

## Further Reflections on Field & Tuer, The Leadenhall Press

B. J. McMULLIN

To the recent review in these pages of Matthew McLennan Young, *Field & Tuer, The Leadenhall Press*<sup>1</sup> I appended a series of notes on items that in some way were at variance with Young's entries or that added details that seemed to me to be pertinent to the bibliographical record. The sources of the notes were (i) copies of Field & Tuer, The Leadenhall Press<sup>2</sup> publications held by two Melbourne libraries, and (ii) details derived from the booklists, of various lengths, included in perhaps half of the firm's publications that I had seen, sometimes occupying the final leaves of the last gathering of the text, at other times being bibliographically separate. In the intervening years I have seen perhaps close to a hundred additional items, either in Melbourne (from the collections of the State Library of Victoria (VSL) and Monash University Library (VMoU)) or in Wellington (from the collections of the National Library of New Zealand (NZNL)). As a result of this further canvass I have thought it appropriate to supplement the review with (i) a series of observations, essentially discrete, that I have considered to have some relevance to the history of the firm as publisher and printer, and (ii) another series of bibliographical notes, made possible by the extended sample.<sup>3</sup> The present article comprises the observations; the bibliographical notes (referred to here as 'the addenda') will appear separately in a later issue of *Script & Print*. It must be emphasised at the outset that much of the content of the observations and of the addenda is outside Young's scope—

<sup>1</sup> Matthew McLennan Young, *Field & Tuer, The Leadenhall Press: a checklist, with an appreciation of Andrew White Tuer* (New Castle, DE: Oak Knoll; London: The British Library, 2010). Review: "Andrew double u Tuer and Ye Leadenhalle Presse: a review essay," *Script & Print* 36 (2012), 155–79. Depending on context, 'Young' in what follows refers either to the author or, more often, to the publication; but see also fn. 21. References in bold are to entries in Young, the conventions of which I have in general observed—e.g., in designating authors, in representing imprints and in punctuating job numbers.

<sup>2</sup> Henceforth, for convenience, 'the firm'; following the retirement of Abraham Field in 1890 'Field and Tuer' no longer appeared in imprints.

<sup>3</sup> As in the previous list, where an item has not warranted a comment its presence in one of the libraries surveyed will have gone unremarked here—i.e., these addenda do not incorporate a census of holdings of the firm's publications in the four libraries (the fourth is that of the University of Melbourne (VU), its holdings reported on comprehensively in *Script & Print* 36). The VMoU holdings, previously reported on 'exhaustively', have in the intervening years been added to substantially, thus greatly enlarging the addenda. Two entries in the addenda (**1885.21a** and **1886.22**) refer to items in the CARM [CAVAL Archival and Research Materials] Centre repository, La Trobe University Business Park, Bundoora, Victoria. I have not repeated details included in *Script & Print* 36, even though booklists not seen previously may provide evidence, for example, of earlier or later dates of advertising.

and not necessarily unknown to him—though, I think, of possible use should a revision be undertaken.<sup>4</sup>



Despite losing its moving spirit with the death of Tuer in 1900, the firm itself did not cease to exist at that point: it had an afterlife of sorts that lasted for another century. Certainly it quickly declined as a *publisher*, though it continued to solicit for printing work, as this advertisement of 1903 illustrates:

Special facilities are possessed for printing books, pamphlets, prospectuses, professional and trading announcements, &c, in that high-class & attractive manner for which The Leadenhall Press has been so long and favourably known. Estimates free of cost.<sup>5</sup>

But as far as current knowledge goes, apart from reprints of popular titles<sup>6</sup> (no doubt from plates) the printing of books—and possibly printing of other kinds—would seem to have declined rapidly. After 1905 Young records only four items: two dated 1909, one 1911, and the last 1913.<sup>7</sup> In the absence of the firm’s archives not much can confidently be said about its afterlife, though a few details can be gleaned from readily accessible sources. A more exhaustive scouring of advertisements, particularly those in ‘bookish’ periodicals, would likely add further details.

Even as early as 1894, when the firm was certainly alive though coming towards the end of its most productive years, an advertisement<sup>8</sup> offered

Old-fashioned prints printed direct from the copperplates engraved by and after Bartolozzi, Sir Joshua Reynolds, Rowlandson, Bunbury, Morland, Romney, Alken, &c., and other engravers of the fanciful and sporting schools. The Rowlandsons and Alkens are all beautifully hand-coloured.

<sup>4</sup> I make occasional reference to the possibility of a new edition; in this I am encouraged by Young’s comments, quoted in *Script & Print* 36, p. 171, culminating: “I hope that in due course, there will be enough information to warrant a revised edition or addendum.” Implicit too in my comments is a belief that in any future edition the entries will be more akin to those of a descriptive bibliography as variants of one kind or another are incorporated and as further means of discrimination are provided.

<sup>5</sup> *Extracts from book list of The Leadenhall Press, Ltd.*, bound in with the VMoU copy (\*820.8 D619 A6/I) of Lady Florence Dixie, *Isola* (1903.3a), p. [17]; pp. [18]–[19] contain specimens of type available. Such advertisements and specimens occur in the book lists in other publications around the turn of the century; I have not seen 1909.1, *Types and types of beauty from the Leadenhall Press*, [ca. 1909].

<sup>6</sup> See Young, p. 33.

<sup>7</sup> Young, p. 33, fn. 44, cites *Estimate of the numbers engaged in the trades and professions in the United Kingdom and colonies* (London, The Leadenhall Press, Ltd., 1919), without a reference to its place in the checklist: 1909.2b.

<sup>8</sup> In the *International directory of second-hand booksellers and bibliophile’s manual*, p. 7. On the same page it is claimed that “Anobium eroditum[,] the devouring book worm, turns up its nose at Stickphast Paste.”

The advertisement concludes “Large profits.” [to whom?] and “Trade catalogue on receipt of business card.”<sup>9</sup> Print-selling is perhaps an unexpected aspect of the firm’s activities; how long it continued I do not know. Print-*printing*, incorporated in letterpress volumes, was an established aspect of the firm’s output, dating from as early as 1877 and reflecting Tuer’s own interest, in particular in Francesco Bartolozzi.

More important for the firm’s future was the incorporation 9 February 1892 of Fixol and Stickphast Limited.<sup>10</sup> With the cessation of printing in 1927, on the death of Andrew’s widow Thomasine, the Leadenhall Press *became* Fixol & Stickphast: an advertisement for Stickphast Paste in 1928<sup>11</sup> gives as “sole proprietors and manufacturers: Fixol & Stickphast, Ltd., formerly The Leadenhall Press, Ltd. 27–47 Garden Row, St. George’s Road, Southwark, London, S.E.1,” with offices also in Manchester and Paris, evidence of an extensive, and presumably substantial, operation. Further evidence of its extent is afforded by the fact that the trade mark ‘Fixol’ was officially accepted and gazetted in Australia, 14 May 1915: “17,779: The Leadenhall Press, Ltd.; Fixol word, class 39; paper (except paperhangings), stationery, and bookbinding.”<sup>12</sup> Despite ‘Fixol’ occupying first place in the title it appears to have been rarely advertised: the only advertisement that I have seen<sup>13</sup> describes it as “a pure white semi-transparent adhesive for office and library use.” The firm, under its new title, was not formally dissolved until 7 December 1999, though it had been dormant since at least 1985;<sup>14</sup> very likely it had been moribund for much longer than that.



