

English Author Dictionaries  
(the XVIth – the XXIst cc.)



English Author Dictionaries  
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By

Olga Karpova

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P U B L I S H I N G

English Author Dictionaries (the XVIth – the XXIst cc.),  
by Olga Karpova

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*To my husband and son,  
who always supported me in my research and  
scholarly career with love, interest, and  
fruitful assistance*



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## PREFACE

I always wondered, why author (or writers' – in Russian lexicographic tradition) dictionaries, being one of the most representative group in English national lexicography, have been neglected in dictionary research, criticism reviewing and especially dictionary use practice. Moreover, in spite of the fact that English author lexicography has at its disposal about 300 titles of linguistic and encyclopedic reference works to single and complete works of more than eighty writers, these dictionaries are still unknown to modern users!

Such a ridiculous situation gave me a strong idea to provide English speaking and English learners' community with a reliable reference guide among the magnificent world of monolingual and bilingual, printed, electronic and on-line reference works to British men of letters, belonging to different centuries: Geoffrey Chaucer, John Milton, Charles Dickens, Jane Austin, Bernard Shaw, James Joyce and other famous writers, whose literary works are well-known in the world and carefully studied by international students in Russia, Germany, Italy, UK, the USA and other countries.

Collecting material for this book in the best libraries in Moscow, Leningrad (St.-Petersburg), Oxford, London, Florence, Washington, etc. took many years and appeared thanks to valuable pieces of advice and consultations of many lexicographers and interesting people in Russia and abroad: Norman Blake, Julie Coleman, Frank Knowles, Tom MacArthur, Joanna Tulloch (UK); Giovanni Iamartino, Paolo del Bianco (Italy), John Considine (Canada), Kenneth Haseley (USA) and those persons who are not with us any more: my research adviser Leonid Stupin, Irina Ivanova, Irina Potapova and other brilliant linguists.

I am deeply grateful to Dr. R. R. K. Hartmann who inspired me to create this book while I was working in the Dictionary Research Center at the University of Exeter (1993, 1996) for his consultations and discussions of lexicographic topics.

I would also like to express my deep gratitude to Dr. Ruth Vatvedt Fjeld and my colleagues from Lexicographic Section at Oslo University who gave me a unique possibility to work in their library and consult prominent Norwegian lexicographers as Dag Gundersten, the author of H. Ibsen's Concordance in 1997-1998.

My enormous gratitude is to my Alma Mater: St.-Petersburg University, mainly to English Philology Department, where I defended both my Candidate and Doctor Dissertations on *English and American Author Lexicography (the XVIth –the XXth cc.)* and *Shakespeare Lexicography* as well as the Dictionary Research Centre (Mezhkafedralnij Slovarnij Kabinet) named after Prof. B.A. Larin where I presented results of my research.

My special thanks are to colleagues from the Russian Language Institute of Russian Academy of Sciences in Moscow and personally to Dr. Larissa Shestakova for organizing my presentations on English author lexicography in her regular seminar on *Author Dictionaries*.

I highly appreciate decisions of Organizing Committees' members who selected my papers on English author lexicography for presentation at international conferences, schools and symposiums:

- **EURALEX congresses** (Tampere, 1992; Amsterdam, 1994; Gothenburg, 1996; Turin, 2006; Barcelona, 2008);
- **LSP Congresses** (Vaasa, 2001; Guildford, 2003; Bergamo, 2005; Hamburg, 2007);
- **Lexicographic Symposiums** at Copenhagen University (2002, 2004);
- **Conferences on Historical Lexicography** (Leicester, 2003; Helsinki, 2008; Kingston, 2010);
- **Lexicographic conferences in Russia** (Moscow, Nizhnij Novgorod, Tomsk, Vladimir, Yaroslavl, etc.) and former Soviet Republics: **Belarus** (Minsk, Grodno), **Uzbekistan** (Samarkand), **Ukraine** (Kiev) 1989-2010;
- **Ivanovo Schools on Lexicography** (1995, 1999, 2001, 2003, 2005, 2007, 2009) and other international scholarly events.

Many thanks go to the Governing Board of European Association of Lexicography for two International Verbatim Awards I received for my research of English author dictionaries (1993, 1997).

I heartily thank my friend and colleague Prof. Faina Kartashkova for her skilful editorial work and my PhD-students: Nataliya Utkina for her careful corrections and helpful thoughts, Olga Melentyeva for her help and clarity.

# INTRODUCTION

## **Author's dictionary**

A type of REFERENCE WORK which provides information on the vocabulary of a specific author. The material is usually based on a text CORPUS of one, several or all of the works of the author, and often presented in alphabetical order, with examples or contexts (but not definitions) of the words cited. Author's dictionaries have a long tradition, from the glossarial CONCORDANCES of classical Greek and Roman writers through the philological INDEXES to the works of Dante, Chaucer and Shakespeare to the more contemporary, often computer-assisted, dictionaries of Goethe, Pushkin and others. Nevertheless, there is still no coherent framework for the principles of general AUTHOR LEXICOGRAPHY...

