Names into Words, and Other Examples of the Possibilities of Extending the Boundaries of Literary Onomastics

Leonard R. N. Ashley
NAMES INTO WORDS, AND OTHER EXAMPLES OF THE POSSIBILITIES OF EXTENDING THE BOUNDARIES OF LITERARY ONOMASTICS

Leonard R. N. Ashley
Brooklyn College of
The City University of New York

These banquet speeches at this Conference on Literary Onomastics are supposed to be "key-note addresses," but that is too much to demand of postprandial entertainments. Moreover, the conference programme has already been set by Professor Alvarez-Altman and her able assistants; I cannot affect it now.

Perhaps I may make some remarks this evening which can affect future conferences by widening our view of literary onomastics and by suggesting some new avenues of approach or some hitherto unexamined kinds of literature.

Certainly I must attempt something different from the many interesting onomastic analyses promised by tomorrow's programme, for that well suggests the scope of literary onomastics as we have been accustomed to define the term. My first thought when asked to prepare something for this opening address was to follow the established format and to speak about the names in John Updike's brilliant, Nabokovian new novel, The Coup, a novel whose hero is the former president of a state called Kush (formerly Noire), ex-colonel Hakim "Happy" Felix Ellelou (whose surname means "freedom" in Berber). The book is full of onomastic fun; the ex-colonel's "opposite number" is a Russian Colonel Sirin, and you may know that Nabokov himself once used Sirin as a pseudonym. But that, I thought on second thought, was
what we might expect for tomorrow, and I wanted a paper for tonight—
and for the future. That paper might bog down (as such papers some-
times do) in outlining to an audience which has not read the work
under examination the salient features, even the plot, which the on-
omastic devices (our principal interest) underline and counterpoint.
I mean, have you read this Updike novel, "maddeningly distended," as
its narrator says, "by seemingly imperative refinements and elaborations"?
If you have not—and "key-note address" would scarcely have warned you
to prepare, as you could have prepared for Fasson or anything on to-
morrow's programme that was unfamiliar to you—-I should be just wasting
your time tonight, or taking up too much of it.

So I propose to strike out—-I hope not in the baseball sense—
and suggest some new sources of onomastic material in literature, some
that will place more emphasis on the onomastic facts themselves than
on the literature from which they arise, some that can be fruitfully
discussed without extensive knowledge of the contexts.

I believe we have been talking in these conferences more about
the literature and less about the onomastics than we ought; often one
get: only "a half-penny-worth" of onomastic "bread" to an "intolerable
deal" of literary criticism resulting from the "sack" of a piece of
fiction. And we have been concentrating too much on novels and plays
to the exclusion of poetry. We have been narrow-minded and unadventur-
ous: we seem to feel that when we have moved from the "serious" novel
to detective fiction we have exhausted the possibilities of innovation.
We have been ignoring proverbs and catch phrases, religious and mytho-
logical works, folklore and fairy tales, literary and popular songs, fables and epistemology, popular culture and entertainments; in short "a great deal of literary material offering rewarding opportunities for onomastic analysis and commentary. For those who wish to concentrate on names in the novel, the time has come to draw from all the specific details thus far collected a general methodology and rubrics for the systematic analysis of all prose fiction; one sound paradigmatic analysis or one step-by-step outline of critical procedure (allowing, of course, for the variations demanded by novels of different periods and styles) could establish a basic approach to the onomastic study of the novel and do much to educate both critics and students, so that "questions to ask yourself about names in the novel" could be a part of every thorough analysis, along with "point of view," "plot," "style," etc.

The failure to approach the onomastics of fiction in a systematic and scientific way is a major reason why names is not to be found in the "basic elements of fiction" apparatus in criticism and textbooks today. We go on multiplying examples; it is time for us to analyze our analyses and formulate methodologies and theories. We have a bibliography of literary onomastics. Now we need the onomastic equivalent of Percy Lubbock's The Art of Fiction.

Tonight I should like to hint at the riches we are neglecting; in other areas of literature, areas which in time will also have to be incorporated into the methodologies of literary onomastic criticism.

Look at catch phrases, for instance. Many of them feature names. Some of these names we can trace in history: "all dressed up like Mrs.
Actor's pet horse," "you may fire when ready, Gridley," "Dr. Livingstone, I presume?" Others may or may not go back to historical personages: "all my eye and Betty Martin," "Bob's your uncle," "it's all Sir Car-not," and "there's the door--and your name is Walker." But someone may be able to track down the origin of these expressions and maybe even the Judy of "don't make a judy of yourself" (Judy Fitzsimmons), the Tom Trot of "he'd go a bit of the road with Tom Trot's dog," perhaps even the original of "my Aunt Fanny" and "not for Joseph." The fact that many of you may never have heard some of these expressions (let alone "my name is Hanes," which Gerald Cohen is studying) simply shows you do not know our language and literature as well as you ought.

Catch phrases are still a lively part of our language. In my time I have seen many created. "Be my Georgie [Best]"=quest (in Cockney rhyming slang) is after a recent football star in England; the same country has given us "whiter than the Whitehouse on the wall," a more complicated story involving Mary Whitehouse (associate in anti-pornography crusades of Lord Longford, "Lord Porn") and memories of a song I traced all the way back to "Sally Anne" (The Salvation Army) of World War I. The old parody ran (in part):

Wash me in the water
Where you washed the colonel's daughter
And I shall be whiter than the whitewash on the wall.

