Gelett Burgess and Names for Characters

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FEW WRITERS OF FICTION have commented extensively on the names of their characters. C. S. Forester became one exception when he was interviewed by a member of the American Name Society; and Gelett Burgess, American humorist and novelist, became another when he devoted a two-thousand-word essay to names.[1]

Near the end of a long career in letters, Burgess prepared his essay as a good-humored guide for younger writers and for other readers interested in using names outside of literature. In his essay, Burgess was chiefly interested in methods of selecting and originating names and in the effects that names produced. In general, his comment was based on his own experience and observation and possibly on a study of actual names published twenty years before by George R. Stewart.[2] To illustrate his essay, Burgess drew examples from his imagination and from the works of such writers as Shakespeare, Bunyan, Dickens, James, Kipling and O. Henry; and these examples can be identified with Burgess' own character names to reveal his own application of his theories. In the following discussion, unless otherwise specified, examples of Burgess' names are from *Find the Woman* (1911), a novel of "fancy to rival fact." Since the seventy-eight names among the 342 pages of this novel are introduced at about the rate of one new name for each four and one-third pages, double the proportion of all the names in his novels (418) to the total number of pages (3,637), *Find the Woman* must have made the heaviest demand on Burgess' name-producing pow-

[1] Gelett Burgess, "Make a Name for Yourself," *The Saturday Review of Literature*, 30 (25 January 1947), pp. 9–10; 41. "C. S. Forester on Names of His Characters" appeared in *Names*, 1 (December, 1953), pp. 245–251. For their generous assistance in the preparation of the following article, I would like to thank Professor James D. Hart, Professor George R. Stewart and Frederick Anderson.

[2] George R. Stewart, "What's in a Name?" *Children*, 2 (December, 1927), pp. 22; 64. This interesting commentary on trends in popular names was reprinted by *Parents Magazine* as "Naming the Baby" in *The Mother's Encyclopedia*.

ers and should thus provide the greatest variety of examples. At the same time, however, his use of names during the fifty years preceding his essay is uniform enough and consistent enough with the essay to allow his comment to be extended to any of his eleven novels (1897–1942). First, however, it should be noted that an author best remembered for such nonsense quatrains as "The Purple Cow" and for the Goops, those circular-headed little people who teach good manners by examples of bad, would not be likely to choose names of deep significance; and Burgess did not. He designed most of his work to entertain, and, to produce suitable names for characters in his novels, he generally called the most mechanical devices of "moniker making" into play.

In his essay, Burgess indicated that the name of a character should first of all be plausible: that is, not "obviously made up." With the main objective of plausibility almost always in view, the remainder of Burgess' comment falls into three categories: (1) suitability, (2) distinctiveness and (3) euphony.

1. Suitability. Of the three qualities listed, Burgess attached the most importance to suitability. If a name is "well selected and appropriate," he wrote, it "adds verisimilitude to a story" and makes the characters "real and individual." In making a name suitable, a first concern was a character's social position. For an aristocrat, "it's always safe to use [a name] with a topographical affix, such as 'West*bridge*' [or] 'Hamp*ton*'..., because such names hint at high life, since many landed estates are so named." Considered in relation to *Find the Woman*, this theory would partly explain the origin of the full name "*Mont*rose Framing*ham*" for the son of a railroad president and the surname "Elk*hurst*" for a woman who leaves no question about her social status when she declares (p. 126): "My family is one of the best known and most highly respected in Philadelphia." Elsewhere in the novel, however, Burgess' aristocrats show a more becoming reserve, and therefore his method of naming them must be understood before these characters themselves are fully understood. For example, Burgess suggested the background of a certain bridegroom by only his suitable (if implausible) name: "Claude Kensing*ton* Van Proul How*ich*." Similarly, he suggested an aristocratic background for the hero of the novel in the first and last of his seven aliases, "John *Fenton*" and "Bruce *Court*enay;" and, because of the hints included in these two surnames, a reader should

not be surprised when, at the end, the hero is to be made a millionaire. In another novel, *The White Cat* (1907), Burgess carried this means of suggestion to extremes when he used topographical affixes exclusively to make up the hero's full name: "Chester Castle."

