IAGO

Knight has pointed out that in Shakespeare, "Personal names...carry undertones of significance which repay study" (169), going on to say that their meanings may be "half-veiled through the use of words of foreign origin" (172). Levin, too (77), recognizes that, "The power of naming is intimately allied to the gift of characterization." In fact Knight has claimed (179) that "Both 'Iachimo' and 'Iago' clearly suit bad persons," feeling not only that "the vowel-sounds inevitably suggest evil, recalling Macchiavelli," but that the connection with the name of the patron saint of Spain invoked in their war-cry would be "evilly toned" to Shakespeare's contemporaries for both patriotic and religious reasons. But there is more to it than Knight recognized.

Furness' *The New Variorum Shakespeare* (335-6) mentions other occurrences of the names Iago (and Othello—on which see Babcock's cautionary note), but the simple existence of such names in other works provides no motivation for Shakespeare's adoption of them for this particular play. In the novella by Cinthio, accepted as source of the plot, the character who became Iago is unnamed, and is referred to simply as *l'alfieri,* "The Ensign" (just as Cinthio's proto-Othello is simply "the Moor"). Hoepfner, incidentally, discusses briefly the effectiveness of the claimed fact that Shakespeare "changed the nationality of Iago from the Spaniard of his source in Cinthio to an Italian, because, as perhaps typically expressed by G.B. Harrison, 'He is an Italian, and therefore in Elizabethan eyes malignant by nature,'" and further, according to Hoepfner, because as an Italian he could claim to speak with greater authority on the disposition and morals of Venetian women. But the problem here is that there is no reference in Cinthio to the Ensign's nationality at all, save for the fact that after the action, "ando l'Alfieri alla sua patria," (the Ensign went to his country): no mention of what that country is, and no name for the Ensign to hint what his nationality might be. We must credit Shakespeare, then, with giving Iago a name and also giving him a country: but not with *changing* his nationality.

It might seem sufficient, thus, that our villain is a "malignant" Italian, qualified to denounce the morals of Italian females, bearing a name not only "Macchiavellian" in sound, but one belonging to a Catholic saint, a name used as a war cry by those Spanish arch-enemies. (A name, indeed, of one of the ships of the Armada, as noted by McKee 142 and 145.)

But the position of that saint in the Spanish world, and the function of that battle cry contain a much more *particular* significance than even the above details of the name reveal. The importance of St. James of Campostela in late medieval and renaissance Spain is attested in part by the fact that the historian Castro has devoted many pages to him in several books and articles (as have likewise other scholars treating the period), and indeed an entire monograph. The most important aspect of St. James in Spain at this period is his association with the Reconquista (the military expulsion of the Moslems from the Iberian peninsula, and the re-Christianization thereof), an aspect enhanced by his being accepted at that time

by most Spaniards as the brother (even the twin brother!) of Jesus. Not only does St. James stand in the Spanish mind as a *symbol* of Christianity in this crusade and its concomitant political repossession of lands occupied by the Moslems—he was reputed to have *participated* in battle to destroy the infidel occupiers.

This view by Spaniards of St. James as not only inspiring them in their task, but of leading them in battle is, in fact, what brings about their invocation of his name as a battle-cry. It is with such a symbol and such a leader that, according to the *Cronica General* of Alfonso the Learned, the Spaniards, "trusting in God's help and the help of the Apostle Santiago, conquered the Moors" (Castro 387). Or, as in the *Poema de Alfonso Onceno,* "Glorious Santiago made the Moors die" (Castro 412). It was this aspect of St. James (Iago) of Campostela that earned him in Spain the current epithet, "Santiago Matamoros...the Moorslayer, as he might be called in English" (Castro 387).

And thus when he is admonished by Lodovico, who points to the corpses of Desdemona and Othello, "Look on the tragic loading of this bed. This is thy work" (V, ii, 363-4), Shakespeare's Iago, too, has merited the designation, *matamoros,* the Moorkiller.