Catch the phrases when they are new and the names serve the very useful function of dating catch phrases. In the theatre we hear "do as Garrick did" and in the music hall once-popular songs led to "the gen-
eral public picking up "has anybody here seen Kelly?" and "down went McGinty" and "Archibald, certainly not," while in America "million-dollar baby" comes from I Found a Million-Dollar Baby (In the Five-and-Ten Cents Store)—or perhaps the phrase predated the Tin Pan Alley use of it, which was not the case with the British examples cited.

Remember radio? Remember Duffy's Tavern with "Duffy ain't here" and the serial Grand Central Station, "crossroads of a million lives," and Fibber McGee and Molly with "Oh, McGee!" and "'Tain't true, McGee"? Today thousands of youngsters say "The Shadow knows" who have never heard of Lamont Cranston, and Fartridge's pioneering Dictionary of Catch Phrases (1977) while very sound on British sources such as It's That Man Again and Roy's A Laugh and The Goon Show of blessed memory knows nothing of the denizens of Allen's Alley and cannot give the origins of "Coming, Mother!" (Henry Allrich) or even "Hey, Abbott!" (Abbott and Costello). The books are fine for "Bark is is willin'" but do not see Dickens behind "and did he marry poor blind Nell?" and are very weak on modern sources (especially comic-book characters and other important bulwarks of popular culture, along with television, the movies, and so on), omitting even such important creations as Orwell's "Big Brother is watching you," surely as deathless as The Great Detective's "elementary, my dear Watson!"

Names in catch phrases run to puns on place-names ("Abyssinia" = I'll be seeing you), xenophobia ("damn clever, these Chinese" and "it beats the Dutch"), names of persons in old jokes ("After you, Alphonse" and "lucky Pierre"), names of objects ("any more for The Skylark?")
names from poetry ("a Roland for your Oliver" and "you're a better man than I am, Gunga Din"—if that is not a quotation; the boundary between catch phrases and quotations remains very vague, even in Partridge's lexicon), folklore ("any lands in Appleby?"), and so on. I suggest that catch phrases constitute a practically untouched field of research for students of onomastics.

Literary onomastics has significant work to do also on nursery rhymes and fairy tales, now much studied by experts in every discipline from politics to psychology but not by us. We need to dig deeper into the significance of such names as Margery Daw (I note daw is Scottish dialect for "slattern"), Bo-Peep (one Alice Causton had to "play bo-peep thorowe a pillory" in 1364), Namby Pamby (now associated with poetaster Ambrose Phillips), and Humpty Dumpty (where Humpty stands, I think, for some Humphrey who may be historical, as in other Mother Goose rhymes). For names in the stories that have become common words try our modern Cinderella, bluebeard, prince charming: can you think of more? We need a "Words from Fairy Tales" study.

Such studies demand caution as well as knowledge. From The Life and Adventures of a Cat, a children's story of 1760, we get tom = cat and the hero was Tom Cat; but here tom = small (as in tomtit) and is unrelated to the name Thomas (though later tom cat was expanded to thomas cat in jest). Here the word leads to a name, not vice versa. Such is also the case with "Lewis Carroll"'s Tweedledum and Tweedle-dee, because in the Eighteenth Century tweedledum and tweedledee indicated rival musicians. The movement can be circular: from explet-
ives pooh and bah Sir W. S. Gilbert created the name Pooh-bah for a pompous character in The Mikado; now pooh-bah means a pompous person.

As for words derived from literary characterynms, I suspect that grizzle (whine, complain) comes from Patient Grisel'd (Griselda) in the fairy tale. Jack Tar = sailor may possibly come from some Jack Tar-paulin in a children's story. One can never be quite sure in an area where morris in morris dancing is not a person but Moors. (Dancers blackened their faces to play some folk characters that drifted into the Robin Hood versions of pre-Christian folk plays.)

Words have even been derived from nonsense refrains in old songs: folderol, tolderol, taradiddle, tarantara, even limerick. ("Will you come down to Limerick" was the refrain of an old song.) Today Darby and Joan = a loving couple (though Sir Noel Coward had an old pair in Sail Away that "hate one another") and I trace the characters to a song introduced in The Gentleman's Magazine as far back as May, 1735.

Other minor popular pleasures besides songs produced many English words in common use. Punch and Judy shows gave us both judy and toby (a trained dog; Dickens uses it). The eighteenth-century slang expert Capt. Grose speaks of "raree shew men, poor savoyards who subsist by showing the magic lantern and marmots about London" and there we see both raree shew (probably from boasting advertisements: "rare show") and savoyards. Today savoyard generally means a Gilbert & Sullivan fan (after The Savoy, a theatre R. D'Oyley Carte built for them in The Strand, an argument over whose carpet split the team) but the term points to the supposed derivation of buskers and fair entertainers from France. Actu-
ally, the language shows they came via France from Italy: from the French we get charlatan, Italian clarlcano, perhaps cerretano = from the village of Cerreno, near Spoleto, famous for quacks. The etymology enables us to trace the routes of these mountebanks (they jumped up on things to entertain) from Italy to France to England, just as gypsy refers us back to Egypt, bohemian to Bohemia, flamenco to Flanders.

Place-name words enable us to see the place of origin of words.

Some of the words connected with strolling entertainers (for instance) were specially invented by impresarios. For example, Robert Baker (d. 1789) popularized, if he did not invent, panorama. His patent (1787) called his show "La nature à coup d'oeil" (Nature at a glance) but panorama (Greek pan = all + horama = view) caught on; in time we had Panavision, Cinerama, bowl-o-rama, and even my local butcher shop (Meat-o-Rama). Some show business names underwent strange changes.

The case of pantechnicon is instructive. In the Nineteenth Century a bazaar of miscellaneous artifacts (whence the name suggesting "all techniques") was exhibited in a building in Hotcomb Street, Belgrave Square, London. The show vanished and the building was later used to store furniture. The vans that moved the furniture came to be known as pantechnicons—a word from a theatrical origin now well hidden.

