Names of Supporting Characters in *Hamlet, King Lear,* and *Macbeth*

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When authors choose names for the characters in their stories or plays, readers and audiences can assume that these names are not random. After all, in few places does an author have more control over his material than in selecting names for characters. Ordinarily, at a minimum, the names correspond in nationality with the setting, and they usually serve some characterizing function. Instances may be as obvious as *Valentine* the lover and *Proteus* his changeable friend in *The Two Gentlemen of Verona,* as compound as *Nick Bottom* in *A Midsummer Night's Dream,* or as complex as the *Jacques-Iago-Iachimo* pattern in which the names all refer to a jakes or privy. Additionally, onomastic study can reveal many other levels of meaning. With an author like Shakespeare, who derives most of his plots, and the character names with them, from historical and literary sources, it is important to look at the names he invents for characters. However, since he frequently has a choice whether or not to retain names from the sources, we should also look at these to see whether he changes them and why. His greatest liberty in the serious plays occurs with the names of secondary or supporting characters; the protagonists' names are normally determined by the source. By examining these names in context, we can find some additional ways in which Shakespeare "loaded every rift with ore." We can see how he used geography, history, literary allusion, and puns to supplement the meanings of his plays.

Before going further, I should admit to some trepidation. Although the likelihood is strong that Shakespeare had at least some of these meanings in mind, it is impossible to prove it. I keep wondering when the limb I'm going out on will break! Moreover, although I think that some of the interpreations in Murray Levith's *What's in Shakespeare's Names*[1] are even flimsier than mine, at least he attempts to identify each name and has been very helpful, whereas I must admit defeat in the face of some of the most interesting names, such as *Ophelia* and *Yorick.*

Of all the tragedies, the one that should offer the richest field for onomastic study but is also most baffling is *Hamlet.* Although the sources in Saxo Grammaticus and Belleforest could have supplied many names, including the seemingly appropriate Feng for the murdering, serpent-like uncle, Shakespeare took only the names of Hamlet and his mother Gertrude, and these he altered from *Amletha* and *Gerutha,* presumably to make them more comprehensible to an English audience and easier for English actors to say. The other character names, as far as is known, are all his own invention. Although several names in the German play *Der bestrafte Brudermord* are similar to those in *Hamlet,* most scholars date the German play ca. 1600-1626, so that its plot and names likely originated with Shakespeare's play. To be sure, the lost *Ur-Hamlet,* referred to by Thomas Nashe in his preface to Robert Greene's *Menaphon* (1589),[2] may have supplied some names, but this is impossible to confirm.

In supplying names for his characters, the following seem to be some of the principles that Shakespeare used.

(1) **Scene-setting by contemporary reference.**

As Geoffrey Bullough points out, the names of Rosencrantz and Guildenstern derive from real personages at the royal court of Denmark.[3] Mentioned in letters to Queen Elizabeth from her ambassador Daniel Rogers in 1588 are George Rosenkrantz, Master of the Palace; Axel Guildenstern, Viceroy of Norway; and Peter Guildenstern, Marshal of Denmark. It is likely that Shakespeare, with his interest in court activities, knew of such important men.

(2) **Historical allusion** (related to the above).

Osric might possibly owe his name to a King Osrick of the Danes, ca. 870 A.D., killed while raiding England,[4] and the unpleasant image of this character might be due partly to patriotic fervor.

As for more important characters, several scholars have pointed out Hamlet's refusal to let "the heart of Nero" enter his bosom when going to confront his mother (III.ii.375-76),[5] and connected this through Nero's mother Agrippina to her second husband, the emperor Claudius. The allusion from the Roman emperor to the Danish king is appropriate in several ways, as Bullough points out (VII, 34-36): "Emperor Claudius was ugly, sensual, uxorious and cruel" and incestuously married to Agrippina, his niece. Although this royal reference is probably the main function of the name chosen for Hamlet's antagonist, there may be additional reasons. As a **literary allusion:** both the unjust judge and his lying henchman in the *Appius and Virginia* tale have *Claudius* as part of their

