

# A Provincial Bibliography on Names in the Works of Shakespeare

Richard Coates

How now? What means this passion at his name?

*Two Gentlemen of Verona* (I.ii.16)

For no name fits thy nature but thy own.

*Titus Andronicus* (II.3.119)

I will not say that the meaning of Shakespeare's names ... has no effect at all ...; but to give it that degree of prominence is to throw the reins to one's whim, to forget all moderation and proportion, to lose the balance of one's mind altogether. It is to show in one's criticism, to the highest excess, the note of provinciality.

- Matthew Arnold (1864)

## Introduction

My purpose in bringing together in one bibliography the specialized works on names in Shakespeare is twofold. Firstly, to do it because it has not been done properly before; there is a special heading, but virtually nothing under it, in the Birmingham catalogue, for example, and a mere nineteen entries from the years 1936-58 in Gordon Ross Smith's *Classified Shakespeare Bibliography* of 1963, here subsumed. Secondly, to begin to weed out, by means of light annotations, the rather large amount of far-fetched theorizing and vacuous rhapsodizing on the topic. The pieces that get a favourable note here are those which have something worthwhile to say about the origin of the names in question (almost exclusively character names, rather than placenames). By this I mean either from the philological point of view, seeing Shakespeare as the creator of their forms, or from the point of view of source-hunting, seeing Shakespeare as deliberately selecting a name not given by his major source(s). Specialized works dealing with sources as such, with no directly onomastic content,

are not included, except the major texts that are essential preliminary reading and/or reference works for anyone coming to the topic for the first time. Brickbats go to works of unsound philology - an embarrassingly large proportion in this field - and to those relying exclusively on woolly phonaesthetics. Far too many pieces appear to credit the Bard with limitless etymological insight and limitless access to books (plus time to read them), or to require him to spend all his offstage hours churning out anagrams. They rarely note that anagrammatology is not really a worthwhile pastime in a language without fixed spelling conventions (however popular the pastime may have been; see Franklyn B. Williams, Jr.'s article in *Publications of the Modern Language Association* 69 (1954), and that for modern critics to use it as an explanatory device permits practically unconstrained theorizing. Harry Levin noted in 1965 that "the field of Shakespearean nomenclature is wide open, and constitutes an inviting pasture to browse in," but I am afraid that the image summoned up of beasts of the field with their heads down is all too appropriate. We can draw off only the thinnest of milks from the results of their ruminations. There are pieces the standard of whose philology scarcely exceeds the painful gymnastics performed by Vladimir Nabokov, on the topic of names in *Hamlet*, in his *Bend Sinister* (various points from page 110 onwards in the McGraw-Hill edition). And there are pieces whose phonological appreciation recalls that of Arthur Rimbaud in *Voyelles*, where authors even fail to realize that the sounds of speech are not represented one-for-one in the spelling system of English. These writers remain locked in a hermeneutic tradition of letter-appreciation which should have died the death with the rise of descriptive linguistics many decades ago.

Despite this negative survey of the field, I do believe there are worthwhile things to be said about the dramatist's naming processes, but they do not reside at the level of G. Wilson Knight's comments, say, on Arviragus, Othello, Ophelia and Yorick in his essay of 1958; or of Leslie Hotson's on Aguecheek in his book of 1954; or of Wray 1980 or Ford 1982. We can agree that Shakespeare, like many another dramatist, was concerned to give at least some of his characters names that would be felt by his audience to be appropriate; indeed, the epigraph to this essay, from *Titus Andronicus*, could have been Shakespeare's own declaration to his characters. He could have achieved this appropriateness either because they were stock figures with stock names (e.g. Puck: Schleiner 1985), or because their names would associate them with figures of stereotypical attributes for some dramatically relevant purpose (e.g. Demetrius: Spencer 1954), or because their names would be etymologically transparent and dramatically relevant (e.g. in *English Pistol*: Jorgensen 1950,

or in Latin Imogen: Coates 1976; some critics have overdone this - see annotations in the Bibliography). A study of character-names can enlighten us about Shakespeare's reading, though as intimated above critics have tended to overplay this possibility at the expense of his possible use of common-coinage ideas derived at second hand from published works. And of course they can tell us something of the life of the period, e.g. the infighting in high places testified to by the change of the name of the character Oldcastle in *Henry IV* to *Falstaff*. Lastly there is the intriguing possibility of seeing something of Shakespeare's own prejudices, for instance as revealed by the character similarities shared by characters of similar names (e.g. Antony/Antonio; Scragg 1985).

