Titles ; or, Traps for the Unwary.¹

THE misleading titles of some books have already formed the theme of a contribution to the *Transactions* of the Library Association, yet the aspect of these "traps for the unwary," to which I venture to direct your attention, was only barely glanced at in Mr. Gilbert's entertaining paper, which is to be found embalmed in the second volume of the *LIBRARY*.

Mr. James Payn, in his *Literary Recollections*, has told us some of his troubles encountered in his search for a title which has not previously been used, and Mr. Gilbert gave us several instances of titles which were made to do duty for two books. But if all the good titles have been used up to the extent indicated, it must be, to say the least of it, reprehensible in an author to use two titles in one book. Yet this has been the case in many instances, and thereby others as well as authors have come in for a share of the trouble, and the librarian, who has been induced to buy a quite unnecessary second copy of some book because the author has seen fit to change its title, is without doubt entitled to a share of the grumbling.

Sometimes this putting on of a second title is due to such circumstance as Mr. Payn refers to, viz., his having in the first instance unwittingly stumbled upon a name which has already been borne by another man's work, and in that case the author may claim some sympathy, and justly cry out against the remissness of the copyrighting authorities in not keeping an accessible record of titles already used.

But Mr. James Payn must himself be classed among the offenders who use up more titles than are necessary, for in at least three instances he has changed the titles of his novels. *One of the Family* became, in later editions, *Bentinck's Tutor*; *Bred in the Bone*, as it appeared in *Chambers' Journal*, was changed to *Like Father, Like Son*, when it came out in book form; and in the later editions of *Richard Arbour*, the secondary title, *A Family*

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Scapegrace was given the prominence, and thus became a new title.

In like manner Miss Braddon's "Bound to John Company," published in *Belgravia*, when it took upon itself the dignity of separate existence, bore the name *Robert Ainsleigh*; "Publicans and Sinners" being also renamed *Lucius Davoren*. One of her books suffered several permutations, beginning in the columns of the *World* as "Splendid Misery." This fine title, however, had already been appropriated by a contributor to one of the smaller weeklies, and Miss Braddon endeavoured to appease, by weakening her title to "*Her Splendid Misery*." This was not enough, it seems, and the next week's instalment bore the title, "*Her Gilded Cage*." When the book was published it became *The Story of Barbara*; *Her Splendid Misery*, and *Her Gilded Cage*.

The name of *Barbara* has been rather a favourite among authors, and the confusion already existing between *Barbara's History* and the *Story of Barbara* bids fair to be worse confounded by the appearance of Mrs. Alexander's new novel, which will inevitably come to be called *Barbara*, in spite of its suffix.

The first trap into which I myself unwarily fell, through the change of titles, was in the purchase of William Gilbert's *James Duke, Costermonger*, which we had already on our shelves as *De Profundis*.

More recently I have acquired a second copy of one of Manville Fenn's juvenile stories, *The Adventures of Don Lavington*, which one juvenile reader promptly identified as *Nolens Volens* masquerading in a new dress. This kind of transformation is very common among juvenile books. The Rev. H. C. Adams' *College Days at Oxford* has been published as *Wilton of Cuthbert's*; Mayne Reid's *Oceola* became *The Half Blood*, and his *Bandolero, The Mountain Marriage*.

In many libraries, the novels which are to be found in the bound volumes of magazines are entered separately in the catalogue of fiction. The librarian who undertakes this useful scheme, however, has many additional pitfalls, for one would almost say that it had been the rule rather than the exception to change the title on re-publication, and thus in the catalogue the novel may appear under both titles. Besides the instances I have already given, mention may be made of Fenn's novel, "*The Haute Noblesse*," in *Good Words*, which became *Of High Descent* when republished; of the same writer's *Lass that Loved a Sailor*, which became metamorphosed into *Black Blood*; of Charles Reade's

fine novel *A Good Fight*, which is the magazine title of the book better known as *The Cloister and the Hearth*; of Tighe Hopkins' "Phayre Phenton," in the *Leisure Hour*, afterwards called *For Freedom*; and of the Christmas story which introduced Mr. Arthur Paterson to the reading public, in *All the Year Round*, entitled "I'll tell thee, Dick, where I have been," which all catalogue makers will be glad to find shortened into *A Man of his Word* in the recently published volume.

