bosom of thy love.

(TGV 3.1.247–9)

Oberon describes the flower that will provide the love potion in MND as

a little western flower -
 Before, milk-white; now, purple with love's wound -
 And maidens call it love-in-idleness.

(2.1.166–8)

In CYL (2H6), York describes the rose that symbolizes the House of York as 'milk-white' (1.1.254), Timon receives as a gift from Lucius four 'milk-white horses' (1.2.183) and King Simonides presents Pericles with 'a goodly milk-white steed' (7.91), and in HAM the First Player in the play-within-a-play refers to 'the milky head / Of reverend Priam' (2.2.481–2), presumably referring to his white hair.

Also in HAM there is a juxtaposition of milk and blood when the Ghost of Old Hamlet describes the action of the poison that killed him:

And with a sudden vigour it doth posset
 And curd, like eager droppings into milk,

The thin and wholesome blood. So did it mine;
 And a most instant tetter barked about,
 Most lazar-like, with vile and loathsome crust,
 All my smooth body.

(1.5.68–73)

Similarly, in VEN the boar is described as having a ‘frothy mouth, bepainted all with red, / Like milk and blood being mingled both together’ (901–2). Shakespeare may well have described the two fluids together because it was thought that milk was derived from blood.

(C) Many authorities comment on milk as medicinal: Thomas Cogan notes ‘where milke is well digested, it engendreth good blood, and giveth great nourishment, yea, it is a restorative for them that bee wasted or in a consumption, or be leane’ (Cogan 1636, Z1r); he considers **pottage** ‘being wel made with good Milke, and spiced with Sugar and Cinamon . . . verie pleasant and easie of digestion and restorative’ (Cogan 1636, E1v). Thomas Moffett comments on milk at length and recommends it as especially good for ‘those such as sickness hath consumed’ because easily digested; he claims that **leeks** ‘are unclothed of all bad qualities’ if ‘first sodden in milke, and then used in meat’ (Moffett 1655, Q4r–R4v, Q4r, F3v). Yet, as Ken Albala pointed out, milk ‘was considered a dangerous and corruptible substance’ so it needed to be fresh in order to be of any medicinal value (Albala 2007a, 50), hence Cogan’s reference to ‘good’ milk. Moffett recommends womens’ milk as the most nutritious and specifies which animal milk is best for which constitution (Moffett 1655, R1r). Almond-milk, made from ground almonds and water, was a well-known substitute for milk and one that would have deteriorated less quickly; a recipe is provided in W (1591, E3r). As Alison Sim pointed out, ‘for most people milk was a precious resource’ not least because their cows ‘did not yield as much milk as they do today, and milk was needed for making cheese and butter, two essentials of everyday life. The whey left over from making cheese was all that was likely to be left for drinking for most people’ (Sim 1997, 46).

Like most foods, milk was not thought suitable for all. It was considered to be cooling, and Barrough warns those suffering from a ‘headache caused of colde’ to ‘eschewe all meates and drinckes that be cold in operation as milke, fishe and suche lyke’ (Barrough 1583, A2v). Henry Butts, noting that milk is cold and moist, warns ‘Eate no more milke than you can well digest: though it seemeth to be soft and easie meat’, adding ‘Use no violence after it, nor drinke wine, afore you feel it thoroughly concocted’ (Butts 1599, N3r), which explains why Lady Macbeth, who describes her husband as ‘too full o’ th’ milk of human kindness’, worries that he will not be aggressive enough.

As Ken Albala noted, by the mid sixteenth century ‘cheese and dairy products had become a major item on banquet menus’ (Albala 2007b, 49); although ordinary people had always eaten cheese and butter, ‘the proliferation of dairy products in elite dining was new . . . and it is quite possible that the prevalence

of milk in cooking is good evidence that aristocratic diners ignored their physicians' warnings' (Albala 2007b, 50). For more on milk as a drink for the poor before the middle of the seventeenth century, see Thirsk (2007, 272–4). Hazel Forsyth observed that certain localities in London 'specialised in particular types of food' and 'the Lodge in Hyde Park sold syllabubs, cheesecake and fresh cow's milk' (Forsyth 1999b, 28).

As noted above, women's milk was not only drunk by babies but considered a healthy foodstuff for adults also. William Bullein is typical of the dietary authors in advocating the consumption of human milk by adults as well as children: he claims that women's milk is 'the beste mylcke that healpeth agaynst Consumptions' but warns that milk is 'not good for full stomachs' (Bullein 1558, Q1v). So too, Philip Barrough notes that although women's milk is good for certain conditions, including mania and eye problems, a man with a headache 'must abstaine from milke, and meates, that fume into the head, or that be hard of digestion' (Barrough 1583, A2r). William Vaughan warns that 'Milk often used, of them that are not wont to labour, causeth headach, and dimnesse of sight: it annoyeth the teeth. Which discommodities may be corrected by adding rice & sugar unto it' (Vaughan 1600, B7r). He too focused on the use of milk for the sick, noting that 'Womans milk is wholesomest and purest, because it is a restorative medicine for the braine and the consumption' (Vaughan 1600, B7r), which explains why milk is often associated with weakness.

The notion that a child would absorb the nature of the women who nursed them was common. In 'The Description of Scotland' from Holinshed's *Chronicles*, identified as a source for MAC by Geoffrey Bullough, Scottish women are reported as **breast-feeding** their own children rather than passing them on to wet nurses because 'they feared lest they should degenerate and grow out of kind, except they gave them suck themselves, and eschewed strange milk . . .' (Bullough 1973c, 506). Similarly, Edmund Spenser in his *View of the Present State of Ireland* claimed that English children will 'draw into themselves together with their sucke even the nature and disposition of their [Irish] nurses' (Spenser 1949, 119).

The early moderns regarded milk as closely related to and derived from blood, as Thomas Cogan puts it 'Milke is made of bloud twice concocted . . . untill it come to the paps or udder, it is plaine bloud: but afterward by the proper nature of the paps it is turned into milke' (Cogan 1636, Y4r); see also Purkiss (1996, 131).

milkmaid, (A) A young woman of low rank who milks cows, sheep or goats.
(B) In WT, the Clown would like the loquacious Mopsa to be more modest:

Is there no manners left among maids? Will they wear their plackets where they should bear their faces? Is there not milking-time, when you are going to bed, or kiln-hole, to whistle of these secrets, but you must be tittle-tattling before all our guests? 'Tis well they are whispering. Clammer your tongues, and not a word more.

(4.4.241–7)

A placket is both a petticoat and the slit, or pocket, in a petticoat and thus suggests vagina (Shakespeare 1996, 182n241–2); the Clown suggests that Mopsa might do her gossiping when she is milking the livestock.

Also, in WT, Polixenes admonishes Perdita for thinking she is good enough to marry his son, Florizel:

Unworthy thee - if ever henceforth thou
These rural latches to his entrance open,
Or hoop his body more with thy embraces,
I will devise a death as cruel for thee
As thou art tender to 't. *Exit*

to which Perdita responds:

Even here undone. . . .
This dream of mine
Being now awake, I'll queen it no inch farther,
But milk my ewes and weep.

(4.4.437–50)

In AWW, the Second Lord Dumaine tells Bertram that the braggadoccio Parolles, who has sat in the stocks all night, 'weeps like a wench that had shed her milk' (4.3.110–11), meaning the milkmaid who has spilt milk by knocking over her pail.

(C) Natasha Korda pointed out that in early modern ballads about street criers, the milkmaid was often presented in idealized terms; unlike the fishwife, who was maligned as untrustworthy and with a harsh voice, the milkmaid was often a 'pure, yet eroticized . . . creamy, blushing' figure (Korda 2008, 129). To cry over spilt milk was proverbial (Tilley 1950, M939).

milksop See also **toast/toasts**, (A) A piece of **bread** that has been soaked in **milk**, a child who has not yet been weaned off milk or a weak and cowardly man.

(B) Richard III rouses his men to battle by describing the enemy's leader, Henry, Earl of Richmond (later Henry VII), as 'A milksop; one that never in his life / Felt so much cold as over shoes in snow' (5.6.55–6). In ADO, Hero's uncle, Antonio, condemns Claudio, and his friends, for rejecting her:

God knows, I loved my niece,
And she is dead, slandered to death by villains
That dare as well answer a man indeed
As I dare take a serpent by the tongue.
Boys, apes, braggarts, jacks, milksops!

(5.1.87–91)

mince, (A) Used as a verb meaning to cut up or grind into small pieces (usually **meat**); also to behave in an affected manner.

(B) In HAM, the First Player refers to Hecuba

But if the gods themselves did see her then,
 When she saw Pyrrhus make malicious sport
 In mincing with his sword her husband's limbs,
 The instant burst of clamour that she made -
 Unless things mortal move them not at all -
 Would have made milch the burning eyes of heaven,
 And passion in the gods.

(2.2.515–21)

'Milch' means 'milk-yielding', the suggestion being that milk would flow from the eyes of heaven like tears (see **milch-kine**); G. R. Hibbard observed 'For Shakespeare there is an intimate connection between the milk with which a mother feeds her child and the emotions of love and pity. Compare *Macbeth* 1.5.14, "the milk of human kindness"' (Shakespeare 1987a, 231n508).

Pandarus encourages Cressida to retort using food metaphors when he asks about Troilus:

PANDARUS Well, well? Why, have you any discretion?

Have you any eyes? Do you know what a man is? Is not birth, beauty,
 good shape, discourse, manhood, learning, gentleness, virtue, youth,
 liberality, and so forth, the spice and salt that season a man?

CRESSIDA Ay, a minced man - and then to be baked with no date in the pie,
 for then the man's date is out.

(1.2.247–53)

As Kenneth Muir pointed out, 'minced' here means 'affected, effeminate, cut up, lacking in virility' (Shakespeare 1982e, 66n243).

mint, (A) An aromatic plant used for medical purposes and in cooking.

(B) One of the **herbs**, referred to as '**flowers**' that Perdita distributes to Polixenes and Camillo in WT (4.4.103–8).

(C) Mint is among the herbs recommended by William Vaughan as 'preservatives against cold diseases' (Vaughan 1612, K6r). Thomas Elyot recommends mint infused in **milk** as a suitable treatment for melancholy (Elyot 1595, H3r).

morsel, (A) A small piece of **food** or a small piece of anything

(B) Finding the root for which he has been digging, the misanthropic Timon thanks the earth and curses mankind:

O, a root! Dear thanks.
 Dry up thy marrows, vines, and plough-torn leas,
 Whereof ingrateful man with liquorish draughts

And morsels unctuous greases his pure mind,
That from it all consideration slips!

(TIM 4.3.18–197)

In a number of plays, the word ‘morsel’ suggests female flesh in the sexual sense: in PER the pander Boulton tells the Bawd that he has a right to have sex with Marina, remarking ‘But mistress, if I have bargained for the joint –’ to which she replies ‘Thou mayst cut a morsel off the spit’ (16.125–7); Cleopatra boasts how she was ‘A morsel for a monarch’ (ANT 1.5.31); Lucio refers to the bawd, Mistress Overdone as ‘my dear morsel’ (MM 3.1.321).

Cominus compares fighting to food and eating when he says of Coriolanus’ latest victory ‘Yet cam’st thou to a morsel of this feast, / Having fully dined before’ (COR 1.1.10–11); staying with death, Romeo compares the tomb in which Juliet lies to a stomach that has consumed her:

Thou detestable maw, thou womb of death,
Gorged with the dearest morsel of the earth,
Thus I enforce thy rotten jaws to open,
And in despite I’ll cram thee with more food.

(5.3.45–8)

Sir John apparently has food in mind when he observes impending nightfall: ‘Now comes in the sweetest morsel of the night, and we must hence and leave it unpicked’ (2H4 2.4.370–1). In TMP, Antony refers to Gonzalo as ‘This ancient morsel, this Sir Prudence’ (2.1.291), perhaps a joke about his small stature; Kittredge annotated ‘ancient morsel’ as ‘mere fragment of a man’ (Shakespeare 1966b, 39n279).

mulberries, (A) The **fruit** from the mulberry tree was known to easily stain skin or fabrics.

(B) One of the fruits that Titania feeds Bottom in MND (3.1.159); later, Quince, as the Prologue in the Mechanicals’ play, relates how Pyramus, believing Thisbe to be dead, stabs himself, while Thisbe is actually ‘tarrying in mulberry shade’ (5.1.147). Also, one of the fruits that the birds bring to Adonis, so impressed are they with his beauty (VEN 1103). Volumnia advises Coriolanus to behave with humility before the Citizens: ‘Now humble as the ripest mulberry / That will not hold the handling’ (3.2.79–80).

(C) John Parkinson describes mulberries in detail, including the observation that, when ripe, they ‘will staine the hands of them that handle and eate them’ (Parkinson 1629, 3D4v–3D5v).

mummy (or *mummiā*), (A) The remains of an embalmed corpse, or what was passed-off as such, consumed for therapeutic purposes; see also **cannibalism**.

(B) Sir John comments on having nearly drowned as the result of a trick played upon him by Mistress Ford and Mistress Page: ‘a death that I abhor, for the water

swells a man, and what a thing should I have been when I had been swelled? By the Lord, a mountain of mummy!’ (WIV 3.5.14–17). One of the **ingredients** the Witches add to their cauldron in MAC is ‘Witches’ mummy’ (4.1.23); Othello claims that the handkerchief he gives to Desdemona, with ‘magic in the web of it’, was ‘dyed in mummy’ (OTH 3.4.69, 74).

(C) As Melvin Earles pointed out

Mummy *Mumia* was included in the London Pharmacopoeia of 1618. It was said to pierce all parts, restore wasted limbs, cure consumptions and ulcers, hinder blood coagulation and stop fluxes and rheumes. A shortage of the genuine article resulted in recipes for making artificial mummy from the newly dead.

(Lane 1996, 197n3)

In John Webster’s *The White Devil*, Gasparo, hearing that Lodovico has been banished, tells him:

Your followers
Have swallowed you like mummia, and being sick
With such unnatural and horrid phisic
Vomit you up i’t’h kennel—

(Webster 1966, 1.1.15–18)

For more on the use of corpses in early modern medicine, with specific reference to TIT, see Noble (2003).

munch, (A) Used to refer to the chewing of **food** in a distinctly animalistic manner.

(B) In MAC, one of the witches explains where she has been:

A sailor’s wife had chestnuts in her lap,
And munched, and munched, and munched. ‘Give me,’ quoth I.
‘Aroint thee, witch,’ the rump-fed runnion cries.
Her husband’s to Aleppo gone, master o’ th’ Tiger.
But in a sieve I’ll thither sail,
And like a rat without a tail
I’ll do, I’ll do, and I’ll do.

(1.3.3–9)

The reference to the sailor’s wife as ‘rump-fed’ perhaps reinforces a sense of the animalistic (see **rump**); for the significance of the munching sailor’s wife refusing charity to the witch who is hungry, see **chestnuts**.

When Titania tells Bottom, ‘say, sweet love, what thou desir’st to eat’, his response shows that he has the appetite as well as the head of an ass: ‘Truly, a peck of provender. I could munch your good dry oats. Methinks I have a great desire to a bottle of hay. Good hay, sweet hay, hath no fellow’ (4.1.31–3).

muscatel/muscadel, (A) A strong, sweet **wine** made from the muscat or similar grape.

(B) Gremio tells Tranio about Petruccio's outrageous behaviour at his wedding to Katherine:

He calls for wine. 'A health,' quoth he, as if
He had been aboard, carousing to his mates
After a storm; quaffed off the muscatel
And threw the sops all in the sexton's face,
Having no other reason
But that his beard grew thin and hungerly
And seemed to ask him sops as he was drinking.

(3.3.43–9)

(C) See Robinson and Harding (2006, 'Muscat'). For the view that this kind of wine became less popular after the introduction of **sack**, see Simon (1959, 39).

mushrooms, (A) The word 'mushroom' and 'toadstool' were once synonymous and only later did the former word specifically define the edible variety of fungus; mushrooms were generally regarded with suspicion.

(B) Towards the end of TMP, Prospero calls upon those who have helped him in the magic he is about to renounce:

Ye elves of hills, brooks, standing lakes and groves,
And ye that on the sands with printless foot
Do chase the ebbing Neptune, and do fly him
When he comes back; you demi-puppets that
By moonshine do the green sour ringlets make
Whereof the ewe not bites; and you whose pastime
Is to make midnight mushrooms, that rejoice
To hear the solemn curfew; by whose aid,
Weak masters though ye be, I have bedimmed
The noontide sun, called forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war - to the dread rattling thunder
Have I given fire, and rifted Jove's stout oak
With his own bolt; the strong-based promontory
Have I made shake, and by the spurs plucked up
The pine and cedar; graves at my command
Have waked their sleepers, oped, and let 'em forth
By my so potent art. But this rough magic
I here abjure.

(5.1.33–51)

As Stephen Orgel noted, the 'green sour ringlets' are 'fairy rings, small circles of sour grass near, and caused by the roots of, toadstools. They were said to be

caused by fairies dancing' (Shakespeare 1987c, 189n37); Prospero also refers to the belief that magic caused the rapid, overnight growth of mushrooms.

(C) In Christopher Marlowe's *Edward II*, the upstart Gaveston is referred to as 'a night grown mushroom' (Marlowe 1994, 1.4.284); as Charles R. Forker noted, the mushroom 'because it commonly springs up overnight, became proverbial as a metaphor for the political climber or socially ambitious upstart' (Marlowe 1994, 173). The metaphor is evident in a discussion between Flamineo and Marcello in John Webster's *The White Devil*:

Flam Would I were a Jew.

Mar. O, there are too many.

Flam. You are deceiv'd. There are not Jews enough; priests enough, nor gentlemen enough.

Mar. How?

Flam. I'll prove it. For if there were Jews enough, so many Christians would not turn usurers; if priests enough, one should not have six benefices; and if gentlemen enough, so many early mushrooms, whose best growth sprang from a dunghill, should not aspire to gentility.

(Webster 1966, 3.3.40–9)

The link between Jews and mushrooms is also made in Marlowe's *The Jew of Malta* when Itamore accuses Barabas of **feeding** only upon grasshoppers and mushrooms (Marlowe 1978, 4.4.62–3), both strange foods. Similarly, in *The Witches of Lancashire* by Richard Brome and Thomas Heywood, witchcraft renders ordinary food degenerate:

O husband! O guests! O son! O gentlemen! Such a chance in a kitchen was never heard of. All the meat is flown out o' the chimney top, I think, and nothing instead of it but snakes, bats, frogs, beetles hornets, and humble bees. All the salads are turned to Jew's ears, mushrooms, and puckfists, and all the custards into cow-shards!

(Heywood and Brome 2002, 3.1.120–6)

'Jew's Ear' is a kind of mushroom (as is a 'puckfist' or 'puff-fist'), so called because they tend to grow about the roots of the elder, a tree upon which Judas Iscariot was alleged to have hanged himself; this explanation Thomas Browne thought 'extraordinary' (Browne 1646, 2.6.101–2). As Patrick Harding indicated, 'Shakespeare was aware of the link between Judas and the elder, if not of the fungus' as is clear from Biron's comment in *LLL* 'Judas was hanged on a elder,' 5.2.600 (Harding 2008, 120). A 'cow-shard' is a cow-turd or cow dung, so mushrooms are associated with excrement. William Camden claims that the Irish diet included mushrooms (Camden 1637, 1048), which would have struck the average English reader as typical of strange foreign manners and reinforce the notion that mushrooms were a strange food. In Ben Jonson's *The Alchemist*, 'Oiled mushrooms' are one of the exotic and indulgent foods Epicure Mammon tells Face he will eat when he gets the Philosopher's Stone (Jonson 1991, 2.2.83)

John Gerard, who notes that mushrooms that are found on the ground ‘grow up in one night’, gives the following warning:

few of them are good to be eaten, and most of them do suffocate and strangle the eater. Therefore I give my advice unto those that love such strange and new fangled meates, to beware of licking honey among thornes, lest the sweetness of the one do not countervaile the sharpnesse and pricking of the other.

(Gerard and Johnson 1633, 6R4v)

Similarly, mushrooms were denounced by Thomas Elyot in his dietary as dangerous: ‘Beware of Mushromes . . . and all other things, whiche will some putrifie’ (Elyot 1595, T1v). For a history of mushrooms, including a discussion of the Jew’s ear, see Harding (2008).

mussels, (A) A mollusc that was commonly eaten in the period.

(B) In TMP, Prospero threatens Ferdinand with violence:

I’ll manacle thy neck and feet together.
Sea-water shalt thou drink; thy food shall be
The fresh-brook mussels, withered roots, and husks
Wherein the acorn cradled.

(1.2.464–7)

Sir John calls Simple ‘mussel-shell’ in WIV, which T. W. Craik, explained as follows: ‘Either because Simple is gaping in expectation’, as noted by Samuel Johnston in his 1765 edition of the plays, ‘or because he is insignificant’, as noted by H. C. Hart in his 1904 Arden edition of the play (Shakespeare 1990d, 197n26).

(C) **Oysters** and mussels were plentiful and inexpensive, especially in London (Drummond and Wilbraham 1939, 37); excavations of the Rose playhouse indicate they might have been consumed by theatre audiences (Bowsher and Miller 2009, 152). William Bullein warns that muscles and oysters should be ‘well boiled, roasted, or baked with onions, wine, butter, sugar, ginger, and pepper, or else they be very windy and phlegmatic’ (Bullein 1558, P4r). Thomas Moffett describes them as a food for the poor; he also notes that he was almost poisoned by eating mussels when an undergraduate at Cambridge (Moffett 1655, X4r).

mustard, (A) A pungent powder or paste made from mustard-seeds and used to flavour food, especially **beef**; **Tewkesbury mustard**, the most famous mustard during Shakespeare’s time, was a coarse mustard that also contained horseradish.

(B) When Doll Tearsheet tells Sir John ‘They say Poins has a good wit’, he responds ‘He a good wit? Hang him, baboon! His wit’s as thick as Tewkesbury mustard; there’s no more conceit in him than is in a mallet’ (2H4 2.4.241–4). In SHR, a hungry Katherine wants to eat the ‘beef and mustard’ offered to her by Grumio, proclaiming that it is ‘A dish that I do love to feed upon’ (4.3.24).

Touchstone tells Rosalind and Celia that he has learned the oath 'by mine honour'

Of a certain knight that swore 'by his honour' they were good pancakes, and swore 'by his honour' the mustard was naught. Now I'll stand to it the pancakes were naught and the mustard was good, and yet was not the knight forsworn.

Touchstone claims that the knight was not forsworn because he swore by honour that he did not have 'or if he had, he had sworn it away before ever he saw those pancakes or that mustard'. When Celia enquires 'who is 't that thou meanest?' Touchstone replies 'One that old Frederick, your father, loves' and is rebuked: 'My father's love is enough to honour him. Enough, speak no more of him; you'll be whipped for taxation one of these days' (AYL 1.2.57–81). As Alan Brissenden noted, this is 'a now obscure joke' that may allude to an alleged jibe by Ben Jonson in *Every Man in his Humour*; in this play a rustic clown pays for a coat of arms, as did Shakespeare, and the motto on Shakespeare's arms *Non sanz droict* (Not without right) is mocked by use of the motto 'Not without mustard' (Shakespeare 1993b, 108n59–61).

(C) It seems mustard was quite expensive in Elizabethan England (Simon 1959, 34). William Camden claims that Tewkesbury in Gloucestershire produces the best mustard (Camden 1637, 359); for a description of how to make Tewkesbury mustard, see Mason and Brown (2006, 48).

mustard-seed, (A) A plant producing seeds that are ground to form **mustard**

(B) The name of one of Titania's fairies that attend Bottom in MND and called 'Monsieur Mustard-seed' by him; the name suggests the fairy's small size (4.1.19–20).

(C) Francis Bacon notes how quickly the seed grows in his essay 'Of True Greatness of Kingdoms and Estates' where he states that the kingdom of heaven 'is compared, not to any great kernel or nut, but to a grain of mustard-seed: which is one of the least grains, but hath in it a property and spirit hastily to get up and spread' (Bacon 1639, M5r).

mutton See also **lamb**, (A) The flesh of sheep was formerly eaten just as much as lamb is today and considered more healthy by early modern dietary experts; the term also meant prostitute.

(B) Petruccio objects to the mutton that has been served to him and Katherine, explaining:

I tell thee, Kate, 'twas burnt and dried away,
And I expressly am forbid to touch it,
For it engenders choler, planteth anger,
And better 'twere that both of us did fast,

Since of ourselves ourselves are choleric,
Than feed it with such overroasted flesh.

(SHR 4.1.156–61)

Dietary literature commonly urged the choleric to avoid burnt **meat**. The King of France tells Costard ‘You shall fast a week with bran and water,’ and he replies ‘I had rather pray a month with mutton and porridge’ (LLL 1.1.288–90), meaning mutton soup and punning on mutton meaning prostitute.

When Sir John playfully admonishes Mistress Quickly ‘for suffering flesh to be eaten in thy house, contrary to the law, for the which I think thou wilt howl’, she defends her actions: ‘All victuallers do so. What’s a joint of mutton or two in a whole Lent?’ (2H4 4.348–51); similarly, Lucio unwittingly tells the Duke himself that the Duke ‘would eat mutton on Fridays’ (MM 3.1.440). In both works, allusion is made to the religious practice of abstaining from animal flesh during Lent and on fast days, and there is play upon the use of the word ‘mutton’ as a synonym for ‘prostitute’. Touchstone is likely making a similar allusion to sex when he reasons with Corin: ‘Why, do not your courtier’s hands sweat? And is not the grease of a mutton as wholesome as the sweat of a man?’ (AYL 3.2.54–5). ‘Mutton’ suggests an older woman – witness the modern ‘mutton dressed as lamb’ to describe an older woman trying to look younger by her attire – with the distinct sense that her flesh is no longer young and that she is sexually active. In TGV, Speed’s reference to ‘a laced mutton’ (1.1.95) suggests a prostitute wearing a bodice that is laced in order to pull in the waist in the manner of a corset; mutton might also be laced when cooking. There is perhaps some punning on food and sex in an exchange ostensibly about dancing between Sir Andrew Aguecheek and Sir Toby:

SIR TOBY What is thy excellence in a galliard, knight?

SIR ANDREW Faith, I can cut a caper.

SIR TOBY And I can cut the mutton to ‘t.

(TN 1.3.115–17)

As Gordon Williams pointed out, the reference to the caper by Sir Andrew ‘achieves a quibble on the berry used for mutton sauce’ by Sir Toby (Williams 1997, ‘caper’).

(C) Thomas Cogan, who warns against eating lamb, approves of mutton so long as it is not overcooked: ‘mutton contrary to veal should be rather under roasted than over. For it is seldome seene that any man hath taken harme by eating raw mutton, so light and wholesome it is in digestion’ (Cogan 1636, R2v). Similarly, William Bullein, though noting that Galen ‘séemeth not greatlie to commende Mutton’, argues ‘but that which is tender, swéete and not olde, is verie profitable, as experience and custome doth dayly teach us’ (Bullein 1595, J7r–J7v). Typical of the dietary authors’ advice, Thomas Cogan notes ‘them which bee very cholericke or sicke of a fever, should bee given moyst meates and cooling’, that is they

ought to avoid overcooked (dry) foods and eat cooling foods, such as **lettuce** (Cogan 1636, Bb4r). Hannah Woolley provides several recipes involving capers and mutton, including roasted leg of mutton ‘on the French fashion’ (Woolley 1670, N1v–N2r).

N

napkin, (A) A small piece of cloth used at meals to wipe one's fingers or lips; the word also denoted a handkerchief.

(B) Orlando sends Oliver to Rosalind with a napkin 'dyed in his blood', the result of a wound Orlando suffered while fighting a lion (AYL 4.3.92–197). Oliver binds-up the wound, and it is not clear who owns the napkin, but it is perhaps not too fanciful to imagine that Orlando has retained this napkin from the **banquet** he had enjoyed earlier with Duke Senior and his men (AYL 2.7.88–173). Similarly, the 'greasy napkins' that are in the linen basket in which Sir John is bundled might simply be sweaty or greasy, specifically from meal-times (WIV 3.5.84).

In RDY (3H6), Margaret mocks York by presenting him with a napkin she claims is stained with the blood of young Rutland:

Look, York, I stained this napkin with the blood
That valiant Clifford with his rapier's point
Made issue from the bosom of thy boy.
And if thine eyes can water for his death,
I give thee this to dry thy cheeks withal.

(1.4.80–4)

After Caesar's murder, Antony tells the Plebians that if they knew how Caesar had favoured them in his will 'they would go and kiss dead Caesar's wounds, / And dip their napkins in his sacred blood' (JC 3.2.133–4).

In SHR, the Lord arranges for Bartholomew, his page, to pretend he is a lady and thus convince Christopher Sly that he is a lord:

Bid him shed tears, as being overjoyed
To see her noble lord restored to health,

Who for this seven years hath esteemed him
 No better than a poor and loathsome beggar.
 And if the boy have not a woman's gift
 To rain a shower of commanded tears,
 An onion will do well for such a shift,
 Which, in a napkin being close conveyed,
 Shall in despite enforce a watery eye.

(I.1.118–26)

That a piece of **food** is hidden in the napkin suggests it is a table napkin; it is likely that napkins usually carried about the person, including the one stained with young Rutland's blood, are specifically handkerchiefs. In **TIT**, Marcus and Titus lament the injuries done to Lavinia and the execution of her brothers:

MARCUS Patience, dear niece. Good Titus, dry thine eyes.
 TITUS Ah, Marcus, Marcus, brother, well I wot
 Thy napkin cannot drink a tear of mine,
 For thou, poor man, hast drowned it with thine own.

(TIT 3.1.138–41)

Gertrude offers her napkin to Hamlet during his duel with Laertes: 'He's fat and scant of breath. / Here, Hamlet, take my napkin. Rub thy brows' (HAM 5.2.239–40). The piece of cloth sometimes termed a 'napkin' that Othello gives Desdemona (3.3.294, 3.3.320, 3.3.325), and is used by Iago to provoke Othello's jealousy, is also termed a 'handkerchief' (3.3.309–10; 3.4.55–6; 4.1.145–7).

(C) As Alison Sim pointed out, table manners were emphasized in early modern courtesy manuals: tables would have been covered with tablecloths and often diners 'would also have been given a table napkin' (Sim 1997, 105); a cloth to wipe the grease off fingers was especially important before the widespread use of the fork. In his influential *Good Manners for Children*, Erasmus stipulates that the napkin, if provided, should be laid on the left or right shoulder and notes that one should not lick greasy fingers or 'drie them upon thy clothes' but use the tablecloth or the napkin' (Erasmus 1532, B6v, C1v). For more on table manners, including Erasmus's attitude to them, see Muir (2005, 134–6). See also Romagnoli (1999).

neat's foot, (A) The foot of an **ox** or bullock, a cow or heffer; this was a fairly common foodstuff in Shakespeare's time.

(B) As part of her 'taming', Grumio taunts the hungry Katherine with suggestions of what she might eat:

GRUMIO What say you to a neat's foot?
 KATHERINE 'Tis passing good. I prithee, let me have it.
 GRUMIO I fear it is too choleric a meat.

(4.3.17–19)

(C) Robert May provides the following recipe for 'Neats feet larded and roasted on a spit':

Take neats feet being boild, cold, and blanched, lard them whole and roste them; being roasted, serve them with venison sauce, made of claret wine, wine vinegar, and tostes [toasts] of household bread strained with the wine through a strainer, with some beat cinamon and ginger; put it in a dish or pipkin and boil it on the fire, with a few whole cloves, stir it with a sprig of rosemary, and make it not too thick.

(May 1660, K1r)

neat's tongue, (A) The tongue of an ox or bullock, a cow or heffer; neat's tongue was often served dried but could be boiled or baked.

(B) Shakespeare twice refers to dried neat's tongue. It is one of the foods emphasizing dryness mentioned by Sir John when denouncing Hal: 'you starveling, you elf-skin, you dried neat's tongue, you bull's pizzle, you stockfish . . .' (1H4 2.5.248–9). As David Bevington indicated, the foods referred to by Sir John produce 'not only emaciation but a temperament opposite to sanguinity with its heat and moisture – the qualities of youth' (Shakespeare 1987b, 190n238). In MV, Graziano tells Antonio that he should not remain silent in the hope of being thought wise; when Antonio responds 'll grow a talker for this gear,' he adds 'Thanks, i' faith, for silence is only commendable / In a neat's tongue dried and a maid not vendible' (1.1.111–12).

(C) Thomas Dawson provides instructions on how to boil and bake a neat's tongue (Dawson 1587, A5v; C5r); Robert May also presents a number of recipes for preparing it in a variety of ways (May 1660, H6v–I2v), including the following method for drying it:

Take salt beaten very fine, and salt-peter of each alike, rub your tongues very well with the salts, and cover them all over with it, and as it wastes put on more; when they are hard and stiff they are enough, then roul [roll] them in bran, and dry them before a soft fire, before you boil them let them lie in pump water one night, and boil them in pump water.

(May 1660, I1r)

'Salt-peter', or 'saltpetre', is potassium nitrate, a white crystalline substance with a salty taste (*OED* saltpetre 1.); it was used to preserve meat and was also considered medicinal.

nectar, (A) In mythology, this is the **drink** of the Gods and thus applied to any exceptionally delicious beverage; the word also refers to the sweet fluid produced by **flowers** and collected by bees.

(B) Nectar is always referred to by Shakespeare in the context of romantic love. Valentine tells Proteus that he is in love with Sylvia:

Why man, she is mine own,
 And I as rich in having such a jewel
 As twenty seas, if all their sand were pearl,
 The water nectar, and the rocks pure gold.
 Forgive me that I do not dream on thee
 Because thou seest me dote upon my love.
 (TGV 2.4.166–71)

Troilus anticipates a meeting with Cressida whom Pandarus has gone to fetch:

I am giddy. Expectation whirls me round.
 Th' imaginary relish is so sweet
 That it enchants my sense. What will it be
 When that the wat'ry palates taste indeed
 Love's thrice-repured nectar? Death, I fear me,
 Swooning destruction, or some joy too fine,
 Too subtle-potent, tuned too sharp in sweetness
 For the capacity of my ruder powers.
 (TRO 3.2.16–23)

The narrator tells us that when Venus finally kisses Adonis, it has been well worth the wait: 'When he did frown, O, had she then gave over, / Such nectar from his lips she had not sucked' (VEN 571–2).

(C) Nectar is often named alongside ambrosia, the food of the Gods, with which it is sometimes confused. In Edmund Spenser's *Shepherdess Calender*, Colin Clout laments the death of Dido but tells how she now dwells in Elysium:

Dido is gone afore (whose turne shall be the next?)
 There lives shee with the blessed Gods in blisse,
 There drincks she *Nectar*, with *Ambrosia* mixt,
 And joyes enjoys, that mortall men doe misse.
 (Spenser 1989, 194, ll. 93–196)

nettlles. (A) An edible plant noted for its stinging leaves; not only regarded as a weed but also valued for its medicinal properties and use in cookery.

(B) Nettles are often referred to in derogatory terms by Shakespeare, for example returning to England from the Irish wars, King Richard calls upon the earth to 'Yield stinging nettles to mine enemies' (R2 3.2.18); in TIT the pit that holds the body of Bassianus is overshadowed by an elder tree that grows among nettles (2.3.269–74); Leontes compares the adulterous marriage bed to 'goads, thorns, nettles, tails of wasps' (WT 1.2.331). When Roderigo says he is ashamed

'to be so fond' of Desdemona 'but it is not in my virtue to amend it' Iago objects:

Virtue? A fig! 'Tis in ourselves that we are thus or thus. Our bodies are our gardens, to the which our wills are gardeners; so that if we will plant nettles or sow lettuce, set hyssop and weed up thyme, supply it with one gender of herbs or distract it with many, either to have it sterile with idleness or manured with industry, why, the power and corrigible authority of this lies in our wills.

(1.3.319–26)

Iago seems to be unfavourably comparing nettles with the other plants. In TMP, Antonio sneers at Gonzalo, claiming that if the latter had control of the island 'He'd sow 't with nettle-seed' (2.1.149–50), and in H5 the Bishop of Ely compares the bad company formerly kept by the King to this plant, noting that 'The strawberry grows underneath the nettle' (H5 1.1.61).

Nettles are one of the plants worn as a garland by two mad characters in Shakespeare: Gertrude describes the garland made by Ophelia shortly before her death:

Of crow-flowers, nettles, daisies, and long purples,
That liberal shepherds give a grosser name,
But our cold maids do dead men's fingers call them.
(4.7.141–3)

Similarly, Cordelia relates how Lear

was met even now,
As mad as the vexed sea, singing aloud,
Crowned with rank fumitor and furrow-weeds,
With burdocks, hemlock, nettles, cuckoo-flowers,
Darnel, and all the idle weeds that grow
In our sustaining corn.
(4.3.1–6)

(C) Thomas Cogan praises the nettle as a useful plant:

After all garden herbes commonly used in kitchin, I will speake somewhat of the Nettle, that Gardeners may understand, what wrong they doe in plucking it up for a weed, seeing it is so profitable to many purposes Cunning cookes at the spring of the yere when Nettles first bud forth can make good potage with them, especially with red Nettles, very wholesome to cleanse the breast of flegme, to breake winde, to provoke urine, and to loose the belly.

(Cogan 1636, N1v–N2r)

Nettles were also recommended as medicinal by Ruscelli (1569, D2v, Z4r) and De Mediolano (1607, B7v). Hannah Woolley suggests the following when making **cheese**: ‘turn it twice a day upon a clean Board, and when it is a week old, lay it into some Nettles, and that will mellow it’ (Woolley 1670, K5r).

nutmeg. (A) A **spice** added to flavour **food**, **wine** and **ale**, which was also thought to have medicinal qualities.

(B) In H5 the Dauphin’s **horse** is described as being ‘the colour of nutmeg’, which is brown (3.7.19). In LLL, the Lords mock the entertainment provided by Armado:

ARMADO (*as Hector*) The armipotent Mars, of lances the almighty,
 Gave Hector a gift -
 DUMAINE A gilt nutmeg.
 BIRON A lemon.
 LONGUEVILLE Stuck with cloves.
 DUMAINE No, cloven.
 ARMADO Peace!

(5.2.637–43)

As G. R. Hibbard explained, a gilt nutmeg was ‘a nutmeg glazed with the yolk of an egg. Used for spicing wine or ale, gilt nutmegs were a common lover’s gift’ (Shakespeare 1990b, 222n637). The Clown in WT is sent by Perdita to buy seven nutmegs for the sheep-shearing feast, perhaps to add to the **rice** that he has also been sent to buy (WT 4.3.47).

(C) Andrew Boorde states that ‘Nutmeges be good for them which have colde in their hed, & doth co[m]fort the syght & the braine & the mouthe of the stomake, & is good for the splene’ (Boorde 1547, H2r), and Thomas Elyot that nutmegs ‘With their swéet odour comfort & dissolve, & sometime comforteth the power of the sight, and also the braine in cold diseases . . .’ (Elyot 1595, G1r). In Chaucer’s ‘Tale of Sir Thopas’ from *The Canterbury Tales*, there is a reference to putting nutmeg in **ale** (Chaucer 1988, 214, line 763); in Richard Brome’s *A Jovial Crew* the Butler offers Oliver ‘March **beer** with sugar and **nutmeg**’ (Brome 1968, 4.1.185). On nutmeg and **mace**, a related but distinct **spice**, see Albala (2003, 45–6).

nut(s). (A) A common **food** that, along with its shell, is often referred to.

(B) Titania offers to have one of her fairies steal nuts from the squirrels for Bottom (MND 4.1.34–5), but elsewhere nuts are invoked when giving insult. In AWW, Lafeu warns Bertram about Paroles:

Fare you well, my lord, and believe this of me: there can be no kernel in this light nut. The soul of this man is his clothes. Trust him not in matter of heavy consequence.

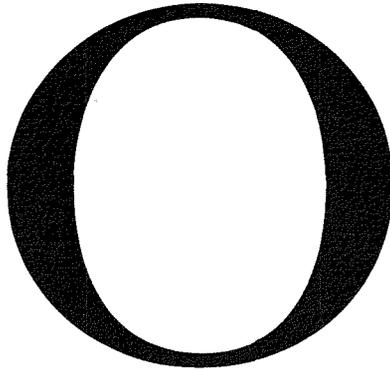
(2.5.42–5)

Similarly, Thersites is critical of both Ajax and Achilles: 'Hector shall have a great catch an a knock out either of your brains. A were as good crack a fusty nut with no kernel' (TRO 2.1.101–3). Nuts are also associated with violence in ROM when Mercutio, dismissing Benvolio's warning that 'the Capels are abroad, / And if we meet we shall not scape a brawl' (3.1.2–3), states 'Thou wilt quarrel with a man for cracking nuts, having no other reason but because thou hast hazel eyes' (3.1.18–20).

In ERR, Dromio of Syracuse thinks Ephesus is bewitched when, mistaken for the other Dromio, he is asked by the courtesan for the chain she thinks he has promised:

Some devils ask but the parings of one's nail,
A rush, a hair, a drop of blood, a pin,
A nut, a cherry-stone;
But she, more covetous, would have a chain.
(4.3.71–4)

Touchstone makes gentle fun of Rosalind and the verses Orlando has written for her: 'Sweetest nut hath sourest rind', / Such a nut is Rosalind' (AYL 3.2.107–8). (C) According to Ovid, in the Golden Age, men 'Did live by . . . apples, nuts and pears . . . And by the acorns dropped on ground, from Jove's broad tree' (Ovid 1916, 119–21). Nuts were one of the foods sold by street vendors in London (Forsyth 1999b, 28) and were eaten in the theatres (Bowsher and Miller 2009, 149).



oats, (A) A grain commonly eaten by horses or the very poor.

