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Reviews

Shakespeare's Names. By LAURIE MAGUIRE. Pp. ix + 256. New York: Oxford University Press. 2007. ISBN: 978-0-19-921997-1

Laurie Maguire offers an eclectic view of some interesting and problematic names in William Shakespeare's works. Her study of names focuses on six of Shakespeare's more than thirty plays: *Romeo and Juliet*, *The Comedy of Errors*, *The Taming of the Shrew*, *A Midsummer Night's Dream*, *All's Well that Ends Well*, and *Troilus and Cressida*. The title of the book is perhaps misleading as Maguire provides readers with a close study of certain names, especially female names, in these plays rather than an encyclopedic catalog of Shakespeare's characters. Her focus on the interplay between names and characters makes a strong case for the importance Shakespeare placed on names. *Shakespeare's Names* includes an introduction and a thorough series of notes along with those apparatuses necessary for navigating the text: acknowledgements, abbreviations and conventions, works cited, and an index. Though intended for Shakespeare scholars, this book will provide much of value for interested linguists and onomasticians as well. The five chapters treat separate onomastic issues and build loosely upon each other to depict the early modern naming practices Shakespeare might have used.

The first chapter, "On Names," broadly considers many of the major critical debates about naming from various historical contexts and linguistic approaches. Living up to its nomination, "On Names" is part introduction to onomastics, part history of identity, and part linguistic theory. The chapter is divided into nine sections. Many pages are devoted to describing the chicken/egg relationship between names and identity and the debate over which came first. Maguire's primary example derives from the biblical story of Adam naming the animals in Genesis. Under the subtitle "Onomancy," Maguire also focuses on the power of names to shape behavior. In another section, Maguire compares the relationship of name to identity with the linguistic relationship of word to thing. In their abstractions, these sections move away from the subject of Shakespeare's names, and examples are as likely to be drawn from the last few centuries as from the Renaissance. Halfway through the chapter, Maguire turns to "Early Modern Naming" and her arguments coalesce very quickly. Where her early examples appear to be taken at random, she draws upon a vast and relevant breadth of material when her focus is only on the sixteenth and seventeenth centuries. Topics include the role of godparents in choosing Christian names, the early modern interest in etymology, and the playful ways many authors anagrammatized, Latinized, or changed their names through visual or linguistic puns. Discussing "Onomastic Legibility," Maguire argues that names no longer hold determining capabilities, yet they retain some power: "We no longer assign names with the expectation that the name's origin will reflect or influence the bearer: Kirk Douglas need not be a Scotsman who lives near a church ('kirk') and a dark blue river (Gaelic 'douglas'). None the less, the popularity of book titles such as *Names to Give Your Baby* [. . .] suggests a degree of residual if temporary onomancy" (40–41). Maguire attributes the early modern interest in name play to the humanist focus on words and the Reformation's reconfiguration of authority, and into this problematic modern position on names Maguire places Shakespeare.

The second chapter, "The Patronym: Montague and Capulet," begins with a consideration of Juliet's famous query, "What's in a name?" Following Derrida's work on the play, Maguire explains the difficulty of the lovers' conflict. One cannot simply change names because "to pluck the name out of the heart is to kill the individual" (52). Maguire sees in *Romeo and Juliet* a movement of the main characters from their family names and identities towards two

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individuals independent of their households. But her path to this conclusion is circuitous. Two sections of the chapter forget about names in the play entirely and focus instead upon language and translation in order for Maguire to discuss a bilingual Canadian production of *Romeo & Juliet* from 1989–1990. One short paragraph reveals how an English/French production of Shakespeare's tragedy leads to some interesting onomastic play. While family names like *Montague* and *Capulet* become labels or "fetishized [. . .] onomastic icons of enmity" (6), Maguire suggests that the given names *Romeo* and *Juliet* represent the way characters remove those stigmatizing family identities and embrace individuality.

