

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

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Matthew McLennan Young, *Field & Tuer, The Leadenhall Press: A Checklist with an Appreciation of Andrew White Tuer* (New Castle, DE: Oak Knoll; London: British Library, 2010). vii + 144 pp. ISBN 978 1 58456 280 1 (USA), 978 0 7123 5807 1 (UK). US\$59.95, UK£40.

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.

⁵ J. P. T. Bury, “A. W. Tuer and The Leadenhall Press,” *The Book Collector* 36(1987), 225–43 (243).

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.”⁷ 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 Englishe 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 firm⁸ *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*⁹ [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].”¹⁰ In fact the “first book

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.

¹⁰ “Leadenhall Press (London: 1892–1905) Field and Tuer (London: 1863–1892),” in Patricia J. Anderson and Jonathan Rose, eds, *British Literary Publishing Houses 1820–1880* (Dictionary of Literary Biography, vol. 106) (Detroit: Gale, 1991), 171–72 (171).

in their own right”¹¹ 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;¹² 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).¹³ 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.¹⁴

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,

¹¹ Young, 7.

¹² Young does not supply an author or editor, but it has every appearance, on the basis simply of his description, of being the brainchild of Tuer himself.

¹³ British Library, Evanion Collection, Evan.5234; the British Library dates it [1890?]; since the “J” sequence is not represented in the Checklist the pricelist cannot be dated more closely.

¹⁴ British Library, Evanion Collection, Evan. 4332. “Ye Hatterie” was the shop name of Henry Heath, 105–107–109 Oxford Street, who had a display at the 1884 International Health Exhibition; his advertising flyer (Evan. 4229) enjoined “See the hat makers & hat machinery at work,” but it has no imprint. On the Exhibition see further below.

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.¹⁵ 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 Young¹⁶ 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 discrete¹⁷ 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

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.¹⁸

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,”¹⁹ 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.”²⁰ 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,²¹ 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;²² its inclusion was designed to highlight the innovations in sanitation, electric lighting and water supply being exhibited. I have supposed

¹⁸ For details see in particular Bury 240, illustrations of his dining room and his tennis court.

¹⁹ “[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).

²⁰ Anderson, 172.

²¹ 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&tv=true).

²² The street is illustrated by Young (15) from a souvenir card advertising “Ye Leadenhalle Presse.”

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.²³ Certainly there is a *Memento imprinted yn Ye Olde Streete of London Towne ye greate attraction yn ye Health Exhibition, South Kensyngton, 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],²⁴ and (iii), on p.[1], the “memento” statement.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).²⁶



Figure 1: Detail of first page of *Memento*, showing poor quality of printing
(Monash University Copy, PAM 686. 20942).

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.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

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.

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.

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.

²⁶ EPH.22 is a memento from the Inventions Exhibition of 1885; it too was printed in “Ye Olde London Streete.”

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.²⁸ The firm published a further three books by Jerome,²⁹ 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.”³⁰

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.³¹ 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;³² 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.

²⁸ Joseph Connolly, *Jerome K Jerome: a critical biography* (London: Orbis, 1982), 36.

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.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 this³⁴ 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 name³⁵ (99–101).

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.

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."

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 seen³⁶ 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:

dedicated
to that
most capricious
never to be understood
weathercocky
provokingly incorruptible
and
absolutely necessary
person
the gentle reader

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.”³⁷ Colin Clair, however, is less charitable: Tuer

they do not put letters after them, such as a K for kind and an S for surly, for then timid ladies and beginners would know whom they might trouble.” (92)

³⁶ Monash University Library, *745.730952 T913B.

³⁷ W. Turner Berry and H. Edmund Poole, *Annals of printing: a chronological encyclopaedia from the earliest times to 1950* (London: Blandford Press, 1966), 244 (“1862”).

he describes as “The father of Antique Printing,”³⁸ 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’.”³⁹ 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.⁴⁰ 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.

³⁹ *A history of printing in Britain* (London: Cassell, 1965), 257.

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."⁴¹ 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.⁴² 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?);⁴³ on the other hand I remain mystified how it could have been imposed as a 304mo, when the volume consists of 82 leaves (it collates A¹⁰ B–K⁸).⁴⁴ 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]) The revised STC⁴⁵ (at 19546.5) describes George Peele, *The Tale of Troy*, as "128°? in 8s" and records only the copy owned by Arthur Houghton; this copy appeared in the sale of Houghton's collection in

⁴¹ Louis W. Bondy, *Miniature books: their history from the beginnings to the present day* (London: Sheppard Press, 1981), 149.

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.

⁴⁵ *A short-title catalogue of books printed in England, Scotland, & Ireland and of English books printed abroad 1475–1640*, 2nd ed., vol. 2, I–Z (London: Bibliographical Society, 1976).

1980⁴⁶ 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 *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 *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 × 32mm.), 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.⁴⁷

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 *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 *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 *Punch* artists.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 *Quads* can be flat. To my ears, among the few one-liners reprinted there containing at least a modicum of wit are these:

WHEN children get a few cents they generally spend them for c&y. When they grow older they learn to save their money to buy a \$ of l&.

ORDINARY mortals try to throw off bad impressions; printers don't.

⁴⁶ Sale catalogue *Books and manuscripts from the library of Arthur A. Houghton, Jr. Part II: M-Z* (London: Christie, Manson & Wood, 11 and 12 June 1980 (Bondy, 205).

⁴⁷ Chapter 23, "Collectors and collections," 185–200; "Bibliography," 203–07.

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 un-noticed 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^o.”; 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,

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.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.⁵¹
- b. Popular edition; thinner paper; stiff brown wrappers; 2s. 6d.

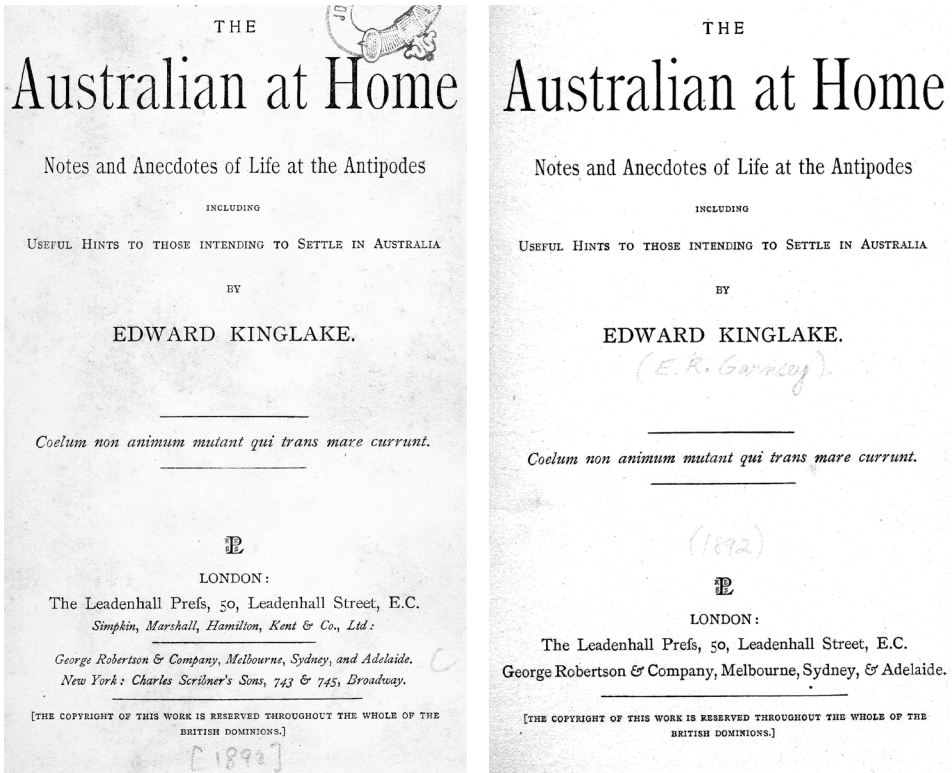


Figure 2: Title page of *The Australian at Home*, 1892, showing variant imprints
(Left: Monash University copy TRA AUS 919.4 K54A;
Right: Monash University copy 919.4 K54A copy 2).

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.

⁵¹ The front cover is reproduced on p.[14] of Young's "A Selection of examples in color, 1869–1905."

Of the *ABC* 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 *ABC* 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 *ABC* 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 1925,⁵² 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

⁵² See Ian Elfick and Paul Harris, *TN Foulis: the history and bibliography of an Edinburgh publishing house* (New Castle, DE: Oak Knoll, 1998).

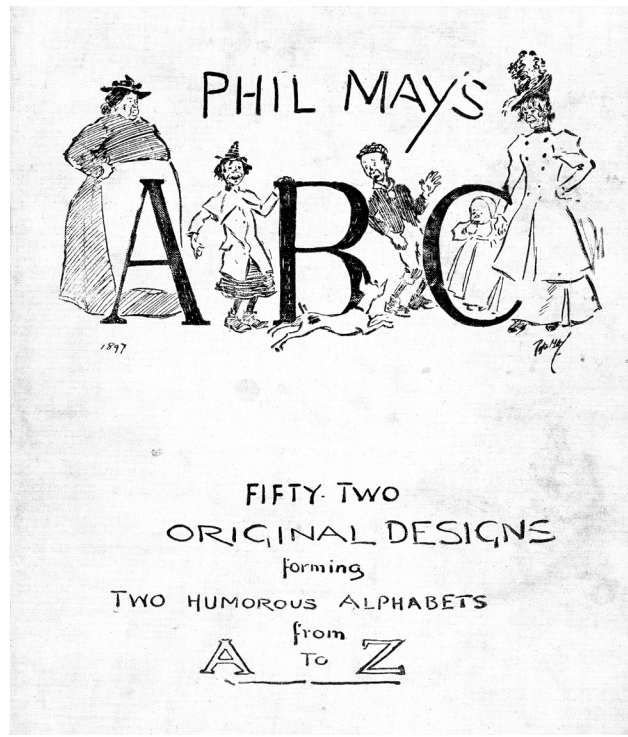


Figure 3: Cover of Phil May's ABC, in mustard cloth issue unrecorded in Young 1897.1 (Monash University copy f741.5994 M467 Phil).

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.⁵³ 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.”⁵⁴ The following notes are offered in the spirit of contributing to such an edition.

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 Melbourne⁵⁵ 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: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 *096 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 T913F
- L 1885.29; VMoU *398.87 T913 O
- M 1893.13; VMoU *914.4 M282 (§ 16pp.)

