

# Spanish Pastoral Names of the Renaissance<sup>1</sup>

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PROBABLY FEW HISTORICAL PERIODS as that from the middle of the 16th century through the first third of the 17th, and few genres as that of the Spanish pastoral novel, witnessed the invention of so many personal names. The very size and detail of the Renaissance novel allowed for many more characters than were possible in the pastoral dialogues of Theocritus and Virgil or the novels of Longus and Heliodorus, and this necessitated an enormous task of name-making. In a pastoral novel of 1573, for example, the *Ten Books on the Fortunes of Love* of Antonio de lo Frasso, a Sardinian writing in Castilian, I count the astonishing number of 84 shepherds and shepherdesses. Two motives probably were responsible for this proliferation of characters: one was the sheer listing for itself of beautiful names, especially since they suggested the glorious ancient world so clearly; the other was the opportunity to expand the limited human activity possible in the ancient forms, revealed for the first time in the Spanish novel of chivalry. Two passages from the 16th and 17th centuries give an idea of the milling throngs that pastoral authors brought upon the scene. The first, from Cervantes' *Galatea* (1585):

... they reached the village, Elicio bringing with him Tirsi, Damon, Erastro, Lauso, and Arsindo. With Daranio went Crisio, Orfenio, Marsilio, and Orompo; Florisa and the other shepherdesses went with Galatea... and Aurelio, and they all met to go to Cyprus Valley, as Telesio commanded, to celebrate Meliso's burial... including Timbrio, Silerio, Nísida, and Blanca...

Twenty shepherds and shepherdesses in one short paragraph. And in a novel of 1633:

<sup>1</sup> First given as a talk, under the title: "Pastoral Proper Names in Spanish Renaissance Literature," before the American Name Society, at the 1960 Modern Language Association Convention, December 29, 1960, Philadelphia.

When night fell, many fires were lit along the bank, and the good Sileno, with . . . Mireno, Liardo, Galafrón, Barcino, Alfeo, Orindo, Arsiano, Colin, Ergasto, Elpino, Licio, Celio, Uranio, Filardo, and Siralvo came out upon the shore.

Sixteen shepherds in one list.

The source of all these names is almost exclusively the Graeco-Latin world, since the pastoral was inspired largely by it. But the interesting thing is that these names passed over into the courtly novel, the drama, and even to a certain extent into the picaresque novel, so that the pastoral — both verse and prose — as *the* prime motif of the Renaissance, nurtured onomastically the entire literature of the 16th and 17th centuries. The huge number of Medieval Germanic names, those originating in the French and Spanish epics, the French poems of chivalry, and the Spanish chivalric novel, as well as ordinary historical names, was, with a few exceptions, systematically avoided by later authors.

Now a brief sketch of the main categories of these names. Frequent of course was the utilization of renowned figures of antiquity: *Phidias*; *Socrates*, *Salustio*, *Plinio*, *Polidoro*, and the like; and of course Virgil's *Alexis*, *Corydon*, *Ergastus*, *Amaryllis*, and the rest, were extensively used. But more appealing to the Renaissance author was the *invention* of names on varied classical models: it is well to remember that the Renaissance doctrine of imitation usually required the following and yet the *transformation* of the model. And so the pastoral author went first to certain Greek and Latin stems for names: *Arm-* (from *Arminius*) giving the likes of *Armino*, *Armilda*, etc.; *Art-* (from *Artemis*) giving *Artandra*, *Artabano*, *Artamia*, and the like: *Lis-* (from the *Lysander* type) giving *Liseo*, *Lisardo*, etc. Some of these stems allude directly to the physical, plastic, beauty of man, a theme dear to the Renaissance: those from *Bel-* 'beautiful', *Belisarda*, *Belisa*, *Beliseo*, *Belariso*; *Clar-* (again connoting 'beautiful' from Latin, 'bright,' 'clean') *Clarinda*, *Claridea*, i.e., 'beautiful goddess', *Claridora*; names from *lux*, *lucis*, were extremely plentiful: *Lucino*, *Lucinda*, *Lucela*, *Lucendra*, *Lucerino*, *Luzimena*; even *Relucina* from Span. *relucir* 'reshine', i.e., 'shine brightly.' Interesting is the inevitable transformation of allusion in some cases: *Lucino* comes from *Lucina*, whose *lux* pertained originally to the 'light' of childbirth (from the Goddess of childbirth), but has now a simple statement of the 'light' of physical beauty.