The third chapter, "The Mythological Name: Helen," begins with the simple and interesting premise that in the early modern period the name *Helen* (or *Helena*) always referenced Helen of Troy: "in fact, there was no other referent for Helen/a. There was a one-to-one correspondence between signifier and signified" (75). As broad as this claim may be, Maguire provides many supporting examples and few contradictory instances. Three sections in the third chapter focus on the mythological setting of *A Midsummer Night's Dream* to address the relationship between Theseus and Helen that Shakespeare borrowed from Plutarch. In other versions of the Helen story, Theseus is something of a serial kidnapper who sets his sights on Helen. Maguire's study of the mythologically named Theseus seeks to recontextualize the name *Helen(a)* in Shakespeare's play, leading to discussions of consent, rape, and legal language. Addressing Theseus's role as abductor also supports Maguire's claim that Helena — a sometimes unremarkable character of questionable beauty in *A Midsummer Night's Dream* — bears the face that launched a thousand ships. By way of a long digression about Euripides' play *Helen*, Maguire includes a discussion of Helena in *All's Well that Ends Well*, describing the play as an inverted retelling of the Helen myth. As in *A Midsummer Night's Dream* where Demetrius flees Helena, "Bertram goes to war to avoid her, not for love of her. Helen becomes the pursuer, not the pursued" (108). Maguire also sees Helen in the characters of Cressida (*Troilus and Cressida*) and Nell Quickly (*2 Henry 4* & *Henry 5*: "Nell" is a shortening of "Helen"). This reviewer believes these late additions to the chapter undermine the absolute terms of the chapter's thesis; Cressida and Nell appear to be allusions rather than clear referents. As if anticipating my response, Maguire softens her rhetoric in the chapter's conclusion, writing, "From early in the sixteenth century Helen's name narrows in meaning to one Helen, Helen of Troy, and it functions [. . .] as a ghost, a shadow which haunts any woman or dramatic character called Helen " (119).

The fourth chapter, "The Diminutive Name: Kate," discusses the way doubling within *The Taming of the Shrew* results in anonymity within the play. Maguire argues that the play presents audiences with characters that are essentially unknowable. Petruchio renames Katherine as part of her taming, and critics often focus on Kate's newly created identity. Is the diminutive *Kate* domestic, common, or downmarket? At the end of the play, is Kate "tamed [. . .] or triumphant?" (130). Maguire spends little time on the meaning of such designations and focuses instead on the malleable and undefinable identity concealed behind the characters of Katherine and Kate, more names making her harder rather than easier to know. This analysis is Maguire's best work in the book, and the included production study of a 2006 performance of *The Shrew* by the Oxford Shakespeare Company illustrates her argument about anonymity. In that production, the character of Christopher Sly (from the play's induction) participates in the framed narrative by standing in for many unfilled roles in the play. Like Katharine playing Kate, Sly's varied role-playing enables Maguire to discuss identity and the slippage of individuals from character to functioning role within the play.

The fifth chapter, "The Place Name: Ephesus," addresses the implications of Shakespeare's decision to shift the setting for *The Comedy of Errors* from Epidamnus, the setting used in his source material, to Ephesus, a site that elicits a paradoxical mixture of pagan and Christian traditions. To the early modern mind, Ephesus might reference the occult and allude to its founding by Amazons, or it might suggest Paul's letters to the Ephesians regarding the institution of marriage and a wife's submission to her husband. The ironic dual history of Ephesus perfectly matches the plot of the play with its two sets of twins and focus on doubling.

Maguire's study deconstructs the dialectics offered throughout the chapter between estranged twins, masters and servants, males and females, husbands and wives. As in the fourth chapter, Maguire focuses more on identity than name, but she also offers some keen insights into the gender roles presented by women in *The Comedy of Errors*. In closing, she argues that the female leads represent different lifestyle stereotypes before opting to become more complex figures: "Throughout *Errors* we see Adriana and Luciana trying to work out which type of Ephesian woman to be (pagan or Christian, independent or submissive), and experimenting with whether it is possible to be both" (181). If, she asks, Ephesus may allude to two histories at once, cannot the women as easily mix traditional roles?

