

Names in James

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IN HIS FICTION, Henry James has more than 1,600 characters, who make up a human comedy almost as populous as that of his idol Balzac. James's gallery, more than that of any other important American writer, come closer in number if not in variety to those of Scott, Thackeray, Dickens, Trollope, and George Eliot. In fashioning names for his people, James follows the best practice of his British predecessors, especially Thackeray and Eliot.

James was always aware of the usefulness of aptly chosen fictional names. In his first critical piece he wrote, "It is often enough to damn a well-intentioned story, that the heroine should be called Kate rather than Katherine; the hero Anthony rather than Ernest."¹ Commenting later on the name Lord Tiphaine from Hugo's *Légende des Siècles*, James wrote that "Victor Hugo's English names are always very queer."² James's most extensive discussion of the onomastic habits of fellow novelists appears in his 1883 essay on Trollope, who, he says, "sometimes endow[s] his people with such fantastic names. Dr. Pessimist Anticant and Mr. Sentiment make . . . an awkward appearance in a modern novel; and Mr. Neversay Die, Mr. Stickatit, Mr. Rerechild and Mr. Fillgrave . . . are scarcely more felicitous. It would be better to go back to Bunyan at once." He goes on to criticize the name Mr. Quiverful, whose "name is a humorous allusion to his overflowing nursery . . . A Mr. Quiverful with fourteen children . . . is too difficult to believe in. We can believe in the name and we can believe in the children; but we cannot manage the combination." Next James praises Thackeray, whose "names were perfect; they always had a meaning, and . . . we can imagine, even when they are most figurative, that they should have been borne by real people."³

¹ Henry James, *Notes and Reviews* (Cambridge, Mass., 1921), p. 4.

² Henry James, *Literary Reviews and Essays*, ed. Albert Mordell (New York, 1957), p. 137.

³ Henry James, *The Future of the Novel*, ed. Leon Edel (New York, 1956), pp. 248, 249. It is strange that James should criticize Trollope's Mr. Quiverful with

Obviously, when he chides Trollope and praises Thackeray for their name-giving habits, James is also adjuring himself to take care. He must often have "talk[ed] out the naming of his characters in . . . memoranda," as Professors René Wellek and Austin Warren put it.⁴

The London *Times* provided James "almost all the names I store up for my puppets," as he once uncandidly explained to a real-life member of the Capadose family after he had made Colonel Clement Capadose the titular hero of "The Liar." His letter genially included the following: "Fiction-mongers collect proper names, surnames, etc. — make notes and lists of any odd or unusual, as handsome or ugly ones they see or hear — in newspapers . . . or in directories and signs of shops or elsewhere; fishing out of these memoranda in time of need the one that strikes them as good for a particular case."⁵ In the notebooks of James are almost forty lists of names with more than a thousand names in all, only a fraction of which he used in his fiction. In their edition of these notebooks, Professors F. O. Matthiessen and Kenneth B. Murdock comment that many of the listed names "may be easily traced in his finished work, as the reader will quickly see; and the incidence of their first occurrence, as well as their collocations, often provide clues to some of the workings of James' mind."⁶

Before we consider possible sources of names in James's fiction and then the symbolic, connotative, and phonetic elements which James may have exploited in using names, let us look at some facts and figures of interest. Over six hundred of James's characters are assigned first and last names both, about one hundred are given first names only, and the remainder are given last names only. James uses almost nine hundred different last names and about 350 different first names, with feminine first names enjoying a slight majority. In only about ten cases do we have two initials before the last name; for example, P. W. Day (in "Pandora") and D. S. Rosenheim

fourteen children and then praise Thackeray for always naming his characters meaningfully. James must have forgotten the name of the curate in *Vanity Fair* with fourteen daughters: it is Felix Rabbits!

⁴ *Theory of Literature* (New York, 1956), p. 297 n. 17.

⁵ Quoted in F. O. Matthiessen and Kenneth B. Murdock, eds., *The Notebooks of Henry James* (New York, 1947), p. 63.

⁶ *Ibid.*, p. 7.

(*Reverberator*). Usually such men are Americans. There are a few combinations of initial and given name; for example, Dr. Mary J. Prance (*Bostonians*) and D. Jackson Hodge (*Reverberator*). A dozen times James employs hyphenated last names; Beadel-Muffet ("Papers"), Grant-Jackson ("Birthplace"), Mrs. Rooth *née* Miss Neville-Nugent (*Tragic Muse*), and Guterman-Seuss (*Golden Bowl*) are examples, all of whom are satirically delineated. Often James's purpose is simply humorous, as in Stock-Stock ("Aspern Papers") and Green-Erin ("International Episode"). Fewer than a dozen times do we have two given names before the last name: Daniel Tracy Touchett (*Portrait of a Lady*) and Lewis Lambert Strether (*Ambassadors*) are the best known. James rarely employs pet names, such as Dolcino ("Author of Beltraffio") and Principino (*Golden Bowl*). There are hardly more nicknames, such as Annie P. "Daisy" Miller ("Daisy Miller"), Edward "Ned" Rosier (*Portrait of a Lady*), and "Rosy" Muniment (*Princess Casamassima*). Often persons whose names are thus diminished are themselves immature or diminutive, literally or in experience. James's favorite Christian names are Catherine, George, Henry, John, Mary, Paul, Robert, and Susan. Second to them in popularity are Agnes, Amy, Arthur, Beatrice, Blanche, Charles, Charlotte, David, Edward, Fanny, Frank, Isabel, Jane, Julia, Laura, Lucretia, Margaret, Maria, Maud, Peter, Philip, Thomas, and William. The variety in last names is amazing. Only about forty times does James repeat last names in different novels and stories, and then the names are common ones and are assigned to minor characters: Cooper, Crawford, Evans, Finch, Johnson, Long, Mason, Parker, and Thompson are examples. Sometimes an unusual last name is employed twice in different works, but hardly ever for any but minor characters: Catching, Gotch, Hatch, Maddock, Merriman, Platt, and Scrope are so used. Almost never are two major characters from different works given the same last name, but we do find Dodd, Evans, Hope, Pynsent, and Vetch so employed. Finally, James rarely uses common names at all. We have only two Browns, one Carpenter, one Clark, one Davis, one Green, two Johnsons, one Jones, and no Smiths or Blacks.⁷

⁷ For identifications of all of James's fictional characters, together with summaries of their activities, see Robert L. Gale, *Plots and Characters in the Fiction of Henry James* (Hamden, Conn., 1965).

The names that James used in his fiction came from many sources other than the London *Times*; they also came from real life, family and friends, his wide reading, and the theater, particularly the Théâtre Français. The James family came from Ireland, but one could never deduce this origin from the use James made of Irish names, or from the several sarcastic remarks concerning the Irish which he casually dropped in his fiction. Little imagination is at work behind such names as Lord Deepmere, Macarthy Grice, and Mrs. Muldoon, while the name Green-Erin is only foolishly satiric. Alexander Robertson, the maternal grandfather of James's mother, was a Scotsman. In his first signed fiction, "The Story of a Year" (1865), James uses these Scottish names: Robert and Jane Bruce, Elizabeth Crowe, Mackenzie, and Robertson. As Professor Leon Edel points out, "When we recall that Henry's mother provided the sole Scottish strain in the otherwise Irish family we are tempted to remark that Henry has consciously linked his tale to his mother."⁸

Professor Edel has amply demonstrated the unconscious rivalry between Henry James and his older, more quickly brilliant brother William "Willy" James.⁹ The novelist's use of the names William and Henry supports Edel's contentions. Of the seven Williams, Bills, and Willys in the fiction, none is heroic and some are downright foolish or menial. In "A Most Extraordinary Case" we find William Bowles regarded as "the most irreproachable of serving-men."¹⁰ In "A Bundle of Letters" (1879) the adventurously traveling Miranda Hope writes her mother uncomplimentary remarks about her stay-at-home boy-friend William Platt. The name suggests "flat." Three years later, James published a continuation of "A Bundle of Letters," called "The Point of View," in which a Frenchman says that America is "the last word of democracy, and that word is – flatness."¹¹ Two years later still, we encounter a Henry Platt, in the

⁸ *Henry James: The Untried Years: 1843–1870* (Philadelphia and New York, 1953), p. 220.

