Andrew double u Tuer¹ and Ye Leadenhalle Presse:²
A Review Essay

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Now if you want some volumes nice,
You'll start at once I'm su-er,
And go and fetch them in a trice.
From Messrs. Field and Tuer.—“The Literary Cure,” Punch.³

The love of things rendered quaint and interesting by lapse of time and change of surroundings seems to grow on one perceptibly.⁴

It is evident that the Leadenhall Press as a publishing enterprise, though not a Private Press, was very much the child and plaything of one “most gifted and original individual,” a man of wide interests, great ingenuity and an unfailing sense of humour.⁵

At the outset let me say how attractive a book this is, with “design and typography” by its author, variously described as “graphic designer and book collector” and “independent scholar”: it is simply but attractively laid out in an elegant face; it is sturdily bound; and it has an attractive jacket, based on elements from Leadenhall Press publications⁶—indeed, a pleasure to handle, with an agreeable heft. Add to that a section of high-quality illustrations and an informative thirty-page introductory essay and we have an admirable conspectus of the world of Field & Tuer, The Leadenhall Press.

¹ Thus on the 1895 bookplate, Young AWT36 (illustrated p.107), which reads “Andrew Tuer thoughtitout 1895 Ambrose Dudley drewitout.” In much the same vein is the bookplate (c. 1881), illustrated on p.126, which bears the legend ’A·ONER for A·TUER.’
² Thus in the imprints of many publications, particularly in the 1890s.
³ Epigraph: often heading Field and Tuer lists, seen in this fullest form in 1,000 quaint cuts from books of other days [Young 1886.19a].
⁴ Andrew W. Tuer, Pages and pictures from forgotten children’s books [Young 1898.6], 5.
⁶ It incorporates the depiction of the Leadenhall Press at 50 Leadenhall Street taken from William Luker’s London City [Young 1891.2]. The jacket is laminated on the inner side, which seems to have the effect of counteracting the usual tendency for laminated jackets to cockle—was this effect intended?
The name of Abraham Field, a Londoner, always took precedence in imprints, but so little is known about him that Young is able to give only an approximate date of birth (1830) and speculates that he “managed daily financial affairs and the general printing work that remained an important foundation of the firm’s revenues, but he appears to have had little or no role in the publishing enterprise” (5–6). It is the name of the subordinate partner, Andrew White Tuer, that is invariably associated with the firm’s publishing activities, and in the context of that side of the firm’s business it is therefore convenient—and customary—to leave Field in his obscurity, whether deserved or not.

Tuer was born in Sunderland in December 1838 and was orphaned by the age of ten. Under the guardianship of his great-uncle Andrew White he was educated in Sunderland, Newcastle-upon-Tyne and York. On the death of White in 1856 Tuer found his way to London, where, after a couple of false starts, he became a wholesale stationer, in 1862 joining Field as “Field & Tuer. Printers of Forms, Lithographers, and Wholesale Manufacturing Stationers.” From 136 The Minories the firm moved in 1868 to 50 Leadenhall Street, E.C., at which point the firm became “Field & Tuer, The Leadenhall Press.” Following the retirement (1890) and subsequent death (1891) of Field the firm was incorporated in 1892 as “The Leadenhall Press, Limited,” represented thus in imprints or in ye olde English style; among the company’s listed activities were “newspaper proprietors, printers, booksellers, stationers, typefounders, paper, ink and paste manufacturers, designers and draughtsmen, lithographers, stereotypers, electrotypers, photolithographers, engravers, die sinkers, bookbinders, and advertising agents.” After Tuer’s death in February 1900 publishing limped along, probably until 1905, though printing did not cease until 1927, with the death of Thomasine, his widow.

Precisely when the firm published its first volume is moot. The earliest entry in Young is assigned by him to 1863, a broadside poem Respectfully inscribed [by Emma Cole] to Mr. G. Ridler, Second Master of the Merchant Seamen’s Orphan Asylum [Young 1863.1], on which “Field & Tuer” appears as printer. It would seem clear that the poem was privately printed for Mrs Cole. On the other hand, following J. P. T. Bury (210), Patricia J. Anderson claims that “It was not until 1879 that the first book to bear the Field and Tuer imprint appeared […] That first book was Tuer’s Luxurious bathing [Young 1879.1].” In fact the “first book

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7 Young, 1865.2.
8 Except where the context requires otherwise I have used “the firm” regardless of its specific designation at particular times.
9 The poem itself is dated 4 January 1860, suggesting that it was likely printed soon after, in the same year; the date “1863” is a palpably misleading manuscript addition to the British Library copy.
in their own right” probably dates from ten years earlier: *Uncle, can you find a rhyme for orange?* [Young 1869.1], which has the imprint of Simpkin, Marshall alongside that of Field & Tuer; it also has the somewhat whimsical attributes of a number of later publications—oblong in orientation and printed on the rectos only. Likewise there is uncertainty about what constitutes the final publication: Young’s latest (John Galsworthy, *The Slaughter of animals for food*, 1913.1) was undoubtedly printed for the RSPCA and the Council of Justice to Animals. Hence throughout, but particularly in the early years and towards the end, Young’s checklist includes volumes—some identifiable, others only suspected—of which the firm was merely the printer, not the publisher. A stricter notion of what constitutes a Field & Tuer, Leadenhall Press imprint (a term that Young does not qualify) would eliminate more than a few entries.

The absence of a connexion with the firm’s own publishing is particularly evident in Young’s EPH[emera] sequence (Appendix B), which includes advertisements, announcements and the like, such as the various advertisements for Pears’ Soap; of the 53 items no more than 18 constitute announcements relating to the firm’s publications. Young is careful to point out that his list of ephemera, “while representative, is very far from comprehensive” (109); he goes on to add that “It is my hope that more ephemera surviving in libraries, private collections, and dealers’ stock will be brought to light.” Given what we assume to be the magnitude of the general jobbing work undertaken by the firm, there must be many more bits and pieces waiting to be identified. One fairly substantial piece that can be added to the list of the firm’s ephemera is a 32-page pricelist for Clarke, Nickolls, and Coombs, Limited, confectioners, Hackney Wick, London E. (Leadenhall Press job number J.1,612 at the foot of the front cover). The difficulty with ephemera is that—probably more often than not—the item does not bear the name of the printer; nonetheless, I feel confident in ascribing to the firm an envelope bearing the royal arms and the wording “’Ye Hatterie’ in the Exhibition of ’84,” printed in one of the more grotesque faces included in the type specimen often featured in the firm’s booklists.

In the absence of the firm’s records, destroyed by Companies House in 1972 (how could they?), one might wonder just how many volumes were printed for other trade publishers—Young mentions Sampson Low, Trübner & Co. and Simpkin,
Marshall & Co. (7), and Bury observes that before turning publisher itself the firm “had occasionally printed books, for instance Alphonse Legros’ *L’Histoire du Bonhomme Misère* [London: R. Guerant] in 1877” (230), but there were certainly others. Young’s 1882.6 (Robert Herrick, *Selections from the Hesperides and Noble numbers*) is an obvious example: the imprint bears the names Sampson Low and Harper & Bros., with “Type from ‘Ye Leadenhalle Presse’ (Field & Tuer), London” appearing only on the verso of the title page. Another is 1884.15, Robert Chambers, *Illustrations of the author of Waverley*, third edition. At this distance it is also impossible to determine whether particular works to which Tuer put the firm’s name on the title page were truly its publications rather than, more strictly, works printed for their authors, in which the firm had no financial interest, the cost of printing and distribution being the responsibility of authors or sponsors—it may be significant that a quarter, or maybe more, of the works in Young’s checklist were never advertised in the ubiquitous lists of publications—on the basis, that is, of those that I have seen, which cover much of the firm’s existence. Indeed, 1869.4, William M. Stout, *A Song of the wind: an original recitation for the people*, was explicitly “Published by the author.”