Mr. James Rice (Martin Legrand, as he called himself) published in *Once a Week* the "Adventures of Mr. Golightly" (a later Verdant Green), but the novel will be found on most library shelves with the title *A Cambridge Freshman*; J. S. Winter's "Driver Dallas," as it was called in its serial issue, can only be found in book form as *That Imp*; Mrs. Henry Wood published "Squire Trevlyn's Heir" in the *Quiver*, but altered the title in book form to *Trevlyn Hold*; and "Lady Adelaide's Oath," published in *Temple Bar*, was probably found too strong for Mrs. Wood's public, so in the book form *Lady Adelaide* appeared minus the oath. Another trap may be found among Mrs. Wood's later works, in the separate edition of *Fetherston's Story*, which also appears in one of the Johnny Ludlow series.

The earlier editions of Miss Worboise's *Evelyn's Story* bear the title *Labour and Wait*; and *Married Life* was originally entitled *Philip and Edith*. Mr. Thomas Hardy's *Jude*, like Miss Braddon's *Barbara*, may be found under three titles, beginning in *Harper's Monthly* as "The Simpletons," continuing as "Heart's Insurgent," which fine title was finally abandoned for that which the book now bears, *Jude the Obscure*.

The unsatisfactory condition which formerly existed as to international copyright with America led to not a little confusion of titles, as well as of contents, each English reprinter of American stories rechristening them as his fancy dictated. Thus, Miss Alcott's sequel to *Little Woman* is variously entitled *Little Woman Wedded*, *Good Wives* and *Nice Wives*; and Mr. Habberton's *Some Folks* was renamed by one publisher *Grown up Babies*, in the hope of benefiting by the assonance of that name with that of a more widely popular story by the same author. As a matter of fact, *Helen's Babies* led to the rechristening of several older works by English writers, one of which was renamed *Some Other Babies, very much like Helen's, only more so*. That this puzzling interchange of names is not entirely confined to fiction and light literature, one might find abundant evidence.

A comparison of Green's *Geology for Students*, 1880, with his *Physical Geology*, 1882, shows that these are almost identical, there being only a few sentences more at the end of the latter than in the former. I have heard that after the success of A. K. H. B.'s *Recreations of a Country Parson*, an older volume of sermons by the same writer (which had not been so successful), was re-issued as the *Graver Thoughts of a Country Parson*, with better results; of this, however, I cannot speak from personal knowledge. There are not a few volumes of sermons and essays which bear as their title the name of the first essay or sermon, and this is often very misleading. A reader in search of a work on a given subject, finding what appears to be the book he wants, judging from the title, discovers to his annoyance that only the first essay or sermon in the volume refers to his subject.

Referring again for a moment to the books with two titles, one has sometimes to deal with the opposite evil, of a writer publishing two different books with the same or a similar title. Dibdin's *Bibliomania* is a case which comes prominently to the mind. His first book bearing this title was little more than a tract, and had the definite article before it. *Bibliomania* without the definite article was a work of greater pretensions.

The class of misleading titles which have so often been referred to in the *Transactions* of this Association comprises many pitfalls for the unwary. Without referring to the hackneyed stories about Ruskin's "Sheepfolds," McEwen on "The Types," Drew's "Essay on Souls," and Tooke's "Diversions of Purley," quite a little volume of *facetiae* might be gathered by members of this Association on this aspect of the question, but I need not detain you with examples here and now.

In the hunt for titles by modern novelists, traps for the unwary are provided in abundance. We have *Jetsam* by Owen Hall, and *Flotsam* by Seton Merriman; *The Grey Man* by Crockett, and *The Grey Lady* by Merriman. *The Tents of Shem* by Grant Allen is likely to be confounded with Merriman's *Kedar's Tents*, and two novels just published—*By Right of Sword* and *By Stroke of Sword*—will puzzle the librarian as well as the reader. There is a story told of one of Mr. Barrie's American admirers who began to expatiate in Barrie's presence on his *Stickit Minister*. Being corrected, he said, "Oh no, I mean your 'Ian Maclaren.'" This is not much worse than may be expected of the average reader in search of examples of the Kail-yard school. And not a few of those who take out Barrie's

Edinburgh Eleven are disgusted that it is not all about cricket (or football), and regard *My Lady Nicotine* as a fraud of a high order.

But it is high time these rambling notes of mine should come to a close. In concluding, I would venture to suggest that other librarians, who discover similar traps for the unwary, should note them down, and give them to us, either in a supplementary paper or in the form of notes in the LIBRARY.

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