Equally obscure now are ogre (from the god Orcus) and pixie and harlequin. Many onomastic treasures lie hidden in the old tales of what Reginald Scot (The Discoverie of Witchcraft, 1584) called: "Bull-beggars, Spirits, Witches, Urchins, Elves, Hags, Faeries, Satyrs, Pans, Faunes, Sylens, Kit-w[i]th-[the]-Can[dle]stick, Tritons, Centaurs, Gyants,
Impes, Calcars, Conjurors, Nymphs, Changelings, Incubus, Robin Goodfellow, the Spoor, the [night]Nare, the Man-in-the-Oak, the Hell-wain, the Firedrake [dragon], the Pucklc, Tomthombe, Hobgoblin, Tom-tumbler, Boneless, and other such burs" or bogeys. You can see that there are marvelous names in fairy lore, and elves and goblins (believe it or not) may be Guelfs and Ghibellines. Many surprises lurk for students of names in folklore, a subject which students as different as Robert Graves and Christopher Isherwood have recently reminded us, has a trove of ancient truth beneath the fictions. Names may be one way to it.

It is fascinating to trace the movement from word to named embodiment of the word or from divinity to noun. Occasionally the path is simple. I think (for example) I have found how peri metamorphosed from malevolent demon of Persian mythology to capering fairy of Gilbert & Sullivan's Iolanthe, or The Peer and The Peri. Anglicized in Richardson's Persian Dictionary (1777 - 1780), the Persian demon was first the perises of the French original of William Beckford's Vathek (1782) and then the peries of the English translation. We can also see how Glendoveer (beautiful sprite) derives from Poet Laureate Robert Southey's pseudo-Hindu myth (1810), for I believe the connection must have been Sonnerat's Voyages aux Indes orientales (1792 - 1806) and the word is originally Gandharvas (name of a divine being). Thus can we document foreign names becoming English words.

The arts have given us many words derived from names (such as vorticism, datable to London, 1913), but let us turn to literature for examples of more interest to this company.
Poetry (as I have frequently said) is far too much neglected in literary onomastic studies—surprisingly so because of its immense use of names as incantatory, evocative, redolent of what Gertrude Stein might call "the there there," and so on—so let us begin with English poetry's names and their contributions to the common vocabulary. There are philander (which according to the Greek, philos + andes, ought to mean "loving husband," but does not at all) and pander (Pandarus in Boccaccio, then Chaucer, Shakespeare, and such contemporaries as Thomas Dekker, a writer of vaguely Dutch origins who had a peculiarly good ear for newfangled English words, and odd old ones), hudibrastic (from Spenser's Hudibras in The Faerie Queene II,11,17, and Samuel Butler's burlesque hero in Hudibras, 1663 - 1678), etc. Partlet is from Chaucer's demoiselle Pertelote ("The Nun's Priest's Tale") and Shakespeare's dame Partlet, both probably from some obscure beast fable originally, the sort of thing that gave us such names as Fido (dog), Peter (rabbit), Reynard (fox), etc. From beast-fable names come many modern names and words. For example, from a beast fable (1498) comes Moneke, a name from which Skeat derived monkey and in which Holt sees moniker (though I think moniker may once have been monica, a camp or derogatory name for a homosexual hobo, a punk or possesh). Bruin = bear may come from Caxton's translation of Reynard the Fox (1481) and clearly chanticler was once some bird that could chant cler (sing clearly) in an old fable.

Ragamuffin comes from Piers Ploughman C,xxi, 283, where we encounter Ragamoffyn; he was a grandson of Belial, but the word no longer suggests a demon. Braggadocio derives from Spenser's personification of vainglorious boasting in The Faerie Queene II, iii. The list of words derived from character names in English poetry is long. These samples will suffice.
Sometimes a new word has no life outside the work of literature (or references to it); "Carroll"'s snark and boojum are examples; but others catch on because wider applications are useful: Kipling's fuzzy-wuzzy was first a name for the Sudanese in a barrack ballad and later a name for a hairstyle (until afro was coined). Kipling gave us several words from names. One can illustrate how short a life a popular word can enjoy: mafficking meant celebrating and was on everyone's lips briefly after the the Relief of Mafeking. Stellenbosch was a verb Kipling coined in 1900 to signify relegating a person to an insignificant post where little is to be expected and no real harm can be done. It would still be useful in academic administration, but today no one recalls that Stellenbosch was a town (and a division of the Cape Colony) to which officers who failed in the Kaffir wars were sent.

One can see why neologisms from science fiction (my favorite is vrill, from a novel by Bulwer Lytton, the name of a mysterious force) do not have much of a life outside their novels, but the increasing popularity of sci-fi writers may make some of their coinages famous, as the popularity of Dickens played a part in the retention of words from character names such as bumbledom (from Mr. Bumble, the officious beadle of Oliver Twist), fagin, scrooge, gradgrind, and gamp (umbrella, also Sarah Camp = midwife). Dolly Varden has done well despite the fact that I have encountered amazingly few Americans who have ever read Dickens' Barnaby Rudge (honest, have you?); this character's name has been given to a large hat, a dress (tight bodice, flowered skirt gathered up over a petticoat), and a colorful California trout. In England, it was reinforced by being
adopted as a stage name. The English hat probably came to America and established it here, along with other hat names from literary characters: *trilby* and *fedora*. George du Maurier's *Trilby* goes unread today but we recall his heroine (and *going trilby* means "going barefoot," but it is nearly obsolete) and even his villain, a regular *svengali*. Victorien Sardou's *Fedora* is unknown to most of the millions who know the hat name. Until women's liberation gave Mary Shelley (and her mother) a boost, few people actually read *Frankenstein*, or *The Modern Prometheus* and from the cinema they had picked up the false idea that the monster was a *frankensteiuen* (not its creator); a *golem*, we should say.

