Consortium of European Research Libraries. Shaw arranges his essay around selected businesses and relatively undigested lists of selected imprints, though some of the bibliographic entries are classified by subject or have brief annotations. A difficulty arises with two figures, mislabelled "tables" accompanying this essay, critical qualifiers for which are spread within the text and in a note (note 35). The figures offer yearly data by language and by subject for one company's output for a five-year period. This is one place where greater authorial and editorial care might have aided clarity. The figures require further interpretation, such as whether or not the patterns they indicate were typical of other printers (French or otherwise) in London, or elsewhere, in the same time period.

This is a book about aspects of business and print culture history in London, and the volume has "topography" in its title. Sadly (as maps can be such an enhancement), there are only eight maps in the entire volume, and even these are not highlighted in a list of illustrations, which is entirely lacking. Three of the seven essays have no maps at all. The editors seem to be assuming a knowledge of London among their readers; it would have been helpful if the introduction had pointed to an authoritative historical atlas of the city. The reader longs for a map or maps at the beginning, or possibly as endpapers, indicating the areas covered. In addition, the index is limited primarily to personal/business names, which seems a particular pity in a volume devoted to aspects of place. In spite of these caveats, this is a volume that expands our knowledge of several important aspects of the book trade in a major metropolis. Just one of the larger questions which might accrue from this collection involves the development of spatial patterns in the printing trades in cities other than London. The online book trade indexes currently under development in several countries will provide the groundwork for such research.

FIONA A. BLACK
Dalhousie University


Donald C. Dickinson's biography of John Carter is a welcome addition to the burgeoning number of publications on all aspects of the history
of the book. Its thorough coverage of Carter's career will be of great interest both to those for whom he is already an historical, perhaps legendary, figure and those who knew him. Curiously, nowhere in the book does Dickinson indicate whether he knew Carter personally, and his research is based on archival sources in several institutions and the many published books and articles by him. I did not know him well, but I did meet him several times, retain fond memories of him, and have an extensive collection of his works, mostly presentation copies, and including some letters and manuscript material. The new *Oxford Dictionary of National Biography* entry for Carter (by Alan Ball) designates him as a bibliographer and antiquarian bookseller, but he obviously felt uncomfortable with "bibliographer," referring to his own efforts as "hand lists" and Dickinson's "bookman" is probably closer to his own preference.

John Waynflete Carter (1905–75) was born in Eton, where his father became a Master and where he went to school. A well-known photograph (not included by Dickinson) shows him with some of his classmates, including Eric Blair (George Orwell), and he retained a great affection for Eton, presenting its library with books and manuscripts throughout his life and becoming a Fellow in 1967. He naturally proceeded on to King's College, Cambridge, where he was much influenced by the lectures of A.E. Housman and took a double first in the classical tripos. He also considerably augmented his collection of Catullus, a continuing passion which he hoped would result in a scholarly edition, but which he finally sold to the University of Texas at Austin in 1960. Housman had inspired Carter's interest in Catullus and his homage consisted of editions of both the poetry and selected prose and, with John Sparrow, *A.E. Housman: An Annotated Hand-List*. His almost definitive collection of those works was sold to the Lilly Library at the University of Indiana in 1965.

Carter began his career in the antiquarian book business with the London office of Scribner's in 1927, which in addition to its large publishing enterprise, maintained a flourishing rare book business in New York. His primary job was to acquire books and manuscripts for sale in America, and thus he quickly became acquainted with the members of the trade in London, which was then an extensive network of booksellers, runners, auction houses, and book-collecting clubs. His closest connections were with Elkin Mathews, particularly after Percy Muir joined the firm in 1930, and Birrell & Garnett, where Graham Pollard had worked since 1925. Except for the war years, he was to remain with Scribner's until the London office was closed in 1953.
The most influential collector he met in the late 1920s was Michael Sadleir, a director of Constable & Co. and already well established as a bibliographer, critic, and novelist whose imaginative interests were centred on such neglected areas as Victorian fiction, Gothic novels, and the history of publishers' cloth bookbindings. In 1930 Sadleir inaugurated the series “Bibliographia. Studies in Book History and Book Structure, 1750-1900” with his own *The Evolution of Publishers’ Binding Styles, 1770–1900* (500 copies), and in 1932 published Carter's *Binding Variants in English Publishing, 1820-1900* (also 500 copies) as number seven in the series. They were both pioneering works in the history of the book, researched, written, and published outside the academy.

Carter’s friendship and collaboration with Graham Pollard resulted in the most sensational book of his career: *An Enquiry into the Nature of Certain Nineteenth Century Pamphlets*, published by Constable on 2 July 1934. They had noticed the regular appearance in the sale rooms and in dealers’ catalogues of allegedly rare (and expensive) pamphlet versions of literary works by some of the most prominent authors of the nineteenth century: both Brownings, Rossetti, Swinburne, Ruskin, Stevenson, Tennyson, and others. These were always described as “true first editions” and were usually “privately printed.” They seemed suspicious to the two young booksellers because they always appeared in mint condition and never had any discernable provenance when one would have expected many copies to have had presentation inscriptions from the authors. Carter and Pollard then turned to type and paper analysis and, with the assistance of Stanley Morison, discovered that the type, Long Primer No. 3, had two kernless letters, “f” and “j” and a “button-hook” question mark. It had been used only by the well-known printers Richard Clay and Sons, but not until after 1880. Chemical analysis revealed that the paper used for Elizabeth Barrett Browning’s *Sonnets* (Reading 1847) contained chemical wood fibres and thus could not have been manufactured before 1874 and probably not until 1883. The *Sonnets* by E.B.B. was the primary exhibit when the evidence was presented in the *Enquiry* in the form of dossiers for each suspected work, some fifty examples in all being condemned. It was the most expensive and had the most extensive and convoluted cover story invented for it by Wise and Forman. Because the *Enquiry* contained many of the elements of the then very popular detective novels it sold well, and was even reviewed in the *Sunday Times* by Dorothy Sayers. Dickinson tells the story of this part of Carter’s
career fully and well, but is wrong when he asserts that type and chemical analysis were first employed for investigation of the Wise forgeries: Edward B. Poulton used similar techniques in 1913/14 for his work on George Washington Sleeper's *Shall We Have Common Sense* (Boston, 1849) and reached the same conclusions.

