SHAKESPEARE'S USE OF NAMES
IN THE DRAMATIC ROMANCES

by

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Shakespeare's choice and use of names is deliberate and calculated, a controlled technique which makes a significant contribution to each play. This is demonstrable by examining the use of names in the Dramatic Romances, in contrast to their use in the preceding comedies. The naming technique contributes to the individual character of each Romance and to their collective distinction from the earlier comedies.

The tragedies and histories were not considered because their goals are different from those of the comedies and Romances; thus their consideration would blur the lines of development and the contrasts discernible from *The Comedy of Errors* to *The Tempest*. Works on Shakespeare's stagecraft were examined for comments about naming techniques; standard collections and studies of his sources were used to determine possible provenances of names.

All the names in the sixteen plays under consideration were compiled, with possible derivations and sources noted, cross-referenced and checked against their appearances in the tragedies and histories. Their frequency of repetition, order and interval of appearance were all noted, and patterns were sought by drawing up parallel lists.

The patterns which emerged prove that Shakespeare repeatedly utilized various techniques, such as withholding the names of certain characters, for calculated dramatic effects.
Though the techniques serve to individualize each play, they bear certain similarities in the Romances which correspond to the particular shared atmosphere of those plays. Thus there are relatively few allusions or references to a contemporary world outside that of the Romance, cyclical name-patterns are common and names are interrelated, in sound or sense, to reflect the mystic sympathies present in the plays.

While not every name can be clearly seen to have a specific and deliberate function, the majority in each play considered make clear contributions to the tone and meaning of the play. Naming technique must be considered an important part of Shakespeare's art, over which he exercised masterful control.
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INTRODUCTION

NAMES AND THE ELIZABETHAN DRAMATIC ENVIRONMENT

This thesis examines Shakespeare's use of proper names in *Pericles*, *Cymbeline*, *The Winter's Tale* and *The Tempest*, in general contrast to his use of them in the preceding twelve comedies for the purpose of demonstrating that Shakespeare's use of names is a conscious, consistent and individualized practice which helps to shape each play. These last four plays, hereafter referred to collectively as the Dramatic Romances, are set apart as a group from the earlier comedies.

The similarities among them, which the term Romances acknowledges, are paralleled by similarities in Shakespeare's naming practice. The distinctions among them are likewise paralleled, and the naming practice can be shown to contribute significantly to these similarities and distinctions.

It was decided to exclude examination of Shakespeare's naming practice in the history plays and tragedies for several reasons. Except for minor "ahistorical" characters, the history plays offer no scope for creative name-giving. Other techniques such as punning, variation in form and repetition at significant moments were of course available and used by Shakespeare, such as John of Gaunt's punning on his own name in *Richard II* and the use of "Hal," "Prince Hal," or "Prince
Henry," in *Henry IV* Part I to achieve certain effects. These techniques are all directed, however, in the history plays to the vivid recreation of an historical event or personality. Likewise in the tragedies, which are also often drawn from what the Elizabethans considered historical sources and thus offered limited opportunity for creative naming, the emphasis is on the vivid representation of one or more personalities. Any symbolic or allusive names which appear are conscripted to contribute to the central portrait or portraits.

In contrast the comedies offer free rein to the use of names, in proportion as they concern themselves with representations of situations and interactions rather than portraits of central figures. This is evident even in their titles. Whereas every one of the history plays and tragedies bears as title the name of the protagonist or protagonists, only the Romances *Pericles* and *Cymbeline* employ a character's name, and four of the previous comedies allude to a character or characters.

*Pericles* is a central figure in the play which bears his name, though he shares the stage with Marina. Katherine the shrew, the two gentlemen of Verona and the merry wives of Windsor are prominent in their respective plays, though a great deal else goes on around them. *Cymbeline* and the Venetian merchant are considerably less visible, symbols of the dramatic
world but removed from the action. None of these have roles, like the title characters of the tragedies, which serve primarily to display the protagonists' personalities. Instead, the essence of Shakespearean comedy is the role of the character in the dramatic society. Thus comedy is the proper realm of the significant name, which serves to confirm or confound the audience's expectations for a character based on his dramatic role. The tragic hero is an individual *par excellence*; the comic hero gains his individuality by accretion of details such as names, at the same time that they clarify his role.

Over and over in the comedies, as opposed to the history plays and tragedies, Shakespeare demonstrates a willingness to alter names from his plays' sources, borrow from others, invent and introduce new names. Any names retained from a source are retained not merely out of respect for the source or a lack of imagination but because Shakespeare found them adequate for his conception of a particular play or character.

Moreover, all the comedies have a common goal, the representation of a regenerated society, restored to its proper balance. Thus the comedies present a unified background against which distinctions can be seen more clearly, and a wide scope for the dramatist's development of his naming technique.

Some background is necessary to justify the assertion that Shakespeare's use of names is a conscious practice. In
the first place, a widespread audience interest in names and their meanings must be supposed. Evidence for this interest is largely inferential since, as Coghill says, "From no side do we get support for the belief that the subtleties we discern in Shakespeare's plays were presented, or appreciated, in his own times." The Shakspere Allusion-Book cites only twenty-three references to comic characters' names, and two to locales, from 1591 to 1667, and these as well as Manningham's and Forman's familiar accounts of Twelfth Night and The Winter's Tale, indicate their authors attached little or no significance to the names. "Pompey the huge," Boult, Bottom, Oberon, Cymbeline and Kit Sly each receive one mention, Oberon linked not with Titania but with Queen Mab. Pyramus and Thisbe in their Midsummer Night's Dream connection appear twice, and Thisbe alone once; Benedict and Beatrice are mentioned three times. Interesting spelling variants turn up: "Malvoglio" ("ugly-faced") for Malvolio and "Pyrocles" twice for Pericles. In the first example we are perhaps presented with a case in which the writer has selected one of several possible meanings for a name, others as offered by Hotson being "ill-willed," "evil concupiscence" and "I want Mall"; in the second, an association with Sidney's Pyrocles in Arcadia may have influenced the writer.

If there is scant evidence of audience recognition of
Shakespeare's subtleties of naming, there is a considerable amount of evidence that the general public was interested in names. Specifically, five Latin and three English works from 1489 to 1605 are known which gloss names from Martial, the Bible and, in the cases of Camden's *Remaines* and Verstegan's *Restitution*, Anglo-Saxon sources. Perusal of works on Shakespeare's presumable education reveals a high probability that he was familiar with some of these and with similar and derivative works displaying an interest in names.

Jonson alludes to the contemporary relish for anagrams in *Epicene*, Act IV sc.iii.1.48, and we cannot deny the possibility that many Elizabethan dramas either are elaborate *romans à clef* or contain some anagrams the key to which—the actual name and its relevance—has been lost. The emblem tradition discloses a similar enthusiasm for ingenious connections of word and image. Rosemary Freeman describes the delight the Elizabethans took in emblem-books, and in discussing the generative impulse of the emblem tradition considers the taste for emblems as part of a wider taste for allegory. "The accounts of the progresses of the Queen represent an England in which nothing had a single meaning and nothing lacked significance. It is the wit, the apparent lack of any relation between two ideas and the subsequent establishment of an intellectually convincing link between them, that pleases;
it does not matter how forced and arbitrary the link may seem to common-sense or to feeling."  

We note, however, that with the gradual breakdown of the medieval world-scheme, allegory in the Elizabethan period lost its deeper roots, becoming fragmentary, isolated and hence highly artificial. No longer could extraneous elements be tolerated, for they were now seen as truly extraneous, whereas the medieval mind had accepted their presence as not incompatible with the allegory. Elizabethan allegories were necessarily circumscribed and tightly interrelated, or were so fragmentary as to be unrecognizable as allegory. They seem now only like carry-overs or partial memories of an earlier style of drama. As an example we may cite the tournament dumb-show in Pericles. A medieval audience could integrate this into the entire play, for they would already be identifying Pericles with a Biblical figure, a moral symbol and an historical process. Shakespeare's play can be seen this way by us and could have been seen this way by his audience, had they studied the printed play as we do today, but the strain of recognizing, reconciling and accepting the play's diverse elements, and ignoring those which were irreconcilable, would even in 1610 have been too great for the audience in the theater. They needed the emblematic wit, the link however forced and arbitrary. Shakespeare's contemporaries had begun to realize that they belonged not to
Christendom but to the Elizabethan Age.

In consequence the comparatively simple contrast of Greek or Roman versus barbarian or Christian versus heathen was replaced by a much more complex picture of human society. This did not happen all at once; it was prepared over a long period of time; but in the sixteenth century it progresses by leaps and bounds, adding enormously both to the breadth of perspective and to the number of individuals acquiring it. The world of realities in which men live is changed; it grows broader, richer in possibilities, limitless. And it changes correspondingly when it appears as the subject matter of artistic representation. The sphere of life represented in a particular instance is no longer the only one possible or a part of that only and clearly circumscribed one. Very often there is a switch from one sphere to another, and even in cases where this does not occur we are able to discern as the basis of the representation a freer consciousness embracing an unlimited world.

Quite often Shakespeare makes the setting of a play some fairyland only loosely connected with real times and places. But this too is only playing upon the perspective view. Consciousness of the manifold conditions of human life is a fact with him, and he can take it for granted on the part of his audience.\(^8\)

This audience consciousness guaranteed its attention to ambiguous or multiple significance in names.

Elizabethans' theatrical training, stemming as it did partly from a tradition of morality plays, ensured that they would expect instructive personifications of certain traits, though not thorough allegories, and their belief in sympathetic magic, which often extended to an identification of the thing and its name, would predispose them to expect and appreciate a skillful use of significant names not only of characters but of places and persons alluded to. Some subtle nuances might
escape the less educated playgoers, of course, but surprisingly few names in Shakespeare are truly obscure in significance, in contrast to the practice of the more "academic" dramatists such as Lyly. Meaningful names are, of course, a mainstay of Jonsonian humour comedy which was competing at the time with Shakespearean romantic comedy for public attention. It would be surprising indeed if Shakespeare had been unaware of the dramatic value of names, given his competitor's example.

This must serve as our assurance that Shakespeare manipulated names not simply for his own amusement or posterity's but for a calculated effect upon his audience. Since any dramatist as skilled and commercially successful as Shakespeare must have been cognizant of this public interest it is reasonable to suppose that he was aware of wider and more complex uses of names, since the calculation of one dramatic effect inevitably leads to an effort to extend and variegate it.

It must always be remembered, of course, that when we speak of audience recognition or of reaction to a certain name, particularly of a minor character or allusive reference, we are not necessarily or even usually referring to a conscious cognitive act but rather to that subtle, often delayed and almost certainly cumulative retention of impressions. These are no less certain for being subconscious; they are the inevitable or highly probable results, except in the case of an
idiosyncratic viewer, of the cultural background of the audience acting upon the foregoing actions and meanings on the stage. As such they are under the dramatist's control. This control is conscious in all important instances, but Shakespeare may have trusted his "dramatic instinct" in minor aspects of naming. The conscious effort to portray fictional reality on stage engages the dramatist's faculties in such a way that he necessarily incorporates his own cultural perception of reality. Since that reality is selectively shaped, almost created, by his social habits of perception; since he necessarily fits his naming practice in with his dramatic practice in general, that is, with his mode of representing fictional reality, and since he is of the same society as his audience, it follows that what he unconsciously perceives in names as corresponding to reality will tally closely with the perception of the audience. Conscious control in such cases consists essentially of a mental censoring process which rejects inappropriate names.

Certainly there is ample internal evidence that Shakespeare consciously used names in a variety of ways, whether his audience noticed or not, and that he also knew better than to overextend that use. We have no allegories or true humour comedies from his hand. An additional indicator of the consciousness of his naming activity is that he apparently selected names, occasionally of a characterizing nature, which never reached the dialogue
but languish in stage directions.

The Dramatis Personae lists we have today in most texts are those supplied by Rowe in 1709; the First Folio provides "Names of the Actors" for only *Two Gentlemen of Verona, Measure for Measure, The Winter's Tale* and *The Tempest*, and *Henry V, Timon of Athens* and *Othello*. Even these may have been supplied by Heminge, Condell or some other individual. When a name appears only in these lists, as does "Vincentio" in *Measure for Measure*, and neither in stage directions or dialogue, its origin is suspect. In any case it cannot have relevance to the audience reaction to the play. Neither can names which appear only in stage directions, as do "Francisco" and "Iris" in *The Tempest*. There is no assurance either that all of the stage directions of the Quartos and First Folio are Shakespeare's own, as Charlton Hinman points out:

We need not assume that the foul papers, though indeed the author's last complete draft of his play, invariably represented his very last thoughts about every part of it. A play is really finished only in performance, and we ought not to be greatly surprised if a prompt-book sometimes truly improved on what stood in the author's own draft.

Yet a prompt-book was, after all, a transcript. It was bound to contain a certain amount of unintentional error and doubtless also of change deliberately but unwisely made by someone other than the author. Authorial intervention can rarely be demonstrated and can hardly have been common, whereas omissions, some of them intentional cuts made for more or less obvious reasons, are frequently in evidence. Hence an edition based on a prompt-book, on copy once removed from Shakespeare's autograph manuscript, must be regarded as generally less
authoritative than one printed directly from the authorial version, the foul papers.

In the course of setting a little over half the play Compositor B altered the reading of the copy 135 times in the text proper alone. (Not counted here are some thirty-five alterations in the stage directions—for a few of which changes, though only a few, an editor rather than the compositor was probably responsible.)

On the other hand, the stage directions often contain production details which a practicing dramatist would include in a script, and occasionally they refer to a character by name in one place, function in another and even by actor's name in another. Thus in *The Comedy of Errors* Egeon is sometimes listed as "Mar. Fat.," i.e. Merchant-Father, and in *Much Ado About Nothing* Dogberry and Verges are listed as Kempe and Cowley. Then, too, we cannot deny the possibility that certain initially conceived names were forgotten in the haste to meet some production deadline; *The Two Gentlemen of Verona* 's Speed may be an example of this, there being no evident reason to withhold his name. *Measure for Measure* 's Vincentio presents a different case, discussed below. In these and similar cases, we may have a glimpse of the playwright's mind at work, though the effect never reached the audience. Such names in stage directions and, with a lesser probability, in the original Lists of All the Actors can at least be tentatively used to corroborate the character impressions conveyed by the dialogue. They cannot be taken as proof, but may be one indication of Shakespeare's conscious
Shakespeare had the great initial advantage, generally lacked by playwrights since the eighteenth century, of controlling the moment of a name's introduction. No theater programs were used and if playbills were posted, for which no evidence exists, they probably would not have contained more information than the title-pages of the Quartos, which seldom name names. Given the notoriously short runs of plays in London, the size of the playgoing populace and the tardiness of plays to appear in print, it may safely be assumed that word of mouth did not provide much prior information about names to the audience.

In a theater without programs, writing for an audience ignorant of the names of the characters about to appear, the first dramatic principle of naming must be the moment of introduction. Often introduction is accomplished at the first opportunity. *The Two Gentlemen of Verona* opens with the line "Cease to persuade, my loving Proteus." On the other hand, an introduction may be reserved for a dramatically significant moment. Viola is not named in *Twelfth Night* until V.i.248. Occasionally a character remains unnamed. *Measure for Measure*'s Duke, given in the Dramatis Personae as Vincentio, is never named in the dialogue or stage directions. It is in fact part of his character as "the old fantastical Duke of dark
corners" or, as some critics suggest, appropriate to his role as impersonal head of state, that he remain nameless, simply "the Duke," as much an office as a man. In the main, Shakespeare appears to have been in full control of his namings; valid dramatic reasons can be found for most manipulations of moments of introduction, as will subsequently appear.

The second principle of naming must be the meaning conveyed by the name itself. The meaning can be linguistic, as Malvolio, or allusive, as Proteus; it can be physically descriptive or merely pleasant sounding; it can acquire significance in some fifty different ways or combinations of ways, and the impact of that significance can be greatly affected by the points of introduction and repetition.

Whether introduced at the first opportunity or reserved for a strategic moment, the characterizing effect of a significant name is quite straightforward. The name either sets an expectation to be fulfilled or foiled, or it fulfills or foils an expectation previously set by other means. Significant names applied not to characters in the play but to others--mythological, historical or simply "off-stage"--operate in the same way for a more generalized result, the setting of tone. Use of names can, in addition to setting tone, locate the action in time and space, and draw analogies with other situations. The ultimate achievement in dramatic naming
practice is the creation of a symbol from a name. In contrast to names with "ready-made" significance which can be used as signs posted at strategic junctions in the play, it is possible by appropriate repetitions of a name, intrinsically meaningful or not, to imbue it with a contextual meaning. Thus a name becomes a symbol in the play, as does the Forest or Arden in As You Like It.

Symbol differs from allegory in that in allegory the objective referent evoked is without value until it is translated into the fixed meaning that it has in its own particular structure of ideas whereas a symbol has permanent objective value, independent of the meanings which it may suggest. It differs from metaphor in that a metaphor evokes an object in order to illustrate an idea or the quality, whereas a symbol embodies the idea or the quality.11

From this standpoint Jonson may be said to usually use names metaphorically while Shakespeare often uses them symbolically. Both dramatists have escaped the limitations of allegory. The development of "Arden" into a symbol is an early example of a technique which reached its full development in the Dramatic Romances.

This and the other techniques mentioned above, with their combinations and permutations, are closely linked to Shakespeare's other dramatic skills. Before their application in the Dramatic Romances can be discussed, then, a survey must be made of the preceding comedies in order to provide a basis for comparison.
THE FIRST TWELVE COMEDIES

It is to be expected that the broad outlines of Shakespeare's naming practice would not change much in the course of his career, that refinements would be more or less progressive and that specific variations would be responses to the dramatic requirements of each play. A survey of the first twelve comedies confirms this, and serves as our point of departure in examining the names in the Dramatic Romances in the light of their collectively distinct dramatic requirements. This survey is not intended to be complete but rather to illustrate the general continuity of Shakespeare's naming practice by noting and explaining salient characteristics of the twelve plays. In preface we note that the linguistic stock from which Shakespeare draws shows no great changes. Most of the names in all the comedies are Italian in origin, even when the setting is elsewhere. The few exceptions are in those plays set in the Aegean, France, or England: The Comedy of Errors, Love's Labour's Lost, A Midsummer Night's Dream, The Merry Wives of Windsor, All's Well That Ends Well, Pericles and Cymbeline. In Cymbeline, of course, the names as well as the location are a mixture of British, Latin and Italian, a point taken up in detail in our discussion of that play. As You Like It mixes various names in its imaginary location and Measure for Measure has Italian and indeterminate names in a nominally
Viennese setting. Lower-class characters in all the plays generally have English names, as discussed in detail below. Numerous names can be traced to the plays' sources and analogues, particularly in Much Ado About Nothing, All's Well That Ends Well, Pericles and Cymbeline, but these are frequently altered or transposed, and the majority of names in all the plays were clearly chosen independently by Shakespeare.

THE COMEDY OF ERRORS

Of the 55 names in The Comedy of Errors, 20 represent characters in the dramatic world. Ten of these, nine servants and Duke Menaphon, do not appear on the stage but are called to or mentioned. Among the servants, only one name, Dowsabell, is significant for characterization; the others are typical Shakespearean servants' names. "Dowsabell," from "douce et belle," is ironically appropriate for the greasy kitchen wench whom Dromio S. so designates and in fact it may well be his nickname for her, for when Antipholus S. asks him her name he answers "Nell," though his immediate pun on "an ell" makes his veracity here suspect.

Robert Greene's Menaphon (1589) contains a shipwreck, separation and encounter with pirates. Considering the association of Greene and Shakespeare, Shakespeare's use of the name probably derives from Greene's work. Likewise the Duke's name, Solinus, is probably an acknowledgement of Shakespeare's
debt for place-names to the geographer Caius Julius Solinus, translated by Golding in 1587. Each of these names appears only once. Shakespeare frequently makes such acknowledgements, consciously or not, as we shall see.

The minor characters in the play are Angelo the goldsmith and Balthasar the merchant, Dr. Pinch the conjuror and the unnamed merchant, courtesan, gaoler and others. Luce, the servant whose voice is heard within, III.i., but who never appears, is here considered as one of the servants. Her name has no meaning. Balthasar's name lacks significance, but Angelo's may refer to the angel, a gold coin, and Pinch's may indicate a pinched-looking man or one who pinches, i.e. swindles his clients [OED].