The public gets other words from literature wrong: *toxophile* (lover of archery) is just a bit off; it ought to be "lover of the bow" (Greek *toxon*). It came from forgotten literature: Roger Ascham's *Toxophilus* (1545). That's close enough for a language in which *quelque chose* has become *kickshaw*. We are subtly altering the meaning of *Ruritania* (the name of a fictitious country in Anthony Hope [Hawkins]'s *Zenda* novels of 1894 and 1898, known now if at all from films). Thackeray's stories altered *snob* from "one with no claim to gentility" to mean one who in a smarmy manner admires a person of higher rank (*The Book of Snobs*) and now *snob* has still another meaning, closer to the creations of Dickens (*snobbery* and *snobbish*) and "George Eliot" (*snobbism*); a modern snob is more like Mr. Bons (*snob* spelled backwards) in E. M. Forster's "The Celestial Omnibus" for words change down the years. *Slipslop* used to mean a mess of food. That inspired Fielding to create Mrs. *Slipslop* (*Joseph Andrews*, 1752) and she altered the
received meaning of the word, but then Sheridan's Mrs. Malaprop mal à
propos came along and captured the concept of the messed-up word (mal-
apropism) which others had not been able to name firmly. Even Shakespeare
was not able to establish dogberryism or anything like that.

What makes one word stick when another does not may have some-
ting to do with the vividness of the character, but the difficult
word serendipity, for instance, flourishes (especially among rather
pompous academics) despite the fact that "The Three Princes of Seren-
dip" in Horace Walpole's little tale are neither vivid nor remembered:
it is the usefulness of a word for their habit of stumbling on fortun-
ate things that got them into the dictionary. Other characters got in
only to perish: tadpoles and tapers (scheming politicians) are for-
gotten along with Benjamin Disraeli's excellent novel Conningsby
(1844), though the concept is useful. Jeames = flunky, from Thackeray's
Punch stories about footman James Plush (1845 - 1846), dates from about
the same period and is even more obsolescent, if not dead. But to say
that novelists do not affect the language is bosh (a Turkish word
meaning "useless" or "empty"), a word we might never have had but for
the very obscure work Ayesha (1834) by James Justinian Morier.

Novelists as famous (say) as Scott could not but affect the common
speech with the words he invented (such as dryasdust = antiquarian, from
the dedicatee of some of his work) and the many oldfashioned words he
revived for his Waverley novels (such as flibbertigibbet, in Kenil-
worth, 1821). Now people who have never read Lear or Martin Chuzzlewit
or even Scott know that flibbertigibbet is "a person too fond of gossip."
The popularity of Dickens made a large umbrella a gamp (after Mrs. Gamp in *Martin Chuzzlewit*) though, oddly, in French the word is *robinson*, the French having been impressed with its comic possibilities in a mid-nineteenth-century musical version of Defoe's *Robinson Crusoe*. These works are still generally remembered; not so the novels of John Lyly (*Euphues, or The Anatomy of Wit* of 1579 and *Euphues and His England* of the next year) and Samuel Richardson (author of *The History of Sir Charles Grandison*, 1754) which gave us the words for an overelaborate style (*euphuism*) and a description of a perfect gentleman (*Grandisonian*—perhaps too perfect, for Colley Cibber and his friends begged Richardson to give his hero some "redeeming vice"). A few people recall that *excalibur* comes from the sword in King Arthur stories but very few will know that *elfin* derives from a character in Arthurian romance (his name was Elphin, connected to *elevene*, the plural of *elf*, and Spenser concocted the archaic adjective). The *Land of Cockayne* in old stories and ballads (and the once-popular *Jurgen* by James Branch Cabell) is of foreign origin, probably French. *Davy Jones’s locker* at first looks as if it might bear some connection to Jonah and the whale, but *Jones* and *Davy* (for David) are so Welsh the answer must be sought there.

Many words can come to us from fictional characters whose names involve foreign languages (*euphuus* = well-endowed by nature, from Greek) and odd dialects (*tam* is from Scottish, *Tom* or *Tam O’Shanter in Burns*). They can also result from place-names in poetry; witness Milton’s *Pandemonium* ("the high Capital of Satan and his Peers" in *Paradise*...
Lost I, 756) which Voltaire renders as Pandemonion and which we in English have shifted from its emphasis on demons (\textit{pan} = all + \textit{daimon}) to mean mere loud noise or confusion. Milton also gave us the poem entitled \textit{Il Penseroso} (1632) about a thoughtful man; but now \textit{penseroso} means a melancholy one.

My candidate for the most words from a single novel? Look at Swift's masterpiece, \textit{Gulliver's Travels} (1726): a \textit{gulliver} didn't catch on but we have \textit{brobdingnagian} (huge); \textit{lilliputian} (tiny -- smaller than the characters in the novel, by the way); \textit{Laputan} (from the Flying Island where science was prostituted, \textit{puta} meaning "whore" in Spanish); occasionally \textit{struldbrugs} (immortals of Swift's Luggnagg) and \textit{splacknuck} (imaginary animal); and, known to everyone, beloved by H. L. Mencken, \textit{yahoo} (degraded person); not to mention the bane of all sophomores in literature courses, \textit{houyhnhnms} (horses endowed with reason, their difficult name imitating their whinnying). All these words are more or less as familiar as \textit{John Bull}, the creation of Swift's friend Dr. Arbuthnot (\textit{Law is a Bottomless Pit}, a satire of 1712), who ranks with our Uncle Sam (from Nast's cartoons), John Barleycorn, John Doe, and John Q. Public (the middle initial being typically American).