(B) Iris describes Ceres as a 'most bounteous lady' with 'rich leas / Of wheat, rye, barley, vetches, oats, and peas' (TMP 4.1.60–1). Oats are usually mentioned as a food for horses in Shakespeare as when Grumio tells Petrucchio 'The oats have eaten the horses' (3.3.78–9), meaning that the horses have eaten lots of oats. In LRQ, the Captain apparently agrees to follow Edmund's instructions to murder Cordelia in prison 'I cannot draw a cart, / Nor eat dried oats. If it be man's work, I'll do 't' (24.37–8). In 1H4, the Second Carrier complains about the deplorable state of the **inn** in which they have stayed:

SECOND CARRIER Peas and beans are as dank here as a dog, and that is the next way to give poor jades the bots. This house is turned upside down since Robin Ostler died.

FIRST CARRIER Poor fellow never joyed since the price of oats rose; it was the death of him.

(2.1.8–13)

The only human being to mention eating oats in Shakespeare is Bottom, but this is after he has been given the head of an ass:

TITANIA Or say, sweet love, what thou desir'st to eat.

BOTTOM Truly, a peck of provender. I could munch your good dry oats. Methinks I have a great desire to a bottle of hay. Good hay, sweet hay, hath no fellow.

(4.1.30–3)

(C) Traditionally, oats were more likely to be consumed by people living in the north of England and considered only suitable as **fodder** for horses in the South, although oats were increasingly consumed in the 1590s due to the failure of other crops (Drummond and Wilbraham 1939, 17, 27; Appleby 1979, 104–14). Thomas Moffett remarks that Galen, who called oats ‘the Asses and Horses provender’, might have thought differently had he seen the oat-cakes made in the north of England that are eaten by ‘the tall, fair and strong men and women of all callings and complexions’ (Moffett 1655, Hh1r).

offal See also **pudding**., (A) The **entrails** and internal organs of an animal; the word also meant rubbish in general, specifically the material usually thrown away when the animal carcass is prepared for consumption.

(B) For Shakespeare, offal is usually synonymous with that which is worthless and offensive. It is used by Casca and Cassius in their agreement that Caesar’s tyranny can be ended by their daggers:

CASSIUS And why should Caesar be a tyrant then?

Poor man, I know he would not be a wolf
But that he sees the Romans are but sheep.
He were no lion, were not Romans hinds.
Those that with haste will make a mighty fire
Begin it with weak straws. What trash is Rome,
What rubbish, and what offal, when it serves
For the base matter to illuminate
So vile a thing as Caesar!

(JC 1.3.102–10)

Offal is twice mentioned as distinctly human, as when Hamlet berates himself for not killing Claudius:

it cannot be
But I am pigeon-livered and lack gall
To make oppression bitter, or ere this
I should ‘a’ fatted all the region kites
With this slave’s offal.

(HAM 2.2.578–82)

Similarly, Sir John refers to his own entrails when relating how he has nearly drowned in a trick played upon him by Mistress Ford and Mistress Page:

Have I lived to be carried in a basket like a barrow of butcher’s offal, and to be thrown in the Thames? Well, if I be served such another trick, I’ll have my brains ta’en out and buttered, and give them to a dog for a New Year’s gift.

(WIV 3.5.4–8)

(C) The dietary authors tend to denounce offal as generally bad for **digestion**. For example, see Elyot (1595, G3v–G4r) and Cogan (1636, S4v–T2r).

oil, (A) Oil was often consumed with vegetables and **salad** and was also applied topically; in Shakespeare, lamp oil is synonymous with life and **fat**.

(B) Oil is apparently a food in TIM when Apemantus ridicules the feasts that Timon provides:

Hey-day, what a sweep of vanity comes this way!
They dance? They are madwomen.
Like madness is the glory of this life
As this pomp shows to a little oil and root.
We make ourselves fools to disport ourselves,
And spend our flatteries to drink those men
Upon whose age we void it up again
With poisonous spite and envy.

(1.2.128–35)

It seems likely that the oil is to be imagined drizzled over the **roots**. In ERR, Dromio of Syracuse mentions a number of things he has purchased and brought on board ship ready for his master's departure: 'The oil, the balsamum, and aqua-vitae' (4.1.89); as Charles Whitworth noted, balsamum was a balsam or balm 'most commonly used in making medicinal ointments to soothe pain' (Shakespeare 2002a, 141n89), so perhaps the oil, like the **aqua-vitae**, is for consumption. Oil is also referred to as healing with the reference to 'oil and balm' in TRO 1.1.61 and as 'holy' in AIT (H8) 4.1.90.

In a number of plays, lamp oil is a metaphor for life, for example when John of Gaunt refers to 'My oil-dried lamp and time-bewasted light' (R2 1.3.214), and it is also a synonym for 'fat' when Mistress Ford refers to Sir John as 'this whale, with so many tuns of oil in his belly' (WIV 2.1.61–2).

(C) Thomas Cogan praises virgin olive oil, which he termed salad oil, as 'the mother or ground of many other oils' and recommends it as medicinal and especially good for inducing **vomit** when mixed with **sack** (Cogan 1636, P3r). In Thomas Middleton's *The Changeling*, Alsemero refers to oil as 'the enemy of poison' (1.1.121); John Jowett, commenting on the reference to oil in TIM and *The Changeling* noted that oil 'used as a salad dressing, was also regarded as an opposite or antidote to poison' (Shakespeare and Middleton 2004, 200n131), but Joost Daalder pointed out that in the latter play, the oil is 'probably thought of as a laxative to remove poison rather than that it is an antidote; or perhaps a volatile oil (with smell); or an ointment' (Middleton and Rowley 1990, 11n120).

olives, (A) Preserved olives for **eating** were imported into England, and they were made into olive **oil**. The **fruit** of the olive tree and the tree itself are referred to in Shakespeare, as is the olive branch as a symbol of peace.

(B) In Shakespeare, the word is used to describe the olive tree specifically: Rosalind tells Orlando 'If you will know my house, / 'Tis at the tuft of olives, here hard by' (3.5.75–6); later in the play, Oliver describes the place in Ardenne where Rosalind and Celia live as 'A sheepcote fenced about with olive trees' (4.3.78).

The olive branch as a symbol of peace occurs in several plays, for example when Westmorland tells King Henry that the rebels have been dealt with: 'There is not now a rebel's sword unsheathed, / But peace puts forth her olive everywhere' (2H4 4.3.86–7) and when Viola as Cesario tells Olivia 'I bring no overture of war, no taxation of homage. I hold the olive in my hand. My words are as full of peace as matter' (TN 1.5.200–2).

(C) Thomas Cogan observes that olives 'are brought into England from Spaine, being preserved in salt liquor, and are used as a sauce, and so they doe not onely stir up appetite, but also strengthen the stomacke, and being eaten with vineger, they loose the belly' (Cogan 1636, P3r). Thomas Moffett claims they are 'of slow and little nourishment' but they 'provoke appetite' and 'strengthen the guts'; they should be eaten 'in the midst of meat with a French salad' (Moffett 1655, Dd4v–Ee1r).

onions. (A) A common and popular vegetable; there are references to onions causing bad breath but more common is their tendency to provoke tears.

(B) The effect of eating onions is mentioned in MND when Bottom warns his fellow mechanicals: 'And, most dear actors, eat no onions nor garlic, for we are to utter sweet breath, and I do not doubt but to hear them say it is a sweet comedy' (4.2.37–40).

In Shakespeare, onions are more often referred to for making people cry than as a **food**. In SHR, the Lord instructs how Bartholomew, his page, might pretend to be the wife of Christopher Sly:

Bid him shed tears, as being overjoyed
To see her noble lord restored to health,
Who for this seven years hath esteemed him
No better than a poor and loathsome beggar.
And if the boy have not a woman's gift
To rain a shower of commanded tears,
An onion will do well for such a shift,
Which, in a napkin being close conveyed,
Shall in despite enforce a watery eye.

(I.I.118–26)

Enobarbus, hearing about the death of Fulvia, tells Antony 'indeed the tears live in an onion that should water this sorrow' (ANT 1.2.161–2), meaning that he should not grieve. Later in the play, Antony's men weep at his suggestion that he might die in battle and Enobarbus proclaims:

What mean you, sir,
 To give them this discomfort? Look, they weep,
 And I, an ass, am onion-eyed. For shame,
 Transform us not to women.

(ANT 4.2.33–6)

In AWW, at the union of Helen and Bertram, Lafeu announces ‘Mine eyes smell onions, I shall weep anon’ (5.3.322).

(C) Thomas Cogan warns against eating raw onions but observes that ‘husbandmen and labourers are nothing hurt by eating of Onyons, but rather holpen both in appetite & digestion’ (Cogan 1636, IIr). William Vaughan asserts that onions ‘clarifie the voyce’ (Vaughan 1600, C6r), which might explain why actors would want to eat them before a performance. Andrew Boorde warns that onions provoke lechery; in Chaucer’s *General Prologue* the Summoner, who is described as ‘lecherous as a sparwe [sparrow]’ is said to eat them: ‘Wel loved he garleek, oynons and eek lekes’ (Boorde 1547, G2r; Chaucer 1988, 33, line.634). See also Moffett (1655, Gg1r). John Parkinson recommends **parsley** as a remedy for the bad breath caused by onions, **garlic** and **leeks** (Parkinson 1629, Vv4v).

In Ben Jonson’s *The Case is Altered*, Peter Onion, groom of the hall to Count Ferneze, makes Valentine, another servant, cry by telling him of the death of his mistress:

Val. Faith, thou has made me weep with this news. Oni. Why, I have done but the part of an Onion, you must pardon me.

(Jonson 1927, 1.3.37–9)

open-arse (see **medlar**)

orange-wife, (A) A woman who sold **oranges**; like other female itinerant street and market sellers the orange-wife did not have a good reputation (see **butter-woman**, **herb-woman** and **oyster-wench**).

(B) In COR, Menenius refers to a ‘cause between an orange-wife and a faucet-seller’ (2.1.69), reminding us that oranges were ordinarily sold in the streets by women and, Shakespeare suggests, women who were fairly raucous.

(C) Although as R. E. R. Madelaine pointed out, ‘Jacobean orange-wives do not appear to have gained quite the notoriety of their Restoration sisters, despite the compromising associations of their wares’ (Madelaine 1982, 492), a complex connection was emerging between the orange – the attractive outside which hides corruption – and the woman who sold the **fruit**.

oranges, (A) A **fruit** that quickly became widely available in the period and was apparently sometimes of dubious quality; the oranges that first reached Britain, in the thirteenth century, were bitter and disguised from the sweet oranges that later became common and were often eaten in theatres.

(B) Shakespeare refers to oranges twice in *ADO*. The first occasion is when Beatrice refers to the lovesick Claudio as ‘neither sad, nor sick, nor merry, nor well, but civil count, civil as an orange, and something of that jealous complexion’ (2.1.274–6), a pun on the ‘Seville’ orange, a bitter variety imported from Spain and used in marmalades. The second reference to the orange is when Claudio denounces Hero whom he wrongly thinks has been unfaithful:

There, Leonato, take her back again.
Give not this rotten orange to your friend.
She’s but the sign and semblance of her honour.
Behold how like a maid she blushes here!
O, what authority and show of truth
Can cunning sin cover itself withal!
Comes not that blood as modest evidence
To witness simple virtue? Would you not swear,
All you that see her, that she were a maid,
By these exterior shows? But she is none.
She knows the heat of a luxurious bed.
Her blush is guiltiness, not modesty.

(4.1.31–42)

Oranges were imported into England in large quantities and widely available but apparently suspect because often sold when past their best; that oranges were thought by some dietary authors to provoke not only the appetite but also lechery helps explain Shakespeare’s otherwise rather obscure analogy.

(C) Unusually for a fruit, oranges generally seem to have been approved of by the dietary authors, even when eaten raw. Andrew Boorde was typical of many in writing that they ‘doth make a man to have a good appetyde’ and that the rinds preserved in **sugar** ‘doth co[m]forte the stomacke’ (Boorde 1547, H1v), and the juice ‘is a good sause [sauce] & doth [provoke] an apetyde’ (Boorde 1547, D1v). Boorde was echoed by Thomas Elyot:

The rindes taken in a litle quantitie doe comferte the stomacke wherin it digesteth, specially condite with sugar, and taken fasting in small quantitie. The juyce of Oreniges hauing a tost [toast] of bread put into it, with a litle pouder of mints, sugar, and a litle cinamome [cinnamon] maketh a very good sauce to provoke appetite. The juyce eaten with sugar in a hotte fever, is not to bee discommended.

(Elyot 1595, F1r)

Thomas Cogan also recommends the fruit:

the iuice of Oreniges is made a syrrop, and a conserva very good and comfortable in hot fevers, and for one that hath a hot stomackes. Also with the iuice putting to a litle pouder of Mints, Sugar, and Cinomon may be made a very

good sawce for a weake stomacke, to provoke appetite. The rindes are preserved condite in sugar, and so are the flowers of the Orenge tree. Either of them being taken in a little quantity, doe greatly comfort a feeble stomacke.

(Cogan 1636, P3v)

But Cogan does record the disapproval of one authority (the Italian physician, Petrus Matthiolus): ‘The substance of the Orenge is used to be eaten raw with rosted flesh, as a sawce, yet Matth[iolus] doth not commend it’ before cheerfully continuing ‘But Lady Gula hath not onely commended them to be eaten with meats, but also devised a banquetting dish to be made with sliced Orenge and sugar cast upon them’ (Cogan 1636, P3v). Similarly, a word of caution is offered by William Vaughan who notes not only that **oysters** to which the juice of oranges has been added ‘provoke appetite and lecherie’ (although one suspects it is primarily the oysters that are at fault) but also that ‘Weighty Orenge’, presumably especially large ones, ‘are very good for them that be melancholick, and keepe backe the rheume’ (Vaughan 1600, C3v, C7r).

Thomas Moffett especially recommends **Seville oranges**, which he referred to as ‘Civil-oranges’ and ‘whose juice and flesh preserved, cause a good appetite, bridle choler, quench thirst, yet neither cool nor dry in any excess’ and are good for those ‘whose stomachs can digest no strong meats’; but he rejects what he terms ‘unsavoury’ oranges, which he asserts ‘neither nourish nor serve to any good use, but lie heavy in the stomach, stirring up wind and breeding obstructions in the belly’ (Moffett 1655, Ee1r).

It is not perhaps surprising that a food thought to provoke appetite and considered to have particular effect upon the belly, like oranges, would become specifically associated with sexual **appetite** and thus pregnancy. Indeed, the association had apparently been around for a while: H. S. Bennett noted that in the Letters of the Paston family (1422–1509) ‘oranges . . . seem to have been greatly desired by women approaching confinement; John Paston thought it necessary to apologize in asking for some to be sent to Elizabeth Calthorpe who “longed for oranges though she be not with child”’ (Bennett 1922, 58).

For a detailed discussion of Claudio’s rejection of Hero see Madelaine (1982). Bosola refers to an orange tree in John Webster’s *The Duchess of Malfi*:

The orange tree bears ripe and green fruit, and blossoms altogether: and some of you give entertainment for pure love; but more, for more precious reward. The lusty spring smells well; but drooping autumn tastes well: if we have the same golden showers that rained in the time of Jupiter the Thunderer, you have the same Danæes still, to hold up their laps to receive them . . .

(Webster 1964, 2.2.14–20)

For a discussion of this image, see Madelaine (1982, 491). On the large quantity of oranges imported into England, see Thirsk (1999, 21). For a brief history of the orange and the etymology of the word, see Ayto (1990, ‘orange’).

orchard, (A) An enclosed piece of land where **fruit** trees are grown; England now has fewer orchards than in the past.

(B) In JC, Antony tells the Plebians that Julius Cesar has included them in his will:

Moreover he hath left you all his walks,
His private arbours, and new-planted orchards,
On this side Tiber. He hath left them you,
And to your heirs for ever - common pleasures
To walk abroad and recreate yourselves.

(3.2.240–4)

In Shakespeare, a number of scenes take place, or are reported to have taken place, in an orchard. For example, it is where the gulling of Beatrice and then Benedick occur (ADO 3.1; 2.3), and it is where Claudio believes he sees evidence of Hero's infidelity (ADO 3.3.138–48). It is also a place where young lovers meet: Pandarus brings Cressida to meet Troilus in the orchard (TRO 3.2.15) and Romeo leaps over the orchard walls to woo Juliet (ROM 2.1.104–7). Justice Shallow gives Sir John **apples** from his orchard (2H4 5.3.1–4), Orlando confronts Oliver about how he is treated by him in his orchard (AYL 1.1.38–9) and Old Hamlet is sleeping in his orchard when murdered by Claudius (HAM 1.5.35).

(C) For a detailed survey of the sorts of trees that would flourish in an early modern English orchard, see Parkinson (1629, 3A3r–3E6v).

ostrich, (A) A bird renowned for its allegedly odd eating habits and plumage.

(B) In Shakespeare, it is what the ostrich itself eats rather than the bird's flesh that is commented upon. Jack Cade, hungry and fleeing from the authorities, threatens Sir Alexander Iden:

A villain, thou wilt betray me and get a thousand crowns of the king by carrying my head to him; but I'll make thee eat iron like an ostrich and swallow my sword like a great pin, ere thou and I part.

(CYL (2H6) 4.9.26–9)

As Roger Warren explained, the belief that ostriches ate iron for their **digestion** was proverbial and 'Cade means he will force his sword down Iden's throat (and so extend it like an ostriche's)' (Shakespeare 2003a, 265n28). See Dent (1981, I97).

'Osric', the name of the flamboyant courtier made fun of by Hamlet, suggests ostrich (5.2.81), made clearer in the Q2 spelling 'Ostricke', which, as Andrew Gurr and Mariko Ichikawa point out, 'may indicate that his hat should have been decorated with that supreme ornament of late Elizabethan gallantry, an ostrich feather' (Gurr and Ichikawa 2000, 154).

(C) Galen disapproves of eating ostrich which he considers 'much more difficult to digest' than the meat of other birds (Grant 2000, 171). Ben Jonson's Volpone woos Celia with gems and the promise of exotic food:

we will eat such at a meal.
 The heads of parrots, tongues of nightingales,
 The brains of peacocks, and of ostriches
 Shall be our food: and, could we get the phoenix
 Though nature lost her kind, she were our dish.
 (Jonson 1968, 3.7.201–5)

oven, (A) In the early modern period, many houses would not have had an oven (see **kitchen**); in Shakespeare, the heat of the oven is often emphasized.

(B) Shakespeare twice alludes to the proverb 'An oven damned up bakes soonest' (Dent 1981, 089.1), which means keeping the oven hot, by not opening the door, will cook the food more quickly. When Marcus discovers the assaulted Lavina he asks

Shall I speak for thee? Shall I say 'tis so?
 O that I knew thy heart, and knew the beast,
 That I might rail at him to ease my mind!
 Sorrow concealed, like an oven stopped,
 Doth burn the heart to cinders where it is.
 (TIT 2.4.33–7)

and just before Venus begins another bout of wooing, Adonis the narrator states

And now the happy season once more fits
 That lovesick love by pleading may be blessed;
 For lovers say the heart hath treble wrong
 When it is barred the aidance of the tongue.
 An oven that is stopped, or river stayed,
 Burneth more hotly, swelleth with more rage.
 (VEN 327–32)

Gower describes a warm kitchen on the wedding night of Pericles and Thaisa:

Now sleep y-slacked hath the rout,
 No din but snores the house about,
 Made louder by the o'erfed breast
 Of this most pompous marriage feast.
 The cat with eyne of burning coal

Now couches fore the mouse's hole,
 And crickets sing at th' oven's mouth
 As the blither for their drouth.

(PER 10.1–8)

As Suzanne Gossett explained, it seems that what is being suggested here is that the crickets are 'even happier ("all the blither") to sing if they are dried by the air from the oven' (Shakespeare 2004, 272n7–8). In TRO, Pandarus compares the wooing of Cressida to making a cake, noting that the **cake** must be bolted, leavened, kneaded and the oven heated before it is baked and then cooled for consumption (1.1.23–6).

(C) On ovens and other forms of cooking in the kitchen, see Sim (1997, 20–2).

ox See also **beef**, (A) Domestic bovine were used for pulling loads and also for **food**; they were considered strong but dull animals.

(B) Oxen are often referred to as stupid and lumbering animals in Shakespeare, for example when Longueville and Katherine, who he mistakes for Maria, banter with each other in LLL:

CATHERINE 'Veal', quoth the Dutchman. Is not veal a calf?

LONGUEVILLE A calf, fair lady?

CATHERINE No, a fair lord calf.

LONGUEVILLE Let's part the word.

CATHERINE No, I'll not be your half.

Take all and wean it, it may prove an ox.

(5.2.247–50)

A similar reference occurs also in TRO when Thersites insults Achilles and Ajax

There's Ulysses and old Nestor, whose wit was mouldy ere your grandsires had nails on their toes, yoke you like draught oxen and make you plough up the war.

(2.105–8)

Also, in MND Bottom tells Mustardseed 'I know your patience well. That same cowardly giantlike ox-beef hath devoured many a gentleman of your house' (3.1.183–5). There are also references to the ox being slaughtered in Shakespeare, as when Jack Cade tells Dick the Butcher 'They fell before thee like sheep and oxen, and thou behaved'st thyself as if thou hadst been in thine own slaughter-house' (CYL (2H6) 4.3.3–5).

Prince Harry compares Sir John to 'that roasted Manningtree ox with the pudding in his belly' (1H4 2.5.457–8), which Herbert and Judith Weil explained as follows: 'A roasted ox, its own guts replaced with a bag-pudding or a stuffing of grain or minced-meat'. As they pointed out, Manningtree is a small town in

Essex, which 'seems to have been noted for Morality plays' (Shakespeare 1997a, 127n374–5).

The animal could also represent cuckoldry due to its horns, for example when Sir John states 'I do begin to perceive that I am made an ass' and Master Ford responds (often in performance by holding up the horns that Sir John has worn as 'Herne the hunter') 'Ay, and an ox, too' (WIV 5.5.118–19).

(C) Thomas Elyot recommends the flesh of young male oxen:

Beefe of England to Englishmen, which are in health, bringeth strong nourishing: but it maketh grosse bloud, and ingendreth melancholy: but being of young Oxen, not exceeding the age of foure yeare, to them which have cholericke stomackes, it is more convenient then chickens, and other like fine meates.

(Elyot 1595, G1v)

oyster, (A) A mollusc that was considered an aphrodisiac and considered best served cooked.

(B) In Shakespeare, there are a number of references to the pearl contained in the oyster rather than its flesh. In response to Sir John's statement 'I will not lend thee a penny', Pistol retorts 'Why then, the world's mine oyster, / Which I with sword will open' (WIV 2.1.1–3). As T. W. Craik indicated, Pistol means that he will use his sword to 'extract the pearl' (Shakespeare 1990d, 125n2). Alexas reports to Cleopatra that Antony has sent 'This treasure of an oyster' (ANT 1.5.43), and Touchstone, talking to Duke Senior about Audrey, observes that 'Rich honesty dwells like a miser, sir, in a poor house, as your pearl in your foul oyster' (5.4.59–61). The shell of the oyster is mentioned in an exchange between the Fool and Lear:

FOOL Canst tell how an oyster makes his shell?

LEAR No.

FOOL Nor I neither; but I can tell why a snail has a house.

LEAR Why?

FOOL Why, to put 's head in, not to give it away to his daughters and leave his horns without a case.

(LRF 1.5.26–32)

Benedick thinks that, unlike Claudio, he will not fall in love:

May I be so converted, and see with these eyes? I cannot tell. I think not. I will not be sworn but love may transform me to an oyster, but I'll take my oath on it, till he have made an oyster of me he shall never make me such a fool.

(ADO 2.3.21–6)

He may mean 'until I am utterly undone' since the phrase 'Undone as you would undo an oyster' was proverbial (Tilley 1950, O116).

(C) Oysters and **mussels** were plentiful and inexpensive, especially in London (Drummond and Wilbraham 1939, 37). John Stow describes 'a water gate at the Bridge foote, called Oyster gate, of Oysters that were there of old time, commonly to be sold, and was the chiefest market for them, and for other shell fishes' (Stow 1908, 42). In the early modern period, all kinds of fish, including shell fish was sold at Billingsgate market; in Jonson's *The Devil is an Ass* Iniquity tells Pug, a devil: 'Nay, boy, I will bring thee to the Bawds, and the Roisters, / At Billingsgate, feasting with claret-wine, and oysters' (Jonson 1994, 1.1.69–70).

William Bullein, citing Galen, warns that 'muscles and oysters would be [should be] well boiled, roasted, or baked with onions, wine, butter, sugar, ginger, and pepper, or else they be very windy and phlegmatic. Choleric stomachs may well digest raw oysters, but they have cast many a one away' (Bullein 1558, P4r). However, Thomas Moffett remarks that had Galen tasted English oysters 'no doubt he would have given oysters a better censure,' and he recommends that smaller oysters be eaten raw (Moffett 1655, Y1r–Y1v). As Ken Albala indicated, oysters 'have always been considered an aphrodisaic' (Albala 2003, 78); William Vaughan warns that oysters cooked in orange juice 'provoke appetite and lecherie' (Vaughan 1600, C3v). On the history of English native oyster, specifically those from the Thames Estuary, see Mason and Brown (2006, 88–9). Oyster shells have been found in excavations of the Rose theatre, indicating that they might have been consumed in the theatre (Bowsher and Miller 2009, 74).

oyster-wench, (A) A woman of low rank who sold oysters; like all female itinerant street and market sellers, the oyster-wench did not have a good reputation (see also **butter-woman**, **herb-woman** and **orange-wife**).

(B) Richard comments upon Bolingbroke's 'courtship to the common people' when leaving English under banishment

Off goes his bonnet to an oysterwench.
A brace of draymen bid God speed him well,
And had the tribute of his supple knee . . .
(R2 1.4.30–2)

(C) An Act of Common Council mentions 'Oyster wives' as among 'the divers unruly people' who practice 'sundry abuses' in the markets and streets of London (Corporation of London (England). Court of Common Council 1631).

P

palate, (A) The roof of the mouth and thought to be the seat of **taste**, thus the sense of taste.

(B) In Shakespeare, the palate is often invoked as that which discerns unpleasant tastes, for example in an effort to convince the Tribunes of his honesty, Menenius states

What I think, I utter, and spend my malice in my breath. Meeting two such wealsmen as you are – I cannot call you Lycurguses – if the drink you give me touch my palate adversely, I make a crooked face at it.

(COR 2.1.52–6)

As R. B. Parker pointed out, Lycurgus ‘was the legendary lawgiver of Sparta and the source of the Renaissance ideal of a *stato misto*, in which the power of competing social classes is carefully balanced’ (Shakespeare 1994a, 208n53). Similarly, Caesar urges Antony to abandon his indulgent life in Egypt, reminding him of the time when he behaved as a stoic Roman ought: ‘Thy palate then did deign / The roughest berry on the rudest hedge’ (ANT 1.4.63–4). Abandoned by those he called his friends and misanthropic, Timon digs the ground, proclaiming

Earth, yield me roots. *He digs*
Who seeks for better of thee, sauce his palate
With thy most operant poison.

(TIM 4.3.23–5)

The palate is also invoked in terms of romantic love or sexual desire, for example anticipating meeting with Cressida, Troilus wonders

What will it be
When that the wat'ry palates taste indeed
Love's thrice-repured nectar?
(TRO 3.2.18–20)

In a discussion about infidelity in love, Emilia tells Desdemona that women are not unlike men and if men are unfaithful, they will be also:

Let husbands know
Their wives have sense like them. They see, and smell,
And have their palates both for sweet and sour,
As husbands have.
(OTH 4.3.92–5)

Earlier in the play, Othello assures the senate that it is not sexual desire that provokes his request for Desdemona to join him in Cyprus:

Vouch with me heaven, I therefor beg it not
To please the palate of my appetite,
Nor to comply with heat - the young affects
In me defunct - and proper satisfaction,
But to be free and bounteous to her mind;
(OTH 1.3.261–5)

Taking the opposite view expressed by Emilia, above, Orsino claims no woman is capable of loving as he does:

They lack retention.
Alas, their love may be called appetite,
No motion of the liver, but the palate,
That suffer surfeit, cloyment, and revolt.
(TN 2.4.95–8)

pancakes, (A) A flat cake made from **flour**, **water** and **eggs** and fried in a pan; they might be **savoury**, with added **meat**, or sweet with **sugar**. Pancakes were traditionally served on Shrove Tuesday (pancake day). See also **flapjacks**.

(B) Pancakes are twice mentioned by fools in Shakespeare. In AWW, Lavatch, the clown, tells the Countess that he has one answer he can give at court that is fit for all questions:

LAVATCH As fit as ten groats is for the hand of an attorney, as your French crown for your taffeta punk, as Tib's rush for Tom's forefinger, as a pancake for Shrove Tuesday, a morris for May Day, as the nail to his hole, the

Yet who than he more mean? - to knit their souls,
On whom there is no more dependency
But brats and beggary, in self-figured knot,
Yet you are curbed from that enlargement by
The consequence o' th' crown, and must not foil
The precious note of it with a base slave,
A hilding for a livery, a squire's cloth,
A pantler - not so eminent.

(2.3.112–21)

Sir John describes Prince Harry as 'A good shallow young fellow. A would have / made a good pantler; a would ha' chipped bread well' (2.4.239–40).

(C) Shakespeare appears to have popularized the phrase 'pantler, butler, cook' (or the roles in some other order) in early modern drama since it appears in a number of later plays, including Richard Brome's *A Jovial Crew* (Brome 1968, 1.1.307); however, the phrase did not originate with Shakespeare since it occurs earlier than WT, in Sir Thomas More's *The Second Part of the Confutation of Tyndale's Answer* (More 1533, cixxxxviii).

pantry, (A) A cool room where **bread** was stored.

(B) In ROM, a servant informs Capulet's wife that all is prepared for the feast held annually by her husband:

Madam, the guests are come, supper served up, you called, my young lady asked for, the Nurse cursed in the pantry, and everything in extremity. I must hence to wait. I beseech you follow straight.

(1.3.102–5)

According to Jill Levenson, the nurse is cursed 'by the other servants who expect her to help with preparations for the feast' (Shakespeare 2000c, 178n103–4), but it might also be suggested that she has eaten some of the provisions stored in the pantry and intended for the guests, a reading made more likely if, as in many productions, the nurse is fairly plump.

(C) The clerks appointed to take responsibility for the pantry in the household of Henry VIII were specifically instructed to supply bread (Anon 1790, 140).

parsley, (A) A common green **herb** used to season and garnish; often recommended as an antidote to bad breath caused by **garlic**.

(B) In SHR, Biondello comments on the hasty nature of the preparations for the marriage between Lucentio and Bianca: 'I cannot tarry, I knew a wench married in an afternoon as she went to the garden for parsley to stuff a rabbit, and so may you, sir, and so adieu, sir' (4.5.25–7). Biondello might also be casting aspersions upon women of a low rank or country women who he is suggesting take matters relating to sex and marriage less seriously than ladies; a similar sense can be

found in Touchstone's relationship with Audrey and his reference to 'country copulatives' (AYL 5.4.55–6)

(C) Andrew Boorde notes that parsely 'is good for the stomake and dothe cause a man to have a swete breth' (Boorde 1547, G3r). For an analysis of over-hasty marriages in Shakespeare, including that between Lucentio and Bianca, see Sokol and Sokol (2003, 93–16).

parsnip, (A) A phallic-shaped root-vegetable that was eaten by the poor in Shakespeare's time.

(B) In STM, Londoners are angry at the behaviour of foreigners, one of their grievances being that they have brought strange vegetables that cause disease into the city:

LINCOLN They bring in strange roots, which is merely to the undoing of poor prentices. For what's a sorry parsnip to a good heart?

WILLIAMSON Trash, trash. They breed sore eyes, and 'tis enough to infect the city with the palsy.

LINCOLN Nay, it has infected it with the palsy, for these bastards of dung—as you know, they grow in dung—have infected us, and it is our infection will make the city shake. Which partly comes through the eating of parsnips.
(6.10–19)

The editors of the Revels edition of the play claimed that Lincoln confuses parsnips with **potatoes**, discovered by the Spanish in the West Indies, and first mentioned in print by Sir John Hawkins in his *Second Voyage to Guinea*, c. 1565 (Munday 1990, 95n10). Hawkins appears to be referring to the sweet potato (*Ipomea batata*), or yam, first introduced into England in the 1580s, the common potato (*Solanum tuberosum*) following sometime after.

(C) Some dietaries urge caution when consuming parsnips because they were thought to provoke lust (Boorde 1547, G2r; Cogan 1636, I4r), a belief presumably due to the phallic shape of the vegetable. Parsnips were valued for their sweetness before **sugar** became widely available and, like most root vegetables, were a traditional food of the poor, see Mason and Brown (2006, 117–18).

partridge, (A) A game bird of which the wing was considered especially tasty.

(B) Chatting with Benedick, whom she does not recognize because he is masked, Beatrice calls him a fool, adding 'I am sure he is in the fleet. I would he had boarded me' to which Benedick replies 'When I know the gentleman, I'll tell him what you say' (2.1.132–5); Beatrice responds

Do, do. He'll but break a comparison or two on me, which peradventure not marked, or not laughed at, strikes him into melancholy, and then there's a partridge wing saved, for the fool will eat no supper that night.
(2.1.136–40)

In CYL (2H6), Warwick accuses Suffolk of killing the King's uncle, the Duke of Gloucester. When Queen Margaret, Suffolk's lover, asks, 'Then you, belike, suspect these noblemen / As guilty of Duke Humphrey's timeless death?' (3.2.186–7), Warwick replies:

Who finds the heifer dead and bleeding fresh,
And sees fast by a butcher with an axe,
But will suspect 'twas he that made the slaughter?
Who finds the partridge in the puttock's nest
But may imagine how the bird was dead,
Although the kite soar with unbloodied beak?
Even so suspicious is this tragedy.

(3.2.188–94)

As is typical in Shakespeare, animals are depicted sympathetically, as innocent victims of slaughter.

(C) Thomas Moffett approves of young partridge flesh, noting that 'the wings and breast of a partridge (as also of all birds, save a Woodcock, trusting to their flight) are better than the legs and thighs' (Moffett 1655, N3v). Robert May provides a recipe for making 'a hash' of partridges, that is, a dish in which cooked meat is minced or cut up small and served with warm sauce, gravy or broth; the recipe involves 12 partridges (May 1660, 63–4). In Chaucer's *General Prologue to The Canterbury Tales*, the epicurean Frankeleyn is described as keeping 'Ful many a fat partrich' (Chaucer 1988, 29, line 349). May also provides instructions on how best to feed partridges, and other **fowl**, which is with 'good wheat and water', adding that if the reader would prefer 'to have them extraordinary crammed fowl', presumably something of the order of stuffing a **goose** prepared for foie gras, then wheatmeal made into a **paste** with **milk** is recommended (May 1660, 447). André L. Simon pointed out that partridges 'were so highly prized in Elizabethan times that they were raised and bred on one of the royal farms, at Richmond' (Simon 1959, 11). During Shakespeare's time, the English would ordinarily have consumed the grey partridge since the larger red-legged variety from France was not introduced to England until after the Restoration (Mason and Brown 2006, 405–6).

paste, (A) Synonymous with **pastry**, which is **flour** moistened with **water** or **milk** and commonly used to contain fillings for **pies**.

(B) When Regan and Cornwall refuse to speak to Lear, he proclaims 'O me, my heart! My rising heart! But down', and the Fool says:

Cry to it, nuncle, as the cockney did to the eels when she put 'em i' th' paste alive. She knapped 'em o' th' coxcombs with a stick, and cried 'Down, wantons, down!' . . .

(2.2.293–6)

With the reference to 'wantons', the Fool is obviously alluding to the phallic shape of the eels baked in the pie.

Having heard that his favourites, Bushy, Bagot and Green, have been executed by Bullingbrook, Richard declares:

Of comfort no man speak.
Let's talk of graves, of worms and epitaphs,
Make dust our paper, and with rainy eyes
Write sorrow on the bosom of the earth.
Let's choose executors and talk of wills -
And yet not so, for what can we bequeath
Save our deposed bodies to the ground?
Our lands, our lives, and all are Bolingbroke's;
And nothing can we call our own but death,
And that small model of the barren earth
Which serves as paste and cover to our bones.

(3.2.140-50)

The human body baked in pastry is made literal when Titus tells Chiron and Demetrius the details of what he will do them as though reading aloud from a cookery-book:

Hark, villains, I will grind your bones to dust,
And with your blood and it I'll make a paste,
And of the paste a coffin I will rear,
And make two pasties of your shameful heads,
And bid that strumpet, your unhallowed dam,
Like to the earth swallow her own increase.

(5.2.185-90)

The term 'coffin' meant a container of any kind but was often used in cookery-books; Shakespeare is apparently punning on the culinary sense of the word and the box into which the dead body is put before interment, a sense also current (see **coffin**).

(C) Robert May provides instructions on how 'To make a paste for a pie': 'Take to a gallon of flour a pound of butter, boil it in fair water, and make the paste up quick' (May 1660, 241).

pastry, (A) See **paste**.

(B) Amidst the preparations for Juliet's marriage feast, the Nurse informs Capulet's Wife that 'They call for dates and quinces in the pastry' (ROM 4.4.2).

pasty, (A) A **pie** where the filling is encased in **pastry**, which forms a parcel within which the filling is cooked; unlike a pie, a pasty usually contained only one filling and **venison** was popular.

(B) Titus tells Chiron and Demetrius.

Hark, villains, I will grind your bones to dust,
And with your blood and it I'll make a paste,
And of the paste a coffin I will rear,
And make two pasties of your shameful heads,
And bid that strumpet, your unhallowed dam,
Like to the earth swallow her own increase.

(TIT 5.2.185–90)

In WIV, Master Page tries to placate a row between Slender and Sir John, telling his wife 'bid these gentlemen welcome. – Come, we have a hot venison pasty to dinner' (1.1.178–9). In AWW, Paroles states that he will 'confess what I know without constraint. / If ye pinch me like a pasty I can say no more' (4.3.126–7); the 'pinching' refers to the manner in which the crust of the pasty would be sealed.

(C) Hannah Woolley provides a recipe for venison pasty (Woolley 1670, Q1v–Q2r).

peach, (A) A fruit with a white, yellow, red or even dark brown skin, depending on the variety, with the lighter colours usually having a tinge of red.

(B) Shakespeare refers to the colour of the fruit in relation to clothing in two plays, this might be ironic given the variety of colours the fruit could take but suggests that the audience were expected to have a specific colour in mind; in modern terms 'peach' is a pink-orange colour. Pompey describes the inhabitants of the prison, whom he knows from Mistress Overdone's brothel: 'Then is there here one Master Caper, at the suit of Master Threepile the mercer, for some four suits of peach-coloured satin, which now peaches him a beggar' (4.3.8–11). There is a pun here on 'impeach', to accuse someone of something, a sense also evident when Sir John, referring to the Gadshill robbery, tells Prince Harry 'If I be ta'en, I'll peach for this' (2.2.44), meaning he will inform on the others.

In 2H4, Prince Hal complains to Poins about his dissolute life:

What a disgrace is it to me to remember thy name! Or to know thy face tomorrow! Or to take note how many pair of silk stockings thou hast – videlicet these, and those that were thy peach-coloured ones!

(2.2.13–16)

(C) As John Gerard and John Parkinson make clear, there were a large number of peach varieties, of numerous colours, available to early modern consumers (Gerard and Johnson 1633, 6F1v–2v; Parkinson 1629, 3C2v–3C3v). The dietary authors generally consider peaches to be one of the less harmful fruits. Thomas Elyot claims:

Peaches doe lesse harme, and doe make better juyce in the bodie, for they are not so soone corrupted being eaten: of the juyce of them may be made a syrupe

very holesome against the distemperance of choler, whereof procéedeth a stinking breath, they be cold in the first degré, and moyst in the second.

(Elyot 1595, E3v)

Similarly William Bullein asserts

The fruit is colde, and very good unto the stomacke, they be good to be eaten of them that have stinking breathes of hot causes: eaten of an emptie stomack which is *Galens* counsell, which saith: if they be eaten after meate, they doe corrupt both in themselves and in the meats lately eaten: and they bée binders of the belly.

(Bullein 1595, J2r)

Parkinson warns that they ‘doe soone purtrifie in the stomacke, causing surfeits often-times; and therefore everyone had neede bee carefull, what and in what manner they eat them’, adding ‘yet they are much and often well accepted with all the Gentry of the Kingdome’ (Parkinson 1629, 3C3v).

peacock, (A) A bird only eaten by the wealthy and on special occasions.

(B) Shakespeare does not mention peacock as a foodstuff but as a symbol of pride. In *ERR*, Dromio of Syracuse tells the courtesan “Fly pride” says the peacock. Mistress, that you know’ (4.3.80); in *TRO* Thersites criticizes Ajax because he ‘stalks up and down like a peacock – a stride and a stand’ (3.3.244–5), and in *1H6* Joan tells the French that the recover of Rouen by the English is only temporary:

Let frantic Talbot triumph for a while,
And like a peacock sweep along his tail;
We’ll pull his plumes and take away his train,
If Dauphin and the rest will be but ruled.