The “near-450” items recorded by Young must represent a very small fraction of the firm’s work as printer (as opposed to publisher). Job numbers appear in many volumes, often preceded by a capital letter (most frequently “T”); if the various sequences are discrete the number of jobs—as one would expect—runs into the tens of thousands, the bulk of them undoubtedly run-of-the-mill commissioned jobbing work, alongside the unknown number of conventional books printed for other publishers. As the firm’s bread and butter lay in stationery, job-printing and other commissioned work, it is presumably the case that the continued profitability of that side of the business allowed Tuer to indulge what may well have been a personal interest in venturing into publishing over the firm’s own name. It is easy to suppose that Tuer was not much concerned with, or had a disregard for, the saleability of his publications: Young, for example, records a Hodgson auction of 10 February 1886 comprising “several thousand volumes of Recent Popular Works” (25), all of them Leadenhall Press publications, including as many as 3200 copies of Alphonse de Florian, *Holy Blue!,* which had been published barely two years previously, in April 1884 [1884.14]. It may not be unfair to characterise Tuer the publisher as a dabbler or dilettante—this in contrast

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15 I presume that this item was found by serendipity; others will possibly be discovered via the archives of British publishers of the period.

16 This figure excludes “the various special issues, later editions, and ephemera” (Young, 1).

17 Young supposes that “The prefix letters may have identified the type of job or the person who originated the project” (36); if the latter, then perhaps “T” is to be associated with Tuer himself—the last “T” job number (T.4,805) appears in 1904.2, four years after Tuer’s death, though, as Young observes, “These numbers seem to represent the order of opening of accounts rather than the order of printing or publication.” (36)
with Tuer the stationer and printer, manifestly a very successful businessman, as evidenced by his domestic arrangements.\footnote{For details see in particular Bury 240, illustrations of his dining room and his tennis court.}

There is no obvious specialisation, no discernible “publishing programme,” in the firm’s output. There are a few novels, a few volumes of verse, and a good leavening of humour and popular/cultural history, alongside a dash of material of lasting interest. In the last category are three monographs by Flinders Petrie, *The pyramids and temples of Gizeh* [1883.11], *A season in Egypt 1887* [1888.7] and *Hawara, Biahmu, and Arsinoe* [1889.5], to which may be added such titles as Archibald Ross Colquhoun’s *Amongst the Shans* [1885.2], *Matabeleland: the war, and our position in South Africa* [1893.15] and reprints of his reports as Special Correspondent to *The Times*. In fact it would seem that Tuer—assuming that he was solely responsible for making such decisions—accepted not only what appealed to him personally but also what friends or colleagues may have suggested that he take on.

Two of the firm’s money-spinners, endlessly advertised, were (i) blocks of ruled paper called “Author’s Hairless Paper-Pads,” introduced in 1883 and mischievously transformed by “The Baron de Book-Worms” in *Punch* into “Hairless Author’s Paper-Pads,”\footnote{“[A] block of ruled, detachable sheets ‘of unusual but not painful smoothness,’ adhered along one edge to a base of thick blotting paper, with an eye hole for securing after detaching. Sometime after, a holder was made available for use in railway carriages” (Young, 6).} a transposition subsequently exploited by the firm as a promotional gimmick, and (ii) “Stickphast Paste,” which supplanted the use of animal- or fish-glue in offices and was manufactured, under different auspices, until “about 1960.”\footnote{Anderson, 172.} The simple virtue of Stickphast was that “it sticks,” but extensive advertising included a sketch by Phil May (illustrated by Bury, 231) and a testimonial from Ellen Terry. The firm also produced a new ink powder for home mixing, though it was not promoted so assiduously.

Promoting the firm appears to have been a continuing preoccupation of Tuer—not just paper-pads and paste or publications (via booklists and flyers), but as an enterprise. One particular manifestation of this concern is the firm’s involvement in the International Health Exhibition, held in the summer of 1884 at South Kensington (on the site now occupied by the Science Museum and Imperial College). Its focus was on hygiene and public health,\footnote{For a brief summary see “Making the modern world: stories about the lives we’ve made. Muck and brass: the industrial town; responses” (http://www.makingthemodernworld.org.uk/stories/the_industrial_town/06.ST.02/?scene=6&ctv=true).} and among its exhibits was a section “Old London,” involving a replica of a street as it would have been before the Fire of 1666;\footnote{The street is illustrated by Young (15) from a souvenir card advertising “Ye Leadenhalle Presse.”} its inclusion was designed to highlight the innovations in sanitation, electric lighting and water supply being exhibited. I have supposed

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that the firm set up a printing establishment in the street (with a wooden, “common,” press perhaps) and invited visitors to print a keepsake to mark their visit.\(^\text{23}\) Certainly there is a *Memento imprinted yn Ye Olde Streete of London Towne ye greate attraction yn ye Health Exhibition, South Kensington, anno domini 1884 [EPH.19]*; it is a bifolium, comprising (i) pre-printed letterpress advertisements for the firm’s publications and products on the inner two pages, (ii), on p.[4], a combination of letterpress and, as a relief woodblock, a page from *Old Aunt Elspa’s ABC: we’ll soon learn to read, then how clever we’ll be* [1884.23],\(^\text{24}\) and (iii), on p.[1], the “memento” statement.\(^\text{25}\) Why I judge that visitors inked and pulled their own keepsake (at least p.[1] and possibly the contiguous p.[4]) is the variability in inking and impression among copies—the Monash copy is particularly poor, the royal arms at the head of p.[1] being hardly legible (figure 1).\(^\text{26}\)

![Figure 1: Detail of first page of Momento, showing poor quality of printing (Monash University Copy, PAM 686. 20942).](image)

The heyday of the firm was the twelve years from 1883 to 1894, a period represented by 305 entries, or two thirds of the total.\(^\text{27}\) The list contains few authors who are today household names, whose books are still read. Among them the name Jerome K. Jerome stands out. Field & Tuer were the publisher of his first book, *On the stage—and off: the brief career of a would-be actor* [1885.21], but

\(^\text{23}\) Whenever a hand press was available it was a convention that visitors to a printing house could print a keepsake to mark their visit—see, for example, “An Excursion into printed keepsakes: I: ‘Having one’s name printed’,” *Bibliographical Society of Australia and New Zealand Bulletin* 11(1987), 51–66.
\(^\text{24}\) Itself “Imprynted ate ye signe of Ye Leadenhalle Presse, in ye Olde London Streete in ye Health Exhibition, South Kensyngton, London Towne, in ye yeare of grace, 1884” below a cut of the royal arms. It may be that copies were printed back in Leadenhall Street too.
\(^\text{25}\) The woodcuts on pp.[1] and [4] were done by Joseph Crawhall, one or other of the artists of that name being responsible for illustrating a number of the firm’s publications.
\(^\text{26}\) EPH.22 is a memento from the Inventions Exhibition of 1885; it too was printed in “Ye Olde London Streete.”
\(^\text{27}\) Bury’s total is 317 (233). Anderson accepts this figure without comment.
only because Jerome “had started at the top and worked his way downwards, so when all the more prestigious publishers had pronounced Jerome unsuitable for their lists, he eventually found sympathy with a Mr Tuer of Field & Tuer, who thought the essays very amusing,” though requiring Jerome to make a free gift of the copyright. The firm published a further three books by Jerome, but not *Three men in a boat*: by 1889 Jerome had acquired sufficient recognition, thanks to *The idle thoughts of an idle fellow* (a Field & Tuer publication, 1886.9), that he was able to persuade James Arrowsmith of Bristol to include his new work in the more prestigious J. W. Arrowsmith series of 3/6d novels, thus creating “one of the outstanding success stories in all publishing history.”

