NAMES IN JOHN GALT'S 'THE PROVOST'

R. H. Carnie

A novelist's skill in choosing names for his characters is an important part of his total artistry. Detailed study of such names is now usually known as 'literary onomastics' but, despite this imposing title, the assumptions behind any theory of 'literary naming' do not seem to me to be well analysed in the scanty literature on the topic.[1] Before embarking on a fairly detailed case-study of the names in *The Provost*, I will outline my own relatively simple critical assumptions, which will, at least, help to explain the headings used in the appendix, a selective index of names.[2] My chief critical assumption is that, when an author chooses names for the places and people in his fiction, even if these names very closely mirror the 'real world', the chosen names are *real* only between the covers of the novel and nowhere else. Calling a character in a novel 'Napoleon' does not make that fictional character the historical Napoleon. Galt based the provost in his novel of that name on the historical Provost Fullerton of Irvine, but even if he had called him *Fullerton*[3] and not *Pawkie* (Appendix, no. 23), the fictional provost would still be Galt's selective creation. The chosen names in a fiction operate as identifying symbols artistically selected by the author to help the reader understand his fictional world. All the names in a fiction are 'fictitious'; or belong to fiction. Many names chosen for fiction are also actual names of the kind found in dictionaries of surnames, and are used because of the sense of reality, place or class which such actual names give. Unlike a historian, a novelist has freedom of choice in naming both his places and characters. He can, if he chooses, use *common actual* names like Bob Brown or Alec Smith, and create a very different kind of society to the one he would develop by using *uncommon actual* names like Willoughby de Vere or Homer P. Vanderberg. The chief criterion seems to be how closely the author wishes to mirror a 'real world' or some selected part of it. His choice of names may mirror the characteristic names of a whole nation, a social milieu, a circumscribed locality, or a class or profession. We would be rightly sceptical of the skills of a novelist who created a Welsh mining novel without using Christian names like Dai, or surnames like Evans. This quality of appropriateness also applies to these names in fictions which are not to be found in dictionaries of surnames. The 'invented names' will also jar unless they also seem appropriately to reflect cultures, localities, and professions. In assessing Galt's

skill in the onomastic arts one must ask the question whether his manu-
factured names such as 'M'Lucre' (20) and 'Pittle' (26) are effective along-
side actual Scottish names such as 'Dalrymple', and do not destroy that
quality of actuality at which the novelist is aiming. There is a long tradition
in both drama and fiction of the use of 'invented' names of the 'character-
ising' type, and the great novelists, Fielding, Dickens, Thackeray, Trollope
and Scott, have all exercised ingenuity in inventing type-names which de-
scribe character traits in a very precise way, or fix social status painlessly
and quickly.[4] Type-names which characterise are very much in the tradition
of the humours: they both simplify and generalise, and diminish the space
an author needs to draw attention to overwhelming or dominant personality
traits. James Pawkie (23), Provost of Gudetown, is an excellent example of
such a name. Galt's fondness for such names may well be explained, at least
in part, by his very extensive acquaintance with the English dramatic trad-
ition with its Lydia Languishes and Justice Greedys.

Minor characters in both drama and fiction can be given 'type-names'
which indicate their function, trade or profession, as opposed to an insight
into their character. Novelists give variety to these trade or professional
names by the use of such devices as metonymy and synecdoche and may de-
liberately diminish the character by using a name which reflects some un-
dignified aspect of the profession or trade, or elevate him by stressing the
more dignified aspects of his or her calling. When Galt calls his medical man
Dr Sinney (34), the Scots spelling of the purgative 'senna', or Scott calls his
pedant Jedediah *Cleishbotham,*[5] they are reducing doctors and school-
masters to the level of purgative-givers and doup-skelpers, and have chosen
these names for their reductive comic effect. We know immediately from his
name that Mr *Tattle*[6] is a gossip, and we would suspect that a character called
Tom *Whipwell* will follow a menial trade where the use of a whip is required.
In *Joseph Andrews* Whipwell is a stage-coach driver. It is the social context
of the novel which establishes the figurative meaning of the names. One
could think of other novels where the name *Whipwell* would elicit another,
entirely different set of connotations. Readers have a high expectation that
the names of minor characters, whether actual or invented, will define social
status or social function within a fictional society. Fictional characters in
ordinary, everyday jobs are expected to have ordinary, everyday names, and
so footmen and chambermaids in British novels tend to be called Tom and
Betty. A character named 'Aubrey', on the other hand, would either have a
higher social status or parents with a desire for that status when they named
him. Galt varies this tendency to cliché in the naming of minor characters
by using both *English* and *Scottish* metonymic names. Mr Rafter the wright

