Book Reviews

Scottish Christian Names; An A-Z of First Names. By Leslie Alan Dunkling. London and Edinburgh: Johnston and Bacon, 35 Red Lion Square, London WC1R 4SG, England, 1978. Pp. vii, 151. Price £ 1.95.

Here is an excellent paperback on Christian names found in the British Isles with detailed notes as to those used in Scotland during the last hundred years. Many names are included which would be classed as unusual or rare in America. In a brief introduction, the author outlines the important points that parents consider or must bear in mind in making a proper selection for their new arrivals, and, of course, many of these are mentioned in the short paragraph about each listed name.

To each name a paragraph is alloted in which the meaning is frequently given, together with the preferred modern spelling, other forms of the name, related names, and in many cases something of the history of the name. The author has carefully searched out and included interesting facts about the names. This is a valuable onomastic publication and we may hope that Mr. Dunkling will now proceed to the preparation of similar books on Irish Christian Names and Welsh Christian Names.

Elsdon C. Smith

Colorado Place Names: Communities/Counties/Peaks/Passes, with Historical Lore and Facts Plus a Pronunciation Guide. By George R. Eichler, Boulder, Colo: Johnson Publishing Co., 1977. Pp. 109, paperbound; photos. Price $4.

Added to the growing list of paperbacks designed to appeal to the tourist and traveler who may be somewhat curious about the origins of the names of the places he plans to visit is this one from the "mile high state" of Colorado. This dictionary of place-name origins, with several nice photographs of Colorado scenery and a real Chamber of Commerce interest in the consumer, presents a sample of the names of communities, counties, peaks, and passes that, according to foreword and introduction, reflect the different historic strains in the state's population. Like her sister western states, Colorado, too, had its Indians, French trappers, Spanish explorers and Spanish-speaking settlers, American explorers, trappers, pioneer settlers, miners, soldiers, railroaders, and Johnny-come-laters, all of whom left their mark on the place-names, as did many historic events and the vivid Colorado scenery.

After briefly dating the state's name to 1604 when Spanish explorer Don Juan de Onate applied it to the river whose "waters ran nearly red," the compiler places his own efforts in a modest perspective. His volume will cover a mere 600 communities, those shown on the Colorado Highway Map (admittedly a limited sample, since not all named settlements are included thereon), all 63 counties, the 53 peaks that are at least 14,000 feet high, and the major highway passes. No maps locating these places are included in the volume and the compiler refers the reader to the Highway Map itself which, unfortunately, I did not possess when examining his volume.

The four types of names are then treated in separate sections. In a brief introduction to each, the compiler gives the common source of most of the accounts but says little else that would be of interest. Most of the naming accounts of his sample of 600 communities, for example, were taken from a series of articles in *The Colorado Magazine,* published by the State Historical Society beginning in January, 1940 and based on the research of the Colorado Writers' Project of the WPA. The WPA accounts, in turn, were derived from the "personal recollections" of early residents or their descendants and correspondence with local officials, postmasters, and the like. This major source of data was supplemented by the compiler's own discoveries in state and local libraries and through his own correspondence. He says nothing, however, about having personally visited these places. Data for the accounts of the names of the counties, peaks, and passes were also primarily derived from earlier published sources.

The entires in the section on communities include, for each place, its location by county (and that is about all); the date of its establishment (if known), its incorporation (if such were the case), and/or in a few instances (?) the date of its establishment as a post office; its population (according to the 1970 Census); other names borne by the place; some local history and, of course, one or more accounts of the names' derivations. For less than half the names, an attempt at pronunciation is made, though no key is provided to guide the reader in interpreting the symbols given. Supposedly the names that are "pronounced" in the entries are not expected to be obvious to the reader.

It is not always clear in the entry what kind of a community the place is. Are all the places included—towns or villages in the accepted sense of the word—formally organized concentrations of population in a definitely limited geographic pattern with homes and service establishments? Or are some merely "crossroads"? The word "community" is broadly applied to all places that are or once were human settlements.

The compiler's county entries include the date of establishment, population, area, seat, other counties from which each was created, unless it was one of the original counties, and an explanation of the name. The peaks are listed in descending order of height and each entry includes the county of location (that is all), elevation, explanation of the name and something on its referent and the identity of the namer, if known, and some other descriptive information. For the major mountain passes, county, elevation, and explanation are also given.

