

GRANT W. SMITH

NAMES AS METAPHORS IN *AS YOU LIKE IT*

Abstract: The names in *As You Like It* illustrate the vital importance of names in Shakespeare's development of both themes and characters. Major themes of *AYLI* are prominently expressed by the characters' personifications, and his character names show a mixed use of associations and the coinage of lexical equivalents (*redende Namen*). His associations are either borrowings from previous literature or references to topical phenomena. His lexical equivalents are sometimes phonological in other plays, but in *AYLI* they are etymological. This paper will describe the most salient examples in this play. A complete analysis of all names and of the semiotic basis of name meaning may be found in my recent book, *Names as Metaphors in Shakespeare's Comedies* (Vernon Press).

Keywords: Names, Analogy, Theme, Character

1. *Introduction*

This paper is a shortened adaptation of a chapter in my new book, *Names as Metaphors in Shakespeare's Comedies* (Vernon Press, 2021). *As You Like It* (hereafter *AYLI*) is a lengthened adaptation of Thomas Lodge's prose story, *Rosalynde* (in Bullough 1958, 158-256). Shakespeare uses most of the Lodge's characters but changes almost all the names and adds many more because he has different thematic goals. Thus, the names in *AYLI* illustrate the vital importance of names as poetic analogies in Shakespeare's development of themes and characters.

The character names illustrate the development of themes and characters as mixtures of *associations* and descriptive *lexical equivalents* (i. e., *tag names* or *redende Namen*). The *associations* are either borrowings from previous literature, mostly classical, or references to topical phenomena, and the *lexical equivalents* are coinages from Latin, French, and English, as I shall describe in the final section of this paper.

In adapting Lodge's story, Shakespeare also adapted the pastoral romance genre, which was an elitist, idealistic, and escapist type of literature reaching back to Theocritus, a Greek poet of the third century BCE. Shakespeare pokes fun at the pastoral romance genre, but he also adopts its essential idealism, emphasizing inherent feelings of pity and forgiveness as specific

measures of love, virtue, and true nobility. Such idealism is clear in the character names but is also prominently expressed in personifications voiced by the characters.

2. *Associative references – classical borrowings*

AYLI follows the general plot of Thomas Lodge's *Rosalynde*, but Shakespeare uses just a couple of the names from Lodge's story. He chooses his own names for existing characters and adds new characters as an extension of his thematic development. Most of his names are *associative*, and many of the *associative* names are borrowings from previous literature, especially from classical sources but many are topical references associated with French culture.

The classical borrowings are prominent and in keeping with the pastoral romance genre. Rosalind's beauty, for example, is affirmed in her choice of the pseudonym, Ganymede. She asserts her status in saying, «I'll have no worse a name than Jove's own page» (1.3.122)¹; Jove/Zeus became infatuated with the beauty of Ganymede, a young boy, and, transformed as an eagle, carried him off to Mount Olympus. There Ganymede replaced Hebe as the cupbearer of the gods. Ovid tells the story (*Metamorphoses*. 10.214), and the name was closely associated with boyish beauty. The name was therefore especially appropriate for Shakespeare's boy actor playing the part of a girl masquerading as a boy. It was also the same pseudonym used in Shakespeare's source, but alternative names for a boy actor are hard to imagine. Of course, the analogy implied by the pseudonym makes the testing of Orlando's sincerity all the more important – i.e., whether he loves her for anything besides her outward beauty.

Phebe is the second classical borrowing found also in Lodge's *Rosalynde*, where it is spelled in the more traditional manner, Phoebe. In Greek the word meant 'bright one' and was used as a lexical description of Artemis/Diana, the chaste goddess of the moon and hunting. There are many stories about her, mostly about her roaming the woods and shunning the company of men. Thus, her rejection of Silvius in this play fits the mythological image and the spelling fits her rusticity.