One of the most popular stems was *arse(n)-* 'virile, manly,' giving the unnumbered *Arseos*, *Arsindos*, *Arselios*, *Arsinos*, etc. Here the zeal to employ that common Greek stem 'masculine' led to a curious usage when it turns up as a 'shepherdess' *Arsilena*, really the 'manly shepherdess.' Occasionally, the stem could be turned to an ironic use, as when it graces a 'eunuch' *Arsete* in Tasso's *Jerusalem Delivered*.

Of course many classical nymphs were used as shepherds, but again the Renaissance author preferred to invent a name on an ancient model. And so in addition to the numerous *Amaryllises* and *Phyllises*, he employed mainly the following three molds: *Clor-* from *Chloris* the Goddess of flowers; *Dor-* from *Doris*; and *Fil-* from *Phyllis*. They gave names such as *Filardo*, *Filandra*, *Philenio*, *Filena*, etc.; *Doriclea*, *Doristea*, *Doristo*, *Dorindo*, and *Dorinde* in D'Urfé's *L'Astrée*; *Clorineo*, *Clorinarda*, *Cloridano*, *Cloridea*, *Cloridamante* in D'Urfé.

If traditional Spanish names were used they had to be modified to fit the pastoral. *Mendoza* becomes *Mendino* (cf. *Sansonino* and *Panzino* in *Don Quijote*), *Pérez* > *Perecindo*, *Fernando* > *Fernaso*, *García* > *Garciano*, and the like. The immemorial Spanish rustic brought down from the Middle Ages similarly was not the aristocrat shepherd of the Renaissance. To take his place with the elegant *Felisardos* and *Meleandros* his name must be changed and its air of the real peasant removed. Thus *Juana* becomes *Juanarda*, *Ana* > *Anarda*, *Gil* > *Gilmeno*, and the arch-medieval rustic *Inés* > *Inarda*.

Allusive — that is, "character" — names are not numerous, since not character but pastoral surroundings and pastoral ideology is the main issue here. There are a few, such as *Senicio* 'Old Man' and *Espuriano* 'False One'; but, not strangely, most are related to the 'sorrow' of the love-stricken shepherd *Doliano* 'Grieving one,' *Lloriente* 'Tearful one' — and the all-inclusive source of that sorrow, the Renaissance *Diana* fleeing from the male in the forests: *Cruelcia*, the only cause of our bucolic tears.

More numerous and meaningful are the semi-allusive names which pertain not so much to individual character as to *ideal* character, that is, to the conception of man living within the environment of the Golden Age, which is really the mainspring of the pastoral everywhere. The prototype of this man is Virgil's *Meliboeus*, the 'sweetness' (from Latin *mel*, *mellis* 'honey') of human character in

the Golden Age. Virgil's 4th *Georgic*, as you remember, is dedicated symbolically exclusively to a description of the cultivation of bees and honey, and he speaks of it dropping from the oaks and being the "dew of heaven" in the Golden Age. Sannazaro introduces the onomastic conception of the principle to the Renaissance with his Virgilian *Meliseo* (*Arcadia*, 1502), and Spain follows with *Meliso*, *Melisea*, *Melancio*, *Melsinia*, *Melanto*, and the like. Kindred names are many from *dulce*, 'sweet,' *Dulcido*, *Dulcanio*, and such as *Nectalvo* 'nectar' and *Delicio*. It is interesting to note that Hispanic *Melisenda*, known by everyone from the Middle Ages, is studiously avoided, not because it was known that it emerged from Gothic *Amalasintha*, entirely outside the realm of 'honey,' but because its ending *-enda* apparently smacked of medieval days.

Other names of Golden Age allusion proliferate. Boccaccio has a *Pacifico* 'the peacefulness' of man in the natural state, but Sannazaro with his *Sincero* the 'sincerity' of man probably sets the tone, and we have such as *Lealdo* the 'loyalty' of man; *Verino* the 'truth'; *Finardo* the 'fineness.' *Semprilis*, a shepherdess, fuses *semper* 'always' and the common pastoral endings of *Phyllis* or *Amaryllis* to suggest the 'constancy' of character in the Golden Age, and *Verania* from *verano* 'summer' specifies the 'eternal summer' there.

