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Bachelor's thesis

CULTURAL ASPECT OF BOTANIC TERMS IN ENGLISH

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ABSTRACT

This Bachelor's thesis explores the cultural significance of botanical terms in the English language through the lens of William Shakespeare's plays and poems, encompassing the reality of the Elizabethan and Jacobean eras. It aims to analyse how botanic terminology in English reflects the cultural, historical and social aspects as well as how it contributed to the modern language. Chapter 1 is dedicated to investigating how the etymology of botanic names reflects the language image of the world and how historically determined botanical associations shed light on the cultural contexts of the time when they occurred. Based on quantitative analysis of all plant names mentioned in Shakespeare's works, Chapter 2 focuses on his botanical lexicon, categorising the terms used in his works and studying their frequency, context, as well as metaphorical and symbolic significance. This chapter also deals with how Shakespearean idioms with botanical components were incorporated in his works, highlighting the evolution of their meanings and relevance to the modern language. Additionally, the analysis considers the cultural significance of these botanical references, exploring how they imply Elizabethan and Jacobean views on morality and philosophy as well as the way political and social commentary is expressed through them. This study takes into consideration the historical background in which Shakespeare's works were written and explores how the issues of the time, such as gender inequality, slavery, the consequences of wars and the reliability of authority, are insinuated in the texts.

Overall, this thesis explores the general cultural significance of botanic terms in the English language on the example of one historical framework, demonstrating how effective they can be in terms of mirroring the context in which they were used, thus giving insight into the reality of life in a certain era as well as in contributing to the development of the language spoken nowadays.

Keywords: botanic terms, cultural significance, William Shakespeare, Elizabethan and Jacobean eras, etymology, historical background, social issues, language picture of the world

АНОТАЦІЯ

Кваліфікаційна робота бакалавра досліджує культурну важливість ботанічних термінів в англійській мові крізь призму п'єс та поем Вільяма Шекспіра, охоплюючи реальність Єлизаветинської епохи. Мета роботи – проаналізувати, як ботанічна термінологія в англійській мові віддзеркалює культурні, історичні та соціальні аспекти, а також як вона вплинула на сучасну мову. Розділ 1 присвячений дослідженню того, як етимологія ботанічних назв відображає мовну картину світу, та як історично зумовлені ботанічні асоціації висвітлюють культурні контексти часів, за яких вони виникли. На основі кількісного аналізу всіх назв рослин, згаданих у творах Шекспіра, розділ 2 зосереджено на його ботанічній лексиці, класифікації термінів, використаних у його творах, та дослідженні частоти їх вживання, контексту, а також метафоричного та символічного значення. У цьому розділі також йдеться про те, як шекспірівські ідіоми з ботанічними компонентами були вжиті в його творах, висвітлюючи трансформацію їхніх значень та актуальність у сучасній мові. Крім того, аналіз передбачає розгляд культурного значення цих ботанічних згадок, досліджуючи, як вони передають єлизаветинські погляди на мораль і філософію, а також те, як через них виражаються політичні та соціальні погляди. Це дослідження бере до уваги історичне тло, на якому були написані твори Шекспіра, і досліджує, як у текстах порушуються тогочасні питання, такі як гендерна нерівність, рабство, наслідки війни та надійність влади.

Загалом, ця кваліфікаційна робота досліджує загальнокультурне значення ботанічних термінів в англійській мові на прикладі однієї історичної епохи, демонструючи, наскільки ефективно вони можуть відображати контекст, у якому вживалися, даючи уявлення про реалії життя певної епохи, а також сприяючи розвитку мови, якою ми розмовляємо сьогодні.

Ключові слова: ботанічні терміни, культурне значення, Вільям Шекспір, єлизаветинська та яковіанська епохи, етимологія, історичне тло, соціальні проблеми, мовна картина світу

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INTRODUCTION

Plants have always been an inseparable part of human life. The scope of their use expands from practical application in medicine to figurative imageries in folklore, which differ from region to region, thus indicating the peculiarities of the worldview of peoples not uncommonly reflected in the names of plants. This thesis focuses on the botanical references used in Shakespeare's works and the way they mirror the cultural, social and historical aspects of life in the Elizabethan and Jacobean eras. The relevance of this research is determined by the myriad botanical references that contribute to the cultural lore of the English language, thus, there is always a need and room for comprehensive analysis of their significance despite the extensive research that has already been done on the topic. This paper aims to contribute to filling this gap by investigating the use of botanic names in Shakespeare's works including their frequency, context as well as metaphoric and symbolic use, and what it means for deeper understanding of Elizabethan and Jacobean cultures as well as the morality and philosophy of these eras.

This research would not be possible without the valuable contributions to the study made by famous scholars such as Wilhelm von Humboldt, Ferdinand de Saussure, Benjamin L. Whorf, Leo Weisgeber, and a botanist Carl Linnaeus, to whom we owe the vast knowledge of the relationship between a language and a worldview. Moreover, Gerit Quealy's and David Crystal's interests in Shakespeare provided rich databases, which were immensely helpful for the investigation conducted in this paper.

The relevance of this study lies in the necessity to constantly revisit the already existing research done on the topic with the aim to contribute to the knowledge of cultural aspect of a certain period gained from botanic terms, namely the contexts of their use, their etymology and the scope of appreciation at the time.

The aim of this research is to examine how botanic terms reflected cultural, political and societal aspects of the Elizabethan era and the contribution they made to the development of English spoken nowadays.

The following **objectives** were determined in this paper:

- To examine the relationship between the etymology of botanic names and the language picture of the world
- To explore how historical background can determine botanic associations
- To classify the botanical terms used in Shakespeare's works
- To analyse the connection between the frequency of botanic terms used in Shakespeare's works and their cultural significance
- To identify in what contexts plants were mentioned in Shakespeare's works
- To characterise metaphoric and symbolic meaning of the most frequently mentioned plants
- To outline the idioms that originated or were popularised in Shakespeare's works and their relevance today
- To research how moral and philosophical concepts as well as political and social commentary were expressed through botanic references in Shakespeare's works

The **object** of the study is botanic terms in English.

The **subject** of the study is the cultural aspect of botanic terms in English that reflects the language picture of the world.

The **supporting materials** of the paper include online etymological and idiomatic dictionaries as well as the glossary compiled by David Crystal and Ben Crystal, which served as the basis of the corpus of botanical terms within this thesis. The analysis of the empirical material allows us to recognize the patterns in the use of botanic terms within the framework of Shakespeare's works, such as which plants appear most frequently, in single or recurring contexts, and in what meaning they are used. The botanic terms from 39 plays and 5 poems by William Shakespeare were analysed.

The research makes use of the following **methods**: review of scientific publications, quantitative and contextual analysis of the data gathered from illustrative material as well as the descriptive method of analysing the empirical data. The list of botanical terms was compiled with the method of continuous sampling.

The **novelty** of this thesis lies in the research on the significance of botanic terms used in William Shakespeare's works in terms of their reflection of cultural, historical, political, and societal aspects of the Elizabethan and Jacobean eras as well as their relevance and contribution to the modern English language.

This Bachelor's thesis consists of the following parts: an annotation in English and Ukrainian, an introduction, two chapters, conclusions to the chapters, general conclusions, the list of references, lexicographical sources, illustrative materials, appendices 1-4, and summary.

1. HISTORICAL AND CULTURAL BACKGROUND OF BOTANIC TERMS IN ENGLISH

1.1. Etymology of botanic names as a reflection of a language image of the world

People have always maintained a close connection with nature, consciously or subconsciously, as it is an inalienable part of human existence. Therefore, it is only reasonable to argue that the world of flora has greatly influenced people's daily lives, which was attested in literary heritage. Within its framework, plants play a significant role in contributing to the reflection of values, traditions, beliefs, and worldviews of peoples or narrower social groups in any piece of writing (Mokhiruh 2017: 179). Understanding the importance of interconnections between language, culture and worldview, Wilhelm von Humboldt studied this issue highlighting the inseparability of such notions as "language and people" and "language and culture". His ideas formed the fundament for what is known as "the picture of the world" (Kosmeda 2008: 81).

This idea appears in the research conducted by prominent scholars such as de Saussure and Whorf, however, the major contribution to the development of the idea of the language picture of the world is attributed to Leo Weisgeber. He and his followers argued that the notions of existence and thinking are intertwined in a way that the former is composed of the use of language, e.g., the means of verbalising the latter, at least to some extent. The scholars believed this to be a two-way process, which was supported by Humbolt's idea of interdependence of language and experience (Shetter 1962: 319). He saw the quintessence of language in forming thoughts out of physical objects and phenomena of the tangible world as well as being the mediator between the outer and the inner of a person. Therefore, Humboldt considered language to be "a work of the spirit" because of the natural reasons that led to its creation and development - to connect the fact with the idea, communicate this connection from speaker to listener, design a character, thus, enabling humans to articulate clear concepts derived from impressions. Such transmissions improve interpersonal understanding and, thus, reinforce social links, uniting people into "linguistic

communities", which Humboldt viewed as vital components of identity formation, not only individual but cultural as well (Havryshchak & Protsiv 2019: 130). Consequently, language and culture are inseparably interrelated and reflect the worldviews of peoples, which change and evolve with the passage of history. Being constantly intertwined, they guide human cognitive activity and form their picture of the world. One of the numerous and perhaps most apparent indices of lingua-cultural peculiarities is the world of nature. The differences may lie in the associations attributed to the same object or phenomena in different cultures. For example, Ancient Egyptians thought of lotus as a symbol of a life circle, fertility, and rebirth (Ahmed 2022: 2), whereas for Buddhists it means spirituality and visually represents chakra (Koley 2018: p. 244).

Alternatively, numerous cultures employ diverse images to represent the same concept. For instance, in China, sophistication, femininity, and beauty are frequently represented by wisteria, gardenia, or orchid (Shapoval 2019: 46), whereas in Western tradition, a rose is commonly used to convey such a message (Shelia 2022: 45).

In the article "The Importance of the Rose", Nancy J. Turner raises the question of the range of significance of plants, whereas some bear more cultural relevance than others due to a number of reasons. To estimate the value of individual taxons and find a way to purposefully evaluate their cultural significance, scientists from different fields such as ethnobotany, history, archaeology, biology, folkloristics, and literary studies have all contributed their efforts to a global investigation (Turner, 1988: 272).

Notably, after years of continuous plant name exploration, it has been noticed that folk naming goes back earlier than scientific terminology, which demonstrates the reciprocal relationship between the two. While it was not uncommon for a phytonym to be so widely used by ordinary people that it was accepted in scientific nomenclature, the latter in turn, due to its prestige and recognition, entered folk vocabulary as well, where it was settled and passed on to descendants. The first case can be illustrated by the Latin word *allium* (garlic) which not only is the etymon for Spanish *ajo*, Italian *aglio,* French *ail*, Portuguese *alho*, *etc.* but also the scientific name to denote the plant species of genus Allium. Correspondingly, the word "belladonna" (Atropa belladonna),

a botanical term that originated in Italy in the 16th century, which, having been accepted as the scientific name of the plant, entered many European folk terminologies such as French *belladone*, English *belladonna*, German *Belladonna*, etc. Such interconnections between the systems demonstrate the need for further investigation regarding the ways certain plant names came into being (Milică 2013: 106). According to Ioan Milică, the nature of plant names can be understood through the connection between the source and target domains. The former constitutes the cognitive background and denominative tools that allow a name to be assigned to a plant, while its connection with the target domain can be traced through the analogy. In other words, most plant names were established as a result of projecting familiar features onto unfamiliar objects because of the similarities they share. For instance, if the head of the flower is round and yellow, the plant gets the name that demonstrates the likeness with the object known for the same properties - "sun", which then becomes a "sunflower".

This term also illustrates a vivid case of folk-scientific naming relation since in the nomenclature of the latter, the name of this flower stems from the analogy with the same object, however based on a different reasoning. Its Latin equivalent is Helianthus annuus (Greek *helios* - sun, *anthos* – flower) (Milică 2013: 106). It can be seen that the morphology is the same, although the scientific name wasn't inspired by the colour and shape of the flower but rather by its outstanding feature to follow the movements of the sun during the day and hang its head low turned towards the east at night, from where it will rise in the morning. These two examples reveal the importance of two semantic frames - "narrative" and "descriptive". In a "narrative" frame, the verb is determined by a noun (e.g. [turn] + [sun]), whereas a "descriptive" frame is comprised of two nouns (e.g. [sun] + [flower]). In the former, such property as heliotropism - or solar tracking - is reflected, mirroring the ability of an object unlike the latter, which stands on the attributive approach, which names a plant in accordance with its physical appearance (Milică 2013: 108). Such an example demonstrates the need for understanding the distinctions between the scientific and folk (or "naive") denominative models.

Firstly, unlike the scientific model, where plant naming is a systemic process that follows a certain algorithm, the folk model is empirical, i.e., the names given to plants are built purely upon observation and mention salient properties of a taxon. Despite the lack of precision typical of the scientific one, it points out the scope of the speaker's knowledge and their understanding of the world. Therefore, a significant characteristic of the "naive" model is *vague denomination*, which highlights the fact that the speakers' knowledge of flora is limited to basic perceptions and observations of the most outstanding and noticeable properties of a plant. These normally include the **size** of a taxon (*e.g. baby tears, dwarf lilyturf*), its **place of growth** (*Coastal Redwood, Mountain*), **colour** (*violet, goldenrod, bluebell*) (Harper 2023), **smell** (*Stinking Rose (garlic), Skunk Cabbage*, **taste** (*sweet potato, sour cherry*) (Find a Plant n.d), **use** (*lavender* from Latin *lavare* "to wash" as it was used to give the washing a scent and as a bath perfume; *witch hazel*) (Harper 2023) and **behaviour** (*Climbing hydrangea, Wandering sailor*) (Find a Plant n.d), and are reflected in the botanical name.

Moreover, in scientific denomination, the name is given to a plant individually, and this tag of individuality is generally specified. In contrast, traditional nomenclature emerges through collective usage, making it an efficient cultural indicator. This common naming practice ranges across the world, which explains the existence of regional varieties of plant names. The difference lies not only in the morphology of the word but also in its phonetic peculiarities. Many linguistic and extralinguistic factors contribute to the denominative variability, but two factors that may be cognitively relevant are the fact that speakers from different regions do not clearly distinguish between rather similar plants and that the same botanical entity has been given different names over time.

Thus, a feature that to some extent follows the former is *denominative imprecision*, which underpins the argument that the same name is used to refer to various plants or to indicate that a single plant has multiple common names (Milică 2014: 4). For instance, in the English language the name "daisy" is used to refer to

various species of flowering plants of the aster family. These include *Leucanthemum vulgare (oxeye daisy), L.×superbum (the Shasta daisy),* and *Bellis perennis (the English daisy) (Britannica 2024).* Such a tendency is explained by the etymology of the word “daisy”, which stems from Old English *dægesege*, from *dæges eage* "day's eye". The name is based upon the conspicuous property of the plant to close its petals when the sun sets as well as the association with its yellow disk (Britannica 2024).
Another example is a flower called Bachelor’s Button - in Oxford this term is used to talk about a double garden daisy, whereas in Herefordshire it is a kind of double ranunculus. Moreover, honeysuckle is not limited by the most common association with a vine *Lonicera Peryclymenum* but expands to denote up to eight more plants: *Trifolium pratense (the purple clover), Trifolium repens (the white clover), Lotus corniculatus (eggs-and-bacon), Cornus suecica (the dwarf cornel), Convolvulus sepium (granny-pop-out-of-bed), Lamium album (the white nettle), Pedicularis sylvatica (common lousewort), and the blossoms of the willow.*

Ultimately, the feature of *cultural specificity* is essential when analysing plant names linguistically for a great number of them reflect beliefs and behavioural patterns practised by humans belonging to one or another culture. For instance, the majority of common plant names in Europe demonstrate the existence of two cultural layers: pre-Christian and Christian.

In primitive times, people observed that the life of plants could be subjected to diseases, accidents and other hostile circumstances, which brought them to think of possible explanations, resulting in the appearance of superstitions on account of the mystic or sacred character of some plants. The fear of their powers found its outlet in the acts of sacrifice and worship. For instance, in Buddhist tradition, the question of spirits living in trees was actively debated until the solution was reached that trees do have souls, so the believers hardly ever cut them. Similarly, German peasants would show their respect by leaving the last sheaf of rye as a shelter for “Roggenwolf” or Rye-wolf in winter. Another German belief is that the soul takes the form of a flower after it dies, such as a lily or a white rose (Thiselton-Dyer 2016: 52). The names “lily”

and “rose” in fact come from the Old Testament to translate Hebrew *Shoshanna* and appear in the New Testament to translate Greek *krinon*. The narrative of Sussana and the Elders is found in the Old Testament and tells a story of a young woman called Sussana (Hebrew - Shoshanna, “lily” or “rose”) falsely accused of adultery after refusing two men who spied on her while she was bathing. The name came to symbolise purity and fairness (Harper 2023). Similarly, a lot of plant names stem from Biblical subjects such as the one that refers to the legend about the Blessed Virgin’s milk falling on the leaves of *Pulmonaria officinalis* as she was nursing baby Jesus during the flight to Egypt. The trivial name for the plant is Lady’s Milk-sile, whose leaves have white spots that resemble the milk drops. In addition, a plant commonly known as the lily-of-the-valley is sometimes referred to as Mary’s Tears or Our Lady’s Tears due to the legend that the flowers grew on the spots of her tears, she shed at the Crucifixion. Religious motivation behind plant naming also encompasses seasonal traditions, which are reflected in the names of botanical entities. For example, *Oxalis acetosella* is the wood sorrel also known as *Alleluia* due to the fact that the time of its blossom falls between Easter and Whitsunday, when the Psalms ending with *“Hallelujah”* are sung in the church (Elizabeth Mary Wright 2023: 34). Additionally, *Hypericum perforatum*, commonly known as *Saint John's wort*, flowers in June and coincides with Saint John the Baptist's feast day (June 24), which happens during the pagan Midsummer festival. In folklore and popular medicine, this plant is valued for its healing properties and is believed to cure a number of mental and physical illnesses. (Bagli, 2021: 330)

Thus, from the aforementioned examples it is clear that the sources for the motivation behind plant naming are various, be it analogical mapping of objects that look similar, religious background, or emphasising the key property of a plant. In fact, the list continues. Some botanical names owe their etymology to a part-whole relationship where an entity resembles a human or animal body part and is metaphorically referred to (Bagli, 2021: 309). For instance, *dandelion* stems from Old French *dent de lion*, literally "lion's tooth" (because of its toothed leaves) or *adder’s*

tongue is a plant whose leaves are shaped like the tongue of a serpent. According to Marco Bagli, plant names that bear the mention of the habitat in which the plant grows, form a metonymic relationship between biological data about the plant (i.e., its growing area) and the plant itself (*e.g., water lily*) (Bagli, 2021: 314). Sometimes the relationship between the source and the target is based on possession (owner - entity owned), e*.g., St. John's wort, lady's mantle*.

According to Berlin, Breedlove & Raven (1973), all taxa - classes of organisms - can be lexically analysed as primary and secondary lexemes. The former include the category of life form (e.g., vine, tree, grass, etc.) and are few unlike those that belong to the "generic" category - names that are labelled by primary lexemes. Generic taxa classes are named by such words as oak, violet, pine, cactus, bamboo, etc. These taxa are a fundamental unit of all folk taxonomies as they are the most recognized names by which botanical entities are commonly referred to and which children are most likely to learn first. (p. 216)

Furthermore, "specific" and "varietal" ethnobiological categories comprise fewer members than the generic category. It is typical of specific and varietal taxa to appear in contrast sets of some members (generally of two classes).

Larger groups of twenty or more taxa always include species of considerable cultural significance, as do contrast sets with more than two members. Varietal taxa are rather uncommon in the majority of folk biological taxonomies. The members of specific and varietal categories are usually differentiated in terms of features of few, or even a single, semantic dimension, e.g., white rose and red rose. In linguistics, these two taxa groupings are typically labelled by secondary lexemes, which, in the English language, are most efficiently formed by the following pattern: [qualifier/nominal + primary lexeme], *e.g., blue spruce, red maple, etc* (Milică 2013: 9). The names of the lexemes are explained by its cognitivity as one comprises a range of basic, "primary" units - oak, pine, birch, whereas another is the complementary, "secondary" meaning that modifies the expression, *e.g., red maple, sugar maple, silver maple,* etc.

In alliance with Berlin, Breedlove & Raven's classification, primary lexemes are divided into two classes - productive and unproductive. The expressions that belong to the **productive** primary lexemes are those whose constituents are distinguishable in terms of dominance, where one clearly expresses the kind of another. For instance, *chestnut, peanut,* and *walnut* are all kinds of nut, *pipevine* and *grapevine* are kinds of vine, etc. The second group consists of forms, in which it is impossible to deduce a dominant constituent, e.g., *beggar-tick* is not a kind of tick, thus, it is called **unproductive**.

Furthermore, secondary lexemes - productive primary units, can be identified through the feature of their constituents to indicate a category dominant to a form, e.g., *hazelnut* (a kind of *nut*). Unlike the taxa labelled by primary lexemes, categories named by secondary lexemes are normally narrower and less inclusive than those of life forms. These groupings are referred to as folk species or folk varieties, based on the degree of linguistic specification.

Overall, such an analysis provides insight into the connection of linguistic knowledge with external reality on the one hand and shows how it mirrors the plant naming motivation based on the cultural environment in which this name evolved (Bagli, 2021: 320).

Last but not least, as it can be seen from some of the mentioned instances, some plant names that currently exist in the English language were not invented by its speakers but were borrowed from their foreign contemporaries, e.g., French *dandelion.* Numerous languages, including Latin, Greek, Anglo-Saxon, French, German, Swedish, Danish, Arabic, etc. served as the sources of English plant names. For instance, the petals of the pansy are considered to look similar to a thoughtful face, and the plant was named 'pensées', meaning 'thoughts', in medieval France. Later, this was modified to a more English-sounding "pansy" (Curtis 2012: 8). The Greek and Latin names were mostly introduced by the monks who either translated or anglicised them, e.g., Latin *platago* became *plantain* while *lion's foot* is a translation from Greek (Britten & Holland 2018).

