

The twelve months since the Society's foundation have been used to recruit members and to set up machinery for a continuing pattern of activities. The Council has twice been consulted by post and has ratified the by-laws discussed at the inaugural meeting, appointed an Executive Committee (comprising the President, Secretary, and Treasurer) to act until the next annual general meeting, appointed a Publications Committee (Professor D. F. McKenzie, Messrs D. H. Borchart and K. I. D. Maslen), approved the biennial publication of this Bulletin, appointed Mrs Mary Lord as Interim Secretary during the absence on leave of Dr Love, and nominated Mr Frank Barnes, Business Manager of La Trobe University, as Auditor. The Executive Committee has met on four occasions to give effect to the resolutions of the inaugural meeting and of the Council. In particular it has been concerned with arrangements for the Bulletin and for the first annual conference in August 1970.

Printing of the Prospectus and Constitution

The Society is grateful to Mr John Gartner of the Hawthorn Press for offering to print its prospectus and constitution free of charge. Although our thanks have been conveyed to Mr Gartner by letter we should like to place on record here our appreciation of a generous gesture that materially helped to establish us.

BIBLIOGRAPHICAL NOTES

The Printer of *The Careless Lovers*

Edward Ravenscroft's comedy *The Careless Lovers* was published "For William Cademan at the Pope's Head in the Lower Walk of the *New Exchange*" in 1673, and has never been reprinted. Because of irregularities in the printing, any attempt at editing the play necessarily involves a search for other work by the same printer.

The fullest contemporary list of Cademan's play publications to 1674 is that given under the heading "Books printed for William Cademan" at the end of *Hogan-Moganides, or the*

Dutch Hudibras (1674), which is unsigned by the printer. [Wing H2366: copy in Sydney University Library]. This includes three publications—Ravenscroft's first play, *The Citizen Turn'd Gentleman* (1672), and Henry Nevile Payne's *The Fatal Jealousie* and *The Morning Ramble* (both 1673)—for which no copy bearing Cademan's name survives. Of the remaining thirteen plays, none is signed by the printer. Analysis of the wider body of Cademan's publications recorded in Wing's Short Title Catalogue shows that between 1670 and 1676 only eleven out of forty-nine publications were signed by their printer, and, of these eleven, four were signed "T. Milbourn" (two in 1671, one in 1675, and one in 1676); two by "T.M." (*Piso's Conspiracy* and *Settle's Conquest of China*, both by "T.M. for W. Cademan", 1676); and five by other printers. In 1677 two more plays—*Tom Essence* and *Settle's Ibrahim-The Illustrious Bassa*—were printed by "T.M. for W. Cademan". We can be quite sure in this case that "T.M." and Thomas Milbourn are the same individual.

Thus far we have established that Cademan published a fair number of plays in the 1670s and that one of his printers was Thomas Milbourn, who seems to have signed some plays which he printed with the signature "T.M." It is only in more serious work such as *State Worthies* (1670), *A Mirrour or Looking-glass*, Vol. I (1671), and various sermons that this printer uses "T", "Tho.", "Thos.", or "Thomas" before his surname Milbourn. Possibly the printing of plays did not carry the same prestige.

As a means of identifying the printer of *The Careless Lovers*, the following list of ornaments is significant. The volume makes use of two woodcut ornaments, three different kinds of type-ornaments used as headpieces, and two ornamented initials. What follows is a description of these ornaments and a brief account of their occurrence in plays printed 1668 to 1678 available for consultation in Australian libraries and in the Readex *Three Centuries of English Drama* collection of positive microcards.

Block 1 (woodcut, 80 x 15 mm) portrays two semi-reclining boys, is very indistinct, and is printed upside-down in the state of the title-page in which it occurs. The block has little character, is old and worn. I have not come across it anywhere else.

This block was replaced in printing by Block 2 (woodcut, 88 x 25 mm), which features a floral design, the heads (small) of two fish with protruding tongues, and a boy's face (small). It seems in good repair and is based on a traditional design.

