THE PRIVATE LIBRARY

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REVIEW

BENTLEY'S PROPOSAL FOR A ROYAL LIBRARY

THE BOOK WORLD

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JOHN NEWBURY

PRIVATE PRESS TODAY
THE BOOK WORLD

BRITISH BOOK DESIGN

The annual exhibition of British book design held at the National Book League closed at the end of September. We have been in the custom of visiting these exhibitions fairly regularly in the past, and have gained a lot from them, so we took the opportunity of visiting Albemarle Street a few days before it closed. It was a sad disappointment. It must be very difficult for the National Book League to mount an exciting show every year, and the judges must have a troublesome time in making their selection. This we can sympathise with, and much of the dullness of this year’s show must obviously be placed at the door of the publishers (and of their typographic designers) and not at that of the organisers of the exhibition. Nevertheless there was a perfunctory air about it which was distressing. Anyone who has ever had to make such a selection can understand why the judges avoided annotations to the catalogue entries and contented themselves with a brief general note on the commoner faults in production. Understand, but not excuse: comparing our own opinions of the books with those expressed by the judges we have always found to be one of the most interesting and useful exercises in the past. Without these comments we were more than once at a loss to decide why certain books had been selected. But the way in which the exhibition had been mounted was also very poor. The NBL’s rooms are very far from ideal as exhibition halls, but surely something can be done to dispel the atmosphere of peeling paint and murky corners ill-concealed by hastily arranged pegboard? There are plenty of bookshops which manage to display their stock imaginatively and economically, and to do so with genuine feeling for the books. Only in a very few cases—the display of the Folio Society books, for example—was any real attempt made in the exhibition to show book
design at work. We would very much regret seeing these exhibitions come to an end, but as we left we could not help wondering whether euthanasia might not be justified.

THE WALPOLE PRESS

Readers who enjoyed reading Ann Barrett's article on this survivor from the great pre-1914 period of private printing in the summer issue of The Private Library will share our regret that its owner, Mr Martin Kinder, died early in September. We learn from his widow that the Press is to be continued by a friend, Mr Andrew Anderson, and wish it many years of vigorous life.

PRINTING HISTORICAL SOCIETY

The Printing Historical Society has recently produced two worthwhile publications for its members. One is the second book issued by subscription—Charles Manby Smith's The working man's way in the world—the reminiscences of a journeyman printer in the early nineteenth century. It is only rarely that material of this nature is available on the printing industry and the text is not only valuable in its historical aspect but surprisingly readable as well. The preparation for the press has been done by Ellic Howe who has added an interesting preface and some valuable notes and extracts in the appendix. In place of the third number of the Society's Journal which has been delayed beyond the subscription year, members have received a facsimile of Vincent Figgins's Type specimens of 1801, one fold out sheet, and 1815, a substantial book. This has been edited with an introduction and notes by Berthold Wolpe and is a very handsome production, bound in green buckram. Type specimen books are so rare—and so expensive when they can be found—that this is a very welcome addition to a small corpus. The introduction includes an unusual illustration of a type foundry with extracts from the Penny magazine in explanation, one of the best concise accounts of a type foundry and its workings which we have seen. All in all the publications of the Society offer excellent value for the modest subscription and may we have more publications like these.

DR BENTLEY'S PROPOSAL FOR BUILDING A ROYAL LIBRARY

by Geoffrey Wakeman

Richard Bentley was born near Wakefield in 1662. He went to Wakefield Grammar School and then to St John's College, Cambridge. After leaving the University he became domestic tutor to Edward Stillingfleet, then Dean of St Paul's, and when the latter was transferred to the See of Worcester in 1689, Bentley became his chaplain. However, in the same year the Bishop's son was sent to Oxford. His tutor went with him and was soon joining in the activities of the learned world and making himself a favourable reputation among classical scholars. He eventually became the greatest classical scholar of his age. Two years later he left Oxford to live in London and was the first holder of a lectureship which had been established by the Honourable Robert Boyle for the defence of religion against infidels. This offered £50 a year in return for eight lectures to be delivered in London churches.