In conclusion, people's attention to detail and marking of these observations in the names of botanical entities are an invaluable source for investigation. The morphology and etymology of vernacular plant names reflect the worldviews of the speakers in their specific environments and can indicate their scope of knowledge and the degree of their acquaintance with the plant properties. In addition, such names reveal the scope of application of plants, and people's attitude to them according to their associations and mirrors the values common at the time.

1.2. Historically determined botanic associations

In addition to the reasons behind plant naming that were mentioned in the previous chapter, another not less significant one is naming botanical entities after individuals to honour their contributions and, unlike the previously given examples, such names do not represent the traits or properties of the specific genus. The people, who were subjected to such a credit, could have a direct connection to botany (e.g., *Andrzeiowskia* is dedicated to Antoni Lukianowicz Andrzejowski, researcher of Ukraine flora) (Ilieva 2022: 111) as well as be completely foreign to the study (*Lysimachia* is named after King Lysimachus, a comrade of Alexander the Great) (Curtis 2012: 8).

Among the most prominent exemplary cases where a plant was named after a researcher is that of a twinflower registered as *Linnaea borealis*. The name was suggested by Jan Frederik Gronovius, the Dutch botanist, to honour Carl von Linnaeus, who is often regarded as the father of taxonomy (Marner 2021). In fact, Linnaeus's contributions have proved significant not only in the realm of botany but also in literature and linguistics. His first voyage began in 1732, when he travelled to the north of Sweden. Naturally, as a botanist, he was interested in the type of soil, potential natural resources, plants, animals, and minerals, as well as the climate. However, in his diaries, the local population, their tools, lifestyle, worldviews, and beliefs are mentioned with no less enthusiasm. Although his primary preoccupation was nature, Linnaeus's interest reached beyond the domain of the natural sciences (Ralph 2021:

250). The recordings in his diary set a new milestone in the development of the Swedish language and the year 1732 is deemed a transition from Early to Late Modern Swedish. The texts found in his notebook showed that Linnaeus took a different and rather sophisticated stylistic approach with complex syntax. As possible as it was with the linguistic restrictions imposed on scholars who were members of the Royal Swedish Academy of Sciences, Linnaeus managed to find some ways to refine his works by implementing a simple and credible yet creative writing style. One of its notable features was its preference for Latin terminology (Ralph 2021: 253). Notably, throughout his notebooks, one can find numerous Latin sayings such as *Notitia consistit in vera idea objectorum (“Knowledge consists in having a true idea of things”).* Linnaeus argued that "plant and name are two ideas" for he viewed the idea as a mediator in the epistemic pattern [Name - Idea 1 - Idea 2 - Character - Plant]. Thus, the name does not truly mean - but refers to (Idea 1) - the idea of the essence (Character) of the plant (Idea 2).

This formula aligns with the Enlightenment semiotic theory (the theory of ideas), which claims that humans, unlike God, only see the concept of a thing, an objective but vague idea denoted by its name. In the 16th and 17th centuries, nomenclature was believed to represent the essence of plants through words. For instance, in the case of *Gentiana alpina major lutea (Yellow Greater Alpine Gentian)*, the essence lies in the last Latin word *lutea* (yellow). Thus, during those years, language reflected the world, and it provided the logical fundament for the classification of plant species. In other words, language, the world, and classification were all consistent with one another. However, in the Enlightenment, especially with the development of Linnaeus’s theory, such an objective approach was claimed ineffective as it was too limiting to encompass the essence of a body. This limitation is explained by its incompetence to provide a firm rather than abstract basis for classification and systematisation of plants. Linnaeus follows an ascending and inductivist approach in his work, grouping entities into categories: species, genus, order, class - the nomenclature, which reflects such inductivist methodology.

Essentially, a plant is first defined by its character, which mirrors the pattern of a broader idea being linked to a specific name. By the end of the Enlightenment era, there was a clear distinction between "cause" and "sign". Unlike a cause, a sign was believed to be impossible to define temporally. Nature, the world of causes, was contrasted to nomenclature, a world of signs. Consequently, the Linneaen (trivial) name gave rise to the nomenclature, which became binomial and practical as opposed to the earlier belief that it was a mere means of reference (Ralph 2021: 258). Another factor that greatly contributed to the creation of Linnaeus's nomenclature was his rationale for his sexual system. Until the 17th century, it was unknown that plants are made of cells until Robert Hooke described the first one in 1665, and one century later one was able to explore it under the microscope. It was only then that scientists started to realise that plants produced seeds in a way analogous to that of human procreation (Folsom 2019). According to Amy M. King, this discovery sparked an interest in the novelist culture, and the concepts of girlhood, maturation and the perception of marriage in society were often reflected in the botanical imagery. For instance, in 1838 a water lily was brought to a newly coronated eighteen-year-old queen Victoria - a flower, which was named after the monarch (*Victoria regia*) and was meant to symbolise her "waiting-to-bloom" period (Sood & Bhandari 2023 :3).

Indeed, plant classifications have always had a great influence on the botanical tendencies in different regions. One great example is the mere existence of botanical gardens. They are living monuments that bear witness to the culture, style, and era in which they arose. They are physical reflections of the values and beliefs of the society as well as religious and ideological traditions, from Christian cloister gardens in the Mediaeval times to the Persian Gardens that mirror the idea of Heaven on Earth. In the same way, Renaissance gardens always featured fountains, which became a metaphor for the dominance of man over nature (York, 2016). Sophisticated Baroque gardens such as Versailles celebrated the authority of a monarchy with luxurious and opulent designs whereas neo-classical gardens embodied the reason - a fundamental idea in the era of Enlightenment (Sood & Bhandari 2023: 4).

Elizabethan gardens were distinguished by the eclectic mix of international trends, patterns and the imagery they represented can be found in literature and paintings. According to Elizabeth Woodhouse, the symbolism of this era was often misunderstood and misinterpreted, however, in its essence it is rather deep and elaborate. For instance, evergreens were arranged to form a labyrinth symbolising human life. In addition, the elements of Eden from the Old Testament or *hortus conclusus* (The National Gallery 2016) (Latin for "enclosed garden") were present as well. The walls were meant to show impenetrability, symbolising purity - an image referring to the Virgin Mary (Ahmed 2022: 2).

Furthermore, historical influences have greatly contributed to the symbolic imagery of plants. The national emblem of England is the Tudor rose - a flower that is foreign to botany as it is a logo, which consists of a combination of two roses - red and white. It has come to symbolise peace and unity as the marriage of Elizabeth of York (the white rose) and Henry VII of Lancaster (the red rose) in 1486 put to an end a 30-year-long period of the Wars of the Roses (Mawrey, n.d.: 26). Next, perhaps one of the firmest national associations is that of Scotland and Thistle. There are various possible explanations for such a connection, one of them being a legend of the night when Vikings tried to attack sleeping Scots barefoot to avoid making noises, however, resulted in waking up their opponents by the cries of pain when they stepped on the plant in question, for which Scotland's waste ground is a natural habitat. Another reason behind such national symbolism is the likeness of Scots - proud, prickly, tall, and resilient people - to thistle, which can be described by similar characteristics (Eynden 2010: 240). Shamrock, which stems from Irish *seamrog*, diminutive of *seamar* "clover" is not only widely associated with Ireland but also paved its way into the English language, although under the unfortunate circumstances of the Great Famine (Harper 2023). It highly accelerated the decline of the Irish language in the 1840s, which led to subsequent emigration and assimilation. However, the perseverance of the population and the period of revival helped to preserve the original vocabulary (Britannica 2024).

To sum up, plant naming is a nuanced process that is greatly influenced and often determined by scientific advancements as well as historical background, which are either reflected in the term itself or bear a strong symbolic association, be it for cultural, religious, or societal reasons. The investigation of etymology and use of names of botanical entities offers an insight into the worldview of the environment where they are common and enables a deeper understanding of a specific culture and its lifestyle, beliefs, ideologies, values, and mindset.

CONCLUSION TO CHAPTER 1

According to Wilhelm von Humboldt, language, culture, and worldview are deeply interconnected, and the concepts "language and people" and "language and culture" are inseparable as well. His ideas laid the foundation for what is known as "the picture of the world." One of the most evident indicators of lingua-cultural peculiarities is the world of flora. Different cultures attribute diverse associations to the same object or phenomenon, or use various images to represent the same concept.

Ioan Milică noted that most plant names were created by projecting the features of the familiar onto new objects based on their similarities, for instance, the way the sunflower was named. Traditional nomenclature is formed via collective usage, making it an effective cultural indicator. Another reason for plant naming is to honour the contribution of prominent people by including their names into the nomenclature, Carl von Linnaeus, the father of taxonomy, being an example. He believed that "plant and name are two ideas," where the name serves as a mediator that does not mean but refers to the idea of the essence of the plant instead.

Additionally, historical influences have significantly shaped the symbolic imagery of plants. National associations of plants like red and white roses, thistle, and shamrock often stem from historical events or myths. The study of plant names in different languages offers a unique perspective on the relationship between human societies and their natural environment. For example, in many cultures, plant names are closely connected with folklore, rituals, and traditional medicine. These names

often contain stories and legends that are passed down from generation to generation, enriching cultural heritage and preserving historical knowledge. The diversity of plant nomenclature in different regions also reflects ecological diversity and the different meanings of plants in different climates and landscapes.

To summarise, understanding the etymology of plant names and exploring the reasoning behind vernacular nomenclature reveals the details of cultural aspects that help to see a bigger picture of the nation, to whose language these plant names belong.

2. SHAKESPEARE'S BOTANICAL LEXICON AND ITS CULTURAL SIGNIFICANCE

2.1 Botanical terms used in Shakespeare's works

Having done research on the cultural significance that plant names can bear, we find it efficient to focus on a specific era to demonstrate how the subject of our investigation is reflected in this environment. One of the most prominent and rich sources of botanical entities is the realm of Shakespeare's works. In studying his texts, one may encounter botanical names that are unknown to them, all due to the fact that, firstly, they are regionally various, i.e. the same entity may be called differently in several locations. The in-text citations from Shakespeare's works are arranged according to the following pattern: name of the play/poem, act, scene, lines, e.g. *Hamlet* 4.5.196-198. Shakespeare himself was not a foreigner to the art of horticulture, visited numerous botanical gardens in England and had his own as well. Notably, gardening was a highly appreciated activity in the Elizabethan and Jacobean eras, which was performed with elaboration and care. Everything was taken into account - the arrangement and grouping of flowers, labyrinths and mazes, the combination of colours (Singleton, 1932: xi-xii). The botanical terminology used in Early Modern English often differs from the contemporary one, both in denotations and connotations.

Furthermore, even if plant names are the same as those in modern English, they may carry symbolic associations that have already lost their relevance (Crystal & Crystal, 2018). The overall tally of botanical terms used in Shakespeare's works approximates 200, whereas the number of the entities they denote is slightly less for, as mentioned previously, one plant can bear more than a single name. This is greatly influenced by Shakespeare's employment of dialectal names indigenous to certain areas such as Warwickshire, e.g., 'palm tree' (willow), 'honeystalk' (clover), 'bilberry' (blueberry), etc (Gerit Quealy et al., 2017: 10).

According to Harry Ford, a Shakespearean plant can be thought to refer to five discourses - herbal, emblematic, fabulous, moral, and ritual. For instance, the

strawberries on the handkerchief in *Othello (Shakespeare* 3.3.493-494*)* are thought to be a reappearance of mediaeval symbolism and are interpreted as the association with Protestant emblem books (Ford 2019: 4). Furthermore, the plays *A Midsummer Night's Dream* and *The Winter's Tale* reflect their two-tone colour scheme of such flowers as 'love-in-idleness' and 'gillyvors' through the dream-like or fable-like narrative styles, hence the thematic essence of plays titled 'Dream' and 'Tale.' (Ford 2019: 5).

The notion of *idleness* raises an important issue of the attributing of epithets, which frequently occur in Shakespeare's works and serve a specific purpose. For instance, at some point in time, British Christianity did not move in any direction and was considered passive - "idle". It was because of such idleness that the traditions of the mediaeval religion were mostly recorded in an oral way rather than in scripture (Ford 2019: 23). An etymological pun that was not uncommon at the time made the word "idle" associated with "idolatrous" alluding to the worship of idols as a way to allude to biblical dominance (Ford 2019: 28). Famously, a pun is a phenomenon not foreign to Shakespeare's botanical imagination. The use of such a tool enabled him to broaden the meaning of the utterances such as in the following example: *'Happy is your grace/That can translate the stubbornness of fortune/ Into…so sweet a style'* - a line said by the Old Duke from *As You Like It (Shakespeare* 2.1.18-20*)*. According to Harry Ford, this speech was influenced by a gnomic proverb *'after bale cometh boote by grace of God almighty'* and is interpreted as 'sweet are the uses of adversity'. Shakespeare often used the epithet "baleful" alongside with "idle", however, in the aforementioned example it can be understood in a way that baleful or venomous plants can have a benevolent potential - equally to how God's grace (the good) is always present even in what seems "baleful" at first sight.

Overall, the collection of Shakespeare's work features a great number of botanical terms, which are an invaluable source for the exploration of cultural, religious, traditional, historical, and other aspects of the era. In the following chapters, we are to investigate how the plant names used in Shakespeare's works reveal their cultural significance.

2.1.1 Taxonomy of botanical terms used

Elizabethan England went into history as *flourishing* in terms of knowledge as Queen Elizabeth I fostered publishing, which enabled more people to own botany books and refine their gardens, which explains the aforementioned description of the country (Woodhouse, 1999: 13). With the growing accessibility of sources, an increasing number of people became interested in botany, contributing their discoveries and classifications to science. Some of them are thought to have majorly influenced Shakespeare's scope of botanical enlightenment, such as John Gerard's *Herball, or Generall Historie of Plantes* (Woodhouse, 1999: 14). His wide integration of plants in his plays enables one to have an overall perspective on their cultural meaning. Gerit Quealy offers a full list of botanical entities mentioned by Shakespeare as well as provides their regional equivalents. In Appendix 1 we attach the classification, which groups the plants into seven groups: 1) flowers, 2) fruits and nuts, 3) grains and crops, 4) grasses, weeds and seeds, 5) herbs and spices, 6) trees and shrubs, 7) vegetables and legumes (*Botanical Shakespeare | Home*, 2017). In the classification given by Gerit Quealy, the plants are arranged based on their families. In order to focus on the morphological and etymological peculiarities of the plant names mentioned, we selected the terms with salient features that in some way reflect cultural nuance and divided them into categories.

The first category is that of botanical names that feature **proper names** such as the *Adonis flower*, which alludes to the myth of a young man, who was killed by a wild boar, and the drops of his blood produced the flowers (Find a Plant n.d). The names in this category refer not only to the mythical characters (Adonis flower, Dian's bud) but also to real historical figures (*Carduus Benedictus* after St. Benedict), and places (*Warden pea*r after Cistercian Abbey of Warden in Bedfordshire).

The next category encompasses the entities, whose denomination derived from the **practical application of the plants**. Thus, the origin of the name *Bachelor's Buttons* stems from the tradition of using them as boutonnieres in weddings (Ogden,

n.d.). Due to the confusion of early forms, it is impossible to state the origin of the word *carnation* with certainty, however, it is considered to derive from “coronation” since the flower was used in wreaths and resembled a crown. The etymology of “lavender” is not as apparent but it stems from the Latin *lavare* "to wash" as the plant was widely used to give fragrance to the washing or to add to water as a perfume. Hawthorn comes from Old English *haw* (fence) and *thorn* because it was used in hedges. The name “pignut” comes from the fact that it was only fed to swine, not people (Harper, 2023).

Furthermore, the third group is based on how the nomenclature reveals **physical characteristics** of plants, e.g., its scent *(gillyvors, musk rose),* colour *(violet, fumitory, crimson rose),* healing or lethal properties *(eringo, holy thistle, henbane)* and behaviour *(daisy, eglantine, caper).* At first sight, the motivation behind plant naming might not always be as transparent as it is with some plants, e.g., musk rose (because it smells of musk) or crimson rose. For instance, an unpopular archaic name for carnation is *gillyvor,* better known as *gilliflower* is in fact a compound noun, which in translation from Greek means “nut leaf” - a name given to the plant because of its smell. Angelica is also thought to be called so for its "angelic" scent (Harper, 2023).

The next list is compiled based on the criterion of **habitat/place of origin** *(cowslip, harebell, oxlip).* In such plants as *cowslip* and *oxlip,* the second constituent derives from Old English *slyppe* "slop, slobber, dung", which is its natural habitat (Harper, 2023). Another example follows a different pattern, where the first constituent does not name but describes the area where the plant grows. Thus, *harebell* is considered to have received its name in reference to the fact that its natural locations were frequented by hares (McGhan, n.d.). Among other ways of name formation in terms of origin is the one that follows a pattern [place + generic name], e.g., *Damask Rose* (comes from Damascus, Syria) (Haynes, n.d.). Moreover, the observations about plant behaviours made by people, whose language was much different from the one we speak now, were ingeniously reflected in folk nomenclature. Thus, the name “caper”

stems from Italian *capriolare* "jump in the air". The second constituent of “woodbine” reflects the way it entwines the tree (the first constituent) where it grows.

One of the biggest groups is based on the **visual or sensory resemblance** of a plant to another object. For instance, the cockle most probably got its name because their petals are heart-shaped (from Latin *corculum*, diminutive of *cor* "heart") (Harper, 2023).

Since **religion** played an important role in forming a collective mindset, this served as motivation for assembling the 6th group, which enlists such names as more obvious *Marigold* and *Mary bud* as well as those that require investigating etymology, e.g., *filberds*. Apart from commonly recognised botanical terms, some are typical to certain areas and, therefore, have distinct names understood by the residents of the location or people who are well-informed about such differences. Such names as bilberry, dewberry, bramble, furze, and some others comprise another group in our classification. Last but not least, Shakespearean use of plant names involved regional varieties as well, therefore, we dedicated a separate group for those. The complete classification can be found in Appendix 2.

2.1.2 Frequency of botanical terms used

Analysing the frequency of botanical terms used in Shakespeare’s works is an effective tool to achieve understanding of the cultural significance of plant names, especially in comparison to other entities. In Appendix 3, we have provided the number of mentions of botanical entities, and it is apparent that some plant names occur more often than others. For instance, within the Flower group, rose appears in plays more than any other flower. A simple rose is mentioned 65 times throughout Shakespeare’s plays, poems and sonnets, which makes it by far the most popular flower of this group as well as the most mentioned plant of any group studied in this thesis. The second most frequently referred to flower is violet, which has 18 mentions - about 3.5 times less than rose does. Therefore, a natural conclusion is drawn that a rose must have had a vast scope of cultural significance in Elizabethan and Jacobean times.

Remarkably, sixty-five is merely how many times a regular rose was mentioned, however, Shakespearean use was not limited by generic names. He makes use of more specific names, such as the red rose, white rose, muskrose, Damask rose, May, Provincial and crimson roses. While some of them are rather insignificant in their number (e.g. May, Provincial and crimson roses are only mentioned once each), others form a tally worth attention. Thus, red and white roses appear in the texts 9 and 8 times correspondingly. Most of them are used in histories rather than comedies or tragedies, which also gives a ground for exploration regarding the cultural meaning and symbolism these flowers carry. Moreover, the number of lily mentions (16) approximates to that of violets, however, the following plants are half as popular (e.g. primrose - 9, flower-de-luce - 7).

The group of Fruits & Nuts consists of more names, however, unlike Flowers, where rose is mentioned 65 times, the maximum number of this group reaches 11 mentions of the cherry. The other most popular members of this group are figs (10 mentions), apples and plums (9), and nuts (8), mainly used in a figurative meaning. For example "apple-john" is used to address the old age, while codling - a sort of apple that had to be cooked before eating - was, on the contrary, a metaphor for a young person: *"tis a peascod, or a codling when 'tis almost an apple"* (*Twelfth Night* 1.5.156–158; Thomas & Faircloth, 2014: 27).

Regarding Grains & Crops, this category is the smallest in size in comparison to the other six. Although the most frequently mentioned constituents are corn (12) and wheat (8), they are mostly used in their literal meaning.

Furthermore, the group of Herbs & Spices is a great source of information for our research because most of its constituents are used to express a characteristic or idea through the association with its physical appearance or properties. The most frequently used plant is balm (16), which is usually referred to in comparison with its sweetness, softness and healing features, e.g. *As sweet as balm, as soft as air (Antony and Cleopatra* 5.2.371*).*

Among the trees, the one that appears most often is cedar (10 times), mostly metaphorically with reference to its height and strength. Another tree with apparent symbolism is a willow (9), mostly associated with mourning and weeping (because it grows near water). Furthermore, bay/laurel (6), olive (8) and palm (6) are the trees that are mostly used as metaphors for peace and victory due to their Biblical significance.

Remarkably, the most frequently mentioned vegetable is leek (11), which is determined by its historical association with Welshness - a recurring issue in Shakespeare's history *Henry V* - the only one where the plant appears. Moreover, vegetables appear in puns more often than other plants. In Appendix 4, we have provided pie charts that visually illustrate the frequency of botanical terms used in Shakespeare's works within each group.

2.1.3 Context of botanical terms used

In Shakespeare's works, plant names are encountered in both literal and figurative meanings, and serve a great source for investigation of how the reality of the Elizabethan and Jacobean eras was expressed through them. The number of plant mentions with the purpose to express another feature or idea slightly exceeds the number of cases when the entity was used in its literal meaning. Although the former mostly bears the associative component, the latter is often informative in that regard as well. For instance, in Hamlet, crestfallen by her father's death, Ophelia starts to hand out flowers to everyone around her. In this scene, the flowers are real, however, they are accompanied by the symbolic meaning, on which Ophelia comments: *"There's rosemary, that's for remembrance. [...] And there is pansies, that's for thoughts"* (*Hamlet* 4.5.196-198). The other flowers mentioned in her speech are fennel, columbines, rue, daisies and violets, each of them symbolising a certain trait or idea. Another example is the marigold, which has an ability to open and close when the sun does. In Shakespeare, this flower often goes together with such words as "bury", "die", "deathbed" - symbolism connecting the ability of the plant to "go to sleep" when the

day ends with its figurative perception of entering eternal rest (Thomas & Faircloth, 2014: 223).

