

25. M.A.S. Blackburn, "The mint of Watchet", BNJ XLIV (1974) pp. 19-22.
26. W.G. Searle ut supra.
27. First proposed in Dolley and Metcalf, "The reform of the English coinage under Edgar" ut supra; the present position, with bibliographies, is set out in M. Dolley, "An introduction to the coinage of Æthelræd II" in Ethelred the Unready, papers from the Millenary Conference, British Archaeological Reports, British series 59 (1978), and C.S.S. Lyon "Some problems in interpreting Anglo-Saxon coinage", ASE 5 (1976), pp. 173-224. See also B. Petersson, Anglo-Saxon Currency, Lund (1969), for the alternative seven-year based chronology. For the chronology of Harold I, Harthacnut and Edward the Confessor's coin-types, which must have each been current for only about half the period of Æthelred and Cnut's types, see P. Seaby "The sequence of Anglo-Saxon coin-types 1030-50", BNJ XXVIII, (1955-7).
28. M. Dolley, "The sack of Wilton and the chronology of the Long Cross and Helmet types of Æthelræd II", Nordisk Numismatisk Unions Medlemsblad, 1954.
29. For specific instances see V.J. Smart, "Moneyers of the late Anglo-Saxon coinage" ut supra.
30. The pioneer study was M. Dolley's "Some observations on Hildebrand's Type A of Æthelræd II", Antikvariskit Arkiv 9, Stockholm (1958), and the question of regional styles in other types of Æthelred is discussed in M. Dolley's "Introduction to the coinage of Æthelræd II" ut supra. No comprehensive study of Cnut's first type has yet been published, but for the mid type of the reign see M. Dolley and J. Ingold, "Some thoughts on the engraving of dies for the English coinage c. 1025", Commentationes I.

VERONICA SMART

University of St. Andrews

LITERARY NAMES AS TEXT: PERSONAL NAMES IN
SIR WALTER SCOTT'S WAVERLEY*

If the age-old role of literature as a deliberately selected, structured and refracted view of the kaleidoscope of human affairs, with its blissful blurring of the invented and the factual, had lost nothing of its force in early nineteenth-century Scotland, then an examination of the significance and function of names, particularly personal names, in Sir Walter Scott's novel Waverley (1814) is, in its own way and when properly pursued, likely to lead us as close to an understanding of, let us say, the relationship between name and personal identity in Scotland as a thorough combing of the Ragman Roll or a set of Kirk Session Records. It also, by and large, makes the question superfluous whether there are any so-called "originals" for fictitiously named persons in this novel, since there are by definition no literary pseudonyms.¹ Even names of historical persons become, between the covers of a work of fiction, as fictitious as invented names, because their content is not shaped by the pronouncements of historical textbooks but by the amount of information provided by the author. It is necessary to remember this dictum especially when dealing with a writer like Scott who uses many devices, in addition to his lengthy introductions and copious notes, to persuade us of the basic acceptability of the pictures he draws and of the historical veracity of his stories. Despite his protestations and discourses, authenticity does not ultimately depend on so-called factual accuracy but on the way in which all the elements in a creative work of verbal art interlace in a reasonable and felicitous synthesis. It is, after all, created not mirrored authenticity! A comparison of Scott's introductions with his own treatment of their seminal biographies and narrative stimuli easily reinforces this contention.

It may be convincingly argued that this kind of manufactured credibility is apparent nowhere more accessibly than in the choice and deployment of literary names. Such a claim is perhaps less true of the infusion of significant individual names, although these are, of course, terribly important, too, than of the total onomastic web which, as a text within the text, frequently foregrounds the less transparent texture of a novel as a whole, metaphorising its social constellations, its personal conflicts, its clashes of status, its fractures and caresses, its woundings and healings, and turning almost iconic in its figurative stylization. Writers of novels, for example, are so much more privileged than registrars since it is not expected of them to be the guardians of a comprehensive, indiscriminate nomenclature but rather the responsible begetters of an onomasticon of their own choosing and delight, a discrete network of names which focuses and highlights, which parades and depicts, which isolates and identifies, which represents and exposes, a network of names which really "works" in its context, thus forming a precisely circumscribed onomastic "field".