Additional details, noting of variants and so on relating to specific publications, are reported in the addenda. In these preliminary notes I offer a range of observations of general or more extended application, arranged in no particular order.

<sup>9</sup> Embedded in the list of publications bound in at the end of the VSL copy (s910.4 P47) of Emily Pfeiffer, *Flying leaves from east and west* (1885.37) is a reference to Bartolozzi—“Descriptive prospectus on application” (this is the only such advertisement, inviting application to the firm, that I have seen).

<sup>10</sup> Distinct from The Leadenhall Press Limited, which was incorporated on the same day—see Young, p. 31.

<sup>11</sup> In *Directory of Scotland*, p. 2864, with the new jingle “Pastes may come and pastes may go but Stickphast sticks for ever.”

<sup>12</sup> “Commonwealth Patents,” *Freeman’s journal* [Sydney], 20 May 1915.

<sup>13</sup> In *Kelly’s handbook to the titled, landed & official classes for 1909*, Advertisements section, p. 13, and *Royal blue book: court and parliamentary guide*, 1911, p. 670.

<sup>14</sup> 1985 is the earliest date for which there is a record in the on-line version of the *UK Companies list*. Young (p. 34) records that in 1960 Fixol & Stickphast became “part of a larger company.” The name ‘Fixol’ has continued to be used by a number of companies as a trade name for, among other things, an adhesive.

First, since of particular bibliographical interest among the publications of the firm, I note the three volumes of so-called ‘chap-books,’ mainly in verse, chosen and illustrated by Joseph Crawhall II, the Newcastle upon Tyne wood engraver:

1883.4 *Olde tayles newlye relayted: enriched with all ye ancyente embellyshmentes*

1883.15 *Crawhall’s chap-book chaplets*

1884.5 *Olde ffrendes wyth newe faces*

Since the connections of these three volumes have already been discussed at length elsewhere,<sup>15</sup> nothing needs to be said about them here beyond noting (i) that 1883.4 is in fact the latest of the three to be published, being made up of fourteen of the seventeen chap-books previously issued in 1883.15 or 1884.5, and (ii) that it was issued probably in mid-1890. Its publication was clearly a stratagem for shifting unsold stock of the individual chap-books either that had never been bound up or that had resulted when the two earlier volumes had been broken up in order to make the component titles available separately from the parent volumes.



Here I have chosen to isolate for exemplary discussion one work, of which the obviously more complicated publishing history calls for a more extended account:

1885.29 *Old London street cries and the cries of today*, by Andrew White Tuer.

In the VMOU copy (\*398.87 T913.O) the label on the front board omits ‘street’ from the title; the imprint includes ‘Simpkin, Marshall; Hamilton, Adams.’ It was advertised as early as 1886 as in its 35th thousand but in 1890 (125th ‘edition’ of 1886.9, Jerome K. Jerome, *The idle thoughts of an idle fellow*) as only in its 33rd and from 1891 to 1905 as in its 76th—see *Script & Print* 36.

VSL has two copies of this title. One (RAREJ 398.8 T81OL), job number T.4,327, agrees with Young. The other (RAREJ 398.8 T81OL [1891]) is from a different setting throughout; the title page is undated, but it adds ‘F.S.A.’ to Tuer’s name, and since he was elected a Fellow of the Society of Antiquaries in January 1890 that date provides one terminus for publication. The job number is T.4,545, which suggests that the volume was probably published in mid-1891 (1891.5, Norman Porritt, “*Cornered*”, with job number T.4,546, is dated ‘[June]’). The form of the imprint too—‘The Leadenhall Press. Simpkin, Marshall, Hamilton, Kent. Charles Scribner’s Sons’—implies a date no earlier than mid-1891 (1891.6, Al[exander]-So[mers], *Lays of a lazy lawyer*, also dated ‘[June]’, is the earliest

<sup>15</sup> “Joseph Crawhall II, his chap-book chaplets, and The Leadenhall Press,” *The Book Collector*, 64 (2015), 387–400.

recorded publication with ‘Kent’ replacing ‘Adams’ and ‘Charles Scribner’s Sons’ replacing ‘Scribner & Welford’ in the imprint). The last-numbered page in T.4,327 is 137, in T.4,545 (set in a larger, unremarkable roman) 145. There are no advertisements present in T.4,545 in the VSL copy, which has been re-bound. An unusual feature of both editions is that they have page-catchwords.<sup>16</sup>

Young notes that the work was “reprinted for the Old London Street Company<sup>17</sup> (New York) in 1887”; judging by the reproduction of the title page of this particular edition (or issue?) available in the Open Library it is probable that the volume was indeed printed by the firm, since its device (a monogram, FTLP in its later form) appears above the imprint. Young also notes that the Lilly Library copy is a variant (“without this statement [about the reception of an earlier edition, 1883.25, at a guinea], note on p. 125, or index.”), thus suggesting that the publishing history of this work is rather more complicated than may have been anticipated, especially in view of the claim that over the years it reached a total of at least seventy-six thousand copies.

The foregoing discussion is not to suggest that all of the firm’s publications will spawn varieties of this nature, only that as more copies of individual titles are examined deviations of one kind or another from the norm exemplified by Young are likely to be found—especially perhaps in those titles advertised over a long period. In particular it may well be that multiple copies of any of the firm’s publications advertised as going into the many thousands (or into multiple ‘editions’) could repay study to determine whether unannounced re-settings, or other variants, exist. On the evidence of copies seen in Melbourne and Wellington yet more variant bindings will almost certainly be found, presumably representing batches of bindings-up, possibly produced in the firm’s own bindery.

Admittedly, a broad-brush approach is inherent in any checklist, so that without added detail in entries collectors, librarians and bibliographers/book-historians cannot be certain of the precise status of the copy in hand—in other words, for the additional assistance that would be provided for collectors (private and institutional) in particular, there is an argument for expanding the current checklist into a bibliography, of whatever intensity; a record of pagination and a listing of contents would be a good start, along, perhaps, with a more precise designation of the colour (and grain?) of binding materials.<sup>18</sup>

<sup>16</sup> Page-catchwords are to be found also in 1886.8, *Rus in urbe* and 1886.17, *The follies & fashions of our grandfathers* (1807). It is quite possible that I have overlooked other instances of the phenomenon, which may not in the event be restricted to publications of 1885–1886. The use of catchwords could well be another Tuer idiosyncrasy or affectation, though in the case of 1886.17 it may simply be a matter of following the practice of the 1807 originals.

<sup>17</sup> A designation that seems to hark back to the International Health Exhibition of 1884—see *Script & Print* 36, pp. 159–60.

<sup>18</sup> Pantone would seem to be the obvious measure for describing colours, though experience shows



In addition to the later edition of 1885.29, just discussed, two further publications are to be included in the main sequence, as currently designed, along with one in the Ephemera list:

1877 (VSL RARE S 914.2A B77C, vol. 14 (item 5))

*Dinner to His Excellency Captain Strahan, R.A., Governor of Barbados, 7th November, 1877.*

Six unsigned leaves, conjugacy not determined; pages unnumbered.