Indeed, plant names are a common tool for expressing emotional associations in a figurative way. These connections are built via the resemblance of some features of a plant (e.g. its appearance or properties) to the idea reflected through it. Some plants have fixed associations behind them, such as thorns, docks and briars, which appear in the contexts of hardship, pain, obstacles or problems, e.g. *"Each envious briar his weary legs doth scratch"* (*Venus and Adonis* 705); *"To mow down thorns that would annoy our foot"* (*Henry VI Part 2* 3.1.68). Rose is mostly used in figurative meaning to describe a beautiful woman or to address her, e.g. *"Fair ladies masked are roses in their bud"* (*Love's Labour's Lost* 5.2.327). Moreover, it is often associated with youth and resistance (because of its thorns), and frequently serves as an epithet to describe the colour of the lips or cheeks, e.g. *"Patience, thou young and rose-lipped cherubin"* (*Othello* 4.2.73). Substantially, plants that are employed in the text can express a certain idea, positive or negative, depending on the context or its commonly accepted symbolism. These associations can be determined by the observations of people at the time or be historically motivated. Thus, Shakespeare's works, mostly histories, feature numerous mentions of plants used in their literal meaning but they clearly convey a certain message related to the historical context of the time period when the described events take place. For instance, one of the most salient historical symbolisms are the Red and White roses that represented the rivalling royal houses - the House of Lancaster and the House of York correspondingly. Remarkably, the use of the white rose is limited to the histories *Richard III, Henry VI Part 1 and Henry VI Part 3*, where all the mentions relate to the historical and political meaning of the flower. In *Henry VI Part 1*, Shakespeare creates a narrative around this symbolism with the scene, where the parties are allowed to choose a side. This choice is represented by picking a white or a red rose from a briar bush (White, 2020).

Moreover, the idea of Welshness is widely recognized through the representation of leek as a national symbol of Wales. The only play that features this vegetable is

Henry V - the most famous "war play", where both literal and figurative meanings of the plant are related to the historical association. Furthermore, in *King Edward III,* the flag flower, also known by the name *flower-de-luce* (French *fleur-de-lis*) is used to indicate the real flag of France: *"Shall carry hence the fleur-de-lis of France"* (*King Edward III* 3.2.43). This line is metaphorical in the sense that not only is fleur-de-lis an emblem of the French crown, but it also means *flower-de-luce, iris* or simply *flag* in the English language, the latter being what the pun is based upon (Britannica 2024). Another flower that is used to represent a political party is a violet. Although this association is not as commonly understood as the aforementioned ones, it gains its metaphorical meaning in the context when Aumerle's mother asks, *"Who are the violets now / That strew the green lap of the new-come spring?"* (*Richard II* 5.2.50–51). Since the former allies are no longer "in bloom", she assumes that there must be another "flourishing" - like violets in spring - reigning party.

In addition, some of the traditions and lifestyle peculiarities of the Elizabethan and Jacobean eras were reflected in the names of plants. For instance, in *The Two Noble Kinsmen*, *"Faith, I'll tell you, sometime we go to barley-break, we of the blessed",* there is a reference to a popular chasing game called barley-break (*The Two Noble Kinsmen* 4.2.30-31). Its name comes from the place where it was originally played - in the field around the barley stacks (Simpson & Roud, 2016: 17). Another example is found in Twelfth Night: *"for gravity to play at cherry-pit with Satan"* (*Twelfth Night* 3.4.125). Cherry-pit was the name of a game, in which children tossed cherry stones into a small hole.

Moreover, plant names are mentioned in a lot of songs and generally convey or at least partly reflect the mood of the whole verse, such as the one from *Othello* - the Willow song, in which a woman mourns her lost love. Its importance lies not only in the fact that it was crucial to the plot as Desdemona started to sing this song as if subconsciously soon before she was murdered. This is an adaptation of a well-known folk ballad, to which Shakespeare made some adjustments to make it "fit" a female character by changing the pronouns and by subject matter, which gives the modern

reader an insight into the role of women in Shakespeare's times (Brennecke, 1953: 36). In this context, willow represents women's sorrow and weeping caused by their lovers. Another play, where the tree invokes the same associations, is *Hamlet*, where Ophelia, abandoned by her love, falls out of it and drowns in a brook (*Hamlet* 4.5).

Furthermore, plants frequently featured in forms of address, both positive and negative, and in gestures. For example, in *Henry V,* Pistol makes an indecent gesture of putting his thumb between the index and middle finger, calling it "a fig of Spain" (*Henry V* 3.6.58). It did not require any further explanation as it was well known among the British public. As the name suggests, the gesture appears to have been common among Spanish (and Italian) sailors, mostly in port cities, which is most likely how it travelled to England (Goodman, 2018: 62). While the figurative language of figs has a negative and often indecent connotation, their frequent literal use in Antony and Cleopatra creates an exotic atmosphere since figs were not native to England and were imported. Some fruits were used to address a person negatively, such as *"You minimus of hind'ring knotgrass made, / You bead, you acorn"* (*A Midsummer Night's Dream* 3.2.351-352). In this scene, Lysander is taunting Hermia about her short height using metaphors to compare her to the objects that are insignificant in size. Interestingly, in English folklore, tea brewed from knotgrass was believed to stunt the growth of those who drank it (Clark & Watkins, 2019).

Regarding positive forms of address, these are usually associated with flowers with positive connotations such as flowers-de-luce, roses and lilies. For instance, *"O sweetest, fairest lily"* (*Cymbeline* 4.2.260). Lily is often associated with perfection, whiteness, purity and fairness as well as the Virgin Mary in Christian tradition (Thomas & Faircloth, 2014: 209).

In summary, Shakespeare's wide use of plants in both literal and metaphoric meanings reflect the peculiarities of Elizabethan time - folklore, people's values, beliefs, worldview and common practices - as well as provide cultural and historical context. From the name of the plant itself to its symbolic and practical significance,

Shakespearean flora is a tool to imprint the reality of the time through botanical imagery.

2.1.4 Metaphoric and symbolic use

Shakespeare's botanical references can show how deep some associations are entrenched into the collective way of thinking, taking their origin from old traditions, methodology, religion, history and people's observations on the world around them. In his works, a number of such references have a figurative meaning, which is expressed through different tropes such as similes, metaphors, epithets, etc. Some of these mentions are less frequent (e.g. camomile, ash, elder, locust, etc. - see Appendix 3), whereas others recur throughout the texts several times symbolising the same or related ideas.

To begin with, as previously mentioned, flowers hold some of the strongest symbolisms among all the flora representatives. For instance, in *Hamlet*, where driven mad by sorrow Ophelia gives everybody flowers, she accompanies her actions with the commentary on each flower. She says, *"There's rosemary, that's for remembrance"* (*Hamlet* 4.5.196). As an evergreen that was often used at weddings and funerals, the herb was meant to symbolise eternal recollection, likely directed at her love, Hamlet, on the one hand, while it foreshadows Ophelia's death on the other. Next goes the line *"And there is pansies, that's for thoughts"* (*Hamlet* 4.5.1967-198) - an association that is expressed in the name of the flower itself as it stems from French *pensée (thought)* (Thomas & Faircloth, 2014: 255). The word "pansy" appears only in *Hamlet*; however, this plant is also known by other names such as *love-in-idleness (A Midsummer Night's Dream* 2.1.174*)* and *Cupid's flower (A Midsummer Night's Dream* 4.1.72*)*. The latter is mentioned only once and was thought to have aphrodisiac qualities, hence the name connected with falling or being in love. Love-in-idleness got its name due to a similar logic but highlights the belief of Cupid's carelessness or "idleness" (Thomas & Faircloth, 2014: 95).

Furthermore, Ophelia distributes fennel and columbines. Although scientists struggle to reach a consensus on what the flowers truly represent in this scene as it depends on who they are given to, there are several possible explanations. The strongest and most frequently observed association with fennel is that of flattery and marital infidelity, which gives the ground to assume that Ophelia's "gift" was aimed at Claudius and Gertrude with an intention to mock their marriage. In fewer cases fennel is believed to symbolise abandonment (Thomas & Faircloth, 2014: 124). Regarding columbines, the speculations about its metaphorical meaning proceed in the same way as with fennel, however the prevalent point of view is that these flowers indicate sexuality and adultery due to the horned shape of their petals as well as ungratefulness and worthlessness. However, in the Christian tradition the association is almost the opposite - the leaf split into three parts symbolises the Holy Trinity and is used as a sign of redemption, devotion, wisdom and triumph of life over death in numerous paintings and embroidered royal clothing (Thomas & Faircloth, 2014: 85).

Next, Ophelia gives rue to someone and takes some for herself saying *"We may call it "herb of grace" o' Sundays"*, which is a vernacular name of the plant commonly used in England. Although the etymology of the word 'rue', meaning regret, is different from the one of the word 'rue', denoting a plant, the two meanings have evolved to be associated with one another. Thus, the bitter, strong, and corrosive properties of the herb have been linked to the pain of grief. Parkinson stated that the name 'herb of grace' derives from its many good properties, i.e. virtues. However, 'grace' also induces the association of rue with repentance granted by God's grace (Staub, 2023: 51). Rue as a symbol of sorrow also appears in the garden scene in *Richard II*, when the Gardener plants "a bank of rue" to memorialise the Queen's sorrow (*Richard II* 3. 4.105–107).

At last, Ophelia finishes her speech with the lines "There's a daisy. I would give you some violets, / But they withered all when my father died". Daisies were reasonably considered to symbolise spring as they were one of the earliest flowers to bloom, and suggested purity, innocence and modesty, however, later the meaning

extended to faithlessness and pretence. Since daisies did not last long and faded quickly, they also represented remorse and death. In terms of Christianity, the flower was a symbol of Virgin Mary and frequently appeared in paintings and embroideries both due to its emotional value and the simplicity of the shape, which was easy to recreate on the canvas (Thomas & Faircloth, 2014: 100).

Last but not least, violets were the flowers that Ophelia did not give to anyone because they died when her father did. This line is highly symbolic as violets represent humbleness, loyalty and affection, and were associated with the Virgin Mary. Thus, by saying that these flowers withered, Ophelia implied that the aforementioned virtues were non-existent in her surroundings anymore. In addition, violets were highly appreciated for their heavenly scent and treated as perfection in that regard. For instance, in *Venus and Adonis*, Venus scolds Death: *"Who when he liv'd, his breath and beauty set / Gloss on the rose, smell to the violet"*, suggesting that Adonis's presence contributed to the most prominent features of the flowers, thus highlighting his importance to her.

Furthermore, among other flowers with widely spread symbolic meaning, there are lilies and primroses. As mentioned in previous chapters, lily is commonly associated with chastity and righteousness - a connection that comes from the Christian narrative about Sussanna (Hebrew - Shoshanna, "lily"). Until the beginning of the 16th century, the white lily was the only kind of this flower present in the English garden, which enhanced its perception as a symbol of "whiteness" - a notion used not only to talk about a woman of virtue but also to describe a type of complexion. According to the standards of beauty of the time, women's feature, which was worth praise and eulogy, was fair skin colour, often compared to lily in writing, e.g. *"O, had the monster seen those lily hands"* (*Titus Andronicus* 2.4.44; Karim-Cooper, 2019: 26). Moreover, the lily was believed to be a symbol of fertility and spiritual salvation due to its association with the Virgin Mary and the Annunciation. Shakespeare attached this imagery to Queen Elizabeth I, who never married and was sometimes called "The Virgin Queen" (Folger Shakespeare Library, 1996). Although Shakespeare never

directly mentioned the Queen in his works, he used the imagery to refer to her. For instance, in Henry VIII, he calls her "an unspotted lily", whom "all the world shall mourn" when she dies (White, 2020).

Next, the lily often appears in Shakespeare's texts together with the rose to present the contrast of two colours, beauty and modesty, love and purity (Thomas & Faircloth, 2014: 209). This idea is most vividly demonstrated in The Rape of Lucrece *"This heraldry in Lucrece' face was seen, Argued by Beauty's red and Virtue's white"*, where red represents Lucrece's personified beauty, while white symbolizes her virtue (Folger Shakespeare Library, 1996).

Another flower, highly valuable for its symbolic meaning, is a primrose. As the name suggests, primroses were the first to bloom in spring, symbolising the first or the best of something. Due to its pale, ghostly dim colour, primrose is often associated with delicacy, softness and vulnerability. In Shakespeare's time, it was often mentioned in the contexts of premature death, thus, the flowers were laid on the dead body before burying: *"I'll sweeten thy sad grave: thou shalt not lack/ The flower that 's like thy face, pale primrose"* (*Cymbeline* 4.2.286-287).

Apart from flowers, some trees and shrubs also frequently appear in plays and poems with certain fixed associations. For instance, out of eight olive branch mentions, six of them refer to it as the symbol of peace. In Greek mythology, someone holding a branch of an olive tree meant they came in peace. A similar idea is found in Christian tradition when after the Flood, an olive branch was considered to be God's sign of reconciliation. Although the tree is foreign to the English climate, it was carefully grown in gardens, and thus was always available, although mostly without fruit. In *Henry VI Part 3* the lines *"Adjudged an olive branch and laurel crown / As likely to be blest in peace and war"* mention two symbols - olive branch for peace and laurel crown for victory (*Henry VI Part 3* 4.6.34*)*. Laurel, also known as bay, was believed to possess another meaning of invincibility. Robert Greene, Shakespeare's contemporary, argued that laurel as an evergreen had the ability to protect one from a strike of a lightning. (Thomas & Faircloth, 2014: 203)

Moreover, hawthorn is a shrub reflective of the folklore and superstitions of the Elizabethan and Jacobean times and got its name from its plentiful thorns. Growing in isolated places and being a long-living plant, it served as a shelter for shepherds and became associated with their lifestyle. Due to its prickly appearance and secludedness, hawthorn gained its place in various superstitions (Thomas & Faircloth, 2014: 175). In Irish mythology, hawthorns were considered to be gateways to the fairy world. In A Midsummer Night's Dream, the line *"briars and thorns at their apparel snatch"* suggests that it is hard to enter and leave this world because it is guarded by the shrub (*A Midsummer Night's Dream* 3.1.31; Staub, 2023: 173).

Similarly, thorn is also used as a metaphor of hindrance. Its symbolism was best known through Biblical knowledge, namely the crown of thorns that Jesus wore, which indicated persistent pain, struggle and hazard. Additionally, the figurative meaning can extend to resistance and disobedience as well as boldness and confidence as in the line from *Henry VI Part 3 "What! Can so young a thorn begin to prick?"*, which implies that a young prince responds acutely and expresses his opinion in contrast to expectations to conform (*Henry VI Part 3* 4.6.13).

What is more, in Shakespeare's works, cherry, as well as the rose and lily, is often used to describe a feature of female beauty, which was highly valued in the Elizabethan times - the saturated red colour of the lips. In connection to this, cherries are frequently associated with kissing, e.g. *"My <u>cherry lips</u> have often kissed thy stones "* (*A Midsummer Night's Dream* 5.1.190). In contrast, cherries appeared in iconography, symbolising heaven and the Virgin with Infant Jesus. Since it was associated with virginity, the fruit was often embroidered on Queen Elizabeth's garments. The monarch's fondness of the fruit was influenced by Marian iconography, which referred to artistic representations of the symbols (Thomas & Faircloth, 2014: 79). Moreover, as cherries mostly grew in pairs, they evoked the feelings of closeness, bond, and represented (mainly female) friendship. For instance, in *A Midsummer Night's Dream*, Helena compares Hermia and herself to a double cherry, *"Two lovely*

berries moulded on one stem; / So with two seeming bodies, but one heart," (*A Midsummer Night's Dream* 3.2. 211-212).

Ultimately, hazel, also known as filbert, is mostly referred to as a nut rather than a shrub or a tree, and in terms of figurative use appears to be William Shakespeare's innovation. He was the first recorded author to use "hazel" as an epithet for eyes of a reddish-brown shade, similar to that of the ripe fruit (Harper, 2024): *"because thou hast hazel eyes"* (*Romeo and Juliet* 3.1.19-20). On a more practical side, the stems of the hazel were flexible enough to be used in dowsing - a Mediaeval practice that involved using rods made of specific types of wood to detect substances such as water, minerals and even dead bodies underground. Such use was common among occultists, which initiated the idea of hazel being associated with magic and supernatural phenomena (Britannica, 2024).

In summary, while the list of plants with metaphoric meaning does not end here, the aforementioned examples are some of the most common and well-known cases of implementing a plant in a story on a surface level for the audience to decode its role and message based on the already existing associations. These associations have different origins and stem from cultural or religious beliefs, political and historical influences as well as foreign and native folklore and practices.

2.1.5 Shakespearean idioms with botanic component

Understanding the significance of botanical associations in Shakespearean times reveals another layer of cultural aspect - idioms involving plant names. Although the number of set expressions still relevant in everyday use is not as plentiful as Shakespeare's botanical lexicon itself, these idioms notwithstanding played an important role in the enrichment of collective vocabulary.

To begin with, a commonly used idiom "*to gild the lily"* originates from the play *King John*. Indeed, the version that is known now is a result of a misquote of the line *"To gild refined gold, to paint the lily, throw a perfume on the violet"*, which states that it is wasteful to try to perfect something already flawless (*King John* 4.2.11-12).

To gild means to apply a thin coat of gold onto a surface, and, although the quote was shortened and changed as an idiom, the meaning remains the same (Merriam-Webster, 2024).

Next, the collocation "*salad days"* first appears in *Antony and Cleopatra: "My salad days, /When I was green in judgement, cold in blood, /To say as I said then" (Antony and Cleopatra* 1.5.86-88*)*. This expression compares the freshness and greenness of the salad with the exuberance and flourishing of youth (Merriam-Webster, 2024).

Another expression *"there's small choice in rotten apples"* is said when all the options on offer are bad, which makes one choose the best out of the worst (*Taming of the Shrew* 1.1.134-135).

Furthermore, the idiom *"to eat the leek"* obliges the person, who it is aimed at, to take their words back or to tolerate offensive behaviour towards them usually because they were wrong and had to admit it. The origin of the phrase is traced back to the play *Henry V,* namely the conversation between Fluellen and Pistol, where Fluellen forces Pistol to eat the leek off his hat. The precondition for this conflict was Pistol, the Englishman, mocking the leek on Fluellen's hat, who wore it to honour the old Welsh tradition the day after St. Davy's Day (*Henry V* 5.1). This idiom is culturally reflective in the way that it comes from the source that not only described the event of national importance but also shed light on people's attitudes toward it. Before pronouncing the phrase, Fluellen applies physical force to punish Pistol, which shows how much the dedication to old traditions meant for patriots, who wanted to stand up to defend not personal but national honour (Thomas & Faircloth, 2014: 207).

Moreover, Shakespeare introduced some coinages into the English language through his works, the idiom *"a primrose path"* being one of them. It first appears in *Hamlet* and is later used in *Macbeth*. This expression describes taking a route that seems easy, thus appealing, but leads to disaster, unlike the thorny way that brings one closer to salvation (Clark & Watkins, 2019).

Another flower-related phrase is not an idiom per se, however, it is a statement that is widely recognised and whose context is generally understood. In the play, Juliet objects: *“What’s in a name? That which we call a rose/By any other word would smell as sweet”* (*Romeo and Juliet* 2.2.43-44). The statement *“a rose by any other name”* is commonly referred to in its short form and means that what something or someone is called does not change its/their essence (Farlex, Inc, 2015)

Additionally, in the lines *“Ay, sir, but "while the grass grows" — the proverb is something musty”*, Hamlet alludes to a famous saying “while the grass grows, the horse starves”, which means that one should not wait long to take action on their dreams before it is too late (*Hamlet* 3.2.319-320; Clark & Watkins, 2019).

Last but not least, another vegetable idiom *“to be in a pickle”* is not understandable until the context in which Shakespeare used it is analysed. In *The Tempest*, Trinculo says *“I have been in such a pickle since I saw you last that”* meaning that he has been drunk (*The Tempest* 5.1.338). Pickles are vegetables stored in vinegar sauce or salty water, so Trinculo uses this metaphor of absorbing a lot of liquid. The way this meaning of alcohol intoxication evolved into the modern one - to be in a difficult situation - is possibly through the Dutch word *pekel,* which referred to the brine, where the cucumbers were stored, or to the spicy sauce. The Dutch idiom *in de pekel zitten* (to sit in the pickle brine), was probably what gave rise to the association of being in a bad place hard to escape (NoSweat Digital Ltd, 2011).

2.2 Cultural significance of Shakespearean botanical references

The world of flora plays a significant role in Shakespeare’s works not only as a decorative element but also as a reflection of the cultural background of the society in the Elizabethan and Jacobean eras. From the frequency of the botanical terms mentioned to their meaning, literal or figurative, and the way their message depends on the context - everything contributes to the fact that the exploration of the plant realm in the scope of Shakespeare’s plays and poems can greatly contribute to the understanding of the worldview of the time and how it is relevant nowadays.

Investigating the symbolism that is generally attached to certain plants can give a set of insight as to what caused such public perception - a historical event that took place in real life and affected the mindset of people, a tendency peculiar to an era, the influences of royalty or famous people, ancient folk beliefs that were still respected at the time, etc.

Moreover, some plant names and their mentions are motivated by religion and mythology and shed light on the morality and philosophy of the era. These references not only provide a deeper narrative for those familiar with their importance but also show what was feared, respected, condemned or appreciated in terms of spirituality.