As implied above, my criticisms of this volume are much like those leveled at other, similar, popular or even semi-scholarly place-name dictionaries. Though some pronunciations are included, it is not clear to the reader how these are to be sounded. In these cases, only a single pronunciation, no variants, are given even though the reader is warned in an explanatory note that for many names a consensus is lacking. Perhaps we are to assume that what is given is the "generally accepted local usage." The matter of imprecise locations is an even more serious defect. But perhaps that is the reader's fault

for not approaching the book with map in hand. Though a bibliography of the works consulted by the compiler is offered at the end of the volume, the reader who may wish to check an individual explanation, or pursue it in greater detail, has no specific source to refer to. References should have been cited for the data in each entry.

So much for the negatives. On the positive side are the briefly stated but usually accurate accounts given in each entry; the compiler does have the knack for saying a lot in a few well chosen words. Moreover, he admits that many of his accounts are of questionable authenticity instead of implying, as it would be so easy to do in a book of this kind, that his is the last word.

This compiler is one of the few who have seen fit to remind us how ambiguous we can be when we refer to the date of a community's establishment or founding. It is never really clear whether we mean the date the community was formally established through incorporation or the recording of the plat in the local court house, or the date its post office was established, or else the date the first settlers took up residence on the site of what was to become the community. Most place-name scholars have usually avoided this problem entirely and one is never sure to what their dates refer. Eichler does not really resolve the matter to our satisfaction either, for, though he distinguishes between the date of the founding of the community and that of its incorporation, when such is the case, he does not relate, in each entry, what is meant by "founding." But it is only fair to all of us to note that the date on the "founding" of individual communities is seldom available. My thanks to Mr. Eichler for reminding us of this problem even though it will probably never be resolved.

This is an interesting and should be a fairly useful book to those for whom it was intended. Of course, we all eagerly await the more systematic and comprehensive efforts of the Colorado Place Name Survey.

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Ben Jonson's London: A Jacobean Placename Dictionary. By Fran C. Chalfant. Athens (Georgia): The University of Georgia Press, 1978. Pp. 215. Map endpapers. Price $13.50.

Writing about a modern poet (Delmore Schwartz), a critic has said:

> Our personal affinities, likings, and circumstances, have great power to sway our estimate of this or that poet's work and make us attach much more importance to it as poetry than in itself it really deserves, because it is to us, or has been, of high importance.

This is quite as true as the fact that this critical confession is too seldom made. In the case of scholarly books, the factor of personal usefulness is even more in evidence, for they are the tools of our trade. I frankly confess, then, that this book by Fran C. Chalfant of

West Georgia College looks better to me than it ought. First, because it is concerned with onomastics. Second, because it studies the works of Jonson, a playwright whose keen eye for contemporary London life and quick wit with topical references may today date him badly (though it gives work to us Renaissance scholars) but for a century after his death made him considerably more popular than William Shakespeare, a fellow dramatist who had not only "small Latine" but less London than rare Ben Jonson. Here is a reliable reference book that is (as they say) right down my alley, one that I am glad to have on my shelves for use in my work in Renaissance drama. What more could one ask? Reader, stay.

To start with, Jonson's *London* (if this book really restricted itself as its title promises) would not have been enough. His *Volpone,* though it introduced English characters and was (like all of Jonson's plays, wherever set) essentially a comment on Jonson's London, is laid in Italy. The plot of *Every Man In His Humour* ranges over London (St. Paul's, Whitehall, The Mitre Tavern, a prison) but also strays out into the suburbs. In *Eastward Ho!* the writers center their action in London (The Blue Anchor at Billingsgate and other taverns along the river, a debtor's prison, the high street of Cheapside) but *Epicoene* has references not only to the fashionable neighborhood of The Strand but in addition Eltham Palace (in nearby Kent), Ware along the Great North Road (in nearby Hertfordshire), and other places outside London, though well-known to Londoners. *The Alchemist*'s tight action (one critic has called it one of the three best dramatic plots in literature) is confined to a house in another fashionable area of London (Blackfriars, with its immunity, ecclesiastically-derived, from the burghers of The City; a fine place for Subtle and Face to fleece the wealthy) and most of *Bartholomew Fair* is set in Smithfield market just north of The City, but *The New Inn* takes place in Barnet, 12 miles north. In *The Devil is an Ass* most of the action takes place near the home of Fitzdottrel, just west of official London, and *The Staple of News,* another of "Jonson's dotages," makes use of the neighborhood of Lincoln's Inn. *The Magnetic Lady* finds Lady Loadstone resident smack in the heart of London. *The Tale of a Tub,* probably an early effort revised by Jonson toward the close of his career, uses as locale a semirural area northwest of fashionable London which would have made its point with audiences of the time and alludes effectively to Kentish Town, Tottenham Court, and the St. Pancreas area, now London but then peripheral. Jonson knew London practically house by house, but he also knew its environs and would not, any more than would the average Londoner of his time, confine himself to its immediate vicinity, so that to say a place-name dictionary of *London* would suffice is erroneous.