The case of *Fid-* 'faithful' is interesting; we can follow its evolution from the end of the 15th century to Romanticism in the 19th. In the *Morgante* (1484) of Pulci a *Fidasso* parodies 'feudal faithfulness'; in Spenser, in England, *Fidessa* and *Fidelia* bespeak classical 'sincerity'; as do Spanish *Fidoro*, *Fideno*, *Fidelfo*, *Fidelio*, and *Fidauro*. Guarini's *Pastor Fido* of 1589 demonstrates an entire saturation in Golden Age 'faithfulness.' Finally, another *Fidelio* in Beethoven, out of a late 18th century French opera (by way probably of Lope de Vega), declares 'conjugal faithfulness.'

But the names which will best attest to this obsession with Golden Age character are those fashioned on *cris-* from Greek χρυσός 'gold' itself: namely, *Criseida* (*Decamerone*), Sannazaro's *Crisaldo*, and Spanish *Crisalvo*, *Crisio*, *Crisalda*, *Criseo*, *Crisolora*, *Crisalo*, *Criselio*, etc. These all declare the 'golden' character of man in the Golden Age, with perhaps some suggestion of the 'beauty' of the metal. To quote Lucian: "[the Golden Age was] when all things grew without sowing or plowing . . . no ears of corn but loaves com-

plete and meat ready cooked — when wine flowed in rivers, and there were fountains of milk and honey; *all men were good and all men were gold . . . men were solid gold.*"

And yet to remind us that many writers of the Renaissance were plunged in the knotty task of attempting to reconcile that antique pagan conception of nature to Christianity, we have a novel entitled significantly *The Golden Age in the Forests of Eriphyle* (1608), whose dominant theological purpose led it to introduce a trio of shepherds called by names from *gracia* 'grace,' *Graciolo*, *Gracino*, and *Gracildo*, the only appearance in the entire epoch of names from *gracia*. They explain a fact of prime importance: the new Christian conception of the Golden Age and of Nature. Christian thinkers, to reconcile that all-consuming Classical passion for Nature to the Christian mystique, had transformed Graeco-Latin nature into the "hand-maiden of God" (*mayordoma de Dios*), and these shepherds in *gracia* thus bespeak not the "graciousness" of man, or the "gracefulness" of man, but rather man "visited by God's grace," — man in contact with a Nature which is now the veritable presence of God himself.

So far we have been concerned mainly with purely human elements as the basis of names, and yet the fact is that pastoral natural surroundings, the flora, the meadows, the mountains, etc., of the Arcadian precinct furnished perhaps the majority of our pastoral names. The ancient world glorified only man (*. . . hominem rerum omnium esse mensuram*); the modern world expands natural objects to an importance they never enjoyed in the ancient world. We observe that we have only a *Myrta* in Theocritus and the famous *Silvanus* (after a minor forest deity) in Virgil. Their pastoral characters are nymphs, historical personages, *Meliboeus* of the Golden Age, etc. Perhaps the Christian deemphasis of man's importance and the reemergence of Nature transformed into a "hand-maiden of God" contributed to this huge throng named after plant life.

Not strangely Sannazaro again sets the tone: he has in his *Arcadia*: *Florio*, *Selvagio*, *Montano*, *Serrano*, *Croco*, *Summontio* 'foot of the mountain,' *Florida*, and *Elpino*; and in Spain shortly afterwards we have Garcilaso's *Nemoroso* 'leafy' and 'woody' and *Salicio*, from *salix* 'willow,' both probably direct plays on Virgil's *Silvanus*. But as expected *flos*, *floris* itself gives by far the majority of names based on the flora, and *rosa* is second. Every combination and vari-