Character-naming is thus not a random matter. I would describe it as an interesting byway in literary creativity, and offer the following bibliography as a modest contribution towards the advancement of study in the area. I have not been able to consult all recent articles in the more inaccessible American periodicals, and the fruit of my own reading has therefore been supplemented with some entries taken direct from the annual bibliography of *Shakespeare Quarterly*.

Some recent writers have taken the discussion of Shakespeare's own surname as germane to the topic, and in Section D below appears a selective bibliography on this matter, the literature on which is quite out of proportion to the straightforwardness of the etymology. The wilder speculations have simply been omitted, but can be recovered by masochistic readers from secondary references in the works that are mentioned.

This bibliography is followed by Appendix 1, which is a reference-index to those names which have excited more debate and controversy than others, and Appendix 2, which catalogues onomastic notes in certain editions of the plays.

## SECTION A

### Relevant background works on Shakespeare's language

From these books one can get occasional hints towards the interpretation of certain names, especially from those on pronunciation. Only those with direct or indirect relevance to naming practices are mentioned here; which accounts for the absence of familiar books by N.F. Blake, Ifor Evans, Hilda Hulme, Stanley Hussey, Miriam Joseph, C.T. Onions, and no doubt others, and some possibly surprising presences.

- Abbott, E.A. 1894. *A Shakespearian grammar*. London, etc.: Macmillan. [See paragraphs 22 and 469 on the syntax and prosody of names.]
- Brook, G.L. 1976. *The language of Shakespeare*. London: André Deutsch. [Especially on some points of pronunciation.]
- Calderwood, J.L. 1979. Elizabethan naming. In his *Metadrama in Shakespeare's Henriad*. Berkeley: University of California Press. [On the understanding of naming during the Renaissance. Cf. Donawerth 1984. There is some more general background discussion in his *Shakespearean metadrama*. Minneapolis: University of Minnesota Press, 1971.]
- Cercignani, Fausto. 1981. *Shakespeare's works and Elizabethan pronunciation*. Oxford: Clarendon Press.
- Donawerth, Jane. 1984. "What is in that word?" The nature, history and powers of language. Chapter 1 of her *Shakespeare and the sixteenth century study of language*. Urbana: University of Illinois Press. Pages 13-55. [Especially 25-31 on Shakespeare's understanding of name-etymology in relation to the debate on natural signification.]
- Köckeritz, Helge. 1953. *Shakespeare's pronunciation*. New Haven, CT: Yale University Press. [Supersedes his study in *Moderna språk* 43 (1949), 149-68.]
- Partridge, Eric H. 1947, 1955. *Shakespeare's bawdy*. London: Routledge & Kegan Paul; New York: Dutton. [Revised edition 1969.]
- Sugden, E.H. 1925. *A topographical dictionary to the works of Shakespeare and his fellow dramatists*. Manchester: Manchester University Press. [Reprinted Hildesheim: Georg Olms (1969).]

## SECTION B

### Major commonly-consulted works on Shakespeare's sources

- Bullough, Geoffrey. 1957-75. *Narrative and dramatic sources of Shakespeare*. 8 vols. London: Routledge & Kegan Paul.
- Chambers, Edmund K. 1930. *William Shakespeare: a study of facts and problems*. 2 vols. Oxford: Oxford University Press.
- Muir, Kenneth. 1957. *Shakespeare's sources I: comedies and tragedies*. London: Methuen. [As is well known, volume II never materialized.]
- Stokes, Francis G. 1960. *A dictionary of the characters and proper names in the works of Shakespeare*. [Reprinted Gloucester, MA: Peter Smith, from edition of 1924.]
- Thomson, W.H. 1951. *Shakespeare's characters: a historical dictionary*. New York: British Book Centre.