Egeon, AEmilia, Adriana and Luciana are not significant names, but Antipholus and Dromio probably are. "The twins' name Antipholus is usually derived from αντίφιλος, meaning 'mutual affection'; but in Sidney's Arcadia Lib. 2 Antiphilus, beloved by Erona and rescued by her from prison, falls in love with someone else. When King he justifies polygamy and is slain by women. Perhaps Shakespeare was thinking ironically of this when he had to name his henpecked and not-very-faithful or affectionate citizen." There may also be a suggestion of antiphonal, "suiting the antiphonal quality of the rapid alternations of their balanced appearances." The name was probably initially suggested by the presence in Terence
of one "Antiphola" and two "Antiphos."

Likewise "Dromo" appears three times in Terence;\(^7\) it is derived from "dromos," "running," referring to a servant's duties. There is a Dromio in Lyly's *Mother Bombie*, which contains incidents similar to *The Comedy of Errors*.\(^8\)

Even allowing for the fact that there are two of each of them, Antipholus's and Dromio's names are repeated far more often than those of any other character. However, there is no development in the significance of their names: they remain simple characterizing signs, as do those of their fellows. In fact the only wordplay in *The Comedy of Errors* is a pun on "Dromio" and "drone," Dromio's pun on "Nell" and his humorous catalog of Nell's geographical features in III.ii., which accounts for ten of the twenty-eight place-names in this play.

There are four inns, the names of which are unimportant, and two ships, the bark Expedition and the hoy Delay, probably facetiously named by Dromio. Seven other geographical references describe Egeon's search for his family, their homes and travels, one, Persia, is a merchant's destination and three are used as adjectives: Turkish tapestry, Tartar limbo and Lapland sorcerers. Only the last has any importance, as one of several references to sorcery.

The play is set in Ephesus, site of Diana's temple and known to the Elizabethans as a home of sorcery. The
association is ignored at first, but in Act III, sc.ii. Antipholus S. begins to be alarmed at the behavior of strangers toward him, and declares, "There's none but witches do inhabit here.". The subsequent references to sorcery, bewitchment, demonic possession and evil bring home the point of the location; among the names mentioned we find "Satan" three times, "Circe" once and "God" ten times, as opposed to once previously. Moreover, the location of the play in Ephesus suggests an identification of AEmilia's abbey with Diana's temple and herself with the priestess, which adds a sense of mystical solemnity to the reunion of the entire family. The audience may have recalled at this point that St. Paul exhorted the Ephesians to domestic unity. (Ephesians 5:22-6:9) The remaining three names, references to personified Time, to Noah and to Pentecost as a date are not significant, being simply stock comic dialogue which would fit equally well in any scene between master and servant.

Clearly the use of names in The Comedy of Errors, though competent, is fairly simple. There is some characterization, notably of Dromio, Angelo and Pinch; their names are introduced at the time of their appearance and thus set the audience's expectations. Antipholus is first named some 340 lines after his appearance, which provides time for the audience to develop prior expectations of him. The possible meanings of his name would support rather than contradict those impressions.
Shakespeare remained fond of the device of mistaken identities, but he never returned to the doubling effect of the twins in this play. Henceforth he employed aliases, allowing himself greater freedom of characterization and presumably reducing the bewilderment of less attentive or sober members of his audience.

The locale and situation are quickly established by repetitions of place names in the first scene, and after that the only significant name which shows development into a symbol is "Ephesus." This sets a pattern of the use of place-names which Shakespeare returned to throughout his career.

THE TAMING OF THE SHREW,

THE TWO GENTLEMEN OF VERONA AND

LOVE'S LABOUR'S LOST

We have devoted considerable space to The Comedy of Errors as a point of departure for the ensuing discussion, in which we shall consider the next eleven comedies in groups corresponding to their shared characteristics.

The chronology of the early plays is uncertain, and we will not attempt to trace developments in them. A close study of the use of names might actually lend weight to one chronology, but from our standpoint these plays are rather undifferentiated in technique.

Even after The Comedy of Errors, The Taming of The Shrew
seems rather barren regarding name use. "Sly" comes from the immediate source and is well enough for the outfoxed rogue in the Induction, and "Kate," also from the source, allows puns on "cate" a dainty, and "cat," a whore; Tranio and Grumio the groom are drawn from Plautus's *Mostellaria* whence their roles of slippery townsman and downright countryman are preserved.\(^{10}\)

There is in the Induction a clever contrast of Sly's references to his English-named cronies and the Lord's and servant's classical references, and in Act IV sc. i. a similar contrast of Petruchio's English-named servants with the Italian names in the rest of the play. Yet these are poor rocks above the sea of 115 names in the play, some 20 or more of which are geographical and another 20 classical.

By contrast *The Two Gentlemen of Verona* is a treasure-trove. "Proteus" is self-evident, employed without irony; "Valentine" along with its obvious meaning, may hint at "enduring, strong" from *valens*;\(^{11}\) "Eglamour" may blend *eglise* and *amour*; Julia is jewel-like and Silvia has a forest adventure; "Thurio" may suggest *thurible*, et cetera, the connection with incense matching his adoration and his cloying personality.\(^{12}\)

The action moves from Verona to Milan to the forest, the fact being conveyed by the presence of one or more characters who had previously been mentioned as being in that place. No contrast is made, and no symbolism developed. There are
nine religious references of one sort or another, but the role of religion in the play is not clear. We may note that the names Antonio and Sebastian both appear here, Antonio being Proteus's father, ergo an older man, and "Sebastian" being Silvia's alias, ergo seen onstage as a younger, effeminate man. We shall have occasion to refer to this again occasionally as these two names recur in other plays.

*Love's Labour's Lost* is unimaginative in its names; some humor derives from "Costard," "Dull," "Don Adriano de Armado" and "Moth," i.e., *mote*, referring to his diminutive size, and the clowns' confusion of names such as "Pompey the huge"; and the audience might have recognized a few actual Frenchmen in Navarre, Berowne (Biron) and Dumain (Du Mayenne), though their personalities and roles bear no relation to the historical figures. "Holofernes" attests to Shakespeare's familiarity with Rabelais, in which Holofernes is Gargantua's tutor, and numerous classical references, particularly to Ovid and his works, show off both the author's learning and his ability to parody learning.

*A Midsummer Night's Dream,*

*The Merchant of Venice,* *Much Ado About Nothing,*

*And As You Like It*

*A Midsummer Night's Dream* stands far above these early plays as do the three plays which follow it. The play is
located immediately by the naming of Hippolyta (1.1), Athenian (1.12) and Theseus (1.20). The impression one receives that this Theseus strongly resembles Chaucer's Duke Theseus is confirmed by the naming of Philostrate (1.11), Arcite's pseudonym in the Knight's Tale.

Between Demetrius and Lysander, Hermia and Helena there is little to choose; their names possess no characterizing power and occur with nearly equal frequency throughout the play, especially in sc. i, presaging their romantic confusions and essential interchangeability.

The artisan-actors introduced in sc. ii all have names suited to their professions. From the importance they place on their play of Pyramus and Thisbe, which includes frequent repetition of the names, we might expect some analogy with the ensuing action, but it fails to materialize. This is evidently only another example of Shakespeare's characteristic handling of "low" figures, which we shall have occasion to mention many times.

Act II introduces Oberon, Titania and Puck. This is the Oberon of Lord Berners' Huon of Bordeaux, the Indian fairy-king with power over the weather. "Indian" is in fact thrice mentioned in sc. i. Titania is Ovid's enchantress; the name suggests a power disproportionate to her size. Puck, or Robin Goodfellow, is a familiar English sprite.
These are all the important names of the play; the rest are chiefly references to the world of Theseus and Hippolyta, to set the tone. Shakespeare apparently had been reading medieval romances when he composed this play; not only are Theseus and many other names drawn from Chaucer, and Oberon from *Huon of Bordeaux*, but the play has many general similarities to medieval romance. As Sidgwick says, "*A Midsummer Night's Dream* is more of a masque than a drama--an entertainment rather than a play. The characters are mostly puppets, and scarcely any except Bottom has the least psychological interest for the reader. Probability is thrown to the winds; anachronism is rampant; classical figures are mixed with fairies and sixteenth-century Warwickshire peasants." 17 Little else is done with names in the play save for the punning on "Bottom"; the names of the lovers have served their purpose by being interchangeable, those of the artisans by referring to their occupations and those of the fairies by being allusive to the Faerie realm.

*The Merchant of Venice* skillfully contrasts Venice with Belmont, employing the mercantile associations of watery Venice and the literal meaning and supporting imagery of Belmont, just as the names are used in *Il Pecorone*. The play uses many supporting names, a common characteristic of the previous plays. A good deal of work has been done on the names in this play, though much of it is sheer speculation. "Bassanio" it has been
pointed out, may echo the Greek "basanoi," "ordeal," or "touchstone."¹⁸ "Portia" is "fortune lady," related to "portion," according to Ruskin;¹⁹ she deals effectively with things Roman, as is hinted when her name is introduced: "Nothing undervalued to Cato's daughter, Brutus' Portia."

Shylock's name has attracted some attention, in accordance with his stature in the play, but there is no agreement as to its origin or meaning. Old Gobbo's name may be the Italian for "hunchback"; alternatively it may point to a similarity in patient suffering to Job.²⁰ His son's, Launcelot Gobbo, presents an ironic contrast of fine and mean.

In comparison to the earlier plays several things seem to be going on here: Fiedler points out that there is an association of Bassanio with Jason early in the play, and near the end a mention of Medea. He suggests that Shakespeare's subconscious conception of Bassanio was as a victim of Portia's wiles.²¹ Morocco's name may, as Knight suggests, image forth the hot sun with its three "o"s,²² and if Freud's analysis of the meaning of the casket scenes is correct, this would support his view of Morocco as the figure of the sun deity. "Jessica" comes from "Iscah," "she that looketh out,"²³ and Jessica has spent a great deal of time cloistered in her father's home. The Prince of Arragon's name, like his conduct, indicates the arrogance expected of a Spaniard.
The names in the last act contrast sharply with the worldliness of most of the names in the rest of the play underscoring the triumph of Belmont over Venice. Jessica and Lorenzo refer to numerous classical, idyllic figures, until the harsh Venetian world and its vocabulary seem very remote. These dual locales are the first fully symbolic names Shakespeare has used since *The Comedy of Errors*.

*Much Ado* retains three names from Bandello's story; Don Pedro, Messina and Leonato are variations in spelling only.24 No significance is attached to any of the names, though Leonato has, of course, a noble connotation. Claudio may mean "the lame one" in reference to his lack of trust; this is the name's literal meaning.25 Beatrice and Benedict are of course the blesser and the blessed,26 the first significantly named pair since Valentine and Proteus. Hero is probably conceived after Marlowe's Hero; there is a reference in the play to Leander and his story though it does not take the form of a comparison. "Borachio" means "wineskin,"27 the first time a dignified-sounding name has had an ignoble meaning. Dogberry and Verges (often "Kempe" and "Cowley" in the stage directions) have names indicating austerity and sourness;28 along with Oatcake and the two Seacoals, one of whom is unnamed in our Dramatis Personae lists, they represent the first such "low" group since *Midsummer Night's Dream*, and the world of dark streets that they patrol is farther removed from the main action of the play than was the rehearsal
glade of Bottom and his friends. "Low" characters play a larger role henceforth in Shakespeare's plays, notably in *Merry Wives* and *Measure for Measure*, but they mingle more freely with the higher characters. *Much Ado About Nothing* seems to be in a transitional stage. It should be noted in this connection that *Henry IV*, which Auerbach chooses to illustrate the mingling of "low" creatural realism with the sublime and aristocratic, was written, according to the accepted chronology, between *Merchant of Venice* and *Much Ado*. After *Much Ado* this mingling becomes more pronounced in Shakespeare's plays in all categories, with the sole exception of *Merry Wives*, which eschews the sublime. This is one reason why many critics feel dissatisfied with *Merry Wives* and are prompted to argue that it must be an earlier work. A more likely explanation is that it was an experiment in a form with which other dramatists had achieved considerable success, and which Shakespeare tried, perhaps at the urging of his company, but found uncongenial to him at a time when his greatest achievements in tragedy and comedy lay just ahead. *Much Ado* represents an advance in naming technique over the preceding plays, not only having more significantly named characters but significantly delaying the moments of introduction. Whereas, for example, *Two Gentlemen of Verona* and *Midsummer Night's Dream* introduced their characters promptly at their first appearances, *Much Ado* habitually introduces them long before or after, in
each case creating a tension of expectations. This point will be taken up again at the end of this survey.

As You Like It is perhaps Shakespeare's most pleasant and least disturbing comedy, and its use of names is calm and fluid. Adapted from Rosalynde, it carries over only the names of Adam, Rosalind and the aliases Ganymede and Aliena. These Shakespeare evidently found so appropriate as to admit of no improvement. Lodge's Rosader, however, becomes Orlando, a name far better suited to his character, which has a tendency to romantic exaggeration. His family, de Boys, may be that de Boys family which held the Weston-in-Arden manor in the Middle Ages, recollected by Shakespeare on this occasion. It is likely that this is our source for the forest of Arden, though the audience would probably assume the Ardennes. The location, however, is unimportant; what counts is the landscape.

The melancholy Jacques's name is of course a pun on "jakes"; Touchstone calls him "good Master What-ye-call't." Touchstone's name "suggests that he and not Jaques is the sound critic of folly" in the play. The names of the other characters contrast and complement one another well enough; compare the conventionally pastoral Corin, Silvius and Phebe to the realistic William and Audrey. The forest of Arden becomes a symbol of the regenerative world to which the action must move, in the tradition of the locales of Ephesus and Belmont. In
general, though, little is done with the names in this play. There are no intricate interrelations or echoes, and a minimum of tone-setting auxiliary names are used.

**TWELFTH NIGHT**

*Twelfth Night* represents Shakespeare's highest achievement in the use of names, and to do justice to an analysis would require far more space than is here available. The best treatment is by Leslie Hotson in his *The First Night of Twelfth Night*, but even this is woefully incomplete in several respects and inaccurate or highly conjectural in many others.

We may note here the central feature of the names in *Twelfth Night*: the relationship of Oliva, Malvolio and Viola. That Malvolio functions symbolically as the "distempered" side of Olivia's household management is clear, as is indicated by the way in which the letters of the names are shared. Shakespeare has drawn further attention to this by the MOAI cipher. The crux, however, is that Viola goes unnamed until the recognition scene, Act V. Abruptly, with the introduction of her musically symbolic name, the relationships of characters fall into harmonious balance, her relation to her now sister-in-law Olivia is manifest and the mal-aspect of Olivia exits from the action. This, as we have said, is central. To explore the other significances in the play leads to the realization that none of the names lack meaning, and most have several. Here we
will only note that Sebastian and Antonio appear as a pair for
the second time, the first being in Two Gentlemen, Antonio
bearing a strong resemblance to The Merchant of Venice's Antonio
and Sebastian being of identical appearance with a young woman;
that the name "Valentine" never reaches the stage, though his
name is appropriate to his function; that the fool is named
but once throughout the play, and that in a passage which bears
evidence of textual confusion; and that the imaginary Illyria
is a symbol in the tradition of Ephesus, Belmont and Arden.

Shakespeare did not repeat this performance; whether it
was beyond his capacity in later years or merely outside his
field of interest cannot be known.

THE MERRY WIVES OF WINDSOR,
ALL'S WELL THAT ENDS WELL AND
MEASURE FOR MEASURE

Twelfth Night is followed by Merry Wives of Windsor, which
offers nothing unusual or interesting in the way of names.
Like an expansion of "low" scenes in other Shakespearean come-
dies, it abounds in common names constantly repeated, clearly
a representational convention for this type of play.

All's Well That Ends Well offers little more. Several
names are derived from or suggested by various versions of
the source. The use of "Bertram" or "Count Rousillion" accord-
ing to the dignity of the moment and the stature of Bertram in
the speaker's eyes, is noteworthy, as is the name "Diana" for the chaste maiden of Florence. There are several linguistically meaningful names, those of characters being "Parolles," "Lafeu" and "Lavache," that is "words," "fire" and "cow," and in the camp scenes we again encounter the frequent use of names which characterizes "low" scenes.

*Measure for Measure* shows quite a sophisticated use of names, in technique not unlike the Dramatic Romances.

The action is in Vienna, yet there is only one German name among all the characters, and that is the Duke's alias, Friar Lodowick. It is probable that Shakespeare planned this; the Duke's real name is never mentioned. In fact "Vincentio" may be a non-Shakespearean addition; Shakespeare may have thought of his Duke as "Lodowick." At any rate he has kept him officially nameless, emphasizing his civic function, his identity as "Vienna" rather than his individual humanity.

Elsewhere we have the ironically named Angelo, Elbow, Froth and the similarly conventional names of the "low" characters, and numerous other names which can be tentatively interpreted as comments on their bearers, as Battenhouse has attempted. Moments of introduction are efficiently handled, closely coinciding with the characters' entrances or the points at which they become important.

The total number of names in the comedies varies from
44 in Two Gentlemen of Verona to 147 in The Merry Wives of Windsor.

Eliminating for the time being The Comedy of Errors, Two Gentlemen of Verona and The Merry Wives of Windsor which as we shall show below are exceptional in many ways, we find a range in the comedies from The Taming of the Shrew to Measure for Measure of 62, from Measure for Measure's own 64 to The Merchant of Venice's 126. The average is 96 and the mean 95. (Including The Comedy of Errors, Two Gentlemen of Verona and The Merry Wives of Windsor the average drops to 92.)

It is possible to discern a certain pattern. The Merchant of Venice and The Merry Wives of Windsor represent the high points. They are the more domestic and mercantile of the comedies and the large numbers of names in these works reflect the chatty style of the dialogue in this type of play. This is conformable to the impression one receives from Ben Jonson's plays, of a bustling, self-satisfied life going on all about the lives of the play's characters much as it did about those of the audience. The less "realistic" plays have lower numbers of names.

The Comedy of Errors has a low number partially due to its being the shortest of all Shakespeare's plays. In fact, a general rough correlation between length and total number of names used is observable through all the comedies and
probably the other plays as well. *The Taming of the Shrew* was of course a close adaptation from a similarly chatty source. There is no clear reason for *The Two Gentlemen of Verona*’s slimness; it may well indicate an experiment in style. If so and if the generally accepted chronology is correct the experiment was not a notable success, for *Love’s Labour’s Lost* returns to 117 names. Whatever their order, these four plays show Shakespeare searching for optimum dramatic expression, and by the time of writing *A Midsummer Night’s Dream* he had hit his stride. From *A Midsummer Night’s Dream* to *Measure for Measure* the only large deviations from the 65 - 95 range are *The Merchant of Venice* and *The Merry Wives of Windsor*, both of which can easily be explained by their setting and concerns, as described above. *The Merry Wives of Windsor*, in fact, though its dramatic use of names is completely uncomplicated, may be another confirmation of the Elizabethans’ interest in significant names, if its characters approximate London theatre-goers at all closely; the characters are obviously fascinated and delighted by names and their meanings.

The bulk of the names in all the plays falls into the category of "other" names, that is, supporting references. Most place-names fall in this category, as do most classical references. These "other" names parallel in their numbers the variations of the totals, except in the case of *Measure*
for Measure and to a lesser extent All's Well That Ends Well. Reserving discussion of these for a moment, it is possible to say that the clear majority of names fall in this category and thus the variation from play to play, phase to phase is due chiefly to variations in frequency of use of supportive names. The phases distinguishable are first, a period of experimentation embracing the first four comedies, second a period of subdued use of names from A Midsummer Night's Dream through Twelfth Night, broken by the mercantile Merchant of Venice, and third, a period of changing style including The Merry Wives of Windsor, All's Well That Ends Well and Measure for Measure. The Dramatic Romances present a fourth and final, stable phase, discussed later.

Next to the speakers in the plays, discussed below, the longest remaining category is that of silent nominees. These are characters, in a sense, though they need not appear on the stage. They are names which the speaking characters mention, of friends, relatives or others in the world of the play. As examples, in The Comedy of Errors, Duke Menaphon is mentioned as the uncle of Solinus. Thus though he does not appear, has no lines and does not influence the action, he is yet an acknowledged member of the dramatic world. So too are the servants in Luciana's household with the exception of Luce, who speaks from offstage, a rare occurrence.
Silent nominees often bear "low" names of a characterizing nature, like Masters Dizzy and Deepvow in Measure for Measure, but the object is not to characterize them but to create an impression of milieu, a definition of the background of the action. In this their function is identical with the other supporting references, but is more pointed due to the implication of their "actual" existence.

