



**THE PHRASE FINDER**



the  
**PHRASE FINDER**

**THREE VOLUMES IN ONE  
COMPRISING**

**NAME-WORD FINDER**

**METAPHOR FINDER**

**SOPHISTICATED SYNONYMS**

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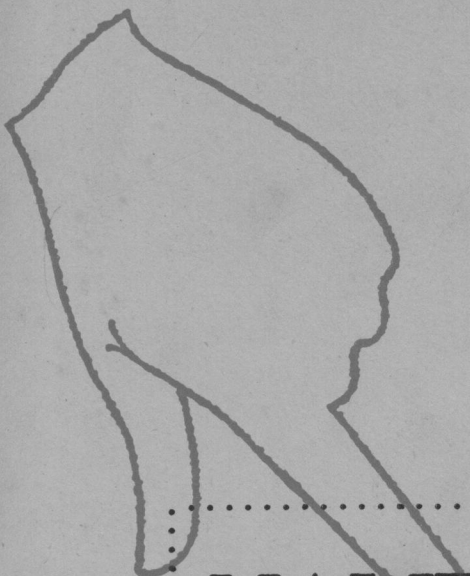
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**NAME-WORD  
FINDER**

**WITH DICTIONARY OF  
BIOGRAPHY,  
MYTHOLOGY,  
AND  
LITERATURE**



**EMMAUS, PENNSYLVANIA**

**RODALE PRESS, INC.**



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## Introduction

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NAME-CALLING is such a universal and ancient habit that one is tempted either to inquire into its original purpose and intrinsic value, or else to repeat critically, "What's in a name?" To be sure, "a rose by any other name would smell as sweet." Yet—when we wish to draw an instantaneous mental picture of a lovely young girl, especially one caught in the toils of a tragic love, we generally resort to the time-saving expedient of identifying her (in name only) with some similar person already existing in the full flesh of fiction or history. In the character of *Juliet*, Shakespeare has taught us all that her name now implies, and she enjoys a pre-existence well established by tradition within our knowledge. Similarly, a young and amorous gallant has been a *Romeo* ever since the Bard's first presentation of his impetuous hero.

Faithful friends are still, from the days of Greece and Rome, *Orestes and Pylades*, or *Damon and Pythias*, or *Aeneas and his fidus Achates*. From Biblical times the classical prototype for longevity comes to us as *Methuselah*, and for just as many centuries *Jezebel* has connoted a be-painted and nefarious lady. To call a man a *Shylock*, or a *Scrooge*, or a *Harpagon*, or to say that he is *apprenticed to Mammon*, is to establish his reputation for "avarice." Habiliments imparting the idea of "intrigue" are worn by such masculine names as *Volpone*, *Machiavelli*, *Rasputin*, and the class-word *Jesuit*. The same notion of machination on the distaff side is conveyed by the mere mention of *Lucrezia Borgia*, *Messalina*, *Becky Sharp*, or *Catherine the Great*. In the fictional place-name *Graustark*, or the personal one of a popular author of plots of intrigue, *E. Phillips Oppenheim*, is contained the same idea of scheming and espionage in background and type.

This heritage of eponyms, or "calling-names," brought into our everyday vocabularies from all eras and civilizations is enormously rich. English literature itself has deposited a hoard of *Fagins* and *Micawbers* and *Lochinvars* in our memories for use whenever we

wish to give someone else with similar characteristics a descriptive label which will be understood by all who hear or read our words. The attempt has now been made to include in this volume all these personal "tags" that were displayed so prominently by their original bearers as to have left a new and convenient addition to our dictionaries of description. All these "name-words" are either proper nouns or derived from proper nouns. They are not restricted to those designating people, however, but include the names of famous places, buildings, eras, battles and the like (such as *Marathon*, *Waterloo*, *Attica*, *Parthenon*, *Augustan*).

Though the prime desideratum of the research that went into this volume was to present a collection of all those name-words which would be as universally understood as the ones already cited, the list as it now stands is far too extensive to justify any claim that each and every one of its members will be equally familiar to all readers. Furthermore, since the potential usefulness of a name was always measured in terms of how it might best fill the need of a writer or speaker wishing to employ it for anecdotal illustration, many of the too common ones were excluded on the ground that in passing into our vocabularies they have shed their initial capitals and are now written entirely in lower-case. An example is that of the overly famous fourth Earl of Sandwich, catapulted to unwarranted linguistic eminence as the result of a single historical achievement which is recalled almost daily at the luncheon tables and snack-bars of millions of Americans.

