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## NAME AND PLACE IN TROLLOPE

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When a boy at Harrow School, Anthony Trollope volunteered to a fellow pupil a story about the derivation of his surname. One of his ancestors had been a Norman called Tallyhosier who accompanied William the Conqueror to England. While hunting with the king in the New Forest, he killed three wolves and was rewarded with the name "Troisloups," which became Trollope.<sup>1</sup> The name "Tallyhosier" is itself splendidly apt for the adult Trollope, who loved hunting. But the story when he told it in his schooldays had a different motive. It conferred on his origins antiquity, prowess, and prestige. In doing so, it enabled him to claim the right to be taken seriously. Trollope badly needed this, as he was attending by charity a school where most of the pupils came from rich and titled families.<sup>2</sup> Someone whose family was supposed to have come over with the Conqueror might not be so very inferior. Tales of equally doubtful plausibility abounded in Victorian England, so much so that C.W. Bardsley remarked at the end of the period: "William evidently had a very easy time of it. It is quite clear that he had only a handful of opponents to meet, and that the story of the Battle of Hastings is a great historic fraud."<sup>3</sup> Trollope's story didn't work. Perhaps his miserable status was too much for all but the most authentic family romance to overcome. Perhaps even three wolves weren't strong enough to deter his name's inevitable echo of the word meaning slattern or prostitute. It was enough to drive anyone to fiction. The novels that Trollope was

later to write can show us how far he had learned the lesson that names are important. In what follows I shall first survey Trollope's use of names in general, and then suggest what it has to tell us about his attitudes and imagination.

It is possible to distinguish four main kinds of name in Trollope on the basis of their different connotations. First and most obvious are those names which even he described, on one occasion, as "feebly facetious."<sup>4</sup> The list is long and inglorious: Baroness Banmann for a feminist; Lookaloft for a family of social-climbing farmers; Neverbend for an obstinate President; Slow and Bideawhile for a firm of lawyers; Fillgrave, Bumpwell, and Pullbody for doctors; the Reverend Prong for a low church clergyman; Stistick for a utilitarian politician (even more tastelessly, the borough for which he's a member is called Peterloo).<sup>5</sup> It would be only too easy to add to this brief sample, if it weren't so sure to be painful. Trollope simply seems to have been unable throughout his career to resist the attempted joke of a giveaway name. Showing devotion beyond the call of duty, John W. Clark has recorded a total of over 280 "facetious and usually allusive names" in 42 of Trollope's 47 novels, and he has shown that these appear pretty consistently from one end of his writing career to the other.<sup>6</sup> Those that I've cited occur in novels ranging from near the start (Barchester Towers, published in 1857) to near the finish (The Fixed Period, published in 1882), and one of them is a self-plagiarism, as if the jest amused its author so much the first time that he had to repeat it.<sup>7</sup> Surely he could not have realized--or perhaps he just didn't care--how crude and unfunny these names are? Even when he later recognized his own facetiousness, in the case I've mentioned, his complaint isn't so much directed at the name itself

(Sir Warwick Westend) but at its application to a real person, Sir Stafford Northcote.

Trollope's onomastic inanities survived the occasional criticism of contemporary reviewers,<sup>8</sup> but after his death Henry James expressed what has become the definitive objection. Referring to a character called Quiverful because of his large number of children, James declared: "We can believe in the name and we can believe in the children, but we cannot manage the combination."<sup>9</sup> James's criterion is that of verisimilitude. He says it doesn't much matter when Quiverful is first mentioned in The Warden, as he has no part to play there, but that it's a different question in Barchester Towers, where he's given a role. James makes his protest during the part of his essay in which he criticizes Trollope for other, more serious, "slaps at credulity," such as when he draws attention to his novels' fictionality. As J. Hillis Miller has suggested, James's view that fiction shouldn't call its own status into question is itself questionable.<sup>10</sup> Trollope is a primitive deconstructionist, perhaps, using deliberately banal names to make his readers aware of the inner emptiness of fictional language. There's a passage in The Three Clerks mentioned by John W. Clark that hints as much.<sup>11</sup> The hero is reading aloud from his own novel when he's interrupted by the objection that the names of his characters are unheard of. The heroine replies that they're no worse than the names of the objector's friends. Since all the names are Trollope's inventions, both inside and outside the novel within a novel, the episode is a mild joke at his own expense. But, if Trollope does use names to indicate the fictionality of his creations, what's signified is chiefly his heavy-handedness. James attributes the practice to influence from Thackeray, whom Trollope admired. James Pope Hennessy draws the even