In September 1693, Henry de Justel, Keeper of the Royal Library at St James's, died and after a certain amount of manoeuvring and nepotic manipulation such as was customary at the time for filling appointments of this nature, Bentley succeeded him. He was confirmed in office in 1694. In 1700 he took office as Master of Trinity College, Cambridge. He remained there, a centre of turbulence and strife until his death in 1742, in spite of having been deprived in 1734.

The Royal Library had existed since the time of Edward IV and had its first recorded Keeper appointed in 1492 by Henry VII. Depending on the interest in books displayed by the current monarch it stagnated or grew, generally slowly, until the time of James I who bought the library of Lord Lumley in 1609, strengthening the collection considerably. It survived a proposal under the Commonwealth to sell it and after the Restoration was divided between Whitehall and St James's. The former part, containing the coins and medals, was largely lost in two fires in 1691 and 1698. Shortly before Bentley became librarian a catalogue of the library was made by the Masters of St James's and St Paul's Schools. The Calendar of Treasury books records that £50 was paid to Mr Wright and Mr Postlethwayt for their pains in preparing this catalogue. No complete copy of it has survived, but a rough draft of part of it was in the British Museum in 1921 and the Keeper
of Manuscripts informs me that so far as he knows it is still there. A
printed catalogue of the manuscript was produced in 1724 by David
Casley, deputy librarian from 1719.

The library was removed from St James’s Palace in 1708 and by 1731
was at Ashburnham House when the fire which badly damaged the
Cotton collection broke out. The Royal collection suffered very little
from the fire and was eventually incorporated into the British Museum
a few years after its foundation in 1753.

The proposals are printed on both sides of one sheet of paper 12¾ ins
by 7¾ ins. The sheet is undated but is assigned to 1697.

A PROPOSAL FOR BUILDING A ROYAL LIBRARY AND ESTABLISHING IT BY
ACT OF PARLIAMENT

The Royal Library now at St. James’s, designed and founded for
publick use, was in the time of King James I in a flourishing condition,
well stored with all sorts of good Books of That and the preceding
Age, from the beginning of Printing. But in the succeeding Reigns it
has gradually gone to Decay, to the great dishonour of the Crown and
the whole Nation. The Room is miserably out of Repair; and so little,
that it will not contain the Books that belong to it. A collection of
ancient Medals, once the best in Europe, is embezzeled and quite lost.
There has been no supply of Books from abroad for the space of Sixty
years last; nor any allowance for Binding; so that many valuable
Manuscripts are spoil’d for want of Covers: and above a Thousand
Books printed in England, and bought in Quires to the Library, as due
by the Act for Printing, are all unbound and useless.

It is therefore humbly proposed, as a thing that will highly conduc
Publick Good, the Glory of His Majesty’s Reign, and the Honour of
the Parliament;
I. That His Majesty be graciously pleased to assign a Corner of St.
James’s Park, on the South side, near the Garden of the late Sir John
Cutler, for the building of a new Library, and in the Neighbourhood
of it a competent Dwelling for the Library-Keeper.
II. This Situation will have all the advantages that can be wished.
’Tis an elevated Soil, and a dry sandy Ground; the Air clear, and the
Light free; the Building, not contiguous to any Houses, will be safer
from Fire; a Coach-way will be made to it out of Tuttle-street, West-
minster; the Front of it will be parallel to the Park-Walk; and the
Park will receive no injury, but a great Ornament by it.

III. That the said Library be built, and a perpetual yearly Revenue for
the Purchase of Books settled on it by Act of Parliament: Which
Revenue may be under the Direction and Disposal of Curators, who
are from time to time to make report to His Majesty of the State and
Condition of the Library. The Curators to be

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from the African Coast, and Greece, and Asia the Less. Those few Antiquities procured from the Greek Islands by the Lord Arundel, and since published both at home and abroad, are an evidence what great advancement of Learning, and honour to the Nation may be acquired by this means.