John A. Rea
University of Kentucky

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Leaping Lizards: A Different View

The relevance of an animal's name can be easily overlooked. A name is necessary in positioning an animal in a taxonomic arrangement with all other animals, akin and distant. Yet the name does more than prop an animal in taxonomic place. Ideally, it describes the essence of an animal. This description is usually coined from Greek or Latin wordroots. If the Greek or Latin roots are understood by the scientist, they paint a wordpicture that reveals what is distinctive about the animal.

An animal's name consists of its genus name plus its species name (though there are variations). A species name must always be used with the genus name, whereas the genus name can stand independently. Related species can be called by the genus they share.

Many animals have genus names combined from multiple roots. Commonly, the latter root establishes the animal in its group, and the former root (or roots) qualifies the latter by characterizing a distinct feature of the animal.

The names of most dinosaur genera follow this pattern. For example, in the genus name Allosaurus—which designated a thirty-five foot carnivore of the Jurassic age—the latter root is the Greek *sauros,* meaning lizard or reptile. This root's reoccurrence in many dinosaur names identifies it with the dinosaur group. The derivation of the former root, however, has caused a great division of opinion. This division affects how the dinosaur is perceived.

Allosaurus was discovered and named in 1877 by paleontologist Othniel Charles Marsh.[1] As with a number of his discoveries, Marsh did not clarify the derivation of the name. However, through the years two groups of writers have presented conflicting interpretations.

For one group the name *Allosaurus* means "leaping lizard." This interpretation is partly due to an early dinosaurian stereotype. Edward Drinker Cope, the arch paleontological rival of Marsh, discovered in 1866 the Allosaurus-like Laelaps, which he pictured (so the name implies) as a leaper. Animals of this kind were seen as leaping after their prey.

More significantly, an etymological justification for the name has been supplied. Roland Wilbur Brown states, for example, that Allosaurus is actually Hallosaurus, which originates from the Greek *Hallomai,* spring, leap, bound.[2] Brown appears to confuse the spelling similarity of the distinctive roots *hallo* and *allo* ("other"). Since the first vowel of *allo* is not aspirated, the roots are distinct. Moreover, no-

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[1] Othniel Charles Marsh, "Notice of New Dinosaurian Reptiles from the Jurassic Formation," *American Journal of Science,* XIV (1877), 515.

[2] Roland Wilbur Brown, *Composition of Scientific Words* (n.p.: The Author, 1954), p. 467.

where among zoological names does it appear that *allo* is confused with *hallo*.

A second group of writers has translated the first root of Allosaurus—the Greek *allo* or *allos*—as "other," "different," "strange," or "weird." Scientist William Scheele suggests the adjective is a reference to the creature's different vertebrae.[3] This is surely the solution, for in the article naming Allosaurus Marsh wrote, "This genus may be distinguished from any known Dinosaurs by the vertebrae, which are peculiarly modified to ensure lightness."[4] In the article, moreover, Marsh did not mention leaping.

Nor did Marsh refer to leaping in any of the descriptions of his fossil discoveries whose names were based on *allo*. All post-dating Allosaurus, the names he coined were Allomys (1877), Allotheria (1880), Allodon (1881), Allops (1887), Allacodon (1889), and Allopus (1894).[5] Even though Marsh did not state the derivations of these names, the sketchiness of his descriptions suggests the adaptable *allo* as his nomenclatural intention. That is because in naming a fragmentary specimen that had no distinctive characteristic, *allo* was an all-purpose and expedient describer; *any* fossil could be fairly described as "different."

One final point should be made. Marsh knew the difference between *allo* and *hallo*. He named the fossil *Hallopus* (1881), which he derived as "a foot especially adapted for leaping."[6] When he used *hallo* he used it to mean jumping.

Whether Allosaurus was a lizard that leapt is a point that paleontologists can debate. The name itself inarguably means "different lizard."

Stephen Walker

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[3] William Scheele, *Prehistoric Animals* (Cleveland: World, 1954), p. 94.

[4] Marsh, 515.

[5] The names can be interpreted: Different Mouse, Different Beast, Different Tooth, Different Face, Different Pointed Tooth, and Different Foot.

[6] Othniel Charles Marsh, "Principle Characters of American Jurassic Dinosaurs," Part V, *American Journal of Science,* XXI (1881), 422.