Another mythological story tells of Phoebe falling in love with a beautiful youth named Endymion, whom Jupiter had put into an everlasting sleep to remain forever young. Each night Phoebe returns to gaze on him with longing. Thus, Phebe's yearning for Ganymede also fits this second mythological

¹ All quotations are from WILLIAM SHAKESPEARE, *William Shakespeare: The Complete Works*, Gen. eds. S. Orgel and A. R. Braunmuller, New York, Penguin Books 2002.

meaning. It is a yearning for something that is not grounded in reality, and Shakespeare uses it to parody Phebe and Silvius as sentimental and stereotypical lovers typical of pastoral romance.

Posing as Ganymede, Rosalind tutors Orlando to reject stereotyped ideas of love found in literature. She cites Troilus as «one of the patterns of love» (4.1.92) in classical lore but denies that he died «in a love-cause» (4.1.90), i.e., for the love of Cressida. She also cites the story of Hero and Leander but asserts, «these are all lies: men have died from time to time, and worms have eaten them, but not for love» (98-100). She urges Orlando to adopt a simple, «a more coming-on disposition» (104-105). There is irony in the fact that both Rosalind and Orlando have fallen in love with one another at first sight, but Rosalind is testing the high seriousness of Orlando's feelings. Her point of view is much like Juliet's who urges Romeo to look past conventionality and the formalities of language: «Do not swear at all,/ Or if thou wilt, swear by thy gracious self... And I'll believe thee» (*Romeo and Juliet* 2.2.112-115).

Rosalind's view of literary analogs is much like Touchstone's explanation of poetry to Audrey. Touchstone draws an analogy between himself being with Audrey and her goats and Ovid living among Goths after his exile by Augustus in 8 CE. Goths would have been pronounced much the same as the word *goats* on Shakespeare's stage, and Touchstone is referring not only to the physical presence of goats, but also to his own goatish (i.e. 'lascivious') interests. This scene is filled with many such puns.

Touchstone might seem to describe Ovid in contradictory terms, i.e., as both 'capricious' and 'honest.' However, in this context, *capricious* has at least two meanings: 1) 'fully creative, whimsical, and witty,' and 2) from the Latin word *caper*, most like a billy goat, meaning 'lascivious.' Caesar Augustus exiled Ovid because of his lascivious poetry and behavior. At the same time, honest also has at least two meanings: 1) 'chaste,' and 2) 'truthful.'

Chastity is also an important theme regarding the character of Orlando, and insofar as honest carries the usual Elizabethan meaning of 'chaste,' Touchstone's description of Ovid is strikingly paradoxical. Touchstone resolves this paradox by using the two meanings of honest. On the one hand, he emphasizes the truthfulness of what he is saying, «Truly, I would the gods had made thee poetical» (3.3.13-14), and his reason is that poets are not honest in telling the truth. On the other hand, he wants Audrey to be not honest, meaning 'not chaste,' i.e., to consummate their love capriciously. Thus, Touchstone is like Ovid in being honest about his capricious interests.

In his last scene, Shakespeare introduces a mythological character to bring this pastoral romance to a magical conclusion. Hymen was the Greek (and later Roman) god of the wedding ceremony and was associated with the bride's prospective loss of her anatomical hymen, symbolically appropriate

for linking human love to both virtue and nature. Hymen's blessing of the four couples symbolizes the essential virtue of these characters while also sanctifying their conjugal love. Just as the ancient Greeks and Romans sang hymeneals at weddings, so too does Hymen lead the characters in a song invoking fruitful marriages. The name is thus a unifying example of many classical references.

2.1. *Associative references – other borrowings*

Shakespeare uses many names referring to a French context for *AYLI*, but scholars have long debated whether the *Forest of Arden*, the setting of most action, refers to the Ardennes in Flanders or to the forest of that name in Shakespeare's own Warwickshire and bearing the maiden name of his mother (as noted by Dusinberre 206, 48). Scholars may argue about the reference of this name, but by avoiding any specific (i.e., *indexical*) designation Shakespeare conjurs a mythical identity. Many writers have extended the myth using the word *Arden* to suggest an ideal patch of nature for human escape from commercial or political competition and for the restoration of one's soul, of harmony, and of human love epitomized by the young protagonists of this play who escape from court intrigues. Phonetically the name resonates with the 'ardor' of their romantic love, and to this day, the myth rings in the hearts of many who have never read this play but see the name on real estate developments. It is a 'symbolic' reference that is now international, evoking varied attributes because of Shakespeare's poetic avoidance of any specific location, but with a focus on human feelings.