names.[6] As a pun: Hamlet's description of Claudius as a "mildew'd ear" (III.iv.64) may refer to the root meaning of *claudus* 'lame'; his comment that "Denmark's a prison" (II.ii.240) may refer to *claudo* 'to shut close,' and the line "How is it that the clouds still hang on you" (I.ii.66) may pun on the sound of *Claudius*. A curious historical connection may also be present: in 1424, the Danish scholar Claudius Clavus visited Italy and impressed academicians there by drawing the first map of the Scandinavian area. This map, later included in Guillaume Fillastre's 1427 edition of Ptolemy's *Geographia*, became the standard early depiction of the area. The Danish scholar's name appears in various forms in these early references: *Claudius Clavus, Claudius Cymbricus, Claudius Niger*, and *Cl. Svart.*[7] The coincidence of "blackness" and a Danish connection with the name *Claudius* is hard to resist.

Horatio's name probably derives from classical history also. Both Horatius Cocles, the famous one-eyed bridge-defender, and the three noble Horatii brothers and their honorable father, who swore to fight heroically to the death, are likely sources. All of these Horatii lived in the days of the tyrannous Tarquins, and we know from *The Rape of Lucrece* and *Julius Caesar* that Shakespeare's view of Sextus Tarquinius was negative. Courage and steadfast loyalty in the face of tyranny link these Horatii with Hamlet's friend. I see no significant reason to link Horatio with the poet Horace, as Levith does.

Contemporary, not classical, politics probably gave Polonius his name. As Bullough observes (VII, 42-44), relations between England and Poland were rather touchy in the 1590s, and Queen Elizabeth was roused to regal scorn in 1597 by a pretentious Polish ambassador. Some of this feeling apparently rubbed off onto the characterization of Polonius, exacerbated by the publication in 1598 of a verbose book entitled *The Counsellor*. This was a translation of a work in Latin by a Polish author, originally published in Venice. The translation's title page described the book as "Written in Latin by Laurentius Grimaldus, and consecrated to the honour of the Polonian Empyre" (Bullough VII, 44). Hamlet mockingly calls Polonius a grave and quiet "counsellor" after his death (III.iv.213).

(3) **Literary allusion.**

After routing Penelope's suitors, Odysseus finds his aged father Laertes pulling weeds in his garden. It is a long stretch to make this Laertes stand behind the name of Ophelia's brother, but could they possibly be related as being both the sources of clever trickery?

Possibly an even longer stretch is needed to link Claudius' ambassadors Voltemand and Cornelius with the magicians Valdes and Cornelius in Marlowe's *Dr. Faustus* despite the identity of one name. However, not only do these similarly named characters appear in both plays as almost identical pairs, but Voltemand's name links him with conjuring or legerdemain (*voler* 'to steal,' and *voler* 'to fly' + *main* 'hand'). Like Dr. Faustus, Claudius is an over-reacher, and the temporary success of his political schemes resembles the temporary success of Faustus' magic.

Incidentally, Romeo's appropriately named, well-wishing friend Benvolio may also owe his name in part to *Dr. Faustus.* Shakespeare's Benvolio is very unlike the lazy, testy, and vengeful Benvoglio whom Dr. Faustus endows with literal horns, but that difference may just highlight the difference in design between Shakespeare's play and Marlowe's.

(4) **Pun.** Fortinbras ('strong-arm' in French) is a suitable name for a warlike youth (although apparently less deserved by his father). Hamlet comments on young Fortinbras' nobility, but his father loses to Hamlet's father.