⁹ *Ibid.*, pp. 240–252.

¹⁰ *The Complete Tales of Henry James*, ed. Leon Edel, 12 vols. (Philadelphia and New York, 1961–1965), I, 344. Hereafter this edition will be cited as *Complete Tales*.

¹¹ *Ibid.*, IV, 508. James changed "flatness" to "platitude" in the 1908 revision of "The Point of View"; see *The Novels and Tales of Henry James*, New York Edition, 26 vols. (New York, 1907–1917), XIV, 593. Hereafter this edition will be cited as *Novels and Tales*. The change to "platitude" only Latinizes the criticism

sensational story "Georgina's Reasons": he is Agnes Theory's safely married and unobserved uncle. In the same tale, there is another William, this one William Roy, the uncomprehending husband of the bigamist Georgina Gressie Benyon Roy. Her first husband, Raymond Benyon, seems to be partially autobiographical: he has a slight stammer, he travels widely (being a naval officer), and he falls hopelessly in love with Kate Theory, whose sister Mildred — her name undoubtedly derives from that of James's cousin Minny Temple — is dying of tuberculosis (as Minny did). Is James saying here to his brother William, whose wife, Alice, the novelist met in 1881, "I may be only harmlessly avuncular in the matrimonial picture, but you are while more central still uncomprehending"? James's last important William is foolish Willy Woodley ("International Episode," "Impressions of a Cousin"). James called his brother "Willy"; further, the older man's early narrowness and inflexibility may be hinted at in the name Woodley. William James was sensitive to the likelihood of interlinear criticism of himself in his brother's fiction. Of Benjamin Babcock (*American*) he once wrote the novelist, "The morbid little clergyman is worthy of Ivan Sergeevich [Turgenev]. I was not a little amused to find some of my own attributes in him — I think you found my 'moral reaction' excessive when I was abroad [in 1873–1874]." ¹² Did William also note that his brother never endowed a fictional William with any heroism, imagination, or tolerance?

James gave us several Henrys in addition to insignificant Henry Platt. All but one are unimportant characters. Henry Burrage (*Bostonians*) — like his creator — is a junior, is from New York City, and is a Harvard Law School student; he loves but loses Verena Tarrant. Henry Pallant ("Louisa Pallant") is the safely dead husband of Louisa Pallant, mother of predatory Linda. Henry Wilmerding ("Solution") is an inept, emotionally inexperienced diplomat in Rome. And so on. Most of these Henrys are gauche, but not so the only important Henry in James's fiction — Henry St. George, the master novelist of England, in "The Lesson of the Master"

of America as having "flatness" while it strengthens my point concerning the name William Platt.

¹² Quoted in Leon Edel, *Henry James: The Conquest of London: 1870–1881* (Philadelphia and New York, 1962), p. 259. Henry James seems not to have denied the charge.

(1888). He is well named (St. George is the patron saint of England), and so is his friend Paul Overt, the young apprentice novelist who worships the master. James may be allegorically pairing himself with his young French *devoté* Paul Bourget, whom he met four years before publishing "The Lesson of the Master." Shortly before meeting Bourget, James admiringly read his *Essais de Psychologie Contemporaine*. Not long after their meeting, Bourget dedicated to James his second book, the famous *Cruelle Énigme*. It seems possible that Henry was not only praising his follower Paul in certain details of "The Lesson of the Master" but also warning him against the debilitations of marriage. One year after the short story appeared, Bourget published *Le Disciple*, which tells how a young man falls under the spell of an older person, a psychologist, whose principles he applies to his own life. It sounds very much as though James's disciple were trying to learn a lesson. However, Bourget did get married, in 1891; thereafter, James noted a falling off in his disciple's literary power.¹³

It seems likely that James was consciously feminizing his own first name when he christened the redoubtable Henrietta Stackpole (*Portrait of a Lady*). After all, Miss Stackpole, indefatigable travel-letter writer, benefactress of her family, articulate friend of those in adversity, has a good deal in common with her creator, although in many fundamental ways they are unlike. (Did James know that Mark Twain and W. E. Henley – later, to be sure – privately called him "Henrietta"?¹⁴ Perhaps others did as well.)

Henry James was nicknamed "Angel" by members of his family.¹⁵ He uses versions of this name three times in his fiction, as Angelo ("Adina"), Angela (*Confidence*), and Angelica ("Osborne's Revenge"). It is significant that Angelo Beati – "a name, certainly, that ought to have been to its wearer a sort of talisman against trouble"¹⁶ – discomfits the older, more sophisticated critic of "immoral" contemporary Italy, and wins the titular heroine Adina.

¹³ Leon Edel, *Henry James: The Middle Years: 1882–1895* (Philadelphia and New York, 1962), pp. 321, 340.

¹⁴ Van Wyck Brooks, *Howells: His Life and World* (New York, 1959), p. 81; John Connell, *W. E. Henley* (London, 1949), p. 316.

¹⁵ Edel, *Conquest of London*, pp. 145–156.

¹⁶ "Adina," in *Complete Tales*, III, 233.

With Angela Vivian – “It’s a beautiful name”¹⁷ – and indeed the entire novel *Confidence* (1879), James may in some inexplicable way be working with deep-seated drives resulting from being “Angel” James to “Willy.”¹⁸ And when Osborne of “Osborne’s Revenge” is obliged to invent a name for his imaginary girl-friend, he calls her Angelica Thompson. When shown “her” photograph, the heroine Henrietta Congreve says, “I like her face better than her name.”¹⁹ Here Henry as Henrietta may be complaining about his foolish nickname, modified to Angelica.

James’s cousins Minny and Kitty Temple provided some onomastic inspiration. Every student of James knows that Minny profoundly influenced James’s life. Her name influenced James in writing two widely separated fictional works, “Georgina’s Reasons” (1884) and *The Wings of the Dove* (1902). Matthiessen and Murdock write as follows of the pathetic consumptive in the earlier story: “Mildred Theory is ‘as beautiful as a saint, and as delicate and refined as an angel,’ a girl who ‘knew everything’ and benignly watched over her sister [Kate]. The kinship of the names Minny Temple, Mildred Theory, and Milly Theale [in *Wings of the Dove*], is plain; so is the correspondence in the situations of Mildred and of Minny Temple, whose beauty in her fatal illness deeply impressed James and gave him the impulse to create Milly in *The Wings of the Dove*. The Minny Temple theme was obviously already in his mind when he wrote *Georgina’s Reasons*.”²⁰ Edel adds that in “Georgina’s Reasons” “there figures a girl named Mildred or Milly Theory who dies of consumption, and her [younger] sister Kate. Milly Theory is a pale shadow of the future Milly Theale and Kate in no way resembles Kate Croy of *The Wings*. (That a Kate should be placed beside the two Millys is not surprising, for Minny’s older sister was Katherine, commonly known as Kitty).”²¹ Similarly, Bessie Alden (“International Episode”) has an older sister named Kitty, and so does Lady Grace (*Outcry*). Strangely, although James

¹⁷ *Confidence*, in *The Novels and Stories of Henry James*, New and Complete Edition, 35 vols. (London, 1921–1923), IV, 39. Hereafter this edition will be cited as *Novels and Stories*.