X. Upon this Parliamentary Fund, the Curators, if occasion be, may take up Money at Interest, so as to lay out two or three years Revenues to buy whole Libraries at once: As at this very time, the incomparable Collections of Thuanus in France, and Marquardus Gudius in Germany, might be purchased at very low Value.

XI. And since the Writings of the English Nation have at present the great Reputation abroad, that many Persons of all Countries learn our Language, and several travel hither for the advantage of Conversation: 'Tis easy to foresee, how much this Glory will be advanced, by erecting a free Library of all sorts of Books, where every Foreigner will have such convenience of studying.

XII. 'Tis our Interest and Profit, to have the Gentry of Foreign Nations acquainted with England, and have part of their Education from abroad, than the whole Charge and Revenue of this Library will amount to.

The Act for Printing referred to in the preamble is 17 Car. 11 cap. 4 of 1666 which required every printer to deliver three copies of the best and largest paper of each book printed by him to the Master of the Stationers' Company for the use of the King's Library and the two Universities. It lapsed in 1695 but Bentley continued to press the printers for the arrears.

Sir John Cutler (1608?-1693) was a wealthy London merchant traditionally celebrated for personal avarice and for the benefactions which he made to the Grocers' Company, Gresham College, and St Margaret's, Westminster amongst others. He was said to have died worth £300,000.

Bentley's concern for the situation of the new library was shared by other seventeenth century librarians who tended to be sensitive about the siting of their libraries. Gabriel Naudé's Instructions concerning erecting a library translated by John Evelyn and published in 1661 says it should be situated 'in a part of the house the most retired from the noise and disturbance, not only of those without, but also of the family and domesticks; distant from the streets, from the kitchen, the common hall, and like place; to situate it (if possible) within some spacious Court, or small Garden, where it may enjoy a free light, a good and agreeable prospect; the air pure, not near to marshes, sinks or dung-hills . . .' The Customs and Excise duties on paper varied according to the size and shape of the sheets. The figures given in the Proposal are a simplification. Paper was taxed at higher rates than customary from 1696-99. (See D. C. Coleman, The British paper industry, 1958, p. 67, 124.)

The Lord Arundel referred to was Thomas Howard, second earl (1586-1646) who was restored to the family titles following his father's attainder and death in the Tower. In 1605 he was introduced to Court, and became one of the favourites of James I. After travelling in Italy he flourished as a collector, assembling at Arundel House a collection of classical statues and inscribed marble slabs. He left for Italy in 1641 and died there without returning to England. His successors were not interested in the collection which suffered considerable neglect. In 1667 the inscribed marbles were given to the University of Oxford. Two books were published on the collection. John Selden was responsible for Marmora Arundelliana in 1628 assisted by Richard James and Patrick Young. After the collection got to Oxford, Humphrey Prideaux, with some reluctance but goaded by the indefatigable Bishop Fell, produced Marmora Oxoniensia in 1676. This was more probably the book Bentley was familiar with.

## THE PRIVATE PRESS TODAY – an exhibition

by Juliet Standing

As part of the 17th Kings Lynn Festival I was asked to arrange an exhibition of private press books. In order to impose some limit on a very wide field it was decided to show only work produced within the last ten years. I started to collect material during the early spring, trying to find as wide a range of work as possible to show in the available space. Choice was very difficult. In the end, the work of forty-three presses was assembled, and the exhibition mounted (by Rigby Graham, Trevor Hickman, my husband and myself) in a raftered room overlooking a small delightful garden, and with a wide view of the estuary.
of the Great Ouse. On the river wall were two magnificent bronzes by Michael Ayrton—versions of the Icarian theme, one striving but earth-bound, one soaring to the seagulls overhead.