As Laurie Maguire demonstrates throughout her text, Shakespeare's names prove fertile ground for critical and linguistic exploration. Some readers may be disappointed that the author disregards so much of the canon, Shakespeare's own name, and onomastically important figures like Falstaff. Other readers may find the book's organization difficult and counterintuitive in places, yet Maguire's allusions and thoughts are original and creative. Her performance readings are especially perceptive, even if they sometimes stray from the subject of names. Maguire defends her choice of material, writing that she does not intend to cover every name or every play: "in the plays covered here I hope to indicate some of the larger theoretical, cultural, and literary questions which the subject of onomastics poses in Shakespeare" (49). In this undertaking, she succeeds. Maguire's diverse approach to these six plays is refreshing and her essays provide context and insight.

Louisiana Tech University ERNEST RUFLETH

On the Map: A Mind-Expanding Exploration of the Way the World Looks. By SIMON GARFIELD. Pp. 464. $27.50. New York: Gotham-Penguin. 2013. ISBN: 978-1-592-40779-8

In its US title, *On the Map* suggests that exploring "the way the world looks" can expand readers' minds. If by "how the world looks" is meant "how the world looks *on a map*," the book makes good on its promise, delivering not only historical background but contemporary insight into maps, mapmakers, and the way they influence our thinking. Simon Garfield brings to the work the investigative curiosity of a journalist and the eclectic interests of an author whose previous books have covered material as diverse as typography (*Just My Type: A Book About Fonts*, 2010), synthetic dyes (*Mauve: How One Man Invented a Color That Changed the World*, 2000), and diary narratives from World War II-era Britain in the Mass Observation Archive (2004–2006).

Published first in London under the title *On the Map: Why the World Looks the Way It Does* (Profile Books, 2012), Garfield's latest work can interest not only toponymists but names scholars in general, as it tells the stories of map makers, explorers, and map dealers, in other words, more than the names on the maps, the names behind the maps. It opens with a foreword (11–14) by Dava Sobel, author of *Longitude: The True Story of a Lone Genius Who Solved the Greatest Scientific Problem of His Time* (1995), and an Introduction (15–20), followed by 22 chapters and an Epilogue (424–443). Interspersed are 15 "Pocket Maps," short special-interest sections, two to nine pages each, on topics ranging from pilgrimage maps and Harry Beck's London tube map to Churchill's map room, in a subterranean fortification at Downing Street now open to visitors, and a study refuting the notion that "women can't read maps." End materials include acknowledgements, a three-page bibliography, a page of picture credits, and an extensive index (450–464).

Like a cartographer with a map, Garfield fills in the outline of his book with fine detail. Offering evidence that maps themselves can be named, often by attribution to their creators, he begins historically, in the Great Library of Alexandria. It was there that Eratosthenes, credited with coining the word "geography," composed his *Geographia*, calculated the circumference of the earth, accurate to within 100 miles, and drew the map that carries his name

(ca. 194 BCE). There, too, Claudius Ptolemy, in the second century CE, completed his own *Geographia*, which consisted of an expansive toponymic list of locations tied to his system of coordinates, along with close instructions for using them to map the world.

Observing that soon after the start of the Common Era the western world "appeared to fall into the cartographic dark ages," Garfield reports that the Roman and Byzantine empires produced local maps but no advances in world mapping (39). Maps in medieval Europe overlaid geography with Christian and classical mythology, generating more "morality painting" than map, with features that might include not only the Garden of Eden but Noah's Ark, the Golden Fleece, and the Minotaur's Labyrinth (43). Recounting the intended 1989 auction of Hereford Cathedral's Mappa Mundi (on hide, ca. 1290) and the outcry it created, he saves readers from a mistaken translation by noting that *mappa* in medieval Latin meant "cloth" or "napkin," rather than "map." He insists that, contrary to common belief, medieval maps did not warn of dragons; the first *Hic Sunt Dracones* sign appeared not on a map but a globe and not until ca. 1505, when its message referred ambiguously to the animals believed to exist in China or to the cannibal kingdom of Dagronia, described in Marco Polo.