For his central character, Shakespeare uncharacteristically borrows the name from his plot source, Lodge's *Rosalynde*. The name has Germanic origins, but as it was commonly used in the Middle Ages, scholars analyzed it «as if from Latin *rosa linda*» (Hanks 206, 234), meaning 'pretty rose', and as typically feminine. Attributes of Rosalind's innate nobility are her femininity and physical beauty, as well as virtue. Such attributes reflect her status in the order of nature. In their first appearance, Celia draws special attention to the feminine connotations of the name: «my sweet Rose, my dear Rose, be merry» (1.2.21).

Her unnatural banishment from court forces her to suspend her femininity temporarily and to play a male role through most of the play. As Ganymede, she steps outside the expectations that would be placed on her as a woman. As a man she gains greater freedom to contradict a man, which enhances the potential for irony. Her realism is also a part of her virtue; she persistently deflates the romantic affectations of Orlando (as well as those of Phebe and Silvius). Love is simply more genuine when it is free from illusion.

Yet she is definitely a woman in love, who therefore values human attachments and rejects the negativism and solitude of Jaques. Her name, which is used in stage directions and speech prefixes even when she plays Ganymede, helps to reinforce a reader's sense of her femininity and to maintain the ironic tension of the play.

Shakespeare almost certainly borrowed Orlando's name from Lodovico Ariosto's *Orlando Furioso* (translated by Barbara Reynolds 1977). The name in Shakespeare's plot source, Rosader, carried no analogical attributes except from Lodge's *Rosalynde* itself. *Orlando Furioso*, by contrast, was an imaginative take-off (1532) from the medieval French epic, *Chanson de Roland*, which had already been followed by other take-offs. Ariosto's work greatly influenced literature of the English Renaissance, and at the request of Queen Elizabeth (Palmer 1999, 104) was translated into English by Sir John Harington in 1591. It was far better known than Lodge's *Rosalynde*. Thus, Shakespeare's audience would have associated the name Orlando at least partially with Ariosto's title character, and perhaps with the original epic hero of exemplary prowess and virtue.

Ariosto himself does not dwell on martial prowess but more on the dangerous power of human passions. His character, like Shakespeare's, falls in love, obsessively, with a princess (named Angelica), but unlike Rosalind, Angelica is not really virtuous, but sleeps with and then elopes with a Saracen knight. Orlando slides into despair, then lunacy, and ends in a mad frenzy.

Shakespeare ignores Ariosto's very dark vision except as an ironical reference point for a character whose great strength, innate virtue, and true nobility do not go awry but, on the contrary, are recognized and valued by the equally virtuous Rosalind. It is, in fact, the innate virtue of the two heroes that changes the narrative into a comedy. Analogs are always partial, and the important attributes of Shakespeare's character are his strength and virtue. While changing the name to *Orlando*, Shakespeare simplified his analogy, associated his themes with images more accessible to his audience, and gained significantly in ironic perspective.

The name Oliver appears five times in stage directions and appears as *Oli* in speech prefixes. However, this character is never referred to by name on stage. Thus, Shakespeare's audience may have been totally unaware of the character's name. Instead, it is the generic reference that is more important than the name. The audience would have heard him addressed or referred to as 'my brother,' 'your brother,' 'his brother', etc., emphasizing a fraternal relationship. That relationship is filled with strife as the play begins, but the repeated use of the word *brother* is consistent with (and offers preparation for) the triumph of brotherly love in the play's resolution. Shakespeare might actually have been thinking of the brotherly relationship of legendary Roland and Oliver in the

French medieval epic, in which the two are inseparable friends and die together heroically while leading Charlemagne's rearguard in the Pyrenees.