Altogether, silent nominees do not constitute a major portion of the names in any plays except All's Well and Measure for Measure; in All's Well the number is inflated to 19 by a list of captains, in Measure for Measure to 23 by a list of Mistress Overdone's clientele. In these two it actually exceeds the number of nominated speakers. Elsewhere, those two profligates, The Taming of the Shrew and The Merchant of Venice have 14 and 11 respectively, but none of the others exceeds eight, and their average is four and one-third.

Silent nominees are few in Love's Labour's Lost, where their function is usurped by other references and the play's background is of no real importance, but elsewhere their numbers fluctuate in proportion to total numbers of names, until Merry Wives. Their especial scarcity in Much Ado About Nothing, As You Like It and Twelfth Night is a measure of the dramatic economy of those plays; surprisingly that economy seems to have been carried over into The Merry Wives of Windsor. Merry Wives
is an enormous departure from the normal tendency to conform proportionally to the fluctuations of total and "other" names, and the reason must lie in the unique style and form of the play. Whatever it may be it was followed by the excesses of *All's Well That Ends Well* and *Measure for Measure* mentioned above. The balance is restored in the Dramatic Romances.

The remaining important categories are the two divisions of speakers named and unnamed. The unnamed speaker is most often a servant, messenger, "1st Lord," etc., usually with only a few words to say. It is difficult to decide when the servant who enters in Act V is meant to be the same man who entered in Act I. Though obviously these parts would be doubled for production purposes, it is not unlikely that costume changes were often employed to give the impression of a large and varied household, so that an illustrious character need not seem to speak to the same servant twice. One doubts that the audience would pay too much conscious attention to such details, yet the information these servants supply is often of vital interest and might well cause them to stick in the audience's memories. If so, the timely reappearance of such a one could be a useful dramatic tool. We cannot overlook the possibility that Shakespeare used such devices; nevertheless since we cannot prove it we have here taken the conservative approach that any identically designated characters, Lords, Messengers or whatever, belonging to the same
household or following are considered for counting purposes to be the same characters in each scene.

The number of unnamed speakers soars to 19 in The Taming of the Shrew and 16 in All's Well That Ends Well, thanks to servants in the first and soldiers in the second; throughout the other comedies up through Measure for Measure it ranges from zero to nine, and averages five. In Much Ado, As You Like It, and Twelfth Night it rises, apparently to provide a greater sense of ongoing life by putting more players on the stage. This compensates for the relatively low number of silent nominees in these plays, and represents a change in technique of which Shakespeare makes good use in the Dramatic Romances.

There is another extremely important point to be made in regard to Shakespeare's use of unnamed speakers, one which has been touched on from time to time above: Often a major character remains unnamed. Sometimes, like "Vincentio" in Measure for Measure, he is named in the Dramatis Personae and stage directions; at other times he is truly nameless like the King in All's Well That Ends Well, but there is generally an excellent reason.

Thus in Two Gentlemen of Verona the Duke of Milan is unnamed, in Love's Labour's Lost the King of Navarre is "Navarre," not "Ferdinand," and the Princess of France is unnamed; in The Merchant of Venice the Duke of Venice is
unnamed, in *As You Like It* the Duke senior is unnamed; in *All's Well That Ends Well*, the King, Countess and Duke of Florence are all unnamed and of course *Measure for Measure* 's Duke is unnamed save for his alias. This is clearly the rule, the exceptions being Solinus, Theseus, Orsino and perhaps *Much Ado About Nothing* 's Don Pedro and Leonato. Shakespeare tends to identify the ruler with his state, a common Elizabethan habit of thought.

Apparent omissions on Shakespeare's part, if we may trust the authenticity of stage directions, serving no apparent purpose and in fact detracting from the full characterization otherwise available, are *Two Gentlemen of Verona* 's Speed, either Salerio and Salarino or Salanio and Salarino, depending on whether emendation of Salerio is accepted, in *The Merchant of Venice*, *As You Like It* 's Oliver, *Twelfth Night* 's Valentine, *All's Well That Ends Well* 's Violanta and Mariana, *Measure for Measure* 's Fr. Thomas and Francisca, as well as *The Winter's Tale* 's Archidamus and *The Tempest* 's Francisco and Iris. The significance of such omissions as possible indicators of Shakespeare's intention has been noted in the introduction.

As mentioned above, the parts of nondescript unnamed servants and such were surely doubled for production. By subtracting these doublings, then, and adding the remainder to the number of named speakers in a play, we should arrive at a very close approximation of the maximum number of actors required
to produce it. The actual figures would probably be often lower as some of the more important roles were doubled.

Though it is not central to a discussion of names it should be noted that in practice there must have been some pressure on Shakespeare to make maximum use of the actors at his disposal, preferably without burdening them unduly with lines or the need to appear in each scene. We might speculate, then, that our total of speakers, as it varies from play to play, reflects a varying total of actors active in the company. If so, this was usually about twenty men, with possible a few "extras" added in the prosperous later days that saw the production of the Dramatic Romances.

Having seen how the numbers of names in each category vary from play to play according to dramatic requirements, we shall now look briefly at the usual sources of meaning in the names. We have repeatedly noted the distinction between "low" realistic names and the names of the plays' principals. By "low" names we mean generally the names of lower or middleclass characters and members of the dramatic world, usually in the capacity of servants, tradesmen and their customers.

These names are generally though not always contemporary English; they often refer to objects, physical traits and features, or humors. Examples are Bottom, Belch and Aguecheek, and Lafeu. They are frequently susceptible to punning, often
amusing in sound as well as sense and almost invariably of a characterizing nature. Like most characterizing names, they usually play upon expectations, either confirming or contradicting an apparent trait. When applied to actual onstage characters they are usually introduced at the moment of first entrance rather than appreciably before or after. This is because, unlike the characterizing names applied to major characters, they seldom refer to functions, and their possessors do not undergo personality changes in the course of the play. Thus a "low" name is rarely used to indicate character development or display an unseen facet of character; it comments directly, if sometimes ironically, on a salient trait.

Characters with "low" names may appear anywhere in a play, but the tendency is for their stage activities to be concentrated in a few scenes, which we have referred to as "low" scenes, though other characters often enter into them. It is improper in most cases to speak of comic relief scenes in a comedy, though plays like Measure for Measure possess them; the low scenes generally counterpoint the main action, as in As You Like It, where the scenes with Touchstone, Audrey, William and Sir Oliver Martext present a view of courtship distinct from those of Rosalind and Orlando and of Phebe and Silvius. Often too they are fairly autonomous bits of entertainment, as are Launce and his dog Crab in Two Gentlemen of Verona.
"Low" names are used to denote dealings with a different stratum of society in *The Comedy of Errors* and *The Taming of the Shrew*. Luce, Dowsabel, and Maud, Briget, Marian, Cisley, Gillian and Ginn are the household servants, distinct from the two Dromios. Though Dromio, or Dromo, may have been a "low" name in Terentian comedy, whence Shakespeare took it, it is here distinct from the names of Adriana's household. The other "low" name in the play is "Dr. Pinch." Here and with Dowsabel we find the humorous situation calling for the humorous name. In *The Taming of the Shrew* likewise, the "low" names are restricted to Sly and his circle, and Petruchio's retainers in the country, both realistic as compared to the Italianate world of the rest of the play.

*Two Gentlemen of Verona* has only Launce and Crab, and the two Friars. Speed is unnamed on stage, an apparent example of a name which though inaccessible to the audience, signals Shakespeare's intentions. It is in harmony with "Launce" and presents no new facets.

The names in *Love's Labour's Lost* and *A Midsummer Night's Dream* serve primarily as denotators of social class and vehicles of humor. *The Merchant of Venice* contains only Launcelot and his father, the elder Gobbo, with a reference to Margery his mother. Humor seems to be the essential objective here. In *Much Ado* and *As You Like It* humor shares the stage with the
portrayal of a different level of society. Names such as Sea-
coal and William certainly denote lower class, realistic charac-
ters who inevitably are objects of humor, but they also connote
a yeomanly reliability. Accordingly we find ourselves approving
their actions and opinions and acknowledging that they have a
valid, serious place and function in the dramatic world, as in our
own. So we are pleased when the watch in Much Ado unmasks a
villain and we tacitly recognize that all the romantic comedy of
As You Like It rests lightly on the real country world of William
and Audrey. This social setting is hardly explicit, but it does
begin to emerge and play a larger role in subsequent plays.

Twelfth Night is in this line but with added dimensions of
social comment and a tighter dramatic structure due to the inter-
locking nature of the names, e.g., Aguecheck derived from or cog-
nate with "Male volti,"\textsuperscript{32} related to "Malvolio" as the roles of
the two as suitors to Olivia are related. Merry Wives, of
course, is wholly given over to what we have classed as "low"
names. With no contrasting names, the humor is somewhat muted,
and Ford's name with his alias "Brook" may actually indicate
character development.\textsuperscript{33} All's Well has no genuine "low" names;
it's humorous characterizing names are French, allow of varying
interpretations, are introduced long after the characters'
appearances and above all are applied to principal actors in the
play. The realistic names of captains in the camp scenes have no
significance save as a tone-setting device.

After these two exceptions, *Measure for Measure* returns to the technique of "low" names used by previous comedies such as *Much Ado About Nothing*, with no unusual developments. We may note that it contains the third and last example of a "low" name which is self-contradictory; "Pompey Bum" functions as do "Christophero Sly" and Launcelot Gobbo." When we come below to consider the Dramatic Romances' use of "low" names, we shall find some striking differences.

As set forth in the Appendix, names acquire meaning in a variety of ways, basically divisible into sound, literal sense and associative value. The first is highly subjective, and Shakespeare makes little serious use of it. There is of course the contrast between "low" and dignified names, which often embraces the sound, and a tendency for servants' names to be shorter and more consonantal. Other than this we note only eight plausible instances of auditory significance from *The Comedy of Errors* through *Measure for Measure*. The endings of *The Taming of The Shrew's* "Tranio" and "Grumio" reproduce their similar occupations and encourage further speculation on their similarities and differences, and the similarity of "Grumio" to "Gremio" may be an ironic comment on the latter. Knight comments on the "thick and colourless brevity" of "Thurio" in *Two Gentlemen of Verona*; "Don Adriano de Armado" is an appropriately long,
thumping name for the bombastic Spaniard in *Love's Labour's Lost*. In *The Merchant of Venice* Knight has noted the long "o" sounds of "Morocco," recalling the southern sun, and we note that "Shylock" has, by contrast to the other names in the play, an unpleasing sound. Likewise in *Much Ado*, "Borachio" has an ugly, retching sound. Most certainly and successfully, *Twelfth Night*'s Malvolio, Olivia and Viola are all linked by the sound of their names.

It is difficult to separate the ways in which a name may have literal and associative meanings, and more difficult still to define them. Because of the magnitude of the task we shall here confine ourselves to a summary of the types of meanings found in principal characters' names.

In *The Comedy of Errors* the names Dromio, Antipholus and Pinch refer to character and functions, Pinch and Dowsabell to appearance and Angelo to occupation. In *The Taming of the Shrew* Sly, Grumio, Tranio and Kate refer to character, though in different ways. In *Two Gentlemen of Verona* Proteus, Valentine, Julia, Eglamour and Thurio refer to character, Proteus via a classical allusion. Silvia's name refers to her experience, as well as being a conventional idealistic feminine name. In *Love's Labour's Lost* none of the serious characters bear meaningful names; Costard, Dull, Moth, Armado and Holofernes all refer to personal characteristics, Armado via Spanish and
Holofernes via literary associations.

_A Midsummer Night's Dream_ uses names with associations from medieval romance and humorous occupational names. The names in _The Merchant of Venice_ evoke associations with words: Bessanio - basanoi, Arragon - arrogance, Portia - portion, and Gobbo - hunchback. The last two also suggest the figures of Portia and Job, as Arragon suggests typically Spanish traits.

In _Much Ado_ Beatrice and Benedict's names explain their ultimate relationship, while Borachio, Dogberry, Verges, Oatcake, and Seacoal evoke objects with certain characteristics. _As You Like It_ puns on Jaques and Touchstone, pokes fun at Orlando by associating him with Ariosto's hero, and contrasts the pastoral and realistic lovers.

_Twelfth Night_, even if Hotson's theory of its court allegory based on Orsino is disregarded, is rich in significant names and succeeds to an unprecedented degree in interrelating them. One example must serve here as representative of Shakespeare's craftsmanship in this play. _Curio_ is named once, in the opening scene, where he asks Orsino if he will hunt the hart, evidently to cheer him up. Appearing again in II.iv. he has five lines, explaining to Orsino that Feste, who should sing the song Orsino wants to hear, is absent. Curio's name may indicate _cure_, in that he wishes to help Orsino, _curial_, a courtier, _curious_ in the senses of careful, inquisitive,
solicitous, and *curioso*, a connoisseur. Each meaning is apt, and the entire play meets the standards thus set.

After *Twelfth Night* Shakespeare seems to have rested from his labors. The names in *The Merry Wives of Windsor* are simply descriptive, like "Shallow," or not significant at all. *All's Well* is similar, though the names are French. *Measure for Measure* shows greater variety, Angelo's name in particular being finely ironic.

Changes in technique throughout the twelve comedies are slight, consisting not of the use of names which characterize in different ways but in the more complex way in which the characterization is revealed. In other words, the attributes described by the names are ones which are not immediately apparent, and a tension of expectations results, the audience being offered two alternate attitudes toward a character, and in the end a fuller understanding of him. This is a particularly noticeable development in *Much Ado*.

In accordance with this there is a progressive development of sophistication in the moments of introduction of the names. In *The Comedy of Errors* we are given a chance to know Antipholus before we learn his name, but his is the only such case before *The Merchant of Venice*. There Antonio and Shylock are both well depicted before their names are spoken, but the extent to which these names add to characterization is
slight; they serve more as labels affixed to henceforth identify the character. In this they differ little from names introduced before or upon a character's entrance.

The contrast in *Much Ado* is astonishing. Only Borachio and Dogberry are named when they enter. Leonato, Hero, Don John, Beatrice and Verges are all named after they have had opportunity to show their character, and Claudio and Benedict are named before they enter, setting up a prior expectation. *As You Like It* makes similar uses of the names Orlando, Touchstone, Phebe and Silvius. *Twelfth Night* excels in skillful use of moments of introduction as in all other aspects of naming. Viola's true name is the clearest example in all Shakespeare's plays of the symbolic power of a significant name introduced at a significant moment.

*Merry Wives*, due to its unusual style, returns to the practice of introducing all names promptly upon the characters' entrance. In *All's Well*, in contrast, all characters but Diana Capilet are named well after their appearances. Thus their names comment on observed qualities, while Diana's defines the role she is to play. *Measure for Measure* introduces Angelo and Isabella upon entrance, but all others before or after.

At first this seems like a lack of skill after *Twelfth Night*, degenerating to positive naiveté in *Merry Wives*, but actually *Twelfth Night* and *Merry Wives* are exceptions, the
one due to craftsmanship, the other to a stylistic experiment. The other plays display a developing mastery of technique, most noticeable after *Midsummer Night's Dream*. A corresponding development exists in the overall allocation of names, as we have pointed out above, with a growing tendency to assign names with more than a simple one-to-one relation to character.
THE DRAMATIC ROMANCES

The four plays we have now to examine in detail are called romances in recognition of certain shared characteristics. Chief among these are loose, complicated episodic structure, remote settings replete with anachronism, a strong supernatural element, likewise a grotesque element, action covering a long span of time, inconsistencies of characterization and the occasional presence of a narrator with the ability to comment on the action.

Measuring with this yardstick we can see that The Tempest is less a romance than the other three. Its observation of the unities preclude loose structure, its characters are consistently if not realistically drawn, and the function of commentator is shared among the characters. Nevertheless it clearly shares the other characteristics of romance as listed above. Northrop Frye notes additional characteristics of the Dramatic Romances:

Vertical extension of the action into upper and lower worlds recurs in the oracles and epiphanies at the end of Cymbeline. The Winter's Tale seems almost written to Sidney's strictures in the Defence of Poesy about the romances of his day that show a character as an infant in one act and as grown up in the next, and Shakespeare takes the fullest advantage of the principle stated in the Preface to Fletcher's Faithful Shepherdess (c. 1610) that in a pastoral tragi-comedy a god is "lawful."

All four romances provide us with infants growing into adults during the action of the play, presented or recounted. The requirement that no proper romance can take less than fifteen years for its total action is met in The Tempest by a long and rather wooden
expository harangue from Prospero to Miranda at the beginning.

The expansion of time to include the passing of a generation—a theme much insisted on in *The Winter's Tale*—seems, paradoxically, to have something to do with the sense of timelessness in which these romances move. In *Cymbeline*, as already mentioned, we enter a world in which Rome and the Renaissance exist simultaneously, and the only phrase that will date such a play is "once upon a time."

The romances, in the first place, set up a hierarchy of behavior, more clearly stratified than we find in the comedies. We can see at least five levels of it in all the romances. On the highest level is the providential deity or its human counterpart Prospero; next come the hero and heroine; next the minor characters who represent a middle level of fidelity or common sense—Helicanus, Camillo, Pisanio, Gonzalo. Below these are, first, the clownish or absurd, and below that the evil or villainous.

We can generalize these levels by saying that in all the romances there is a tendency to set an idealized or noble situation over against an evil or demonic parody of it.

In the romances there is a conflict between a society which is artificial in the modern sense, a courtly aristocracy full of all-too-human pride, passion, and selfishness, and another society which we may call a "natural society," in the paradoxical sense just established. This natural society develops from the green world of the forest comedies, and is associated with a figure who is either a healer or in some other way a preserver of life.

Frye gives examples and arguments to support these propositions, which we shall deal with specifically in our individual discussions of the play.

Other critics, Evans and Biswas, have noted further distinctions:
In comparison with the tragedies the language has on the whole a quietness, a thinness, an absence of overtones or subtle associations. It serves the complex action with complete adequacy but it does not in its passage explore the depths of human experience, any more than does the action itself.2

Shakespeare's attention seems to have been focussed on spectacular dramatic effect rather than on organization of plot or significance of the play.3

These remarks stand here as indicators of the manner in which the Dramatic Romances are distinct from the previous twelve comedies. By analyzing them sequentially and summarizing we shall demonstrate how Shakespeare's naming practice contributes to these distinctions.
Pericles

Gower opens the play, introducing himself in the second line of a sing-song prologue. In addition to thus acknowledging his debt to Gower's story of Apollonius of Tyre in Confessio Amantis Shakespeare emphasizes that this is "a song that old was sung" and will be conformable to expectations in regard to fabulous events, episodic form and moral edification.

Gower proceeds to say

This Antioch then Antiochus the Great
Built up, this city, for his chiefest seat,
The fairest in all Syria. (11.17 - 19)

So we are geographically located by line nineteen. More importantly, the identification of Antiochus with Antioch, and the failure to name his wife or incestuous daughter create a sense of abstraction. Antiochus, his family and city are simply dealt with as a two-dimensional representation of evil, which precludes personal concern for Antiochus, his daughter or the citizens of Antioch. Diversification of names would have been the first step toward rounded characterization, which would interfere with the role set for Antiochus, so Shakespeare, like Gower, has wisely avoided it. Scene One begins as Antiochus and Pericles enter, and Antiochus says:

ANT. Young Prince of Trye, you have at large received
The danger of the task you undertake.
PER. I have, Antiochus, and with a soul
Emboldened with the glory of her praise,
Think death no hazard in this enterprise. (I.i.1-5)
This exchange is repeated, in essence, twenty lines later when Pericles is named; ANT. "Prince Pericles--"/PER. "That would be son to great Antiochus." (11. 25 - 26) Thus a parallel is set up, probably aided on stage by appropriate positions and costume, without which Pericles might easily be immediately seen as Antiochus's moral opposite rather than a potential fellow in sin.