Unquestionably Sir Walter is an excellent exponent of this art, and the proposed scrutiny of Waverley from an onomastic point of view therefore not an accidental choice, for surely there is pregnant promise in a writer whose first paragraph of the very first chapter of his very first novel begins with this self-conscious opening statement:²

"The title of this work has not been chosen without the grave and solid deliberation, which matters of importance

demand from the prudent. Even its first, or general denomination, was the result of no common research or selection, although, according to the example of my predecessors, I had only to seize upon the most sounding and euphonic surname that English history or topography affords, and elect it at once as the title of my work, and the name of my hero. But, alas! what could my readers have expected from the chivalrous epithets of Howard, Mordaunt, Mortimer, or Stanley, or from the softer and more sentimental sounds of Belmour, Belville, Belfield, and Belgrave, but pages of inanity, similar to those which have been so christened for half a century past? I modestly admit I am too diffident of my own merit to place it in unnecessary opposition to pre-conceived associations; I have, therefore, like a maiden knight with his white shield, assumed for my hero, WAVERLEY, an uncontaminated name, bearing with its sound little of good or evil, excepting what the reader shall hereafter be pleased to affix to it."

If this account is genuine - and there is no reason to believe that it is not, in spite of Scott's love of misleading buffoonery - then it is a rich source for the name scholar who simply cannot but rejoice in this confession, affording us, as it does, a glimpse into the novelist's workshop not usually available in such revealing fashion. Standing in a tradition in which it is expected that the name of the hero or heroine should also be the title of the narrative, the author is conscious of a double responsibility at the very outset of his endeavours, and consequently also of a double dilemma: Not only does he have to select (invent?) a name which will satisfy the reader as a suitable onomastic label for his hero in character, appearance, and action, but as such a label will be the name of the titular hero, its general shape will also have to be attractive enough to lure potential buyers into purchasing the novel. Literary appropriateness and successful advertising are uneasy bed-fellows! The dual problem caused by their demands is, however, likely to be much increased by an additional and, as it turns out, much more fundamental need: The name has to be as free as possible of undesirable extraneous associations which the reader may bring to it from his extra-literary experience and over which the author has no control; or, in Scott's words, it has to be "an uncontaminated name", a name which its creator can fill with his contents without fear of distorting interference from onomastically impure, i.e. molested, minds. Whether Scott also honestly believes that it will, indeed, be ultimately up to the reader to attach his or her own amount of "good or evil" to the neutral image provided by the author is a matter difficult to decide but it is more than likely that he was fully aware of his own forceful role in this respect, alleging, entreating, insinuating, thrusting, and thus constantly probing the edges of the reader's gullibility. In the end, the reader's onomastic meaning of a name, i.e. its contents, will have to be largely congruent with the author's intended meaning; otherwise the name will not function successfully within its onomastic field in relationship to other names within the same field; nor will it exploit the fullest range of its metaphorical potential. Neutrality on the part of the author, however elaborately disguised, is ruled out, although the reader, of course, may, perhaps even should, have an impression of neutrality in this respect.

In this particular case of the name Waverley, the situation is, however, further complicated by the undoubted suggestiveness of the first

element, Waver-, on the lexical level. As so often, cause and effect are difficult to distinguish. Did Scott's choice of name influence his delineation of his hero's character and the nature of his actions? Or did he already have a type of hero in mind when finally selecting his name? Certainly the discerning reader is not left in doubt as to the lexically meaningful application of this name to its bearer. Time and again, Waverley is found vacillating, unsure of himself, and changing his mind, in mocking realisation of the advice given to him by his uncle, Sir Everard Waverley, when setting out for Scotland: "... and, sir, in the field of battle you will remember what name you bear" (Ch. VI). Having, first inadvertently and then deliberately, switched sides in the momentous events of 1745, Waverley is made painfully aware of the way in which he appears to live out the destiny of his name when a punning interpretation appears in the pages of a London journal, in derogatory reference to his father: "We understand that 'this same Richard who has done all this', is not the only example of the Wavering Honour of W-v-rl-y H-n-r" (Ch. XXV). Fergus Mac-Ivor, too, having reached a similar conclusion from his own perspective, several times accuses Edward Waverley of wavering: "Nay, I cannot tell what to make of you, ... you are blown about with every wind of doctrine" (Ch. L); or "I could not but wonder, sir, at the fickleness of taste which you were pleased to express the other day" (Ch. LVIII); or "... you are not celebrated for knowing your mind very pointedly" (Ch. LIX). Not only does this indecisiveness affect his attitude in affairs of state, it also colours his behaviour in the affairs of his own heart: "'I am the very child of caprice,' said Waverley to himself,..." is the first sentence of a chapter (Ch. LIV) dealing with his changing sentiments towards Flora MacIvor and Rose Bradwardine and poignantly headed by Scott "To one thing constant never", which might almost be regarded as a paraphrasing motto for the bearer of the name Waverley. As if this were not comment enough, Scott, in his facetious review of his own novel, which had after all appeared without any ascription to an author surrounded by great mystery, chides the author for not hesitating "to sacrifice poor Waverley, and to represent him as a reed blown about at the pleasure of every breeze",³ which sounds not unlike a more polite version of Fergus Mac-Ivor's harsh judgment. As Alexander Welsh has pointed out, the word waver itself is the key to one very typical situation in Chapter XXXVII:⁴