1<sup>r</sup> Title, as above, otherwise blank; 1<sup>v</sup> blank; 2<sup>f</sup>–6<sup>r</sup> text, caption title adds “at Willis’s Rooms.”; on 6<sup>f</sup> Field and Tuer imprint, job number T.2,459; 6<sup>v</sup> blank.

VSL copy an Athenæum Library duplicate.

This is an example of the no-doubt-extensive jobbing work commissioned by individuals or organisations, work for which the firm was merely the printer and which will go unnoticed unless, as in the case of VSL, a library’s cataloguing record includes the name of the printer (perhaps only in the absence of a publisher’s imprint). Strictly speaking the piece was not published, and to include items of this kind in the checklist is to provide only a taste of a particular area of the firm’s activity, its precise extent unknowable but certainly considerable.<sup>19</sup>

1885 (VMoU \*AMA f611.34 T812A)

*Hunterian lectures, 1885. The anatomy of the intestinal canal and peritoneum in man*, by Frederick Treves, F.R.C.S., Hunterian Professor at the Royal College of Surgeons of England. London: H. K. Lewis, 136, Gower Street, W. C. 1885. 28cm. 66pp. + 8pp. of figures.

With the Field & Tuer imprint on the verso of the title leaf; no job number; superior-quality laid paper watermarked *human figure*/VAN GELDER;<sup>20</sup> brown Japanese vellum wrapped around what would otherwise have been the pastedowns; front cover in black and red (title page in same setting but in black only).

VMoU copy has the inscription “J Nathon Wilson London from the Author.”

that precise matching can be quite elusive. Grains are extensively illustrated (and named) in Andrea Krupp, *Bookcloth in England and America 1823–1850* (New Castle, DE: Oak Knoll Press; London: British Library; New York: Bibliographical Society of America, 2008).

<sup>19</sup> The first entry in Young (1863.1, Emma Cole, [a poem] *Respectfully inscribed to Mr. G. Ridler, Second Master of the Merchant Seamen’s Orphan Asylum*) is another example. Classification of such ‘occasional’ pieces is problematic: are they to be counted rather as ‘ephemera’?

<sup>20</sup> The watermark is illustrated, with Van Gelder Zonen as the countermark, in Dard Hunter, *Paper-making: the history and technique of an ancient craft*, 2nd ed. (New York: Knopf, 1947; repr. New York: Dover, 1978), p. 117 (fig. 96) and p. 263 (fig. 216).

This is similarly an example of work done by the firm as printer only, but in this case work done for a commercial publisher, in fact the leading British medical publisher of the day. Again the publication is representative of an area of the firm's work the precise extent of which, in the absence of its archives, is unknowable though certainly far smaller in extent. One might wonder whether, in any new edition of Young, such items should be removed from the main list to form a separate category—or even excluded altogether (along with jobbing work), since a knowledge of their existence can, I assume, be gained now only by serendipity, or perhaps by a scouring of the surviving records of publishers for whom the firm printed, such as Sampson, Low or Trübner or Chambers.

1895 (VMoU bound with \*820.8 P241.1 A6/E)

Of a different nature, but bibliographically distinct, with a 'Leadenhall Press' imprint and job number (Z.1,534)—and therefore seemingly eligible for inclusion in Appendix B, Ephemera (or even in the main sequence?)—is a twelve-page selection of reviews of the work with which it is bound, 1895.2, J. A. Parker, *Ernest England* (see further below):

Ernest England ... The publishers have pleasure in selecting, from a large number of appreciative notices of "Ernest England," the Following :— [varying in length, extracts from twenty publications, including the *Auckland News*].

These three examples typify the various kinds of printing or publishing outside Young's main stream (that is, works published by the firm). However, the difficulties inherent in any attempt at a precise categorisation of the output of such a multi-faceted firm may be illustrated by a contrary example of sorts, another selection of reviews, comprising twelve extracts, loosely inserted in the VMoU copy (\*748.2093 W188G) of M. A. Wallace-Dunlop, *Glass in the Old World* (1882.8), with the firm named as publisher but with the printer's imprint 'R. J. Hammond, 78–84 Edgware Road, W.': does it qualify for inclusion in Appendix B?—it is the only instance that I have seen of an item printed *for*, not *by*, the firm.



Making up Appendix B (pp. 109–118) are 53 ephemera, a list which, Young acknowledges (p. 109), "while representative, is very far from comprehensive"; indeed, the firm's bread-and-butter was undoubtedly jobbing work done for commercial clients, pieces that must have amounted to many thousands, most of which we can be sure, their immediate purpose served, have sunk without trace. In this context we should welcome the details of maybe a further two hundred or so examples (of 'artistic printing') by named individuals from within the firm: they are to be found in the annual *Printers' international specimen exchange* (1880.3, eventually running to sixteen volumes, but only the first eight produced

by the firm).<sup>21</sup> However, unless they are found separately, Young specifically excludes such specimens from Appendix B, “although many are clearly samples of actual prospectuses and commercial work.” There is some ambiguity as to what constitutes a ‘specimen’/‘sample’/‘example’, whether a display of capability (showing what an individual is capable of doing if called upon by a client) or an exemplar of achievement (showing what an individual has actually produced for a client)—the rules, published in the prelims of the *Exchange*, are unhelpful in resolving the ambiguity. Be that as it may, it would seem to me that every specimen included in the *Exchange* ought to qualify for inclusion in Appendix B, whether or not found separately; if in fact found separately one might not know whether the piece was a conventional commercial product or a ‘sample’ either never bound up with or extracted from a volume of the *Exchange*—a further ambiguity.

In the only volume seen, Volume IV, 1883 (VMoU \*f686.20942 P957 1883), there are twenty pieces from within the firm, among them prospectuses for *Some well-known “sugar’d sonnets” by William Shakespeare (1882.5)*, printed for Henry Sotheran) and *Ye perfecte historie offe ye Antiente Fraternitie offe Rabere Almoneres (1882.10)*, printed for private circulation). The remaining eighteen are demonstrable or plausible (as opposed to being samples for obviously fictitious clients), extending to announcements for the South Kensington Guild of Amateur Concertina Players and the Fine Arts Union of Great Britain and America; to advertisements for Harris & Co., “the Scottish shortbread manufacturers,”<sup>22</sup> Henry Brett & Co., wine merchants,<sup>23</sup> and the West Strand haircutting, shampooing and shaving saloon; and to a gentleman’s ticket to the Finchley Lawn Tennis Club Ball and a banquet ticket for the Antiente Fraternitie offe ye Rahere Almoners.<sup>24</sup> I suggest that it would be helpful to users of any expansion of Young to have all of the firm’s contributions listed, whether seen separately or not, thus providing not only a counterbalance to the main checklist—the publication of books being the most visible but nonetheless a numerically (and financially?) minor component of the firm’s output—but also confirmation of the status of the copy in hand as a known example of the firm’s work, perhaps issued separately, perhaps a ‘stray,’ perhaps extracted from a volume of the *Exchange*.

