
Elizabeth Budd Bentley has been collecting children’s books all her life. Her distinguished collection is now in the Osborne and Lillian H. Smith Collections of the Toronto Public Library. To coincide with the Osborne Collection’s 2002 exhibition of her books, the Friends of the Osborne and Lillian H. Smith Collections have published a third volume in their Occasional Papers Series. The essay is based on papers Bentley presented in 1999 to the Friends in Toronto and at the Huntington Library in San Marino, California. It is the story of two early 1820s children’s emblem picture books with moveable flaps by Stacey Grimaldi, *The Toilet* and *A Suit of Armour for Youth,* illustrated by his father William Grimaldi.

It is also Bentley’s personal story of how she became a serious collector of children’s books in 1985. The bibliographical descriptions are, therefore, similarly personalised, describing her own copies, their acquisition and states. She first acquired an 1824 second edition of the Grimaldi emblem book for boys, *A Suit of Armour for Youth,* and later Grimaldi’s 1823 third edition of *The Toilet,* a book for girls. Afterwards she bought other editions, some of them duplicates of books she already owned, and also imitations of the originals. Both the publishing history and the Bentley acquisition history are complicated. She describes extensive research at a dozen or more libraries in Britain, Canada, the United States, and Australia which, while useful to her in terms of seeing multiple copies, left her “spinning amongst the imitations.” Certainly, given the fact that there are only two titles, it is all very complex – reissues, new editions, imitations, varying titles, colour and monochrome, and features unique to certain variants.

The story of the Grimaldis is carefully examined, the Grimaldi Papers in the Osborne Collection having proved particularly useful in unravelling the publishing history of the two emblem books. The Grimaldi Papers include uncoloured sheets of proofs for the illustrations, hand-coloured sheets of page proofs, manuscript pages, and a pen drawing. Beth Bentley’s booklet lists the Papers in full. She also lists fifteen imitations of *The Toilet* published between 1822 and 1911 and held in rare book collections in Britain and North America. That they survive at all seems miraculous given that they were meant for children. It would be interesting to know what the print runs were.
The booklet is beautifully illustrated with black and white and colour reproductions from the Grimaldi books and their imitations. The frontispiece is from a coloured proof copy of the third edition of *The Toilet*, a moveable flap showing a porcelain jar labelled "The Late King's Eye Water" behind which is a picture of a glass jar labelled "Benevolence." The captions for the illustrations exist as a list at the beginning but are not all reproduced under the pictures themselves which makes for a lot of flipping back and forth and some confusion given the various dates, editions, and imitations involved in the story. Nor does the layout always do justice to the text. In at least three cases more space and better-organised space would have improved appearance and clarity: the virtues listed on two variant title-pages; the list of flap-down and flap-up texts in *The Toilet*; and the list of plates in *A Suit of Armour for Youth*. It is perhaps one of those occasions common enough these days where the printer has been only too happy to take camera-ready copy from the author's computer files instead of undertaking a professional typesetting job. The result is some tight, cramped pages. But these are minor quibbles and barely detract from this unique bibliographical study.


These two volumes are a catalogue and annotated bibliography in English of part of the author's collection of Hungarian materials including Hungarian publications and foreign works on Hungary. Horvath came to Canada at the age of 37 after the 1956 uprising in Hungary. He began to rebuild the library he had been forced to leave behind, concentrating on Hungarian history. The catalogues are a monument to his scholarship. Horvath claims that they make accessible to an English-speaking audience material previously available only in Hungarian, German, and Latin and that they will be valuable to students and researchers working in Central European history, culture, and literature.

The first volume, *Books 1494-1819*, deals in detail with 266 selected works from Horvath's collection. Materials are listed chronologically