—Hartmann, R.R.K., James, G. 2001. *Dictionary of Lexicography*. L., N.Y.: Routledge, p. 10

## **Author dictionary**

1 A dictionary of a single author, → AUTHOR'S DICTIONARY.

2 A dictionary of several authors, → DICTIONARY OF AUTHORS.

—Hartmann, R.R.K., James, G. 2001. *Dictionary of Lexicography*. L., N.Y.: Routledge, p. 10

Author dictionaries\* to single and complete works of famous writers exist in different countries and were published in various periods of time. Let us name some European and American countries, for example:

**Germany.** Many dictionaries were compiled to **Johann Wolfgang Göthe's** literary works: *Konkordanz zu Goethes Werken*, *Companion to Goethe's Faust*, *The Cambridge Companion to Goethe* (Märkisch, 1973; Bishop, 2006; Sharpe, 2002); **Friedrich Schiller:** *Konkordanz zu Schillers Aesthetischen und Philosophischen Schriften*, *Companion to Schiller's Wilhelm Tell: A Complete Vocabulary with Notes and Historical and Grammatical Introductions* (Sanford, 1972; Müller-Strübing, Quick, 1874; Martinson, 2005); **Thomas Mann:** *A Companion to Thomas Mann's Magic Mountain*, *A Companion to the Works of Thomas Mann*, *The*

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\* Here I mention two definitions of the term *author's/author dictionary*. They are both used in theoretical and practical lexicography. I accept the second variant in this book.

*Cambridge Companion to Thomas Mann* (Dowden, 2001; Lehnert, 2009; Robertson, 2001); and **Bertolt Brecht**: *The Routledge Companion to Brecht's Theatre, A Bertolt Brecht Reference Companion* (Wekwerth, 2001; Mews, 1997); *The Cambridge Companion to Brecht* (Thomson, 2007), see also: Mattausch, 1990.

**France.** There exists a rich range of reference works to **Jean Racine's** and **Victor Hugo's** complete and single works: *Concordance Du Théâtre et des Poesies de Jean Racine* (Freeman, 1973), *Dictionnaire de Victor Hugo* (Tieghem, 1970), *Concordance to the Fables and Tales of Jean de la Fontain* (Tyler, 1972).

**Italy.** Various reference books were published to **Dante's** Works: *The Cambridge Companion to Dante, The Dante Encyclopedia* (Paget, 1914; Jacoff, 2007; Lansing, 2000), mainly *The Divine Comedy: Concordance of the Divina Commedia* (Fay, 1888).

**Norway.** Several dictionaries are compiled to **Henrik Ibsen's** plays: *Concordance of Henrik Ibsen's Dramas and Poems A Guide to Ibsen's Linguistic Universe* (<http://gandalf.aksis.uib.no/ibsen/ibsenbt-e.html>); *Henrik Ibsen Ord Skatt* (Noreng, 1987).

**Poland.** Polish lexicographers produced special dictionaries to Polish writers and poets: *Słownik Języka Jana Chryzostoma Paska, Słownik języczna Adama Mickiewicza* (Koneczua, H. 1973; Kràlik, 1961, 239-240; *Słownik*, 1962-64), etc.

**Russia.** Our country has a long tradition of creating explanatory dictionaries to different Russian writers (see in detail Karaulov, 2001, 2003; Shestakova, 2007; Shestakova, Vinogradov, 2007, 84-92), for example to **Maksim Gorkij**: *Slovar' avtobiograficheskoy trilogii M. Gorkogo. V 6 vypuskah. S prilozhenijem Slovarya imjon sobstvennyh.* (A Dictionary of Autobiographical Trilogy of M. Gorky. 6 Issues). 1974-1990; *Slovar' dramaturgii M. Gorkogo. V 3 vypuskah. S prilozhenijem Slovarya imjon sobstvennyh.* (A Dictionary of the Dramaturgy of Gorkij), 1994; **Mikhail Lermontov**: *Lermontovskaja Entsiklopedija* (The Lermontov Encyclopedia), 1981; **Alexander Pushkin**: *Opyt konkordansa k romanu v stikhah A.S. Pushkina "Evgenij Onegin" s prilozheniyem teksta romana* (Concordance for the Novel "Evgeny Onegin" by A.S. Pushkin, with the Text of the Novel Attached), Gaidukov, 2003; *Slovar' yazyka Pushkina* (A Dictionary of the language of Pushkin), Vinogradov, 1961; see also the list of Russian writers' dictionaries in *References, Dictionaries Cited*).

Among author reference works readers can often find rare writers' names, like François Rabelais, Gotthold Ephraim Lessing, Gerbrand Adriaensz Bredero, Peter Hooft, Titus Livius (Livy): A *Concordance to*

*the Works of Rabelais* (Dixon, 1967), *A Companion to the Works of Gotthold Ephraim Lessing* (Fischer, 2005), *Woordenboek op De Gedichte van G. Bredero* (Oudenmans, 1857), *Taalkundig Woordenboek op de Werken van P.C. Hooft* (Oudenmans, 1868), *A Concordance to Livy* (Packard, 1967).

**The USA.** Numerous reference books are published to world-known American writers, such as **William Faulkner** (Capps, 1977, 1979; Longstree, 1974, 599-600; Moore, 1971, 11-19; Moore, 1972, 9-13): *An Index and Encyclopedia of the Fictional Works of William Faulkner* (Kirk, 1959); (Hamblin, Peek, 1999); (Weinstein, 1995); (Volpe, 1964); (Smart, 1965); **Ernest Hemingway**: *A Comprehensive Companion to Hemingway's a Moveable Feast: Annotation to Interpretation* (Brenner, 2001); **Theodore Dreiser**: *The Cambridge Companion to Theodore Dreiser* (Cassuto, Eby, 2004); **Mark Twain**: *Mark Twain at Your Fingertips: A Book of Quotations* (Harnsberger, 2009) and others (see the lists of *Dictionaries, Encyclopedias, Guides and Companions to American Writers* and *Dictionaries of Characters and Place Names in American Writers' Works* in *References*).