The majority of presses were, of course, English, but work from Germany (Drei König Presse), Italy (Officini Bodoni), Poland (Melissa Press, working now in France), and the Oficina Stanisława Glowi, working in England), Tasmania (Wattle Grove) and the USA (Adagio, Bird and Bull, Eden Hill, Karuba, Press of the Nightowl) was shown. Of all the English presses represented, it is probably Morris Cox of the Gogmagog who is the producer of the most poetic and creative handwork in England today. It was possible to show a sequence of openings of all Four Seasons, and blocks and openings from Mummers Fool and Triads, and the unique quality of these twentieth-century block books was quite apparent. One interesting book, from the Compton Press, was illustrated and bound with abstract monotypes, each one different for the whole edition of 200. Proof sheets, drawings, pamphlets and prints showed the energy and illustrative quality of much of Rigby Graham's work for the Pandora, Cog, and Brewhouse presses—in particular, the Pickworth Fragment (Brewhouse Press) was an exciting treatment of an imaginative theme. Classically fine printing was shown from Stanbrook Abbey (Prayer of Cassiodorus, Patriarch Tree), Rampant Lions Press (Rime of the Ancient Mariner) and, on a miniature scale, Cuckoo Hill Press (Elizabeth II Numismata). A different way of thought was shown by the work of the Wild Hawthorn Press, Trigram Press, Fantasy Press and Keepsake Press—all publishing new and/or experimental work, and concerned with printing as a vehicle for this rather than as an essay in pure typography. There were also the works of artist/printers, books from Kenneth Lindley's Pointing Finger Press, Ben Sands' Shoestring Press, and Joseph Low's Eden Hill Press. But each press shown was individual in quality and outlook, and there is not enough space to attempt a full catalogue.

The exhibition was open from 22nd to 29th July, and during that time there were nearly 1000 visitors. The greater number were people little aware of printing and its possibilities. Many people returned several times, and expressed a lively interest in the work shown, and a desire to discuss many aspects of it. A most pleasant and fruitful atmosphere prevailed during all the time that the exhibition was open, and I think that something of value was achieved.

This note started by being an attempt to describe THE PRIVATE PRESS TODAY. But the act of assembling the material and handling so much of
JOHN NEWBERY - publisher and bookseller, 1713-1767 by M. F. Thwaite

Two hundred years ago, on 22nd December 1767, this ‘philanthropic bookseller of St Paul’s Church-yard’ died at his country home at Canonbury House, Islington—‘sincerely lamented by all who knew him’ according to the brief report in the Gentleman’s Magazine. He is now chiefly remembered as the pioneer in modern publishing for children, and his name has been commemorated in the United States since 1921 by the institution of the ‘Newbery Medal’ awarded annually for a book of outstanding quality published for young readers in that country. Over here he is less honoured, except by some book-collectors and bibliophiles. The many ‘Lilliputian’ volumes he produced in repeated editions for the boys and girls of Georgian England are now as scarce as snowflakes at midsummer. But they are therefore the more highly prized. The scarcity of copies, particularly of the more amusing compositions, goes to prove how eagerly children seized on the pretty little books, gay in flowered and gilt paper covers, and read them to pieces in those far-off days when the publication of suitable books for their recreation and delight was little heeded.

A few attempts, however, were being made to fill the gap, before Newbery came to London at the end of 1743, from Reading, where he was already established as publisher, newspaper proprietor, and vendor of patent medicines, although the most famous and most profitable of these, Dr James Fever Powder, was not marketed by the bookseller until 1746. It was realised that something more than manuals of instruction or fervent religious histories were now required for the youth of an enlightened and more secular era. By no means should their reading matter convey the ‘useless trumpery’ of fairylore and hobgoblins, condemned to oblivion with all the superstition and fanaticism of the century just ended. So John Locke decreed, expressing the spirit of the new rationalism invading the nation. What was wanted by the rising middle-classes for their offspring were little books of attractive simplicity, persuasive of a sober and sensible morality, yet alluring the child to read by harmless diversions and entertaining stories and rhymes, adorned with cuts to enhance their appeal. Several booksellers had tried their hand, but their publications were few and sporadic. Newbery came along and went into the business with zest, unflagging energy, persistence, and much ingenuity, devising clever advertisements, and publishing not one or two isolated successes, but a numerous series of popular little books over twenty-three years.