"Upon the sixth day of his confinement [in Janet's hut], Waverley found himself so well, that he began to meditate his escape from this dull and miserable prison-house, thinking any risk which he might incur in the attempt preferable to the stupefying and intolerable uniformity of Janet's retirement. The question indeed occurred, whither he was to direct his course when again at his own disposal. Two schemes seemed practicable, yet both attended with danger and difficulty. One was to go back to Glenaquoich, and join Fergus Mac-Ivor, by whom he was sure to be kindly received; ... The other project was to endeavour to attain a Scottish seaport, and thence to take shipping for England. His mind wavered between these plans, and probably, if he had effected his escape in the manner he proposed, he would have been finally determined by the comparative facility by which either might have been executed. But his fortune had settled that he was not to be left to his option."

That Edward Waverley, who on this occasion as on several others is not required to make a decision on which to act, is indeed a "waverer", even his stoutest defenders will not deny, but whether, in his case, nomen est omen, permitting us "to detect a subconscious premonition of Waverley's career in his very name", as has been suggested,⁵ is another question. Obviously, Scott must have toyed with these curious links between name and fate of his titular hero, but it is probably not insignificant that practically all the internal references occur in the later part of the book, as if the author had gradually realised to his surprise that the name Waverley was not, after all, as neutral as he had considered it to be. In a fashion, Scott, as author, cannot avoid coming to the same conclusions as his future readers, and his choice of name forces him to satisfy certain expectations, whether they are to his liking or were in his mind originally, or not. The name Waverley simply takes over at this point and creates an identity in response - one is almost tempted to say, in sole response - to itself. The "white shield" of the "maiden knight" shows unexpected blemishes, and the chosen criterion of euphony intended to avoid intimations of both chivalry and sentimentality, as well as of concomitant inanity, turns out to be more than just pleasing to the ear, treacherously spawning its own irresistible associations. Lexical transparency in any name, however unintentional, is bound to become a shaping force in any attempt at re-interpretation, and the result is not always as predictable as in Waverley. Edward is not the only "child of caprice"; there is many a name in the same predicament.

One, whose name, with its genealogical and heraldic implications, has suffered from such misguided re-interpretative fervour, is the Baron of Bradwardine. No mean genealogist and classical scholar himself, he indignantly complains about

"Sir Hew Halbert, who was so unthinking as to deride my family name, as if it had been quasi Bear-Warden; a most uncivil jest, since it not only insinuated that the founder of our house occupied such a mean situation as to be a custodian of wild beasts, ...; but, moreover, seemed to infer that our coat-armour had not been achieved by honourable actions in war, but bestowed by way of paranomasia, or pun, upon our family appellation, - a sort of bearing which the French call armoiries parlantes; the Latins arma cantantia; and your English authorities, canting heraldry; ..." (Ch. XIV).