They stand close to other similar works, like dictionaries of outstanding philosophers, public figures, politicians and other prominent persons (for more information see the list of *Dictionaries of Philosophers and Public Figures* at the end of the book):

- *A Concordance to Euripides* (Allen, Italie, 1954);
- *Historical Dictionary of Leibniz's Philosophy* (Brown, 2006);
- *Historical Dictionary of Bertrand Russell's Philosophy* (Carey, 2009);
- *The Cambridge Companion to Marx* (Carver, 1991);
- *A Kant Dictionary* (Caygill, 1995);
- *A Descartes Dictionary* (Cottingham, 1993);
- *A Rousseau Dictionary* (Dent, 1992);
- *A Hegel Dictionary* (Inwood, 1992);
- *Karl Marx Lexikon*, <http://www.marx-forum.de/marx-lexikon/inhalt.html>;
- *Marx – Engels Wörterbuch. Grundsätze und Proben*. 1963.
- *Slovar' yazyka V.I. Lenina. Alfavitno-chastotnij ukazatel k polnomu sobraniju sochinenij*. V 2 tomah. (A Dictionary of the Language of V.I. Lenin. Alphabetical Frequency Word-Index to the Complete Collection of the Works. 2 vols.). 1987.

Detailed research of English national lexicography conducted in different countries by famous scholars (Atkins, Rundell, 2008; Béjoint, 1994, 2000, 2010; Hartmann, 2001, 2003; Jackson, 2002; Karpova, 2010; Landau, 2001; Svensén, 2009; Cowie, 2008; Green, 1996, Zgusta, 1988,

etc.) made it possible to state that being one of the oldest in the world, English lexicography has developed in two directions:

- compilation of **general-purpose dictionaries**, based on the norm of usage,
- and **dictionaries for special purposes**, i.e. *dictionaries of synonyms, slang, archaisms, difficult, hard words, terminological, pronouncing*, as well as dictionaries of *quotations, neologisms, onomasticons, author dictionaries* and other groups of reference works.

It goes without saying that English author lexicography is the richest not only in genres, but also in historic and modern traditions where author dictionaries play a significant role in the range of reference works for special purposes.

Its roots go back to the **Bible Concordances** which firstly appeared in France in the XIth c.: Latin and ancient Hebrew texts of the Bible (Gates, 1972; Slaby, 1979, 117-121; Mangenot, 1912, 892-905) as commentaries on the so-called “hard”, “difficult” or “remarkable” words from the Bible, containing quotations from the Holy Scriptures chosen according to the compiler’s preference, all in an alphabetical order (Fishman, 1995, 29). The monks were made to compile these concordances in the monasteries for all their life.

In 1525, after W. Tindale’s translation of the New Testament into English, there appeared a number of concordances to its English text (Billinger, 1550; Clark, 1635; Downname, 1630; Gybson, 1535). Almost all Bible concordances of that time are lists of quotations from the Bible alphabetically arranged. The analysis of the word-stock found in early Bible concordances can provide us with valuable information about headword choice and its lexicographical description (Marbeck, 1550).

The main feature of all concordances mentioned so far is the differential principle of headwords choice from the Bible and registered in the corpus. They are mainly words of Latin origin or high-flown words difficult for understanding. The number of quotations accompanied by their addresses in the Bible is also differential.

Later Bible concordances appeared in Great Britain (Karpova, 1989). Their creators also chose only *difficult* and *obscure words* from the *Holy Scriptures* (mainly of Latin origin), as, for example, A. Cruden’s *Complete Concordance to the Old and New Testaments* (Cruden, 1737). The compilers accompanied headwords by those quotations which they considered to be the most interesting, thus making the dictionaries highly dependent on their own preference. This tradition lasted for many centuries.

It should be noted that with time Bible concordances lost their

linguistic value, remaining tied to activities in religious societies. But at the beginning of their existence their linguistic significance was very high and contributed much to lexicography. Moreover, Bible concordances seem to be the prototype of a dictionary to all or selected works of a writer which appeared later.

New Bible **reference works** by now have turned into explanatory commentaries of religious concepts in the Holy texts (Achtemeier, 1985; *Collins Dictionary of the Bible*, 2005; *Easton's Bible Dictionary for Kindle*, 2009; Godwin, 2001; Hahn, 2009). Bible encyclopedias appeared with illustrations, maps, and the like (*Holman Giant Print Illustrated Bible Dictionary*, 2008; *Smith's Bible Dictionary: More than 6,000 Detailed Definitions, Articles, and Illustrations*, 2004).

Moreover, following new tendencies in modern English lexicography, current Bible reference books are made today in pocket and compact formats, applied in dictionary making process: *Pocket Bible Dictionary*, 2005; *Zondervan's Compact Bible Dictionary* (Bryant, 2001; Unger, 2006) etc. It should be noted that the same tendency is observed in other countries, Russia among them, when the Bible became more the object of research, source of quotations, but is not used any more for lexicographic interpretation (Granovskaya, 2003; Zagot, 2004).

Anyway, early Bible concordances, although handwritten, became the basis of the most outstanding Bible quotations which were later used in the first dictionaries of the English language (Karpova, 2010). Moreover, future lexicographers used these concordances as a source and a sample for English authors dictionaries to their single works (Karpova, 1989).

There is another branch of English lexicography which is definitely connected with the development of the dictionaries to single works of English writers (Kottler, Markman, 1966; Stratmann, 1891, etc.). This is a famous manuscript belonging to the history of the English language, i.e. **Beowulf**, a piece of British national heritage of the Xth c. (*Beowulf. Reproduced in Facsimile from the Unique Manuscript British Museum MS*, 1959; see also: *Aelfrics Grammatik und Glossar* (1880); Coleridge (1975); Hakkarainen (1973); Harris (1899).