Was Newbery himself the ‘jack-the-giant-killer’ who wrote the playful if admonitory letters to Master Tommy and pretty Miss Polly in his first book for children in 1744—A Little Pretty Pocket-Book? It is very likely, for it was affirmed by those who knew him that he was as much writer as publisher of juvenile wares, although later Giles and Griffiths Jones, Christopher Smart, Oliver Goldsmith and maybe others assisted him with his numerous compilations. ‘Writer of Children’s Stories and Publisher and Friend of Oliver Goldsmith and Dr Johnson’ is one of the inscriptions on his tomb in the churchyard at Waltham St. Lawrence, the parish in Berkshire where he was born.

The spotlight on Newbery’s publishing activities for children has obscured his services as a promoter of literature for the general public in an age when the private patron was giving place to the commercial publisher, who was usually bookseller and often printer as well. Newbery was important as one of these ‘entrepreneurs’ who employed (and sometimes exploited) men of letters—great writers as well as many unknown hacks long forgotten. Newbery was reputed to be a genial...
personality as well as an enterprising man of business—"a man of projecting head, a good understanding, and great integrity", according to one of his contemporaries, Sir John Hawkins, a biographer of Dr Johnson.

Dr Johnson was writing for Newbery from about 1751, and his essays, The Idler, were published by him in 1761, after first appearing in the Universal Chronicle, another Newbery venture, from April 1758. No. 19 consisted of a sketch of the character of 'Jack Whirlie', said to be founded on Newbery, but no doubt exaggerated by Johnson to make his essay more diverting. Jack is portrayed as a man of various periodicals—including that peculiar hot-potch, The Midwife—and Newbery published various poems of Smart, including the rapturous Hymn to the Supreme Being (1756). Smart may have had a good deal to do with the publisher's attempt to establish the first periodical for children in 1751—The Lilliputian Magazine. It was advertised that year but it is only known in a collected volume issued the following year.

Early in 1758 Oliver Goldsmith extricated himself from his task-master, the bookseller, Ralph Griffiths, and found more congenial employment for his talents with Newbery, who engaged him regularly on various compilations for both adult and junior readers, advancing him money frequently, and trying to keep the tangled accounts of the writer in some kind of order. It was Newbery who published The Citizen of the World—Goldsmith's famous 'Chinese Letters'—which first began to appear in the publisher's newspaper, the Public Ledger in January 1760. These are only a very few of the multifarious publishing activities of Newbery in the field of general literature.

The interest aroused in John Newbery by the bicentenary of his death this year underlines the value of a most important recent contribution to the bibliography of his publications for youth. Mr S. Roscoe, who is working on a complete revision of the list of Newbery books compiled by Charles Welsh and included in his biography, A Bookseller of the last century (1882), has issued an interim list of the books which Newbery and his successors published for young readers. This is entitled Newbery-Carnan-Power: a provisional check-list of books for the entertainment, instruction and education of children and young people, issued under the imprints of John Newbery and his family in the period 1742-1802. It was published in 1966, and is obtainable from William Dawson & Sons, 16 Pall Mall, London S.W.1, price two guineas.

This check-list contains more than 400 titles, with details of separate editions, and location of copies, both in public libraries and institutions, and in private collections. More than seventy books on the list were published by John Newbery before his death, and many of them continued to be reprinted or re-issued by his successors. The location of copies shows the importance of the private library and the individual collector for any systematic study of children's books issued by Newbery. At least fourteen items in first or earliest editions extant are held by private libraries only, including the very scarce Easter Gift (1781 copy), The Fairing (1768 copy), and a first edition of the Valentine's Gift dated 1765—all three works being advertised and apparently issued that same year. All three copies are in the United States, where many Newbery publications have emigrated. In addition to many copies of English editions there are also American editions of the more popular Newbery books, chiefly issued by Isaiah Thomas, of Worcester, Massachusetts, in the 1780's.