Shakespeare uses the name Adam for Oliver's elderly servant, partially inspired perhaps by Lodge's parallel character named Adam Spencer. The meaning of *spencer* was 'steward', but Shakespeare develops the character much more as a reference to the Biblical Adam, made 'in our [God's] image' (NRSV 2007, *Gen.* 1.26). Orlando, for example, equates Adam's service to that «of the antique world» (2.3.57). Thus, Shakespeare's Adam is not so much a faithful servant (as suggested by Lodge) but as a man who honors virtue, justice, and the natural order. He is the servant of Oliver but runs away with Orlando. He is also the exemplar of old age vis-à-vis youth. Just as Jaques finishes his seven-ages-of-man speech, denigrating old age, Duke Senior welcomes the 'venerable' Adam to his table, illustrating an important thematic contrast in this play.

A final example of borrowings is the name Corin. The major characters refer to him as 'Shepherd', emphasizing thereby his generic role, but the name appears in a pastoral poem entitled «Harpelus complaint of Phillidaes loue bestowed on Corin, who loued her not and denied him, that loued her», included in *Tottel's Miscellany* (2011). It is thus a typical name for this minor character, a young shepherd boy yearning for love.

2.2. *Generics and topical references*

Most often Shakespeare refers to minor characters generically without ever assigning names. In this play there are 'Pages', an extra 'Shepherd', a 'For-ester', 'Lords' and 'Attendants'. However, he occasionally uses a generic that has a thematic purpose in its lexical meaning. In this play he substitutes the generic 'Duke Senior' in all stage directions and speech prefixes for Lodge's character named Gerismond (derived from the Greek word for 'geriatric'). Shakespeare makes the two Dukes brothers and with this substitution emphasizes the theme of primogeniture and the illegitimacy of Duke Frederick's usurpation. The audience never hears these exact words, but the theme is nonetheless clear. The characters refer to him as «the old Duke» (1.1.97, 108) while at court, but as «the Duke» after they arrive in the Forest of Arden. Thus, the references make it very clear that he is the legitimate duke.

Often Shakespeare refers to characters first in generic form and later coins a name that is descriptive or associative. This is clear in the name of Touchstone, as noted below. The generic terms of 'Clowne' and 'Fool' before the name appears as a descriptive *alias*. Thus, Shakespeare's many generic references show that he often thought of his characters first in terms of their dramatic roles and later in terms of their thematic relevance.

As his career progressed, Shakespeare used more topical references as names to suggest thematic relevance. An example is Sir Oliver Martext, the country vicar whom Touchstone recruits to perform his quickie, outdoor wedding to Audrey, «here under this tree» (3.3.61). Jaques chastises Touchstone for arranging an improper wedding, saying that Martext is not «a good priest». Thus, the name of the vicar refers in a secondary sense to the many undereducated, even illiterate priests who were given pulpits, especially in rural areas, because of priestly shortages following the Reformation. Freshly minted rural priests often demonstrated their ignorance of scriptural transmission and church teachings, thus ‘marring’ the text in the eyes of educated citizens, as this name clearly suggests.

The name is also morphologically similar to what was called the ‘Marprelate Controversy’, a clearly related topic. In the summer of 1588 a series of seven radical Puritan pamphlets began to appear attacking the hierarchy of the Anglican Church (i.e., marring the prelates), authored pseudonymously by Martin Marprelate (available online 2018). The writer was never identified, but the printer was executed. It was still a memorable topic at the time of this play and vivid enough that John Milton referred to the pamphlet controversy when writing his own *Antiprelatical Tracts* (*Complete Prose*, vol.1 1953) nearly half a century later (early 1642).