more likely connection with comedy of humor, Trollope being an inveterate collector of old plays.<sup>12</sup> Wherever he got it from, the trick fails in its main purpose, which was to amuse. Trollope never was clear about the direction in which his talent as a humorist lay.

For the most part Trollope meets James's lowest requirement of limiting facetious names to very minor figures. If Quiverful breaks the rule, though, so does the Duke of Omnium, who may cause a weak smile as the owner of Gatherum Castle. The name Omnium was actually used as a pseudonym by Trollope's later acquaintance M.J. Higgins, but its combination with Gatherum is neither probable, nor particularly risible, and Trollope found himself stuck with it when he developed the Duke's heir into one of the major figures of his whole work. Similarly, a barrister called Chaffanbrass appears in The Three Clerks, where he's at least at home among the 41 other characters with facetious names which Clark has counted in the novel.<sup>13</sup> The name is sub-Dickensian (another character in the same book, Captain Cuttwater, totters lamely in the steps of Dickens's Captain Cuttle). Unlike so many of Dickens's names, whose vitality lies in their various and grotesque suggestiveness, this one reduces pat into its all too obvious constituents. But, as it turned out, both the chaff and the brass were successful. So Trollope resurrected his creation in the two subsequent novels where he had an important court scene, Orley Farm and Phineas Redux, even though their idiom was quite different.

The second kind of names that may be distinguished in Trollope's fiction is at the opposite extreme. These are the ones that observe a norm of verisimilitude so flat as to be humdrum. He doesn't disdain the names Smith, Jones, Grey, or Brown. Each is given to several different

characters, some of whom are fairly important. Perhaps he meant to convey their relative anonymity. Certainly John Grey, nominal hero of Can You Forgive Her?, has a name suited to his firm respectability. But on many occasions Trollope chooses names that seem to resist even this kind of suggestion--names such as Eames, Fenwick, Gilmore, Kenneby, Morris, Patterson, Wilkinson, and Woodward. These have their effect in building up the sense of an ordinary world where striking links between name and character rarely happen. It's clear elsewhere, though, that Trollope invented other names for their connotative values without falling into over-emphasis. Proudie has the right echo of pride and prudery; Winterfield is appropriate for a strict and pious widow. If we consider places, Portray is highly apt for the castle inherited by Lizzie Eustace, a fine actress though never on the stage; while Bullhampton conveys a sense of British obstinacy matching the character of its country inhabitants. This kind of name makes up a third class, less generous in extent than might be wished; of which I'll be giving some further examples.

Trollope's practices in naming are adequately illustrated by his political novels. Both Gladstone and Disraeli appear early but in the margins; so at first they only get comic book labels. As J.R. Dinwiddy has shown, Finespun refers to Gladstone's reputation for sophistry;<sup>14</sup> Sidonia, for Disraeli, is insulting because Trollope had applied the name in Barchester Towers to a Jewish money-lender.<sup>15</sup> When he needed analogues for both party leaders in his later political novels, he dropped these crudities. Gladstone became Gresham, sound and reputable enough--the name's most famous owner having been the founder of the Royal Society. Disraeli became Daubeny, which, while not