(3.7.5–8)

(C) William Vaughan lists peacock among those fowl that are ‘of an excellent temperature, and fit to continue the body in health’ (Vaughan 1612, D2r), but Thomas Moffett warns that ‘being once above a year old, their flesh is very hard, tough, and melancholick, requiring a strong stomack, much wine, and afterwards great exercise to overcome it’ (Moffett 1655, M2v–M3r). Henry Butts remarks that it is ‘very hard meate of bad temperature, & as evil juice’, one that causes melancholy (Butts 1599, K6r).

The peacock is mentioned as an exotic foodstuff in Ben Jonson’s *Volpone*, when wooing Celia, Volpone tells her:

The heads of parrots, tongues of nightingales,
The brains of peacocks, and of ostriches
Shall be our food: and, could we get the phoenix,
Though nature lost her kind, she were our dish.

(Jonson 1968, 3.7.202–5)

As Ken Albala pointed out, peacocks 'were considered one of the more elegant party dishes and were frequently served at weddings and important banquets' (Albala 2003, 68). For instructions on how to prepare the bird at a royal feast, see Anon (1790, 439).

pears See also **warden**, (A) A **fruit** that came in many different varieties; pears tend to ripen suddenly and quickly become overripe.

(B) The fruit is mentioned by Mercutio when he makes fun of Romeo's love for Rosaline:

. . . O that she were
An open-arse, and thou a popp'rin' pear.
Romeo, good night. I'll to my truckle-bed.
This field-bed is too cold for me to sleep.
Come, shall we go?

(ROM 2.1.37–41)

The poppering variety of pear is so named after the Flemish town of Poperinghe, from which it derives; according to Eric Partridge the name allows Mercutio to make a sexual pun since it sounds like 'pop her in' and the pear was shaped like male genitals (Partridge 1968, 213, 'popprin pear').

In AWW, Parolles compares virginity to a pear that is past its prime:

your old virginity, is like one of our French withered pears: it looks ill, it eats drily, marry, 'tis a withered pear – it was formerly better, marry, yet 'tis a withered pear.

(1.1.157–60)

Similarly, Sir John compares himself to the old fruit when complaining about the treatment he has suffered at the hands of Mistress Ford and Mistress Page:

I would all the world might be cozened, for I have been cozened, and beaten too. If it should come to the ear of the court how I have been transformed, and how my transformation hath been washed and cudgelled, they would melt me out of my fat, drop by drop, and liquor fishermen's boots with me. I warrant they would whip me with their fine wits till I were as crestfallen as a dried pear.

(WIV 4.5.87–94)

(C) John Parkinson and John Gerard both comment on the huge variety of pears available in England and provide lists of them (Parkinson 1629, 3D1v–3D3r; Gerard and Johnson 1633, 6F6r–6G1v). Gerard does not mention the poppering pear, but Parkinson describes three types of poppering: the summer, the winter and the green poppering; he describes the summer and winter variety as 'very good firme dry peares, somewhat spotted and brownish on the outside' and

the green as 'a winter fruit, of equall goodnesse with the former' (Parkinson 1629, Dd2v).

In Ben Jonson's *Bartholomew Fair*, Wasp describes his master, the idiotic Coke, who will buy anything presented to him at the Fair and is especially fond of fruit:

If a leg or an arm on him did not grow on, he would lose it i' the press. Pray heaven I bring him off with one stone! And then he is such a ravener after fruit! You will not believe what a coil I had, t'other day, to compound a business between a Cather'ne-pear-woman and him, about snatching! 'Tis intolerable, gentlemen!

(Jonson 1960, 1.5.111–17)

As E. A. Horsman indicated, a Catherine pear is a small and early variety (Jonson 1960, 35n116). John Parkinson describes it as 'a yellow red sided peare, of a full waterish sweete taste, and ripe with the foremost' (Parkinson 1629, 3D2v). Thomas Moffett remarks that it is 'simply best and best relished' and, like the poppering, has 'a fragrant smell'; as with all fruit, it should not be eaten raw (Moffett 1655, Ee1v, Ee2r).

peas/pease/peascod, (A) Peas were common in Shakespeare's time; 'pease' is the earlier term for this vegetable, and a 'peascod' is the pod within which peas grow.

(B) Iris refers to Ceres' 'rich leas / Of wheat, rye, barley, vetches, oats, and peas' (TMP 4.1.60–1). In 1H4, the Second Carrier complains about the deplorable state of the inn in which they have stayed:

Peas and beans are as dank here as a dog, and that is the next way to give poor jades the bots. This house is turned upside down since Robin Ostler died.

(2.1.8–11)

When Titania tells Bottom (with the head of an ass) that she will get him some nuts, he replies 'I had rather have a handful or two of dried peas' (MND 4.1.36).

The peascod is mentioned in a song by the Fool that alludes to Lear giving away his kingdom to his daughters:

Mum, mum.
He that keeps nor crust nor crumb,
Weary of all, shall want some.
That's a shelled peascod.

(LRF 1.4.179–82)

It also comes up in AYL when Touchstone recalls wooing Jane Smile, the milk-maid: 'and I remember the wooing of a peascod instead of her, from whom

I took two cods, and giving her them again, said with weeping tears, "Wear these for my sake." (2.4.47–50), a reference to the peascod as 'a customary love-gift to a woman' (Shakespeare 2006a, 206n48) as well as a humorous allusion to his testicals (see **cod**).

'Pease-blossom', the flower that grows on the plant, is the name of one of the fairies in Titania's retinue to whom Bottom says 'I pray you commend me to Mistress Squash, your mother, and to Master Peascod, your father' (MND 3.1.178–9). Malvolio describes Cesario as 'Not yet old enough for a man, nor young enough for a boy; as a squash is before 'tis a peascod, or a codling when 'tis almost an apple' (1.5.11–153 (see **squash**)).

(C) Ken Albala noted that dried white peas 'were the standard variety in medieval and early modern times before the green split pea displaced it. A liquid broth was often made from them as a substitute for meat broth in recipes for Lent' (Albala 2007b, 177); see also Mason and Brown (2006, 277). Thomas Moffett describes different kinds of peas, noting that the green variety is the most difficult to digest (Moffett 1655, Hh1v); see also Cogan (1636, D4v).

pepper/peppercorn/pepperbox, (A) This pungent and aromatic **spice** was used to add flavour and heat to food and was also used medicinally; the verb 'to pepper' meant to injure with shot from a gun; the word could also refer to being beaten or ruined.

(B) Sir Andrew tells Fabian and Sir Toby about the challenge he will send to Viola: 'I warrant there's vinegar and pepper in 't' and Fabian asks 'Is 't so saucy?' (TN 3.4.141–4). In 1H4, Hotspur teases his wife for her manner of refusing to sing for him:

HOTSPUR Come, Kate, I'll have your song too.

LADY PERCY Not mine, in good sooth.

HOTSPUR Not yours, in good sooth! Heart, you swear like
a comfit-maker's wife . . .

Swear me, Kate, like a lady as thou art,

A good mouth-filling oath, and leave 'in sooth'

And such protest of pepper gingerbread

To velvet-guards and Sunday citizens.

(3.1.241–52)

'Pepper gingerbread' was a spicier version of **gingerbread**, it might have contained spices such as cinnamon, **nutmeg** and **cloves** (and later allspice), rather than pepper specifically.

Complaining about the effect that the robbery at Gadshill has had upon him, Sir John asks Russell

am I not fallen away vilely since this last action? Do I not bate? Do I not dwindle? Why, my skin hangs about me like an old lady's loose gown. I am withered like an old apple-john. Well, I'll repent, and that suddenly, while I am in some liking. I shall be out of heart shortly, and then I shall have no

strength to repent. An I have not forgotten what the inside of a church is made of, I am a peppercorn, a brewer's horse – the inside of a church! Company, villainous company, hath been the spoil of me.

(1H4 3.3.1–11)

When lying to Prince Harry about his courageous exploits at Gadshill, Sir John uses the word metaphorically, claiming to have shot those who stole from him: 'I have peppered two of them. Two I am sure I have paid – two rogues in buckram suits' (1H4 2.5.192–4). Ironically, later in the play, Sir John is actually responsible for the deaths of the unfit men he has recruited into battle: 'I have led my ragamuffins where they are peppered; there's not three of my hundred and fifty left alive, and they are for the town's end, to beg during life' (1H4 5.3.36–8). Similarly, in ROM, the dying Mercutio declares 'Ask for me tomorrow, and you shall find me a grave man. I am peppered, I warrant, for this world' (3.1.97–9); since he has been stabbed, the sense is clearly that he is now ruined.

In WIV, Master Ford is determined to catch Sir John with whom he thinks his wife has been unfaithful: 'I will now take the lecher. He is at my house. He cannot scape me; 'tis impossible he should. He cannot creep into a halfpenny purse, nor into a pepperbox' (3.5.133–5). As T. W. Craik indicated, the notion that the large Sir John could hide in such small places is hilarious (Shakespeare 1990d, 177n134).

(C) The dietary authors generally approved of pepper. For example, Thomas Elyot describes it as follows:

Blackpepper is hottest, and most drie, whitepepper is next, long pepper is most temperate. The generall propertie of all kinds of pepper is to heate the bodie, but as Galen sayth, it perceth downward, and doth not spred into the veines, it helpeth digestion expulleth urine, and it helpeth against the diseases of the breast, procéeding of colde.

(Elyot 1595, F5v–G1r)

Similarly, William Vaughan describes its benefits:

Pepper is the best and wholsomest of all spices, as being of least heate in operation, though in tast it seeme over hot, being taken, I meane three or foure graines of it, swallowed downe with a fasting stomack, it preserveth a man from the palsie, and from griefes in the stomack, the oyle of it extracted, and taken with some convenient liquor, is a most ready and soveraigne remedie against the tertian and quartaine agues, by reason that the said oyle dissolveth and rooteth out the seminary causes of such fevers . . .

(Vaughan 1612, E1v)

For a history of pepper, including some recipes, see McFadden (2008) and Czarra (2009). In northern counties of England 'pepper' originally meant a spicing of ginger and 'pepper-cake' is a kind of spiced, fruited cake; there is no evidence that this sweet cake traditionally contained pepper (Mason and Brown 2006, 233–4).

pheasant, (A) A **game** bird that would ordinarily have been eaten by the well-off.
(B) In WT, the Old Shepherd and his son misunderstand Autolycus:

OLD SHEPHERD My business, sir, is to the King.

AUTOLYCUS What advocate hast thou to him?

OLD SHEPHERD I know not, an 't like you.

CLOWN (*aside to the Old Shepherd*) 'Advocate' 's the court word for a pheasant.
Say you have none.

OLD SHEPHERD None, sir. I have no pheasant, cock nor hen.

AUTOLYCUS (*aside*) How blessed are we that are not simple men!
(4.4.739–45)

(C) Thomas Elyot notes that pheasant 'Excéedeth all fowles in swéetnessed and wholesomnes, and is equall to a Capon in nourishing: but he is somewhat drier, and is of some men put in comparison, meane betweene a Henne and a Partrich' (Elyot 1595, G2v). See also Moffett (1655, N3r–N3v). In Ben Jonson's *The Alchemist*, Epicure Mammon tells Face that his foot-boy 'shall eat pheasants' when he gets the Philosopher's Stone (Jonson 1991, 2.2.80), suggesting that the food is too good for servants.

pickle, (A) A liquid to preserve foods, usually made from brine or **vinegar** and with **spices** added; also a disagreeable predicament.

(B) Cleopatra tells the messenger who has brought her bad news: 'Thou shalt be whipped with wire and stewed in brine, / Smarting in ling'ring pickle' (ANT 2.5.65–6); Sir Toby, obviously suffering **indigestion**, exclaims 'A plague o' these pickle herring!' (TN 1.5.116–17).

In TMP, there is a play on both senses of the word: when Alonso asks the drunken Trinculo 'How cam'st thou in this pickle?', he replies 'I have been in such a pickle since I saw you last that, I fear me, will never out of my bones. I shall not fear fly-blowing' (5.1.284–7); Trinculo suggests not only that he is in a fix but also that his body is so preserved with alcohol that he will not fear flies laying their eggs in his flesh (see also **drunkenness**).

(C) Hannah Woolley provides a number of pickle recipes, including the following one to pickle cucumbers:

Take the least [smallest] you can get, and lay a layer of Cucumbers, and then a Layer of beaten Spices, Dill and Bay Leaves, and so do till you have filled your Pot, and let the Spices, Dill, and Bay Leaves cover them, then fill up your Pot with the best Wine Vinegar, and a little Salt, and so keep them.

(Woolley 1670, C5r)

pie, (A) During Shakespeare's time, pies were especially popular in England; pie corner was an area in Smithfield, London, famous for its cook-shops; the oath 'cock and pie' and the saying 'a finger in every pie' were current.

(B) In WT, the Clown is sent by Perdita to buy 'saffron to colour the warden pies' (4.3.44–5), that is pies containing **pears**, and Mercutio refers to 'a hare . . . in a lenten pie', punning on **hare**/whore; a 'Lenten pie' would contain no meat, which is used here in the sexual sense of the female body (see **flesh**). Literal flesh is referred to when Titus tells Saturninus that Chiron and Demetrius are 'both baked in this pie, / Whereof their mother daintily hath fed' (TIT 5.3.59–60).

The practice of putting dates in pies, to add sweetness, is referred to by Paroles who tells Helena 'Your date is better in your pie and your porridge than in your cheek, and your virginity, your old virginity, is like one of our French withered pears: it looks ill, it eats drily . . .' (AWW 1.1.155–8). The word 'date' refers to the fruit and the physical signs of a woman's age, denoting that she might no longer procreate. As similar sense, but this time referring to a man's age, is evident in the following exchange:

PANDARUS Is not birth, beauty, good shape, discourse, manhood, learning, gentleness, virtue, youth, liberality, and so forth, the spice and salt that season a man?

CRESSIDA Ay, a minced man – and then to be baked with no date in the pie, for then the man's date is out.

(1.2.248–53)

David Bevington explained this as meaning 'the man is past his prime, his sell-by date', which was proverbial; she might also mean 'out' as in 'not in', 'perhaps reinforcing the bawdy implications of a shrivelled bodily part' (Shakespeare 1998c, 152–3n248); this could suggest that the pie is the female body part, and certainly the usual round or oval shape would suit such an association.

Petruchio claims that Katherine's cap is 'A custard-coffin, a bauble, a silken pie' (SHR 4.3.82), which suggests that he regards it (or is pretending to regard it) as ugly because it is incongruous for a lady's hat, which should be delicate, to look like a pie.

In 2H4, Mistress Quickly complains that Sir John owes her money and tells the constables where he might be found:

I am undone by his going, I warrant you; he's an infinitive thing upon my score. Good Master Fang, hold him sure. Good Master Snare, let him not scape. A comes continually to Pie Corner – saving your manhoods – to buy a saddle, and he is indited to dinner to the Lubber's Head in Lombard Street, to Master Smooth's the silkman.

(2.1.23–9)

As René Weis pointed out, Pie Corner was 'the corner of Giltspur St. and Cock Lane in W. Smithfield, London. It was so called from the cook's shops which stood there . . .' (Shakespeare 1997b, 150n26–7). Given the location and Sir John's appetite, it is clear that 'saddle' refers to a joint of mutton or some other meat, such as venison.

The oath 'cock and pie' comes up in WIV (1.1.283) and 2H4 (5.1.1). As T. W. Craik indicated, 'cock' is here a euphemism for God but 'pie' might not indicate 'the ordinal of the Roman Catholic Church' as claimed in the *OED*: 'there is no evidence that *pie* in this oath means anything but a *pie* of pastry, which might naturally follow from *cock* (the fowl)' (Shakespeare 1990d, 93n279). In AIT (H8), Buckingham says of Cardinal Wolsey: 'No man's pie is freed / From his ambitious finger' (1.1.52–3), similar to the modern saying 'he has a finger in every pie', meaning he is involved in everything.

The 'maggot pies' referred to in MAC (3.2.124) are actually magpies and so too are the 'chatt'ring pies' (5.6.48) who sing dismally in RDY (3H6); in both plays the birds are considered to be a bad omen.

(C) According to Ken Albala, certain recipes were identified with specific nations and 'England was first and foremost, and in practically all cookbooks, associated with pies' (Albala 2007b, 136). Hazel Forsyth noted that certain localities in London were known for specializing in specific types of food and that pies 'could be bought from stalls on Fleet Bridge' and 'were sold at the Farthing Pie House in Marylebone Fields' (Forsyth 1999b, 28). John Ayto explained that the word pie 'is the same word as the second syllable of magpie' since 'the miscellaneous collection of objects supposedly accumulated by thieving magpies was compared with the assorted contents of pies (as opposed to pasties, which had just one main ingredient)' (Ayto 1990, 'pie').

In Ben Jonson's *The Alchemist*, Face reminds Subtle that he found him 'at Pie Corner, / Taking your meal of steam in, from cook's stalls . . .' (Jonson 1991, 1.1.25–6). Pie Corner, in Smithfield, is less than half a mile to the north of the house in Blackfriars where the action of the play takes place. For a history of the pie, including a number of historic recipes, see Clarkson (2009).

pig See **pork** and **Bartholomew boar**

pig-nut, (A) Not a **nut** at all but an edible tuber, also termed the earth-nut and earth-chestnut.

(B) In an effort to ingratiate himself with Stefano, Caliban offers to show him where he might find sources of food:

I prithee, let me bring thee where crabs grow,
And I with my long nails will dig thee pig-nuts,
Show thee a jay's nest, and instruct thee how
To snare the nimble marmoset. I'll bring thee
To clust'ring filberts, and sometimes I'll get thee
Young seamews from the rock. Wilt thou go with me?
(2.2.166–71)

(C) According to John Gerard 'The Dutch people doe use to eat them boyled and buttered, as we doe Parseneps and Carrots, which so eaten comfort the

stomacke, and yeeld nourishment that is good for the bladder and kidneyes' (Gerard and Johnson 1633, 4U3r).

pigeon, (A) The term 'pigeon' and 'dove' were used interchangeably in the period.

(B) In STM, the foreigner Cavalier steals a pair of doves from the Londoner Williamson and sneers 'Beef and brewis may serve such hinds. Are pigeons meat for a coarse carpenter?' (1.24–254). Cavalier's comment suggests pigeon or dove was considered a rather fine food. In MER, Gobbo presents Bassiano with a 'dish of doves' (2.2.129) before asking if his son Lancelot might serve Bassiano rather than Shylock; similarly, the Clown in TIT presents Saturninus with 'a couple of pigeons' (4.4.43–4) and letters of supplication from Titus but is hanged for his trouble (4.4.45). In 2H4, Justice Shallow, entertaining Sir John in his orchard, tells Davy to arrange something to eat: 'Some pigeons, Davy, a couple of short-legged hens, a joint of mutton, and any pretty little tiny kickshaws, tell William Cook' (2H4 5.1.22–4).

In AYL, Rosalind and Celia make fun of Monsieur Le Beau in terms of pigeon's feeding:

CELIA . . . Here comes Monsieur Le Beau. *Enter Le Beau*

ROSALIND With his mouth full of news.

CELIA Which he will put on us as pigeons feed their young.

ROSALIND Then shall we be news-crammed.

CELIA All the better: we shall be the more marketable.

(1.2.87–92)

Later in the play, Rosalind playfully warns Orlando against marriage:

men are April when they woo, December when they wed. Maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary cock-pigeon over his hen . . .

(1.139–42)

This bird, now known as a 'barb', was a variety of pigeon, of black or dun colour, originally introduced from Barbary; as Alan Brissenden pointed out, 'their place of origin suggested Muslim watchfulness over wives' (Shakespeare 1993b, 192n137). Pigeons and doves are traditionally associated with love and marriage, as when Touchstone announces 'man hath his desires; and as pigeons bill, so wedlock would be nibbling' (3.3.73–4) and when in MV Graziano and Salerio discuss Lorenzo's designation with Jessica:

GRAZIANO This is the penthouse under which Lorenzo

Desired us to make stand.

SALERIO His hour is almost past.

pike, (A) A large freshwater **fish** (see also **luce**).

(B) In 2H4, Sir John says of Shallow:

Well, I'll be acquainted with him if I return; and 't shall go hard but I'll make him a philosopher's two stones to me. If the young dace be a bait for the old pike, I see no reason in the law of nature but I may snap at him.

(3.2.318–22)

As A. R. Humphreys indicated, the sense is 'By the law of nature the greater eats up the less—the young dace makes a meal for the old pike; and by the same law Shallow (as slight a fellow as I am huge) is my destined prey' (Shakespeare 1966a, 115n325–6); Humphreys also cites Tilley's proverb 'The great fish eats the small' (Tilley 1950, F311).

(C) Thomas Moffett characterizes the pike as greedy, keen to 'fat himself with frogs and filth' (Moffett 1655, Bbr).

pilchard See **herring**

pipe-wine, (A) Wine drawn directly from the pipe or cask.

(B) In WIV, the host declares 'I will to my honest knight Falstaff, and drink canary with him' to which Ford, thinking Sir John has cuckolded him, replies, 'I think I shall drink in pipe-wine first with him: I'll make him dance' (3.2.79–82). As T. W. Craik noted, the quibble seems to be on 'pipe' meaning a cask holding four barrels' quantity and 'pipe' meaning a musical instrument ('**canary**' also meant both wine and a dance); Ford means that he will beat Sir John (Shakespeare 1990d, 154n80–1).

(C) See Robinson and Harding (2006, 'pipe').

pippin, (A) A variety of **apple** that was eaten by the audience in the theatres.

(B) In WIV, Evans looks forward to his dessert: 'I will make an end of my dinner; there's pippins and cheese to come' (1.2.12–13). In 2H4, Justice Shallow invites Sir John to his orchard 'where, in an arbour, we will eat a last year's pippin of mine own grafting, with a dish of caraways, and so forth . . .' (5.3.1–4). See **cheese** and **caraways** for the belief that these foods would make the pippins easier to digest.

(C) On pippins being eaten and 'used as ammunition' in the theatres, see Gurr (2004, 43). Natasha Korda pointed out that 'The cries of apple-wives in theatres were a frequent subject of satire' and that in 1617 Henry Fitz-Geoffrey claims he was 'made *Adder-deafe* with *Pippin-crye*' at the Blackfrais playhouse (Korda 2008, 132; Bentley 1968, 42).

plantain, (A) A plant also known as lamb's tongue (at least for some species); the leaves were eaten and also applied topically.

(B) Shakespeare only refers to the healing properties of the plantain when applied topically: Romeo tells Benvolio 'Your plantain leaf is excellent For

plate

your broken shin' (ROM 1.2.50–2), a sense that also occurs in the discussion between Mote and Costard (LLL 3.1.102–14); in TNK the plant is mentioned as ineffective against the 'sores' of mental anguish (TNK 1.2.60–1).

(C) John Gerard recommends the leaves, seeds and juice of the plant for their medicinal properties; he specifically notes that the leaves might be made into a tansy, which was a kind of omelette using tansy as well as the **herb** itself (Gerard and Johnson 1633, Mm4r–Mm5r); for three different tansy recipes, see Anon 1594, G4v–G5r). In Ben Jonson's *The Case is Altered* Onion, who has been injured in a fight, calls for a plantain (Jonson 1927, 2.7.98).

plate, (A) Expensive household utensils, usually made from gold or silver and displayed for guests to admire.

(B) Plate as an indication of wealth and status is mentioned in several plays. In SHR, Gremio assures Katherine's father of his wealth:

First, as you know, my house within the city
Is richly furnished with plate and gold,
Basins and ewers to lave her dainty hands;
My hangings all of Tyrian tapestry.
In ivory coffers I have stuffed my crowns,
In cypress chests my arras counterpoints,
Costly apparel, tents and canopies,
Fine linen, Turkey cushions bossed with pearl,
Valance of Venice gold in needlework,
Pewter, and brass, and all things that belongs
To house or housekeeping.

(2.1.342–52)

King Richard seizes John of Gaunt's assets, 'His plate, his goods, his money, and his lands' (R2 2.1.211), and in AIT (H8) the King is disturbed when he comes across an inventory indicating Cardinal Wolsey's lavish lifestyle:

The several parcels of his plate, his treasure,
Rich stuffs, and ornaments of household which
I find at such proud rate that it outspeaks
Possession of a subject.

(3.2.126–9)

It seems that even relatively modest households would have had some plate: in 2H4, Mistress Quickly complains that since Sir John does not pay her the money he owes she 'must be fain to pawn both my plate and the tapestry of my dining-chambers' (2.1.142–4).

(C) Commenting on Wolsey's plate, Phillipa Glanville points out that as well as indicating status 'it was crucial in the ritual of gift-exchange' and 'played an essential role in every ceremonial occasion' (Glanville 1991, 134).

plums See also **prunes**, (A) A common **fruit** of which there were numerous varieties during Shakespeare's time.

(B) In JN, Arthur is offered protection if he will give up his claim to the crown (2.1.156–9); when King John's mother, Queen Eleanor, states 'Come to thy grandam, child' (2.1.156) Constance, Arthur's mother, sarcastically notes the cost of this familial affection: 'Do, child, go to it grandam, child. / Give grandam kingdom, and it grandam will / Give it a plum, a cherry, and a fig' (2.1.160–2).

In CYL (2H6), Simpcox pretends that he is blind and lame, the latter the result of falling from a plum tree; the incredulous Duke of Gloucester states 'Mass, thou loved'st plums well that wouldst venture so' to which he replies 'Alas, good master, my wife desired some damsons, / And made me climb with danger of my life' (2.1.103–5). Using the metaphor of ripe fruit falling of its own accord, Adonis tells Venus that he is too young for love: 'The mellow plum doth fall, the green sticks fast, / Or, being early plucked, is sour to taste' (VEN 527–8).

When Polonius enquires of Hamlet what it is he reads, Hamlet replies:

Slanders, sir; for the satirical slave says here that old men have grey beards, that their faces are wrinkled, their eyes purging thick amber or plum-tree gum, and that they have a plentiful lack of wit, together with most weak hams . . .

(HAM 2.2.199–208)

(C) The wide variety of plums that grew in England are listed in Parkinson (1629, 3B6r–3C2r).

pomegranate, (A) Although grown in England in the early modern period, this **fruit** was an expensive luxury; it was considered medicinal and associated with fertility.

(B) Juliet asks Romeo

Wilt thou be gone? It is not yet near day.
It was the nightingale, and not the lark,
That pierced the fear-full hollow of thine ear.
Nightly she sings on yon pom'granate tree.

(ROM 3.5.1–4)

As Jill Levenson pointed out, 'Poetic tradition associates the nightingale with the pomegranate tree'; citing T. J. B. Spencer's penguin edition of ROM and Cirlot's *Dictionary of symbols*, she notes also that the tree is 'an exotic domesticated in England by the sixteenth century, and the source of fruit which represents both fecundity and a complex type of unity (Spencer, Cirlot)' (Shakespeare 2000c, 285–6n4; Cirlot 1962, 'pomegranate'; Shakespeare 1967, 248n4).

Lafeu greatly dislikes Paroles and tells him so: 'Methink'st thou art a general offence and every man should beat thee' (2.3.251–3). When Paroles objects, 'This is hard and undeserved measure, my lord,' Lafeu responds thus:

Go to, sir. You were beaten in Italy for picking a kernel out of a pomegranate, you are a vagabond and no true traveller, you are more saucy with lords and honourable personages than the commission of your birth and virtue gives you heraldry. You are not worth another word, else I'd call you knave. I leave you.

(AWW 2.3.256–61)

The sense here appears to be that he was so hated that he was beaten on the smallest excuse, as suggested by G. B. Harrison (Shakespeare 1955, 128n.p.59. ll.5–6) or, given the fruit's association with fecundity, there might be some sort of sexual connotation such as stealing a young maid's honour.

The Pomegranate is the name of one of the rooms in the **taavern** where Sir John, Prince Harry and their associates spend much of their time in 1H4 (2.5.36); the other room is called the Half Moon (2.5.27).

(C) John Parkinson recommends the fruit for its medicinal qualities (Parkinson 1629, Nn6r), as do the dietary authors Thomas Elyot and Thomas Moffett (Elyot 1595, E4r; Moffett 1655, Eerv).

pomewater See **apples**

poor-john See **fish**

poppy See also **mandragora**, (A) A plant with narcotic properties.

(B) Iago compares Othello's current state of mind with his former lack of jealousy:

Not poppy nor mandragora
Nor all the drowsy syrups of the world
Shall ever medicine thee to that sweet sleep
Which thou owedst yesterday.

(3.3.334–7)

(C) John Gerard mentions the narcotic properties and health benefits of various poppies (Gerard and Johnson 1633, Hh1v–Hh5v).

pork See also **bacon** and **Bartholomew boar**, (A) The English word 'pig' was commonly used for the animal's meat instead of the Norman 'pork'; it was generally understood that the **flesh** from pigs was forbidden food for Jews (see **Jewish food**).

(B) Shylock responds to Bassanio's invitation to dinner by using Christian doctrine to reinforce Jewish dietary law:

Yes, to smell pork, to eat of the habitation which your prophet the Nazarite conjured the devil into! I will buy with you, sell with you, talk with you, walk with you, and so following, but I will not eat with you, drink with you, nor pray with you.

(MV 1.3.31–5)

Shylock goes to the dinner provided by the Christians but it is not clear whether or not he eats their food. Later in the play, Lancelot mocks Jessica's conversion to Judaism: 'This making of Christians will raise the price of hogs. If we grow all to be pork-eaters we shall not shortly have a rasher on the coals for money' (3.5.21–4). Shylock tells Bassanio that it is his 'humour' to have a pound of flesh from Antonio rather than 'ten thousand ducats', elaborating:

Some men there are love not a gaping pig,
 Some that are mad if they behold a cat,
 And others when the bagpipe sings i' th' nose
 Cannot contain their urine; for affection,
 Mistress of passion, sways it to the mood
 Of what it likes or loathes.

(4.1.46–51)

Shylock presumably refers to the manner of serving a roasted pig with its open mouth containing a piece of **fruit**; the sense that he finds such a dish disgusting might be made apparent in performance, perhaps by having the actor playing Shylock open his mouth wide at this point.

In ERR, Dromio of Ephesus, confusing Antipholus of Syracuse with his own master who is late for dinner, complains that his lateness has made the food inedible: 'The capon burns, the pig falls from the spit' (1.2.44–8). This manner of cooking pig is also mentioned by Aaron when he kills the Nurse who has delivered his illegitimate child '“Wheak, wheak” – so cries a pig prepared to the spit' (TIT 4.2.145).

In ROM, Mercutio claims that Queen Mab 'sometime comes . . . with a tithe-pig's tail / Tickling a parson's nose as a lies asleep' (1.4.79–80), the pig being a payment in return for the priest's duties to the parish. The 'hedge-pig' referred to in MAC – 'FIRST WITCH Thrice the brinded cat hath mewed. / SECOND WITCH Thrice, and once the hedge-pig whined' (4.1.1–2) – is not a pig at all but a hedgehog, as in 'hedge' and 'hog' or pig, because its little nose resembles a pig's snout.

(C) Galen, an important authority for early modern dietary authors, praises pork:

Of all foods . . . pork is the most nutritious. Athletes display the most striking proof of this fact, for if one day they eat an equal weight of some other food when training for their exercises, on the next day they grow weaker, but also clearly show signs of malnutrition. Similar proof of this theory is given when

boys are working out in the gym and when others undertake some tough and strenuous activity, such as digging for example.

(Grant 2000, 154)

Although the dietaries generally followed Galen, many had reservations about his favourite meat. Andrew Boorde cites the Bible, which identifies the pig as an unclean beast, but notes that this is only true of certain countries (Boorde 1547, F2v). Thomas Moffett considers it lacking in nourishment and of particular appeal to wantons (Moffett 1655, K1r–K1v), and William Bullein warns that pork is ‘not good to everie complexion, nor everie age’ (Bullein 1595, J2r). Quite a few authorities draw connections between the eating of pork and **cannibalism**, for example Thomas Cogan who claims that ‘the flesh of a swine hath such likenesse to mans flesh, both in savor and taste, that some have eaten man’s flesh instead of porke’ (Cogan 1636, R2v). For further details of the views of the dietary authors on this topic and how it relates to the blood-libel against Jews, see Fitzpatrick (2008). Kim Hall considered Lancelot’s reference to the rising price of pork in the context of severe food shortages during Elizabeth’s reign (Hall 1992, 92).

porridge/pottage, (A) Porridge was synonymous with **pottage**, which was a kind of thick soup; the latter word was more old fashioned and common in the medieval period. The modern sense of porridge, made from **oats** and hot **milk** or **water**, came later (oats were generally considered food for horses, at least in the south of England).

(B) Edgar as Poor Tom describes how ‘the foul fiend’ has ‘laid knives under his pillow and halts in his pew, set ratsbane by his porridge’, that is tempted him to give in to the sin of despair and thus commit suicide (LRF 3.4.51–2); in LRQ the word ‘potage’ is used (11.49).

In AWW, Paroles tells Helena, ‘Your date is better in your pie and your porridge than in your cheek and your virginity, your old virginity, is like one of our French withered pears: it looks ill, it eats drily,’ suggesting that a woman should lose her virginity before she gets old; **dates** would have been added to **pies** and porridge to provide sweetness.

Costard finds porridge desirable: when the King of France tells Costard ‘You shall fast a week with bran and water,’ he answers ‘I had rather pray a month with mutton and porridge’ (LLL 1.1.288–90), meaning mutton soup, and punning on ‘mutton’ meaning prostitute. Not surprisingly, cold or contaminated porridge is considered disgusting: Sebastian mocks Gonzalo’s attempts to cheer Alonso, who thinks his son is dead, observing ‘He receives comfort like cold porridge’ (TMP 2.1.10–11). Dromio of Syracuse’s reference to ‘dropping in porridge’ at dinner suggests something horrid being put in the soup (2.2.99–100).

Pleased with the recent victory over the English, Alencon thinks their success due to English greed and lack of provisions:

They want their porrage and their fat bull beeves.
Either they must be dieted like mules,

And have their provender tied to their mouths,
 Or piteous they will look, like drowned mice.

(1H6 1.2.9–12)

Pandarus denounces the common soldiers passing in parade after eminent Greek warriors as ‘Chaff and bran, chaff and bran. Porridge after meat’, adding that they are all as nothing compared to Troilus: ‘I had rather be such a man as Troilus than Agamemnon and all Greece’ (TRO 1.2.238–42).

In WIV, Evans says he would rather hear of ‘a mess of pottage’ than Dr Caius since ‘He has no more knowledge in Hibbocrates and Galen, and he is a knave besides . . .’ (3.1.58–62); Evans is likely thinking of the mess of pottage for which Esau sold his birth right (Genesis 25) but, as T. W. Craik indicated, he may also refer to pottage as a relatively insubstantial meal (Shakespeare 1990d, 147n59). (C) William Vaughan cites March as a month in which ‘it is good to eat cleansing things’ such as ‘a pottage made of leekes’ (Vaughan 1612, K1v). Thomas Cogan recommends pottage ‘being wel made with good Milke, and spiced with Sugar and Cinamon’ as ‘verie pleasant and easie of digestion and restorative’ (Cogan 1636, E1v). Thomas Dawson provides two distinct recipes for pottage, both of which call for **chicken** and **violets** and one of which also adds **bread** (Dawson 1587, D4v).

In Richard Brome’s *The Asparagus Garden*, Hoyden, whose father ‘was a rank clown’ desires to be a gentleman and is advised by Brittle-ware that this can be achieved through diet: ‘His foule ranke blood of Bacon and Pease-porridge must out of you to the last dram’ (Brome 1640, 2.3, D3v). In Christopher Marlowe’s *The Jew of Malta*, Barabas poisons ‘a mess of rice-porridge’, which he uses to kill his daughter Abigail and the nuns in the convent where she lives (Marlowe 1978, 3.4.64–16).

porringer, (A) At type of **bowl** from which **soup** or **porridge** was eaten.

(B) Petruccio describes the cap brought by the Haberdasher as ‘moulded on a porringer – / A velvet dish’ (4.3.64–5), and in AIT (H8) the Man reports that the haberdasher’s wife railed upon him so much that ‘her pinked porringer fell off her head’ (5.3.46–7); ‘pinking’ was the cutting of small holes or slits in material.

posset, (A) A **drink** made from hot **milk** and alcohol, with **sugar**, **spices** or other **ingredients** sometimes added; it was often given to the sick and infirm.

(B) Lady Macbeth visits Duncan’s guards and ‘drugs their possets’ (MAC 2.2.6), thus facilitating his murder. In WIV, Master Page invites Sir John to ‘eat a posset tonight at my house’ (WIV 5.5.168–9).

(C) The medicinal quality of possets is stressed in Bullein (1595, M2r–M2v) and T (1596, Irv).

pot/pottle-pot, (A) A round vessel used to cook **food**; also a drinking vessel containing a pottle, which was two quarts or half a gallon of liquid; also a drunkard.

(B) In an entertainment provided by Armado for the Lords in LLL, 'Winter' sings how 'nightly sings the staring owl: / Tu-whit, tu-who! - a merry note, / While greasy Joan doth keel the pot' (5.2.902-4), to 'keel' means to cool by stirring, skimming or pouring in something cool; Joan is presumably greasy because she works in a kitchen. In COR, a soldier jokes that Martius, who has been locked within the gates of Corioles, is 'To th' pot, I warrant him,' meaning he will be cut in pieces like meat destined for the pot. The First Witch in MAC refers to their cauldron as 'th'charmed pot' (4.1.9).

Shakespeare often uses the word to refer to a drinking vessel: Christopher Sly calls for 'a pot of small ale' (SHR I.2.1), that is **ale** that is weak, and in H5 the Boy announces his fear of war: 'Would I were in an alehouse in London. I would give all my fame for a pot of ale, and safety' (3.2.12-13). Hotspur says of Prince Harry:

But that I think his father loves him not
And would be glad he met with some mischance -
I would have him poisoned with a pot of ale.
(1H4 1.3.229-31)

In CYL (2H6), a neighbour offers Horner 'a pot of good double beer' (2.3.64-5) and, later in the play, Jack Cade recalls how his **sallet**, or helmet, has come in useful: 'many a time, when I have been dry, and bravely marching, it hath served me instead of a quart pot to drink in' (4.9.12-14). In 1H4, Sir John calls the Hostess 'good pint-pot', and in 2H4, Poins makes fun of Bardolph's red face:

Come, you virtuous ass, you bashful fool, must you be blushing? Wherefore blush you now? What a maidenly man at arms are you become! Is 't such a matter to get a pottle-pot's maidenhead?
(2.2.67-71)

He refers to the drinking vessel itself and alludes to the term 'pottle-pot', meaning a drunkard such as Bardolph.

potations, (A) Drinks.

(B) Iago reveals how he will discredit Cassio by involving him in an argument with the drunken Roderigo who 'hath tonight caroused / Potations pottle-deep' (OTH 2.3.49-50). Sir John praises **sack**, and asserts 'If I had a thousand sons, the first human principle I would teach them should be to forswear thin potations, and to addict themselves to sack' (2H4 4.2.118-21).

potatoes, (A) In Shakespeare's time, references to the potato are to the sweet potato, which was expensive, exotic, and considered an aphrodisiac.

(B) Thersites, commenting on the apparent flirtation between Cressida and Diomedes, says in an aside 'How the devil Luxury with his fat rump and potato

finger tickles these together! Fry, lechery, fry' (5.2.55–7). Sir John, flirting with Mistress Ford declares

My doe with the black scut! Let the sky rain potatoes, let it thunder to the tune of 'Greensleeves', hail kissing-comfits, and snow eringoes; let there come a tempest of provocation, I will shelter me here.

(5.5.18–21)

It is likely that he grabs her in some sort of embrace when uttering the final phrase. Redcliffe N. Salaman observed:

When Shakespeare speaks of the sky raining potatoes, it may well be that he had in mind the dried sliced and sugared potato suckets pouring down on their heads, rather than fresh tubers the size of a man's fist. On the other hand, Thersites uses the coarser and possibly phallic metaphor, in which the whole tuber is evoked . . .

(Salaman 1949, 425)

That the sweet potato is referred to by Sir John is acknowledge by T. W. Craik (Shakespeare 1990d, 209n19) who also noted that the reference to 'scut', meaning 'short tail', likely refers to pubic hair or the female pudendum since 'there is no indication elsewhere in the play that Mistress Ford is dark haired' (Shakespeare 1990d, 209n18).

(C) The sweet potato was considered an aphrodisiac, perhaps because of its shape (it is more elongated than the common potato) and because it was expensive and thus exotic. In his 'Description of England' in Holinshed's *Chronicles*, William Harrison dismisses with contempt any discussion of foreign vegetables: 'Of the potato and such venerous roots as are brought out of Spaine, Portingale, and the Indies to furnish up our bankets [banquets] I speake not' (Holinshed 1587, P5r). As Salaman explained, the potato referred to by Shakespeare in both plays is undoubtedly the sweet potato, not the common potato, which would later become popular in Britain and Ireland:

Long before our potato (*Solanum tuberosum*) reached these shores, the sweet-potato had been imported from Spain and sold in London, mainly as a candied sucket, but also as a fresh vegetable. It was a luxury only to be enjoyed by the wealthy who, regarding it as a potent aphrodisiac, were ready to pay exorbitant prices for it. This embarrassing reputation which incidentally had no basis in fact, was firmly established in the public mind and shared by men of learning, as well as physicians, before the end of the sixteenth century.