## SECTION C

Specialized works on Shakespeare's names  
and incidental relevant material

- Allen, Percy. 1936. Letter [about Griffin 1936]. *Times Literary Supplement* 18/7/1936, 600.
- Andrews, Michael Cameron. 1986. Fluellen; or Speedwell. *Notes and Queries* 33 (231), 354-56. [An allusion to be plucked by herbalists in the audience.]
- [anonymous]. 1876. Shakespeare's [sic] Greek names. *Cornhill Magazine* 33, 206-16.
- Arnold, Matthew. 1864. The literary influence of academies. *Cornhill Magazine* 10, 154-72, esp. 167-68. [In rebuttal of Ruskin's etymologies, or at least of their relevance to the plays.]
- Ashley, Leonard R.N., and Michael J.F. Hanifin. 1979. Onomasticon of Roman anthroponyms (part II): explication and application. Shakespeare's handling of Roman names. *Names* 27, 1-45 [esp. 9-20]. [Cf. Hanifin-Winthrop 1980.]
- Babcock, C. Merton. 1951. An analogue for the name *Othello*. *Notes and Queries* 196, 575. [Cf. Lee 1961, Sipahigil 1971, Fleissner 1978, Coates forthcoming. On a ?source adduced by Steevens.]
- Baker, Arthur E. 1938. *A Shakespeare commentary*, vol. 1. Taunton: the author. [Not seen; said by Gordon Ross Smith in his bibliography to be relevant to the topic.]
- Baker, C.P. 1975. Salerio, Solanio, Salarino and *salario*. *Names* 23, 56-57. [Rather laboured and perhaps overinterpreted but essentially convincing.]
- Barton, Anne. Said in 1986 to be forthcoming. *Comedy and the naming of parts*. Toronto: Toronto University Press and Oxford: Oxford University Press. (Revision of the 1983 Alexander Lectures.)
- Bate, A. Jonathan. 1982. An herb by any other name: *Romeo and Juliet*, IV.iv.5-6. *Shakespeare Quarterly* 33, 336. [Disputes Ferguson and Yachnin 1981.]
- Brennan, J.H. 1943. Nerissa's name. *American Notes and Queries* 3, 88.
- Browne, C.E. 1876. Notes on Shakespeare's names I, II and III. *Athenaeum* 2543, 112-13; 2544, 147-48; 2553, 432-33. [These essays stand up extraordinarily well even after a century, anticipating much later works on some points.]
- Byrne, M. St.C. 1934. The social background. In *A companion to Shakespeare studies*, edited by H. Granville-Barker and G.B. Harrison, 187-210. Cambridge: Cambridge University Press. [Comment (192) on incongruities of character-naming in relation to the location of the plays.]
- C., T.C. 1946. London's place-names and men of letters (2): Shakespeare and Addison. *Notes and Queries* 190, 12-13. [A trifle on Shakespeare in street-names. Better in John Field's (1984) *Place-names of Greater London*. Newton Abbot: David & Charles.]
- Candido, J. 1984. The name of the king: Hal's 'titles' in the *Henriad*. *Texas Studies in*

- Language and Literature* 26, 61-73. [Discusses Hal's apparent preoccupation with the subject.]
- Champion, Larry S. 1968. Shakespeare's 'Nell.' *Names* 16, 357-61. [Reprinted in Harder 1986, 203-7.]
- Coates, Richard. 1976. A personal name etymology and a Shakespearean dramatic motif. *Names* 24, 1-8. [Cym: *Imogen* (and *Posthumus*); cf. Nitze 1956.]
- . 1986. Dogberry and Verges as a pair in *Much Ado about Nothing*. *Names* 34, 236-37. [Anticipated by Browne 1876 III and notes to Arden MAAN. 'Discovery' seems to have been made three times independently.]
- . 1987. A provincial bibliography on names in the works of Shakespeare. *Names* 35, 206-22.
- . Forthcoming. Othello's name yet again. *Names*. [Cf. Lee 1961, Sipahigil 1971, Fleissner 1978.]
- Corballis, R.P. 1984. The name *Antonio* in English Renaissance drama. *Cahiers élisabéthains* 25, 61-72. [Includes the instances in MAAN, TGV, MOV, TN and Temp. Cf. Scragg 1985.]
- Davis, Norman. 1977. Falstaff's name. *Shakespeare Quarterly* 28, 513-15. [Cf. the Falstaff sequence in the reference-index, Appendix 1 below.]
- Dawson, R. MacG. 1987. But why Enobarbus? *Notes and Queries* 34 (232), 216-17. [Allusion to theatrical tradition of red beards for the treacherous.]
- Doran, M. 1976. What should be in that 'Caesar'? Proper names in *Julius Caesar*. In her *Shakespeare's Dramatic Language*. Madison: University of Wisconsin Press, 120-53. [On the use of names rather than on their genesis.]
- Eccles, Mark. 1953. Review of *Texas Studies in English* 30 (1951). [Including Law 1951. He notes anticipations by Brown 1876 and Erler 1913.]
- Erler, E. 1913. Die Namengebung bei Shakespeare. Heidelberg doctoral dissertation. Enlarged version appeared as *Anglistische Arbeiten* 2. Reviewed by Förster, q.v. [Köckeritz 1950 calls it "fairly adequate."]
- Feihler, R. 1955. How Oldcastle became Falstaff. *Modern Language Quarterly* 16, 16-28. [On the history of scholarship about this name-change. Cf. the Falstaff sequence in the reference-index, Appendix 1 below.]
- Ferguson, Liane, and Paul Yachnin. 1981. The name of Juliet's nurse. *Shakespeare Quarterly* 32, 95-96. [They claim that an emendation is needed; *Angelica* is a ghost-name; contrast Bate 1982.]
- Fleissner, R.F. 1966. A key to the name *Shylock*. *American Notes and Queries* 4, 52-54. [Possible references to historical personages; most implausible.]
- . 1974. Lear's learned name. *Names* 22, 183-84. [*Cordelia*, *Lear*, *Iago*, *Desdemona*; full of puns and anagrams. Does not convince.]
- . 1978. The Moor's nomenclature. *Notes and Queries* 223, 143. [Cf. Lees 1961, Sipahigil 1971, Coates 1986a.]
- . 1982. 'Arden and ... Merry'/Mary Arden: calling on Shakespeare's mother in *As*