For many centuries it was hidden from English readers and scholars. Only in the XVIIIth c. the manuscript was (by chance!) discovered in the attic of one of the British castles. Immediately afterwards numerous glossaries explaining Old English words appeared in England and Germany: *Beowulf, and the Fight at Finnsburg with Introduction, Bibliography, Notes, Glossary and Appendices* (Klaeber, 1950); *Beowulf with Introduction, Bibliography, Notes, Glossary and Appendices* (Sedgfield, 1910), etc.

They were mainly bilingual and contained a simple definition of the

word and grammar label to identify the word class. In 1911 *A Concordance to Beowulf* (Cook, 1911) was published with a complete word index, illustrated by quotations from *Beowulf*. The compiler made his concordance with a complete macro- and microstructure, typical of English author lexicography of the XXth. c. It was later followed by numerous concordances based on new information technologies techniques: *A Concordance to Beowulf* (Bessinger, Smith, 1969).

It is obvious that English author lexicography was formed under the noticeable influence of other neighbouring branches of national lexicography, which fruitfully and constantly interacted. Thus, English author dictionaries were based on the experience combined both in author and general national lexicography.

Specialists involved into the dictionary making process in English author lexicography concentrate today both on the achievements gained during its rich historic experience and modern theory of general and author lexicography which appeared thanks to the valuable contribution of many international scholars (Baynes, 2008; Benkö, 1974, 19-24; Catt, 1997; Hüllen, 1999; Karaulov, 2003; Karpova, 2004, 31-38; Mattausch, 1982, 303-313; Shestakova, 2007; Sterckenburg, 2003; Wiegand, 1985, 163-169; Wolski, 1986, 228-236, etc.).

English author lexicography intensively develops today. The analysis of English national and international author lexicographic products brought me to the conclusion that the following basic problems must be considered in connection with English author dictionaries:

- typology of author dictionaries (*choosing criteria for their classification*);
- sources of author dictionaries (*finding reliable editions of writers literary works*);
- scope of literary works (*dictionaries to complete/single works*);
- groups of the writers' vocabulary as an object of a special author dictionary (*proper names, proverbs and quotations, terms, etc.*);
- choice of the dictionary format (*printed/electronic/Internet/combinatory*);
- lexicographic form (*concordance/glossary/index/lexicon, thesaurus*);
- microstructure constituents (*repertoire of information categories in the entry line*);
- users' perspective (*research of users' needs and demands*)

and other questions covering observations in individual stylistic peculiarities of the writers' style and their contribution to development of language and culture of Great Britain.

Since 1598 (when Th. Speght's *The Old and Obscure Words in Chaucer Explained whereof either by Nature or Derivation* was published), up to



now, more than **three hundred** linguistic and encyclopedic dictionaries of different sizes and formats to **eighty English writers** have been produced.

### Concordances and indices:

- *Concordance to the Works of Alexander Pope* (Abbot, 1875);
- *Concordance to the English Poems of Thomas Gray* (Cook, 1908);
- *A Concordance to "The Devil and the Lady": Being A Supplement to the "Concordance to the Works of the Late Lord Tennyson"* (Baker, 1931);
- *Word-Index to James Joyce's "Stephen Hero"* (Anderson, 1958);
- *A Concordance to Conrad's "Lord Jim"* (Bender, 1975);
- *A Complete Concordance to the Novels of John Lyly* (Mittermann, Schendle, 1986);
- *A Complete Concordance to the Works of Geoffrey Chaucer*. 13 vols. (Oizumi, 2003), etc.

### Glossaries, lexicons and thesauri:

- *A Glossary or Collection of Words, Phrases, Names and Allusions to Customs, Proverbs, etc. Which Have Been Thought to Require Illustration in the Works of English Authors, Particularly Shakespeare and his Contemporaries* (Nares, 1822);
- *The Shakespeare Cyclopaedia and New Glossary* (Phin, 1902);
- *A Gaelic Lexicon for "Finnegan's Wake" and Glossary for Joyce's Other Works* (Hehir, 1967);
- *Scots Words from Burns. A Glossary of Words Used in the Works of Robert Burns* (1975);
- *A Chaucer Glossary* (Davis, et.al, 1979);
- *Shakespeare Thesaurus* (Spevack, 1993);
- *Chaucer's Church: A Dictionary of Religious Terms in Chaucer* (Arnold, 2004), etc.

### Internet dictionaries in different lexicographic forms:

- *A Basic Chaucer Glossary*, <http://pages.towson.edu/duncan/glossary.html>;
- *Concordance to the Complete Poetry and Prose of William Blake*, <http://web.english.uga.edu/~nhilton/ee/home.html>;
- *Dickens Glossary*, <http://charlesdickenspage.com/glossary.html>;
- *Mitsuharu Matsuoka. A Hyper-Concordance to the Works of John Milton*, <http://victorian.lang.nagoya-u.ac.jp/concordance/milton>;
- *The Harry Potter Lexicon*, <http://www.hp-lexicon.org>;
- *A Milton Dictionary*, <http://www.questia.com/library/book/a-milton-dictionary-by-edward-le-comte.jsp>;

- *Gulliver's Travels by J. Swift*, <http://www.jaffebros.com/lee/gulliver/dict/index.html>.

A lot of new types and genres of English author dictionaries continue to appear every year. Moreover, the range of writers (including modern ones), to whose works the dictionaries are compiled, has considerably increased recently, beginning from Chaucer and Shakespeare up to Joanne Rowling and other modern writers. Their overview reveals a diversity of the features, which will be reviewed and analysed in this book.

The book consists of two parts devoted to the description of historic development and modern scene of *Linguistic Dictionaries to English Writers* and *Encyclopedic Reference Works to English Writers*. Conclusion is followed by *References*, *Cited Dictionaries* and *Index of Dictionaries to the English Writers*, which may serve as a user guide among English author dictionaries organized in an alphabetical and chronological order to help the readers choose a necessary reference book for their own preference and purposes.