2.2.1 Moral and philosophical context of Elizabethan and Jacobean England through Shakespearean botanical lexicon

In the Elizabethan and Jacobean times, a common theory on the structure of the universe was called the Great Chain of Being. According to this concept, everything in the world had its own place and could not be moved up or down the hierarchy. The order starts from the lowest link of minerals and stones, and through plants, animals, people and angels it reaches God, who determines the Chain. What is important, herbal books tried to deny the presence of the divine in plants and stressed that they could not possess supernatural properties, so there were attempts to move symbolism away from nature.

However, Shakespeare's works seem to have contradicted this idea as he puts nature in the same line with humans, comparing the two and highlighting their importance (Ford, 2019: 8). The employment of botanical vocabulary in Shakespeare provides insight into the issue of the morality of the Elizabethan and Jacobean eras as well as the philosophical beliefs of the time. Through the imagery of plants, characters develop the topics of life and death, love, mercy, virtue, etc.

A theory of three souls introduced by Aristotle was followed by Shakespeare's contemporaries. In its essence, the main places where vital processes happened were the liver (growth and nutrition), heart (perception) and brain (thought). The latter was

considered the noblest part of a human, accountable for reason in decision-making, whereas the other two were seen as a lower level. Thus, the three degrees of soul were recognised - nutritive (manifested in plants), sensitive (animals) and rational (human beings).

In Shakespeare's times, knowledge was generally considered a part of the rational soul, while action was mainly associated with the lower faculties. According to Elizabethan and Jacobean beliefs, reason must cooperate with the lower faculties to stimulate the right action. This interaction between reason and action is fundamental to their ethical system, which is the equivalent of modern knowledge on how nerves establish a relationship between mind and body (Ford, 2019: 11).

This idea can be traced in *Othello* when Iago contemplates the value of virtue using plant metaphors to convey the message: *"Virtue! a fig! 'tis in ourselves that we are thus or thus. Our bodies are our gardens, to the which our wills are gardeners"* (*Othello* 1.3.346-348). He then proceeds to enumerate the plants one can sow, claiming that they will only grow if one puts an effort into growing them.

Moreover, this theory supported the connection of the intellectual and imagination, therefore, the disturbance of the former was thought to be reflected in the latter. Thus, the notion of madness is expressed through frantic mental processes. For instance, in *Hamlet*, when Ophelia says *"There's rosemary, that's for remembrance [...]/And there is pansies, that's for thoughts"* (*Hamlet* 4.5.196), Laertes points at her mental disorder: *"A document in madness: thoughts and remembrance fitted"* (*Hamlet* 4.5.199-200). Another example is King Lear, where botanical representation of insanity finds its place in Cordelia's words about her father: *"As mad as the vexed sea, singing aloud, / Crowned with rank fumiter and furrow-weeds"* (*King Lear* 4.4.2-3).

What is more, in Shakespearean times, it was believed that the balance of four bodily fluids called humours - blood, phlegm, black bile and yellow bile - determined one's health and character. Claudius Galen, a Roman physician who introduced the theory, argued that yellow bile was produced in the liver, thus, the deficiency of this fluid would make the organ pale. Since people with an excess of yellow bile (cholerics)

were considered to be hot-tempered and overstimulated, the lack of it would cause a person to be the opposite - weak and cowardly (Merriam-Webster, 2024), which is what Shakespeare refers to in the line from *Macbeth*: *"Thou lily-liver'd boy"* (*Macbeth* 5.3.18).

Regarding the attitude to nature, Shakespeare's contemporaries appreciated plants for their medical powers, the knowledge of which stemmed from folk practices. These powers could be curative, injurious, or even lethal. A great example of such knowledge is the character of Friar Lawrence from *Romeo and Juliet.* He supports the idea widely spread in Elizabethan and Jacobean times that every plant grows in a certain place and has certain qualities for a reason: *"Oh, mickle is the powerful grace that lies / In herbs, plants, stones, and their true qualities"* (*Romeo and Juliet* 2.2.15-16; Shakespeare Birthplace Trust, 2024).

Although environmental awareness was not something that the Elizabethan and Jacobean society focused on, Shakespeare expresses his concerns about nature through the lines of his plays (Blewett & Marcum, 2022). Thus, in *A Midsummer Night's Dream,* Titania says that her and other fairies' routine was affected by Oberon and other humans. Her line *"[...] the green corn / Hath rotted ere his youth attained a beard"* demonstrates the influence of flood on crops (*A Midsummer Night's Dream* 2.1.97-98). Titania proceeds to list the problems very similar to real environmental issues of Shakespeare's times, which stresses the idea that people and nature are interconnected and depend on one another. This example is one of a few that show Shakespeare's contribution to the "botanic reformation" that was happening at the time (Ford, 2019: 8).

In addition to particular mentions of botanic entities and the issues that surround them, the interrelation of humans and nature is also found in the more complex imagery throughout the play. For instance, in *As You Like It*, Touchstone utters: *"You have said; but rather wisely or no, let the forest judge"* (*As You Like It* 3.2. 117-18). The characters regard nature as the third person that sees and knows more than humans. The forest appears as a place where one cannot be deceitful as they are constantly

watched. Moreover, in the play the forest is where the changes take place. The characters undergo physical (Rosalind's disguise as a man) and moral alterations (Orlando's falling in love and forgiving his brothers). The Forest of Arden in *As You Like It* also serves as a safe shelter for those who sought to hide from the social hustle (Blewett & Marcum, 2022).

Ultimately, Shakespeare's use of botanical terms plays a significant role in reflecting the philosophy of the Elizabethan and Jacobean eras. Not only does plant imagery mirror the beliefs and values of the time, but it also sheds light on people's views on the structure of the world if explored closely. Moreover, Shakespeare's attitude to nature in his plays challenges the common Elizabethan and Jacobean perception of flora as inferior to humans, highlighting the inseparable relationship between the two.

2.2.2 Political and social commentary through botanic terminology of Shakespeare

William Shakespeare, who spent most of his life under the rule of Queen Elizabeth, frequently alluded to the Tudor myth in his histories such as *Richard II, Henry IV, Part 1, Henry IV, Part 2, Henry V, Henry VI, Part 1, Henry VI, Part 2, Henry VI, Part 3,* and *Richard III*. The imagery of the Red and White Roses is closely entwined with the plot and motifs of the plays (Reza Parchizadeh, 2016: 148). For instance, in *Henry VI Part 1*, the characters are choosing what side to join by plucking a rose of a corresponding colour. Moreover, they indicate the problems of the House their opponent chooses: *"Hath not thy rose a canker, Somerset?"* (*Henry VI Part 1* 2.4.69). A cankerous rose represents a corrupt government that is going to decay because of the disease. The response *"Hath not thy rose a thorn, Plantagenet?"* indicates that the House has its difficulties and dangers (*Henry VI Part 1* 2.4.70; Frazier, 2014: 67).

In general, Shakespeare's plays, especially histories, acutely reflect the political state of his period. Thus, *Hamlet*, which portrays the decay of Denmark, was written

at the time when England was undergoing the same state of uncertainty: Queen Elizabeth I was sixty-eight, with no children, and it was uncertain who would inherit the crown. For Elizabethans the monarch was England, so when the royal family of Denmark was no longer healthy, it was said: *"Something is rotten in the state of Denmark"* (*Hamlet* 1.4.90) (Sparknotes, 2019). To express such a state of neglect and disorder, Shakespeare often turned to the imagery of weeds. In general, the garden symbolised the Kingdom, so the presence of unwanted plants in it indicated that it was unattended: *"tis an unweeded garden / That grows to seed"* (*Hamlet* 1.2.135-136).

The concept of England as a garden also appears in *Richard II*, where the gardener tells his assistant to bend an apricot tree, and proceeds to use it as a metaphor for the state: *"Give some supportance to the bending twigs"* (*Richard II* 3.4.35)*, "Cut off the heads of too-fast-growing sprays"* (*3*.4.37)*, "The noisome weeds which without profit suck / The soil's fertility from wholesome flowers"* (3.4.41-42). The gardener highlights the specific problems of the country such as power-seeking, redundant ambitiousness, imbalance and corruption comparing them to parts of the tree (twigs, sprays) and of the garden in general (weeds, soil, flowers). The assistant then adds: *"her fairest flowers choked up, / Her fruit trees all unpruned"* to express the idea that the potential of England's most valuable aspects ("fairest flowers") is stifled by such neglect, which makes it impossible for the country to develop (*Richard II* 3.4.47-48).

In a similar way, in *Henry V*, a garden with growing weeds represents war and destruction: *"Her vine, the merry cheerer of the heart, / Unprunèd, dies" (Henry V* 5.2.41-42*).* Vine symbolises prosperity, usually dependent on somebody or something else, in a way a wife relied on her husband at the time. Notably, the epithet "unpruned" is frequently used in combination with plants, whose growth has to be controlled (trees, shrubs, vines, etc.) for the garden to look decent (Thomas & Faircloth, 2014: 345). Moreover, the vine is also associated with fertility - symbolism close to that of trees and flowers alluding to the achievements of the country.

Furthermore, social issues are also expressed or implied through botanic imagery. The submissive role of a woman in a patriarchal society did not change even

when the ruler was female (Greer, 2003: 135). A woman was always seen as belonging to a man - first her father, then husband. For instance, in *the Comedy of Errors*, Adriana scolds her husband that he neglects her although she belongs to him: *"Thou art an elm, my husband, / I a vine"* (*Comedy of Errors* 2.2.175). The relationship between a submissive woman and her husband is often characterised by the physical and physiological misery of the former. For instance, in *Othello*, not long before Desdemona's physical demise, she sings a song of Willow - a symbol of forsaken love and deep melancholy in Elizabethan and Jacobean times (Zeynep Bilge, 2008: 111) Although feminism was not a popular movement in Shakespeare's times, he expressed this idea through his female characters, who were portrayed as not less skillful, smart and fierce than men, e.g. Katherine from *The Taming of the Shrew*. Sometimes these qualities were broadened to such a degree that women appeared malicious, e.g. Lady Macbeth. She uses the metaphor *"look like the innocent flower, /But be the serpent under't*" to instruct her husband to hide his deceit, which portrays her as even more cunning and power-driven than Macbeth (*Macbeth* 1.5.74-75). Moreover, in the play, Macbeth meets the witches *"upon [the] blasted heath"*, which symbolises the land destroyed by wars, and whose bloody territory serves as a place where evil - represented by witches - reigns (*Macbeth* 1.3.77; Smith, 2017: 43).

Last but not least, the topic of slavery recurs throughout the plays. In *The Tempest,* Prospero forces Ferdinand to carry wood, which Ferdinand himself calls *"wooden slavery" (The Tempest* 3.1.73*)*. Shakespeare uses figurative language to tackle the problem of slavery not only in the literal sense of exploitation but also to describe the conditions of society, who lived under the rule of absolute power held by extremely ambitious and overbearing authorities (Folger Shakespeare Library, 1996).

All in all, botanical references in Shakespeare's works play an important role in the metaphorical portrayal of political and social concerns. From single units such as roses and other plants to a more complex structure of a garden as a symbol of England, these metaphors reflect the urgent problems of the time in a way that is subtle yet understandable.

CONCLUSION TO CHAPTER 2

Shakespeare's botanical lexicon bears great cultural significance, showing how plant names and their symbolic associations were reflective of life in the Elizabethan era and its norms, beliefs and values. The examination of botanical terms throughout his works and their frequency, context and metaphorical meanings sheds light on the cultural, religious and historical aspects. It enriched the vocabulary of the English language, with many plant-related terms being coined or popularised by his work. In order to focus on the peculiarities of the plant names in terms of linguistics and the way they contribute to the language picture of the world, in Appendix 2 a classification of Shakespeare's botanical references based on the motivation of plant naming is provided. It shows that the names of botanical entities were most commonly determined by people's observations of their physical properties such as colour, scent, resemblance to other familiar objects, virtues and behaviours. Moreover, the language of plants has both positive (most of the flowers, e.g. rose, lily and violet) as well as negative (fig, acorn, weeds) connotations. The most frequently mentioned botanical terms are the names of flowers, which signifies how important they were in Elizabethan and Jacobean times, so that they had fixed associations behind them and were understood even when the meanings - mostly referring to the notions such as beauty, character and emotions - were implicit.

Moreover, Shakespeare's botanical contribution is significant in the way that some of these references resonated with the audience to such an extent that they are still used in the twenty-first century. This relevance can be seen in set idiomatic expressions that, although developed their original meaning and were slightly reshaped, are used in modern days. There are also examples of how the meaning of the phrase evolved to signify a broader notion than in Shakespeare's context. Overall, 8 set expressions with a botanic component were found.

In addition to idiomatic expression, the botanical terminology in Shakespeare's plays and poems helps to understand the subtle cultural and theological aspects of the Elizabethan and Jacobean eras. Plants such as daisies, lilies, cherries, marigolds and

many others expressed ideas about virtue, purity, love, loyalty and even madness. These messages can appear explicitly in various literary devices such as metaphors and similes as well as be implied and be decoded by the audience who can recognise the associations behind each plant.

Last but not least, there are numerous mentions of plants, which had philosophical and moral implications. The way the characters interacted with plants - or references to them - often reflected their thoughts and moral doubts. For example, in *Othello*, Iago uses garden analogies to describe his attitude to virtue, showing how botanical imagery can be used to explore moral dilemmas and complex human emotions. In the same way, such figurative language is used to describe the political situation of the time as well as imply problems not frequently spoken about, e.g. feminism or environmental issues. Understanding the reason why a certain plant was used in one or another context, what it meant and how it was perceived in real life gives insight into the cultural, historical and religious nuances of life in the Elizabethan era.

CONCLUSION

In this paper, the cultural aspect of botanic terms in the English language was explored and analysed within the framework of William Shakespeare's works. The number of botanical terms in his plays and poems approximates 200 (see Appendix 1). Although extensive research has already been done on the topic, there is always room and need for further investigation. Plant names are created by projecting the features of the familiar onto new objects based on their similarities. This traditional nomenclature, formed through collective usage, serves as an effective cultural indicator. The complex relationship between humans and nature, especially plants, is a timeless and universal theme that has resonated acutely throughout human history. The study of plant names provides insights into the historical, cultural, social, philosophical and scientific contexts of different eras.

One of the main motivations for naming plants is the human tendency to draw analogies to familiar objects, religious symbols or important features of the plants themselves. Thus, the morphology and etymology of common plant names express the speakers' worldview and outline the scope of their knowledge of plant characteristics and the environment. Other reasons that determine folk denomination are the reference to proper names (real or mythological), practical application of plants, the habitat or their origin or growth, and religion. The study examines how such etymology reflects the worldview of the speakers, shedding light on the beliefs and traditions that were common at the time within the considered framework. In Appendix 2, the classification of botanic terms used by Shakespeare is provided and is based on 6 criteria of plant naming motivation. It demonstrates how the reality of speakers is reflected in botanical names motivated by the practical use of the plants, religious, historical or mythological figures as well as shows the scope of people's knowledge based on what physical features drew their attention.

In this research, the quantitative method of analysing data was used to gain a bigger picture of the frequency and context of botanic references (see Appendices

3&4). According to its findings, the largest group is that of Flowers, wherein the rose is the most frequently mentioned constituent. Its figurative meaning varies across the texts and alludes to female beauty, political image of the War of Roses as well as danger if thorns are mentioned. The other plants were analysed in the same way, leading to the conclusion that there were some patterns to the use of botanical imagery, which greatly contribute to the reflection of Elizabethan and Jacobean reality. Thus, flowers were the most efficient way of expressing one's feelings or describing one's character most probably due to the fact that such common associations made it easier for the speakers to verbalise their ideas.

Furthermore, historical, cultural and religious influences are particularly important for symbolic images associated with plants and appear in literary works where plants often have deeper meanings and connotations than their literal references. With the help of English dictionaries, it was discovered that some of the plant references included the names of children's games such as barley-break and cherry-pit that were popular in the Elizabethan and Jacobean eras. Some of the mentions give insight into their way of seeing the universe and how things are organised, including the functioning of the human body. Thus, the adjective "lily-livered" is based on an old belief about four bodily humours. In this thesis, the metaphoric and symbolic meaning of the most frequently mentioned plants (e.g., rose, lily, violet, fig, willow, etc.) proves to have been generally understood by Shakespeare's public due to its wide spread that coincided with the worldview of the era.

During the research, it was discovered that Shakespeare's botanical contributions are significant not only in the way that plant names reflect the past, but they also resonated with audiences to such an extent that they remain relevant in the twenty-first century. Within the course of this research, 8 idioms with botanic components were found. Set idiomatic expressions, although their original meanings have evolved, continue to be part of modern language, demonstrating how the meanings of phrases can expand beyond Shakespeare's context.

Within the framework of Shakespeare’s plays and poems, one of the most complex botanical notions used in a figurative meaning is a garden, which evokes the association of the functioning of some system. In *Othello,* this system is a human being and the relationship between their mind and body, and in *Richard II,* the garden is used as a metaphor for England.

Exploring the symbolism associated with plants also provides valuable information about historical events (the War of Roses), social issues (gender inequality, slavery), and influential figures such as the monarchs of England, who shaped public opinion. Overall, the study of plant names in Shakespeare's works contributes to understanding of the cultural, historical, and philosophical aspects of the Elizabethan and Jacobean eras, as they serve as mediators between the past and the present, which - due to the persistent relevance of botanical imagery in human expression - is enriched by his botanical lexicon.

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APPENDICES

Appendix 1

Flowers

1. Aconitum
2. Adonis Flower ("Purple flower chequer'd with white")
3. Aloe
4. Bachelor's Buttons/Buds
5. Carduus Benedictus
6. Carnations/Gillyvors
7. Cockles
8. Columbine
9. Cowslip
10. Crow-Flowers
11. Crown Imperial
12. Cuckoo-Buds
13. Cuckoo-Flowers (Lady- smocks)
14. Cupid's Flower (Pansy)
15. Daffodil/Narcissus
16. Daisies
17. Damask Rose
18. Dead Men's Fingers (Long Purples)
19. Eglantine
20. Eringoes
21. Flag
22. Flower-de-luce (Fleur-de-lis)
23. Harebell
24. Holy Thistle (Carduus Benedictus)
25. Honeysuckle
26. Lady-smocks
27. Lark's-heels
28. Lavender
29. Lily & Lily of the Valley
30. Long Purples
31. Love-in-Idleness (Pansy)
32. Mallows
33. Marigold/Mary-buds
34. May (Hawthorn buds)
35. May Rose
36. Musk Rose
37. Oxlips
38. Pansies
39. Poppy
40. Primrose
41. Provincial Rose
42. Red & Crimson Rose
43. Roses
44. Thistle
45. Violet
46. White Rose
47. Woodbine (Honeysuckle)

Fruits & Nuts

1. Acorn
2. Almond
3. Apple/Apple-john
4. Apricot/Apricock
5. Bilberry
6. Bitter-Sweeting (Apple)
7. Blackberries
8. Caper
9. Caraway
10. Cherry
11. Chestnuts
12. Codling (Apple)
13. Coloquintida
14. Crab-apple
15. Currants
16. Damsons (Plums)
17. Dates
18. Dewberries
19. Figs
20. Gooseberry
21. Hazel(nut) /Filberds (Filberts)
22. Hip/Hep (scarlet; Grapes rosehips)
23. Leather-coat (Apple or Caraway)
24. Lemon
25. Medlar
26. Mulberries
27. Nuts
28. Olive
29. Orange
30. Peach
31. Pear
32. Pippin (Apple)
33. Plums/Prunes
34. Pomegranate
35. Pomewater (Apple)
36. Quince
37. Raisins (Grapes)
38. Strawberry
39. Walnut
40. Warden (Pear)

Grains & Crops

1. Barley
2. Corn
3. Darnel
4. Flax
5. Hemp
6. Oats
7. Rice
8. Rye
9. Vetches
10. Wheat/Stubble

Grasses, weeds & seeds

1. Bramble (Blackberry)
2. Briers
3. Broom
4. Bulrush
5. Burdock/Harlock
6. Docks
7. Fescue
8. Fumitory/Fumiter
9. Furrow-weeds
10. Goss/Furze
11. Grasses
12. Honey-stalks
13. Kecksies
14. Knot-grass
15. Mistletoe
16. Moss
17. Reeds
18. Rush
19. Rye
20. Sedge
21. Spear-grass
22. Sugar
23. Thorns

Herbs & Spices

1. Angelica
2. Balm
3. Burnet
4. Camomile
5. Cloves
6. Deadly Nightshade (Hebenon)
7. Dian's Bud (Wormwood)
8. Fennel
9. Ginger
10. Hebonon/Hebona
11. Hemlock
12. Hyssop
13. Insane Root (Henbane)
14. Mandragora/Mandrake
15. Marjoram
16. Mints
17. Mustard
18. Nutmeg/Mace
19. Parmaceti (Shepherd's Purse)
20. Parsley
21. Pepper
22. Rosemary
23. Rue
24. Saffron
25. Savory
26. Thyme
27. Wormwood

Trees & Shrubs

1. Apple
2. Apricot
3. Arabian Tree (Acacia)
4. Ash
5. Aspen
6. Balsam/Balsamum
7. Bay/Laurel
8. Beech
9. Birch
10. Box Tree
11. Cedar
12. Cork
13. Cypress
14. Ebony
15. Elder
16. Elm
17. Fern(seed)
18. Hawthorn (May)
19. Hazel
20. Heath
21. Holly
22. Ivy
23. Line Tree (lime/linden)
24. Locust (Carob)
25. Mulberry
26. Myrtle
27. Olive
28. Orange
29. Palm
30. Pine
31. Plane
32. Plum tree
33. Pomegranate
34. Sycamore
35. Willow
36. Yew

Vegetables & Legumes

1. Beans
2. Burdock
3. Cabbage
4. Carrot (Caret)
5. Clover
6. Cyme (Senna)
7. Garlic
8. Gourd (Pumpion)
9. Leek
10. Lettuce
11. Marrow (Gourd)
12. Mushrooms
13. Onion
14. Parsley
15. Pig-nut
16. Potato
17. Pumpion (Gourd)
18. Radish
19. Rhubarb
20. Samphire
21. Senna (Cume)
22. Turnips