The form in which the annual collection of specimens was issued is in fact puzzling: the first volume is recorded as having 230 subscribers and 178 submissions, but how could 178 submissions satisfy 230 subscribers?, even if

<sup>21</sup> See Matthew McLennan Young, *The rise and fall of the Printers’ international specimen exchange* (New Castle, DE: Oak Knoll, 2012), here referred to as ‘the *Exchange*.’

<sup>22</sup> Located at 17 Upper George Street, Bryanston Square.

<sup>23</sup> Located on High Holborn.

<sup>24</sup> The exclusion of ‘trade work’ may imply that the specimens in this volume were indications of capability, but at least the advertisements for Harris & Co. and Henry Brett & Co., along with the two prospectuses, suggest otherwise.

the 230 did comprehend the 178. In their ‘standard’ form of distribution the annual collections were issued unbound at one shilling, with sets also available, “if desired, uniformly and artistically bound in half-vellum laced with catgut, and lettered back and side (old style) in gold, at a charge of 5s per volume.” In the *Exchange* (p. 49) Young notes that “Only a few hundred at most of any one series were bound ... Volumes have been disbound, and among those that survive, it is not unusual to run across excised or damaged plates.” In the following paragraph he adds that of those reproduced in his ‘gallery of specimens’ “a few are from published books, but others were produced expressly for the *Exchange* and have likely not been seen before outside the original volumes.” In the event, given what can be adjudged only as confusion, it would seem to me to be expedient to include in any revision all the examples produced by members of the firm, whatever the status of those examples may be, which in fact may not be knowable—perhaps the specimen in hand was never part of a bound volume, perhaps, after all, there *was* no South Kensington Guild of Amateur Concertina Players, no Fine Arts Union of Great Britain and America.

Or perhaps the list of ephemera should be confined to those prospectuses for the firm’s own publications (and those for books printed by the firm for other publishers if such publications continue to find a place in the main sequence of entries). Given that the overwhelming concern of Young is ‘books’—whether published or merely printed—and given that any list of ephemera will give only a taste of that side of the firm’s output it may indeed be argued that such items could well be disregarded altogether.

Other candidates for possible inclusion in the list of ephemera are identified in the addenda.



In the review of Young I offered the opinion that “Promoting the firm appears to have been a continuing preoccupation,” an observation that may now be understood to comprehend what seem to be extensive arrangements for distribution both to the trade and to reviewing organs, at home and abroad. These arrangements took various forms.

Imprints of the firm’s publications customarily include the distributors Simpkin, Marshall, Hamilton, Kent in London (wholesalers) and Scribner and Welford in New York (importers of foreign books),<sup>25</sup> but imprints reflecting joint publication are rare. Kinglake’s *The Australian at home* (1891.10)—domestic and Australian title pages illustrated in *Script & Print* 36, p. 168—along with the two

<sup>25</sup> I have ignored the changing titles of the two firms; Simpkin & Marshall and Hamilton & Kent had been two separate firms, and Scribner & Welford became Scribner’s Sons (Charles Welford had actually transferred to London in 1864 in order to facilitate the firm’s business).

Philadelphia instances (1875.1 and 1876.1, both published by Claxton, Remson & Haffelfinger), may possibly constitute the full extent of this practice.

To readers of the firm's books the most obvious form of promotion was the inclusion of 'Extracts' from their list, extending at times to a hundred items. These Extracts might occupy available pages in the final text gathering, be bibliographically independent, or even be a combination of the two; the amount of detail afforded individual items varies within and between lists, but, with very few exceptions, includes price. With only rare instances, discussed at the end of the addenda, the bibliographically-independent Extracts were current with the publications with which they were bound. They were constantly revised, perhaps from standing type or, beginning in the mid-1890s, possibly from Linotype slugs.<sup>26</sup>

As the addenda will demonstrate, the appended lists of publications available (whether titled 'Extracts' or not) are a valuable source of information, which, until evidence to the contrary is adduced, I have taken to be reliable, excepting perhaps in the details of forthcoming publications.<sup>27</sup> A few of the Extracts carry coded dates or job numbers, but whether this feature suggests that they were to be made available separately I do not know; whether they were or not, Young excludes them from Appendix B, where we might perhaps have expected to find them. Nonetheless he includes in the main sequence, on the basis that it *has been* found as a separate, 1884.42, *Recent books and something about them*, which, as he notes, may also be found "bound into some books." And 1884.44 is an omnium-gatherum entry identifying five categories of Extracts, distinguished by number of pages and whether the 'Specimens of type' is present; they are "Bound into many books, also seen separately," but the criteria provided are inadequate for purposes of discrimination. Those Extracts that, by virtue of date or job number, are discrete (and therefore apparently able to be referred to unambiguously) are described at the end of the addenda.

The Extracts regularly included snippets from reviews, but occasionally a particular title was 'puffed' by the printing of such snippets within another publication. For example, the title leaf of Joseph Crawhall's *Olde ffrendes wyth newe faces* (1884.5) is preceded by a bifolium, the first leaf blank, the second containing on its verso a page of 'Opinions of the press' relating to *Crawhall's chap-book chaplets* (1883.15),<sup>28</sup> which had been published only six months earlier.

<sup>26</sup> I have not established whether in fact the firm adopted Linotype composition, which would have been available to them from this time.

<sup>27</sup> For example, a title announced may differ from that published. Thus *Children's books of other days*, advertised in 1898 (TT), is no doubt 1898.6, Andrew White Tuer, *Pages and pictures from forgotten children's books*, and 1884.29, *Memories of a life of toil*, was advertised in 1884 (PP) by what is now its sub-title, *The autobiography of [Edward] Tracy Turnerelli*. For the identification of the sources of particular Extracts see the addenda.

<sup>28</sup> The second leaf bears on its recto announcements of *Olde ffrendes* and *Crawhall's chap-book chaplets*, both 'now ready.'

The 'opinions' consist of a line or two from reviews in twenty-two journals or newspapers, including the *Athenæum*, the *Pall Mall Gazette* and *Chambers's Journal* on the one hand, the *Times*, the *Leeds Mercury* and the *Newcastle Journal* on the other, but also the firm's own journal, the *Paper & Printing Trades Journal*, which opines: "No words can convey an adequate idea of its contents \* \* \* Published at 25 shillings, & in course of a few years will probably be worth as many pounds." The number and range of the reviews reveal the wide dispersal of review copies, by both the location and the nature of reviewing organ. Since the leaf in question is part of a bifolium sewn in, not tipped in, the reviews (from an unknown total) seem to have been particularly prompt, even if resulting from the circulation of pre-publication review copies; or perhaps it is that those copies seen of *Olde ffrendes*, all containing the bifolium, represent a later binding-up, a situation which the history of it and of the *Chap-book chaplets* suggests as being not impossible.



Then there must have been an effort to keep the trade and the public, wherever located, alerted not just to what had recently been published but also to forthcoming publications. How individuals or institutions obtained newly-published books obviously varied, but there must have been an attempt (via circular?) in the Australian colonies to solicit subscriptions to 1893.3, Percy Fitzgerald, *London city suburbs as they are today*. The publication contains 53 pages of subscribers' names (over 2500), the overwhelming majority with London or home-counties addresses, but with five (or six) in Australia:

Cawthorne and Co., Gawler Place, Adelaide, South Australia  
 Central Press Agency, Sydney, N. S. W.  
 Free Public Library, Sydney, New South Wales  
 Professor W. Harrison Moore, The University, Melbourne, Victoria, Australia  
 Robert A. V. Rae, 101 Leadenhall Street, E.C., and Melbourne, Victoria, Australia  
 William C Rigby, 74 King William Street, Adelaide, South Australia

How did they learn about the impending publication?

