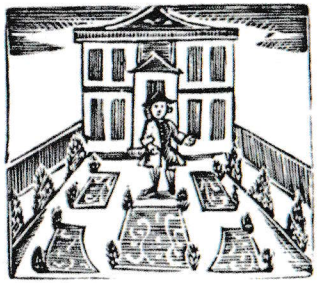
by the Vinegar King, Henry Beaufoy, whose extensive book collection contained such less momentous volumes as a Shakespeare First Folio. In *Be Merry and Wise* (British Library 2006, pp. 112–114), Brian and Felix de Marez Oyens point out the connection between Norbury and Newbery, but it is of course fantastic to have this more than confirmed now. The Newbery-Carnan blocks in the horde included some from *Entertaining Fables, Nurse Truelove's New Year's Gift, The Royal Primer, The Whitsuntide-Gift, The London Cries* and *Giles Gingerbread.* Norbury sometimes used the blocks in new editions of the same works (his Giles Gingerbread is re-Christened Tommy) and sometimes incorporated them into new pieces.



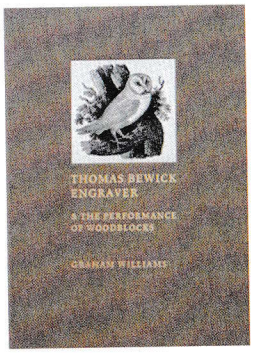
Woodcut from *The House that Jack Built*

Brian's brief but interesting essay adds flesh to the bones of the above outline. The blocks are the stars of the production. Lawrence has printed from the originals and the execution is excellent. This is in contrast to what survives from Norbury's versions which are often blurry and either over- or under-inked. The "special" copies include a delightful and ingeniously bound version of *The House that Jack Built* using blocks from *Nurse Truelove's New-Year's-Gift* (1750–ish). This creates a new "individual edition" of this title for the biographer. Pleasingly, its woodcuts were closely copied by (and surely not the other way round?) Cluer Dicey for what is (probably) the first individual printing from Bow Churchyard (ESTC T190834).

Much more will (hopefully) be revealed in due course after further study. The collection is now in the Cotsen Children's Library at Princeton. Lawrence did not manage to hoover up the entire collection when it appeared so, tantalisingly, there are some scattered blocks "out there". It is pleasing that Lawrence, in a colophon, notes that the blocks and the research upon them had given him "profound pleasure". For those lucky enough to own a copy of *Woodcuts for Good Boys and Girls*, profound pleasure in their investment will ensue. Profound thanks are due to Lawrence from all those interested in the printing history of early children's books for his good fortune, tenacity and unselfishness in sharing. He has indeed been a *very* Good Boy.

Jonathan Cooper

[*The Cotsen Library will eventually put the collection online, but meanwhile see Andrea Immel's blog and her always fascinating posts on the treasures of the Collection.* Ed.]



Graham Williams. *Thomas Bewick Engraver and the Performance of Woodblocks*. 2021. The Florin Press, hardback, pp. 286, lavishly illustrated throughout in b/w and colour. 9780906715192. £125

"The best executed Wood cut, will appear as an ugly blot in the hands of a bungling Pressman – & in general they are of that character and know nothing about the meaning of giving a print its proper Effect." So wrote Thomas Bewick to his friend Philip Harrison on 11 May 1792[3]. Graham Williams has devoted much of his life to striving after this 'proper effect' and his book provides ample testimony to what is possible when time and money are no object.

[3] Unpublished MSS letter transcribed by Iain Bain, now at The Wordsworth Trust, Grasmere.

Bewick was probably not the first, and most certainly not the last illustrator to be enraged by the cavalier treatment of their work by printers. Indeed, it is a perennial problem for publishers of children's books who must find a way to make books that cost more to produce cheaper to buy than unillustrated books for adults. Throughout his entertaining and exhaustive account of the processes involved in engraving, making ink and paper and printing on a handpress, Williams provides us with several quotations from Bewick's *Memoir* in which he complains bitterly of the poor quality of reproduction commonly met with in the later eighteenth century.

Williams' main concern though, is to show how the astonishing delicacy of detail and perspective can be printed by the modern enthusiast from the woodblocks of Bewick's mature years. This means that perhaps only three chapters out of fifteen in the book will be of direct interest to the student of early children's books. These show some of the apprentice work for Thomas Saint in which Bewick's illustrations are shown both life-size and in enlargement so that the reader can better appreciate how much more skilful and life-like is his engraving, even at such a young age, compared to the clumsy efforts being produced in London at this time. Williams considers the cuts for Gay's *Fables* of 1779 to be the most important of Bewick's formative years, and devotes a chapter to these.

Overall the book is most handsomely designed and printed and makes a fitting tribute to the skill of a master engraver whose genius so far outstripped the printing expertise of his own day.

RECENT BOOKS BY MEMBERS

Brian Alderson *Woodcuts for Good Boys and Girls used by John Newbery and his Successors,* [Upper Denby]: The Fleece Press, 2020. (see review earlier).

Peter Hunt *Perdita and the May People; Perdita and the Midsummer People; Perdita and the Christmas People.* Crediton: Shakspeare Editorial, 2021. Three novels originally written for Peter's grandchildren. "They are about happy children and nice adults." His first books for children since 1989.

Adrian Seville *The Cultural Legacy of the Royal Game of the Goose; 400 years of printed board games.* University of Amsterdam Press, 2019

Jack Zipes ed. *The Magic Herb,* written and illustrated by Dorothy Burroughes. Minneapolis: Wise Ink Creative Publishing, 2021. "Based on the original 1942 book"

ibid *Teddy the Little Refugee Mouse* [as above]

The BL catalogues these books as published by Hutchinson in 1945 and 1942 respectively. Ed.

PERIODICAL ARTICLES

Our Treasurer, Sarah Jardine-Willoughby, brings news of the birth of a new magazine devoted to the natural history and study of Snarks. Founded by four members of the Lewis Carroll Society, it is being edited in Canada by Dana Nuhn Lazinski and is to be published in the autumn and spring of each year and its first number bodes well. It opens with a talented parody of the original ballad devised by a couple of Girton girls in the early years of that College and mocking a rather obscure