

The Power of Names in Shakespeare's *Antony and Cleopatra*

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Although Shakespeare inherited proper names for *Antony and Cleopatra* from history and from Sir Thomas North as translator of Plutarch's *Lives of the Noble Grecians and Romanes* (1579), he was well aware that names reveal personal feelings, cultural attitudes, and social structure; therefore, he emphasized the use of names and their function to individualize, to show conflict, to provide motives, and to aid in the interpretation of his drama. Antony, Cleopatra, Octavius Caesar, Enobarbus, and Pompey (as well as the Roman soldiers and Egyptian servants) are conscious of the meaning of names and their symbolic impact upon both speakers and auditors. Throughout the play, the utterances of names appear to give power to the speaker which he feels he may not otherwise possess. Often, names serve as charms intended either to ward off the enemy or to control him, or in incantations to instill the speaker with the courage of the person named, or they occur in apostrophes to summon the one named or to invoke his good will. On the other hand, characters may refrain from pronouncing a name so that they will not attract the bearer's thoughts or curses. Either for fear of the spell of the spoken name or for hope of endowing the bearer with more potency than he has, several characters use epithets or descriptions.

In "Onomasticon of Roman Anthroponyms: Explication and Application (Part I)," ¹ Ashley and Hanifin write that the legendary founders and the early settlers of Rome each had only one name; but, if one is to believe Appianus (or Appian, 126 A.D.) and Priscianus Caesariensis (ca. 500 A.D.), patricians used two names later; then some Romans earned, inherited, or gave themselves three. Priscianus said that after the rape of and truce with the Sabines, which occurred in 717 B.C., the Sabines adopted a Roman *praenomen*, while Romans adopted a Sabine *praenomen*. From then on, the patrician clans (or *gens*) of the founding tribes of Rome bestowed both a *praenomen* and a *nomen* upon their children. The *praenomen* was used by family or intimate friends until the child became an adult; then he was called by his *nomen* (family name), of which he was

exceedingly proud, or by his *cognomen*, with the *praenomen* frequently reserved for his epitaph.²

Ancient Romans "regarded names as precious family heirlooms";³ and by giving their children good forenames, no matter how common, the fathers indicated "ancient and deep-rooted beliefs in the magic of words."⁴ The most popular of the fifteen or twenty masculine *praenomina* was *Marcus*, derived from Mars, the most Roman of gods, whose name enjoyed the privileged associations of masculinity, military prowess, and patriotism. It was believed that this warlike god, the father of Romulus and Remus, could bestow upon the child dedicated to his glory those qualities that would make him heroic.⁵ As was the custom, Antonius received the symbolic *praenomen Marcus* from his father and grandfather. Using a synecdoche, Philo, a Roman soldier, refers to this heritage when he speaks of Mark Antony's

... goodly eyes
That o'er the files and musters of the war
Have glowed like plated Mars ...

(1.1.12-4)⁶

As a member of the Antonia clan, the titular hero of Shakespeare's play calls himself Antony, the Anglicized version of *Antonius*, a name which, when adopted by Christians as *Antony* or *Anthony*, attained the meaning of "worthy of praise."⁷

In historical times, the easiest way for a man to gain a heroic reputation was to display courage and decisiveness on the battlefield and to make his deeds a monument to his name. After winning many battles, the most important of which was his victory over Brutus and Cassius at Phillipi, Antony became a *triumvir* of the Roman Empire, which distinguished him from his father, whose *agnomen* was *Creticus* (a derisive term for his unsuccessful battles in Crete), and from his grandfather, whose *agnomen* was *Orator*, a term indicative of his peacetime skill.⁸

When Marcus Antonius the *triumvir* fell in love with Cleopatra VII and dedicated himself more to Bacchus than to Mars, Antony still equated his name with god-like striving and Roman honor. In Shakespeare's drama, even though veneration wanes for the man who appears to replace allegiance to patriarchal Rome with dedication to the feminine wiles of Egypt, the name *Antony* continues to evoke a kind of psychological magic, but different responses. In Act 1, scene 1, Philo believes that Antony's unrestrained passion for Cleopatra disgraces the name once associated with military genius and statesmanship:

... sometimes when he is not Antony
 He comes too short of that great property
 Which still should go with Antony.

(59-61)

As if to suggest that Antony has relinquished his name and all the masculine qualities that go with it, Enobarbus, whose name means "Brazen Beard,"⁹ facetiously says of Cleopatra as she enters the room, "Here comes Antony" (1.1.73).