The baron's indignation is more than understandable in view of the fact that his anthroponymic designation is (a) nomen non cantans in the sense ascribed by the infamous but authoritative Sir Hew, and (b) destroys, or at least distorts, the sense of identity which, through the inherited family name, places the focus of that identity in a benevolent past rather than in a threatening present. Cosmo Comyne Bradwardine Esq: of Bradwardine may well echo here some of Scott's own views, not only because of his own aspirations in connection with the purchase and development of Abbotsford in 1811, summarised most succinctly and revealingly in his letter of July 5, 1811 to Lady Abercorn: "now I am a Laird at your Ladyships service"⁶ but also in his consistent preoccupation with genealogical associations when providing colour for the white shields of his characters, i.e. when giving their names substantive contents of his own choosing. Thus the past is forever intruding upon the present, making it more bearable in many instances but providing an additional burden in some.

Waverley himself has, since his childhood, been acutely aware - at least in a patchy and eclectic sort of way - of the "family tradition and genealogical history"⁷ that has gone into the shaping of his background and personality, and of the long "line of ancestors" whose descendant he is. He knows, mostly through pointed anecdote and well worn story, of Sir Hildebrand Waverley who fought at Hastings and of his eldest son Wilfred from whom he is descended in direct line. He has heard on numerous occasions of Wilbert of Waverley, his crusading exploits in the Holy Land and his generous chivalry at home. He is well acquainted with the "sufferings and fortitude" of Lady Alice Waverley during the "Great Civil War" who sacrificed her youngest son William in order that King Charles might live. Sir Nigel Waverley was William's eldest brother, father of Sir Giles and Edward's own great-grandfather, whose grandchildren in turn are, apart from Edward's father Richard, his old uncle Sir Everard Waverley, now well into his seventies, and his aunt, Miss Rachel, who "became, by degrees, an old bachelor and an ancient maiden lady, the gentlest and kindest of the votaries of celibacy".⁸ As "presumptive heir to the title of the estate of" Sir Everard, Edward, like his uncle, who at an important juncture in his personal affairs had also suffered a "reproach to his indecision", must have frequently "examined the tree of his genealogy, which, emblazoned with many an emblematic mark of honour and heroic achievement, hung upon the well-varnished wainscot of his hall";⁹ even in his martial pilgrimage to the Jacobite wilderness of the Scottish Highlands, "that portion of the world to which Waverley-Honour formed the centre"¹⁰ as the civilised microcosm of his departure and return, is always indelibly present, so that, being incensed by the laird of Balmahapple's treasonable drunken toast, he is sure that "he had received a personal affront, - he, a gentleman, a soldier, and a Waverley" - a quarrel never fully mended (Ch. XII).

Nor is the sense of obligation to one's forebears expected in such an overpowering atmosphere of past heroism and loyalty, of generosity and sacrifice, of unselfishness and chivalrous resignation, the sole privilege of the young aristocratic Englishman so suddenly uprooted from his familiar pursuits and surroundings. The Baron of Bradwardine and the Chief of Mac-Ivor, too, share such happy, responsible, though precarious, consciousness of the familial interwovenness of past and present. What is "Sir John of Bradwardine - Black Sir John, as he is called", for the former (Ch. LXIV), is Ian nan Chaisteil, or John of the Tower, of eleven generations earlier, to the latter; or, as Scott says elsewhere about Rob Roy: "In giving an account of a Highlander, his pedigree is first to be considered."¹¹

It would be tempting but simplistic to attribute this overwhelming preoccupation with a private and public past solely to the well-founded claim that Waverley is the "first historical novel in the modern sense of that term." It has obviously just as strong a root in Sir Walter's preference for the "passive" or "weak" hero who tends to be victim of events rather than a leader of men.¹² Providing himself with a "symbolic observer"¹³ with whom the reader can identify, Scott turns us all into Waverleys before whose eyes significant events are paraded which demand unwilling, often dangerous involvement, sometimes culminating in distressing restriction of movement, even cruel and undeserved incarceration. This is a common theme in many of Scott's novels, foregrounding a much more deeply seated fear of one's loss of personal identity and thus speaking to us all with strong appeal.