For present purposes it is of some interest to try to assess the 'presence' of the firm in Australia and New Zealand, to get some idea of (i) the firm's promotion of itself and its publications, and (ii) the part played by the local press (for convenience limited here to newspapers) in keeping the firm's name before the reading public, purposefully or not.

The nature of the available evidence is particularly variable, ranging from what may be original reviews (or briefer notices) to patent appropriating, sometimes *with* acknowledgement and therefore possibly legitimately, at other times *without*, often enough employed seemingly to do no more than fill space not needed for

other purposes, such as paid advertising or current news. In other words any assessment of the presence of the firm in Australia and New Zealand—specifically as evidenced by newspapers—must be considered in the context of the practices of colonial journalism in general in the second half of the nineteenth century.

With the digitisation of local newspapers—accessible via Trove in Australia and Papers Past in New Zealand<sup>29</sup>—it is now easy to get at least an inkling of the nature and extent of a local presence, through formal and informal reviews and through mentions in literary columns, whatever the ultimate source of the material, as well as through booksellers' lists of new publications. It is perhaps surprising, at first sight, how apparently well informed local newspapers were about not only the firm's recent publications but also its intentions—or one might more properly say that it is perhaps surprising how frequently editors chose to include material relating to the firm extracted from sources available to them. One cannot determine the motives of editors, whether they considered material about the firm to be of real interest to readers or whether they culled snippets from hither and yon, not discriminating between an assassination in Europe, a cricket match in England and a notice of a new (or not-so-new) publication. In fact it is easy enough to conclude that beyond advertising and local news much of the content of colonial newspapers was little more than an olla-podrida, assembled with no discernible purpose other than filling available space.

The evidence of such a purpose may be illustrated by the use made by various newspapers of the report of an interview entitled 'Jerome K. Jerome at home.' It appeared in the *Coburg Leader* [Victoria] three times in 1894 (13 May, 19 May, 13 October) but also once years later, in 1903 (4 July); since it was not a 'topical' article, not related to a specific publication or event (Jerome did not die until 1927), one can understand how useful it would have been as a filler nine years on. In fact, the interview was not even novel when first used by the *Coburg Leader* in 1894: the earliest appearances that I have seen are in the *Mornington Standard* [Victoria], 12 May 1892, and the *Kyabram Union* [Victoria], 13 May 1892, though these are unlikely to be the earliest. And, as with the *Coburg Leader*, the piece was to appear subsequently, in 1896, in the *North Melbourne Gazette* (9 October), and, in 1903, in the *Cobram Courier* [Victoria] (23 July), the *Manilla Express* [New South Wales] (15 August), and the *Braidwood Dispatch and Mining Journal* [New South Wales] (22 August). It would be impossible to establish whether these 1903 re-appearances are independently

<sup>29</sup> No matter at what date, items have been sought under both 'Field and Tuer' and 'Leadenhall Press', since before 1890 either could be used in noting a publication with imprint 'Field and Tuer, The Leadenhall Press.' The search has incidentally revealed the ubiquity in Australia, in the process of reporting local news, of the 'fresh fields and pastures new' cliché, the common misrepresentation of the final line of Milton's *Lycidas*, 'Tomorrow to fresh woods, and pastures new'; it is retrieved in Trove as 'fields and pas-tures new', an indication of how approximate some of the matches can be.

derived from a common source (the *Coburg Leader*?) or from one another; the closeness of dates may suggest the former.

Simultaneous, or near-simultaneous, publication in two or more papers of the same review implies a common source. Sometimes that source is acknowledged, as when, on 9 and 11 April 1881 respectively, and presumably independently one of the other, two New Zealand papers, the *West Coast Times* [Hokitika] and the *Hawke's Bay Herald* [Napier], ran the same review of 'John Oldcastle' [Wilfrid Meynell], *Journals and journalism* (1880.2, '[July]'); in both instances the review was credited to the *New York Times*. It would probably be futile to attempt to construct a stemma of relationships for any common material, though the limited evidence available does provide a glimpse of a corner of what may well be a typical complexity, as when, on 16 or 17 August 1889, three Victorian papers (the *Kyabram Union*, the *Portland Guardian* and the *Ovens and Murray Advertiser* [Beechworth]) published a review from the *Daily News* (location not established)<sup>30</sup> of T. Williams, *Political wit and humour* (1889.7, '[July]'), to be followed by the same review in the *North Melbourne Advertiser* on the 24th and the *Brisbane Courier* on the 27th.



With all these qualifications I have tentatively attempted to assess references to the firm, to illustrate what was available to readers in Australia and New Zealand, as well as to present the occasional gobbet of information to supplement Young.

Apart from the Kinglake there is no clear evidence that imprints were adjusted to reflect an arrangement for distribution in Australia or New Zealand. Yet there are hints that such may have been the case: for example, the review in the *Otago Witness* [Dunedin], 19 June 1890, of Jerome K. Jerome, *The idle thoughts of an idle fellow* (1886.9), then in its 69th 'edition,' is headed '... London: Field and Tuer, The Leadenhall Press, E.C. Dunedin: James Horsburgh.' Do copies exist with Horsburgh's name included in the imprint?, or was he just the firm's local distributor?, or perhaps merely the informal source of the particular review copy? Similarly, hints of a more-than-incidental involvement exist for agents in the Australian colonies: the *South Australian Advertiser* [Adelaide], 12 January 1886, noted that "We have received from Messrs. Field and Tuer, of the Leadenhall Press, London, through Messrs. Horrocks & Co., of Industrial Chambers, their wholesale agents in Adelaide ... ."; and the *Queenslander* [Brisbane], 23 April 1892, in reviewing *Guess the title of this story* (1891.19), recorded it as "Published by the Leadenhall Press, London: Edwards, Dunlop, and Co., Sydney."

Here and there in these references to the firm may be an item of information perhaps not elsewhere recorded. Two examples:

<sup>30</sup> In view of the July/August dates, probably an Australian newspaper not yet digitised.

(i) **1889.11** *John Bull junior or French as she is traduced*, by ‘Max O’Rell’.

In noticing this publication, 22 February 1890, the *New Zealand Herald* [Auckland] records that ‘From Messrs Field and Tuer, London, we have a copy of the new edition of “John Bull Junior.” Its title page declares it to be ‘*Enlarged from “Drat the boys”*’, and in that respect it might have been considered ‘new’. But was there an earlier edition, corresponding with the New York edition (published by Cassell) of 1888? I note this possibility in order to report that WorldCat does indeed record a Field & Tuer edition of 1887, but this is a ghost, the dating a consequence of a cataloguer’s estimate, necessitated by the fact that the 1889 edition is actually undated.<sup>31</sup>

(ii) **1911.1b** *The progress book*, by J[ohn] J[ames] Pilley.