actually offensive, has an unmistakably foreign air and a hint of coarse display. Palmerston's name is Lord Brock, in allusion to his well-known tenacity, so his opposite number Lord Derby inevitably becomes Lord de Terrier. Neither has a part of any importance, so the names don't break the rule inferred by James. Turnbull provides a more complex case. It's clear that this is Trollope's name for the independent M.P. John Bright, though he denied it.<sup>16</sup> While the name isn't out of the way, it may be meant to suggest Bright's aggressiveness and also what Trollope saw as his lack of principle. Other parliamentarians have names that correspond to their attributes but not to those, real or imagined, of actual people. Mildmay is easygoing, Monk makes politics his religion, Rattler is a sharp-tongued whip. Trollope perhaps breaks James's rule with Sir Timothy Beeswax and Sir Orlando Drought, presumably because both are Tories. On the whole, though, he prefers plausible names for characters who have some sort of role to play--names like Erle, Drummond, Roby, and Kennedy. These are all pretty neutral, though the first two have a patrician ring. Others convey firmer overtones. Fawn is just right for a viscount who's proud of his title but weak and over-anxious about what others think of him. Plantagenet Palliser perfectly suits a sober aristocrat who carries out an ideal of public service with unbending integrity. Finally, the double hint of Irishness in Phineas Finn's name helps call attention to one of the several large disadvantages which complicate his entry into politics and threaten his sense of identity.

Trollope's political novels demonstrate examples of the three different kinds of names that I've indicated so far. Of these the third kind is the most interesting,

but also the most difficult to be sure about. For instance, the central character in He Knew He Was Right is called Trevelyan.<sup>17</sup> This sounds wholly unexceptionable, but he shares his first name, Louis, with the French Emperor who was equally weak, strident, and autocratic. The name is unusual enough in England for the parallel to be possible, and it's certainly appropriate, especially as Napoleon III lost power soon after the novel came out. Other characters in the novel also have names that are suggestive rather than emphatic. Burgess fits very nicely into a subplot that depends on the difficulty of a marriage alliance between commerce and gentility. Then there's the Stanbury family, whose firmness of character is possibly hinted in the first syllable of their name. Here first names seem appropriate: 'Jemima is an unmarried aunt, Dorothy an attractive bride, Priscilla a young but confirmed spinster. Priscilla lives with her widowed mother at Nuncombe Putney, which sounds both authentic for a village in Devon and apt as a home for two single women. Equally apt, and pleasantly humorous, is Cockchaffington--the name of a village visited by the would-be philanderer Colonel Osborne as a pretext for getting to see the object of his attentions. But Trollope also indulges in lame over-emphasis. The private detective whom Trevelyan employs to spy on his wife is made to live in Stony Walk, Union Street, and he gets the unappealing name of Bozzle. We also meet a harassed clergyman called Outhouse whose parish is St Diddulph's-in-the-East, and a crazy American feminist by the name of Wallachia Petrie. I prefer not to comment on the choice of the name Glascock for a completely inoffensive gentleman, except to say that Trollope seems to have had an innocent ear for bawdy innuendo (elsewhere he introduces a minor figure with the unengaging nickname "Siph").<sup>17</sup> More typical is Sir



Marmaduke Rowley, a semi-comic blustering father whose job is colonial government in the Mandarin Islands.

As a second source of examples from a single novel, I choose Is He Popenjoy? According to Clark's statistics, this has the second highest count of facetious names after The Three Clerks.<sup>18</sup> Ignoring them, we can begin with the peculiar title. As A.O.J. Cockshut was the first to notice,<sup>19</sup> the question it poses is deliberately and ironically misleading. The individual of whom it is asked is a sickly baby who, if legitimate, will inherit a title and an estate. No one in the book has any care for him separate from the problem of legitimacy, and no tears are shed when he dies before the problem is settled. "Popenjoy" suggests "popinjay," which means "fop," and the name probably reflects on the previous owner of the title--who, as a spoiled elder son, had done his best to enjoy away his inheritance. Since there's a second son, rather less well favored, it's appropriate that the family name is Germain and the name of their title Brotherton. The novel is about the issues of inheritance in family relations. Brotherton is an actual place name in Yorkshire and Suffolk, and the younger son shares his name with an eighteenth-century soldier and politician, Lord George Germain. The novel connects ironically with the real Germain's history. He only took the surname in 1770, as the condition of inheriting an estate and £20,000 left to him to satisfy family obligations.<sup>20</sup> In the novel Trollope has Lord George's baby son, the new Popenjoy, take the middle name Tallowax as a condition of inheriting £20,000 from his aunt. The aim is to satirize a society in which rank and money make equal and conflicting demands--as Miss Tallowax's name indicates, the money had been earned in trade. Is He Popenjoy? also features an outrageously worldly dean

called Lovelace, appropriate because of his liking for fine things and perhaps also implying a lack of generous feeling ("loveless" like Clarissa's seducer). As Robert Tracy has noted,<sup>21</sup> the name of the Dean's house, Manor Cross, suggests the discord in him between world and spirit--a discord comfortably harmonized in the former's favor.