A closely related source for character names is actual placenames, which Burgess sometimes used when suitability did not require a suggestion of social status. In these cases, his selection of a name was a good deal more relaxed. "All you have to do," he wrote, "is to take a big atlas, open it up on your bed to the map of Europe, and, lying down on your stomach, follow your index finger over the page till you find a swell name like Caspian." Burgess' use of this system might account for two otherwise unaccountable names in *Find the Woman*, "Buda-Pesth" and "Michael Carnarvon." While Burgess used such placenames as these for humor or to carry a suggestion of exoticism, he also used familiar placenames that would disguise the intended significance of a character name and thus make it more plausible. For example, "Jack Richmond" includes a placename that is so well known as to all but conceal a suggestion of the character's high social position. Among other kinds of geographical names, Burgess ranged from direct application in *The Heart Line* (1907), where "Santa Rosa" is the only name of a resident of this California town, to more subtle derivation in *Ladies in Boxes* (1942), where "Marcella Northey" is the name of a Spanish-American entertainer.

Burgess abandoned geography altogether when he wanted a name that would be suitable for "an average man without a portfolio." In his essay, he recommended the name of a trade, such as "Baker" or "Brewer;" and thus, in *Find the Woman*, a reader can follow a part of his thinking when he called a certain stock-broker "Mr. Middle Class," then "Mr. Average Man" and finally "Baker." Few of Burgess' characters belong to this social class, however, and fewer belong to a lower one. His lack of interest in the names of servants is indicated by his usually giving them first names only, such as "Eliza" and "Karl," and by his repeating these names for different characters in this class. Otherwise, few of Burgess' characters bear identical names.

Names derived from trades lead to a consideration of those derived from other common nouns and to an age-old device especially useful to humorists. In his essay, Burgess noted that O. Henry went back to "the old Elizabethan trick of creating humor by naming

characters after common but incongruous objects;" and Burgess himself sometimes did the same thing. As examples, he cited such object names as O. Henry's "Cipher" and Shakespeare's "Pistol," which are incongruous with general reality but, at the same time, accentuate certain traits of the characters they represent. Comparable examples from Burgess' own work are "Mrs. Billion" (a nominal descendent of *A Little Sister of Destiny's* "Miss Million" [1906]) for a woman of great wealth; "Ruby Diamond" for a scintillating blonde model; and "Millie St. Valentine" and "Abey Moonstone" for two of Miss Diamond's best friends, a lady of evidently amorous tendencies and a flashy theater press agent, respectively. Similarly, the name "Tootsy Footlights" onomatopoetically echoes the "hoity-toity-chorus girl" that is Burgess' identification of the character bearing this name. In his use of object names for description, Burgess has again exaggerated the quality of suitability beyond his own limit of plausibility to gain a humorous effect.

Another way in which Burgess produced exaggerated names was by use of what he called "the Bunyan method" — that is, naming a character, like Mr. Kindheart, after his most representative trait. In his essay, Burgess noted that Dickens "wilfully overdid" the Bunyan method in his humorous Mudfog Papers with such names as "X. Ledbrain" and "Mr. Dummy;" and Burgess follows these examples in *Find the Woman* with "Officer McUgly" as the name of "one big, big, bull-necked policeman" and "Mr. Seymour" as the name of a millionaire socialist who preaches more than he practices. Before confessing in another essay that he had found editors "an acquired taste," Burgess had suggested his reason in another novel, *Mrs. Hope's Husband* (1917), where he had assigned to one of them the single name of "Peever." Burgess most clearly revealed his application of the Bunyan method in *Goop Tales Alphabetically Told* (1904), where he carefully explained the significance of each of 54 Goop names. For example, the first Goop in this book (p. 3) "is called Abednego because to bed he would not go."

Finally, to achieve suitability in a name, Burgess considered its metrics, scanning a name as if it were a unit of verse. In his essay, he called the trochee, for example, suggestive of a "persistent, hammering force," and thus, in *Find the Woman*, a reader can understand his using "*Bil*ly *Pres*to" as the name of a boxer's sparring partner. An iamb suggested "decisive vigor" and produced a "high-

bred, high-chinned and high-heeled" quality, exemplified in Burgess' essay by "Pau*line*," a name he had also used for the authoress-heroine of *Mrs. Hope's Husband.* The dactyl represented a "more feminine meter," exemplified in *Find the Woman* by the first two names of *Mar*guerite *Mag*anel Morgan, an angelic but foolish Vassar girl. The anapest was "just the thing for sparkle and pep," a conception that might have caused Burgess to prefer the form "Cour*tenay*" to the more usual "*Court*ney" for his novel's sprightly hero. Finally, the spondee packed a "virile double punch" as in "*Bobcat,*" the nickname of Burgess' idealized dectective in *Ladies in Boxes.* While Burgess often used these four kinds of meter successfully in composing character names, he realized that the intended significance of less common meters could not always be communicated. For example, the amphibrach, he wrote in his essay, "combines art with power, as in Mod*jes*ka [or] Mac*Arth*ur..., though you may interpret it differently." As for the amphimacer, "Well, what have *Gene* O'*Neill* and *Joan* Fon*taine* in common, anyway?"

