

Orinda, California: Or, the Literary Traces in California Toponymy

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THE KNOWLEDGE that the name *California* is derived from a block of literature pleasing to the Spanish public and to the adventurer who came to America should lead us to suspect the origin of additional toponyms of the Spanish New World in other readings that were popular during the years of discoveries and colonization. Second in popularity to the romance of chivalry (but later replacing it in popularity) was the pastoral novel, in incubation through the first half of the 16th century and reaching its greatest fame in Jorge de Montemayor's *La Diana* of 1559. The genre flourished through the rest of the century and into the first third of the 17th.

The name for *Orinda*, a place across the hills from Oakland east of San Francisco Bay, almost certainly emerged from the literary pastoral world, whether truly given in the 19th century or borne there earlier by Spanish settlers.¹ The first evidence of the general form that I have as yet discovered is a shepherd *Orindio* in an "egloga pastorale" of 1530 by Luca di Lorenzo of Siena, where the *Or-* probably alludes to the "golden" character of pastoral Golden Age man, a subject to which we shall return directly.² The next is an *Orinda*

¹ "About 1880, Theodore Wagner, then U.S. Surveyor General for California, called his estate between Bear and Lauterwasser creeks, Orinda Park. On March 13, 1888, it was favored with a post office and in 1890 Orinda Park Station became the provisional terminal of the California-Nevada Railroad. From the Wagner estate it was transferred in 1895 to what is now Orinda Village, and in 1945, as Orinda, to the 'cross roads,' formerly known as Bryant. Like similar names with a Latin flavor it was probably coined for its pleasing sound although 'General' Wagner might have read the name Orinda by which the poetess Katherine Fowler Philips was known" (Erwin G. Gudde, *California Place Names*, Revised and Enlarged Edition [Berkeley and Los Angeles, 1962]).

² Quoted by Walter W. Greg, *Pastoral Poetry and Pastoral Drama* (London, 1906), p. 436.

itself, perhaps the precise source of our place-name, but given to a "sabia dueña," in a work which is a hodge-podge of "sentimental tale," "chivalresque romance" and "pastoral novel," the *Selva de aventuras* of 1572.³ The chivalric romance itself, as the century advanced, assimilated increasing amounts of pastoral elements, and in the same *Selva* we have the shepherds *Ardonio* (fol. xii^r), *Persio* (fol. lxxxvi^v), *Boliano* (fol. xxxiv^v), *Yrponio* (fol. xxxv^r) and *Floreo* (fol. xii^r); and the heroine of the tale herself, *Arbolea*, has a name of clear pastoral cast.

The most prestigious occurrence of the form, however, is in the heroic Christian epic of Torquato Tasso, *La Gerusalemme liberata*,⁴ (1581), where the Italian, apparently drawing his name from earlier pastoral forms, gives it quite a different twist, after which it was "repossessed" once again back to the pastoral both in a novel of Spain and in that "Matchless Orinda" of 17th century England.⁵

³ Salamanca, 1573, fol. lxiii^v.

⁴ The classically inspired names in Tasso are often given to the "Pagans," in contrast to the "good" Germanic names (*Goffredo*, *Tancredi*, *Rinaldo*, and *Raimondo*) bestowed upon figures who war against the Saracen. A principal Pagan personage is *Clorinda*, a Persian warriorress, the form of whose name yet derives from the pastoral *Clori-* (from *Chloris*, the Goddess of Flowers), which also inspired the likes of *Cloridea* (Antonio de lo Frasso, *Los diez libros de fortuna de amor* [1573] [Londres, 1740], 1.167), *Clorinarda* (A. de Castillo Solórzano, *Noches de placer* [Madrid, 1906], p. 197), *Clori* (Cervantes, *Casa de los celos*, in *Obras completas* [Madrid, 1946], p. 253), *Cloridamo* (J. Pérez de Montalbán, *Para todos* [Madrid, 1661], p. 243, out of Ariosto's *Orlando furioso*), *Cloridamante* (H. D'Urfe, *L'Astrée* [1607] [Lyon, 1928], 4.155), *Clorineo* (Gonzalo de Saavedra, *Los pastores del Betis* [Trani, 1663], p. 105), *Clorida* (ibid., p. 125), etc. I have noted elsewhere ("Spanish Baroque Parody in Mock Titles and Fictional names," *RPH*, XV, I [1961], pp. 29–39) that in the swing toward the disillusion with classical ideals in the late 16th century, writers tended to shift the theretofore heroic classical onomastica to little esteemed people, "Pagans," thieves, and the like. It's curious that also in California there are two places called *Olinda* (Orange and Shasta counties), perhaps after Tasso's *Olindo*, which name was given to a Christian. But more curious is the presence of *Olinda* in the *Amadis de Gaula* (BAE, XL, 246); in the very *Sergas de Esplendían* (ibid., 427a); and in the *Palmerin de Inglaterra*, *Libro segundo* (NBAE, II, 239b). An *Olindia* in the *Espejo de príncipes y caballeros*, *Primera parte*, *Libro segundo* (Çaragoça, 1562, p. 22 b; the latter known commonly as the *Caballero del Febo*). Cf. Gudde: "Originally a Portuguese name [*Olinda*], preserved in the Brazilian city near Pernambuco, but now international. Samuel T. Alexander, a settler, transferred the name from the Hawaiian Islands in the early 1880's . . ."