Note that satire seems to produce more than its share of names that become words. This is probably related to the need in comedy for fictive names to fix comic types quickly. Termagent was originally a deity (falsely attributed to the Mohammedans) who was violent and overbearing in the Mystery Plays. He became a noun, just as Homer's \textit{Hector} became a verb, or Herod of the Miracle Plays a verb in Shake-
Shakespeare's Hamlet: "it out-herods Herod," for the memory of the actor getting down off the pageant wagon and roaring in the crowd obviously lasted into the period of professional theatres and platform stages. Ignoramus was a foolish lawyer in the play of that name by Ruggle of 1615 and Callis reinforced it with The Case and Arguments against Sir Ignoramus, of Cambridge, in his Readings at Staple's Inn (1648); no one reads the two trivial plays now but everyone knows what ignoramus means. Or rather what we have made it mean: actually, in law the Latin tag meant "we ignore it," not "we do not know," but an ignoramus is ignorant, not cautious today. Shakespeare gave us shylock (a money-lender), romeo (lover), benedick (married man), but some of his characters are so vivid people can only be said to be Hamlet-like or a sort of Macbeth or Lear; somebody might be "an iago" but one can only say "he acts like Othello". Lesser playwrights have left the word and more or less disappeared: take lothario (lover-- the original's "gay Lothario" has fallen victim to modern slang) from a play by an editor of Shakespeare, The Fair Penitent (1703) by Nicholas Rowe.

In 1672 George Villiers, Duke of Buckingham, and his friends wrote The Rehearsal to mock Dryden's swashbuckling heroic dramas of The Conquest of Granada type, resounding with names like Almanzor. They created a Drawcansir (I think from draw a can of ale, sir) and today a drawcansir is still a swashbuckler, though the word is obsolescent; so, too, is bobadil (a swaggerer), from the character of that name in Ben Jonson's Every Man in His Humour (1598), which I trace to Abu Abdullah (Father of God's Servant). The sources of words like these
grow quickly obscure as the plays disappear from the popular theatre.

Our American Cousin (Tom Taylor, 1858) was once a hit—Lincoln was watching it at Ford’s Theater when he was shot—but today no one has seen Lord Dundreary in it and so no one is likely to know that Dundreary whiskers (the drooping sort once fashionable in "swells") got their name from the play. Celadon is now the subtle green color of certain valuable pottery, but Honoré d'Urfé gave it to a character in his Astrée (1610), borrowing from the Metamorphoses of Ovid. Boniface had a long run as equivalent of "barkeeper," after the character (who was actually Bonnyface) in George Farquhar's The Beaux' Stratagem (1707). Mrs. Grundy, personification of prudery, was the gossipy neighbor in Thomas Morton's once smash melodrama, Speed the Plough (1798).

More words from the onomastics of the English drama include danse macabre (an old play on Judas Maccabeus), mephistophelian (from Dr. Faustus, reinforced by poetry and opera), machiavellian (from the villains of the Elizabethan stage modelled on the Italian author of The Prince), pageant (from the medieval wagons, now in the sense of "show"), and so on; this is an area of my expertise and the list could be long. Other literatures are (to my knowledge) deficient in eponyms derived from drama, stronger in those from poetry and the novel. French (for instance) from literature has given us alexandrine (from an epic on Alexander the Great), bayard (from Le Chanson de Roland), chauvinism (from an 1831 work by the Cogniard Frères, but also history), gargantuan (from Rabelais), essay (from
Montaigne), rebus (from law-student satires of the Middle Ages: de rebus quae geruntur), ricochet (from the exchange of question and answer in the fables du ricochet), and a name for a cape from its tragic actor, Talma. To the French, not to English-speakers, certain names from literature have certain connotations, which is not quite the same thing as becoming common words: for example, Alphonse (from a Dumas, fils comedy) suggests "pimp," Artaban (as in Madeleine de Scudéry’s Artamène; ou, Le Grand Cyrus) suggests "overweening pride," Cabotin a ham actor, Candide (after Voltaire’s novel) an unquenchable optimist, Figaro (after Beaumarchais) a barber, Dandin (Rabelais, Racine, etc.) a judge, etc.

A distinction has to be made between an allusion to a literary character or place by name ("he’s a Tartuffe" or "this a real Gotham because of the stupidity of its inhabitants") and the use of a word that does not require or involve reference to the original ("he’s a ham," meaning he overacts like Victorian stars in Hamlet; "this is a utopian dream," no reference to St. Thomas More’s novel or his creation of ou = no + topos = place, "nowhere," which Samuel Butler just reversed in English for his Erewhon --well, almost exactly reversed). Real service to onomastic science could be rendered by a careful distinction between allusion and eponym. In fact, eponym needs to be replaced, meaning as it does both the person after whom something has been named (William Penn is credited in an old copy of Webster’s New World Dictionary, College Edition, on my desk, as "the eponym of Pennsylvania," which as a matter of fact is wrong) and the name derived
from a person (Elizabethan is an eponym from Elizabeth). We need also, as I have suggested before, to consider the literary significance of the reputations of names, their resonances: Hollywood means "movieland" and maybe "tinsel;" Brighton and Bognor Regis have different reactions built in, though both read also as "seaside resorts." (I tackle SoHo in Onomastica.)