⁵⁵ Probably exhaustive for Monash University and nearly so for the University of Melbourne.

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.

N 1891.10; VMoU *919.4 K54A (§ 16pp.)
 O EPH.19; VMoU *PAM 686.20942 L434M
 P 1893.3; VMoU *914.21 F554L (§ 24pp.)
 Q 1899.5; VU SpC/MORG 010/16 (§ 24pp, 899[August 1899], 3,080; in second copy, VU SpC/MORG 028.5, 798[July 1898], 3,702]
 R 1898.6; VU SpC/MORG 028.5 TUER
 S 1884.8; VMoU *395 B874Y
 T 1887.10; VU SpC/BX 824.75 LAMB
 U 1891.2; VU ERC B f 914.212 L829
 V 1897.1; VU SpC/AX f 741.5 M467 (§ 4pp., on blue paper)
 W 1890.25; VU SpC/BX 827.91 J56T (§ 16pp., on blue paper)
 X 1896.9; VU SpC/AX f 741.5 MAY (§ 4pp., on blue paper)
 Y 1884.23; VU SpC/MORG 760.3/71
 Z 1886.19a; VU SpC/MORG f 769 TUER (§ 8pp., 20,000, T.3,787)
 AA 1893.11; VU BX 394 A828 (§ 16pp.)
 VMoU = Monash University, Clayton Campus, Matheson Library, Rare Books Department.
 VU = University of Melbourne, (i) Baillieu Library, Special Collections and (ii) Eastern Resource Centre.

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

1867.1b *Housekeeping made easy*, by A Lady.

Continued to be advertised, seemingly without “Field & Tuer,” in 1893 (J) and 1897 (A).

1880.1a *Luxurious bathing*, by Andrew W. Tuer.

A 6th edition. (VU SpC/BX 613.41 TUER)

1880.3 *The printers' international specimen exchange*, ed. Andrew W. Tuer.

On K8^r of the midget *Quads within quads* [1884.25c]: “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.)

1882.1 *Bartolozzi and his works. 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 *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 I72.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, Leadenhall). (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'Rell [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 f398.50942 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).

1885.35 *Bartolozzi and his works. A biographical & descriptive account of the life & career of Francesco Bartolozzi, R.A.*, 2nd ed., by Andrew White Tuer.

(See also **1882.1**.)

Advertised in 1886 as signed and numbered (Z).

1885.36 *Izaak Walton: his wallet booke*, illus. Joseph Crawhall.

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[8]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).

1891.2 *London City: its history—streets—traffic—buildings—people*, by W. J. Loftie.

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).

1891.21 *On the stage—and off: the brief career of a would-be-actor*, illustrated edition, by Jerome K. Jerome.

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 Christmase!!!: 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).

Second edition, **b**, advertised in 1896: "In preparation: a second (one volume) edition at a popular price" (A).

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.)

4. A 32-page price list, *Clarke, Nickolls, and Coombs, Limited. French, American and English confectionery spécialités for hotels, restaurants, pastrycooks, and bakers. Works: Hackney Wick, London, E., c.1890*, job number J.1,612. (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

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*¹ 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 Press² 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.³ 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—

¹ 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.

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

³ 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.⁴



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.⁵

But as far as current knowledge goes, apart from reprints of popular titles⁶ (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 1913.⁷ 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 advertisement⁸ 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.

⁴ 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.

⁵ *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].

⁶ See Young, p. 33.

⁷ 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.

⁸ 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.”⁹ 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.¹⁰ 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 1928¹¹ 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.”¹² Despite ‘Fixol’ occupying first place in the title it appears to have been rarely advertised: the only advertisement that I have seen¹³ 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;¹⁴ 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.

⁹ 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).

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

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

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

¹³ 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.

¹⁴ 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,¹⁵ 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

¹⁵ “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.¹⁶

Young notes that the work was “reprinted for the Old London Street Company¹⁷ (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, FTLF 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.¹⁸

¹⁶ 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.

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

¹⁸ 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^r Title, as above, otherwise blank; 1^v blank; 2^r–6^r text, caption title adds “at Willis’s Rooms.”; on 6^r Field and Tuer imprint, job number T.2,459; 6^v 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.¹⁹

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;²⁰ 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).

¹⁹ 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’?

²⁰ 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).²¹ 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,”²² Henry Brett & Co., wine merchants,²³ 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.²⁴ 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

²¹ 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*.’

²² Located at 17 Upper George Street, Bryanston Square.

²³ Located on High Holborn.

²⁴ 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),²⁵ 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

²⁵ 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.²⁶

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.²⁷ 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),²⁸ which had been published only six months earlier.

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

²⁷ 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.

²⁸ 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 Zealand²⁹—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

²⁹ 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)³⁰ 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:

³⁰ 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.³¹

(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.³² It was clearly standard practice for a couple of recent publications to be briefly described in the literary column,³³ 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.³⁴ 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

³¹ 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.

³² 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.

³³ Various titles—as, for example, 'New Books', 'New Books and Publications', 'Literature and Art'.

³⁴ 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]'.³⁵



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.

³⁵ 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.³⁶

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

³⁶ 1884.42(?), *Recent books and something about them*, bound in at the end of VML 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.³⁷

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;³⁸ 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

³⁷ 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.

³⁸ 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 books³⁹ 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.⁴⁰ 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).⁴¹ 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

³⁹ See in particular Young's discussion, pp. 20–24.

⁴⁰ 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.

⁴¹ 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).

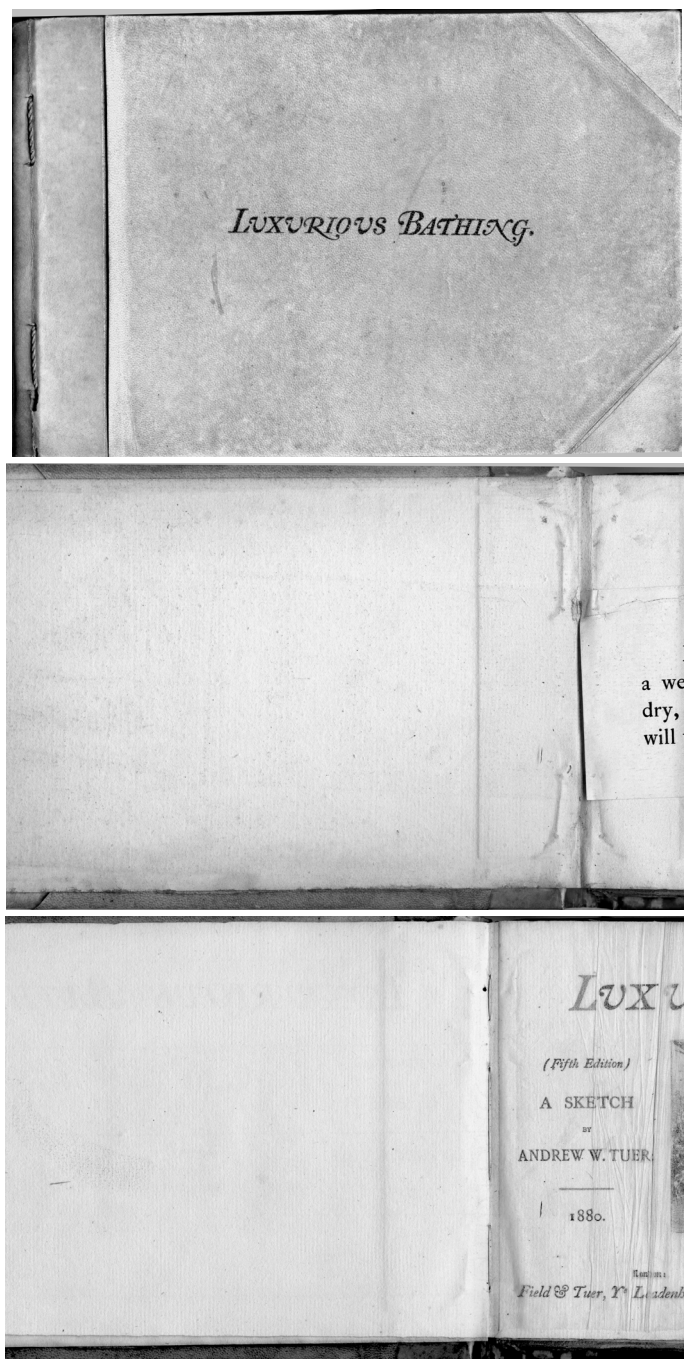


Figure 1: Outer and inner of the front board of *Luxurious bathing*, 5th edition, 1880, as well as evidence of the actual binding threads securing the text block.
Courtesy Monash University Library *ef391.64 T913L5.

below) respectively—significantly high in view of the fact that the Field-Tuer partnership dates only from 1862.⁴² 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);⁴³ 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)⁴⁴ // 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*)⁴⁵ // 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

⁴² 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*).

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

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

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

same year, T.4,390.⁴⁶ 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

⁴⁶ 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.

Matthew McLennan Young, *Field & Tuer, The Leadenhall Press* Further Bibliographical Notes

B. J. McMULLIN

These bibliographical notes both (i) supplement the article “Further Reflections on Field & Tuer, The Leadenhall Press,”¹ and (ii) continue the series of notes appended to the earlier review of Young’s checklist.² The notes are keyed to Young entries, and references to the earlier two pieces are in the form ‘Reflections’ and ‘Review’. Full details of items are provided only when there is no appropriate entry in the notes.

As in the review, each booklist is identified in the following notes by the copy, or copies, of the publication in which I have seen it; ‘\$’ indicates that the booklist is bibliographically independent (that is, not part of the final gathering of the text), and the number of pages it occupies is added. Occasionally the bibliographically-distinct catalogues were accorded a job number, or a coded date of issue plus number printed—in such instances, since they are uniquely identifiable, they constitute a separate list following the notes on the Young entries.

Additional booklists

BB 1883.5a, [Mar.]; VMoU *428 E58.f, v.1
CC 1883.23a, [Nov.]; VMoU *428 E58.f, v.2
DD 1883.24, [Dec.]; VMoU *914.2 O66J 1885
EE 1884.35, [Nov.]; VMoU *947.05 V888T
FF 1885.6, [Jan.]; VMoU *335.0942 L399S
GG 1884.30, [Nov.]; VMoU *820.8 F735 A6/G
HH 1887.3, [Apr.]; VMoU *820.8 F437 A6/S
II 1887.6, [June]; VMoU *923.142 V645 TUE.F (\$ 8pp.)
JJ 1888.15, [Nov.]; VMoU *820.8 C329.1 A6/B (+\$ 8pp.)
KK 1888.21a, [Dec.]; VMoU *942.134 L829K
LL 1889.12a, [Nov.]; VMoU *940.2535 S425A (+\$ 16pp.)
MM 1890.18, [Sept.]; VMoU *820.8 W739 A6/N (\$ 16pp.)
NN 1891.12, [Oct.]; VMoU *133.3 N898 WAR.O (\$ 16pp.)
OO 1884.32b, [Nov.]; VMoU *305.4 O66J (\$ see below)
PP 1884.37, [Dec.]; VMoU *391.0942 H939.O (\$ 10pp., printed on rectos only)
QQ 1890.5, [Apr.]; VMoU *LS 398.24 B792A (\$ 8pp.)