⁵ The poetess' sobriquet *Orinda* is almost unquestionably from Tasso. It is one of many pastoral names assumed by the members of a Platonic society dedicated to

Tasso gives a masculine form of the name *Orindo* (*Orindus* in Hoole's translation), assimilating the onomastic suffix *-indo* to the meaning of 'Indian' (East) itself (or perhaps to the river 'Indus' *Indo*, almost juxtaposed with the character in the text),⁶ and perhaps suggesting in addition the 'gold' *or-* (i.e., "luxury" and "frivolity") of the "Pagan" Saracen.⁷ Note the "atmosphere" around the name in Tasso:

Ecco poi sin da gl' *Indi* e da l'albergo
De l'aurora venuto Adrasto il fiero,
Che di serpente en dosso ha per usbergo
Il cuoio verde e maculato a nero;
E, smisurato, a un elefante il tergo
Preme cosí, come si suol destriero,
Gente guida costui di qua dal Gange,
Che si lava nel mar che l' *Indo* frange. (Canto XVI, 28)

.....
Evi *Orindo*, Arimon, Pirga, Brimarte
Espugnator de la città; . . . (Canto XVII, 31)

Friendship (see Phillip Webster Souers, *The Matchless Orinda* [Cambridge, Mass., 1931], pp. 39-43). Mrs. Philip's favorite readings were the Italian pastoralists, and especially Tasso (pp. 142-143). In or around her Friendship society, besides *Orinda*, were *Palaemon* (from Virgil), *Cratander*, *Poliarchus*, *Valeria*, *Celimena*, *Polycrite*, *Ardelia*, *Philoclea*, *Regina* ("classical enough to remain unchanged" from the real name of the person), *Rosania*, *Philaster*, *Phyllis*, and an outright *Pastora* (see pp. 44-45).

⁶ See my "Moral-Allegorical Names in Gracián's *Criticón*," *Names* 9, No. 4 (1961), pp. 223-224. I suggest there that *Felisinda*'s name means 'happiness in India,' since her point of origin in the novel is *India*, she is identified always with that place, and she represents allegorically the "unattainability of happiness on earth to Christian man," that is, "happiness afar off, remote," as if in "India." It is probably significant that Tasso's English translator, John Hoole, saw fit to Anglicize (or Latinize) only *Orindo* to *Orindus*, acknowledging the parallel English *Indus*, but left *Olindo* as it was, since his role suggested no English counterpart. See the passages concerning *Olindo* in the *Works of the English Poets*, ed. S. Johnson (London, 1810), XXI, 411 et seq.

⁷ In a talk ("Pastoral Proper Names in Spanish Renaissance Literature") before the American Name Society, at the MLA Convention, Philadelphia, December 29, 1960, I noted the astonishing abundance of names in *flor-* given to the "Pagans" in the French *Chansons de Geste* (one example, *Florit*, Muslim king in the *Chanson de Roland*), suggesting that they pertained to the "luxury" and "sensuality" of the Saracen, the principal qualities ascribed to that figure after his "unbelief." Such names would maintain the common symbolism of "flower" (especially the rose) for "sensuality" (cf. the *Roman de la rose*) frequent in the Middle Ages. See Ernest Langlois, *Tables des nomes propres dans les Chansons de Geste* (Paris, 1904).

Whether or not the name suggests "gold" in Tasso, it clearly does so in the Spanish pastoral which borrowed it from the Italian – but 'gold' of a different sort. The contrast in atmosphere could not be more striking:

Venida la noche, por toda la ribera se encendieron muchas hogueras, i el buen Sileno, con toda la compañía, principalmente Mireno, Liardo, Galafron, Barcino, Alfeo, *Orindo*, Arsiano, Colin, Ergasto, Elpino, Licio, Celio, Uranio, Filardo i Siralvo salieron por la ribera . . .⁸