In another sense, identity has a spatial component, a sense of location, not infrequently dependent on the continuous and continued ownership of land. This is undoubtedly and not surprisingly one of the most convincingly portrayed aspects, as far as its onomastic symbolism is concerned, since by the time Waverley appears, Scott has been the owner and namer of Abbotsford for about three years. The name Waverley itself is, as we have seen, intimately connected with his ancestral property of Waverley-Honour and Waverley-Chase "in the united parishes of Waverley cum Beverley" in England, not forgetting the "solitary tower upon a rock almost surrounded by water, which had acquired the name of the Strength of Waverley, because, in perilous times, it had often been the refuge of the family" (Ch. IV). Much more directly, however, the Baron of Bradwardine has the name of his property translated into an identifying mode of address, for "his intimates, from his place of residence, used to denominate him Tully-Veolan, or, more familiarly, Tully" (Ch. VI). Similarly, Fergus Mac-Ivor has a bi-cultural onomastic locus of identity both in the usual Gaelic patronymic link with his ancestry and, in English, in the property he owns: "... the Lowlanders call him, like other gentlemen, by the name of his estate, Glennaquoich; and the Highlanders call him Vich Ian Vohr, that is, the son of John the Great ..." (Ch. XV). The "other gentlemen" that come to mind in this connection might be the lairds of Balmawhapple, Killancureit, Tullielum, or of Tipperhewit, Pickletillim, and Inchgrabbit, some of whose hereditary surnames we never learn.

Indeed, just as in the folktale characters identify with, and are identified by, the clothes they wear - they are their clothes - so a name may become the onomastic cloak of one's identity. If someone wishes to disguise himself, therefore, it is not enough to put on an unfamiliar and misleading set of clothes; one also has to change one's name. The implied brittleness of identity is a favourite, recurring theme of Scott's. In Waverley not only Donald Lean, the Highland robber, and Callum Beg, Fergus Mac-Ivor's footpage, expediently adopt different names as successful disguises, Waverley himself is forced to indulge in the game of identity-swapping in the uncertain aftermath of Culloden. Under the circumstances, anonymity, in contradistinction to namelessness, turns out to be also a form of naming. Anonymity conceals identity; it does not represent a total lack of it.

When it is a signal for cultural otherness, a name, instead of being a gate giving access to someone else's identity, can become a real or self-imposed or imagined barrier in the process of inter-personal communication. Sometimes an unfamiliar name may simply cause genuine puzzlement, as when, early during his stay at Tully-Veolan, "Waverley seized the opportunity to ask, whether this Fergus, with the unpronounceable name, was the chief thief-taker of the district" (Ch. XV). In other instances, inability to understand is glossed over by apparent indifference, as when the Major of Waverley's regiment states in a letter "that one Mr. Falconer of Ballihopple, or some such name, had proposed, in his [Waverley's] presence, a treasonable toast" (Ch. LI). On yet other occasions, culturally different, perhaps even difficult, names are mangled with deliberate wilfulness or treated with contempt. Colonel Talbot, for example, whose stubborn prejudice against Scottish women tempts him to state with exaggerated certainty that "... he could not have endured Venus herself, if she had been announced in a drawing-room by the name of Miss Mac-Jupiter" (Ch. LII), extends this crude prejudice beyond this narrow sphere when pointing out Fergus Mac-Ivor, or Glennaquoich, to Waverley: "But I see your Highland friend, Glen- what

do you call his barbarous name?" (Ch. LVI). Even Waverley's disapproving retort does not manage to mitigate Talbot's contempt who, only a few moments later, carries his wilful misunderstanding one step further by referring to Fergus as "Your friend Glena- Glenamuck there", thus admitting his much more extensive knowledge of Highland affairs, but giving the distorted name a deliberate English semantic slant. Another Highland laird receives the same supercilious treatment in another conversation between the two men (Ch. LXII), in a variant of one of Scott's favourite onomastic plays:

"the cattle of a certain proprietor, called Killan- something or other -"

'Killancureit?'

'The same - ...'

Nor is this perceived cultural barbarousness confined to one side, as when Evan Dhu Maccombich, Fergus's brother, translates Shakespeare's Tibbald of Romeo and Juliet into his own anthroponymic terms by referring to him as "that Tibbert, or Taggart, or whatever was his name" (Ch. LIV).

