REVIEWS

Dictionary of Real People and Places in Fiction. M. C. Rintoul, ed. New York: Routledge, 1993. $75.00. Pp. 1194 with indexes.

M. C. Rintoul spent 30 years on this labor of love. Her staff of able British sub-editors (which accounts for the book's leaning more toward British than American literature, though both are addressed) has produced a useful reference guide to the real persons, places, animals, houses, towns, roads, clubs, societies, newspapers, magazines, ships, etc., which have appeared in fiction under other names. Thus the title misleads if one expects to find here instances of (say) George Washington or New York City appearing under their real names in fiction. Nor will you find reference to Balzac, Tolstoi or Thomas Mann. We do, however, learn that it was the boxer Jack Burke whom George Bernard Shaw had in mind in *Cashel Byron's Profession*; that Dickens' Princess Puffer in *Edwin Drood* was based on the mistress of an opium den in Whitechapel whom people called either Opium Sal or Sally the Opium Smoker; that Theodore Dreiser and other members of his large family (including the brother who went under the name of Paul Dresser) appear often in Dreiser's works, and that many other authors used their friends and relatives and acquaintances as models for literary characters; that 175 Newport Lane in Burselem (Staffordshire) appears in Arnold Bennett's *Clayhanger* trilogy as 15 Lessways Street, Turnhill; that Ravelston House in Edinburgh was the Tullyveolan of Sir Walter Scott's *Waverley,* a novel full of historical personages under fictional names; that Schomberg's Hotel in Conrad's *Victory* was the Hôtel du Louvre in Singapore and that Powell's *Casanova's Chinese Restaurant* is Maxim's Chinese Restaurant in Soho; Maugham's *Le Chien Noir* in *The Magician* is Paris' *Le Chat Blanc;* that Capri appears as bòth Nepenthe (Norman Douglas' *South Wind)* and Sirene (Sir Compton Mackenzie's *Vestal Fire).*

Capri is a useful example of how life and literature are linked and how satire most especially takes cracks at real people and places. Capri was at a certain period a convenient exile for English homosexuals such as the notorious Norman Douglas and the cliques formed there assemble and reassemble in various fictional disguises. E. F. Benson put himself (and maybe other easily recognized personalities such as the interior decorator Lady Colefax, who liked to decorate her rooms with celebrities) into both Mrs. Map and Lucia in his series of novels. Benson is also more or less recognizable in cameos in the works of others, I think, though this book does not list examples. Sir Compton Mackenzie and his wife appear in D. H. Lawrence's works but oddly not in the chronicles of their Capri set. Norman Douglas also appears in some Lawrence fiction and in Sir Osbert Sitwell's *Donald McDougall* as well as Aldous Huxley's more famous *Chrome Yellow.* W. Somerset Maugham appears in his own novels in various guises (as spy, medical student, etc.) but the Rintoul book seems to have missed his appearance in an Anthony Burgess novel, *Earthly Powers.* John Ellingham Brooks appears as G. Etheridge Hayward in Maugham's *Of Human Bondage* and his rich, brief, lesbian wife Romaine Brooks appears as Olympia Leigh in Mackenzie's aptly titled *Extraordinary Women.* Nobody seems to know the original of Mrs. Wentworth-Brewster of Sir Noel Coward's hilarious song, "In a Bar on the Piccolo Marina," and indeed the model may have been either a male or a female. The little Capri bunch is sufficient to show how *romans-à-clef* spring readily from semi-secret little groups of individuals drawn together by shared interests and given somewhat to in-jokes, necessary or simply flamboyant disguises, etc. It is not essential to know the identities of Cyril (Cecil Beaton), Grace (Grace Moore), Elsie (Elsa Maxwell) et al. to appreciate Coward's "I Went to a Marvelous Party," which, being a song, is not included in this dictionary anyway, but it helps to have the real names and facts of "people's behaviour away from Belgravia" to prove Coward's assertion that "the Riviera is really much queerer than Rome at its height." To the enjoyment of eccentricity, gossip lends a spice. A lot of the appeal of the novels of writers such as Huxley has been lost now that the people he pilloried

have been generally forgotten. Claret ages; champagne left open loses its sparkle.