This use of a significant place name, and several similar examples that I've noted, suggest another topic for enquiry. In an earlier contribution to this series, Professor Nicolaisen has said that there is little of onomastic interest in the Barsetshire novels except for some convincing place names.<sup>22</sup> This remark is broadly true of invented names outside Barsetshire too. I've already given some examples that are effective, but not many more can be added even when the whole range of Trollope's fiction is included. There are some highly plausible place names, such as Baslehurst, Dillsborough, Noningsby, and Tretton. Others convey thematic hints, such as Humblethwaite (in a novel to do with family pride), and Llanfeare (brief home of the pathologically anxious Cousin Henry). Nicer still are three of the place names with which Phineas Finn is associated: Loughshane (his first parliamentary seat), Loughlinter (where he proposes to Lady Laura Standish too late), and Loughton (his second parliamentary seat, obtained with Lady Laura's help and like Loughshane a rotten borough). The recurrence of the "Lough" prefix not only draws attention to the link between love and politics, but suggests that to Phineas's ambition each place is much the same.

These examples aren't less effective for being convincing place names, but here too Trollope isn't above feeble jokes. In Ralph the Heir he remarks: "Almost every place in Norfolk is a 'ham,' and almost every house is a

hall. There was a parish of Beamingham, four miles from Swaffham, lying between Tillham, Soham, Reepham, and Grindham. It's down in all the maps."<sup>23</sup> Of these, only Beamingham, Tillham, and Grindham don't exist, so the joke has some basis. What's more significant is the fact that Trollope's single largest source of names for his characters is to be found in actual place names. These make up the fourth and last class I would distinguish. They undoubtedly spring from the extensive knowledge of England that he acquired during his work at the Post Office, especially as a surveyor of delivery routes. Again and again characters in his work are named for places; Annesley, Belton, Burton, Caversham, Clavering, Crawley, Holt, Scarborough, Thorpe, even Roanoke for an idiosyncratic young lady. And the list could easily be extended, particularly if we included titles such as Baldock, Ongar, and Peterborough. The point here is that Trollope seems to have made little attempt to evoke any associations possessed by such places. It's simply as if he had in his memory an inventory of place names that he could apply to characters as he created them. Most of the figures to whom he gives these names are fairly important, and he probably wanted them to sound solid and believable (Roanoke, as an exotic name, is exceptional). If this is the case, then it's the natural counterpart of his choice of ludicrous names for figures whom he meant to be marginal.

It's in his use of actual places, though, that Trollope is in several ways more interesting. If he created a fictitious county, Barsetshire, which for many readers has had the sense of reality, he also drew on a real city, London, to locate and in part define his characters. The Geroulds' Guide to Trollope provides six examples, and we may start by tracing them further. Why should Carlton

Terrace be the aptest residence for a Prime Minister? One reason is that both Gladstone and Palmerston had lived there. A second is the excellence of the situation, as pointed out by another former inhabitant, the Russian Ambassador Baron Bunsen: "On our south side spreads St. James's Park, with its verdure and sheet of water, to the right of which is the residence of the Queen, to the left the ministerial offices (Downing Street and Whitehall, etc.); in the background of the Park, Westminster Abbey with Westminster Hall and the new Houses of Parliament."<sup>24</sup> Again, the choice of Park Lane for Madame Max Goessler's address reflects not only its fine mansions but the fact that Mrs. Fitzherbert had lived in one of them and had there been married to the Prince Regent.<sup>25</sup> This lends extra irony to the Duke of Omnium's attraction to Madame Max, and to her unorthodox marriage proposal to Phineas Finn. Then, if as the Geroulds say (with some exaggeration), Liquorpond Street is the only possible location for a pub named the Spotted Dog, the reason may be that it was long noted for its breweries.<sup>26</sup> Grosvenor Place as the site of Melmotte's establishment in The Way We Live Now is notably appropriate not only because of its location but because it had just been expensively redeveloped in a fashionable style newly introduced to England.<sup>27</sup> Again, St. John's Wood is a perfect area for the Gazebees to live in since, according to Donald J. Olsen, it was "the prototype of Victorian suburbia," offering "an escape from both the business and the public pleasures of the town, privacy to the individual and family, closeness to nature, but a nature safely enclosed by man-made walls, and social exclusiveness."<sup>28</sup> Finally, the Temple is apt both as the home for a single man who's editor of the Jupiter (Trollope's name for the Times), and because at