Cultural judgement or, at the very least, lack of appreciation of strange names is, of course, quite a different matter from their primarily humorous exploitation. "Fun with names" is therefore a much more benign, though not always painless, factor in the process of "the author of Waverley's" name selection. It also happens to be the major aspect of Scott's naming practices which has already received considerable attention, chiefly through Coleman Parsons' article of 1934, on "Character Names in the Waverley Novels",¹⁴ in which he singles out what he calls the "self-interpreting name", established as a convention in English literature long before Scott, and draws our attention to the fact that "of over 2800 characters in the Waverley novels, one out of every five bears a self-interpreting name",¹⁵ though none of the great or romantic figures and only a few of the major characters do so. Parsons, classifying them into humorous, characteristic, and narrative names, comes to the conclusion that "on the whole, these appellations add atmosphere and offer in condensed form the author's interpretation of his creatures".

These are undoubtedly two major functions of names as signposts but it would be unwise to limit a writer's intentions in this way, especially when the writer is Sir Walter. Some of these potential additional functions are perhaps partly obscured by the fact that so many of his nomina cantantia belong to Scott's second language and normally require interpretation, or even translation, particularly for non-Scottish, but also for some Scottish, readers. As David Murison has pointed out, Scott often uses "English for the narration and background description, and Scots for the dialogue of those who are natives of Scotland and belong in general to the lower social classes". In this "bilingual" approach he tends to associate "English with what was serious, solemn and formal and ... the vernacular with the more informal, colloquial, sentimental, and humorous aspects of life",¹⁷ utilising for this latter purpose the very "strength of Scots at its best", i.e. "its simplicity and directness."¹⁸ Because of its restricted linguistic accessibility, this simplicity is often turned into obfuscation and this directness into an irritant, and since many of the more humorous of the "self-interpreting" names are semantically embedded in Scots and generally apply to minor vernacular

characters, their "self-interpretation" can no longer be taken for granted and requires footnoting comment in standard English, while the characters so named lose an important, immediate dimension and are often seen as quaint rather than vital, as barbarous rather than truly humorous. If one has to consult a commentary or dictionary to ascertain the lexical meaning of Goukthrapple, for example, the understanding happy grin which Scott intended as a reaction is replaced by a raised eyebrow of indignant puzzlement. Naturally, a linguistically and onomastically bewildered reader is not likely to appreciate fully Scott's "tremendous feeling for this kind of ordinary daily life"¹⁹ which names like Goukthrapple, for a preacher, Scriever, for a servitor, Gilliewhackit, for a laird, Heather-blutter, for a game-keeper, Junker, for a horse couper, or Mucklewra(i)th for a smith, represent, all of which have a comfortable home in that "second language".

It would be wrong to think, however, that Scott is onomastically humorous only in Scots. The professional classes, not least his own legal colleagues, have a good deal of onomastic fun poked at them, witness Messrs Clippurse and Hookem, Sir Everard's legal adviser and his junior partner respectively, the Rev. Twigtithe, who marries Edward Williams to Cicely Jopson, and Mr Rubrick, a clergyman and scholar. In the army we have amongst others, Major Whacker, Captain Crump (meaning roughly the same), and Corporal Bullock of the Fusileers with whom "Jenny Jop had danced a whole night" (Ch. LI). The bull as a symbol of virility is also conjured up in Bullsegg, a steward of the last Girnigo of Killancureit whose descent is described as "a two-legged steer". A bookseller rejoices in the name of Jonathan Grubbet, the squire at the grange is appropriately named Stubbs, but while Deacon Clank is not surprisingly a white-iron smith, Sandie Goldie, in strange contradiction, pursues the trade of silversmith. Sumack & Co., nursery gardeners at Newcastle, and the laird of Bumperquaigh, permanent toastmaster and croupier at the Bautherwhillery Club, wear their chief characteristics on their onomastic sleeves, so to speak, as do, of course, Waverley's scourge, the officious Mrs Nosebag, wife of a lieutenant of the dragoons, and Ebenezer Cruickshanks, landlord of the Golden Candlestick. Gibby Gaethroughwi't, the piper of Cupar and composer of a song, not only mirrors in his name the, to a Lowlander's ear, interminable length of a piper's performance, but also more obliquely echoes the Scottish proverb, which says that "he that will to Cupar maun to Cupar", meaning that "a wilful man must have his way", must "go through with it".²⁰