The firm is probably best remembered today not so much for the content of its publications as—with a few notable exceptions, some of them already alluded to—for their appearance. Andrew Tuer and William Morris were contemporaries. Both had a determination to improve the standards of printing in late-Victorian Britain, but their paths differed: Morris looked back, while Tuer sought to exploit the possibilities of current materials and technologies. Deserving special mention, as evidence of Tuer’s continuing concern to raise the standards of printing in the late nineteenth century, are two serials published by the firm: *The Paper & printing trades journal* [1872.3] and *The Printers’ international specimen exchange* [1880.3]. The former, a quarterly, described itself as “A Medium of Intercommunication Between Stationers, Printers, Publishers and Booksellers and the Manufacturers’”; it was sold in 1891 to John Southward. The latter, an annual, required each of the projected two hundred contributing printers to submit 200 copies of their work and in return to receive a complete set of the 200 specimens; the volumes for 1888–1898 were published by *The British Printer*.

The results of Tuer’s exploitation are often what may generously be regarded as “quirky” or “idiosyncratic,” or even “twee,” as in printing in black on brown paper (in the first edition of *Mrs. Greet’s story of the golden owl* [1892.15]) or in dark blue on a lighter blue paper (in Jerome K. Jerome’s *Told after supper* [1890.25]). Then there was the occasional printing in an oblong format, and on one side of the leaf, as well as small numbers of copies of certain titles printed on vellum or satin. In addition to cloth, paper and card, bindings were executed in vellum, an imitation parchment and fabric of various kinds, some incorporating embroidery.

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29 *The idle thoughts of an idle fellow: a book for an idle holiday* (1886.9), a collection of essays; *Told after supper* (1890.25), a collection of ghost stories; *Novel notes* (1893.5), another collection of essays.
30 John R. Turner, “J. W. Arrowsmith,” in Anderson and Rose, 11–14 (13). Turner also quotes from a letter from Jerome to Arrowsmith: “I am anxious to bring it out through you as I know yours is for energy and push—I suppose the leading firm now.”
31 Young, 8.
32 In fact the number of contributors during Tuer’s editorship ranged from 178 in 1880 to 375 in 1887, and there were always more sets available than there were contributors. See Young, 9–11.
Since the firm included bookbinding among its advertised services it seems likely that its publications were routinely bound in-house. One peculiarity that I am not familiar with occurs in the binding of volumes in vellum over boards, clearly visible in the reproduction of Tuer’s Bartolozzi and his works [1882.1] (see p.[2] of Young’s selection of illustrations), where three loops of heavy thread are visible on the outside, in the hinge. Young misleadingly describes such bindings as “side-stitched,” whereas the volumes in question are in fact conventionally sewn, and the loops seem to anchor the boards to the mull or canvas used in case-bound books to strengthen the attachment of the boards to the text block, with the thread being covered by the paste-down at each end of the volume. Was this procedure an attempt at countering the habit of vellum of springing at the hinges? Of particular interest for its binding is 1886.13, Views of English Society: by a little girl of eleven, who signs herself “Mabel.” The binding consists of boards covered in a floral cloth, with the turned-over edges laced together (see front cover), supposedly in the homely fashion that Mabel had learnt from her mother. The final chapter (“How to get a book printed”) traces Mabel’s attempts to get her book published, culminating in its acceptance by Tuer (not named) after rejection by four other publishers.\textsuperscript{33} Following the fourth rejection,

I set off to another publisher, for I had just met with a new book which I thought very pretty, and I determined to take mine to the same person. It was rather a different place from the others to which I had been, and I had to go through a door marked “private.” I found myself in the presence of a gentleman who reminded me of an amiable curate we once had; he spoke naturally, not just in set speeches as the other publishers had done. He wore a clerical waistcoat, and had on one of those band-ey sort of collars, which I suppose are made of india-rubber and slip over the head, for I have never been able to discover how they fasten. He was very brisk, and had such keen eyes that I should think they looked straight through the cover of a book and saved him the trouble of opening it. He seemed to know all about mine in a minute. He made a few remarks about it, and even went so far as to say I was a clever little girl, and he did not seem to want my 11s. 9½d. towards printing it. […] Before I could settle this\textsuperscript{34} in my mind the dark-eyed young man quite startled me by asking how much I wanted for my manuscript. And then he explained to me that instead of my paying him, as I expected to do, he was going to pay me. Am I not a fortunate little girl, and do not you think my publisher ought to have a very big K after his name\textsuperscript{35} (99–101).

\textsuperscript{33} The first rejected the manuscript unread; the second would not accept “personal application” but required the manuscript to be posted; the third declared it to be “not quite in his way”; the fourth, after a six-week delay, wanted a payment of £75 simply to print it; the fifth accepted it.

\textsuperscript{34} That is, whether to ask for a slice of a “nice cakey loaf on a plate amongst a heap of papers” in a very untidy office; she would have had the courage to do so “if I had felt sure some jam would be forthcoming.”

\textsuperscript{35} Earlier Mabel had written “I think when they put their addresses in the directory it is a pity
To me this is a piece of self-promotion: I suspect not only that this most-Kindly of publishers is Tuer himself but also that he is the author of the work, that “Mabel” is another of the Leadenhall pseudonyms behind which Tuer hid his authorship.

A further binding oddity is 1892.17, *The Book of delightful and strange designs being one hundred [vere 104] facsimile illustrations of the art of the Japanese stencil-cutter* [for the decoration of cotton cloth]. It is unsewn, but, rather than being a collection of single leaves held together by caoutchouc, as in certain nineteenth-century volumes made up of reproductions of paintings and the like, it consists throughout of *pairs* of leaves. Presumably this practice was resorted to in order to have the facsimiles, many of which occupy an opening (i.e. two facing pages), lie flat, with the illustrations not bisected and thus disfigured by sewing thread. Inevitably with unsewn bindings before the introduction of polyvinyl acetate (PVA) as an adhesive, copies will fall apart with use, though the one seen is largely intact. The volume is worthy of notice too in having separate introductions in English, German and French and named distributors in Paris and Leipzig, as well as Liberty & Co, the British makers of fabrics, with offices in London, Paris and Yokohama. It also exhibits Tuer’s whimsicality, the title concluding “to which the gentle reader is introduced by one Andrew W. Tuer, F.S.A. who knows nothing at all about it.”; the “gentle reader” is then the recipient of this dedication:

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dedicated

to that

most capricious

never to be understood

weathercocky

provokingly incorruptible

and

absolutely necessary

person

the gentle reader
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Along with a regular Caslon Old Style roman, type-faces were used at the Press that could reflect the exuberance/flamboyance/ugliness of certain nineteenth-century designs, some of them reproduced in the type specimens appearing in the lists of publications. It may be apropos to note here the observation of Berry and Poole, that “most of their work exhibit[ed] a quaintness and quiet humour, so original and unusual, that anything issued from their press can be recognized without reference to the imprint.” Colin Clair, however, is less charitable: Tuer

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36 Monash University Library, 745.730952 T913B.

he describes as “The father of Antique Printing,” his work as “too affectedly ‘olde-worlde’. Much of his jobbing work, often excellently designed and printed, was marred by such affectations as calling his press ‘Ye Leadenhalle Presse’, and alluding to his employees as his ‘merrie men’.” Bury’s view was that “some of the Press’s volumes were distinctly odd either in subject matter or in their make-up and appearance” (233–34).