(Salaman 1949, 424)

It was not until the middle of the seventeenth century that the common potato 'began to take its place as a normal though expensive article of food in some of

the great houses of the rich' (Salaman 1949, 427). Salaman lists a number of references to the potato by Shakespeare's contemporaries (Salaman 1949, 425–8), among them Robert Greene's pamphlet *A Disputation, betweene a Hee Conny-Catcher, and a Shee Conny-Catcher Whether a Theefe or a Whoore, is Most Hurtfull in Cousonage, to the Common-wealth*. Here Nana, the whore, defends prostitution and claims that without whores 'Bridewell woulde have verie fewe Tenants, the Hospitall would want Patientes, and the Surgians much woorke, the Apothecaries would have surphaling water and Patato rootes lye deade on theyr handes . . .' (Greene 1592a, C4r).

pottle See **pot**

poulter, (A) One who sells poultry and also **game**, including **hare**. See also **cony**. (B) The word occurs in 1H4 in a pretended conversation between Prince Harry and King Henry:

PRINCE HARRY Dost thou speak like a king? Do thou stand for me, and I'll play my father.

SIR JOHN (*standing*) Depose me. If thou dost it half so gravely, so majestically both in word and matter, hang me up by the heels for a rabbit sucker, or a poulter's hare.

(2.5.436–41)

A 'rabbit-sucker' is a very young rabbit and thus one that is still 'sucking' its mother; the poulter would have hung a hare outside his shop to advertise his wares.

(C) John Stow notes that poulterers have relocated from one area of London to another: 'Poulterers [have] of late remooved out of the Poultrie betwixt the Stockes and the great Conduit in Cheape into Grasse streete, and Saint *Nicholas* Shambles . . .' (Stow 1908, 81). In Ben Jonson's *Volpone*, Voltore (who is pretending to be possessed) is described as follows: 'his eyes are set, / Like a dead hare's, hung in a poulterers shop!' (Jonson 1968, 5.12.25–6). In *The Virgin Martyr* by Philip Massinger and Thomas Dekker, the rogue Hircius complains about not being able to have sex since converting to Christianity: 'a pox of your christian Coxatrices, they cry like Poulterers wiues, no money, no Cony' (Bower 1958, 2.1.11–12); the wives of certain tradesmen and female street vendors were often associated with prostitution (e.g. see **bakers' daughters/wives** and **butter-woman**).

prawns, (A) These marine crustaceans were considered less nutritious than the smaller **shrimps**.

(B) Prawns feature in Mistress Quickly's recollection of Sir John's promise to marry her:

Canst thou deny it? Did not goodwife Keech the butcher's wife come in then, and call me 'Gossip Quickly' – coming in to borrow a mess of vinegar, telling

us she had a good dish of prawns, whereby thou didst desire to eat some,
whereby I told thee they were ill for a green wound?

(2.1.95–100)

Editions of the play do not mention the prawns, merely that a ‘green wound’ is one that is unhealed.

(C) Thomas Moffett’s views on shrimp and prawns perhaps explains Mistress Quickly’s comments. He notes

There is a great kind of Shrimps, which are called *Prawnes* in English . . . highly prized in hectick fevers and consumptions; but the crook-backt Shrimp far surpasseth them for that purpose, as being of a sweeter taste and more temperate constitution.

(Moffett 1655, Y4v)

Earlier, Moffett described crooked backed shrimps as ‘called of French men *Caramots de la sante* healthful shrimps; because they recover sick and consumed persons’ (Moffett 1655, Y4r). Crucially, he claims that although healthy people can eat shrimps (and thus, presumably, prawns) boiled in salt **water** and **vinegar**, those who are sick ought to boil them in chicken **broth** (Moffett 1655, Y4v), which might explain Mistress Quickly’s concerns about Sir John eating prawns with vinegar when he has a ‘green wound’.

preserve, (A) Used as a verb meaning to prepare certain foods so they would keep longer (e.g. by boiling in **sugar**, salting or pickling); also used as a noun to describe **fruit** and vegetables boiled in sugar.

(B) In CYM, the Queen answers the Doctor’s concerns about providing her with poison:

Have I not been
Thy pupil long? Hast thou not learned me how
To make perfumes, distil, preserve - yea, so
That our great King himself doth woo me oft
For my confections? Having thus far proceeded,
Unless thou think’st me devilish . . .

(1.5.11–16)

(C) For recipes aimed specifically at women, see Platt (1602), Anon (1608) and Woolley (1670).

provender, (A) Food for animals, especially dry food such as **hay** or **oats**.

(B) When Titania tells Bottom, ‘say, sweet love, what thou desir’st to eat’, his response shows that he has the appetite as well as the head of an ass: ‘Truly, a peck of provender. I could munch your good dry oats. Methinks I have a great

desire to a bottle of hay. Good hay, sweet hay, hath no fellow' (4.1.31–3). In 1 H6, Alençon claims the English are like animals:

They want their porrage and their fat bull beeves.
Either they must be dieted like mules,
And have their provender tied to their mouths,
Or piteous they will look, like drowned mice.
(1.2.9–12)

In H5, hearing how the English are exhausted by battle, the French imply that they ought to get on with defeating them, sarcastically stating

[BOURBON] Shall we go send them dinners and fresh suits
And give their fasting horses provender,
And after fight with them?
(4.2.57–9)

(C) In Richard Brome's *A Jovial Crew*, the food provided for beggars is referred to as 'provender', suggesting (as in MND and 1H6 above) that they are animal like (Brome 1968, 1.1.303; see also 3.1.99).

prunes/stewed prunes, (A) Dried **plums** were often served in brothels, which were known as 'stews'.

(B) Among the **ingredients** the Clown must get for the sheep-shearing feast is 'four pound of prunes' (WT 4.3.47). Stewed prunes are mentioned in a number of plays: in a row with the Hostess over money, Sir John tells her 'There's no more faith in thee than in a stewed prune' (1H4 3.3.112–13); Doll ridicules Pistol's claim to be a captain 'He a captain? Hang him, rogue, he lives upon mouldy stewed prunes and dried cakes' (2H4 2.4.141–2); and Elbow's wife enters the brothel looking for stewed prunes, as Pompey states 'she came in great with child, and longing – saving your honour's reverence – for stewed prunes' (MFM 2.1.87–8).

Stewed prunes are also referred to by Slender in the context of a fencing-match: 'I bruised my shin th'other day, with playing at sword and dagger with a master of fence—three veneyes for a dish of stewed prunes—and, by my troth, I cannot abide the smell of hot meat since' (WIV 1.1.263–7). Given Slender's repeated rejections of invitations to **dinner** (1.1.251; 1.1.260; 1.1.282), and thus the opportunity to woo Anne Page, his lack of appetite suggests a desire to avoid all female **flesh**.

(C) Stewed prunes were popular in brothels, perhaps because they were thought to protect against disease; the term could also suggest a brothel whore or even testicles (Williams 1994c, 'stewed prunes'). Thomas Elyot asserts that they 'do dispose a man to the stoole but do brynge no maner of nourishment' yet 'being dried they doo profite' (Elyot 1595, E4v). Thomas Moffett refers to 'Damase prunes', that is 'damask prunes' or dried damson plums, as 'sweet, nourishing

and pleasant being stued or sodden' and the French prune as 'harsh and soure, fitter to cool men in agues and to edge distasted stomachs, then to be offred any man in way of meat' (Moffett 1655, Dd1r-v).

pudding, (A) The stomach or one of the **entrails** of an animal mixed with **ingredients** to bind it such as suet and then seasoned; a pudding would resemble a large sausage and be similar to the modern 'black pudding'; indeed, the word 'sausage' was also used in the period. A pudding might also be a stuffing that was cooked inside the body of an animal. The word 'pudding' was also used to refer to human **entrails** and a **fat** person might be called 'pudding'.

(B) The fishermen who find Pericles washed-ashore offer him hospitality: 'Come, thou shalt go home, and we'll have flesh for holidays, fish for fasting-days, and moreo'er puddings and flapjacks, and thou shalt be welcome' (PER 5.122-4). In TGV, the dog Crab is not given puddings but steals them, yet Lance remains loyal to him:

How many masters would do this for his servant? Nay, I'll be sworn I have sat in the stocks for puddings he hath stolen, otherwise he had been executed. I have stood on the pillory for geese he hath killed, otherwise he had suffered for 't.

(4.4.28-32)

Prince Harry describes Sir John as 'that roasted Manningtree ox with the pudding in his belly' (1H4 2.5.457-8), suggesting not only that he has eaten pudding and it forms a kind of stuffing within his body, but also that the pudding referred to is his own entrails. Similarly, Mistress Page says of Sir John that 'his guts are made of puddings' (WIV 2.1.29-30), and Master Ford describes him as 'a hodge-pudding' (WIV 5.5.150): a pudding made using lots of different **ingredients**. Hearing that Sir John is sick, the Hostess proclaims 'By my troth, he'll yield the crow a pudding one of these days' (2.1.83-4), meaning that the bird will eat his remains (perhaps specifically his entrails) as though they were a pudding.

In MM, Pompey lists the men who are with him in prison, one of who is 'young Drop-hair that killed lusty Pudding' (4.3.14-15), the victim's name suggesting that he was sexually voracious as well as overweight.

(C) Thomas Cogan claims that the best puddings are made from pigs and that those made from the entrails of a sheep or cow 'though they bee not so good, doe yet serve well to fill up the belly of those that be hungry, and have strong digestion' (Cogan 1636, T1v). William Bullein provides quite a bit of detail regarding ingredients:

The bloud of swine doeth nourish much, as it is séene in Puddings made with great Otemeale, swéete sewet, and Fennell or Annis séedes. Pigges be verie moyst, therefore Sage, Pepper and Salt doe drie up the superfluous humours of them, when they bee rosted. They bée not wholsome to be eaten before

they be thrée wéeke olde. The Tripes and Guts bee wholsomer, and doe nourish better than any other beasts guts, or in-meates.

(Bullein 1595, T1v)

Philip Moore does not approve of pudding, claiming that, among other foods, ‘puddinges made of the bloud of beastes . . . doe seldome or rather never breede good bloude in any mannes bodie’, although he does assert that ‘labouryng men maye often use them without any great hurt ensuing, by meanes of their great bodily labour & vehement exercises, wherby the hurte that would ensue is avoided by swette and other excrementes’ (Moore 1564, C7v).

Thomas Dawson offers a recipe for black puddings involving sheeps’ blood, **herbs, leeks, egg yolk** and **seasoning** (Dawson 1587, B3r); he also offers one for ‘a pudding in a breast of veale’, which is a kind of stuffing with herbs, egg yolk, **bread** and **cream** (Dawson 1587, B6r). Hazel Forsyth noted that in London certain areas of the city specialized in specific types of food and ‘Hot puddings, pies, nuts, oranges and gingerbread could be bought from stalls on Fleet Bridge . . .’ (Forsyth 1999b, 28). In *Gammer Gurton’s Needle*, commonly attributed to William Stevenson, Hodge complains of being hungry: ‘My guts they yawl, crawl and all my belly rumbleth, / The puddings cannot lie still, each one over other tumbleth’ (S[tevenson] 1997, 2.1.18–20). For a history of black, or blood, pudding in England, see Mason and Brown (2006, 217–20).

pullet, (A) A young **fowl**, specifically a young **hen**.

(B) Sir John refers to **egg** as ‘pullet sperm’ when telling Bardolph that he does not want egg in his **sack** (WIV 3.5.26)

(C) What Bardolph is proposing sounds rather like the possets containing eggs and sack described by Robert May (1660, V4r–V5r). See also **posset**.

pumpkin, (A) The pumpkin (also spelt ‘pompion’, ‘pumpion’ or ‘pepon’) was considered an especially watery, cold and thus unhealthy vegetable; using the word to describe a **fat** man or an idiot perhaps originated with Shakespeare.

(B) Mistress Ford says of Sir John and his unwanted Romantic attention: ‘We’ll use this unwholesome humidity, this gross watery pumpkin. We’ll teach him to know turtles from jays’ (WIV 3.3.37–8); as T. W. Craik indicated, turtle-doves suggest fidelity, whereas brightly coloured jays are ‘morally suspect’ (Shakespeare 1990d, 156n39). In LLL, Costard mistakenly terms Pompey the Great ‘Pompion the great’ (5.2.501).

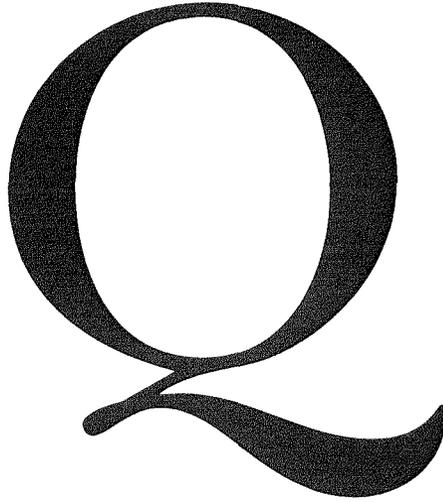
(C) John Gerard claims that the nourishment from pumpkins is ‘little, thin, moist and cold, (bad, saith *Galen*) and that especially when it is not well digested . . .’ (Gerard and Johnson 1633, 4H3r). Thomas Cogan distinguished between the pumpkin and the melon:

The Pepon is much greater and somewhat long, and the inner part thereof is not to be eaten. The vulgar people call both by the name of Melons, and they use to boyle them and to eat them with fat Beefe, or frie them with Butter, and

to eat them with vineger & pepper. They both are very cold and moist, and do make ill juice in the body, if they be not well digested, but the Pepon much worse than the Melon. They doe least hurt if they be eaten before meales.

(Cogan 1636, N1r)

For a brief history of the pumpkin and the etymology of the word, see Ayto (1990, 'pumpkin'). Pumpkin seeds were found in excavations of the Rose and Globe playhouses and so it is possible that the fruit itself or the seeds were consumed by wealthy members of the audience (Bowsher and Miller 2009, 149–50).



quaff See **carouse**

quail, (A) A small edible bird; also a prostitute.

(B) Thersites describes Agamemnon as ‘an honest fellow enough, and one that loves quails, but he has not so much brain as ear-wax’ (TRO 5.1.48–9); Kenneth Muir claimed that Thersites means that Agamemnon is a ‘whoremonger, a quail being a slang term for prostitute – implying, presumably, that he is a very ordinary man’ (Shakespeare 1982e, 165n50). Antony refers to the bird by way of illustrating that he cannot beat Caesar:

His cocks do win the battle still of mine
When it is all to nought, and his quails ever
Beat mine, inhooped, at odds.

(ANT 2.3.34–6)

As John Wilders explained, ‘In cock fights the birds were enclosed in a circle or hoop to prevent them from escaping’ (Shakespeare 1995, 145n37).

(C) For quail meaning prostitute, see Williams (1994c, ‘quail’); for attitudes to the bird in the classical world, see Moffett (1655, O1r–O1v).

quinces, (A) These **fruits** are similar to **pears** but are generally harder and more sour; they were often used in preserves and in pies along with **spices**.

(B) Quinces feature in the wedding feast being organized for Juliet's proposed marriage to Paris: the Nurse informs Lady Caplet that 'They call for dates and quinces in the pastry' (ROM 4.4.2), meaning the **pastry**-room in which they are probably preparing a **pie**. Peter Quince is a character in MND.

(C) John Parkinson greatly admired the quince, claiming 'There is no fruit growing in this Land that is of so many excellent uses,' and he recommends that it be baked, 'preserved whole in sugar' or that it form an **ingredient** in preserves; he also praises the fruit's medicinal qualities, noting that the smell of quince is a reputed antidote to poison (Parkinson 1629, 3D1r–3D1v). The anonymous *A Closet for Ladies and Gentlewomen* provides a recipe for marmalade of quinces, which stipulates boiling the quinces until tender and then adding **sugar** and oil of cinnamon (Anon 1608, D4r–D4v). Jennifer Stead noted that marmalade of quinces 'considered medicinal as an aid to digestion after a meal, became by 1608 . . . a pretty 'banquetting conceit' . . . [and] its luxuriousness gave it a special venereal connotation' (Stead 1991, 151). Thomas Dawson presents a recipe for baking quinces, pears and wardens that includes cinnamon and **ginger** (Dawson 1587, D7r); a similar recipe can be found in Robert May's cookery-book (May 1660, Q8v). According to Thomas Moffett, marmalade made from quinces and baked quinces 'give a wholesome and good nourishment' (Moffett 1655, Ee3r).

R

rabbit/rabbit-sucker, (A) The young animal as opposed to the adult **cony**. The rabbit is often referred to in terms of copulation, for which it was notorious; a rabbit-sucker is a young rabbit and thus one that is still ‘sucking’ its mother.

(B) In *SHR*, Biondello comments on the hasty nature of the preparations for the marriage between Lucentio and Bianca: ‘I cannot tarry, I knew a wench married in an afternoon as she went to the garden for parsley to stuff a rabbit, and so may you, sir, and so adieu, sir’ (4.5.25–7). Biondello might also be casting aspersions upon women of a low rank or country women who he is suggesting take matters relating to sex and marriage less seriously than ladies; a similar sense can be found in Touchstone’s relationship with Audrey and his reference to ‘country copulatives’ (*AYL* 5.4.55–6).

The offspring of the animal is referred to in the following playful exchange:

PRINCE HARRY Dost thou speak like a king? Do thou stand for me, and I’ll play my father.

SIR JOHN (*standing*) Depose me. If thou dost it half so gravely, so majestically both in word and matter, hang me up by the heels for a rabbit sucker, or a poulter’s hare.

(1*H4* 2.5.436–41)

A rabbit-sucker would have been sold as a delicacy in food shops (see Shakespeare 1987b, 184n124, 249n11–12). A sense of innocence or ignorance might be suggested when the Page, making fun of Bardolph’s red face, is angrily told ‘Away, you whoreson upright rabbit, away!’ (2*H4* 2.2.78–9); alternatively, Bardolph might be expected to be referring to the appearance of the actor or his posture.

Mote tells Armado that he might win the woman he loves by singing and standing ‘with your arms crossed on your thin-belly doublet like a rabbit on

a spit, or your hands in your pocket like a man after the old painting' (LLL 3.1.16–19).

(C) Hannah Woolley provides a recipe for boiled rabbit involving **broth, herbs, bread, butter** and **seasoning** (Woolley 1670, N2v–N3r).

radish, (A) A **root** that was eaten both raw and cooked and not considered very nutritious.

(B) Radish is referred to twice by Sir John Oldcastle. In 1H4, he lies to the prince about his bravery in challenging those who robbed him at Gads Hill:

PRINCE HARRY What, fought you with them all?

SIR JOHN All? I know not what you call all, but if I fought not with fifty of them, I am a bunch of radish. If there were not two- or three-and-fifty upon poor old Jack, then am I no two-legged creature.

(1H4 2.5.185–9)

In 2H4, he claims that Justice Shallow did not enjoy the decadent past he lays claim to:

This same starved justice hath done nothing but prate to me of the wildness of his youth and the feats he hath done about Turnbull Street; and every third word a lie, duer paid to the hearer than the Turk's tribute. I do remember him at Clement's Inn, like a man made after supper of a cheese paring. When a was naked, he was for all the world like a forked radish, with a head fantastically carved upon it with a knife. A was so forlorn that his dimensions, to any thick sight, were invisible. A was the very genius of famine.

(3.2.299–309)

Sir John claims that Justice Shallow looks like a radish but the root's reputation as a food that makes one thin and does not nourish might also be suggested.

(C) Thomas Elyot approves of eating radishes providing they are eaten at the end of a meal when 'they make good digestion and looseth the belly, though Galenus [Galen] write contrarie' (Elyot 1595, F3v). Thomas Cogan observes that 'our common manner in England is not to eate them before meate or after meate, but together with meate as sawce [sauce]. And for that purpose they are not onely served whole, but also sliced thinne' (Cogan 1636, I3r–I3v). But he disagrees explicitly with Elyot that they ought to be eaten at all, noting that radish 'are unwholesome . . . especially for such as have weake stomacks and feeble digestion; for they engender raw humours, and cause lothsomenesse, and breed such corruption in the stomacke, that by much using them they make a stinking breath' (Cogan 1636, I3v). Thomas Moffett also disapproves of them (Moffett 1655, Gg1v–Gg2r). John Gerard was not very keen on them either:

Radish are eaten raw with bread in stead of other food; but being eaten after that manner, they yeeld very little nourishment, and that faultie and ill. But

for the most part, they are used as sauce with meates to procure appetite, and in that sort they ingender blood lesse faulty, than eaten alone or with bread onely: but seeing they be of a harder digestion than meates, they are also many times troublesome to the stomacke; neverthelesse, they serve to distribute and disperse the nourishment, especially being taken after meat; and taken before meat, they cause belchings, and overthrow the stomacke.

(Gerard and Johnson 1633, V4r)

raisins of the sun See also **currants**, (A) A sun-dried **grape**.

(B) Among the **ingredients** the Clown is sent to buy for the sheep-shearing feast are 'four pound of prunes, and as many of raisins o' th' sun' (WT 4.3.47–8).

(C) William Bullein thought raisins of the sun wholesome, as did Thomas Moffett (Bullein 1595, I3v; Moffett 1655, Ee3r–v).

rasher, (A) A slice of **bacon** or ham. See **pork**.

red herring See **herring**

relish, (A) A **taste** or flavour; a trace or small amount of a particular taste; an individual's taste or preference.

(B) Shakespeare alludes to **food** using this word in a number of plays, for example awaiting Cressida's arrival, Troilus speaks of love in terms of taste:

I am giddy. Expectation whirls me round.
Th' imaginary relish is so sweet
That it enchants my sense. What will it be
When that the wat'ry palates taste indeed
Love's thrice-repured nectar? Death, I fear me,
Swooning destruction, or some joy too fine,
Too subtle-potent, tuned too sharp in sweetness
For the capacity of my ruder powers

(TRO 3.2.16–23)

In 2H4, Sir John, addressing the Lord Chief Justice, refers to relish in the sense of a small amount of old age, as though it were **seasoning**:

My good lord! God give your lordship good time of day. I am glad to see your lordship abroad. I heard say your lordship was sick. I hope your lordship goes abroad by advice. Your lordship, though not clean past your youth, have yet some smack of age in you, some relish of the saltness of time in you; and I most humbly beseech your lordship to have a reverent care of your health.

(1.2.95–102)

Welcoming Coriolanus and other Romans home from their victory against the Volsces, Menenius proclaims:

A hundred thousand welcomes! I could weep
 And I could laugh, I am light and heavy. Welcome!
 A curse begnaw at very root on 's heart
 That is not glad to see thee. You are three
 That Rome should dote on. Yet, by the faith of men,
 We have some old crab-trees here at home that will not
 Be grafted to your relish. Yet welcome, warriors!

(COR 2.1.180–6)

As R. B. Parker pointed out, by 'crab-trees' he means the tribunes, 'who are compared to sour crab-apple trees'; the tribunes do not like Coriolanus, that is, he is not to their taste, and they will not be altered 'as a crab-tree may be grafted to bear sweet apples' (Shakespeare 1994a, 216n184–5).

repast, (A) Food for a meal or the meal itself; the verb means to feed.

(B) The hungry Katherine asks Grumio to bring her something to eat: 'I prithee, go and get me some repast. / I care not what, so it be wholesome food' (SHR 4.3.15–16). In LLL, the long-winded schoolmaster, Holofernes, invites Nathaniel, the curate, to eat with him and others:

I do dine today at the father's of a certain pupil of mine where, if before repast it shall please you to gratify the table with a grace, I will on my privilege I have with the parents of the foresaid child or pupil undertake your *benvenuto*, where I will prove those verses to be very unlearned, neither savouring of poetry, wit, nor invention. I beseech your society.

(4.2.151–7)

In E3, the King of France tells an attendant:

Call for bread and wine
 That we may cheer our stomachs with repast
 To look our foes more sternly in the face.

(4.114–16)

Laertes tells Claudius that he will provide sustenance to those who loved his father:

To his good friends thus wide I'll ope my arms,
 And, like the kind life-rend'ring pelican,
 Repast them with my blood.

(HAM 4.5.145–7)

The pelican was reputed to pierce its own breast in order to feed its young; while the adult pelican was always represented as altruistic, her young were often portrayed as gluttonous.

In CYM, the Jailer and Posthumus pun on his preparedness for death:

JAILER Come, sir, are you ready for death?

POSTHUMUS Over-roasted rather; ready long ago.

JAILER Hanging is the word, sir. If you be ready for that, you are well cooked.

POSTHUMUS So, if I prove a good repast to the spectators, the dish pays the shot.

(5.5.245–50)

The shot was the bill, so the dish in question is Posthumus himself.

(C) See the emblem by George Wither where an explicit connection is made between the pelican and Christ who shed blood to provide spiritual sustenance for humankind (Wither 1975, XX, Book 3 Y2v); in two Latin emblems by Andreas Alciatus (numbers 91 and 96), the pelican is associated with a full belly so as to illustrate **gluttony** (Daly, et al. 1985).

rhenish, (A) A white **wine** from the Rhine region in Germany.

(B) Salerio tells Shylock that he is nothing like his daughter, Jessica: ‘There is more difference between thy flesh and hers than between jet and ivory; more between your bloods than there is between red wine and Rhenish’ (3.1.36–8); Salerio is suggesting that her conversion to Christianity has made her skin less swarthy and her blood somehow of a higher quality than that of her Jewish father or, conversely, that she was apt to convert because she was less physically Jewish than her father. See also **Jewish food**. Earlier in the play, Portia tells Nerissa that she dislikes her young German suitor ‘Very vilely in the morning when he is sober, and most vilely in the afternoon when he is drunk’ (MV 1.2.83–4) and continues:

Therefore, for fear of the worst, I pray thee set a deep glass of Rhenish wine on the contrary casket; for if the devil be within and that temptation without, I know he will choose it. I will do anything, Nerissa, ere I will be married to a sponge.

(MV 1.2.92–6)

Hamlet complains to Horatio about the heavy drinking that goes on in the Danish court:

The King doth wake tonight and takes his rouse,
Keeps wassail, and the swagg’ring upspring reels,
And as he drains his draughts of Rhenish down
The kettle-drum and trumpet thus bray out
The triumph of his pledge.

(HAM 1.4.9–13)

See also **drunkenness**. Later in the play, the First Clown identifies the skull he has dug up and recalls the antics of its owner, Yorick, the King's Jester: 'A pestilence on him for a mad rogue – a poured a flagon of Rhenish on my head once!' (HAM 5.1.174–6).

(C) William Vaughan notes 'Rhenish wine of all other is the most excellent, for it scoureth the reins of the back, clarifieth the spirits, provoketh urine, and driveth away the headache, specially if it doth proceede from the heate of the stomack' (Vaughan 1600, B5v–B6r). For more on the dietary implications regarding Jewishness in MV, see Fitzpatrick (2008).

rhubarb, (A) In Shakespeare's time, a common purgative drug made from the dried root of a plant related to modern rhubarb and used to treat cholera.

(B) Macbeth asks the doctor who has attended his wife

What rhubarb, cyme, or what purgative drug
Would scour these English hence? Hear'st thou of them?

(MAC 5.3.57–8)

(C) As F. David Hoeniger pointed out, the plant used in early modern medicine differed from the rhubarb found in modern kitchens; the rhubarb with which we are familiar (*Rheum rhaponticum*) was introduced to Europe from Asia in the seventeenth century but did not become a common food until around 1800 (Hoeniger 1992, 248). See also Mason and Brown (2006, 243–5).

rice, (A) An imported and thus expensive **grain**; thought to symbolize fertility (as did other grains).

(B) Rice is among the **ingredients** Perdita sends the Clown to buy for the sheep-shearing feast and about which he asks himself 'what will this sister of mine do with rice?' (WT 4.3.37–8).

(C) Combined with cow's **milk** or almond-milk, rice is recommended as a food for the sick in Barrough (1583, I2r); and Brunshwig (1561, E1r). Thomas Elyot lists 'Rice with Almond milke' as one of the foods 'which maketh good juyce and good bloud' (Elyot 1595, D2r), and William Vaughan notes that 'Rice sodden with milke and sugar qualifieth wonderfully the heate of the stomake, increaseth genitall seede, and stoppeth the fluxe of the belly' (Vaughan 1600, C5r). Thomas Moffett recommends it as 'a most strong and resortative meat' (Moffett 1655, Gg4r).

Rice was also a symbol of fertility (as implied by Vaughan's reference to seed), so Perdita might have a wedding in mind, although the custom of throwing rice at weddings came later than the early modern period when rice was still expensive; Moffett claims that the English throw **wheat** at weddings (Moffett 1655, S1v). Perdita might want the rice to make rice pudding since some of the other ingredients the Clown is sent to fetch, **currants**, **nutmeg** and **mace**, were commonly used in recipes for it, for example see Murrell (1617, E6r–E6v).

ripe/ripen, (A) That which is ready for consumption, specifically of **food** that grows, such as **grain** or **fruit**.

(B) The word is used to refer to youth reaching maturity, for example in order to undermine young Arthur's claim to the throne, Queen Eleanor urges King John to agree to a match between his niece and the Dauphin:

For, by this knot, thou shalt so surely tie
Thy now unsured assurance to the crown
That yon green boy shall have no sun to ripe
The bloom that promiseth a mighty fruit.

(JN 2.1.471–4)

Ripeness is also specifically readiness for love, for example when Lysander announces his feelings for Helena: 'Things growing are not ripe until their season, / So I, being young, till now ripe not to reason' (2.2.123–4); ironically, it is not 'reason' but magic that has ignited his desire.

When the word specifically refers to food, it is generally in reference to fruit, for example the quotation from JN above and when Iago, speaking of their plans to win Desdemona, tells Roderigo 'fruits that blossom first will first be ripe' (OTH 2.3.367). Commenting on the riotous youth of the new king in H5, the Bishop of Ely comments that

The strawberry grows underneath the nettle,
And wholesome berries thrive and ripen best
Neighbour'd by fruit of baser quality . . .

(1.1.61–3)

In VEN, it is 'mulberries and ripe-red cherries' that the birds bring to Adonis (1103), while in COR, Menenius says of Martius 'The tartness of his face sours ripe grapes' (5.4.17–8). In 2H6 (CYL), it is a grain that is mentioned and here in terms of over-ripening, when Eleanor, the Duchess, asks her husband, Duke Humphrey of Gloucester 'Why droops my lord, like over-ripened corn / Hanging the head at Ceres' plenteous load?' (1.2.1–2).

roast, (A) A piece of roasted **meat** that has been cooked over or beside a fire on a **spit**, as distinct from that which has been baked in the **oven**; also the act of roasting meat; the saying 'to rule the roast' was current.

(B) In MAC, the Porter responds to the knocking at the door with 'Faith, here's an English tailor come hither for stealing out of a French hose. Come in, tailor. Here you may roast your goose.' As Kenneth Muir indicated, 'goose' here not only refers to a smoothing iron but also suggests the swelling of venereal disease (see **Winchester goose**); the phrase 'roast your goose' may be a reference to killing, and thus roasting, the goose that laid the golden eggs (Shakespeare 1951, 59n15).

The saying ‘To rule the roast’ was formerly more usual than the modern saying ‘to rule the roost’, meaning to be in charge. In *CYL* (2H6), Gloucester refers to Suffolk as ‘the new-made duke that rules the roast’ (1.1.106). In *STM*, the Clown Betts urges action against the foreigners: ‘Come, come, we’ll tickle their turnips, we’ll butter their boxes! Shall strangers rule the roast? Yes, but we’ll baste the roast’ (4.1–3); exactly what the Clown means is unclear, but he is suggesting violence against the foreigners.

The action of roasting is often compared to the hellish: Sir John alludes to Bardolph’s red face as ‘Lucifer’s privy kitchen, where he doth nothing but roast malt-worms’ (2H4 2.4.337–8); Hamlet remembers a speech once given by the Players, which described ‘the hellish Priam’ as ‘Roasted in wrath and fire, / And thus o’er-sized with coagulate gore’ (*HAM* 2.2.464–6); having killed Desdemona, Othello exclaims

whip me, ye devils,
From the possession of this heavenly sight.
Blow me about in winds, roast me in sulphur,
Wash me in steep-down gulfs of liquid fire!
(*OTH* 5.2.284–7)

(C) For a detailed reading of the Clown’s intentions against the foreigners and use of food in the *STM*, see Fitzpatrick (2004). On the distinction between roasting and baking meat, see Albala (2010, 76–9).

roe, (A) Fish eggs; also a small deer. See also **caviare** and **venison**

(B) Romeo is teased by his friends for his unrequited love for Rosalind:

BENVOLIO Here comes Romeo, here comes Romeo!
MERCUTIO Without his roe, like a dried herring.
(2.3.34–5)

A ‘dried herring’ would not have any eggs in its belly; a similar sense is evident in *TRO* when Thersites says that he would rather be ‘a herring without a roe’ than Menelaus (5.1.58).

Roe meaning deer is evident when Christopher Sly is offered anything he wants: ‘Say thou wilt course, thy greyhounds are as swift / As breathed stags, ay, fleeter than the roe’ (*SHR* 1.2.46–7) and when Adonis is compared to ‘the fleet-foot roe that’s tired with chasing’ (*VEN* 561).

(C) As Ken Albala noted, salted **cod** roe was a delicacy (Albala 2003, 73).

roots, (A) A term used for root-vegetables, such as **parsnips** or **carrots** or a plant where the edible part grows underground; the word might also suggest any kind of plant because all plants have roots.

(B) Roots tend to be eaten in situations where the simplicity of nature is being underlined, for example when there is criticism of the court or typical courtly flattery (see also **berries**). Innogen prepares vegetables, presumably to put in the **broth** she also prepares, for Belarius and his adopted sons, her brothers:

GUIDERIUS But his neat cookery!
[BELARIUS] He cut our roots in characters,
And sauced our broths as Juno had been sick
And he her dieter.
(4.2.50–3)

In WIV, Mistress Quickly mistakes Evan’s Latin ‘*caret*’ for ‘carrot’:

EVANS Remember, William, focative is *caret*.
MISTRESS QUICKLY And that’s a good root.
(4.1.48–9)

As T. W. Craik indicated, this is part of a pattern of unconscious innuendo from Mistress Quickly throughout this scene, since a carrot ‘by its shape . . . [suggests] the penis’ (Shakespeare 1990d, 179n49).

In STM, the Londoners accuse foreigners of bringing in root vegetables that cause disease:

LINCOLN They bring in strange roots, which is merely to the undoing of poor prentices. For what’s a sorry parsnip to a good heart?²
WILLIAMSON Trash, trash. They breed sore eyes, and ’tis enough to infect the city with the palsy.
LINCOLN Nay, it has infected it with the palsy, for these bastards of dung – as you know, they grow in dung – have infected us, and it is our infection will make the city shake. Which partly comes through the eating of parsnips.
(6.10–19)

The editors of the Revels edition of the play claimed that Lincoln confuses parsnips with **potatoes** (Munday 1990, 95n10); whether or not the ‘bastards of dung’ are the parsnips or the foreigners is unclear and is perhaps a deliberate conflation of both.

The misanthropic Apemantus criticizes Timon for providing sumptuous feasts, proclaiming ‘Rich men sin, and I eat root’ (1.2.70) and comparing ‘this pomp’ with ‘a little oil and root’ (1.2.131); later, when his so-called friends have abandoned him, Timon digs for roots:

Earth, yield me roots. *He digs*
Who seeks for better of thee, sauce his palate
With thy most operant poison.
(4.3.23–5)

Apemantus might bite on a carrot or parsnip as he speaks (an act that is effective on stage) and, as John Jowett indicated, the roots dug by Timon ‘might refer to wild roots such as the edible tuber pignut (*Conopodium majus*) or to the wild parsnip (*Pastinaca sativa*), which John Gerard’s *Herbal* (1597) calls “not fit to be eaten”, or the even less nutritious tree-roots’ (Shakespeare and Middleton 2004, 268n23; Gerard and Johnson 1633, 4Q6v). So too in other plays the root is basic, as when in TIT, Aaron tells his bastard-child:

I’ll make you feed on berries and on roots,
 And fat on curds and whey, and suck the goat,
 And cabin in a cave, and bring you up
 To be a warrior and command a camp.

(TIT 4.2.176–9)

In TMP, feeding on roots is a kind of torture with which Prospero threatens Ferdinand:

I’ll manacle thy neck and feet together.
 Sea-water shalt thou drink; thy food shall be
 The fresh-brook mussels, withered roots, and husks
 Wherein the acorn cradled.

(TMP 1.2.464–7)

Plants and **herbs** are referred to as roots in a number of plays. In H5, the Constable of France warns the Dauphin that he is wrong to consider young King Henry profligate:

you shall find his vanities forespent
 Were but the outside of the Roman Brutus,
 Covering discretion with a coat of folly,
 As gardeners do with ordure hide those roots
 That shall first spring and be most delicate.

(2.4.36–40)

He presumably refers to some other kind of plant than a root-vegetable since they would not usually be considered delicate. Similarly, it is likely **mandrake** or **hemlock** that Banquo refers to after he and Macbeth have met with the Witches:

Were such things here as we do speak about,
 Or have we eaten on the insane root
 That takes the reason prisoner?

(MAC 1.3.81–3)

In PER, Lysimachus specifically refers to herbs as roots when he describes ‘your herb-woman’ as ‘She that sets seeds of shame, roots of iniquity’ (19.86–7).

(C) **Feeding** on roots suggests simplicity and Edenic innocence before it was ordained by God that man should eat animal flesh, as Thomas Elyot points out

before that tillage of corne was invented, and that devouring of flesh and fish was of mankind used, men undoubtedly lived by frutes, and nature was therewith contented and satisfied, but by chaunge of the diet of our progenitors, there is caused to bee in our bodies such alteration, from the nature which was in man at the beginning, that now all fruits generally are noyfull to man, and doe ingender ill humours, and bée oft times the cause of purtified fevers, if they bée much and continually eaten.

(Elyot 1595, E2r)

The word '**fruit**' was often used in the period of vegetable products in general. Elyot considers roots such as **turnips** and **parsnips** to be nutritious (Elyot 1595, F3r–F3v). On Timon foraging for roots, Ruth Morse observed that here 'Timon's world has narrowed to the point where only food counts, and that food the lowest and least appropriate food fit for men, roots' (Morse 1983, 146).

rose water, (A) A fragrant **water**, used to refresh the hands and face, that was also used medicinally and in many recipes for sweet foods.

(B) In SHR, the Lord says of Christopher Sly:

Let one attend him with a silver basin
Full of rose-water and bestrewed with flowers;
Another bear the ewer, the third a diaper,
And say 'Will 't please your lordship cool your hands?'

(I.1.53–6)

(C) Hannah Woolley includes rose water as an **ingredient** for biscuit-cakes and shortcakes (Woolley 1670, C2v, D9r).

rosemary, (A) An evergreen aromatic **herb** that was associated with remembrance and fidelity; rosemary was used at weddings and funerals, and apparently also served at Christmas, presumably in remembrance of Christ's birth.

(B) One of the herbs distributed by the mad Ophelia, who tells Laertes 'There's rosemary, that's for remembrance. Pray, love, remember' (HAM 4.5.175–6). In WT, Perdita also distributes herbs and flowers and welcomes Polixenes and Camillo to the sheep-shearing feast:

For you there's rosemary and rue. These keep
Seeming and savour all the winter long.
Grace and remembrance be to you both,
And welcome to our shearing.

(4.4.74–7)

In the brothel scene in PER, the Bawd says of the chaste Marina:

She conjures. Away with her! Would she had never come within my doors. – Marry, hang you! – She’s born to undo us. – Will you not go the way of womenkind? Marry, come up, my dish of chastity with rosemary and bays.
(19.172–6).

It was apparently traditional for bay leaves and rosemary to garnish dishes served at Christmas (Shakespeare 1778, 129n7); the sense appears to be that Marina should not consider herself such a special ‘dish’. The association with Christ might also be evoked when Edgar announces that he will disguise himself:

The country gives me proof and precedent
Of Bedlam beggars who with roaring voices
Strike in their numbed and mortified arms
Pins, wooden pricks, nails, sprigs of rosemary,
And with this horrible object from low farms,
Poor pelting villages, sheep-cotes and mills
Sometime with lunatic bans, sometime with prayers
Enforce their charity.

(LRF 2.2.176–83)

The sense might be that the rosemary would provoke Christian charity, perhaps because it resembles Christ’s crown of thorns.

At the apparent death of Juliet, Friar Laurence tells the grieving Capulet:

Dry up your tears, and stick your rosemary
On this fair corpse, and, as the custom is,
All in her best array bear her to church;

(ROM 4.4.106–8)

Earlier in the play, the Nurse asks Romeo ‘Doth not rosemary and Romeo begin / Both with a letter?’ (2.3.197–8), so the herb is associated with romantic love and death in the play.

(C) Thomas Dawson provides a number of recipes for dishes that include the use of rosemary, one of which is baked red deer (Dawson 1587, B7v). On rosemary as a symbol of fidelity and remembrance used in the dressing of corpses before burial, see Richardson (1987, 21).

rue, (A) A **herb** also known as herb-grace or **herb-of-grace**; the word ‘rue’ also means sorrow or regret and pity.

(B) The mad Ophelia distributes herbs and **flowers**:

There’s fennel for you, and columbines. There’s rue for you, and here’s some for me. We may call it herb-grace o’ Sundays. O, you must wear your rue with a difference. There’s a daisy. I would give you some violets, but they withered all when my father died. They say a made a good end.

(HAM 4.5.179–84)

Similarly, in WT Perdita welcomes Polixenes and Camillo to the sheep-shearing feast by distributing herbs and flowers:

For you there's rosemary and rue. These keep
Seeming and savour all the winter long.
Grace and remembrance be to you both,
And welcome to our shearing.

(4.4.74–7)

In AWW, Lafeu and Lavatch, the clown, discuss Helena who is believed dead:

LAFEU 'Twas a good lady, 'twas a good lady. We may pick a thousand salads
ere we light on such another herb.