The *Wanganui Chronicle*, 6 March 1914, included in its collection of paragraphs on all manner of subjects making up the ‘Local and General’ column this note: “We have received a copy of the revised and enlarged edition of the “Progress Book,” [Young, [Nov. 1913]] ... which is specially printed for Mellin’s Food, Ltd., [and] is published by the Leadenhall Press at 1s 6d, 2s, and 3s, according to the form of binding.” The existence of the three forms of binding was seemingly unknown to Young, who records a single binding, in green cloth, but with no price supplied.



Of particular interest is the spasmodic mentioning of the firm’s publications—along with those of other British publishers (notably Macmillan)—in the *New Zealand Herald* in the years 1885 to 1890, usually in the Saturday supplement.<sup>32</sup> It was clearly standard practice for a couple of recent publications to be briefly described in the literary column,<sup>33</sup> always within four months of publication in London, occasionally within two. Thus *Æsop redivivus* (1890.5; Young, [Apr.]) was included under ‘Review,’ 24 May 1890, implying regular shipments and prompt inclusions.<sup>34</sup> This correspondence between date of publication in London and mention in the *Herald* may itself be the basis for supplementing or amending the occasional Young entry:

**1888.10** *Prince Bismarck’s map of Europe*, by ‘Cylinder’. (Copy not seen.)

Young’s entry is dated [‘Oct. 1889’] despite being filed in the 1888 sequence; that the filing is incorrect (rather than the ascribed date of publication) is suggested

<sup>31</sup> I am grateful to Kristen Thornton, Special Collections Librarian, Deakin University Library, Geelong Waterfront Campus, Geelong, Victoria for confirming the true identity of the ‘1887’ volume.

<sup>32</sup> It remains to be established whether the spasmodic nature of the noticing of the firm’s publications during these years reflects the erratic practice of the firm or of the newspaper.

<sup>33</sup> Various titles—as, for example, ‘New Books’, ‘New Books and Publications’, ‘Literature and Art’.

<sup>34</sup> Of course one cannot know how far ahead of London publication review copies were distributed.

by the *Herald* noticing the publication on 22 February 1890, along with 1889.11, also dated '[Oct. 1889]'.<sup>35</sup>



The example of the *Herald* shows that there was direct contact between the firm and a 'reviewing' organ in New Zealand. Judging by a mention in a South Australian newspaper the same was true of the Australian colonies: under 'Sporting notes,' 1 May 1886, the *Border Watch* [Mount Gambier] noted that the firm "have sent to this office a copy of a history of football [1885.8, Montague Shearman and James E. Vincent, *Foot-ball: its history for five centuries*]"—if Mount Gambier surely there must have been an extensive network of recipients of review copies, both in Australia and in New Zealand. That may indeed have been so, as these examples suggest:

(i) *The Gundagai Times* (New South Wales), 1 November 1873, having received a copy of the first issue of the firm's quarterly *Paper & Printing Trades Journal*, noted that "We shall be pleased to receive succeeding numbers." The *Journal* had been launched in London in December 1872 and until 1874 was distributed gratis; whether the *Gundagai Times* then subscribed I do not know. Perhaps, however, the issue had been received from an intermediary (in Sydney?).

(ii) *The Tasmanian* (Launceston), 15 November 1873, is the only newspaper seen that notices the side of the firm's business devoted to wholesale-stationery:

RIBBED PRINTING PAPER — This is something new in the way of printing papers, and is introduced by Messrs. Field and Tuer, of London. The paper is *ribbed*, and this constitutes its peculiarity. It has rather a handsome appearance and takes Ink perfectly well. For fancy printing this paper appears specially well suited, and is manufactured in different colors.

Quite what a 'ribbed' paper is is not clear to me: can it have been merely a machine-made laid paper with prominent chain-lines? But then that would surely not have been much of a novelty. And how did the *Tasmanian* come by it?

As with all the details cited here, judgments are limited by the evidence afforded by the survival of specific issues of particular newspapers and by the selection and progress of the digitising programmes. That said, we can judge that it was considered important to the firm to have its publications promptly noticed in newspapers in the colonies, and not only in those in the major settlements.

<sup>35</sup> Mis-filing would seem to apply also to 1888.19, *The Christmas box* '[Dec. 1889]'; conversely, the preceding entry, 1888.18, *Prize specimens of handwriting*, is apparently correctly filed though wrongly dated '[Nov. 1889]'.

Further sources of information available to local editors and their readers were the columns, presumably syndicated, supplied by ‘correspondents’ in London. Such columns might be headed ‘London correspondent,’ ‘Special correspondent,’ ‘Ladies’ London gossip,’ ‘A lady’s letter from London,’ ‘Table talk (from our London correspondent)’ and so on. These columns ranged wide in discussing literary and publishing happenings, supplying information about not only recently published books but also projected publications and general literary chit-chat. I take it that these columns are likely to be reliable, even if reported projections might not be met.

Thus in ‘A lady’s letter from London. Feminine facts, fancies, and frivolities,’ signed ‘Elise’ and dated ‘London, October,’ appearing in *The Evening Star* [Dunedin], 27 November 1886, readers learnt, *inter alia*, that

Max O’Rell’s “John Bull’s daughters” [1884.32] fell so deservedly flat last year that his literary career seemed to have come to an abrupt full stop. Messrs Field and Tuer have, however, resolved to give him another chance, and “Drat the Boys: Recollections of a French Master in England,” [1886.20, [Nov.]] will appear shortly in the familiar bilious cover. O’Rell (whose real name is Paul Blouet), acted for many years as French master at St. Paul’s School; so he ought to know something of English by nature.

The translation of *Les filles de John Bull* was in fact published by the firm as *John Bull’s womankind* in November 1884, preceded in September by a pamphlet (1884.28) occasioned by the fear of a piracy under the title used by Elise—see Young, p. 58, fn. 20. The ‘familiar bilious cover’ presumably refers to the yellow wrappers of the cheap edition, 1884.32b; in the event 1886.20 appeared in a sedate dark-blue cloth (no cheap ‘edition’ has been located).

And in ‘Ladies’ London gossip,’ appearing in *The Western Mail* [Perth], 5 March 1887, readers were informed of *Gotham and the Gothamites* (1887.1) that

The German edition has not come out in Germany, it is held over until the book has made its mark in the country of its inspiration [U.S.A.]. Messrs. Field and Tuer, of the Leadenhall Press here, have taken the English edition, and brought it out in their usual unique style, delightful paper, clear type, and a scholarly aroma over all.

By and large it is obvious that Australian and New Zealand newspapers of the late-nineteenth century took ‘literary’ comment from wherever they happened to find it, whether from local sources, themselves not necessarily the originators, or from overseas. At the same time it is also the case that the firm promoted itself by sending review copies to colonial newspapers (and, no doubt, to other periodical publications), though the extent of that practice cannot be established. The references just discussed represent only a small taste of what was printed in the colonies; what is not revealed is the ‘depth’ of the comment, in the sense that what the digitisation projects show is the geographical spread of that comment:

How well informed would a reader be in a particular centre in New Zealand or one of the Australian colonies?

Tuer died 24 February 1900, and his passing was acknowledged by the *Otago Witness* of 21 June in a 48-line obituary in its ‘Personal Notes’ column. The details may well have been taken from the [London] *Times*, but the mere fact of including the obituary does suggest that the name and the firm’s publications were familiar to at least some readers in the district. He is described as a “very widely-known [*sic*] and versatile man,” who “collected most collectable things, from prints to old copper urns, and from samplers to lottery advertisements”, with the bulk of the text being devoted to his publications.