In general, Jonson's milieux are those most familiar to his typical characters, upwardly-mobile and fashion-conscious city people, and he uses the locales to score satirical points. Professor Chalfant writes:

> Jonson chooses references to streets, districts, and buildings in London which vividly expose the flaws in attitude and behavior with which he is concerned. Topographical references help to undercut a character's pretensions, motives, and illusions. These references work in several ways. Some allude to places with disreputable or otherwise unfavorable associations which establish a discrepancy between a character's illusions about himself and his true nature. Others, through details which emphasize distance, reveal his dishonesty. A third group uses details which stress size to illustrate the grossness of a particular personal trait. Finally, there are a few references which reveal a character's distorted sense of values as he either makes too much out of minor topographical details or exaggerates his own importance by equating petty aspects of his life with major London sights.

So Petticoat Lane (now officially Middlesex Street but still bearing this label as a street market) meant ladies of ill-repute. King Street (where Jonson told William Drummond of Hawthornden that Spender died "for lake of bread") meant important business of state. Barnet and Ware were places to find the Elizabethan equivalent of assignation motels. The anti-masquers of *The Masque of Augurs* (for this book covers more than the plays) all hail from the district of St. Katherine's by The Tower, then full of Flemish immigrants, drunks, and fools. These and more than 200 places and buildings in London are covered and Professor Chalfant adds to what one might find in such delightful books as the *Dictionary of City of London Street Names* (by that erudite taxi-driver Al Smith, 1970) such suburban haunts as Roehampton and Windsor, always explaining the literary point in Jonson's work. For instance, when Jonson in his epithalamium for the marriage of Jerome Weston to the daughter of Esmé Stuart says that the road was full of coaches all the way "From Greenwich, hither, to Roehampton gate" the point is made when one realizes that a distance of ten miles is indicated.

Smith and similar writers often know things Chalfant does not note. Smith begins his entry on Cheapside (figuring importantly in the work of Jonson, along with the Exchanges, St. Paul's, The Tower, The Strand, etc., because it was the main commercial thoroughfare of the day) with the fact that it "takes its name rom the Anglo-Saxon *ceap,* to sell or barter" and he adds other details, such as that the Cross there (some Jonson references) was demolished by the Puritans in 1643. Chalfant could easily and usefully have included such information, though she refers us to Edward Sugden's *Topographical Dictionary of the Works of Shakespeare and His Fellow Dramatists* (Manchester University Press, 1925) and earlier works such as John Stow's *Survey of London* from the period (edited by C. L. Kingsford for Oxford University Press, 1908). It is helpful to know that off Cheapside (first Westceape in 1067 to distinguish it from what is still Eastcheap) ran streets where traders' booths were situated and which were named Poultry (Thomas Hood was born there), Milk (Thomas More was born there), and Wood. The latter is featured in perhaps the most charming lines Wordsworth ever wrote:

> At the corner of Wood Street, when daylight appears
> Hangs a thrush that sings loud, it has sung for three years,
> Poor Susan has passed by the spot, and has heard
> In the silence of morning, the song of the bird.

Other London streets indicate the wares they once featured: Pudding Lane (where Jonson has Venus resident in *Christmas His Masque*), Bread (where Milton was born), Pie Corner, etc.

But we stray from Jonson. In that connection we need to know more about why (as Chalfant says) he employed "both the pleasant and malefic associations of Holborn" if not how vanished burn carved itself a hole (or hollow) as it flowed. When Ursula in *Bartholomew Fair* says cutpurses "groane out a cart, up the heavy hill" we need the sort of fact that Smith provides: "Prisoners leaving Newgate prison bound for the hanging tree at Tyburn (now [very near] Marble Arch) were forced to walk up Holborn Hill and it was they who gave it the name Heavy Hill." When Jonson jokes about Cripplegate we need to be told that the etymology concerns the Anglo-Saxon "covered way" (perhaps leading from the gate in the city walls to a fortified watchtower outside): there is no more connection between Cripplegate and cripples than between Cannon Street (formerly Candlewick Street, then Cannick, then Cannon) and cannons (or canons). Chalfant also

mentions that "Benjamin Jonson" is said by some critics to have lived in Cripplegate, but the name is too common to identify a mere mention in a parish register with the poet. Moreover, it must be said that anything from critic John Payne Collier, a notorious forger, is to be treated with especial caution.