LAVATCH Indeed, sir, she was the sweet marjoram of the salad, or rather the
herb of grace.

LAFEU They are not grass, you knave, they are nose-herbs.

(4.5.13–20)

In R2, the Gardener feels pity for Queen Isabella who is angry at his discussion of Richard's misfortune:

Poor Queen, so that thy state might be no worse
I would my skill were subject to thy curse.
Here did she fall a tear. Here in this place
I'll set a bank of rue, sour herb-of-grace.
Rue even for ruth here shortly shall be seen
In the remembrance of a weeping queen.

(3.4.103–8)

(C) For the numerous medical uses attributed to rue, see Hoeniger (1992, 250–1).

rump, (A) The hind quarters of an animal.

(B) In MAC, one of the Witches tells the others where she has been:

FIRST WITCH A sailor's wife had chestnuts in her lap,
And munched, and munched, and munched. 'Give me,' quoth I.
'Aroint thee, witch,' the rump-fed runnion cries.

(1.3.3–5)

It is likely that the witch means the sailor's wife has large buttocks, but she might also be suggesting that she is well fed with rump, unlike the witch who is hungry (for the significance of the witch seeking charity, see **chestnuts**). Large buttocks signify indulgence in TRO when Thersites, commenting on the apparent flirtation between Cressida and Diomedes, says in an aside 'How the devil Luxury with

his fat rump and potato finger tickles these together! Fry, lechery, fry' (5.2.55–7).

rye, (A) A **grain** that resembles **wheat** and was sometimes used in **bread** making.

(B) In TMP, Ceres is described as a 'most bounteous lady' with 'rich leas / Of wheat, rye, barley, vetches, oats, and peas' (TMP 4.1.60–1), and in the song from AYL, 'It was a lover and his lass,' 'Sweet lovers' are said to lie 'Between the acres of the rye' (5.3.21–3).

(C) The dietary authors did not generally approve of rye bread: Thomas Elyot notes that bread made with rye provokes melancholy; William Bullein that 'Rie bread is windy and hurtfull to manie'; and Thomas Cogan that rye bread is 'heavy and hard to digest' (Elyot 1595, D2v; Bullein 1595, L5r; Cogan 1636, D3r). Thomas Moffett observes that rye 'seemeth to be nothing but a wild kind of wheate, meet for Labourers, Servants, and Workmen but heavy of digestion to indifferent stomachs' (Moffett 1655, Gg4r).

S

sack, (A) An amber-coloured, white, fortified **wine** imported from Spain and the Canary islands; the wine was dry but the English usually added **sugar** to it before it was sold. **Burnt-sack** was the result of heating or mulling the wine (by the addition of sugar, **spices** and perhaps other **ingredients** such as **eggs**); **sherry-sack** (also termed **sherry**) was imported from Xeres, now Jerez, a town in Andalusia. (B) Shakespeare's most notorious sack-drinker is Sir John who is termed 'sack-and-sugar Jack' by Poins (1H4 1.2.112–13) and 'that huge bombard of sack' by Prince Harry (1H4 2.5.456). Sir John lives up to these descriptions by drinking the wine in all three plays in which he appears: 1H4, 2H4 and WIV; of course, he would not have been able to drink sack during the reigns of Henry IV and Henry V since sack was first imported to England during the reign of Henry VIII (Simon 1959, 39).

In 1H4, Sir John complains about his sack being adulterated with **lime** (2.5.123) and in 2H4 he makes a speech in favour of sherry-sack

A good sherry-sack hath a two-fold operation in it. It ascends me into the brain, dries me there all the foolish and dull and crudy vapours which environ it, makes it apprehensive, quick, forgetive, full of nimble, fiery, and delectable shapes, which, delivered o'er to the voice, the tongue, which is the birth, becomes excellent wit. The second property of your excellent sherry is the warming of the blood, which, before cold and settled, left the liver white and pale, which is the badge of pusillanimity and cowardice.

(2H4 4.2.93–102)

The speech continues with Sir John claiming that the warming action of sack makes a man valorous, and he concludes by asserting 'If I had a thousand sons, the first human principle I would teach them should be to forswear thin potatoes,

and to addict themselves to sack' (4.2.118–21). Ironically, when discussing the details of Sir John's death in H5, Nim states 'They say he cried out of sack' to which the Hostess replies 'Ay, that a did' (2.3.26–7), meaning that he called out against sack.

Sack is also mentioned in a number of other plays: it is the wine drunk by Stefano and Calban in TMP (3.2.12–13) but rejected by Christopher Sly in SHR who exclaims when offered it 'I ne'er drank sack in my life' (I.2.6), suggesting that, given his rank, he would prefer ale.

Burnt-sack is offered by the Host of the Garter to break up a row between Caius and Evans (WIV 3.1.100–1), and in TN Sir Toby tells Sir Andrew 'Come, come, I'll go burn some sack, 'tis too late to go to bed now' (2.3.184–5). Sir John is presumably referring to burnt-sack when he tells Bardolph 'Go brew me a pottle of sack, finely'; when Bardolph asks 'With eggs, sir?' he replies, 'Simple of itself. I'll no pullet-sperms in my brewage' (WIV 2.5.27–30).

(C) Sir John's view that wine engenders heat and courage concurs with that of Andrew Boorde, who claims that wine

doth ingendre good bloude, it doth comferte and doth nouryshe the brayne
and all the body, and it resolveth fleume, it ingendreth heate, and it is good
agaynst heuynes [heaviness] and pencyfulnes [pensiveness] . . .
(Boorde 1547, D1v)

However, Boorde, unlike Sir John, would have assumed that moderation was a condition of consumption. William Vaughan warns that sack 'doth make men fatte and foggy' and specifically not only warns against its consumption by young men but also claims that sack 'Being drunke before meales . . . provoketh appetite, comforteth the spirits marveilously' (Vaughan 1600, B6r). See also Robinson and Harding (2006, 'sack') and Ayto (1990, 'sack').

saddle, (A) A joint of **meat**, usually **mutton**, consisting of part or all of an animal's backbone and the adjoining loin **flesh** (see also **chine**).

(B) In 2H4, Mistress Quickly complains that Sir John owes her money and tells the constables where he might be found:

I am undone by his going, I warrant you; he's an infinitive thing upon my score. Good Master Fang, hold him sure. Good Master Snare, let him not scape. A comes continually to Pie Corner – saving your manhoods – to buy a saddle, and he is indited to dinner to the Lubber's Head in Lombard Street, to Master Smooth's the silkman.

(2.1.23–9)

Pie corner is an appropriate location to buy a joint of meat (see **pie**).

saffron, (A) A **spice** derived from the dried stigmas of the saffron crocus and apparently the cheapest spice in sixteenth-century England; it was used primarily

to add a rich golden colour to **food** and also admired for its medicinal qualities.

(B) Shakespeare's focus is on the colour of saffron: the Clown, sent shopping by Perdita for **ingredients** for the sheep-shearing feast, states 'I must have saffron to colour the warden pies' (WT 4.3.44–5); Ceres refers to Iris's 'saffron wings' (TMP 4.1.78); Antipholus of Ephesus refers to the courtesan accompanying his wife as 'this companion with the saffron face', suggesting the orange colour of her cosmetics and intimating also that his wife is whorish (ERR 4.4.62). In AWW, the metaphor is extended from fashion to food in Lafeu's vilification of Paroles:

No, no, no, your son was misled with a snipped-taffeta fellow there, whose villainous saffron would have made all the unbaked and doughy youth of a nation in his colour. Else, your daughter-in-law had been alive at this hour, and your son here at home, more advanced by the King than by that red-tailed humble-bee I speak of.

(4.5.1–7)

William Warburton explained that 'villainous saffron' refers to the fashion for using yellow starch for bands and ruffs, invented by an infamous court bawd who was involved in the murder of Thomas Overbury and hanged at Tyburn; Shakespeare then shifts from describing this fashion to the custom of colouring **pastry** with saffron, as in WT above (Shakespeare 1747, 91n9).

(C) For a detailed survey of the history and use of saffron in England, where it was grown, and its medicinal qualities, see Holinshed (1587, 232–4). See also O'Hara May (1977, 272–4).

salad/sallet, (A) Early modern salads usually contained cooked as well as raw vegetables, **herbs**, **flowers** and perhaps **fruit**; the word 'sallet', a variant spelling, also meant a headpiece in medieval armour.

(B) Cleopatra describes her former relationship with Caesar as occurring during 'My salad days, / When I was green in judgement, cold in blood' (ANT 1.5.72–3), the blood is cold because salad was believed to be cooling.

In AWW, Lafeu and Lavatch, the clown, discuss Helena who is believed dead:

LAFEU 'Twas a good lady, 'twas a good lady. We may pick a thousand salads ere we light on such another herb.

LAVATCH Indeed, sir, she was the sweet marjoram of the salad, or rather the herb of grace.

LAFEU They are not grass, you knave, they are nose-herbs.

(4.5.13–20)

Jack Cade, hungry and fleeing from the authorities, puns upon the word meaning food and armour in CYL (2H6):

These five days have I hid me in these woods and durst not peep out, for all the country is laid for me. But now am I so hungry that if I might have a lease

of my life for a thousand years, I could stay no longer. Wherefore o'er a brick wall have I climbed into this garden to see if I can eat grass or pick a sallet another while, which is not amiss to cool a man's stomach this hot weather. And I think this word 'sallet' was born to do me good; for many a time, but for a sallet, my brain-pan had been cleft with a brown bill; and many a time, when I have been dry, and bravely marching, it hath served me instead of a quart pot to drink in; and now the word 'sallet' must serve me to feed on.

(4.9.2–15)

Another vagabond, Edgar as Poor Tom, claims that he 'eats cawdung for salads' (3.4.123–4).

Hamlet recalls reactions to a speech once given by the Players:

I remember one said there was no sallets in the lines to make the matter savoury, nor no matter in the phrase that might indict the author of affectation, but called it an honest method, as wholesome as sweet, and by very much more handsome than fine.

(HAM 2.2.444–8)

G. R. Hibbard suggested that Hamlet refers to 'highly seasoned flavours, such as those provided by *double entendre*' (Shakespeare 1987a, 227n433).

(C) As Alison Sim noted, early modern salads or 'sallats' 'were not quite like modern salads, as they contained cooked and preserved items as well as fresh ones. They also included a variety of herbs and flowers such as violets and cowslips, which would not generally be used in salads today' (Sim 1997, 11–12). Gervase Markham in *The English Housewife* provides several recipes for salads, one of which 'would not be considered a salad at all today, but would simply count as a cooked vegetable' consisting of spinach and **butter** with some **currants** and **sugar** added and served on toasted or fried **bread** (Sim 1997, 13); for the section on salads in Markham, see 1615, X4r–Y1v; 1986, 64–7. Similarly, Hannah Woolley provides the following recipe 'To make good cold sallads of several things':

Take either Coleflowers, or Carrots, or Parsneps, or Turneps after they are well boiled, and serve them in with Oil, Vinegar and Pepper, also the roots of red beets boiled tender are very good in the same manner.

(Woolley 1670, M11v)

salmon, (A) A large freshwater **fish**.

(B) Iago, in an exchange with Desdemona, praises the woman who 'in wisdom never was so frail / To change the cod's head for the salmon's tail'. Fish often carries sexual connotations in Shakespeare: a 'cod's head' is an idiot, but it also suggests male genitalia (see **cod**), while 'tail' suggests the vulva and also the penis (Williams 1994c, 'tail'). Iago appears to be distinguishing between inferior and superior genitalia.

(C) Balz Engler explains Iago's 'cod's head and salmon tail' comment as a variation of a traditional saying against foolish ambition listed in Tilley's *Dictionary of*

Proverbs: 'Better be the head of yeomanry than the tail of the gentry' (Tilley 1950, H 240); thus, Iago's praise is for 'the woman who is wise enough to choose a partner becoming her' (Engler 1984, 203). For a recipe that recommends cooking the tail of salmon or any other part of it, see Woolley (1670, L9r).

salt, (A) Used as a preservative for animal **flesh** and **fish** as well as a **seasoning**.
 (B) The word is used in many plays to denote the salt water of tears and of the sea; as an adjective, 'salt' can also refer to a bitch in heat and thus means lecherous, for example when the Duke refers to Angelo's 'salt imagination' (MM 5.1.398) and when Cleopatra is termed 'salt Cleopatra' by Pompey (ANT 2.1.21). This sense is suggested when the misanthropic Timon offers advice to Timandra, the courtesan:

Be a whore still. They love thee not that use thee.
 Give them diseases, leaving with thee their lust.
 Make use of thy salt hours: season the slaves
 For tubs and baths, bring down rose-cheeked youth
 To the tub-fast and the diet.

(TIM 4.3.84–8)

The use of salt meaning 'lecherous' leads Timon to a pun on the word meaning seasoning.

The word is used specifically to refer to food in WIV when Sir John refers to Master Ford as a 'mechanical salt-butter rogue' (2.2.268), which suggests that the butter is less-than-fresh, because preserved by salt, and thus inferior; a similar sense is evident when Shallow tells Evans and Slender: 'The luce is the fresh fish; the salt fish is an old cod' (WIV 1.1.19–20). In H5, Fluellen tells Gower that Pistol has insulted the Welsh tradition of wearing a **leek** in one's cap: 'he is come to me, and prings me pread and salt yesterday, look you, and bid me eat my leek', 'pread' being Fluellen's Welsh pronunciation for '**bread**'. Salt as a seasoning is also mentioned by Pandarus who praises Troilus to Cressida: 'Is not birth, beauty, good shape, discourse, manhood, learning, gentleness, virtue, youth, liberality, and so forth, the spice and salt that season a man?' (TRO 1.2.248–51).

In TGV, Speed reads out the vices of Lance's mistress:

SPEED '*Item*, she hath more hair than wit' -

LANCE 'More hair than wit.' It may be. I'll prove it: the cover of the salt hides the salt, and therefore it is more than the salt. The hair that covers the wit is more than the wit, for the greater hides the less.

(3.1.348–51)

As Norman Sanders pointed out, 'the lid of the salt-cellar conceals the salt. The quibble is on salt meaning "wit"' (Shakespeare 1968b, 174n349–50).

(C) John Stow mentions salt as one of the culinary items regularly arriving on ships and boats into the London port of Belinsgate [Billingsgate] (Stow 1908, 206).

Thomas Cogan refers to two different kinds of salt in England, bay salt and white salt, the former for use in the kitchen and the latter on the table; white salt would be provided in slabs and scraped off for use in the salt cellar (Cogan 1636, Aa2r–Aa2v; Simon 1959, 33). Although he also warns against consuming an excessive amount of salt, Thomas Moffett is more positive about the virtues of salt than other dietary authors, claiming ‘all things ordained and given for nourishment, are either altogether unwholesome without Salt, or at the least not so wholesome as otherwise they would be’ (Moffett 1655, li3v). For a history of salt, including its use as a preservative, see Kurlansky (2002). See also Thirsk (2007, 318–20).

samphire, (A) A plant that grows in the crevices of cliffs and rocks in coastal areas, also known as rock or common samphire (marsh samphire or glasswort is an altogether different plant).

(B) Pretending to lead Gloucester up a cliff from which he will throw himself, Edgar states:

Come on, sir, here’s the place. Stand still. How fearful
And dizzy ’tis to cast one’s eyes so low!
The crows and choughs that wing the midway air
Show scarce so gross as beetles. Halfway down
Hangs one that gathers samphire, dreadful trade!
Methinks he seems no bigger than his head.

(LRF 4.5.11–16)

Presumably, the trade is ‘dreadful’ because gathering the plant from cliffs is dangerous.

(C) Thomas Cogan described samphire as ‘a weed growing neare to the Sea side, and is very plentiful about the Ile of Man, from whence it is brought to divers parts of England, preserved in Brine . . .’ (Cogan 1636, I4v). Rock samphire was highly valued and often pickled (Mason and Brown 2006, 62–4); see also Ayto (1990, ‘samphire’) and Spencer (1995).

sauce, (A) As a piquant accompaniment to **food**, sauce not only added flavour but was thought to correct humoral imbalances; also used as a verb ‘to sauce’, meaning to season with sauce; also to rebuke or beat physically.

(B) Sauce is among the foods found listed on the receipts retrieved from the pockets of a drunk and sleeping Sir John (1H4 2.5.541). The word is used as a verb in CYM, when Innogen prepares a meal for Belarius and her brothers:

[BELARIUS] He cut our roots in characters,
And sauced our broths as Juno had been sick
And he her dieter.

(4.2.51–3)

In ANT, Pompey wishes Cleopatra to have a deleterious effect upon Antony:

Tie up the libertine, in a field of feasts
Keep his brain fuming; Epicurean cooks
Sharpen with cloyless sauce his appetite,
That sleep and feeding may prorogue his honour
Even till a Lethe'd dullness . . .

(2.1.23–7)

In Sonnet 118, the speaker attempts to defend his infidelity by telling how, having filled himself with his lover's 'cloying sweetness', he turned to a diet of 'bitter sauces' just as 'to make our appetites more keen, / With eager compounds we our palate urge' (SON 11.1–2). As in CYM, where the word is used as a verb, Timon wishes harm on those who desire better than the most basic food:

Earth, yield me roots. *He digs*
Who seeks for better of thee, sauce his palate
With thy most operant poison.

(TIM 4.3.23–5)

Touchstone refers to sauce as an unnecessary addition when he tells Audrey that 'honesty coupled to beauty is to have honey a sauce to sugar' (AYL 3.3.26–7). A similar sense of over-indulging is evident when Malcolm, testing Macduff with a pretence of avarice, claims

. . . were I king
I should cut off the nobles for their lands,
Desire his jewels and this other's house,
And my more having would be as a sauce
To make me hunger more, that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.

(MAC 4.3.79–85)

Sauce in relation to wit is mentioned in a conversation between Romeo and Mercutio:

ROMEO Nay, good goose, bite not.

MERCUTIO Thy wit is very bitter sweeting, it is a most sharp sauce.

ROMEO And is it not then well served in to a sweet goose?

(ROM 2.3.73–6)

Similarly, in JC, Cassius says of Casca:

This rudeness is a sauce to his good wit,
Which gives men stomach to digest his words
With better appetite.

(1.2.300–2)

Beatrice and Benedick also refer to sauce and words:

BENEDICK By my sword, Beatrice, thou lovest me.

BEATRICE Do not swear and eat it.

BENEDICK I will swear by it that you love me, and I will make him eat it that says I love not you.

BEATRICE Will you not eat your word?

BENEDICK With no sauce that can be devised to it. I protest I love thee.

(ADO 4.1.275–81)

To sauce, meaning to rebuke or beat, is the sense meant by Rosalind when she says of Phoebe ‘I’ll sauce her with bitter words’ (AYL 3.5.70), and there is a pun on this meaning of the word when Fluellen forces Pistol to eat a leek: ‘I will desire you to live in the mean time, and eat your victuals. Come, there is sauce for it. (*He strikes him*)’ (H5 5.1.32–4). This might also be suggested when the Host in WIV says of the Germans who ask for his horses:

They shall have my horses, but I’ll make them pay; I’ll sauce them. They have had my house a week at command; I have turned away my other guests. They must come off: I’ll sauce them.

(4.3.8–11)

The sense is that he will make them pay financially with perhaps the aggressive undertones of ‘pay with a beating’, allowing the Host to get some hostility towards the Germans off his chest.

(C) Many cookery-books provide recipes for sauces to serve with various **flesh**, **fish** and **fowl**, not least Robert May’s collection, which devotes a whole section to them (May 1660, K5v–L6v). Thomas Moffett praises sauces, recommending specific ones for certain humoral types and foods, for example sauces for ‘cold stomachs [that] must be quickened with sauces of hot spice’ and ‘for temperate meats and speedy of digestion’, noting that temperate meats must be accompanied by a temperate sauce (Moffett 1655, LIr).

savory, (A) A **herb** from the **mint** family; it was used in cooking and medicinally. (B) One of the herbs, termed **flowers**, that Perdita distributes to Polixenes and Camillo in WT:

Here’s flowers for you:
Hot lavender, mints, savory, marjoram,
The marigold, that goes to bed wi’ th’ sun,

And with him rises, weeping. These are flowers
Of middle summer, and I think they are given
To men of middle age.

(4.4.103–8)

It is specifically summer savory that Perdita refers to; winter savory is a similar species.

(C) Hannah Woolley uses Winter savory in a recipe for boiled **rabbit** (Woolley 1670, N2v). Nicholas Culpepper praises the many virtues of savory, not least that it eases the pain of bee-stings (Culpepper 1652, Oo1r–Oo1v). Philip Moore claims it provokes ‘carnall luste’ and helps good digestion (Moore 1564, F3v), and it is recommended by Hieronymus Brunschwig to cure ‘payne in the loynes’ (Brunschwig 1561, F6r).

savoury, (A) Pleasing to the **taste** or smell.

(B) Hamlet recalls reactions to a speech once given by the Players:

I remember one said there was no sallets in the lines to make the matter
savoury, nor no matter in the phrase that might indict the author of affecta-
tion, but called it an honest method, as wholesome as sweet, and by very much
more handsome than fine.

(HAM 2.2.444–8)

As G. R. Hibbard indicated, he refers to ‘highly seasoned flavours, such as those provided by *double entendre*’ (Shakespeare 1987a, 227n433).

In CYM, Belarius tells his two adopted sons:

You, Polydore, have proved best woodman and
Are master of the feast. Cadwal and I
Will play the cook and servant; ’tis our match.
The sweat of industry would dry and die
But for the end it works to. Come, our stomachs
Will make what’s homely savoury.

(3.6.28–33)

(C) In John Milton’s *Paradise Lost*, Adam and Eve, before the Fall, share with the angel Raphael their dinner of ‘savoury fruits, of taste to please / True appetite’ (Milton 1980, 689, Bk 5.ll.304–5).

scullion, (A) A **kitchen** servant of the lowest rank.

(B) In a row over money between Sir John and Mistress Quickly, the Page exclaims ‘Away, you scullion, you rampallian, you fustilarian! I’ll tickle your catastrophe!’ (2.1.61–2); it is not entirely clear whether he is addressing Mistress Quickly or one of the constables who have arrested Sir John but given the sexual innuendo, the former is more likely.

Hamlet denounces himself for not acting against Claudius:

Why, what an ass am I? Ay, sure, this is most brave,
That I, the son of the dear murdered,
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words
And fall a-cursing like a very drab,
A scullion! Fie upon 't, foh! - About, my brain.

(HAM 2.2.585–90)

In Q2, the word is 'stallyon', which is preferred by the editors of the recent Arden³ *Hamlet*, and which they gloss as 'male prostitute'; they note that 'Q1 and F's "scalion"/"Scullion" means a kitchen boy or low-level servant' (Shakespeare 2006b, 278n522). Either 'stallyon' or 'scalion/Scullion' reinforce the notion that Hamlet considers himself effeminized since both are financially dependent.

(C) As Lisa Jardine pointed out, male and female servants, because financially dependant, were perceived as sexually available and thus feminized (Jardine 1996, 66–99).

seamew See **gulls**, (A) Perhaps a seagull, although other meanings are possible.

(B) One of the foods Caliban promises to show Stefano: 'sometimes I'll get thee / Young seamews from the rock. Wilt thou go with me?' (2.2.170–1). Exactly what it is that Caliban promises to retrieve has caused much debate, with critics arguing that the word means a kind of bird or **fish** or limpets; Theobald suggested the correct word was 'shamois', a young kid, or 'sea-malls', a bird that feeds upon fish or a bird called a 'stannel', which is a kind of hawk (Shakespeare 1892, 138n180; Shakespeare 1733, 39n19). Benjamin Griffin argued that the word 'scamell' 'is a misreading of 'Seamors', that is sea-morse or **walrus**, which would explain why Caliban specifically offers to get 'young' creatures from the rock' since 'Caliban would hardly offer to retrieve a full-grown walrus' (Griffin 2006, 494).

(C) Thomas Moffett classes the seamew in the same category as gulls, as 'a wild-fowl abiding and feeding chiefly upon the waters', but under the heading *Lari*; he comments that they 'feed upon garbage and fish' and are 'thought therefore an unclean and bad meat; but being fatted (as gulls used to be), they alter their ill nature, and become good' (Moffett 1655, P3r).

seasoning See also **salt**, **pepper** and **sauce**, (A) Usually a condiment that adds flavour.

(B) It is the taste of nicely flavoured food that Shylock apparently has in mind when he asks the court about their slaves

Because you bought them. Shall I say to you
'Let them be free, marry them to your heirs.
Why sweat they under burdens? Let their beds

seed(s)

Be made as soft as yours, and let their palates
Be seasoned with such viands.' You will answer
'The slaves are ours.' So do I answer you.

(MV 4.1.92–7)

In ADO, Leonato responds to his daughter's alleged infidelity to Claudio by complaining

O she is fallen
Into a pit of ink, that the wide sea
Hath drops too few to wash her clean again,
And salt too little which may season give
To her foul tainted flesh.

(ADO 4.1.140–4)

Tears as salted water, and the flavour the salt would add, is referred to a number of times, for example in TN Olivia's mourning is described by Valentine:

The element itself till seven years' heat
Shall not behold her face at ample view,
But like a cloistress she will veiled walk
And water once a day her chamber round
With eye-offending brine - all this to season
A brother's dead love, which she would keep fresh
And lasting in her sad remembrance.

(1.1.25–31)

After she has been raped by Tarquin, Lucrece complains

But I alone, alone must sit and pine,
Seasoning the earth with showers of silver brine,
Mingling my talk with tears, my grief with groans,
Poor wasting monuments of lasting moans.

(LUC 795–8)

In SON 75, the love-object feeds the lover's mind: 'So are you to my thoughts as food to life, / Or as sweet-seasoned showers are to the ground' (1–2). C. Knox Pooler read 'sweet seasoned' as 'sweet and seasonable, or perhaps better, of the sweet season, *viz.* April . . .' (Shakespeare 1931, 76n2) but, given the reference to food, 'flavoured, spiced' is likely.

(C) Caroline Spurgeon claimed that Shakespeare was especially appreciative of seasoning (Spurgeon 1935, 83–4).

seed(s), (A) Clearly, many plants used for food grew from seeds sown in the ground, but Shakespeare tends to use the generic term to describe seeds that have deteriorated or that produce plants that were not considered nutritious.

(B) The seeds of plants are mentioned in a few plays and always in a negative context. Gonzalo is mocked by Antonio and Sebastian when he contemplates the ideal commonwealth:

GONZALO (*to Alonso*) Had I plantation of this isle, my lord -
 ANTONIO (*to Sebastian*) He'd sow 't with nettle-seed.
 SEBASTIAN Or docks, or mallows.

(TMP 2.1.149–50)

In PER, Lysimachus refers to the bawd as 'your herb-woman; / She that sets seeds of shame, roots of iniquity' (19.86–7). Romeo describes the 'musty seeds' in the Apothecary's shop (ROM 5.1.46), and Hamlet describes the world as 'an unweeded garden / That grows to seed' (1.2.135–6).

(C) Gervase Markham tells the English housewife that she ought to know how to grow seeds (Markham 1615, X2v–X3v; Markham 1986, 60–4).

senna See **cyme**

Seville oranges See **oranges**

sewer, (A) A servant whose job was to **taste** and serve dishes as well as arranging the table and seating the guests.

(B) A stage direction in MAC indicates '*Enter a sewer and divers servants with dishes and service over the stage*' (1.6.0–1.7.0); the meal being served will be Duncan's last.

(C) In Ben Jonson's *The Case is Altered*, where much of the action involves kitchen staff, one of the stage directions calls for '*an armed sewer*' with '*some half-dozen in mourning coats following; and pass by with service*' (Jonson 1927, 1.3.0).

shambles, (A) A place where animals are killed for their **meat**, that is, a slaughterhouse, and the place where the meat is sold.

(B) In RDY (3H6), Clifford's suggestion that King Henry's follower's 'here in the Parliament / . . . assail the family of York' is met with the following reply from the king:

Far be the thought of this from Henry's heart,
 To make a shambles of the Parliament House.
 Cousin of Exeter, frowns, words, and threats
 Shall be the war that Henry means to use.

(1.1.70–3)

Thinking her unfaithful, Othello insults Desdemona with an image that invokes the shambles as insect ridden:

DESDEMONA I hope my noble lord esteems me honest.
 OTHELLO O, ay - as summer flies are in the shambles,

That quicken even with blowing. O thou weed,
Who art so lovely fair, and smell'st so sweet,
That the sense aches at thee - would thou hadst ne'er been born!
(OTH 4.2.67-71)

(C) John Stow refers to 'saint *Nicholas* shambles' as one of the places in London where **butchers** selling their meat could be found (Stow 1908, 81). In the opening scene of Ben Jonson's play, *Volpone* announces that he has not gained his wealth by producing **food**: 'I wou'd no earth with ploughshares; fat no beasts / To feed the shambles' (Jonson 1968, 1.1.34-5).

shark, (A) This **fish** was eaten by the poor in mainland Europe but not in England since there are few sharks in British waters; the verb 'to shark' means to prey upon others like a shark.

(B) The 'maw and gulf / Of the ravined salt-sea shark' (4.1.23-4), that is, its stomach, is one of the **ingredients** the Witches add to the brew in their **cauldron** they refer to as 'gruel' (4.1.32).

Shakespeare uses the word as a verb in Sir Thomas More's appeasement of the rioters when he argues that if violence were to rid them of foreigners, then some day violence might be used against them: 'other ruffians . . . Would shark on you and men like ravenous fishes / Would feed on one another' (STM 6.94-7). It also occurs in *HAM* when Horatio tells Marcellus that Fortinbras

Hath in the skirts of Norway here and there
Sharked up a list of landless resolute
For food and diet to some enterprise
That hath a stomach in 't, which is no other -
And it doth well appear unto our state -
But to recover of us by strong hand
And terms compulsative those foresaid lands
So by his father lost.
(1.1.96-103)

Fortinbras has preyed upon these men who are willing to fight for food, and as G. R. Hibbard pointed out, Shakespeare also means that the men 'are to serve as rations ("food and diet") to the personified "enterprise" which has a challenge to their pride ("stomach") in it' (Shakespeare 1987a, 150n99-100).

(C) Ken Albala pointed out that in Europe shark was 'usually considered a low and peasant-like food' (Albala 2003, 74).

sherry-sack See **sack**

shortcake, (A) A sweet **cake** made with **butter** or lard.

(B) In *WIV*, Slender asks Simple for a book of riddles, to which he replies 'Book of riddles? Why, did you not lend it to Alice Shortcake upon Allhallowmas last, a fortnight afore Michaelmas?' (1.1.186-8).

(C) Hannah Woolley provides the following recipe for shortcakes:

Take a Pint of Ale Yeast, and a Pound and half of fresh Butter, melt your Butter, and let it cool a little, then take as much fine Flower [flour] as you think will serve, mingle it with the Butter and Yeast, and as much Rosewater and Sugar as you think fit, and if you please, some Caroway [caraway] Comfits, so bake it in little Cakes; they will last good half a year.

(Woolley 1670, D9r)

For a recipe involving **flour**, clotted **cream**, **sugar**, **spices** and **egg** yolk, where the housewife is urged to 'make your cakes very litle' see Anon (1594, G6r–G6v).

shotten herring See **herring**

shrimp See also **prawns**, (A) A marine crustacean that is smaller than a prawn and so not very filling; the word was used to refer to a small person.

(B) In Shakespeare, the word refers to stature and is used contemptuously, for example when the Countess of Auvergne cannot believe that it is Talbot, 'the scourge of France', who stands before her:

Alas, this is a child, a seely dwarf.
It cannot be this weak and writhled shrimp
Should strike such terror to his enemies.

(1H6 2.3.21–3)

In the bathetic entertainment presented to the nobles, Holofernes states:

Great Hercules is presented by this imp,
Whose club killed Cerberus, that three-headed *canus*,
And when he was a babe, a child, a shrimp,
Thus did he strangle serpents in his *manus*.

(LLL 5.2.582–5)

(C) Shrimps were considered fairly insubstantial food: in Richard Brome's *The Asparagus Garden*, Hoyden, whose father 'was a rank clown' desires to be a gentleman and is advised by Mony-lacks that this can be achieved through diet: he must avoid **bacon** and **pease-porridge** and 'eate nothing but Shrimpe porridge for a fortnight; and now and then a Phesants egge soopt with a Peacocks feather. I that must be the dyet' (Brome 1640, 2.3; D3v).

sieve, (A) A **kitchen** utensil used to drain **liquids** or sift **flour**; also a symbol of chastity.

(B) One of the Witches in Macbeth claims to use a sieve as a boat:

FIRST WITCH A sailor's wife had chestnuts in her lap,
And munched, and munched, and munched. 'Give me,' quoth I.

'Aroint thee, witch,' the rump-fed runnion cries.
Her husband's to Aleppo gone, master o' th' Tiger.
But in a sieve I'll thither sail,
And like a rat without a tail
I'll do, I'll do, and I'll do.

(MAC 1.3.3–9)

The witch is clearly boasting about her ability to make the sieve retain water, which, ironically, was a skill traditionally attributed to virgins. The impossibility of the sieve retaining water is mentioned by Helen when describing her unrequited love for Bertram:

I know I love in vain, strive against hope;
Yet in this captious and intenable sieve
I still pour in the waters of my love . . .

(AWW 1.3.197–9)

Similarly, in ADO Leonato tells his brother not to counsel him against excessive grief for his wronged daughter, Hero:

I pray thee cease thy counsel,
Which falls into mine ears as profitless
As water in a sieve.

(5.1.3–5)

(C) The vestal virgin Tuccia carried water from the Tiber river to her temple in a sieve as proof of her chastity; this was a common symbol of chastity in the early modern period, and a portrait of Queen Elizabeth I shows her holding a sieve. For more on the myth and the portrait, see Warner (1985, 241–50) and Pomeroy (1989, 46–53).

skillet, (A) A metal saucepan, usually one with feet and a long handle, that was commonly used by the early moderns.

(B) Othello tells the Duke and Senators that if Desdemona accompanies him to Cyprus, he will not be less attentive to his duties:

And heaven defend your good souls that you think
I will your serious and great business scant
When she is with me. No, when light-winged toys
Of feathered Cupid seel with wanton dullness
My speculative and officed instruments,
That my disports corrupt and taint my business,
Let housewives make a skillet of my helm,
And all indign and base adversities
Make head against my estimation.

(OTH 1.3.266–74)

The image of making a skillet of a helmet nicely juxtaposes the realm of the domestic and the military: ‘women’s work’ and ‘men’s work’.

skim-milk See **milk**

small ale See **ale**

small beer See **beer**

snails, (A) Snails were not usually eaten in England, but they may have been consumed during **food** shortages; there were recipes detailing how to cook them, and they were considered medicinal.

(B) The snail is mentioned by Shakespeare as a metaphor for slowness, for example Jaques’ description of ‘the whining schoolboy with his satchel / And shining morning face, creeping like snail / Unwillingly to school’ (AYL 2.7.145–7) and Shylock’s description of Lancelot as ‘a huge feeder, / Snail-slow in profit’ (MV 2.5.45–6). The Fool refers to the creature’s shell when he draws parallels between it and Lear, announcing that the snail ‘has a house’ so as ‘to put ’s head in, not to give it away to his daughters and leave his horns without a case’ (1.5.31–2). Shakespeare displays his typical sympathy for animals when describing the eyes of Venus after she has seen what the boar has done to Adonis:

Like stars ashamed of day, themselves withdrew.
Or as the snail, whose tender horns being hit
Shrinks backward in his shelly cave with pain . . .
(VEN 1032–4)

Given Shakespeare’s apparent sympathy for animals, it is unlikely that Dumaine is specifically referring to the snail as food when he describes ‘Love’s feeling’ as ‘more soft and sensible / Than are the tender horns of cockled snails’ (LLL 4.3.313–4), but it might suggest that the creature could be eaten.

(C) Thomas Moffett notes that snails ‘are little esteemed of us in *England*, but in *Barbarie*, *Spaine*, and *Italy*, they are eaten as a most dainty, wholesome, nourishing, and restoring meat’, and he offers advice on when and how to eat them (Moffett 1655, B3v–B4r). As Ken Albala pointed out, the sick were often given snail **broth** (Albala 2003, 76), and Hannah Woolley provides a recipe for ‘snail water excellent for consumptions’ (Woolley 1670, B9v–B10r). Robert May provides several recipes for cooking snails in a variety of ways (May 1660, Dd7v–Ee1r). On the possibility that the English ate snails, see Mason and Brown (2006, 27–8).

snipe, (A) A bird related to the **woodcock**, traditionally considered a **game** bird though, strictly, a wader; also a fool

(B) Iago calls Roderigo a snipe:

Thus do I ever make my fool my purse -
For I mine own gained knowledge should profane
If I would time expend with such a snipe
But for my sport and profit.

(1.3.375–8)

The sense is that getting money from Roderigo is a kind of game.

(C) Thomas Moffett observes that snipe (which he terms ‘snite’) is nutritious and easy to digest (Moffett 1655, N4r–N4v). As André L. Simon noted, they were often provided throughout the winter at dinners for the Lords of the Privy Council when they met in the Star Chamber (Simon 1959, 12).

snow-broth, (A) Not actually a **broth** at all, but melted snow.

(B) Lucio describes Angelo as

a man whose blood
Is very snow-broth; one who never feels
The wanton stings and motions of the sense,
But doth rebate and blunt his natural edge
With profits of the mind, study, and fast.

(MM 1.4.56–60)

spicery, (A) A place where **spices** were stored, either a shop or a specific room or place in a house.

(B) Richard III describes his future wife’s womb as a place in which spices are stored:

QUEEN ELIZABETH Yet thou didst kill my children.
KING RICHARD But in your daughter’s womb I bury them,
Where, in that nest of spicery, they will breed
Selves of themselves, to your recomfiture.

(R3 4.4.353–6)

The sinister ‘womb/tomb’ conceit evokes ‘nest of vipers’ as well as echoing the animal imagery associated with Richard throughout the play and, as George Steevens pointed out, alludes to the phoenix that was reputed to emerge new-born from the ashes of its nest (Shakespeare 1778, 136n9). Eric Partridge claimed that ‘nest of spicery’ suggested the pudenda and pubic hair, with the spices evoking the smell and taste of sexual fluids (Partridge 1968, ‘nest of spicery’).

(C) Clerks appointed to take responsibility for the spicery in the household of Henry VIII were in charge of spices and also ‘waxe that shall be dayly spent in the King’s household’ (Anon 1790, 141).

spice(s), (A) These aromatic substances from tropical plants provided flavour, fragrance and colour to **food**; most spices were expensive and thus highly valued.

(B) Salerio tells Antonio that if he had several boats at sea, he would be preoccupied by the enterprise:

Should I go to church
And see the holy edifice of stone
And not bethink me straight of dangerous rocks
Which, touching but my gentle vessel's side,
Would scatter all her spices on the stream,
(MV 1.1.29–33)

Most spices were imported and thus an expensive commodity, although saffron was remarkably cheap (see **saffron**). The Clown, who has been sent by Perdita to buy spices and food, meets Autolycus:

CLOWN Then fare thee well. I must go buy spices for our sheep-shearing.
AUTOLYCUS Prosper you, sweet sir. *Exit the Clown* Your purse is not hot enough to purchase your spice.
(4.3.115–18)

Clearly, the rogue has stolen the money with which the spices would have been bought. That spices were precious is also clear from Pericles' action of enclosing them in the casket that holds the apparently dead Thaisa; Cerimon describes her as 'Shrouded in cloth of state, and crowned, / Balm'd and entreaured with full bags of spices' (PER 12.62–3). In ROM, it is clear that a great deal of effort and expense has gone into preparing Juliet's marriage feast, and at one point, Capulet's Wife instructs the nurse to 'fetch more spices' (4.4.1).

The perfume that might be obtained from spices, suggested by the 'bags of spices' in PER, is evident also in Hippolyta's description of her relationship with the Indian Boy's mother:

His mother was a vot'ress of my order,
And in the spiced Indian air by night
Full often hath she gossiped by my side,
And sat with me on Neptune's yellow sands . . .
(MND 2.1.123–6)

The use of spice as a perfume is also apparent when Timon describes the effect of gold, a 'yellow slave', upon men:

That makes the wappered widow wed again.
She whom the spittle house and ulcerous sores
Would cast the gorge at, this embalms and spices
To th' April day again.
(TIM 4.3.34–42)

The sense is that the young man, who would otherwise find the old woman repulsive, is attracted by the gold that acts as a means of making her attractive to him, just as spices enhance food.

In AIT (H8), spice as an addition or seasoning is evident in the following playful dialogue between Anne Boleyn and an Old Lady:

ANNE By my troth and maidenhead,
I would not be a queen.

OLD LADY Beshrew me, I would -
And venture maidenhead for 't; and so would you,
For all this spice of your hypocrisy.

(2.3.23–6)

The Old Lady refers to a touch of hypocrisy, something that has been added, in the same way that a touch of spice would be added to food. The sense of a spice as something slight, added in a small amounts to enhance flavour, is evident also when Paulina tells Leontes that, compared to his current tyranny against Hermione, his 'bygone fooleries were but spices of it' (WT 3.2.183). A similar sense is evident in Aufidius' description of the relationship between Coriolanus and his fellow Romans:

First he was
A noble servant to them, but he could not
Carry his honours even. Whether 'twas pride,
Which out of daily fortune ever taints
The happy man; whether defect of judgement,
To fail in the disposing of those chances
Which he was lord of; or whether nature,
Not to be other than one thing, not moving
From th' casque to th' cushion, but commanding peace
Even with the same austerity and garb
As he controlled the war: but one of these -
As he hath spices of them all - not all,
For I dare so far free him - made him feared,
So hated, and so banished.