Even accepting certain idiosyncrasies, there is the inevitable observation that the choice of materials and of methods of production was, in hindsight, sometimes unwise. Notably among the cheaper publications, the paper used was often bulked and may now be foxed, and, excepting volumes cased in cloth, the material used for covers has often proved insufficiently sturdy to withstand use—witness in particular the volumes in the “Vellum-Parchment Shilling Series of Miscellaneous Literature.” Observation of the physical attributes of the firm’s publications suggests an enthusiasm for experiment and novelty not always matched by execution, which is not to deny the attractiveness and collectability of those publications.

Several of the firm’s authors have already been mentioned. The firm’s major author was, however, Tuer himself. As well as being the prime mover in the firm’s publishing side he was the author, compiler or editor of some thirty items in the Checklist. He may have been responsible for Uncle, can you find a rhyme for orange? [1869.1], the firm’s “first book as primary publisher,” but certainly he was for that other candidate for the Field & Tuer first, Luxurious bathing [1879.1]. For all his frivolity and affectation Tuer was a recognized historian: in 1890 he was elected a Fellow of the Society of Antiquaries. Among his major works are Bartolozzi and his works. Biographical & descriptive account of the life & career of Francesco Bartolozzi, R.A. [1882.1; 1885.35], London cries: with six charming children printed direct from stippled plates in the Bartolozzi style [...] and about forty other illustrations including ten of Rowlandson’s humorous subjects [...] examples by George Cruikshank, Joseph Crawhall, &c. &c. [1883.25], 1,000 quaint cuts from books of other days, including amusing illustrations from children’s story books, fables, chap books &c. &c. [1886.19], Pages and pictures from forgotten children’s books [1898.6] and Stories from old-fashioned children’s books [1899.5].

38 I take this appellation to be pejorative.
40 Young includes as Appendix A “Checklist of Andrew W. Tuer,” which contains 40 items, but among them are his various bookplates and the 1900 and 1927 sale catalogues of his collections, comprising office copies of the firm’s books, banknotes, valentines, Christmas cards, children’s books, hornbooks, battledores, silhouettes, miniature books and additional ephemera of all kinds.
Among Tuer’s books are the two by which the firm is probably best remembered by bibliographers: *Quads for authors, editors, & devils* [1884.25] and the two-volume *History of the horn-book* [1896.3].

*Quads for authors* is a collection of jokes and sketches reprinted from *The Paper and Printing Trades Journal*, and it was published in two distinct forms, one a small quarto, the other a miniature. The latter has been described by Louis W. Bondy as “One of the most curious items in all printing literature and at the same time a most unusual miniature book.”

The full nature of the two forms is obscured somewhat, however, by the inclusion of three items in the one Young entry: (i) a “full-sized” publication of that title [1884.25b], (ii) a miniature or “midget” version, which contains only a selection from the full-sized [1884.25a], and (iii) a combined version, entitled *Quads within quads* [1884.25c,d], in which the miniature is housed in a hollowed-out section of added leaves at the rear of the full-sized. Young must be mistaken in describing the miniature as containing 46 pages rather than 146: the Monash copy in *Quads within quads* is paginated [1–21] 22–146 [147–164], thus agreeing with Bondy’s description. The miniature, which measures 1½ × 1 inch [4 × 2.5 cm.] and is set in perfectly legible Pearl (about 5 points), was regularly advertised as “Midget folio (Royal 304mo)”; obviously it cannot be simultaneously both a folio and a 304mo, whatever the size of the sheet, Royal or otherwise. It can hardly be a folio, which would imply printing on a sheet 2 × 1½ inches (what can Tuer have intended by calling it a folio?);

42 the other hand I remain mystified how it could have been imposed as a 304mo, when the volume consists of 82 leaves (it collates A^{10} B-K^{8}).

43 The miniature describes itself as “a fac-simile in size, paper, type, and binding of Peele’s ‘Tales of Troy in Verse’ (1604), a copy of which was recently sold at Sotheby’s for £14 15s (about the weight in five pound notes.).” ([9])

44 The revised STC (at 19546.5) describes George Peele, *The Tale of Troy*, as “128°? in 8’s” and records only the copy owned by Arthur Houghton; this copy appeared in the sale of Houghton’s collection in


42 “the tiny volume […] has 146 numbered and nine unnumbered leaves” (Bondy, 150); the last three words should be “eight unnumbered pages,” not “nine […] leaves.”

43 Mr. Richard Overell has suggested: proportionately tall and narrow. Bondy, 62, describes a series of children’s books of 1802 “Amusingly and with deliberate inconsistency […] described as Lilliputian Folio Editions.” Perhaps Tuer was aware of this series, given his interest in, and collecting of, children’s books from early in the century.

44 A sheet of Royal containing 19 × 16 leaves sounds plausible, though the resulting 304 leaves would accommodate three complete copies, with 58 available for some other purpose. If, however, the volume was printed on a machine, from a web of paper, reconstituting the imposition scheme (and hence the format) may well be impossible.

1980\textsuperscript{46} and is now reported by the English Short Title Catalogue as being in a private collection in the British Isles. A contemporary review journal noted that twelve copies of \textit{Quads within quads} had been printed on vellum \[1884.25d\]; given the difficulty of printing on vellum it would be interesting to learn whether the miniature was printed on vellum or just the full-sized version—Young simply quotes from \textit{Recent books and something about them} without indicating that he had seen a copy. The Monash copy is from the issue on paper \[1884.25c\], with no statement of limitation, and bears the bookplate (itself only $40 \times 32\text{mm}$.), of the Levitan Collection of miniature books, but I have not been able to establish which Levitan this is; the item is numbered 1058, so that—assuming that it is a running number—the Levitan Collection must have been a substantial one, though one seemingly not known to Bondy.\textsuperscript{47}

\textit{History of the horn-book} is sturdily bound in vellum over boards and is printed on good paper, but, as an object of the bibliographer’s attention, it is much less interesting than \textit{Quads}. This is not to deny its virtues. The most obvious of these is the inclusion of fine replicas of horn-books and battledores, housed in a pocket at the front of each volume, three in vol. 1, four in vol. 2. Until Tuer started enquiring about them only a handful of horn-books were known to have survived, and it is as a consequence of his interest that so many came to light, to find their way into his discussion of their history. The illustrations provide the basis for any variant account that may be proposed. The one weakness is Tuer’s narrative: Bury, quite accurately, describes him as an “unsystematic and discursive writer,” though allowing that \textit{History of the horn-book} is a “masterly work” and the “basis for all studies of children’s literature” (232).

As already noted, Tuer had an interest in the humorous; indeed, he even supplied jokes to \textit{Punch} artists.\textsuperscript{48} His particular choice of what to print in this genre can, however, strike today’s reader as including much that hardly raises a smile. Even to those with a working knowledge of the vocabulary and operations of nineteenth-century printing houses the jokes in \textit{Quads} can be flat. To my ears, among the few one-liners reprinted there containing at least a modicum of wit are these:

\begin{quote}
\textbf{When} children get a few cents they generally spend them for \textsc{c&y}. When they grow older they learn to save their money to buy a \textsc{§} of \textsc{l&}.

\textbf{Ordinary} mortals try to throw off bad impressions; printers don’t.
\end{quote}


\textsuperscript{48} Bury, 230.
When the doctor announced to the rich printer who ardently desired a son and heir that it was a girl, the man of stamps pathetically implored him to mark it “w.f.” and send it back to the foundry.