Additional evidence of the prismatic nature of Shakespeare's approach to naming appears in the choices of his names for characters in *King Lear* and *Macbeth.* In *King Lear,* the names of characters in the main plot - Lear, Cordelia, Goneril, and Regan - come from Shakespeare's sources in Holinshed, William Warner's *Albion's England, The Mirror for Magistrates, The Faerie Queene,* and others (see Bullough VII, 272-77). However, Shakespeare may have been further induced to retain the daughters' names because of punning associations. As Joseph Satin has shown, Cordelia's name is appropriate if dissected into *cor* 'heart, soul' and *delia,* an anagram of "ideal."[8] Regan may pun on *rig* 'wanton woman' (cf. the *riggish* Cleopatra (*Antony and Cleopatra* II.ii.245)), or on *rigg* 'dog, esp. a spaniel' (cf. *Respublica* I.iii.311[9] and *Ralph Roister Doister* II.iii.47[10]) - and thus contribute to the several references to dogs in the play, especially at II.ii.131 and III.vi.60ff. A further pun may be on *riggon,* a half-castrated horse or sheep, or an animal with one descended testicle, thus suggesting the semi-masculinity of her character. *Goneril* may pun on *gonos* 'generation, offspring,' and hence on *gonorrhea,* so named because thought to be a discharge of semen. She is certainly masculine enough in character, and Lear calls her "a disease that's in my flesh" (II.iv.219). Additionally, the name may pun on *gonel,* a long gown worn over armor, a fitting allusion for this ferocious woman. Another possible punning allusion may be to *gromwell/gromel,* a weed with hard, stony seeds. As early as *Respublica* (1553), gromwell seed was a metaphor for

avarice (I.ii.24), and the implied hardness at heart and dried-up "germains" or "organs of increase" may be alluded to in some of Lear's speeches (I.iv.264ff.; III.ii.8; III.vi.74-75).

For the subplot of *King Lear*, Shakespeare rejected the un-English names of his source in Sidney's *Arcadia* and substituted the names of Gloucester, Edgar, and Edmund. Another "Englished" name is *Kent*, replacing the Perillus of *The True Chronicle Historie of King Leir.* Why, out of all the English names available to him, did Shakespeare choose these? We can only guess, of course, but I would suggest that history and geography were both involved. As to geography, Shakespeare engineers the play so that movement through space roughly recapitulates thematic movement. Modern maps generally locate north at the top of the page, so that northward is also, visually, upward. and southward is down. Although medieval maps were usually east-oriented (with east at the top) for religious reasons, or had various other orientations, navigators' portolan maps from the 1300s on were north-oriented to assist with compass readings and, with the resurgence of Ptolemaic cartography in the 1500s and especially with the Mercator projection maps of 1569 and later, the northward orientation became standard.[11] That Shakespeare was familiar with these newer maps is evident from his reference in *Twelfth Night* to "the new map with the augmentation of the Indies" (III.ii.70). This has been identified as the map on Mercator principles prepared by Edward Wright, Richard Hakluyt, and John Davis, printed in 1600 (Ribner and Kittredge, 417).

Following Lear's journeys during the play we find him starting, probably, in London, the central seat of power. Divesting himself of the kingdom and preparing to enjoy his waning years, Lear moves north to stay with Goneril and Albany in the region of Scotland. There he suffers the first and, it could be argued, most significant fall from prosperity, and he descends with that fall south and west to Gloucester, where apparently Regan and Cornwall are residing with the Earl. After this sharp decline, he falls yet again, and the rest of the play follows him in a steady southeasterly direction toward Dover. Of course, there are practical reasons for this pattern of movement, stemming from the source materials which identify the sisters' husbands as Dukes of Albany and Cornwall, describe Lear's visits to the sisters, and narrate his departure to Cordelia in France. Shakespeare, however, deviates from his sources by sending Lear to Gloucester, not Cornwall, so that his route eastward is slanted slightly downward rather than upward, and by keeping Lear within the boundaries of England so that his life and the play terminate at the

easternmost point of England. Why does Lear go east rather than west, as would be appropriate for a dying king or a setting sun (cf. Donne's "The Good-Morrow": " ... without sharp North, without declining West")? To be sure, he must meet Cordelia coming from France, and Dover would be an appropriate point to do so, and there could possibly be a reference to the pagan, Celtish practice of burial facing east rather than the Christian burial facing west (cf. *Cymbeline* IV.ii.255 and Sir Thomas Browne's *Hydriotaphia: Urn Burial*[12]). However, I would contend that the thematic emphasis is not on Lear's dying but on his rebirth, the restoration of the mental, physical, and moral vigor he displays after Cordelia heals his madness, and on the rebirth of the kingdom, the restoration of healthy order after the disorders of mind, family, and state have been purged.