the same time it carries on the association with an alternative religion which Trollope fastens on the newspaper.

Trollope's sensitivity to the associations of places in London has many further examples. It is, above all, unerringly accurate. If he locates two hotels in Jermyn Street, one of them preferred by a crusty old earl because he considers it "thoroughly old-fashioned," the reason is that it had been a street of hotels for nearly a century (Wheatley's London Past and Present, published in 1891, names six).<sup>29</sup> For a location thick with gloom Trollope chooses Gower Street, notorious as one of the most depressing streets in London (Miss Mackenzie). For the spendthrift Ralph Newton he finds lodgings in Bond Street, which, notes Wheatley; "has long stood as the representative of fashionable habits as well as the resort of the fashionable lounge."<sup>30</sup> Eaton Square suits very neatly a barrister and politician who attempts to rise too quickly, especially as it hadn't been completed when he moved in;<sup>31</sup> Manchester Square, with its air of dull respectability, is well adapted to the rich, complacent prejudice of the Wharftons in The Prime Minister;<sup>32</sup> Southampton Buildings, because of the site's antiquity and its legal, historical, and literary associations, is just right for the introverted lawyer and would-be man of letters Sir Thomas Underwood in Ralph the Heir.<sup>33</sup> Another indication of Trollope's accuracy about London appears in his choice of Tavistock Square for the Toogood family, who figure in The Last Chronicle of Barset. Toogood is a family lawyer, whose name signifies his amiability. He's respectable, if not in the highest line of business, and he has many children to accommodate. Tavistock Square had been a good address in the 1840's and even a bit later; Dickens had lived there from 1850 to 1860, when he left London alto-

gether. Its suitability for the Toogoods consists not only in its having declined by 1866, when the novel began to come out, but in the nature of its houses, which a contemporary described as "massive, well-built, and comfortable,"<sup>34</sup> Toogood would have been quite content to do without fashion for the comfort of his large family.

Some of Trollope's locations show a wit that's missing from his onomastic unsubtleties elsewhere. Lady Anna is a novel about an attempt to persuade a girl not to marry a tailor. At the height of the conflict, she lives in Bedford Square at the house of a lawyer engaged in her case. The novel is set in the 1830's, partly to increase the scandal of the match it celebrates, and Trollope would certainly have known that the daughter of Lord Eldon had escaped from Bedford Square in 1817 to marry Repton the architect.<sup>35</sup> Lord Eldon was Lord Chancellor at the time, and the Square had legal associations which persisted into Trollope's own day. Another example is Mount Street. This is one of those places where a number of Trollopian characters are made to congregate, sometimes with amusing incongruity. Close both to Grosvenor Square and to Park Lane, the address was very fashionable, and Trollope may also have meant its name to evoke the game of social climbing practiced there. Of its six Trollopian inhabitants, three of the men, commoners all, marry titled females. These are Captain Aylmer, Adolphus Crosbie, and Mortimer Gazebee (whom we have already observed in St John's Wood, but whose offices are in Mount Street). The fourth male, Archdeacon Grantly, marries one of his daughters to a nobleman. Lizzie Eustace is one of the two female inhabitants in a brief stay during her career through the fashionable world; the other is Sophie Cordeloup, feline sponger on Lady Ongar (in The Claverings). What's

so apt about this collection of people is that although none have any dealings with each other in the novels, and indeed could hardly be imagined exchanging more than a few words, they are all--whatever their other characteristics--united in this highly suitable address by the meanness of the ambition that takes them there.