Consequently, many of the choicer name-words filling the ranks depleted by such omissions will require exposition and explanation in their introduction. For surely there will be critics to take issue with the admission of *Erysichthon* under the key-word HUNGRY, asking angrily, "Who but a pedantic graybeard would ever speak of *Erysichthonian hunger*?" This complaint is apparently in order, until knowledge of the name's content teaches us that appetite can be so inordinate as to drive its victim to gnaw away at and consume his own body!

Such uncommon and, it may be objected, *recherché* entries were made with the express intention of rendering this volume useful to the public speaker, writer, or layman in search of material for building stories or illustrative parables out of the idea he has in mind. To say that *Philyra*, for example, is even respectably well known as the designation of a "linden tree" is of course not true, but to a reader whose mind may conceivably be in pursuit of either a descriptive word or a story concerning such a tree, the inclusion should fill some need somewhere, even though it merely tells of a beautiful Hellenic maider who was transformed into the original specimen of that tree.

All these eponyms, names formed from those of some prototypic exponent of a quality or characteristic and given to other people exhibiting the same traits, have been drawn from the pages of world literature, mythology, religion, art, science and history, from the remote past down to our own times. Such names as are still fresh on our lips, as coming from current literature or events, were for the most part omitted on the assumption that no one needs a book of reference to remind him of *Anthony Adverse*, or *Scarlett O'Hara*, or *Amber*. This is not to say that all candidates for admission have had to achieve the literal immortality of being no longer among us. In general, however, the compiler can plead only personal predilection for the election of such celebrities as *Marie Laurencin* and *Fritz Kreisler* to the hierarchy of a majority that now lives only, or principally, in our memories.

There are innumerable occasions on which allusion to a single well-chosen name can, with one incisive stroke, convey a more lasting impression than an array of sentences attempting dissective description of a person. Like the essence of a rare perfume, however, name-calling should be applied sparingly by the writer, if he would make its effect most provocative. It is obvious that the appearance of words from mythology on a newspaper's sporting page would not be likely to find an appreciative audience there, though poets, essayists and editorialists might borrow these same names to wonderful advantage. Again, it should be emphasized that this material will derive its greatest effect from being used with both discrimination and moderation, never to excess. Nor is it recommended that these name-words be marshaled to make a parade of ostentatious and superficial pseudo-knowledge. Instead, casual reference to a hitherto unfamiliar name should instil into a reader the desire to learn more about the bearer of that name than is conveyed in the necessarily abbreviated account found in the relevant biography in this volume. Further reading into the original source material is always to be encouraged, since one of the prime purposes of this compilation is to whet its user's appetite to delve more deeply into the stories behind these names. An interesting bed-side volume, it may profitably be read name-by-name, from cover to cover, in small doses meted out to synchronize with the brief periods of relaxation sought in a book before sleep.

#### HOW TO USE *THE NAME-WORD FINDER*

All name-words entered were first considered for their usefulness and then evaluated with care by reference to authoritative sources. In the alphabetized pages of the Index, printed in the forepart of this compilation in order to bring each name to the immediate attention

of the reader, they are collected under "key-words" that define the pertinent implications of the name-words found under each heading. Those "key-words" consist of illustrative phrases, nouns, adjectives, verbs, and in a few cases adverbs, selected as the author felt them to be properly suggestive and in the effort to anticipate the needs of a user consulting a book of reference.

The name-words contained in this Index of Key-Words are presented, when compounds, in the normal order of given name and surname. That is, under the key-word CREDULITY the reader will find *Ichabod Crane*, printed in that order, though if he should wish to consult the account of that fictional character in the text of the book proper, he would naturally follow ordinary dictionary procedure and turn to the "C's," where he would find it listed as *Crane, Ichabod*.

Since this key-word CREDULITY, like its indexed companions, was selected so as to present not only the names of credulous people, but also anything that might describe or incite to credulity, the user will find among its name-words that of the *Stockwell Ghost*, a fraud that imposed itself convincingly upon many gullible persons in its day. At the end of the list of name-words following that key-word, as in all the other lists, there are included parenthetical cross-references to other key-words that function as synonyms wherever possible. These cross-references are not always presented in the same part of speech, for in the arduous task of compiling the name-words themselves, the filing of the key-words under which they are listed and the construction of the Index to them had to be left till last. Thus, under key-word CREDULITY, itself a noun, will be found a cross-reference to a list that includes two adjectives (*see GULLIBLE, DUPE, UNSUSPECTING*).