Scott is probably at his best when he nudgingly insinuates rather than elects to be overly deictic. Such indirect persuasion is often realised through the use of a perfectly genuine Scottish, more often than not Scotticised Gaelic, generic and a facetious specific. Scott himself says, tongue-in-cheek, of Duncan Macwheeble, confidential factor of the Baron of Bradwardine: "There is a question, owing to the incertitude of ancient orthography, whether he belongs to the clan of Wheedle or of Quibble but both have produced persons eminent in the law" (Ch. X). Similarly, in Balmawhapple, the Gaelic type Balmaha or Balmacarra is fictitiously augmented by a hybrid containing Scots whapple "to whistle, whine or whimper". Killancureit employs as its model the many names beginning with Gaelic cill "church", Inchgrabbit, property of Bradwardine's greedy cousin, begins with Gaelic innis "island", and names like Ipperhewit (Gaelic tiobair "well") and Inversaughlin (Gaelic inbhir "confluence") have vaguely suggestive specifics. Picketillim is perhaps less expressly linkable with any particular model, though funnily

Scottish in an unspecified sort of way, and names like Edderalshendrach, Corrinashian, Tomanrait, Tullielum, Ballenkeiroch, and Aberchallader are introduced to provide ostensible onomastic proof of authenticity, as do the several non-fictitious names of royalty, whether their bearers make any actual appearance in the narrative or not. This is the anthroponymic zone in which the fictitious and the real most subtly blend so that it becomes a purely academic question, of no effective consequence to the story and its setting, whether, for example, Colonels Gardiner and Talbot are historical figures or not, just as it remains, in this respect, unimportant what the sources of Sir Walter's names are. That pertinent questions as to the likely origins of his names may be asked profitably in other contexts is undeniable but answers to such questions will not throw any new light on our own topic, apart from exposing additional associations, now out of reach to us, which contemporary readers may have been stimulated to bring to the contents of such names, as conjured up by Scott's own internal reference (through the mouth of Ensign Maccombich) to "that droghling, coghling bailie body they ca' Macwhupple, just like the Laird o' Kittlegab's French cook ..." (Ch. XLII). As an aside, one may perhaps add at this point that curiously it is the most neutral names, like Mr. Morton and Major Melville, minister and magistrate at Cairnvreckan, respectively, or Captain Foster, or the acronymic adherents to the Pretender's camp which convey to the modern reader a sense of reliable historicity: "Are there not Lochiel, and P- and M-, and G-, all men of the highest education ..." (Ch. LII).

Before a final assessment is made a brief comment is necessary as regards the naming of women in Waverley, particularly in the choice of their first names. Immediately noticeable, in this respect, are the floral associations attached to the names of the two women between whom Edward Waverley vacillates, Flora, sister of Fergus Mac-Ivor, and Rose, daughter of the Baron of Bradwardine. As to the latter, we are expressly told that the projecting gallery outside her room "was crowded with flowers of different kinds, which she had taken under her special protection" (Ch. XIII). It is, however, significant that it is Fergus's sister, bearing the semantically less specific name, who has the greater personal accomplishments. Flora and Rose are obviously both names which, in addition to their attractive beauty, are, in Scott's view, suitable to be borne by ladies of higher rank. Other names to which he accords such aristocratic status are Judith (heiress of Oliver Bradshaw, of Highley Park, Hants.) Emily Blandeville (once wooed by Sir Everard now Mrs. Talbot), Rachel (Edward's aunt), Alice (one of Edward's ancestors, but also Donald Bean Lean's daughter), Lucy (intended of William Waverley, also the name of Talbot's sister). Farmers' daughters, on the other hand, tend to be called Sissly (Miss Cecilia Stubbs) or Cicely (Jopson), Kate and Matty are Mrs. Flockhart's servants, Eppie is a servant and cook, and Jenny (Jop) danced with Corporal Bullock all night. Their Highland counterparts are Una and Cathleen, who are Flora's attendants, Janet (Davie Gellatly's mother) and Elspat (Calum Beg's mother). Apart from having non-aristocratic names, several members of this last group, have no surnames of their own. This puts them only one step ahead of the other category of women, of all social classes, that remains totally nameless, including Waverley's own mother who is simply "a young woman of rank" at the time of her marriage to Richard Waverley.