In Act 3, scene 13, Antony is enraged upon seeing Caesar's messenger Thidias kiss the hand of Cleopatra, and he demands that the envoy be whipped. Since it was thought that "a high-sounding name would frighten the enemy,"¹⁰ Antony hopes to instill fear in Thidias, and proclaims with titanic pride: "I am Antony yet" (92-93). Later in the same scene, after Antony accepts the Queen's passionate avowal of loyalty, Cleopatra links Antony's name not only with courage, but also with love:

... since my lord
 Is Antony again,
 I will be Cleopatra.

(3.13.188-89)

But Enobarbus realizes that his master no longer lives up to his name, and leaves him. At Caesar's camp, when he receives his treasures from Antony, Enobarbus deplors his act of betrayal and names himself "the villain of the earth" (4.6.30), "a master-leaver and a fugitive" (4.10.21). Before he dies, Enobarbus first praises Antony for his generosity, then asks for forgiveness. In an apostrophe, he calls the name of Antony three times as if it were the name of a deity.¹¹ Perhaps, too, Enobarbus hopes to regain some peace just by hearing the name.

The second defeat at sea gives rise to Antony's temporary hatred for Cleopatra and remorse for his personal failure. In an apostrophe to the sun, Antony sees a separation between his Roman legacy and his name, which has previously meant military success: "Fortune and Antony part here; even here / Do we shake hands" (4.13.19-20). Two scenes later, he regards the changing shapes of clouds and vapors as "black vesper's pageants" (4.15.8), signs of unreality, of the approach of night, and of his becoming an insubstantiality: "... here I am Antony, / Yet cannot hold this visible shape" (4.15.13-14). Yet, when Mardian brings news of Cleopatra's feigned death and says,

... The last she spake
 Was 'Antony, most noble Antony!'

Then in the midst a tearing groan did break
 The name of Antony. It was divided
 Between her heart and lips. She rendered life,
 Thy name so buried in her

(4.15.29-34),

a broken-hearted lover magnanimously forgives the woman who, he assumes, has with her last breath chosen to speak his name. Believing he has recently lived in dishonor, Antony begs Eros to kill him. The servant Eros (whose name was one of several propitious ones which Roman traders gave to slaves to increase their value)¹² does indeed exemplify love and devotion when to "escape the sorrow of Antony's death" (4.15.94-95), he kills himself. Antony praises Eros and the queen as his teachers; he says he will be "a bridegroom" in death (4.15.100), and then he fatally wounds himself. After Antony learns that Cleopatra is alive and his soldiers take him to her, Cleopatra calls his name three times from the monument above. Proud that he can retain a name of honor and not be disgraced in Caesar's triumphal march, Antony says,

... Not Caesar's valour
 Hath o'erthrown Antony, but Antony's
 Hath triumphed on itself.

(4.16.14-16)

Cleopatra echoes his thought with emphasis on his name:

So it should be,
 That none but Antony should conquer Antony.
 But woe 'tis so!

(4.16.16-18)

When Antony dies, Cleopatra is determined to join him in another world. In her preparations for death, she speaks his *praenomen* and *nomen* to accentuate his greatness: "I am again for Cydnus / To meet Mark Antony" (5.2.224-225). Just before she dies - and Antony would again be pleased were he alive - she calls his name, "O Antony" (5.2.307).

No one is more angry and frustrated with Antony's conduct in Egypt than Octavius Caesar. Banking on a belief that one can be summoned if his name is called,¹³ Caesar hopes to entice Antony from Egypt with this plea: "Antony, / Leave thy lascivious wassails" (1.4.55-56). The apostrophe obviously works because Antony arrives in Rome a few scenes later. After Antony marries Octavia, Caesar calls his new brother-in-law "Most noble Antony" (3.2.27); yet when Caesar learns that Antony has left Octavia, has returned to Egypt, and has given away titles and

kingdoms, Caesar cannot bear to speak Antony's name, although in one instance he does refer to Octavia as "the wife of Antony" (3.6.43). It was once believed that by pronouncing the names of certain dangerous animals one could attract their wrath;¹⁴ it is possible that this superstition applied to designating dangerous humans too. However, following Antony's first ignominious defeat at sea (3.10), Caesar never again hesitates to speak Antony's name because he believes it has lost its favorable connotations and influence. In two short speeches in Act 4, scene 1, Caesar mentions Antony's name three times. He gives orders that the deserters of Antony fight against him, then concludes the scene with "Poor Antony" (16). In Act 4, scene 6, he mentions Antony's name twice: he says first that Antony be taken alive, and second that deserters be placed in the front line so that "Antony may seem to spend his fury / Upon himself" (9-10). Not until Antony's death does Caesar show respect for the name. Presenting Antony's sword to Caesar, Decretas says, "Mark Antony I served, who best was worthy / Best to be served" (5.1.6-7); then he announces, "Antony is dead" (5.1.13). Caesar responds:

... The death of Antony
Is not a single doom; in that name lay
A moiety of the world.