In the case of key-words which, being basic English or unique in meaning, afford no substitute, the cross-references cannot consist of synonymous ideas. In these cases, the function of the reference is to:

(1) explain the use of the key-word (*e.g.*, the WHEEL of *St. Catherine* and *Ixion*, since it was one of torture, gives a cross-reference to TORTURED, under which other name-words appropriate to this idea will be found);

(2) supply ideas related by connotation to one or more of the name-words in the group (*e.g.*, WIDOW may suggest HUSBAND-HUNTER as well as BEREAVED, and therefore supplies references to both those key-words for information on additional "widowed" name-words);

(3) refer the reader to opposite ideas or antonyms, where words of similar meaning are unavailable (*e.g.*, WIFE-BEATER suggests the vengeance exacted by one who is HENPECKED, WIFE-HUNTER

contains a cross-reference to HUSBAND-HUNTER, and the irreplaceable key-word FIREMAN also puts one of that profession out of work with a reference to NON-INFLAMMABLE);

(4) explain the allusions contained in the linking of a particular name-word to the key-word under which it is classified (e.g., AFRICA, with its name-words *David Livingstone* and *Ethiopian*, shows cross-references to EXPLORER and UNCIVILIZED, where additional related material may be found);

(5) point to an idea that may be in the mind of the user of the Index when he looks up the key-word, though not the one intended by the author in so classifying the name-word involved (e.g., HORSE-SHOE is given the cross-reference LUCKY, an idea not conveyed by the name-word listed under the former).

The key-words were chosen for the *emphasis* which they place on the principal qualities of the name-words they define. If, therefore, it is the name of a "romantic heroine" that is desired, the reader should refer to the key-word ROMANTIC rather than to HEROINE. Similarly, "rustic heroines" and "tragic heroines" should be looked for under the primary word under consideration, since the general word HEROINE will merely direct attention to the specific words, which contain larger and less generalized groups of name-words.

The cross-referenced key-words should aid the user of this volume in finding the exact name-word he desires. In the event that a suitable name is not found in the list contained under the first key-word consulted, reference should then be made to each of these other key-words for the name-words they suggest. For example, should the need arise to make use of a name and a story illustrative of ILLUSION, that key-word proposes names of the following persons and places: *Barmecidal* (a rich Arabian Nights banquet existing only in the imagination of a famished beggar); *Barataria* (an imaginary island-city in "Don Quixote"); *Lollius* (a non-existent but supposedly authoritative writer cited as source-material by medieval penmen); *Parmenides* (a Greek philosopher who investigated the differences between reality and illusion); *Zeuxis* and *Parhassius* (two ancient Greek painters, the one of whom deceived the birds of the air into pecking at grapes he had painted, while the other actually prevailed upon his rival to believe a pictured curtain was an actual fabric); *El Dorado* (the fabled "Golden Land" sought by the Spanish conquistadores); *Mme. Benoiton* (a character who never appears but is frequently mentioned in a comedy by Sardou); *Ivory Gate* (the gate of sleep and insubstantial dreams in Vergil's underworld); *Velasquez* (an artist whose portrait of a Spanish admiral was so true-to-life that an Emperor ordered it to return to the fleet); the *Island of St. Brandan*

(an illusory flying isle that was the subject of a medieval legend and search); *Fear Fortress* (an imaginary castle that vanishes into thin air when approached by a courageous person); *Henri Matisse* (French post-impressionist painter whose canvases suggest the illusion of space); and *Matsys* (a Flemish artist who painted a house-fly with such *trompe l'œil* perfection that viewers endeavored to brush it from a portrait).

But this list of names pertinent to "illusions" is further supplemented by cross-references to HALLUCINATION, APPARITION, DELUDED, PECULIARITY and ECCENTRIC, which afford such additional names as those of *Bélise* (a literary character of Molière's who imagines all men to be enamored of herself); *Jabberwock* (Lewis Carroll's mythical monster); *White Ladies* (spectral fairies in French and German folklore); *Mrs. Veal* (Defoe's fictitious walking apparition); *Jacob Marley* (Dickens character whose ghost appears to Ebenezer Scrooge); *Phooka* (a malicious leprechaun in Irish folk tale); and a total of nineteen other equally arresting names.