¹ *Script & Print*, 40:2 (2016), 98–119.

² “Andrew double u Tuer and Ye Leadenhalle Presse: a review essay,” [of Matthew McLennan Young, *Field & Tuer, The Leadenhall Press: a checklist with an appreciation of Andrew White Tuer* (New Castle, DE: Oak Knoll; London: British Library, 2010)], *Script & Print*, 36:3 (2012), 155–79 (171–79).

RR 1891.21, [Dec.]; VMoU *820.912 J56 A6?On 1891 (§ 16pp.)
 SS 1893.5a, [Aug.]; VMoU *820.912 J56 A6/N
 TT 1898.2, [Sept.]; VMoU *748.5 G295B 1898
 UU 1894.13, [Dec.]; VMoU *820.8 B764 A6/B
 VV 1895.2, [Apr.]; VMoU *820.8 P241.1 A6/E
 WW 1901.5, [Nov.]; VMoU *LS f 914.21 T518C
 XX 1903.3a, [June]; VMoU *820.8 D619 A6/I (§ 28pp.)
 YY 1905.2, [n.d.]; VMoU *820.912 S982 A6/M
 ZZ 1888.11, [Oct.]; VMoU *398.20946 S467T (§ 8pp.)
 AAA 1888.17, [Nov.]; VMoU *820.33 Z11 S813.I
 BBB 1890.20, [Oct.]; VMoU *LS 820.8 D252.2 (§ 16pp.)
 CCC 1885.37, [Oct.]; VSL s910.4 P47 (§ 8pp.)
 DDD 1890.4, [Mar.]; VSL s808.L25 (§ 4pp.)
 EEE 1885.39a, [Nov.]; VMoU *LS 052 B163 1885–6
 FFF 1885.40, [Nov.]; VMoU *LS 820.8 A111 A6/O 188–?
 GGG 1890.3, [Mar.]; VMoU *385.0942 B812 FIT.S
 HHH 1882.1b, [Jan.]; VSL AF765 B28ZT
 III 1884.1a, [Jan.]; VMoU *686.2 M655A
 KKK 1884.22, [July]; VSL s819.71 G25
 LLL 1891.14, [Nov.]; NZNL qRPr LEAD Real 1891
 MMM 1888.5, [Apr.]; VMoU *820.8 M153 A6/L 1888
 NNN 1885.15, [Mar.]; VMoU *915.1 T251C (§ 8pp)

Bibliographical Notes³

1868.1 *On varicose disease of the lower extremities*, by John Gay.

In VMoU copy (*616.143 G285V) title reads: ‘... of the lower extremities ... disorders ...’ (Young, ... of the extremities ... disorder ...). Facing title page is a list of three “works by the same author,” all published too early to have been printed by the firm.

1869.3 *Jamaica under the new form of government*, by ‘A West Indian.’

In NZNL copy (Pam NZ. PAM 6496, item 1) job number 4,796 located in colophon, p. 32, which places Field and Tuer at 136 Minorities; since Young (p. 7) records the firm moving to 50 Leadenhall Street in 1868 perhaps this publication should be re-assigned to that year.

1871.2 *Memoranda of art and artists*, by Joseph Sandell.

In VMoU copy (*700.92 S214M) title reads *Art and artists* (Young, &); boards bevelled.

1873.2 *Flags and signals of all nations*, ed. George C. Hounsell.

VSL copy (RARE SEF 929.9 H81) in a library binding, but chromolithographed title leaf may in fact be the cover for an issue in wrappers. Hounsell address given in title: ‘... Brothers, 142, Minorities, Flag’ Printed on one side of the leaf only.

³ Records of provenances are included only when they involve the author as donor of the publication in which an inscription appears.

1875.1 *Practical guide to the determination of minerals by the blowpipe*, by Carl Wilhelm C. Fuchs.

VU copy (SpC/MESRB 549.1 FUCH) has no job number (Young, B.3,784, as in University of California copy)—perhaps another issue; author's name given as 'Dr C. W. C. Fuchs', translator's as 'T. W. Danby'; both covers have a blind-stamped border. Ruled interleaves have not been used.

An edition dated '[1868]' and with *metals* (rather than *minerals*) in the title is a ghost, *metals* being an error in transcription and 1868 the date of the author's preface.

1876.1 *Secrets of the sanctum*, by A[lonzo] F. Hill.

Advertised in 1883 (CC) at 6s. (Young, no price) and in 1884 (III) as 'Only a few copies left.'

1878.6 *The Port of Gibraltar*.

In VMoU copy (*PAM 946.89 P839) printer's imprint (p. 26) includes job number, C.4,578. Internal evidence suggests issued in 1877, for private circulation.

1880.1 *Luxurious bathing*, by Andrew W. Tuer.

VMoU copy (*ef 391.64 T913L5) a 5th edition, still dated 1880, with two of the etchings on blue paper; as in **1880.2**, slip tipped in at front: 'Keep this book under a weight until thoroughly dry, otherwise the [vellum] binding will warp.' Tipped in at end is a leaf advertising what, to judge from the reviews quoted from, is the 2nd edition of **1880.2**. In 1883 (HHH) a 6th edition advertised, with issues corresponding with **b-d**.

1880.2b *Journals and journalism*, by 'John Oldcastle' [Wilfrid Meynell].

Preface notes that the first edition sold out in two months.

1881.6b *My ladye and others: poems*, by J[ames] W[illiam] Gilbert-Smith.

Advertised in 1884 (EE) at 10s. 6d. (Young, no price; inconsistent in recording prices for second editions).

1882.1b *Bartolozzi and his works*, by Andrew White Tuer.

In VSL copy (AF765 B28ZT) title reads '... Biographical and ...' (Young, '&'); endpapers white; insert appears in both volumes. In 1883 (BB) advertised as 'Recently published, In two handsome vellum-bound 4to volumes: Price £3 3s., will shortly be raised to £5 5s., Only a few copies remain unsold.'

1882.1c *Bartolozzi and his works*, by Andrew White Tuer.

Advertised in 1894 (UU) as out of print.

1882.3 *Six etchings of well-known views in Kensington Gardens*, by Tristram J. Ellis.

Advertised in 1882 (HHH), with title *A series of six views ...*, as in progress.

1882.4b *The perfect way; or, The finding of Christ*, by Anna Kingsford and Edward Maitland.

VMoU copy (*232 K55P 1887) in pale-brown cloth, rebacked; on off-white paper; imprint 'Field & Tuer, ye Leadenhale Presse. Hamilton, Adams. Scribner & Welford.' Job number T.4,288 (Young, no job number). In 1888 (KK) and 1890 (QQ) noted that 'Now first published under the authors' names.'

1882.5 *Some well-known "sugar'd sonnets" by William Shakespeare*.

Advertised in 1882 (HHH) as in the press.

1882.8 *Glass in the Old World*, by M[adeline] A[nne] Wallace-Dunlop.

In VMOU copy (*748.2093 W188G) imprint '... Leadenhalle Presse, Simpkin, Marshall. Hamilton, Adams....' Binding includes decorative bands (Young, 'borders'), blind on back cover. VMOU copy contains inscription 'With the author's compliments March 1913.' and, in a different (and very shaky) hand, 'Madeline Wallace-Dunlop' (1913 was the year of her death). See also Reflections.

1883.5a *English as she is spoke*.

In VMOU copy (*428 E58.f, v.1) title page and cover both announce 'Fifth edition.' Already in 1883 (DD) advertised as in its 8th edition. Introduction to **1883.23**, *English as she is spoke... Her second part*, reports that 'Eight editions of "English as she is spoke" have served to amuse two great nations for as many weeks.' Advertised in 1890 (MM, BBB) and 1903 (XX) as in its 9th edition.

1883.8a *The story of a nursery rhyme*, by 'C. B.'

In 1885 (FF) described as printed 'in a pretty shade of blue ink' (Young, 'new shade').

1883.9 *Henry Irving*, by William Archer.

A second edition advertised in 1884 (PP) and 1885 (FF) at 1s. (Young, 6d., though this [c] probably a different edition/issue, since published in [August] 1885). Described in 1885 (CCC) as 'cheap and popular edition.'

1883.11a *The pyramids and temples of Gizeh*, by Sir W[illiam] M[atthew] Flinders Petrie. Advertised in 1883 (CC) as 'Just published.'

1883.11b *The pyramids and temples of Gizeh*, by Sir W[illiam] M[atthew] Flinders Petrie. Described in 1884 (OO), 1885 (FF, CCC, EEE, NNN), 1888 (ZZ), 1890 (MM, QQ, BBB) and 1891 (RR, LLL) as a 'cheap and revised edition.'

1883.12 *When is your birthday?*, by Edwin John Ellis.

Advertised in 1883 (CC) as 'Now ready.'

1883.13 *Collectors' marks*, by Louis Alexander Fagan.

In VMOU copy (*686.224 F151C) imprint includes Simpkin, Marshall. Hamilton, Adams. Advertised in 1883 (CC) as 'Just out.'

1883.14 *Prince Pertinax, a fairy tale*, by Mrs. George Hooper.

Advertised in 1883 (CC) as 'Now ready.'

1883.15 *Crawhall's chap-book chaplets*, by Joseph Crawhall.

Advertised in 1883 (CC) as 'Now ready.'

1883.16a, c *Christmas entertainments*

A type-facsimile. VMOU copies (*394.268282 R859.f, copy 1 [c] and copy 2 [a]) from same setting (almost certainly part of the one impression); some cuts from 1740, others apparently by Joseph Crawhall II; c in buff covers, with '[SIXPENCE.]' at head. **16c** a re-issue of **a**, with same job number and with initial gathering (π^4) partially re-set: π^2 (series title and imprint), π^3 (fly title) and π^4 (title leaf) replaced by a bifolium, tipped in, comprising series title and title leaf (now incorporating the new price)—i.e. π^4 (-2.3, 4 +1.2)

1883.17 *The butterfly's ball and the grasshopper's feast*, by William Roscoe.