Various problems of author lexicography are covered in my books and other papers published in Russia and abroad (1979-2010) which are given in the *References* at the end of the book.

**PART I:**  
**LINGUISTIC DICTIONARIES**  
**TO ENGLISH WRITERS**

## §1. CONCORDANCES AND INDICES

### concordance

A systematic list of the VOCABULARY which occurs in a text or an author's work, with a minimal verbal context provided for each word. Traditionally, concordances were associated with the Bible and other canonical texts, such as the works of classical and established authors. Since the concordance provides formal details about the words (spelling, grammar and citations, rather than meaning and definitions), it is sometimes called INDEX, especially when line positions rather than textual contexts are given. Advances in information technology and CORPUS design have given a new impetus to AUTHOR LEXICOGRAPHY (and dictionary-making in general) by allowing the rapid processing of large-scale text archives. Today's computer-generated KEYWORD-IN-CONTEXT concordances can display the words preceding (left of) or following (right of) the keyword in either frequency or alphabetical order, producing EVIDENCE on such aspects of USAGE as collocation, compounding and lemmatisation.

→AUTHOR'S DICTIONARY.

— Knowles 1990, Tribble & Jones 1990, Sinclair 1991, 1997, Mills 1996. *A Concordance to the Poems of Samuel Johnson* (H.H. Naugle & P.B. Sherry), Ithaca NY, 1973; *Collins COBUILD Concordance Samplers 1: Prepositions* (A. Capel), London, 1993; 2: *Phrasal Verbs* (M. Goodale), London, 1995; 3: *Reporting* (G. Thompson), London, 1995; 4: *Tenses* (M. Goodale), London, 1995."

Hartmann, R.R.K., James, G. 2001. *Dictionary of Lexicography*. L., N.Y.: Routledge, p.27

It should be noted that **Shakespeare scholarship** has a profound set of theoretical works where lexicography plays an important role: *Shakespeare Studies and Essay on English Dictionaries* (Baynes, 2008); *Renaissance Dictionaries and Shakespeare's Language: A Study of Word-meaning in Troilus and Cressida* (Catt, 1997); *Shakespeare on Toast. Getting Taste of the Bard* (Crystal, 2008); *Essential Shakespeare Handbook* (Danton-Downer, Riding, 2004); *Shakespeare and Modern Culture* (Garber, 2009); *Fifty Years of the Criticism of Shakespeare's Style: A Retrospect* (Bradbrook, 1954); *Shakespeare. The World as a Stage* (Bryson, 2008), etc. M. Bradbrook called the appearance of these works "*the Industrial Revolution of Shakespearean studies*" (Ibid, 3).

It is a well-known fact today that Shakespeare lexicography was at the head of various types of dictionary making practice in English author lexicography (Dawson, 1964; Cram, 1994, 83-93; Karpova, 1989; 1992, 593-600; 2004, 31-38; 2009b, 10-15). That is why one can trace the common features and trends of its development referring to different periods in compilation of Shakespeare concordances, glossaries, lexicons and other genres of author dictionaries.

## 1.1. Shakespeare Concordances

The first concordance which appeared in 1787 in London was titled *Anonymous Concordance to Shakespeare: Suited to All Editions, in Which the Distinguished and Parallel passages in the Plays of That Justly Admired Writer Are Methodically Arranged to Which Are Added 300 Notes and Illustrations*, 1787. The author, whose name is concealed behind the initials “A.P.”, sets down his aim in the *Introduction* saying that “*he made an attempt to make Shakespeare’s language a model for his contemporaries*” (Anonymous, 1787, iii). In spite of the fact that other lexicographers simply copied many entries from his concordance, its author’s name has remained unknown to the present day.

The first problem with any concordance, and this one in particular, was the choice of a specific edition of Shakespeare’s works as a source for the dictionary because the problem of choosing Shakespeare’s (or any other writer’s) edition is considered to be of a primary importance and difficulty in author lexicography (Andrews, 1987, 277-279; Benkö, 1968, 649; Greg, 1942; Parker, 1945; Schaaber, 1947; Culpeper, 2004, 17-73; Shakespeare Word by Word, 1969). That is why the author tried to reflect this question even in the title of his concordance: ...“*suited to all editions...*” (Ibid, 1787).

The second problem of the so-called *Old Shakespeare Concordances* (Brown, 1960, 49-67; Howard-Hill, 1979, 12-13) was the layout of the material in the corpus, which is clearly seen from the following example:

### **HONOUR**

..... For life, I prize it  
As I weigh grief, which I would spare: for honour,  
'Tis a derivative from me to mine,  
And only that I stand for.

*Winter's Tale, A. 3, S. 2.*

..... This thou shouldst have done,  
And not have spoken on't! In me 'tis villainy;

In thee't had been good service. Thou must know,  
 'Tis not my profit that does lead mine honour;  
 Mine honour it.

*Antony and Cleopatra, A. 2, S. 7.*

..... Rightly, to be great  
 Is not to stir without great argument,  
 But greatly to find quarrel in a straw,  
 When honour's at the stake.

*Hamlet, A. 4, S. 4.*

A fear nobly got, or a noble fear, is a good livery of honour.

*All's well that ends well, A. 4, S. 5.*

Mine honour keeps the weather of my fate:  
 Life every man holds dear; but the dear man  
 Holds honour far more precious dear than life.

*Troilus and Cressida, A. 5, S. 3.*

..... Honour but of danger wins a scar,  
 As oft loses all.

*All's well that ends well, A. 3, S. 2.*

Set Honour in one eye and death i' the other,  
 And I will look on both indifferently;  
 For let the gods so speed me as I love  
 The name of Honour more than I fear death.

