oso, and some of the wordlist compilers Considine discusses, such as the German Conrad Gessner, the Englishmen John Ray and Francis Willughby, and the Welshman Edward Lhuyd, collected plants and geological specimens as well as words. The 'curiosity' on which the book focuses was, as Considine recognizes, part of a wider history of scientific and antiquarian practice.

Considine is well aware that dictionaries are material objects. He is alert to significant detail of the script and paper of manuscripts, and of the history of books as objects that have been assembled, manufactured, and sold. A prefatory note (p. xi) explains his references to the unpaginated preliminaries in early printed books. His discussions of printed wordlists are often introduced by descriptions of their size and shape, features relevant to the practices of travelling word-hunters. In the case of John Ray's *Collection of English Words* (1674), he points out that its duodecimo format made it convenient for keeping in a pocket, but less so for adding annotations when new words were discovered (p. 108). Several cases are noted where the unfamiliarity of items in a printed wordlist led to their being mangled by a printer. It is therefore unfortunate that the book has no illustrations—some of Considine's comments on typography, layout, or format might have been usefully enhanced by images of the pages to which he refers, and which on occasion he describes in detail.

Swansea CHRISTOPHER STRAY

Drawing on Copper: The Basire Family of Copper-Plate Engravers and their Works. By RICHARD GODDARD. [Maastricht]: Datawyse / Universitaire Pers Maastricht. [2017]. xvi + 332 pp. ISBN 978 94 6159 591 1. Available as a free download from www.richardnbgoddard.com/engraving.

THE HUGE EXPANSION IN THE DEMAND FOR PRINTS in the late eighteenth and nineteenth centuries produced a new phenomenon in the history of British printmaking, the family dynasty. Familiar in Paris from the late seventeenth century onwards, they first appear in London after 1750 with the Basires and Heaths, and run on after 1800 with the Findens, Cookes, Pyes, and many more. Almost all of them remain unstudied by professional historians, and they have remained the preserve of amateur enthusiasts. The most recent is Richard Goddard who has produced an extremely well researched monograph on the four generations of the Basire family, Isaac and then three successive Jameses, who between them cover the years from the 1730s to the 1850s.

The author now works in the financial world, but began as a doctoral student at Oxford, and his route to the Basire family was through inheriting a group of family papers (his full name is Richard Neil Basire Goddard). The papers in truth do not amount to much, but he has examined far more thoroughly than anyone before him the existing resources, in particular the registers of births and deaths, the wills and the papers of their clients, among whom the most important were the Society of Antiquaries, the Royal Society, the University of Oxford, the Nichols family, and Richard Gough whose papers are in the Bodleian, as well as the new resources opened up on the web. These have yielded a surprisingly dense volume of information, which is presented at some length in this self-published book of over 300 pages.

It would have benefited from a good editor, and the index is fairly rudimentary, but this will unquestionably remain the standard work for a long time.

The first of the family, Isaac, can be characterized as a jobbing engraver, working in the lower and middle ranks of the market, with a strong base in copper-plate printing. In this he was like many engravers of his generation, who offered a comprehensive service from design to printing for their clients, most of whom wanted fairly routine products. It was his son, James, who made the family fortune, and is still remembered as the master to whom William Blake was apprenticed. This book replaces the two-dimensional figure of Blake scholarship with a real man, and convincingly (in my view) reassigns to Basire some works that have been given to Blake.

Goddard has made a remarkable discovery in the apprenticeship registers that at the age of nineteen James was (as it were) sub-contracted from his formal apprenticeship to a plate printer to a second apprenticeship to Richard Dalton, who took him to Rome. Dalton had great plans for engraving projects to make his fortune; none of them worked, but he turned dealer and that paid off handsomely. He played an important role in forming the collection of George III and became soon afterwards the Royal Librarian. This was Basire's great break, as it gave him the contacts to land lucrative jobs engraving for the Society of Antiquaries, the Royal Society, and the University of Oxford, as well as many individual antiquarians with their private publications. Blake was just one of the apprentices he took on to help him manage this huge volume of work.