The same thematic pattern might lie behind the choice of Gloucester - considered a bad-luck area, as noted by Edward H. Sugden in his *Topographical Dictionary*[13] - and Kent, known as an independent, potentially rebellious area, with the boast that it had never been conquered, and the custom, unique to Kent, of Gavelkind, "by which all the male children of the deceased inherited equally" (Sugden, 292). In other words, both Lear and Gloucester found (as Richard says in *3HenryVI* II.vi.107) that "Gloucester's Dukedom is too ominous," and both moved toward a greater awareness of the need to treat progeny equally, or at least equitably. Kentshire, known for the natural products from its fisheries and orchards, was the site from which originated the rebellions of Wat Tyler in 1381, Jack Cade in 1450, and Sir Thomas Wyatt in 1554. The Earl of Kent displays independence and apparent rebelliousness when he protests against Lear's rejection of Cordelia, but his land supplies nurture for the reborn kingdom. Possibly Shakespeare had a further political motive in mind. Since Kent supports England's rightful king despite his mistakes, Shakespeare might be hinting at England's support for the new king from Scotland.

The names of Edgar and Edmund fit into this thematic pattern also, although Shakespeare may have had additional reasons for choosing these names. Several sources for the name Edmund have been suggested, ranging from Shakespeare's brother-in-law Edmund Lambert, who withheld an inheritance from Shakespeare,[14] to a mention of the name together with others including Oswald, Kent, Edgar, Caius, and Gloucester in Camden's *Remains*.[15] More significant and persuasive, however, is the case made for basing the name on those of the Jesuit Edmund Campion and the Edmunds who is referred to often in a book wherein Shakespeare found the names for "Poor Tom's" devils, *A Declaration of Egregious*

Popish Impostures by Samuel Harsnett.[16] Harsnett and Shakespeare (cf. the Porter's speech in *Macbeth*) were far from alone in seeing the Jesuits as avaricious, hypocritical, equivocating enemies of law, order, and true religion in England. The double-dealing atheist Edmund of the play fits the stereotype exactly. Furthermore, Shakespeare would have found in the chronicles of early England a King Edmund who weakened England in 945 A.D. by leasing all Cumbria to Malcolm I of Scotland. This Edmund had earlier that year regained York from previous conquest, harried Cumbria, and blinded the sons of King Donald, former king of Scotland.[17]

Against Edmund stands his brother Edgar. I find very persuasive the argument of F.T. Flahiff that the name is intended to remind us of King Edgar the Peaceable (959-975 A.D.), who rid England of wolves (cf. Lear's reference at I.iv.297 to Goneril's "wolvish visage"), united the country, and made peace with Scotland. Flahiff cites Sir Thomas Elyot's *Book of the Governour,* which identifies King Edgar, in the tradition of Moses, Agamemnon, and Augustus, as one who "reduced the monarch to his pristinate astate and figure: which brought to passe, reason was reuiued, and people came to conformitie, and the realme began to take comforte ... ."[18] The Edgar of the play performs the same functions. Curiously, King Edgar's father was the Edmund who blinded King Donald's sons. Supplementing this aspect of Edgar, Shakespeare would have found other Edgars in the histories of England and Scotland. There was Edgar Atheling who, like the play's Edgar, was forced to flee his home and take refuge in Scotland and Flanders after the invasion of William the Conqueror. Malcolm III of Scotland, son of the King Duncan whom Macbeth murdered, assisted Edgar Atheling in several forays against William I and his successor William II, and married Edgar's sister Margaret (Duncan, 118-20).