¹⁸ V. S. Pritchett, in “Birth of a Hermaphrodite,” *New Statesman*, November 30, 1962, pp. 779–780, suggests that Angela Vivian is a feminization of James himself.

¹⁹ *Complete Tales*, II, 51.

²⁰ Eds., *Notebooks of James*, p. 61.

²¹ *Untried Years*, p. 332.

twice modified the name Minny to Milly, he never used the name Minny for any significant characters, contenting himself instead with two minor and ugly usages, in Minny Meadows, a humorist in "The Next Time," and Minny Undle, a minor character in *The Ivory Tower*. As for the last name of Theory, James, following his frequent practice, calls attention to it by having a person remark, "[S]ingular name, wasn't it?"²²

When we consider the possible use James made of some of his friends' names, we are on less firm and less intriguing ground. At least three unusual European names from James's childhood sojourns in Europe crop up in his fiction. They are Galopin ("Pension Beaurepas," "Point of View"), Stamm (*Watch and Ward*), and Coquelin ("Gabrielle de Bergerac"). M. Galopin was young James's schoolmaster in Geneva in 1855; and in 1860 James lived in Bonn with a landlord whose sister-in-law was Fräulein Stamm.²³ But the most curiously used name to derive from James's early European experience is Coquelin. James first met B. C. Coquelin when the two were fellow-students in Boulogne-sur-Mer in 1858. James named the lover of the heroine of "Gabrielle de Bergerac" (1869) Pierre Coquelin. Unbelievably, B. C. Coquelin not only became a fine actor but also created the title role of *Cyrano de Bergerac* in 1897.²⁴

A study of James's fiction yields names from his early Cambridge years as well. The only fellow-student of his at the Harvard Law School whom James specifically names in his *Notes of a Son and Brother* was Beach Vanderpool.²⁵ Oddly, in *The Awkward Age* two characters are Beach Donner and Vanderbank. Edel, having ferreted out the names of other law-school students who might have associated with James, writes as follows: "Their very names as we read them today, are redolent of New England — Wentworth, Lathrop, Pickering, Young, Kirkland, Sargent — and readers will find them used in the American novels and tales of Henry James."²⁶ In truth, however, only three of those names actually turn up in the fiction: Wentworth and Young (*Europeans*, laid in and near

²² "Georgina's Reasons," in *Complete Tales*, VI, 298.

²³ Henry James, *Autobiography* (New York, 1956), pp. 243, 244, 253, 256.

²⁴ The real-life source of Coquelin's name was first noted by Quentin Anderson in *The American Henry James* (New Brunswick, 1957), p. 151.

²⁵ *Autobiography*, pp. 434–436.

²⁶ Edel, *Untried Years*, p. 196.

Boston), and Pickering ("Eugene Pickering," cast in Germany). No characters named Lathrop, Kirkland, or Sargent appear in James's fiction.

James also transmuted into fictional names the names of persons he met in adult life. When he wrote in "Europe" about the Rimmle sisters, whose mother's feigned sickness prevents their going from America to Europe, perhaps James harked back to Rimmel's shop in London where he bought some memorably scented European hair-wash during his first solitary adult trip to Europe.²⁷ When he wrote in "Adina" of Miss Waddington and Angelo Beati, he might have been thinking of the French Minister of Education William Waddington and of the Italian tenor Angelo Masini, both of whose names appear close together in James's New York *Tribune* "Letter 17" from Paris.²⁸ The unusual name of Strether (*Ambassadors*) may owe something to that of Mrs. Anstruther-Thompson, who gave James the piece of gossip which resulted in *The Spoils of Poynton*; both Mrs. Anstruther-Thompson's anecdote and Strether's later ambassadorial mission stem from the indignation of widows at their sons. And it is possible that the name Owen Wingrave was inspired by that of Owen Wister. James knew Fanny Kemble and her daughter Sarah Wister, and later that woman's son Owen. The novelist must have followed with interest Owen Wister's vacillating career in Arizona, New Mexico, Harvard, and law. In 1891 Wister threw up his law practice to devote himself to literature; a year later James published "Owen Wingrave," about a young man who also changes his mind in favor of a more creative life.

Occasionally James made fictional use, usually with some modification, of the names of contemporary celebrities whom he knew. Thus, he admired the actress Blanche Adeline Pierson over the years;²⁹ perhaps for that reason he named the charming actress in "The Private Life" Blanche Adney. When he gave the woman

²⁷ Henry James, *English Hours* (Boston and New York, 1905), p. 6.

²⁸ *Parisian Sketches: Letters to the New York Tribune 1875-1876*, ed. Leon Edel and Ilse Duso Lind (New York, 1961), pp. 135, 186; Edel, *Conquest of London*, p. 229. Although "Letter 17" is dated July 1, 1876, two years after the publication of "Adina," James may have heard of Waddington and Angelo Masini — or perhaps even met them — earlier.

²⁹ Henry James, *The Scenic Art: Notes on Acting & the Drama: 1872-1901*, ed. Allan Wade (New Brunswick, 1948), pp. 10, 50, 263.

novelist in "The Velvet Glove" the pen-name of Amy Evans, he may have had in mind Mary Anne Evans, the novelist whose pen-name was George Eliot. And the keeper of "The Altar of the Dead" (1895), George Stransom, has a name very similar to that of George Samson, the real name of the actor-producer George Alexander, who shortly after James started writing his story about George Stransom produced James's dead failure of a play, *Guy Domville* (1895).³⁰

Historical personages were not exempt from James's onomastic alchemy. When he first went to Italy, he may have delved into its literary past deeply enough to read about Il Tebaldeo and his fellow-writer Serafino. At any rate, in an early story cast in Italy, "The Madonna of the Future," we find Theobald and his faded model Serafina, who calls her painter friend "Signor Teobaldo."³¹ Curiously, when James wanted to invent a name for a fictitious painter in *The Outcry* and created "Mantovano," he was in reality repeating the name of the real though minor sixteenth-century painter Rinaldo Mantovano. When reminded of the fact by a reader of the novel, James replied with charming pseudo-abjection: "I am almost shocked to learn . . . that in imaginatively projecting . . . such a painter as the Mantovano, I unhappily coincided with an existing name . . . I have never heard . . . of the painter . . . and fondly flattered myself that I had simply excogitated . . . a name at once plausible, that is of good Italian type, and effective, as it were, for dramatic bandying about."³² A pleasant ride in 1873 to the tomb of the Valerii outside Rome inspired James's early story "The Last of the Valerii" (1874), of which Marco Valerio of Villa Valerio is the hero.³³

A few real French names may have inspired some fictional counterparts in James's works. Here is one example. The landscape-painter friend of the portraitist-narrator of "The Real Thing" is Claude Rivet, whose first name undoubtedly is a conscious echo of

³⁰ Wade, ed., James, *Scenic Art*, p. 329; *Notebooks of James*, pp. 164-166; Leon Edel, ed., *The Complete Plays of Henry James* (Philadelphia and New York, 1949), p. 59.

³¹ *Novels and Tales*, XIII, 469.