*Julius Caesar, A. 1, S. 2.*

..... Let higher Italy see that you come,  
 Not to woo Honour, but to wed it.

*All's well that ends well, A. 3, S. 2.*

As follows from the example, the compiler tried to present in the entry line as many passages as possible, but at the same time he had to choose *the most elegant quotations* to show the reader the elegance of Shakespeare's language and style. Thus, the lexicographer could hardly be objective and in this concordance subjective factors prevailed. Moreover, the problem of volume not more than 1,000 pages forced the author of the first Shakespeare concordance look for economic ways of presenting material. Thus, not all entry words have a full scope of quotations where they occur:

**ANGLING**

The pleasant'st angling is to see the fish  
 Cut with her golden oars the silver stream,  
 And greedily devour the treacherous bait.

*Much ado about nothing, A. 3, S. 1.*

The second Shakespeare concordance *An Index to the Remarkable Passages and Works Made Use of by Shakespeare*, compiled by the librarian S. Ayscough (Ayscough, 1790), was obviously based on the previously published concordance. S. Ayscough enlarged his edition by inserting the missing quotations by hand, although his handwriting was very difficult to read. The example from his concordance confirms that the author was trying to find a more compact way of laying the material, separating headword, quotations and their addresses by means of different typefaces:

**CONJURATION**\*. Mock not my senseless conjuration, lords

*Richard II/3/2/337/2/4*

- I do defy thy conjurations

*Romeo and Juliet /5/3/893/1*

- An earnest conjuration from the king

*Hamlet /5/2/926/2/18*

The references stand for the full title of the play, act, scene, page, column and line:

**FOR**. I have had such faults

*Measure for Measure /2/1/91/1/32*

- We do fear the law?

*Cymbeline /4/2/720/1/15*

- If for I want that glib and  
 oily art, to speak and purpose not

*King Lear /1/1/839/2/18*

- charitable prayers, shards, flints,  
 and pebbles should be thrown on her

*Hamlet /5/1/925/2/17*

According to the compiler's idea, the concordance was valid for all editions of Shakespeare's works. But in practice it turned out that not all

editions suited the concordance. And the reader had difficulties in finding some passages from Shakespeare's texts because by this time, in spite of existence of various editions of the Bard's plays, some of the sources had minor mistakes (Karpova, 1994, 45).

Actually, the concordance suited to 1823 edition of Shakespeare's complete works, was published by *Booksellers* (Ayscough, Ibid, iii) and presented in one octavo volume of 960 pages. There are 70 lines in one column of this edition:

**ILL-DOING.** We knew not the doctrine of ill-doing, nor dream'd that any  
—*Winter's Tale* /1/2/276/2/24

**ILL-HEADED.** If tall, a lance ill-headed  
—*Much Ado about Nothing* /3/1/132/1/38

It was the time when lexicographers involved into author dictionary making were searching for a convenient layout in their reference works to make them more suitable for the reader.

In 1845 M.C. Clark published *The Complete Concordance to Shakespeare* (Clark, 1845). At first sight it looks like S. Ayscough's copy printed in 1827. But upon closer examination one notes a significant difference. M.C. Clark's concordance was a pioneer attempt in English author lexicography:

- to introduce lists of abbreviations,
- to locate quotations in two columns,
- to apply different typefaces for distinguishing information categories, headwords and their location in Shakespeare's texts.
- to change the entry line format and to use shortened forms of the headword in the entry line.

If S. Ayscough registered headwords only in their basic form, M.C. Clark placed all word forms under separate headwords: *chicken/chickens; condition/conditions*, etc. She also added the whole word clusters to the corpus: *child-children-child-changed-childish-foolish-childishness*. Thus, the main feature of M.C. Clark's concordance was a new registrative approach to corpus formation with no omitted words, which of late are normally given in separate lists of omitted words (*auxiliaries, pronouns, modal verbs*, etc.) in the front matter of the dictionary.

The use of smaller typeface gave M.C. Clark great possibility to enlarge the corpus and to add words and quotations from Shakespeare's works.



For example, the headword *love* has 1,900 illustrative examples, *time* - 1,150, etc.

The layout in the entry line differs from the previously mentioned works:

*CONTEMPLATION*

- (1) c. makes a rare  
 leaden c., have found  
 live in prayer and c.  
 leave him in this c.?  
 the sundry c. of my travels  
 with c. and devout desires  
 his c. under the veil  
 so sweet is zealous c.

*Twelfth Night*, ii. 5  
*Love's L.L.*, iv. 3  
*Mer. of Venice*, iii. 4  
*As you like it*, ii. 1  
*As you like it*, iv. 1  
*King John*, v. 4  
*Henry V*, i. 1  
*Richard III*, iii. 7

*Henry VIII*, iii. 2

- (2) think his c. were above

The key word is abbreviated in every quotation to save place in the macrostructure.

Another distinctive feature of M.C. Clark's approach to the lexicographic description of Shakespeare's word-stock included a thoroughly analytical view of all word occurrences. This made it possible to include 18,000 headwords on 860 pages with 300,000 quotations. It was a real victory in Shakespeare lexicography at that time. Her methods and ways of compiling mega-, macro- and microstructure of concordances were used by future lexicographers in author dictionaries making for many years. M.C. Clark's concordance is considered by Shakespeare scholars to be an exemplary specimen of Shakespeare concordance of the XIXth c. Actually, this concordance was a landmark in the history of English author lexicography.

In this long range H.H. Furness' *A Concordance to Shakespeare's Poems. An Index to Every Word Therein Contained* (Furness, 1875) has a special place, because it was the first attempt to fix and treat all words from Shakespeare's poems. This concordance came out in 1875.