The printer’s imp who lent his father’s donkey to a stranger did not risk much after all. A printer is never without an *.

A Printer asked a young lady whom he thought spoke too rapidly, “What makes you hair-space everything you say?”

Miss Faithfull’s press was manned entirely by women. The Leadenhalle Presse is womaned entirely by men.

More consistently humorous, I would say, are the sketches contained in *Joe Miller in motley: (the cream of Joe’s jests)*, edited by W. Carew Hazlitt [1892.16]. Number 83 is not the most pithy from among the sketches, but it is apropos for the present audience:

Before the Bishop of New Zealand departed, Sydney Smith, in taking leave, affected to impress upon his friend the dangers of his mission. “You will find,” he said, “in preaching to cannibals, that their attention, instead of being occupied by the spirit, will be concentrated on the flesh; for I am told that they never breakfast without a cold missionary on the sideboard.” In shaking hands with the new prelate as he was leaving the house, the reverend wit added, “Good-bye. We shall never meet again; but let us hope that you may thoroughly disagree with the savage who eats you.”

Three items are of particular Australian interest, an interest that, as a consequence of the omission of place of publication for associated firms, may pass unnoticed by users of Young. Thus, it is not immediately obvious, despite its title, that the “Robertson” in the imprint in 1891.10, Edward Kinglake, The Australian at home, is “George Robertson & Company, Melbourne, Sydney, and Adelaide.” The University of Melbourne Library has two copies of this publication, the Monash University Library three; one Melbourne copy and one Monash agree with the Young entry, whereas the remaining three have a variant title page, the imprint of which includes Simpkin, Marshall; Hamilton, Kent; and Charles Scribner’s Sons, rather than simply The Leadenhall Press and George Robertson (figure 2), In all five copies the title leaf is integral; the backstrip of the Leadenhall/Robertson copies has at the foot “G. Robertson & C°.”; in manuscript in three of the copies the author is identified as Edward R. Garnsey, no doubt on the authority of Ferguson.49 What we have is two issues,

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49 John Alexander Ferguson, *Bibliography of Australia*, vol. 5: 1851–1900 A–G (Sydney: Angus and Robertson, 1963); on what basis the Garnsey ascription rests I have not discovered.
one for general distribution, the other for distribution specifically in Australia by George Robertson.\footnote{50}

The other two publications with an Australian interest, even if only a passing one, are collections of drawings by Phil May: *Phil May's Gutter-snipes* [1896.9, November] and *Phil May's A B C* [1897.1, March]. Here the interest is not in the imprints but in the number and price of issues, as reflected in the quality of the paper and in the binding. Of *Gutter-snipes* Young records:

- a. First edition; 1050 copies; green ribbed cloth; 3s. 6d.\footnote{51}
- b. Popular edition; thinner paper; stiff brown wrappers; 2s. 6d.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{Australian_at_Home.png}
\caption{Title page of *The Australian at Home*, 1892, showing variant imprints (Left: Monash University copy TRA AUS 919.4 K54A; Right: Monash University copy 919.4 K54A copy 2).}
\end{figure}

\footnote{50}{It is curious that Young should have seen the Australian issue but not, apparently, the domestic. A parallel American instance may have been created for the distribution of 1875.1, Carl Wilhelm C. Fuchs, *Practical guide to the determination of minerals by the blowpipe*, and 1876.1, A. F. Hill, *Secrets of the sanctum: an inside view of an editor's life*: one of the publishers of both, Claxton, Remson & Haffelfinger, was located in Philadelphia.}

\footnote{51}{The front cover is reproduced on p.[14] of Young's "A Selection of examples in color, 1869–1905."}
Of the A B C he records:

a. First edition; 1050 copies; green ribbed cloth; 6s.
b. Popular edition; thinner paper; stiff red wrappers; 2s. 6d.

For two items published more or less simultaneously, and obviously intended to be complementary, the discrepancy in Young’s pricing of the first editions is puzzling. The solution suggested by copies in the two libraries surveyed is that there were three issues of each of the May books:

a. Issue limited to 1050 copies; green ribbed cloth; 6s.
b. Issue unlimited(?); mustard-coloured cloth; 3s. 6d.
c. Issue unlimited(?); “in stiff paper covers”; 2s. 6d.

The existence of issue b. for the A B C is attested by a copy at Monash (figure 3). In addition this copy advertises Gutter-snipes (i) on the front paste-down at “half-a-crown” [2s. 6d.] and “bound in cloth 3/6” and then (ii) on the recto of the final leaf “proof copies (1,050 only, separately numbered) bound in cloth, 6/- (all sold)” and “in stiff paper covers—2/6.” In the Leadenhall list bound in at the end of the Monash A B C both it and Gutter-snipes are advertised at 3s. 6d. in cloth and 2s. 6d. in “stiff paper covers.” The circumstantial evidence for the existence of issue b. of Gutter-snipes is overwhelming; what remains is for its existence, and thence the colour of the cloth, to be confirmed.

In some ways the output of Field & Tuer, The Leadenhall Press parallels that of the slightly later T. N. Foulis of Edinburgh, a firm that was active between 1903 and 1925, during which time it published 409 items. T. N. Foulis was not a printer, solely a publisher, taking advantage of the superior printing establishments available in Edinburgh, but it exhibited a similar catholicity of subject matter in its publications, albeit with a core concentration on matters Scottish. Both the Leadenhall Press and T. N. Foulis had a stable of distinguished illustrators. As had the Leadenhall Press, Foulis too had its “unlikely” publications, among them an eighteen-volume Complete works of Nietzsche (1909–1911) and Ramsay MacDonald’s The social unrest: its cause and solution (1913). The two firms shared a certain exuberance in design and, it would seem, a lack of concern for commercial realities. What is most striking, though, is the practice of both firms of launching series that often enough did not proceed beyond the first number or two; thus of the sixteen Leadenhall series six never got beyond the first title.

Figure 3: Cover of Phil May’s ABC, in mustard cloth issue unrecorded in Young 1897.1 (Monash University copy f 741.5994 M467 Phil).

and a further six managed to reach two, three or four. Among the unicums are Foot-ball: its history for five centuries [1885.8], which launched the “Historical Sporting Series,” and Rustling reeds, stirred by Goosestep [Tuer?] [1894.15], which launched the “Funnynym Series.”

Field & Tuer, The Leadenhall Press describes itself as a checklist, not a bibliography. Young states that it “includes all publications I have been able to identify that bear one of three imprints […]”(35)—note the ambiguity in “imprint”: publisher’s or printer’s? At its fullest an entry comprises:

1. Checklist number [consisting of year of publication plus running number (as far as possible arranged in chronological order within the year); where there are separate issues (such as ordinary and large-paper) entries are sub-divided as a. b. c. etc.];
2. Author (where applicable) [whether on the item or not];
3. Title [in italic, in upper and lower case and with extensive capitalisation according to a modern-day convention—i.e. quasi-facsimile is not employed in transcription];
4. Edition (where more than one) [edition statements are not provided for further impressions of unchanged text, only for true editions, where text has been either revised or reset unchanged];
5. Publishing imprint [but not including place of publication, even when one of the joint-publishers may be from outside London];
6. Month (where available) and year of publication;
7. Job number (where none given, either not present or same as first edition);
8. Numbered page total (only for significantly different editions) [collations are not provided];
9. Height in centimeters (both dimensions for oblong format);
10. Price (where known);
11. Binding and cover design (where not specified, the material is paper);
12. Noteworthy aspects of content, production, and publication;
13. Location of examples of special note or scarcity. (35)

With modern machine-printed books such information may well, for the most part, be sufficient to identify the copy in hand as a constituent of a particular entry, without, however, necessarily being fully comprehended by that entry. Young has “physically examined at least one copy of the majority” of the items, in four institutional libraries and an unspecified number of private collections (35); there is uncertainty about the extent of “at least one,” and hence the possibility that a further canvass may reveal further variation, as indeed with books of any era, though in the late nineteenth century, assuming printing from plates, the most likely variation will be in the binding—there is undoubtedly a case for the employment of a standard reference (most obviously Pantone) in describing the colour of covering materials, be they cloth, paper or whatever. Again, a full statement of pagination would have been desirable for all items, as an aid in revealing as-yet-unseen variant issues or editions.