2. Distinctiveness. In his essay, Burgess cited Henry James as a master of names that are both credible and distinctive. "Hardly ever do you find in his introspective tales a name that you have ever heard before [Straith, Munden, Beldonald], and yet every one is plausible." As a way of insuring a balance between distinctiveness and plausibility, Burgess advised that one component of a name, but only one, should be out of the ordinary. The name "Eddie Frawn," he said, "arouses no suspicion" and thus obeys his rule, while "Ellingwood Frawn" violates it. In *Find the Woman,* "Mrs. Grahamson-Davis" and "Stillwell Morgan" represent well balanced couplings; and "the Honorable Algernon Mudde" is described in the novel itself as being a "decorated name." Since this last comment indicates that Burgess was making conscious use of extraordinary components as he wrote the novel, he was probably violating his rule for a purpose when he included such an unbalanced coupling as "Montrose Framingham." In *A Little Sister of Destiny,* in regard to the similarly named "Mortimer Elphinstone," Burgess had an undiscerning admirer of this character observe (p. 120): "his name is — genteel, ain't it?"; and, in his essay, Burgess added that for a character in as low a position as that of gravedigger, for example, "Elphinstone" would be "cockeyed and improbable." From Burgess' commentary, it can be concluded that "Montrose Framing-

ham" represents another instance of exaggerated suitability and emphasizes the hyper-refinement of the young man to whom the name is assigned.

Conversely, the coupling of two ordinary names emphasizes a lack of distinction. In *Find the Woman*, for example, Burgess again broke his rule in using "Jane Davis" as the name of a drab actress and allows the sparkling Miss Diamond to expound on his reasons (p. 170): "Ain't that a scream? For Heaven's sake, what's the use of going on the stage if you can't beat the label you had when you lived back in Baraboo?"

A way in which Burgess sought to make women's names distinctive was to avoid those that had become common through actual use. "No heroine of mine," he wrote, "... will bear one of those hundreds of old rubber-stamp names [Dorothy, Ella or Mary Jane], and above all not one which is a diminutive [Jessie or Bessie]." Burgess' disdain for "rubber-stamp" names is also evident in *A Little Sister of Destiny*, where a character is certain of "a perfectly stupid day" if she goes to "Aunt Jane's," and in *Mrs. Hope's Husband* where a reader can sense the dreary provincialism that surrounds "Cousin Dorothy of Toronto." In *Find the Woman*, Burgess showed his aversion to diminutives by having a palmist suggest "Bessie" as a name of the elusive heroine and then discarding this name for the higher toned "Belle." Later, when Mr. Average Man's daughter, another "Bessie," is to be taken into Mrs. Billion's social set, she is given the more regal name of "Elizabeth." A diminutive that Burgess condemned in his essay is "Lulu" ("babyfied Louise"); and, in *The Heart Line*, "Lulu," as the name of a clairvoyant whose inept work with Egyptian eggs is disparaged by more clever charlatans, emphasizes Burgess' own attitude toward this character.

While most of Burgess' work bears out his comment on such names, his use of them in one novel, *Too Good Looking* (1936), might seem to refute it. In this novel, he included such diminutives as "Flossie" (for the heroine), "Minnie" (more often called "Auntie Min") and "Cousin Nettie;" and such rubber-stamp names as "Jane," "Mary," "Sally" and "Sue." But the appearance of so many names of this kind can be explained by noting that Burgess had twice associated one of them, "Jane," with countryfied places. In *Too Good Looking*, a country romance, he again stressed a lack of sophistication and best demonstrated this correlation in his use of

the name "Flossie," which combines a rubber-stamp name and a diminutive that is further elaborated by a dashing city visitor to "Flossiedoodle Darlo." While her name becomes more "babyfied," Flossie herself more and more determinedly courts her visitor's advances and thus reveals a greater naïveté. Burgess also used diminutives to achieve suitability in the names of such innocent heroines as *Love in a Hurry's* Flodie (1913) and *The Heart Line's* Clytie.