(28), and Mr Shavings the carpenter (33), would be equally at home in English fiction, but Mr Clues the threadmaker, whose name comes from the Scottish word for a 'ball of thread' (8), and Marion Sapples the washerwoman, whose surname means 'soapy water' (30), are Scottish metonymic trade names and less immediately obvious. Mr Weezle (36) is so named, not only with reference to his character, but also because rope-making is one of the major trades of Irvine, and a 'weazle' is a rope making tool. So strong are the expectations that fictional names will be characteristic and descriptive, that authors can and do use odd and uncharacteristic names when they wish to alert the reader to some individual aspect of a character. So it is with the newspaper editor in Chapter 39 of *The Provost*. The reader has a high expectation that the small-town newspaper man will have a typical Lowland Scottish bourgeois name—a name such as Hogg, Oliver, Duncan or Blackwood would have been suitable. We are intrigued by the fact that this one is called Mr Absolom (1) and look for a reason: the reason being found in the personal background and history of John Mennons, Irvine's first publisher.[7]

The characterising and functional type-names which dominate the onomastic pattern of *The Provost* are a very useful form of literary shorthand. Galt uses them—there are 110 characters sharing 104 surnames—to create a large and typical population for a highly specific locale. Characterising type-names, however, also have their hazards for Galt, who likes to develop families in his novels, and weave inter-connecting links between one novel and another. The surname M'Lucre (20) is highly apposite for the corrupt, bribe-taking Dean of Guild who bears it; it is noticeably less suitable for his son, a pleasant high-spirited laddie, and although Galt gives the son the Christian name of 'Gabriel', the Christian name does not compensate for the unsuitability of the paternal surname to Gabriel's pleasant personality. The same difficulty applies in a lesser degree to the members of Provost Pawkie's own family. In the case of Jenny Kilfuddy (19), the daughter of the minister of Braehill in the *Annals*, we do not know whether Jenny shared her father's passion for 'kilfud-yoking' or interminable discussions. Names in fiction can, and often do, reflect national or class attitudes. The English intruders in Galt's provincial Scottish society are given either actual English names or invented names which sound English and thus foreign. In the case of the actresses who rouse such passions in the breasts of the local inhabitants, Galt uses the additional fact that actresses tend to adopt stage names of an aristocratic type anyway, and names his ladies Mrs Beaufort and Miss Scarborough (4, 31). Mrs Beaufort's aristocratic name is in striking contrast to her non-aristocratic behaviour—you will remember that she gets drunk and riotous. To use Mr Pawkie's own words: 'that scarlet strumpet, Mrs. Beaufort, who

having lost her gallant in the crowd, and being, as I think blind fou', had taken me for him, insisting before all present that I was her dear friend, and she would die for me—with other sic-like fantastical and randy ranting'. Mrs Beaufort's English aristocratic name underlines the 'outlandish', foreign quality of such behaviour to the douce inhabitants of Gudetown. Galt's use of names like Colonel Cavendish (7) and Major Blaze (5) reflects the locals' resentment of what Pawkie calls 'the Englification and voice of claim and authority'. When the local boy, Willy Gaisling, becomes a soldier and adopts a soldierly name, it is significant that the name is Captain William *Armour* (2), which name is both suitably military and familiarly Scottish.

In this paper I have attempted firstly to distinguish between Scottish and *non*-Scottish names. Within the group of Scottish names, I have distinguished between *actual* Scottish names and *invented* or fictitious Scottish names. The rule of thumb here was that if the name appeared in Black's monumental *Surnames of Scotland*[8] it was treated as an actual name. There are a number of sub-groups in the class of fictitious Scottish names, and I distinguish between those that are toponymic in origin, those which are characterising in intent, and those which are of the 'population' kind: i.e. serve as simple exemplars of a group—a trade, profession, or occupation which was followed in Gudetown. In Professor Nicolaisen's paper on 'Place Names as Keys and Disguises in the Regional Novel',[9] he says: 'The role of names in literature is, to all intents and purposes, identical with that of names in the real world—that "real world" which literature portrays, mimics, falsifies, distorts, condenses, recreates, re-assembles, x-rays, manipulates creatively in a hundred different ways. Personal names fundamentally structure social relationships and behaviour; place names primarily help to order the landscape.' Nicolaisen's emphasis in that paper was on the place names of Bronte's Yorkshire, Trollope's Barsetshire, and Hardy's Wessex; my emphasis here is on the surnames of *The Provost*. What the papers have in common is a belief that a close study of the names in a fiction is an important key to the totality of the meaning.