It may also be noted that Shakespeare attaches the knightly honorific *Sir* in recognition of formal priestly status, which seems sarcastic in this context because it suggests the disruption of traditional class distinctions. If so, the name of Oliver might also suggest an ironic parallel to the older brother Oliver, who disrupts the natural order by suppressing the true and natural nobility of Orlando. Thus, the name, Sir Oliver Martext, evokes several topical references consistent with the thematic contrasts of country vs. courtly life that run throughout this play.

Five of the names in *AYLI* enhance the French context of this play with topical references. Shakespeare uses the generic form to refer to various ‘lords’ attending Duke Frederick or Duke Senior, but to one he gives a title tantamount to a name, «my Lord of Amiens» (2.1.29). Amiens is the capital city of Picardy and site of Europe’s largest Gothic cathedral. At the time, however, the city was much better known for the *hortillonnages*, a famous garden area on small islands in the marshland along the Somme River, surrounded by a grid network of man-made canals. Shakespeare’s interest in gardening might have attracted him to use the name for this French lord. The primary function of the character is to sing a series of songs that extol the virtues of country living in contrast to courtly life and its vicious intrigues, an important theme obviously enhanced by attributes associated with the famous French gardens.

Shakespeare also names a very minor character Dennis, whose only action is to announce that Charles, the wrestler, has arrived (1.2.87). Dennis was the name of the first bishop of Paris who was martyred (c. 250) and became the patron saint of Paris. His grave became the site of a church, which Abbot Suger replaced with the first church built in the new Gothic style (1144). The church remains famous as St. Denis. We cannot know why Shakespeare used this name for such a minor servant, but the name has clear associations with French culture and identity. The name could have been the name of an actor or some other topical reference, but it was a common name in France and does not appear elsewhere in Shakespeare's writings.

The French context might also be bolstered by a contrast. Duke Frederick is a villain for usurping his brother's dukedom, and the name Frederick is distinctly German. Stage directions and speech prefixes refer to him simply as Duke, but the use by other characters of the name Frederick draws the attention of the audience to the incongruity of this name in a French context and to the character's disruption of the natural order.

Shakespeare's most obvious topical references are to features that his London audience might see every day. When Rosalind, disguised as Ganymede but posing as Rosalind, explains to Orlando what he should expect when he marries Rosalind, she says, «I will weep for nothing, like Diana in the fountain» (4.1.143). This secondary reference to Diana is not directly to the Roman goddess, as the first reference was at 3.4.15, but to the public fountain built in Cheapside in 1596 that had a statue identified as Diana in its center. Water flowed from the statue for a couple of years, then became intermittent, and eventually inoperable. Shakespeare's audience would have understood the reference as an analogy to a woman's presumed moodiness rather than as a literary reference. The fountain might have become intermittent by the time the play was written, but an intermittent flow would, in fact, enhance Rosalind's idea that a wife's crying is presumably irregular and unpredictable.

2.3. *Common associations*

Shakespeare uses three names in this play that were part of the common onomasticon but associated with general social groups – Audrey, William and Jaques. Audrey is derived from Old English but fell into «decline at the end of the Middle Ages, when it came to be considered vulgar, being associated with tawdry» (Hanks 2006, 23). In fact, the name is the etymon of *tawdry* and typifies the lowly goatherd with whom the sophisticated Touchstone falls in love. Shakespeare emphasizes her honesty, her unabashed love for Touchstone, and her responsiveness to life, which casts her as a positive character at a humble level paralleling the high-born but very human Rosalind.

William was a very common name in all classes in Shakespeare's time, second only in popularity to John. Thus, in terms of social class, there is nothing special about this name for the young peasant who supposedly has laid claim to Audrey. The name becomes a brief focus of attention when Touchstone uncharacteristically concedes that William is a «fair name» (5.1.22), which is a puzzling remark in view of the character's wimpish retreat. It is likely, but debatable, that Shakespeare may have been thinking of his own rural background and name when creating this character and the setting of the play.