Appendix 2

Botanical names based on proper nouns

1. Adonis Flower
2. Carduus Benedictus
3. Warden Pear

Botanical names based on the use of plants

1. Bachelor's Buttons/Buds
2. Carnation (etymology)
3. Hawthorn Buds
4. Lavender
5. Pignut

Botanical names based on the physical features of plants

a) Scent-reflecting names
    1. Angelica
    2. Gillyvor
    3. Musk Rose

b) Colour-reflecting names
    1. Crimson Rose
    2. Fumitory
    3. Long Purples
    4. Marigold
    5. Red Rose
    6. Violet
    7. White Rose

c) Names that reflect the healing and lethal properties of plants
    1. Deadly Nightshade
    2. Eringo
    3. Henbane
    4. Holy Thistle

d) Name given based on observation of behaviour of plants
    1. Caper
    2. Daisy
    3. Eglantine
    4. Flag
    5. Thistle
    6. Woodbine

Names with religious motivation

1. Filberd/Filbert
2. Marigold
3. Mary bud
4. Rosemary

Botanical names based on the habitat/place of origin of plants

1. Cowslip
2. Damask Rose
3. Harebell
4. Lily of the Valley
5. Oxlip
6. Provincial Rose

Names reflecting the resemblance of plants to other objects

1. Cockle
2. Columbine
3. Crow Flower
4. Crown Imperial
5. Dead Man's Fingers
6. Hip/Hep
7. Lady's Smock
8. Lark's Heel
9. Leather Coat
10. Pansy
11. Shepherd's Purse

Flowers

Plant Name	Play/Poem	Quote	Meaning	Mentions
Aconitum	Henry IV Part 2	Shall never leak, though it do work as strong As aconitum or rash gunpowder.	Figurative	1
Adonis Flower	Venus and Adonis	A purple flower sprung up, chequered with white,	Figurative	1
Aloe	A Lover's Complaint	The aloes of all forces, shocks and fears.	Figurative	1
(Bachelor's) Buttons/ Buds	The Merry Wives of Windsor	carry't, he will carry't. 'Tis in his buttons he will	Figurative	2
	A Midsummer Night's Dream	And that same dew which sometime on the buds	Figurative	
Carduus Benedictus	Much Ado About Nothing	Get you some of this distilled Carduus Benedictus, [...]	Literal	4
		Benedictus! Why Benedictus? You have some	Literal	
		moral in this Benedictus.	Figurative	
Carnation	Henry V	'A could never abide carnation, 'twas a colour	Figurative	3
	Love's Labour's Lost	Pray you, sir, how much carnation ribbon may	Figurative	
	The Winter's Tale	Are our carnations and streaked gillyvors,	Literal	

Cockle	Coriolanus	The cockle of rebellion, insolence, sedition	Figurative	3
	Hamlet	By his cockle hat and staff,	Figurative	
	Love's Labour's Lost	Sowed cockle reaped no corn	Figurative	
Columbine	Hamlet	There's fennel for you, and columbines.	Literal	2
	Love's Labour's Lost	That columbine!	Literal	
Cowslip	Cymbeline	I'th' bottom of a cowslip. Here's a voucher,	Figurative	3
	Henry V	The freckled cowslip, burnet, and green clover	Literal	
	A Midsummer Night's Dream	These yellow cowslip cheeks	Figurative	
Crow-flower	Hamlet	Of crowflowers, nettles, daisies, and long purples,	Literal	1
Crown Imperial	The Winter's Tale	The crown imperial; lilies of all kinds,	Literal	1
Cuckoo-flower	King Lear	With hardokes, hemlock, nettles, cuckoo-flowers,	Literal	1
Cuckoo-bud	Love’s Labour’s Lost	And cuckoo-buds of yellow hue	Literal	1
Cupid’s flower	A Midsummer Night's Dream	Dian's bud o'er Cupid's flower	Metaphor	1
Daffodil		When daffodils begin to peer	Literal	2

	The Winter's Tale	From Dis's waggon! Daffodils,	Literal	
Daisy	Cymbeline	Find out the prettiest daisied plot we can,	Figurative	5
	Hamlet	with a difference. There's a daisy. I would give you some	Literal	
		Of crowflowers, nettles, daisies, and long purples	Literal	
	Love's Labour's Lost	When daisies pied and violets blue	Literal	
	The Two Noble Kinsmen	Daisies smell-less, yet most quaint	Literal	
Damask rose	The Two Noble Kinsmen	With cherry lips, and cheeks of damask roses,	Figurative	2
	The Winter's Tale	Gloves as sweet as damask roses;	Figurative	
Dead Men's Fingers	Hamlet	But our cold maids do dead-men's-fingers call them.	Literal	1
Eglantine	Cymbeline	The leaf of eglantine, whom not to slander	Figurative	2
	A Midsummer Night's Dream	With sweet muskroses and with eglantine	Literal	
Eringoes	The Merry Wives of Windsor	hail kissing-comfits, and snow eringoes. Let there come	Figurative	1
Flag	Antony and Cleopatra	Like to a vagabond flag upon the stream,	Figurative	1
	Henry V	my fair flower-de-luce?	Figurative	7

Flower-de-luce (flower - de-lis)	Henry VI Part 1	Cropped are the flower-de-luces in your arms;	Literal	
		Decked with five flower-de-luces on each side,	Literal	
	Henry VI Part 2	On which I'll toss the flower-de-luce of France.	Literal	
	The Winter's Tale	The flower-de-luce being one: O, these I lack	Literal	
	King Edward III	Dare he already crop the fleur-de-lis?	Literal	
		Shall carry hence the fleur-de-lis of France.	Figurative	
Harebell	Cymbeline	The azured harebell, like thy veins: no, nor	Figurative	2
	The Two Noble Kinsmen	With harebells dim,	Literal	
(Holy) Thistle	Henry V	But hateful docks, rough thistles, kecksies, burs,	Literal	4
	A Midsummer Night's Dream	bee on the top of a thistle; and, good mounsieur, bring	Literal	
	Much Ado About Nothing	There thou prickest her with a thistle.	Literal	
		meaning; I meant plain holy-thistle. You may think perchance	Literal	
Honeysuckle	Henry IV Part 2	Murder! Murder! Ah, thou honeysuckle villain, wilt	Figurative	2
	A Midsummer Night's Dream	So doth the woodbine the sweet honeysuckle	Literal	

Lady-smock	Love's Labour's Lost	And lady-smocks all silver-white	Literal	1
Lark's-heels	The Two Noble Kinsmen	Lark's-heels trim,	Literal	1
Lavender	The Winter's Tale	Hot lavender, mints, savory, marjoram;	Literal	1
Lily	Cymbeline	How bravely thou becom'st thy bed! Fresh lily	Figurative	16
		O sweetest, fairest lily:	Figurative	
	Henry VIII	Almost no grave allowed me. Like the lily	Figurative	
		A most unspotted lily shall she pass	Literal	
	King John	To gild refined gold, to paint the lily	Figurative	
	Love's Labour's Lost	As the unsullied lily, I protest,	Figurative	
	Macbeth	Thou lily-liver’d boy.	Figurative	
	A Midsummer Night's Dream	These lily lips,	Figurative	
	Titus Andronicus	O, had the monster seen those lily hands	Figurative	
		Upon a gathered lily almost withered.	Figurative	
	The Two Gentlemen of Verona	is my sister; for, look you, she is as white as a lily, and	Figurative	

	The Passionate Pilgrim	A lily pale, with damask dye to grace her	Figurative	
	The Rape of Lucrece	Her lily hand her rosy cheek lies under	Figurative	
		That even for anger makes the lily pale	Literal	
	Sonnets	The lily I condemned for thy hand,	Figurative	
	Venus and Adonis	She locks her lily fingers one in one.	Figurative	
		A lily prisoned in a gaol of snow,	Figurative	
Long Purples	Hamlet	Of crowflowers, nettles, daisies, and long purples,	Literal	1
Love-in-Idleness	A Midsummer Night's Dream	And maidens call it ‘ love in idleness.’	Literal	2
	The Taming of the Shrew	I found the effect of love in idleness,	Literal	
Mallows	The Tempest	Or docks, or mallows.	Literal	1
Marigold	Pericles	The purple violets, and marigolds	Literal	3
	The Two Noble Kinsmen	Marigolds, on deathbeds blowing,	Literal	
	The Winter's Tale	The marigold, that goes to bed with' sun	Literal	
Mary-buds	Cymbeline	And winking Mary-buds begin to open their golden eyes;	Literal	1

Hawthorn buds	A Midsummer Night's Dream	When wheat is green, when hawthorn buds appear.	Literal	1
May Rose	Hamlet	Till our scale turn the beam. O rose of May,	Figurative	1
Muskrose	A Midsummer Night's Dream	With sweet muskroses and with eglantine	Literal	3
		Some to kill cankers in the muskrose buds,	Literal	
		And stick muskroses in thy sleek, smooth head,	Literal	
Oxlips	A Midsummer Night's Dream	Where oxlips and the nodding violet grows,	Literal	3
	The Two Noble Kinsmen	Oxlips, in their cradles growing	Literal	
	The Winter's Tale	Most incident to maids; bold oxlips and	Literal	
Pansies	Hamlet	Pray you, love, remember. And there is pansies, that's	Literal	1
Poppy	Othello	Look where he comes! Not poppy, nor mandragora,	Literal	1
Primrose	Cymbeline	The violets, cowslips, and the primroses	Literal	9
		The flower that's like thy face, pale primrose, nor	Figurative	
	Hamlet	Himself the primrose path of dalliance treads	Figurative	
	Henry VI Part 2	Look pale as primrose with blood-drinking sighs,	Figurative	
	Macbeth	go the primrose way to the everlasting bonfire.	Figurative	

	A Midsummer Night's Dream	Upon faint primrose beds were wont to lie,	Literal	
	The Two Noble Kinsmen	Primrose, first-born child of Ver,	Literal	
	The Winter's Tale	Or Cytherea's breath; pale primroses,	Literal	
	Venus and Adonis	Witness this primrose bank whereon I lie	Literal	
Provincial Rose	Hamlet	of my fortunes turn Turk with me – with two Provincial roses on my razed shoes, get me a fellowship in a cry of	Literal	1
Red Rose	A Midsummer Night's Dream	Of colour like the red rose on triumphant briar,	Figurative	9
	Henry VI Part 1	Pluck a red rose from off this thorn with me.	Literal	
		I pluck this red rose with young Somerset,	Literal	
		Shall send between the red rose and the white	Figurative	
		(He puts on a red rose)	Literal	
	Henry VI Part 3	The red rose and the white are on his face,	Literal	
		He takes his red rose out of his hat and throws it at	Literal	
	Venus and Adonis	Leading him prisoner in a red-rose chain:	Figurative	
	The Rape of Lucrece	And the red rose blush at her own disgrace,	Figurative	

Crimson Rose	A Midsummer Night's Dream	Far in the fresh lap of the crimson rose,	Figurative	1
Rose	All's Well That Ends Well	Doth to our rose of youth rightly belong;	Figurative	65
		Till we serve you; but when you have our roses,	Literal	
	Antony and Cleopatra	To him again! Tell him he wears the rose Of youth upon him;	Figurative	
		Against the blown rose may they stop their nose	Literal	
	As You Like It	monster. Therefore, my sweet Rose, my dear Rose,	Figurative	
		He that sweetest rose will find,	Literal	
	Hamlet	Th' expectancy and rose of the fair state,	Figurative	
		Calls virtue hypocrite; takes off the rose From the fair forehead of an innocent love	Figurative	
	Henry IV Part 1	To put down Richard, that sweet lovely rose,	Figurative	
	Henry IV Part 2	I warrant you, is as red as any rose, in good truth, la!	Figurative	
	Henry VI Part 1	The fewest roses are cropped from the tree	Literal	

		Meantime your cheeks do counterfeit our roses;	Literal	
		Blush for pure shame to counterfeit our roses,	Figurative	
		Hath not thy rose a canker, Somerset?	Figurative	
		Hath not thy rose a thorn, Plantagenet?	Figurative	
		Well, I'll find friends to wear my bleeding roses,	Figurative	
		Will I upon thy party wear this rose:	Literal	
		Upbraided me about the rose I wear,	Literal	
		I see no reason, if I wear this rose,	Literal	
	Henry VI Part 3	Wither one rose, and let the other flourish;	Figurative	
	Henry VIII	The Duke being at the Rose, within the parish	Figurative	
	King Edward III	As lovingly as on the fragrant rose. –	Figurative	
	King John	That in mine ear I durst not stick a rose	Figurative	

		And with the half-blown rose. But fortune, O,	Literal	
	Love's Labour's Lost	At Christmas I no more desire a rose	Literal	
		To those fresh morning drops upon the rose,	Literal	
		Blow like sweet roses in this summer air.	Figurative	
		Fair ladies masked are roses in their bud;	Figurative	
		Are angels vailing clouds, or roses blown.	Figurative	
	Measure for Measure	Hail, virgin, if you be, as those cheek-roses	Figurative	
	The Merry Wives of Windsor	There will we make our peds of roses,	Literal	
	A Midsummer Night's Dream	But earthlier happy is the rose distilled,	Figurative	
		How chance the roses there do fade so fast?	Figurative	
	Much Ado About Nothing	I had rather be a canker in a hedge than a rose	Figurative	
	Othello	Patience, thou young and rose-lipped cherubin,	Figurative	

		That can thy light relume. When I have plucked thy rose,	Figurative	
	Pericles	see a rose. And she were a rose indeed, if she had but	Figurative	
		That even her art sisters the natural roses;	Figurative	
	Richard III	Their lips were four red roses on a stalk,	Figurative	
		We will unite the White Rose and the Red.	Figurative	
	Romeo and Juliet	What's in a name? That which we call a rose	Figurative	
		The roses in thy lips and cheeks shall fade	Figurative	
		Remnants of packthread, and old cakes of roses	Figurative	
	The Taming of the Shrew	Full of rose-water and bestrewed with flowers,	Literal	
		As morning roses newly washed with dew.	Figurative	
	Twelfth Night	For women are as roses whose fair flower,	Figurative	
		(To Viola) Cesario, by the roses of the spring,	Figurative	

	The Two Gentlemen of Verona	The air hath starved the roses in her cheeks	Figurative	
	The Two Noble Kinsmen	Roses, their sharp spines being gone,	Literal	
		Methinks a rose is best.	Literal	
		As 'twere a wreath of roses, yet is heavier	Figurative	
		place ascends a rose tree, having one rose upon it	Literal	
		rose falls from the tree	Literal	
	The Passionate Pilgrim	Sweet rose, fair flower, untimely plucked, soon vaded,	Figurative	
	The Rape of Lucrece	I know what thorns the growing rose defends;	Figurative	
	Sonnet 1	That thereby beauty's rose might never die,	Figurative	
	Sonnet 54	The rose looks fair, but fairer we it deem	Figurative	
	Sonnet 67	Roses of shadow, since his rose is true?	Figurative	
	Sonnet 95	Which, like a canker in the fragrant rose,	Figurative	
	Sonnet 98	Nor praise the deep vermilion in the rose;	Figurative	
	Sonnet 109	Save thou my rose; in it thou art my all.	Figurative	

	Venus and Adonis	What though the rose have prickles, yet 'tis plucked:	Figurative	
		Like lawn being spread upon the blushing rose,	Figurative	
		Gloss on the rose, smell to the violet?	Figurative	
Violet	Cymbeline	The violets, cowslips, and the primroses	Literal	18
		As zephyrs blowing below the violet	Figurative	
	Hamlet	A violet in the youth of primy nature,	Figurative	
		violets, but they withered all when my father died.	Literal	
		May violets spring! I tell thee, churlish priest,	Literal	
	Henry V	as I am: the violet smells to him as it doth to me;	Literal	
	King John	To throw a perfume on the violet,	Figurative	
	Love's Labour's Lost	When daisies pied and violets blue	Literal	
	Measure for Measure	That, lying by the violet in the sun	Literal	
	A Midsummer Night's Dream	Where oxlips and the nodding violet grows	Literal	

	Pericles	The purple violets, and marigolds	Literal	
	Richard II	Welcome, my son! Who are the violets now	Figurative	
	Twelfth Night	That breathes upon a bank of violets,	Literal	
	The Winter's Tale	The winds of March with beauty; violets, dim,	Literal	
	Sonnet 12	When I behold the violet past prime,	Figurative	
	Sonnet 99	The forward violet thus did I chide:	Literal	
	Venus and Adonis	These blue-veined violets whereon we lean	Literal	
		Gloss on the rose, smell to the violet?	Figurative	
White rose	Richard III	We will unite the White Rose and the Red.	Figurative	8
	Henry VI Part 1	From off this briar pluck a white rose with me.	Literal	
		I pluck this white rose with Plantagenet.	Literal	
		Giving my verdict on the white rose side.	Figurative	

		Lest, bleeding, you do paint the white rose red,	Figurative	
		In sign whereof I pluck a white rose too.	Literal	
		Shall dye your white rose in a bloody red.	Figurative	
	Henry VI Part 3	Until the white rose that I wear be dyed	Figurative	
Woodbine	A Midsummer Night's Dream	Quite overcanopied with luscious woodbine,	Literal	3
		So doth the woodbine the sweet honeysuckle	Literal	
	Much Ado About Nothing	Is couched in the woodbine coverture	Figurative	

Fruits & Nuts

Plant Name	**Play/Poem**	**Quote**	**Meaning**	**Number of mentions**
Acorn	As You Like It	under a tree like a dropped acorn.	Figurative	5
	Cymbeline	Like a full-acorned boar, a German one	Figurative	
	A Midsummer Night's Dream	Creep into acorn cups and hide them there.	Figurative	

		You bead, you acorn.	Figurative	
	The Tempest	Wherein the acorn cradled. Follow!	Literal	
Almond	Troilus and Cressida	this whore; the parrot will not do more for an almond	Figurative	1
Apple	Hamlet	an apple, in the corner of his jaw, first mouthed, to be	Figurative	9
	Henry IV Part 1	withered like an old apple-john. Well, I'll repent, and	Figurative	
	King Lear	for though she's as like this as a crab's like an apple, yet	Figurative	
	The Merchant of Venice	A goodly apple rotten at the heart.	Figurative	
	The Taming of the Shrew	As much as an apple doth an oyster,	Figurative	
	The Tempest	pocket and give it his son for an apple.	Literal	
	Twelfth Night	a codling when 'tis almost an apple. 'Tis with him in	Figurative	
		An apple cleft in two is not more twin	Figurative	
	Sonnet 93	How like Eve's apple doth thy beauty grow,	Figurative	
Apricot/Apricock	A Midsummer Night's Dream	Feed him with apricocks and dewberries,	Literal	3
	Richard II	Go, bind thou up young dangling apricocks	Literal	

	The Two Noble Kinsmen	Yon little tree, yon blooming apricot;	Figurative	
Bilberry	The Merry Wives of Windsor	There pinch the maids as blue as bilberry.		1
Blackberries	Henry IV Part 1	compulsion? If reasons were as plentiful as blackberries,	Figurative	3
		micher, and eat blackberries? A question not to be asked.	Literal	
	Troilus and Cressida	worth a blackberry. They set me up in policy that	Figurative	
Caper	As You Like It	into strange capers; but as all is mortal in nature, so is	Literal	1
Caraway	Henry IV Part 2	graffing, with a dish of caraways, and so forth – come,	Literal	1
Cherry	Henry VIII	As cherry is to cherry.	Figurative	11
	King Edward III	Attracted had the cherry blood from his.	Figurative	
	King John	Give it a plum, a cherry, and a fig.	Literal	
	A Midsummer Night's Dream	Like to a double cherry, seeming parted	Figurative	
		My cherry lips have often kissed thy stones,	Figurative	
		This cherry nose,	Figurative	
	Pericles	Her inkle, silk, twin with the rubied cherry:	Literal	

	Richard III	A cherry lip, a bonny eye, a passing pleasing tongue;	Figurative	
	Twelfth Night	for gravity to play at cherry-pit with Satan. Hang him,	Literal	
	The Two Noble Kinsmen	With cherry lips, and cheeks of damask roses,	Figurative	
Chestnut	As You Like It	An excellent colour: your chestnut was ever the	Figurative	4
	Macbeth	A sailor's wife had chestnuts in her lap,	Literal	
	The Taming of the Shrew	As will a chestnut in a farmer's fire?	Figurative	
	The Two Noble Kinsmen	The chestnut mare the Duke has?	Figurative	
Coloquintida	Othello	shortly as acerbe as the coloquintida. She must change	Figurative	1
Currants	The Winter's Tale	of sugar, five pound of currants, rice – what will this	Literal	1
Damsons	Henry VI Part 2	Alas, good master, my wife desired some damsons,	Literal	1
Date	All's Well That Ends Well	which wear not now. Your date is better in your pie and	Figurative	4
	Troilus and Cressida	no date in the pie, for then the man's date is out.	Figurative	

	Romeo and Juliet	They call for dates and quinces in the pastry.	Literal	
	The Winter's Tale	have saffron to colour the warden pies; mace; dates –	Literal	
Dewberry	A Midsummer Night's Dream	Feed him with apricocks and dewberries,	Literal	1
Fig	Antony and Cleopatra	This is an aspic's trail; and these fig leaves	Literal	10
		O, excellent! I love long life better than figs.	Literal	
		He brings you figs.	Literal	
		A simple countryman, that brought her figs.	Literal	
		With purple grapes, green figs, and mulberries.	Literal	
	Henry V	The fig of Spain!	Figurative	
	Henry VI Part 2	and a fig for Peter!	Figurative	
	King Edward III	Courage, Artois! A fig for feathered shafts	Figurative	
	King John	Give it a plum, a cherry, and a fig.	Literal	
	Othello	Virtue? A fig! 'Tis in ourselves that we are thus, or	Figurative	
Gooseberry	Henry IV Part 2	not worth a gooseberry. You that are old consider not	Literal	1
Grapes	All's Well That Ends Well	There's one grape yet. I am sure thy father drunk	Literal	6