Advertised in VMOU copy of **1883.19** at 1s. plain, 18d. [1s. 6d.] coloured.

1883.18 *The peacock "at home,"* by 'A Lady' [Catherine Anne Dorset].

A type-facsimile (Young, 'Facsimile of 1807 edition'). On title page and cover in VMoU copy (*LS 820.7 D718 A6/P 1883) double quotation marks around *at home*, and 'Leadenhalle' in imprint; a three-hole stabbed binding; wrapper pale mauve. Advertised on outside of back cover of **1883.19** at 1s. plain, 18d. [1s. 6d.] coloured. On inside of front cover an advertisement for a facsimile of the 1766 edition of *Goody Two-shoes*, it too with an introduction by Charles Welsh and published by Griffith & Farran, at 2s. 6d. (a few copies 5s.); on inside of back cover an advertisement for a reprint of the 1792 edition of *The looking glass for the mind*, same details, at 7s. 6d. (a few copies 15s.); despite the joint publication of **1883.17–21** (reprints of items from 'Harris's Cabinet') Field & Tuer/Leadenhall Press not mentioned in either of the advertisements.

1883.19 *The elephant's ball and grande fête champêtre,* by 'W. B.'

In VMoU copy (*LS 820.7 D718A6/E 1883) 'Leadenhalle' in imprint; a three-hole stabbed binding; wrapper pale-mauve; laid paper, no watermark. Young conflates cover title and title page in recording title. On inside of front cover same advertisement as in **1883.18**; on inside of back cover same advertisement as in **1883.18**. On outside of back cover advertisement for **1883.18** and **1883.1**.

1883.22a *Bygone beauties,* by John Hoppner and Charles Wilkin.

Advertised in 1883 (CC) as 'in the press.' In 1884 (PP) and 1885 (FF) advertised as 'large folio' (Young, 19cm.).

1883.22b *Bygone beauties,* by John Hoppner and Charles Wilkin.

Advertised in 1891 (NN) at 1s. but in 1894 (UU) at 2s. (as Young), though with no indication that a new edition.

1883.24a *John Bull and his island,* by 'Max O'Rell' [Leon-Paul Blouët].

VMoU copy (*914.2 O66J 1885) a later issue or impression: white wrappers; imprint, undated, 'Field & Tuer; Simpkin, Marshall; Hamilton, Adams' [i.e. before mid-1886]; on title page 'Translated from the French by the author' (rather than 'under the supervision of the author') and 'Half-a-crown: cloth three-and-six.' At head of front cover, within black rules, 'Thirty-first thousand'; on backstrip, price, '2/6'. At end, advertisements, 1⁸ 2⁶, Extracts 11–3, remainder commercial; 26 pastedown. In VMoU copy a slip facing title page advertises *John Bull's neighbour in her true light*, by 'A Brutal Saxon' (published by Wyman and Sons, 1884). Advertised in 1884 (GG) as in its 50th thousand and in 1885 (FF) as in its 52nd thousand. In 1885(OO) also advertised as with 'Yellow covers, two-and-sixpence; cloth, three-and-sixpence.'

1883.25 *London cries,* by Andrew White Tuer.

In 1883 (CC) advertised as 'In the press.'

1883.26c *Don't,* by 'Censor'.

In 1885 (FF) claimed that 'In a very short time "Don't" has run through some thirty editions.'

1884.1a *Are we to read ?SDRAWKCAB,* by James Millington.

In VMoU copy (*686.2 M655A) front pastedown (blank) conjugate with A8 in first gathering; booklist (without heading) in separate four-leaf gathering, with fourth leaf (blank) forming rear pastedown.

1884.5 *Olde ffrendes wyth newe faces*, by Joseph Crawhall.
Advertised in 1883 (CC) as 'In preparation.'

1884.8a *You shouldn't*, by 'Brother Bob'.

Advertised in 1885 (FF) at 6d. (Young, 1s.), despite being included in the Vellum-Parchment Shilling Series of Miscellaneous Literature—cf. **1883.26c**, another in the series in a new edition at 6d. On front cover, within quotation marks, "The unruffled impudence of the writer must make one either stamp with rage or shake with uncontrollable merriment: there is no middle course." Text preserves American terminology and spellings.

1884.23a *Old Aunt Elspa's A B C*, by Joseph Crawhall.

Advertised on p. [3] of the wrapper of **1884.43** (see below) as '(Uniform with Old Aunt Elspa's Spelling [bee]) One Shilling, or Coloured throughout, Two Shillings and Sixpence.' Similarly advertised in 1885 (FF, OO, CCC)—i.e. **1884.23a** priced at 1s. (Young, 2s. 6d.). (cf. **1884.43**).

1884.25b *Quads for authors, editors, & devils*, by Andrew White Tuer.

Advertised in 1884 (PP, KKK) and 1885 (OO) at 1s. (Young, 1s. 6d.).

1884.29a *Memories of a life of toil*, by Edward Tracy Turnerelli.

Advertised in 1884 (PP) at 12s. 6d. (Young, 6s.).

1884.30 *Ye gestes of ye Ladye Anne*, ed. Evelyn Forsyth.

Parchment over what would have been the paste-downs (not 'card').

1884.32b *John Bull's womankind*, by 'Max O'Rell' [Leon-Paul Blouët].

In VMOU copy (*305.4 O66J) 'Leadenhall Press' omitted from imprint. Advertised in 1885 (OO) as first edition, 25th thousand, and 'Yellow covers, two-and-sixpence; cloth, three-and-sixpence.' Front cover as title page except for 'Thirty-first thousand.' at head. Commercial advertisements (i) on front and rear endpapers, (ii) on pp. [13]–[23] of 'Extracts from [24-page] Field & Tuer's book list,' at end, final leaf forming the pastedown, and (iii) on the back cover.

1884.35 *The true story of Mazeppa*, by Viscount E. Melchior de Vogüé.

Advertised in 1884 (PP) at 3s. 6d. (Young, 6s.).

1884.37 *Our grandmothers' gowns*, by Mrs. Alfred W. Hunt.

Advertised in 1885 (FF) at 6s. 6d. (Young, 7s. 6d.), and also in 1885 (OO) with no price stated. Title page in black and red. Even booklist printed on rectos only. Unsewn: comprises pairs of leaves held in place by adhesive, with plates tipped in. VMOU copy (*391.0942 H939 O) bound in a paisley-style fabric.

1884.39 *An essay of scarabs*, by W[illiam] J[ames] Loftie.

Advertised in 1883 (CC) as 'in preparation' and in 1885 (FF) as 120 numbered copies printed (Young, 12s.), of which a small number unsold.

1884.42 *Recent books and something about them*, Field & Tuer.

Bound in at end of VMOU copy (*335.0942 L3995) of **1885.6**, Émile de Laveleye, *The socialism of today*. ([Jan.]) Perhaps a different edition: arranged as in Young but without the statement 'An annotated catalogue ... FREE.' and undated—presumably in fact early 1885: it lists as 'in preparation' **1885.2**, *Among the Shans*, published in January, but also includes **1885.6** without any such comment.

1884.43 *Old Aunt Elspa's spelling bee*, by Joseph Crawhall.

In VMoU copy (*LS PAM 428.1 O44) imprint '... Leadenhalle Presse; Simpkin, Marshall; Hamilton, Adams.' On title page 'bee' represented by a cut of the insect, and 'Joseph' (not 'J.'). Described in 1885 (CCC) as 'an outrageously quaint book.' At head of p. [3] of wrappers, cut of royal arms, as in **EPH19**, the memento printed in Old Street, London Town, at the Health Exhibition of 1884; implication therefore is that **1884.43** also printed there, but date '1884-5' suggests that copies (of at least the wrapper) printed over a longer period, perhaps on other occasions when the Old Street was set up. (cf. **1884.23**).

1885.2 *Among the Shans*, by Archibald Ross Colquhoun.

Advertised in 1883 (CC) as 'nearly ready' and in 1885 (FF, OO) as 'in preparation.'

1885.4 *Echoes of memory*, by Atherton Furlong.

Described in 1885 (FF) as an edition de luxe, but no price given (presumably as Young, 21s.).

1885.5 *Tree gossip*, by Francis George Heath.

Secondary binding(?): full red cloth, lettered in black on front board, at top 'TREE GOSSIP', at foot 'FRANCIS GEO HEATH'—cf. Young's illustrations section, p. [5]; lettering in gilt on backstrip; endpapers green fern design on white.

1885.6 *The socialism of to-day*, by Emile de Laveleye.

Advertised in 1884 (PP) at 3s. 6d. (Young, 6s.). Bound in at end of VMoU copy (*335.0942 L399S): *Recent books and something about them*—cf. **1884.42**.

Advertised in 1888 (JJ) as 'in the press' at 6s., *Socialism up to date*, 'a second revised edition, containing fresh matter up to date, of "Socialism of to-day."'; not seen, not known to Young.

1885.9 *Bewick memento*, by Robert Robinson.

VMoU copy (*f 709.42 B572 B/Ro) another variant binding (contemporary): full brown cloth, blind stamped, title in gilt on backstrip. Title page in black and red; thirteen engravings. Advertised in 1885 (CCC, FFF) at 10s. 6d. (Young, 7s. 6d.). At end, status unclear, tipped in unfolded, a five-bifolia booklist: *A selected list of standard publications & remainders offered for sale at remarkably low prices by John Grant, bookseller, 25 & 34 George IV. Bridge, Edinburgh*, not before 1883. Tuer is recorded as a buyer at the Bewick sale.

1885.13b *Dickens memento*, by John F. Dexter and 'Francis Phillimore' [Alice Meynell].

In VSL (SF 012 D55) and VMoU (*f 820.8 D548 B/P) copies title page in black and red. Comma after '9th' in title.

1885.21a/b *On the stage—and off*, by Jerome K. Jerome.

Advertised in 1890 (LL) as being in its 5th edition, despite being advertised as in its 14th (QQ) and 15th (H, W, MM, BBB) in the same year.

1885.26c *Songs of the North*, ed. A[nne] C[ampbell] MacLeod and Sir Harold Edwin Boulton.

Advertised in 1890 (MM) and 1891 (NN) as in its 6th edition, price 12s. 6d. (as for second edition, [1887]) in 1891 (RR) in its 7th, and in 1893 (SS) and 1894 (TT, UU, VV) in its 10th.