Two of the sons born of that marriage were the brothers Edgar and Edmund. After the deaths of Malcolm III, Margaret, and their eldest son Edward, all in November 1093, the Scots chose Donald III (Donald Bane) as king and expelled the "English" sons of Margaret. Soon, however, another son of Malcolm by his first wife, Duncan II, supported by William II of England, rose against Donald and reigned briefly until Donald regained the throne with the support of Edmund. Edmund apparently claimed half the kingdom and may have been Donald's designated successor, but in 1095 William II gave the kingdom of Scotland to Edgar, who claimed it by paternal inheritance (he was the eldest surviving son of Malcolm III) and his vassalage to King William. Apparently despairing of

regaining the throne, Edmund "entered religion" and died a monk, which might have something to do with the unexpected repentance of Edmund in *King Lear*. Edgar ruled Scotland from 1097 to 1107, and made peace with Magnus Barefoot, King of Norway, by ceding him the islands west of Scotland. So this Edgar, united with the English throne through his vassalage and the marriage of his sister Matilda to Henry I, could also be called a peace-maker, although (alas) he was apparently responsible for the blinding and imprisonment of Donald III. There is even about the whole story a hint of bastardy, because Duncan II, Edgar's half-brother, was accused of being illegitimate since his father Malcolm III and his mother Ingibiorg were too closely related (Duncan, 122, 124-8; Dickinson, 40, 53, 55-56, 74-75). The relationship of the Scottish King Edgar to the line of English Henrys, and his achievement of the throne through the help of the English king, should be noted, as should the fact that Edgar's reign began a 200-year period when primogeniture replaced the earlier Scots custom of considering all members of the royal race eligible to succeed to the throne, subject to selection by the nobles (Duncan, 611). Moreover, Edgar's royal seal was made in imitation of that of Edward the Confessor, and he instituted the English system of issuing written proclamations and grants as opposed to oral (Duncan, 126, 171). If the English King Edgar could be a symbol of unity and order, so too could the Scottish King Edgar, and very significantly so at a time when the Scottish succession to the English throne was being hotly debated. If this interpretation is correct, our name-study may let us see Shakespeare taking a side in the controversy before its final decision.

Scottish history and geography are also significant, quite naturally, in the choice of names in *Macbeth*. As in the main plot of *King Lear*, the names in *Macbeth* come from the sources, especially Holinshed. The exception, *Seyton*, Macbeth's armorer, has been well explained as a homonym of *Satan*, the devil (Levith, 56). Shakespeare's plot and characters are true to the history as he knew it, but he did make selections among the possibilities open to him. For example, Macbeth's father was Findlaech or Finlay, mormaer of Moray, with strong associations with the area of Mar (Bullough VII, 431). Apparently by a scribe's error, Finlay became Sinell in Holinshed's account, and he was called thane of Glammis, although Andrew Wyntoun's *Chronicle* had correctly named him *Fynlaw* and referred to Macbeth subsequently as thane of Murray (Bullough VII, 475-76). A glance at a map would have confirmed this identification for Shakespeare: Inverness, the site of Macbeth's castle and referred to in the play, is in the County of Moray. Shakespeare's choice of Sinel and Glamis might well have been based not only on Holinshed's authority but

also on the punning association of Sinel with *sin* and of Glamis with *glum, gloom, glaum* 'jaws of a vise,' and equally unpleasant sounds and associations. Similarly, whereas Holinshed has the three weird sisters greeting Macbeth as Thane of Glammis and of Cawder (Bullough VIII, 495), in Wyntoun's *Chronicle* they greet him as Thane of Crumbaghty and of Murray (Bullough VII, 475), and in George Buchanan's *Rerum Scoticarum Historia* they hail him as Thane of Angus and of Murray (Bullough VII, 513). I suggest that Shakespeare followed Holinshed not out of ignorance but because *Cawdor* echoes "cau(l)dron" and thus increases the association between Macbeth and the witches. He could also have had in mind something like Poe's reasons for selecting an *-or* sound as "sonorous and susceptible of protracted emphasis," suitable as a melancholy refrain.[19] The logic of history and geography would otherwise have led Shakespeare to associate Macbeth with Moray and Mar, since these areas were known to be rebellious and associated with witchcraft (Bullough VII, 479-80; Dickinson, 54). In fact, the town of Forres, toward which Macbeth and Banquo are going when they meet the witches, and said to be the haunt of witches, is in Moray. When Macbeth goes from Forres, after meeting the king there and being invested Thane of Cawdor, to his castle in Inverness, he has a comparatively short ride west-southwest. Moreover, after the historical Macbeth's defeat at Dunsinane, Holinshed tells us, he fled toward Mar and was caught and slain in Lumphanan in that county (Bullough VII, 467-505).