Bibliographical notes
Young’s checklist has certainly broken new ground. As he himself observes, “Every discovery and bit of shared knowledge contributes to a more complete history of a publisher whose books deserve to be remembered and enjoyed today. I hope that in due course, there will be enough information to warrant a revised edition or addendum.” The following notes are offered in the spirit of contributing to such an edition.

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53 Variant colours are occasionally reported, as in 1890.27, John Watson, ed., The confessions of a poacher, where issues a and b are distinguished by being bound in green or gray-blue cloth respectively.
54 “Bibliographical jots and jingles,” The Oak Knoll biblio-blog (http://oakknollbooks.wordpress.com/tag/matthew-mclennan-young/)
The comments contained in preceding pages will have indicated that, to my mind, Young's checklist has succeeded in achieving its objectives with few obvious qualifications. My major suggestions for any revision are:

(i) that a clear distinction be made between items printed by the firm and those published by it; I would suggest confining the checklist-cum-bibliography to the firm's own publications, relegating printed items (an endless quest to identify and locate) to an addendum and treating them summarily;

(ii) that the descriptions be expanded to something like “Soho standard”—that is, with quasi-facsimile transcriptions, collations, statements of pagination and colours of covering materials.

The proof of any new bibliography or checklist lies in a comparison of the copy in hand against the relevant entry. Indeed the publication of a bibliography in a field not previously covered encourages such a procedure. A survey of about ten per cent of Young's entries against copies in the libraries of Monash University and the University of Melbourne\textsuperscript{55} has yielded the following observations.

These notes are derived from a handling of a sample of Field & Tuer, Leadenhall Press publications and from a reading of the booklists (i) that occupy final leaves in the last gathering of some publications, or (ii) that, bibliographically-distinct, are so frequently bound up with individual copies. Arrangement is by Young number, accompanied by the source of the information, be it an individual copy of a publication or a booklist. The booklists are identified here by the copy in which they have been seen thus: § indicates that the booklist is a separate and not part of the final gathering; where they appear on the booklist the number printed, the date of issue and the job number are noted.\textsuperscript{56}

A 1897.1; VMoU *f 741.5944 M467 Phil (§ 4pp.)
B 1888.2; VMoU *820.5 T483A6/S.o (§ 8pp., 25,000, T.4,329)
C 1892.16; VMoU *820.087 J64
D 1888.16; VMoU *820.8 R544 A6/P (§ 8pp.)
E 1893.8; VMoU *820.8 H366 A6/I (§ 16pp.)
F 1893.10; VMoU *820.8 A425 A6/M (§ 16pp.)
G 1896.3; VMoU *96 T913H, v.2
H 1886.9; VMoU *820.912 J56 A6/I 1890
I 1886.20; VMoU *379.42 O66D (§ 8pp., 20,000, T.3,787)
J 1886.9 [1893 impression]; VU ERC B 833.8 JEROME (§ 16pp.)
K 1886.17; VMoU *391.00942 T913 F
L 1885.29; VMoU *398.87 T913 O
M 1893.13; VMoU *914.4 M282 (§ 16pp.)

\textsuperscript{55} Probably exhaustive for Monash University and nearly so for the University of Melbourne.

\textsuperscript{56} The dates assigned to separate booklists are those for the volumes in which they appear; therefore there may be a certain "elasticity" in such dates. Note in particular the dates of the two lists bound with copies of Q—and also the apparent contradiction in their job numbers.
The content of the notes is varied: a very few may be true corrections to Young, others may constitute evidence of variation, but most provide supplementary details, including those intentionally disregarded by Young but thought by me worthy of record as adding to the “fleshing out” of the workings of the firm and thus perhaps being worthy of inclusion in any revision. Type for the booklists was at times kept standing, presumably as Linotype slugs, since individual entries are occasionally omitted or moved around within a list; edition statements were updated only intermittently.\(^{57}\)

1867.\textbf{1b} \textit{Housekeeping made easy}, by A Lady. Continued to be advertised, seemingly without “Field & Tuer,” in 1893 (J) and 1897 (A).


1880.\textbf{3} \textit{The printers’ international specimen exchange}, ed. Andrew W. Tuer. On K8 of the midget \textit{Quads within quads} [1884.\textbf{25c}]: “a complete set of these fine volumes for sale, price thirty pounds. Apply to the publishers, Field & Tuer.” (There can have been only four or five volumes available in 1884; Field & Tuer produced eight volumes between 1880 and 1887.)

1882.\textbf{1} Bartolozzi and his works. \textit{A biographical \\& descriptive account of the life \\& career of Francesco Bartolozzi, R.A.}, by Andrew White Tuer.

\(^{57}\) One thousand copies were reckoned to constitute an edition—hence some of the impressive figures, like 143 editions of Jerome’s \textit{The idle thoughts of an idle fellow} [1886.9].
(There may be some uncertainty about the advertisements for this title since they usually comprehend both 1882.1 and 1885.35, the second edition.)

In 1892 (C) and 1893 (P) issue a (Regular edition) advertised as out of print.
In 1891 (N), 1892 (C) and 1893 (F, J) issue c (Collectors’ edition) advertised at “Six guineas, or without the 16 extra prints, four guineas” (Young, 15 guineas) (C, F, J, M, N, AA) and in 1893 as “on extra thick paper […] interleaved with guards or slips for the insertion of extra prints, and in addition to all the original illustrations contains sixteen extra prints.” (P)

In 1896 (G, X), 1897 (A) and 1899 (Q) it was announced that “Collectors’ edition (4 vols. 4to) [c] and the 2-volume 4to edition [a] are out of print” (A, G, Q, R).

1883.5 English as she is spoke: or, A jest in sober earnest, by [Pedro Carolino]. Issue a advertised as being in its 9th edition in 1890 (H, W), 1891 (N), 1893 (E, J, M, AA), 1897 (A), 1898 (R) and 1899 (Q).

1883.9 Henry Irving, actor and manager, a critical study, by William Archer. In issue c Hamilton, Adams omitted from imprint. Sixpence printed on title page and cover. Same job number as for issue a. (VU ERC B 927.92 172.a)

1883.15 Crawhall’s chap-book chaplets, illus. Joseph Crawhall. Upper cover has hand-coloured illustration as well as lower cover. Scribner & Welford appears on the title page of each part—cf. 1884.5. VU, copy 1 (SpC/MORG f 398.50942 CHAP 1883) contains EPH.17, copy 2 (SpC/MORG f 398.5/17) contains EPH.16.

1883.16 Christmas entertainments: wherein is described abundance of fiddle-faddle-stuff. Issue c in off-white wrappers; cover-title Christmas entertainments illustrated with many diverting cuts; price at head of upper cover. (VMoU *394.268282 R859.f )

1883.19 The elephant's ball and grand fête champetre, by W. B. In imprint Leadenhalle (Young, Leadenhalle). (VMoU “LS 820.7 D718 A6/E 1883)

1883.22 Bygone beauties: “A select series of ten portraits of ladies of rank and fashion,” by John Hoppner and Charles Wilkin, ed. Andrew W. Tuer. In 1884 issue a advertised as “large folio” (Young, 19cm.) (S). In 1891 issue b advertised at 1s. (Young, 2s.) (N).