Galt differentiated his historical novels, such as *Ringan Gilhaize* and *Rothelan*, from his other, more successful group of novels with eighteenth century Scottish settings which he called 'local theoretical histories of society'.[10] *The Annals of the Parish* and *The Provost* are the prime examples and demonstrate a characteristic of this group of writing, in that they deal with 'the events of a circumscribed locality'[11] over a lengthy period of time. In *The Provost* Galt mirrors, through the slyly observant eyes of the chief magistrate, and through the distorting lens of Pawkie's memory, sixty or so years of the history of Galt's native town, the royal burgh of Irvine. He disguises Irvine by the name of Gudetown, although other cities on the periphery of

his novel—London, Glasgow, Greenock and Kilmarnock—are given their real names. Gudetown is populated by a set of characters who do not merely typify the range of types, trades and professions to be found in *any* Scottish burgh, but are a very specific mix of trades and professions peculiar only to this particular burgh, Irvine, which Galt had known so well in his childhood. Small Scottish towns tend to possess the same social groups—country gentlemen, 'nouveaux riches' recently returned from India and America, tradespeople, merchants, burgh officials, town councillors, members of the guildry, and a volunteer regiment. Gudetown also contains exotic occasional visitors such as a company of players, a pressgang, an émigré French cook (mistaken for a spy in the anti-French fervour), and a regular regimental company of soldiers in civilian quarters, welcome for the business they brought to the community, but unwelcome for their unruly social habits. Pawkie keenly observes everybody from 'Tinckler Jean' (35), a randy who had been with the army at the seige of Gibraltar, to Colonel Cavendish (7), the English commander of the regular soldiers. This population might well be suitable for any small Scottish burgh, but the specific 'mix' and the particular choice of incidents arise out of the actual history of the burgh of *Irvine*—as Professor Gordon has shown in his Oxford English Novels edition of *The Provost*,[12] and as can be proved from the first *Statistical Account*. One can understand why Galt, given this close relationship of his fiction to a relatively recent historical reality, chose the artistic freedom and anonymity of generalised type-names, rather than historically accurate actual names, for most of his characters. He used a sufficient number of real names (about ten per cent) to retain a sense of locality, and he also used some local place names as surnames, sharply reminding his reader that Gudetown is not *anywhere* in Scotland, but a town on the banks of the Irvine on the west coast of Ayrshire. Mrs Auchans (3), Mr Dalry (10) and Mrs Rickerton (29) are names of this type. Auchans was one of the homes of the Eglinton family—it was four miles south of Irvine and was for many years the dowerhouse occupied by that Susannah, Dowager Countess of Eglinton, to whom Allan Ramsay dedicated his pastoral drama *The Gentle Shepherd*; Dalry is some six miles north of Irvine, and Riccartoun is an Ayrshire parish just south of Kilmarnock.

Galt also decides, in his circumspect way, not to give a surname to the senior aristocrat in *The Provost*, who is described throughout as the *Earl*. This device was not only circumspect; it was also realistic. There was no need to name the Earl as the Earl of Eglinton—for the inhabitants of Gudetown and Irvine, there was only one 'Earl'. He was their chief patron in London and Edinburgh; his Countess was the chief supporter of the social, dramatic and decorative arts; he was their absentee provost on a number of occasions,

running the town's affairs through capable deputies such as Pawkie and his councillors. As the incident of Willy Armour illustrates, he was also the chief arbiter of social *mores*: the ex-servant was acceptable as a gentleman if, and only if, the Earl said so. There was no more need to name the 'Earl' than there would be, in a country parish, to name the local laird. Galt's Gudetown is really a semi-fictional society, and Galt uses large number of metonymic trade names and effective characterising names to make *general* the *singularity* which was Irvine, turning its specific history into recognisable general truths about mankind. Robin Boss, the town-drummer, is an excellent example. Irvine had had a number of town-drummers of various names who had been drunks and were unreliable. The fictitious name Boss (6) not only refers to the physical reality of Robin's drum: it also comments obliquely on his capacity for liquor and his empty-headed foolishness.