The name Jaques refers to two characters. Orlando first uses the name in his opening speech of the play to refer to a second brother whom Oliver has sent to school (1.1.5). Much later, when this character finally appears on stage in Act 5, the stage directions and speech prefixes of the First Folio identify him as «Second Brother» and Duke Senior addresses him as «young man» (5.4.164). These are generics identifying social relationships that are important to the theme of social order and are thereby more important than a name.

We cannot know for sure why Shakespeare used the name Jaques in Orlando's first few words, but the simplest explanation is that he used it because it was common in his native Warwickshire. After he uses it once in line 5, Shakespeare did not go back to change it after referring to another character with the same name. He proceeded to develop his second character as a philosophical observer of the action. In *All's Well That Ends Well* (*AWW*) the name refers to a non-speaking captain in the Florentine army, and Helen disguises herself as a «Saint Jaques' pilgrim» (3.4.4) going to Santiago de Compostela, claiming a religious purpose. However, these uses in *AWW* do not seem relevant here.

The second character named *Jaques* does not appear until Act 2 when another attendant lord first uses this common name – i.e., «melancholy Jaques grieves at that» (2.1.26), meaning the anguish of a wounded stag. To account for the description of Jaques as 'melancholy', it is sometimes suggested that this name is a pun on the word *jakes* or *jax*, used colloquially to refer to a privy. It was also commonly believed that foul odors were a cause of melancholy. So the name can be interpreted as a put down of this character, a parody of 16th century courtiers who cultivated negative and cynical poses to appear intellectually superior.

However, such an interpretation of the name and character is a needless analytical over-reach. For example, in current idiom the name John is a word used to refer to a toilet or to a customer of prostitutes, but that name is rarely used now with any hint of a pun without a very clear context. In the text of this play there is not the slightest association of *Jaques* with privies or odors. The analogy simply has no contextual support. Also, Shakespeare goes out

of his way to deny that *Jaques* is a melancholy stereotype. His melancholy, as he explains himself, is unique, «compounded of many simples, extracted from many objects» (4.1.15-16).

The skepticism of Jaques is also offset by many positives. He joins with the other lords in singing a ribald song about the deer's horns even though he laments its killing; he is cordial even if critical in his many conversations with others; he is gracious and discerning in the blessings he bestows on the duke and the newlyweds (which, significantly, follow those of Hymen); and his cynicism is never a pose to set himself above others. Of course, Jaques's blunt realism (as in his seven ages of man speech, 2.7), his skeptical comments on romantic love («The worst fault you have is to be in love», 3.2.276), and his social withdrawal («I had as lief have been myself alone», 3.2.249) must be emotionally transcended to reach the affirmation with which the play ends.

In the end, Jaques accepts the joys of others and is self-accepting, choosing to remain in Arden with its adversities for some of the same reasons he questioned when they were voiced by Duke Senior, «There is much matter to be heard and learned» (5.4.183). Overall, Jaques functions in the plot to give the sentimentality of pastoral romance something to overcome intellectually. Other characters echo the realism of his views (e.g., Touchstone and Rosalind), but Jaques functions as an anchor of philosophical doubt, and he thereby stands outside the magic circle.

His name reflects his essential distance from the other characters. It has no literary antecedents, Touchstone forgets his name entirely (calling him «good Master What-ye-call't» 3.3.68), and it is not part of the nexus of names Shakespeare drew from French legend for other characters. It might sound French to a modern audience, but it was, in fact, a familiar English name in Shakespeare's native Warwickshire. Shakespeare seems to locate his story in the hills of the Ardennes in eastern France, but the name Jaques is, in fact, more readily associated with the forest of Arden (the maiden name of Shakespeare's mother) near Stratford. The name fits the role of an unattached observer who chooses to stay in the Duke's «abandoned cave» (5.4.194). Thus, it can be easily argued that Jaques's realistic assessments of the pastoral world are simply analogs of Shakespeare's own true voice – i.e., in a partial sense, much like the views of all his characters might be.

3. *Lexical equivalents*

Shakespeare often coined names that describe the appearances, actions, or thematic roles of characters. Technically these are sometimes called *tag names* or *redende Namen* and refer analogically to presumed character types.