1885.35 *Bartolozzi and his works*, by Andrew W[hite] Tuer.

Young omits imprint: 'Field & Tuer, Leadenhall Press; Simpkin, Marshall; Hamilton, Adams; Scribner & Welford.' Advertised in 1885 (FF) as a 'Cheap and revised edition in one handsome volume' at 6s. (Young, 12s. 6d.), and also in 1885 (OO) with no price stated. Advertised in 1885 (FFF) as limited to 500 signed and numbered copies (no statement of limitation in volume itself). In 1890 (BBB) and 1894 (UU) advertised without statement of limitation. 'Dedicated by gracious permission to Her Majesty the Queen.' VMOU copy (*769.945 B292 TUE.B 1885) with yellow silk page-marker; inscribed on front free endpaper 'Miss Kate Ashley. with the compliments of the writer, And: W. Tuer. Presentation copy, with extra frontispiece inserted.'; lacks case. The silk bands would have served as ties. The two 'folding lottery tickets' in fact an announcement and a testimonial.

1885.36 *Izaak Walton: his wallet book*, by Joseph Crawhall.

In exhibiting features of both **a** and **b**, VMOU copy (*799.12 W239.I 1885) possibly represents a third issue: on the basis of height (boards 20cm., leaves uncut) it belongs to small-paper issue, **a**, but bound in the manner of the large-paper issue, **b** (parchment and vellum, as illustrated by Young, p. [6] of plates); additionally has pockets and blank pages (faintly ruled) proper to the large-paper issue but lacks page-marker and block (lost if ever present) and has no statement of limitation; rebacked. In the Extracts (job number T.4,329) bound in with **1887.17** (*Dame Wiggins of Lee*) and **1888.2** (Thomson, *The seasons*) no distinction in binding is made: 'Hand-made paper; vellum bound, with inside humorously lettered silk-sewn pockets. *Edition-de-luxe*, limited and numbered One Guinea (500 copies only); Large Paper, Two Guineas (100 copies only).' Advertisement in 1885 (CCC, FFF) announces that 'Prices will be raised after publication.' In imprint full stop after 'Marston'; 'Searle, &' (Young, ' ... and'); 'Fysshie Tales I believe.' (Young ' ... Stories').

1885.37 *Flying leaves from east and west*, by Emily Jane Pfeiffer.

VSL copy (s910.4 P47) in olive-green cloth; 'Second edition' at head of title page and front cover—cf. **1886.23**. Advertised in 1885 (NNN), 1888 (JJ) and 1891 (NN) as in a second edition. Bound in at end a bifolium:

1^r: Preparing for publication. *The Poems of Emily Pfeiffer*. Collected edition. In two volumes, crown 8vo, cloth.

1^v: Field & Tuer imprint and job number, T4,246 (as for *Flying leaves*).

2^r: Preface [by husband, J. Edward Pfeiffer] to second edition of the *Collected works* of Emily Pfeiffer.

2^v: List (seven titles) of Emily Pfeiffer's works; at foot: 'Kegan Paul, Trench & Co.'

1885.39a *The bairns' annual for 1885–6*.

VMOU copy (*LS 052 B163 1885–6) an American issue: diamond-shaped label on front board incorporates 'Scribner & Welford New York' [omitted from title-page imprint] and price, '50 cents.' Presumably label on front board of British issue lacks New York reference.

1885.39b *The bairns' annual for 1886–7*.

Advertised in 1887 (HH, II) at 'sixteen-pence' [1s. 4d.] (Young, 1s.).

1885.39d *The bairns' annual for 1888–9*.

Advertised in April (MMM), October (ZZ) and November 1888 (JJ) as 'in the press.' VMOU copy (*LS 052 B163, v.4 1888–9) in what appears to be a very early binding

(original?): flush boards with what may have been the wrapper mounted, backstrip black cloth.

1885.40 *The owls of Olynn Belfry*, by 'A. Y. D.'

On front cover of VMoU copy (*LS 820.8 A111 A6/O 188-?), 'Second Edition.'; same job number.

1886.4 *"Somebody's" story*, by 'Hugh Conway' (Frederick John Fargus).

In VMoU copy (*820.8 C767 A6/S), same job number, imprint continues 'Simpkin, Marshall; Hamilton, Adams'; in pale-grey wrappers with title label pasted on (label 'An exact reproduction ...,' not 'An exact lithographed reproduction ...'—lithography nowhere mentioned). Apparently a later issue, with original bank order pasted down and covered by later bank order, which was in place before volume was side-stitched. Introduction signed by J. S. Wood.

1886.8 *Rus in urbe*, by Mrs. [Mary Eliza Joy] Haweis.

In VMoU copy (*635.9 H389R) imprint 'Field & Tuer, the Leadenhall Press; Simpkin, Marshall; Hamilton, Adams; James Carter & Co., 237 & 238, High Holborn, W. C.; Scribner & Welford.' James Carter & Co. were prominent seedsmen and florists located a mile or so to the west of the Leadenhall Press, and it was fitting that they should have associated themselves with *Rus in urbe* ['the countryside in the city'], since, as the sub-title indicates, the aim of the author was to identify *Flowers that thrive in London gardens and smoky towns*. Carters had two pages of advertisements filling out last gathering of text (K6), but whether copies of this issue were actually sold by them or were presented to customers I have not established, nor whether copies of the issue without their name in the imprint have the two pages of advertisements. With page catchwords.

1886.9 *The idle thoughts of an idle fellow*, by Jerome K. Jerome.

VMoU copy (*820.912 J56 A6/I) dated 1890; on front cover '125th edition'; from T. L. Hood's Circulating Library, Hobart. VU copy (ERC B 833.8 JEROME) dated 1893; rebound.

A cheap edition, in paper wrapper, advertised in 1901 (WW) and 1905 (YY) at 1s.

1886.11 *Sir Charles Grandison*, by Samuel Richardson.

'Thin card' is actually what would have been the pastedown in a conventional binding.

1886.15 *55 guineas reward*, by Fred. C. Milford.

Advertised in 1891 (NN) at 2s. (Young, 2s. 6d.); see also Review.

1886.17a *The follies and fashions of our grandfathers (1807)*, by Andrew W. Tuer.

In VMoU copy (*391.00942 T913F) imprint includes Simpkin Marshall; Hamilton, Adams; date '188⁶?' introduction printed in red; page catchwords, possibly emulating 1807 originals. Needlework an imitation of 1807 magazine needlework patterns. Leaf 3 of prelims reversed (as in c), indicating that preliminary leaves probably disjunct (no sewing visible).

1886.19a *1,000 quaint cuts from books of other days*, by A[ndrew] W[hite] T[uer].

VU copy (SpC/Morgan f 769 TUER) in boards, half-bound, dark-blue roan with purple sand-textured cloth. This may be a library binding, though on front paste-down a large bookplate (190×145mm.), headed 'this book belongs to' and containing the manuscript

inscription 'C. E. LLoyd 96 Holy Well Oxford became her property in March 1887' (see Figure X?), suggesting that the binding, if not the publisher's, was put on the volume within four or five months of issue; however, since bookplate engraved by Bartolozzi (signed 'F. Bartolozzi Sc. 1763'), Tuer's favourite, possible that a publisher's binding in boards issued with bookplate in place.

1886.20 *Drat the boys!*, by 'Max O'Rell' (Leon-Paul Blouët).

In VMoU copy (*379.42 O66D) a number of commercial advertisements, including for Pears' Soap and Beecham's Pills, but also three O'Rell titles, in French (publisher Calman-Lévy), and the 6th edition of his *Class-book of French composition* (publisher Hachette).

1886.22 *The curiosities of ale and beer*, by 'John Bickerdyke' (Charles Henry Cook).

In copy in CARM Centre (University of New South Wales s 663.3/11) imprint includes 'Simpkin, Marshall; Hamilton, Adams.' For 'J. M. D ____.' Read 'J. M. D-----.'

1886.23 *Sonnets*, by Emily Jane Pfeiffer.

Advertised in a bifolium tipped in at the end of 1885 (CCC), 'Preparing for publication. The poems of Emily Pfeiffer Collected edition In two volumes, crown 8vo, cloth,' along with preface to second edition of her 'Collected works' by husband J. Edward Pfeiffer and list of her works (seven items), published by Kegan Paul, Trench.

1887.1 *Gotham and the Gothamites*, by 'Heinrich Oscar von Karlstein.'

Advertised in 1887 (HH, II) at 'Two-and-sixpence; cloth, three-and-sixpence' (Young, 2s. 6d., with no indication of binding).

1887.10a *Beauty and the beast*, by Charles Lamb.

A type-facsimile. VMoU copy (*LS 398.2 B384 1887) has yellow silk page-marker (as **b**).

1887.11 *Modern men*, by 'A modern maid' (Charlotte O'Connor Eccles).

Advertised in 1891 (NN, LLL) in a cheap edition at 1s.

1887.15b *Signs of Old Lombard Street*, by F. G. Hilton Price.

In VMoU copy (*659.134 P945S 1902) imprint: '1887-1902 The Leadenhall Press. Simpkin, Marshall, Hamilton, Kent. Charles Scribner's Sons' (1887 is the date of the first edition, **1887.15a**). Noticeably thin paper. VSL copy (s659 P931) presented to the Public Library of Victoria (now VSL), 19 December 1904.

1888.5 *A lover's litanies*, by Eric Mackay.

In VMoU copy (*820.8 M153 A6/L 1888) title page printed in black and red; statement of limitation, '(250)', in manuscript, signed 'Field + Tuer.' Advertised in 1888 (ZZ, AAA) and 1890 (MM, BBB) without any statement of limitation.

1888.11 *Tales from the lands of nuts and grapes*, by Charles Sellers.

Advertised in April (MMM) and October 1888 (ZZ) as 'in the press.' In VMoU copy (*398.20946 S467T) spine lettering gilt (not blind).

1888.13 *Hieroglyphic Bible*.

Advertised in October 1888 (ZZ) as 'in the press.'

1888.14 *Men, maidens and manners a hundred years ago*, by John Ashton.

In VMoU copy (*942.073 A828M) no comma after 'Men' on title page, and imprint includes 'Hamilton, Adams.'

1888.15 *The baglioni*, by Fairfax L. Cartwright.

VMoU copy (*820.8 C329.1 A6/B) in olive-green cloth.

1888.16b *People we meet*, by Charles F. Rideal.

Advertised in 1888 (ZZ) as limited to 100 copies (Young, 250).

1888.17 *Is there any resemblance between Shakespeare & Bacon?*, by Charles F. Steel.