³² *The Letters of Henry James*, ed. Percy Lubbock, 2 vols. (New York, 1920), II, 280-281.

³³ Edel, *Conquest of London*, p. 102.

that of the famous French landscapist Claude Lorrain. Claude Rivet's last name incidentally may derive from that of Joseph Rivet, a character in Maupassant's short story "Mme. Tellier's Excursion," a passage from which, describing Rivet, James quotes in his essay on Maupassant in *Partial Portraits*.³⁴

A remaining possible source in real life for James's names is place-names. James was a great traveler through many geographical and linguistic areas and in addition was a superb travel-essayist; so it is not surprising to find that the names of many of his characters derive from place-names. For a couple of simple examples, Lord Lambeth's mother and sister in "An International Episode" are, respectively, the Duchess of Bayswater and Lady Pimlico. The name of the frustrated lover Bolton-Brown ("Lord Beaupré," 1892) may owe something to Bolton Street, Piccadilly, where James had bachelor quarters for a decade beginning in 1876. The brilliant actress Madame Carré (*Tragic Muse*) is surely named after the sumptuous Salon Carré in the Louvre, which James loved and often visited. The names of Mrs. Grantham and her friend Shirley Sutton ("Two Faces") may come from Grantham and Long Sutton, neighboring towns in central England. Mr. Leavenworth, the moneyed but tasteless art patron in *Roderick Hudson*, is as sturdy and as remote from civilization as a frontier fort. James charmingly names two of a flower-arranging woman's clients in the story "In the Cage" (1898) Lord Rye and Lady Ventnor; both Rye, locale of James's famous Lamb House residence beginning in 1896, and Ventnor, on the Isle of Wight nearby, are well-known Southern English place-names. The Boston recipient of Louis Leverett's affected epistles in "A Bundle of Letters" is named with patent obviousness Harvard Tremont. Finally, a number of James's names sound as though they were derived from place-names; for example, Bridgenorth, Inglefield, Montbron, Northmore, Petherton, and Warburton. In so naming minor and often aristocratic characters, James follows a little rule for writers neatly summarized by Gelett Burgess: ". . . if you wish a pleasing name for an aristocrat, it's always safe to use one with a topographical affix, . . . because such names hint at high life, since many landed estates are so named."³⁵

³⁴ (London, 1888), p. 253.

³⁵ "Make a Name for Yourself," *Saturday Review of Literature*, XXX (January 25, 1947), 10.

For all his care to be inventive, several hundred names in the fiction of James parallel names from important literature which he knew. Thackeray and Trollope head the list of possible sources and definite parallels, with George Eliot, Dickens, and Scott following. Augier, Sand, and Balzac appear to be echoed a few times, and there are a few other minor possible sources. It should be emphasized, however, that James undoubtedly did not consciously borrow but that, possessing as he did both an insatiable appetite for British, French, and American literature – especially fiction – and also a phenomenal memory, he inevitably echoed names he had seen, echoing them especially when he named minor characters. I have found only one instance in which both a first and last name in James have a counterpart in an earlier writer: Laura Guest appears in Eliot's *Mill on the Floss* and also in James's "Guest's Confession." This fact attests to James's assiduity in trying to be inventive.

Since James was devoted to Thackeray all his life, it is not surprising, given in addition the similar settings for many of their works, that James's names often sound like Thackeray's. *Pendennis* has Diana Pynsent and George Pynsent; James has Amanda Pynsent (*Princess Casamassima*) and Weatherby Pynsent ("A Day of Days"). *Pendennis* also features a Bolton (as does James's "Lord Beauprés") and a Dr. Goodenough (James's Goodenough is a mere nurse [*Ivory Tower*]).³⁶ The uncommon name Ruck, appearing in both "The Pension Beaurepas" and "The Point of View" by James, may also be found in Thackeray's *History of Samuel Titmarsh and the Great Hoggarty Diamond*, which also has a Highmore (as does James's "Next Time"). Both Thackeray and James also use the following names: Brush, Flack, Hicks, Leary, Osborne, Pinhorn, Roper, and Vandeleur. The pretentious name of Washington Jackson in Thackeray's "Dinner in the City" may have been in James's mind when he made up the name of Grant-Jackson for "The Birthplace."

Although James admired Trollope less than he did Thackeray, we still find some interesting similarities between Trollope's names and James's. In *The Bertrams* by Trollope we find Sir Lionel Bertram and his son George; in his "London Life" James tells us about Sir Lionel Berrington, one of whose sons is named George. Better, in

³⁶ Trollope's *Warden* and Hardy's *Mayor of Casterbridge* also have characters named Goodenough.

Barchester Towers we read of Vesey Stanhope and his daughter Charlotte; we find Bob Vesey marrying a girl named Charlotte – to say nothing of Bertram Jay in love with the heroine – in James’s “Chaperon,” while the name Charlotte Stant in *The Golden Bowl* echoes that of Charlotte Stanhope. Trollope’s *Is He Popinjay?* features a Vermont spinster Ph.D. lecturer on women’s rights named Olivia Fleabody: it is likely that James was prompted by her name and her activities when he named both Olive Chancellor and Miss Birdseye (*Bostonians*). (Was Trollope prompted by the name Peabody, that of well-known Boston lady reformers? James was accused of using Elizabeth Peabody as a model for his Miss Birdseye.) Further, the same novel by Trollope describes how Lord Gosling is worked on by a matchmaker; a year after *Is He Popinjay?* began to appear serially, James published “Longstaff’s Marriage” (1878), in which Agatha Gosling is a would-be matchmaker between Longstaff and Diana Belfield. To tangle matters more, there is a Georgina Longstaffe in Trollope’s *The Way We Live* (1875). These similarities seem more than coincidence might account for.

James thoroughly respected George Eliot’s seriousness and craftsmanship. His names are certainly in the same tradition as hers and often seem to be slight echoes of them; but since George Eliot does not often indulge in fanciful names, as Thackeray, Trollope, Dickens, and James frequently do, parallels between Eliot and James are not extensive. Nonetheless, in *Middlemarch* we find a step-daughter named Mrs. Beever, which name James uses in *The Other House*, a novel concerning the effects of a dying step-daughter’s demand on her husband. *Middlemarch* also has the following names, all to be found in James as well: Diamond, Featherstone, and Mrs. Lemon. It is possible that the name Maggie Tulliver from *The Mill on the Floss* had something to do with the name Maggie Verver (*Golden Bowl*). Edel feels that Tita, which was originally the first name of Tina Bordereau (“Aspern Papers”), may derive from Tito Melema in *Romola*.³⁷ Tito Melema was born at Bari and was shipwrecked near Ancona, both of which cities are south of Venice, the scene of “The Aspern Papers.” As for minor parallels between Eliot

³⁷ *Middle Years*, p. 224; Edel further links the name Tita in James to that of Tita Douglas in the novel *Anne* by Constance Fenimore Woolson, to whom James gave a copy of Eliot’s *Romola* in 1887, a year before he published “The Aspern Papers.”

and James – *Adam Bede* has a Gedge, as does James's "Bench of Desolation," and *Silas Marner* has a Gilbert Osgood, a name perilously close to that of Gilbert Osmond of *The Portrait of a Lady*, which also has a Goodwood.

