segments from the works themselves. While no explanation is given for why some records include quotations, the excerpts make for interesting reading, as in the case of the selection from Murdock Fraser’s “Diary of the Voyage of the Bredalbane, 24th Dec., 1857-24th Feb., 1858” (record #89).

The records are clearly laid out, but the lack of bibliographic standards detracts from the volume. Inconsistencies of style abound, some records are so incomplete as to be of little value (e.g., #62 Directories, #187 Maps, Plans, Charts, and #248 Sessional Papers [Federal Government Annual Reports]), and information about some publications is buried in notes thereby requiring a reader to read the whole volume (e.g., Bitterman’s second essay on Middle River is hidden in the note to the collection of essays edited by Kenneth Donovan). The subject index is another example of the non-standard approach adopted by MacDonald. Although the index is only two pages in length and can be scanned easily, he bizarrely sorts personal names by first name rather than surname. This odd arrangement leads to “Alexander Graham Bell” being placed in the “A” section and “Mabel Bell,” his wife, appearing with “M” terms. Further, a reader not aware that Mabel Bell was the wife of Alexander Graham Bell, would not make the connection to entry #15 where the author is listed as “Mrs. Alexander Graham Bell.”

MacDonald’s Bibliography documents much of literature on the county, and will be of considerable service to readers. The price is certainly reasonable. However, the bibliography should have received the critical eye of an editor and proof reader before being published. Its value would have been significantly enhanced if bibliographic standards had been followed and complete details provided for all records.

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There is an extensive, and ever expanding literature on the life and career of Thomas Bewick (1753-1828), the universally acknowledged
founder of the revival of wood engraving for book illustration in the late eighteenth and early nineteenth centuries. Indeed, Nigel Tattersfield, a free-lance researcher and writer, has contributed to it himself with his *Bookplates by Beilby & Bewick*, published in 1999. Often ignored, if not forgotten, is his younger brother, John Bewick and the dates in the title of Tattersfield’s splendid new book reveal most of the reasons for this neglect. John Bewick died of consumption at the age of thirty-five and thus is thought not to have produced very much compared to the long-lived Thomas. That this assumption is wrong is completely demonstrated in this handsome and most useful book. Its sub-title is “An Appreciation of his Life together with an Annotated Catalogue of his Illustrations and Designs” and while the 63 pages of biography expand considerably the four columns of his treatment in the *Dictionary of National Biography*, it is the catalogue that provides the real revelations. There are one hundred and six primary entries for books, broadsides, periodicals, newspapers, puzzles and games, bookplates, handbills, tradecards and billheads, and other ephemeral illustrations. He contributed illustrations to over sixty books, most of them children’s books and Tattersfield claims for him the distinction of being one of the earliest designer-engravers in England to make his living illustrating books.

When Thomas Bewick returned to Newcastle from London in 1777 and became a partner with Ralph Beilby he chose his seventeen-year-old brother John as his first apprentice. Although he idolized his already well known brother, after five years of apprenticeship and four of journeyman work in the Bewick shop John set out for London to seek his fortune, on his own terms. He obtained employment in the shop of Thomas Hodgson, who specialized in illustrating children’s books, often for Elizabeth Newbery. After a year he moved and began to work more independently, also acting as a kind of London agent for his brother. Unlike Thomas, who was uncomfortable working with the human figure and often employed artists to supply drawings, John was his own artist and his image of Robinson Crusoe in Stockdale’s 1788 *The New Robinson Crusoe* is proudly signed “J. Bewick, del & sculp.” He became very busy indeed, but the pressure of work meant that he was mostly confined to a stuffy room bent over his workbench and the first symptoms of consumption appeared. In May 1789 he was persuaded to return for a visit to the bracing air of Tyneside and remained until September assisting with the proofing of Thomas’s *History of Quadrupeds*, which was published in 1790.
His return to London meant a return to the frenzied pace of work and he executed 113 cuts for Trusler's *Progress of Man and Society* (1791). Although he removed himself to the healthier climate of Hornsey he was only to enjoy occasional remissions from his disease for the rest of his life. In 1793 he again visited Tyneside, but was too weak to do much work, except for the extensive and beautiful series for Ritson's *Robin Hood* (1795). In February of 1795 William Bulmer issued one of the most splendidly printed books of the eighteenth century, *Poems by Goldsmith and Parnell*, with illustrations by the brothers Bewick. It was widely acclaimed, the "engravings on wood" being singled out for special mention. The attention must have been gratifying but it was almost too late. In July John Bewick again went home, where he died on 5 December 1795. His memorial stone, erected by Thomas, says that "His Ingenuity as an Artist was excelled only by his Conduct as a Man."

In his *DNB* article on John Bewick, Austin Dobson states that "as an engraver he falls far below his brother," but even a cursory perusal of Tattersfield demonstrates this assertion to be patently untrue. His style is different and there is, of course, a lot less work upon which to form a judgement. One of the most useful aspects of this book is its extensive series of illustrations from books that are inherently rare (as most eighteenth-century children's books are) and thus are seldom seen in their original state. Tattersfield JB66, for instance, is not known to survive in a single copy. It is *Virtue and Vice Exemplified in the Rewards of a Good and the Punishment of a Bad Apprentice*, published by George Riley in 1791 with twelve engravings by John Bewick. A clever bibliographical description has been created by Tattersfield, based on an advertisement leaf in another Riley book and some proofs. His notes are convincing and provide enough information for any lynx-eyed antiquarian bookseller (most of whom believe that bibliographies are created for them) to identify what will become an "unicum."

A large part of *John Bewick* consists of bibliographical descriptions of the books illustrated by him and the descriptions, though degressive, are admirably suited to the purpose. *Poems by Goldsmith and Parnell* (JB50), for instance, is represented by the most complete description I have been able to discover (it is not in Temple Scott at all and is only listed in Hugo and Ray). We are given a quasi-facsimile description of the title-page (there is a thin/thick double rule between "LONDON" and "PRINTED," "Shakespeare Printing Office" is in black-letter, and the period after "Office" is actually a
comma), the detailed record of Bewick's involvement, and extensive notes which reveal, among other things, that only 250 copies were printed, based on a notice in The Times. We are given a page collation (the "[I]" is unnecessary as it is an inserted plate) and a list of sources. The real focus of the description is, of course, John Bewick and the full-page cut of "The Sad Historian," perhaps his most fully realized image, is illustrated.

In his acknowledgments Tattersfield pays tribute to "bibliothecal databases" and especially ESTC. He implies that without such resources his work on John Bewick would have been much more difficult. We are fortunate that he has utilized them so well.

RICHARD LANDON
Thomas Fisher Rare Book Library, University of Toronto


This is a beautiful book illustrating the evolution of the book jacket in the twentieth century. It begins with a short overview essay on the history of the book jacket and then moves chronologically through the century, showing changes and developments, and focussing on landmarks in design, technical developments, publishing houses, and individual designers. Typically, each section is given a double-page spread with illustrations of eight to ten jackets and annotated captions.

Powers divides the evolution of the book jacket into four chronological periods, each introduced with a brief summary: the impact of modernism in the 1920s and 30s, with particularly good sections on the publisher Victor Gollancz and the designer Barnett Freedman; the creation of style 1940-60, including the James Bond books, Lolita, pulp fiction, and American graphics; the revolution in print of the 1960s and 70s including psychedelic designs best forgotten, and what Powers labels "Cold war paranoia," the spy books and psychological thrillers of the east-west divide; and design in the digital age, the 1980s and 90s, with good sections on new publishers such as Bloomsbury and Canongate, and designers including Andrzej Klimowski who has done several of the Milan