The detailed information in Mr Roscoe's check-list about editions and re-issues enables the enquirer to obtain some idea of the relative popularity of the various Newbery books for boys and girls. The publisher's first production—A Little Pretty Pocket-Book—seems to have been a regular favourite, for there were apparently at least fourteen separate printings from 1744 to 1783. Another work continually being reprinted was A Pretty Book of Pictures for little Masters and Misses; or, Tommy Trip's History of Beasts and Birds (1752). The cuts of animals and birds, with verses and descriptions, are preceded by gallant episodes about the little champion, 'not much bigger than Tom Thumb', little Trip, who rides his dog, Jouler, and defies the great giant Woglog. But the most famous of and beloved of all the Newbery books is undoubtedly The History of Little Goody Two-Shoes, first published in 1765, and reaching four editions before Newbery's death. Thereafter it was continually re-issued, pirated, abridged, and adapted, appearing in Autumn 1967.
various forms until the end of the nineteenth century and after. Walter Crane illustrated a shortened version in the Routledge Shilling series of his Toybooks in 1875, and something of the charm of style of the original lingered in a brief retelling included in Arthur Mee's Children's Encyclopaedia first published in 1908. This tale of a poor orphan who taught herself to be a 'troting tutoress', after she had secured two shoes instead of half a pair, and who rose to be Lady of the Manor, may claim to be a minor classic of children's literature.

For a long time the earliest edition of Goody Two-Shoes available was the third edition of 1766, from which a facsimile was made by Charles Welch in 1881. The earliest copy known to be extant was the second edition published the same year, of which a copy is in the Opie collection. But about two years ago a copy of the first edition of 1765 was acquired by the British Museum—perhaps the most important Newbery 'find' for many years. (See the article by Julian Roberts in the British Museum Quarterly vol. xxix, 1965).

Mr Roscoe is revising his published check-list from many sources, and already the information in it is out-of-date. Nevertheless it is a mine of information about the Newbery books for children and reveals much new evidence about dates of their publication. For example, The Pretty Book for Children can now be assigned to 1748 or earlier, not 1750: Be Merry and Wise, by 'T. Trapwit', to 1753, not 1758; Nurse Trimlove's New Year's Gift to the same year, not 1759: A Pretty Book of Pictures to 1752, not 1759. Advertisements in the press have been relied upon for these earlier dates to a great extent, but although it has been affirmed that Newbery sometimes issued notices of his books long before the date of publication, it is hardly likely that such an astute business man would create a demand for something he could not supply, as a regular practice.

A few new titles, chiefly of an educational or instructional nature, have also been discovered by Mr Roscoe. These include a work issued by Newbery with his partner Micklewright in Reading in 1742—a third edition of John Merrick's Festival Hymns for the Use of Charity Schools. Although this was a work designed for a special religious purpose, and not a book with any element of amusement for the young reader—as his first London production, A Little Pretty Pocket-Book—it is notable as the first publication Newbery issued for youth.

The range of the Newbery books for children is indeed impressive. They include aids to learning, from simple 'battledores', primers, and picture alphabets, to grammars, school-books, and a compendium of knowledge in ten volumes entitled The Circle of the Sciences; editions of the Bible and other religious works for youth; natural philosophy presented in popular form, volumes of history, and Plutarch 'abridged for young Gentlemen and Ladies'; and many volumes of more entertaining fare in the form of riddles, jests, poems, nursery rhymes, fables, and stories, many of these fictions relating the history of deserving little characters who make good. Such were Little Two-Shoes, the most famous of them all, and Giles Gingerbread who learnt his letters as he ate them, and so much impressed a great man by his character that the boy was taken with him to London to win his way in the world.

Animals also play an important role in the Newbery books, and kindness to them was evidently a feeling Newbery himself had at heart.