As in *King Lear*, geography, represented by the names of characters and places, supports the theme of *Macbeth*. After defeating the Norwegian invasion in Fife, Macbeth moves north (upward on the map) toward Forres to meet King Duncan. On the way, he and Banquo encounter the witches, and Ross and Lennox greet Macbeth with his new title, Thane of Cawdor. Forres, and almost due west Inverness, where Macbeth kills Duncan, are the highest points of his rise to glory, just as they are the most northerly points on the map that he reaches. From Inverness, after his great crime, Macbeth goes down, south, to Scone to be crowned and even further south, across the Tay, to Dunsinane. Although historically Macbeth fled Dunsinane northward to Lumphanan, Shakespeare has him meet his end at the nadir of his travels and career. His fall from grace is geographically represented by his movement through space.

The thanes who opposed Macbeth and who were granted earldoms by Malcolm upon his coronation are listed thus in Holinshed: Fife, Menteth, Atholl, Levenox, Murrey, Cathness, Rosse, and Angus (Bullough VII, 506). Of these, Shakespeare omits Atholl and Murrey (perhaps an

indirect concession that Murray was Macbeth's area) and changes *Levenox* into the more usual form *Lennox*. The omission of Atholl might be significant. Studying the map and remembering that Macbeth is associated with Moray and Mar and that Banquo was Thane of Lochaber (Bullough VII, 471, 488), we can see that Macbeth was effectively surrounded. Caithness to the north, Ross to the northwest, Lochaber (Banquo) to the west, Lennox, Menteith, and Fife to the south, and Angus and the sea to the east hemmed in the area wherein Macbeth might hold sway. Since Atholl is also in the middle of that area, Shakespeare might well have omitted this thane to make the encirclement and isolation of Macbeth more obvious. The geographical closeness between Ross and Lochaber, together with the large size of the County of Ross, might help to explain why Ross has a larger role in the play and a closer relationship with Banquo than Caithness, Lennox, Menteith, and Angus do. Also, the fact that Dunsinane is on the borders of Fife might help to explain Macduff's leading role in opposition to Macbeth.

Other reasons for Macduff's leadership, other than Holinshed's account, might be as follows: Fife was, according to legend, one of the seven provinces of Scotland, ruled by a sub-king; it was also associated with the seven earls who were said to take part in the inauguration of a king (Dickinson, 60-61). In this inauguration, the Earl of Fife apparently had a special role. Macduff was related to the former King Duff, who had been murdered by Donwald at the urging of his wife, so that Donwald was one of the models for Shakespeare's portrayal of Macbeth (Bullough VII, 479-84). The displacement of the Duff clan as potential kings "led to their becoming ... enkinging and inaugural, possibly enrobement, officials. ... Evidence shows that the earls of Fife played the leading part in placing the king upon his throne in the thirteenth and twelfth centuries. As early as 1095, the earls' family was known as MacDuff [even earlier, perhaps, as Macbeth was killed in 1057] and the members of it ... were clearly close to the royal line in a special sense; to this may be attributed the unique position of the earl of Fife at a later date as 'chief of the law of clan Macduff,' enjoying privileges of exemption from blood-feud and possibly of sanctuary. This closeness, these functions, were given in compensation for exclusion from the kingship itself" (Duncan, 114-15). How much of this historical information was available to Shakespeare one cannot say, but there seems to have been a solid foundation behind Holinshed's account of Macduff's leadership role, and by following up these names we can gain greater awareness of the substance behind the story.

Burelbach

It can be said that reading Shakespeare is like hearing a symphony in a good concert hall rather than on a cheap phonograph. Name study is one way of gaining increased access to the overtones and undertones, those elusive levels of meaning and emotional effect that help to enrich our understanding of literature in general and Shakespeare in particular.

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Notes

[1]Murray Levith, *What's in Shakespeare's Names* (Hamden, CT: Archon Books (imprint of Shoestring Press), 1978).