Much ingenuity has been expended on the name "Pericles," Shakespeare's most significant departure from Gower's names in Confessio Amantis. Many critics have suspected a connection with the Pyrocles of Sidney's Arcadia. At least two seventeenth-century references to the play have "Pirrocles," or "Pyrocles," and Bullough lists several similarities in the stories. However, he also notes that "'Perillie' is a name assumed by Apollonius in a French MS in Vienna . . . Was there a ballad or lay in English (now lost) in which Apollonius became 'Perilles' or 'Pericles,' perhaps because of the perils (pericula) he endured?" G. W. Knight finds the 'pericula' derivation attractive, but others feel that the name genuinely refers to Plutarch's Pericles. Tompkins rejects both Sidney's Pyrocles and Spenser's Pyrochles as being too impulsive, ardent and fiery, whereas Plutarch stresses the patience of Pericles under suffering. Barker finds supporting evidence in Wilson's Arte of Rhetorique (1553) and the Homily against Contention
and Brawling, both of which name Pericles as an example of patience. The association with patient suffering seems most satisfactory, but it is unlikely that the majority of Shakespeare's audience would make that association first. Most probable is the association by contrast with Pyrocles and Pyrocles, as these would probably be more familiar to the audience of a dramatic romance.

In this instance it is not the intrinsic meaning that is important but the use which Shakespeare makes of the name. In this first scene it is "Young Prince of Tyre," "Prince Pericles," "Prince Pericles," and "Pericles" in "till Pericles is dead," a final note which is made more ominous by the omission of the title.

Shakespeare first emphasizes Pericles's princely dignity. This was, first of all, natural to Shakespeare; his approach to stage representation, as Auerbach notes, demanded that his protagonists be aristocratic figures, however much they might suffer. Indeed, only the suffering of such a figure had any deep interest or meaning for him. In addition, he was in accord with his source. Gower's Apollonius never loses his natural dignity.

Functionally, this device of emphasizing Pericles's nobility heightens the audience's anticipation. It becomes more momentous, more potentially tragic that a character of
his stature might unite himself with Antiochus's daughter and thus with the sinful realm of Antioch. Also, it displays evil Antiochus as a flatterer and dissembler; though respectful to his visitor's face, he concludes not to rest "till Pericles be dead." The pointed omission of a title would not go unnoticed by a London audience, and serves to further blacken Antiochus while it seems to intensify and personalize the threat to Pericles. Now not his soul but his life is in danger.

Previously Antiochus has been derogated in another way. In Act I, sc. i, 117-9, Antiochus mentions that his daughter is fit

For the embracements even of Jove himself,
At whose conception, till Lucina reigned,
Nature this dowry gave ...........

Few fathers would commend their daughters to the embraces of such a notably immoral deity. This faintly unsavory remark is nearly lost when the next four lines present an elaborate compliment, Lucina being goddess of childbirth. However, Pericles has not missed it; at lines 104 - 105 after solving the riddle he tells Antiochus "If Jove stray, who dares say Jove doth ill?/ It is enough you know." Not only is the audience reminded of Antiochus' immorality but an antipagan bias is established, and it is further reinforced when at line 27, Antiochus likens his daughter to the Hesperides, which Shakespeare evidently thought to be the name of the garden, not the women, and in
line 38 refers to Pericles' predecessors as "martyrs, slain in Cupid's wars." The effect of these unpleasant aspects of pagan deities is to make any future references to them suspect. Thaliard is also introduced in sc. i. at line 151: "Thaliard, you are of our chamber..." and his name, with no title or epithet, is repeated twice. This is Shakespeare's customary practice in scenes with underlings receiving instructions and in realistic scenes generally.

Scene II is at Tyre, though the fact is not mentioned for 115 lines. Pericles soliloquizes, referring once to Antioch and once to Antiochus, emphasizing that the threat extends to him at home. Then Helicanus enters with other lords, whom he rebukes for flattery. Pericles then rebukes and threatens him: "Helicanus, thou hast moved us" and at Line 67 says "thou speak'st like a physician, Helicanus." Pausanius says of Mt. Helicon that "neither poisonous plant nor serpent was to be found on it, while many of its herbs possessed miraculous virtue." The name choice is Gower's (Hellican) but it is quite possible that Shakespeare was aware of the association "of Helicon," thus medicinal or healthful, in the light of the remark about physicianship and the slight alteration which may be taken to mean "of Helicon." Gower does not present a similar remark.

Pericles proceeds to explain his fears to Helicanus,
mentioning Antioch once (1.70). Helicanus mentions Antiochus once (1.102) in advising him to flee "till the Destinies do cut his (Antiochus') thread of life." (1.108) This personification, the Destinies, is thus separated and opposed, as indeed it often seemed to the Greeks to be, to the pantheon headed by Jove, who has previously been placed on the side of immorality. The Destinies later appear to be manifestly superior to whatever deities Antiochus subscribes to, for they "cut his thread" in drastic fashion.

Then Pericles announces "Tyre, I look from thee then, and to Tharsus/ Intend my travel," (ll. 115 - 116), the first mention of Tyre. Significantly it has been prepared for by four repetitions in the last forty-four lines of "tyrant" and "tyrannous." The juxtaposition creates a symbolic metonymy which paves the way for the entrance of Thaliard as Antiochus's agent and the exit of Pericles from Tyre. The mention of Tharsus would connote merely a wealthy and luxurious city, much like Tyre, to an Elizabethan audience. Since only the Puritans among them would possess much firsthand knowledge of the New Testament, no confusing associations with St. Paul would occur, and indeed none seem to have occurred to Shakespeare.

Scene III brings Thaliard to Tyre; "So, this is Tyre, and this the Court. Here must I kill King Pericles," (ll. 1-2) "Tyre" is repeated twice more, once by Thaliard and once by
Helicanus; then (11.19 - 21) we hear

"Being at Antioch----
THAL. (Aside). What from Antioch?
HEL. Royal Antiochus: . .,"

which sudden repetition signals the entrance of the evil influence, Thaliard. The naming in the rest of the scene reinforces it:

"Peace to the
lords of Tyre!
HEL. Lord Thaliard from Antiochus is welcome." (11. 29 - 31)

"As friends to Antioch, we may feast in Tyre." (1.40)

At the close of the scene the identification, through the repeated associations of "Tyre" with "tyrant" and "Antioch," is complete; Tyre, though not Pericles, has "fallen" to Antioch.

Scene IV moves the action to famine-stricken Tharsus. The governor's wife Dionyza is named by him in the first line of the scene, and again two lines later. For those in the audience who knew something of Greek history and myth--not clearly separated in 1608--her name could have two associations; with the cult of Dionysus, in which case "Dionyza" emphasizes the normal prosperity of Tharsus, or with Dionysius and thus with tyranny and violence. The former is at this point in the play more probable but it is not impossible that Shakespeare intended the latter sinister association to subsequently suggest itself and replace the benign one. The name
comes from Gower's Dionyse, and Knight feels that "the 'z' does something to prevent so grand a name being inappropriate to so unpleasant a person" though this would seem to be hindsight. The governor describes at length "This Tharsus, o'er which I have the government" and its change of fortune, concluding

CLE. Oh, let those cities that of Plenty's cup
And her prosperities so largely taste,
With their superfluous riots, hear these tears!
The misery of Tharsus may be theirs."

Tyre is one of these; when Pericles arrives he remains unnamed to the likewise unnamed governor. It is "Tyre" (1.88) which has come to Tharsus though exiled from itself, and the "Trojan Horse" of Pericles' fleet brings corn, not war, for which he is blessed, "The gods of Greece protect you!", a conventional-sounding but appropriate phrase, its deeper significance hinging on the role of the gods in the Trojan War. Pericles is to have little protection from the fickle gods of Greece, save from Diana.

Act II opens with Gower, who informs the audience that the following dumb show takes place at Tharsus. Shakespeare makes considerable use of the dumb show in Pericles, not only for brevity's sake but as part of the archaic atmosphere. After it, Gower recapitulates the events at Tyre, first mentioning Helicanus, then Tyre and Thaliard, then Tharsus. The rapid succession of names beginning with "T"
reinforces the sense of Hellicanus’ fear that Pericles will be pursued. Therefore, Gower tells us, Pericles "put forth to seas" but was wrecked.

In scene i Pericles encounters the fishermen, two of whom are named Pilch and Patchbreech—the first "low" names in the play and the last before Boult. They appear to be thus named only as part of the relief offered by this scene, a procedure consistent with Shakespeare's practice in the other plays as well. Pericles overhears them mention "the good king Simonides" and echoes, "Simonides!" (l. 49), as if the name were familiar to him. There is no further evidence of this, for on line 102 the first fisherman says "this is called Pentapolis, and our King the good Simonides." Pericles responds, "The good King Simonides, do you call him?" This emphasis on "good" is continued; at II iii. 20 and v. 1 and 24, it is "good Simonides." Only Gower (III. Chorus 23) omits the epithet. It is apparently meant to counteract the audience's apprehension that Simonides' playful threatening of Pericles and mock disapproval of the marriage of his daughter may turn out to be genuine. As for the choice of "Simonides," Barker advances the tenuous suggestion that it was made because the name appears in Wilson's Arte of Rhetorique from which he feels Shakespeare may have drawn the name "Pericles." But Wilson's account of Simonides is several pages distant from the mention
of Pericles and bears no resemblance to Shakespeare's Simonides, being the account of a man with a good memory. Quiller-Couch merely remarks without stating any reason that it is appropriate for an antagonist of Pericles.\textsuperscript{13}

A more likely possibility is that Shakespeare had in mind Simonides of Ceos, the poet to whom the saying is attributed, "that poetry is a speaking picture, and painting a silent poetry."\textsuperscript{14} This may have been suggested to Shakespeare's mind by the emblematic shields carried in the tournament dumb show. Shakespeare would have known little or nothing about Simonides except this remark, which was almost a truism of Elizabethan aesthetic theory.

Pentapolis is located in Greece (Act II, sc. i, 1. 68 "our country of Greece") but although there were some genuine "Pentapolis," this one is purely imaginary, and apparently carries no allusive connotations, but only a sense of the size of Simonides's kingdom. The origins of the knights in the tournament--even the one from Antioch--appear to serve no greater purpose than to lend a cosmopolitan air to Simonides's court, suggesting the widespread fame of his daughter's beauty.

In Scene III Thaisa is named--once. In Gower, Thaise was Pericles's daughter, not his bride. Any intended association with the Greek courtesan who supposedly persuaded Alexander to set fire to Persepolis\textsuperscript{15} is doubtful, resting
only on the similarity of names which, since Gower is the source, is irrelevant. An interesting passage is Pericles's oath "By Jove ... that is king of thoughts" and Thaisa's "By Juno, that is queen of marriage." This balance legitimizes, in a sense, Pericles's oath by pairing the desires of Jove with a wife. It also partially identifies Juno with Lucina. In this way a further distinction is drawn between Pericles's legitimate and Antiochus's illegitimate desires. The repetition of "Pericles" twice and "Tyre" three times in the scene establishes Pericles's position in Pentapolis.

Scene IV, switching back to Tyre, introduces Escanes and reveals the end of Antiochus, but more importantly reveals Helicanus's popularity, which may cost Pericles his throne. In this scene the spelling is "Helicane" repeated four times. Since Helicane is portrayed as Pericles's senior, this variant may be intended to conjure the image of a pelican devouring its young, a popular tale in Elizabethan natural history. Fortunately, Helicanus turns out to be more scrupulous.

Scene V, returning to Pentapolis to conclude the union of Pericles and Thaisa, contains nothing unusual save Simonides's report to the knights that Thaisa has vowed:

"One twelve moons more she'll wear Diana's livery. This by the eye of Cynthia hath she vowed, And on her virgin honor will not break it." (11. 10 - 12)

The immediate breaking of this oath, whether made by Thaisa
or fabricated by Simonides, might be seen as cause of the ensuing disaster at sea, and Thaisa's twelve years as Diana's handmaiden the necessary repentance.

Act III opens with Gower's summary, in the course of which Lychorida is named. She is named five more times in the ensuing scene, for no perceptible reason. When next we hear of her, (IV Chorus, 1. 42) she is dead. This is apparently an example of a frequent phenomenon in Shakespeare: the repetition of the non-significant name of a servant. We see it again in *Cymbeline* with "Pisanio" and *The Winter's Tale* with "Camillo." Presumably it simply mirrors a common social practice.

Also in the shipwreck scene, Pericles calls on Neptune, to whom Gower has referred, and on Lucina, respectively to calm the storm and ease Thaisa's childbirth. Neither appeal is successful. The only appeal that is, is a sailor's "God save you." (1. 38)

In ordering the sailors to change course for Tharsus Pericles first mentions Cleon by name. The only source offered for this name is Plutarch's "Life of Nicias" in which "Cleon was a rash fellow with a loud voice and brazen face," an unapt description of Tharsus's governor. However, he does emerge, as did the historical Cleon, as an antagonist of Pericles.

Scene ii concerns the discovery and resuscitation of Thaisa. It opens with Cerimon summoning Philemon by name, the
only time in the play that he is named. Bullough notes in speculation on the existence of a common source that von Neustadt's poem contains a "Philominus" in this role; be that as it may, the name probably comes from Ovid's story of Philemon and Baucis, who showed hospitality to Zeus. It also appears in the New Testament as the name of a man whose charity is appealed to. Since Philemon's only line is "Doth my lord call?" he is almost certainly named for the sake of the name's impression of hospitality and charity. The discussion of the storm terminates in the naming of the location as Ephesus and its charitable physician-lord as Cerimon. Ephesus was of course a magical place; Shakespeare had portrayed it as such in The Comedy of Errors. It has been suggested that the introduction of Ephesus in the center of the play serves to "radiate all the values and pertinent ideas of the entire action." 

"Cerimon," which Knight unfortunately associates with "ceremony" (it might as well as cerements, given his role as corpse-reviver) is apparently made up to match Philemon. No antecedents are discoverable. The power of his name comes from its association with Ephesus. Later in the scene, "an Egyptian" is mentioned by Cerimon, a minor confusion of a bit of medical scholarly verisimilitude in Gower, where the Egyptian was the physician, not the patient, and Cerimon concludes the scene by the prayer, "Aesculapius guide us," both very much
in character. By far the most significant point in the scene is Thaisa's awakening, upon which she says, "O dear Diana, where am I?" That this should be her invocation is appropriate. She is in Ephesus, site of Diana's temple, she has perhaps broken an oath to Diana and she is destined to spend twelve years in her service. In the next scene, Pericles vows to Diana to keep his hair cut until his daughter's marriage, and in Scene iv, Thaisa determines to become a vestal in Diana's temple.

In the last scene Cleon's identity as governor of Tharsus is confirmed to the audience and Marina is named--of all the characters, the only one whose name is explained: "for she was born at sea." (1.13) Fiedler feels that the name was prompted by Shakespeare's recollection of Marina, the Indian mistress of Cortez whose "romantic adventures . . . had stirred the imagination of all Catholic Europe, to which she represented, perhaps, the hope of an alliance in love between Old World and New." It is difficult to see any relevance in this suggestion save to Fiedler's own theories, which do not concern us here.

Gower's introduction to Act IV covers years, names Philoten, who never appears, and introduces "Leonine, a murderer." In Gower's poem, this was the name of the Mitylene brother-master, which Quiller-Couch derives from "leno," a pander. Knight simply remarks that the name is too good for him. It may indicate an underlying nobility, since Marina says, "I saw
you lately when you caught hurt in parting two that fought,"

iii. 83 - 88, or it may indicate lion-like savagery. The
latter is more probable, since the original name in Gower's poem,
"Theophilus," is even more noble-sounding than "Leonine." The
only reasonable explanation for the particularizing of the
pirate Valdes is offered by Clarke: "Don Pedro de Valdes was
an admiral in the fleet of the Spanish Armada; the dramatist think­
ing that to assign this hostile admiral's name to a "pirate" was
likely to prove a popular point with an Elizabethan audience." 22

Scene II is laid in Mitylene. This city's history, asso­
ciated with Cleon, cannot have influenced Shakespeare's choice
since Gower used "Meteline" but not "Cleon"; perhaps it worked
the other way. Certainly it ties in nicely. The name "Boult"
could have suggested to Shakespeare's audience, in addition to
sudden movements, a shackle or fetter or, appropriately for one
whose job is to select women for the brothel, "to sift."
Shakespeare used it this way before [OED]. Moreover, it has
an unpleasant sound, used as it is six times in this scene.
It interrupts the flow of dialogue with an ugly wrench like a
hiccup. Other uses of names follow the "low" realism pattern,
best displayed in The Merry Wives of Windsor, of referring to
numerous nationalities, according with the cosmopolitan
xenophobia of the Elizabethans. Yet at the close of this low
scene we are twice reminded of Diana:
MAR. If fires be hot, knives sharp, or waters deep, Untied I still my virgin knot will keep. Diana, aid my purpose.

BAWD. What have we to do with Diana? Pray you, will you go with us? (IV. ii. 159-163)

We may safely regard this as Shakespeare's assurance to the audience that Marina will come to no harm; Diana being the tutelary deity of her mother and, by extension, of herself, the bawd, the pander and Boult do in fact have a great deal to do with her, or she with them.

Throughout the next two scenes, encompassing Cleon and Dionyza's deception of Pericles, Pericles' name is mentioned six times, Mariana's three times and Dionyza's twice. The focus is thus on Pericles and his reaction, rather than any interplay of personalities. The remainder of Act IV, dealing with Marina's encounter with Lysimachus and escape from the brothel, is remarkably poor in use of names. In 220 lines Lysimachus is named twice, Mitylene and Boult once each, and the god Priapus is referred to once. The name Lysimachus was evidently picked up from Plutarch: "Lysimachus was a general of Alexander's and King of Thrace, to whom the poet Philippides, being asked what he would like as a gift, answered, 'Anything but your secrets' (Life of Demetrius'). A cruel man, he was unlike our Lysimachus, but note that the Philippides anecdote appears at I. iii. 4-6."^23

Act V's prologue mentions Neptune's annual feast,
apparently in contrast to the earlier storms. When Marina has induced Pericles to speak, he builds toward the discovery of her identity by comparing her with Juno (the first mention of the name since the Jove-Juno contrast with Thaisa), Justice and "a palace for Truth and Patience." When she names herself, "My name is Marina," (1. 143), he is obliged to repeat her name three times, 11. 148, 152 and 157, and she to confirm it: "Called Marina/ For I was born at sea." (11. 157 - 158). By the time she has mentioned Lychorida, Cleon, Tharsus and Mitylene, and declared herself "daughter to King Pericles,/ If good King Pericles be - " (11. 180 - 181) Pericles is aroused, calls for Helicanus, repeats his own name twice, then Marina's and then replys to her question, "I am Pericles of Tyre." (1. 206) This awakening after three months triggers the mention of Thaisa's name, at line 212. Heretofore named only once, she is named eight times in the remainder of the play. At this juncture Diana appears to Pericles, to direct him to Ephesus. The ensuing discovery scene is so brief as to make quite clear the essential identity of Marina and Thaisa. Furthermore, the conversation before the temple touches on all the locales and events of the play since Pericles's escape from Antiochus, and Gower's moralizing epilogue includes that.

*Pericles* is Gower's story, which was told and retold many times before Shakespeare took it up. Discussion continues
as to how much of the play is his work, so that we may not as­
sert absolutely that he exercised choice and control over the
names. Indeed, the fact that so many are retained unchanged save
for minor spelling variations could be taken as an indication
of the slightness of Shakespeare's hand in the writing. Con­
versely, though, the changes that were made have a distinctly
Shakespearean ring to them.

The most prominent, of course, is "Marina." She is a new
character in this version of the old story, taking over a large
part of the role of Gower's Thaise, and her name is the first
in the series of Marina, Perdita and Miranda making it virtually
certain that the name is Shakespeare's. Another man's "Marina"
might conceivably have suggested to Shakespeare that his
following heroines bear names similar in sound and function, but
the fact that the next play, Cymbeline, breaks the pattern with
"Imogen" would seem to indicate an original intention rather
than the adoption of another man's technique.

Next in prominence to "Marina" is "Pericles," and again
we have evidence that the choice is Shakespeare's, for it seems
to be interwoven with his reading of North's Plutarch: "Cleon"
and "Lysimachus," both names from Plutarch, are substituted for
Gower's "Stranguilio" and "Atenagoras."