Whether, as a whole, this onomastic sub-field of women's names reflects Scott's much criticised inability to make his women come to life, is a question which can only be debated in a more extensive survey of female

names in the whole range of his novels. It does, however, seem ironically symptomatic that some of his nameless and faceless women are flanked by several onomastically identified horses and dogs, like Fergus's horse Brown Dermid and his large greyhound Bran, as well as Balmawhapple's greyhound called Whistler [!], and another dog named Bawty. According to Parsons, there are "thirty-seven horses and thirty-three dogs" in the Waverley novels, many of them "portrayed with sympathetic humour".²¹ In fact, one cannot avoid the impression that horses and dogs have to be named in order to make an appearance in these novels, whereas women, children and servants may be paraded without proper identification and with a corresponding lack of self-respect.

What emerges from his circumscribed study without any doubt, is the conviction that names do matter in a number of different, but important ways to the "Author of Waverley". Although not every character name may have been chosen with the deliberate care employed in the selection of a supposedly neutral Waverley, there is nothing capricious or haphazard in their creation. Their role as identifying onomastic gestures is always apparent, but it is a process of identification which does not isolate or insulate them; they are an integral part of a larger, complex network of names which serve as structuring, foregrounding devices within the text of the narrative. In several instances, they pre-eminently locate persons in time and space by linking them with ancestral history and heritable property. In others, they help to delineate the major tripartite division of the personnel into Highland, Lowland and English. Social stratification is not infrequently expressed in terms of linguistic layers within the category of "self-interpreting" names, frequently with a humorous touch which simultaneously directs and softens any implied social criticism. On significant occasions, onomastic as well as sartorial disguises imply at least a superficial change of identity. "What's your name, sir?" is seen as a central question in the personal and cultural relationships depicted in the novel, and the questioner's attitude to the answer is likely to reveal responses, biases, prejudices, predilections not easily paraphrased in other ways.

But more important than any of these separate observations is the realisation that, when read together as a text within a text, the personal names of Waverley, as an integrated, selective, strategic, contextual anthroponymicon, inform the actions and constellations of the novel far beyond anything a predominantly etymological approach might have made transparent. In the main, they furnish supportive evidence, reinforcing conclusions reached by other, more conventional processes. Occasionally, however, they create, in their own fashion, a new awareness of something not seen before, or not fully seen. Whenever their real potential is exploited adequately and expertly, they are always eloquent, frequently substantive, sometimes dramatic. They are certainly never less than another key to the better understanding of a work of verbal art.

NOTES

*A shortened version of a paper given at the eleventh conference of the Council for Name Studies at Nottingham, 7 April 1979.

1. See, for example, W.F.H. Nicolaisen, "Recognition and Identity: Place Names as Keys and Disguises in the Regional Novel", Onomastica 53 (June 1978) 1-9.

2. Waverley, Ch. I.
3. Quarterly Review 16 (1817) 432.
4. Alexander Welsh, The Hero of the Waverley Novels (New Haven and London, 1963) 39.
5. Loc. cit.
6. H.J.C. Grierson (ed.), The Letters of Sir Walter Scott 1808-1811 (London, Constable & Co., 1932) 519.
7. Waverley, The Edinburgh Waverley (Edinburgh, T. & A. Constable, 1901), Ch. IV, p. 37.
8. Ibid., Ch. II, p. 23.
9. Ibid., p. 19.
10. Ibid., p. 21.
11. Rob Roy. The Edinburgh Waverley (Edinburgh, T. & A. Constable, 1901) XXXVI.
12. Welsh's Chapter II is entitled "The Passive Hero".
13. David Daiches, "Scott's Achievement as a Novelist". Scott's Mind and Art: Essays Edited by A. Norman Jeffares (Edinburgh, Oliver & Boyd, 1969) 26.
14. Coleman Oscar Parsons, "Character Names in the Waverley Novels", Publications of the Modern Language Association 49 (1934) 276-294.
15. Ibid., 276.
16. Ibid., 277.
17. David Murison, "The Two Languages of Scott", Scott's Mind and Art: Essays Edited by A. Norman Jeffares (Edinburgh, Oliver & Boyd, 1969) 207.
18. Ibid., 227.
19. Daiches, 34.
20. Parsons, 280.
21. Ibid., 282.

W.F.H. NICOLAISEN

State University of New York at Binghamton