- You Like It. Marianum* 44, 171-77. [A supposed allusion to Mary Arden in 1.i.107-8.]
- Ford, J.E. 1982. Barnardine's nominal nature in *Measure for Measure*. *Papers in Language and Literature* 18, 77-81. [Etymology appropriate to character.]
- Förster, M. 1914. Review of Erler 1913. *Shakespeare-Jahrbücher* 50, 194-98.
- Gasper, Julia, and Carolyn Williams. 1986. The meaning of the name 'Hermione.' *Notes and Queries* 33 (231), 367. [Play on *herma* 'statue of saint.' Pretty far-fetched.]
- Gollancz, Israel. 1916. Bits of timber: some observations on Shakespearean names - 'Shylock.' 'Polonius'; 'Malvolio.' In his edited collection *A book of homage to Shakespeare*, 170-78. Oxford: Oxford University Press. [On certain possible sources in Shakespeare's reading or in common ideas derived from contemporary books. *Shylock* not convincing; other two are.]
- Gordon, D.J. 1964. Name and fame: Shakespeare's *Coriolanus*. In *Papers mainly Shakespearean*, edited by G.I. Duthie, 40-58. Edinburgh: Oliver and Boyd [esp. 51-54.]
- Granville-Barker, Harley. 1930. Corry-ols, Corry-o-les or Cori-o-les; Corry-o-lanus or Cori-o-lanus? In *Preface to Coriolanus*. Reprinted in *Prefaces to Shakespeare*, e.g. volume II of Batsford edition of 1958, 297-99. [On the pronunciation of the name *Coriolanus* itself and problems of versification.]
- Gray, A.K. 1924. The secret of *Love's Labour's Lost*. *PMLA* 39, 581-611. [Includes speculation on the choice of names for certain characters, 591ff.]
- Green, W. 1972. Humours characters and attributive names in Shakespeare's plays. *Names* 20, 157-65. [Especially MWW, 2HyIV, AYLI, TN; relates the names to the current fashion for characterization by the four humours. Reprinted in Harder 1986, 208-16.]
- . 1980. Shakespeare's use of names for his humours characters. In *Pubs, place-names and patronymics: selected papers of the Names Institute*, edited by E. W. McMullen, 264. Madison, NJ: Fairleigh Dickinson University Names Institute. [Summary of conference papers of 1971; see also Green 1972.]
- Griffin, W.J. 1936. Names in *The Winter's Tale*. *Times Literary Supplement* 6/6/1936, 480. [See also Allen 1936.]
- Hanifin-Winthrop, M. 1980. The names in Shakespeare's Roman plays and Jonson's tragedies and 'The Poetaster.' In McMullen (see Green 1980), 276. [Summary of conference paper of 1978. Shakespeare's understanding or otherwise of the Roman system of naming. Cf. Ashley and Hanifin 1979.]
- Harbage, A. 1963. *William Shakespeare - a reader's guide*. New York: Octagon. [Esp. 76-77 on the use of names and titles in the histories.]
- Harder, K.B., comp. 1986. *Names and their varieties: a collection of essays in onomastics*. New York: Lanham/London: UP America. [Contains reprints of Champion 1968, Green 1975, Kellogg 1955b.]
- Herbert, T.W. 1954. The naming of Falstaff. *Emory University Quarterly* 10, 1-11. [Cf. the Falstaff sequence in the reference-index, Appendix 1 below.]
- Hill, Christopher. 1979. Review of Levith 1978. *New Statesman* 9/2/1979, 188.
- Hotson, Leslie. 1952. *Shakespeare's molley*. London: Hart-Davis. [88-89 [Lavatch]; 115-16

[*Touchstone*]; 120-22 [*Topas*]; 122 [*Jaques*].]