In his essay, as a less negative approach to distinctiveness in women's first names, Burgess suggested that they be taken from actual surnames, which, he said, impart individuality, or from the Bible, whose names carry "dignified overtones." But, if by Biblical names Burgess meant those commonly associated with the Old Testament, these last two suggestions were not products of his own experience. In his novels, both kinds of names were used for men only; and, while such surnames as "Stillwell" were sometimes first components of distinctive men's names, Old Testament names, on the other hand, emphasized a decided lack of dignity. In *A Little Sister of Destiny*, for example, Bildad Cushman is an uncouth tugboat captain; and, in *Love in a Hurry*, Jonas B. Hassingbury is a covetous backwoodsman. In the later *Too Good Looking*, male characters bearing Old Testament names are still rustic but less undesirable and correspond roughly to female characters who bear diminutives and rubber-stamp names. Auntie Min, for example, has a husband named "Si" and a son named "Seth;" and the countryside produces an "Eben," "Saul," and "Nathaniel." Between Burgess' early work and *Too Good Looking*, he can be seen mellowing in his regard for characters bearing Old Testament names. This suggestion of a progression toward conventional religion is one explanation of the disparity between his work and his essay, which he published eleven years after *Too Good Looking*, at the age of eighty.

The most ingenious device by which Burgess sought to achieve distinctiveness is a modification of a word game he attributed to Lewis Carroll; in this game, one word is changed to another by substitution of single letters. In his essay, to show the way the game could be adapted for the production of names, Burgess changed the common name, "Brown," into an uncommon one, "Frawn," by arbitrarily substituting "F" for "B" and "a" for "o." Since substitution can be continued until transformation is complete, names produced in this way cannot be identified with certainty. At the

same time, however, Burgess' use of the Lewis Carroll game might account for the development of such names as "Fernigan," "Chenoweth" and "Willie Jorkins" that cannot be explained by his use of other methods.

3. Euphony. To make a name euphonious, Burgess sometimes combined first and last names whose initial letters fell into alphabetical sequence. "We are so accustomed to our ABC's," he wrote in his essay, "that the ear finds a kind of satisfaction in such names as Adam Bede, Bliss Carman, Claude Duval... ." In *Find the Woman*, Burgess most elaborately demonstrated his use of this device when he made "Belle Charmion" the name of his heroine. At the end of this novel, a case of mistaken identity must be resolved by an exchange of surnames between hero and heroine. If, however, the alphabetical sequence of initials is to be preserved in the heroine's full name after the exchange, her second surname must also begin with "C." For the same reason, the hero, who alternates surnames with the heroine, must have a first name beginning with "B." Thus, before the exchange of surnames, he is known as "Bruce Courtenay," and, when "Belle Charmion" becomes "Belle Courtenay," he becomes "Bruce Charmion." In this way, one set of alphabetically sequential initials has influenced the choice of four combinations of names. Burgess' transposition of these two surnames, which begin with the same letter but different sounds, shows that he sometimes used alphabetical sequence to please the eye rather than the ear.

Burgess followed an even more intricate system of naming in *The Heart Line* where he gave Frank Granthope, an autobiographical hero, the alphabetically sequential initials of his own two first names, "Frank Gelett." Because author and hero have the same first name, the series of identically initialed full names in this novel probably began with "Frank." In the novel itself, the hero's surname is said to have been made up from "Grant's hope" by Granthope's deranged guardian, Madam Grant. Since the guardian's surname begins with "G," her first name, to make a euphonious full name, must begin with "F," and her full name becomes "Felicia Grant." If a reader is curious about Madam Grant's maiden name, he may suspect that it, too, began with "G" and would not be surprised to learn near the end of the novel that it was "Gerard." In this novel, then, the initials "FG" have led to "Frank Granthope," "Felicia Grant," "Felicia Gerard" and, for reasons not pursued by

Burgess, to the name of his heroine, "Fancy Gray." If he had worked out his plot as he seems to have once intended, there would also have been a "Fancy Granthope" and a "Frank Gray."