	Antony and Cleopatra	The juice of Egypt's grape shall moist this lip.	Literal	
	As You Like It	when he had a desire to eat a grape, would open	Literal	
	Timon of Athens	Here's gold. Go, suck the subtle blood o'th' grape	Figurative	
	The Two Noble Kinsmen	Is, as a ripe grape, ruddy; he has felt	Figurative	
	The Rape of Lucrece	For one sweet grape who will the vine destroy?	Figurative	
Hazel (Filbert)	King Edward III	A hazel wand amidst a wood of pines,	Figurative	6
	Romeo and Juliet	Her chariot is an empty hazel-nut	Figurative	
		because thou hast hazel eyes. What eye but such an eye	Figurative	
	The Taming of the Shrew	O slanderous world! Kate like the hazel-twig	Figurative	
		As hazel-nuts and sweeter than the kernels.	Figurative	
	The Tempest	To clust'ring filberts, and sometimes I'll get thee	Literal	
Hip	Timon of Athens	The oaks bear mast, the briars scarlet hips;	Figurative	1
Leather-coat	Henry IV Part 2	There's a dish of leather-coats for	Literal	1
Lemon	Love's Labour's Lost	A lemon.	Literal	2

	Twelfth Night	thee sixpence for thy leman, hadst it?	Literal	
Medlar	As You Like It	it with a medlar; then it will be the earliest fruit	Literal	6
		and that's the right virtue of the medlar.	Figurative	
	Measure for Measure	They would else have married me to the rotten medlar.	Figurative	
	Romeo and Juliet	Now will he sit under a medlar tree	Literal	
	Timon of Athens	despised for the contrary. There's a medlar for thee.	Literal	
		Dost hate a medlar?	Literal	
Mulberry	Coriolanus	Now humble as the ripest mulberry	Figurative	5
	A Midsummer Night's Dream	With purple grapes, green figs, and mulberries.	Literal	
		And Thisbe, tarrying in mulberry shade,	Figurative	
	The Two Noble Kinsmen	Is gone to th' wood to gather mulberries;	Literal	
	Venus and Adonis	Would bring him mulberries and ripe-red cherries;	Literal	
Nut	All's Well That Ends Well	there can be no kernel in this light nut. The soul of this	Figurative	8
	A Midsummer Night's Dream	The squirrel's hoard, and fetch thee new nuts.	Literal	
	As You Like It	Sweetest nut hath sourest rind,	Figurative	

		Such a nut is Rosalind.	Figurative	
		concave as a covered goblet or a worm-eaten nut.	Figurative	
	Romeo and Juliet	with a man for cracking nuts, having no other reason but	Literal	
	The Comedy of Errors	A nut, a cherry stone.	Literal	
	Troilus and Cressida	were as good crack a fusty nut with no kernel.	Figurative	
Olive	Antony and Cleopatra	Shall bear the olive freely.	Figurative	8
	As You Like It	'Tis at the tuft of olives here hard by. –	Literal	
		A sheepcote fenced about with olive trees?	Literal	
	Henry IV Part 2	But Peace puts forth her olive everywhere.	Figurative	
	Henry VI Part 3	Adjudged an olive branch and laurel crown,	Figurative	
	Timon of Athens	And I will use the olive with my sword,	Figurative	
	Twelfth Night	war, no taxation of homage. I hold the olive in my hand;	Figurative	
	Sonnet 107	And peace proclaims olives of endless age.	Figurative	
Orange	Coriolanus	cause between an orange-wife and a faucet-seller, and	Literal	5
	A Midsummer Night's Dream	beard, your orange-tawny beard, your purple-in-grain	Figurative	

		With orange-tawny bill,	Figurative	
	Much Ado About Nothing	nor well; but civil count, civil as an orange, and something	Figurative	
		Give not this rotten orange to your friend	Figurative	
Peach	Henry IV Part 2	thy peach-coloured once! Or to bear the inventory of	Figurative	2
	Measure for Measure	the mercer, for some four suits of peach-coloured satin,	Figurative	
Pear	All's Well That Ends Well	pear; it was formerly better; marry, yet 'tis a withered	Figurative	5
		pear. Will you anything with it?	Figurative	
		pears: it looks ill, it eats drily; marry, 'tis a withered	Figurative	
	The Merry Wives of Windsor	dried pear. I never prospered since I forswore myself at	Figurative	
	Romeo and Juliet	An open-arse and thou a poppering pear!	Figurative	
Plums/Prunes	Hamlet	wrinkled, their eyes purging thick amber and plum-tree	Figurative	9
	Henry IV Part 1	prune, nor no more truth in thee than in a drawn fox –	Figurative	
		A plum-tree, master.	Literal	

	Henry VI Part 2	Mass, thou loved'st plums well, that wouldst venture so.	Literal	
	King John	Give it a plum, a cherry, and a fig.	Literal	
	The Two Noble Kinsmen	If he dare venture; hang him, plum porridge!	Figurative	
		And, by a figure, even the very plum-broth	Figurative	
	The Passionate Pilgrim	Like a green plum that hangs upon a tree,	Figurative	
	Venus and Adonis	The mellow plum doth fall, the green sticks fast,	Figurative	
Pomegranate	All's Well That Ends Well	kernel out of a pomegranate. You are a vagabond and no	Literal	2
	Romeo and Juliet	Nightly she sings on yond pomegranate tree.	Literal	
Pomewater	Love's Labour's Lost	blood; ripe as the pomewater, who now hangeth like a	Figurative	1
Raisins	The Winter's Tale	and as many of raisins o'th' sun.	Literal	1
Strawberry	Henry V	The strawberry grows underneath the nettle,	Figurative	4
	Othello	Spotted with strawberries, in your wife's hand?	Literal	
	Richard III	I saw good strawberries in your garden there.	Literal	

		I have sent for these strawberries.	Literal	
Walnut	The Merry Wives of Windsor	jealous as Ford, that searched a hollow walnut for his	Figurative	2
	The Taming of the Shrew	Why, 'tis a cockle or a walnut-shell,	Figurative	

Grains & Crops

Plant Name	Play/Poem	Quote	Meaning	Mentions
Barley	Henry V	A drench for sur-reined jades, their barley broth,	Figurative	3
	The Tempest	Of wheat, rye, barley, fetches, oats, and pease;	Literal	
	The Two Noble Kinsmen	barley-break, we of the blessed. Alas, 'tis a sore life they	Figurative	
Corn	As You Like It	That o'er the green corn field did pass,	Literal	12
	Coriolanus	Let us kill him, and we'll have corn at	Literal	
		For corn at their own rates, whereof they say	Literal	
		Corn for the rich men only. With these shreds	Literal	
		The Volsces have much corn. Take these rats thither	Literal	

		corn, he himself stuck not to call us the many-headed	Literal	
		When corn was given them gratis, you repined	Literal	
		Tell me of corn!	Literal	
		The corn o'th' storehouse gratis, as 'twas used	Literal	
		More worthier than their voices. They know the corn	Literal	
		Did not deserve corn gratis. Being i'th' war,	Literal	
	The Rape of Lucrece	As corn o'ergrown by weeds, so heedful fear	Figurative	
Darnel	Henry V	The darnel, hemlock, and rank fumitory	Figurative	3
	Henry VI Part 1	'Twas full of darnel; do you like the taste?	Literal	
	King Lear	Darnel, and all the idle weeds that grow	Literal	
Flax	Henry VI Part 2	Shall to my flaming wrath be oil and flax.	Figurative	5
	King Lear	Go thou. I'll fetch some flax and whites of eggs	Literal	
	The Merry Wives of Windsor	What, a hodge-pudding? A bag of flax?	Literal	
	Twelfth Night	Excellent, it hangs like flax on a distaff; and I	Figurative	
	The Two Noble Kinsmen	No more be hid in him than fire in flax,	Figurative	
Hemp	Henry V	And let not hemp his windpipe suffocate.	Figurative	1
Oats	Henry IV Part 1	oats rose, it was the death of him.	Literal	6

	King Lear	I cannot draw a cart nor eat dried oats;	Literal	
	A Midsummer Night's Dream	good dry oats. Methinks I have a great desire to a bottle	Literal	
	The Taming of the Shrew	Ay, sir, they be ready – the oats have eaten the	Literal	
	The Tempest	Of wheat, rye, barley, fetches, oats, and pease;	Literal	
	The Two Noble Kinsmen	And twenty strike of oats; but he'll ne'er have her.	Literal	
Rice	The Winter's Tale	of sugar, five pound of currants, rice – what will this	Literal	2
		sister of mine do with rice? But my father hath made her	Literal	
Rye	As You Like It	Between the acres of the rye,	Literal	2
	The Tempest	Of wheat, rye, barley, fetches, oats, and pease;	Literal	
Stubble	Coriolanus	To kindle their dry stubble; and their blaze	Figurative	2
	Henry IV Part 1	Showed like a stubble-land at harvest-home.	Figurative	
Vetches/fetches	The Tempest	Of wheat, rye, barley, fetches, oats, and pease;	Literal	1
Wheat	Antony and Cleopatra	Measures of wheat to Rome; this 'greed upon,	Literal	8
	Henry IV Part 2	and again, sir – shall we sow the hade land with wheat?	Literal	
		With red wheat, Davy. But for William cook –	Literal	

	King Lear	mildews the white wheat, and hurts the poor creature of	Literal	
	The Merchant of Venice	grains of wheat hid in two bushels of chaff: you shall	Figurative	
	A Midsummer Night's Dream	When wheat is green, when hawthorn buds appear.	Literal	
	The Tempest	Of wheat, rye, barley, fetches, oats, and pease;	Literal	
	Troilus and Cressida	have a cake out of the wheat must needs tarry the	Literal	

Grasses, weeds & seeds

Plant Name	Play/Poem	Quote	Meaning	Mentions
Bramble	As You Like It	brambles; all, forsooth, deifying the name of Rosalind	Literal	2
	Venus and Adonis	The thorny brambles and embracing bushes,	Figurative	
Briar	All's Well That Ends Well	When briars shall have leaves as well as thorns	Literal	17
	As You Like It	how full of briars is this working-day world!	Literal	
	The Comedy of Errors	Usurping ivy, briar, or idle moss,	Figurative	
	Coriolanus	Scratches with briars,	Figurative	

	Henry VI Part 1	From off this briar pluck a white rose with me.	Literal	
	A Midsummer Night's Dream	Hop as light as bird from briar,	Literal	
		Thorough bush, thorough briar,	Literal	
		Of colour like the red rose on triumphant briar,	Figurative	
		Thorough bog, thorough bush, thorough brake, thorough briar,	Literal	
		For briars and thorns at their apparel snatch,	Figurative	
		Bedabbled with the dew, and torn with briars –	Figurative	
	The Tempest	Toothed briars, sharp furzes, pricking goss, and thorns,	Literal	
	Timon of Athens	The oaks bear mast, the briars scarlet hips;	Literal	
	Titus Andronicus	Whose mouth is covered with rude-growing briars,	Figurative	
	The Two Noble Kinsmen	And leaves him to base briars.	Figurative	
	The Winter's Tale	I'll have thy beauty scratched with briars and made	Figurative	
	Venus and Adonis	Each envious briar his weary legs doth scratch,	Figurative	
Broom	A Midsummer Night's Dream	I am sent with broom before	Literal	1

Bulrush	The Two Noble Kinsmen	A wreath of bulrush rounded; about her stuck	Literal	1
Harlock	King Lear	With hardokes, hemlock, nettles, cuckoo-flowers	Literal	1
Docks	Henry V	But hateful docks, rough thistles, kecksies, burs,	Figurative	2
	The Tempest	Or docks, or mallows.	Literal	
Fescue	The Two Noble Kinsmen	A fescue in her fist, and you shall see her	Literal	1
Fumitory/F umiter	Henry V	The darnel, hemlock, and rank fumitory	Figurative	2
	King Lear	Crowned with rank fumiter and furrow-weeds,	Literal	
Furrow-weeds	King Lear	Crowned with rank fumiter and furrow-weeds,	Literal	1
Goss	The Tempest	Toothed briars, sharp furzes, pricking goss, and thorns,	Literal	1
Furze	The Tempest	Toothed briars, sharp furzes, pricking goss, and thorns,	Literal	2
		for an acre of barren ground. Long heath, brown furze,	Literal	
Grasses	All's Well That Ends Well	much skill in grass.	Literal	28
	The Comedy of Errors	'Tis true, she rides me, and I long for grass.	Literal	
	Hamlet	Ay, sir, but ‘ while the grass grows ’ – the proverb	Figurative	
		At his head a grass-green turf,	Figurative	

	Henry IV Part 1	Yea, and to tickle our noses with spear-grass,	Literal	
	Henry V	Grew like the summer grass, fastest by night,	Figurative	
		With conscience wide as hell, mowing like grass	Figurative	
		Lies foul with chawed grass, still and motionless;	Figurative	
	Henry VI Part 2	Where biting cold would never let grass grow,	Literal	
		my palfrey go to grass. And when I am king, as king I	Figurative	
		I climbed into this garden, to see if I can eat grass, or pick	Literal	
		pray God I may never eat grass more.	Literal	
	King Edward III	The sun that withers hay doth nourish grass:	Figurative	
	Love's Labour's Lost	To tread a measure with her on this grass.	Figurative	
	The Merchant of Venice	Plucking the grass to know where sits the wind,	Literal	
	A Midsummer Night's Dream	Decking with liquid pearl the bladed grass –	Figurative	
		You minimus of hindering knot-grass made,	Figurative	
	Richard II	The grass whereon thou treadest the presence strewed,	Literal	

		Her pastor's grass with faithful English blood.	Figurative	
	The Tempest	How lush and lusty the grass looks! How	Figurative	
		Here on this grass-plot, in this very place,	Literal	
	Timon of Athens	We cannot live on grass, on berries, water,	Literal	
	Titus Andronicus	As flowers with frost, or grass beat down with storms.	Figurative	
	The Rape of Lucrece	Show'd like an April daisy on the grass,	Figurative	
	Venus and Adonis	Sweet bottom-grass and high delightful plain,	Figurative	
		For on the grass she lies as she were slain,	Literal	
		The grass stoops not, she treads on it so light;	Figurative	
		No flower was nigh, no grass, herb, leaf or weed,	Figurative	
Honey-stalks	Titus Andronicus	Than baits to fish, or honey-stalks to sheep,	Figurative	1
Kecksies	Henry V	But hateful docks, rough thistles, kecksies, burs,	Figurative	1
Mistletoe	Titus Andronicus	O'ercome with moss and baleful mistletoe;	Literal	1
Moss	The Comedy of Errors	Usurping ivy, briar, or idle moss,	Figurative	1

Reeds	Henry IV Part 1	Ran fearfully among the trembling reeds	Literal	5
	The Tempest	With hair upstaring – then like reeds, not hair –	Figurative	
		From eaves of reeds. Your charm so strongly works 'em	Figurative	
	The Two Noble Kinsmen	From the far shore, thick-set with reeds and sedges,	Literal	
		Who made the sound, the rushes and the reeds	Literal	
Rush	All's Well That Ends Well	rush for Tom's forefinger, as a pancake for Shrove	Figurative	15
	Antony and Cleopatra	The rush that lies before him; cries ‘ Fool Lepidus!’	Literal	
	As You Like It	Cage of rushes I am sure you are not prisoner.	Figurative	
	Coriolanus	And hews down oaks with rushes. Hang ye! Trust Ye?	Figurative	
		Which yet seem shut, we have but pinned with rushes;	Figurative	
	Cymbeline	Did softly press the rushes, ere he wakened	Literal	
	Henry IV Part 1	She bids you on the wanton rushes lay you down,	Literal	
	Henry IV Part 2	Enter three Grooms, strewers of rushes	Literal	
		More rushes, more rushes!	Literal	
	Romeo and Juliet	Tickle the senseless rushes with their heels.	Literal	
	The Taming of the Shrew	trimmed, rushes strewed, cobwebs swept, the servingmen	Literal	

	The Two Noble Kinsmen	Enter Gaoler's Daughter with rushes	Literal	
		Who made the sound, the rushes and the reeds	Literal	
		Of rushes that grew by, and to 'em spoke	Literal	
	The Rape of Lucrece	He takes it from the rushes where it lies,	Literal	
Sedge	The Two Gentlemen of Verona	Giving a gentle kiss to every sedge	Literal	5
	Much Ado About Nothing	sedges! But that my Lady Beatrice should know me,	Literal	
	The Taming of the Shrew	And Cytherea all in sedges hid,	Literal	
		Even as the waving sedges play wi'th' wind.	Literal	
	The Two Noble Kinsmen	From the far shore, thick-set with reeds and sedges,	Literal	
Sugar	As You Like It	for honesty coupled to beauty is to have honey a sauce to sugar.	Figurative	12
	Henry IV Part 1	of sugar, clapped even now into my hand by an	Literal	
		my puny drawer to what end he gave me the sugar.	Literal	
		Nay but hark you, Francis, for the sugar	Literal	
		If sack and sugar be a fault	Figurative	
	Henry V	more eloquence in a sugar touch of them than in the	Figurative	
	Love's Labour's Lost	Honey, and milk, and sugar – there is three.	Figurative	

	The Merchant of Venice	Parted with sugar breath; so sweet a bar	Figurative	
	The Merry Wives of Windsor	wine and sugar of the best and the fairest, that would	Literal	
	Richard II	And yet your fair discourse hath been as sugar,	Figurative	
	Richard III	Why strew'st thou sugar on that bottled spider	Figurative	
	The Winter's Tale	of sugar, five pound of currants, rice – what will this	Literal	
Thorns	All's Well That Ends Well	If ever we are nature's, these are ours; this thorn	Figurative	30
		You barely leave our thorns to prick ourselves,	Figurative	
		When briars shall have leaves as well as thorns	Literal	
	Hamlet	And to those thorns that in her bosom lodge	Figurative	
	Henry IV Part 1	And plant this thorn, this canker Bolingbroke?	Figurative	
	Henry VI Part 1	Pluck a red rose from off this thorn with me.	Literal	
		Hath not thy rose a thorn, Plantagenet?	Figurative	
	Henry VI Part 2	To mow down thorns that would annoy our foot,	Figurative	
	Henry VI Part 3	That rents the thorns and is rent with the thorns,	Figurative	
		What! Can so young a thorn begin to prick?	Figurative	

	King John	Among the thorns and dangers of this world.	Figurative	
	Love's Labour's Lost	Ne'er to pluck thee from thy thorn,	Figurative	
	A Midsummer Night's Dream	Than that which, withering on the virgin thorn,	Figurative	
		thorns and a lantern, and say he comes to disfigure or to	Literal	
		For briars and thorns at their apparel snatch,	Figurative	
		This man with lantern, dog, and bush of thorn	Literal	
		lantern is the moon, I the man i'th' moon, this thorn	Literal	
		bush my thorn bush, and this dog my dog.	Literal	
	Richard II	Shall feel this day as sharp to them as thorn.	Figurative	
	Romeo and Juliet	Too rude, too boisterous, and it pricks like thorn.	Figurative	
	The Tempest	Toothed briars, sharp furzes, pricking goss, and thorns,	Literal	
	The Winter's Tale	Is goads, thorns, nettles, tails of wasps;	Figurative	
		But O, the thorns we stand upon! Camillo –	Figurative	
	The Passionate Pilgrim	Ne'er to pluck thee from thy thorn;	Figurative	
		Leaned her breast up-till a thorn,	Figurative	
	The Rape of Lucrece	I know what thorns the growing rose defends;	Figurative	

		Quote	Meaning	
		‘And whiles against a thorn thou bear'st thy part	Figurative	
	Sonnet 35	Roses have thorns, and silver fountains mud;	Literal	
	Sonnet 54	Hang on such thorns, and play as wantonly,	Figurative	
	Sonnet 99	The roses fearfully on thorns did stand,	Figurative	

Herbs & Spices

Plant Name	Play/Poem	Quote	Meaning	Mentions
Angelica	Romeo and Juliet	Look to the baked meats, good Angelica.	Figurative	1
Balm	Antony and Cleopatra	As sweet as balm, as soft as air, as gentle –	Figurative	16
	Henry IV Part 2	Be drops of balm to sanctify thy head;	Figurative	
	Henry V	'Tis not the balm, the sceptre, and the ball,	Literal	
	Henry VI Part 3	Thy balm washed off wherewith thou wast anointed;	Figurative	
		My pity hath been balm to heal their wounds,	Figurative	
	King Lear	The argument of your praise, balm of your age,	Figurative	
	Macbeth	Balm of hurt minds, great nature's second course,	Figurative	
	The Merry Wives of Windsor	With juice of balm and every precious flower.	Figurative	

	Richard II	The which no balm can cure but his heart-blood	Literal	
		Can wash the balm off from an anointed king	Figurative	
		With mine own tears I wash away my balm,	Figurative	
	Richard III	I pour the helpless balm of my poor eyes.	Figurative	
	Timon of Athens	We sent to thee, to give thy rages balm,	Figurative	
	Troilus and Cressida	But, saying thus, instead of oil and balm,	Figurative	
	The Rape of Lucrece	And drop sweet balm in Priam's painted wound,	Literal	
	Venus and Adonis	And, trembling in her passion, calls it balm,	Figurative	
Burnet	Henry V	The freckled cowslip, burnet, and green clover,	Literal	1
Camomile	Henry IV Part 1	but also how thou art accompanied. For though the camomile,	Figurative	1
Cloves	Love's Labour's Lost	Stuck with cloves.	Literal	1
Hebenon	Hamlet	With juice of cursed hebona in a vial,	Literal	1
Dian’s Bud	A Midsummer Night's Dream	Dian's bud o'er Cupid's flower	Literal	1
Fennel	Hamlet	There's fennel for you, and columbines.	Literal	2
	Henry IV Part 2	plays at quoits well, and eats conger and fennel, and	Literal	