During the age of European exploration, the influence of maps — and the names associated with them — expanded. Garfield does not neglect the story of how America got its name from Amerigo Vespucci, sometimes known as Americus Vesputius, the Florentine navigator whose correspondence popularized the term "New World." He reminds readers that the map on which "America" first appeared is the 1507 Waldseemüller map, whose main designer was the German cleric Martin Waldseemüller and whose only surviving copy was purchased in 2003 by the Library of Congress for $10 million and celebrated in the library's Information Bulletin that September as "The Map That Named America" (<www.loc.gov>).

In 1569, the Flemish Gerardus Mercator, puzzling over how to represent three-dimensional Earth in two-dimensional space, designed the projection that carries his name; he also introduced the word "atlas" for a book of maps, borrowed from the Titan condemned to carry the celestial sphere on his back. Twelve years later, Guillaume Postel published a circular map, now called the Postel azimuthal equidistant, that maintains the correct direction, that is, azimuth, and proportional distance from the North Pole at its center, the perspective of the map in the United Nations logo. Three centuries later, Scottish astronomer James Gall attempted another resolution of the problem, a cylindrical adaptation, modified further in the 1970s by Arno Peters in what is known as the Gall-Peters projection.

As these examples demonstrate, in a work thick with anecdote, whimsy, and myths both borrowed and busted, readers can discover much. This is a popular text, and reviews in such sources as the *Guardian*, *Scotsman*, *New York Times*, and *NPR Books* regale prospective audiences with the book's odd note about how maps helped stop the spread of cholera in 1854 London, how a map's "orientation" derives from the medieval habit of placing east at the top, and how "limelight" came from the pellets of lime that surveyors burned for sighting distant points.

These same reviews unfailingly observe the book's meandering organization, one that begins historically but soon becomes what Garfield himself proposes, "a journey around an exhibition" (20). They recount the disappointment of opening a book with a bright, enticing cover and endpages imprinted with Mark Ovenden's design of the world in multi-continental metro routes, only to find that the maps in the text itself are black-and-white images, many so reduced in size as to appear in blurry gray. Perhaps to compensate, Garfield's London publisher includes on its website a link to the colorful Pinterest board inspired by *On the Map*, <http://pinterest.com/profilebooks/on-the-map-it-s-a-beautiful-world/>.

The book appears, propitiously, at a moment when traditional map processes are freshly applied to GPS, the landscapes of *Grand Theft Auto*, and MRI maps of the brain. It also inserts itself into ethical territory well known to toponymists, who recognize that what's on a map does indeed influence one's view of the world. Mercator's problem of projection is not only a visual conundrum, Garfield points out; its high-latitude distortions inflate the size of northern

nations and minimize that of nations close to the equator, a misrepresentation that can be wrongly projected onto relative global impact. Likewise, in commending the accuracy of Jean Baptiste Bourgignon d'Anville, who in his 1749 map of Africa stoutly refused to include any non-verifiable location, Garfield describes the resulting blank spaces that left the continent "wide open for conquest" (214). In a book that reviewers call "humorous," "boisterous," and "rollick[ing]," he does not skirt the political.

As well researched as the text is, Garfield makes no claim for it as academic; the word "onomastic" never appears, and the names of cartographers may well outstrip the names of places. Regardless, *On the Map* can complement the toponymic work of onomasticians by providing historical insight, cultural analysis, and, with admitted hyperbole, some "mind-expanding" refreshment.

Notre Dame of Maryland University Christine De Vinne