At foot of title page in VMoU copy (*820.33 Z11 S813.I) 'Copyright secured in England and America.'

1888.18 *Prize specimens of handwriting*.

Job number T.4,393 suggests that Young's '[Nov. 1889]' in error, that assignment to 1888 sequence correct. See also Reflections.

1888.19 *The Christmas box, or New Year's gift*.

Belongs in 1889 sequence—see Reflections.

1888.20 *Through England on a side saddle*, by Celia Fiennes.

Advertised in April (MMM), October (ZZ), November (JJ) and December 1888 (KK) as 'in the press,' with no price given.

1888.21 *Kensington picturesque & historical*, by W[illiam] J[ohn] Loftie.

Advertised in 1888 (JJ) as 'in the press, by subscription,' published price £2. 5s., price to subscribers £1. 10s. less 5 per cent (1s. 6d.) for cash (i.e. £1. 8s. 6d.).

1889.4b *A New shilling book of alphabets*.

VMoU copy (*686.21 L434N 1889) from another issue, to judge from imprint published between June and October 1891; job number T.4,368/400; thin paper; imprint 'The Leadenhall Press; Simpkin, Marshall, Hamilton, Kent; Charles Scribner's Sons; John Beal & Son, Brighton; R. J. Derfel, Manchester; The Educational Supply Association, London; Geo. Firs, Plymouth; John Heywood, Manchester and London; The London Educational Dépôt (Gotch & Gomme), London; The Midland Educational Company, Birmingham; Thomas Murby's Educational Warehouse, London; The North of England School Furnishing Company, Darlington, Newcastle-on-Tyne and Sunderland; R. J. Porteus, Newcastle-on-Tyne; Relfe Brothers, London; The Scholastic Trading Company, Bristol; The Scholastic Trading Company, Cardiff; The Scholastic Trading Company, Manchester; Robert A. H. Toms, London; The Westminster School Book Dépôt, London; A. Wheaton, Exeter; Brentano's, New York, London, Washington, Chicago, Paris.' One of advertisements for Stickphaste Paste on front pastedown signed by Ambrose, who illustrated several of the firm's publications as well as creating at least one of Tuer's bookplates (Young, **AWT36**; illustrated p. 107); another, by Phil May, on the rear pastedown, includes legend 'Stickphast paste is better than gum | "By gum" it is!'

1889.8b *Baby's record: (Mother's notes about her baby)*, by R[eginald] I[lillingworth] W[oodhouse].

Advertised in 1903 (XX) as in 'A limited number of large paper copies'; the hand-coloured Bartolozzi engraving is the frontispiece.

1889.10a *Prince Dorus*, by Charles Lamb.

Young describes as 'Proof copy' issue in an edition of 500, price 5s., though in advertisement on p. [xx] of VMoU copy of **1889.10b** described thus: 'there are some Large Paper Copies very prettily bound the plates coloured by hand each separately numbered and signed at 7/6.' Also advertised in 1890 (MM, BBB) at 7s. 6d.

1889.10b *Prince Dorus*, by Charles Lamb.

VMoU copy (*LS 820.7 L218 A6/P 1890) has imprint 'The Leadenhall Press. Simpkin, Marshall, Hamilton, Kent: Scribner & Welford.' Advertised in 1890 (MM) and 1891 (RR, LLL) as a 'cheap edition.'

1889.11 *John Bull junior*, by 'Max O'Rell' [Leon-Paul Blouët].

For the 1887 edition/issue see Reflections.

1889.12a *The age of Marie Antoinette*, by Charles Newton Scott.

VMoU copy (*940.2535 S425A) in blue cloth, title in gilt on front cover and with brown rules parallel to spine and across corners so as to suggest volume half-bound; no lettering on backstrip (possibly rubbed off). Price on front cover 'ONE SHILLING' (Young, no price). Possibly another issue or impression rather than simply a variant binding: dated 1889, but with a new job number, T.4,390 (Young, B.3,330), therefore perhaps implying a new edition, though no statement to that effect; however, judging by appended eight-page Extracts, in which latest publication is **1890.3**, Percy Fitzgerald, *The story of "Bradshaw's guide"* (Young, [Mar.]), likely to be part of first edition. Final pages i-iii extracts from reviews (none later than 27 January 1881) of Scott's *The Foregleams of Christianity* and *Lyrics and Elegies*, both published by Smith, Elder. Inscribed on verso of front free endpaper: 'With the author's very kind regards to the Chevalier van Cettters [Citters?]'.

1889.15 *A selection of sketches and letters*, by Richard Wake.

Advertised in 1890 (LL, QQ, DDD, GGG) at one guinea (Young, no price).

1890.2 *King Squash of Toadyland*, by 'An Envoy Extraordinary.'

Advertised in 1890 (GGG) at 1s. (Young, 2s. 6d.).

1890.3 *The story of "Bradshaw's guide,"* by Percy Fitzgerald.

In VMoU copy (*385.0942 B812 FIT.S) price 'One Shilling' at foot of front board (Young, no price).

1890.4 *How to fail in literature*, by Andrew Lang.

Young notes: 'Publisher's catalogue bound at end of volume'; the many other instances are not so noted. In VSL copy (s808.L25) binding consists of 'pigskin' paper folded over boards, with flaps glued to paste-downs.

1890.12 *Ranch-land*, by W. B. Gilpin.

In VMoU copy (*820.8 G489 A6/R) imprint includes 'Simpkin, Marshall, Hamilton, Kent.'

1890.18 *"Never hit a man named Sullivan!"*, by A. Dewar Willock.

On final page extracts from reviews of Willock's *Rosetty Ends, or, The chronicles of a country cobbler*, published by David Douglas, Edinburgh.

1890.25 *Told after supper*, by Jerome K. Jerome.

Young (p. 83, fn. 31) records the author's dissatisfaction with the 'dress' of the first edition ('[Dec.]')⁴ and the consequent withdrawal of the 'second' while in the press, an action presumably reflected in the subsequent omission of this title from the Extracts bound in at the end of copies of publications of October 1891 (N) to August 1893 (SS); however, its re-appearance in Extracts bound in at the end of the VMoU copy (*820.8 H366 A6/I) of **1893.8**, Joseph Hatton, *In jest and earnest* may imply a further, and so less novel, edition or impression, though, unlike Jerome's other publications, it appears never to have been advertised again.

1890.27a *The confessions of a poacher*, by John Watson.

At end, bifolium advertising six works by Watson, published variously by Walter Smith & Innes, T. Fisher Unwin or Chapman & Hall.

1891.2 *London City*, by W. J. Loftie.

VMoU copy (*f 942.12 L829L) contains receipt (**EPH.39**) for £2.5.0 for large-paper copy made out to Edmund Tautz, Ealing, 20 November 1890; his bookplate on front pastedown. Advertised in **1893.3** (VMoU, *914.21 F554L) at 50s. (Young, regular 42s, large-paper 45s.). List of subscribers contains over 4600 names.

1891.3 *The devil's acres*.

Advertised in 1891 (NN, RR, LLL) at 3s. 6d. (Young, 2s. 6d.).

1891.5 *'Cornered'*, by Norman Porritt.

Unusually, Young describes the content of this novel, albeit in one short sentence; do all entries deserve a statement of content?, or should none?

1891.6 *Lays of a lazy lawyer*, by Al[exander]-So[mers].

VMoU copy (*820.8 S694 A6/L) bound in vellum parchment. Title page in black and red. Unusual for Young to mention type.

1891.10 *The Australian at home*, by Edward Kinglake.

NZNL copy (P919.4 KIN 1892, George Robertson imprint) in a purple cloth, lettered in black (Young's 'or purple' seems to refer to lettering).

1891.11 *English carols of the fifteenth century*, by J. A. Fuller Maitland and W. S. Rockstro.

VMoU copy (*f 782.5 E58) bound in a deep purple cloth.

1891.12 *Oracles of Nostradamus*, by Chas. A. Ward.

VMoU copy (*133.3 N898 WAR.O) possibly an earlier issue: same job number, but imprint 'The Leadenhall Press; Simpkin, Marshall, Hamilton, Kent: Scribner & Welford.'

1891.14 *Real sailor-songs*, edited by John Ashton.

In NZNL copy (qRPr LEAD Real 1891) imprint continues: 'And Griffin & Co., 2, The Hard, Portsmouth. Henry Hughes & Son, Fenchurch Street, London, E. C. Norrie & Wilson, 156, Minories, London, E. C. Oliver & Boyd, Tweeddale Court, Edinburgh. Philip, Son & Nephew, 45 to 51, South Castle Street, Liverpool. Thos. Reed & Co., 184, High Street West, Sunderland. Robert White Stevens, The Parade, Plymouth.' On verso of title leaf: 'Imprynted for ye covrteovs reader atte Y^e Leadenhalle Presse, atte and behynde

⁴ Advertised in Extracts bound in at the end of, for example, the VMoU copy of **1890.18** as 'Printed in a novel and attractive manner [i.e. in dark-blue ink on a light-blue paper].'

number fifty Leadenhalle Street, in London City.’; this the only reference seen to ‘behind’ 50 Leadenhall Street, presumably in allusion to the Sugar Loaf Court premises, described as the ‘Factory’ in advertisements for Stickphast. Four-page Extracts at end on blue paper.

1891.21 *On the stage—and off*, by Jerome K. Jerome.

On pp.[1] and 2 of the sixteen-page Extracts bound in at the end of VMoU copy (*820.912 J56 A6/On 1891) rubber stamp ‘The Leadenhall Press, Ltd.’, which must have been added after 9 February 1892, the date that the firm was incorporated, following retirement (1890) and death (1891) of Abraham Field (see Young, p. 31). At foot of backstrip: ‘The Leadenhall Press, Limited’. Advertised in 1905 (YY) as in its 16th edition.

1892.1 *Eton songs*, by Arthur Campbell Ainger and Sir Joseph Barnby.

VMoU copy (*f 782.7 A295E) in vellum over boards, with binder’s stamp of Spottiswoode & Co. With imprint ‘... Simpkin, Marshall, Hamilton, Kent.’; both of Ainger’s given names spelt out on title page; with inscription ‘Kate Mortimer from Arthur C Ainger Eton Election. 1901.’

1892.3 “*The Grasshopper*” in *Lombard Street*, by John Biddulph Martin.

VMoU copy (*f 332.10942 M381G) has imprint ‘The Leadenhall Press; Simpkin, Marshall, Hamilton, Kent; Scribner & Welford.’; bound in green cloth with fine weave (as opposed to the wavy pattern evident in Young’s illustration and without blind rule visible there).