In his later novels Trollope shows how well he knew the social connotations of the fast expanding suburbs. Marion Fay, published in 1882, is mainly about the absurdity and tenacity of social prejudice. It's fitting, then, that the novel's two principal upper class characters are named for middle class suburbs, and, since both want to marry below themselves, that their intended partners should live in Holloway, a new suburb noted for cheap, standardized housing. Robert Tracy has observed that Trollope emphasizes the newness by giving the local pub an obviously topical name.<sup>36</sup> The same kind of awareness appears even more clearly in Ayala's Angel. Here there are at least four carefully defined locations. Ayala and her sister begin at their father's bijou artist cottage in Chelsea. Left as orphans, they are taken in by their two uncles, Ayala at Queen's Gate, Kensington, her sister in Kingsbury Crescent. Kingsbury supplies a title for a third character in Marion Fay, and the area had the same kind of status as Holloway. It was exactly the place in which a clerk to the Admiralty might be expected to live, whereas the other uncle, who is a rich banker, has a much more fashionable though still not aristocratic address. That honor is reserved for the family friend who, in her home at Brook Street, in the heart of Mayfair, introduces Ayala to her future husband. The point has some importance, since by that time the two sisters have changed places, so that Ayala's circumstances are socially as well as

financially straitened. In this case, then, Trollope's knowledge of the different social connotations possessed by various districts in London, provides part of the basis for the novel's action.

Trollope's London has little of the substance, color, and detail that we find in Dickens's. It has nothing of the density of Balzac's Paris, or the phantasmagoria of Dostoyevsky's St Petersburg. In other words, it's like Barsetshire in being, as Professor Nicolaisen has put it, "merely the man-made habitat in which human beings weave the threads of their lives,"<sup>37</sup> except that what's emphasized isn't a constructed environment but a certain kind of meaning. Trollope's London is less a conglomeration of houses, shops, offices, markets, slums, squares, and streets than a network of signs which he can rely on his readers to translate. And these signs convey a meaning limited very largely to familiar associations and to status. One conclusion to draw from Trollope's use of names, then, is that it reflects a knowing, acute, worldly consciousness, an imagination fascinated not by things so much as by social relationships, especially those depending on class or situation.

A second conclusion follows from this. As a highly class conscious novelist, Trollope finds it hard to take lower class figures seriously. This is shown again and again in the names he chose for them, though in many cases he developed their characters more sympathetically. Baggett, Bagwax; Bozzle, Brattle, Buggins, Bunfit--even if we confine ourselves to the B's we get a pretty representative selection. There are very few examples in Trollope's fiction of lower-class characters without rough or otherwise derogatory names, and in this he is entirely conventional. True, he often labels higher born figures with



absurd or derisory names, but his practice with their social inferiors is almost unvarying, even when they have fairly important parts to play. The point is especially clear with tradesmen, above all the newly rich. A tailor has to be called Neefit, a brewer Tappitt; two commercial travellers are named Kantwise and Moulder. Ontario Moggs is the name of an underbred Radical, while a brewer with a more adroit sense of social distinctions is made to change his name from Bung to Du Bounge. Trollope's uneasiness with class marks his handling even of figures whom he wholly accepts. One of his more ebullient female characters is Martha Dunstable, heiress to a patent medicine manufacturer. Trollope gives her address as Cranbourn House. He doesn't say where it is, but Cranbourn Alley, or Street, was just off Leicester Square, and from its association with the cheap bonnets and millinery that were long sold there came the phrase "a Cranbourn article," meaning something cheap and vulgar.<sup>38</sup> This is a joke that Miss Dunstable would have enjoyed, as she displays humorous indifference to social distinctions, caring not a bit that her house is known as "Ointment Hall."<sup>39</sup> Her own name is yet another derived from a place--but it's likely that Trollope, in dubious taste, also meant it to suggest the low-life associations of "stable." There's an insistence in all this that betrays a mind unable to keep class at arm's length, however wadded in attempts at humor. Neither is Trollope free from that other prejudice of anti-semitism. The names as well as the behavior of several moneylenders in his novels show this. And, even though he portrays Jews favorably elsewhere (in Nina Bala-tka and The Way We Live Now), we find a villain called Mealyus (refined to Emilius) in The Eustace Diamonds, and another called Lopez in The Prime Minister (almost

certainly recalling, as Robert Tracy points out, the Elizabethan conspirator of the same name).<sup>40</sup>