Once *Find the Woman* has shown the close relationship between a pair of names with alphabetically sequential initials and plot, Burgess' use of such names in *The Heart Line* can be examined as suggesting the structural development of this earlier novel. Like *Find the Woman*, *The Heart Line* includes both the pairing of alphabetically sequential initials in the names of hero and heroine, Frank Granthope and Fancy Gray, and a case of mistaken identity resolved by an exchange of surnames. Before this exchange can take place, however, a second heroine, Clytie Payson, appears; and it is she, not Fancy Gray, who finally exchanges surnames with Granthope. Burgess disposes of his first heroine through suicide and never makes the pairing of initials significant: an ending as symmetrical as that of *Find the Woman* would have been inappropriate for what became his most realistic and ambitious work.

At the same time, however, Burgess demonstrated in *The Heart Line* that alphabetical sequences of initials can run backward as well as forward by including both "Pauline Osborne" and "Oliver Payson," but almost always such initials follow the usual order. In Burgess' last novel, *Ladies in Boxes*, they achieve an exact "ABC" relationship with the names of two sisters, Alice and Berta Conley.

In his essay, Burgess indicated that euphony could be produced by "a kind of hidden alliteration" created when one component of a name was an anagram of the other. As an example, he cited the title of a story, "Miss Lemrod's Emeralds," for which, he said, "Lemrod's" had been developed by rearranging the consonants of "Emeralds." In Burgess' novels, duplication of letters between components of character names, while less exact, occurs in such names as "Tootsy Footlights" of *Find the Woman*, "Leopold Gaillarde" and "Nelly Hellysh" of *Lady Méchante* (1909) and "Priscilla Lissiter" of *Two O'Clock Courage* (1934). In addition, between components of certain other full names, Burgess used consonants whose sounds are similar, particularly those that are sometimes grouped together as "liquids" and "nasals." These consonants occur, for example, in "Stillwell Morgan" of *Find the Woman* and "Errol Gammel" of *Too Good Looking*. Burgess' attention to consonants is further indicated by a notebook entry in which he called "Tormey"

an "unfinished sort of name..., you know, without a good hard consonant to bite on."[3]

In Burgess' essay, he dismissed "direct and overt alliteration" as being "strictly old hat;" and the few examples of this kind of alliteration in his work, like most names that contradict his essay, create a special effect. In *Find the Woman*, "Huldah Hoxey" intensifies the "old hat" quality of the village of Barnstable, where a character by this name was said to reside; and the three "M's" of "Marguerite Maganel Morgan" precisely accentuate a three-part division of character (p. 213): "part angel, part Vassar, and part darned fool." Another exceptional use of an overtly alliterative name occurs in *Vivette* (1897) with "Richard Redforth" (sometimes "Robin Redforth"), a name which Burgess admitted borrowing from the nine-year-old author, Bob (Robin) Redforth, of Dickens' *Holiday Romance* (1868). Before naming the hero of his first novel, Burgess had used "Richard Redforth" as a play name and then as a pseudonym for his earliest work. His long personal association with the name probably removed from it any offensiveness its alliteration might otherwise have caused.

Through the preceding discussion, most of the points of Burgess' essay have been covered, and most of the character names of his novels can be accounted for. Only two other major identifiable sources contributed to his fiction. One is characters in literature, and the other is actual persons. While Burgess mentioned neither source in his essay, his other work indicates that he made use of both.

As might be expected, names from literature occur chiefly in Burgess' earliest work. For example, in addition to Dickens' "Redforth," *Vivette* contains "Miss Florizel," a name which almost certainly derived from Shakespeare's "Prince Florizel of Bohemia" in *The Winter's Tale* by way of Stevenson's prince-hero in *New Arabian Nights* (1882). Burgess closely followed the latter work in the structure and tone of *Vivette* and *Lady Méchante*, where he further feminized the name as one of his countess-heroine's aliases, "Mrs. Florizelle Gaillarde"; and in this case one literary name seems to have led to another. A likely source for the surname is suggested in *A Little Sister of Destiny* when a character warns (p. 41): "If you

[3] Notebook 66 [p. 23]; Burgess Collection, Bancroft Library, University of California, Berkeley. The entry, whose wording was possibly not original with Burgess, is dated 21 August 1913.

hear me say anything particularly crazy, like 'ring-galliard,' it's only Beaumont and Fletcher or John Webster." That Burgess was thinking of the latter playwright during his composition of *Lady Méchante* is shown by his use of a line from *The White Devil* as the novel's epigraph. But "Mrs. Florizelle Gaillarde" is only one name for Lady Méchante, who admits to as many aliases as costumes, having given each of her garments a single name and taking for herself the combined names of each ensemble. Burgess' intention that names from literature were to bring little of their significance with them is best illustrated by his use of "Sarah Gamp" as the name of a Goop.