(5.1.17-19)

In the play, epithets and descriptions, usually hyperbolic, evoke images of falling and rising, disgust and adoration, weakness and strength, and decay and growth. Interestingly, one can examine the epithets for Antony and observe how they depict the Roman view of a man who has fallen from grace but who redeems his name just before he dies. The "paradoxical nobility"¹⁵ of Mark Antony inspires almost every character in the play to use epithets or circumlocutions to discuss him. The Roman soldier Philo does not mention Antony's name until the end of the first scene. Instead, he uses synecdoches - "his goodly eyes" (2) and "his captain's heart" (16) - and metaphors - "The triple pillar of the world transformed / Into a strumpet's fool" (1.1.12-13). Pompey refers to Antony as "the libertine" (2.1.23), "amorous surfeiter" (2.1.33), and "ne'er-lust-wearied Antony" (2.1.38); yet he admits that Antony's "soldiership / Is twice the other twain" (2.1.34-35). Lepidus calls him "noble Antony" (2.2.14); Enobarbus, "Our courteous Antony" (2.2.229), "my brave Emperor" (2.7.99), "the Emperor" (3.7.20), and "thou mine of bounty" (4.6.32); Silius, "thy grand captain, Antony" (3.1.9); Maecenas, "adulterous Antony" (3.6.93); and Scarus, "the noble ruin of her magic" (3.10.18) and "my brave Emperor" (4.8.1). To Caesar, Antony is "our great

competitor" (1.4.3), "the abstract of all faults" (1.4.9), "her [Cleopatra's] all disgraced friend" (3.12.22) and "the old ruffian" (4.1.4); but when he hears of Antony's death, Caesar calls Antony,

... my brother, my competitor
 In top of all design, my mate in empire,
 Friend and companion in the front of war,
 The arm of mine own body, and the heart
 Where mine his thoughts did kindle ...

(5.1.42-46)

Seeing the dying Antony, an unknown soldier exclaims, "The star is fall'n" (4.15.106). Agrippa, who speaks of Antony as "Great Mark Antony" (2.2.125), does not realize the ultimate significance of his epithet when he imitates Lepidus: "O Antony! O thou Arabian bird!" (3.2.12). When hearing of Antony's death, Agrippa says, "A rarer spirit never / Did steer humanity" (5.1.31-32). The name of Mark Antony, like the Arabian bird, or phoenix, emerges from its ashes.

The epithets Cleopatra uses for Antony reveal not only her "infinite variety," but also her transformation from a passionate coquette to a devoted woman - "the final custodian of Antony's image."¹⁶ In Act 1, when Cleopatra fears that Antony will return to Rome, she accuses him of being "Caesar's homager" (1.33). As his departure becomes imminent, she calls him "The greatest soldier of the world," who, if unfaithful to her, is also "the greatest liar" (1.3.38-39). When Antony tells her of Fulvia's death, Cleopatra exclaims, "O most false love!" (1.3.62). Then she taunts him with "Now I see, I see, / In Fulvia's death, how mine received shall be" (1.3.64-65). As she continues her denunciations in this scene with the epithet "Herculean Roman" (84), a reference to Antony's adopted ancestor, she says too much. Romans worshipped their ancestors and believed they "helped to bind families and to build or preserve traditions."¹⁷ Also, Romans kept the name of "a tutelary divinity carefully hidden from foreigners lest by chance, by force or wiles, they entice him away from 'his people.'¹⁸ Thus, when Cleopatra invades sacred territory, Antony loses patience with her. Seeing his anger, Cleopatra softens her terms with "Courteous lord ... Sir, you and I must part ... Sir, you and I have loved ... (87-89), and "... sir, forgive me" (96). Inasmuch as "Roman clients called their patrons *dominus* (lord)"¹⁹ and subordinates addressed their superiors with "sir," the appellations indicate Cleopatra's yielding to Antony's craving for respect and supremacy. At no other time in the play does she use offensive epithets for Antony.