From such a storehouse it should be a pleasant task, indeed, to find means with which to enliven almost any particular reference made to the word "illusion." In it, mirages are not limited to the oases seen by thirsting travelers in the desert, nor to the phosphorescent lights of the *ignis fatuus*, the will o' the wisp playing over marsh lands at night. In the iridescent eye of his imagination, the truly enchanted writer catches fleeting glimpses of "St. Brandan's Isle," and of "White Ladies" and "Ivory Gates" as well. "Barmecidal feasts" and "Zeuxian grapes" are the tantalizing visions that come to him in the lean and hungry hours before dawn. "Fear Fortress," like the storied walls of Jericho, tumbles down in defeat before his bold approach, and "El Dorado" becomes his attained goal.

The main body of the book, the Dictionary of Names, consists of biographies and facts concerning the name-words themselves. Necessarily brief, they supply sufficient source or bibliographic matter to enable the reader to search out the original documentary appearance of any particular name, if he desires to acquire more detailed information about it than it was possible to give in a work of this plan. In the case of all persons and events other than fictitious ones, dates have also been supplied to aid the reader in placing an otherwise strange name in its chronological background.

First is explained the application of the name-word to the key-word under which it is classified in the Index. The name itself is then employed in one or more phrases illustrating it in apt usage. Often in the form of famous quoted passages, these phrases sometimes render the name in adjectival speech, such as *Medusan hair*, *Jeffersonian*

*statesmanship, Egerian counsel, or Edwardian pageantry.* Since name-words lend themselves readily to the completion of similes, many are treated as such in phrases like *profligate as Messalina, illusory as St. Brandan's isle,* and *lifelike as Myron's cow.* Elsewhere, the name is illustrated in metaphoric or in plain, unfigurative phrases, for the stimulation of the reader's own creative mind, not necessarily as a criterion for imitation or paraphrase by him.

In conclusion, the author would deprecate the critical cries of many readers sure to deplore the absence of many (to them) familiar and equally noteworthy names from these lists. In a project of the scope of any compilation similar to this, such oversight or editorial exclusion is as unintentional as it is inevitable. Despite these sins of omission, may the shades of those not entered in these rolls refrain in their umbrage from destroying whatever value this volume may have!

EDWARD J. FLUCK, PH.D.

## **Index of Key Words**

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# A

## ABANDON (n.)

Hathor; Paphian; Sardanapalus.  
(see *unconventional, profligacy, dis-  
solute, reprobate, self-indulgence*)

## ABANDON (v.)

Rahu; Odur.  
(see *deserter, forswear, renunciation,  
traitorous, faithless*)

## ABANDONED

Lear; Children in the Wood; Effie  
Deans; Ion; Limbo; Oenone; Tarzan;  
Ariadne; Freya; Père Goriot.  
(see *deserted, forsaken, neglected*)

## ABASED

Ichabod.  
(see *humiliation, degradation,  
shamed*)

## ABBREVIATIONS

Tironian.  
(see *abridge, shortcut*)

## ABDUCTION

Jack-in-the-Green; Talassius; Helen of  
Troy; Europa; Hylas; Proserpina;  
Sabine; Hippodamia; Meg Merrilies;  
Ion Perdicaris.  
(see *kidnap, elopement*)

## ABERRATION

Masochism; Havelock Ellis; Freudian;  
Richard von Krafft-Ebing; Marquis  
de Sade.  
(see *perversion, abnormality, peculiar-  
ity, hallucination*)

## ABETTOR

Rahab; Elspeth; Elbridge Gerry.  
(see *ally, assistance, helpfulness, aid*)

## ABJECT

Ichabod; Gibeonite; Uriah Heep.  
(see *contempt, beggar, degradation,  
servility*)

## ABLE

Acacetus; Cincinnatus.  
(see *clever, accomplished, talent, a-  
droit, ingenuity, skill, efficiency, capa-  
ble*)

## ABRIDGE

John Audley.  
(see *shortcut, contract*)

## ABRUPT

Philoxenus; Betsy Trotwood.  
(see *blunt, unceremonious, brusque,  
rude, inconsiderate, discourteous*)

## ABSENT

Mme. Benoiton; Lara.  
(see *unseen, invisible*)

## ABSENT-MINDED

Jean de La Fontaine; Laputa; Stul-  
torum Feriae; Sganarelle; Sacripant.  
(see *forgetful, inattentive, heedless,  
dreamer*)

## ABSOLUTE

Hegelian.  
(see *complete, perfection, idealistic,  
supreme, philosophy*)