- Hotson, Leslie. 1954. *The first night of 'Twelfth Night.'* London/New York: Macmillan. [Especially 13ff. [*Orsino* - from a historical person]; 108 [*Malvolio*; pun on name of Mall Fitton - pretty doubtful if ingenious]; 115 [*Aguecheek*; from the Spanish - amazingly farfetched].]
- Jackson, MacDonald P. 1975. North's Plutarch and the name 'Escanes' in Shakespeare's 'Pericles.' *Notes and Queries* 220, 173-4. [From *Æschines*.]
- Jones, W.M. 1960. Shakespeare as William in *As You Like It*. *Shakespeare Quarterly* 11, 128-31. [The title explains itself.]
- Jorgensen, Paul A. 1950. My name is Pistol call'd. *Shakespeare Quarterly* 1, 73-75. Reprinted in the author's *Redeeming Shakespeare's words* (1962), Berkeley/Los Angeles: University of California Press/Cambridge: Cambridge University Press, 70-74. [Redeems the obvious interpretation of Pistol's name.]
- Kane, Robert J. 1953. Richard du Champ in *Cymbeline*. *Shakespeare Quarterly* 4, 206. [Claims an allusion to Richard Field.]
- Kay, D.C. 1984. A Spenserian source for Shakespeare's Claribel? *Notes and Queries* 229, 217. [From *Faerie Queen* into *Temp*.]
- Kellogg, Allen B. 1955a. Place-names and epithets in Homer and Shakespeare. *Names* 3, 169-71.
- . 1955b. Nicknames and nonce-names in Shakespeare's comedies. *Names* 3, 1-4. [Reprinted in Harder 1986, 41-44.]
- Keyishian, H. 1984. An interview with P. Barry. *Bulletin of the New York Shakespeare Society* 2, 7-9. [Barry discusses the name *Othello* in passing.]
- Knight, G. Wilson. 1958. What's in a name? In the author's *The sovereign flower*, London: Methuen, 161-201. [A good deal of empty woolgathering in a tradition which provides few points of entry for the outsider. Sample: "Of Yorick all I can say is that it fits."]
- Kökeritz, Helge 1950. Punning names in Shakespeare. *Modern Language Notes* 65, 240-43. [*Caius, Pistol, Quickly, Tearsheet*. Cf. Kolin 1980.]
- . 1966. *Shakespeare's names: a pronouncing dictionary*. New Haven: Yale University Press. See also 1953 text. [Often considered authoritative, but see now Cercignani 1981 in Section A above.]
- Kolin, Philip C. 1980. The names of whores and their bawds and panders in English Renaissance drama. *Midwestern Journal of Language and Folklore* 6, 41-50. [Including those in Shakespeare. Cf. Kökeritz 1950.]
- . 1982. Shakespeare's *Romeo and Juliet*, 1.ii.34-101. *The Explicator* 40, 12-13. [On the guest-list read by *Romeo*; references to lovers and plotters in other literary works.]
- Kozul, A. 1937. Ariel. *English Studies* 19, 200-4. [Historical accounts of the name.]
- Law, Robert Adger. 1943. The Roman background of *Titus Andronicus*. *Studies in Philology* 40, 145-53. [Plutarch's *Life of Scipio* for TA.]
- . 1951. On certain proper names in Shakespeare. *Texas Studies in English* 30, 61-65. [Especially in relation to MFM; Plutarch for TOA, MND, WT; *Orlando Furioso*