Another source of information, awaiting research in depth, is the history of the meaning of words from literature and folklore. Take, for example, the word tripos. In olden times it was a custom at Cambridge for a sort of Lord of Misrule to sit on a three-legged stool (Greek tripous and probably obscurely connected to the seat of oracles) and dispute humorously at what we should call Commencement. Later the verses he spouted were printed—and on the back of the verse sheets were listed the names of candidates for academic honors. In time tripos meant not the jester or his seat but the verses or even the candidates and, by extension, the examinations which qualified them for honors, first solely in mathematics and then in all baccalaureate subjects. Today students sit tripos examinations; the literary origins of the word are almost entirely lost. There are many other words which need to be investigated by etymologists and onomasticians, just like this.

Someone should write authoritatively, too, on the many words of onomastic origin one finds in dictionaries of botany and other sciences, food and drink, literary terminology, etc. German (for instance) gives us many scientific terms in common use: bunsen burner, Glauber's salts, hertz, masochism, mesmerism, ohm (and mho), prussic acid, röntgen, strass, weber (now obsolete), wolfram, zeppelin, zinnia, und so weiter.
Zinnia reminds us how many flowers and plants, etc., have been named for botanists and others, their names Latinized (camellia from Joseph Kamel, a Moravian Jesuit) or simply given Latinate endings (Fuchsia from Leonard Fuchs, German botanist). Mexico contributes place-names (sisal from a port of that name in The Yucatán; jalap, a purgative, from Purga de Jalapa, that is Xalapán, Nahuatl for "sand by the water") and Italy problems (bergamot aromatic oil comes, like the tapestry of that name, from Bergamo; but a bergamot pear is Turkish: beg (prince) + armudi (pear), as the German word for it, Fürstenbirne, makes clear) and China names for tea which look like place-names to us "white devils" but are not (congou black tea is in Amoy k'ung fu ch'a = work-expended tea; pekoe is from peh = white + hao = down), picked while the down is still on the young leaves; souchong is just siao chung = small sort; these are no more place-names than the often-mistaken pongee used of silk: that is simply pun ki [own loom], that is pun cheh [ homemade]). But, though jordan almonds are from gardens (jardin) and not the Holy Land and scuppernong wine from an American place-name (not to mention the long list of French wines: bordeaux, beaujolais, etc., from French place-names), for the names of flowers and plants we mostly go to personal names, from guassia (from the Ashanti or Fanti name Kwasi = born on Sunday) to murphy (slang for "potato," also called a mick and a donovan, etc.) to Achillea, Albertina, Alexanders, Alfonsia, Andromeda, Arethusa, Aristotelia, Artemisia, and on and on down the alphabet. American names may give us mostly articles of violence (or so it seems from bowie knife, browning auto-
matic, colt revolver, derringer pistol, gatling machine gun, winchester rifle, very pistol, etc.) but look at the French for flowers: aubrieta (named for Claude Aubriet, 1763), begonia (named for Michel Begon, d. 1710), bougainvillaea (named by or after a French navigator, Louis-Antoine de Bougainville, 1729 - 1811), filbert nuts (for noix de filbert = St. Philibert's nut, which ripens around the time of his feast day, 22 August), gloxinia (named for B.-P. Gloxin, who described it in 1785), jenneting the early apple (pomme de Jeannet in Norman French), marguerite named for some Margaret, nicotine (named for Jacques Nicot, French ambassador at Lisbon, who introduced the New World weed into France, 1560), and so on and on. Note that these French names for plants were named after, not by, the people whose names they contain. A whole study could determine who named what (magnolia, montbretia, etc.) and why.

Turning to the dictionary of literary terms, what better task for the student of literary onomastics than to trace the names in use in description of literature? Place-names have given us Academy, Arcadian, Attic (as in Attic style and Attic salt), Billingsgate (from the fish market), Gasconade (from boasting Gascony), Grub Street (really Fleet Street), limerick, Oxford Movement, Parnassus, Wardour Street English (from London dealers in cheap antiques), and hundreds more. Personal names are seen in such as Adonic verse, Augustan Age, Bacchius, Baconianism (or Non-Stratfordianism), Bowdlerize, Ciceronian, Clerihew (that, oddly, is a middle name, not a surname: Edmund Clerihew Bentley), Goliards, Leonine rhyme, Marinism, Marivaude, Neo-Platonism.
and Platonism, Petrarchan sonnet, Phillipic, Pindaric ode, Pre-Raphaelites, Sapphics, Skeltonics, Spenserian stanza, Spenserian, and so on. From the title of one drama we get the name of a whole school of drama: Klinger's play of 1776 gave us Sturm und Drang. From a character in Ariosto's Orlando furioso, the boasting rhodomontade; from a stock character of Roman drama, miles gloriosus. From a fake author's name, Ossianic; from a timid author's signature, Waverley novels. From insults in criticism we get The Satanic School (Robert Southey's Vision of Judgment, 1821), The Spasmodic School (W. E. Aytoun, 1854), and modern drama's Cup and Saucer Realism and Kitchen Sink School. Invented authors yielded The Marprelate Controversy and The Scriblerus Club. A dictionary of literary terms, like a dictionary of pseudonyms or a dictionary of character names, yields much to the studious onomastician.

Those familiar with foreign languages can pursue (say) harlequin, pasquil, scaramouche, even syphillis in Italian literature and el dorado and quixotic among other eponyms of Spanish. Experts in American slang (or converts to this fascinating subject) can work on words from the films (ameche = telephone) or the Wild West (Annie Oakley = complimentary ticket, now being replaced by freebie as the image of that circus star shooting the aces out of playing cards fades) or popular (I suspect most Americans' superman is from the comics, not Shaw or Nietzsche) or "high" literature (which gave us babbitt and much more), not forgetting (I trust) that Dixiecrat goes back ultimately (as do more words than you might suspect) to a name in a song.
Of course there is The Bible and classical and other mythology and words from names in folklore and jokes and magical incantations and many other literary sources. I shall not expatiate on those in this talk, partly because I believe you may have had enough erudition (or ennui) for one occasion and partly because they deserve extensive comment: I propose to publish papers on these and other, related topics in journals of onomastics, classical studies, etymology, and other subjects, during the coming year. You may look for my findings there.