Ginger	Henry IV Part 1	razes of ginger, to be delivered as far as Charing Cross.	Literal	7
	Henry V	And of the heat of the ginger. It is a beast for	Figurative	
	Measure for Measure	a commodity of brown paper and old ginger, ninescore-and-seventeen	Literal	
		ready money. Marry, then ginger was not much in request,	Literal	
	The Merchant of Venice	ever knapped ginger or made her neighbours believe she	Figurative	
	Twelfth Night	Yes, by Saint Anne, and ginger shall be hot i'the	Literal	
	The Winter's Tale	two of ginger, but that I may beg; four pound of prunes,	Literal	
Hemlock	Henry V	The darnel, hemlock, and rank fumitory	Figurative	3
	King Lear	With hardokes, hemlock, nettles, cuckoo-flowers,	Literal	
	Macbeth	Root of hemlock digged i'the dark,	Literal	
Hyssop	Othello	lettuce, set hyssop and weed up thyme, supply it with	Literal	1
Insane root	Macbeth	Or have we eaten on the insane root	Figurative	1
Mace	The Winter's Tale	have saffron to colour the warden pies; mace; dates –	Literal	1
Mandragora Mandrake	Antony and Cleopatra	Give me to drink mandragora.	Literal	6

	Othello	Look where he comes! Not poppy, nor mandragora,	Literal	
	Henry IV Part 2	no judgement. Thou whoreson mandrake, thou art	Figurative	
		and the whores called him mandrake. 'A came ever in	Figurative	
		Would curses kill, as doth the mandrake's groan	Figurative	
	Romeo and Juliet	And shrieks like mandrakes torn out of the earth,	Figurative	
Marjoram	All's Well That Ends Well	Indeed, sir, she was the sweet marjoram of the	Figurative	4
	King Lear	Sweet marjoram.	Figurative	
	The Winter's Tale	Hot lavender, mints, savory, marjoram;	Literal	
	Sonnet 99	And buds of marjoram had stolen thy hair,	Figurative	
Mints	Love's Labour's Lost	That mint!	Literal	4
	Troilus and Cressida	A slave whose gall coins slanders like a mint –	Figurative	
	Twelfth Night	jests fire-new from the mint, you should have banged	Literal	
	The Winter's Tale	Hot lavender, mints, savory, marjoram;	Literal	
Mustard	As You Like It	honour the mustard was naught: now I'll stand to it	Literal	9
		the pancakes were naught and the mustard was good,	Literal	
		before ever he saw those pancakes or that mustard.	Literal	

	Henry IV Part 2	as thick as Tewkesbury mustard. There's no more conceit	Figurative	
	The Taming of the Shrew	What say you to a piece of beef and mustard?	Figurative	
		Ay, but the mustard is too hot a little.	Figurative	
		Why then, the beef, and let the mustard rest.	Figurative	
		Nay then, I will not. You shall have the mustard,	Figurative	
		Why then, the mustard without the beef.	Figurative	
Nutmeg	Henry V	He's of the colour of the nutmeg.	Figurative	3
	Love's Labour's Lost	A gilt nutmeg.	Literal	
	The Winter's Tale	none, that's out of my note; nutmegs, seven; a race or	Literal	
Parmaceti	Henry IV Part 1	Was parmacity for an inward bruise,	Literal	1
Parsley	The Taming of the Shrew	afternoon as she went to the garden for parsley to stuff a	Literal	1
Pepper	Twelfth Night	there's vinegar and pepper in't.	Literal	1
Rosemary	Hamlet	There's rosemary, that's for remembrance.	Literal	8
	King Lear	Pins, wooden pricks, nails, sprigs of rosemary;	Literal	
	Pericles	Marry come up, my dish of chastity with rosemary and	Figurative	

	Romeo and Juliet	Doth not rosemary and Romeo begin both with a letter?	Figurative	
		the prettiest sententious of it, of you and rosemary, that	Figurative	
		Dry up your tears, and stick your rosemary	Literal	
		rosemary on her and shutting the curtains	Literal	
	The Winter's Tale	For you there's rosemary and rue; these keep	Literal	
Rue	Hamlet	rue for you, and here's some for me. We may call it	Literal	5
		herb of grace o' Sundays. O, you must wear your rue	Literal	
	Richard II	I'll set a bank of rue, sour herb of grace.	Figurative	
		Rue even for ruth here shortly shall be seen	Figurative	
	The Winter's Tale	For you there's rosemary and rue; these keep	Literal	
Saffron	All's Well That Ends Well	fellow there, whose villainous saffron would have	Figurative	4
	The Comedy of Errors	Did this companion with the saffron face	Figurative	
	The Tempest	Who, with thy saffron wings, upon my flowers	Figurative	
	The Winter's Tale	have saffron to colour the warden pies; mace; dates –	Literal	

Savory	The Winter's Tale	Hot lavender, mints, savory, marjoram;	Literal	1
Thyme	A Midsummer Night's Dream	I know a bank where the wild thyme blows,	Literal	3
	Othello	lettuce, set hyssop and weed up thyme, supply it with	Literal	
	The Two Noble Kinsmen	And sweet thyme true,	Figurative	
Wormwood	Hamlet	That's wormwood.	Literal	5
	King Edward III	If gall or wormwood have a pleasant taste,	Figurative	
	Love's Labour's Lost	To weed this wormwood from your fruitful brain,	Figurative	
	Romeo and Juliet	For I had then laid wormwood to my dug,	Literal	
		When it did taste the wormwood on the nipple	Literal	

Trees & Shrubs

Plant Name	Play/Poem	Quote	Meaning	Mentions
Apple	Hamlet	an apple, in the corner of his jaw, first mouthed, to be	Figurative	9
	Henry IV Part 1	withered like an old apple-john. Well, I'll repent, and	Figurative	
	King Lear	for though she's as like this as a crab's like an apple, yet	Figurative	
	The Merchant of Venice	A goodly apple rotten at the heart.	Figurative	

	The Taming of the Shrew	As much as an apple doth an oyster,	Figurative	
	The Tempest	pocket and give it his son for an apple.	Literal	
	Twelfth Night	a codling when 'tis almost an apple. 'Tis with him in	Figurative	
		An apple cleft in two is not more twin	Figurative	
	Sonnet 93	How like Eve's apple doth thy beauty grow,	Figurative	
Apricot/ Apricock	A Midsummer Night's Dream	Feed him with apricocks and dewberries,	Literal	3
	Richard II	Go, bind thou up young dangling apricocks	Literal	
	The Two Noble Kinsmen	Yon little tree, yon blooming apricot;	Figurative	
Arabian Tree	The Phoenix and Turtle	On the sole Arabian tree,	Literal	1
Ash	Coriolanus	My grained ash an hundred times hath broke	Figurative	1
Aspen	Henry IV Part 2	aspen leaf. I cannot abide swaggerers.	Literal	2
	Titus Andronicus	Tremble like aspen leaves upon a lute	Figurative	
Balsam/Balsamum	The Comedy of Errors	The oil, the balsamum, and aqua-vitae.	Literal	2
	Timon of Athens	Is this the balsam that the usuring Senate	Literal	
Bay/Laurel	Richard II	The bay trees in our country are all withered,	Figurative	6

	The Passionate Pilgrim	Ah, that I had my lady at this bay,	Literal	
	Antony and Cleopatra	Sit laurel victory, and smooth success	Figurative	
	Henry VI Part 3	Adjudged an olive branch and laurel crown,	Figurative	
	King Edward III	Be still adorned with laurel victory.	Figurative	
	Titus Andronicus	Cometh Andronicus, bound with laurel boughs,	Figurative	
Beech	The Two Noble Kinsmen	And a broad beech – and thereby hangs a tale –	Literal	1
Birch	Measure for Measure	Having bound up the threatening twigs of birch,	Figurative	2
	The Two Noble Kinsmen	The birch upon the breeches of the small ones,	Literal	
Box-Tree	Twelfth Night	Get ye all three into the box-tree. Malvolio's	Literal	1
Cedar	Cymbeline	cedar shall be lopped branches, which, being	Literal	10
		stately cedar shall be lopped branches, which	Literal	
		The lofty cedar, royal Cymbeline,	Figurative	
		To the majestic cedar joined; whose issue	Figurative	
	Henry VI Part 2	As on a mountain-top the cedar shows,	Figurative	
	Henry VI Part 3	Thus yields the cedar to the axe's edge,	Figurative	

	Henry VIII	And like a mountain cedar reach his branches	Figurative	
	Love's Labour's Lost	As upright as the cedar.	Figurative	
	The Tempest	The pine and cedar; graves at my command	Literal	
	The Two Noble Kinsmen	A mile hence I have sent him, where a cedar	Figurative	
	The Rape of Lucrece	The cedar stoops not to the base shrub's foot,	Figurative	
Cypress	Coriolanus	I am attended at the cypress grove. I pray you	Literal	6
	Henry VI Part 2	Their sweetest shade, a grove of cypress trees!	Figurative	
	The Taming of the Shrew	In cypress chests my arras counterpoints,	Figurative	
	Twelfth Night	And in sad cypress let me be laid.	Figurative	
		Enough is shown; a cypress, not a bosom,	Figurative	
	The Winter's Tale	Cyprus black as e'er was crow;	Literal	
Ebony	Love's Labour's Lost	By heaven, thy love is black as ebony!	Figurative	3
		Is ebony like her? O wood divine!	Figurative	
	Twelfth Night	are as lustrous as ebony. And yet complainest thou	Figurative	
Elder	Henry IV Part 2	Look, whe'er the withered elder hath not	Figurative	2
	The Merry Wives of Windsor	My Galen? My heart of elder? Ha? Is he dead, bully	Figurative	

Elm	The Comedy of Errors	Thou art an elm, my husband; I a vine,	Figurative	3
	Henry IV Part 2	Answer, thou dead elm, answer.	Figurative	
	A Midsummer Night's Dream	Enrings the barky fingers of the elm	Figurative	
Fern(seed)	Henry IV Part 1	of fern-seed, we walk invisible.	Figurative	2
		beholding to the night than to fern-seed for your	Figurative	
Hawthorn	As You Like It	their barks; hangs odes upon hawthorns, and elegies on	Literal	8
	Henry VI Part 3	Gives not the hawthorn bush a sweeter shade	Figurative	
	King Lea	Through the sharp hawthorn blow the cold winds.	Literal	
		Still through the hawthorn blows the cold wind	Literal	
	The Merry Wives of Windsor	these lisping hawthorn-buds that come like women in	Figurative	
	A Midsummer Night's Dream	When wheat is green, when hawthorn buds appear.	Literal	
		hawthorn brake our tiring-house, and we will do it in	Literal	
	The Two Noble Kinsmen	Again betake you to your hawthorn house.	Literal	
Hazel (Filbert)	King Edward III	A hazel wand amidst a wood of pines,	Figurative	6
	Romeo and Juliet	Her chariot is an empty hazel-nut	Figurative	

		because thou hast hazel eyes. What eye but such an eye	Figurative	
	The Taming of the Shrew	O slanderous world! Kate like the hazel-twig	Figurative	
		As hazel-nuts and sweeter than the kernels.	Figurative	
	The Tempest	To clust'ring filberts, and sometimes I'll get thee	Literal	
Heath	Macbeth	Upon the heath	Literal	3
		Upon this blasted heath you stop our way	Literal	
	The Tempest	for an acre of barren ground. Long heath, brown furze,	Literal	
Holly	As You Like It	Hey-ho, sing hey-ho, unto the green holly, (x2)	Literal	2
		Then hey-ho, the holly, (x2)	Literal	
Ivy	The Comedy of Errors	Usurping ivy, briar, or idle moss,	Figurative	6
	A Midsummer Night's Dream	Gently entwist; the female ivy so	Figurative	
	The Tempest	The ivy which had hid my princely trunk,	Figurative	
	The Two Noble Kinsmen	Hard-haired and curled, thick-twined like ivy tods,	Figurative	
	The Winter's Tale	ivy. Good luck, an't be thy will!	Literal	
	The Passionate Pilgrim	A belt of straw and ivy buds,	Literal	

Line Tree	The Tempest	hang them on this line	Literal	2
		Mistress line, is not this my jerkin?	Literal	
Locust	Othello	that to him now is as luscious as locusts shall be to him	Figurative	1
Myrtle	Antony and Cleopatra	As is the morn-dew on the myrtle leaf	Figurative	6
	Measure for Measure	Than the soft myrtle; but man, proud man,	Figurative	
	The Passionate Pilgrim	Under a myrtle shade, began to woo him:	Literal	
		Embroider'd all with leaves of myrtle.	Literal	
		Which a grove of myrtles made,	Literal	
	Venus and Adonis	This said, she hasteth to a myrtle grove,	Literal	
Olive	Antony and Cleopatra	Shall bear the olive freely.	Figurative	8
	As You Like It	'Tis at the tuft of olives here hard by. –	Literal	
		A sheepcote fenced about with olive trees?	Literal	
	Henry IV Part 2	But Peace puts forth her olive everywhere.	Figurative	
	Henry VI Part 3	Adjudged an olive branch and laurel crown,	Figurative	
	Timon of Athens	And I will use the olive with my sword,	Figurative	
	Twelfth Night	war, no taxation of homage. I hold the olive in my hand;	Figurative	

	Sonnet 107	And peace proclaims olives of endless age.	Figurative	
Orange	Coriolanus	cause between an orange-wife and a faucet-seller, and	Literal	5
	A Midsummer Night's Dream	beard, your orange-tawny beard, your purple-in-grain	Figurative	
		With orange-tawny bill,	Figurative	
	Much Ado About Nothing	nor well; but civil count, civil as an orange, and something	Figurative	
		Give not this rotten orange to your friend	Figurative	
Palm	Antony and Cleopatra	There's a palm presages chastity, if nothing else.	Figurative	6
		Nay, if an oily palm be not a fruitful prognostication,	Figurative	
	As You Like It	before you came; for look here what I found on a palm-tree.	Literal	
	Coriolanus	And bear the palm for having bravely shed	Literal	
	Hamlet	As love between them like the palm might flourish,	Figurative	
	The Winter's Tale	Upon his palm? – How now, you wanton calf!	Literal	
Pine	Antony and Cleopatra	Yet they are not joined. Where yond pine does stand	Literal	7
		On blossoming Caesar; and this pine is barked	Literal	
	Cymbeline	That by the top doth take the mountain pine	Literal	

	Henry VI Part 1	Within a loathsome dungeon, there to pine,	Literal	
	Henry VI Part 2	Thus droops this lofty pine and hangs his sprays;	Literal	
	The Tempest	The pine, and let thee out.	Literal	
		The pine and cedar; graves at my command	Literal	
Plane	The Two Noble Kinsmen	Higher than all the rest spreads like a plane,	Figurative	1
Plum tree	Hamlet	wrinkled, their eyes purging thick amber and plum-tree	Figurative	2
	Henry VI Part 2	A plum-tree, master.	Literal	
Pomegranate	Romeo and Juliet	Nightly she sings on yond pomegranate tree.	Literal	1
Sycamore	Love's Labour's Lost	Under the cool shade of a sycamore	Literal	3
	Othello	The poor soul sat sighing by a sycamore tree,	Literal	
	Romeo and Juliet	Where, underneath the grove of sycamore	Literal	
Willow	Hamlet	There is a willow grows askant the brook	Figurative	9
	Henry VI Part 3	I'll wear the willow garland for his sake.	Literal	
	The Merchant of Venice	Stood Dido with a willow in her hand	Literal	

	Much Ado About Nothing	Even to the next willow, about your own business,	Literal	
		I offered him my company to a willow-tree, either to	Literal	
	Othello	And did forsake her. She had a song of willow;	Figurative	
		Sing all a green willow must be my garland.	Figurative	
	Twelfth Night	Make me a willow cabin at your gate,	Literal	
	The Two Noble Kinsmen	Nothing but ‘ Willow, willow, willow,’ and between	Literal	
Yew	King Edward III	To hurl away their pretty-coloured yew,	Literal	6
	Macbeth	Gall of goat, and slips of yew	Literal	
	Romeo and Juliet	Under yond yew trees lay thee all along,	Literal	
		As I did sleep under this yew tree here,	Literal	
	Titus Andronicus	Unto the body of a dismal yew	Literal	
	Twelfth Night	My shroud of white, stuck all with yew,	Literal	

Vegetables & Legumes

Plant Name	Play/Poem	Quote	Meaning	Mentions

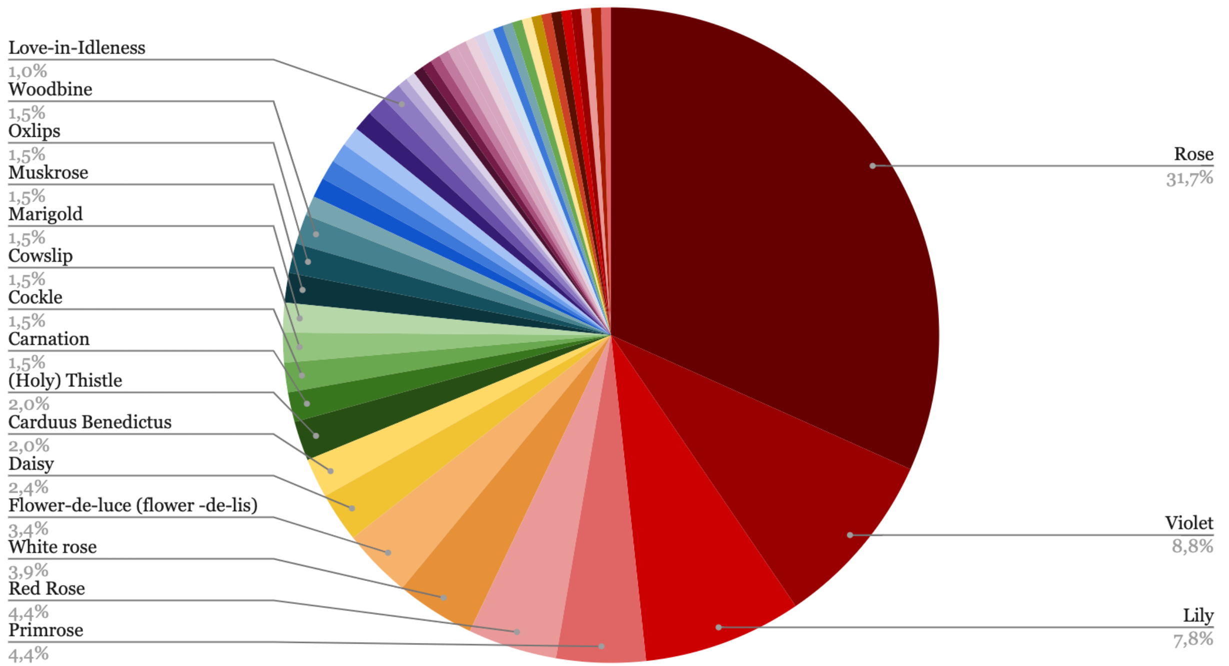
Beans	Henry IV Part 1	Peas and beans are as dank here as a	Literal	2
	A Midsummer Night's Dream	When I a fat and bean-fed horse beguile,	Literal	
Cabbage	The Merry Wives of Windsor	Good worts? Good cabbage!	Figurative	1
Carrot (Caret)	The Merry Wives of Windsor	Remember, William. Focative is caret.	Figurative	1
Clover	Henry V	The freckled cowslip, burnet, and green clover,	Literal	1
Cyme (Senna)	Macbeth	What rhubarb, senna, or what purgative drug	Literal	1
Garlic	Henry IV Part 1	With cheese and garlic in a windmill, far,	Literal	4
	Measure for Measure	though she smelt brown bread and garlic.	Literal	
	A Midsummer Night's Dream	nor garlic; for we are to utter sweet breath, and I do	Literal	
	The Winter's Tale	Mopsa must be your mistress. Marry, garlic to	Literal	
Gourd (Pumpion)	The Merry Wives of Windsor	humidity, this gross watery pumpion. We'll teach him	Figurative	1
Leek	Henry V	Tell him I'll knock his leek about his pate	Figurative	11
		your majesty takes no scorn to wear the leek upon Saint	Figurative	
		Nay, that's right; but why wear you your leek	Figurative	

		yesterday, look you, and bid me eat my leek.	Literal	
		Hence! I am qualmish at the smell of leek.	Figurative	
		look you, this leek. Because, look you, you do not love	Figurative	
		you fall to – if you can mock a leek, you can eat a leek.	Figurative	
		I say, I will make him eat some part of my leek,	Figurative	
		By this leek, I will most horribly revenge – I eat	Figurative	
		sauce to your leek? There is not enough leek to swear	Figurative	
		have another leek in my pocket which you shall eat.	Figurative	
Lettuce	Othello	lettuce, set hyssop and weed up thyme, supply it with	Literal	1
Mushrooms	The Tempest	Is to make midnight mushrumps, that rejoice	Literal	1
Onion	All's Well That Ends Well	Mine eyes smell onions, I shall weep anon.	Figurative	5
	Antony and Cleopatra	and indeed the tears live in an onion that should water	Figurative	
		And I, an ass, am onion-eyed. For shame,	Figurative	
	A Midsummer Night's Dream	for the lion's claws. And, most dear actors, eat no onions	Literal	
	The Taming of the Shrew	An onion will do well for such a shift,	Figurative	
Pig-nut	The Tempest	And I with my long nails will dig thee pignuts,	Literal	1

