

Rawles has made good use of the documentation available on Janot, beginning with Philippe Renouard's papers, now in the Bibliothèque nationale de France, but it is his own knowledge of the books published and printed by Janot that gives him the matter of his rich introductory chapters. He adds the study of printing materials to his bibliography, in the tradition of Cartier's chapters in his *De Tournes* bibliography or Claude Longeon on Dolet. Some thirty-one typefaces are identified, and dozens of illustrations are provided on a very clear list spread over seventy pages, with details of which types were used in which books.

Every bibliographer has a particular way of organizing the bibliographical description. Rawles describes his choices in a detailed introduction, explaining that he largely follows Fredson Bowers's *Principles of Bibliographical Description*, 'in a somewhat simplified presentation'. The title is transcribed in diplomatic form, and the publisher is to be thanked for allowing the use of two colours, so that what is printed in red in the book also appears in red in the bibliography. Some readers may be disappointed by the omission of 'fingerprints', a very good way to distinguish between editions and states. The references to secondary sources are kept to a minimum: five of them are generally cited, and the reader will need to look at the final bibliography to find additional publications which provide more detailed studies of one or more of Janot's editions. This final bibliography itself is not very long, which reflects the relatively small number of studies on the matter. Without using external sources, it would be difficult to offer even a short biography of Denis Janot, though we can piece together from elsewhere the occasional mention of Janot's father Jean, a printer, of his mother Macée, from another family of printers, the Trepperel, of his uncle Michel Le Noir and his father-in-law Geoffroy de Marnef.

Bibliographies such as this have much to offer to book historians as well as to bibliographers. They are the best way of acquiring a good knowledge of book production in a city, at specific times and by specific people. A printed volume with detailed records and contextual studies provides a tool which can be used in many different ways alongside the online catalogues that we all use daily. We can hope that the records currently missing from BP16 and USTC will soon be added, and updated if new copies are found, so that the printed book and the online catalogue can continue to function side by side. But as it is, this impressive book, and most of all its 500 pages of detailed records, offers the reader an in-depth understanding of Janot's production, as well as an invaluable means of following his career through the books themselves.

London

RAPHAËLE MOUREN

*La fabbrica delle parole. Tecniche e sistemi di produzione del libro a stampa tra xv e xix secolo.* By ANDREA DE PASQUALE. (Fondazione Luigi Firpo. Quaderni, 4.) Florence: Olschki. 2018. 196 pp. €19. ISBN 978 88 222 6542 5.

THE PRESENT BOOK IS A GOOD IDEA, though precisely what readership it is targeting is far from clear. At one level—the best one—it is a simple pictorial history of the book-making trades; it could also plausibly serve as a manual for university students which through contemporary illustrations—165 of them—illustrates the said processes with a modicum of commentary. Certainly it has been added to the printing/

bibliography manual section of my own bookcase. It is puzzling, however, to discover that none of the images is sourced, and so recognizing where they are from and the historical period they belong to is largely a matter of guesswork and the reader's own knowledge. Just under a quarter stem from the Diderot-D'Alembert *Encyclopédie* (1751–72), whose large plates, in order to accommodate them in a small volume such as this (21 cm), lose a lot of detail; the three earliest originate in the woodcuts of Jost Amman for the 1568 *Eygentliche Beschreibung* (or *Panoplia* in the Latin version), albeit, rather strangely, omitting those showing the paper-making and printing processes (too famous perhaps?); and a handful of others derive from the Hoepli manual by Salvadore Landi (1892). Otherwise the bulk of the nineteenth-century images are taken from the periodical literature of the age—most of them unfamiliar to the present writer—and it would be valuable to know their original date and context of publication.

The main difficulty with this book is that a lot of information is compressed into a small space and, while one picture is worth a thousand words, anyone who can remember struggling with a first reading of Philip Gaskell's *New Introduction to Bibliography* (1972) will know that technical descriptions of machinery have to be clear and methodical. Unfortunately, this is not the case here: most novices will, I think, be confused by the descriptions, and all too often errors in lexis or interpretation raise their ugly heads. A few instances will have to suffice. In the description of punch-cutting (p. 8, fig. 5), illustrated from the *Encyclopédie*, the author mentions the *tacca* or 'nick' on the side of the punch, showing which way up the letter has to go; this term is proper instead to type, added either in casting or in planing afterwards, and tells the compositor, who feels it with his thumb, which way is right without having to look at it. In fact, what can be seen on the punch is a cross-shaped mark or scratch (the *Encyclopédie* calls it a 'marque de repaire'), showing which direction is up, while later periods employ a more sophisticated alphanumeric code, as in fig. 7 from the nineteenth century, to coordinate punches and matrices. In the *Encyclopédie* the letter famously chosen for the illustration is a capital 'B', which requires a counterpunch to form the two bowls; the explanation here, however, does not specify the fact and implies that counterpunches had a much wider purpose; in more modern times, when steel was habitually made much harder by the addition of tungsten, counterpunches dropped out of use. Overall the discussion is very much a paraphrase of the eighteenth-century French original, which might have suited readers of the time, but for modern readers, who are no longer familiar with processes such as tempering, requires a different sort of explanation.