John Newbery's achievement did not end with his death. In the field of books for children he had shown that there was an expanding market for a continual supply of both entertaining and educational publications of a new type, and his publishing and bookselling business was effectively continued and extended by his family who inherited it. At first the book business at No. 65, St Paul's Churchyard (formerly The Bible and Sun) was carried on by Newbery's son, Francis, in partnership with his step-son, Thomas Carnan. About 1779 Francis Newbery abandoned the book business and transferred the profitable trade in medicines to new premises nearby. Thomas Carnan then carried on the book trade by himself until his death in 1788, and for a few years it came into the possession of Francis Power, the son of Newbery's daughter, Mary. Meanwhile, another member of the family, Newbery's nephew, another Francis Newbery, was established as a rival concern at No. 20 'at the corner of St Paul's Churchyard', and eventually the whole of the Newbery book business passed to the nephew's widow, Elizabeth Newbery, who seems to have taken over her husband's publishing business about 1780. Under Elizabeth Newbery the number of books for children increased considerably. But few of the new publications, many of them accentuating morality at the expense of playfulness and humour, could compete with the charm of style which was imprinted on the little books produced by the founder of the house of Newbery. The volumes which survive (would there have been many more of them?) are a lasting and treasured memorial to their creator, who pleased the little readers of his day not so much by his clever talents, but because he felt himself to be and inscribed himself, their friend.
REVIEWS


For several years past this has been one of those open bibliographical secrets that any new edition of Carter and Pollard's *Enquiry* was in course of preparation. These two working papers contain supplementary material which may prove to be too long or too detailed for inclusion in the new edition in its present form. For this reason separate publication has been decided upon.

In *Studies in bibliography*, 1965, Professor W. D. Paden wrote an account of the curious printings of Tennyson's *The Lover's Tale*. In 1870 and 1875 Richard Herne Shepherd had printed a most complicated series of unauthorised editions of this together with other minor poems. As a result of this action Tennyson sued him for breach of copyright and obtained an injunction against Shepherd. Professor Paden's investigation of the circumstances surrounding these publications was 35 pages in length and extremely detailed and involved. In this working paper Carter and Pollard have produced a 'precis of Paden' and added further conclusions of their own.

In addition to Shepherd's piracies two editions exist which are forgeries of the piracies. One, dated 1870, and called by T. J. Wise the 'First Pirated Edition', was certainly printed later than 1880 and was dealt with in the *Enquiry* (pp. 307-314). The second is a forgery of a collection of eight poems originally made by Shepherd in 1870. The forged edition exists in two forms, differing only in the wording on the recto of the first leaf; one of which has 'POEMS', the other 'The new Timon and the poet ... with other omitted poems'. Professor Paden deduced that the forgeries were produced 'about 1898', Carter and Pollard suggest 'during 1896 and 1897'.

Professor Paden regarded it as 'a virtual certainty' that Wise was responsible for both these forgeries. It is here that Carter and Pollard reach their most important and far-reaching variation from Professor Paden's conclusions. They had access to the stock records of Messrs. Quaritch and these show quite clearly that Quaritch bought them in one lot from the estate of Harry Buxton Forman. A few pages later the Enquirers are able to conclude their investigation of *The New Timon* with the perfect curtain sentence: ... which has led us to attribute this forgery to Buxton Forman instead of to T. J. Wise.

The second working paper concerns itself with the forgeries of four of Tennyson's plays: *The Eagle* '1879', *The Cup* '1881' and *The Promise of May* '1882' (pp. 323-335 of the *Enquiry*), together with *Becket* '1879'. These were 'trial books', printed it had been suggested for stage purposes. Apart from that possibility it was known that Tennyson had his draft versions printed on occasions ready for further revision. At the time of Wise's forgeries of these four plays, he did not know that genuine 'trial copies' were held by the Tennyson family. These later came to light and presented textual inconsistencies which were difficult to explain. Possibly the most important result of this fact is the knowledge that the statement sometimes made that Tennyson had the habit of 'restoring discarded lines' was largely fostered by Wise and has no real validity.

These two pamphlets are valuable additions to the Wise story on which the authors have been engaged for about 33 years. Their erudition, their skill, their clarity of expression; all these we have learned to take for granted. Nevertheless one aspect of the working papers is puzzling. It is stated that they contain evidence and conclusions to which the authors will need to refer later, presumably in the second edition of the *Enquiry*, because they are too long to be included as they stand. Why then was it thought desirable to issue only 105 copies for sale? The market for the new *Enquiry* will doubtless run into thousands. What a curious situation will follow when all those readers who are chasing essential supplementary material found only in a few, very rare (they are already out of print) copies. There is no reason to suppose that the method of printing produced a larger issue or that the distributors (Messrs. Blackwell) could not handle more. Had this been so, then both printing and distributor should have been changed. It is also difficult to believe that anyone could have judged the demand to be so limited. Perhaps by the time this review appears we shall have heard of a reprint. Otherwise it will seem that, in memory of T. J. Wise—and Buxton Forman, a rarity has been manufactured.