(COR 4.7.35–48)

Where Coriolanus has a touch of many faults, Pandarus claims that Troilus has a touch of many virtues, namely 'birth, beauty, good shape, discourse, manhood, learning, gentleness, virtue, youth, liberality, and so forth'; he then asks Cressida whether they are not 'the spice and salt that season a man?' (TRO 1.2.248–51). (C) In praising coleworts and cabbages, Thomas Elyot denounces 'the avarice [that] caused Marchauntes to fetch out of the East and South partes of the worlde, the traffique of spice, and sundrie drugges to content the unsaciablenesse of wanton appetites' (Elyot 1595, Flv), yet a few pages later, he praises the

effects of individual spices, for example **ginger** and **nutmeg** (Elyot 1595, F4v–G1r). As C. Anne Wilson pointed out, the original reason for serving spiced wine and spices at the end of banquets ‘either in their natural state or sugar-coated’ was medicinal, since the spices served ‘were those believed to be warming to the stomach and, therefore, helpful for the digestion of the food consumed at the meal’ (Wilson 1991, 11). For a refutation of the myth that spices were used to disguise bad meat and for a consideration of the medical virtues of spices, see Flandrin (1999, 313–20). For a history of spices with a specific focus on **pepper**, **nutmeg** and **cloves**, see Czarra (2009).

spit, (A) A thin rod onto which animal **flesh** was skewered and roasted over fire; the spit had to be constantly rotated so that the **meat** would cook evenly.
(B) Dromio of Ephesus, confusing Antipholus of Syracuse with his own master who is late for dinner, complains that his lateness has made the food inedible:

The capon burns, the pig falls from the spit.
The clock hath strucken twelve upon the bell;
My mistress made it one upon my cheek.
She is so hot because the meat is cold.
The meat is cold because you come not home.
(ERR 1.2.44–8)

This manner of cooking pig is also mentioned by Aaron when he kills the Nurse who has delivered his illegitimate child ‘Wheak, wheak’ – so cries a pig prepared to the spit’ (TIT 4.2.145).

In LLL, Mote tells Armado that he might win the woman he loves by singing and standing ‘with your arms crossed on your thin-belly doublet like a rabbit on a spit, or your hands in your pocket like a man after the old painting’ (LLL 3.1.16–19).

The word is used metaphorically by Juliet who is in a state of near-hysteria before taking the sleeping-potion given to her by Friar Laurence:

O, look! Methinks I see my cousin’s ghost
Seeking out Romeo that did spit his body
Upon a rapier’s point. Stay, Tybalt, stay!
(ROM 4.3.54–6)

The human body upon a spit is also suggested in PER, this time with flesh suggesting the sexual, when the Bawd and Boulton are discussing Marina:

BOULT . . . But mistress, if I have bargained for the joint -
BAWD Thou mayst cut a morsel off the spit.
BOULT I may so.
(16.125–8)

In ADO, Benedick says of Beatrice: 'She would have made Hercules have turned spit, yea, and have cleft his club to make the fire, too' (2.1.236–8), an allusion to Hercules being forced to partake in 'women's work' such as spinning by Omphale, queen of the Lydians; although mechanical devices for turning spits were introduced in the sixteenth century, this menial work might still be done by a small boy or a dog.

(C) For the logistics of cooking using a spit, see Scully (1995, 91–5) and Sim (1997, 22). In Richard Brome's *A Jovial Crew*, Randall, Oldrents' servant, recalls turning the spit:

And we, his servants, live as merrily under him, and do all thrive. I myself was but a silly lad when I came first, a poor turnspit boy. Gentlemen kept no whirling jacks then, to cozen poor people of meat.

(Brome 1968, 4.1.96–9)

A jack was a mechanical device for turning spits (Brome 1968, 90n98); Randall is suggesting that they do not do as good a job as the turn-spit boy.

spoon/spoon-meat, (A) **Porridge** or any kind of soft **food** would have been eaten with a spoon (forks were not commonly used in England).

(B) In ERR, an invitation to **dinner** by the Courtesan prompts the following exchange between Dromio and his master:

DROMIO OF SYRACUSE Master, if you do, expect spoon-meat, and bespeak a long spoon.

ANTIPHOLUS OF SYRACUSE Why, Dromio?

DROMIO OF SYRACUSE Marry, he must have a long spoon that must eat with the devil.

(4.3.60–4)

Spoon-meat was soft or liquid food eaten by infants or invalids; as Charles Whitworth pointed out, 'Dromio may be saying that Antipholus deserves to be treated like a child or an idiot if he is so foolish as to accept the Courtesan's invitation; or he may just be setting up another laboured joke' (Shakespeare 2002a, 150n60). Dromio also invokes the proverbial saying 'He who sups with the Devil should have a long spoon,' as does Stefano when he says of Caliban 'Mercy, mercy! This is a devil, and no monster. I will leave him. I have no long spoon' (TMP 2.2.96–8).

At the other end of the religious spectrum, Christening spoons are twice mentioned in AIT (H8) after the birth of Princess Elizabeth (5.3.36–8, 5.3.200–1); these were given as a present to newly baptized children and were also known as 'apostle spoons' because the handle took the shape of an apostle. Christening spoons would have been made from silver and hence valuable, unlike the 'leaden

spoons' and other cheap items looted by the Romans in COR, for which they are criticized by Martius, primarily because they are looting 'ere yet the fight be done' (1.6.1–8).

(C) For the proverbial saying 'He who sups with the Devil should have a long spoon,' see Tilley (1950, S771) and Dent (1981, 216). As Alison Sim pointed out, in this period, spoons were personal items that guests would bring to the table when invited to dine; although the rich could afford silver, most people would have owned pewter spoons or spoons made of horn (Sim 1997).

sprat, (A) A small **fish**; applied to a person as a term of contempt.

(B) Referring to the trick to be played upon Parolles, the First Lord Dumaine tells Bertram:

We'll make you some sport with the fox ere we case him. He was first smoked by the old Lord Lafeu. When his disguise and he is parted, tell me what a sprat you shall find him, which you shall see this very night.

(AWW 3.6.101–6)

The sense is not only that of smoked fish, that is, fish cured or preserved by exposure to smoke, but also that of 'smoking', that is, exposing, Parolles as a rogue.

(C) On the history and technique of smoking sprats, see Mason and Brown (2006, 124–5).

squash, (A) An unripe pea-pod.

(B) Malvolio describes Cesario as 'Not yet old enough for a man, nor young enough for a boy; as a squash is before 'tis a peascod, or a codling when 'tis almost an apple' (1.5.11–53). In MND, Bottom tells Pease-blossom, one of the fairies in Titania's retinue, 'I pray you commend me to Mistress Squash, your mother, and to Master Peascod, your father' (MND 3.1.178–9). Looking at his son, Mamillius, Leontes recalls his youth:

methoughts I did recoil
Twenty-three years, and saw myself unbreeched,
In my green velvet coat; my dagger muzzled,
Lest it should bite its master, and so prove,
As ornament oft does, too dangerous.
How like, methought, I then was to this kernel,
This squash, this gentleman.

(1.2.156–62)

The sense here is of Mamillius as young and thus unripe.

starveling See also **hunger**, **fasting**, **famine** and **thin-man**, (A) A person who is starved and thus emaciated.

(B) In 1H4, the character Gadshill, involved in the robbery at Gadshill, tells the Chamberlain

What talkest thou to me of the hangman? If I hang, I'll make a fat pair of gallows, for if I hang, old Sir John hangs with me, and thou knowest he's no starveling.

(2.1.66–9)

Later in the play, Sir John calls Prince Harry a 'starveling' (2.5.248). One of the Mechanicals in MND is 'Robin Starveling, the tailor' (1.2.54).

stew/stewed See also **prunes**, (A) A kind of **cauldron** in which **food** was boiled and the action of boiling; also a brothel (the dish of **meat**, vegetables and **potatoes** boiled together came later).

(B) In MM, the Duke tells how he has been

a looker-on here in Vienna,
Where I have seen corruption boil and bubble
Till it o'errun the stew . . .

(5.1.314–6)

The sense is that of food overflowing the cauldron and the brothel itself. A brothel is also mentioned when Innogen rebukes Giacomo:

The King my father shall be made acquainted
Of thy assault. If he shall think it fit
A saucy stranger in his court to mart
As in a Romish stew . . .

(CYM 1.6.150–3)

The sense of something boiled, as in a cauldron, is evident, for example, when Hamlet complains that Gertrude is 'Stewed in corruption' (HAM 34.83) and Sir John that he has been 'more than half stewed in grease like a Dutch dish' (WIV 3.5.110). Marination is clearly indicated when Cleopatra tells the messenger who brings her bad news that he shall be 'stewed in brine, / Smarting in ling'ring pickle' (ANT 2.5.65–6).

stewed prunes See **prunes**

stockfish, (A) A **fish**, often **cod**, that is air cured.

(B) In TMP, Stefano admonishes Trinculo for arguing with Caliban: 'Interrupt the monster one word further, and, by this hand, I'll turn my mercy out o' doors and make a stockfish of thee' (3.2.69–72). Sir John uses the word when denouncing Prince Harry: 'you starveling, you elf-skin, you dried neat's tongue, you bull's pizzle, you stockfish' (2.5.248–9). As David Bevington indicated, the foods referred to by Sir John produce 'not only emaciation but a temperament

opposite to sanguinity with its heat and moisture – the qualities of youth’ (Shakespeare 1987b, 190n238). Similarly, in *MM*, Lucio describes Angelo as cold:

Some report a sea-maid spawned him, some that he was begot between two stockfishes. But it is certain that when he makes water his urine is congealed ice; that I know to be true. And he is a motion ungenerative; that’s infallible.
(3.1.372–6)

Stockfish is also the name of a character who does not appear. Justice Shallow, reminiscing about his past, recalls when Sir John was a boy:

SILENCE This Sir John, cousin, that comes hither anon about soldiers?
SHALLOW The same Sir John, the very same. I see him break Scoggin’s head at the court gate when a was a crack, not thus high. And the very same day did I fight with one Samson Stockfish, a fruiterer, behind Gray’s Inn. Jesu, Jesu, the mad days that I have spent! And to see how many of my old acquaintance are dead.
(2H4 3.2.26–33)

(C) Thomas Cogan does not think highly of stockfish:

I have eaten of a pie made onely with Stockfish, which hath beene very good, but the goodnesse was not so much in the fish as in the cookery, which may make that savoury, which of it selfe is unsavoury. And as it is said, a good Cooke can make you good meat of a whetstone, even so it may bee that such fish and flesh as is of it[s] owne nature unwholesome and unpleasant, by the skill of dressing may bee made both wholesome and pleasant. Therefore a good Cooke is a good jewell and to bee much made of . . .
(Cogan 1636, Y2v)

Thomas Moffett claims ‘*Erasmus* thinketh it to be called stockfish, because it nourisheth no more than a dryed stock’; Moffett also points out that it takes a lot of attention from cooks to make it palatable (Moffett 1655, Z1v). John Stow notes that in London stockfish-mongers are located in Thames Street (Stow 1908, 81).

strawberries, (A) In Shakespeare’s time, this **fruit** was commonly found growing wild in England; strawberries were often eaten with **cream**.

(B) In his machinations against Lord Hastings, Richard III sends the Bishop Ely out of the room:

My lord of Ely, when I was last in Holborn
I saw good strawberries in your garden there.
I do beseech you send for some of them.

(3.4.31–3)

stuffing

In H5, another Bishop of Ely compares the reformed young Prince, now king, to the fruit:

The strawberry grows underneath the nettle,
And wholesome berries thrive and ripen best
Neighbour'd by fruit of baser quality;
And so the Prince obscured his contemplation
Under the veil of wildness - which, no doubt,
Grew like the summer grass, fastest by night,
Unseen, yet cresce in his faculty.

(1.1.61-7)

The handkerchief, used by Iago against Othello, is 'Spotted with strawberries' (3.3.440).

(C) Andrew Boorde describes strawberries and raw cream (cream not treated with heat) as 'a rurall mans banket [banquet]' but warns 'I have knowen such bankettes hath put men in jeopardy of theyr lyves', although it seems he was referring to the cream since he later notes that 'Strawberies be praised above all berries, for they do qualifie the heate of the liver, and doth ingender good blood, eaten with suger' (Boorde 1547, E4r, G4r). Thomas Moffett recommends that strawberries be eaten 'raw with wine and sugar' or 'made into tart suff and so baked' but warns against eating too many, giving as an example the Duke of Brunswick 'who is recorded to have burnt a sunder . . . with surfeiting upon them' (Moffett 1655, Gg3r).

For the argument that Richard III asks for strawberries because, knowing he is allergic to them, he can blame the subsequent rash that develops on witchcraft, see Wilson (1957).

stuffing. (A) The material that fills a receptacle of any kind; when specifically culinary, this is usually minced **meat**, **herbs** and **seasoning** put into the cavity of a bird or in a joint of meat when cooking, also called force-meat in the period.

(B) The term is used in a general sense by Shakespeare in the opening lines of 2H4 when Rumour announces:

Open your ears; for which of you will stop
The vent of hearing when loud Rumour speaks?
I from the orient to the drooping west,
Making the wind my post-horse, still unfold
The acts commenced on this ball of earth.
Upon my tongues continual slanders ride,
The which in every language I pronounce,
Stuffing the ears of men with false reports.

(In. 1-8)

In MM, an extended exchange between Beatrice and a Messenger regarding Benedick invokes the imagery of **food**:

MESSENGER He hath done good service, lady, in these wars.

BEATRICE You had musty victual, and he hath holp to eat it. He is a very valiant trencherman, he hath an excellent stomach.

MESSENGER And a good soldier too, lady.

BEATRICE And a good soldier to a lady, but what is he to a lord?

MESSENGER A lord to a lord, a man to a man, stuffed with all honourable virtues.

BEATRICE It is so, indeed. He is no less than a stuffed man. But for the stuffing - well, we are all mortal.

(1.1.46–57)

A 'stuffed man' was one of wealth or substance, but Beatrice appears to undercut this apparent compliment by suggesting that Benedick is stuffed with something less than admirable; there is perhaps a play on the culinary meaning whereby she means that he is like a dumb animal full of stuffing.

In TRO, Thersites denounces Agamemnon's brother, Menelaus:

And the goodly transformation of Jupiter there, his brother the bull, the primitive statue and oblique memorial of cuckolds, a thrifty shoeing-horn in a chain, hanging at his brother's leg: to what form but that he is should wit larded with malice and malice farced with wit turn him to? To an ass were nothing: he is both ass and ox.

(5.1.50–6)

The culinary image of wit 'larded' with malice leads to the notion of malice 'farced' with wit, that is forced or stuffed, as in force-meat or stuffing.

subtleties, (A) A subtlety was a highly decorative structure made from **sugar** and served at formal dinners.

(B) Prospero tells Gonzalo, who is amazed by the magic he has witnessed, 'You do yet taste / Some subtleties o' th' isle that will not let you Believe things certain' (5.1.125–7). As Stephen Orgel indicated, Prospero's use of the word 'subtleties' refers to 'deceptions, illusions, and with "taste", punning on the sense of elaborate ornamental sugar confections arranged as a pageant and served at the conclusion of a banquet' (Shakespeare 1987c, 194).

(C) For a detailed reading of Prospero's words and the significance of sugar to the political implications of TMP, see Hall (2009, 58–61).

sugar, (A) A relatively new and expensive sweetener in the early modern period, taking the place of **honey**; old people were thought to crave sugar.

(B) The word is used repeatedly by Shakespeare who refers to it literally and metaphorically. One of the **ingredients** Perdita sends the Clown to buy for the sheep-shearing feast is ‘Three pound of sugar’ (WT 4.3.36–7). Mistress Quickly tells Sir John that Mistress Ford is more impressed with him than with any courtier:

Yet there has been knights, and lords, and gentlemen, with their coaches; I warrant you, coach after coach, letter after letter, gift after gift, smelling so sweetly, all musk; and so rustling, I warrant you, in silk and gold, and in such aligant terms, and in such wine and sugar of the best and the fairest, that would have won any woman’s heart; and, I warrant you, they could never get an eye-wink of her.

(WIV 2.2.63–70)

Sugar was often added to **wine** and **beer**.

Metaphorically, sugar in Shakespeare describes something sweet such as the breath of one’s mistress or words that are meant to sweeten the listener, for example when Bassanio looks at Portia’s picture he states ‘Here are severed lips / Parted with sugar breath’ (3.2.118–19). Similarly, Henry V when wooing Princess Katherine tells her

You have witchcraft in your lips, Kate. There is more eloquence in a sugar touch of them than in the tongues of the French Council, and they should sooner persuade Harry of England than a general petition of monarchs.

(H5 5.2.273–8)

Often, when it comes to talking, comparing someone’s words to sugar was not romantic, as might be expected, for example in R2 Northumberland tells Bolingbroke that his ‘fair discourse hath been as sugar, / Making the hard way sweet and delectable’ (2.3.6–7). Sugared words are often viewed with suspicion, for example when King Henry tells Suffolk ‘Hide not thy poison with such sugared words’ (1H6 3.2.45), and in the same play Joan tells the Dauphin that it is ‘By fair persuasions mixed with sugared words’ that they will ‘entice the Duke of Burgundy / To leave the Talbot and . . . follow us’ (1H6 3.7.18–20). In R3 also, Queen Margaret objects to Queen Elizabeth sharing a joke at her expense with Richard: ‘Why strew’st thou sugar on that bottled spider / Whose deadly web ensnareth thee about?’ (1.3.240–1), and Richard tells the young Prince Edward that ‘his other uncles gave him ‘sugared words’ when they had ‘poison’ in their hearts’ (R3 3.1.13–14). Polonius reflects upon the show of devotion that hides a scheme:

Ophelia, walk you here. - Gracious, so please you,
We will bestow ourselves. - Read on this book,
That show of such an exercise may colour
Your loneliness. We are oft to blame in this:

'Tis too much proved that with devotion's visage
 And pious action we do sugar o'er
 The devil himself.

(HAM 3.1.45–51)

These words hit home to Claudius who states 'O, 'tis too true. / (*Aside*) How smart a lash that speech doth give my conscience' (3.1.51–2). Another schemer, Tarquin, causes Lucrece (after he has raped her) to reflect upon the impurity that pollutes perfection in all things:

Thy honey turns to gall, thy joy to grief.
 Thy secret pleasure turns to open shame,
 Thy private feasting to a public fast,
 Thy smoothing titles to a ragged name,
 Thy sugared tongue to bitter wormwood taste.

(LUC 889–93)

In 1H4, Poincote teases Sir John:

What says Monsieur Remorse? What says Sir John, sack-and-sugar Jack? How agrees the devil and thee about thy soul, that thou soldest him on Good Friday last, for a cup of Madeira and a cold capon's leg?

(1.2.111–15)

It was thought that the desire to add sugar to drinks such as sack was an indication of old age (Shakespeare 2002b, 157n108), and it is likely that this is behind Poincote's teasing.

(C) As C. Anne Wilson noted, sugar was considered medicinal by Arab medical sources that influenced Western European medical authorities: 'Sugar was popular in medicine, being considered warm in the first degree, and therefore more temperately heating than honey, which was warm in the second degree'. It was considered good for stomach ailments, cold diseases, agues and lung problems (Wilson 1991, 17). For example, Thomas Cogan recommends **pottage** 'being well made with good Milke, and spiced with Sugar and Cinamon . . . verie pleasant and easie of digestion and restorative' (Cogan 1636, E1v), and Thomas Elyot notes that **walnuts**, the rind and juice of **oranges** and **butter** are beneficial to health when mixed with sugar (Elyot 1595, E4r, F1r, G4v). Thomas Moffett describes the different types of sugar available and their provenance and is full of praise for 'this worthy and sweet salt' (Moffett 1655, Kk1v–Kk2r). On the medicinal qualities attributed to sugar, see also Mintz (1985, 96–108).

Francis Meres praised Shakespeare's poetry as sweet:

As the soule of *Euphorbus* was thought to live in *Pythagoras*: so the sweete wittie soule of *Ovid* lives in mellifluous & hony-tongued *Shakespeare*, witnes his *Venus* and *Adonis*, his *Lucrece*, his sugred Sonnets among his private friends, &C.

(Meres 1598, Oo1v–Oo2r)

The notion that old people craved sugar is evident in Thomas Dekker's *The Shoemaker's Holiday* when Simon Eyre tells the Lord Mayor of London that he should be light hearted, as Eyre is, because 'Old age, sack and sugar will steal upon us ere we be aware' (Dekker 1979, 11.24–5). In Richard Brome's *A Jovial Crew*, the Butler offers Oliver 'March beer with sugar and nutmeg' (Brome 1968, 4.1.185). On the use of sugar and **candy** as a metaphor to describe flattery, see Spurgeon (1935, 195–9) and Jackson (1950). For a study of sugar in Shakespeare, specifically sugar as a symbol of wealth, power and commercial enterprise, and the use of sugar in the **banquet**, see Hall (2009). See also Huetz de Lempis (1999, 383–5, 391–3).

sugar-candy See also **sugar**, (A) Sugar that has been boiled and thus crystallized; not only consumed as **confectionary** but also considered medicinal.

(B) According to Prince Harry, among the items Sir John carries in his pocket is 'one poor pennyworth of sugar-candy to make thee long-winded' (3.3.160–1); long-winded not only means with plenty of breath (that is, not out-of-breath) but also describes one liable to speak at length, and this more clearly applies to the overweight Sir John.

Hotspur denounces Bolingbroke, recalling a former meeting: 'Why, what a candy deal of courtesy / This fawning greyhound then did proffer me!' (1H4 1.3.247–8); the sense is that the 'courtesy' was sickly sweet or saccharine.

(C) Sugar was generally considered healthy (see **sugar**), and sugar-candy is recommended by several dietary authors for various ailments, for example Oswald Gabelkover recommends it in the treatment of eye pain and stomach pain, among other ailments (Gabelkover 1599, E3r, L1r), and Hieronymus Brunschwig suggests it be taken if heat or thirst accompany a pain in the loins or back (Brunschwig 1561, F4r).

supper See also **breakfast** and **dinner**, (A) The last **meal** of the day, taken at various times in the evening depending on location and custom but sometime between 5 p.m. and 9 p.m. is likely.

(B) The word appears many times in Shakespeare. Notable examples include references to the time at which the meal should be served, for example in R3 when Catesby tells Richard 'It's supper-time, my lord. It's nine o'clock' (5.5.2); that the meal occurs late in the evening is evident when, earlier in the play, York recalls a conversation that occurred 'one night as we did sit at supper' (2.4.10). Desdemona also asks Othello if they might discuss Cassio 'tonight at supper' (OTH 3.3.58), and in AIT when the Lord Chamberlain says of the Cardinal 'This night he makes a supper, and a great one, / To many lords and ladies' (1.3.52–3). Chatting with Benedick, whom she does not recognize because he is masked, Beatrice characterizes him as a fool who will

but break a comparison or two on me, which peradventure not marked, or not laughed at, strikes him into melancholy, and then there's a partridge wing saved, for the fool will eat no supper that night

(2.1.136–40)

Among the foods found listed on the receipts retrieved from the pockets of a drunk and sleeping Sir John are ‘anchovies and sack after supper’, the former not only providing a tasty snack, when really the greedy knight ought to be have satisfied with his meal, but also provoking **thirst** and thus even more drinking (1H4 2.5.541).

(C) Andrew Boorde notes that **dinner** ought to be brief and supper even briefer: ‘An houre is sufficyent to syt [sit] at dinner and not so long at supper’ (Boorde 1547, C3v), and William Bullein specifically warns the phlegmatic man against late suppers ‘specially if they bee long, for it causeth painfull nights to follow’ (Bullein 1595, C2r); however, Thomas Moffett advises that supper be larger than dinner (Moffett 1655, Pp1r–Pp2v). In a chapter entitled ‘Times in the day concerning meals’, Thomas Elyot advises the passing of at least 6 hours between dinner and supper (Elyot 1595, I4r); similarly, Thomas Cogan notes the following:

About foure houres or six after that we have dnyed the time is convenient for Supper, which in the universities, is about five of the clock in the afternoon. But in the country abroad they use to sup at six, and in poore mens houses, when leisure will serve.

(Cogan 1636, Dd4v)

This suggests that the time for supper given in R3 is rather late but not unusually so.

swan, (A) This bird would have been served a grand **feast** or **banquet**; according to tradition, the swan sings a beautiful song just before its death.

(B) Shakespeare does not refer to swan as a food, but he makes reference to the bird’s appearance and the mythology surrounding it, specifically that it sings before dying.

The colour of the swan is mentioned when Benvolio tells Romeo that Rosaline is not the most beautiful woman in Verona: ‘Compare her face with some that I shall show, / And I will make thee think thy swan a crow’ (ROM 1.2.88–9); inverting the usual colour hierarchy, Aaron praises blackness: ‘all the water in the ocean / Can never turn the swan’s black legs to white’ (TIT 4.2.100–1).

Sir John refers to the swan when naming the Gods’ transformative powers and the power of love:

Remember, Jove, thou wast a bull for thy Europa; love set on thy horns. O powerful love, that in some respects makes a beast a man; in some other, a man a beast! You were also, Jupiter, a swan, for the love of Leda. O omnipotent love!
(WIV 5.5.3–7)

The Gods are also invoked by Celia in AYL when she alludes to the bird’s monogamy in describing her friendship with Rosalind:

We still have slept together,
Rose at an instant, learned, played, eat together,

And wheresoe'er we went, like Juno's swans
Still we went coupled and inseparable.

(1.3.72–5)

The dying swan is mentioned in a number of works, for example when Emilia speaks to the dead Desdemona:

What did thy song bode, lady?
Hark, canst thou hear me? I will play the swan,
And die in music. (*Sings*) 'Willow, willow, willow.'

(OTH 5.2.253–5)

The image is also mentioned by Portia when Bassanio makes his choice among the caskets

Let music sound while he doth make his choice.
Then if he lose he makes a swanlike end,
Fading in music.

(MV 3.2.44–5)

Having been told that the dying King John has been singing, Prince Henry also invokes the myth:

'Tis strange that death should sing.
I am the cygnet to this pale faint swan,
Who chants a doleful hymn to his own death,
And from the organ-pipe of frailty sings
His soul and body to their lasting rest.

(JN 5.7.20–4)

Lucrece is described by the narrator of the poem as swan-like when telling her husband and father about her rape before killing herself: 'And now this pale swan in her wat'ry nest / Begins the sad dirge of her certain ending' (LUC 1611–12).

(C) As Ken Albala pointed out, swan 'was considered a very grand presentation dish in the courts of European rulers'; he also noted that the flesh 'is said to be dark and foul-smelling' (Albala 2003, 68–9). Thomas Moffett warns 'naturally they are unwholesome, for their flesh is hard and black; and all flesh the blacker it is, the heavier it is . . .' (Moffett 1655, M4v). Hannah Woolley provides a recipe for baked swan (Woolley 1670, N6r); see also Murrell 1617, D8r. In Chaucer's 'General Prologue' from *The Canterbury Tales*, it is said of the Monk 'A fat swan loved he best of any roost' (Marlowe 1993, line 206), which is a particularly inappropriate dish for a religious man.

sweetmeats, (A) Any sweet food such as preserved or candied **nuts** and **fruit**.

(B) The food is mentioned by Shakespeare in the context of lovers, who would commonly give sweetmeats as a gift. Egeus complains that Lysander has ‘bewitched’ his daughter, Hermia, that he has

stol’n the impression of her fantasy
 With bracelets of thy hair, rings, gauds, conceits,
 Knacks, trifles, nosegays, sweetmeats - messengers
 Of strong prevailment in unhardened youth.

(MND 1.1.32–5)

Mercutio describes the actions of Queen Mab:

she gallops night by night
 Through lovers’ brains, and then they dream of love;
 O’er courtiers’ knees, that dream on curtsies straight;
 O’er ladies’ lips, who straight on kisses dream,
 Which oft the angry Mab with blisters plagues
 Because their breaths with sweetmeats tainted are.

(ROM 1.4.71–6)

(C) Hannah Woolley provides a recipe for ‘A pretty Sweet-meat with Roses and Almonds’:

Take half a Pound of Blanched Almonds beaten very fine with a little Rosewater, two Ounces of the Leaves of Damask Roses beaten fine, then take half a pound of Sugar, and a little more, wet it with water, and boil it to a Candy height, then put in your Almonds and Roses, and a grain of Musk or Ambergreece, and let them boil a little while together, and then put it into Glasses, and it will be a fine sort of Marmalade.

(Woolley 1670, F2r)

syrups, (A) A preparation of **sugar** and **water**, or some other liquid, with added **ingredients** such as **fruit** or the petals of **flowers**, that has been boiled down to a thick, syrupy consistency; syrups were often specifically medicinal.

(B) The Abbess tending to Adriana’s husband, Antipholus of Ephesus, tells her

Be patient, for I will not let him stir
 Till I have used the approved means I have,
 With wholesome syrups, drugs, and holy prayers
 To make of him a formal man again.

(ERR 5.1.103–6)

Iago comments upon the success of his plot against Othello:

Look where he comes. Not poppy nor mandragora
 Nor all the drowsy syrups of the world

syrups

Shall ever medicine thee to that sweet sleep
Which thou owedst yesterday.

(OTH 3.3.334–7)

(C) Hugh Platt provides recipes for syrup of violets and syrup of roses (Platt 1602, A12v–B1v); see also Partridge (1588, A3r).

T

tallow, (A) **Fat** used as dripping and for candles.

(B) Dromio tells his master how he has been pursued by ‘a very beastly creature, [that] lays claim to me’:

Marry, sir, she’s the kitchen wench, and all grease; and I know not what use to put her to but to make a lamp of her, and run from her by her own light. I warrant her rags and the tallow in them will burn a Poland winter. If she lives till doomsday, she’ll burn a week longer than the whole world.

(ERR 3.2.96–101)

Sir John is called ‘tallow’ and ‘a greasy tallow-catch’ by Prince Harry (1H4 2.5.111; 2.5.232), the latter a reference to the receptacle that would collect the animal fat when cooking.

taphouse, (A) An **alehouse** or the tap-room of an **inn** where **beer** from the tap was sold.

(B) In MM, the following exchange takes place between Escalus and Froth, with some puns on the latter’s name:

ESCALUS . . . Come hither to me, Master Froth. Master Froth, I would not have you acquainted with tapsters. They will draw you, Master Froth, and you will hang Get you gone, and let me hear no more of you.

FROTH I thank your worship. For mine own part, I never come into any room in a tap-house but I am drawn in.

(2.1.196–201)

(C) For evidence that John Heminges, senior actor/sharer in the King's Men, owned a taphouse attached to the Globe playhouse, see Egan (2001). For information about taphouses attached to the theatres in the period, see Bowsher and Miller (2009, 146–7).

tapster, (A) One who draws and serves drinks in an **alehouse** or **tavern** (also termed a '**drawer**'); the tapster had a reputation for dishonesty.

(B) There are repeated suggestions in Shakespeare that a tapster will overcharge on the bill: in AYL, Celia claims that 'the oath of a lover is no stronger than the word of a tapster. They are both the confirmer of false reckonings' (3.4.27–9). Similarly, Armado, in an exchange with Moth, states 'I am ill at reckoning; it fitteth the spirit of a tapster' (LLL 1.2.40–1), and when Pandarus claims that Troilus 'has not past three or four hairs on his chin', Cressida replies 'Indeed, a tapster's arithmetic may soon bring his particulars therein to a total' (TRO 1.2.108–10). Sir John also refers to the tapster's ability to count when he tells the Lord Chief Justice:

virtue is of so little regard in these costermongers' times that true valour is turned bearherd; pregnancy is made a tapster, and his quick wit wasted in giving reckonings; all the other gifts appertinent to man, as the malice of this age shapes them, are not worth a gooseberry.

(2H4 1.2.169–74)

Punning on his name 'Froth' Escalus warns 'Master Froth, I would not have you acquainted with tapsters. They will draw you, Master Froth, and you will hang them' (MM2.1.196–9); he also sees through Pompey's claim to be tapster for the brothel-keeper Mistress Overdone: 'Pompey, you are partly a bawd, Pompey, howsoever you colour it in being a tapster, are you not?' (MM 2.1.210–2). In the additional passages from the Oxford Shakespeare – which the editors claim represented the play before revision by Shakespeare's company (Shakespeare 1988, 816) – Mistress Overdone addresses Pompey as 'Thomas Tapster' (A.A.29). In WIV, the Host employs the notorious rogue Bardolph as a tapster (1.3.9–18), and in 1H4 Sir John describes the men he has pressed into service in the war as 'discarded unjust servingmen, younger sons to younger brothers, revolted tapsters, and ostlers trade-fallen' (4.2.28–9).

The sounds of the alehouse or tavern, with tapsters listening to the shouts of their customers, are evoked when Apemantus tells Timon that he has only himself to blame for his misfortune:

Thou gav'st thine ears like tapsters that bade welcome
To knaves and all approachers. 'Tis most just
That thou turn rascal.

(TIM 4.3.216–18)

Similarly, the narrator tells how Venus has no company but ‘idle sounds resembling parasites, / Like shrill-tongued tapsters answering every call’ (VEN 848–9). Prince Harry refers to ‘an undersinker, one that never spake other English in his life than “Eight shillings and sixpence”, and “You are welcome”, with this shrill addition, “Anon, anon, sir! Score a pint of bastard in the Half-moon!” or so’ (1H4 2.5.23–7), a skinker was a tapster so the **undersinker** was a tapster of a lower rank. **Bastard** was a kind of **wine**; taverns were often divided into separate rooms and ‘the Half-moon’ is the name of one of these rooms.

(C) For the low reputation of alehouses and tapsters, see Clark (1978). In Ben Jonson’s *Bartholomew Fair*, Ursula’s tapster cheats the customers by serving frothy beer and removing it before the customers have finished so they might sell more (Jonson 1960, 2.2.87–106).

tart, (A) A **pastry**-case filled with a savoury or **fruit** filling and distinct from a **pie**, which has a pastry lid; the distinct word ‘tart’, when used as an adjective, denotes a sharp or sour taste or the evocation of this.

(B) In his efforts to tame her, Petruccio scoffs at Katherine’s gown: ‘What’s this - a sleeve? ’Tis like a demi-cannon. / What, up and down carved like an apple-tart?’ (4.3.88–9). The word is also used as an adjective, for example when Cleopatra announces her dislike of the Messenger before her:

But there’s no goodness in thy face. If Antony
Be free and healthful, so tart a favour
To trumpet such good tidings! If not well,
Thou shouldst come like a Fury crowned with snakes,
Not like a formal man.

(ANT 2.5.37–41)

Given that he is assigned with telling her that Antony has married Octavia and, as might be expected, she will react with violence, it is no surprise that his expression is sour. In COR, Menenius says of Martius ‘The tartness of his face sours ripe grapes. When he walks, he moves like an engine, and the ground shrinks before his treading’ (5.4.17–20).

(C) Thomas Dawson provides recipes for a number of tarts, including a spinach tart and a **strawberry** tart (Dawson 1587, D7r, D8r).

taste See also **palate**. (A) One of the five senses; also a verb meaning to consume **food** and **drink**, sometimes specifically to give pleasure to the sense of taste.

(B) Recalling his experiences with Titania, Bottom confuses the senses to comic effect:

The eye of man hath not heard, the ear of man hath not seen, man’s hand is not able to taste, his tongue to conceive, nor his heart to report what my dream was.

(MND 4.1.208–11)

The allusion is biblical: 'Eye hath not seen, nor ear heard, neither have entered into the heart of man, the things which God hath prepared for them that love him' (1 Corinthians 2.9). In *AYL*, Jaques sums up the final stages of a man's life as 'second childishness and mere oblivion, / Sans teeth, sans eyes, sans taste, sans everything' (2.7.165–6).

The sense of taste is often referred to in terms of a pleasant taste having unpleasant consequences when this was not expected, for example, in the following conversation between Richard II and John of Gaunt:

KING RICHARD Thy son is banished upon good advice,
Whereto thy tongue a party verdict gave.
Why at our justice seem'st thou then to lour?

JOHN OF GAUNT Things sweet to taste prove in digestion sour.
You urged me as a judge, but I had rather
You would have bid me argue like a father.

(R2 1.3.226–31)

A similar point regarding **digestion** is made about Tarquin's rape of Lucrece:

So surfeit-taking Tarquin fares this night.
His taste delicious, in digestion souring,
Devours his will that lived by foul devouring.

(LUC 698–700)

And in *1H6*, the English, attacked by the French who have pretended to be poor corn sellers, are taunted by Joan La Pucelle:

Good morrow gallants. Want ye corn for bread?
I think the Duke of Burgundy will fast
Before he'll buy again at such a rate.
'Twas full of darnel. Do you like the taste?

(3.5.1–4)

Darnel was a weed that sometimes grew in corn.

In a number of plays, the word 'taste' is used in the sense of consuming food and drink, for example in *1H6* Talbot asks the Countess of Auvergne if he and his men 'may / Taste of your wine and see what cates you have: / For soldiers' stomachs always serve them well' (2.3.78–80), and in *TMP* Sebastian says of the banquet conjured by Ariel and brought in by spirits 'They have left their viands behind, for we have stomachs. / Will 't please you taste of what is here?' (3.3.41–2). Sometimes, the eating is apparently predominantly for pleasure, for example in *SHR* the Second Serving Man asks Christopher Sly 'Will 't please your honour taste of these conserves?' (1.2.3), and Prince Harry, pretending to be his father, characterizes Sir John as dissolute: 'Wherein is he good, but to taste sack and

drink it? Wherein neat and cleanly, but to carve a capon and eat it?' (1H4 2.5.462).

tavern See also **alehouse and inn**, (A) An establishment selling **wine** and other alcoholic drinks; a typical tavern was less salubrious than an inn but more upmarket than an alehouse.

(B) Taverns are regularly frequented by Prince Harry and Sir John in the plays in which they appear, as is clear from King Henry's comments about the Prince towards the end of R2:

Can no man tell of my unthrifty son?
 'Tis full three months since I did see him last.
 If any plague hang over us, 'tis he.
 I would to God, my lords, he might be found.
 Enquire at London 'mongst the taverns there,
 For there, they say, he daily doth frequent
 With unrestrained loose companions -
 Even such, they say, as stand in narrow lanes
 And beat our watch and rob our passengers -
 Which he, young wanton and effeminate boy,
 Takes on the point of honour to support
 So dissolute a crew.

(5.3.1-12)

In 1H4, they spend a lot of their time in a tavern in Eastcheap, and it is here where Sir John would like to remain instead of going to war: 'Hostess, my breakfast, come! - / O, I could wish this tavern were my drum!' (3.3.207-8). When the robbery at Gads Hill takes place, it is in the taverns of London that the culprits are sought, as Peto tells Prince Harry:

The King your father is at Westminster;
 And there are twenty weak and wearied posts
 Come from the north; and as I came along
 I met and overtook a dozen captains,
 Bareheaded, sweating, knocking at the taverns,
 And asking every one for Sir John Falstaff.

(2H4 2.4.358-63)

Sir John remains associated with the tavern in WIV when Evans describes him as 'given to fornications, and to taverns, and sack, and wine, and metheglins; and to drinkings, and swearings, and starings, pribbles and prabbles' (5.5.156-8). Taverns were often divided into separate rooms: in 1H4, two of the rooms are called 'the Half-moon' and the 'Pomegranate' (2.5.17-27, 2.5.36).

tench

The tavern is similarly characterized as a place of debauchery when Goneril tells Lear:

Here do you keep a hundred knights and squires,
Men so disordered, so debauched and bold
That this our court, infected with their manners,
Shows like a riotous inn. Epicurism and lust
Makes it more like a tavern or a brothel
Than a graced palace.

(LRF 1.4.219–24)

Mercutio characterizes the relatively mild-mannered Benvolio as a trouble maker:

Thou art like one of these fellows that, when he enters the confines of a tavern, claps me his sword upon the table and says ‘God send me no need of thee’, and by the operation of the second cup, draws him on the drawer when indeed there is no need.

(ROM 3.1.5–9)

In 1H6, the servants of Winchester and Gloucester, who have been injured in a skirmish with each other, seek alternative remedies:

A FIRST SERVINGMAN . . . I’ll to the surgeon’s.
A SECOND SERVINGMAN And so will I.
THIRD SERVINGMAN And I will see what physic the tavern affords.
(3.1.149–52)

On drinking establishments providing alternative physic when they ought not to, see **alehouse**. In CYM, the Jailer tells Posthumus that he should be comforted by his forthcoming execution because it means he shall ‘fear no more tavern bills, which are as often the sadness of parting as the procuring of mirth’ (5.5.252–4).

(C) On the tavern, as distinct from the alehouse and inn, see Clark (1978, 48–9).

tench, (A) A freshwater **fish**, similar to **carp**.

(B) In 1H4, the Carriers complain about the deplorable state of the inn in which they have stayed:

SECOND CARRIER I think this be the most villainous house in all London
road for fleas. I am stung like a tench.
FIRST CARRIER Like a tench? By the mass, there is ne’er a king christen
could be better bit than I have been since the first cock.

(2.1.14–8)

As David Bevington pointed out, the fish's 'spotted markings, or parasitic incrustations, may have been thought to resemble flea-bites' (Shakespeare 1987b, 160n14). (C) William Vaughan recommends that 'Femall tenches baked with garlick, or boyled with onions, oyle [oil], and raisins may be eaten of youth, and cholerick men' (Vaughan 1600, C3r).