When James stirred his mind to seek names for unpretentious or menial Britishers in his fiction, he must often have come upon memories of his childhood reading of Dickens. Thus, the bookbinder "Crook" Crookenden (*Princess Casamassima*) may stem from Krook the junkman of *Bleak House*. Bidy Dormer (*Tragic Muse*) may owe some of her sweetness to Bidy of *Great Expectations*. *Martin Chuzzlewit* has a Moddle, the name of a nurse in *What Maisie Knew*. *Pickwick Papers* has a Mudge, as does James's "In the Cage." The following common or at least monotoned names in James all appear in Dickens too: Bray, Feeder, Filer, Garland, Vetch, and Winch. In addition, numerous Jamesian names sound like items from the pen of Dickens whether they are or not; for example, blowsy Mrs. Chataway ("Married Son"), lawyers Crick (*Ivory Tower*) and Hardman ("Lady Barbarina") and Mitton (*Tragic Muse*), ambitious Mrs. Headway ("Siege of London"), and Nutkins the gardener ("Marriages").

James did not much admire the novels of Scott, but he read many of them when he was young. Some of Scott's usually sturdy Anglo-Saxon names may be found cropping up in James's own fiction. In *Pevekil of the Peak* we find Mrs. Bridgenorth (also in James's "Tone of Time") and the names Dangerfield (also in James's "Pandora") and Whitaker (also in James's "Poor Richard," as Whittaker). James also uses the names Everard, Goldie, Sholto, and Vidal, all of which appear in Scott. And in *Quentin Durward* we have the Countess of Croye and her valiant old soldier-father; Quentin Durward rescues and wins the Croye woman from Marck. Surely we have here some interesting little parallels to *The Wings of the Dove*, in which Merton Densher (whose name half-echoes that of Quentin Durward) is opposed by Lord Mark for the hand of Kate Croy, who is strategically advised by her doughty old father.

Only one other author writing in English may, I think, have provided any extensive inspiration for names in James. He is Hawthorne. The egocentric sculptor Roderick Hudson's first name may owe something to Roderick Elliston in Hawthorne's "Egotism: or, the Bosom Serpent," in which the sympathetic friend of the

hero is a sculptor returning from Italy, where James's Roderick Hudson goes to study. Having Miriam of *The Marble Faun* in mind, Matthiessen writes as follows about another possible parallel: "It can hardly be altogether fortuitous that James' Miriam Rooth, in *The Tragic Muse*, is similar in her beauty and her race, if not her fate, to her earlier namesake."³⁸ From Hawthorne's Maule family (*House of the Seven Gables*) James may have derived the name of his New England farmer Richard Maule ("Poor Richard"). In *The Europeans*, the most extensive piece of fiction James ever cast in New England, we have a minister named Brand (perhaps from Hawthorne's "Ethan Brand"), a problem son named Clifford Wentworth (who slightly resembles Clifford Pyncheon of *The House of the Seven Gables*), and even gratuitous use of the name Hephzibah (note Clifford's sister Hephzibah Pyncheon) when James's Baroness, speaking of Clifford Wentworth's sisters, says, "[W]hat did you say their names were – Deborah and Hephzibah?"³⁹

French writers may help to account for a few of James's French names. In Augier's *Mariage d'Olympe* we find Adolphe, Pauline, and Irma; the Moreen family in James's "Pupil" is graced by Adolphe (later changed to Ulick), Paula, and Amy. Augier's *Beau Mariage* features Mme Bernier; James's first heroine was Hortense Bernier ("Tragedy of Error"). The charmingly aristocratic French name of Mme. d'Outreville, which James uses in *The American* and *The Reverberator*, may derive from Le Comte d'Outreville of Augier's *Fils de Giboyer*.

James admired the works of George Sand and echoes the names of some of her fictional characters in his works. Valentin de Bellegarde (*American*), who came into being the year of Sand's death, in 1876, may owe something to her *Valentine*.⁴⁰ Also it is notable that Sir Ralph Brown loves his cousin Indiana in Sand's novel *Indiana*, much as Ralph Touchett loves his cousin Isabel (*Portrait of a Lady*); further, Indiana is young, is married to an old man, and is attended

³⁸ *American Renaissance: Art and Expression in the Age of Emerson and Whitman* (New York, 1941), p. 297.

³⁹ *Novels and Stories*, III, 36.

⁴⁰ Like Margaret's brother Valentine in Goethe's *Faust*, Claire de Cintré's brother Valentin in James's *American* is killed in a duel. I owe this insight and several others here to Professor Eben Bass of Geneva College, author of "Ethical Form in Henry James," unpubl. diss., University of Pittsburgh, 1962.

by two other aspiring males – all of which sounds much like Isabel Archer Osmond's situation.⁴¹ Sand wrote a short story called "Lucrezia Floriani" and another one called "Pauline"; in James's "New England Winter" we find Lucretia Daintry, Florimond Daintry, and Pauline Mesh.

Balzac accounts for surprisingly few onomastic echoes in James. Only three of James's characters have names which seem at all related to names in Balzac: Count de la Rochefidele (*American*) may come from Balzac's Marquis de Rochefide; De Treuil ("Gabrielle de Bergerac"), from his De Trailles; and Kate Despard ("Given Case"), from his Mme. d'Espard. But even these possible parallels are not striking.

A few other names in James may derive from other sources in French literature. Thus, Madame Merle (*Portrait of a Lady*) is said to have come from Alfred de Musset's "Histoire d'un Merle Blanc."⁴² Noémie Nioche's odd first name (*American*, 1876) surely comes from that of Noémie Clarkson in *L'Étrangère*, 1876, by Alexandre Dumas fils.⁴³ Finally, the name of a minor French writer may have influenced James in assigning two important fictional names, Paul and St. George in "The Lesson of the Master." The author is Paul de Saint-Victor, whose *Hommes et Dieux* (1867), a book about divine ideas and their realistic debasement, James had in his library for half a century.⁴⁴ I suggest that Paul Overt and Henry St. George were named as they were partly because James in his story about them was concerned with the thesis of *Hommes et Dieux*: Paul is to forego earthly pleasures and become the divine author, while St. George remains all too human.

Minor parallels abound between James's names and still other names scattered through English literature. Benvolio ("Benvolio") comes from Shakespeare's *Romeo and Juliet*. Lady Aurora Langrish (*Princess Casamassima*) owes something to Lydia Languish in Sheridan's *Rivals*; in fact, Aurora is humorously misnamed Lady Lydia Languish by Madame Grandoni after she has heard her cor-

⁴¹ In *The Novels of Henry James* (New York, 1961), p. 89, Oscar Cargill says that "Sand's novel [*Indiana*] bristles with suggestions James may have found usable in his *Portrait*."

⁴² *Ibid.*, p. 91. There is also a Captain Merle in Balzac's *Les Chouans*.

⁴³ Cargill, *Novels of James*, p. 45, points out this undoubted source.

⁴⁴ Edel, *Untried Years*, pp. 258–259.

rect name.⁴⁵ The joke is more James's than Madame Grandoni's, because that German widow of an Italian maestro would not know Lydia Languish from Mrs. Malaprop. Padre Girolamo ("Adina," 1874) undoubtedly stems from Canon Girolamo in Browning's *Ring and the Book* (1872). Little Bilham (*Ambassadors*) probably comes from Little Billee of *Tribby*, written by James's close friend George du Maurier.⁴⁶ The name of Crichton, the museum curator of *The Golden Bowl* (1904), may be traced to *The Admirable Crichton* (1902), by J. M. Barrie. The minor name of Charlie Coote in "The Bench of Desolation" (1909) probably goes back to H. G. Wells's *Kipps* (1905), whose character Coote James specifically praised in a 1905 letter to Wells.⁴⁷

For sources of his names, then, James used in varying degrees of conscious awareness names of friends and relatives, names of celebrities and famous personages, place-names, and names which his amazing eclectic reading placed before his attention and thrust into his retentive and creative memory.