ation is exercised on *flor*: *Florisia*, *Florisea*, *Floristo*, *Florela*, *Floridón*, *Floridora*, *Florenio*, *Florineo*, *Florente*, etc. Combinations were ingenious: *Flor*- plus Italian *Isabella* gives Span. *Florisbella*, 'flower beautiful'; *flor* plus *alba* 'white' 'beautiful' gives *Floralba*. That prime pastoral object the 'fountain' combines with *flor* to give a shepherdess *Fuente flor*. Curious and significant is Montemayor's use of the medieval *Florinda* (1559), a Germanic derivation from *Froilinda* 'the lord's shield.' Perhaps the partial chivalric cast of Montemayor's *Diana* allowed for this brief presence of the Middle Ages, but more important was the ending *-inda*, perfectly acceptable to the Renaissance. The renowned *Florestán* from the chivalric novel *Amadís de Gaula*, is entirely absent from our pastorals. And in passing let us notice that the large number of Moslem figures in *flor* in the French heroic poems (*Florit*, Muslim king in the *Roland*) apparently pertain to the 'sensuality' or 'frivolity' of the pagan, a theme eternally stressed in the *chansons*.

Names from *rosa* are almost equally numerous: *Roseleta*, *Rosela*, *Roselio*, *Roselino*, *Rosaura*, *Rosinda*, *Rosardo*, *Rosano*, *Roselo*, *Roseliana*, *Rosilena*, *Rosanio*, *Rosanire* in D'Urfé (1607) in France, etc. — in short, every conceivable variation is used. Archmedieval Span. *Rosendo* (Germ. *Rodosind* 'warlike road to fame') is absent, owing to its *-endo*. Here, as often in Spain, the ancient world combines with the local scene to produce a *Rosarfe*, which amalgamates pastoral *rosa* with Arabic *Tarfe*, and gives us a further concrete evidence of Spain's tendency to reconcile the ancient and medieval cultures.

Names from plant life will bring us to our conclusion: Latin *herba* 'plant' stands for all growing things, and figures formed on it — *Herbella* 'lovely plant,' *Herbanio*, and *Herbagio* — summarize the entire pastoral scene. Similar products are those from trees, either the classical *laurel* giving the numerous *Laureanos*, *Laureos*, *Laurisanas*, or Latin 'tree' *arbor* itself, giving *Arbelo*, *Arbella* 'beautiful tree,' *Fraxineo* from *fraxinus* 'ash.' Sannazaro's *Elpino* was repeatedly used in Spain and turned up once as a shepherdess *Elpina*. All of these are kin to Lope's famous *Fronoso* 'leafy' and the numerous heirs of Virgil's *Silvanus*: *Silveo*, *Silvera*, *Selvagio*; *Silvanire* and *Silvandre* in D'Urfé's *Astrée*.

But a true summary of Arcadia would have been a shepherd fashioned on a classical wood itself, yet curiously none appears.

Instead the Spanish pastoral went to the most famed of the Medieval forests, the *Ardennes*, and fashioned numerous *Ardenios* and *Ardenias* on it. It occurs that the forest, in medieval terms, and especially the *Ardennes*, was regularly a scene of danger and dread. We have only to recall that Charlemagne dreams of the frightful leopard there in the *Roland*, or remember the terror of innumerable otherwise valiant knights in the Oak Forest of the *Cid* and other medieval woods. Thus a shepherd *Ardenio* represents a clear case of a medieval term recreated on the ancient bucolic model: not the medieval *Ardennes* of brooding fear, but a new *Ardennes* of ideal nature and ideal man. This gives us the best example of the Spanish fusion in onomastic terms of antiquity and the traditional medieval world, since the name *Ardenio* can be considered to sum up efficiently the entire essence of the Renaissance pastoral world.

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ANS Notes

(Continued from page 86)

Kelsie B. Harder of Youngstown University stimulated an attentive audience with a searching, sometimes critical, sometimes hopeful, always constructive survey of the state of onomastic study in the Americas.

The meeting was carefully prepared by Professor McMullen who, moreover, spoke on the local radio station on "The Work of the American Name Society" on April 30. The beautiful weather and a most cordial hospitality extended to the visitors by the Administration of Fairleigh Dickinson University were additional factors contributing to the success. A total of 39 persons attended the Institute, from seven states and the District of Columbia: New York — 11; New Jersey — 10; Pennsylvania, Maryland, and Virginia — 4 each; District of Columbia — 3; Ohio 2; Connecticut — 1. The most eminent onomatologists (or most of them) on the eastern seaboard were present and enjoyed each other's company. All of them expressed hope that the Names Institute may become an annual affair. The good example set here might also stimulate similar activity in other parts of the country.

Alfred Senn