[2]R.B. McKerrow, ed., *Works of Thomas Nashe*, 5 vol. (London: Sidgwick & Jackson, 1910), 3:300-25.

[3]Geoffrey Bullough, *Narrative and Dramatic Sources of Shakespeare* (London: Routledge and Kegan Paul, 1973), VII:184.

[4]Robert Fabyan, *The New Chronicles of England and France* (London: F.C. and J. Rivington et al., 1811), reprint of Pynson's edition of 1516, 165.

[5]Irving Ribner and George Lyman Kittredge, eds., *The Complete Works of Shakespeare* (Waltham, MA: Xerox College Publishing, 1971). This edition was used for all Shakespeare references.

[6]F.N. Robinson, *The Poems of Chaucer* (Boston: Houghton Mifflin, 2933), 833, n.153.

[7] Leo Bagrow, *History of Cartography*, rev. and enl. by R.A. Skelton (Cambridge, MA: Harvard University Press, 1964), 77-78.

[8]Joseph Satin, "The Symbolic Role of Cordelia in *King Lear*," *Forum*, 9 (1971), no. 3 , 14-17.

[9]Nicholas Udall (probably), *Respublica* (1553), in *English Morality Plays and Moral Interludes*, ed. Edgar T. Schell and J.D. Schuchter (NY: Holt, Rinehart and Winston, 1969), 249.

[10]Nicholas Udall, *Ralph Roister Doister* (ca. 1553), in *Mediaeval and Tudor Drama* ed. John Gassner (NY: Bantam Books, 1963), 293.

[11] John Noble Wilford, *The Mapmakers* (NY: Knopf, 1981), 32, 46, 52, 70, 74-75, 85-86.

[12]Sir Thomas Browne, *Hydriotaphia: Urn Burial*, in *Selected Writings*, ed. Sir Geoffrey Keynes (Chicago: University of Chicago Press, 1968), 139.

[13]Edward H. Sugden, *A Topographical Dictionary of the Works of Shakespeare and his Fellow Dramatists* (Manchester: University Press, 1925), 225.

[14]W. Nicholas Knight, "Patrimony and Shakespeare's Daughters," *Hartford Studies in Literature* 9 (1977), 175-86.

[15]Sidney Musgrove, "The Nomenclature of *King Lear*," *RES*, n.s. 7 (1956), 294-98.

[16]Kenneth Muir, "Samuel Harsnett and *King Lear*," *RES*, n.s. 2 (1951), 11-21, subsequently expanded by himself and other writers including Bullough.

[17] Archibald A.M. Duncan, *Scotland: The Making of the Kingdom* (NY: Barnes & Noble, 1975), 93; William Croft Dickinson, *Scotland from the Earliest Times to 1603* (London: Thomas Nelson and Sons Ltd., 1961), 38.

[18]F.T Flahiff, "Edgar: Once and Future King," in *Some Facets of "King Lear"*, ed. Rosalie L. Colie and F.T. Flahiff (Toronto: University of Toronto Press, 1974), 229-31.

[19]Edgar Allan Poe, "The Philosophy of Composition," *Essays and Reviews*, ed. G.R. Thompson (NY: The Library of America, 1984), 18.

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More on *Miles*

With reference to David L. Gold's note on the generic in *Miracle Mile* (*Names* 34, 238), the New York *Times* carried an article (July 20, 1982, II, 4:4) about a series of mile races to be held on famous streets around the world. I know of two such races held in the United States: the *Fifth Avenue Mile* in New York City, and the *Michigan Avenue Mile* in Chicago. Also, North Michigan Avenue is called the *Magnificent Mile.*

Myra J. Linden

Professor Irving Allen (University of Connecticut, Storrs) tells us (Names Institute, Baruch College, NYC, May 7, 1988) that the *Ladies' Mile*, that stretch of Broadway from the former A.T. Stewart's department store at 10th Street to Madison Square, has now given its name to a New York Landmarks historic district within the triangle bounded by Fifth and Sixth Avenues and 23rd Street.

Ed.

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