After Antony leaves Egypt, Cleopatra reflects on his qualities of leadership, his military might, and his love. In Act 1, scene 5, she tells her servants that Antony is "the demi-Atlas of this earth, the arm / And bur-gonet of men" (23-24), "brave Mark Antony" (38), "the man" (53), and "My man of men" (71). When Cleopatra hears of Antony's marriage to Octavia, she strikes and even tries to kill the messenger, but she has no pejorative terms for Antony.

From the time Antony returns to Egypt in Act 3 until his death in Act 4, Cleopatra continually addresses him as "my lord" and repeats the words to stress her subjection to his will. In Act 4, after his successful land battle, he is her "Lord of lords" (9.16); then when Antony is dying, she calls him "dear, / Dear my lord" (16.22-23). Antony is "infinite virtue" (4.9.17) and "Noblest of men" (4.16.61). In Act 4, scene 16, when Antony dies, Cleopatra blends her esteem with his triumphs: "My lord!" (65), "the garland of war" (66), "the soldier's pole" (67), and "the crown o' the earth" (65). The latter epithet, according to D.A. Traversi, is one which "carries ... the tone of transcendent royalty with which Cleopatra has emphasized Antony's greatness and the depth of her love and grief."²⁰ In Act 5, Cleopatra tells Dolabella of "an Emperor Antony" (2.75) "past the size of dreaming" (2.96). Before Cleopatra dies, she thinks she hears Antony call and responds with the term which she thinks is hers to use throughout eternity: "Husband, I come" (5.2.282).

The name *Cleopatra* can be found in at least three Greek myths: one Cleopatra was the wife of Meleager; one, the wife of Phineus; and one, the daughter of Tros, from whom the city of Troy took its name. According to Robert Graves, the Greek name *Cleopatra* means "glory of her father";²¹ Ashley and Hanifin define the name as "fame of one's country or father."²² In Egypt, the name *Cleopatra*, one of the three favorite names of Ptolemaic queens and princesses (the other two were *Arsinoe* and *Berenice*),²³ seems to have become popular when Cleopatra I from the house of the Seleucids, rulers of Syria and other eastern countries, became the wife of Ptolemy VI, the great-great-grandfather of Cleopatra VII.²⁴

Cleopatra is often called "Egypt" in Shakespeare's play, since she reigned over that country for twenty-two years; however, she had no Egyptian blood. She was mainly Macedonian, having descended from Ptolemy I, formerly a marshal in the army of Alexander the Great and the son of a soldier named Lagus from Macedonia, an ancient kingdom north of Greece.²⁵ But the title suits her because she was the only member of the Ptolemy dynasty who learned the language and accepted the religion of

the Egyptians.²⁶ For political reasons, she called herself the daughter of Re, the sun god; historically, however, she is known as the *femme fatale* who, according to Dio Casius, "captivated the two greatest Romans of her day, and because of the third ... destroyed herself."²⁷

In Shakespeare's drama, Antony, Caesar, Enobarbus, Proculeius, and Dolabella refer to Cleopatra by name, but often they, as well as other characters and Cleopatra herself, use epithets ranging from disdain to idolatry. Philo sees her as Antony's strumpet ("strumpet's fool," 1.1.13) and a gipsy ("gipsy's lust," 1.1.10). The pejorative term *gipsy*, also spoken by Antony to describe Cleopatra in Act IV, denotes a trickster, sorcerer, or lecher, usually female, who, it was erroneously believed, originated in Egypt.²⁸ Caesar contemptuously refers to Cleopatra as "queen of Ptolemy" (1.4.6), even though her husband-brother is dead; Pompey speaks of her as "Egypt's widow" (2.1.38) and "Salt Cleopatra" (2.1.21) for her lustful hold on Antony; Agrippa calls her a "Rare Egyptian" (2.2.225) and "Royal wench" (2.2.233) for having lured two world leaders to her bed; Enobarbus says she is Antony's "Egyptian dish" (2.6.126); and, without naming her, he calls her "a certain queen [carried] to Caesar in a mattress" (2.6.72); Maecenas describes her as a "trull" (3.6.95); and Scarus calls her "riband-red nag of Egypt" (3.10.10). In Act 2, scene 5, trying to relate the news of Antony's marriage, the messenger addresses her as "Madam," "Good madam" and "Gracious madam" in an effort to ward off her anger as she beats him and draws a knife. Cleopatra remembers when, with Julius Caesar, she was "a morsel for a monarch" (1.5.31) and when Antony called her "my serpent of old Nile" (1.5.25). But it is her devoted servants, Iras and Charmian, who consistently use terms of endearment when they speak of or to Cleopatra. She is "your highness" (2.5.106), "our sovereign" (4.16.72), "Royal Egypt, Empress!" (4.16.74), and "eastern star!" (5.2.303). After Cleopatra dies, Charmian calls her "A lass unparalleled" (5.2.310), "a princess / Descended of so many royal kings" (5.2.321-22).