1883.23 English as she is spoke: or A jest in sober earnest: her second part, by Pedro Carolino. Leslie Shepard (Introduction to the Gale Research Company facsimile) notes that the publication went into 10 editions. (Is it possible that “Pedro Carolino” is Caroline Bigelow Le Row, author of The new guide of the conversation in Portuguese and English, in two parts (Paris, 1855)?)

1883.24 John Bull and his island, by Max O’Rel [Leon-Paul Bloüet]. March 1884 advertisement claims that “ten thousand sold the first week” (S). In July 1884 (Y) advertised as being in its 45th thousand. An advertisement in November 1886 (I, Z) claims “Translated into almost every European language, upwards of two hundred thousand copies […] have been disposed of, and this remarkable book is still selling”; the claim for upwards of two hundred thousand was repeated in 1888 (B, D), 1890 (W), 1893 (E, M, AA), 1898 (R) and 1899 (Q).

1883.25 London cries, by Andrew White Tuer. Three issues advertised in 1884 (S), but not corresponding with Young’s categories:
(i) Large paper, signed proofs, 250 copies, one guinea.
(ii) Large paper, signed proofs, 50 copies, on satin, two guineas.
(iii) “The twelve quaintly old fashioned and beautiful whole-page illustrations eminently adapted for separate framing,” four guineas (S).

Issue a with apparently variant imprint, adding Simpkin, Marshall and Hamilton & Adams; half purple cloth, gray paper sides, paper title label on front board; with second copies of the first five plates. (VMoU *f398.87 T913L)

1884.5 Olde ffrendes wyth newe faces, illus. Joseph Crawhall.
Upper cover has hand-coloured illustration as well as lower cover. Scribner & Welford does not appear on the title page of the parts—cf. 1883.15. VU copy contains a prospectus for both Olde ffrendes and Chap-book chaplets (see below). (SpC/MORG f 398.50942 OLDE)

1884.18 Tennis cuts and quips, in prose and verse, with rules and wrinkles, ed. Julian Marshall. Published June 1884 (Young) but advertised in 1885 (L) as “With the latest (1885) alterations in lawn tennis laws and regulations,” implying a re-issue or a new edition.

1884.23 Old Aunt Elspa’s ABC: we’ll soon learn to read, then how clever we’ll be, by Joseph Crawhall.
Cover price of issue a (Regular issue) 1s., and thus advertised in 1885 (L) (Young, 2s. 6d., the price of issue b (Special edition)).

1884.25c Quads for authors, editors, & devils, by Andrew White Tuer.
Issue b (Enlarged edition) contains 96 pages (Young, 94), with boards 15cm (Young, 16cm) (VMoU *099 T913Q). Imprint omits Leadenhall Press. Advertised in 1884 (O) as Demy 16mo at 1s. (Young, 1s. 6d.).
Issue a (Midget folio) has job number T.3,412 and contains 164 pages (Young, 46; advertised in 1884 (O) as 160). Imprint Ye Leadenhalle Presse.
See further above.

1885.21 On the stage—and off: the brief career of a would-be-actor, by Jerome K. Jerome.
Advertised as being in its 15th edition in 1890 (H, W) and 1891 (N) and 16th edition in 1892 (C) and 1893 (E).

1885.26 Songs of the North, gathered together from the Highlands and Lowlands of Scotland, ed. A. C. MacLeod and Sir Harold Edwin Boulton.
Issue c advertised as being in its 6th edition in 1890 (H, W) and 1891 (N), 8th edition in 1892 (C), 9th edition in 1893 (P) and 10th edition in 1893 (F, J, M, AA).

1885.29 Old London street cries and the cries of today, with heaps of quaint cuts, by Andrew White Tuer.
Advertised as being in its 35th thousand in 1886 (Z), 1887 (T), 1888 (B) and 1890 (H, W) and 76th thousand in 1891 (N), 1892 (C), 1893 (E, J, M, AA), 1896 (G) and 1899 (Q).

(See also 1882.1.)
Advertised in 1886 as signed and numbered (Z).

Advertisement in 1885 (L) notes that “Prices will be raised after publication.”
1885.37 *Flying leaves from East and West*, by Emily Jane Pfeiffer. A second edition advertised at 6s. in 1891 (N) and 1893 (E, M).

1885.39 *The Bairns' annual for 1886–7*, ed. Alice Corkran. The number for 1886–7 advertised at sixteen-pence [1s. 4d.] (Young, 1s.) (I).

1886.4 “Somebody’s” story, by Hugh Conway [Frederick James Fargus.] Imprint also includes Simpkin, Marshall & Hamilton, Adams. Pale-grey wrappers with title-label pasted on. Title label “An exact reproduction,” omitting “lithographic,” a term found nowhere in the volume and suggesting the existence of variant title labels. Bank order pasted down over what is probably a statement by the Secretary of the Chelsea Hospital for Women constituting the rear pastedown. (VMoU *820.8 C767 A6/S)

1886.7 “Evidence,” by Maurice Noel. Young describes this as a novel but doesn’t identify other novels in the firm’s output.

1886.9 *The idle thoughts of an idle fellow: a book for an idle holiday*, by Jerome K. Jerome. Advertised as being in its 114th edition in 1890 (H), 119th also in 1890 (W), 133rd in 1891(C, N) and 143rd in 1893 (E, J, M, AA), 1897 (A), 1898 (R) and 1899 (Q). 1893 reprint has job number 4,503; bound in light yellow cloth, and stamped on front board One hundred & forty-eighth edition. Imprint omits Scribner & Welford. (VU ERC B 833.8 JEROME)

1886.15 *55 guineas reward*, by Fred. C. Milford. Before reduction in price consistently advertised at 2s. 8d. (Young, 2s. 6d.). Advertised in 1890 (H, W) and 1891 (N) at 1s. (Young, 2s. 6[d].). Advertised in 1888 (D), 1890 (H) and 1891 (N) as being in its 5th edition.

1886.17 *The follies & fashions of our grandfathers (1807)*, by Andrew W. Tuer. In 1893 (F, J, P, AA) issue a (Demy octavo) advertised as out of print and issue b (large paper Crown quarto) as nearly out of print; the same claims made in 1896 (G), 1897 (A, X) and 1899 (Q, R).

1886.20 *Drat the boys!: or, Recollections of an ex-Frenchmaster in England*, by Max O’Rell [Leon-Paul Blouët]. Unusually, contains advertisements not only for Velveteen but also for products such as Pears’ soap, Beecham’s pills and “Hodge & Co., surgical instrument, suspensory bandage & army truss makers.” “Two shillings,” gilt, on front board. (VMoU *379.42 O66D)

1887.11 *Modern men*, by A Modern Maid [Charlotte O’Connor Eccles]. A cheap edition advertised at 1s. in 1891 (N), 1892 (C), 1893 (E, J, M, AA), 1897 (A), 1898 (R) and 1899 (Q).

1887.13 *The grievances between authors & publishers; being the report of the conferences of the Incorporated Society of Authors*. Advertised in 1893 (E, J, M, AA) at 1s. (Young 2s.).

1888.21 *Kensington picturesque & historical*, by W. J. Loftie. Only a few of issue b published according to advertisement in 1888 (D) (Young, 50 copies). Issue c advertised at three guineas but without statement of limitation in 1890 (H, W), 1891 (U), 1892 (C), 1893 (F, J, M, P, AA), 1896 (X), 1897 (A, V) and 1898 (R);
or perhaps the reference is to a, the regular issue, being offered at an enhanced price (Young, 45s.).