Professor Chalfant has collected all the place-name references in Jonson's works, dramatic and otherwise, and made all the obvious points (such as the joke about the "straight young man" and Crooked Lane, though she does not suggest that in a modern production a different meaning might be taken than Jonson intended). But she fails to go far beyond the notes in the excellent editions of Jonson already available and she often omits bits of historical information that might be of interest, if not of use. The introductory essay could be a bit clearer and, with fuller illustration in the text, might well have substituted for the whole volume.

The introductory essay as the main contribution misses points about how, for instance, Jonson's topicality and topological interests are related; how as satirist he is involved with both peculiarity in character and particularity in fashion; how his eye for detail in time lessened his accessibility and even may have reduced his reputation. Here is a paragraph she ought to have read from one of the best modern writers on eccentricity in fashion:

> . . . ever since the time of Richardson and Fielding, some 230 years ago, novelists have been drawn to fashion as an essential ingredient of realistic narration. This was out of sheer instinct and not theory. Early in the game they seemed to sense that fashion is a code, a symbolic vocabulary that offers a subrational but instant and very brilliant illumination of the characters of individuals and even entire periods, especially periods of great turmoil. And yet novelists who have dwelled on fashion in just this way have usually been regarded in their own time as lightweights—"trivial" has been the going word—scarcely even literary artists, in fact; even those who eventually have been judged to be the literary giants of their eras.*

The connection with Jonson will be soon apparent. Dr. Johnson thus dismissed Fielding as a minor writer, as today most critics dismiss John O'Hara in America and Evelyn Waugh in Britain, though in the opinion of the present writer they will be ranked far higher than most (if not all) of their contemporaries who now enjoy great reputations. Some day, I think, Hemingway, like the beast found frozen in the ice at the top of Killimanjaro in his story, will be the subject more of wonder than of awe: a Nobel Prize? What in hell was he doing at that altitude? How did he get *there*? He made it to the heights, I suppose, partly because other, better writers dealt, as Jonson did, in specifics. Those who, like Jonson, like Balzac (dismissed as Wolfe reminds us by the powerful critic Saint-Beuve as "antique dealers, sellers of women's clothes, and . . . the sort of down-at-the-heel petty bourgeois doctors who make house calls and become neighborhood gossips"), dealt with contemporary life in really realistic ways. They enumerated details instead of creating myths. Their characters were not larger than life (The Old Man all at sea) but largely life-like. Their dialogue was such as men do use, not highly artificial (Hemingway writes a more self-conscious version of Dashiell Hammet's mannered style). Because they went into detail, they were called trivial. "Fashion as a code," however, is as important to Jonson as the Theory of Humours in creating "instant and

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*Tom Wolfe, "Funky Chic," *Mauve Gloves & Madmen, Clutter & Vine* (1976).

very brilliant illumination of characters." True, it "dated" his work, making it more obscure than Shakespeare to moderns, but it made it timeless in its perception and insight. Emphasis on externals makes his insights emphatic.

Jonson is a classical writer, more French than English in temperament, unloving, ever correcting, ever putting persons in their place. For that, what better metaphor than a place-name? He wants to take us all down a peg or two. But the concept of a peg means a certain *fixed* position. If that can be telegraphed through a place-name, so much the better.

These, and many other points, ought to have found a place in Chalfant's essay on the place-names in Jonson. As Kipling asked,

> What can they know of England
> Who only England know?