The naming here strengthens the argument for Shakespeare's
authorship of the play prior to Wilkins' novel, since the
derivation of names from Plutarch is a common feature of *Pericles* and *The Winter's Tale*, Shakespeare seems to have conceived *The Winter's Tale* shortly after writing *Pericles* if indeed he was not at work on them simultaneously, and to have been called upon either literally or by himself to turn aside and write *Cymbeline*, conceivably in response to a patriotic stimulus.

For ease of comparison we shall summarize our examination of *Pericles* as we did the preceding comedies. There are 62 names used in *Pericles*, not so different from the preceding *Measure for Measure*, but far from the average of 92 and lower than any of the other comedies since *The Comedy of Errors* and *Two Gentlemen of Verona*. The reason for this, as with the others, is a low number of supporting references. Most of them are classical, and as we have seen above, peculiarly apt. "Jove" contributes to the characterization of Antiochus, helps to create an anti-pagan bias and later with "Juno" contrasts *Pericles* and Thaisa's love with Antiochus and his daughter's. The references to the Hesperides and Cupid's wars support the meaning of "Jove" and "the Destinies" contrasts with these. The references to the Trojan horse and the gods of Greece are subtly ironic, as are those to Neptune. Cerimon makes two medical references, to the Egyptian and AEsculapius, and Boult lists a clientele of lecherous stereotypes, the Spanish and French.
For brevity's sake in our discussion of the previous plays we included places in the play under the heading of supporting references. Here we must look more closely.

With the exception of Ephesus, already discussed in connection with The Comedy of Errors, and perhaps Tharsus and Mitylene, the locales of Pericles had no inherent meaning to Shakespeare's audience, but Shakespeare successfully created meanings for Antioch, Tyre and the fictional Pentapolis. Antioch becomes the abode of evil by identification with its ruler, and Tyre grows infected by association with "Antioch" and "tyrant." Pentapolis by its noble sound and its very fictiveness becomes a fit place for Pericles to win his lady in a sequence of pure romance. "Tharsus" may have signalled wealth, but the city's function as home to Cleon, Dionyza and young Marina is in no way indicated by its name. Mitylene, being on the island of Lesbos, may have had some licentious connotations. Certainly the central symbolic location in the play is Ephesus, this time explicitly meaningful as the site of Diana's temple and therefore a place for reunion of a family.

In contrast to All's Well's nineteen and Measure for Measure's twenty-three, Pericles has only five silent nominees: Philoten, the pirate Valdes, Nestor and Nicander the servants, and M. Verolles, one of Boult's clients. The contributions are in tone-settings; Valdes and Verolles evoke the Spanish
and French, i.e. rogues and lechers, and the servants' names are respectable as befits their task of preparing Thaisa for burial at sea. "Philoten" is from Gower; its only apparent value is to shield its bearer from the blame attached to Dionyzia's intentions.

We have seen that _Pericles_ has fewer supporting references and no more silent nominees than the average for the previous plays. The resulting dearth of vitality in the dialogue is replenished by an enormous increase in minor, unnamed speaking characters. These are much the same type of characters as we encountered before, if a little more various; they are Lords, Ladies, Knights, gentlemen, fishermen, sailors, pirates and messengers, a bawd, a pander and a marshal, with Antiochus's daughter. There are 23 of them. Their presence creates a bustling effect, an impression of wider involvement with the larger world which Shakespeare earlier tried to achieve by naming many absent personages, as in _The Taming of the Shrew_, _The Merchant of Venice_, _All's Well That Ends Well_, and _Measure for Measure_, or additional supporting references. Here he seems to have turned to the more vivid device of numerous speakers, thus avoiding the localizing, realizing effect of a large number of names which would be antithetical to the romance mood, and still achieving the impression that the dramatic world is somehow accessible to the London play-goers.
City comedy caricatured the viewer's world before his eyes; Shakespeare here presented a new one and made him believe he might be part of it.

The reason Antiochus's daughter remains nameless is given above. *Pericles* has no nameless rulers or other eminent figures because its main action takes place among such figures. They cannot represent civil authority because they are personally involved in the problems of the story. Antiochus approaches the authority figure but has been even more explicitly identified with his city than if he had remained nameless. Shakespeare (and Gower) thus ensured that Antioch itself would acquire an evil aura.

Since most of the minor roles and some of the larger ones could be doubled thanks to the episodic structure, we need not think that the King's Men were a much larger company than heretofore, but it seems probable that there was some increase, for in addition to the 23 nameless speakers there are twenty named and speaking characters in the play.

The absence of low names is striking. *Pericles* offers only Pilch and Patchbreech, in the familiar tradition but never repeated, and Boult. The latter is unhumorous, and its frequent repetition goes beyond conformity with accustomed dramatic practice to acquire by its abrupt sound a special value, as discussed above.
Boult's name is the clearest example in *Pericles* of characterization by sound. Another possible candidate is Dionyza, also as noted above. There are few names with literal meanings. "Marina" being the most important. The others are Pilch and Patchbreech, and perhaps Helicanus, Cerimon, Leonine and Boult. More important are the associative meanings derived from, first, "Gower", second, "Pericles" and to lesser extents from "Dionyza" and "Cerimon."

Surprisingly in the light of his role as chorus, Gower introduces only two characters' names other than his own, Antiochus and Leonine. He leaves no room for doubt about either of them, condemning the former before his appearance and introducing the latter as "Leonine, a murderer." Antiochus lives up fully to his report, but Leonine seems to have displayed at one time a nature more appropriate to "Leonine" than to "murderer," according to Marina's description of his intervention in a quarrel. The tension of expectations set up by Gower's introduction is never resolved here.

Other characters named at or near the moment of entrance are Pericles himself, Thaliard, Helicanus, Dionyza, Escanes, Philemon and Cerimon, Lysimachus and Boult. Philemon's name exists only to impute hospitality to Cerimon and the significance of the other names cannot be proven, but if our suggestions above are correct, Helicanus and Dionyza's names initially
bear good associations but are later seen as having unpleasant ones. Helicanus is redeemed to our initial good opinion but Dionyza has irretrievably traded associations of "Dionysus" for "Dionysius." Lysimachus presents an opposite instance; his behavior eventually redeems him from the bad opinion fostered by his sinister name and lecherous intent. The meaning of Boult's name gradually accrues from his actions. "Pericles," as explained above, is unquestionably associated with patient suffering, either by contrast, directly or both.

Simonides, Diana and Marina are named long before their appearances, Simonides for no known reason. Diana is mentioned several times before Pericles's vision which leads to the reunion at Ephesus, evidently to build anticipation in the audience and heighten their eventual sense of righteous gratification. If a deity must appear in a play, it's best she be previously invoked in a reverential manner.

Marina is named after her shipboard appearance as an infant but before her re-entrance as an adult. The introduction of her symbolic name is timed coincidentally with the introduction of the locale and name of Ephesus, presaging Marina's role as agent in the final reunion.

Thaisa and Lychorida are both named after their appearances, as is Cleon. Since the former two are Gower's names and of no particular significance, Shakespeare may have thought
it superfluous to name them promptly. His delay on "Cleon" is
more probably a simple oversight.

Repetitions of names are difficult to deal with and an exam-
ination of all of them here would be tremendously time-consuming.
For this reason no attempt at all was made in our discussion of
the previous twelve comedies. We note that they generally re-
fect a character's importance; "Pericles" is repeated 34 times,
Marina 25, Helicanus 19, Diana 15, and so forth. There is no
tendency for more meaningful names to be more often repeated;
in fact Shakespeare seems to assume they will be better remem-
bered. Repetitions, like introductions, often come at moments
when a character's personality is being illustrated, but most
often this is due to the simple fact that he is being talked
to or his behavior talked about. Accordingly, we have mentioned
only outstanding uses of meaningful repetition hereafter, in
the bodies of our analyses, and shall not include it as a means
of comparing the plays.
With patriotism running high in 1610, when James's popularity had not yet failed him and historical perspective had made of the Tudor period a Golden Age, some of Shakespeare's audience might be expected to know certain of the names in this play, since they come from Holinshed's Chronicles, but if they were familiar with Holinshed's account they would soon realize that Shakespeare's use of the names was quite different. Shakespeare used the names he found in Holinshed to create a general "period atmosphere," rather than any strict representation of history, even according to Jacobean standards.

The play offers first a pedigree of Posthumus, in which the key phrase is "against the Romans with Cassibelan" (Act I, sc. i, 1 30.) Those familiar with Cassibelan's defeat by Julius Caesar would have the anti-Roman impression of that phrase strengthened. The next line "but had his titles by Tenantius" runs counter to that impression, as does the father's name "Sicilius." Neither of these refer to actual individuals, but both are Latinate, and "Tenantius" carries a hint of subservience. The net result, the time we learn that the King named him Posthumus Leonatus, is to make of him an isolated figure standing midway between the British and Roman worlds. The marvellous circumstance of his birth, signalized by the name Posthumus, further isolates him, so that he is clearly
to be cast in the role of median or mediator between two antipathetic societies. The impression is strengthened when he declares he'll take up residence "in Rome at one Philario's."

The name Posthumus can probably be safely traced to Holinshed; it occurs there as the name of the son of Aeneas and Lavinia. As such it is appropriate for a man who divides himself between Britain, conceived as of Trojan origin, and Rome.

Robin Moffet, in dealing with Cymbeline as a treatment of aspects of the Nativity theme, suggests that Posthumus's name indicates that he is the last pagan to be born. This, Moffet says, is supported by Imogen's catalogue of gods' names over his supposed corpse: "His foot Mercurial, his Martial thigh. The brawns of Hercules; but his Jovial face--" (Act IV, sc. ii, 11 310, 311). Yet Posthumus does not function as "the last pagan," and the other suppositious associations with the Nativity are highly unlikely. They are the dates of Cymbeline's reign as embracing the Nativity year, the reference to Caesar Augustus's levy of tribute, supposed to be that tax decree which brought Mary and Joseph to Jerusalem, and the reverential manner in which peace is spoken of at the play's conclusion. However, the action is dated very precisely--assuming that Shakespeare's knowledge of ancient history was accurate in this case--by Cymbeline's remark at Act III, sc. i, 11 73-75:

"I am perfect
That the Pannonians and Dalmatians for Their liberties are now in arms - - -"
This revolt began in 7 A.D. and was crushed in 9 A.D. If Shakespeare knew about it at all, he very probably knew its date, or at least that it did not coincide with the Nativity. Since this contrary evidence is more specific than Moffet's, Moffet's theory and attendant speculation on the significance of Posthumus's name and Imogen's catalogue of pagan gods can be dismissed.

Leslie Fiedler offers a psychological explanation which is not easily refutable. He says that "the boy whose mother dies bearing him grows up solely his father's son. And this, for Shakespeare, precisely qualifies him to be a hero, that is, one capable of confronting and defeating the female principle." The contention that Shakespeare's heroes are successful opponents of the female principle is wide of our mark; here we may note that a pre-psychoanalytic audience indisposed to study all Shakespeare's plays, very possibly not even familiar with most of them, could scarcely be expected to notice or even sense such a possibility in "Posthumus." This being the case, and Shakespeare being no better informed on psychoanalysis than his audience, any such meaning cannot have been deliberate and thus properly is outside the realm of this study.

"Leonatus" is unconnected with any of the known or postulated sources for Cymbeline, but the name had been available to Shakespeare ever since he used it as "Leonato" in Much Ado
About Nothing. There he drew it from "Lionato di Lionati" in Bandello's novel of 1554. That this is the source from which "Leonatus" was recalled by Shakespeare for use in Cymbeline is made almost certain by the fact that in Much Ado's opening stage direction and in a stage direction at the opening of Act II Leonato is given a wife, Innogen, though she never appears in the dialogue. An "Innogen" appears in Holinshed as wife to Brute, who was according to Geoffrey of Monmouth the great-grandson of Aeneas by Creusa and thus half-grand-nephew to Posthumus. Simon Forman, in fact, wrote "Innogen" in his account of Cymbeline. "Imogen" may have an association, by homonymy, with "innocent," but its principal associations are with Britain as the first queen and, in Shakespeare's memory, with "Leonatus."

It is not possible to say with absolute certainty that Shakespeare chose "Leonatus" from memory because he had already deliberately chosen "Imogen" for its patriotic associations. The choice of Leonatus, perhaps simply to "represent a form of natural nobility, uneducated in the subtler intricacies of court intrigue" or less probably, referring to the Paphlagonian prince in Arcadia may have come first and prompted the use of "Imogen." The important thing, however, is that the two names were clearly linked in Shakespeare's mind and together present us with an embarrassment of riches.
for analysis and speculation.

"Posthumus" is used by all concerned roughly twice as often as "Leonatus," a circumstance which stresses Posthumus's magical role in reconciling the opposed societies rather than his heroism, which is in fact treated in quite an offhand manner. Posthumus's friend's name "Philario" is appropriate for a friend; used only once, it never takes on any larger meaning. His man's name, Pisanio, though very often used is apparently free from any prior associations and no consistent ones are developed in the play. He remains functionally a vehicle for messages, information and a sleeping potion, personally a devoted servant, but always a flat figure with a characterless name.

At I.iii.29, we hear Imogen remark on "the shes of Italy" an important distinction from Rome made consistently throughout the play. Guile and immorality are Italian traits; straightforward opposition a Roman one. Scene iv. brings us further into the modern world as Philario's guests talk of Britain, France, the Briton, Orleans, France twice more, Brittany (for Britain), Italy and Britain again. The state is set for some peculiarly Italianate deceit, and Caesar's Rome has faded well into the background.

The wager being made, we learn Iachimo's name at the close of the scene. It has sparked a great deal of highly
subjective speculation. To accord with the usual meter it must be pronounced Jachimo; Fiedler says that it "means, of course, "little Iago." So it does, but not necessarily in the sense of a diminutive version of Othello's Nemesis. Brockbank points out the presence of "Iago" in Holinshed, and Ruskin pointed out the derivation from "Jacob," "the supplanter." Knight, least objective of all, remarks that "Both 'Iachimo' and 'Iago' clearly suit bad persons. Iago, Spanish for James, was, it is true, the name of the patron saint of Spain, invoked in her national war-cry; but even so both the religion and the war cry of Spain would be evilly toned for Elizabethan and Jacobean ears. Apart from this, the vowel-sounds inevitably suggest evil, recalling Machiavelli." 

It suffices that "Iachimo" is not very melodious, for the audience can feel no liking for him by the time he encounters Imogen. His approach is very "slick"; as his remarks about "the Arabian bird" and "like the Parthian" show, he is well stocked with courtly metaphors. So he says of Posthumus that "he is called the Briton reveller," and that he laughs at the lovesickness of a Frenchman. The French reputation for cynicism was already well established in 1610, and by making Posthumus yet more cynical, Iachimo not only injures Imogen but insults Britain, which places him in the eyes of the audience completely on the wrong side.
Yet Iachimo's subtlety backfires, for though he speaks of the Capitol and Diana, his final appeal results in Imogen's revulsion and her phrase "as in a Romish stew" drops much of the prestige of "Rome" to the level of "Italy." Iachimo keeps trying and in some measure restores that prestige in Imogen's eyes, speaking of "some dozen Romans of us" as he lays the groundwork for entrance into her chamber, but not with the audience. The opposite effect obtains there; "Rome" is further debased. When Act II opens on Cloten and two Lords, they speak twice of the "Italian," and "Rome" is not mentioned until the arrival in Act II, sc. iii of Lucius.

In the bedchamber scene, Act II, sc. ii, Imogen's woman Helen was perhaps suggested by Coell's daughter Helen, mentioned in Holinshed, or intended as a representation of Imogen as fit to be mistress to the Trojan Helen. Iachimo's remarks about Tarquin, Cytherea, and the book opened to the tale of Tereus and Philomel are self-explanatory, deepening the atmosphere of threat. The reference, 1. 34, to the Gordian knot may imply the "empire" Iachimo hopes to convince Posthumus he has gained by removing the bracelet, a symbolic cutting of the knot between the two lovers.

In scene iii we first hear of Caius Lucius. Holinshed contains two; one defeated by Arthur and one the first Christian king of Britain. So again an ambiguity appears; we cannot place Lucius as friend or foe. The difficulty is a sustained
one throughout the play. Lucius is welcomed though he essen-
tially declares war on Britain, and he winds up pardoned from
death and reconciled to Cymbeline. Camden felt that Caius was
an unlucky name,¹⁵ and this Caius is certainly unlucky in war,
but the importance of his name lies in the way its ambiguity fits
that of his role in the play.

Within ten lines "Rome" and "Roman" are also mentioned, a
brief reminder of the broader action developing. Before we hear
more of Rome there is a passing mention of Jupiter, in a compari-
son favorable to Posthumus and unfavorable to Cloten, and the
apparently pointless naming of another of Imogen's women,
Dorothy.


IMOGEN.
    Profane fellow!
Wert thou the son of Jupiter, and no more
But what thou art besides, thou wert too base
To be his groom. (II. iii. 129-32.)

IM. To Dorothy my woman hie thee pres-
ently ---- (1. 143.)

Then in scene IV we hear that "Caius Lucius will do 's commis-
sion thoroughly." (11. 11-12), and below that he was expected
in the British court when Iachimo left. Other Roman references
within twenty-six lines are to Augustus, Romans, Gallia and
Julius Caesar. Even Iachimo's narration of his seduction of
Imogen begins in these terms, "Proud Cleopatra when she met her
Roman" (1. 70), and continues with references to Dian and Cupid.
Posthumus's oath "Jove" and Iachimo's "By Jupiter" echoed by
Posthumus continue the shift of attention from "Italy" to "Rome" and the accompanying loss of "Rome's" respectability.

Scene v. and Act III, sc. i contain several attractive but conventional expressions; "My mother seemed the Dian of that time," "might well have warmed old Saturn," "like a full-acorned boar, a German one" and "Your isle, which stands as Neptune's park," but the principal interest in Act III is the meeting between Cymbeline and Caius Lucius in which the conversation becomes entirely Roman versus British oriented, touching on Lud's town, Britons, the Pannonians and Dalmatians, Julius Caesar, Augustus, Britain, Romans, Cassibelan, Mulmutius and Cymbeline himself, who is first named here. His identity of course cannot have been in doubt; the naming at this juncture simply serves to swell the roll of British heroes. Yet on the whole the effect of the scene is to suggest Caesar's "fury not to be resisted," particularly for those in the audience who knew that Augustus eventually crushed the revolt of the Pannonians and Dalmatians. Interestingly, the prestige of "Rome" is so low in this scene that even Cloten gains a sort of nobility by virtue of his nationalist sentiments.

As in Pericles, Act III, sc. ii presents a focal location from which the restorative influence can radiate. In this case it is Milford Haven in Cambria (Wales). The location is insistently stressed: "Milford" occurs seven times, twice in
this scene: "Milford Haven" nine times, also twice in this scene. Imogen says "Tell me how Wales was made so happy as/ To inherit such a haven." In Tethys Festival (1610) Milford is "the happy Port of Union"; Emrys Jones says, "I suggest that at the time Cymbeline was written Milford Haven was chiefly associated with the landing there in 1485 of Henry Earl of Richmond, with, that is, the accession of Henry VII to the throne."

Thus the use of "Milford" compliments the Tudors and less directly, the Stuarts, and fits perfectly into the nationalistic spirit Cymbeline seems to be celebrating. Whether this is true or not, the removal to Milford Haven commences a new phase of the play, and patriotism runs high in the next scene. Belarius in his expository speech mentions Cymbeline four times, twice in close opposition to "Romans." Most interesting, though, are the aliases of Cymbeline's two sons and of Belarius himself.

"This Polydore,  
The heir of Cymbeline and Britain, who  
The King his father called Guiderius--" (11. 86 - 88)

is probably derived from Polydore Vergil, historian of that same Henry VII who landed at Milford. Thus though not an English name, it is an Englishman's name. The true name "Guiderius" is evidently from Higgins' "The Complaint of Guiderius" in The Mirror for Magistrates (1587) in which Guiderius is slain by Hamo, a Roman disguised as a Briton, and "Arviragus" avenges his death. Muis feels that this also
suggested the killing of Cloten and Posthumus's fighting in disguise. Arviragus' pseudonym "Cadwal" is a solid Welsh-British name, as is "Morgan." Interestingly, we have the spectacle of Latin-named heirs to the British throne having false British names assigned them. As a patriotic progression this is highly ambiguous; Shakespeare by this technique manages to balance two opposing worlds all through the play until he is ready to reunite them. As for Euriphile the nurse, "lover of the east wind" is all that can be made of her name, and if this is so and was meant as a further reference to the landing of Henry VII it is desperately obscure and atypically pedantic for Shakespeare. We must assume in the absence of any demonstrated source for "Euriphile" that it is simply another non-British name employed to maintain the ambiguity.