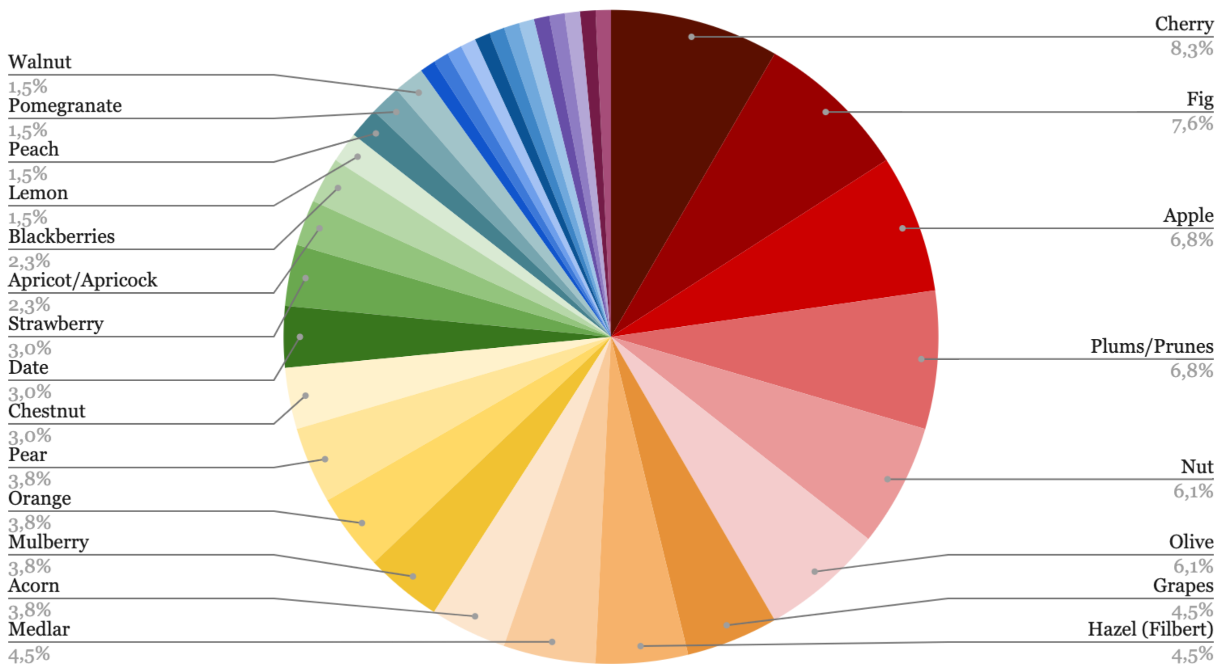
Potato	The Merry Wives of Windsor	Let the sky rain potatoes. Let it thunder to the tune of ' Greensleeves,'	Figurative	2
	Troilus and Cressida	potato-finger, tickles these together! Fry, lechery, fry!	Figurative	
Radish	Henry IV Part 1	fought not with fifty of them I am a bunch of radish. If	Figurative	2
	Henry IV Part 2	world like a forked radish, with a head fantastically	Figurative	
Rhubarb	Macbeth	What rhubarb, senna, or what purgative drug	Literal	1
Samphire	King Lear	Hangs one that gathers sampire – dreadful trade!	Figurative	1
Turnips	The Merry Wives of Windsor	And bowled to death with turnips.	Figurative	1

Appendix 4

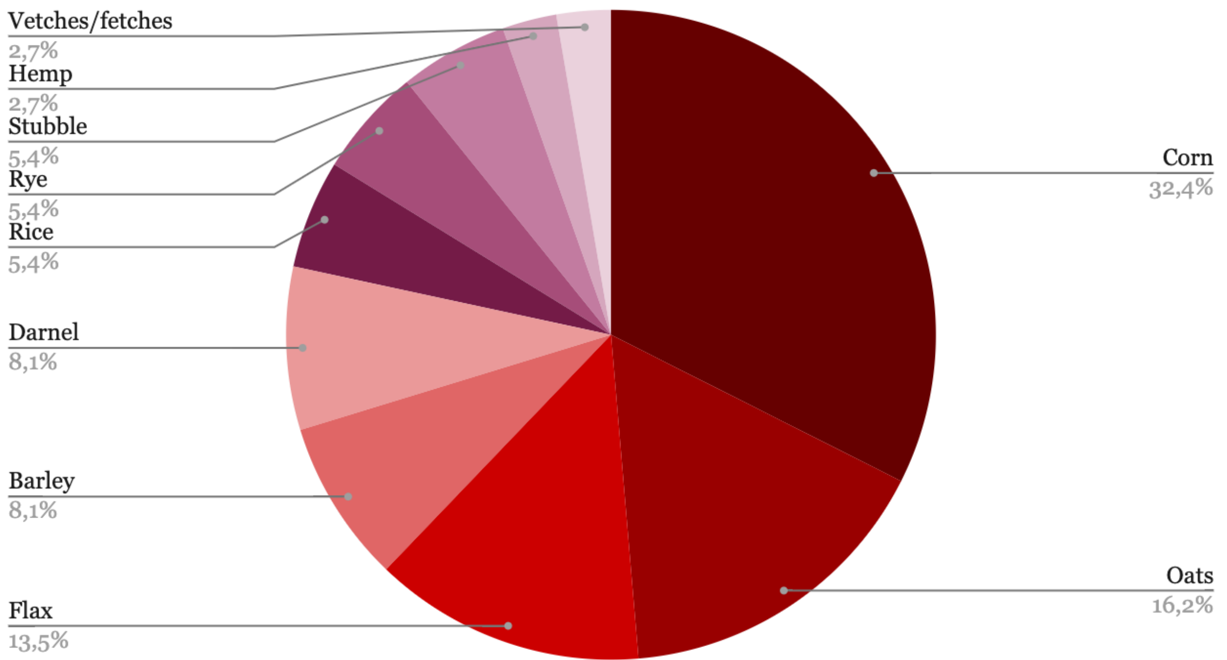
Flowers



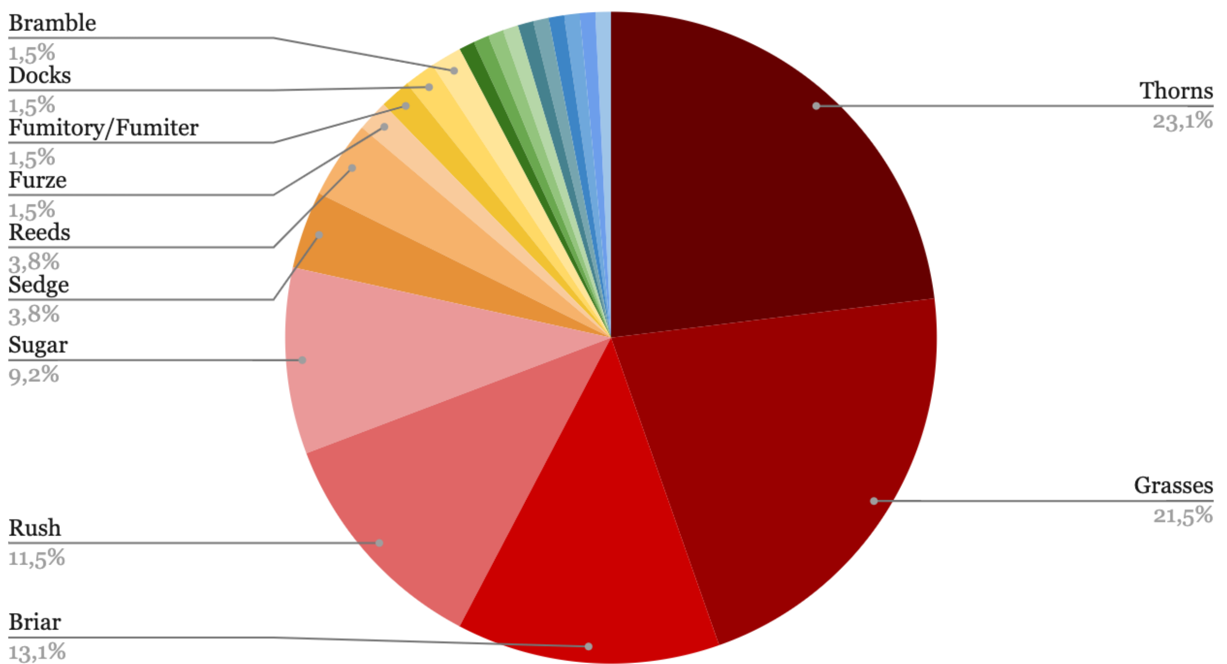
Fruits & Nuts



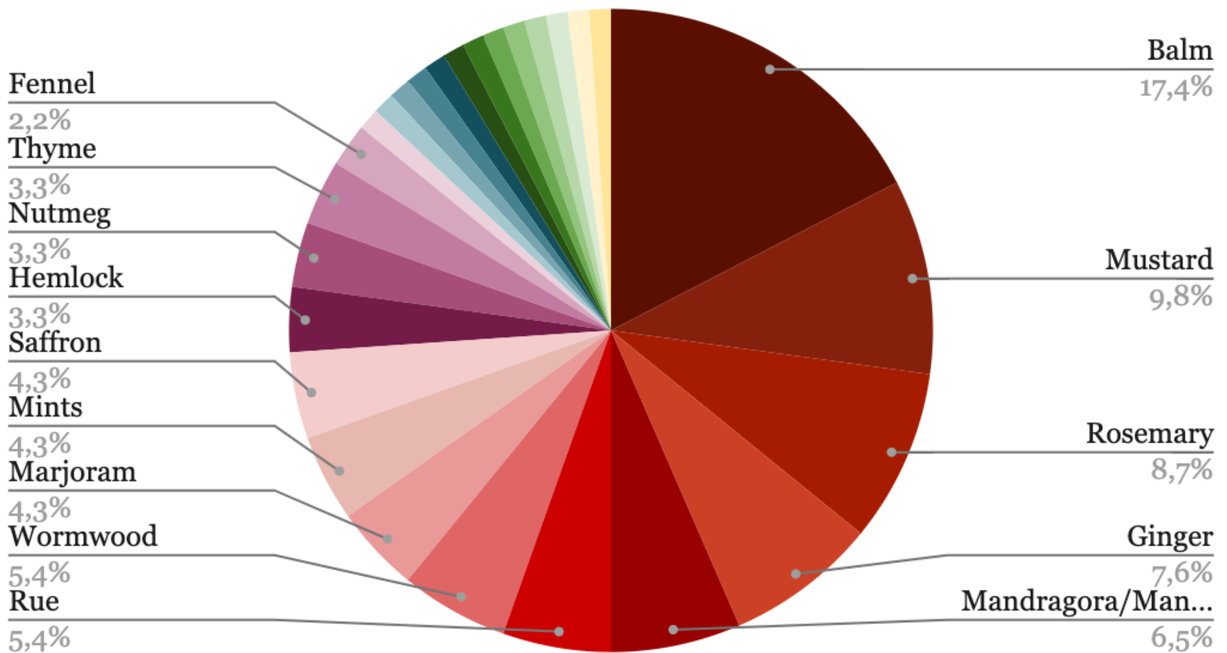
Grains & Crops



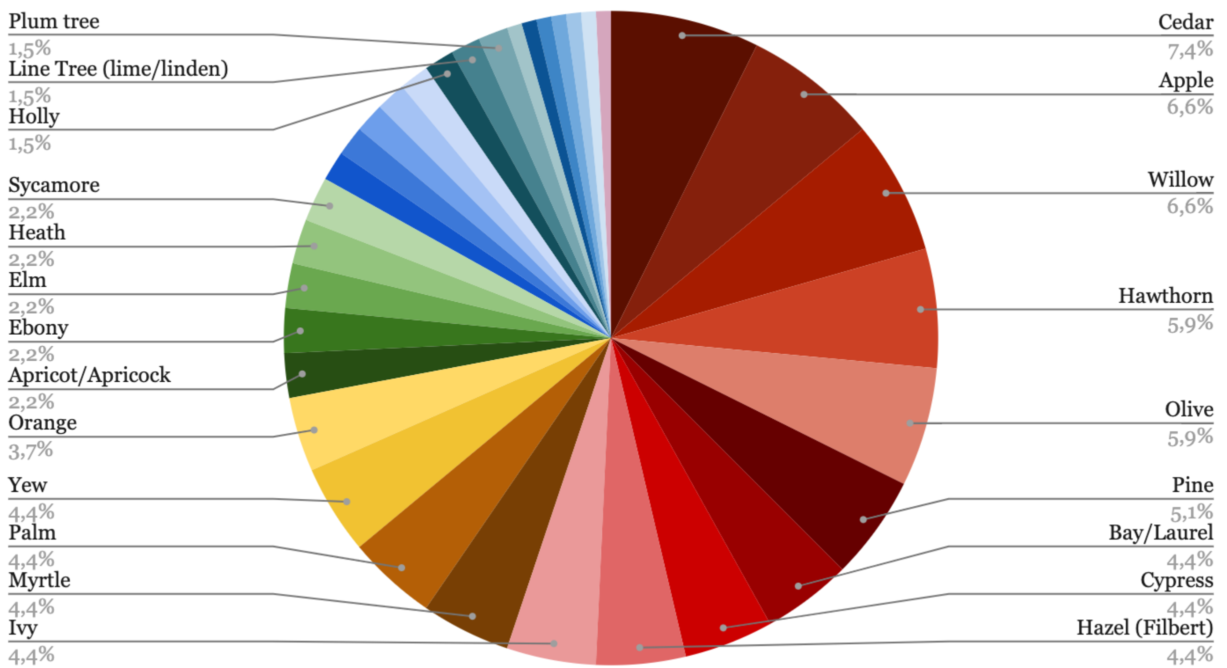
Grasses, Weeds & Seeds

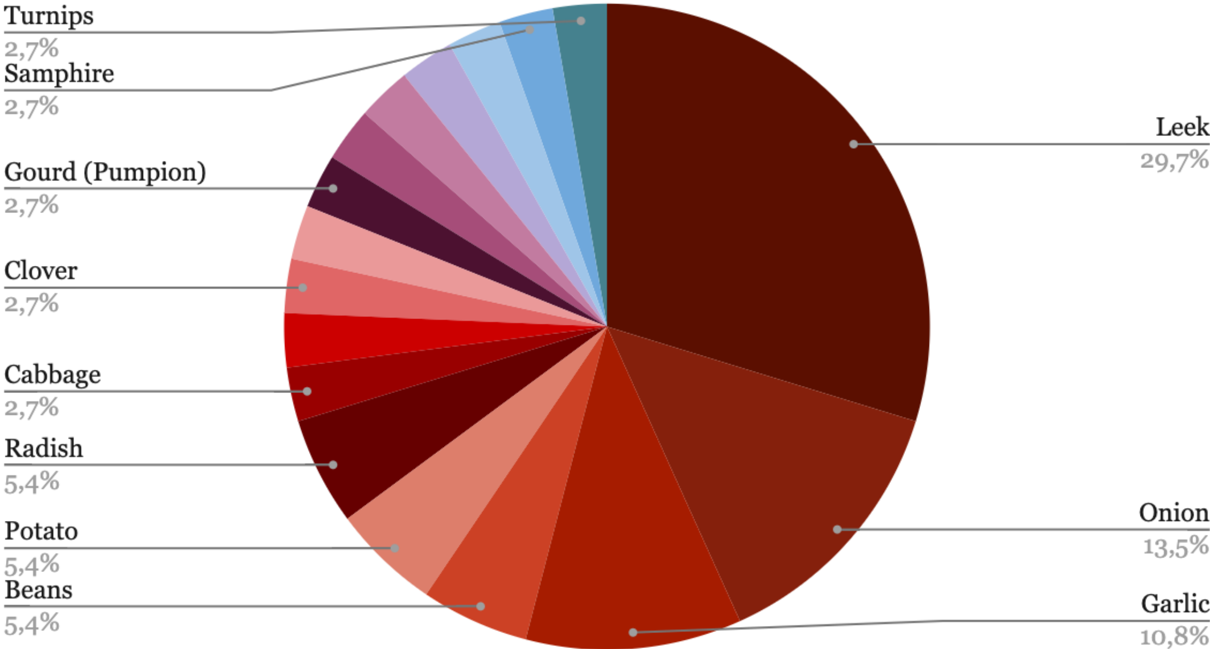


Herbs & Spices



Trees & Shrubs




Vegetables & Legumes
Turnips
2,7%
Samphire
2,7%
Gourd (Pumpion)
2,7%
Clover
2,7%
Cabbage
2,7%
Radish
5,4%
Potato
5,4%
Beans
5,4%
Leek
29,7%
Onion
13,5%
Garlic
10,8%

SUMMARY

Кваліфікаційна робота бакалавра досліджує культурну важливість ботанічних термінів в англійській мові у розрізі їхньої ефективності передачі реалій, за умов яких їх було вжито, популяризовано чи створено. Мета цієї роботи – сприяти глибшому розумінню того, як ботанічна термінологія в англійській мові віддзеркалює культурні, історичні та соціальні аспекти, а проаналізувати її вплив на сучасну мову. Особливий інтерес становить дослідження назв рослин крізь призму п’єс та поем Вільяма Шекспіра, охоплюючи реальність Єлизаветинської та Яковіанської епох.

Назви рослин, частота та контекст їх вживання, а також значення, пряме чи переносне, у якому вони переважно згадуються, досліджено на основі кількісного аналізу даних, зібраних з 39 п’єс та 5 поем Вільяма Шекспіра.

Розділ 1 містить огляд опрацьованих наукових публікацій, присвячених дослідженню зв’язку між мовою, культурою, наукою, світоглядом та назвами ботанічних термінів. У ньому також досліджено те, як етимологія назв рослин відображає мовну картину світу, та як історично зумовлені ботанічні асоціації висвітлюють культурні контексти часів, за яких вони виникли. Важливим об’єктом дослідження є характеристика наукової та народної номенклатур, що висвітлює безпосередній культурний відбиток останньої, хоча і не заперечує наявність цієї риси в першій. Батько таксономії, шведський ботанік Карл Ліней, у своїх записах під час численних експедицій стверджував, що назва рослини є посередником між ідеєю та власне рослиною, тобто ім’я не позначає, а посилається на неї. У цьому розділі також розглянуто лінгвістичний компонент назвоутворення у вигляді формул, за допомогою яких номенклатура сприяє ефективній класифікації. Таким чином, лексеми, які задіяні у формуванні нових назв називають продуктивними та непродуктивними, вказуючи на їх властивість відображати зв’язок “вид-рослина”, де перше характеризує друге.

На основі кількісного аналізу всіх назв рослин, згаданих у творах Шекспіра, розділ 2 зосереджено на його ботанічній лексиці, класифікації термінів, використаних у його творах, та дослідженні частоти їх вживання, контексту, а також метафоричного та символічного значення. Квіти мають одні з найбільш поширених асоціацій та часто використовуються хоча й у прямому значенні, але з метафоричним підтекстом. Особливий інтерес у цьому розділі полягає в аналізі сцени божевілля Офелії з трагедії Гамлет, а саме сцена з букетом, де кожна квітка має своє символічне значення. Також наведено приклади того, як шекспірівський контекст, у якому застосовано ботанічний образ, перегукується з фольклором того часу. Кількісну складову взято до уваги, щоби дослідити тенденції вживання назв рослин з огляду на їх значення, популярність та контекст, а також їх вплив на відображення культурного аспекту в англійській мові.

У цьому розділі також йдеться про те, як шекспірівські ідіоми з ботанічними компонентами були вжиті в його творах. Під час дослідження було виявлено, що ботанічний внесок Шекспіра важливий не тільки тим, що назви рослин відображають минуле, але й тим, що вони відгукувалися аудиторії настільки, що залишаються актуальними і в XXI столітті. У ході аналізу було виявлено 8 вживаних у сьогоденні ідіом з ботанічним компонентом. Сталі ідіоматичні вирази, незважаючи на те, що їхні первісні значення трохи або значно змінилися, продовжують залишатися частиною сучасної мови, демонструючи, як значення фраз може розширюватися за межі шекспірівського контексту.

Крім того, аналіз передбачає розгляд культурного значення цих ботанічних згадок, досліджуючи, як вони передають єлизаветинські погляди на мораль і філософію. Представники єлизаветинської епохи дотримувалися теорії Аристотеля про три види душі - здатна до живлення (рослини), здатна відчувати (тварини) і здатна мислити (людина), причому розум вважався

найблагороднішою рисою. Ця ідея зображена в «Отелло», коли герой використовує рослинні метафори для обговорення чесноти, наголошуючи, що людина має владу над своїми діями. Деякі з ботанічних згадок дають уявлення про єлизаветинський спосіб бачення всесвіту і про те, як влаштовані речі, включно з функціонуванням людського тіла. Так, прикметник «lily-livered» ґрунтується на давньому переконанні про чотири темпераменти.

Це дослідження бере до уваги історичне тло, на якому були написані твори Шекспіра, і досліджує, як у текстах порушуються тогочасні питання, такі як гендерна нерівність, рабство, наслідки війни та надійність влади.

Символи династій, які брали участь у Війнах троянд, червона та біла троянди, висвітлюють вади політичних сторін та корупцію в уряді за допомогою слів "canker" та "thorn". «Гамлет» віддзеркалює занепад і невизначеність Англії в останні роки правління королеви Єлизавети I, використовуючи образ бур'янів для символізації занедбаності та безладу. У «Ричарді II», садівник використовує образ саду як символ держави, яка потребує догляду. Соціальні питання, зокрема рабство та роль жінки в суспільстві, хоча й тонко, але розглядаються через ботанічні метафори. У цілому, ботанічні образи Шекспіра є делікатним, але потужним коментарем до політичних і соціальних проблем його часу.

Дослідження культурного аспекту ботанічних термінів дало цінну інформацію про взаємозв'язок назв рослин та життям носіїв мови, до якої ці назви належать. Загалом, ця кваліфікаційна робота досліджує загальнокультурне значення ботанічних термінів в англійській мові на прикладі однієї історичної епохи, демонструючи, наскільки ефективно вони можуть відображати контекст, у якому вживалися, даючи уявлення про реалії життя певної епохи, а також сприяючи розвитку мови, якою ми розмовляємо сьогодні.

Робота містить вступ, два розділи з висновками, загальні висновки, список літератури, список ілюстративних матеріалів, додатки 1-4, анотацію.

Перспективи подальших наукових досліджень включають детальне вивчення ботанічних термінів у контексті інших епох, а також визначенні їх актуальності у сучасній англійській мові.

Дослідження також може слугувати ресурсом для навчання студентів англійської мови і допомогти зрозуміти, як саме ботанічні терміни пов'язані з певними культурними, історичними та соціальними особливостями. Незважаючи на значний внесок до цієї теми, на сьогодні потреба у вивченні питання культурного аспекту ботанічних термінів не є закритою.