And now to consider how James's fictional names work in their contexts. Most of these names, like many in Shakespeare, Fielding, Blake, Balzac, and Gogol, for a few examples, make an immediate appeal to the reader, whose reaction is at the outset one of pleasant sympathy or irrational dislike. Thus, we are at once prepared, I think, to like the owners of the following names in James: Christopher Newman, Felix Young, Isabel Archer, Laura Wing, and Marie de Vionnet. But our mental images of the following are at first less pleasant, even though they may be altered later: Henrietta Stackpole, George M. Flack, Jim Pocock, Merton Densher, and Fanny Assingham. Not often does James endow a fine person with a cacophonous name (Fleda Vetch is the most notable exception) or a selfish person with a charming name (Nina Beldonald and Evelyn Vane are exceptions). Obviously the first appeal a literary name makes is to the reader's ear.

Perhaps James's names are often unpleasant sounding because in his view most people are basically crude, regardless of their social

⁴⁵ *Novels and Tales*, VI, 24.

⁴⁶ Noted by Cargill, *Novels of James*, p. 309.

⁴⁷ *Henry James and H. G. Wells: A Record of Their Friendship, Their Debate on the Art of Fiction, and Their Quarrel*, ed. Leon Edel and Gordon W. Ray (Urbana, Ill., 1958), p. 105.

standing or their superficial polish. A complete list of harsh-sounding or demeaning names in James would be exhausting to read,⁴⁸ but the following are representative: Mrs. Bray (a gossip), Mrs. Bubb, Dr. Buzzard, Lady Champer, Mrs. Chew, Marian Condrip (a widowed mother of four children), Susan Crotty, Sarah Curd, Mrs. Cuddon (a philanderer's mistress), Mrs. Froome, the Misses Frush, Miss Gulp (a teacher), Miss Gunton, Lady Haycock, Mrs. Jex (a medium), Booby Manger, Hall Pegg, Walter Puddick, Raddle (a glue manufacturer), Mrs. Short Stokes, Stock-Stock, Remson Sturch, and Sue Taker (who changes her name to Mrs. Sherrington Reeves).⁴⁹ In addition, we have in James the most outrageous collection of Fannys in all of literature: Fanny Assingham, Fanny Hurter, Fanny Knocker, Fanny Maresfield, Fanny Maule, Fanny Rover, and Fanny Schooling.⁵⁰

James callously puts servants in their place by assigning most of his fictional ones names as truncated as their lives. We have for butlers Banks, Bates, Gotch, Tatton, and Withers. Governesses include Mrs. Hack, Miss Steel, Miss Teagle, and Mrs. Wix. To a few nurses, who were almost as far down the social ladder as teachers and maids in his own view, James gives the names Bald, Boggle, Moddle, Mumby, and Ruddle.⁵¹ Often he assigns servants, maids,

⁴⁸ James Thurber, *Lanterns and Lances* (New York, 1961), pp. 102–103, writes as follows of James: "He has something more than a gift, almost an impish perversity, for the invention of plain, even homely feminine names, and by no means all of them were for his American women. The weediest of all is, I think, Fleda Vetch, of *The Spoils of Poynton*. As for his best-known American females, only a few, such as Isabel Archer and Caroline Spencer, do not grate upon the ear. This is partly because the voices of American women, from coast to coast, as he once said, were a torture to his own ear."

⁴⁹ Elizabeth Stevenson, *The Crooked Corridor: A Study of Henry James* (New York, 1961), pp. 94–95, writes illuminatingly as follows: "Never as assiduous as some of the earlier novelists in the literal description of characters . . . by name, yet James satisfies by fitness and suggestiveness. Consider Mr. Mudge, the grocer; Mrs. Bread, the nurse; and Hyacinth Robinson's fellow workers in the bookbindery, Grugan, Roker, and Hotchkin . . . While the consonance between name and personality is not always obvious, in many cases consideration will show an appeal at least to the unconscious."

⁵⁰ The less said the better about the footnote on Fannys in Anderson, *The American Henry James*, p. 289 n. 7.

⁵¹ Strangely, James did not give his various fictional physicians pleasant or distinctive names either: thus, we have Drs. Beadle, Buffery, Buzzard, Cooper,

cooks, and the like only first names, and, then, too frequently such names are ironically pretentious or literary, as, for example, Alcibiade, Assunta, Augustine, Azarina, Belinda, Célestine, Cynthia, Eugenio, Gelsomine, Olimpia, and Zénobie.

Alliterative names are frequent in James. We have already met Benjamin Babcock, Louis Leverett, Minnie Meadows, and Willie Woodley. Almost without exception, bearers of such names are ineffectual if not positively foolish. The following examples support the contention that James habitually saw in most alliterative names humor, superficiality, and specious charm: Bruce Bagley, Bertie Braddle, Laura Lumley, Morgan Mallow, Mortimer Marshal, Silberstadt-Schreckenstein,⁵² Tom Tristram, Mrs. Weeks Wim-bush, and especially Colonel Clement Capadose and Mrs. Susan Shepherd Stringham. If find only Mora Montravers, Morgan Moreen, Oliver Offord, Stuart Straith, and Shirley Sutton among serious and admirable characters in James whose names are alliterative.

When James does give a pleasant-sounding or nicely apt name to a character, he very often calls attention to the fact, usually in dialogue. Thus, for example, we read of Mary Garland, "that's her sweet name";⁵³ Gloriani, "his fine name";⁵⁴ Aurora Langrish, "Isn't it right she should be called the dawn when she brings light where she goes?";⁵⁵ Ned Rosier, "the rosy young man";⁵⁶ etc.

Almost as often, James draws gratuitous attention to harsh or ominous names. Thus, we read of Maud Manningham, "her name . . . somehow still fed the fancy";⁵⁷ Matthias Pardon, "'What a name.'" ⁵⁸ Walter Puddick, "'But is her reason [Mora Montravers will not

Finch, Hatch, Jones, Lemon, Ramage, Root, Wenham, and Tacchini. Two doctors are nicely if too biblically named: Sir Matthew Hope and Sir Luke Strett, whose patients die.

⁵² Baroness Eugenia Münster is married to Prince Adolph of Silberstadt-Schreckenstein (*Europeans*), and Colonel Capadose says that the Grand Duke of Silberstadt-Schreckenstein took the painting of his wife ("The Liar"). Both Eugenia and Capadose tell lies. Evidently Silberstadt-Schreckenstein was James's Munchausenland.

⁵³ *Roderick Hudson*, in *Novels and Tales*, I, 404.

⁵⁴ *Ibid.*, p. 106.

⁵⁵ *Princess Casamassima*, in *Novels and Tales*, V, 126.

⁵⁶ *The Portrait of a Lady*, in *Novels and Tales*, IV, 132.

⁵⁷ *The Wings of the Dove*, in *Novels and Tales*, XIX, 154.

⁵⁸ *The Bostonians*, in *Novels and Stories*, VIII, 167.

marry Puddick] her dislike of his vulgar name?";⁵⁹ Abijah Simmons, "'it is your ugly name!";⁶⁰ Abel F. Taker, "She [Mrs. Sue Taker] couldn't get rid of his name, unaccountably . . . as she hated it";⁶¹ etc.