I earlier asserted that the process of deciding what to publish appeared to be a haphazard one, resulting in a list without any particular emphasis, such that, where (unusually) one of the Extracts is presented in a classified arrangement, ‘Miscellaneous’ is by far the largest category.<sup>36</sup>

Bearing out this assertion of opportunism or randomness in publishing decisions is the example of 1884.22, James Gay, *Canada’s poet*. How the firm came to publish Gay’s poems is explained in a ‘publisher’s note’ (p. [10]):

These poems see light in London by the accident of circumstances. Noticing in the *Detroit Free Press*—in which the address in Canada of the author was given—an appreciative criticism of Gay’s poems, a written application was sent from here:—“Send us a volume of your poems and we will remit.” A printed volume was naturally expected, with a charge say, of half-a-dollar or so; but in place the poet mailed a batch of original manuscript for publication. It was gathered that scattered and fugitive poems only had hitherto appeared in print.

It may well be that James Gay is not quite the worst of published poets; nonetheless, one might easily suspect the publication of his poems as being one of Tuer’s extended jokes. However, that suspicion is allayed by the advertisement for the book included in the firm’s list bound in with the VSL copy (s910.4 P47) of Emily Pfeiffer, *Flying leaves from east and west* (1885.37). First Gay’s judgment of his own standing is quoted:

As the brightest of poets have passed away,  
Now it’s left between Tennyson and James Gay.

The publisher then goes on to assert, “As amusing as English as She is Spoke [1883.5],” before reassuring potential purchasers that

<sup>36</sup> 1884.42(?), *Recent books and something about them*, bound in at the end of VMoU copy (\*335.0942 L3995) of Émile de Laveleye, *The socialism of today* (1885.6): ‘Illustrated’ occupies pp. 3–7; ‘Humorous’ pp. 8–10; ‘Theological’ pp. 10–11; ‘Poetry’ p. 12; ‘Fiction’ p. 13; ‘Miscellaneous’ pp. 13–24.

This amusing book is not meant as a joke. The whole point of its publication is that it is seriously written, and its author, James Gay, is serious in believing himself to be on a level with Lord Tennyson, to whom his “poems” are affectionately dedicated.

An unusual sales pitch, but in character for Tuer.



The proportion of the firm’s publications that were advertised in the various Extracts (whatever their title) is greater than I had previously supposed. Certain earlier titles continued to be listed until the very end, while others might make only one or two appearances before disappearing from view permanently. The lists, which varied greatly in extent, were probably never comprehensive. Obviously, whatever the reasons for including specific titles in particular lists, they can have been selected only from those that were currently in print, and those titles quickly delisted were presumably those that had sold out or had been disposed of.<sup>37</sup>

As far as I have determined, items printed for their authors were never included in the Extracts, as would be expected, since the firm would likely have had no continuing financial interest in them. That said, there is the occasional ambiguous instance, where perhaps an unusual arrangement was entered into between the firm and a commissioning author or editor, resulting in inclusion in a list. For example, Mrs. R. W. Woods, *Have ye read it?* (1894.11) was advertised in the Extracts (job number T.1,194) bound in with the VMoU copy (\*820.8 B764 A6/B) of Eva Boulton, *Borderland fancies* (1894.13); its imprint reads: ‘Published for the authoress by The Leadenhall Press; Simpkin, Marshall, Hamilton, Kent; Charles Scribner’s Sons.’ There is apparent uncertainty engendered too by another unusual imprint: ‘Printed and published by The Leadenhall Press ... [as 1894.11, above]’ attached to the two-volume *The life and poetical works of James Woodhouse* (1896.4), edited by the Reverend R. I. Woodhouse; it was financed by subscription (but perhaps not entirely?), with twenty-four of the sixty-five subscribers bearing the family name ‘Woodhouse,’ so that its immediate audience is unlikely to have extended much beyond members of the family;<sup>38</sup> however, it was included at least once, in the Extracts bound in with both VU copies (SpC/AX f 741.5 MAY) of *Phil May’s Gutter-snipes* (1896.9). Allowing for such uncertainties it remains that publications printed on commission for individuals or organisations were not advertised by the firm. And may it therefore be that, like works printed for

<sup>37</sup> See Young’s account (p. 25) of the disposal at auction, 10 February 1886, of “several thousand volumes of recent popular works” published by the firm.

<sup>38</sup> James Woodhouse (‘The Poetical Shoemaker’, 1735–1820), who left school at 7, was the author of at least three published volumes: *Works in verse and prose* (1762), *Poems on sundry occasions* (1764) and *Poems on several occasions* (1788). He was patronised by Shenstone, Mrs. Montagu and the Dodsley brothers, moved in literary circles, and in 1788 became a successful bookseller, off Grosvenor Square, London. R. I. Woodhouse was James’s grandson. See further, *ODNB*.

commercial publishers, other works printed for their authors, lacking the firm's name in the imprint and not advertised in an Extract, have yet to be identified?



The adventurousness of the firm in the design of its books<sup>39</sup> is manifest in both their internal and their external characteristics, notably in their bindings, which alone may serve to identify the firm's books on the shelf. This observation will hold true of one large category: those volumes in decorative, fancy or otherwise idiosyncratic bindings, being the firm's own publications, ones for which it had prime financial responsibility.<sup>40</sup> But on the other hand there are those printed on commission, for individuals or other publishers, which are likely to have been issued in 'trade' bindings—possibly not even executed by the firm's own bindery—indistinguishable from those on 'serious' books published by the trade in general. One consequence of this dichotomy is that items in the latter category, members of a corpus of unknown size, will have been identified only by happenstance, and the question arises yet again whether *any* should be included in a checklist/bibliography of the firm's output, if 'output' is to be equated with 'publications.'



I continue to be puzzled by a characteristic of volumes bound in vellum over boards, in which loops of heavy cord are prominent on the outside of both boards. On p. [2] of Young's section of illustrations the loops can clearly be seen on the front board of a volume of *Bartolozzi and his works* (1882.1).<sup>41</sup> Where Young does note these loops he describes the particular volumes as being 'side-stitched,' but this is not so: the volumes are sewn in the conventional way, and the cords are not continuous but merely form loops beneath the pastedowns (see Figure 1). If in fact functional, what can that function be?: to make sure that the vellum does not lift from the boards? Or can it be that the cords are merely decorative?, possibly an allusion to vellum bindings of an earlier age. In the *Exchange* (p. 18) the binding is described as being "laced with catgut," but without explanation of its function. I would be happy to be enlightened.



A large proportion of the firm's publications have job numbers, usually printed on the verso of the title leaf. The earliest recorded job numbers for Young entries are [without alpha-prefix] 5,407 and 4,796 in 1869.2 and 1869.3 (see

<sup>39</sup> See in particular Young's discussion, pp. 20–24.

<sup>40</sup> A range of bindings, mainly on the firm's own publications, is illustrated in the unnumbered sixteen-page 'Selection of examples in color, 1869–1905' following the main body of the checklist.