Orindo here is incorporated into that pastoral onomasticon which expressed varied facets of the pastoral ideal, namely, such elements as the "noble objects of Nature," *Elpino* (out of Sannazaro, *Arcadia*, 1502; see note 8); the exquisite "Nymphs" which inhabit the Arcadian world, *Filardo* (out of *Phyllis*); the "strength" and "virility" of Golden-Age man, *Arsiano* (from Greek *arsen-* 'manly' 'vigorous'); but first and most important the 'golden' nature itself of man in the ideal environment of the Golden Age. I have noted elsewhere the onomastic emphasis upon the "good" qualities of man in the Golden Age,⁹ pointing out such nomina as Sannazaro's *Sincero* the 'sincerity' of man (also in Montalvo, and elsewhere); *Lealdo* the 'loyalty' of pastoral man (in Lope de Vega's *La Arcadia*; 1598); the many names in *fid-* the 'faithfulness' of Golden Age man, *Fidelio*, *Fidessa*, *Fidoro*, and the celebrated "Pastor *Fido*"; as well as the much earlier *Pacifico* the 'peacefulness' in Boccaccio's *L'Ameto*. All these characteristics are synthesized in names which

⁸ Luis Gálvez de Montalvo, *El Pastor de Pílida* (1582) (ed. Valencia, 1792), p. 181. A brief comment on some of the other names in Montalvo: *Galafrón* came down from Boiardo and Ariosto, but passing through Garcilaso, scarcely a single pastoral novel neglected it; *Barcino* was probably inspired by Sannazaro's *Barcinio* (but also for a "shepherd" dog in Cervantes' *Coloquio de los perros*); both *Ergasto* and *Elpino* occur in Sannazaro, and *Elpino* became a shepherdess *Elpina* in Cristóbal suárez de Figueroa's *La constante Amarilis* (1609) (ed. Madrid, 1781), p. 18. See Marie Z. Wellington, "La constante *Amarilis* and its Italian Pastoral Sources," *PQ*, XXXIV, I (1955), p. 81–87. It is not unusual that *Orindo* should have turned up in Montalvo just a year after the publication of the *Gerusalemme*, since there were six editions of the latter work in the same year of its publication and several earlier pirated ones; moreover, Montalvo is also reputed to have translated the *Gerusalemme*, although that translation is not extant today. See J. B. Avalle-Arce, *La novela pastoril española* (Madrid, 1959), pp. 121–131.

⁹ "Pastoral Proper Names in Spanish Renaissance Literature."

allude to the 'golden' nature itself of that ideal man, not only those names inspired by Greek *cris-* 'gold' (Sannazaro, *Crisaldo*, and, following him, *Crisalvo*, *Crisio*, *Crisalda*, *Criseo*, *Crisolora*, *Crisalo*, *Criselio*, etc.), but also those formed on Romance *or-* 'gold', such as *Orilo*, *Orlindo*, *Ormino*, and our own *Orindo*, conceivably feminized to serve its new function as a place-name.¹⁰ Lucian states the case well (if ironically): the Golden Age existed "when all things grew without sowing or plowing . . . no ears of corn but loaves complete and meat ready-cooked – when wine flowed in rivers, and there were fountains of milk and honey; *all men were good and all men were gold . . . men were solid gold.*"¹¹

Whatever the exact manner of the name's arrival in California, it is beguiling to contemplate the transformations in its use: first, the shepherd of "golden character"; second, the "Pagan" from *India*; thence the shepherd of "golden" character once again; and finally a place in what was later called the "Golden State," where the name very well may have reflected the mere "metal" then associated with its new environment.¹²

¹⁰ *Orilo* is in Luis Barahona de Soto, *La Angélica* (1586) (ed. New York, 1904), p. 9; *Orlindo* in Lo Frasso, II, 3–5; *Ormino* in José Camerino, *Novelas amorosas*, ed. F. Gutiérrez (Barcelona, 1955), p. 63. *Lorindo* in Lope's *La ocasión perdida* affixes an *L*, perhaps on the model of the French (see S. G. Morley and R. W. Tyler, *Los nombres de personajes en las comedias de Lope de Vega* [Berkeley, 1961], as do *Larsileo* in the *Galatea* (*Obras*, p. 746) and *Lardenio* in Saavedra (p. 245). Guarini's *Dorinda* (perhaps also of some influence on Mrs. Philip's *Orinda*) in the *Pastor Fido* of 1590 is fashioned on the pastoral *Doris* mold, which yielded such examples as *Dorindo* in José Camerino (p. 126); *Dorinde* in D'Urfé (2.126), directly following Guarini; *Doriano* in Lope's *Arcadia*; *Dórida* in Montemayor's *La Diana*; *Doridea* in Lo Frasso (1.4); and *Doristano* in Saavedra (p. 129).

¹¹ *Saturnalia*, in *The Works of Lucian of Samosata* (Oxford, 1949), 4.111.

¹² It was apparently unnecessary to give more than the beginning *or-* for the allusion to 'gold.' Cf. Gonzalo de Berceo in the 13th century: "Nombre auja de oro, *Oria* [*Auria*] era llamada" ("Vida de Santa Oria," in *Cuatro poemas de Berceo*, ed. Marden [Madrid, 1928], 74).