Probably the most important function of serious names in James's fiction is their suggesting, obviously in advance of the plot, the nature of their bearers. We have already seen that menial, insignificant, unattractive, or grossly comic characters almost always have names in harmony with their natures. The same is usually the case with more central characters, as individual critics of the works in which they appear have occasionally but never systematically demonstrated. Sometimes the parallel between a character's name and his nature is obvious, as, for example, when the hero of *The American*, the man from the new world who desires to discover and appropriate the values of the old, is called Christopher Newman; when the magniloquent public speaker in "The Private Life" is called Lord Mellifont (honey fountain); or when the little painter in *Roderick Hudson*, of little ability and monotonous tenacity, is named Sam Singleton.

But often the latent symbolism lies deep within the name if indeed it is proper to regard it as there at all. For example, is there, as Professor Quentin Anderson ingeniously suggests, a "runic" message in the name of Mark Ambient, the novelist in "The Author of Beltraffio"? Anderson writes: ". . . consider Mark Ambient's name . . . We note that the name 'Mark' . . . carries several significations: metal, form imposed from *without*, coin, identity, hardness, and so on. Moreover, when we add the name 'Ambient,' we get a sort of runic sentence: 'He who encompasses things to give an identity which will reflect him' is one possible translation, not in all probability the only one, but simply the most apparent."⁶² Miss Elizabeth Stevenson more moderately writes that "It is not too farfetched to suggest . . . that Olive Chancellor's last name underlines her directorial qualities, or that Isabel Archer's suggests the trajectory of her aspiring individuality."⁶³ Does the name Augustus

⁵⁹ "Mora Montravers," in *Novels and Stories*, XXVIII, 257.

⁶⁰ "A Passionate Pilgrim," in *Novels and Tales*, XIII, 340.

⁶¹ "Fordham Castle," in *Novels and Tales*, XVI, 402.

⁶² *The American Henry James*, pp. 147-148.

⁶³ *The Crooked Corridor*, p. 95.

Lovelock (*Confidence*) signal quickly to the reader that as the attendant of Blanche Evers (always pure?), who becomes Mrs. Wright, the bearer may be locked out from the pleasures of wedlock with her but is still "majestic in love encounters"? The last name of Frederick Forsyth Winterbourne, cold hero of "Daisy Miller," suggests a foolishly frigid region where poor Daisy, who has a meaningful name herself, should expect to come to no fruition; at the end of her brief story, Winterbourne is seen at her Roman grave "staring at the raw protuberance among the April daisies."⁶⁴ The American daisy could not survive a too-foreign winter.

Names can thus help to characterize, cast ironic lights, foreshadow, re-enforce ambiguities, and raise questions without answering them. Many other characters are also aptly and simply named. Mrs. Alsager ("Nona Vincent," 1892) is the all-wise counselor of the young playwright, who is also aptly named – Wayworth – by James, who wrote the story during his own *années dramatiques*.⁶⁵ Bob Bantling – "'He isn't a bad pun'"⁶⁶ – is immature and deficient in masculinity, in a way a brat, a bantling. Lord Beaupré is fair game for predatory females. The Bonnycastles ("Pandora") are a superb host and hostess,⁶⁷ while the Prince Casamassima comes from a grand and hoary family. Maisie's parents Ida and Beale Farange range far in their promiscuity. Ulick of the Moreen family is a toady, a boot-licker. The maiden name of Christina Light's unprincipled and untamed mother is apt – Savage.⁶⁸ And Felix Young is happiness itself.

⁶⁴ "Daisy Miller," in *Novels and Tales*, XVIII, 93.

⁶⁵ Edel, ed., *Complete Plays of James*, p. 57, writes that "Allen Wayworth, the young, fastidious, nervous playwright, clinging to the safely-married and all-wise Mrs. Alsager, was the Henry James who had read his plays to his friends Mrs. John L. Gardner and Mrs. Hugh Bell." The name Wayworth suggests that James in 1892 thought that the way of the playwright was worthy.

⁶⁶ *The Portrait of a Lady*, in *Novels and Tales*, IV, 399.

⁶⁷ It is well known that the Bonnycastles are partly a portrait of Henry Adams and his wife, whose residence in Washington, D.C., James once described as a "genial house"; quoted in Edel, *Middle Years*, p. 30. Ernest Samuels, *Henry Adams: The Middle Years* (Cambridge, Mass., 1958), p. 168, calls the name Bonnycastle "an apt epithet."

⁶⁸ Her father is named Savage with explicit irony: "His name was Savage; it used to make everyone laugh, he was such a mild, melancholy, pitiful little personage" (*Roderick Hudson*, in *Novels and Tales*, I, 161).

Later events sometimes make manifest the irony implicit in certain names. Poor Louisa Brash can do nothing but timidly take her dismissal in "The Beldonald Holbein." Lord Deepmere, of *The American*, is perhaps the shallowest of all the aristocrats in James. Mr. Grant-Jackson, of "The Birthplace," can deploy only a guide to a tourist-trap and can capture only its gate-receipts, in spite of his military name. Mrs. Hope, heroine of "The Abasement of the Northmores," is left a hopeless widow. The Monarchs, who are "The Real Thing," appear regal but are good for nothing and are served by none. And the sculptor Mallow, in "The Tree of Knowledge," can give permanent form to nothing.

Some names help to foreshadow later action. The Dedricks ("Maud-Evelyn") deny life and are sustained only by the musty air of death. Mr. and Mrs. Hathaway ("Europe") provide a way of escape for at least one person. We should feel sure from the beginning of *The Reverberator* that the Proberts will display probity. Finally, who can doubt from the outset of "Covering End" that Clement Yule will receive a manna-like present from rich Mrs. Gracedew?

A few names put up dark glass between reader and final meaning. For example, the name of Christina Light does not clarify the girl's dual nature, which is emphasized by description, action, and imagery. Is she a martyr or a savior? Is she a bright beacon to the questing Hudson, or is she an *ignis fatuus* enticing him to death? Is she radiant, or does "light" here mean "frivolous," as it does in James's title "A Light Man"? The last name of Paul Muniment (*Princess Casamassima*) literally means "protection, defense," presumably suggesting that the man should be a bulwark for the masses and perhaps his weaker friends as well. But is he? He frightens his sister, seemingly repudiates Hyacinth, and professionally survives the events which destroy Hyacinth. And Adam Verver's first name (*Golden Bowl*) is conveniently ambivalent: is he a pre- or a post-lapsarian Adam? Matthiessen says that "James invests him . . . with a paradisaic innocence." However, Professor Oscar Cargill, quoting Matthiessen to disagree, asserts that no simple man could have amassed the fortune which Adam Verver controls nor be so duped as he seems to let the three about him think.⁶⁹

⁶⁹ F. O. Matthiessen, *Henry James: The Major Phase* (New York, 1944), p. 89; Cargill, *Novels of James*, pp. 420-421.

Many other names in James's fiction lend themselves to intriguing if sometimes irresponsible etymologizing. Anderson offers the opinion that the name "'Gabriel Nash' [*Tragic Muse*] as a runic phrase . . . becomes: 'He who announces the achievement of unity through variety.'" ⁷⁰ More simply, Edel says that "He is a 'Gabriel' – hardly angelic, but much addicted to trumpeting."⁷¹ Cargill thinks that the name Gabriel Nash was suggested to James by the Gabriel Harvey – Thomas Nashe controversy.⁷² Anderson feels that the name Scrope ("Adina") "is an anagram of *corpse* because the character is morally dead . . ." ⁷³ and that "'Theale' [*Wings of the Dove*] . . . is an anagram from the Greek name 'Alethea,' from *aletheia*, 'truth.'" ⁷⁴ Somewhat more plausibly, Professor Terence Martin traces the name Moreen ("Pupil") to the noun *moreen*, meaning "coarse, watered wool," and then theorizes that like the material the Moreen family "presents one kind of surface to the eye when underneath it is intrinsically coarse."⁷⁵ Professor John A. Clair believes that Claire de Bellegarde de Cintré is Mrs. Bread's daughter by old M. de Bellegarde and hence not a legitimate Bellegarde. One bit of evidence, as he points out, is the name Bellegarde, which in French means "step-guardian."⁷⁶ He also aptly notes that Mrs. Bread's first name is Catherine and that Urbain de Bellegarde superciliously thinks that his mother would rather have

⁷⁰ *The American Henry James*, pp. 169–170.