Imogen's mention of Aeneas and Sinon in the next scene, 11.60 - 61, again suggests a link between Britain and Rome, their supposedly common Trojan origin. By identifying Posthumus with Aeneas and Sinon she makes him that link. Cloten is first named in this scene:

With that harsh, noble, simple nothing,  
That Cloten, whose love suit hath been to me  
As fearful as a siege. (11. 135-36.)

His name may come either from Holinshed or Gorbovdue, in which respectively he figures as King and Duke of Cornwall. At times it seems as though mere oversight is responsible for such
a character going unnamed so long. In Cloten's case however, since the name does not enhance his personality, Shakespeare probably held it back until the ambiguities of Cloten's role--fairly eloquent patriot versus villain--were cleared up. His role as patriot is over and anything which contributes to an unfavorable image may here be brought to the fore.

In the remainder of this scene and through the next, the focus shifts from the story of Imogen and Posthumus to the developing war, and back again. Imogen, still concerned with the problem of where to escape from Cloten, mentions "Britain" four times in five lines, and Pisanio tells her "Lucius the Roman comes to Milford Haven" (1. 145), and suggests, "'fore noble Lucius/ Present yourself" (11. 175 - 76). In scene v. Lucius requests "A conduct overland to Milford Haven" and Cymbeline orders that he be accompanied "till he have crossed the Severn." Amid the talk of legions in Gallia the matter of Imogen's absence comes up along with three mentions of Posthumus's name, and the nameless Queen unites the two plot lines with her statement:

Haply, despair hath seized her,
Or, winged with fervor of her love, she's flown
To her desired Posthumus. Gone she is
To death or to dishonor, and my end
Can make good use of either. She being down,
I have the placing of the British crown. (11. 60 - 65)

The remainder of the scene deals with Cloten's plan to pursue Imogen. He speaks of Posthumus four times and Milford
three. Scene vi, the meeting of Imogen with her two brothers and Belarius, mentions Milford three times. Milford is still central to the action at this point; it is the place from which all the players return to Cymbeline's court. Also in this scene Imogen takes the name "Fidele." Unlike Marina, whose name's meaning was twice pointed out, "Fidele" is left to the audience, implying not only its simplicity but its relative unimportance. It is a sign, a simple statement, not a symbol or an invitation to explore its implications. It may be drawn from The Rare Triumphs of Love and Fortune, one of the play's sources, which also contains an apparition of Jupiter. A "princess Fidelia" appears in Rare Triumphs. 21

Scene vii closes the act with a business-like look at the Roman preparations. The logistical problems of waging war against the Pannonians, Dalmations and Britons are being efficiently dealt with here, and the two mentions of Lucius as Proconsul and General serve to maintain the impression of Roman might and emphasize the growing importance henceforth of Lucius as a character in the plot.

In Act IV Cloten is named fifteen times after his death as opposed to three times before. What this accomplishes is not quite clear; apparently the audience's recollection of his death is more important than their recognition of him in life, or perhaps Shakespeare feared the slower members of the
......
In scene iii Imogen is referred to twice. Then in Act V, sc. i, she is named three times by Posthumus. She was only named four times before she assumed the alias; whether the acceleration is to keep the audience from forgetting her real identity or to make of her name a symbol of true Britain is not clear. In scene iii at the end of his narration of the battle Posthumus again names Imogen, at which moment an entering British captain says "Great Jupiter be praised."

Scene iv climaxes the play with the apparition of the ghosts and Jupiter. The "presence" of Imogen is maintained: Posthumus goes to sleep after saying "O Imogen! I'll speak to thee in silence." The first brother names her, then the mother, then Jupiter. She is not again named until her identity as Fidele is revealed.

Jupiter is named three times in appeal and once in thanks in this scene, in a context with Mars, Juno, Lucina and Elysium. Previously the only serious mention was by the soothsayer: "I saw Jove's bird, the Roman eagle- - -" (Act IV, sc. iii, 1. 348). Jove, or Jupiter, is elsewhere previously named nine times, but always in an oath or by way of comparison, as Shakespeare frequently uses the name. It is, however, a sufficiently frequent repetition to keep Jupiter in the audience's mind. Furthermore, Imogen is twice compared to Juno, at Act III, sc. iv, 11. 167-168 and Act V, sc. ii, 11. 50-51.
"Your laborsome and dainty trims, wherein You made great Juno angry."

"And sauced our broths, as Juno had been sick, And he her dieter."

In the appariitian scene there seems to be a symbolic identification of Imogen and Jupiter. Whether this involves Posthumus as Jupiter and Imogen as Juno is not specified; rather, Imogen, Posthumus and the presiding deity of unification are commingled. The conclusion of the vision with the prophecy "... then shall Posthumus end his miseries, Britain be fortunate and flourish in peace and plenty," (Act V, sc. iv, ll. 143-145) links Posthumus and Britain conclusively.

The final scene of the play touches on all the uses of names in the play. It opens on Cymbeline, Belarius and the two sons; Belarius says "In Cambria are we born" thus linking Milford Haven with the British victory over the Romans. Milford is mentioned a last time in connection with the death of Cloten. Even here Shakespeare is not too busy to introduce a new name; we find that the Queen's physician, whose honest principles have averted the poisoning of Cymbeline and Imogen, is named Cornelius. His name may come from Holinshied, where Cornelius Tacitus the historian is mentioned, or it may, as Knight feels, be a "reference to some supposed medicinal properties in the cornelian stone." (The latter possibility is slight, no evidence existing that Shakespeare knew of any such properties
and the spelling ca. 1610 commonly being "cornaline" according to the OED.)

The scene begins in terms of Britain and Rome, but Iachimo in repenting speaks of Italy and "mine Italian brain"; Posthumus calls him "Italian fiend." Then, breaking down, he cries:

O Imogen!
My queen, my life, my wife! O Imogen, Imogen, Imogen!

IMO. Peace, my lord. Hear, hear---

POST. Shall 's have a play of this? Thou scornful page,
There lie thy part.

PIS. Oh, gentlemen, help!

Mine and your mistress! Oh, my Lord Posthumus! (11. 225-230)

The invocation immediately works, though Posthumus fails at first to realize it. She is named again at line 231, 238, 269, 372 and finally at line 393, "Posthumus anchors upon Imogen." The identities of Belarius, Guiderius and Arviragus are revealed, meaning that they reassume their true Roman names, and the soothsayer, appropriately named Philharmonus, explains both Jupiter's prophecy to Posthumus and the correct meaning of his vision of the eagle, so that Cymbeline orders

"Let
A Roman and a British ensign wave
Friendly together. So through Lud's Town march;
And in the temple of great Jupiter
Our peace we'll ratify, seal it with feasts."

(Act V, sc. v, 11. 480-483)

Cymbeline has 91 names. Though far more than the other three Dramatic Romances, this is only about the level of the high comedies Much Ado, As You Like It and Twelfth Night. Two-thirds of the names are supporting references,
many classical and others to geography contemporary either with Cymbeline or Shakespeare. The high proportion of these creates, as Frye points out above, a sense of timelessness by the confusion of times.

The places in which the action occurs are the British court, to which the closest references are "Britain" and "Lud's town," Rome and a contemporary Italy, a dichotomy described above, and Milford Haven in Wales. The strong possibility of a political compliment existing here has been mentioned; more important is the symbol which Milford provides in the play. Like Ephesus in Pericles, it is a central reunification symbol, and will be further discussed below.

There are eight silent nominees. Imogen's woman Dorothy is unimportant, and Augustus, Julius Caesar and Cleopatra are named to suggest Roman power. In the account of Posthumus's parentage the name of his father, Sicilius, and the fact that he served Cassibelan but had his titles from Tenantius underscores the confusion between Rome and Britain, as does the name of Euriphile the nurse. Among the unnamed speakers all but one are soldiers, servants and so forth. The exception is the Queen. Rather than representing civil authority, this omission underscores the folk-tale motif of the wicked stepmother. The Queen plots to prevent the events which ultimately resolve the conflict of Rome and Britain.
As with *Pericles*, "low" names are conspicuously absent. Only Helen and Dorothy are common and even they scarcely meet the qualifications for "low" names. "Cloten" has the sound we associate with them, but we must recall that the name is that of the Duke of Cornwall in *Cordoduc*.

"Iachimo" likewise has an unpleasant sound, but its chief meaning is associative. The contrast of Roman and British names is, of course, immediately perceptible, but this is actually a basic linguistic meaning.

Linguistic meaning and historical associations are crucial to *Cymbeline*. The play turns on the conflict between two rulers and two nations, but whereas civil authority was previously acknowledged by leaving rulers nameless, in this pseudo-historical setting the nationalistic aspects are actually emphasized by assigning the recognizable names Cymbeline and Augustus, *vice* Caius Lucius, to the heads of the powers. Shakespeare recognized that to leave them nameless, merely identified with their countries, would weaken the immediacy of the conflict. International conflict was not at the core of the other plays. Posthumus's name, Imogen's and the King's sons' and Belarius's names with their aliases are all significant by virtue of their linguistic provenance alone, aside from other meanings.

"Posthumus" also has an appropriate literal meaning, as we noted above, and "Imogen" may hint at innocence, "Cloten"
at "clot" and "Cornelius" at "cornelian." "Philharmonus" is a purely emblematic name, signalling the supernaturally created harmony which concludes the play. The historical associations as we have said, go hand-in-hand with the linguistic origins in anatomizing the international conflict.

Posthumus is named shortly before his entrance, thus creating the expectation of a character with unusual abilities and access to mystical experience. Likewise Jupiter, or Jove, is named long before his apparition, and each of the subsequent repetitions of his name is made with mounting reverence, just as Diana's name was employed in Pericles. The only other names spoken before their bearers' appearances are "Philario," which is relatively unimportant, and "Caius Lucius." The latter's introduction creates a sense of mounting anxiety over the threat his approach represents.

Only Helen is named upon entrance; all the other characters are named after the audience has had a chance to pass judgment on them. Apart from nationalistic implications, only Iachimo is touched by this. If any of the associations of his name which we have cited above were made, his naming at the end of the wager scene would confirm the opinion the audience had just formed of him.

One name, "Pisanio," is mentioned more often than any save Posthumus's own, yet has no intrinsic or developed meaning.
His function is essentially as a messenger, though he brings Imogen to Milford, and we must conclude that in this play he has assumed the otherwise empty place of the "low" characters in previous plays. The only similarity in the characters we meet is Camillo, in *The Winter's Tale*.
The Winter's Tale

The Winter's Tale is based on Greene's Pandosto, but borrows virtually no names from it: Bohemia and Sicilia are the settings, but they are reversed, Leontes being King of Sicilia whereas Pandosto was King of Bohemia. The juxtaposition of the two countries begins at once.

ARCH. If you shall chance, Camillo, to visit Bohemia on the like occasion whereon my services are now on foot, you shall see, as I have said, great difference betwixt our Bohemia and your Sicilia.
CAM. I think this coming summer the King of Sicilia means to pay Bohemia the visitation which he justly owes him. (I, i, 1-7)

CAM. "Sicilia cannot show himself overkind to Bohemia." (I, i, 23)

Camillo is named forty-three times, yet his name, like Pisanio's in Cymbeline, has no apparent significance either prior or contextually developed, unless a very oblique reference is intended to the Camillus from Plutarch whose name Livy used in the appellative "novus Camillus" meaning a savior of one's country. "Mamillius," named at line 38, suggests a nurseling; "Hermione," named at sc. ii, l. 33 may have been remembered by Shakespeare from Rare Triumphs of Love and Fortune, where however it was a man's name.1 Certainly Shakespeare encountered it there, where he found some of the material for Cymbeline. Ruskin says "Hermione" means "pillar-like";2 or it may possibly have been suggested by association with Hermione the wife of Orestes as a woman whose husband was driven to a
frenzy, though no evidence exists that Shakespeare was familiar with the details of Orestes' story. Leontes, named at line 41—the names come leisurely and regularly—may suggest a "leonine nobility," or be due to recollection of the Leonati of Cymbeline which was written the year before, or have been suggested by Leontini, a town in Sicily.

An oblique reference to the title comes at Act I, sc. ii, l. 169: "He makes a July's day short as December." Further seasonal references are sprinkled throughout, more than in any of Shakespeare's previous comedies. Continuing the Sicilia-Bohemia interplay, on line 219 Leontes anticipates whispers of "Sicilia is a so-forth"; on line 230 Camillo says "Bohemia stays here longer" thus indicating the turn of juxtaposition to opposition.

Camillo names Polixenes for the first time on line 353. Previously he has been "Bohemia" seven times and once (line 196) "Sir Smile." As Knight points out, this is an appropriate nickname, for "Polixenes" suggests "the 'entertainer of' or 'one entertained by' 'many friends.'" Though Camillo eleven lines later uses "Bohemia," Leontes, in accusing Hermione in Act II, sc. i, uses "Polixenes" twice. Subsequently to the end of Act III, "Polixenes" is used twelve times, whereas thereafter it appears only once, in Act V. Also, "Bohemia" is not used again in Acts II and III to refer to Polixenes. This
clearly points to the personal outrage felt by Leontes, that it is not "Bohemia" but his friend Polixenes who, as he thinks, has wronged him.

The names of the two messengers sent to the oracle, Cleomenes and Dion, seem to afford us a glimpse into the workings of Shakespeare's memory. Both names are certainly taken from Plutarch. "Dion" may have been suggested by the fact that his namesake undertook an expedition to Sicily. Plutarch's Cleomenes appears connected with many other names used in *The Winter's Tale*. His father was *Leonidas*, one of his contemporaries was *Antigonus* and one of his colleagues *Archidamus*, the name given in Dramatis Personae and stage directions to the character who speaks with Camillo in Act I, sc. i and is never named, nor seen on stage thereafter. These connections, particularly as they explain "Archidamus," rule out any possibility that Shakespeare had in mind a direct reference to Cleomenes I, who once bribed the Delphic Oracle, but a faint impression in his mind of an association of Cleomenes with the oracle may be indicated.

Hermione's woman Emilia is named four times in scene ii, treating of Hermione's delivery in the prison. Shakespeare used the name twice before, in *The Comedy of Errors* and more recently in *Othello*, there too as a faithful serving woman. This probably explains the name's presence here and not elsewhere in the play. Scene iii names Antigonus. Knight makes
the infelicitous suggestion that "Antigonus' kindly soul opposes tyranny like that of his namesake Antigone";⁶ there is little chance that Shakespeare or his audience were sufficiently familiar with Sophocles to make such an association. There may be a connection with "antagonist," referring to his role in opposing Leontes; the first recorded use of the word was by Jonson in 1599 [OED]. The Chaucerian allusion to dame Partlet (Act II, sc. iii, l. 75) is apt, but may have confused Shakespeare's audience, since Antigonus' wife is still unnamed, though shaping up as a major character. She makes the first mention of Nature, which later becomes so important, at Act II, sc. iii, 11. 104 - 105, in reference to the infant girl: "And thou, good goddess Nature, which hast made it/ So like to him that got it."

If "Lady Margery, your midwife there" at line 160 is an allusive reference to Paulina, the allusion is obscure. It seems to be merely a sneer from Leontes.

In Act III, sc. i, Cleomenes and Dion describe their visit to "sacred Delphos, to Apollo's temple," in highly reverential terms. When the oracle is read and Leontes contradicts "great Apollo" (III, i, 14; ii, 129, 138) the play turns indeed to a sad tale best for winter. Leontes immediately concludes that Mamillius' death occurred because "Apollo's angry, and the Heavens themselves/ Do strike at
my injustice." (11. 147-48) The rest of the play conforms to the Delphic prophecy, even to the naming of Perdita. Less noticeably, a great deal of the name--imagery of Act IV is seasonal and related to Apollo as the sun-deity. In fact, a struggle develops to emerge from the spiritual winter here imposed by Leontes. In her trial scene Hermione makes the apparently gratuitous remark, "The Emperor of Russia was my father" (III, ii, 120). This is reproduced from Pandosto, in fact, but reinforces the "winter" theme by mentioning a land the English thought of as being perpetually wintry.  

Perdita's and Paulina's names are presented in Antigonus's account of his dream and the apparition of Hermione. Just as Marina's name was explained in Pericles, we are told the reason for the child's name:

"... for the babe
Is counted lost forever, Perdita
I prithee call't." (III, iii, 32-34)

It was in fact defined earlier by the oracle:

"... the
King shall live without an heir if that which is lost be not found." (III, ii, 136-37)

The naming of Paulina presents a problem. She has already played a major role unnamed save for two epithets, and she does not appear again, nor is she named again until Act V. The name would seem to associate itself with the Biblical Paul "as a personification of Leontes' conscience"; certainly it contrasts
with the Greek-pagan names in the play, yet no specific New Testament associations appear, only vague suggestions of conscience and of a zeal which ignores personal danger.

Act IV opens with Time as chorus: this may recall the subtitle of Pandosto, The Triumph of Time, but more pertinently it reminds the audience of the seasonal theme. Time tells us that Leontes has shut himself up, that the scene is now Bohemia, which has been named as a place seven times previously in the play, and says

. . . remember well,
I mentioned a son o' the King's, which Florizel
I now name to you, and with speed so pace
To speak of Perdita, now grown in grace
Equal with wondering. (IV, i, 21-25)

The name "Florizel" strikes us at first as merely an attractive name, which is repeated twice before his appearance in sc. iii, yet it must already hint at "flower" and thus contribute to the seasonal theme.

Scene ii then opens on Polixenes and Camillo, who are talking of the latter's homesickness; Polixenes says, "Of that fatal country Sicilia prithee speak no more" (11. 21-22) and (1. 58) "Lay aside the thoughts of Sicilia." Thus as the presence of Bohemia was repeatedly suggested in Sicilia, the presence of Sicilia begins immediately to intrude upon Bohemia. Scene iii introduces Autolycus, who amidst his song says, "I have served Prince Florizel and in my time wore three-pile, but now I am out of service": (11. 13-14) and then gives an explanation
of his name:

My father named me Autolycus, who being, as I am, littered under Mercury, was like-wise a snapper-up of unconsidered trifles. (11. 24-26)

Shakespeare probably learned the name, and the traditional skill at lying and cheating of Autolycus son of Chione and Mercury, from Golding's translation of Ovid. Knight's suggestion of "auto" and "lycus," "lukos," "individualist wolf" is unnecessary at best. In describing his past occupations to the clown, Autolycus says he "compassed a motion of the Prodigal Son" (11. 102-103), i.e. acquired a puppet-show on the subject. There has already been sufficient preparation in Polixenes' questions about Florizel's whereabouts to allow the audience to see a possible analogy between the parable and the play.

Scene iv suggests an explanation of Florizel's name. It is not merely that it fits in with the pastoral theme, as Knight says; it can be taken to mean "zealous of the flower," i.e. in love with Perdita whom Florizel calls "No shepherdess, but Flora/ Peering in April's front." (11. 2-3) The mention of April and Flora, and the latent implication of Florizel's role as an Apollo figure, wooer of the symbolic figure of Spring, contrasts with the autumnal atmosphere of the sheep-shearing. Florizel identifies himself with Apollo a few lines later:

FLO. "Apprehend
Nothing but jollity. The gods themselves,
Humbling their deities to love, have taken
The shapes of beasts upon them. Jupiter
Became a bull, and bellowed; the green Neptune
A ram, and bleated; and the fire-robed god,
Golden Apollo, a poor humble swain.
As I seem now. Their transformations
Were never for a piece of beauty rarer,
Nor in a way so chaste, since my desires
Run not before mine honor, nor my lusts
Burn hotter than my faith." (11. 25-34)

As a seasonal figure, Florizel logically suffers in the en-
suing wintry environment, which Shakespeare is at considerable
pains to point out in the long discussion of flowers with Polixenes
and Camillo which ends with Perdita's exclamation

PER. "Out, alas!
You'd be so lean that blasts of January
Would blow you through and through." (11. 110-112)

Perdita proceeds to speak to Florizel of Proserpina and Dis,
winds of March and

"pale primroses,
That die unmarries, ere they can behold
Bright Phoebus in his strength, a malady
Most incident to maids." (11. 122-125)

Certainly no audience of Shakespeare's would have failed to notice
this reference and the connection with the current action, or to
remember that this same Phoebus Apollo earlier delivered the ora-
cle and the retribution for ignoring it. Perdita's mention at 1.
134 of Whitsun pastorals reinforces the sense of contrast be-
tween generations and between seasons. Even some of Autolycus'
foolery is bent to the purpose, for the woman-turned-fish of his
second ballad appeared on "the fourscore of April." (1. 280)

Elsewhere in the scene, Florizel's assumed name "Doricles,"
and "Dorcas" are both Greek, though "Doricles" is conventionally pastoral and "Dorcas" realistic. Another realistic name is "Mopsa" which comes directly from Pandosto where it was the name of Perdita/ Fawnia's shepherdess foster-mother. When Polixenes, whose name incidentally, and appellative "Bohemia" are not mentioned while he remains in Bohemia where he plays the role of villain, is threatening to disown Florizel, he appropriately uses the image of casting him off as far as Deucalion, the Greek version of Noah and thus as distant a relative as possible. Astute members of the audience may have recalled that Deucalion was in fact responsible for the repopulation of the earth, analogous to the society-renewing function of the comic hero.