Besides being used on some of the title-pages of *The Careless Lovers* (1673), it also appears on the title-page of *Hogan-Moganides* (1674), and *Piso's Conspiracy* (1676)—all of which were printed for W. Cademan. *Piso's Conspiracy* is signed "T.M."

The first group of small ornaments consists of a row of two types of urn (or urn-and-vase) with flowers. It appears on A2^r, A3^v, and L3^v of the volume. Plomer lists this conventional small ornament as occurring in 1662 by a printer unknown.¹ The same row of urns appears in *The Empress of Morocco* (1673), *Herod and Mariamme* (1673), and *Piso's Conspiracy* (1676)—again all printed for W. Cademan. A similar row of the same urns is found in *State Worthies* (1670, p. 4), and in *A Mirrour or Looking-glass* (1671), both signed "Thomas Milbourn". However, the ornament was a common one and is used, for instance, by "T.R." and "N.T." (T. Ratcliffe and N. Thompson) in *Thyestes* (1674) and *Andromache* (1675) and by S. Griffin in printing *The Soul's Warfare* (1672). Thus the evidence concerning the small ornaments by itself is inconclusive.

The second ornamental headpiece is composed of a row of national emblems and fleur-de-lys on leaf A4^r. These emblems are also relatively common and thus of little help in identifying a printer except when damaged pieces can be identified.

A third ornamental headpiece (small urn), which is found on leaf B1^r, is also found in *Herod and Mariamme* but is again a standard type-ornament.

Apart from these three varieties of small ornamental headpieces and the use, on two states of the title-page, of two different woodcuts, evidence is also supplied by two flowered initial letters (capitals C and E). Both these flowered letters also appear in *A Mirrour or Looking-glass*, Vol. I, and the flowered letter C appears in the early section of *State Worthies*. Neither letter seems to appear in any other printed play of the decade available locally or in the Readex collection. This would seem to confirm Milbourn's responsibility for the printing of *The Careless Lovers*. It also makes available a considerable body of work for compositor study, the early sheets of Rawlin's *Tom Essence* (printed by "T.M. for W. Cademan", 1677) being particularly reminiscent of *The Care-*

¹ Henry R. Plomer, *English Printers' Ornaments* (1924), No. 64, p. 203.

less Lovers. The likelihood that Settle's *The Empress of Morocco* (1673) was also printed by Milbourn is also of interest insofar as this was the first English play published with whole-page illustrations.

John Griffiths

John Jones Thomas, *Britannia Antiquissima*—
Addenda to Ferguson 17023

The recently-published seventh volume of the late Sir John Ferguson's *Bibliography of Australia* completes—within the limits the compiler defined in the preface to volume V—the record of Australian publications down to 1900. No bibliographer is foolhardy enough to imagine that he has said or included everything he intended, so that Ferguson's vast pioneering achievement cannot be diminished by the reflection that new locations and unrecorded titles will continue to come to light. It is inevitable, too, that the increasingly rigorous character of bibliographical analysis will bring about revisions of many of Ferguson's descriptions. As a living discipline, Australian bibliography, however mindful of great debts to its founders, must move into the Greg-Bowers era and beyond.

Ferguson No. 17023 (vol. VII, p. 616) calls for a supplementary note that illustrates some of the pitfalls of title-pages. The item described is the "second edition" (1866) of John Jones Thomas's *Britannia Antiquissima; or, a key to the philology of history (sacred and profane)*, published by H. T. Dwight of Melbourne. Locations indicated are the Mitchell Library and the National Library of Australia. Now a first edition of this work does exist, and, as will be seen, it is, by any strict definition of the term, the only edition. It may be summarily—and partially—described as follows:

Title. ["druidical" symbol: "three strokes or bars, one perpendicular in the centre, and two oblique lines, one on either side", cf. Thomas's text, pp. 154 sqq.] /
BRITANNIA ANTIQUISSIMA; / OR, / A KEY TO THE
PHILOLOGY OF HISTORY, / (SACRED AND PROFANE.) /
[short rule] / "Gwir yn erbyn y byd, / "Yngwyneb
Haul a llygad goleuni." / [short rule] / BY /
JOHN JONES THOMAS, B.A., CANTAB., / [CARADDAEG], /

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