The names of Burgess' characters that derived from those of actual persons can often be identified with a good deal of certainty. In *Find the Woman*, for example, the names of two boxers, "Jack Ketchell" and "Jake Kilgore," must have come from the names of two actual boxers, Stanley Ketchel and Jake Kilrain; and "J. O'H. Courtenay," the name of the hero's benefactor, must have come from "John O'Hara Cosgrave," the name of one of Burgess' own benefactors. In *The Heart Line*, names of characters and places closely patterned after actual persons and places often derived from the actual names of their prototypes. For example, an actual person named "Maisie" appears in the novel as "Mabel," and one named "Martinez" as "Maxim." Similarly, two actual cafés, Coppa's and Sanguinetti's, became "Fulda's" and "Carminetti's," respectively. In addition, a comparison between Burgess' notes and another novel, *Two O'Clock Courage*, shows that for this work he patterned two different characters, Mrs. Briggs and Mrs. Poole, after his own mother, whose maiden name was Brooks. Since both names in the novel bear certain similarities to the actual name, it may be supposed that, like the two characters, both names derived from a common source. In Burgess' notes, "Mrs. Brooks" is a name assigned to the character finally called "Mrs. Poole" — a name that is not distantly related semantically. In reference to the other character name, similarities between "Brooks" and "Briggs" — the same number of letters and the same arrangement of three common letters in each — suggest Burgess' use of the Lewis Carroll game. In this case, through the substitution of individual letters, "Brooks" would have been changed to "Briggs" through some intermediary word, such as the suggestive "Bridge."

While application of the Lewis Carroll game could have been useful in disguising actual names for satire, Burgess was seldom interested in this kind of humor. An exceptional instance, however, occurs among the Goop books and concerns a certain fellow writer reputed to be considerably less interested in genteel behavior than poetry. For example, *The Goop Encyclopedia* (1916) includes three Goops named respectively "Ezra Pond," "Ezra Pounce" and "Ero P. Pounds;" and *The Goop Directory* (1913) has one called "Esau Pound." Moreover, the two books together contain four other "Ezra's," making a total of eight possible variations of a single actual name. At the same time, few other Goop names are repeated as often as twice, and few resemble each other or can be identified with the names of actual persons. Such a unique concentration of similar names leaves little doubt about Burgess' purpose and suggests that some lines accompanying at least one Goop name can be read as both literary and personal criticism in the tradition, more or less, of Alexander Pope:

> Don't let your hiccoughs loudly whoop
> Like Ezra Pounce — he is a Goop![4]

The seven other "Ezra Pound" poems can be read similarly as personal satire.

While such names show evidence of being derived from only one source or method, others show a number of processes working at once. For example, the name "Floradora Billingsgate" for a capricious actress includes the quality of suitability exaggerated for humorous effect, and, at the same time, the last syllable (as a topographical affix) suggests that this character has fallen from higher estate. In addition, euphony is achieved by the echo of similar sounds between the two main parts of each name, as well as between the two names themselves. And, while the name is far from plausible, it is certainly distinctive.

For his leading characters, Burgess generally combined all the qualities he desired in a name in equal proportion. In *Find the Woman*, for example, the name "Bruce Courtenay" is made suitable by the use of "Court," a topographical affix hinting of the hero's aristocratic background; and as an anapest, according to Burgess'

[4] *The Goop Encyclopedia* (p. 114).

theory, "Courtenay" suggests this character's "sparkle and pep." Similarly, "Belle Charmion" is made suitable by the Bunyan-like emphasis of the heroine's chief characteristic, charm; and the dactyl "Charmion" suggests a "more feminine" quality than does her male counterpart's surname. In addition, both full names are made distinctive and yet plausible (within the romantic context) by the coupling of unusual surnames with simple, but not commonplace, first names. In both full names, euphony is insured not only by the alphabetical sequence of initials but also by the duplication of certain consonants or similar consonant sounds within each pair of components. Finally, the exchange of surnames at the end implies a compatible blending of traits between characters that, in turn, suggests the basis of attraction and of happiness in marriage, which is undoubtedly meant to follow. In short, judged by Burgess' own standards, these two full names complement each other and the romantic characters to whom they were assigned. In this way, they represent a most successful application of Burgess' theory to his work.

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