- for AYLI; anagrams in TN.]
- Lees, F.N. 1961. Othello's name. *Notes and Queries* 206, 139-41. [Cf. Sipahigil 1971, Fleissner 1978, Coates 1986a.]
- . 1978. Plutarch and *The Winter's Tale*. *Notes and Queries*. 223, 161-62.
- Levin, Harry. 1965. Shakespeare's nomenclature. In *Essays on Shakespeare*, edited by G.W. Chapman, 49-90. Princeton, NJ: Princeton University Press. [Reprinted in the author's *Shakespeare and the revolution of the times*, New York: Oxford University Press, 51-77.] [Rather desultory wander through the field at a rather general level. Some remarks on the *use* of names; some muted criticism of earlier work (sometimes mis-cited).]
- Levith, Murray J. 1976. Juliet's question and Shakespeare's names. In the author's edited collection *Renaissance and modern: essays in honor of Edwin M. Moseley*. Saratoga Springs, NY: Skidmore College. [Reprinted in its essence as Chapter 1 of Levith 1978.]
- . 1978. *What's in Shakespeare's names*. Hamden, CT: Archon Books and London/Sydney: George Allen and Unwin. Reviewed by Hill, Litt, Stewart, Tetzeli von Rosadur, and Vest, q.v. For other, later, reviews, see *Shakespeare Quarterly* Bibliographies in vols. 34, 5 (280) and 35, 6 (287). [The only relatively complete work on the topic of the names as such, but regrettably often rather superficial, uncritical, given to flights of fancy in defiance of philological plausibility and relying on weak verbal associations.]
- Lewalski, Barbara. 1970. Hero's name and namesake in *Much Ado about Nothing*. *English Language Notes* 7, 175-79. [Convincing on an unsuspected source in Chapman's continuation of Marlowe's *Hero and Leander*.]
- Litt, Dorothy E. 1979. Review of Levith 1978. *American Reference Books Annual* 10, 616-17.
- Lower, Mark Antony. 1850. The name of Shylock. *Notes and Queries* 1 (12), 184.
- Macey, S.L. 1978. The naming of the protagonists in Shakespeare's "Othello." *Notes and Queries* 223, 143-45. [*Iago* is taken from Holinshed; contrast Murphy 1964.]
- Macleane, Hugh. 1977. Bassanio's name and nature. *Names* 25, 55-62. [Cf. Nathan 1986a.]
- Malone, Kemp. 1922. *The literary history of Hamlet: the early tradition*. New York: Haskell House, reprint 1964, 52-58. [Suggested etymology for *Amlóði* (= Hamlet) in *Ambalessaga* 'mad Ole.' For why, cf. also 184-88.]
- . 1957. Meaningful fictive names in English literature. *Names* 5, 1-13. [Various names in TN: *Belch*, *Aguecheek*, *Feste*, *Malvolio*. Contrast Hotson 1954.]
- Marcotte, P.J. 1982. Shakespeare's *All's Well That Ends Well*, Lines 2017-2018. *The Explicator* 41, 6-9. [On *Violenta/Diana*.]
- Markey, Thomas L. 1982. Lear and his daughters. *Beiträge zur Namenforschung* (New Series) 17, 56-62. [On the Indo-European background of the names; actually on the names as in Geoffrey of Monmouth, but obviously relevant.]
- Maxwell, J.C. 1967. The name of Brutus. *Notes and Queries* 212, 136. [Shakespeare knew the meaning of Latin *brutus*.]

- McDavid, Raven I., Jr. 1981-2. Rosencrantz and Guildenstern are alive and prospering. *Modern Philology* 79, 400-2. [On the historicity of the two families whose names are used.]
- McDonell, H.M. 1970. A study of the names of characters in Shakespearean comedy. Rutgers University dissertation. Abstracted in *Dissertation Abstracts International* 31 (1971), 4128A-4129A. [Dissertation not seen.]
- McGuire, J. 1984. Giddy on the stairs: *As You Like It* and the duplicities of thought. *CEA Critic* 47, 38-57. [Two theories of naming are discussed with their relevance to Shakespeare's namegiving.]
- McPeck, J.A.S. 1946. The genesis of Caliban. *Philological Quarterly* 25, 378-83. [Cf. Browne 1876 III.]
- Monaghan, James. 1921. Falstaff and his forebearers. *Studies in Philology* 17, 352-61. [Tangential mention of the *Oldcastle/Falstaff* problem.]
- Moore, J.R. 1938. 'Much Ado about Nothing': Seacole. *Notes and Queries* 174, 60-61. [On its relation to a London street-name.]
- Muir, Kenneth. 1956. Shakespeare and Erasmus. *Notes and Queries* 201, 424. [*Funus* as a name-source for MFM.]
- Murphy, G.N. 1964. A note on Iago's name. In *Literature and society*, edited by B. Slote, 38-43. Lincoln, NE: University of Nebraska Press. [Contrast Macey 1978.]
- Musgrove, S. 1956. The nomenclature of *King Lear*. *Review of English Studies* 7, 294-98. [On the English names; they are taken from Camden's *Remaines*.]
- Nathan, Norman. 1948. Three notes on The Merchant of Venice. *Shakespeare Association Bulletin* 23, 152-73. [Rare Early Modern English and dialect words suggest *Shylock* an epithet, not a name; fanciful.]
- . 1957. Balthasar, Daniel and Portia. *Notes and Queries* 202, 334-35.
- . 1986a. Bassanio's name. *American Notes and Queries* 24, 129-31. [Fairly sceptical - or cautious - on all current etymological attempts. Cf. Maclean 1977.]
- . 1986b. Osric's name, and Oswald's. *Names* 34, 234-5. [Inconclusive on Latinate vs. English etymology.]
- . 1986c. Portia, Nerissa and Jessica - their names. *Names* 34, 425-29. [Cf. Brennan 1943, Nathan 1957. Relatively substantial discussion.]
- Nitze, W.A. 1956. On the derivation of Old French Enygeus (Welsh Innogen, Shakespeare Imogen). *Zeitschrift für französische Sprache und Literatur* 46, 40-42. [Actually irrelevant to *Imogen*; see Coates 1976.]
- Oelrich, W. 1911. Die Personennamen in den elisabethanischen Dramen Englands. Kiel doctoral dissertation. [Cited in an incorrect form by Levith 1978; I have taken the correct citation from W. Ebisch and L.L. Schücking's *Shakespeare Bibliography* (Oxford: Clarendon Press, 1930); I have not been able to ascertain its relevance.]
- Oliver, L.M. 1947. *Sir John Oldcastle*: Legend or literature? *The Library* (Fifth Series) 1, 179-83. [Including reference to the *Oldcastle/Falstaff* problem.]
- Perrett, W. 1904. *The story of King Lear from Geoffrey of Monmouth to Shakespeare*