Such morphological and/or phonological coinages are scattered throughout his plays. They come mainly from English roots but come also from any of several other languages and occasionally in combinations.

A good example is the name Monsieur Le Beau. In French this name means 'the handsome one', and emphasis on the definite article may be indicated by the fact that Celia's first use of his name uses the English equivalent, «Heere comes Monsieur the Beu» (Hinman Folio 1968, 1.2.91). Modern editors often emend the English article to the French *Le* (e.g., in *The Riverside Shakespeare* 1997), but such an emendation loses what seems to be intended as moral sarcasm. The name focuses on the pure self-interest and fastidiousness of this typical courtier. He is serving the usurping Duke Frederick. His interest in wrestling seems a bit callous to Touchstone, but Le Beau consistently expresses a realistic view of courtly life. He candidly admits courtly imperfections and his own self-interest, and he tells Orlando that «in a better world than this» (1.2.271), they could indeed be friends. By obvious inference, the only reason for his service to Duke Frederick is personal gain, which makes this character a contrast to old Adam, who serves «for duty, not for meed!» (2.3.58). At the same time, Monsieur Le Beau is not a malicious character. He goes out of his way to warn Orlando of the Duke's evil intentions to harm him, illustrating thereby the way in which he sees life as a mere game of transactions and self-interest.

Touchstone is another lexical equivalent. It is a simple compound that Shakespeare uses to develop the dramatic function of the 'Clowne' throughout the play. In the First Folio, the character is initially referred to as Clowne in all stage directions and speech prefixes and as 'fool' by Rosalind (1.2.62 and 1.3.126), indicating that Shakespeare designed the role for the leading comedian of his company and first thought of the character generically as the professional jester in Duke Frederick's court. It is not until Rosalind, Celia, and the 'Clowne' embark for the forest at the beginning of 2.4 that the stage directions indicate an *alias* for the 'Clowne' i.e., «Enter Rosaline for Ganimed, Celia for Aliena, and Clowne, alias Touchstone.» From that point on, he is always 'Touchstone', indicating character development in the author's mind.

A literal *touchstone* was a stone used for testing gold and silver alloys by the color of the streak produced by rubbing them together, and so the name may be considered an obvious topical reference. Early in the sixteenth-century this word was already used figuratively to refer to anything that tested the genuineness or value of something else. Thus, Touchstone's wit tests both the wit and virtue of other characters. In this metaphorical sense Celia says, «the dullness of the fool is the whetstone of the wits» (1.2.52-53) as Touchstone first walks onto the stage.

In his ensuing quips and jests, Touchstone functions as a test and foil of many other characters and the values they model. For example, he is part of the court staff, but he derides Le Beau's callousness and parodies the many handbooks for courtiers by making aristocratic affectations look stupid. He is very witty in his debate with Corin, but his effect is to make simplicity look wise. His courtship of Audrey is unrestrained because it is based on simple appetites and therefore contrasts sharply with the overly sentimental and difficult courtship of Silvius and Phebe. His flippancy also contrasts with that of Orlando and Rosalind. Touchstone sees Audrey as a woman who will suffice his 'desires', as many might, but Orlando, by contrast, sees Rosalind as his only possible mate. Thus, in both positive and negative ways, Touchstone's witticisms and criticisms sharpen our image of the other characters.

Shakespeare's names for Rosalind's cousin show his clear interest in thematic description. He keeps Lodge's pseudonym for the cousin, Aliena, but he changes the plot name from Alinda to Celia. Celia says her pseudonym «hath a reference to my state» (1.3.125), and that is how other characters refer to her subsequently. *Alienation* is a major theme in the play. Not only is Celia alienated from her father, but so also are Orlando and Duke Senior from their brothers. Lodge omits any explanation for why Alinda chooses the pseudonym of Aliena, but Celia makes this theme explicit, if not emphatic. Thus, Shakespeare's insertion of the explanation illustrates his deliberate use of thematically descriptive names.