The epithets Antony uses for Cleopatra correspond with his mercurial moods. In Act I, he confesses that he can only be himself when "stirred by Cleopatra" whom he calls "Love" (1.45-46); then immediately he addresses her as "wrangling queen" (1.50) when she chides him to hear the Roman ambassador. When he hears of Pompey's increasing strength and threat of war, he asks the messenger to "Name Cleopatra as she is called in Rome" (1.2.100). Antony characterizes her as "These strong Egyptian fetters" (1.2.110) and the "enchanted queen" (1.2.122) from whose witchcraft he must be freed. While in Rome, Antony never uses Cleopatra's

name either because he fears her curse or because he knows that she can be cursed if named. Yet, since he prefers a circumlocution to citing the name of his scapegoat, he says, "The beds i'th' East are soft" (2.6.50).

When Antony returns to Egypt and is determined to fight Caesar by sea, he calls Cleopatra "Thetis" (3.7.60), a sea goddess and mother of Achilles. After the defeat at sea, he scolds her: "O, whither hast thou led me, Egypt?" (3.11.51). Then, with "Egypt, thou knew'st too well / My heart was to thy rudder tied by th' strings" (3.11.56-57), he expresses his love for her. Two scenes later, in Act 3, scene 13, seeing Thidias kissing Cleopatra's hand and feeling that she has disgraced both himself and her name, Antony angrily cries out, "... what's her name / Since she was Cleopatra?" (98-99). Antony calls Cleopatra "a boggler" (111), "a morsel cold upon / Dead Caesar's trencher" (117-18), and "a fragment / Of Gneius Pompey's" (118-19). Associating Cleopatra with Isis or the moon-goddess, Antony laments, "... our terrene moon / Is now eclipsed" (156-57). Again, there is reconciliation. Before and after the victory at land, Antony calls Cleopatra, "the armorer of my heart" (4.4.7), "love" (4.4.15), "this great fairy" (4.9.12), "thou day o' the world" (4.9.13), "my nightingale" (4.9.18), "girl!" (4.9.19), and "my warrior" (4.9.24).

But following the second disastrous defeat at sea, Antony believes Cleopatra has persuaded his men to revolt. In Act 4, scene 13, he associates her with deceit, lechery, and witchcraft. She is, he rails, "This foul Egyptian" (10), "Triple turn'd whore" (13), "this false soul of Egypt! This grave charm" (25), who is "Like a right gipsy" (28). When Cleopatra enters the room, Antony greets her with "thou spell!" (30); when she leaves, he declares, "The witch shall die" (47). Before Mardian announces the news of Cleopatra's feigned death, Antony denounces Cleopatra: "O, thy vile lady!" (4.15.22); but immediately upon hearing of her death, he states an apostrophe: "I will o'ertake thee, Cleopatra, and / Weep for my pardon" (4.15.44-45) and "... I come, my queen ... Stay for me" (50). Fatally wounded, he is taken to Cleopatra and twice says, "I am dying, Egypt" (4.16.19 and 43). In his last speeches before his death, Antony calls Cleopatra "sweet queen" (47) and "gentle" (49).

To win her trust, Caesar calls Cleopatra "Good Queen" (5.2.154) and "dear Queen" (5.2.181), but she is not fooled by his adjectives. Just before she applies the asp to her breast, she says she is rising to new heights: "I am fire and air; my other elements / I give to baser life" (5.2.284-85). Finding her dead, Caesar does not speak her name, but uses only the pronoun "she." Possibly, he does not wish to vex her ghost, "hence the reluctance to utter the name of a person deceased."²⁹ He will

bury her "by her Antony" and "No grave upon the earth shall clip in it / A pair so famous" (5.2.352-54).