- (= *Palæstra* 25). [Shows Geoffrey to be the originator of the whole tradition.]
- Pineton, Clara L. de, comtesse de Chambrun. 1921. *Giovanni Florio: un apôtre de la Renaissance en Angleterre à l'époque de Shakespeare*. Paris. [Originator of the wretched anagrammatical theory that *Holofernes* (LLL) = *Florio* (167).]
- Rea, John A. 1984. The linguistic confrontation of *Macbeth* and *Macduff*. *Names* 32, 102-3. [Rather obvious point forcefully made.]
- . 1986. Iago. *Names* 34, 97-98. [On the evil overtones of the name.]
- Ronan, C.J. 1981. The onomastics of Shakespeare's work with classical setting. *Literary Onomastics Studies* 8, 47-69. [Not seen. *Shakespeare Quarterly* Bibliography 33, 5 (269) abstracts as follows: "Shows need for more careful onomastic study of sources for Shakespeare's Greek and Latin place-names."]
- Ruskin, John. 1862/3. Notes in *Fraser's Magazine* (December 742-56 and April 441-62). Reprinted to paragraph 134 of the author's *Munera pulveris* in *The works of John Ruskin*, vol. 17, edited by E.T. Cook and A. Wedderburn. London: George Allen, 1905. [Forgettable Greek philology.]
- Salingar, L.G. 1955. Messaline in *Twelfth Night*. *Times Literary Supplement* 3/6/1955, 301.
- Sarrazin, G. 1895. Der Name Ophelia. *Englische Studien* 21, 443-46. [From the name of County Offaly, Ireland!]
- Satin, J. 1972. The symbolic role of Cordelia in *King Lear*. *Forum* (Houston) 9, 15-17. [Much given to anagrams invoking Scève's *Délie*.]
- Schleiner, W. 1983. Orsino and Viola: are the names of serious characters in *Twelfth Night* meaningful? *Shakespeare Studies*, 16, 135-41. [Yes, thanks to Renaissance astronomy and herbal medicine.]
- . 1985. Imaginative sources for Shakespeare's Puck. *Shakespeare Quarterly* 36, 65-68. [Shakespeare's use of the name in relation to other literary uses.]
- Schönfeld, S.J. 1979. A Hebrew source for 'The Merchant of Venice' [translated and abridged by Y. Radday]. *Shakespeare Survey* 32, 115-28. [An essay written in the 1930s and hitherto unpublished, in which state it should have remained; especially on *Portia*, *Bellarion*, *Bassanio*, *Gobbo*(, *Shylock*); outrageous etymologies, if that is what they are supposed to be.]
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## SECTION D

### The name *Shakespeare*: selected literature and debate

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- . 1936b. The name Shakespeare. *Notes and Queries* 171, 187-88. [As the previous item.]
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- the voluminous literature on syntactically similar names in German.]
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NOTE: Any edition of the Sonnets will draw attention, often very laboriously, to Shakespeare's quibbles on the pet-name *Will*, as used for instance in Sonnets 135 and 136.

## SECTION E: APPENDIXES

### Appendix 1: Reference-index to alternative interpretations

Four names have figured largely and/or recently in controversy. The works which are relevant are indexed below in chronological order, and the author's surname is given. For references to Arden editions of plays, see further Appendix 2a. An asterisk indicates that the work does not appear in the Bibliography, i.e. its mention of a name-problem is only incidental. Other debates are cross-referenced in Section C, the main body of the bibliography.