1892.8 *Rescued essays of Thomas Carlyle*.

VMoU copy (*820.7 C286 A6/R) bound in full blue cloth, with title and border in gilt on front cover and title in gilt on backstrip. Advertised in 1890 (pre-publication) at 1s. (Young, 2s.).

1892.10 *The child set in the midst*, ed. Wilfrid Meynell.

VMoU copy (*820.8 A...1 MEY.C) has imprint ‘The Leadenhall Press; Simpkin, Marshall, Hamilton, Kent; Charles Scribner’s Sons.’; bound in a black cloth with a fine weave (not Young’s ‘ribbed’).

1892.15b *Mrs. Greet’s Story of the golden owl*.

In VMoU copy (*820.8 G816.2 A6/S) job number T.4,627 (Young, no number).

1892.17 *The book of delightful and strange designs*, by Andrew W. Tuer.

In NZNL copy (G 745 TUE 1892) slip reads ‘The issue of this (the first) edition, containing a real Japanese stencil-plate as frontispiece is limited in number.’; stencil-plate present. Baudry is located in Paris, Brockhaus in Leipzig. Consists of a series of bifolia, held together by adhesive, thus allowing the reproductions to lie flat without sewing interfering and eliminating potential problems of alignment between facing versos and rectos.

1893.3 *London City suburbs*, by Percy Fitzgerald.

Advertised in 1891 (RR) as ‘in preparation.’ In VMoU copy (*914.21 F554L) dedication to ‘Queen-Empress’ (Young, ‘Queen’); bevelled edges to boards; no reference within volume to ‘Ch. Guillaume et Cie., Paris.’ (cf. **1891.2**).

1893.4 *English county songs*, ed. Lucy E[theldred] Broadwood and J. A. Fuller Maitland.

In VU (Grainger 781.6200942) and VMoU (f 781.6221 B863E) copies 'J. B. Cramer' in imprint (Young, 'J. Cramer')—cf. **1893.12**. VU copy inscribed on title page 'To Mr [Percy] Grainger from Lucy E. Broadwood. April 8. 05.'

1893.5b *Novel notes*, by Jerome K. Jerome.

Advertised in 1905 (YY) as without illustrations.

1894.1 *English farming and why I turned it up*, by Ernest Bramah.

In VMoU copy (*630.1 B815E) cloth lightly patterned, with rule frame and large floral arrangement in black on front board.

1894.3 *The business of a busy man*, by R[obert] S[tanley] Warren Bell.

Advertised in 1894 (VV) and 1903 (XX) at 3s. 6d. (Young, 1s. 6d.)

1894.12[c] *A righte merrie Christmasse!!!*, by John Ashton.

Advertised in 1894 (XXX) at 3 guineas (Young, no price), but with no reference to the Zaehnsdorf binding (cf. Review), and also in 1894 (VV) with reference to Zaehnsdorf.

1894.13 *Borderland fancies*, by Eva Boulton.

In VMoU copy (*820.8 B764 A6/B) imprint continues with 'Charles Scribner's Sons.'

1895.1 *X·Y·Z·and other poems*, by John Lascelles.

Title page of VMoU copy (*820.8 L341 A6/X) printed in black and red—cf. **1896.5**, John Lascelles, *The great drama*.

1895.2 *Ernest England: or, A soul laid bare*, by J[ohn] A[lfred] Parker.

Front board of VMoU copy (*820.8 P241.1 A6/E) has rule frame/border in black. Second leaf a cancel: on recto a notice about need at a late stage to change title from *A soul laid bare* (now sub-title but also running title, since whole volume had been set and worked off), that title having already been used for an earlier publication; verso, *dramatis personae*. In title 'England' and 'Bare';

1896.1 *A bouquet of brevities*, by J. K. Arthur.

VMoU copy (*398.9 A788B) bound in green cloth (not red), boards bevelled; with yellow silk page-marker.

1896.9 *Phil May's Guttersnipes*.

VMoU copy (*f 741.5994 M467 Gu) in a fine-weave (not 'ribbed') bluish-green cloth, lettering and illustration in black. It is likely to belong to the postulated intermediate issue (see Review, pp. 168–70), despite the colour of the cloth, since it lacks the statement found in copies of issue **a**: 'The impressions herein are extra carefully printed as proofs on fine paper, and the issue is limited to one thousand and fifty copies ... A paper-covered edition, on thinner paper, at a popular price, will follow'; paper not 'fine', but coated and quite brittle. NZNL copy (P q741.5 MAY 1896(1)), in reddish-brown wrappers, corresponds with issue **b**.

1897.1 *Phil May's A B C*

In VU copy (SpC/AX f 741.5 M467) Extracts bound in at end printed on blue paper.

1898.1 *Anglo-Saxon superiority*, by Edmond Demolins.

Advertised in 1898 (TT) at 3s. 6d. (Young, no price).

1898.2 *A booke of sundry draughts*, by Walter Gedde.

Advertisements (e.g., TT) describe the volume as 'bound in strong limp parchment, with leather strings [i.e. ties] at side (facsimile of the original binding).' Shaw not mentioned in VMOU copy (*748.5G295B 1898).

1898.6b *Pages and pictures from forgotten children's books*, by Andrew White Tuer.

Advertised on last page of final gathering of all four copies seen of **1899.5** (and in 1901 (WW)) as in 100 copies but in following eight-page description as in 112 (as Young) and 'nearly out of print.'

1899.3 *The vicar's pups*, by Basil Davies and Norman Prescott.

Title page of VMOU copy (*820.8 D255.1 A6/V) printed in black and red; 'Scribners' in imprint.

1899.5 *Stories from old-fashioned children's books*, by Andrew White Tuer.

NZNL copy (G J 820.8 TUE) has yellow silk page marker. NZNL and VU (SpC/MORG 010/16) copies contain slip noting that "Forgotten Children's Books" and "Old-Fashioned Children's Books" are quite independent volumes.'

1899.7 *The cowslip*, by [Mrs Elizabeth Turner].

A type-facsimile, including of 1811 title page. Imprint in VMOU copy (*LS 820.7 T945.1 A6/Co 1900), 'The Leadenhall Press; Simpkin, Marshall, Hamilton, Kent; Charles Scribner's Sons', appearing only on four-page advertisement for Illustrated shilling series of forgotten children's books 1899–1900. 'Samuel Williams' nowhere mentioned as engraver of illustrations heading each of the thirty poems.

1899.8 *Food for the mind*, by 'John-the-Giant-Killer.'

Imprint in VMOU copy (*LS 808.882 F686 1899) as in **1899.7**.

1900.6 *Fulham, old and new*, by Charles James Fèret.

In VMOU copy (*f 912.42 F349F) slip loosely inserted:

If further copies are desired, the order should be given at once to avoid disappointment.

A few copies are reserved in sheets, and can be had interleaved for manuscript additions, bound in cloth at £4 4s. 0d.

The author would greatly value the notification of any errors or important omissions which subscribers may notice in the text. ...

Copies reserved in sheets also advertised in 1903 (XX) and 1905 (YY). Arms on front board those of Bishop of London, whose palace is in Fulham. Among the 302 subscribers 'Tuer, the late Andrew White, F. S. A.'

1901.5a *The children's London*, by Charlotte Thorpe. (See image on front cover.)

VMOU copy (*LS f 914.21 T518C), 26cm., bound all over in mid-green textured cloth over padded boards, giving effect of bevelling; front board with overall gilt ornament; lettering on backstrip in gilt; all edges gilt; 250 copies each signed and numbered.

1901.5b *The children's London*, by Charlotte Thorpe.

Advertised in 1903 (XX) and 1905 (YY) at one guinea (Young, 'price unknown').

1902.3 *A general history of the Kemp and Kempe families*, by Frederick Hitchin-Kemp.

Though privately printed for subscribers, advertised in 1905 (YY) at five guineas (Young, 42s.).

1903.3a *Isola, or The disinherited*, by Lady Florence Dixie.

In VMOU copy (*820.8 D619 A6/I) job number T.4,793 (Young, T.4,783); imprint includes 'Simpkin, Marshall, Hamilton, Kent.' Front cover includes, top left, in silver, decoration of crowned heart and wings, with 'Forward' on banner above (cf. **1901.4** and **1903.4**). Coloured lithographic frontispiece, at head "'The Last Watch.'", at foot 'Fortunatus on the Heights of Avenmore'. Between text and booklist two bifolia, unsewn (two separate fliers?) on paper of a slightly lighter weight advertising as 'ready' *The songs of a child* Part I and Part II (**1903.4**) and *The story of Ijain*, second edition (**1903.1b**), both by Dixie; the former priced at 5s/\$2.00, the latter at 4s/\$1.50. Why the firm should have been responsible for a 'spate' of five publications by Dixie within three years is unknown; were they in effect 'vanity' publications?

1903.4 *Part I and Part II of The songs of a child*, by Lady Florence Dixie.

In VMOU copy (*820.8 D619 A6/S 1903) imprint of Part I includes 'Simpkin, Marshall, Hamilton, Kent,' not 'Simpkin & Marshall,' the latter a designation superseded in mid-1891. Coloured lithographic frontispiece of 'Darling' [Lady Florence Douglas, subsequently Dixie] as a teenager.

No imprint on title page to Part II, only the firm's device. In Part II, facing p. 6 coloured reproduction of portrait of Dixie's father, the 7th Marquis of Queensbury; facing blank p. [232] hand-coloured photograph of author aged 19. In pale-green boards; design on front board an adaptation of that for Part I (**1901.4**)—see p. [15] of Young's illustrations.

1905.1 *Bridge simplified*, by Frederick Page Barton.

In VSL copy (BCX 795.413 B28B) title page reads 'Bridge Simplified | Ab ovo usque ad mala.' With remarks on the new laws' in that order; imprint 'The Leadenhall Press. Simpkin, Marshall, Hamilton, Kent. Charles Scribner's Sons'; boards bevelled; lettering in gilt. On recto of final leaf advertisement: 'Use the "Barton" Bridge Scoring Tablet ... price 6d. nett ... issued by The Leadenhall Press ... and Leighton, Son & Hodge, wholesale stationers, 16, New Street Square, London, E. C.'

1905.2 *Mohammed Aben Alamar*, by 'Stephen Syeds' [Mrs. Grain].

In VMOU copy (*820.912 A6/M) imprint 'The Leadenhall Press; Simpkin, Marshall, Hamilton, Kent; Charles Scribner's Sons.' Pages enclosed within red rules. Advertised in 1905 (YY, this publication) at 3s. (Young, no price).