The author fixed in the corpus even definite and indefinite articles, providing them with numerous quotations from all Shakespeare's works. Thus, for example, one can find 540 citations under the indefinite article *A*, and 1,400 illustrative examples under the definite article *The*.

In its turn, form words (*prepositions, auxiliary and modal verbs, conjunctions*, etc.) were also accompanied by quotations from the Bard's works. For example, conjunction *and* had twelve full pages to illustrate it by quotations from Shakespeare's poems.

The more limited corpus enabled the compiler to register *every word* from these texts and to show *all* the contexts with these words:

<b>RUDENESS</b> – His rudeness so with his authorized youth	LC.....104
<b>RUDELY</b> – his mantle rudely o'er his arm	RL.....170
- shall rudely tear thee	RL.....669
- maiden virtue rudely strumpeted	Son. 66, 6

Moreover, H.H. Furness was the first in English author lexicography to register (and to illustrate with citations) form words, like prepositions and conjunctions. Thus, quotations for the entry *and* occupy almost ten pages, the interjection *o(h)* is accompanied by 133 quotations, *of* covers six pages, and so on:

<b>NEXT</b> – Thou art the next of blood	VA.....1184
next vouchsafe t' afford	RL.....1305
next my heaven the best	Son. 10 13
and my next self	Son. 133 6

There are other innovations in this concordance which greatly affected the structure of the reference book, including not only the generally accepted appendices, but *Shakespeare's texts themselves*, - the sort of a device which was useful and comforting for editors, but went unnoticed by most users of the XIXth c. Anyway, it should be marked that much later, in the XXth-XXIst cc., writers' texts appeared in author dictionaries. Later on this practice was especially productive in Internet and electronic dictionaries.

Going back to H.H. Furness' concordance analysis, let us note that this structure enables the user to get much faster access to Shakespeare's text thanks to simple but clear reference system:

<b>LOVE-LACKING</b> - .... vestals	VA.....752
<b>NEVER-ENDING</b> - date of ....woes	RL.....935

Another outstanding reference book: *A Complete Concordance or Verbal Index to Words, Phrases and Passages in the Dramatic Works of Shakespeare with a supplementary concordance to the poems* was added to Shakespeare lexicography at the end of the XIXth c. (Barlett, 1894). Following the new practice developed in Shakespeare lexicography - to include every word from the writer's works - J. Barlett also gathered all contexts illustrating the headwords.

Many authors and editors of Shakespeare glossaries and lexicons published at the beginning of the XXth c. used J. Barlett's and H.H.

Furness' concordances as the most reliable sources of quotations from Shakespeare's works.

It is worth while mentioning that the XIXth c. became especially productive for Shakespeare concordances, many of which were titled *indices*:

- *A Complete Verbal **Index** to the Plays of Shakespeare, adapted to all editions, comprehending every substantive, adjective, participle and adverb used by Shakespeare* in 2 volumes (Twiss, 1805);
- *The Shakespeare Phrase Book* (Bartlett, 1819);
- *The Shakespearean Dictionary, forming a General **Index** to Popular Expressions and Striking Passages in Shakespeare* (Dolby, 1832);
- *An **Index** to the Works of Shakespeare* (O'Connor, 1887);
- *Concordance of the Plays of Shakespeare* (Adams, 1885);
- *A Compendium and Concordance of the Complete Works of Shakespeare, Also an **Index** of Every Character, the Dramas and Where They Appear* (Smith, 1889);
- *A Complete Concordance or Verbal **Index** to Words, Phrases and Passages in the Dramatic Works of Shakespeare with a Supplementary Concordance to the Poems* (Bartlett, 1894).

Such a rich variety of concordance types included many *combinatory* forms, when elements of linguistic and encyclopedic reference works were neighbouring together (Smith, 1889). Moreover, some Shakespeare concordances also resembled dictionaries of quotations which began developing just at the same time, first copying already existed Shakespeare concordances (see, for example, Bartlett, 1819; 1894).

## 1.2. Other Titles

At the same time the XIXth c. gave way not only to Shakespeare concordances and indices, but to concordances of other famous English writers, such as **J. Milton**: *Glossarial Index of Words, Phrases, Customs and Persons. The Poetical Works of John Milton. With Notes of Various Authors* (Todd, 1826); *A Complete Concordance to the Poetical Works of Milton* (Lushington, 1857); *A Complete Concordance to the Poetical Works of John Milton* (Cleveland, 1867); *A Concordance to the Poetical Works of John Milton* (Bradshaw, 1894).

Simultaneously with different types of Shakespeare and Chaucer concordances, another trend of concordances was formed - a range of **Chaucer concordances**: *Complete Glossarial Concordance to Chaucer's Works* (Furnivall, 1888); *Rime-Index to Chaucer's Troilus and Criseyde*.

*The Chaucer Society Publication* (Skeat, 1891); *A Middle-English Dictionary, Containing Words Used by English Writers from the Twelfth to the Fifteenth Century* (Stratmann, Bradley, 1891); *Glossarial Index to the Works of Geoffrey Chaucer* (Skeat, 1899). Thus, along with concordances and indices we witness appearance of a new variety of author dictionary - **a glossarial index**, which combine features of old glossaries (see in detail the next paragraph of Part I) and illustrative quotations in one entry line.

Fruitful activities of lexicographers in the field of English author dictionaries continued in creation of concordances to other English prominent writers, like **A. Pope**: *Concordance to the Works of Alexander Pope* (Abbot, 1875); **P.B. Shelley**: *A Lexical Concordance to the Poetical Works of P.B. Shelley. An Attempt to Classify Every Word Found Therein According to its Signification* (Ellis, 1892) and other outstanding British men of letters.