#### The Bottom sequence

- Shakespeare Quarterly* 29 (1978) Stroup  
*Shakespeare Quarterly* 30 (1979) Willson

#### The Falstaff sequence

- Palæstra* 50 (1905) von Baeske  
*Studies in Philology* 17 (1921) Monaghan  
*William Shakespeare* I 64-65, 381-83, 433-34; II appx. C nos. i, iv, v, xxxiv  
 (1930) Chambers  
*The Library* (Fourth Series) 26 (1945) Wilson  
*The Library* (Fifth Series) 1 (1947) Oliver  
*Emory University Quarterly* 10 (1954) Herbert  
*Modern Language Quarterly* 16 (1955) Feihler

#### Coates

Arden 1HyIV (1960 edition)  
 Arden 2HyIV (1966 edition)  
*Shakespeare Studies* 2 (1966) Scoufos  
*Modern Philology* 65 (1968) Scoufos  
 Arden MWW (1971 edition)  
*English Literary Renaissance* 5 (1975) Willson  
*Shakespeare Quarterly* 27 (1976) Willson  
*Shakespeare Quarterly* 28 (1977) Davis  
*Shakespeare Quarterly* 30 (1979) Williams  
 McMullen (ed.) (1980) Stillman  
*Iowa State Journal of Research* 58 (1984) Stroud  
*Shakespeare Survey* 38 (1985) Taylor

#### The Othello sequence

*Notes & Queries* (1961) Lees  
*Notes & Queries* (1971) Sipahigil  
*Names* (1978) Fleissner  
*Names* (1986a) Coates  
 Cf. also Keyishian in *BNYSS* 2 (1984)

#### The Shylock sequence

*Notes & Queries* 1 (1850) Lower  
 Arden MOV (1905 edition)  
*A book of homage* (1916) Gollancz  
 \**The contemporary Jew in Elizabethan drama* (1925) Cardozo, 223-24  
*Shakespeare Association Bulletin* 23 (1948) Nathan

## Appendix 2

There are numerous scattered notes in the various editions of Shakespeare's plays. I have selected the Arden and New Variorum editions for mention here, as the others appear on the whole to be derivative to a much greater degree. In this appendix I make no pretension to completeness.

### Appendix 2a: Onomastic notes in Arden editions

The dates given are of the first printing of the edition containing the notes.

MWW (1971)	xxxiv-xxxv, liii-lviii,	Ford/Brook/Broome,
	2-3	Oldcastle/Falstaff, Caius,

	(1904)	1, lxx-lxxvi	Bardolph, Pistol, Nym, Quickly Gillian/Prat, Oldcastle/Falstaff
HyVIII	(1957)	lxxviii-lxxix	Patience
JC	(1955)	lxxvii-lxxviii	Brutus
KL	(1952)	xlxiii n., 5 n., 257	Edmund, Cordelia
CE	(1907)	xxiv-xxxiv	Names and epithets compared with source (Plautus' <i>Menaechmi</i> )
TGV	(1969)	xxxix	Thurio, Lucetta [relations with Lyly's <i>Euphues</i> ]
	(1906)	2 n.	Panthino [relations with Lyly's <i>Sapho</i> and <i>Phao</i> ]
MOV	(1905)	3, 9 n.	Salerio, Solanio, Salarino, Shylock (with history of debate), Tubal, Gobbo, Jessica, Gratiano
MFM	(1965)	114 n.	Ragozine
Temp	(1954)	xxxviii n., 142-5	Ariel, Caliban
1HyIV	(1960)	xv-xviii	Falstaff
2HyIV	(1966)	xv-xx	Falstaff
2HyVI	(1957)	109 n.	Bevis, Holland
Cym	(1955)	145 n.	Richard du Champ
WT	(1963)	163-65	Full discussion in relation to the sources
Per	(1963)	2-4	Thaisa, Cerimon, and full dis- cussion in relation to sources
LLL	(1951)	xxxviii-xliii	Holofernes [as Florio], Moth [as Thom]: allusion to anagram theory, for which see Pineton 1921
MAAN	(1981)	87-88	Borachio, Verges, Dogberry, Hero, Beatrice
TN	(1975)	xlxii n. 2, 2	esp. Malvolio
Ham	(1982)	163-64, 386 n., 421-2	all main characters, Yorick, Polonius, Rosencrantz and Guildenstern
AWEW	(1959)	83 n.	Violenta
TS	(1981)	163 n.	names in Scene ii of the Induction

**Appendix 2b: Onomastic notes in New Variorum editions**

MND	1 n.	Bottom
	110	Demetrius [cites Tiessen, <i>Archiv für die neueren Sprachen</i> 58 (1877), 4; not seen]
	289-96	Puck
Oth	336	Desdemona
Ham	note to V.i.170	Yorick

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