On 26 December 1936 Carter married Ernestine Fantl, from Savannah, Georgia, a curator at the Museum of Modern Art, who later had a considerable career herself as a writer on fashion and associate editor of the *Sunday Times*. Ernestine does not make an appearance in this book until the day of her marriage, but in the copy of the *Enquiry* presented to her by Carter and dated “Sept. 30-Oct. 6, 1936,” part of the inscription reads “and, really finally, to Ernestine Fantl, without whose prophetic inspiration half the book would never have been written,” which either implies an acquaintance of some duration or was an elaborate joke.

At the beginning of the Second World War Carter worked for various ministries, but in the fall of 1943 was assigned to New York as Head of the General Division of the British Information Services. Here his wide acquaintance with many Americans proved useful. In 1946 he returned to Scribner’s as Managing Director until the closure of the London office in 1953. The highlight of his career as a bookseller occurred in 1951 when he located and purchased the Shuckburgh copy of the Gutenberg Bible and took it to New York by air, the first Gutenberg to fly. His social and diplomatic skills were utilized from 1953 to 1955 when he served as the personal assistant to Sir Roger Makins, the British ambassador in Washington, and he finished his career as a director of Sotheby’s from 1956 to 1972.

Carter was chosen as Sandars Reader in Bibliography by Cambridge University in 1947, and his lectures were published as *Taste and Technique in Book-Collecting* in 1948. It analysed book collecting for the period from the age of Dibdin to the end of the Second World War from the point-of-view of the trade (Carter was the first Sandars lecturer from the trade) and presented collecting in a different perspective. It was also elegantly and amusingly written and was re-issued, with corrections and an epilogue by the Private Libraries Association, in 1970. It has not been superseded, is still useful, and is given its due by Dickinson. The book of Carter’s that is still in print, and still sells steadily (8th edition, 2004) is *ABC for Book-Collectors*, first published in 1952 by Rupert Hart-Davis in London and Alfred Knopf in New York. It is a basic reference work on terminology of book history and collecting, written with
wit and style, and has deservedly become a classic. It is usually the first book a budding collector or student of book history is told to buy and read.

While at Sotheby’s Carter maintained his many other interests. He was on the editorial board and wrote many articles for *The Book Collector* and was a primary organizer of the great exhibition and catalogue *Printing and the Mind of Man* (1963–67). He and Ernestine maintained busy social schedules and loved to host large parties at their house in Carlyle Square. As Dickinson points out, there never seemed to be quite enough money to support a lavish lifestyle, and money problems became acute after his retirement. Social graces were important to Carter; he looked elegant, especially when he inserted his monocle, and he spoke elegantly. Some found him condescending and even snobbish, and he was certainly most at ease with his old friends, the Biblio-Boys. This informal dining club, founded by Michael Sadleir in 1931, met regularly to discuss bookish topics and gossip. Original members included Carter, Percy Muir, Pollard, Simon Nowell Smith, Dudley Massey, and others, with new members added when the older ones either moved or died. Much of what happened in London was either initiated or discussed at those dinners, and John Carter was at the centre of it all. His was a life of accomplishment and fun. I bet Donald Dickinson had a wonderful time writing this book.

At the end of *John Carter* is a very useful “Checklist of the Writings,” and though it doesn’t claim to be comprehensive there are a few omissions perhaps worth noting.

A3c: There is another issue of the second edition; 80 copies bound in full blue morocco, with a copy of *Two Poems* by E.B. and R. Browning (1854) and a “Note” by Nicolas Barker.
A8a: 1500 copies were printed, according to a publishers’ dummy.
A9a: A 4-page leaflet of “Corrections and Additions” was issued in 1967.
A10a: There are two states of the Dedication; cf Appleton 180.
A11a: Appeared with a dust jacket.
A12f: Hart-Davis is the publisher.
A14: There is a 2nd impression of June 1959.
A18 and A19: The 1st editions say 140 copies: 105 for sale.
B9b: There is a prospectus.
B14: Issued (I think) only in red cloth with a dust jacket.
B18: Appeared with a dust jacket.
B35: There is a “second printing” in 1959 in a different format.
B36: There is an after sale issue, with corrigenda and a list of prices and buyers bound in.

RICHARD LANDON
University of Toronto


The paintings and drawings of Howard Pyle represent a pinnacle of American illustration at the turn of the nineteenth century. In the years between his creation of the suite of drawings of the annual spring wild-pony roundup on Chincoteague Island, Virginia, in 1876 (published in Scribner’s Monthly, April 1877), and his death from Bright’s disease in Florence, Italy, in November 1911 at the age of 58, Pyle’s published works alone number more than 3,300, from vignettes and illustrated initials to oils and panel paintings: almost 100 works a year, for 35 years.

Pyle also demands recognition as a literary writer, and in particular as a writer for children. When *The Merry Adventures of Robin Hood* (with 23 illustrations, 28 decorations, head and tailpieces, and 10 illustrated initials) was published in 1883, it was reported that William Morris was incredulous that anything of such excellence could come from America’s commercial presses. Both *Robin Hood* and *The Story of King Arthur and His Knights* (with its three sequels, 1903-10) are included in the list compiled by the Children’s Literature Association