James II took on his father's engraving practice in the 1790s, and continued it with considerable success until his early death in 1822. The steady and predictable nature of the work enabled him to weather the great recession of the Revolutionary Wars with no apparent difficulty, while so many others who were dependent on the export trade of single-sheet decorative or fine art prints went bankrupt. He never needed to take on the octavo or duodecimo book illustrations that saved much of the trade. His son James III continued in the same path, inheriting the same client list, and adding on new services such as lithographic drawing and printing. He made a good marriage and became a wealthy man, but was tempted to enter the brick-making business, a speculation that almost ruined him. His son James IV was a ne'er-do-well who accumulated two wives (simultaneously) and thirteen children and became a bankrupt on the back of failed inventions. He had very little interest in the family business, which ended with him.

The author has not resisted the temptation to turn the family story into a Buddenbrooks-like saga of rise and fall, and to do this he has set it against a background of a history of printmaking in the period that in some respects I do not recognize. I think he has not grasped the complexities of the hierarchies of techniques and types of printmaking, and is too preoccupied with the question of when and whether printmakers were considered to be artists. But when he is on his home ground, he is impressive. He produces a mass of evidence from the prints and books which he clearly knows very well, revealing how antiquarians and publishers like the Nichols family operated. He shows how plates were lent, borrowed, re-used, revised, reworked, and inserted across their whole range of publications, and how buyers were offered a wide range of supplementary illustrations to add to their copies according to their whim or caprice. This will terrify anyone who still thinks

that it will be possible to track the usage of plates and combine the cataloguing of prints with the cataloguing of books.

London ANTONY GRIFFITHS

The Private Case: A Supplement. Notes towards a Bibliography of the Books that used to be in the Private Case of the British (Museum) Library. Comp. by PATRICK J. KEARNEY and NEIL J. CRAWFORD. Berkeley, CA: Ian Jackson. 2016. 148 pp. $35. ISBN 978 1 944769 32 1.

THE PRESENT VOLUME MUST BE SEEN in relation to Kearney's earlier work, *The Private Case: An Annotated Bibliography of the Private Case Erotica Collection in the British (Museum) Library* (1981), which described 1916 books therein (not all of them erotica). The present volume is subtitled 'Notes Towards a Bibliography of the Books that used to be in the Private Case of the British (Museum) Library'. It is, then, a record largely of what was no longer present in the Private Case (PC) when Kearney published his earlier work, here amounting to 956 entries. (There are occasional exceptions: no. 342, *La Puttana Errante*, for example, was reassigned after Kearney's book appeared.) In addition, Kearney provides a supplementary list of works in the PC ('Addendum') not included in his earlier book, some 53 items.

Kearney offers no information about the methodology used in creating entries. This makes it difficult to understand some aspects of the procedures he employs. Entries follow the general form of author (surname first), or title (where no author can be established), in small caps, imprint, format, pagination, and the former and current shelfmarks, thus:

95. BERTY, (ALFONSO). – Sodomo. *Milano: Francesco Falconi*, 1889. 8vo. pp. 123. [P.C. 29.b.25] Cup. 500.h.30.

Christian names are placed within round brackets, and separated from titles by both a period and a dash (why?); titles are never italicized, but imprints are.

But there are variations in the presentation of, particularly, author and title information; for example:

98. BIBLE BESTIALITY, and Filth from the Fathers. By Celsus [*pseud.*] …
99. Bibliographie anecdotique et raisonnée de tous les ouvrages d'Andréa de Nerciat. Par M. de C.***, bibliophile anglais …

It is not obvious why (as in 99) some titles are not given in small caps. Is this variation significant?

There are some difficulties with names: nos 125 and 126 are identified as by 'BOURKE, (JOHN GREGORY), *Captain, 3rd Cavalry, US Army*', while no. 127 is by 'BOURKE, (J. G.), *Captain, 3rd Cavalry, US Army*'. It is beyond doubt that these are both the same person. Why is 127 treated differently? The same question arises elsewhere; for example, with 'CULVERWELL, ROBERT JAMES' (230), presumably the same person as 'CULVERWELL, (R. J.)' (231–34). Slightly more difficult is 'LOUVET DE COUVRAY, JEAN BAPTISTE' (538); it looks as though he is the same as 'LOUVET DE COUVRAY, (J.-B.)' (539–46) apart from the hyphenated initials, which may suggest an error somewhere. More crucially, one would like to know the grounds that enable Kearney to identify so many authors whose names appear in square brackets,