Trollope's observance of conventional stereotypes in these two instances is related to his vice for attempting whimsical or satirical names. His output was enormous-- 47 novels in all, and nearly 40 short stories--and his productivity extraordinary (he published at least one novel a year from 1857 to 1883, and often two or even three). Although many of his characters appear in more than one work, most of his works are so voluminous that their fictional population still grew alarmingly. Accordingly, one reason for the flatness of many names in Trollope may be the sheer strain on his power of inventing them. A second and more important reason is the conventional, perhaps philistine, taste of the audience to which he was appealing, a taste which he shared to some degree. Trollope didn't disdain such an appeal; he had worked hard for his popularity. Neither of these factors prevented him from creating apt and subtle names on occasion, or from playing deftly with the associations of existing names, but they probably did limit his choices significantly. Giving names of actual places to invented characters was one solution to Trollope's problem of a huge and fast-growing population in his novels. And it was an effective solution, in that it invited belief in those characters on the same terms as operate in real life. Another problem for Trollope was how to suggest links between the various plots of his characteristically long and complex fictions. In The Eustace Diamonds he chose to do this partly by names. The three main female characters are Lizzie, Lucy, and Lucinda. These are aurally alike, but they can also be distinguished by their varying distances from the root which means "light" shared by two of them.

Lucy is morally a heroine, Lizzie is hopelessly adrift, while Lucinda comes in between. The novel also contains some simple wordplay relating to the diamonds which provide its plot, so one of Lizzie's worldly friends is named Mrs. Carbuncle. That all this is rather schematic probably reflects Trollope's need to press the interplay of analogies that his novel develops.

I've tried to make this a fairly full survey in order to enable fair judgment of Trollope's practices in naming. It's clear that he was capable of craftsmanlike if not highly imaginative inventions, but as well as a quiet aptness and a sense of reality there is crudity and prejudice. This strange bifurcation in Trollope's choice of names is characteristic of his whole practice as a novelist. He was both an insider and an outsider, after 1860 a success socially as well as professionally yet never without his memory of earlier years in which he was isolated and excluded. So there's an official Trollope, conventional, prejudiced, with a sense of horseplay more than of humor; but also a quieter, unofficial self with a sober awareness of ironic inconsistencies in stock attitudes and accepted ways of thinking. Immersed in, even to a large extent accepting, the assumptions of what in his fiction he so often calls "the world," Trollope reveals those assumptions by taking them for granted, or by polite irony. He knew from personal experience how important were the connections between name and place. He had learned the lesson I spoke of at the start of this paper. If sometimes it led him astray, it also helped him create the illusion of a real world governed by ties of influence and station.

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## NOTES

<sup>1</sup>T.H.S. Escott, Anthony Trollope: His Work, Associates, and Literary Originals (London: John Lane, 1913), pp. 3-4. The story is retold in James Pope Hennessy, Anthony Trollope (London: Jonathan Cape, 1971), p. 32.

<sup>2</sup>An Autobiography, ed. Frederick Page (London: Oxford University Press, 1953), pp. 3-4 and 9-14.

<sup>3</sup>A Dictionary of English and Welsh Surnames (London, 1901; rpt. Baltimore: Genealogical Publishing Co., 1967), p. 2. The name Trollope actually seems to have a local origin: "Dweller in, or near, the elf hollow" (Elsdon C. Smith, New Dictionary of American Family Names [New York: Harper and Roy, 1973]).

<sup>4</sup>An Autobiography, p. 96.

<sup>5</sup>Rather than laboriously note the novels in which each of these names appear, I refer the reader to W.G. and J.T. Gerould, A Guide to Trollope (Princeton: Princeton University Press, 1948; rpt. Westport, Conn.: Westport Press, 1970).