More importantly, tracing down the originals of literary characters emphasizes how much fiction is based upon fact and identifies authors who are more retelling than inventing their stories. Joyce experts seize upon his use of real Dublin personages and places. It is another aspect of the critical nitpicking such writers as Joyce invite. Hardy's Wessex has real-life people and some real-life places in it, but his new names are usually quite uninventive and the sole onomastic interest lies in the fact that he changed names at all, just to underline that even real places become fictional places when used as springboards for imagining a world. I was surprised to learn that some of the caricatures in Dickens (Squeers, for instance) had real-life counterparts, though I have always believed that deeper digging in Dickens would show that he invented less than he is usually credited with. Dickens drew a great deal from real life, though with a dramatic flair and, as George Orwell was shrewd to spot, a sentimentalism that vitiated all reality and made his works fantasies rather than reports from Victorian England. (For the real thing, read Henry Mayhew's *London Labour and the London Poor*). Dickens' reports on America are so skewed by spite that they are delicious as satire, worthless as reportage even when based, as in *Martin Chuzzlewit*, on real experience. Even the odd names Dickens so treasured (such as *Chuzzlewit,* which once was *Chuzzletoes* and other variations) he carefully collected from newspapers to use in his work, though this book does not undertake to trace that motley collection of real people. Moreover, Dickens in some cases obviously took only the name, not the character. Particularly, I would suggest that Dickens scholars pay more attention to the obscure reports of real crime in Victorian England. I suspect Dickens made at least as much use of such sordid stories as are found there as did (say) Theodore Dreiser in *An American Tragedy* or John O'Hara in *Butterfield 8.*

Sometimes, however, real addresses cannot be found for the fictional ones or real people precisely identified for fictional characters, however famous. Take for example Sir Arthur Conan

Doyle's Sherlock Holmes stories. The Great Detective was partly based on Conan Doyle's medical professor, Dr. Joseph Bell of Edinburgh, and Conan Doyle chose two names of prominent cricketers. But as for The Napoleon of Crime, the nefarious Professor James Moriarity, Rintoul suggests the name could be from James Payn (who looked in life as cadaverous as the professor was said to) and George Moriarity (a criminal in the news in 1874), while the nature of the character may have come from Conan Doyle's acquaintance with Major-General Alfred Wilks Drayson (mathematician and astronomer) and some of his crimes from the exploits of "Harry Raymond" (real name: Adam Worth), a clever crook who himself was called "The Napoleon of Crime." It is probably best to say that no real people or places appear in fiction (or even autobiography), that everything in a work of fiction is fictional, and (at the same time) that practically nothing fictional is without some origins and influences from the real world. Some novelists are just more autobiographical than others (Bellow, Kerouac, Dorothy Richardson, Brett Easton Ellis) or borrow more from real life (Mark Twain's Huck was a real boy and so very likely was J. D. Salinger's Holden, but Rintoul misses both these authors, among many others, while including extremely negligible British authors). Writers may snatch a mere name or an individuating gesture or speech tic or whole character from reality. Chiefly they select elements to combine in ways they may themselves not be able to pick apart. In the end one can no more say that "Sapper" (H. C. McNeile's Bulldog Drummond) is Gerard Fairlie or that Dorothy L. Sayers' Lord Peter Wimsey is Charles Crichton (or maybe Eric Whelpton) than we can say Lord Byron was exactly like the vampire Lord Ruthven in Dr. John Polidori's *The Vampyre* or that Sinclair Lewis' wife Grace Hegger Lewis was just like the characters she was said to resemble (Mark Schorer alleged it was "obvious enough") in various works such as *Arrowsmith, Dodsworth, Half a Loaf, The Trail of the Hawk.* Literary artists from Chaucer and Shakespeare to those of today work with what they can beg, borrow, steal, or on occasion create from whole cloth. The extent to which the identification of historical persons and places is possible and is useful in illuminating the works

in which they occur — all else is trivia — is decidedly limited. Samuel Taylor Coleridge (who is pretty clearly parodied in comic works by Thomas Love Peacock; even Henry James says he "saw a little story" in reading of STC's appearance) pointed out in *Biographia Literaria* that fancy differs from imagination in that "the esemplastic power of the imagination" irretrievably transforms its source materials: sand and blue dye, exposed to a sufficient heat, fuse into blue glass and the constituents can never be separated again. Eight hundred pages of *The Road to Xanadu* did not suffice to have John Livington Lowes explain the materials and methods of Coleridge's "fragment of a vision" which can be printed on little more than one page.