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

For variant bindings and prices see Reflections.

1913.1 *The slaughter of animals for food*, by John Galsworthy.

In VMOU copy (*664.9029 G178S) imprint 'The Leadenhall Press, Ltd. Garden Row, Southwark, S. E.'

Identifiable Booklists

Booklists at the back of so many of the firm's publications, whether integral or bibliographically distinct, are usually headed 'Extracts', but, though often containing information apparently not otherwise obtainable, they generally lack any form of identification and so are indistinguishable one from another and therefore cannot be referred to unambiguously. Despite such limitations

they can be fairly accurately dated from their contents: in my observation the bibliographically-distinct ones are contemporary with the publication with which they are bound—not, of course, that that need necessarily always be the case and not that a list is necessarily peculiar to the publication in which it has been found. With the exception of **1884.42** and **1884.44** (see Reflections), Young excludes them, though very occasionally recording their presence in volumes included in the main entries.

But a small number of the bibliographically-distinct lists *are* distinguishable one from another, by virtue of possessing a job number, a coded date or a statement of the number printed. Following are details of such lists as I have seen that, by whatever means, are identifiable independently of the volume in which they have been found.

1885 *Recent books and something about them.*

A 24-page list, no job number, bound in with VMoU copy (*335.0942 L399S) of Émile de Laveleye, *The socialism of to-day* (**1885.6**, '[Jan.]'), but differing from the one with the same title (**1884.42**, not seen), which is entered in the main sequence because found as a separate. The present edition is undated and does not have the statement 'An annotated catalogue ... FREE.' It is likely to have been issued by mid-1885, although there is some uncertainty about its dating: Archibald Ross Colquhoun, *Amongst the Shans* (**1885.2**, '[Jan.]') is advertised as 'in preparation' and others dated as late as April are listed without comment, but Tuer's *Bartolozzi and his work* (**1885.35**) is there too, though published as late as September (probably a pre-publication notice, since none of the ten publications of May to August are included).

Given that **1884.42** is found as a separate, may not also the one discussed here?—and, for that matter, any others bibliographically distinct, particularly those with job numbers?

[20,000—T.3,787] *A few new books. Extracts from Field & Tuer's list.*

Four lists, of four leaves, with these quantity and job numbers but with different contents, have been seen; they are listed here according to the date of the volume in which they have been found:

(i) **1885** [March]

Bound in with the VMoU copy (*915.1 T251C) of 'Colonel Tchong-Ki-Tong', *The Chinese painted by themselves* (**1885.15**). Publications range to December 1886, with the first entry the only one from 1887 (**1887.15**, F. G. Hilton Price, *The signs of Old Lombard Street*, dated by Young December 1887, though likely to be an error for '1886?'). 42 items, last for Maurice Noel, *"Evidence"* (**1886.7**). This is the only instance encountered where a booklist so obviously postdates (by twenty-one months?) the publication date of the volume in which it has been found.

(ii) **1886** [November]

Bound in with the VMoU copy (*379.42 O66D) of Max O'Rell, *Drat the boys!* (**1886.20**). Publications listed mainly from 1886, with first entry the only one from 1887, *The signs of Old Lombard Street* (see 'March' version of the list, above). 41 items, last for Maurice Noel, "Evidence" (**1886.7**).

(iii) **1887** [April]

Bound in with the VMoU copy (*820.8 F437 A6/S) of L. Florence Ffoulkes, *Short poems in sunlight and shade* (**1887.3**). Publications listed include several from early 1887, with first entry for *Short poems* itself. 45 items, last for Maurice Noel, "Evidence" (**1886.7**).

(iv) **1887** [June]

Bound in with the VMoU copy (*923.142 V645 TUE.F) of Andrew W. Tuer and Charles Edward Fagan, *The first year of a silken reign (1837–8)* (**1887.6**), with opening bracket and first digit missing, '0,000—T3,787']. Publications listed include several from early 1887, with first entry for *Short poems* (see April version of the list). 46 items, last for Maurice Noel, "Evidence" (**1886.7**).

[25,000—T4,329] *Extracts from Field & Tuer's list, The Leadenhall Press.*

A four-leaf gathering.

(i) **1886, 1887, 1888**

Bound in with the VMoU copies of (*820.6 R525 A6/H 1886), Samuel Richardson, *Sir Charles Grandison* (**1886.11**, '[Sept.]'); of (*LS 398.8 D157.1 1887), Richard Scafton Sharpe and Mrs. Pearson, *Dame Wiggins of Lee and her seven wonderful cats* (**1887.17**, '[Oct.]'); of (*820.5 T483 A6/S.o), James Thomson, *The seasons* (**1888.2**, '[Feb.]'); and of (*LS 398.8 D157.2 1888), *The dame and her donkeys five* (**1888.9** '[Oct.]'). The list is the same in all four publications; the range of two years is possibly explained by the fact that they form a series, though it may also imply a delay between printing and publication of the individual titles.

(ii) **1888.15**

Bound in with the VMoU copy (*820.8 C329.1 A6/B) of Fairfax L. Cartwright, *The baglioni* ('[Nov.]'); an entirely different list from that above, with type-specimen on pp. [4]–[5].

1894, T.1,194 *Extracts from The Leadenhall Press book list.*

A 16-page list bound in with VMoU copy (*820.8 B764 A6/B) of Eva Boulton, *Borderland fancies* (**1894.13**, '[Dec.]'). 97 entries, none later than 1894.

1895, T. 195 *Extracts from The Leadenhall Press book list.*

A 16-page list bound in with VMoU copy (*820.8 P241.1 A6/E) of J. A. Parker, *Ernest England* (**1895.2**, '[Apr.]'). 100 entries, none later than **1895.2** itself. In view of the job number of the preceding list it is likely that the digit '1' has been pulled, rather than that '195' represents 'January 1895'.

1898—3702 *The Leadenhall Press (Ltd.) book list.*

A 22-page list.

(i) **398 [March 1898]-3702.**

Bound in with VMoU copy (*914.2 D383A 1898) of Edmond Demolins, *Anglo-Saxon superiority* (**1898.1**). 76 entries, none later than **1898.6** ('[Sept.]').

(ii) **798 [July 1898]-3702.**

Bound in with VU copy 1 (SpC/MORG 028.5 TUER) of Andrew White Tuer, *Pages and pictures from forgotten children's books* (**1898.6**).

1898, 1899–3080 *The Leadenhall Press (Ltd.) book list.*

A 24-page list.

(i) **1198 [November 1898]-3080.**

Bound in with VU copy 2 (SpC/ MORG 010/15) of Andrew W. Tuer, *Pages and pictures from forgotten children's books* (**1898.6**).

(ii) **899 [August 1899]-3080.**

Bound in with VMoU copy (*820.8 D255.1 A6/V) of Basil Davies and Norman Prescott, *The vicar's pups* (**1899.3**) and VU copy (Sp/MORG 010/16) of Andrew W. Tuer, *Stories from old-fashioned children's books* (**1899.5**).

1903—3,500—4-03 [April 1903] *Extracts from book list of The Leadenhall Press, Ltd.*

A 28-page list bound in with VMoU copy (*820.8 D619 A6/I) of Lady Florence Dixie, *Isola* (**1903.3a**); edition number and date imply that by April 1903, when, after Tuer's death in February 1900, the firm was on its last legs as a publisher, a run of 3500 was sufficient to meet current needs.

Ephemera

Listed here are three candidates for inclusion in Appendix B, Ephemera; others are described, as appropriate, in individual entries in the notes above.

Inserted in VMoU copy (*070.4 M614J 1880) of John Oldcastle' [Wilfrid Meynell], *Journals and journalism* (**1880.2b**) a pink slip advertising the sixth edition of **1880.1**, *Luxurious bathing*.

Loose in VMoU copy(*f 942.12 L829L) of W[illiam] J[ohn] Loftie, *London City* (**1891.2b**) an announcement, 148 × 200 mm., for *London City suburbs: 'IN PROGRESS.'*, 'The price to Subscribers will be 21/-; to be published at double this price (42/-).'

Tipped in in the middle of the 16-page *Extracts* bound in in VMoU copy of Ernest Bramah, *English farming* (**1894.1**) an advertising insert for Stickphast Paste; it resembles **EPH.50** '[ca. 1897]', the papers here being blue and white.



Publication of a checklist or bibliography should have the effect of encouraging those with copies in hand, personal or institutional, to test those copies against the published norm. Testing of Young carried out in Melbourne and Wellington has revealed how profitable such an exercise can be, and substantial collections

elsewhere in the world may well prove to be equally profitable; indeed if the exercise were to be repeated in northern-hemisphere libraries not covered by Young the results would, I should think, justify a new edition.

That is, there is sufficient variation between copies in hand and entries in Young to suggest that a wider canvass would serve not only (i) to confirm or negate the implications of the advertisements but also (ii) to reveal 'hidden' variations, most obviously in bindings—since the firm had its own bindery it is likely that differences in bindings on copies actually seen represent different batches, evidenced by differences both in colour and in texture noted in various entries in the notes.

In particular, of undoubted significance is the disparity in imprints: the unanticipated extent of variation in the form of imprints—to which there is no obvious pattern—between those recorded in Young and those in copies seen in Melbourne or Wellington would seem to imply the presence of additional editions/issues/impressions not encountered by Young. But if that is the case the variants appear likely to be concurrent—this on the basis of agreement in date and job number, as well as on the evidence of the booklists, which, as already observed, almost invariably agree in approximate date with the volumes with which they are bound. Perhaps close to fifty per cent of items seen in the flesh are variant in some way, many of them in the details of the imprint. The extent of the variation, in publications of the machine-press period, is surprising. I note Young's statement (p.36): "I have included the names (slightly abbreviated) of all publishers listed on title pages, as it seemed the best way to record the history of relationships with other publishing houses." Apart from emphasising the statement of inclusiveness, a further point may be made here: that quasi-facsimile transcription (rather than slight abbreviation) would benefit users of a future edition.

Young's record of the firm's output is denominated 'a checklist', eschewing any claim to being 'a bibliography'; while the distinction may not always be clear-cut, obviously the former can be expected to fall lower on the continuum of intensity of description. That said, it seems to me that *Field & Tuer, The Leadenhall Press* falls somewhere between the two poles in that it goes beyond the checklist to provide discriminatory details—but *only incidentally*. A new edition could be expected to attempt such discriminatory detail for all entries, thus allowing the copy in hand to be placed as precisely as possible in the printing and publishing history of that work.

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Melbourne