Now that Bohemia has become inhospitable to love, the action turns, via Camillo, back to Sicilia. Camillo hopes to "Purchase the sight again of dear Sicilia" (1. 521) and suggests to Florizel:

"make for Sicilia,
and there present yourself and your fair Princess,
for so I see she must be, 'fore Leontes.' (11. 553-55)

"Methinks I see/ Leontes opening his free arms" (11.557-58).

At 11. 598-99, Florizel says, "We are not furnished like Bohemia's son/ Nor shall appear in Sicilia." In Act V, sc. i, the scene is in Sicilia but the lovers have not yet arrived. First we find Paulina delivering a speech which while reviewing and summing up the events of Acts I - III, contains two interesting suggestions:

For has not the divine Apollo said,
Is 't not the tenor of his oracle
That King Leontes shall not have an heir
Till his lost child be found? Which that it shall
Is all as monstrous to our human reason
As my Antigonus to break his grave
And come again to me, who, on my life.
Did perish with the infant. 'Tis your counsel
My Lord should to the Heavens be contrary,
Oppose against their wills. (to LEONTES) Care not
for issue.
The crown will find an heir. Great Alexander
Left his to the worthiest, so his successor
Was like to be the best." (V, i, 37-49)

Taken in conjunction with Leontes' reply, lines 49-52:

"Good Paulina,
Who hast the memory of Hermione,
I know, in honor, oh, that ever I
Had squared me to thy counsel!",

the reference to the possibility of Antigonus' resurrection
as no more possible than Perdita being found, which is in fact
quite possible, prepares the audience for the possibility, not
that Hermione in particular could break her grave, but that a
resurrection is within the contextual possibility of the play.
The other, rather ominous remark is about Alexander. Considering
the fate of his empire after his death, the analogy is not a
cheering prognosis for the kingdom of Sicily.

The theoretical preparation for Hermione's resurrection
continues as Paulina says

"Unless another,
As like Hermione as is her picture,
Affront his eye." (11. 73-75)

At 1. 84 a Gentleman enters and announces:

"One that gives out himself Prince Florizel,
Son of Polixenes, with his Princess, she
The fairest I have yet beheld, desires access
To your high presence."

The coupling of "Florizel" with "Polixenes" rather than "Bohemia"
begins an identification process in which Florizel takes the
place of Polixenes and Perdita the place of Hermione. Paulina
exclaims:

O Hermione,
As every present time doth boast itself
Above a better gone, so must thy grave
Give way to what's seen now! (11. 95-98)

The symbolic resurrection of Hermione is thus accomplished.

At line 112, Cleomenes is sent to usher Florizel and Perdita
into Leontes' presence. As one of those who brought the oracle,
which was referred to some 75 lines earlier in the scene, he is
the appropriate man to bring in "that which was lost."

Northrop Frye remarks on a possible reason for the choice
of Smalus of Libya as Perdita's fictional father:

No such explicit links (to the birth of Christ as in
Cymbeline) are appropriate to The Winter's Tale, though
it is true that the story does tell of a mysterious
disappearing child born in the winter who has four
father-figures assigned to her: a real one, a puta-
tive one who later becomes her father-in-law, a
fictional one, Smalus of Libya in Florizel's tale, and a
shepherd foster-father. This makes up a group of a
shepherd and three kings, of whom one is African.12

It is conceivable that Frye's suggestion, coupled with
the two mentions of Paulina earlier in the scene, would jog the
subconscious memory of an audience well trained in certain
aspects of Christian tradition; the second mention of Paulina,
lines 81-82, "My true Paulina/ We shall not marry till thou bid'st us," has some affinity with St. Paul's supposed anti-marriage dictum, which was the principal thing a 1611 audience would know of Paul.

This seems a rather far-fetched idea and scarcely one that an audience would pause at this point in the action to entertain, but when we begin to consider the possible reasons why Shakespeare assigned Libyan parentage to Perdita, whose appearance must be distinctly non-African, we have only one other choice. If the use of "Smalus of Libya" does not point to the Nativity, i.e., the arrival in mid-winter of a Redeemer, it must be an even more direct reference to such a figure.

In discussing the casket scene in The Merchant of Venice, Freud identified the Prince of Morocco as a type of the sun-figure, partly on the basis of his near-equatorial origin. Shakespeare may have conceived of Smalus in the same terms, so that Perdita as his daughter is again linked to the seasonal deity, whose time is about to come.

The brief obstacle posed by Polixenes' arrival is scarcely noticed, followed swiftly as it is by the long prose narration of the reunion in sc. ii. That Polixenes is henceforth referred to as "Bohemia," sc. i, l. 181, and 185, and sc. ii, l. 56, serves to extend the reconciliation through all the social levels.
The last new names are introduced in sc. ii. At 1.23 the second gentleman is named Rogero, apparently for no other reason than to fill out the line. At line 105 we hear of "that rare Italian master, Julio Romano," who (11. 108-110) "so near to Hermione hath done Hermione that they say one would speak to her and stand in hope of answer." This anachronism is evidently inserted as a last concession to verisimilitude before the chapel scene.

The last scene makes no use of names save to remark "Our Perdita is found." (1. 121) It is in fact almost a postscript, the symbolic resurrection having already occurred, and its interest and meaning are not auditory but visual.

The Winter's Tale uses 58 names, thus returning to the level in Pericles. The supporting references follow the pattern but, perhaps because there are only thirty of them, Shakespeare seems to have taken more care to assign them appropriately. Ten refer to the seasonal cycle of nature. July, December, April, January, March and Whitsun are direct; Apollo, Proserpina, Dis and Phoebus less so but with deeper meaning. Eight more of the references are classical and the rest geographic or personifying. The two locales of Bohemia and Sicilia were discussed above.

Of the four silent nominees, Mistress Taleporter and Julio Romano are unimportant. The Emperor of Russia and Smalus
of Libya, as previously stated, augment the themes of winter and summer, death and resurrection.

There are eighteen unnamed speakers, the shepherd and his son being the only important ones. To have named them would have over-realized the pastoral Bohemian society, lessening its significance as a font of renewal. We have already explored the meanings and probable origins of the characters' names; only three points remain to be noted.

"Low" names are wholly absent save for Mistress Taleporter's. "Dorcas," "Mopsa" and "Rogero" may sound amusing but are not truly realistic or usefully characterizing.

Leontes and Polixenes are frequently referred to as Bohemia and Sicilia. In Cymbeline we saw how the naming of the rulers personalized and deepened the sense of international conflict. Here we see how a frequent interchange of personal and official names extends a personal conflict to embrace a society.

Like Pisanio in Cymbeline, Camillo is named frequently, 43 times in fact, 26 more than Hermione and Paulina who come second. Also like Pisanio, Camillo's name is never made to carry any meaning. These are the only two such names of prominent characters in all sixteen plays under discussion, and the purpose behind them cannot be surely known. It is possible that their presence represents a link between the world of romance on the stage and the real world of the audience; they may be
Shakespeare's equivalent of Chaucer's dreamer in *The Book of the Duchess*, the analogues in one way of Gower in *Pericles*.

Most of the names in *The Winter's Tale* are introduced in reasonable proximity to the entrance of their bearers, so that their names are from the outset wedded to their characters. Polixenes, Antigonus and Paulina are named well after their personalities have been displayed. We have discussed Polixenes's name as signalling Leontes's changed attitude. Antigonus and Paulina's names support our initial assessment of their natures.

Perdita and Florizel, Cleomenes and Dion are named before they enter. In the case of the latter two this occurs naturally during an account of their mission and has no apparent design. Perdita and Florizel are named, the one by Antigonus in recounting his dream and the other by Time in his summation of the fifteen-year interlude, in order to signal the transition in time, place and mood of the play, the turn from the falling to the rising movement.
The Tempest

If Shakespeare's skill at using names developed continuously throughout his career, one would expect to find them nearest to perfection in his last independent dramatic effort, The Tempest. Since their function is in fact less prominent than in earlier efforts such as Twelfth Night, one may assume a previous mastery subordinated in The Tempest to other dramatic purposes. The Tempest is a mélange of naming techniques displayed in earlier plays, not serving a single common purpose as in Twelfth Night but each contributing an impression or a fragmentary meaning to the play.

The Tempest is Prospero's play, and his is the first name heard, but not before the audience has seen the shipwreck of a king, his son, an aged counsellor and two profane courtiers, and learned from the conversation of a father and daughter that that father has caused the wreck and yet prevented any damage. Then Prospero proceeds on his exposition to the audience and his daughter:

"I have done nothing but in care of thee,
Of thee, my dear one, thee, my daughter, who
Art ignorant of what thou art, naught knowing
Of whence I am, nor that I am more better
Than Prospero, master of a full poor cell,
And thy no greater father." (I, ii, 11. 16-21)

The name itself is a sort of talisman; however interpreted it clearly must belong to a beneficent individual. Thus Knight suggests two meanings, "I prosper" and "I favor, I cause
to prosper." Levin notes that Prospero "rounds out a cycle of prosperity and adversity," described in his exposition, with renewed prosperity. Ruskin gives the etymology as "pro spero," "for hope." We cannot assume that Shakespeare composed the name "Prospero." It appears, along with "Stephano," in Jonson's Every Man in his Humour and, more significantly in Thomas' History of Italie (1561) along with "Alonzo," "Antonio" and "Ferdinand." Nevertheless it is as apropos as any character's name in Shakespeare.

The play's second important name is "Miranda." Prospero speaks it quite casually twenty-eight lines after naming himself:

MIRA. 'Tis far off, And rather like a dream than an assurance That my remembrance warrants. Had I not Four or five women once that tended me? PRO. Thou hadst, and more, Miranda. But how is it That this lives in thy mind? What seest thou else In the dark backward and abysm of time? If thou remember'st aught ere thou camest here, How thou camest here thou mayst. MIRA. But that I do not. PRO. Twelve year since, Miranda, twelve year since, Thy father was the Duke of Milan and A prince of power. (11. 44-55)

Prospero's question, by making Miranda's recollection seem unusual and mysterious, not to mention her mere association with a magician, strengthens the impact of her name. Ferdinand later addresses her as "O you wonder!" (1. 426) and "Admired Miranda!" (III, i, 1. 38) but the echoes of "admirable," "miraculous," et
cetera are present from the outset. No literary source for this
name has been found, and it is probable that Shakespeare coined
it; the similarity to "Marina" and "Perdita" supports this, being
evidence of a continuing tendency in his treatment of heroines in
the last plays.

Prospero's next revelation, that he was formerly Duke of
Milan, is repeated on lines 57-58, just as Miranda's name was
repeated: "thy father/ Was Duke of Milan." Next Prospero names
"My brother, and thy uncle, called Antonio" (line 66) to whom he
entrusted the government of Milan. Calling attention to his
own name again in connection with the prosperity of Milan, he
says:

Through all the signories it was the first,
And Prospero the prime Duke, being so reputed
In dignity, and for the liberal arts
Without a parallel, those being all my study (11.71-74)

This dissection of Antonio's ambition concludes:

He needs will be
Absolute Milan. Me, poor man, my library
Was dukedom large enough. Of temporal royalties
He thinks me now incapable; confederates,
So dry he was for sway, wi' the King of Naples
To give him annual tribute, do him homage,
Subject his coronet to his crown, and bend
The dukedom, yet unbowed -- alas, poor Milan!--
To most ignoble stooping. (11. 108-116)

Then, as Prospero says "This King of Naples, being an enemy/
To me inveterate, hearkens my brother's suit." (11. 121-122)
So the King of Naples is mentioned twice, to fix him in our
minds. Milan is oftenest named, the instances at lines 126 and
130 bringing the total to six. Antonio too is mentioned again. His name may derive from Thomas or from Eden's *History of Travail*, whence come "Setebos" and in which the names Alonzo, Sebastian, Antonio, Ferdinand and Gonzalo all appear, but it is one of the most oft-repeated names in Shakespeare. There are "Antonios" in *The Taming of the Shrew, Two Gentlemen of Verona, The Merchant of Venice, Much Ado About Nothing, Twelfth Night* and *All's Well That Ends Well*. Matthews has seen a similarity with the Antonio of *The Merchant of Venice*. *The Tempest's* Antonio is ultimately forgiven though unrepentant, whereas *The Merchant of Venice's* Antonio freely forgives the unrepentant Shylock. Knight points out that *The Tempest's* Antonio has, like *Twelfth Night's*, a boon companion named Sebastian. Knight and Fiedler both note that the character "Antonio" in *The Merchant of Venice and Twelfth Night* is much the same: an older man, unmatched with a woman, affectionate and loyal to a younger man by whom he is eventually rejected. It is tempting, since *The Tempest's* Antonio is matched with a "Sebastian" as in *Twelfth Night*, to look for some continuity of character, but none appears unless it be an implied wifelessness and childlessness of Antonio, which is discussed at greater length below. At any rate, nothing more is made of Antonio's name; it goes unmentioned after this until Act V, sc. i, l. 264, so that any speculations on Shakespeare's subconscious motives for using it cannot contribute to an
understanding of his stagecraft.

Gonzalo, whose name Shakespeare probably took from Eden, is the only one spoken well of by Prospero; he is called "a noble Neapolitan" (I. 161). Then Prospero after explaining what the audience has already guessed, that the afore-named individuals were those aboard the ship, puts Miranda to sleep and summons Ariel: "Come away, servant, come. I am ready now. Approach, my Ariel, come." (I. 187-188)

Like "Prospero," "Ariel" may not be original with Shakespeare. Guttman mentions that the name appears in Agrippa's _De Occulta Philosophia_ (1510). Baker notes the Hebrew meaning "lion of God" and cites Isaiah 29:1-7, where Ariel is the name of a city, of which Isaiah says "thy voice shall be, as of one that hath a familiar spirit, out of the ground." Prospero acknowledges the essential Shakespearean import of the name on lines 272-274:

"And, for thou wast a spirit too delicate
To act her earthy and abhorred commands,
Refusing her grand hests, she did confine thee."

Ariel is named six times in the remaining 230 lines of Act I, as if to fix his name in the audiences' minds. No close contrast or comparison is offered with "Caliban," who is named in another 96 lines.

The next section of exposition consists of Ariel's narration of his management of the tempest. Though Jove and Neptune
are mentioned, it is only in forming an analogy. Ariel does name "the King's son, Ferdinand" (1. 212) and mentions some hazy geography. "The still vexed Bermoothes," (1. 229) evidently suggested by Eden or a similar account are probably meant to be at a considerable distance, since the surviving ships "are upon the Mediterranean flote,/ Bound sadly home for Naples." (11. 234-235) Like "Antonio," the name "Ferdinand" is found in both Eden and Thomas. It has no significant meaning, but possesses an affinity in sound with "Miranda."

The third section of exposition deals with Sycorax, named three times before the entrance of Caliban, her expulsion from Argier, named twice, and the existence and state of servitude of Caliban her son, named four times before his entrance. Ruskin derives "Sycorax" as "swine-raven"; though this is perhaps correct, it is unlikely that Shakespeare's audience would perceive more than a malignant sound. "Caliban" has generated several opinions. Fiedler says it is an anagram of "cannibal" which derives in turn from "Carib." If so it was probably suggested, as Baker points out, by Montaigne's essay No. XXX, "of the cannibals," from which Gonzalo's discussion of the ideal commonwealth is taken. However, the New Variorum notes mention the Arabic "kalebon," "vile dog" and "Calibia" on the Moorish coast. This gains plausibility from Sycorax's origin in Argier, and the marriage in Tunis. That Shakespeare knew the Arabic is
doubtful; that he knew the name "Calibia" is quite likely. "Caliban" is probably a product of that knowledge joined to that of the word "cannibal." A further support for the "cannibal" derivation is that "Caliban" seems to be used as a common noun--Caliban says (1. 350-351) "I had peopled else/ This isle with Calibans." Prospero says (1. 480) "To the most of men this is a Caliban."

"Setebos," Sycorax's god at 1. 373, comes unquestionably from Eden in which it is the name of a Patagonian demon. Setebos is of little consequence; only Caliban mentions him, and only twice, the second time (V, i, 261) only as an oath.

When Ferdinand enters, believing himself King by virtue of his father's death, Prospero asks "What wert thou if the King of Naples heard thee?" (1. 431) to which Ferdinand replies "Myself am Naples." (1. 433) A moment later Ferdinand unheard by Prospero, will declare to Miranda: "I'll make you the Queen of Naples." (1. 449) This prefigures the resolution of all the contrasts, but not before their ramifications are explored.

Ferdinand goes on to say,

"Myself am Naples,
Who with mine eyes, never since at ebb, beheld
The King my father wrecked.

MIRA. Alack, for mercy!
FER. Yes, faith, and all his lords, the Duke of Milan
And his brave son being twain." (11. 433-437)

Prospero replies aside "The Duke of Milan/And his more braver
daughter could control thee,/ If now 'twere fit to do't." (11. 438-439) This passage is designed to set up a contrast between the as-yet-unnamed Alonzo and his son Ferdinand, between the powers of Milan and Naples, and between Antonio and Prospero, the usurping and the rightful Duke. A problem arises if on the basis of this passage we try to identify Antonio's son. He is certainly not Adrian, who is named once, has nine lines and is ridiculed by Antonio. The character called Francisco in Dramatis Personae and stage directions is unnamed in the dialogue and has only eleven lines, ten of which describe how Ferdinand swam from the wreck. There is nothing to indicate that he was initially conceived as Antonio's son, yet the only other alternatives are Trinculo or one of the unnamed others "of the King's party." Trinculo is listed as "a jester" in the Names of the Actors but this is an inference; he is nowhere so designated in the play, save by the implications of his character. Neither however is he connected with Antonio in any way, and if Shakespeare had originally intended to make such an outrageous link it is unlikely that he would have abandoned the idea in the 400 lines intervening between the mention of a son and Trinculo's entrance. That Francisco merited a name in the stage directions which was never introduced in the dialogue may indicate an initially projected larger role for him. If so Shakespeare abandoned it still-born in the first act, possibly in answer to a subconscious
impulse to create yet another childless "Antonio"-figure like those of *The Merchant of Venice* and *Twelfth Night*, but more probably as an unmanageable complication.

Act II, sc. i introduces the royal party. Antonio and Gonzalo have already been named by Prospero; they are identified and delineated here. Gonzalo is named four times; Antonio's name is not spoken but he is amply identified when Sebastian says to him (ll. 270-271) "I remember/ You did supplant your brother Prospero." Antonio's crony Sebastian, the king's brother, is also named four times in this scene; the possible implications of his name are discussed above. The simplest explanation is the presence of the name in Eden.

The scene offers an explanation of the party's voyages with a brief history lesson from Gonzalo:

GON. Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the King's fair daughter Claribel to the King of Tunis.

SEB. 'Twas a sweet marriage, and we prosper well in our return.

ADR. Tunis was never graced before with such a paragon to their Queen.

GON. Not since Widow Dido's time.

ANT. Widow! A pox o' that! How came that widow in? Widow Dido!

SEB. What if he had said "Widower Aeneas" too? Good Lord, how you take it!

ADR. "Widow Dido," said you? You make me study of that. She was of Carthage, not of Tunis.

GON. This Tunis, sir, was Carthage.

ADR. Carthage?