I shall publish also on words derived from British and other place-names and perhaps may venture into the field of American words. (Just one sample of the interest there: the word catboat for which una is a synonym. Why? Because the first boat of this sort to arrive in Britain from America was called the Una (1853) and the British began to call all such boats by that name; a name, in fact, which may have been that of some skipper's or owner's wife, it is true, but clearly derives from British literature, The Faerie Queene.)

Here I suggest that other scholars of literary onomastics extend their researches into new fields. Hagiography has been little studied in this connection, but you already may know tawdry (from the cheap trinkets sold at the fair of St. Audrey), catherine wheel (from the method of martyrdom of St. Catherine of Alexandria), crispin (French for "shoemaker," where an awl is lance de crispin) and such oddities, perhaps, as sanbenito and jarvey (coachman). Proverbs and folklore and science fiction and popular culture and many other kinds of literature are rich in onomastic information and awaiting the ingenious and the
industrious. Some of this material will require unusual language skills: you may know where djinn and open sesame come from, but you would have to be expert in Persian to add examples to (say) azadarac (a kind of tree): the Persian story tells how Medjoun, lover of Lelia, spared a certain tree because he thought it was as beautiful as she was (azad = free and dirakht = tree, that is spared from the axe). If our group does not have them, the time has come for us, on the basis of what we have learned of names and words in the languages we do command, to encourage scholars in other languages to turn to this type of etymological and onomastic study. Professor Rajec's admirable bibliography indicates that in many languages scholars have learned to appreciate onomastic devices in the novel. It is time to branch out, for soon we must have a theory and methodology of literary onomastics which will embrace all literature, and we require more types of information before these important tools can be intelligently formulated.

Why not, for 1980 and beyond, resolve to redefine "literature" and extend the borders of literary onomastics beyond what has already become familiar to us?

Leonard R. N. Ashley
President, The American Name Society
Professor of English
Brooklyn College of
The City University of New York
NOTES

1. Later this year an ANS panel will be part of the annual meeting of The Popular Culture Association of the South. I hope that this outreach will be a yearly event for ANS and I am pleased that John Algeo and others have helped me to institute this important connection between onomasticians and students of popular culture in all its phases. From this Conference on Literary Onomastics' recent concern with the detective novel and other popular fiction came the idea for, and the personnel for (in large part), this year's panel on names in fiction.

2. Elizabeth M. Rajec, *The Study of Names in Literature* (1978) lists interpretations of literary onomastics and reviews of the same, primary sources (authors' comments on their coinage and employment of names in literary works), and a spectrum of reference sources but neither here nor in the relevant journals (*Anthroponymica, Beiträge zur Namenforschung, Literary Onomastic Studies, Mitteilungen für Namenkunde, Naamkunde, Namenkundliche Informationen, Names, Onoma, Onomastica* (from Paris and Wroclaw and Winnipeg), *Onomastica Yugoslavica, Onomastica Slavogermanica, Onomasticon, Onomata, Publications of the South Central Names Institute, and Revue Internationale d'Onomastique*) or new publications of which I know, soon to appear, such as *Connecticut Onomastic Studies* and selected papers of The Names Institute (Fairleigh Dickinson University, to be entitled *Pubs, Place-Names, and Patronymics*) is there nearly enough on the theory and scientific
practice of literary onomastics. Perhaps this is why one sees so little (or nothing) on literary onomastics in convenient guides to British and American literature (or world literature, such as Hopper & Grebanier's *World Literature* or Hornstein, Percy & Brown's *A Reader's Companion to World Literature*), a dearth of literary onomastic terms in Potter's *Elements of Literature* (1967), Barnet et al.'s *A Dictionary of Literary, Dramatic and Cinematic Terms* (1971), Shaw's *Concise Dictionary of Literary Terms* (1976), or such handbooks as Holman's *A Handbook to Literature* (Third Edition, 1972). Sheldon P. Zitner excludes literary onomastics from *The Practice of Modern Literary Scholarship* and you will not find "Names" or "Onomastics" in the index of even the revised edition of Richard D. Altick's influential *The Art of Literary Research*. We are beginning to get names study noticed in composition texts but still there is nothing about it for college students in introductions to criticism such as Rohrberger & Woods' *Reading & Writing About Literature* (1971), Cohen's *Writing about Literature* (revised 1973), or Symes' *Two Voices: Writing about Literature* (1976), to name a few. Why have we on the one hand not systematized enough for scholars and on the other not reached students? We need to establish both terminologies and lines of communication to the teaching profession and the next generation of scholars.

3. Gerald Cohen (University of Missouri at Rolla) is editor of *Comments on Etymology*.

4. Just before Eric Partridge's recent death I was able to have from him in his own hand his thanks for a number of additions and corrections
I respectfully offered for his catch-phrase book. Subsequently I compiled a list of some 500 catch phrases he missed (many of them American) to which I believe further research could add substantially more. I intend to communicate them to his successor. Having myself published on the British slanguage (for food and drink, money, folklore, sex, Cockney rhyming slang, etc.) I am tremendously indebted to Mr. Partridge, a prodigious scholar of all aspects of unconventional English, a man whose death is a great loss to the world of learning.