⁷¹ *Middle Years*, p. 259.

⁷² "Mr. James's Aesthetic Mr. Nash," *Nineteenth-Century Fiction*, XII (June, 1957), 181–182.

⁷³ *The American Henry James*, p. 156. In support of Anderson's suggestion, I report that the only other Scrope in James is Magdalen Scrope, who was turned into a corpse by the fatal love of Paul De Grey, an ancestor of the hero of "De Grey, A Romance."

⁷⁴ *The American Henry James*, p. 243. This theory seems farfetched. Is there evidence that James knew enough Greek to distinguish between ἀλήθεια and ἠλετή? Further, can we not as legitimately regard "Theale" as an anagram for "a Lethe"? Milly Theale makes Merton forget Kate Croy.

⁷⁵ "James's 'The Pupil': The Art of Seeing Through," *Modern Fiction Studies*, IV (Winter, 1958–1959), 336. Martin's theory gains support from the fact that James demonstrably knew the unusual word "moreen," having used it earlier in "The Sweetheart of M. Briseux": "The floors are tiled in brick, and the windows draped in faded moreen" (*Complete Tales*, III, 53).

⁷⁶ "The American: A Reinterpretation," *PMLA*, LXXIV (December, 1959), 613.

Claire become Soeur Catherine than Mrs. Christopher Newman. Still other critics have found in James's challenging names a field for much ingenious speculation.

Briefly, a few tentatively etymological flights of my own. Sir Dominick Ferrand had a secret – the illegitimacy of his daughter – which he kept iron-clad within himself as though he had taken a monastic vow. Isabel Morton attracted Roger Lawrence (*Watch and Ward*), but Miss Morton (Morton, moor-town, from *moor*, “wasteland”) was aridity itself to him; then she became Mrs. Keith and was proscribed to him (Keith, *caeth*, “enclosed place”); finally she was a widow (*caeth*, “deep hollow”). There is something of a Hyacinthus-Apollo relationship between Hyacinth Robinson and Paul Muniment: the beauty of Hyacinth attracted the great Apollo, who accidentally caused the youth's death; further, Hyacinth Robinson's hair is pictured as hyacinthine at the outset.⁷⁷ Georgina Roy's first name (“Georgina's Reasons”) has all the letters of the word “gorgon,” and she is surely gorgonian.⁷⁸ And the pseudo-aristocratic quality of Ray Limbert's mother-in-law Mrs. Stannace (“Next Time”) is in reality only shabby, tinny, “stannous.”

Foreign names in James's fiction are occasionally employed for the same purposes as Anglo-Saxon names are. Usually the French ones are the most subtle, reflecting James's thorough command of French, whereas the several Italian and the few German names are more heavy-handed. We read at one point in “The Pension Beaurepas” that Miss Church's admirer M. Pigeonneau (French, “pigeon, gull, dupe”) “hovered near.” Pigeonneau is charmingly named. Pigeons near churches are always colorful. Also, this fellow once says, “‘Mees Cheurch? I see; it's a singular name. Ça veut dire ‘église,’ n'est-ce pas? Voilà a church where I'd willingly worship.’”⁷⁹ The man proves to be no pigeon but only a gull. On the other hand, Milly Theale's Venetian physician is named Tacchini (*tacchino*, Italian, “turkey-cock”): the man should probably be visualized as pompous. Valentin de Bellegarde's victorious opponent in their duel is Herr Kapp (German, “to cut, lop”): he cuts Valentin's life short, albeit with bullet rather than sword. Cleverer is the

⁷⁷ *The Princess Casamassima*, in *Novels and Tales*, V, 17.

⁷⁸ Anderson, *The American Henry James*, p. 41, rightly calls Georgina a gorgon.

⁷⁹ *Novels and Tales*, XIV, 406, 420.

name of Christina Light's real father, Giacosa (*gia*, Italian, "formerly"; *cosa*, Italian, "thing"), who is assuredly a thing in Mrs. Light's past.

A few minor French names deserve brief attention. The name of Colonel Clement Capadose, titular hero of "The Liar," may owe something to the French phrase *cap à dos* ("head to back"). Madame de Cintré is dominated and smothered by her oppressive family (*cintré*, "arched"; *ceintré*, "encircled"). The old roué Chalumeau of "Madame de Mauves" may fancy himself virile, but he is only a *chalumeau* ("reed, blow-pipe"). M. de Cliché may be relied upon to utter predictable platitudes in *The Reverberator*. Count Dreuil (*Sacred Fount*) is a colorless fellow, a mere *dreuil* ("chap"). And Madame Maisonrouge's cousin Léon Verdier ("Bundle of Letters") fancies himself a lion with the women but is doubtless only a *verdier* ("green finch") after all.

Also worth noting are a few other Italian names. Countess Altemure ("Aspern Papers") is well named ("tall wall") for one presumably high in uppity Venetian society. The diarist in "The Diary of a Man of Fifty" should have had faith in Countess Salvi, who was after all one of the *salvi* ("the safe ones"). James deliberately debases the fine name of Mirandola by assigning it to an impoverished refugee aided once by Miss Birdseye (*Bostonians*); at the same time, however, as seen through that woman's displaced spectacles Mirandola was carrying on in the great humanistic tradition of the earlier Mirandola, author of *De Dignitate Hominis*, who also once had to seek refuge away from his native land. Finally, why on earth did James christen a harmless Venetian lawyer Pochintesta ("Aspern Papers"), which in Italian means "little head" but which in English sounds worse than James's celebrated name of Pocock?

Very few remaining German names require attention. The heavily erotic Anastasia Blumenthal is "a flowery valley" in the eyes of simple Eugene Pickering. James may be suggesting through the names of his art critics in *The Outcry* that the German, Pappendick (*pappen*, "to paste"; *dick*, "thick"), is sluggish, less fluent than the Italian, Bardi (*bardo*, "bard"). Finally, Staub ("dust") writes arrogantly to his friend Hirsch ("cutlass") in "A Bundle of Letters" to predict the ultimate triumph of things German.

Last of all, brief mention should be made of the fact that more than fifty names in James derive from nouns. Sometimes they are

short and simple, like Ash, Day, Pensil, and Ray. When so, they are usually the names of minor personages. Occasionally names derive from unusual, even rare nouns; thus, we have Armiger, Demesne, Monteith, Vavasour, and Vetch. A few central characters have noun-names ending in -er, for example, Archer, Hurter, Marcher, Sloper, and Strether, as though James sought to emphasize the activity of these persons.

Evidently many, many names coined or borrowed by Henry James radiate revealing illumination through every recess of his populous fictional world. They emanate from his wide acquaintance, his enormous reading, and his sophisticated linguistic background. They function in a dozen ways to make his characters, plots, themes, and tones ever more challenging and rewarding for the alert reader.

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