GON. I assure you, Carthage." (Act II, sc. i, 11. 68-85)

Claribel's name may have been remembered from the *History*
of George Lord Faukonbridge, one of Shakespeare's sources for Henry VIII, but it seems to have no importance. There is an insistence on juxtaposing "Tunis" and "Naples" a little further on in the play:

ANT. Who's the next heir of Naples?
SEB. Claribel.

ANT. She that is Queen of Tunis, she that dwells
Ten leagues beyond man's life, she that from Naples
can have no note ... (ll. 245-47)

SEB. ... 'Tis true, my brother's daughter's Queen of Tunis,
So is she heir of Naples, 'twixt which regions
There is some space.

ANT. A space whose every cubit
Seems to cry out, "How shall that Claribel
Measure us back to Naples? Keep in Tunis,
And let Sebastian wake." (ll. 255-60)

The only explanation advanced for this, in the light of Gonzalo's identification of Tunis with Carthage, is Fiedler's hypothesis that Shakespeare was playing on the meanings of the cities' names: "But "Carthage" is a corruption of Quarshadasht, meaning "new
town," - - - and its Greek equivalent is "Neapolis," which
becomes "Napoli," and "Naples," memorializing a second westward
voyage to a second New World. It is doubtful that Shakespeare
was aware of both these etymologies; yet they so suit the pat-
ttern of a play inspired by the opening of a third and final
West, that we cannot dismiss the possibility out of hand."16

If Fiedler is correct this represents the most sophisticated
use of names in The Tempest, but as he says, "it is doubtful"
that Shakespeare had this in mind, and even less likely that
he expected an audience to be aware of it. Unfortunately, no other reason for Gonzalo's speech and the Tunis-Naples contrast offers itself, save the heretical possibility that it contains no meaning at all.

There is also of course the predictable juxtaposition in this scene of "Naples" and "Milan," which appear together three times (11. 112, 132 and 291-292). The first of these is the King's apostrophe, "O thou mine heir of Naples and of Milan" which with the subsequent repetitions reminds the audience of the previous scene of Ferdinand and Miranda's meeting, and the fact that Ferdinand will inherit Naples and Milan by a means unsuspected by his father.

The scene closes with Ariel saying, "Prospero my lord shall know what I have done." (1. 326) This contrasts with Caliban's line, which opens scene ii,

CAL. All the infections that the sun sucks up From bogs, fens, flats, on Prosper fall, and make him By inchmeal a disease! (11. 1 - 3)

He uses this form again at line 83: "Now Prosper works upon thee." Neither time is there a pun on "prosper," so the variation, if it has significance beyond conformity with the pentameter line, is probably intended to distinguish Caliban from Ariel in their attitudes toward their master.

Scene ii also contains two indications of the location of Prospero's island, inasmuch as Trinculo says "when they (the
English) will not give a doit/ to relieve a lame beggar, they will lay out ten to see/ a dead Indian" (11. 32-34) and Stephano asks "Do/ you put tricks upon 's with salvages and men of/ Ind, ha?" (11. 59-61) These two, at least, take the island to be in the West Indies. Trinculo's name is probably meant to suggest "drink"; Stephano's may have been drawn from Jonson's Every Man in his Humour. As is typical of "low" scenes in Shakespeare and Elizabethan drama generally, these two call each other often by name. The scene and the Act close with Caliban's song, in which he plays with the sound of his own name--" 'Ban, 'Ban, Cacaliban"--again suggesting that the name is, like Ariel's, almost a generic term. Ariel is a type of the aerial spirit; Caliban is likewise a type, but only of himself; a category of which he is the sole member.

In Act III, scene i, Ferdinand learns Miranda's name and they pledge their love; scene ii advances the plot of Caliban, Stephano and Trinculo; and scene iii presents the illusory banquet and awakening of Alonzo's remorse. This scene, in which Alonzo is finally named (III, iii, 75) holds the central position in the play which in Pericles, Cymbeline and The Winter's Tale was held by a particular symbolic locale. Shakespeare's observation of the unity of place in The Tempest has eliminated this possibility and he has substituted for it the magical banquet and the subsequent masque of Ceres in Act IV, sc. i. "Alonzo" may be drawn from
Eden or from Thomas, and it may be intended to suggest "disconsolate" and "alone,"\textsuperscript{17} since Ariel's statement is "Thee of thy son, Alonzo/ They have bereft," though these suggestions would have been more effective if the name had been introduced earlier in the play. The principal reason for its introduction here is to signal the shift in power which reelevates Prospero. From being addressed and referred to as King of Naples, Alonzo has now become simply Alonzo. Ferdinand is to replace him as Naples, as Ferdinand himself believes has already happened; Prospero is to replace Antonio as Milan, formerly subject to Alonzo, and both elders are to be replaced by a new generation.

The masque of Act IV, sc. i is a celebration of lawful marriage and fertility and a rejection of that carnal love against which Prospero repeatedly warns the young couple, as signalled by the appearance of Juno and Ceres, mentioned four and five times respectively, and the exclusion of Venus, mentioned only once. The concluding dance is broken off by Prospero's recollection of the island's remaining carnal threat to marriage and prosperity:

\begin{quote}
PRO. (Aside) "I had forgot that foul conspiracy
Of the beast Caliban and his confederates
Against my life." (11. 139-141)
\end{quote}

Setting the hounds on the three conspirators concludes the Act.

In the final Act Prospero's restoration is signalled five times:
"I will discourse me, and myself present
As I was sometime Milan." (11. 85-86)

"Behold, Sir King,
The wronged Duke of Milan, Prospero." (11. 106-07)

"know for certain
That I am Prospero, and that very Duke
Which was thrust forth of Milan." (11. 158-60)

"She
Is daughter to this famous Duke of Milan." (11. 191-92)

"Was Milan thrust from Milan, that his issue
Should become Kings of Naples?" (11. 205-06)

Prospero is named an additional three times, the first two by Alonzo, questioning how he came to be there, the last by Gonzalo in his summary:

"In one voyage
Did Claribel her husband find at Tunis
And Ferdinand, her brother, found a wife
Where he himself was lost, Prospero his dukedom
In a poor isle, and all of us ourselves
When no man was his own." (11. 208-13)

Apparently the mention of Claribel is made to heighten the impression of harmony by including all members of the new generation. After Caliban, Stephano and Trinculo are summoned and dismissed to "seek for grace," Prospero concludes

"and so to Naples,
Where I have hope to see the nuptial
Of these our dear-beloved solemnized,
And thence retire me to my Milan, where
Every third thought shall be my grave." (11. 307-11)

He bids Ariel farewell at line 316 and speaks the epilogue, asking in the fifth line to be returned to Naples by the audience's approval. Thus the twelve-year cycle of prosperity,
adversity and wonderfully renewed prosperity closes.

There are 61 names in *The Tempest*. It is to be expected that the number would be low since *The Tempest* is Shakespeare's second shortest play and its maintenance of unity of place on a desert island necessarily limits its cast. Moreover a general dramatic economy is observable here, like that of the high comedies epitomized by *Twelfth Night*. Over two-thirds of the names (45) are supportive, and sixteen of these are geographic while twelve are classical. The geographic serve to emphasize the remoteness of Prospero's island from the real world, the classical from the present time.

The only silent nominees are Sycorax and Claribel, unless we wish to count deities and dogs. Whether the former should be considered real in the dramatic context is debatable; the latter are not very important. Unnamed speakers are reduced to six, in sharp contrast to the other three Dramatic Romances, because of the location. Five of these are mariners; the sixth is Francisco, the omission of whose name is discussed above.

The only "low" names are those of the dogs and the women in Stephano's song. "Trinculo" and "Caliban," it is true, each have a characteristic of "low" names, the rhyme with *drink* and the anagram of *cannibal*, but Caliban is, like Cloten, too serious a threat to be considered a low character, and Trinculo's name is a bit too pleasant-sounding. Stephano's has no low
qualities, though he and Trinculo are certainly comic figures.

The individual significances of the names are noted above, with the relationship of "Ferdinand" to "Miranda." This forms the link between the Italian names of the King's party and the unique names of the islanders Ariel and Caliban. Their names contrast, many feel, the airy and earthy sides of man; together they represent the natural world as accepted by Frye in the quote on p. 50. They oppose the artificial world's names, and it is this opposition which Prospero, standing midway, must resolve. Though he often speaks of himself as Duke of Milan, he is identified with his island by his power over its creatures. "Prospero" indicates success or hope, and with "Miranda" differs enough from the other Italian names to warrant success for his mediatory role. Through his magic the lovers' union comes about and in turn produces the restoration of the society. Prospero thereupon frees Ariel and acknowledges Caliban his own. Some critics take this as proof of Prospero's "dark side," and we agree, but note that Caliban intends to "seek for grace." Prospero has acknowledged his natural animality only after having overcome it, and he has relinquished his natural magic only when he and his world no longer need it. The agent of all this is his creation of the relationship represented by Ferdinand and Miranda's names.

Miranda is named by Prospero coincidentally with the
first suggestion of something wonderful about her, her memory of events "in the dark backward and abysm of time." Ferdinand is named at the end of the scene, but the context fails to provide immediate significance. The value of his name emerges gradually.

None of the other moment of introduction are particularly important save Alonzo's. He is first named late in the play, and his fall from "Naples" to "Alonzo" signals the beginning of his penitence. Both his penitence and the change from "Naples" are essential to the happy conclusion of the play, for Ferdinand must become "Naples," as he already believes himself to be, in order for the full value of his relationship to Miranda to emerge.
CONCLUSION

We have now come to the point at which we can demonstrate our thesis, that Shakespeare's use of names is a conscious, consistent and individualized practice which helps to shape each play.

The first point is demonstrated by the sheer mass of evidence. We do not suggest a picture of the playwright poring over dictionaries, glosses, histories, legends and novellae, painstakingly choosing names in accordance with a prior schema of a projected play. We insist, however, that no man's subconscious could make so many felicitous suggestions. Shakespeare probably gave little thought to the provenance of the names he used; that would sort ill with his manifest indifference about the originality of his stories. Nevertheless, he clearly selected names with an eye to their individual meanings and their harmony with one another.

We have seen his many incidental acknowledgements of sources, from The Comedy of Errors's Solinus to The Tempest's Setebos. Many were done for convenience; the name was at hand and did not contradict, perhaps supported the playwright's feeling for a character or situation. Often he must have hoped that his audience would recall the source when some name was spoken, a short cut for him in creating a desired impression. Pericles is an indubitable example of this.
Shakespeare seems to have been conscious from the very first that names could be an important dramatic tool but naturally, as with the other aspects of his art, he did not attain to immediate mastery of their use. The first four comedies show him choosing some significant characterizing names but using them woodenly. Personal names are one-to-one descriptions of their possessors, introduced as close to their entrances as the dialogue will permit. Supporting names refer indirectly to characters or situations by recalling similar ones. Thus in *The Comedy of Errors* references to God and Satan augment the growing sense of witchery in the play.

The next two comedies show a clear development. Deliberate ambiguity and irony emerge, and there is an adroit manipulation of moments of introduction in order to create, fulfill or foil expectations. More attention begins to be paid to background references as creators of tone and mood and as characterizing agents. More and more revelations of conscious skill appear hereafter, culminating in *Twelfth Night*, Shakespeare's comic masterpiece at least insofar as names are concerned. Here he reached the zenith of his powers, and subsequent plays show them, not exploited for display's sake but enlisted in the effort to unify and enrich each story.

It should not be forgotten that Shakespeare wrote other plays. We have scrupulously avoided making use of examples
from them, for our topic would then be hopelessly unwieldy; nonetheless we wish to point out that Shakespeare's opportunity for development was wider than the sixteen plays under discussion here.

The consciousness of Shakespeare's naming practice in all significant instances and his instinctive avoidance of inappropriate names in all cases are beyond question. This implies an application of principles and techniques in each play to achieve the goal or goals of that play. Where goals are similar, similar techniques should appear; where they differ, so should the techniques differ. Because the Dramatic Romances, though highly individual, have certain generally recognized similarities, they can be used to demonstrate the playwright's consistent and individualized use of techniques. We turn first to those which contribute to each play's unique qualities.

First we may note the origins of the names: Gower for Pericles, Holinshed for Cymbeline, Shakespeare's imagination for The Winter's Tale and to a large extent, history and travel books for The Tempest. In Pericles and Winter's Tale Shakespeare follows closely (for him) the story in his source; Tempest and to a lesser extent Cymbeline are original. The question arises as to why he abandoned Greene's names from Pandosto while retaining Gower's. Evidently he found the associative value of the names retained in Pericles and those used in Cymbeline to
be high and in agreement with his plans for those plays; in *Winter's Tale* he found alterations necessary in order to bring home his meaning.

Where Shakespeare is concerned simply with telling the story of Pericles, his wife and his daughter, we find that few of the other names are very significant save as agents of limited characterization. In *Cymbeline*, where the theme of Rome versus Britain and their reunion is central, most of the significant names point to the theme. In *Winter's Tale* most point to the seasonal theme, and in *Tempest* most are involved in the relation of the two worlds of Italy and the island. Accordingly we find that the names in *Cymbeline* convey meaning by their respective national associations, those in *Winter's Tale* by seasonal associations and those in *Tempest* by association and contrast with each other. Because national associations are less specific and noticeable, the total number of names is higher and repetitions are more frequent, making up in volume what they lack in immediacy.

A final differentiation is that in the two plays concerned with contrasting societies, *Cymbeline* and *Tempest*, there is a greater tendency to introduce the characters' names well after they enter. The result in *Cymbeline* is to establish personalities and national allegiances and then to render them ambiguous, driving home the necessity for their reconciliation. In *The
the effect is to gradually reveal the nature of Prospero, Miranda and Ferdinand's mediatory position and reconciliatory role.

Having described these individualizing techniques, we turn finally to the similarities which help to distinguish the last four plays as a group and contribute to the peculiar quality we recognize when we term them "romances."

The total numbers of names in the Dramatic Romances are 62 in Pericles, 91 in Cymbeline, 58 in The Winter's Tale and 61 in The Tempest. The average of these, 68, is 24 below the average of the preceding comedies. Cymbeline's itself is one below that average. The averages are almost perfectly matched by those for the supporting names, 44-3/4 and 66-1/2, the difference 22-1/2. This indicates what Evans describes above as "a thinness, an absence of overtones;" the last plays become less wordy, less interested in relating their worlds to the larger worlds in any realistic fashion. The supporting references in the earlier plays are like so many threads tying the lives of the characters to the lives of the audience, quite a different thing from the "long ago and far away" atmosphere of the Romances. Here the supporting names tend to be pointed much more toward the concerns of the play itself, and the characters' names become almost archetypal.

To avoid sacrificing the sense of a vivid stage world
and still keep it apart from the larger one, Shakespeare hit on the happy expedient of increasing the number of unnamed speakers. Of course he could not do so on *The Tempest'*s desert island, but in the other three Romances he used 23, 22 and 18 respectively, in contrast to the previous average of 7. Here we see two characteristics of romance. Servingmen are anonymous for the most part, though omnipresent; they increase the sense of a world wholly oriented toward the aristocracy. Rulers on the other hand are generally named, because their power is seen as arising from their persons and embodied in themselves. In the Renaissance the idea began to take hold that civil authority was *vested* in the ruler but properly belonged to the *office*, not the man. Shakespeare's tacit acquiescence in this belief is shown by his previous practice of leaving most rulers unnamed. That he names all authority figures in the Romances save for *Cymbeline'*s Queen indicates a very different, much more chivalric portrayal. The Queen herself remains nameless because she is essentially a figure drawn from folklore, as she indicates by expressly denying her role as wicked stepmother. Her counterpart in *Pericles*, Antiochus, is likewise a type of the Wicked King, which accounts for his identification with his city.

Shakespeare seems to favor certain names and types of names in the Romances. The names Dis and Lucina appear, the
one in Pericles and Cymbeline and the other in Winter's Tale and Tempest, for the first time. Cynthia and Thetis in Pericles and Proserpina in Winter's Tale are absent from the other comedies though present in other works. Juno and Neptune are both referred to in all four Romances, while in the other comedies Juno appears three times and Neptune once. The same tendency to a lesser extent is observable with other mythological names: Of the thirty names which appear in more than one of the earlier comedies but do not appear in any of the Romances, 21 are names of characters or recognized historical figures and only one--Satan--of a deity. In contrast among the 34 names repeated in at least one of the earlier comedies and one of the Romances, only seventeen are names of characters or historical figures, and fourteen are of mythological figures, for the most part deities. These numbers confirm a concern in the Romances with creating a sense of the supernatural. Previously its only serious treatment was in Midsummer Night's Dream, which was mentioned above as having some characteristics of romance, and in which no corresponding concentration of mythological names exists.

The Romances have few "low" characters, and few of those have truly "low" names, another indication of their aristocratic nature. Few of the names are designed for humor; the comparison of "Pompey Bum" with "Boult" is instructive. Consequently,
the groups of interrelated names such as those of the artisans in *Midsummer Night's Dream*, soldiers in *All's Well* and libertines in *Measure for Measure* are absent.

With the exception of *Twelfth Night*, in which the principal names are closely interrelated, the first twelve comedies do not group their upper-class characters by name save in linguistic origin. There are the two Antipholuses and Dromios of *Errors*, Valentine and Proteus in *Two Gentlemen*, the four indistinguishable lovers in *Midsummer Night's Dream* and Beatrice and Benedict in *Much Ado*, but wider and deeper relationships to the stories are not generated by these names. The case is altered with *Cymbeline*, *Winter's Tale* and *Tempest*, though not with *Pericles*.

*Pericles* is different probably because Shakespeare found it more important to retain some names which associated his romance with Gower's; *Pericles* and Marina's names are made to suffice as enrichments of the patience and reunification themes.

As we explained in our discussion of the other three Romances, the names of their principal characters are intricately related to their dramatic functions and to the symbolic locales of the plays. Posthumus and his fellow noblemen bear nationally ambiguous names; Leontes and Polixenes are "Bohemia" and "Sicilia" at times, themselves at others, and Florizel
appears amid floral imagery in a pastoral setting; Prospero, Miranda and Ferdinand form the link between the island and the world of Naples and Milan. We also repeat the conjecture made earlier that Pisanio and Camillo are meant to form a link between the stage and the audience, as Gower does in Pericles.

This relation of name and function is more an emblematic than a romance characteristic; its roots are in allegory. It does, however, contribute to the sense we have of a mysterious sympathy of nature pervading the plays, and that sense is one often present in romance, as Gawain and the Green Knight testifies.

Finally, the creation of symbols in names is most prominent in the Romances. The central figures—Pericles and Marina, Posthumus and Imogen, Perdita and Florizel, Ferdinand and Miranda—all achieve this stature, as do many other names besides. Place names are symbolic, as for example Ephesus and Milford Haven. This unprecedented endowment of symbolism does much to strengthen the Romances' peculiar identity.

The contribution of the names to the unique quality of the Romances, and to the unique characteristics of the individual plays, confirms our view of Shakespeare as a skilled craftsman fully aware of his tools and how to use them—of all the judgments of posterity, the one which would please him most.
FOOTNOTES

Introduction


The First Twelve Comedies


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16 Fiedler, p. 200.

17 Knight, p. 199.
APPENDIX I

HOW NAMES ACQUIRE MEANING

Types: Of persons

Auditorily meaningful:

Melodious
Cacaphonous
Sibilant

Fast
Slow

Related by

Rhyme
Alliteration
Syllabic similarities

Linguistically meaningful:

Serious or humorous:

By punning

By literal meaning

Descriptive of the whole character or of a salient feature:

Physically
Mentally

Socially descriptive:

Circumstantially
Financially
Religiously
Occupationally
Sartorially

By virtue of the linguistic provenance of the name:
According or contrasting with the character's nationality
In a language the connotation of which is positive or negative:
To the audience
In the dramatic context
Allusively or Associatively Meaningful
To another person in the dramatic world
To a literary character
To a literary type:
humour
allegory
morality
To a real person
admired
disliked
contemporary
historical
To a legendary, mythological or religious figure
To an object with specific associations
To an animal with specific associations
To a place, real or imaginary, with specific associations

Types: Of places

Real
  Contemporary
  Historical

Imaginary
  Original
  Derived
  Legendary
  Mythological
  Literary

Types: Of times and events

Historical
Religious
Imaginary
## Appendix II:

### Numbers of Names

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