At p. 30 proofing is described. It is explained that in early printing trials were usually done a page at a time, using a proofing press (*tirabozze*); this term, however, correctly refers to a cylinder machine only introduced in the 1860s and widespread by the end of the century. Very few examples of proofs, inevitably, have survived from early printing, but the simplest way to make a trial of a single page was to ink the sorts in the galley, place a bit of paper on top, and rub it with a brush, which explains the weakness of the impression; otherwise they could be run off on an old press kept specifically for this purpose. Subsequent proofs, involving the whole forme, would also involve register and the quality of the impression.

On the following page we are told that serious mistakes could be corrected by the impression of a cancel, defined as a reset single leaf or two conjugate leaves; many

early cancels, in fact, involved the whole sheet, something that makes them difficult to identify. Partial sheet cancels become commoner from the seventeenth century onwards, also due to the dominance of small formats and the desire not to waste paper. The Italian book trade often employed the French word *carton*, as is stated here; otherwise possible terms were *baratto* or *quartino* (in the latter case when applied to an octavo), which are not mentioned. In parallel, some bibliographical terminology is supplied: the *cancellandae* supposedly are the leaves that have been removed and the *cancellantes* are those that are introduced in their place. These terms are not Latin and not grammatical. Classical Latin in fact has no such verb as *cancellare* (the correct term is *delere*); it was coined in this journal by R. W. Chapman in 1923 and, albeit a neologism, follows traditional grammar in distinguishing the gerund *cancellandum* (plural *cancellanda*), ‘what is cancelled’, from the present participle *cancellans* (plural *cancellantia*), ‘what is cancelling’, while the success of his definitions derives from their adoption by R. B. McKerrow in his archetypal *Introduction to Bibliography for Literary Students* (1927). These matters might appear trifling, but they are symptoms of a deeper malaise. To sum up therefore, this book suffers from hurriedness in preparation and a lack of careful revision, especially in the description of technologies now largely obsolete, but still complex, and this has to be judged a pity. One final defect: there is no index.

Florence

NEIL HARRIS

*Dealing in Deceit: Edwin Pearson of the ‘Bewick Repository Bookshop’, 1838–1901.* By NIGEL TATTERSFIELD. Newcastle: The Bewick Society. 2020. 92 pp. + frontispiece and 20 plates. £25. ISBN 978 1 5272 5642 2. Obtainable from Keel Row Books Ltd, 11 Fenwick Terrace, Preston Road, North Shields NE29 0LU.

ANYONE CARING TO LOOK AT THE REAR OF THE DUST-JACKET to Sydney Roscoe’s bibliography of the Newbery family (1967) will find a couple of ghosts residing there. They feature in a proposal to publish a series of facsimiles of rare children’s books in the Roscoe Collection, a project that foundered on the incompatibility of ambition and financial resources.

This was just as well, since one of the two books chosen to begin the series was *A New Year’s Gift for Little Masters and Misses* (Newcastle: Printed by T. Saint for W. Charnley, 1777), a group of wood engravings by Thomas Bewick presented in decorative form without any text. Its publication would have seriously misled any customers who might have bought it. Most of the cuts were indeed by Bewick, but subsequent examination has shown that the make-up was highly atypical of T. Saint’s publishing style while—as James Mosley was to point out—a group of fleurons and a typeface could be dated not earlier than the 1840s. In his commentary on the book in the ‘Spurious Pretences’ section in Volume II of Bewick’s *Complete Illustrative Work*, Nigel Tattersfield lists the errors and suggests that the perpetrator of the fake was almost certainly Edwin Pearson.

That is by no means the only reference to Pearson in Tattersfield’s tremendous bibliography, for other scams of one sort or another are attributable to him and in *Dealing in Deceit* he has brought the indictments together within a systematic biography. It is not a pretty story but one whose brief telling manages to illuminate