Professor Chalfant knows all there is to know about collecting citations of London place-names (and many, as I have said, that are not London at all) but she lacks the larger context in which to explain the full significance of the names she finds and Jonson's risks and results in employing them. Too bad, for even in these minor onomastic details the master reveals his personality and secrets of his art. Names tell us about his own character and how he went about creating characters. And that is a bigger subject than is here essayed and would have made a far better book than Professor Chalfant can write, judging by *Ben Jonson's London.*

I have commented on this place-name dictionary at greater length than I would choose except that it serves to stress a point that needs constant reiteration if onomastic studies are to answer the charge of narrowness and unscholarliness implied in the recent rejection of The American Name Society for membership by The American Council of Learned Societies. Name study must transcend the collection of names and the harmless drudgery of etymology and undertake to demonstrate, in literary onomastics, how names function in the work of art and how they serve as keys to the deeper understanding of the literal, allegorical, moral, and anagogic levels of meaning in imaginative creations. Anything less may indeed be scholarly, but it is too narrow; too flat, stale, and unprofitable, even for the ACLU.

We began by asking what more one can ask from a book such as this one under review. That is the reply. *Ben Jonson's London: A Jacobean Placename Dictionary,* useful as it is, could and should have been far better. Its compiler is industrious and reliable. The volume is handy. But Professor Chalfant, with all due respect, is guilty (as someone once said about a French diplomat) of all the good she does not do.

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Cervantes' Place-Names: A Lexicon. By Eugene Charles Torbert. New Jersey and London: The Scarecrow Press, Inc., 1978. Pp. xiii, 165. Price $9.50.

Some 516 place-names in Cervantes' *Novelas exemplares, La Galatea, Comedias, Entremeses, Viaje del Parnaso, Persiles y Sgeimunda* and *Don Quijote* are studied in this Lexicon. The primary source is the 18-volume text *Obras Completas* edited by Rudolph Schevill and Adolfo Bonilla y San Martin (Madrid: 1914-41). This is complemented by the variants of orthographies found in the place-names of the one volume Aguilar edition of *Obras Completas,* edited by Angel Valbuena Prat (Madrid: 1960). Omitted in this study are the "auto" (a religious play all attributed to Cervantes—*La Virgen de Guadalupe; Los Habladores; El Hospital de Los Podridos,* and *La tia fingida*).

The author takes the liberty of including, in the connotation of toponyms, names of buildings (monasteries, castles, churches, gates, slaughterhouses, hospitals, insane asylums, jails and prisons) used by Cervantes, i.e, "College of the Mother of God," p. 43; "The Inn of the Bearded Woman," p. 24.

Here I see an extension and fruitful elaboration of the *Nombres Geográficos,* pp. 1779-1793 in the Valbuena Prat edition. The first five entries of the *Lexicon* are identical except for the addition of "Aduana," the door of the office of register's building in Sevilla.

Each toponym is explained in five possible ways: 1) variants of orthography; 2) index entry by work, volume number, page number and line number; 3) etymology and source of authority; 4) geographical location; 5) significance of the work to Miguel de Cervantes and possible additional philological data. To illustrate, under the author's listing for Cervantes' first invented toponym, "Malindrania" (an island—dominated by the evil giant, Caraculiambro, whom in combat Don Quijote would defeat and send to his Lady for chastisement; conceived during his 15 days of onomastic feats that produced the antroponyms Don Quijote; Rocinante; Caraculimbro and Dulcinea), we find:

MALINDRANIA, LA INSULA

2) *Don Quixote* I, 56, 7 (pt. I, i).
3) Malindrania, perh fr. Sp malandrin knave, rogue, fr. It *malandrino* "highwayman", or fr. OCat malandri 'knave, ruffian' (C14) which seems to have signified at an earlier date "leprous beggar", derived fr. L *malandria* 'a species of leprosy'. *Malandria* is an alteration of the Gk *malandryon* 'heart of the oak' (for the dark color, common to the two things), and this is a contraction of *to melan dryos* 'the black of an oak.' *Insula* fr. L *insula* 'island'". BDE p. 375
4) An imaginary island of which the imaginary evil giant Caraculiambro is the Lord.
5) Malindrania appears to be an intentional corruption of the word *malandr'in.* Cervantes makes the association between giants and *malandrines* repeatedly in Part I, xxxi. p. 91.

Of great interest is the historical analysis from 1507-1608 of the place-name AMERICA:

> The name *America* or *Americi Terra* was suggested by Martin Waldseemuller, a humanist scholar living in St. Die, in his Cosmographiae Introductio which was an introduction to a Latin edition of the *Eight Books of Geography* of Ptolemy published in 1507.
>
> The Portuguese used the names *Island Holy Cross, Parrot's Land,* and *Brazil* for their New World possessions.