<sup>41</sup> They can be seen too on a volume of *The printers' international specimen exchange*, Young, p. 9, as also on VMoU copy of Volume IV (see above).

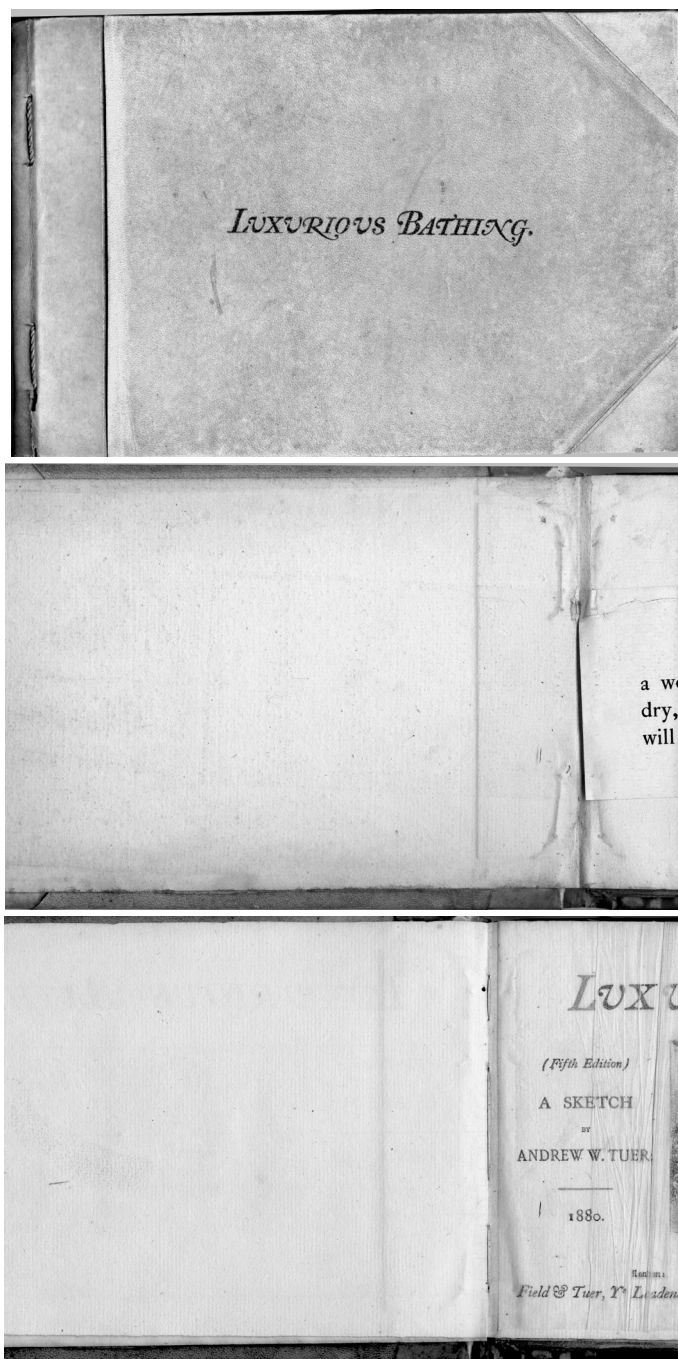


Figure 1: Outer and inner of the front board of *Luxurious bathing*, 5th edition, 1880, as well as evidence of the actual binding threads securing the text block.  
Courtesy Monash University Library \*ef391.64 T913L5.

below) respectively—significantly high in view of the fact that the Field-Tuer partnership dates only from 1862.<sup>42</sup> They are followed by A (1871.1, A.1,704) and B (1874.1, B.2,646) before the first appearance of the subsequently customary T (1876.1, T.2,092);<sup>43</sup> yet in 1878 appeared C (1878.6, C.4,578; cf. C.2,111 in 1898.7) // in 1881 F (1881.1, F.1,962) // in 1885 H (1885.1, H.2,025), K (1885.45a, K.1,593) and W (1885.45b, W.1,600 and 1885.45c, W.1,503 [!]) // in 1888 L (1888.16, L.1,299) // in 1889 G (1889.8, G.2,332) // in 1890 N (EPH.34, N.1,622)<sup>44</sup> // in 1891 R (1891.7, R.1,355) // in 1892 S (1892.22, S.1,420) // in 1895 Z (1895.2, Z.1,534, ‘from a large number of appreciative notices’ of *Ernest England*)<sup>45</sup> // and in 1900 E (1900.8, E.2,345); and items continued to be published with no job number. Many of the prefixes seen are solitary, but even in the ‘T’ sequence, where job numbers proceed generally in arithmetic progression, there are glaring anomalies—for example, as already noted, the job number T.1,194 appears in 1894 on a bibliographically distinct list, whereas up to that year the numbers had been steadily advancing to T.4,643 (1893.17, Count Stanislaus Eric Stenbock, *The shadow of death*).

I cannot discern a pattern here. Young suggests that the numbering may reflect the order in which items were ‘booked’ rather than published, but why the range of prefixes? The high job numbers accorded books, even in the early years, presumably indicate that the publications in question fall within sequences that comprise mainly jobbing work.

To prefixes and progressions may be added several further ‘difficulties’ that make an understanding of the precise import of job numbers even more problematic:

(i) The one job number used for first and second edition, as in 1885.40, ‘A. Y. D.’, *The owls of Olynn belfry*, where the first and the second edition (unrecorded by Young) bear the job number T.4,253; perhaps, though, the difficulty is with ‘edition,’ that the ‘second edition’ is merely the second impression from the one set of plates. (First edition not seen.)

(ii) In other instances a subsequent edition may bear a different job number from the first, as with Charles Newton Scott, *The age of Marie Antoinette*, where the first edition (1889.12a, not seen) has the job number B.3,330, and an unrecorded ‘edition’ (or ‘issue’ or, perhaps more likely, ‘impression’), probably of the

<sup>42</sup> In Young there are only seven entries covering the period 1863 to 1868, at least four of them appropriate to the firm’s establishment as ‘Printers of Forms, Lithographers, and Wholesale Manufacturing Stationers’ (1865.2, a ship’s blank *Log book*).

<sup>43</sup> In the following list I use ‘//’ to replace other, inadequate, marks of punctuation.

<sup>44</sup> The last publication with a job number (N.2,010) is Frederick Page Barton, *Bridge simplified* (1905.1).

<sup>45</sup> Note ‘Z.70,400’ in EPH.44, an advertising insert for Stickphast of around 1894.

same year, T.4,390.<sup>46</sup> Can the difference in job number be taken as evidence of re-setting (as with Tuer's *Old London street cries*—see above)?

(iii) A further puzzle is provided by a two-volume publication, The Earl of Carnarvon, *Catalogue of books selected from the library of an English amateur* (1893.16, not seen), where Volume I has the job number V.1,329, Volume II A.2,173.

An account of the series of Extracts, different in content but all bearing the same job number, will be found at the end of the addenda.

No doubt the precise significance of job numbers is likely to remain a mystery.

*Melbourne*

<sup>46</sup> Perhaps this is the revised edition of 1905, for which Young does not record a job number. Further instances where subsequent editions bear new job numbers are 1881.6, 1887.15, 1889.4, 1889.10.