We may say that for creators of journalistic and historical fiction and for writers of fancy and realism this source hunting for names provides evidence of their dependence upon sources. Moderns (or are we now post-postmoderns?) may lack the background for historical scholarship — it is astounding how little some of the most published critics of today have actually read in our specialist biz — but they do like to babble about intertextuality when they can. For writers of true imagination, literary history and other literary works and all the styles and source materials explain nothing significant about the final product. William Bird and the author himself may have gone into Hemingway's Jake Barnes but Jake is neither of them in *The Sun Also Rises.* Hemingway's reliance on friends and acquaintances is more a reflection of the style and purpose of fiction in his time, and the nature of his lifestyle and limitations of his artistic abilities, than a history of *clefs.* George Eliot and Faulkner (the latter scandalously scanted here) also worked a great deal with creating fictional universes that took real people and places as points of departure. Even — back to Lord Byron and one of his most interesting statements — artists who spin the whole thing out of themselves, like spiders, need "twigs of fact" to which to attach their intricate and delicate webs. Lazy or only slightly talented writers and those with a habit of working from the accidents and adventures of life (such as the extremely talented W. Somerset Maugham, who has gone less fully appreciated than he deserves

because his notebooks and *Summing Up* make it abundantly clear how much he took directly from personal experience and found objects and people) may seize upon a colorful eccentric (like Sybil, Lady Colefax, mentioned above). Lady Colefax tried to fill her rather dreary house (Argyll House in The King's Road at the corner of Oakley Street, Chelsea) with social lions. Sir Osbert Sitwell, who lived across the street, joked waspily about "The Lions Corner House." Lyon's Corner House was, of course, a chain of tea shops greatly frequented. If you like this little gem, you'll love this delicious factcake of a book.

Perhaps a knowledge of the "real" persons and places behind fictional names may in a few cases lead scholars to greater understanding of fictional characters and the nature of fictionalizing, but for most people this *Dictionary of Real People and Places in Fiction* will be just another one of those reference books crammed with trivia that are put together with such enthusiasm and energy (if not balance or completeness) that seduce us, when we try to look up one item, into browsing happily for a long time. Start by trying to find out who the original "Mr. Kurtz" (of "Mr. Kurtz, he dead") was. You won't get a definitive answer. But you'll wind up discovering whom Maugham parodied in *Cakes and Ale* if not enough of the victims of Sir Angus Wilson (many of whom I happen to know, only two of whom Rintoul's book identifies) or the appearances of (say) W.H. Auden. At least one of those, of course, is not in prose fiction but in a Harold Pinter play. I suppose we need a companion volume for the drama. The short story needs fuller coverage, too. I think when I see that Ms. Rintoul notices only Whittaker Chambers in the novel by Lionel Trilling that Trilling was much better in a short story in which, disguised, appeared my colleague at Brooklyn College, Allan Ginsberg, who (like other Beats) appeared in a number of literary disguises of which the British seem to be ignorant.

Leonard R N. Ashley
Brooklyn College, CUNY

Dictionary of Ukrainian Surnames in the United States. By Stephen P. Holutiak-Hallick, Jr. Duluth, GA: Slavic Onomastic Group, 1994. Pp. 493.

Ukrainian scholarship in the United States has grown with the publication of this work. This welcome volume is a notable milestone in the scholarly career of the author and in the study of Ukrainian onomastics.

Stephen Holutiak-Hallick's interest in onomastics was begun and nurtured at The University of Manitoba in Winnipeg, Canada, with his Master of Arts thesis "East Slavic Surnames in Western Pennsylvania and Ohio" in 1969. Although the work has remained unpublished, it was shelved within the archives of the University, acting as an inspiration to the author for expansion of the Ukrainian onomastic data base and for his research on Ukrainian surnames in the United States. In 1974 F. Bogdan published in Vancouver a dictionary entitled *Ukrainian Surnames in Canada* and Stephen Radion followed soon thereafter from Melbourne with his *Dictionary of Ukrainian Surnames In Australia.* Thus, the only remaining unfilled gap in Ukrainian immigrant onomastic studies was a major work on Ukrainians in the United States. Now, quite pleasantly and unexpectedly, Stephen P. Holutiak-Hallick, Jr., using his thesis as a basis, undertook the huge and difficult task of gathering, organizing, and explaining Ukrainian surnames in their various American adaptations and variations (i.e., those preserved in colloquial-conversational as well as written forms). It is with much credit that we underline the effort expended and the great number of sources utilized. Holutiak-Hallick cross-referenced numerous sources such as the Ukrainian ethnic press, church bulletins, Ukrainian-American organization almanacs, calendars, financial report books and text materials of the Ukrainian diaspora, as well as Ukrainian community telephone booklets. However, most noteworthy is the cross-referencing of the data with gravestone markings and other monuments in Ukrainian-American cemeteries. This is a first in Ukrainian onomastic studies. The author has demonstrated solid, objective research, as well as an all-encompassing interpretation of the material gathered. For

Ukrainian onomastics this work establishes a new level and sets a new standard of onomastic research.

The text is prefaced with three articles. In the first, Larysa Zales'ka-Onyshkevych addresses Ukrainian family names in general. Next, Anotole Wowk discusses Ukrainian surnames in English and the problems immigrants were confronted with when faced with various transliteration systems. Finally, Holutiak-Hallick analyzes the Americanization of Ukrainian surnames in the United States. These articles give a comprehensive picture of Ukrainian surnames and the changes they underwent in the United States. Holutiak-Hallick accurately analyzes their Americanization and elaborates upon many onomastic questions regarding phonetics, morphology and syntax.

As with all works of this magnitude, there are inevitable problems with coverage and organization. For example, there are some surnames missing from the collection (e.g., *Dzydzan* and *Dz'ubko*) as well as some that are not alphabetized (e.g., *Halyk*). However, these are minor items and do not detract from the overall value of Holutiak-Hallick's work.

The author indicates that this collection consists of 12,351 Ukrainian surnames with 15,427 variations in American English. This is a substantial number of surnames. In comparison to the collections of Ukrainian surnames cited earlier, this new work not only adds to the data base but also, in many instances, outdoes them in methodology and manner of presentation. This *Dictionary* will serve researchers well in the future, not only in America and Canada but also in Ukraine.

J. B. Rudnyćkyj
Montreal, Canada
University of Manitoba, Emeritus

Exploring the Beloved Country: Geographic Forays into American Society and Culture. By Wilbur Zelinsky. Iowa City: U of Iowa P, 1994. Pp. xiv + 604. $49.95 Hardback. $22.95 Paperback.

Spanning more than forty years of scholarship, this collection of essays by North America's foremost cultural geographer evokes the pleasure one feels at a reunion of friends too long separated by the twin tyrannies of time and distance. The 21 selections included in this volume are a core sample of the close to six times as many articles and books Wilbur Zelinsky has authored (an impressive fraction of which post-date his retirement and appointment to an emeritus professorship eight years ago). The selection of reprinted articles is effectively organized into general themes of society, landscape, language, and trans-nationalism. The chronological scrambling this arrangement entails is imperceptible because the earliest selections exhibit maturity of scholarship and the most recent are infused with the enthusiasm of youth.

Zelinsky's continuing interest in the cultural significance of nomenclature is directly represented by seven selections. These include his well-known 1967 essay on classical town names in the United States and the even more remarkable 1965 mapping and discussion of generic toponyms in the northeastern states. The volume also contains Zelinsky's studies of the geographical distribution of American forenames, cemetery names, and vernacular regions, as well as two gloriously entertaining essays on our signage habits. Elsewhere in the collection, names and textual sources are imaginatively mined as primary evidence. Examples include the identification of the Pennsylvania culture region, the geography of North American ethnic restaurants, and — parenthetically — the international twinning of cities.

The balance of this magnificent anthology includes several essays devoted to the geographical distribution and/or chronology of material-cultural landscape expressions (houses, barns, cemeteries, flags) as well as a sampling of Zelinsky's writings on the geographic expressions of social identity, nationalism, religion, marriage, regionalism, and urbanity.

Easily the most all-encompassing characteristic of the collection is Zelinsky's uncanny ability to extract pattern and meaning from sources of evidence daunting for all but the most driven and patient scholar. These feats of sheer endurance probably explain why so much of Zelinsky's pioneering work has never been replicated in comparative research. These feats, a kind of prophetic cultural foretaste of remote sensing and GNIS, deserve at least a capsule description. More than three decades before the creation of the Geographic Names Information System by the United States Geological Survey, Professor Zelinsky compiled the generic nomenclature of physical features and places in the northeastern United States. He achieved this by examining *every* large-scale topographic map of the region. From Maine to Kentucky this contiguous map coverage spanned close to 200 feet of paper. Completed in the twilight of the punched card era, the forename analysis published in 1970 began with 93,740 observations. Zelinsky's identification of the 3095 classical town names in the United States entailed poring over 114,000 atlas index entries as well as numerous post office lists and published census volumes. His profile of North America's vernacular regional terms began with systematic scrutiny of 276 metropolitan telephone directories. Yet, despite these and many other monumental feats of data compilation and fieldwork, Zelinsky's writing has consistently achieved clear synthesis, even given the challenges of interpretation posed now and then by factor analysis. With but a few exceptions, the many maps, diagrams and photographs in the volume have stood the tests of time and reproduction. They are effective testament to Professor Zelinsky's faith in spatial pattern and the visible landscape as culture's most legible texts.

This volume of essays is certain to reach readers who have hitherto encountered few of Wilbur Zelinsky's writings except perhaps the recently revised *Cultural Geography of the United States*. The republication of so much of his work is doubly gratifying because the "new" cultural geography has tended to neglect its significance. I counted a mere handful of citations in some of the most widely read polemic and methodological works in cultural geography published since the early 1970s. The same books, it is worth adding,

also tend to overlook the cultural significance of landscape nomenclature. The lasting value of Wilbur Zelinsky's work is certain and it is a pleasure to see it made so easily accessible. Its immediate value will be to restore some balance of perspective on method and discourse in geography's most human sub-discipline.

Darrell A. Norris
State University of New York, Geneseo
norris@uno.cc.geneseo.edu

Names and Naming in Joyce. By Claire A. Culleton. Madison: U of Wisconsin P. 1994. Paper. Pp. xi + 148.

In the multi-lingual, punning dream language of *Finnegans Wake*, James Joyce writes that "when a part so ptee does duty for the holos we soon grow to use of an allforabit" (18.36-19.02). Claire A. Culleton explains in *Names and Naming in Joyce* that a name, for Joyce, as suggested by this quotation, "is a small, petit (ptee) part for the whole, an 'all' for a 'bit'" (112). Joyce exploited the textual possibilities of naming more than any other modern writer, enlisting a wide variety of linguistic and rhetorical techniques to squeeze as much meaning as possible from his characters' names. His extensive naming strategies, which are "grounded in the Irish literary tradition of magic, creation, power, and rhetorical one-upmanship" (7), are an essential feature of his "hetero-glossic" aesthetic. Annotated catalogs of Joyce's names by Adaline Glasheen, and by Shari Benstock and Bernard Benstock, have been available for some time and have proven to be of indispensable utility in decoding Joyce's texts, but *Names and Naming in Joyce* goes much further in aiding the reader's comprehension of Joyce's complex aesthetics. Culleton's study, the first extended analysis of the naming techniques and patterns in Joyce's canon, identifies the onomastic

principles that underlie the extensive name-play evident in Joyce's literary "funferall" and explores the personal, political and patriarchal implications of this highly revealing aspect of his art.

Culleton offers valuable insights into Joyce's allusive method of naming, including his transformation of the conventional literary allusion from textual ornament into a powerful tool for augmenting themes and pointing "to references outside the text that enlarge our understanding of particular passages" (10). Joyce adds layers of meaning to his prose by using names as a shorthand that "remind us in capsule form of the full context from which the reference is drawn" (12), as is the case with the name of Captain Sinico in "A Painful Case." Readers familiar with Joyce's preoccupation with the great Irish politician, Charles Stewart Parnell, will recognize, Culleton believes, that the name Captain Sinico is an encoded reference to the ironic, adulterous *sin* that brought down Parnell and the Home Rule movement of the time as a result of the exposure of his adulterous relationship with *Captain* O'shea's wife Catherine or "Kitty." But Joyce can just as readily mock the expectations names naturally arouse in readers, as suggested for instance by the ironic title *Stephen Hero* for his novel about what is in reality the disillusioned progress of the callow, self-styled artist, Stephen Daedalus. Similarly, throughout the canon of his works, Joyce fabricates networks or "mosaics" (Joyce's word) of associations that capitalize, whether seriously or comically, on the nominal appropriateness or irony of names.

Especially interesting is Culleton's discussion of Joyce's creative mimicking of the onomastic processes which alter names over time. She critically illuminates his manipulation of onomastic history most notably as it occurs in the "Oxen of the Sun" chapter of *Ulysses*. Here Joyce mimics a "previously uncharted" historical development, the "corruption of the Irish patronymic throughout history, throughout politics, and throughout the various phonetic changes of the English language" (54). Culleton skillfully delineates how he parodies the genealogical progression "from clan names, to names containing Mac and O', to Roman, Norman and French, Anglo and Protestant, and modern pseudonyms" (54-55) in a manner that supports the narrative and thematic development.

Culleton also addresses, in a chapter previously published in the December 1991 issue of *Names*, Joyce's apparent concern with the patriarchal authority of naming. Joyce, she proposes, steers women characters such as Molly Bloom to autonomastics, or self-naming, as an act of self-definition and defiance of patriarchy. Molly Bloom's use of Madame Marion Tweedy for her stage name, as well as her preference for Mrs. Marion Bloom instead of the more conventional Mrs. Leopold Bloom, represents, Culleton points out, an assertion of marital independence.

Also of interest is an extended analysis of the "Scylla and Charybdis" chapter in *Ulysses*, focusing in part on Joyce's use of retributive nameplay. Culleton explicates how Stephen Daedalus, within his interior monologue, emasculates his literary opponents at the National Library by distorting their patronyms. The effeminate Mr. Best, for example, becomes "beautifulinsadness Best", and by means of a Shakespearean pun, "Mr. Secondbest Best", whereby Stephen mentally prevents him from continuing his family line (99). Culleton also adds another perspective on the controversy over the climax of "Eveline," a story in *Dubliners* in which a young women seems to flee a chance for a better life when she refuses to board a ship bound for Buenos Aires with a man who presumably loves her. Though many readers regard Eveline's last minute about-face as another example of the moral paralysis which afflicts Joyce's Dubliners generally, Culleton reads it as a triumphant act, arguing that as a consequence of not living up to her namesake Eve's example, "who is known for her inability to resist temptation," Eveline prevails (37).

This book will be much appreciated by Joyceans. Names occupy a prominent place in Joyce's works, but until *Names and Naming in Joyce* there was not a comprehensive discussion of his multifarious naming practices. This pioneer work casts important light on the way Joyce appropriates and transforms onomastic processes in the service of his art. Culleton's fine study offers, in short, many insights into this fascinating aspect of Joyce's creative experiment.

James J. Balakier
University of South Dakota

A History of English Field-Names. By John Field. London and New York: Longman, 1993. Pp. xvii + 285. $12.50. Paperback.

This is an extraordinarily interesting volume that shows how useful name studies can be to scholars in other fields. It is hard to restrain enthusiasm about such a real feast of names. The aptly named John Field has built mightily on his earlier work, *English Field-Names: A Dictionary* (first published in 1972) and his experience as editor of the English Place-Name Society *Journal.* The book appears in the Longman series Approaches to Local History, edited by David Hey. A companion volume is Richard McKinley's *A History of British Surnames.*

The opening chapter offers a discussion of placenames and field names. "A comparison of early and later forms," writes Field, "is intended to show the continuity of the naming system in much of the country, across the divide (both historical and spatial) created by the enclosure of common fields, and a similar development in parts of England in which open fields have not been traced." (1) This continuity he certainly succeeds in demonstrating.

Several chapters consider aspects of the field as a social and ecological and agricultural phenomenon: soil types, trees and hedges, watercourses, wildlife, uses for pasture and crops, the domesticated inhabitants such as oxen and bulls, shapes (including goose necked, swallow tailed, and sparrow billed), and disputes over boundaries. The possible fights between neighbors are easy to imagine if fields such as *Fingers & Toes, Devil's Elbow, Rumps and Buttocks, Hare's Ears,* and *Mallards Tail* meandered in any fashion approximating their names. In fact, some fields acquired names indicating they had been in dispute: *Disputforlang, Controvers, Challenge Moor.*

So cleverly interwoven are the names which substantiate the narrative that what otherwise might be reminiscent of reading the telephone directory becomes pure delight. Although inevitably the discussion is often on agricultural themes ("The study of field names requires an appreciation of the substantial part played by agriculture in the lives of our medieval forebears and its development in subsequent periods." [2]), there is much else, including an outstand-

ing chapter on the use of fields for religious and folk rituals and a useful concluding chapter which considers current work on field names and the prospects for further research.

Those who are seeking substantiation for theories and theses will find this an essential reference. The reviewer's interest in names associated with the Knight Templars was rewarded by *Templecroft, Templeresforlong, Le Templecroft, Les Freres,* and multiple *Temple Fields*. So was an enthusiasm for names related to bells. Fields which were an endowment for the maintenance of church bell ropes acquired such names as *Belleropes, Bell Rope Close*, and *Belstringelande*. All specialists and name collectors will want Field on fields close at hand.

However, this is decidedly a book for the browser as well as for the scholar. The groupings of field names by subject invites browsing. Indeed, there is a covert invitation to rob the refrigerator while turning the pages:

> The satisfaction of agreeably tasting foods is suggested by Sweet Tooth, in Greenhalgh and in Medlar, Yok o't Egg, in Horsforth, and Yok of the Egg, in Woodford and in other places in Cheshire, and possibly Bacon and Beans Meadow, in Waterperry. Bread and Cheese Lands, in Paddington, Bread and Cheese Meadow, in Huncote, and Banquetting Field, in Henley, suggest pleasant picnics out of doors. (109)

However,

> Picnics there may have been at some time, but the leisure alluded to was restricted, as the names probably refer merely to the place where food was eaten during haymaking or harvesting, when bread and cheese were among the regular rations allowed to the workers. (109)

There are an abundance of well-chosen illustrations and two exemplary indexes, a general index and an index of field names. The author and publishers have demonstrated with the illustrations that it is possible to reproduce with great clarity old maps and other material which elsewhere generally appears in baffling murkiness. For example, Plates 2.1 and 2.2. (12, 13) which show the community of Breedon before and after enclosure in 1758 do not require a microscope to discern the differences. The field map of Upper Broomhall Farm, Plate 9.1 (209) is another instance of this technical

triumph. Anyone planning on using illustrations in their own work would be well-advised to find out why the pictures in this book have such sharpness and definition. Longmans obviously knows something that other publishers don't.

The chapter notes are printed in good-sized type, which is increasingly rare. A bucolic color cover illustration of the Peak District in Derbyshire and the well-chosen type styles indicate that the designers and printers did their best to do as well as the author. In short, this is one of those happy occasions when one can state that a work has good prospects of becoming a modern classic in its, pardon, field.

David Hey remarks in his preface that revisionism is the prevailing mood in placename study, which has become a "minefield for the unwary" (xi). There could be no better example than this book of the new, more scholarly approach combined with readability. The volume is, like some fields, properly named a *Great Delight* and is truly a *Gold Crop*.

Paul J. Rich
University of the Americas
Puebla, Mexico
rich@rico.pue.udlap.mx

Place Names of Humboldt County, California: A Compendium, 1542-1992. Comp. Dennis W. Turner. Orangevale, CA: Dennis W. Turner, 1993. Pp. xxiv + 280. $39.00.

The culmination of more than twenty years of Turner's research in California libraries and museums is a very readable story of the distant and everyday histories of this rural California county. The paperbound volume is well-illustrated with photographs from the collection of Peter Palmquist, a noted historical photographer, and with photographs from the author's own pioneer family collection.

Front matter presents us with the image of Chinese junks, swept by easterly currents to our Pacific Northwest coastline, the crews of which may have been the ancestors of some of our native peoples. We learn then of Spanish explorers and Russian fur traders, whose legacies include the first placenames to cling to this shore. Placenames mark the transits of early explorers such as Jedediah Smith and Pearson B. Redding.

Each of the over 2000 entries contains a narrative about the name, one which might mention mule trains or Indian battles. Each entry is located by township and range where it is found within the Humboldt Meridian, and each is cross-referenced to name variants and to Indian and other historical names.

The county itself was named indirectly for Alexander von Humboldt, the early nineteenth century German botanist and geologist. *Humboldt Bay* was named first, by those who were in a race to find a supply route to the central California gold fields. Though the county was born in adventure, the cultural overlay on Humboldt maps soon commemorated the more mundane storekeeper, rancher, farmer and homesteader. An occasional lumber baron left his name on a place as the timber industry emerged as an important economic and naming factor. One of the earliest timber-related names was *Nooning Creek*, which ran alongside the "noonin' grounds," a convenient spot for the drivers of wagons hauling tan oak bark to stop at noon. Fifteen *Mill Creeks* supported sawmills. In the many populated places with the generic *camp*, a large proportion were home to loggers and their families. These camps were short-lived, enduring only until the marketable trees were gone. The remainder of the *camps* usually mark the presence of the military during the period of the Indian wars in the county.

Elk Ridge, *Bear Buttes*, and *Coon Creek* note the range of fauna, and *Alderpoint*, *Chemise Mountain*, and *Redwood Lagoon* name the flora which grew in profusion at those locations.

We also find the inventive odonym *Duncan's Churn*. To solve the problem of soft and marshy ground, old timers built "corduroy roads" by laying posts and planks side by side. Duncan Weatherby would put cream in a jar and drive up and down these roads. By the time the trip was finished the cream had become butter.

Memorial redwood groves are named features peculiar to California and especially to Humboldt County, which is home to the tallest trees in the world. Each grove is a named stand of ancient trees honoring some esteemed person. Industrialists, governors, and college presidents are remembered here.

Among Turner's several appendices are lists of railroads, post offices, and military forts where one can see the progression of named trails and wagon roads, of ferries and fords and crossings giving way to lists of named freeways and highways and bridges.

Turner lists some 300 references, including Gudde's *California Place Names* and the work of local scholar Ellsworth Pence.

This is a comfortable volume and, with its many historical photographs, suitable for the coffee table as well as the bookshelf. It is well-researched, yet remains friendly to a wide reading audience.

Joy S. Call
Miranda, California

Milwaukee Streets: The Stories Behind Their Names, by Carl Baehr. Milwaukee, WI 53207: Cream City Press, PO Box 07441, 1994. Pp. xvii + 317; $19.95 (paper); $23.00, postpaid from publisher.

This is the best of the recent streetname dictionaries. It is comprehensive, concise, contains an inclusive index, bibliography, maps, locations of maps and ordinances, the city policies on naming, thus demonstrating a thorough street knowledge of the city.

Milwaukee's history of naming policies should be read by all administrative bodies responsible for naming streets. It is a sorry history, but probably typical of most cities. In the early years, names were given as the need or impulse arose, and by 1900 the names were in a mess, despite complaints by delivery people, visitors, postmasters, and anyone else who tried to find their way around the city.

In 1913, a commission was appointed which considered the New York and Boston systems, but settled on the Philadelphia system, yet, although all wanted change, they did not want their streetname

changed, so nothing was done to carry out the recommendations. Duplicate, sometimes triplicate, names existed and no tradition on selecting streetnames existed. Another commission was appointed, with no results. However, the city engineer eliminated the duplications, the sound-alikes, pushed through continuity of the name of a street, and numbered houses. The city engineer did not always agree with developers on what to name the streets, so in the mid-1960s the aldermen took away his naming privileges. The politicians were in charge again, so now "enough deviations from the system have crept in to cause the people who worked for decades to assure uniformity in Milwaukee street naming to turn in their graves."

Milwaukee names, then, look like any other city names. Politicians name for themselves, their families, and their acquaintances. Developers sometimes deviated from this method, although prone to name for themselves and for the politician who helped them obtain their developments. Still, some early developers named for American leaders (Washington Street and Franklin Place). Some liked flora names: *Hawthorne*, *Hemlock*. Another liked state names: Idaho and *New Jersey* (but not *New Hampshire*). Another liked foreign places, so *Ahmedi* and Bombay. *Bobolink* honors a native bird.

Since naming was done by businessmen and politicians who had no great sense of humor when it came to names, curious streetnames do not exist in Milwaukee. *Fairy Chasm Drive* was named for a Lake Michigan resort, ultimately because the father of two daughters said that they looked like dancing fairies. *Falling Heath Place* was named for *Fallings Heath*, a village in England. *Finger Place* was named for Emanuel Finger. The reason for *Lolita Avenue* is not known.

In a text so carefully researched and edited, few errors occur. But I will quibble about the origin of *Luzerne Court*, which is noted as named for Anne Cesar Luzerne, French minister to the United States during the Revolutionary War. *Pulaski* in "the old Town of Lake" was changed to *Luzerne* to avoid a duplication of Milwaukee's *Pulaski Street*. The name surely is from *Lake Lucerne*, Switzerland.

In short, Baehr has produced a model text for those who compile streetname dictionaries.

Kelsie B. Harder
The State University College, Potsdam, NY