> Cartographically, the name *America* is first found on a world map of Petrus Apianus (Peter Bienewitz) in 1522. The name did not become predominant until the large atlas, *Theatrum orbis terrarum,* of Ortelius was published in 1570. The Spanish work of H. Girava, *La Cosmographia y Geographia,* which also appeared in 1570, did not yet use the name. Girava called it *India* or *Neuvo Mundo,* and stated that some authors call it India Mayor in order to distinguish it from the Indian subcontinent of Asia, which is otherwise called *India Oriental.*

About 65 percent of the references in this lexicon pertain to *Don Quijote;* for example, of the 81 toponyms with the letter A, 30 refer to *Don Quijote,* which include 150 references. Perhaps the primary source for the *Don Quijote* entries should have been the eight volume edition of Cervantes' *El Ingenioso Hidalgo Don Quijote de La Mancha* edited by Rodríguez Marín (Madrid: Espasa Calpe, S.A., 1964), where the copious notes give additional place-name data; i.e., in page 146, Toboso, El-3 "Su principal industria era entonces, la de hacer tinajas y de esto se hará mérito oportunamente an el Quijote" could have been added.

The "Index of Variants" is very valuable. The lengthy Bibliography, even though it excludes the Valbuena Prat and Rodríguez-Marín's works quoted throughout the work, is of special interest to all hispanists. The author has contributed to the genesis of the toponomastic aspect of Cervantes' works, which merit careful study and serves as a basis for further investigation.

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The Naming of America. By Allan Wolk. Nashville, Tenn.: Thomas Nelson Inc., 1977. Pp. 192. Price $8.95.

Not a major study of place-names in the United States, the text does, however, bring together some interesting and romantic material that borders on the exotic. The major contribution surely is the organization of the names according to origin. This allows for easy reference and for finger-tip information now usually available without working through place-name studies that carry more scholarly weight.

Beginning with a superficial explanation of *America,* the author lists all the states and the received derivation of their names. Under each state-name heading appear "the name" and "spotlight on history," the latter providing background information; for instance, important dates in the history of Alabama begin with Hernando de Soto in 1540 and, including other important historical dates and events, end when the state is admitted in 1819.

Following are chapters on places named for presidents, famous figures, military personalities, names of Indian origin, names from other countries, classical names,

people's names (overlapping "famous figures" and "military personalities"), inspired names, names from topography, names from unique situations, and lighthearted names.

Although most of the names can be found in published collections, the author has solicited and obtained information from local residents, such as postmasters and town historians. Hence, anecdotal and valuable material *does* appear. No doubt, the author selected names that promised to be colorful and different. Peace Dale, R.I., was named for Mary Peace, bride of Rowland Hazard in 1793. Gypsy, W.Va., was named for the niece of a governor. Pie Town, N.M., was a name suggested by a cowboy who had been buying baked pies in the local grocery store. When trains had difficulty making the climb to Soldier Summit, Utah, engines from the little village nearby were ushered in to help, hence Helper, Utah. A village library established by local citizens led to Library, Penna. After the University of Georgia's College of Agriculture established an experimental station in the area, the place became Experiment, Ga. The ironic name of Searchlight, Nev., resulted from the remark by someone that gold could be found in the area, but a searchlight would be needed to find it.

Many other such names and their stories are listed. For those who wish to look further, I recommend Ong's Hat, Rescue, Comfort, Fairdealing, Midnight, Echo, Eighty Eight, Why, Christmas (Florida), Sweet Home, Temperance, Soldier, Rising Star, Quarter-proof, Society Hill, Social Circle, Forty Fort, Old Joe, Romeoville, Othello, Chicken, Embarrass, and Enigma. These may not be worth the price, but they can at least mitigate the knowledge that so much money has been spent for so little.

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Oost Nederlandse familienamen (hun ontstaan en hun betekenis). By B.J. Hekket, Enschede: Twents-Gelderse Uitgeverij W.G. Witkam, 1975. Pp. 181. Price: 25.75 guilders.

With "East Dutch family names (their origin and their meanings)," we are taken by a transplanted West Dutchman (which his publisher W.G. Witkam is as well) to his now resident part of the Low Countries (or Germanic Europe between England and Germany), hence to lands that form the core of the Dutch Northeast and were mediaeval abodes of Middle Low German (and before that of Old Saxon) rather than of Old Frisian or Middle Dutch. Although this "Saxon" Netherlands bestraddles the IJs(s)el, it is east of this stream that names and other manifestations of culture take on, from a general Dutch perspective, a very decided character of their own: in Drente, to the north; in the Guelder Achterhoek, the borderland Back Country of Gelderland, to the south; and, in between, in Overijs(s)el and its borderland Achterhoek, Twente.