<sup>6</sup>The Language and Style of Anthony Trollope (London: André Deutsch, 1975), pp. 133-134. Clark excludes five novels because "not characteristically Trollopian in style or setting" (p. 15).

<sup>7</sup>Fidus Neverbend takes a minor role in The Three Clerks (1858); John Neverbend is the main character in The Fixed Period.

<sup>8</sup>Examples may be found in Donald Smallèy (ed.), Trollope: The Critical Heritage (London: Routledge, 1969), pp. 86-87 and 220. These are from the National Review of 1858 and Saturday Review of 1865 respectively. The

Spectator of 1865 actually approved: "how happy is Mr. Trollope's humour in inventing names!" (p. 225).

<sup>9</sup> Trollope: The Critical Heritage, p. 537. James's essay was first published in the New York Century Magazine of 1883, and was reprinted in Partial Portraits (London: Macmillan, 1888). The name Quiverful is derived from Psalm 127, 3-5: "Lo, children are an heritage of the Lord . . . . Happy is the man that hath his quiver full of them."

<sup>10</sup> "Narrative and History," ELH: A Journal of English Literary History, 41 (Fall, 1974), 457-459.

<sup>11</sup> The Language and Style of Anthony Trollope, p. 134.

<sup>12</sup> Anthony Trollope, p. 338.

<sup>13</sup> The Language and Style of Anthony Trollope, p. 134.

<sup>14</sup> "Who's Who in Trollope's Political Novels," Nineteenth Century Fiction, 22 (June, 1967), 37.

<sup>15</sup> Trollope first took the name from a character in Disraeli's novel Coningsby who is modelled on Baron de Rothschild and on Disraeli himself.

<sup>16</sup> See Dinwiddy, 42-45.

<sup>17</sup> Onesiphorus Dunn appears in The Last Chronicle of Barset.

<sup>18</sup> The Language and Style of Anthony Trollope, p. 134. With <sup>17</sup> such names it is, however, a rather poor second.

<sup>19</sup> Anthony Trollope: A Critical Study (London: Collins, 1955; rpt. New York: New York University Press, 1968), pp. 153-156.

<sup>20</sup> Dictionary of National Biography.

- <sup>21</sup>Trollope's Later Novels (Berkeley: University of California Press, 1978), p. 197.
- <sup>22</sup>"The Place-Names of Barsetshire," Literary Onomastics Studies, 3 (1976), 8.
- <sup>23</sup>2 vols. (London: Oxford University Press, 1939), vol. 2, p. 250.
- <sup>24</sup>Quoted in H.B. Wheatley, London Past and Present, 3 vols. (London: John Murray, 1891), I, 333.
- <sup>25</sup>London Past and Present, III, 33.
- <sup>26</sup>London Past and Present, II, 402.
- <sup>27</sup>Donald J. Olsen, The Growth of Victorian London (New York: Holmes and Meier, 1976), p. 141.
- <sup>28</sup>The Growth of Victorian London, p. 215.
- <sup>29</sup>The Small House at Allington (London: Zodiac Press, 1950), p. 316; London Past and Present, II, 308.
- <sup>30</sup>London Past and Present, I, 221.
- <sup>31</sup>The character is Sir Henry Harcourt, who appears in The Bertrams, published in 1859 but set in the 1840's. Eaton Square, which Cubitt began building in 1827, was not completed till 1853. See London Past and Present, II, 4, and The Growth of Victorian London, p. 173.
- <sup>32</sup>London Past and Present, II, 461-462.
- <sup>33</sup>London Past and Present, III, 279-281.
- <sup>34</sup>Building News, 57 (1889), 101; cited in The Growth of Victorian London, p. 135. See also pp. 129-130.
- <sup>35</sup>London Past and Present, I, 147.
- <sup>36</sup>Trollope's Later Novels, p. 273.

<sup>37</sup>"The Place-Names of Bassetshire," 3.

<sup>38</sup>London Past and Present, I, 470.

<sup>39</sup>Framley Parsonage (London: Zodiac Press, 1950),  
p. 274.

<sup>40</sup>Trollope's Later Novels, p. 55.