A number of factors have limited critical appreciation of Galt's skill in choosing or inventing names for the populations of his regional novels. Prominent amongst these has been what Coleman Parsons called in his impressive study of Scott's characterising names 'the passivity with which we unanalytically accept names as they appear on the printed page'.[13] Another factor is the critics' lack of familiarity with Lowland Scots usage, which has disguised, at least to the modern transatlantic reader, the use of Scottish elements in plausible sounding 'invented' Scottish names—names which comment both descriptively and satirically on the role of named characters, and reinforce the intent of the narrative. Provided that names in fiction seem reasonably suitable we tend not to look too closely at them, and such innocuous sounding Scottish names as Fenton (14), Dainty (9), Geary (16) and Picken (24, 25) have significant overtones when one stops to compare the name with the general presentation of the characters so named. Mrs Fenton, the keeper of the 'changing-house', is a good example. Fenton is a common Scottish surname widely found in Ayrshire. Galt's Mrs Fenton has a reputation as well as a public-house to her credit. She is summoned before the magistrate for failing to keep the plainstanes in front of her house clean. Provost Pawkie describes her thus: 'Among others summoned before me for default, was one Mrs. Fenton, commonly called the Tappit-hen, who kept a small change-house, not of the best repute, being frequented by young men of a station in life that gave her heart and countenance to be bardy, even to the baillies.' Miss Peggy Dainty, a very clumsy lady, being sorely hurt in the hinder parts after slipping on a lemonskin outside the Fenton establishment, summoned Mrs Fenton and caused her to be fined five shillings for not keeping her flagstones clean. When Hickery (17), Pawkie's rival, decided to take Mrs Fenton's part, he pretended not to know where Mrs Fenton lived; she turned to him with a leer and said:

'Dear me, Mr. Hickery, I'm sure *you* hae nae need to speer that', implying
that he was a regular visitor to her establishment. The Tappit-hen is hence-
forth known as Mr Hickery's bonny sweetheart, and Pawkie uses the constant
innuendo of sexual misbehaviour by Hickery with Mrs Fenton as a form of
blackmail to shut Hickery up when he opposes Pawkie's policies on the Coun-
cil. Mrs Fenton's reputation as a loose woman is thus well established. Widow
Fenton's establishment becomes the rendezvous of the 'wild set' in Gudetown
including the visiting players, where they adjourn, as Galt slyly puts it, for
'pies and porter, the commodities in which she *chiefly* dealt'. When a riot
breaks out in the pub about the rival actresses in the play, Mrs Fenton, 'with
her mutch off and her hair loose, with wide and wild arms like a witch in a
whirlwind, was seen trying to sunder the challengers and champions'. It is at
this point that one wonders whether in naming Mrs Fenton, and on the ana-
logy of 'dint' and Mr Dinton (12), Galt was not shrewdly reminding his reader
that the word 'fent' in Scots means a slit in a blouse or a petticoat, and that
Mrs Fenton's clothes were as disorderly as her behaviour.

Erik Frykman, one of the best of modern commentators on Galt's Scot-
tish stories, says: 'In *The Provost* Galt made use of typifying names through-
out, from Pawkie down to the most minor figures. This is symptomatic for
none of the characters has been really individualised, apart from the narrator
himself—they remain representatives of different types of human beings and
little more.'14 This is to understate the subtlety of Galt's naming art. It is
difficult to see in what way the cameo characterisation of that 'slee tod' Baillie
M'Lucre, or the development of the story of the pathetic Jean Gaisling and
her murdered bastard bairn, are different in kind, as opposed to length, from
the treatment given to Provost Pawkie. These two are certainly far more than
'representatives of different types of human beings and little more'. Frykman
continues this discussion in a footnote in which he says: 'sometimes, as in the
case of the narrator (Pawkie), the name has a characterising purpose; in other
cases it just denotes the bearer's occupation. The schoolmaster's name,
Scudmyloof, [32] (flog-my-hand) is an obvious, although not very successful
imitation of the name of Crossmyloof in *The Heart of Mid-Lothian*.'