5. Other languages also have words derived from nonsense refrains in songs; one French example is *loo* (in connection with the card game, not the British slang for watercloset, which came from *gardez l’eau* = watch out for slops thrown from windows): the seventeenth-century refrain was *lanter[e]lu*. There is an amusing and informative article to be written on these.

6. In the coming year I propose to write a paper on "Patterns of Cultural Transmission Illustrated by Place-Name Etymology." Seldom do language artifacts come to us with the "place of origin" more or less stamped on the bottom; toponyms which have become words can tell us a good deal about international trade routes and other matters. The field is wide open for research.

8. Flepergebet was a character in the old Morality Play of The Castle of Perseverence; he surfaced again in Harsnet's Popular Impostures (1603), which is in my opinion where Shakespeare got Flibbertygibbet for King Lear (III, iv, 20) if the word was not in common speech in his time. But it was Scott who made the word a noun, defined in the newest dictionary in my collection (Oxford Advanced Learner's Dictionary of Current English, 8th impression of the Third Edition, 1978) as "frivolous person too fond of gossip," though I have often heard the word used to indicate a person thought flighty.

9. Alterations in the meanings of names as they pass from works of literature (characteryms or place-names) to common vocabulary (nouns and adjectives) is a subject that would reward investigation.

10. I discussed the fictive names of Restoration and eighteenth-century comedies and farces in a paper before ANS some years ago. I made the point that it is not sufficient in onomastic research to compile mere lists, amusing as the names might be (Sir Novelty Fashion, Lord Foppington, Lady Teazle, Bayes, Horner, and so on), but that one must seek for explanations for these coinages in the nature of the art and its audience and the intentions and approach of the dramatists. Every onomastic study dealing with (say) a drama gives us the names and some go farther, to interpret their meanings. But, for instance, it is not enough to point out that the character names in Waiting for Godot (Vladimir, Estragon, Lucky, Pozzo) are Russian, French, English, and Italian; we must be told what this signifies, how the names function in the text and the extent to which Beckett can or does expect the
audience to perceive these subleties, the possible effects of their failure to do so, etc. Are we supposed to notice that the characters in Pinter's *No Man's Land* have the names of famous cricketers? Am I correct, having discovered this, to work up an interpretation to which this is a key: territoriality, a game, knocking someone out of the game, defending the wicket (the wicked?), etc.? Or have I fallen into a pit which I myself dug, when Pinter (an ardent cricketer in "real life") was just amusing himself or (perish the thought!) deliberately attempting to stymie weird readings of this very sort? What are the rules of *reading out* and the dangers (rewards?) of *reading into* literary works? It begins to seem that the "hard names" (Sir Tunbelly Clumsy, Voltore, Corbacio, Corvino, Malvolio, Benvolio, Hautboy, Hester Prynne, and so on) are really the "easy" ones" --as I once observed in one of these conference papers -- and that the real problems arise in coping with such questions as what it means that Copperfield is named David and Twist is named Oliver or why the principal figures in another book are Jews named Brenda and Neil, or a Catholic named Bernard, etc.

11. There needs to be a study-- it would not be difficult to do-- of how polysyllabic names lend dignity to heroic tragedy, are manipulated by Marlowe for incantatory effect, and so on. Imagine "The Fall of the House of Ussher" with twins named Bill and Sue.

12. The tender innocence of Céladon made his name seem suitable for a pale green color. Names and colors. Now, in *The House of Bernada Alba*...
13. Peter Fryer's *Mrs Grundy: Studies in English Prudery* (1964) referred to Mrs Grundy as "remaining (though rising 170) a pretty energetic and persistent old person, who very much wants to regain her influence over other people's lives." She was the neighbor whom Dame Ashford continually feared in the play ("What will Mrs. Grundy say?").

14. William Penn declined the honor and suggested that Pennsylvania be named after his father, Admiral Penn, which it was.

15. Dr. Arbuthnot (the Queen's physician) and his eminent friends in the coffee-house clique (Pope, Gay, Congreve, et al.) around 1714 invented a pompous pedant and began to confect *The Memoirs of the Extraordinary Life, Works, and Discoveries of Martinus Scriblerus.*

The Latinized scholarly name I have discussed in a paper years ago in names about the classical pseudonyms of the Renaissance and the scholarly use of Latinized names later (or the -us, anyway) will undoubtedly come up as a minor point in my forthcoming "Onomasticon of Roman Anthroponyms" (with Michael Hanifin for *Names*). Small traditions behind naming (as well as customs involving the handling of names in the speech of various cultures and times, mentioned in a previous paper for this conference) need more attention in literary onomastics. Degrees of familiarity in plays and novels, for instance, are often subtly conveyed by names and too many critics miss points entirely. Once again, it is not enough to say what names mean; one must be able to explain how they function and what they convey.
16. **St. Audrey** became *tawdry* just as **St. Olave's Street** in London became **Tooley Street**. A *sanbenito* was a penitential garment worn at the auto-da-fe. (Now there is an insight into a culture through the language: torture and execution as an "act of faith"!) It resembled the habit of the order of St. Benedict (gown, scapular, etc.) but the colors were yellow with red crosses for the penitent sinner and black with red flames and devils painted on for the impenitent. (Why must the devil have all the nice clothes as well as "all the good tunes"?)

Grose's *Dictionary of the Vulgar Tongue* (1796) traces *jarvey* to a surname (Jervis, Gervais) but I think it comes from St. Gervaise and because he was scourged to death and his symbol was a whip. What better way to suggest a coachman's equipment? By the way, St. Audrey's name was not Audrey but *Æpelpp* and she was the daughter of Anna--King Anna, in fact, of East Anglia. But Ethelrida became patron saint of Ely and somehow St. Audrey. It's a long story. Thank you for your patience with the rest.