ROY STOKES


The first edition in English of a book originally published by Atlantis Verlag of Zurich in 1959 and revised by the author for a second edition in 1963. In her preface to the second edition Bettina Hûrlimann says, 'It has become quite impossible today for one person, however conscientious, to survey the whole field in just one country, let alone a continent or the world itself'. Brian Alderson, the translator and editor of this third edition, has accepted the work in this sense as 'an informal introduction to a neglected field of study', but an introduction based on wide knowledge and on the author's own extensive collection of children's books, assembled over a period of some twenty years. In this new edition the chapters have been rearranged in order to emphasize the comparative and historical aspects of the subject, the introduction has been rewritten and both bibliographical notes and the bibliography of books about children's books expanded.

It is a book which will undoubtedly give pleasure to those who already have an interest in children's books as literature and it should attract many who may not have realised for themselves the fascination of the subject. It is written with a critical perception and, though in general limited to certain aspects of children's literature such as nursery rhymes, fairy tales or the modern use of photography in illustration, the book singles out Hans Andersen, Robinson Crusoe, Saint Exupéry's *Petit Prince* and the work of Jean de Brunhoff for particular attention. English readers may be surprised to find that a chapter on fantasy omits Tolkien and C. S. Lewis, that Lewis Carroll is included because of his importance in the field of 'nonsense' which Mrs Hûrlimann considers to be the great contribution.

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The Private Library
of the British to children's literature. They may also be surprised to find that, although the names of artists from many European countries appear in the chapter on Twentieth Century picture books no English artists are mentioned; one would have hoped for at least Ardizzone and Brian Wildsmith. Yet, perhaps it is this objective approach, this opportunity to see our own literature through the eyes of another, to see it in relation to books from Germany, France or Switzerland, which makes Mrs Hürllmann's book not only interesting, but also stimulating and thought-provoking, leading to a new appreciation of our own authors and artists. Certainly the publishers consider this a work of major importance for they have presented it in a fine and attractive edition, a reminder of the fact that in recent years the Oxford University Press has added to its many achievements the reputation for outstanding productions in children's literature.

F. P. P.


For many purposes this reprint of one of the key printers' manuals will serve as well as the original edition, and to the extent that it will save wear and tear on the extant copies of the latter it is much to be welcomed. It will also presumably be bought by institutional and public libraries which have no copy of the original, or would not wish to lend it if they have, and in making such an important text more readily available to students it will serve a further useful purpose.

But the private collector who can afford to buy it will probably prefer to pay a bit more to get a copy of the 1825 edition. There are far too many faults in this reprint to justify its use as anything more than a reading edition, as a comparison between it and the St Bride's copy from which it was made will only too readily reveal. These faults would not matter very much perhaps if there had been any sort of editorial comment listing what had been changed, but unfortunately there is not. So the casual reader will not realise that several plates have been backed up which originally were not. Nor will he know that the folding plate of the Cogger Press should have been upright and not sideways; nor that two other folding plates were printed in ochre which are now in black; nor that the initial B from the Gutenberg Bible should have had the letter in red and the surrounding decoration in blue, instead of as now with the bowls of the letter in red and the rest in black! More serious are the odd letters and words which have been lost in the process of reproduction. I have noted such faults on the plates facing pages 416, 417, 617, 697, 744 and 913, on the third and fourth ink specimens and on pages 619 and 823. The printing was done in Germany and is not particularly good, the type being much coarsened and most of the fine lines in the engravings lost entirely. The inner margins have been reduced by a quarter of an inch or more, and the overall height of the page by rather more than half an inch. The binding is in a waterproof buckram, and is neat if not elegant.

Hansard was a good and conscientious printer. He deserved better than this. And for £17 10s., so do we.

D. J. C.
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