

has not done it well. A list of the pseudonyms of all sorts in use in America now or of late years would be a most useful publication. In *The Library Journal*, a periodical which reflects great credit on the energy and skill of American librarians, there is a special department in which are recorded the real names concealed under pseudonyms, and the authorship of books published anonymously. Mr. Haynes has not confined himself to America, as he might well have done, or even to the English language. He ventures on predatory incursions into France, and brings back horribly mangled victims. We may dismiss the French names at once with the remark that there is scarcely a single sentence or phrase or even word which is not misspelt, and that the blunders of fact are nearly as great as the blunders of form. One example must suffice: Mr. Haynes suggests with a 'y' that 'Georges d' Heilly' was a pseudonym of Léon Gambetta! The English names abound likewise in errors of orthography, and they are arranged without any regard for order or symmetry or accuracy. Mr. James Greenwood was the writer of 'A Night in the Wilderness,' but he did not use this title as a signature any more than Mrs. J. G. Austin signs herself 'A Nameless Nobleman,' or than Mr. G. P. Lathrop has adopted 'A Masque of Poets' as a pen-name because he was the anonymous editor of that volume of anonymous poetry. In like manner, nicknames are confused with pen-names. Surely Thomas Moore never signed himself 'Anacreon Moore,' and Jules Janin never signed himself 'The Married Critic,' and Sprague never signed himself 'The Banker Poet'—a title which by the way he shared with Rogers. The assertion that the Abbé Cotin ever adopted 'Trissotin' as a signature is enough to make Molière turn in his grave with glee. Nor is it fair to call Bret Harte a pseudonym of Mr. Francis Bret Harte, nor to call 'Owenson' and 'Mrs. Butler' pseudonyms of Lady Morgan and Mrs. Frances Anne Kemble. And it is to be noted once for all that Mr. Lawrence Barrett bears his own name and has not dropped an alleged original 'Larry Brannigan.' Mr. Haynes correctly charges that Mr. H. C. Bunner is the inventor of the professional poet, 'V. Hugo Dusenbury,' but he is wrong in declaring that Mr. Bunner is in any way responsible for the writings of 'Arthur Lot' and of Mr. Arthur Penn, names belonging to two entirely different writers. Nor has Mr. J. Brander Matthews ever used the name of 'Arthur Griffenhoof,' which belongs to the younger Colman, and was at first signed to adaptations of French farces, among them the still-acted 'Blue Devils.' Mr. Haynes attributes the 'Saxe Holme' stories to Mrs. Alma Calder Johnston, who did not write them. He misprints 'Krik,' the signature of Mr. H. G. Crickmore, the compiler of that singularly accurate record, 'Krik's Guide to the Turf.' He attempts to give dates of birth and death, 'neither of which,' he tells us, 'is noted only on reliable authority' (*sic*), but they are barely half as numerous as might easily have been. Mr. Haynes declares that pseudonyms are indexed from the first letter employed as they are written by those using them, yet we have 'Charlton Jay' for 'Jay Charlton,' and 'Jacob Bibliophile' for 'Bibliophile Jacob,' and there are many other like slips. Two blunders of another sort show a lamentable ignorance of American literature: After telling us (p. 26) that 'Croaker' was Joseph Rodman Drake and 'Croaker & Co.' Fitz-Greene Halleck, Mr. Haynes startles us (p. 92) with the assertion that 'The Croakers' were 'Irving and Drake.' But worse remains. On p. 14 is this line: "Arthur Gordon Pym" (au. of) William Makepeace Thackeray!

False Pseudonyms.*

Mr. HAYNES has done a work which was well worth doing. It was also worth doing well; but Mr. Haynes

* Pseudonyms of Authors, Including Anonyms and Initialisms. By John Edward Haynes. New York: 78 Nassau Street.