Tewkesbury mustard See **mustard**

thin-man See also **famine**, **fast/fasting** and **starveling**, (A) A character in a play who is said by others or himself to be thin and usually does not enjoy **food**. (B) Throughout Shakespeare's plays, there is a suspicion towards those who do not enjoy eating and drinking. For example, the abstemious tyrant Angelo is described by the Duke as follows:

Lord Angelo is precise,
Stands at a guard with envy, scarce confesses
That his blood flows, or that his appetite
Is more to bread than stone. Hence shall we see
If power change purpose, what our seemers be.
(MFM 1.3.50–4)

Malvolio's dislike of 'cakes and ale' (TN 2.3.111) and his affectations are in keeping with the negativity towards abstemious thin men in Shakespeare's comedies, among them the foolish Slender who repeatedly refuses Master Ford's requests to eat (WIV 1.1.260, 1.1.266–7, 1.1.282).

According to Sir John, Justice Shallow is another thin man:

This same starved justice hath done nothing but prate to me of the wildness of his youth and the feats he hath done about Turnbull Street; and every third word a lie I do remember him at Clement's Inn, like a man made after supper of a cheese paring. When a was naked, he was for all the world like a forked radish, with a head fantastically carved upon it with a knife. A was so forlorn that his dimensions, to any thick sight, were invisible. A was the very genius of famine.

(2H4 3.2.299–309)

A minor role calling for an actor of slender proportions is the First Beadle who comes to arrest Doll Tearsheet, because 'There hath been a man or two killed about her' (2H4 5.4.6) and who Doll refers to as 'thin' (5.4.18). The 1600 quarto's stage direction reading 'Enter Sincklo and three or foure officers' (Shakespeare 1600, K3v) indicates that Shakespeare had the actor John Sincklo in mind for this part (Nungezer 1929, 'Sincler'; Eccles 1993, 168).

thirst

The thin-man was usually but not always regarded negatively, an exception being the stoical Francis Feeble, recruited by Sir John to serve in the wars; he is given the following eloquent speech:

A man can die but once. We owe God a death. I'll ne'er bear a base mind. An't be my destiny, so; an't be not, so. No man's too good to serve's prince. And let it go which way it will, he that dies this year is quit for the next.

(2H4 3.2.232–6)

If Feeble were played by a thin actor, suggesting he is physically weak, then he would likely function as a comic foil to the fat Sir John.

(C) For more on the significance of the thin-man in Shakespeare, see Fitzpatrick (2007, 23–9).

thirst, (A) The desire for **drink**, which also extended to any desire.

(B) Most of the references to thirst in Shakespeare are metaphorical in the sense of desiring something, for example in WT Camillo refers to 'that unhappy king, my master, whom / I so much thirst to see' (4.4.512–13), and in COR when the First Citizen asserts 'for the gods know I speak this in hunger for bread, not in thirst for revenge' (1.1.22–3). There is also the sense of a desire for blood, for example in RDY (3H6), when Richard asks

Warwick, why hast thou withdrawn thyself?
Thy brother's blood the thirsty earth hath drunk,
Broached with the steely point of Clifford's lance.

(2.3.14–16)

Venus's desire for a kiss from Adonis is compared to an inordinate thirst: 'Never did passenger in summer's heat / More thirst for drink than she for this good turn' (VEN 91–2); when she manages to get a kiss from him, she is insatiable: 'The heavenly moisture, that sweet coral mouth, / Whose precious taste her thirsty lips well knew, / Whereon they surfeit, yet complain on drought' (VEN 542–4). In SHR, the apparently 'tamed' Kate tells the other women present that no man desires a shrewish woman:

A woman moved is like a fountain troubled,
Muddy, ill-seeming, thick, bereft of beauty,
And while it is so, none so dry or thirsty
Will deign to sip or touch one drop of it.

(5.2.147–50)

A rather obscure reference to literal thirst occurs in an exchange between Fluellen and Pistol over a leek:

FLUELLEN God pless you Ensign Pistol, you scurvy lousy knave, God pless you.

PISTOL Ha, art thou bedlam? Dost thou thirst, base Trojan,
To have me fold up Parca's fatal web?
Hence! I am qualmish at the smell of leek.

FLUELLEN I peseech you heartily, scurvy lousy knave, at my desires and my requests and my petitions, to eat, look you, this leek. Because, look you, you do not love it, nor your affections and your appetites and your digestions does not agree with it, I would desire you to eat it.

PISTOL Not for Cadwallader and all his goats.

(H5 5.1.16–27)

It is not clear what Pistol means aside from 'dost thou desire', but his question might be part of his continued association between the leek and mundane or vulgar bodily processes (eating the leek, the body's desire for liquids, sickness at the vegetable's smell), whereas for Fluellen the vegetable is a symbol of Welsh honour and pride.

(C) For more on the significance of the leek in H5, see Fitzpatrick (2007, 37–44).

thistle See **holy-thistle**

thyme, (A) A fragrant, aromatic **herb**.

(B) When Roderigo says he is ashamed 'to be so fond' of Desdemona 'but it is not in my virtue to amend it' Iago objects:

Virtue? A fig! 'Tis in ourselves that we are thus or thus. Our bodies are our gardens, to the which our wills are gardeners; so that if we will plant nettles or sow lettuce, set hyssop and weed up thyme, supply it with one gender of herbs or distract it with many, either to have it sterile with idleness or manured with industry, why, the power and corrigible authority of this lies in our wills.

(OTH 1.3.319–26)

Oberon describes Titania's abode:

I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
Quite overcanopied with luscious woodbine,
With sweet musk-roses, and with eglantine.

(MND 2.1.249–52)

The romantic imagery belies Oberon's aggression towards Titania whereby, with the juice of the flower, love-in-idleness, he plans to 'streak her eyes, / And make her full of hateful fantasies' (MND 2.1.257–8).

(C) John Parkinson describes the different varieties of thyme, including wild thyme, noting that the latter smells of lemon (Parkinson 1629, Pp5r–Pp6r).

toast/toasts See also **cheese** (for ‘toasted cheese’), (A) Small pieces of toasted **bread** were often served in **wine**.

(B) Sir John tells Bardolph ‘Go fetch me a quart of sack; put a toast in ’t’ (WIV 3.5.3), meaning a small piece of toast that will soak up some of the sack. In TRO, Nestor comments on courage in adversity by comparing how a small vessel and a ‘nobler bulk’ (by which he means the Greeks) deal with a storm:

Where’s then the saucy boat
Whose weak untimbered sides but even now
Co-rivalled greatness? Either to harbour fled,
Or made a toast for Neptune.

(1.3.41–4)

The sense is the same as above since, as Kenneth Muir indicated, toast here means ‘toasted bread, soaked in wine; hence any tasty morsel’ (Shakespeare 1982e, 70n44).

Elsewhere, Sir John refers to the men he has allowed to buy themselves out of military service as ‘toasts and butter, with hearts in their bellies no bigger than pins’ heads’ (1H4 4.2.21–2), which David Bevington rightly glossed as ‘milksofs’, that is cowards (Shakespeare 1987b, 4.2.21–2). In 2H4, Mistress Quickly describes the relationship between Sir John and Doll Tearsheet: ‘You two never meet but you fall to some discord. You are both, i’ good truth, as rheumatic as two dry toasts; you cannot one bear with another’s confirmities’ (2.4.53–5); as A. R. Humphreys pointed out, she means ‘choleric’, since the rheumatic humour is cold and wet (Shakespeare 1966a, 67n56).

(C) Robert May provides instructions for ‘how to make toasts’, either by frying or toasting before the fire or on a gridiron; it is specifically French toast that he states should be served ‘seeped in claret, sack, or any wine’ (May 1660, N1v). In Richard Brome’s *A Jovial Crew*, the Butler offers Oliver ‘brown ale with a toast’ (Brome 1968, 4.1.185).

tongue See **neat’s tongue**

tortoise, (A) Tortoise was not usually eaten in England, but recipes were available; turtle was only rarely consumed during Shakespeare’s time but became fashionable later.

(B) Prospero calls Caliban a tortoise (TMP 1.2.318), and Romeo recalls that ‘a tortoise hung’ in the apothecary’s shop (5.1.42); in the latter case it is likely that the tortoise is dried and would provide some sort of medicine rather than food as such.

(C) Thomas Moffett points out that tortoise, like snails, is ‘no usual meat’ among the English, but adds ‘I see no reason but that Riot [extravagance] may bring

them in and make them as familiar unto us as Turkies are' (Moffett 1655, B4r). Robert May provides the following recipe for tortoise:

Cut off the head, feet, and tail, and boil it in water, wine, and salt, being boild, pull the shell asunder and pick the meat from the skins, and the gall from the liver, save the eggs whole if a female, and stew the eggs, meat and liver in a dish, with some grated nutmeg, a little sweet herbs minced small, and some sweet butter, stew it up, and serve it on fine sippets, [toasted or fried bread] cover the meat with the upper shell of the tortoise, and slices or juyce of orange.

(May 1660, Dd7r)

In the dietaries, 'turtle' refers to **pigeon** or **dove**, for example Bullein (1595, K2v–K3r); on the eighteenth-century fashion for turtle soup, see Albala (2003, 76). Excavations from the Rose theatre suggest that turtle soup might have been consumed by the well-off in an establishment near the theatre, which would constitute a very early example of their use as food in England (Bowsher and Miller 2009, 151–2).

trencher/trencherman See also **plate**, (A) Depending on the wealth of the household, this was a piece of metal, wood or **bread** on which **food** was served and cut up; a 'trencherman' was one who had a hearty **appetite**.

(B) In TGV, Launce complains about the bad behaviour exhibited by his dog, Crab, sent as a present to Sylvia: 'I came no sooner into the dining-chamber but he steps me to her trencher and steals her capon's leg' (4.4.8–10). Antony compares Cleopatra to a piece of food served on a trencher:

I found you as a morsel cold upon
Dead Caesar's trencher; nay, you were a fragment
Of Gnaeus Pompey's, besides what hotter hours
Unregistered in vulgar fame you have
Luxuriously picked out.

(ANT 3.13.117–21)

Timon denounces his false friends as 'fools of fortune, trencher-friends, time's flies, / Cap-and-knee slaves, vapours, and minute-jacks!' (3.7.95–6), and a similar sense is evident in Biron's reference to 'some trencher-knight', meaning one who is opportunistic and parasitical (LLL 5.2.464). In an extended comment upon Benedick's behaviour in the wars, specifically his promise to eat all the men he kills, Beatrice puns upon appetite and courage when she says 'He is a very valiant trencherman, he hath an excellent stomach' (ADO 1.1.49–50).

The trencher is often referred to in terms of serving at table. Coriolanus denounces Aufidius' servant:

THIRD SERVINGMAN How, sir? Do you meddle with my master?

CORIOLANUS Ay, 'tis an honest service than to meddle with thy mistress.

Thou prat'st and prat'st. Serve with thy trencher. Hence! *He beats him away.*

(COR 4.5.46–50)

In CYL (2H6), Suffolk tells Whitmore, who is about to kill him, that he should remember his place:

How often hast thou waited at my cup,
Fed from my trencher, kneeled down at the board
When I have feasted with Queen Margaret?
(4.1.57–9)

In ROM, the servants must clear-up after supper: 'Where's Potpan, that he helps not to take away? / He shift a trencher, he scrape a trencher!' (1.5.1–2); Caliban balks at having to do the same for Prospero:

No more dams I'll make for fish,
Nor fetch in firing
At requiring,
Nor scrape trenchering, nor wash dish.
(TMP 2.2.179–82)

(C) Hannah Woolley provides the following recipe 'To make white Trencher-Plates which may be eaten':

Take two Eggs beaten very well, Yolks and Whites, two spoonfuls of Sack, one spoonful of Rosewater, and so much flower [flour] as will make it into a stiff Paste, then roule it thin, and then lay it upon the outsides of Plates well buttered, cut them fit to the Plates, and bake them upon them, then take them forth, and when they are cold, take a pound of double refin'd Sugar beaten and searced, with a little Ambergreece, the White of an Egg and Rosewater, beat these well together, and Ice your Plates all over with it, and set them into the Oven again till they be dry.

(Woolley 1670, G8r–G8v)

In Richard Brome's *A Jovial Crew*, Springlove reminds the gentlemen's daughters who have become beggars that he has provided for them: 'Who got your suppers, pray, last night, but I, / Of dainty trencher-fees, from a gentleman's house'; a trencher fee was 'scraps of food given in alms' (Brome 1968, 104–5, 68n105).

tripe, (A) The stomachs of animals, or more specifically the lining of the stomach and intestines of certain animals including cattle, pigs and sheep were commonly eaten in the early modern period and until relatively recently in England, especially in the north of England; in Shakespeare's time, whether it was considered healthy or not depended largely upon how it was cooked.

(B) In SHR, Grumio asks Katherine 'How say you to a fat tripe finely broiled?' When she answers 'I like it well. Good Grumio, fetch it me,' his response is 'I cannot tell, I fear 'tis choleric' (4.3.20–2). It is the process of broiling rather than the tripe itself that would engender cholera; as Ken Albala pointed out,

'Keeping her body cold, Petruchio thought, would correct her to a more feminine and demure complexion' (Albala 2002, 3). In 2H4, Doll Tearsheet denounces the First Beadle as a 'damned tripe-visaged rascal' (5.4.8).

(C) William Bullein particularly recommends pig tripe, noting that 'The Tripes and Guts bee wholsomer, and doe nourish better than any other beasts guts, or in-meates' (Bullein 1595, J6v). Thomas Elyot disapproves of tripe (Elyot 1595, G3v), and his view is noted by Thomas Cogan who nevertheless argues that 'common experience proveth that a fat tripe well roasted or fryed, is easily digested. And that shall any man finde that eateth tripes at supper' (Cogan 1636, T1v). However, like Grumio, he warns against eating broiled tripe:

Tripes and other souse are used to be broyled upon coales, or fryed. But neither way is commended in Physicke, for broyled meate is hard of digestion and evill for the stone, and fryed meat is harder of digestion and breedeth choller and melancholie.

(Cogan 1636, T1v)

In Ben Jonson's *Bartholomew Fair*, Ursula accuses Knockem of spreading a rumour that she has died 'of a surfeit of bottle-ale and tripes', which he corrects: 'No, 'twas better meat, Urs: cow's udders, cow's udders' (Jonson 1960, 2.3.13–16). For a history of tripe in England, see Mason and Brown (2006, 225–7) and Shipperbottom (1995). For the view that udders are better to eat than tripe, see Moffett (1655, Q3r).

trout, (A) A freshwater **fish** that carries the common association in the period between fish and sex.

(B) Setting down the letter that will trick Malvolio into thinking Olivia loves him, Maria says 'Lie thou there, for here comes the trout that must be caught with tickling' (TN 2.5.20–1); 'trout tickling' is the act of catching the fish in shallow water by stroking it under the gills rather than using **bait** on a hook (Shakespeare 1994b, 142n20).

In additional passages from the Oxford Shakespeare – which the editors claim represented the play before revision by Shakespeare's company (Shakespeare 1988, 816) – there is an exchange between Mistress Overdone and Pompey regarding Claudio's arrest where the usual connotations are made between fish and sex:

MISTRESS OVERDONE Well! What has he done?

POMPEY A woman.

MISTRESS OVERDONE But what's his offence?

POMPEY Groping for trouts in a peculiar river.

MISTRESS OVERDONE What, is there a maid with child by him?

POMPEY No, but there's a woman with maid by him . . .

(MM A.A.3–9)

tub-fast

(C) William Bulleyn recommends trout and other fish that is 'white scaled, [and] hard' as 'all good', and William Vaughan notes that 'Salmon and trouts well sodden in water and vineger, and eaten with sowre sauce doe help hot livers and burning agues' (Bulleyn 1595, K5v; Vaughan 1600, C2v). Thomas Cogan makes a connection between catching trouts and seducing women:

Troute, which is so sound in nourishing, that when we would say in English, that a man is throughly sound, wee use to say that hee is as sound as a Trout. This fish by nature loveth flattery: for being in the water it will suffer it selfe to bee rubbed and clawed and so to bee taken. Whose example I would wish no maides to follow, lest they repent after claps [gonorrhoea].

(Cogan 1636, X2r-X2v)

A similar suggestion is apparent in Henry Butt's remark 'It is a fish that loveth to be flattered and clawed in the water: by which meanes it is often taken' (Butts 1599, M1r).

tub-fast, (A) Abstinence from **food** during treatment for venereal disease in a sweating tub.

(B) The misanthropic Timon gives the following advice to Timandra, the courtesan:

Be a whore still. They love thee not that use thee.
Give them diseases, leaving with thee their lust.
Make use of thy salt hours: season the slaves
For tubs and baths, bring down rose-cheeked youth
To the tub-fast and the diet.

(TIM 4.3.84-8)

(C) See Williams (1997, 'diet').

turkey, (A) A bird originating in North America and introduced into Europe in the early sixteenth century; also a term for the guinea-fowl.

(B) In H5, Gower says of Pistol 'Why, here a comes, swelling like a turkey-cock' (5.1.14); it is not clear whether Gower refers to the male turkey or the male guinea-fowl since one was often confused with the other. In SHR, Gremio tells Bianca's father that his house is full of riches, including 'Fine linen, Turkey cushions bossed with pearl, / Valance of Venice gold in needlework . . .' (2.1.349-50) and thus he is best placed to marry Bianca. In 1H4, the First Carrier complains about the deplorable state of the inn in which they have stayed and the lack of provisions for their animals: 'God's body, the turkeys in my pannier are quite starved! What, ostler! A plague on thee, hast thou never an eye in thy head? Canst not hear?' (2.1.26-8).

(C) As Ken Albala pointed out, in the early modern period 'Turkeys were fairly new but immediately and enthusiastically adopted throughout Europe.' He cites

a recipe for baking a turkey which ‘employs a typical English procedure of splitting the turkey down the back . . . The bruising of the bones is so that it can be laid flat while baking’ (Albala 2007b, 177). The recipe, from *The Good Huswifes Handmaid for the Kitchin*, is as follows: ‘Take and cleave your Turkies on the backe, and bruise all the bones: then season it with salt, and pepper grose beaten, and put into it a good store of butter: hee must have five houres baking’ (Anon 1594, C6v).

turnip, (A) A common root vegetable.

(B) At the notion of marrying Doctor Caius, Anne Page states ‘I had rather be set quick i’ th’ earth / And bowled to death with turnips’ (WIV 3.4.86–7). In STM, the Clown urges action against resident foreigners in London: ‘Come, come, we’ll tickle their turnips, we’ll butter their boxes!’ (4.1–2). It is likely that the Clown uses tickle in a lewd sense, urging fornicating with foreign women, because to ‘butter boxes’ means to have sexual intercourse and ‘turn-up’ could mean prostitute.

(C) Thomas Elyot praises turnips when eaten in moderation:

Being well boyled in water, and after with fat flesh, nourisheth much, augmen-
teth the séede of man, provoketh carnall lust. Eaten raw, they stirre up appe-
tite to eate, being temperatly used, and be convenient unto the[m] which
have putrifid matter in their breasts or lungs . . . but being much and often
eaten, they make raw juyce and windsnes.

(Elyot 1595, F3r)

For more on the Clown’s intentions against the foreigners and the use of food in STM, see Fitzpatrick (2004).

turtle (turtle-dove) See **pigeon**

U

undersinker See **tapster**

V

veal, (A) The flesh of a **calf**; in the early modern period, veal was more popular in Europe than in England and remains so today.

(B) The word occurs in the following exchange between Longueville and Katherine, whom he mistakes for Maria:

CATHERINE What, was your visor made without a tongue?

LONGUEVILLE (*taking Catherine for Maria*) I know the reason, lady, why you ask.

CATHERINE O, for your reason! Quickly, sir, I long.

LONGUEVILLE You have a double tongue within your mask,
And would afford my speechless visor half.

CATHERINE 'Veal', quoth the Dutchman. Is not veal a calf?

LONGUEVILLE A calf, fair lady? CATHERINE No, a fair lord calf.

LONGUEVILLE Let's part the word. CATHERINE No, I'll not be your half.
Take all and wean it, it may prove an ox.

LONGUEVILLE Look how you butt yourself in these sharp mocks!
Will you give horns, chaste lady? Do not so.

CATHERINE Then die a calf before your horns do grow.

LONGUEVILLE One word in private with you ere I die.

CATHERINE Bleat softly, then. The butcher hears you cry.

(LLL 5.2.242–55)

Their dialogue is made up of some complex punning by the pair, which is usefully explained by John Kerrigan:

The Dutchman is trying to say 'well', which represents Katherine's sarcastic judgement on Longueville's *reason*. At the same time, *Veal* puns on 'veil' (often

spelled 'veal'), this being Katherine's substitution for the *speechless visor* of the preceding line. Further, *Veal*, when tacked on to Katherine's last spoken word, *long* (line 244), makes up her wooer's name. By adopting Longaville's *half* (uttering half his name to make up the whole), Katherine demonstrates her ability to see through the *Veal* on her suitor's face.

(Shakespeare 1982c, 220n247)

(C) Veal was expensive and generally considered healthy: Thomas Elyot notes that veal, like kid, 'Of Galen is commended next unto Porke: but some men doe suppose, that in health & sicknesse they be much better then porke, the juyce of the[m] both being more pure' (Elyot 1595, G2r). However, Thomas Moffett was more cautious, noting that moist English bodies, especially weak stomachs, would find veal difficult to digest unless it were roasted; the Italians, whose bodies were dry, he claims, are 'in love with veal' (Moffett 1655, IIv). In Chaucer's 'Merchant's Tale' from *The Canterbury Tales*, January, an old knight, prefers to take a young wife, announcing 'bet than old boef is the tendre veel' (Chaucer 1988, 156, line 1420). On veal and beef, see Albala (2003, 63). For the view that veal was less popular in England than on the continent, see Simon (1959, 4).

venison, (A) Strictly, the **flesh** of deer, although also used in the early modern period to refer to the flesh of any animal killed by hunting and used as **food**, which could include **boar**, **hare**, **rabbit** and other **game** animals.

(B) The meat is mentioned in the following exchange from *WIV*:

PAGE I am glad to see your worships well. I thank you for my venison, Master Shallow.

SHALLOW Master Page, I am glad to see you. Much good do it your good heart! I wished your venison better; it was ill killed.

(1.1.73–7)

As T. W. Craik pointed out, this may mean that that the deer was not the fattest of the herd or, as H. J. Oliver thought, it may have been killed in a way that impaired the quality of the **meat**, for example by having too much **blood** drained away too soon (Shakespeare 1990d, 81n76; Shakespeare 1971, 8n76). Later, it is clear that the venison brought by Shallow has been put to good use because Page states 'Wife, bid these gentlemen welcome. – Come, we have a hot venison pasty to dinner' (1.1.178–9).

In the first scene set among the banished men in the Forest of Ardenne, Duke Senior asks his companions 'Come, shall we go and kill us venison?' (AYL 2.1.21). Similarly, Belarius, who has been talking about his past, tells his two adopted sons

But up to th' mountains!
This is not hunter's language. He that strikes
The venison first shall be the lord o' th' feast,
To him the other two shall minister . . .

(CYM 3.3.73–6)

(C) Thomas Moffett refers to ‘the fleshe of wild beasts, or venison’ and includes wild boar and wild sow under that heading (Moffett 1655, K4r). Many dietary authors agree that venison should not be eaten by the melancholic, for example Elyot (1595, O4r); Bullein (1595, E3r); Cogan (1636, S1r). For the argument that Jaques in AYL is melancholy because he eats venison, the consumption of which also makes him a hypocrite, see Fitzpatrick (2007, 57–67).

vetch, (A) A legume commonly used as animal **fodder**.

(B) Iris describes Ceres as a ‘most bounteous lady’ with ‘rich leas / Of wheat, rye, barley, vetches, oats, and peas’ (TMP 4.1.60–1).

(C) As L. Moffett indicated, in the medieval period, vetch ‘was normally cultivated as a fodder crop that was probably employed as human food only in times of serious hardship. Like many legumes, the seeds are bitter and contain neurotoxins’ (Moffett 2006, 53). It seems unlikely that, given its bitter taste, vetch was ever much eaten by humans, but for the promotion of vetch as a food for human beings during food shortages, see Thirsk (2007, 34, 165–6).

viands See also **meat** and **victuals**, (A) The term referred to **food** in general and perhaps specifically rather special food.

(B) The word is synonymous with food when Troilus argues that Helen ought not to be returned to the Greeks:

There can be no evasion
To blench from this and to stand firm by honour.
We turn not back the silks upon the merchant
When we have spoiled them; nor the remainder viands
We do not throw in unrespective sewer
Because we now are full.

(2.2.66–71)

The ‘viands’ here might well be simply ordinary food, but the effect of Troilus’ speech is greater if fancy foods are imaged thrown in the sewer. This sense of viands is suggested in other plays, for example in TMP Ferdinand notes that the spirits who bring in the banquet conjured by Ariel ‘have left their viands behind’ (3.3.41), and this food will not be touched by mortals because Ariel also makes it disappear. The rhetorical effect of the word ‘viands’, apparent in TRO, might also be at work when Shylock ridicules Christian hypocrisy, telling them that since they do what they like with their slaves so he ought to be allowed his pound of **flesh**:

Shall I say to you
‘Let them be free, marry them to your heirs.
Why sweat they under burdens? Let their beds
Be made as soft as yours, and let their palates
Be seasoned with such viands.’

(MV 4.1.92–6)

victuals

Giving slaves fancy or especially tasty food would be especially ridiculous, suggests Shylock. Viands are also served at **feasts**, for example Giacomo refers to the 'viands' served when he dined at a feast in Rome (CYM 5.6.156), and 'viands' are called for by Antony in Egypt, where all dining is indulgent (ANT 3.11.72–3).

victuals See also **meat** and **viands**, (A) **Food** or provisions.

(B) Belarius and his adopted sons return from hunting to find Innogen eating their food:

BELARIUS (*looking into the cave*) Stay, come not in.

But that it eats our victuals I should think

Here were a fairy.

(CYM 3.6.39–41)

In 1H6, the word is used as a verb when Joan tells Talbot: 'I must go victual Orléans forthwith' (1H6 1.7.14).

Unpleasant victuals are presented to Pistol when Fluellen forces him to eat a raw leek:

PISTOL Base Trojan, thou shalt die.

FLUELLEN You say very true, scald knave, when God's will is. I will desire you to live in the mean time, and eat your victuals.

(H5 5.1.30–3)

Eating a raw leek raw would have been considered especially unhealthy (see **leek**). In ADO, Beatrice asks of Benedick 'But how many hath he killed? For indeed I promised to eat all of his killing.' When the messenger reports 'He hath done good service, lady, in these wars,' she responds by punning on appetite and courage: 'You had musty victual, and he hath holp to eat it. He is a very valiant trencherman, he hath an excellent stomach' (1.1.48–50).

In TGV, Speed takes a pragmatic approach to affairs of the heart, stating 'Though the chameleon love can feed on the air, I am one that am nourished by my victuals, and would fain have meat' (2.1.162–4).

(C) John Stow notes that Eastcheap market in London now houses only **Butchers** but once 'solde victuals readie dressed of all sorts' (Stow 1908, 216). In Christopher Marlowe's *The Jew of Malta*, Barabas does not want the apparently well-fed Itamore for a servant: 'I must have one that's sickly, and't be but for sparing victuals: 'tis not a stone of beef a day will maintain you in these chops' (Marlowe 1978, 2.3.125–7). Similarly, Marlowe's Doctor Faustus does not want **Gluttony** to join him for **supper** because 'Thou wilt eat up all my victuals' (Marlowe 1993, A-text-2.3.151–2). For the notion that the chameleon ate air, see Browne (1646, V3r).

vinegar See also **eisel**, (A) Vinegar was usually produced from **wine**; it was used in cooking and for **seasoning**.

(B) In 2H4, Mistress Quickly remembers the circumstances surrounding Sir John's promise to marry her:

Canst thou deny it? Did not goodwife Keech the butcher's wife come in then, and call me 'Gossip Quickly' – coming in to borrow a mess of vinegar, telling us she had a good dish of prawns, whereby thou didst desire to eat some, whereby I told thee they were ill for a green wound?

(2.1.95–100)

In TN, Sir Andrew tells Fabian and Sir Toby about the challenge he will send to Viola: 'I warrant there's vinegar and pepper in 't', and Fabian asks 'Is 't so saucy?' (3.4.141–4).

In MV, the word is used to describe a sour face (as though one had drunk vinegar) when Solanio considers the reason why Antonio is sad:

Not in love neither? Then let us say you are sad
 Because you are not merry, and 'twere as easy
 For you to laugh, and leap, and say you are merry
 Because you are not sad. Now, by two-headed Janus,
 Nature hath framed strange fellows in her time:
 Some that will evermore peep through their eyes
 And laugh like parrots at a bagpiper,
 And other of such vinegar aspect
 That they'll not show their teeth in way of smile
 Though Nestor swear the jest be laughable.

(1.1.47–56)

(C) The dietaries emphasize the medicinal qualities of drinking vinegar (e.g. see Ruscelli 1569, C2v; Bullein 1595, P6r; Gabelkover 1599, K4r), but Bullein warns that since it is 'cold and dry' it 'is hurtful for them that be melancholy' (Bullein 1595, P6r) and, similarly, Ruscelli suggests wine replace vinegar if the patient 'feel rigor or coldness' (Ruscelli 1569, C2v). Thomas Moffett claims that although healthy people can eat **shrimps** (and thus, presumably, **prawns**) boiled in salted **water** and vinegar, those who are sick ought to boil them in chicken **broth** (Moffett 1655, Y4v), which might explain Mistress Quickly's concerns about Sir John eating prawns with vinegar when he has a 'green wound'. Robert May provides recipes for making various types of vinegar, including rose vinegar and **pepper** vinegar (May 1660, L6v–L7v).

vineyard See also **grapes**, (A) Early modern England's vineyards had long since ceased production so most **wine** was imported.

(B) In TMP, Gonzalo imagines his ideal commonwealth as one where no vineyard grows (2.1.157–8). In H5, the Constable fears for French vineyards if Henry is not resisted:

And if he be not fought withal, my lord,
Let us not live in France; let us quit all
And give our vineyards to a barbarous people.

(3.5.2–4)

In MM, Angelo's garden, where Isabella has agreed to meet him, 'is with a vineyard backed' (4.1.28).

(C) On the methods used in foreign vineyards, see Sim (1997, 58–69); on the importation of English wines from abroad, see Robinson and Harding (2006, 'England').

vintner, (A) A seller of **wine**.

(B) A Vintner appears in 1H4. When Francis, a **drawer** or **tapster**, is the victim of a trick by Prince Harry and Poins – both calling him at once so he knows not which way to go and thus stands still – the Vintner enters and admonishes his employee: 'What, standest thou still, and hearest such a calling? Look to the guests within' (2.5.80–1).

(C) John Stow describes the Vintry Ward where, since the time of Edward I

many faire and large houses with vaults and cellers for stowage of wines and lodging of the Burdeaux marchants haue been builded in place, where before time were Cookes houses . . .

(Stow 1908, 238)

William Vaughan complains 'Vintners, I confesse, in these dayes are wont to juggle and sophisticatedly to abuse wines,' and he recommends some tricks to detect whether wine has been diluted with **water** or **honey** (Vaughan 1600, B6r–B6v).

violet, (A) A flower valued for its perfume and colour and used in cooking.

(B) The violet's perfume is mentioned in a number of plays: Salisbury claims that the re-crowning of King John is as wasteful and unnecessary as 'To gild refined gold, to paint the lily, / To throw a perfume on the violet' (JN 4.2.11–12); a disguised Henry V tells Bates 'I think the King is but a man, as I am. The violet smells to him as it doth to me' (H5 4.1.101–2); and Venus complains that the boar has killed Adonis 'Who, when he lived, his breath and beauty set / Gloss on the rose, smell to the violet' (VEN 935–6). Shakespeare refers to the colour of the flower several times: there is a reference to 'violets blue' in the Song of Spring in LLL (5.2.879) and 'blue-veined violets' in VEN (line 125), while 'purple violets' are among the **flowers** Marina scatters on her nurse's tomb (PER 15.65–9).

Violets recur in HAM and always in the context of the relationship between Laertes and Ophelia: first when Laertes warns Ophelia to be cautious regarding Hamlet's attentions:

For Hamlet and the trifling of his favour,
 Hold it a fashion and a toy in blood,
 A violet in the youth of primy nature,
 Forward not permanent, sweet not lasting,
 The perfume and suppliance of a minute,
 No more.

(1.3.5–10)

Like most flowers, the violet was considered quick to decay. They are next mentioned by Ophelia when she is mad: 'I would give you some violets, but they withered all when my father died' (HAM 4.5.182–4); it is likely that she here addresses Laertes, although Claudius and Gertrude are also present. Finally, when Ophelia is being buried, Laertes tells the Priest: 'Lay her i' th' earth, / And from her fair and unpolluted flesh / May violets spring' (5.1.233–5).

In SON 99, the speaker condemns the natural world for getting its beauty and smells from his loved one:

The forward violet thus did I chide:
 Sweet thief, whence didst thou steal thy sweet that smells,
 If not from my love's breath?

The flower is also accused of being responsible for speaker being rejected:

The purple pride
 Which on thy soft cheek for complexion dwells
 In my love's veins thou hast too grossly dyed.

(1–5)

(C) Gerard recommends violets for a range of medical conditions and includes instructions on how to prepare a syrup of violets and **sugar** that will 'soften the belly, and purge choler' (Gerard and Johnson 1633, 4B4v); for another syrup of violets recipe, see W (1591, E4v). The anonymous *Closet for Ladies and Gentlemen* tells the reader how 'to candy violet flowers' and how to make a paste of violets, using sugar and **rose water**, which is 'a fine banqueting conceit' (Anon 1608, B4r, B7r–B7v); here, 'paste' is a dough-like **confection** rather than **pastry**, which is what Shakespeare means by the word.

vomit, (A) Not a **food** of course, but the notion of eating vomit recurs in Shakespeare; the word **cast** is also used in the sense of vomit.

(B) A reference to eating one's own vomit occurs when the Archbishop of York condemns the 'fond many' (1.3.91) who are sick of Bolingbroke as king:

Thou, beastly feeder, art so full of him
That thou provok'st thyself to cast him up.
So, so, thou common dog, didst thou disgorge
Thy glutton bosom of the royal Richard;
And now thou wouldst eat thy dead vomit up,
And howl'st to find it.

(2H4 1.3.95–100)

Similarly, in E3, the unhappy King is incredulous when Warwick says he would harm himself to rid the king of his grief.

These are the vulgar tenders of false men
That never pay the duty of their words.
Thou wilt not stick to swear what thou hast said,
But when thou know'st my grief's condition
This rash disgorgèd vomit of thy word
Thou wilt eat up again, and leave me helpless.

(2.482–7)

There are also several references to vomiting while drunk: Iago claims the English drinker 'gives your Hollander a vomit ere the next pottle can be filled' (2.3.77–8), presumably vomiting so as to make room for more alcohol. Drunken vomiting is twice mentioned in the context of rape: after the violation and mutilation of Lavinia, and having chopped off his own hand, Titus exclaims 'Forwhy my bowels cannot hide her woes, / But like a drunkard must I vomit them' (3.1.229–30). Similarly, the narrator describes the moments shortly after the rape of Lucrece occurs:

So surfeit-taking Tarquin fares this night.
His taste delicious, in digestion souring,
Devours his will that lived by foul devouring.
O deeper sin than bottomless conceit
Can comprehend in still imagination!
Drunken desire must vomit his receipt
Ere he can see his own abomination.

(LUC 698–704)

The word 'cast' meaning 'vomit', evident in 2H4 (above), occurs also in MM when Isabella says of Angelo 'His filth within being cast, he would appear / A pond as deep as hell' (3.1.91–2) and in H5 when the Boy says of Bardolph, Pistol and Nym: 'Their villainy goes against my weak stomach, / and therefore I must cast it up' (3.2.54). Both senses suggest that vomiting is a positive thing because

it omits noxious substances. Timon, commenting on the gold he has found, claims

This is it
That makes the wappered widow wed again.
She whom the spittle house and ulcerous sores
Would cast the gorge at, this embalms and spices
To th' April day again.

(2.3.38–42)

The sense here is that vomiting would be normal, but embalming and adding **spices** have disguised what is putrid.

(C) The reference to the dog returning to eat its own vomit is biblical; in the New Testament, the Second General Epistle of Peter compares apostates to unclean animals, dogs and pigs: 'it is happened to them according to the true proverb, The dog turns back to his own vomit again; and the sow that was washed to her own wallowing in the mire' (2:22). In the dietaries, vomiting was considered beneficial if brought about deliberately as means of cleansing the body, as William Vaughan put it

A vomite is the expulsion of bad humours (contayned in the stomach) vpwards.
It is accounted the wholsommet kinde of Physick: for that, which a purgation
leaveth behinde it, a vomite doth roote out.

(Vaughan 1600, D6r)

Vaughan recommends vomiting as a medicinal procedure, not as a result of over-drinking; see also Elyot (1595, M2v–M3r).

W

wafer-cakes See **cakes**

walnuts, (A) A nut from the walnut tree, with a distinctive shell.

(B) Shakespeare refers only to the shell of the nut. Master Ford, convinced that Sir John is hiding in their house, tells Master Page:

Help to search my house this one time. If I find not what I seek, show no colour for my extremity; let me for ever be your table-sport; let them say of me, 'As jealous as Ford, that searched a hollow walnut for his wife's leman'. Satisfy me once more; once more search with me.

(WIV 4.2.147–52)

As part of the process of 'taming' Katherine, Petruccio ridicules the cap that has been specially made for her, telling the haberdasher:

Why, this was moulded on a porringer -
A velvet dish. Fie, fie, 'tis lewd and filthy.
Why, 'tis a cockle or a walnut-shell,
A knack, a toy, a trick, a baby's cap.
Away with it! Come, let me have a bigger.

(SHR 4.3.64–8)

He suggests the hat is worthless, like a shell without a nut.

(C) Thomas Elyot notes that walnuts are beneficial to health when mixed with sugar (Elyot 1595, E4r). Walnut-nut shell fragments have been found in excavations of the Rose theatre, and it seems they were eaten by the audience (Bowsher and Miller 2009, 149).

walrus See **seamew**

warden See also **pears**, (A) An old variety of cooking-pear.

(B) The Clown in WT, heading off to buy food for the sheep-shearing feast, says he 'must have saffron to colour the warden pies' (4.3.44–5).

(C) Both Thomas Dawson and Robert May provide recipes for warden-pie (Dawson 1587, D7r; May 1660, R3r). Warden pears were especially hard, and Dawson notes that they 'may be parboiled' before baking; for a similar recipe, see W (1591, D1v). Thomas Moffett claims they are 'to be preferred for nourishment before all fruit' (Moffett 1655, Ee3v).

wassail, (A) A toast when drinking someone's health, the **drink** with which such toasts were made and an occasion involving revelling.

(B) In ANT, Caesar urges Antony to abandon the 'lascivious wassails' he enjoys in Egypt (1.5.56) and, similarly, the young Prince Hamlet complains to Horatio about how much Claudius drinks:

The King doth wake tonight and takes his rouse,
Keeps wassail, and the swagg'ring upspring reels,
And as he drains his draughts of Rhenish down
The kettle-drum and trumpet thus bray out
The triumph of his pledge.

(HAM 1.4.9–13)

In LLL, Biron describes Boyet as one who

. . . retails his wares
At wakes and wassails, meetings, markets, fairs.
And we that sell by gross, the Lord doth know,
Have not the grace to grace it with such show.

(5.2.317–20)

Lady Macbeth tells her husband how she will facilitate Duncan's murder:

When Duncan is asleep -
Whereto the rather shall his day's hard journey
Soundly invite him - his two chamberlains
Will I with wine and wassail so convince
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only. When in swinish sleep
Their drenched natures lies as in a death,
What cannot you and I perform upon
Th' unguarded Duncan?

(MAC 1.7.62–70)

water, (A) Water was not considered especially healthy, and the advice was to approach its consumption with care, avoiding very cold or stagnant water.

(B) There are several references in Shakespeare to washing in water, drowning in water, water as tears, rain water and holy water; when water is drunk, asceticism is usually evoked. For example in LLL the King invokes the proclamation that 'to be taken with a wench' will result in punishment and thus tells Costard 'Sir, I will pronounce your sentence. You shall fast a week with bran and water'. (1.1.288–9). Similarly, in MM, Lucio, believing Claudio to have been executed, proclaims:

O pretty Isabella, I am pale at mine heart to see thine eyes so red. Thou must be patient. I am fain to dine and sup with water and bran; I dare not for my head fill my belly . . .

(MM 4.3.147–50)

Caliban recalls that when he first came to the island he was given 'Water with berries in 't' by Prospero (TMP 1.2.336), which is basic compared to the **wine** he is later given by Stefano and, as noted below, berries and water form a basic food in TIM.

In TIM, there are repeated references to drinking water: amidst the feasting that Timon indulges in, Apemantus praises 'Honest water, which ne'er left man i' th' mire' (1.2.58); later, realizing that his so-called friends are insincere, Timon serves them stones and 'lukewarm water', a contrast to the rich **food** and wine they have previously consumed. John Jowett argued that 'stones and water can be seen as equivalent to the bread and wine of the Communion. Christ's first miracle was to turn water to wine, and in the desert Satan tempted Christ to 'command this stone that it be made bread' (Jn 2.1–11; Lk. 4.3)' (Shakespeare and Middleton 2004, 257n84.2). One of the thieves Timon meets when living in the woods as a misanthrope complains 'We cannot live on grass, on berries, water, / As beasts and birds and fishes' (4.3.424–5) to which Timon replies 'Nor on the beasts themselves, the birds and fishes; / You must eat men' (4.3.426–7), suggesting their greed and figurative **cannibalism**. Later, Timon asks the Poet and Painter 'Can you eat roots and drink cold water? No.' (5.1.72), subsequently giving them gold and beating them.