His coinage of Celia to replace Lodge's Alinda shows much the same interest. The name Alinda is derived from German (Hanks 2006, 10), is inconsistent with the French context, and has no relevant meaning. Celia derives from the Latin word *caelum* meaning 'heaven' and suggests something 'celestial' and therefore 'spiritual'. Celia's sisterly commitment to Rosalind is in pointed contrast to the rupture of brotherly love between Orlando and Oliver and between the two dukes. Speaking to Rosalind, Celia insists, «thou and I am one» (1.3.95), and Celia's devotion to Rosalind might easily be viewed as 'celestial' in its purity. At the same time, Celia is committed, just as Rosalind is, to a realistic view of the world. She listens patiently to Rosalind's expressions of love for Orlando, teases her impatience, and offers deflating and skeptical comments. His oath, she says, «is no stronger than the word of a tapster» (3.4.29).

Of course, Celia herself must fall in love with Oliver to complete the full circle of love and reconciliation, and the bond between Oliver and Orlando eventually needs to parallel the bond between Celia and Rosalind. We see nothing of the courtship between Celia and Oliver, but Rosalind describes it as a progression of human interests and therefore an inevitable part of the natural order and of the play's symbolic conclusion (5.2.32-41).

Shakespeare changed the name of Orlando's father in a way that emphasizes both the natural rights of Orlando and the inherent bond between the two sons. Lodge's name for the deceased father was Sir John of Bordeaux. Shakespeare changed it to Sir Rowland de Boys. As a family name, de Boys may be viewed as a pronunciation spelling of *de bois*, meaning 'of the woods', referring perhaps to «the forest of Arden» (1.1.109), the primary setting of the play.

However, if viewed in the context of theatrical performance, a phonological explanation is obviously simpler and more plausible. The name Sir Rowland de Boys describes in a literal sense the father of the boys on whom this plot immediately focuses. As Orlando seizes Oliver in a wrestler's grip, he shouts out that he too is the «son of Sir Rowland de Boys» (1.1.53-54). Also after defeating Charles, he proudly introduces himself as «the youngest son of Sir Rowland de Boys» (1.2.209-210). The struggles between the two sons need to appear serious and potentially tragic to be dramatically successful. At the same time, the audience will hear both sons referred to as the father's 'Boys', aurally suggesting the possibility of a later reconciliation and comedic ending. Such a pun would obviously depend a great deal on the delivery of the words by the actor. Nonetheless, natural relatedness is an important theme and crucial to Shakespeare's magical denouement.

This theme is also suggested in the father's given name. Rowland is the phonological equivalent of *Roland*, the very well known hero of the medieval French epic, *Chanson de Roland* (see Brault's analytical edition 2010), on which Ariosto's *Orlando Furioso* was based. Orlando's name is, in fact, a derivative of his father's name. Thus, the father's given name in this play also functions as a descriptive reference and verbal confirmation of Orlando's birthright.

Our last example of *AYLI* names is Silvius, one of Shakespeare's many descriptive coinages derived from Latin. The parallel character in Lodge's *Rosalynde* is named Montanus, which means 'of the mountain' in Latin. Shakespeare changed it to Silvius, meaning 'of the woods', a word connoting more specifically the attributes of a pastoral setting, a shepherd's role, and an association with the Forest of Arden. Shakespeare thereby sharpens the image of Silvius as a stereotype of the unrequited pastoral lover. The greater specificity reinforces Shakespeare's comic exaggeration of the character's ardency, fidelity, and simple naïveté as a way to mock the conventions of pastoral romance.

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Biodata: Grant W. Smith, Prof. Emeritus at Eastern Washington University, is a former president of ANS, vice president of ICOS, 33 years on the Washington Board on Geographic Names, and has hosted many international scholars. Current work emphasizes literary onomastics and philosophy of language, but previous publications include American Indian languages and the emotive effects of language sounds.

grantsmith137@gmail.com