The point about 'Scudmyloof' can be expanded. It is perhaps worth ob-
serving that 'Crossmyloof' is an actual Scottish place name, older than Scott's
usage of it.15 There are two schoolmasters, not one, in *The Provost*, and they
are both introduced into the story as part of Pawkie's campaign to put down
the machinations of his new rival, Mr Plan (27). Mr Plan wishes to introduce,
in 1809, a modern 'academy' in Gudetown. When the old school-house had to
be rebuilt, Plan tried to persuade the Council to spend a few thousand pounds
more to build a new academy on the Green, and to appoint a Rector and

other suitable masters. Gudetown already had two schoolmasters, the aged and venerable Mr Dinledoup (11) the English master, and Mr Scudmyloof (37) the grammar schoolmaster, much younger, perhaps more modern in his teaching methods and certainly more modern in his mode of corporal punishment. Pawkie got Dinledoup to oppose the academy plan by playing on Dinledoup's fears, at the age of 67, that he would be superannuated. Dinledoup persuaded Scudmyloof, who was of a nervous disposition and unsuited to the rigours of the classroom, to support Pawkie and to contend that repairs to the present schoolhouse, which would profit Pawkie, were all that were necessary. Scudmyloof was later rewarded by Pawkie by his support in seeking a job as a 'gauger', which suited Scudmyloof's personality much better, and got him out of the classroom to which he was, in Pawkie's view, unsuited. Galt successfully names his two schoolmasters in ways which not only reflect their different personalities, the 'bottom-tingler' being more robust and direct than the 'handhitter', but in a way which shows Pawkie's contempt for academies and modern teaching methods, and his appreciation of the 'good plain auld places, wherein so many had learnt those things by which they helped to make the country and the kingdom what it is'.16 Irvine did, in fact, get a new academy in 1815.

I have tried to resist the temptation to make comparisons, odious or otherwise, with Scott's skill in the use of names. Parsons points out that of the 2800 characters in the Waverley Novels some 20 per cent had self-interpreting names of the characterising and typifying kind. Scott tended to use such names for minor characters only, although it has been argued that the name 'Waverley' has overtones of 'wavering'.17 Despite the enormous number of names that the two writers invented, they have surprisingly few in common. Both of them run to a *Mucklehose* (21) or Mr Greatstocking. Mr Keelavine the artist in *St Ronan's Well* and Mr Keelivine (8), the town clerk in *The Provost*, clearly share a passion for lead pencils. Peter Plumdamas, the grocer in the Lawnmarket in *The Heart of Mid-Lothian* is, equally obviously, a literary cousin of Galt's Mr Fegs and Mr Oranger in *The Provost*, and Scott's Cleishbotham and Whackbairn perhaps arise from similar painful boyhood memories to those which produced Galt's Dinledoup and Scudmyloof. Scott's names are always entertaining, but not nearly so much an integral part of his story-telling technique as those of Galt.

The names of *The Provost* suggest to me that Galt makes a subtle and ironic use of proper names which deserves comparison with the literary onomastic skills of such masters as Dickens and Thackeray. Using a very distinctive 'mix' of historical, actual, and 'pseudo' names, typifying both occupational classes and personality types, and ranging from Mr Absolom to Dr Whackdeil

(37), Galt creates a fascinating *universalised* view of the humours, idiosyn-
cracies, and ruling passions of the inhabitants of a small, highly individualised
Scottish burgh.

NOTES

1   See E. M Rajec, *The Study of Names in Literature: A Bibliography*,
     (New York, 1978), and I. Gerus-Tarnavets'ka, 'Literary Onomastics',
     Names, 16 (1968), 312—24.
2   This index (Appendix) is restricted to names discussed in the paper. An
     index listing all 104 surnames used in the novel was circulated at the
     seminar in Aberdeen.
3   John Galt, *Literary Life, and Miscellanies*, 3 vols (London, 1834), I,
     233—4.
4   Rajec, nos 129, 135, 527, 842, 843, 1075.
5   The fictitious schoolmaster and parish clerk of Gandercleugh who sold
     The Tales of my Landlord to the publishers.
6   A character in Congreve's *Love for Love*.
7   For an account of John Mennons see W. J. Couper, *Records of the Glas-
     gow Bibliographical Society*, 9 (1931), 58—72.
8   G. G. Black, *The Surnames of Scotland: Their Origin, Meaning and His-
     tory* (New York, 1946).
9   W. F. Nicolaisen, 'Place Names as Keys and Disguises in the Regional
     Novel', *Onomastica*, no. 53 (1978), 1—9.
10   John Galt, *Autobiography*, 2 vols (London, 1833), II, 220.
11   *Ibid.*
12   *The Provost*, ed. I. A. Gordon (London, 1973), Introduction, xii—xv.
13   C. O. Parsons, 'Character Names in the Waverley Novels', *PMLA*, 49
     (1934), 276—94.
14   E. Frykman, *John Galt's Scottish Stories 1820—1823* (Uppsala, 1959),
     95 and note.
15   A village in Cathcart Parish, Renfrewshire. Mary, Queen of Scots, is said
     to have laid a jewelled cross on her hand at this place, just before the
     battle of Langside. This legend was known to Scott.
16   *The Provost*, Ch. 40.
17   W. F. Nicolaisen, 'Literary Names as Text: Personal Names in Sir Walter
     Scott's *Waverley*', *Nomina*, 3 (1979), 29—39.