More on *row* in English Placenames

Since the note on *row* was finished [*Names*, 32 (1984), pp. 347-349], the following items have come to my attention:

Millionaires Row (current in Greenwich, Connecticut; in sense 3 if not 4).

CD Row (one of the tiers of cells at Alcatraz Penitentiary was so nicknamed by inmates according to an article in the *Daily News*, New York, of September 9, 1984; the meaning of *CD* is not given there nor have I been able to determine it).

Indian Row (current for Sixth Street between First and Second Avenues in Manhattan, N.Y.; from the many Indian restaurants there).

Club Row (current for a street, if not an area, in London's East End; from the many gentlemen's clubs there).

Mahogany Row (current for the executive offices of the LTV Corporation, located on the fourth floor of the LTV Tower in Dallas, Texas, according to an article in *Texas Monthly* of September 1984, p. 147; from the mahogany-paneled walls of these offices; in sense 4 but designating an area smaller than a street).

Kid Row (designated an aisle at a book fair held in Manhattan, N.Y., in September 1984; children's books were sold along this aisle; sense 3).

Antiquarian Row (as in the previous entry; designated an aisle where scarce and rare books were sold).

Fire Engine Row (designates a certain Manhattan, N.Y., street; mentioned in the *Sunday News Magazine*, New York, of December 11, 1983, p. 4, but unidentified; presumably current; *Fashion Avenue*, designating Seventh Ave. in Manhattan, is mentioned here, too).

Music Row (in Nashville, Tennessee; current in sense 3 if not 4).

The Book Row of America (used in an advertisement in *The New York Times Book Review* of September 16, 1984, p. 46; designates Fourth Avenue between Eighth and Fourteenth Streets in Manhattan; see p. 348 of my earlier note; the innovation here is that the street in question is considered to be the book row not only of New York City but of the entire United States).

"Along Brussels' Restaurant Row" (title of an article in *The New York Times* of November 13, 1983, p. 12; in sense 4, but note the preposition *along*, which, if taken literally, is compatible only with senses 1-3).

Newspaper Row (designates a neighborhood in Elmont, N.Y., where the streets were in 1910 named by the builder, Elvey E. Meacham, after newspapers; in sense 4 but not literally; the name is current).

Newspaper Row (informal name, around 1835, for Park Row in Manhattan, N.Y.; see p. 348 of the earlier note).

Publishers Row (used in sense 5 in *Esquire* of January 1984, p. 13).

Motel Row (current name for an area of San Mateo, California, with many motels; see "Principal Aids Hungry Youths of 'Motel Row'," *New York Times*, December 16, 1984, p. 70).

Antiques Row (currently for the mile and a quarter of U.S. Route 20 which runs

through Brimfield, Massachusetts, because of the many antique shops there; this may merely be the invention of a headline writer for *Newsday*, in whose issue of March 28, 1985, we find an article headed "Treasure Hunting on New England's Antiques Row").

Death Row (by extension, this term also designates the fourth floor of the Executive Office Building in Washington, D.C., because it is far from the Oval Office of the White House, hence any official whose office is there is distant from the center of executive power; see "A Never-Ending Game: Musical Perquisites," *New York Times*, March 5, 1985, p. A22).

Publishers' Row (now used only in an abstract sense, as in "a flurry along Publishers' Row").

Booksellers' Row (once designated the now moribund part of Fourth Ave. in Manhattan where many second-hand booksellers had their shops).

Radio Row (at least in the early 1940s this was the name for an area in lower Manhattan where radio tubes and radio wire were sold; see *New York Times*, December 30, 1984, Long Island section, p. 2).

Jewelers' Row (current in Philadelphia for the area around Eighth and Sansom Streets).

Automobile Row (in the 1920s this name designated Broadway between Fiftieth and Seventieth Sts. in Manhattan because of the many car dealers there; as the number of dealers decreased, it came to designate Broadway between Fiftieth and Sixtieth Sts. According to an article in the *New York Times* of November 5, 1984, entitled "Flight of Dealers Ends Era of Automobile Row," three dealers were left there in January 1984, one in November 1984, and the latter would move in January 1985 to Eleventh Avenue, which is the current *Automobile Row* in Manhattan).