In *Antony and Cleopatra*, Shakespeare uses names to characterize, to reveal cultural attitudes, prejudices, and superstitions, to show conflict or concord, to enhance themes, and to add humorous and serious dimensions to his dramatic narrative. Although the primary focus of this paper is on the names of Antony and Cleopatra, a study of the use and function of names of other characters could be just as rewarding. Even though some of the onomastic devices may not be immediately apparent to the modern reader or spectator, the use of names remains one of Shakespeare's more effective devices and one of the literary critic's most legitimate targets of concern.

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Notes

¹Leonard R.N. Ashley and Michael J.F. Hanifin, "Onomasticon of Roman Anthroponyms: Explication and Application (Part I)," *Names: Journal of the American Name Society* 26 (1978), 300-301.

²Ibid., 344.

³Ibid., 385.

⁴Ibid., 326.

⁵Ibid., 350.

⁶Stanley Wells and Gary Taylor, gen. eds., *Shakespeare: The Complete Works* (Oxford: The Clarendon Press, 1986). All quotations of *Antony and Cleopatra* are from this edition.

⁷William Dodge Lewis, Henry Seidel Canby, and Thomas Kite Brown, Jr., eds., "Christian Names of Men and Women," *The Winston Dictionary: Encyclopedic Edition* (Philadelphia: The John C. Winston Company, 1944), 1369.

⁸Ashley and Hanifin, 389.

⁹Ibid., 313. Additional information about the name *Enobarbus* (historically *Ahenobarbus*) can be found in Ashley and Hanifin's "Onomasticon of Roman Anthroponyms: Explication and Application (Part II)," *Names: Journal of the American Names Society* 27 (1979) 14.

¹⁰Stith Thompson, *Motif Index of Folk Literature* 6 (Bloomington: Indiana University Press, 1980), K1951.5.

¹¹Ibid., D1766.7.1.

¹²Ashley and Hanifin, Part I, 321. See also "Eros" in *The New Century Classical Handbook*, ed. Catherine Avery (New York: Appleton-Century-Crofts, Inc., 1962), 451. In older

myths, Eros was regarded as the power of sensuous love and also of devotion in friendship.

- ¹³Thompson, D2074.2.4ff.
- ¹⁴Alexander H. Krappe, *The Science of Folklore* (New York: W. W. Norton & Company, 1964), 250.
- ¹⁵William Farnham, *Shakespeare's Tragic Frontier: The World of His Final Tragedies* (Berkeley: University of California Press, 1963), 139.
- ¹⁶W.K. Wimsatt, Jr., *The Verbal Icon* (Lexington: University of Kentucky Press, 1954), 100.
- ¹⁷Ashley and Hanifin, Part I, 385.
- ¹⁸Krappe, 36.
- ¹⁹Ashley and Hanifin, Part I, 378.
- ²⁰D.A. Traversi, *An Approach to Shakespeare* (Garden City, NY: Doubleday Anchor Books, 1956), 255-56.
- ²¹Robert Graves, *The Greek Myths: 1 and 2* (Baltimore, Md.: Penguin Books, 1972), 386.
- ²²Ashley and Hanifin, Part II, 14.
- ²³Jack Lindsay, *Cleopatra* (New York: Coward McCann & Geoghengan, Inc., 1971), 1.
- ²⁴Michael Grant, *Cleopatra* (London: Weidenfeld and Nicolson, 1972), 5.
- ²⁵*Ibid.*, 7.
- ²⁶*Ibid.*, 42-46.
- ²⁷S[tewart] H[enry] P[erowne], "Cleopatra," *Encyclopedia Britannica: Macropaedia*, 1974 edition.
- ²⁸According to *The Compact Edition of the Oxford English Dictionary* (1971), the term *gipsy* or *gypsy* came from an early form *gipeyan*, "aphetic for *Egyptian*." When some oriental people arrived in England in the early sixteenth century, the English assumed they came from Egypt and therefore gave them the name *gypsies*; but members of this race, who called themselves and their language *Romany*, were of Hindu origin. In Shakespeare's time, the term *gipsy* or *gypsy* was often used to designate a dark-complexioned woman who was believed to be lustful, deceitful, and capable of sorcery. Not only do Philo and Antony use the label for Cleopatra; but also Mercutio calls her a "gypsy" in Act 2, scene 3 of *Romeo and Juliet* (Wells and Taylor's edition, already cited).
- ²⁹Krappe, 294.