University of Calgary

GALT'S 'THE PROVOST' – INDEX OF NAMES

	NAME	ROLE	STATUS OF NAME	SIGNIFICATION	COMMENT
1	Mr Absolom	Newspaper publisher	Hebrew name	'Father of Peace' (Ironic): Absolom rebelled against David and was saved by Abigail.	Historical reference to John Mennons, Irvine's first newspaper owner, a former radical of Jewish origins.
2	Willy Armour	Army captain	Fictitious/actual	Military overtones.	Assumed name of Willy, Jean Gaisling's brother.
3	Mrs Auchans of that Ilk	Proprietrix	Scottish place name	Auchans–'small grey-red pear' grown in Southern Scotland. Mansion and estate 4 miles south of Irvine.	A localising name.
4	Mrs Beaufort	Touring actress	English		Aristocratic stage name of the kind adopted by actresses. Striking contrast to her non-aristocratic behaviour.
5	Major Blaze	Billeted army officer	Fictitious	Overtones of fiery, warlike temperament.	English sounding names used for English soldiers.
6	Robin Boss	Town-drummer	Fictitious	Sc. adj. 'hollow, empty'.	'Boss' in compounds such as 'boss-heidit' used figuratively to mean 'empty-headed'.
7	Col. Cavendish	Army officer	Actual	Aristocratic overtones.	Name stresses the fact that many senior army officers stationed in Scotland were English aristocrats.
8	Alexander Clues	Deacon convener	Fictitious	Sc. 'clue'–a ball of thread.	A trade name.

	NAME	ROLE	STATUS OF NAME	SIGNIFICATION	COMMENT
9	Miss Peggy Dainty	Gentlewoman	Fictitious/actual	Scottish meanings include: 'pleasant, agreeable, stately'.	Used ironically here of large, clumsy lady who trips on the 'causeystanes'.
10	Mr Dalry	Baillie	Scottish place name	Scottish place name—Ayrshire, 6¾ miles N.W. of Irvine.	Intensifies 'local' quality of setting.
11	Mr Dinledoup	English teacher	Fictitious	Sc. v.t. 'dinle' to cause to tingle, 'doup' buttocks.	Contemptuous way of referring to old-fashioned school teacher: 'doup-skelper'.
12	Mr Dinton	Merchant and banker	Fictitious	Sc. n. 'dint' in phrases such as 'to steal a dint', to steal an opportunity.	Dinton is a man with an eye for the main chance.
13	Patrick Fegs	Grocer	Fictitious	Sc. fegs—'figs'. Also used in Scots for an interjection.	Trade name for grocer. His nickname amonst the school boys was 'Barley Sugar Pate'.
14	Mrs Fenton	Change-house keeper and wanton	Actual	Sc. fent—'a slit in a blouse or dress'. Cf. dint and Dinton.	Overtones of revealing dress, loose behaviour. Jamieson quotes: 'He put his hand into her bosom, and the other into the fent of her petticoat.'
15	Jean Gaisling	Servant girl	Fictitious	Sc. gaisling—'gosling'. Used figuratively for 'a foolish inexperienced person'.	Based on a historical case concerning one 'Jean Swinton' (Galt's 'Autobiography', II, 233).
16	Mr Geery	Country laird	Fictitious/actual	Geary—given to the collection of 'gear' or worldly goods; 'geary' also means 'striped'; 'geary bee' is a bumble-bee.	Galt clearly refers to his character's material greed, also hinted at in the name of his property, Gatherton Holme. 'To gather gear by every wile.' (Burns)