In the first four and a half pages of his introduction (pp. 5–9), B.J. Hekket starts his readers off with a comprehensive "character sketch" of East Dutch family names. Surnames derived from patronymics and place-names are rightly singled out as departing most widely from general Dutch patterns: patronymic family names are conspicuously

marked by *-ing* or *-ink* (as in the surname of the Concertgebouw's Bernard *Haitink*, v. pp. 10 and 65), as are toponymic family names by the prefixing of *te, ten* and *ter* (contrast *ten Dijke* with West Dutch *van Dijk* and Mid Frisian *Dykstra*). Prefixes marking family names as East Dutch originated as words for big or great (*groot*), small or little (*lutje, lutke, klein*), and new (*nie, nij*). *Oldenbarnevelt* comes to mind (as an example from Dutch history), as does *Nijhoff*, the name of the famous publishing house in The Hague, *Nieboer*, in Dutch spelling, is the same name as (that of Reinhold) *Niebuhr*, in German spelling. Details of historical name patterns are skillfully unraveled.

Hekket leaves little wish for clarity in his treatment of historical name phonology (pp. 9–11). The bulk of his work is made up of just under 1,200 alphabetized name entries (pp. 26–181). Historical data are incorporated there without being documented. Any references, however, will be provided by the author upon request (p. 13). A helpful substitute for an index is a list of some 180 hard-to-find names (pp. 21–23). For *Wassington*, taken from the list, readers are referred to the article on *Wassink*. There they learn that *Wassington* is a family name in Gelderland that is said to be of English origin. *Wassink*, an oft-met surname of the Guelder Achterhoek, is equated with English *Washing(ton)* (cf. English *Flushing* and Dutch *Vlissingen*). A "List of Old Saxon and Germanic Words" (pp. 15–20) is a useful supplement to the alphabetized articles. In looking up the surname of a new friend, a native of the (Guelder) Achterhoek, I found it as the very last entry: "*Ten Zijthoff*," with ten *Siethoff* and *Sijthoff* given as variants. In America he now writes his name *ten Zythoff*. Another friend's name, *ten Hoor*, was found as one of ten variants of "*Ter Haar.*"

In our Eastern Dutch area, Drente occupies a special position. By the time North Drente is reached, dialect no longer lies within the Westphalian sphere of influence. And then there is the typically Drente *-inge* family-name suffix that goes back to older and fuller *-inga*, so characteristic of Frisian surnames of Groningen as well as Friesland (p. 6). Although Hekket fails to make the point, the Drente-Frisian *-inga/-enga* name area of old betokens Frisian influence. It is significant that Drente was the only ethnically non-Frisian member of the mediaeval loose union, from West Friesland (SW of Friesland) to Weser, know as the "Seven Frisian Sea Lands."

Geart B. Droege

Frisian Information Bureau

What's in a Name? Namesake Books: The Book for Andrew; David; John; Mark; Michael; Paul; Peter; Richard; Robert; Steven; Stephen; Carol; Carole; Christine; Deborah; Karen; Linda; Jacqueline; Janet; Julie; Susan; Tracy; Tracey. London: Ventura Publishing Limited, 9 Clarendon Cross, London W. 11, 1978. Pp. 24 each, 127 × mm. Price 35p. each.

Here are 24 booklets to interest children in their Christian names. The first, *What's in a Name?* by Leslie Dunkling, classifies names by groups such as Biblical, Animal, Flower, Movie, Most Common, Odd, etc. A list of the most popular Christian names with their name days completes this booklet.

The separate name books, *The Book for Andrew, The Book for Steven, The Book for Susan,* etc. all start with "How You Got Your Name" and then list the forms of the

name in various European languages. Then interesting information about famous persons, places, and things with the name follows, copiously illustrated in color on every page. The booklets for Carol and Carole, Tracy and Tracey, etc., are the same word for word. Leslie Dunkling is listed as "Consultant" and Christopher Pick as Editor in each of the name books.

Elsdon C. Smith

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7. Owner: *idem.* (There are no stockholders holding one percent or more.)
8. There are no bondholders, mortgagees or other security holders owning or holding one percent or more; the journal carries no advertising.
9. The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes have not changed during the preceding 12 months.

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C.M. Rothrauff
Editor