Nannies' Row (current nickname for the playground in Riverside Park at Eighty-Third Street and Riverside Drive in Manhattan because of the many nannies who take their charges there; see *New York Times* of October 17, 1984, p. B3).

David L. Gold
University of Haifa

An 1861 Newspaper Article Clarifying the Etymology of *Manassas*, Virginia

The derivation of *Manassas* is presently unclear. Hanson (1969: 166) says: "Name from Manasseh's," without specifying who this Manasseh might be, while Harder (1976: 317-318) writes: "From an Indian word of uncertain meaning. The name was taken from a Manassas Gap, also known as Manasseh's." So, which came first, *Manassas* or *Manasseh's*?

Answer: *Manasseh's.* Through a stroke of serendipity I came across an old newspaper article on the subject: "Manassa or Manassas," in the weekly *Richmond Enquirer,* Saturday, August 10, 1861 (seems to be the fourth page of the August 13 issue). The first battle of Bull Run had been fought on July 21, and after some hesitation the Confederates decided to call it the Battle of Manassas; hence the local interest in the name. And incidentally the 1966 *Encyclopaedia Brittanica* mentions:

> Manassas,...25 mi. S.W. of Washington, D.C. The town, first known as Manassas Junction, came into being in 1853 when the Manassas Gap and the Alexandria, Orange and Midland railroads were joined. During the American Civil War this strategic junction afforded a direct connection between the Shenandoah valley and the railroad from Washington to Richmond...

Here now is the Richmond Enquirer article:

"Manassa or Manassas."

An exchange, in an article headed "Manassa or Manassas," very properly asks for uniformity in the spelling, and inquires which is correct? The name, whatever it is, was confined originally to a pass in the Blue Ridge mountains. When the plan of a railroad was projected from Alexandria to the Valley of Virginia, through that Gap, the great advantage which is afforded of crossing the mountain *without a tunnel* was a leading argument in its favor; and so prominent was this idea that the gap was made to give name to the whole railroad. Hence we have the Manassas Gap Railroad, a name which does not indicate either terminus of the road, but simply an important point on its line.

This road, though under progress, has not yet been completed at its eastern end; so that instead of going into Alexandria, it forms a junction with the Orange and Alexandria Railroad, at Tudor Hall, a point twenty-seven miles this side of Alexandria. "Tudor Hall" has, however, been gradually substituted by "Manassas Junction," and this again by simply "Manassa" or "Manassas." Thus has the name been brought down from its native mountain pass, to designate a point forty-three miles distant.

As to the *correct* spelling, we believe that Manassas and Manassa are both corruptions. We remember when the Manassas railroad was under discussion, an enthusiastic friend of that enterprise took up this very question. He said that the mountain pass had taken its name from a caterer for the traveling public, we believe a Jew, who for a long time had his house of entertainment there. He was widely known and much esteemed for his kind heart and good cheer, and the horseman would

often add many miles to his day's journey, that he might spend the night with "Old Manasseh," as they familiarly styled him. In short, he was as well known as his gap, and from him the latter caught its name of Manasseh's Gap. The writer referred to closed his narrative, which established the scripture orthography for the pass, by appealing to the friends of the railroad to spell it often and spell it ever, *"Manasseh."* His zeal and his leaning availed not, however. The railroad has gone into the legislation of the State as Manass*as* Gap Railroad, and so we must take it.

When the word is used by itself, "Manassa" sounds more in accordance with the true name than "Manassas;" and to us it has a more "euphonious" sound. Hence, if we had our choice between the two, we should say the battle of "Manassa" rather than "Manassas." But those less influenced by recollections have decided the point otherwise. Our generals, too, have, in their official papers, as we learn by enquiry, employed the term "Manassas."

—The contemporary, whose remarks, addressed in part to ourselves, have called forth these of our own, is, therefore, probably entitled to his preference, "Manassas." Thus it has gone upon the official records, and thus it will go down to history.

Gerald L. Cohen
University of Missouri at Rolla

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