1889.10 Prince Dorus, by Charles Lamb.
Issue a (Proof copy) advertised at 7s. 6d. (Young, 5s.), and with no reference to proof copy, in 1890 (H, W), 1891 (N), 1892 (C) and 1893 (E, J, M).
“A copy of this scarce and amusing book for children [i.e. the 1811 original] was recently sold by auction for £45” (C).

1890.3 The story of “Bradshaw's Guide,” by Percy Fitzgerald.
Advertised at 1s. (Young, no price) in 1890 (H, W) and 1891 (N).

1890.4 How to fail in literature: a lecture, by Andrew Lang.
Young notes presence of publisher’s catalogue bound in at end, a common feature of the firm's publications not otherwise noted.

1890.13 A life's reminiscences of Scotland Yard: in one-and-twenty docketts, by Andrew Lansdowne.
Issue a (Illustrated edition) advertised as with 191 illustrations (Young 121) in 1893 (M, AA), 1898 (R) and 1899 (Q).

1890.25 Told after supper, by Jerome K. Jerome.
“First edition” on front board.
Edition a advertised in 1890(H) at 5s. (Young, 3s. 6d.), described as “Printed in a novel and attractive manner [in dark-blue ink on pale-blue paper], and most cleverly and profusely illustrated.” Young (p.83, fn.31) notes that “A second printing was halted while in press. A notice in The Academy, Feb. 21, 1891, reads: ‘At the request of the author, who is dissatisfied with its price and “dress,” the second edition of Mr. Jerome K. Jerome's book Told After Supper has been withdrawn.’ Remaining copies were sold with ‘3/6’ cancelled on the cover.” An illustrated shilling edition was advertised in 1893 (J).

An advertisement for issue a in 1892 (C) reads “Subscribers had this superbly illustrated quarto for One Guinea: it was published at Two Guineas, and the price is now raised to £2 : 10s.”; it continued to be advertised at this enhanced price in 1893 (F, J, M, P, AA), 1896 (X), 1897 (A, V), 1898 (R) and 1899 (Q).
Issue b has “Large Paper” printed at lower outer corner of title page. Imprint includes Simpkin, Marshall, Hamilton, Kent. The 1892 advertisement notes: “Large Paper copies (all sold) have changed hands at £5 : 10s.” Same job number as issue a. (VU ERC B f 914.212 L829).

1891.3 The Devil's acres.
Advertised at 3s. 6d. (Young, 2s. 6d.) in 1891 (N) and 1892 (C).

A 16th edition advertised in 1893 (M) at 1s. (Young, 2s. 6d. for initial issue); perhaps this is another issue of 1885.21b.

1892.1 Eton songs, by A. C. Ainger and Sir Joseph Barnby.
Advertised at 21s. in 1890 (H, W), as noted by Young for 1891, pre-publication, but at 30s. in 1892 (C) and 1893 (J).
1892.8 Rescued essays of Thomas Carlyle.
Advertised at 1s. (Young, 2s.) in 1890 (W), 1891 (N) and 1892 (C). Young (p.87, fn.37) notes “Announced and advertised in 1890 lists and Oct. 1890 Publishers’ Circular at the price of 1s. but no copy found issued in that year or at that price.”

1892.9 Tricks and tricksters. Tales founded on fact; from a lawyer’s note-book, by Joseph Forster.
A second edition, also at 1s., advertised in 1893 (E, J), 1897 (A), 1898 (R) and 1899 (Q).

1892.11 Counsel to ladies and easy-going men on their business investments, & cautions against the lures of wily financiers & unprincipled promoters, by Senex.
Consistently advertised at 3s. 6d. (Young, 3s.); the advertisements quote from the review in Sala’s Journal, “The price of this book is 3s. 6d. and is in itself an excellent investment.”

1892.20 Poetry for children, by Charles [and Mary] Lamb.
Advertisements in 1892 (C) and 1893 (E, J, M, AA) note “The copies are limited to 100 [Young 112], each numbered and signed,” price £1 10s. (Young, no price).

1893.11 A History of English lotteries: now for the first time written, by John Ashton.
Imprint includes Simpkin, Marshall, Hamilton, Kent. (VU SpC/BX 394 A828)

1893.12 Echoes; a musical birthday book, by the Hon. Mrs. Eleanor Frances Weston Brett.
Advertised at 12s. (Young, 12s. 6d.) in 1893 (E, J, AA).

1894.3 The Business of a busy man, by R. S. Warren Bell.
Advertised at 3s. 6d. (Young, 1s. 6d.) in 1897 (A), 1898 (R) and 1899 (Q).

1894.12 A Righte merrie Christmasse!!!: the story of Christ-tide, by John Ashton.
Advertised as being “handsomely bound in full antique gold-lettered vellum by Zaehnsdorf,” price 3 guineas, in 1897 (A).

1894.15 Rustling reeds, by Goosestep [Andrew W. Tuer].
Advertised at 1s. (Young, no price) in 1897 (A), 1898 (R) and 1899 (Q).

1896.3 History of the horn-book, by Andrew White Tuer.
Advertised as nearly out of print in 1897 (A, V, X).
See further above.

1896.9 Phil May’s Gutter-snipes: 50 original sketches in pen & ink.
Issue a advertised in 1898 (R): “Numbered proof copies on thick fine paper, bound in cloth, gilt lettered, 6/ (nearly all sold.),” and also in 1897 (V): “The whole edition was sold as soon as published.”
See further above.

1897.1 Phil May’s ABC: fifty-two original designs forming two humorous alphabets from A to Z.
Described in 1896 (X) as ready in January and in 1897 (V) as nearly ready.
Issue a advertised in 1898 (R): “Numbered proof copies on thick fine paper, bound in cloth, gilt lettered, 6/ (all sold.).”
See further above.
1898.6 Pages and pictures from forgotten children’s books, by Andrew White Tuer. Issue b advertised as limited to 100 copies (Q), but in the eight-page advertisement devoted entirely to this publication (Q) the figure is given as 112 (as Young) and it is described as nearly out of print. On a slip pasted on the front free endpaper of VU SpC/ MORG 010/15 the figure is given as 112 too.

1900.2 Billy. A sketch from “the new boy” by an old boy, by James Franklin Fuller. Advertised as Billy Bunce in 1899 (Q).

Additional Ephemera
1. On pink paper, a single-leaf advertisement for Luxurious bathing [1880.1] in its 6th edition, with issues corresponding with 1880.1a b c (but not d) in 1880.2b (Journals and journalism, 2nd edition, where Young observes “Copies with different sets of publisher’s ads noted.”). (VMoU *070.4 M614J 1880)

2. A single-leaf advertisement for Olde ffrendes wyth new faces [1884.5] and Crawhall’s chap-book chaplets [1883.15], with booklist on verso, inserted at front of Olde ffrendes wyth new faces. (VU SpC/MORG f 398.50942 OLDE; EPH.16 inserted at rear too)

3. Envelope for “Ye Hatterie” 1884. (See further above.)


5. A further prospectus for W. J. Loftie, London city, 29 cm., beginning “This sumptuous work will be enriched with at least two hundred and fifty vivid illustrations”; cf. EPH.36. (British Library, Evanion Collection, Evan.7727)

6 A full-page prospectus, dated 1897, for Phil May’s A B C [1897.1], “Ready in January,” tipped in at back of both copies of Phil May’s gutter-snipes [1896.9]. (See further above.)

Melbourne