Among this rich and various range of concordances which appeared in the XIXth c., stands a unique reference book titled *A Lexical Concordance to the Poetical Works of Percy Bysshe Shelley. An Attempt to Classify Every Word Found Therein According to its Signification* published in 1892 in London (Ellis, 1892).

F.E. Ellis, using rather rich experience gained by English author lexicography during three centuries since the XVIth c., introduced quite a new lexicographic form of a **lexical concordance**. Unusual for that time combination of a *glossary* and a *concordance* enabled the author not only to collect the full menu of the poet's quotations, but also to include explanation of the head words where possible:

\***Expands**, v.tr. (1) *Lit.* bursts forth.

nor where Aolan Aganippe *expands* ... *Virgil*, 16.

(2) *Fig.* appears to open.

Lo! where the pass *expands* Its stony jaws... *Alastor*, 550.

The author's *Foreword* is missing, as well as the table of contents. Though at the beginning F. Ellis starts with *some words by way of apology for the bringing together and setting forth of this book* (Ibid, iii), where he tells about the ideas of creating this book, and expresses his gratitude to his numerous volunteer assistants. It is interesting that the author includes three new labels to mark the head word:

- words, which are not used by Shakespeare,
- + words, which aren't used by Shakespeare in this sense,
- ++ words are used only once by Shakespeare.

For example, **words which are not used by Shakespeare:**

**Lump**, *n.* **A. Lit.** (1) a bundle.

And bound them in a *lump* with withy twigs. *Hom.Merc.* xiii. 8.

(2) a huddled heap.

And gathered in a *lump*,..... xi. 4.

A toated-like *lump* of limb and feature,.....*Peter*, iv. xvi. 4.

**B. Fig.** (1) an undistinguishable mass.

Body and soul a monstrous *lump* of ruin.....*Cenci*, iv.1. 95.

(2) separate articles in one lot.

I'll sell you in a *lump* The whole kit of them.....*Edipus*, i. 91.

**Words, which aren't used by Shakespeare in this sense:**

+ **Departed**, *adj. absol.* the dead.

The homes of the *departed*,.....*Laon*, xii. xxxv. 8.

**Words used only once by Shakespeare:**

+ **Hyæna**, *n.* **A. Lit.** a wild beast.

The wolf, and the *hyæna* grey,.....*Laon*, x.iii. 7.

**B. Fig.** applied to anything fierce and ruthless.

were thrown as food To the *hyæna* lust, ..... ii. xxxvi. 8.

Unfortunately, this new form of a lexical concordance did not find further application in English author lexicography almost up to the end of the XXth c., when combination of several lexicographic forms in one volume became an ordinary feature of modern dictionaries (Karpova, 2010).

English author lexicography in the middle of the XXth c. had also glossaries and lexicons along with concordances in its repertoire. That is why lexicographers of the 70s in the XXth c., having produced numerous traditional concordances, had different ideas how to make concordance more informative (Raben, 1961; Marder, 1967; Donow, 1969; Busa, 1971, 51-59; Ingram, 1974; Crosland, 1963; Howard-Hill, 1979; Karpova, 2004). Thus, a new variety of a lexical author concordance appeared which was based on definitions borrowed from lexicographic form of a glossary.

And in 1968 D. Burton published an article *Some Uses of a Grammatical Concordance* (Burton, 1968, 145-164). He announced there that with an aid of **a grammatical concordance** one can trace the peculiar meaning the writer gave to a certain word or even classify his vocabulary, discovering the writer's method of association between word and word

combinations. D. Burton used his method in his thesis devoted to Shakespeare. But his idea was not supported and concordance as a set of quotations from literary work/works continued its development in English author lexicography.

Published in 1967 *A Concordance to W. Blake* (Erdmann, 1967) became a significant contribution to scholarly research of the famous poet's language. The compiler, thoroughly working with W. Blake's texts, discovered the poets' most frequently used words (*man, love, eternal*) and those ones which were used only once (*abrupt, amalgamating*).

Due to statistical analysis of literary texts, the lexicographer noticed W. Blake's tendency to abstract plurals usage, which he was fond of and never repeated: *kidnesses, goodnesses, forgivenesses*, etc.

In other words, compilers of a noticeable part of concordances published in the 60-and 80s of the XXth c. were constantly searching for new methods of lexicographic analysis of English authors' language.

Meanwhile, Shakespeare concordance lexicography became fully computerized (Cook, 1999; Karpova, 1994; 2004, etc.). Thus, the next step in the development of Shakespeare lexicography could be called **Computer Concordances**. Concordances, which appeared in the second half of the XXth c., were quite new types of reference works, where all entries were provided not only by every quotation from the plays, but also by various types of frequencies: *absolute, relative*, etc. Each volume of multivolume concordance was devoted to particular literary genre: tragedies, comedies, sonnet sequence of Shakespeare, etc.

The most comprehensive lexicographic project in Shakespeare lexicography was initiated in the 1970s at the Englisches Seminar of the Westfälische Wilhelms-Universität in Münster, Germany, where a series of concordances to Shakespeare's works were compiled, the first product being *A Complete and Systematic Concordance to the Works of Shakespeare* (Spevack, 1968-1980). The author used a new method, allocating separate volumes to different genres of the writer's works: volume I - *concordances to the dramas and characters of the Folio comedies*; volume II - *concordances to the dramas and characters of the Folio histories*; volume III - *Folio tragedies* and so on.

Influenced by the latest achievements in lexicography, M. Spevack combined the form of *a concordance* and *an index*, thus contributing many additional information categories (such as absolute and relative frequency) from frequency dictionaries. M. Spevack showed the number of Shakespeare word occurrences both in *verse* and *prose*: