NAMES, Vol. 61 No. 3, September 2013, 174–86

Reviews

Rock and Roll Baby Names: Over 2000 Music-Inspired Names, From Alison to Ziggy. By MARGARET EBY. Pp. 341. New York: Penguin, 2012. $16.00 (PB). ISBN: 978-1592-40695-1

Music and pop culture freelance writer Margaret Eby offers an abundance of possible baby name choices for musically inspired parents-to-be. Her book sets these choices within the framework and history of the global rock and roll music industry. As stated on the back cover, the book provides "[e]verything an expectant music-lover needs to know about the lyrics, the band trivia, and other rock and roll factoids linked to thousands of popular baby names." However, though selected sections of the book list actual names that music artists have given their children, the vast majority of the book *suggests* names that rock and roll fans might want to consider in naming their children. As such, the book serves as a link to names and naming from a variety of perspectives directly or indirectly associated with rock music and the music industry: singers, songs, songwriters, bands, rock couples and groups, musical families, artists' stage and nicknames vs. real names, middle names, boyfriends and girlfriends of famous music artists, musical instruments, record labels, world tour destinations, Broadway musicals, and Bible-inspired names.

Under the broad category of rock and roll, the book is broken down into sub-genres, including jazz, blues, folk, disco, heavy metal, punk, new wave, grunge, alternative, reggae, soul, and funk, as well as genres that have influenced rock, such as country and hip-hop. Names associated with all of these genres range from traditional names, such as *Mary*, *Peggy*, *Rose*, *Sarah*, *John*, *Paul*, *Michael*, and *Patrick*, to nontraditional ones, such as *Ulrich*, *Zoli*, *Devendra*, and *Prairie* (all male names) and *Indigo*, *Jentina*, and *Zephyr* (female names).

According to Eby, "Today's babies are as likely to be named for a favorite rock song as a great-uncle. [. . .] Rock music has long been the arbiter of cool, and it's brimming with naming ideas" (ix). The concept of "cool" (if only in the mind of the parent) seems to be the operative term by which Eby gauges name choices within the book. In keeping with this perspective, by using name descriptors ranging from *cool*, *hip*, *inspiring*, *cute*, *unique*, *avant-garde*, *creative*, *charming*, *smooth*, *laid-back*, *bouncy*, *urbane*, and *instant swagger* to contrasting ones such as *edgy*, *spicy*, *bizarre*, *unusual*, *outrageous*, *awkward*, *wacky*, *weird*, *quirky*, and *avoid at all costs*, Eby offers parents-to-be a plethora of music-inspired name and naming considerations.

The book is divided into fifteen chapters, organized according to music genres and decades: from rock and roll of the 1950s to indie rock of the 2000s. Chapters feature about forty-two to forty-four male and female names listed alphabetically for each gender with the following four-entry format for each name: (1) the language from which the name derives, any variations of the name, and its original meaning in that language; (2) the name's rock and roll meaning as characterized by the person(s) bearing the name in the lyrics of selected songs; (3) related name connections to other artists and/or songs; and (4) liner notes of trivia (not all of it name-related) connected to one or more of these artists, some including brief backstories on the name of a related band, artist or song. For some names, this information is placed within shaded boxes with liner notes replaced by lyrics embodying the name (or a relevant character description) from a song by an aforementioned artist, for example, "Since I met Judy, my life has been one sweet melody" ("Judy" by Al Green, 170). The following are examples of the four-entry format for a female name and a male name from two of the book's chapters:

 DOI 10.1179/0027773813Z.00000000046

Remy

LATIN: Oarsman
ROCK AND ROLL: Tough, capable, clever
RELATED ARTISTS/SONGS: Remy Zero, Remy Ma, Remy Shand, "Remy" by Wolverines, "Remy Red" by Angie Stone, "Remy" by Ludwig Von 88
LINER NOTES: Rapper Remy Ma's real name is Reminisce Smith. She's the only female member of the Fat Joe-fronted group Terror Squad. ("Kickin' It Old School: Hip-hop and Rap," 255)

Riff

ENGLISH: A melodic phrase
ROCK AND ROLL: Improvisational, funny, popular
RELATED ARTISTS/SONGS: Riff Regan (London), Riff Raff, "Riff Raff" by AC/DC, "Riff Wraiths" by Lightning Bolt, "Big Riff" by Cave In
LINER NOTES: London singer Riff Regan, real name Miles Treddinick, is a Broadway buff; his stage name was taken from the character in *West Side Story*. ("Punk Rockers and Riot Grrrls," 182)

Examining additional chapters and examples of some of the many names featured provides further insights into Eby's application of the rock and roll baby-naming ideology, both traditional and nontraditional. The first chapter, "1950s: Rock and Roll Pioneers," features names within songs and names related to early artists such as The Shirelles, Brenda Lee, Fabian Forte, Herman's Hermits, and Little Richard. The "Pop Icons: Divas, Crooners, and Bubblegum" chapter includes names such as *Aretha*, *Bette*, *Brittany*, *Carly*, *Errol*, *Jackson*, *Irving*, and *Sonny*. The "Roots of Rock: Jazz and Blues" chapter lists names such as *Bessie* (Smith), *Billie* (Holiday), *Max* (Roach), *Thelonious* (Monk), and *Mose* (Allison).

In the "1960s: From Bohemians to the Beatles" chapter, female names *Abilene* (from George Hamilton IV), *Anka* (from Paul), *Yoko* (from Ono), and male names *Floyd* (from Pink), *Eric* (from Clapton), *Manfred* (from Mann) are presented. The "1970's: Disco, Glam Rock, and Arena Bands" chapter includes interesting names and their associations: *Bijou* (from Queen), *Lola* (from The Kinks), *Cozy* (Cole), *Nash* (from Crosby, Stills & Nash). In the "Heavy Metal Heroes and Hard-Rockin' Honeys" chapter are found *Maja* (Ivarsson), *Valhalla* (by Black Sabbath), *Blaze* (by Junior Kelly), and *Klaus* (Flouride).

The "1980s: New Wavers, Jangle Pop, and the Age of Big Hair" chapter provides female names *Gypsy* (from "Gypsy Eyes" by Jimi Hendrix) and *Peaches* (and Herb), and male names *Eno* (by The Generals) and *Sirius* (from The Alan Parsons Project).

In the "1990s: Grunge, Post-Punk, and Alternative" chapter are female names *Gaea*/*Gaia* (by James Taylor), *Olga* (from Daniel Santos), and male *Jaron* (from Evan and Jaron) and *Seal* (from Seal). The "Kickin' It Old School: Hip-hop and Rap" chapter offers *Appollonia* (from Prince), *Foxy* (Brown), *Drake* (rapper), and *Zion* ("To Zion" by Lauryn Hill). In "2000s and Beyond," we find female *Fleur* (by Crowfoot) and *Madigan* (by Tennis) and male *Phoenix* (by Coleman Hawkins) and *Zoli*/*Zoll* (from Adak).

Another feature of the book is what Eby calls "themed sidebars," additional lists of music-inspired names which are placed at the end of each chapter. Though most of these forty-four extra lists complement each chapter's specific genre and/or decade, they are not included in the book's table of contents, therefore causing the reader essentially to stumble upon them while examining the book. Thus, their seemingly random placement makes it difficult to return easily to these pages for further reference without bookmarking them. Nonetheless, interesting perspectives on rock-and-roll-related names and naming can be seen in some of the varied sidebar titles and example names that follow:

- "Frank Sinatra Baby Names": *Sheila* and *Mack* (also with similar lists for music icons Elvis Presley, The Beatles, Bob Dylan, and Johnny Cash)
- "Pioneers' Children": a list of names that rock and roll superstars have given their children, among them *Aloha Isa* (Chuck Berry) and *Knox* (Sam Phillips)

- "Just Names: Legends": iconic rock stars recognizable by only one name (*Beyoncé*, *Madonna*, *Elvis*, *Sting*)
- "Diva Name Generator": names derived from lyrics of songs by divas (*Louise*, Aretha's middle name; *Clive*, Whitney's mentor Davis)
- "Famous Guitars' Nicknames" (*Lucille* of B. B. King, *Trigger* of Willie Nelson)
- "Artists Who Go by Their Initials" (k.d. lang, J. Mascis)
- "Names That Make You Want to Sing": names within well-known tunes ("Hey Jude," The Beatles; "Sherry," Frankie Valli and The Four Seasons)
- "Rock and Roll Royalty" (Thin White Duke, David Bowie; Queen of Rock and Roll, Janis Joplin)
- "Famous Rock Couples" (Sonny Bono and Cher, Tim McGraw and Faith Hill)
- "Names That Go Together in Songs": iconic name ideas for twins or younger sister-brother ("Isaac & Abraham" by Joan Baez, "Susie & Jeffrey" by Blondie)
- "Rock and Roll Place Names" (*Brooklyn*, *Harlem*, *Paris*)
- "Names Not Even Rock Can Redeem" (*Elvira*, *Judas*)
- "Rock Last Names as First Names" (*Orbison* from Roy, *Coltrane* from John, *Jagger* from Mick)
- "The Worst Rock Nicknames": names parents should "avoid ... at all cost" (159) (*Cannonball*, originally *Cannibal*, from Adderley; *Chubby* from Checker; *Engelbert Humperdinck*).
- "The Best Punk Names for Girls": inspired by female punk rock artists (*Arianna*, *Nomi*/*Nomy*)
- "The Punk Name Machine": describes the process of inventing a punk name based on one's childhood nickname or one's name spelled backwards, along with one's particular personality traits
- "The Weirdest Rocker Baby Names": strange but actual names that rock parents have chosen for their children (*Calico* [Alice Cooper], *Fuschia* [Sting], *Puma* [Erykah Badu])
- "Great Rock Double Names" (*Peggy Sue*, *Norma Jean*, *Billy Joe*, *Jerry Lee* [Lewis])
- "Children of Country Stars" (*August* [Garth Brooks], *Shelby* [Reba McEntire], *Tamala* [Tammy Wynette])
- "Indie Rock Kids": names of children of indie rock artists (*Cosimo* [Beck], *Henry Lee* [Jack White])
- "Funk Baby Names" (*Maxyann*, *Starleana*, *Bootsy*, *Jheryl*)
- "Record Label Names" (*Elektra*, *Tamla*, *Mimosa*, *Ajax*)

Other sidebars include various music name quizzes, a list of music artists who have written children's books (most titles with no direct connection to names) and "Nature Names" (a list of plants, seasons, weather-related words, and similar terms that *could* inspire rock artists' songs). The book's index is a list of the 2000-plus names highlighted in the book.

Rock and Roll Baby Names is a thoroughly researched, thought-provoking, and useful source of baby-name selections and naming ideas where parents-to-be music fans, both traditional and adventurous, whatever their musical tastes, can discover the perfect name (or nickname) for their future offspring. That name, despite the simplicity or complexity of its selection or formation, will be sure to possess what Eby calls "music snob cred," because "[n]o matter what name you choose, your baby is going to rock" (x).

Personal name researchers can utilize Eby's varied lists of names, their origins and meanings, music genres, and themes, to study the overall popularity, frequency of occurrence, or evolution of selected names across decades, genders, and ethnicities. Such a study, no doubt, would reveal much about the impact of popular culture on naming. Baby names that may actually have been music-inspired and attitudes toward them could provide a very significant and interesting contribution to the field of onomastics.

Independent Scholar, Hampton, VA MARGARET G. LEE

Origin of New York City's Nickname "The Big Apple." By Gerald Leonard Cohen and Barry A. Popik. Pp. 175. Frankfurt am Main and New York: Peter Lang. Print. 2011. $48.95. ISBN: 978-3-631-61386-3

This book could have been titled, *All You Ever Wanted to Know About the Big Apple*. If there ever were a prize for onomastic detective work, this would certainly be at the top of the list. Cohen and Popik take us on a journey that involved thousands of pages and hundreds of cited references searching for various terms involving "apple" and how they might apply to the New York City title of *The Big Apple*.

The investigators go back to the nineteenth century to search in newspapers and other sources for references that might have been antecedents for the term. However, the first firm reference cited is that of John J. Fitz Gerald in 1920 overhearing two black stable hands in New Orleans referring to New York City racetracks as the "the big apple." Fitz Gerald published two articles in the 1920s using the term (but without capitals).

Another meaning using *apple* involved the name of a popular dance, "The Big Apple Dance." Some views were that the dance step was the source for the city name. Cohen and Popik do not agree. A further view was that the term came from Broadway shows.

In the 1920s, there was a phrase common in the language, "a big apple." It meant an important person. This was also put forth as a possible source. There was also a suggestion that Harlem Jazz was the source.

The major step in the popularization of the term "Big Apple" referring to New York City was the ad campaign developed by Charles Gillett, president of the New York Convention and Visitors Bureau in 1971. It was a success. The spelling of the term as used by Gillett includes initial capital letters.

Besides the attribution to Gillett, there is a section on evaluation of other views on the source for "Big Apple." One is a French prostitute. Cohen and Popik chased down supposed references to this and other supposed sources and found that they were not supported by facts.

In sum, what we have is a reasonable explanation of the origin of the term for New York City. But we have something more as well. Cohen and Popik have given a lesson in methodology for onomastic scholarship. They show how investigators can go back to original sources to check whether they are accurate (and really exist) and are applicable to the problem at hand. Scholars and others beginning onomastic research might do well to read this research.

State University of New York, Fredonia Edwin D. Lawson

Women's Names in Old English. By Elisabeth Okasha. Pp. 136. Surrey, UK, and Burlington, VT: Ashgate. 2011. $99.95. ISBN: 978-1-4094-0010-3

In *Women's Names in Old English*, the eighth volume of Ashgate Publishing Company's *Studies in Early Medieval Britain*, Elisabeth Okasha has added a new approach to our understanding of medieval British society. Scholars could more easily identify why Anglo-Saxons assigned certain names to girls and others to boys if the Anglo-Saxons themselves had provided texts explaining vernacular nomenclature. Instead of such contemporary interpretations, however, we have to rely on retroactive efforts to clarify this cultural practice. Conventional explanations have linked the grammatical gender of words underlying the names with the biological sex of the named persons. Okasha's analysis focuses on why the grammatical gender of a name is *not* linked definitively to the biological sex of the person named. Her evidence is based on a list of 289 female names which are carefully screened with regard to sources and to grammatical and biological gender. It is unusual that a negative thesis can contribute as much positive information as this study.

In her introduction, Okasha clearly questions certain onomastic assumptions of earlier scholars, particularly gender specificity in Old English names, indications that Anglo-Saxons

viewed certain names as "suitable" for males or females, and the extent to which the meaning of a name element affected the application of the name. Her second chapter, "The Material," comprises about one-third of her text, the heart of her study. Here she lists 289 names that sources clearly identify as belonging to women. This identification is based on such information as titles (for example, *queen* or *abbess*), family relationship (*mother* or *sister*), the use of female referents (*she* or *her*), or recognizable historical allusions. Key written sources include the *Liber Vitae* of Durham and Hyde, Old English wills and charters, and numerous historical works in both Old English and Latin.

What does Okasha omit from her study? Most significantly she omits literary texts, because poets may create imaginative constructions rather than utilize actual female names. Of the five clearly female persons in *Beowulf*, for example, Okasha includes only Hildeburg, justifying this inclusion because the name also occurs in three historical sources. Names appearing only in later medieval sources are excluded because spelling and case structure may have been Normanized after the Conquest.

The grouping of names under alphabetized headwords simplifies the reader's cross-referencing. Each example of a particular name is identified according to its source, the location of the name within the source, and the grammatical gender of the name, identifications to which Okasha refers later in her study. In Chapter 3, these names are classified according to the number of themes or elements (generally specific nouns or adjectives) from which the names are formed: di-thematic names combining two elements and mono-thematic names being formed from a single element. The classification system creates three lists of themes or elements from which names are formed. These theme words are further identified according to part of speech, gender (of nouns), and meaning; this information can be applied to the more detailed lists of nouns in Chapter 2 and to the explanatory analysis in following chapters. Themes are classified to indicate whether they supply the second or first element of a di-thematic name, or the single element of a mono-thematic name. Variations in name structures show clearly in comparing two examples of elements that appear in all three lists, *hild*, meaning "war," and *cwen*, meaning "queen": *-hild* is the second element in *Cwenhild*, the first element in *Hildeburg*, and the stand-alone element in the mono-thematic *Hild* or *Hylda*; *-cwen* is the second element in *Leofcwen*, the first element in *Cwenburg*, and the one element in *Cwen*.

Although Chapters 2 and 3 supply a major part of the scholarly research on which Okasha's theories rest, the later chapters probably offer Old English linguists more interesting insights on links between women's names and linguistic complexities. Okasha's discussions of the second name-elements in di-thematic female names swirl around examples of grammatically feminine elements which appear in both male and female names, male and neuter elements which complete female names, and elements whose sources could be adjectives or nouns of different grammatical gender. The analysis of di-thematic names in Chapter 4 is carefully sprinkled with qualifiers like "usually but not always," "not necessarily," and "traditionally associated [. . .] although not always exclusively so" (75). These ambivalent qualifiers echo the underlying principle of the author's study: certainty is not always possible in linking the grammatical gender of a name-element with the biological sex of the person named, a principle not generally accepted by earlier scholars.

Mono-thematic names are less numerous than di-thematic forms, but their etymology is often more open to conjecture because of uncertainty concerning the case of a name in its context and because of similar names for persons who are clearly males. Such uncertainties affect decisions about the spelling of the headwords and about the relationship between grammatical gender and biological sex. Origins of mono-thematic names seem to be of four types: a direct relationship with Old English words (which may show links between meaning and name), shortened forms of di-thematic names (the retention of either the first or second element), hypocoristic forms of one element in a di-thematic name (that is, an element that has been changed in some way, for example *Cilla* from *Ceolswith*), or nicknames, an example of

which is cited from Bede's *Historia Ecclesiastica* where Bede relates that Æþelburg was also called *Tate* "Beloved" as "another name" (87).

Although Okasha herself had in the past produced numerous studies on medieval inscriptions, those investigations did not fit within the parameters she had set for this current study of origins of names. However, in her chapter on "Some Implications" she applies her onomastic theories about gender specificity to inscribed rings to explain anomalies such as the feminine gender of the name of the owner inscribed in a finger-ring clearly too large for a woman — or the male gender of a name in a finger-ring too small for a man's hand. She also explores questions raised by names inscribed on gravestones, memorial plates, and coins. One problem noted in this chapter foreshadows concern troubling to feminist linguists today: the generic ambiguity of Latin *homo* or Old English *man(n)*. Both of these words are literally translated as "man," a translation which creates problems in identifying an Old English name as female. Modern writers have a similar problem in handling inclusive language, a problem that did not seem to plague the medieval world.

The meaning of a name-element, like its gender, is not a primary consideration in establishing the biological sex of the person named. For example, *hild* (feminine noun meaning "war") and *wulf* (masculine noun meaning "wolf") both seem more relevant to men than to women, but they are more commonly used in forming female names. Moreover, a number of dithematic names blend two elements with contradictory meanings, for example, *Friþuhild* "Peace-battle" and *Ecgfriþ* "Sword-peace."

What can we conclude about Anglo-Saxon parents who were considering a name for a female child? If they wanted a family name, historical records of royal houses show some name repetition, but primarily for males in noble families. Nicknames might have been given to children who already showed certain traits or to children whose parents had certain hopes for them. However, although there were no lists of gender-specific names, parents would almost certainly have wanted a name that was "traditionally" suitable for a girl, and, as Okasha has suggested, the number of such suitable names was limited during the Anglo-Saxon period.

Notre Dame of Maryland University Marie Michelle Walsh, SSND

In the Beginning was the Name: Selected Essays by Professor W. F. H. Nicolaisen. Edited by Ian Fraser, Alison Grant, Arne Kruse, Bill Patterson, and Doreen Waugh. Pp. xx + 393. [Edinburgh]: Scottish Place-Name Society. 2011. No price listed (PB). ISBN: 978-0-9565172-2-7

For many years W. F. H. Nicolaisen has been scholar, teacher, mentor, and an inspiration to those of us who work in onomastics. In this collection, his colleagues at the Scottish Place-Name Society have gathered thirty-three of the more than three hundred articles he published between 1957 and 2008. In addition, he is the author or co-author of four books and has served as editor of eleven collections. The bibliography at the end of the book (376–393) runs to eighteen pages, and it does not include the many reviews and one-page pieces (more than 230 each).

Wilhelm Fritz Hermann Nicolaisen was born in Halle, Germany, in 1927. In his early years, as he explains in the autobiographical essay which opens this collection, he was known as Putzi and then Willi, and in his early adulthood as Wilhelm. Willi studied Comparative Linguistics, English, German, and Folklore at several universities in Germany and in Britain. As an exchange student in England (King's College Newcastle), he "was immediately and without being consulted in the matter" called Billy by professors, fellow students, and his landlady. He went back to Germany to complete a D.Phil. from Tübingen in 1955, then back to Scotland for a B.Litt. from the University of Glasgow in 1956. There, at some point, he cannot remember exactly when, someone started calling him Bill, and he has been Bill ever since, especially in English-speaking settings, and even those he met after 1951 in Germany call him Bill. The evolution of his name certainly influenced his decision to make name study his lifelong career.

Nicolaisen's thesis at Glasgow was "Studies on Scottish Hydronymy." In 1956 he joined the School of Scottish Studies of Edinburgh University and remained there for thirteen years as director of the Scottish Place-Name Survey. In 1969 he accepted a position as Associate Professor of English at the State University of New York in Binghamton, where he remained until his retirement in 1992. That year he returned to Scotland and has been active ever since in place-name and folklore studies at the University of Aberdeen. During his time in the United States, he was a constant presence at meetings of the American Name Society and served as its president in 1977. He also headed up the Place-Name Survey of the United States (PLANSUS) for several years.

Nicolaisen's 1976 book (2nd edition 2001) brought together in a coherent narrative most of the work he had done prior to 1976. In some ways the present collection is a sequel to that book, so all but four of the essays are those that were published after 1976, and all of them are as they appeared in the original form. They cover a wide range of topics. Most of them deal with names in Scotland, but some are concerned with general and theoretical topics, and essays on European toponymy, folklore, and literary onomastics round out the collection. The first, mentioned above, is a personal essay which provides the allusive subtitle of this anthology: "An Onomastic Autobiography, or, In the Beginning was the Name." It was originally published in this journal, a Festschrift honoring Professor Nicolaisen, guest-edited by Michael McGoff (*Names* 47 [September 1999]). Included are nineteen photographs tracing his life from 1927 on.

In addition to *Names*, fifteen other journals, six books, and three Festschriften are the original places of publication of the essays selected for this collection. It is to the credit of the American Name Society that six of the articles included appeared in our journal; the next highest number for single journals are three for *Nomina* and two for *Scottish Studies*.

After the initial autobiographical account, the order of essays is chronological, starting with "The Semantics of Scottish Hydronymy" (*Scottish Studies* 1 [1957]). Here Prof. Nicolaisen classifies the names of streams in a variety of ways, starting with the characteristics of the water: color, taste and smell, temperature, noise, and effect; numerous examples are included. Then are the characteristics of the water-course: length and size, form of the bed, speed and movement, and geological nature of the bed. Then there are the surroundings of the water-course: terrain, vegetation, human institutions, and much more. While the emphasis in this essay is on the semantic, or lexical, background to the name, elsewhere, as we shall see, Nicolaisen is insistent that names are "onomastic" and not lexical items.

Reflecting Prof. Nicolaisen's main concern throughout his career, all but a handful of the articles — twenty-four in all — are in some way about names in Scotland or use Scottish names as examples to make a more general point. "Falkirk" is the thirty-first of thirty-two "Notes on Scottish Place-Names" published in *Scottish Studies* from 1958 through 1969. This article (*Scottish Studies* 13 [1969]), the only one of the series in the present collection, traces the name from its first citation in *c.* 1160 as Gaelic *Egglesbreth*, translated into Latin as *Varia Capella* by 1166 and Norman French as *La Veire Chapelle* by 1301. The English form *Faukirk* (1298) seems to have come along at about the same time as the French. The element *fau* or *faw* in Middle English means "variegated, of various colors," and in all four languages the meaning is "spotted church," probably referring to the color pattern of the stone with which the original church was built. The form *Falkirk*, with its unhistorical *-l-*, appeared in 1458, and that form has prevailed since, with the pronunciation of the first element as "fall," except, according to Nicolaisen, in the town itself (which is between Edinburgh and Stirling), where /fawkirk/ prevails. This article is a fine example of the way Prof. Nicolaisen utilizes the historical record and shapes it into a coherent and well-reasoned essay.

Nicolaisen's grasp of the full range of Scottish toponymy is evident in this volume. Several articles discuss names brought from Scandinavia, especially to the northern islands. In "Scandinavian Shore Names in Shetland" (*Svenska Landsmål och Svenskt Folkliv* 106 [1983]), he shows through numerous examples the close correspondence between coastal place names

and Old Norse words, noting that there is an "onomastic sub-dialect" of Old Norse in Shetland. Nor does he neglect pre-Norse names in Scotland, with, for example, "Perspectives on the Pre-Norse Languages of Orkney" (*Sea Change: Orkney and Northern Europe in the Later Iron Age AD 300–800* [2003]) and, to show that he is not limited to place names, "Pictish Place-Names as Scottish Surnames: Origins, Dissemination and Current Status" (*Nomina* 15 [1991–1992]). These are only a few examples of how Prof. Nicolaisen has mastered the subject of names in Scotland.

The collection features three essays on literary onomastics, in two cases on writers in Scotland. "Landscape as Plot: Place-Names in R. L. Stevenson's Fiction" (*Onomata* 16 [2000–2001]) and "'A Change of Place is a Change of Fortune': Place-Names as Structuring Devices in Chaim Bermant's Novels" (*Nomina* 24 [2001]). (Bermant, 1929–1998, was a Jewish writer living in Glasgow.) A third essay, "Names as Intertextual Devices" (*Onomastica Canadiana* 68 [1986]), is largely about the works of Sir Walter Scott but is more general in its approach. Intertextuality, a critical approach popular in the 1980s, shows how authors refer to other texts. Here he shows how Scott uses names from, for example, Shakespeare (*Rosalind*, *Desdemona*, *Rosencrantz*, *Banquo*, etc.) with the expectation that the reader would recognize the name and understand the context. But Scott also uses names from the Bible, Chaucer, the Arthurian Legend, Ben Jonson, and many others. For the modern reader, Nicolaisen suggests, many of these allusive names may no longer be recognized, resulting in "a kind of intertextual no-man's land, and a deplorable, though inevitable, loss of textuality as well" (184).

An assumption in every essay in this collection is that onomastics relies on theory. Though each essay has plenty of examples, they are not mere lists. Throughout, Nicolaisen carefully distinguishes between the lexical and the onomastic content of a name, and he frequently points out that few names exist in a vacuum but in a "system." In "One Name but Many Systems," his contribution to a 1996 Festschrift, *You Name It: Perspectives on Onomastic Research*, he takes the name of a small hamlet, *Hatton of Fintray*, and shows the several ways it fits into many systems: 1) it individuates this place from all others, the element *-ton* being part of a system common throughout Scotland (and England) to indicate a settlement; 2) *Hat-*, though lexically opaque, becomes clear when the early form *Hallton* is identified, indicating a large building or hall (other places throughout Scotland are called *Hatton*); 3) the pattern *X of Y* is also common in Scotland; 4) the *-trey* of *Fintray* is a generic, Gaelic for "town" or "home," cognate with Welsh *tref*; 5) finally, *fin-* is from Gaelic *fionn* "white." This brief summary does not do justice to the brilliant way that Prof. Nicolaisen sets forth the evidence and reaches the conclusion that not only explains the origin of the name but shows how it fits into several systems of naming.

Several of the essays are devoted more specifically to name theory. In "Names as Verbal Icons" (*Names* 22 [1974]) he begins with the basic observation that names reflect at least three levels of meaning: 1) *lexical*, the dictionary meaning of the word or phrase, 2) *associative*, the reason why this feature has this name, and 3) *onomastic*, "the meaning of a denotative name as a name [. . .] but no longer dependent" on lexical and associative elements. He summarizes this by saying that naming is "the process by which words become names by association" (74). Another essay, "Semantic Causes of Structural Changes in Place-names" (*Norna–rapporter* 34 [1987]) reiterates the need for a theoretical approach to name study: "[T]here is undoubtedly a great need for innovative thinking if we wish to convince ourselves, each other, and especially our colleagues in other disciplines that the study of names is not just the study of words with peculiar additional characteristics. In other words, it is absolutely essential that we must provide the theoretical underpinnings for what we do" (199). In "Maps of Space — Maps of Time" (*Names* 32 [1984]), Nicolaisen points out that place names have "a definite locus and can be pinpointed on a map by coordinates." They "have a definite 'there,' answering the question 'where?'" But they also have a "then" to answer the question of "when?" Over time — and in the case of Scotland, centuries — names have continuity of existence. Some have changed so much that the original lexical level has been lost and in some cases the original language, but "their very capacity to be lexically meaningless while onomastically functional

has given them a remarkable power of survival." In an article in *American Speech* (58 [1980]), "Onomastic Dialects," Nicolaisen departs from his Scottish focus to write about generics in America. Much of this is about the use of a variety of words for similar features, such as *creek*, *kill*, *branch*, *brook*, *run*, and so on, depending on the part of the country. This is often pointed out by other writers as well.

Throughout this collection, Nicolaisen maintains — as he has maintained throughout his career — that onomastics should be regarded as a discrete discipline, not a sub-discipline to linguistics, geography, history, or any other field of study: "a rigorously onomastic onomastics, i.e., a truly name-centred study of names" (209). The essays make clear this approach even when he does not specifically state that principle. This is not to say, however, that name study does not serve other disciplines, especially history, in determining settlement patterns and the early presence of speakers who left evidence through place names. Even surnames play a role. One interesting essay shows how surnames can tell us much about popular culture in an earlier time: "Surnames and Medieval Popular Culture" (*Journal of Popular Culture* 14 [1980]). "The act of naming and the use of names," Nicolaisen says, "are [. . .] aspects of culture-bound behaviour on a 'popular' level, in the broadest sense of that term," since rarely are these given as "official decrees or sanctions" (82). In this essay, he gives numerous examples of Scottish surnames derived from place names and from occupations.

The overwhelming focus of this book is place names, with, as earlier observed, an occasional foray into literary onomastics. But Bill Nicolaisen has been active in other fields, too, and that interest is reflected in two excellent pieces on folklore. In both cases the emphasis is on names as well as on folk tales. In "The Past as Place" (*Folklore* 102 [1991]), he observes that folk tales take place in "ahistorical" or "narrative time" (243) and most often refer to places in the most general sort of way: "On the edge of a large forest," "In a certain village," "In a large castle," "In a cottage on a hillside," to name a few of his examples (245). Even when places are named, as in "The Town Musicians of Bremen," they are places in the most distant and ahistorical past. Another essay, much earlier, "The Prodigious Jump" (*Volksüberlieferung: Festschrift für Kurt Ranke* [1968], talks about the numerous examples in folklore recounting an impressive leap from one high spot to another or across a wide space. This is a common folklore device (F1071 in Stith Thompson's Folk Motif Index), but Nicolaisen's contribution here is how this motif has given rise to place names. Examples in Scotland include *Soldier's Leap* in Perthshire, also known as *Randolph's Leap*; *MacRanald's Leap*, near Loch Ness; and *Tinker's Leap*, in Kirkcudbrightshire (now the county of Dumfries and Galloway). In all cases, a narrative tells of a person being pursued and in desperation risks all and jumps a great distance. The narratives, often quite detailed but generally not provable, followed the names. Nicolaisen has found examples of this type of name in Ireland (*Maggie's Leap* in County Down); Norway (*Riddersprange* "rich farmer's leap"); Germany (*Rosstrappe* "horse-footprint"), where the emphasis is on an alleged hoof print at the edge of a chasm, supposedly left by a horse in its jump to the other side; this is in the Harz region); and the United States (*Brady's Leap*, in Portage County, Ohio, over the Cuyahoga River [not found in GNIS]; Samuel Brady leaped some 24 feet to escape pursuing Indians). Nicolaisen concludes that the similarities of many of these stories, especially *Soldier's Leap* and *Brady's Leap*, mean that they are the same story, whether transferred or from a deeper psychological level. All is needed is two rocks in need of a name and a local hero — real or imagined — to make the narrative convincing.

This collection is but a sample of the richness of the scholarly contributions made by W. F. H. Nicolaisen over a long period of time, and this review gives only a sample of what is in the collection. All of the articles are fully documented, mostly with primary sources, and are written in a relaxed though sometimes dense style that has characterized his work over a half-century. It is to be hoped that academic libraries and serious students of onomastics will purchase this book, which summarizes the brilliant career of a scholarly, caring, and charming man.

University of South Dakota, Emeritus Thomas J. Gasque

Familiennamen im Deutschen: Familiennamen aus fremden Sprachen im deutschen Sprachraum. Edited by Karlheinz Hengst and Dietlind Krüger. Pp. 673. Leipzig: Leipziger Universitätsverlag. 2011. $103.00 (HB). ISBN: 978-3-86583-500-0

As the title of the work suggests, this collection of articles examines familial surnames found today in modern Germany. As this linguistic breadth of this reference attests, the onomastic panorama of this central European nation is surprisingly vast, thanks to a long and varied history of immigration and settlement. Consequently, whether one's area of specialization is German or Italian, Portuguese or Chinese, this publication has something to satisfy the linguistic interests of name scholars across the globe.

For navigational ease, the book's twenty-six articles have been organized according to language family and divided into the following eight different segments: 1) Germanic; 2) Baltic; 3) Slavic; 4) Romance; 5) Finnouric; 6) Greek; 7) Turkish; and 8) languages outside of Europe. The decision to group the chapters according to language family was a very wise one. Although at times this structural consistency meant that certain points were needlessly repeated within a single section, generally speaking this organizational strategy allows readers to easily and efficiently compare onomastic trajectories both within and across language families. Further facilitating such cross-linguistic comparisons is the fact that each chapter has the same basic internal organization.

Generally speaking, each chapter not only offers detailed information about the specific linguistic features of the most frequent surnames appearing in the German nation. In addition, the chapters also contain such useful extralinguistic information as the unique immigration and settlement patterns of each ethnolinguistic group, and the official laws governing the maintenance and/or assimilation of foreign surnames into the German language. Of course, as is almost always the case with a collection of essays, the contributions in this reference exhibit a rather broad qualitative range.

On one end of the continuum were some exceedingly disappointing contributions such as R. Szczepaniak's chapter, "Englische Familiennamen in Deutschland" ("English Family Names in Germany") (81–100). By lumping together the history of immigration from Great Britain, Northern Ireland, the United States, Canada, Australia, and New Zealand, this chapter fails to adequately consider the differential impact which these nations have had upon Germany's surname inventory. Even more disturbing was the profound level of historical naïveté or ignorance which this chapter displayed. For example, to explain the heterogeneity of British surnames, the following euphemistic depiction is offered:

> die seit der Vereinigung Großbritanniens im 17./18. Jh. fortschreitende Anglisierung der keltischsprachigen Bevölkerung führte auch zur Bereicherung des englischen Nameninventars um keltische Familiennamen, die oft lautlich angepasst wurden. (87)
>
> [since the unification of Great Britain in the seventeenth and eighteenth centuries, the advancing anglification of the Celtic-speaking population has also enriched the English onomastic inventory with Celtic family names which were often phonologically assimilated].

The fact that this process of linguistic assimilation has been accompanied by centuries of socio-cultural oppression resulting in the gradual extinction of many indigenous languages is, however, completely ignored. While the author's condensation of surname histories across multiple nations may be excused as a necessary by-product of rhetorical brevity, such grave historical misrepresentations are much harder to condone.

In marked contrast to this contribution, the vast majority of the other chapters featured in this reference are to be commended for their superior rhetorical style, methodological elegance, and analytical prowess. In particular, sections two and three on family surnames in the Baltic and Slavic languages are found to be exceptionally informative. Accordingly, naming scholars with a particular interest in contact between East and West European languages will no doubt find this reference to be a particularly satisfying read. To a certain extent, the superiority

of these sections comes as no great surprise, given the fact that some of the best and most prestigious centers for European onomastic research are located in the former East Germany.

The fact that the bulk of this book concentrates upon East European immigrant languages not only reflects the scholarly interests of the contributors, however. It also mirrors the immigration patterns of modern Germany. According to the national census (www.destatis.de), Germany has recently experienced one of the greatest increases in immigration since the end of WWII. The majority of these newcomers are from the eastern regions of the European Union. For example, in 2011 alone, more than 50,000 Poles and nearly 14,000 Hungarians relocated to Germany. In view of these demographic trends, the thematic distribution of this work was largely pleasing.

By the same token, the fact that comparatively little attention was given to German surnames of Turkish origin was extremely disappointing. Whereas section three on Slavic names had nine different chapters and comprised 166 pages, section seven on Turkish surnames contained a single thirteen-page chapter. As many readers may know, with more than two million residents, the Turkish-speaking population has remained one of the largest and most influential minority groups in Germany nation since the end of WWII. Consequently, K. Kreiser's contribution (503–520), though excellent, was simply not enough. Chapters examining the onomastic contributions of other ethnolinguistic immigrant groups from the Islamic world would have been expected.

For example, given the fact that Germany is also home to a sizable number of Kurdish immigrants, a chapter examining the differential impact of this community on Germany's stock of surnames would have been appreciated. This comment relates to a general criticism of the work. Not enough time and attention are devoted to examining the impact of surnaming traditions from the ever-increasing number of German residents from Africa, Asia, and the Middle East. Although some attention is given to these groups in G. Rodriguez's admirable chapter "Neue Familiennamen in Deutschland seit der zweiten Haelfte des 20. Jahrhundreten" ("New Family Names in Germany since the Second Half of the 20th Century") (521–568), far more attention could have been given to these newer naming traditions.

This having been said, when one considers the fact that this mammoth work already spans 673 pages, the fact that this reference may leave some readers wanting more can only be considered a major accolade. Indeed, in view of the many obstacles which the editors and authors faced while putting together this collection, this German-language reference is truly a personal and professional success. In the final analysis then this collection makes an excellent contribution both to the study of modern surnames in general and German language studies in particular.

University of Cologne I. M. Nick

Literary Names: Personal Names in English Literature. By Alastair Fowler. Oxford: Oxford University Press. 2012. Pp. 283. £19.99; $35.00 (HB). ISBN: 978-0-19-959222-7

Although publications in place names and personal names appear with relative frequency, literary onomasticians often find that they need to search out fresh resources for their study. Some of these focus on individual authors and their works, while others address the field more broadly. In *Literary Names*, Alastair Fowler adapts a combination of approaches to address the historical, theoretical, and applied use of names in literature, primarily in English but with additional examples from Latin, Greek, French, and Italian. The results provide a welcome new text for literary names scholars.

Fowler is particularly well prepared for such a project. Regius Professor Emeritus of Rhetoric and English Literature at the University of Edinburgh and previously professor of English at the University of Virginia, he is a specialist in the English Renaissance and the author of numerous texts, including an annotated edition of *Paradise Lost* (rev. 2nd ed., 2007), *Renaissance*

Realism: Narrative Images in Literature and Art (2003), *A History of English Literature* (1987), and *Triumphal Forms: Structural Patterns in Elizabethan Poetry* (1970). Drawing on the wealth of his background, *Literary Names* is an expansion of the Witter Bynner lecture he gave at Harvard University in 1974 and the F. W. Bateson lecture at Oxford in 2008.

Describing his book, Fowler proposes it as "a series of interrelated essays exploring how names have functioned in literature," rather than "a definitive or systematic treatise" (vii). Nonetheless, a clear architecture is intended. Chapters 1, 2, 4, 7, and 9 provide broad discussion of the field of literary onomastics, while interspersed are chapters devoted to individual authors: Spenser; Shakespeare; Milton; Thackeray, Dickens, and James; Joyce and Nabokov. Material is introduced chronologically, in a sequence advancing Fowler's premise that attention to names in literature varies across time. "[N]ames mattered more in Renaissance literature, and more diversely" than in later periods, he argues, even though, with the development of vernacular literature, "the associative content of names has greatly increased" as literature itself has developed and with it the potential for self-reflexive allusion (vii, 234).

In addition to the ten numbered chapters in its body, the book includes a preface (vii–viii), a table of contents, a list of abbreviations, and an introduction (1–9), all prefatory, as well as an afterword (233–234), a rudimentary glossary of fifteen items (235–236), and a substantial list of references (237–265). Among the works cited there are several by authors well known to members of the American Name Society, including Kelsie B. Harder, Patrick Hanks and Flavia Hodges, Edwin D. Lawson, Grant Smith, and Willy Van Langendonck. The citation for *Names: A Journal of Onomastics*, surprisingly, indicates that the journal was published only from 1953 to 2008. I have since notified Oxford University Press that, although the journal's publisher changed in 2008, it continues in print today, through Maney Publishing. The book's closing section is an index of seventeen pages (267–283).

The opening chapter, "Naming in History" (11–27), lays an applied foundation for the study of names in literature by sketching the emergence of personal names, beginning with names based on trades, personal characteristics, and nicknames. As classical basis, Fowler has already invoked in his introduction Plato's *Cratylus* with its onomastic reflections, especially regarding the differences between symbolically "meaningful" Cratylic names and "arbitrarily assigned" Hermogenean names (2). In considering literary names, Fowler warns in the first chapter that what may appear to be a symbolic name may actually be a real, ordinary name, invoking as example the long list of families named *Goodman* in any telephone directory. "[L]iterary application [of names] now calls for tactful negotiation between realism and thematic aptness," he observes (17). The second chapter, "Modes of Naming" (29–51), supplies the Wheel of Virgil, a schematic of georgic, pastoral, and heroic names associated with the thirteenth-century John of Garland. In the medieval period, Fowler notes, the romantic mode often withholds names in favor of mystery, anonymity, and cloaked identity. In the development of the lyric, too, he points out, personal names are often eliminated, other than the prominent name of a sonnet mistress.

With the third chapter, "*The Faerie Queen*" (53–73), Fowler introduces the first of his author-specific discussions. He recognizes Spenser as "[o]ne of the first British poets to give full attention to fictional names," with over a thousand peppering the epic, in a mixture of the allegorical and the quotidian (53). This chapter and the fifth, "Shakespeare's Names" (101–124), draw most clearly on Fowler's literary specialties; they also demonstrate the difficulty of condensing the onomastic analysis of a substantial corpus into twenty or so pages. In the next chapter, Milton's *Paradise Lost* receives a mere fourteen pages, while three Victorian novelists share the eighth chapter, and the tenth addresses the name-studded works of Joyce and Nabokov in less than sixteen pages. An exploration of the onomastic style of these authors might well begin with *Literary Names* for an overview, but readers would need to turn to lengthier studies for focus and depth. Fowler, no doubt conscious of such limitations, adeptly uses these chapters simultaneously to pursue his longitudinal argument. The chapter on James and Nabokov, for example, opens with a discussion of the practices of modernist naming, its

evocativeness and its ambiguity. Such characteristics reinforce rather than dilute the power of names, with the result that "understanding a modernist work often depends on grasping the force of its names" (216).

Interleaved with the five chapters on individual authors are insightful essays about the deployment of names in literature. "Hidden Names" (75–100) discusses the construction of rebuses, acrostics and anagrams, some extremely elaborate, to hide names in plain sight. While the popularity of orthographic name play has declined since the Renaissance, the expediency of name disguise has not, as such twentieth-century *romans à clef* as Somerset Maugham's *Cakes and Ale* (1930) and Joe Klein's *Primary Colors* (1996) demonstrate. "Assumed and Imposed Names" (141–169) further explores the uses of gender disguises and pen names, on the one hand, and servant names and type names, on the other. A detour into literary hoaxes involving fake names celebrates not only Horace Walpole's 1764 creation of Onuphrio Muralto as purported author of *The Castle of Otranto* but also, more recently, James Sutherland's 1954 invention of the poet Joseph Crabtree and the devilish love-letter trap that Bevis Hillier sprang on biographer A. N. Wilson in 2006. "Arrays of Names" (193–213) overturns momentarily the chronology of the book by addressing within a single chapter the sweep of name catalogs from Homer to Pope and argues that in the hands of sophisticated poets they not only serve as mnemonic devices but also underscore the thematic heart of the text. In these chapters, Fowler reveals his own onomastic virtuosity by taking up and decoding some of the more obscure uses of names in literature.

To recommend *Literary Names* for literary onomasticians is both too obvious and too narrow. While scholars of British literature may constitute its primary audience, Fowler's work can serve to teach a methodology of onomastic interpretation useful to any student of literature.

Notre Dame of Maryland University Christine De Vinne