	NAME	ROLE	STATUS OF NAME	SIGNIFICATION	COMMENT
17	Mr Hickery	Retired merchant	Fictitious	Sc. for 'hickory'. Hickory wood is a major item in the North America trade.	Trade name.
18	Mr Keelivine	Town clerk	Fictitious	Sc. 'keelivine'—'black lead pencil used by clerks and record-keepers'.	Professional name. Cf. 'Mr. Chalky' for schoolmaster.
19	Jenny Kilfuddy	Minister's daughter	Fictitious	Sc. 'kilfud-yoking' used to mean 'meeting, discussion and debate'.	Galt implies by this name that either Jenny or her father, the minister of Braehill ('Annals') were addicted to lengthy discussions.
20	Andrew M'Lucre	Dean of Guild	Fictitious	Mac—Highland prefix; lucre.	The Dean of Guild's chief interest was the acquisition of wealth through office.
21	Baillie Mucklehose	Hosier	Fictitious/actual	Sc. 'Muckle'—large; Sc. 'hose' —stockings. Pun on actual Highland name, Maclehose.	The name not only tells us the man's occupation but also puns on the actual name and stresses the man's solidity.
22	Mr Oranger	Grocer	Fictitious	Sc. 'oranger'—an orange. Cf. Mr Fegs the other grocer.	'Like kists of orangers in a grocery store.' ('Ayrshire Legatees')
23	James Pawkie	Provost	Fictitious	Sc. word with wide range of meanings—shrewd, sagacious, knowing. The noun 'pawkiness' has overtones of sardonic good humor.	Fundamental trait of Provost's character. 'A gawky, long-headed carle, with just so much pawkie humour as showed that he knew the weak side of baillies and counsellors.' (Galt, 'Eben Erskine')

	NAME	ROLE	STATUS OF NAME	SIGNIFICATION	COMMENT
24	Maggy Picken	A thief	Fictitious/actual	Sc. v.t. 'to pick'—to steal petty objects. 'Picken-fingered'—light-fingered.	As well as pun on actual name, clear reference to Maggy's activities in re-setting.
25	Baillie Picken	Town councillor	Fictitious/actual	Sc. possible reference to 'picken'—tart of speech, i.e. picquant.	Ambiguous name. Picken was a 'sharp-tempered' in-dividual.
26	Mr Pittle	The assistant minister	Fictitious	Sc. v.t.—to poke at some-thing ineffectually.	A contemptuous name commenting on Pittle's in-effectiveness as a human be-ing. Pawkie calls him 'a gabby, prick-me-dainty, body. ('Provost', Ch. 40)
27	Robert Plan	Councillor	Fictitious	Self-explanatory.	Mr Plan is a 'planner' and strong on detail. Plan is 'a great stickler for small part-icularities'. ('Provost', Ch. 40)
28	Alex Rafter	A wright	Fictitious	'A roof support'.	Trade name.
29	Mrs Rickertoun	Lady of property who owned a set of 'Clarissa Harlowe'	Scottish place name	Riccarton is an Ayrshire parish just south of Kil-marnock.	Localising name.
30	Marion Sapples	Washerwoman	Fictitious	Sc.—lather for washing clothes.	Trade name.
31	Miss Scarborough	Touring actress	Fictitious stage name		Chosen for its aristocratic sound.
32	Mr Scudmyloof	Schoolmaster	Fictitious	Sc.—beat my hand. Refer-ence to method of punish-ment of school children. Cf. Dinledoup.	Formed on an analogy of an old Scottish place name, 'Crossmyloof'.

	NAME	ROLE	STATUS OF NAME	SIGNIFICATION	COMMENT
33	Mr Shavings	Wright	Fictitious	Reference to wood shavings found on floor of carpenter shop.	Trade name.
34	Dr Sinney	Doctor	Fictitious	Sc. 'sinney'—senna, a purge.	Professional name.
35	'Tinckler Jean'	A randy	Nickname	Sc. 'tinckler'—a tinker, an itinerant metal worker.	Tinkers' wives, like gypsies, had low moral reputations amongst the townspeople, whether deserved or not.
36	Mr Weezle	Baker and town magistrate	Fictitious	Sc. n. 'weezle'—a tool for twisting straw-ropes. Possible pun on 'weasel'.	Rope-making was one of the trades of Irvine.
37	Dr Whackdeil	Minister	Fictitious	'Strike the Devil'.	The name suggests the minister was not a Moderate, but a fiery evangelical preacher. 'A man of weight and example both in and out of the pulpit.' ('Provost', Ch. 44)