The cooling nature of water is considered dangerous by Sir John; when recovering from being thrown in the Thames, as part of a trick played on him by Mistress Ford and Mistress Page, he drinks wine for its medicinal effects: 'Come, let me pour in some sack to the Thames' water, for my belly's as cold as if I had swallowed snowballs for pills to cool the reins' (3.5.19–21), 'the reins' being the kidneys or loins. Of course, in 2H4 Sir John delivers a lengthy encomium on **sack**, specifically its warming effects upon the blood (4.2.93–121). That Edgar as Poor Tom 'drinks the green mantle of the standing pool' (3.4.125) would have struck an early modern audience as dangerous and mad: 'mantle' is the vegetation that develops on stagnant water, which, along with the water itself, would have been considered very unhealthy.

Curiously, Othello tells Emilia that Desdemona ‘was false as water’ (OTH 5.2.143); a similar point is made by Leontes about women, who he claims are ‘false / As o’er-dyed blacks, as wind, as waters . . .’ (1.2.133–4). The saying was proverbial and originally from Genesis where Jacob, Reuben’s father, condemns Reuben for having sex with his Jacob’s concubine: ‘Unstable as water, thou shalt not excel; because thou wentest up to thy father’s bed; then defiledst thou it: he went up to my couch’ (49.4, Dent 1981, W86.1). The emphasis on water as an unstable liquid reinforces the sense that it might be dangerous to drink.

(C) Early modern Dieteries urge caution when drinking water: while Boorde recommends waters ‘the which doth swyftly run from the East in to the west’ and William Bullein recommends those ‘running toward the east’, both are fairly typical in rejecting standing water, which Boorde warns ‘shall ingendre many infyrmytes’ and Bullein that it ‘bee ever full of corruption, because there is so much filth in them of carrions and rotten dung’ (Boorde 1547, D1r; Bullein 1595, L1r). Bullein also advises that ‘clay water is pure, for clay cleanseth the water, and is better than water that runneth ouer gravell, or stones, so that it bee pure clay, voyde of corruption’; he furthermore warns that ‘colde water is evill, for it will stoppe the body, and engender melancholy’ (Bullein 1595, L1r–L1v). As Peter Clark pointed out, **beer** and **ale** were safe alternatives to water ‘which was increasingly suspect, particularly in towns, as a result of deteriorating sanitation caused by population increase’ (Clark 1978, 54). See also O’Hara May (1977, 211–12). Of course, most people drank small beer or ale, which was very weak. Thomas Tryon, who wrote about brewing and health in general, wrote a treatise entirely focused on water (Tryon 1696).

Welsh-food

See **cheese** and **leeks**.

whale, (A) Whales were thought to be **fish** rather than mammals; porpoise, a creature related to the whale, was eaten at elaborate feasts and ‘parmaceti’ was the term for whale **fat** used medicinally.

(B) Shakespeare does not mention whale as food, but he does refer to the whale’s appetite a number of times: in AWW Paroles describes Bertram as ‘a dangerous and lascivious boy, who is a whale to virginity, and devours up all the fry it finds’ (4.3.225–6), and in PER the master fisherman compares the rich miser to the whale who ‘a plays and tumbles, driving the poor fry before him, and at last devours them all at a mouthful’ (5.71–3). In TRO, Nestor claims that Hector’s enemies ‘fly or die, like scaled schools / Before the belching whale’ (5.5.22–3), and the animal’s belching comes up also when Pericles tells Thaisa, who has been ‘buried’ at sea ‘the belching whale / And humming water must o’erwhelm thy corpse’ (PER 11.61–2). The whale’s large stomach is suggested when Mistress Ford describes Sir John as ‘this whale, with so many tuns of oil in his belly’ (WIV 2.1.61–2). When teasing Polonius, Hamlet describes a cloud as backed ‘like a whale’ (3.2.369), Biron compares Boyet’s teeth to white whale bone in LLL (5.2.332), and King Henry warns his son Clarence to tolerate the moods of

Prince Harry ‘Till that his passions, like a whale on ground, / Confound themselves with working’ (4.3.40–1). Hotspur recalls a courtly lord who spoke of ‘parmacity for an inward bruise’ (1H4 1.3.57), which David Scott Kastan explained is a ‘corruption of ‘spermaceti’, the fat from the head of a whale (Latin, *cetus*) used to treat bruises and minor wounds’ (Shakespeare 2002b, 167n58).

(C) Thomas Moffett claims that it is unusual for the English to eat whale meat, which he notes is ‘the hardest of all other’; he observes that ‘the livers of Whales, Sturgians, and Dolphins smell like violets, taste most pleasantly being salted, and give competent nourishment’ (Moffett 1655, Z3r). On porpoise as food at early modern feasts, see Fossa (1995, 81–2) and Quinn and Nicholls (1976, 74).

wheat, (A) A cereal **grain** used in the production of **flour** and thus **bread** and also used to make **ale** and **beer**; it was a relatively expensive grain, and thus used to make the best quality bread and beers. Wheat, which can be red or white as well as golden, is green when unripe.

(B) In TMP, Iris describes Ceres as a ‘most bounteous lady’ with ‘rich leas / Of wheat, rye, barley, vetches, oats, and peas’ (TMP 4.1.60–1). That the grain was valuable is clear from the deal struck between Cesar, Antony, Lepidus and Pompey:

POMPEY You have made me offer
Of Sicily, Sardinia; and I must
Rid all the sea of pirates; then to send
Measures of wheat to Rome; this ’greed upon,
To part with unhacked edges, and bear back
Our targes undinted.

(ANT 2.6.34–9)

Different colours of wheat are mentioned in 2H4 when Shallow and Davy discuss the management of Shallow’s estate:

DAVY And again, sir: shall we sow the headland with wheat?
SHALLOW With red wheat, Davy. But for William Cook; are there no young pigeons?
DAVY Yes, sir. Here is now the smith’s note for shoeing and plough-irons.
SHALLOW Let it be cast and paid

(2H4 5.1.12–17)

Red wheat is a variety of common wheat and of a reddish colour. In LRF, Edgar, as Poor Tom, describes a light-coloured grain:

This is the foul fiend Flibbertigibbet. He begins at curfew and walks till the first cock. He gives the web and the pin, squints the eye, and makes the hare-lip; mildews the white wheat, and hurts the poor creature of earth.

(3.4.108–12)

In MND, another colour is mentioned when Helena tells Hermia

Your eyes are lodestars, and your tongue's sweet air
More tuneable than lark to shepherd's ear
When wheat is green, when hawthorn buds appear.
(1.1.183–5)

Here, the colour refers not to a specific variety of the grain but to unripe wheat, signalling that it is Spring time, a traditional time for lovers.

Wheat is used metaphorically when Pandarus tells Troilus that he must be patient in order to receive Cressida's love: 'He that will have a cake out of the wheat must tarry the grinding' (1.1.14–15). Also using metaphor, in MV, Bassanio compares a small amount of wheat to Graziano's conversation:

Graziano speaks an infinite deal of nothing, more than any man in all Venice. His reasons are as two grains of wheat hid in two bushels of chaff: you shall seek all day ere you find them, and when you have them they are not worth the search.

(1.1.114–18)

(C) Gervase Markham notes that manchet, white bread made from wheat, is 'your best and principall bread' (Markham 1615, li3v; Markham 1986, 209). On the use of wheat in brewing, see Unger (2007, 143–65).

whelks, (A) A mollusc eaten by people of different ranks.

(B) Shakespeare only refers to the creature's shell, for example when Edgar describes the being he claims he saw lead Gloucester up the cliff:

As I stood here below, methoughts his eyes
Were two full moons. He had a thousand noses,
Horns whelked and waved like the enraged sea.
It was some fiend.

(LRF 4.5.69–72)

He means that his horns were twisted or ridged like the shell of a whelk. A similar sense is conveyed in Fluellen's description of Bardolph:

His face is all bubuncles and whelks and knobs and flames o' fire, and his lips blows at his nose, and it is like a coal of fire, sometimes plue and sometimes red.

(H5 3.6.103–6)

(C) Whelks were often eaten by the poor in London but were also used in grander dishes, see Mason and Brown (2006, 91).

whey

whey, (A) One of the so-called ‘white-meats’, whey was a common **drink** in the period, formed from the watery part of the **milk** that remains after **curds** have been created and, like curds, a by-product in the production of **cheese**.

(B) Aaron tells the child created by himself and Tamora:

Come on, you thick-lipped slave, I'll bear you hence,
For it is you that puts us to our shifts.
I'll make you feed on berries and on roots,
And fat on curds and whey, and suck the goat,
And cabin in a cave, and bring you up
To be a warrior and command a camp.

(TIT 4.2.174–9)

The word is also used to describe a pale complexion as when Simple describes his master, Slender, as having ‘a little whey face, with a little yellow beard, a Cain-coloured beard’ (1.4.20–1). Similarly, Macbeth, who has already called the messenger giving him news about oncoming soldiers ‘a cream-faced loon’, adds insult to injury by asking ‘What soldiers, whey-face?’ (MAC 5.3.11; 5.3.19). In the case of Slender, the pallor suggests a lack of vigour, presumably because he does not like to eat (see **thin-man**), and in the messenger, presumably fear of Macbeth.

(C) As Alison Sim pointed out, ‘for most people milk was a precious resource’ for making cheese and butter and so ‘the whey left over from making cheese was all that was likely to be left for drinking for most people’ (Sim 1997, 46)

white-herring See **herring**

wholesome, (A) An adjective describing anything that contributes towards physical, mental or psychological well-being and is often used specifically about **food**.

(B) The word describes food in Shakespeare. Katherine, made hungry by Petrucchio’s attempts to ‘tame’ her, asks Grumio to bring her something to eat: ‘I prithee, go and get me some repast. / I care not what, so it be wholesome food’ (SHR 4.3.15–16). In R2, the Gardener’s man asks ‘Why should we, in the compass of a pale, / Keep law and form and due proportion’ when England itself

Is full of weeds, her fairest flowers choked up,
Her fruit trees all unpruned, her hedges ruined,
Her knots disordered, and her wholesome herbs
Swarming with caterpillars?

(3.4.41–8)

Similarly, in H5, the Bishop of Ely compares Prince Harry’s dissolute youth to the natural world:

The strawberry grows underneath the nettle,
And wholesome berries thrive and ripen best
Neighbour'd by fruit of baser quality

(1.1.61–3)

In *WT*, Camillo tells Leontes that he will kill Polixenes

I am his cupbearer.
If from me he have wholesome beverage,
Account me not your servant.

(1.2.346–8)

Moments later, when alone, he announces that he will leave the court rather than commit murder. Also intending to do good, the Abbess tending to Adriana's husband, Antipholus of Ephesus, tells her

Be patient, for I will not let him stir
Till I have used the approved means I have,
With wholesome syrups, drugs, and holy prayers
To make of him a formal man again.

(*ERR* 5.1.103–6)

Winchester goose see also **goose**, (A) This could refer to a brothel, a prostitute or her client; it could also mean a syphilitic swelling in the groin.

(B) In *1H6*, Gloucester insults the Bishop of Winchester by calling him a 'Winchester goose' (1.4.52), and in *TRO* Pandarus refers to 'Some gallèd goose of Winchester'; the latter is an additional passage in the Oxford text (A.B.22), which, as the editors note, is the ending given in the quarto, which the Folio inadvertently repeats. As Kenneth Muir pointed out, 'The brothels in Southwark were under the jurisdiction of the Bishop of Winchester. A 'gallèd goose' is a person suffering from venereal disease, either a prostitute or her client' (Shakespeare 1982e, 192n53).

(C) See Williams (1997, 'Winchester goose').

wine See also **grapes**, (A) Drinking wine was thought to warm the blood; to offer someone wine or to drink it with them was a sign of civility and friendship.

(B) Rosalind, speaking the epilogue of *AYL*, refers to the 'bush' or sign hung from a **tavern** to advertise the wine within:

It is not the fashion to see the lady the epilogue; but it is no more unhandsome than to see the lord the prologue. If it be true that good wine needs no bush, 'tis true that a good play needs no epilogue. Yet to good wine they do use good bushes, and good plays prove the better by the help of good epilogues.

(5.Ep.1–7)

The 'bush' was of ivy, presumably to connote Bacchus, the God of wine.

Sir John praises wine as a warming drink (see **sack**) and criticizes Prince John who 'drinks no wine' (2H4 4.2.83–121); a similar remark about the warming nature of wine occurs when Achilles says of Hector 'I'll heat his blood with Greekish wine tonight, / Which with my scimitar I'll cool tomorrow' (TRO 5.1.1–2); 'Greekish wine' being merely wine from Greece. In TIM, Apemantus observes that 'wine heat fools' (1.1.264), and later in the play there is a clear juxtaposition between the wine that was once served and the 'steaming water' set before Timon's guests (3.7.84)

Wine and water is also mentioned by Menenius who describes himself as 'a humorous patrician, and one that loves a cup of hot wine with not a drop of allaying Tiber in 't . . .' (COR 2.1.46–8); it was the custom in the classical world to dilute wine with **water**, and drinking straight wine was considered barbaric. Later in the play, Menenius recognizes that it would be better to approach Coriolanus when he has eaten and drunk some wine:

he had not dined.
The veins unfilled, our blood is cold, and then
We pout upon the morning, are unapt
To give or to forgive; but when we have stuffed
These pipes and these conveyances of our blood
With wine and feeding, we have suppler souls
Than in our priest-like fasts. Therefore I'll watch him
Till he be dieted to my request,
And then I'll set upon him.

(COR 5.1.50–8)

Drinking wine to excess occurs in a number of plays (see **drunkenness**), and Rosalind tells Phoebe 'I pray you do not fall in love with me, / For I am falser than vows made in wine' (AYL 3.5.73–4). In LRF, Edgar, disguised as Poor Tom, tells Lear that his former life has been profligate and he once was

A servingman, proud in heart and mind, that curled my hair, wore gloves in my cap, served the lust of my mistress' heart, and did the act of darkness with her; swore as many oaths as I spake words, and broke them in the sweet face of heaven; one that slept in the contriving of lust, and waked to do it. Wine loved I deeply, dice dearly, and in woman out-paramoured the Turk. False of heart, light of ear, bloody of hand; hog in sloth, fox in stealth, wolf in greediness, dog in madness, lion in prey.

(3.4.79–88)

In HAM, it is poisoned wine that is drunk by Gertrude in the play's final act (5.3.243–4), Clarence is thrown into a barrel of wine in R3 (see **malmsey**), and Macbeth, reporting the death of Duncan, tells how 'The wine of life is drawn, and the mere lees / Is left this vault to brag of' (MAC 2.3.94–4). However, in

a number of plays wine is also consumed as a sign of friendship or civility, for example in *WIV* (1.1.171–3), *ADO* (3.5.50), *ANT* (1.2.11–12) and *1H6* (2.3.77–82).

(C) Wine was usually imported from abroad; English viticulture was common between the middle of the eleventh century and the fourteenth century, when the country enjoyed warm summer weather, but the commencement of ‘the little ice-age’ that brought wet and cloudy weather, the importation of cheaper wines from Gascony and the economic impact of the Black Death effectively ended the production of English wines (Robinson and Harding 2006, ‘England’). John Stow comments on the increased consumption of sweet foreign wines:

I reade in the raigne of *Henrie* the seuenth, that no sweete wines were brought into this realm but Malmesies by the longabards [Lombards] . . . more I remember that no Sackes were solde, but Rumney, and that for medicine more then for drinke, but now many kinds of sackes are knowne and vsed . . .
(Stow 1908, 241)

Wine was expensive and thus only available to the better off: earlier in his survey, Stow notes that drunkenness, though still a problem among the English, was ‘greatlie qualified among the poorer sort, not of any holy abstinencie, but of meere necessitie, **Ale** and **Beere** being small [weak], and Wines in price aboue their reach’ (Stow 1908, 83).

Andrew Boorde claims that wine

moderately dronken . . . doth quycken a mans wyttes, it doth co[m]fort the hert, it doth scowre [scour] [the] lyver, specyally if it be whyte wine it doth rejoyce al the powers of man, and dothe nurysh [nourish] them, it dothe ingendre good bloude, it doth comferte and doth nurysshe [nourish] the brayne and all the body, and it resolveth fleume, it ingendreth heate, and it is good agaynst heuynes and pencyfulnes [heaviness and pensiveness], it is full of agylte [agility], wherfore it is medsonable,[medicinable] specyally whyte wyne, for it doth mundyfye [mundify] and clense wou[n]des & sores.
(Boorde 1547, D1v)

Thomas Elyot also mentions the importance of moderation and the health benefits of wine:

Pato the wisest of all Philosophers, doth affirme, that wine moderately drunke, nourisheth and comforteth as wel al the bodie as the spirites of man. And therefore God did ordaine it for mankind, as a remedie against the incommodities of age, that thereby they should seeme to returne unto youth and forget heavynesse. Undoubtedly wine heateth, and moysteth the bodie, which qualities chiefly conserveth nature. And Galen of all wines commendeth that which is yellow and cleere, saying: that it is the hottest, and white wine least hot.
(Elyot 1595, H2r)

William Bullein warns against drinking wine on an empty stomach:

ale and beere . . . have no such vertue nor goodnes as wyne hath, and the surfetes which be taken of them, through drunkennes, be worse then the surfetes taken of wyne. Knowe this, that to drinke ale or beere of an empty stomacke moderatly hurteth not, but dooeth good. But if one be fasting, hungry, or empty, and drinke much wine, it will hurt the sinewes, and bringeth crampe, sharpe agues, and palsies . . .

(Bullein 1595, L4v)

William Vaughan generally recommends the consumption of wine: 'Wine moderatly drunk refresheth the heart and the spirits, tempereth the humours, ingendreth good bloud, breaketh fleagme, conserveth nature, and maketh it merie' (Vaughan 1600, B5v). However, he warns that muscadel, malmsey and bastard 'are only for married folkes, because they strengthen the back' (Vaughan 1600, B6r).

Thomas Cogan's focus is on wine as a gift from God and, again, moderation is emphasized: 'Next to water in antiquity and use is wine, which liquor (as it is in Ecclesiast.) was made from the beginning to make men glad and not for drunkennesse' but resignedly notes 'wine and drunkennesse, that is to say, the use and abuse began in a manner both together, much like as Adam soone after he was placed in Paradise, fell through disobedience' (Cogan 1636, Gg3v). He describes the range of wines from different countries and their qualities, observing 'But this our Country of England for the coldnesse of the Clime wherein it is situate, bringeth no vines to make wine of, though in other things more necessary, it farre surmounteth all other Countries' (Cogan 1636, Gg4r). For more on the many types of wines and their origins, see Robinson and Harding (2006). For Shakespeare's tendency to refer to wine and its varieties over other types of alcohol, and Shakespeare's use of alcoholic imagery in general, see Trawick (1978).

woodcock, (A) A bird that was notoriously easy to catch and thus synonymous with stupidity.

(B) In ADO, Don Pedro misunderstands the nature of the exchange between Claudio and Benedick and infers an invitation to dine rather than the challenge that has just occurred:

DON PEDRO What, a feast, a feast?

CLAUDIO I' faith, I thank him, he hath bid me to a calf's head and a capon,
the which if I do not carve most curiously, say my knife's naught. Shall
I not find a woodcock too?

BENEDICK Sir, your wit ambles well, it goes easily.

(5.1.151–6)

Claudio is insulting Benedick by suggesting that he is dull-witted and cowardly. Calling someone a woodcock occurs also when Grumio responds to

Gremio's 'O this learning, what a thing it is!' with the aside 'O this woodcock, what an ass it is!' (SHR 1.2.157–8), and in LLL when Biron refers to himself and his friends, now all in love, as 'four woodcocks in a dish!' (LLL 4.3.79).

Catching the woodcock in a trap known as a gin or a springe is also mentioned in a number of plays, for example when Malvolio sees the letter written by Maria, Fabian states 'Now is the woodcock near the gin' (TN 2.5.81), when Polonius warns Ophelia that Hamlet's vows to her are 'springes to catch woodcocks' (1.3.115), and later in the same play when Laertes tells Osric that he is 'as a woodcock to mine own springe. . . . justly killed with mine own treachery' (HAM 5.2.258–9).

(C) Thomas Elyot recommends woodcock as 'of a good temperance, and méetty light in digestion' (Elyot 1595, G3r). See also Moffett (1655, N4r–N4v). John Partridge provides the following recipe for baked woodcocks:

Perboyle them, and being trussed put them into the Coffyn with swete laryd about the[m], season them with Pepper and salte, and a good quantytie of butter, let them bake one howre and a half, and so serve them

(Partridge 1573, B2r)

Recipes are also provided by Robert May for boiled woodcock and roasted woodcock 'in the English fashion', which involves **butter**, **bread** and **flour** (May 1660, G1r–G1v, L3v). André L. Simon noted that woodcock was clearly highly valued since it was often served to the Lords of the Privy Council when they met in the Star Chamber for dinner (Simon 1959, 12).

wormwood, (A) A bitter **herb** used medicinally and in **salad** and brewing.
(B) In ROM, the Nurse recalls weaning Juliet

'Tis since the earthquake now eleven years,
And she was weaned - I never shall forget it -
Of all the days of the year upon that day,
For I had then laid wormwood to my dug,
Sitting in the sun under the dovehouse wall.
My lord and you were then at Mantua.
Nay, I do bear a brain! But, as I said,
When it did taste the wormwood on the nipple
Of my dug and felt it bitter, pretty fool,
To see it tetchy and fall out wi' th' dug!

(ROM 1.3.25–34)

As Jill Levenson explained, 'the Nurse had prepared to wean Juliet that day by applying the plant wormwood (*Artemisia absinthium*), proverbial for its bitter taste, to her breast' (Shakespeare 2000c, 172–173n28).

Wormwood is used figuratively by Hamlet during the performance by the Players:

PLAYER QUEEN In second husband let me be accurst;
None wed the second but who killed the first.
HAMLET Wormwood, wormwood.

(3.2.170–2)

The sense is that the words of the Player Queen should be as bitter as wormwood to Gertrude. Similarly, in LLL, Rosaline refers to Biron's wit as wormwood, telling him that in order 'To weed this wormwood from your fruitful brain' (5.2.833), he must do the following:

Visit the speechless sick and still converse
With groaning wretches, and your task shall be
With all the fierce endeavour of your wit
To enforce the pained impotent to smile.
(5.2.837–40)

So too Lucrece refers to the herb when, after her rape by Tarquin, she rails against opportunity:

Thou ravisher, thou traitor, thou false thief,
Thy honey turns to gall, thy joy to grief.
Thy secret pleasure turns to open shame,
Thy private feasting to a public fast,
Thy smoothing titles to a ragged name,
Thy sugared tongue to bitter wormwood taste.
(LUC 888–93)

The sweet taste of honey and sugar is juxtaposed with the bitterness of the wormwood, something that occurs also in E3 when Edward tells the King of France, who has insulted him, 'If gall or wormwood have a pleasant taste, / Then is thy salutation honey sweet' (6.71–2).

(C) Thomas Cogan observes the following about the herb:

Two sorts of wormwood are well knowne to many, that is our common wormwood, & that which is called Ponticum, now sowed in many gardens, and commonly called French wormwood. And while it is young it is eaten in Sallads with other hearbs, to the great commoditie of the stomacke and Liver; for it strengtheneth a weake stomack, and openeth the liver and spleene: which vertues are chiefe, for the preservation of health, as Galen witnesseth . . .

(Cogan 1636, H3r)

Cogan also recommends making and drinking wormwood wine, noting 'who so shall use it now and then, shall be sure of a good stomack to meat, & be free from worms'. Wormwood is one of the herbs praised by Thomas Tryon as good for adding to **ale** and **beer** when brewing (Tryon 1690, C2r); see also Platt (1594, D4r–E1v).

wort, (A) Unfermented **beer** (not to be confused with worts, a name for any kind of **cabbage** and also a term for pot-**herbs**).

(B) Context indicates that it is a liquid, rather than a cabbage, named by Biron in an exchange with the Princess in *The Masque of Muscovites*:

BIRON (to the Princess, taking her for Rosaline)

White-handed mistress, one sweet wort with thee.

PRINCESS Honey and milk and sugar - there is three.

BIRON Nay then, two treys, an if you grow so nice -

Metheglin, wort, and malmsey - well run, dice!

There's half-a-dozen sweets.

(LLL 5.2.230–4)

(C) For more on wort, see Thomas Tryon's study of the art of brewing beer and **ale** (Tryon 1690).

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Index

The following are the plays and poems from the 1986 *Oxford Complete Works of Shakespeare* and against each of these, the dictionary headwords that appear in them.

1 Henry VI banquet; beef; breakfast; cannibalism; carouse; cates; choking/choked; collop; corn; drink; fat; feast; flesh; fruit; hare; market/market place; milk; peacock; porridge/pottage; provender; shrimp; sugar; taste; tavern; victuals; Winchester goose; wine

1 Henry IV anchovies; apples; bacon; bake; baker's daughters/wives; bardolph (bardolf); bastard; beans; berries; bolt; brawn; breakfast; butter/buttered; camomile; cannibalism; capon; carbonado; carve; cates; cheese; chewet; comfits/comfit-makers; costermonger; cream; cup; diet; dinner; dish; drink; duck; eels; eggs; fat; fish; food; fowl; garlic; ginger; gingerbread; gluttony; goose; grease/greasy; hare; herring; inn; kidney; kine; lard; larder; lime; mackerel; Madeira; malmsey; milk; neat's tongue; oats; ox; peas/pease/peascod; pepper/peppercorn/pepper-box; pomegranate; pot/pottle-pot; poultter; prunes/stewed prunes; pudding; rabbit/rabbit-sucker; radish; sack; sauce; starveling; sugar; sugar-candy; supper; tallow; tapster; taste; tavern; tench; toast/toasts; turkey; vintner; whale

2 Henry IV ale/alehouse; alewife; appetite; apples; Barbary hen; bardolph (bardolf); Bartholomew boar; beer; boar; Bordeaux; brawn; butchers/butcher's wife; cabbage; cake; caraways; carve; cheese; cock; conger; cooks/cookery; corn; costermonger; cup; dace; diet; dish; drink; drunkenness; eating; eels; famine; fat; fennel; figs; fish; flapdragon; flesh; fruiterer; glasses; gluttony; gooseberries; gout; grapes; gravy; hen; hogshead; hunger; hunting; inn; keech; kickshaw; kitchen; knives; leather-coat; liver; malmsey; mandrake/mandragora; meal; meat; mess; morsel; mustard; mutton; olives; orchard; peach; pie; pigeon; pike; pippin; plate; pot/pottle-pot; potatoes; prunes/stewed prunes; rabbit/rabbit-sucker; radish; relish; roast; sack; saddle; stockfish; stuffing; tapster; tavern; thin-man; toast/toasts; tripe; vinegar; vomit; water; wheat; wine

Much Ado About Nothing apples; banquet; bread; calf; capon; carve; choking/choked; dish; drink; food; fowl; gull; holy-thistle; knives; lapwing; market/market place; milksop; oranges; orchard; oyster; sauce; seasoning; sieve; spit; trencher/trencherman; victuals; wine; woodcock

All Is True (Henry VIII) banquet; cake; cherries; chine; cordial; corn; eating; feast; fruit; gluttony; hunger; keech; larder; oil; pie; plate; porringer; spice(s); spoon/spoon-meat; supper

Antony and Cleopatra alms-drink; banquet; bay; berries; boar; breakfast; carouse; cooks/cookery; dish; drink; drunkenness; epicurism; famine; fat; feast; flesh; grapes; grease/greasy; horse; mandrake/mandragora; market/market place; meal; morsel; onions; oyster; palate; pickle; quail; salad/sallet; salt; sauce; stew/stewed; tart; trencher/trencherman; viands; wassail; wheat; wine

All's Well That Ends Well brawn; butter-woman; canary; carp; cheese; custard; drunkenness; eating; eggs; fry; grapes; herb(s); kernel; lime; ling; marjoram; milkmaid; nut(s); onions; pancakes; pasty; pears; pie; pomegranate; porridge/pottage; rue; saffron; salad/sallet; sieve; sprat; whale

As You Like It acorns; banquet; biscuits; breakfast; butchers/butcher's wife; butter-woman; cod; corn; cream; dinner; dish; drink; eating; eggs; fat; fruit; garlic; glasses; gout; grapes; grease/greasy; hart; hen; hog; hunger; hunting; liquor; market/market place; meat; medlar; mustard; mutton; napkin; nut(s); orchard; pancakes; parsley; peas/pease/peascod; pigeon; rabbit/rabbit-sucker; rye; sauce; snails; swan; tapster; taste; venison; wine

Coriolanus appetite; bear; bread; broil; cannibalism; carbonado; corn; dinner; flesh; flour; garlic; goose; grapes; grease/greasy; hunger; kitchen; kitchen-wench/maid/malkin/trull; meal; meat; morsel; orange-wife; palate; pot/pottle-pot; relish; ripe/ripen; spice(s); spoon/spoon-meat; tart; thirst; trencher/trencherman; wine

The First Part of the Contention (2 Henry VI) beer; butchers/butcher's wife; calf; caudle; charneco; cheese; chicken; choking/choked; claret; corn; crab; cup; dainties; damson; draught; drink; eating; famine; fruit; herring; loaves; mandrake/mandragora; meal; meat; milk; ostrich; ox; partridge; plums; pot/pottle-pot; ripe/ripen; roast; salad/sallet; trencher/trencherman

Cymbeline acorns; appetite; belch; boil; broth; capon; chicken; cock; confection; cooks/cookery; cordial; dish; drink; famine; fast/fasting; feast; flesh; fruit; gout; lamb; lark; leaven; meat; pantler; preserve; repast; sauce; savoury; stew/stewed; tavern; venison; viands; victuals

Edward III beef; beer; cates; drunkenness; gluttony; repast; vomit; wormwood

The Comedy of Errors aqua-vitae; baste; cake; capon; cates; cherries; cicely; dainties; diet; digestion; dinner; dish; fast/fasting; fat; fish; flesh; grease/greasy; inedible; inn; kitchen-wench/maid/malkin/trull; lapwing; maw; meal; meat; nut(s); oil; peacock; pork; saffron; spit; spoon/spoon-meat; syrups; tallow; wholesome

Henry V ale/alehouse; banquet; bardolph (bardolf); barley; bear; beef; berries; bread; breakfast; broth; cake; cheese; cock; costermonger; digestion; drunkenness; duck; eating; eggs; famine; fat; figs; fruit; ginger; leek; liquor; malmsey; maw; meal; nettles; nutmeg; pot/pottle-pot; provender; ripe/ripen; roots; sack; salt; sauce; strawberries; sugar; thirst; turkey; victuals; vineyard; violet; vomit; whelks; wholesome

Hamlet apples; baked meats; baker's daughters/wives; bread; calf; cannibalism; capon; carouse; carp; carve; crab; curds/curd; diet; draught; drink; eating; eisel; fast/fasting;

fat; feast; fennel; fishmonger; fruit; goose; gorge/gorging; herb-woman; meat; mess; milk; mince; napkin; offal; orchard; pigeon; plums; repast; rhenish; roast; rosemary; rue; salad/sallet; savoury; scullion; shark; stew/stewed; sugar; violet; wassail; wine; woodcock

Julius Caesar bowl; dish; drink; epicurism; fat; feast; market/market place; meat; napkin; offal; orchard; sauce

King John butchers/butcher's wife; cherries; drink; eels; food; lamb; plums; ripe/ripen; swan; violet

Love's Labour's Lost apples; banquet; bowl; bran; canary; capon; carve; caudle; cloves; cod; costard; crab; dainties; dish; eels; eggs; fat; flapdragon; gingerbread; goose; grease/greasy; hay; hogshead; kitchen-wench/maid/malkin/trull; lady-smocks; lemons; market/market place; meal; mess; mushrooms; mutton; nutmeg; ox; pigeon; plantain; porridge/pottage; pot/pottle-pot; pumpkin; rabbit/rabbit-sucker; repast; shrimp; snails; spit; tapster; trencher/trencherman; veal; violet; wassail; water; whale; woodcock; wormwood; wort

The Tragedy of King Lear (Folio) appetite; apples; boar; butter/buttered; cannibalism; carbonado; costard; crab; crust; drink; eating; eels; eggs; epicurism; fish; frog; go to bed at noon; goose; gorge/gorging; hay; hog; inn; jelly; jug; malt; marjoram; meat; mess; milk; oyster; peas/pease/peascod; porridge/pottage; rosemary; samphire; tavern; wheat; whelks; wine

The History of King Lear (Quarto) eggs; fool; herring; oats; porridge/pottage

The Rape of Lucrece choking/choked; digestion; fast/fasting; fat; flesh; fowl; fruit; grapes; honey; hunger; lamb; marigold; seasoning; sugar; swan; taste; vomit; wormwood

Macbeth bake; beer; boil; broth; butchers/butcher's wife; carouse; cauldron; chestnuts; chicken; corn; cyme; drink; drunkenness; eggs; epicurism; fry; goose; grease/greasy; gruel; horse; hunger; ingredient(s); inn; juice; lime; liver; maggot-pie; mandrake/mandragora; maw; meat; milk; mummy/mummia; munch; pie; pork; posset; pot/pottle-pot; rhubarb; roast; roots; rump; sauce; sewer; sieve; wassail; whey; wine

Measure for Measure ale/alehouse; appetite; bastard; beef; bran; bread; cod; dinner; dogberry; drink; fast/fasting; flesh; garlic; ginger; gout; grapes; leaven; maw; meal; medlar; morsel; mutton; pudding; salt; snow-broth; stew/stewed; stockfish; stuffing; taphouse; tapster; trout; vineyard; vomit; water

A Midsummer Night's Dream acorns; ale/alehouse; alewife; apples; apricots; beans; bear; berries; boar; bowl; brains; bread; breakfast; cherries; cock; corn; crab; drink; duck; eating; fat; food; garlic; grapes; hog; juice; leek; liquor; milk; mulberries; mustard-seed; nut(s); onions; ox; peas/pease/peascod; provender; quinces; spice(s); squash; starveling; sweetmeats; taste; thyme; wheat

The Merchant of Venice appetite; apples; bacon; bait; broth; cannibalism; cream; dinner; dish; drink; flesh; fruit; ginger; glasses; goose; hare; hog; Jewish-food; liver; manna; milk; neat's tongue; pigeon; pork; rhenish; seasoning; snails; spice(s); swan; viands; vinegar; wheat

Othello beer; belch; carouse; coloquintida; diet; dish; drink; drunkenness; figs; gorge/gorging; guinea-hen; ingredient(s); mandrake/mandragora; meat; mummy/mummmia; palate; potatoes; ripe/ripen; roast; shambles; skillet; supper; swan; syrups; thyme; water

Pericles, Prince of Tyre bay; belch; berries; bolt; bowl; breakfast; cannibalism; cockles; dish; drink; duck; eels; famine; flapjacks; flesh; flowers; fry; herb-woman; hunger; marigold; market/market place; meat; morsel; oven; pudding; roots; rosemary; seed(s); spice(s); spit; violet; whale

Richard II ale/alehouse; appetite; apricots; bay; bread; cannibalism; carouse; choking/choked; corn; dish; fast/fasting; flowers; food; fruit; lamb; liquor; meat; nettles; oil; oyster-wench; plate; rue; sugar; taste; tavern; wholesome

Richard III belch; bowl; cherries; cock; cordial; costard; crust; cup; diet; drink; fast/fasting; fruit; hog; liver; malmsey; spicery; sugar; supper; wine

Richard Duke of York (3 Henry VI) bay; cony; corn; curds/curd; drink; fast/fasting; fruit; game; hare; hunting; napkin; pie; shambles; thirst

Romeo and Juliet angelica; aqua-vitae; baked meats; banquet; bowl; cake; cooks/cookery; cordial; cup; dates; drink; eggs; famine; feast; fish; flesh; hare; ingredient(s); kitchen-wench/maid/malkin/trull; lark; lenten pie; liquor; mandrake/mandragora; marzipan (marchpane); meat; medlar; milk; nut(s); orchard; pantry; pastry; pears; pepper/peppercorn/pepper-box; plantain; pomegranate; pork; quinces; rosemary; sauce; seed(s); spice(s); spit; swan; sweetmeats; tavern; trencher/trencherman; wormwood

The Taming of the Shrew ale/alehouse; alewife; apples; banquet; beef; boar; broil; buttery/buttery-bar; carouse; carve; cates; chestnuts; chine; cicely; cockles; coffin; conserve; cony; cooks/cookery; crab; cup; custard; dainties; dinner; dish; dough; dresser; drink; drunkenness; fast/fasting; fat; feast; flesh; fry; glasses; hazel-nuts; inedible; jug; kernel; kine; meat; mustard; mutton; napkin; onions; parsley; pie; plate; pot/pottle-pot; rabbit/rabbit-sucker; repast; roe; rose-water; sack; taste; thirst; tripe; turkey; walnuts; wholesome; woodcock

Sonnets apples; drink; famine; food; gluttony; marjoram; sauce; seasoning; violet

Sir Thomas More baste; beef; brewis; butter/buttered; herring; parsnip; pigeon; roast; roots; shark; turnip

The Two Gentlemen of Verona breakfast; cannibalism; capon; cod; crab; diet; fast/fasting; fat; feast; fodder; food; goose; lime; liquor; meat; milk; mutton; nectar; pudding; salt; trencher/trencherman; victuals

Timon of Athens banquet; berries; boar; bread; cannibalism; caudle; chicken; choking/choked; cooks/cookery; crust; dinner; dish; draught; drink; eating; grapes; hips; inedible; juice; knives; lard; meal; medlar; mess; milk; morsel; oil; palate; salt; sauce; spice(s); tapster; tub-fast; water; wine

Titus Andronicus bake; bay; berries; boar; calf; cannibalism; cod; cooks/cookery; cordial; corn; curds/curd; drink; eating; fat; flesh; fruit; game; gluttony; goat; hart; herb(s); honey; hunting; inedible; knives; lamb; liquor; loaves; milk; mummy/mummia; napkin; nettles; oven; pasty; pie; pigeon; pork; roots; spit; swan; whey

The Tempest acorns; apples; banquet; barley; belch; berries; brains; breakfast; butler; corn; dinner; drink; drunkenness; duck; eating; fish; hogshhead; kernel; knives; meal; morsel; mushrooms; mussels; nettles; oats; peas/pease/peascod; pickle; porridge/pottage; roots; rye; sack; saffron; seed(s); spoon/spoon-meat; stockfish; subtleties; taste; tortoise; trencher/trencherman; vetch; viands; vineyard; water; wheat

Twelfth Night, or What You Will ale/alehouse; appetite; apples; bear; beef; belch; boil; cake; capers; cherries; codling; cup; diet; dish; dormouse; drunkenness; eating; feast; flesh; ginger; goose; gull; hare; hart; herring; hunting; kickshaw; lemons; market/market place; mutton; olives; palate; pepper/peppercorn/pepper-box; pickle; sack; seasoning; thin-man; trout; vinegar; woodcock

Two Noble Kinsmen cockles; plantain

Troilus and Cressida acorns; almonds; appetite; bait; bake; beef; belch; biscuits; blackberries; bran; brawn; cake; cheese; chicken; digestion; dish; duck; eggs; fat; fish; hare; herring; honey; kernel; knead; larded; leaven; loaves; nectar; nut(s); oil; orchard; oven; ox; palate; peacock; porridge/pottage; quail; relish; roe; rump; salt; spice(s); stuffing; tapster; toast/toasts; viands; whale; Winchester goose; wine

Venus and Adonis appetite; berries; boar; boil; butchers/butcher's wife; cherries; dainties; drink; fast/fasting; fry; gluttony; gorge/gorging; grapes; hare; hunting; juice; maw; milk; mulberries; nectar; oven; plums; ripe/ripen; roe; snails; tapster; thirst; violet

The Merry Wives of Windsor appetite; aqua-vitae; bacon; Banbury cheese; bardolph (bardolf); bear; bilberries; brains; bread; breakfast; butter/buttered; cabbage; canary; cannibalism; cheese; choking/choked; cock; cony; costard; dinner; dish; draught; drink; Dutch dish; eating; eggs; epicurism; eringoes; fast/fasting; fat; goose; grease/greasy; herring; hodge-pudding; hog; inn; juice; larded; lime; liquor; luce; meat; mess; metheglin; mummy/mummia; mussels; napkin; offal; oil; ox; oyster; pasty; pears; pepper/peppercorn/pepper-box; pie; pipe-wine; pippin; porridge/pottage; posset; prunes/stewed prunes; pudding; pullet; pumpkin; roots; sack; salt; sauce; shortcake; stew/stewed; sugar; swan; tapster; tavern; thin-man; toast/toasts; turnip; venison; walnuts; whale; wine

The Winter's Tale ale/alehouse; aqua-vitae; bear; bolt; brains; butler; calf; cod; collop; cooks/cookery; cream; curds/curd; currants; dish; draught; drink; duck; eating; eggs; feast; flesh; flowers; ginger; gorge/gorging; hen; herb(s); hogshhead; hunting; ingredient(s); lamb; lavender; mace; marigold; marjoram; market/market place; mess; milk; milkmaid; mint; nettles; nutmeg; pantler; pheasant; pie; prunes/stewed prunes; raisins of the sun; rice; rosemary; rue; saffron; savory; spice(s); sugar; thirst; warden; wholesome

